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ALEXANDRE JOSEPH PAILLET (1743-1814): STUDY OF A PARISIAN ART  
DEALER

*University of Washington*

PH.D. 1982

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Alexandre Joseph Paillet (1743-1814):

Study of  
a  
Parisian Art Dealer

by

JoLynn Edwards

A dissertation submitted in partial fulfillment  
of the requirements for the degree of

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University of Washington

1982

Approved by

Hall Opperman  
(Chairperson of Supervisory Committee)

Program Authorized  
to Offer Degree

Date

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19 November 1982

Doctoral Dissertation

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The impetus for the investigation into the life and career of the Parisian art dealer, Alexandre Joseph Paillet, grew out of my participation in a graduate seminar supervised by Professor H. N. Opperman. We researched eight sale catalogues from the late 1760's and 1770's, illustrated and annotated by Gabriel de Saint-Aubin, which are now housed in the John G. Johnson Collection at the Philadelphia Museum of Art. Professor Opperman encouraged me to follow up on this project with further work on Paillet, who had organized three of the "Saint-Aubin" sales, and the other Parisian art dealers of the period. He determined that ample primary source material was preserved at the Minutier central des Notaires in Paris for me to proceed. Thanks to a National Travel Grant from the Samuel H. Kress Foundation for 1979-1980 and two additional Kress grants for 1980 and 1981 administered under the auspices of the Division of Art History of the University of Washington, I embarked on the investigation of the Parisian art market in the late eighteenth and early nineteenth centuries. After two months of initial work on the major art dealers of this epoch, I realized

that the topic was clearly beyond the scope of one dissertation, and I decided to focus on Paillet.

I am indebted to the personnel of various European archives and libraries, especially to Mme. Catherine Grodecki of the Minutier central des Notaires, to Dr. de Coting of the Rijksbureau voor Kunsthistorische Documentatie in The Hague, to Pierre Rosenberg and Aliette Baisle of the Louvre, and to Jean Cailleux for their kind assistance in my research. My thanks also to the numerous, individual staff members of various libraries in Europe and at the University of Washington for their helpful suggestions.

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## INTRODUCTION

In the beginning of the research on Alexandre Joseph Paillet little information was available on either the man or his career. Bénézit's Dictionnaire critique et documentaire and Thieme-Becker's Allgemeines Lexicon der bildenden Künstler cite him as a painter and expert in Paris between 1777 and 1789, while Lugt's Répertoire des catalogues de ventes publiques refers to 218 auctions organized by Paillet between 1774 and 1813. With the exception of a few short studies such as Yves Bruand's discussion of the career of Gabriel Huquier and Gilberte-Emile Mâle's article on Jean Baptiste Pierre Lebrun, no methodological model existed for a monographic essay on a single art dealer. What was needed was a suitably open-ended approach so that diverse types of source material could be incorporated into a coherent case study giving a year-by-year and even day-by-day account of his activities. For the reconstruction of the life of Alexandre Joseph Paillet, the basic facts were gleaned from the notaries' records at the Minutier central des Notaires of the Archives nationales in Paris. This data proved to be an excellent research tool providing a chronological structure of the significant occurrences in his life: his birth and death, his marriage, the rents and mortgages for his personal

residences and sale rooms, his financial records, and the inventories of the estates of his father, his mother, his wife, and himself. These documents are relevant not only in and of themselves, but also for the references to other notarial acts involving Paillet or members of his family. The various legal papers also serve to substantiate familial relationships since witnesses to such transactions are named and their relationship to the principal parties often is designated. Except for twenty-one out of a total of 116 études catalogued for the Revolutionary and Empire periods, the Minutier central has no subject index; working there was like a treasure hunt. Every piece of information proved to be a valuable clue to the larger puzzle of Paillet's life. The discovery of the actes related to Paillet's life resulted from a systematic sampling of all the notaries' répertoires for the three years: 1776, 1806, and 1810. The selection of the years 1776 and 1806 was an arbitrary choice, but I hoped to uncover notarial records for Paillet and his family in the periods both before and after the Revolution. The 1806 sampling was so unfruitful that I undertook a survey of the 1810 études hoping to be better rewarded. Once Paillet's name appeared in a particular notary's register, then a year-by-year

examination of his étude frequently yielded other related acts. This method was effective as long as Paillet continued to patronize the same notary. However, at various points in his life he chose to change his notary or to consult the notary of the second party to a specific transaction. Sometimes I "lost" Paillet for several years, and my rediscovery of him in the archives was purely by chance. It is no surprise then, that despite the accumulation of numerous pertinent records, it is entirely possible that other important documents remain hidden in the liasses of the Minutier central.

The second most important type of documentation for the Paillet research was the hundreds of catalogues preserved in various European libraries or archives for sales directed either by Paillet himself or by one of his colleagues. These auction catalogues established further keystone dates for his biography, but more importantly, they constitute a body of information which has become the basis for the analysis of Paillet's buying and selling patterns over the course of his career. I examined all available Paillet catalogues as well as all annotated catalogues written by the other Parisian art dealers during the period 1766 to 1813.

Because of the general prohibition against photographing or photocopying of these catalogues, a rule observed by most European libraries, some acceptable method had to be devised to record the entries of paintings which Paillet bought and sold. The solution decided upon was to hand-copy only those entries of pictures that attained the minimum bid of 1000 livres. This meant that paintings in unannotated Paillet sale catalogues could not be considered for this phase of the research. The recording by hand of every known painting that passed through Paillet's hands clearly was an impossible endeavor without access to a specifically-written computer program and a computer terminal. Lugt documents over 20,000 lots of paintings sold by Paillet, but the actual total was undoubtedly much higher since many of his auctions either had no catalogues or they have been lost. In addition to this activity as a seller of art, Paillet also bought pictures and other works of art at the auctions organized by other dealers in Paris. His name often appears in the margins of the Parisian sale catalogues. I noted these entries when Paillet paid 1000 livres or more for a picture. Although this quantitative criterion may seem arbitrary, it proved to

be a reasonable guide to late eighteenth-century taste. The vogue for Dutch and Flemish seventeenth-century paintings dominated the art market, and the prices reflect this phenomenon. For the sake of consistency, I followed the 1000-franc standard for auctions held after 1795, even though the fluctuations in the franc made equivalent values with the pre-Revolutionary livre almost impossible to determine.

For Paillet's biography, another useful source was the want-ad newspaper, Affiches, annonces et avis divers ou journal général de France, an octavo edition published under this or variant titles throughout Paillet's career. A systematic perusal of this paper and another, Les Petites Affiches, during the Revolutionary years, helped to fill in the gaps in knowledge regarding Paillet's activities. Also, the various Parisian almanacs made it possible to substantiate Paillet's addresses and his commercial titles such as "marchand de tableaux" or "négociant de tous objets de la curiosité" for the forty years of his career.

A few secondary sources have been most useful in corroborating the sale catalogue information, for instance, François Charles Joullain's Répertoire de tableaux, dessins et estampes: ouvrage utile aux

amateurs (1783) and his Réflexions sur la peinture et la gravure (1786) both of which list the most significant works of art to have passed through Paris public auctions before their publication. Other works that contributed to the overall understanding of the workings of the art market and which were beneficial in supplying background information to Paillet's career were Charles Blanc's Le Trésor de la curiosité (1857-1858), William Buchanan's Memoirs of Painting with a Chronological History of the Importation of Pictures by the Great Masters into England Since the French Revolution (1824), Krzysztof Pomion's article, "Marchands, connaisseurs, curieux à Paris au XVIII<sup>e</sup> siècle," in the Revue de l'art (1979), Francis Haskell's Rediscoveries in Art (1976), and Gerard Reitlinger's The Economics of Taste (1961).

All this data considered together constitutes the basis for the narrative of the events of Paillet's personal and business life. But there is one other aspect of his career that came to light through research at the Archives nationales: his art negotiations on behalf of the direction général des bâtiments du roi. The correspondence between Paillet and Charles Claude de la Billarderie, comte d'Angiviller greatly expands

our knowledge of Paillet's role in the acquisition of paintings for the royal collection during the period 1777 to 1786 which is summarized partially in Fernand Engerand's Inventaire des tableaux commandés et achetés par la direction des bâtiments du roi (1709-1792).

What I hope to suggest to the reader in the following chapters is Paillet's significant contribution to the history of collecting as one of the principal art entrepreneurs in Paris in the late eighteenth and early nineteenth centuries. As a case study, he exemplifies the entire group of Parisian art dealers who emerged as a distinct and homogenous commercial class in the mid-eighteenth century. His shop could be seen as a carrefour where the collectors, dealers, artists, and the art itself intersected with Paillet as director of artistic negotiations. Concomitant with Paillet's early career was the development of modern methods of buying and selling art in the European art commerce. It happens that as Paillet refined and expanded his knowledge, the functioning of the Parisian art market became increasingly more sophisticated. With the age of the learned museum curator or of art history as a university discipline still a century away, Paillet and his colleagues came to possess a body of professional

expertise not available elsewhere. We will see that Paillet not only played an important role in the development, modification, and dispersal of major private collections of paintings, but also in the accumulation of works for the projected public gallery of the Louvre. His activities are especially interesting because his forty-year career spanned the period at the end of the monarchy and the beginning of a new political order in France. It is hoped that through the narrative of the major events of Paillet's life and through the presentation and analysis of the principal paintings that passed through his hands, the reader will gain a new perspective and appreciation of this pivotal period in art history.



## CHAPTER ONE

### THE LIFE AND WORK OF ALEXANDRE JOSEPH PAILLET

In the discussion of the life of Alexandre Joseph Paillet<sup>1</sup> which follows, the purpose is to present an overview of the most significant events related to his personal life and his career. In order to provide a fluent narrative, the various important episodes of his biography will be summarized briefly, interweaving a commentary based on information from notarial records and personal letters with some general observations on Paillet's professional activities.

For Alexandre Joseph Paillet's early biography there is disappointingly little primary documentation. It is known that he was born on 21 March 1743 and baptised the next day at the church of Saint Germain l'Auxerrois, Paris.<sup>2</sup> He was the third<sup>3</sup> of three children born to Pierre Paillet, master tailor, and Marie Anne Dugué Desnoyers. His parents had been married on 14 May 1728 in the parish of Saint Séverin, Paris.<sup>4</sup> After his baptismal certificate, the next official record involving Alexandre Joseph is the mention of his name in connection with the royal tontine of 1759, a type of group life insurance policy, in which Paillet's parents also participated.<sup>5</sup> The only other early Paillet documents relate to the marriage of his older

sister, Marie Gabrielle, to François Nicolas Giroust, marchand mercier, on 12 March 1758,<sup>6</sup> and to that of his older brother, Pierre François, huissier commissaire priseur, to Marie Joseph Julie Monseignat on 5 July 1767.<sup>7</sup> Alexandre Joseph witnessed both actes.

Nothing is known of Paillet's early professional training, but according to Jules Guiffrey's study on the Académie de Saint-Luc, he was received into the membership of this organization in 1771.<sup>8</sup> Unfortunately, scant evidence survives of his work as a painter: one can cite only a single reference to him as a restorer of some Italian pictures in 1779,<sup>9</sup> and an entry in the inventory after his death in 1814 of a "tête de saint Pierre par Paillet."<sup>10</sup> It was common practice for artisans who belonged to the Guild of Saint Luke to work as art dealers, since the members of the rival Académie royale de Peinture, Sculpture et Architecture were forbidden by royal decree to do so. Initially Paillet pursued his career as art dealer on a modest scale making minor acquisitions at Parisian public sales from May 1768 onward. In those first years his purchases typically included pictures from the Netherlandish and French schools and diverse objets d'art.

It would be interesting to link Alexandre

Joseph Paillet to three artists named Paillet active in the late seventeenth century and early eighteenth centuries. Antoine Paillet (1626-1734), was a history painter and member of the Académie royale.<sup>11</sup> Documents are preserved at the Minutier central des Notaires regarding Barthélemy Paillet (1659-1734), a sculptor and member of the Royal Academy, and his son, Christophe Paillet (active 1679-1705 at Versailles), who served as peintre ordinaire du roi.<sup>12</sup> The latter, in his capacity as guardian of the royal painting collection, was responsible for the inventory of paintings housed at the king's residences of the Louvre, Versailles, Trianon, Marly, Meudon, and Chaville. This document, signed "Paillet, 1695," is conserved at the Archives nationales in Paris.<sup>13</sup> Unfortunately, the family connection between these earlier artists and the subject of this study cannot be confirmed. Pierre Paillet, Alexandre Joseph's father, did not pursue an artistic career nor did his grandfather, another Pierre Paillet, who held the post of huissier royal à Aïraîne en Picardie.<sup>14</sup> Nor is there any evidence in the Paillet family marriage records that any relatives or close friends were connected to the art world. Since Alexandre Joseph did not become a tailor like his

father, one would expect to find reference to another close, male relative practising as a painter or art dealer on whom he could have modelled himself. This not being the case, the possible familial relationship between the three Versailles artists and Alexandre Joseph cannot be substantiated. Outside the Paillet family, one possible artistic influence on the young Alexandre Joseph Paillet may be suggested. In the late 1760's Pierre Lebrun, member of the Académie de Saint-Luc and an art dealer, lived on the same street, rue de l'Arbre sec, as Pierre Paillet and his family.<sup>15</sup> The eldest son of the Lebrun family, Jean Baptiste Pierre, rivalled Alexandre Joseph Paillet as leading art dealer in Paris between 1780 and 1810. It is not inconceivable that Paillet fils and Lebrun fils grew up together and blossomed under the tutelage of Lebrun père.

Krzysztof Pomion, in a recent article, discusses the development over the course of the eighteenth century of the pre-eminent position of the art dealer over the amateur.<sup>16</sup> The increasing preoccupation with the authenticity of paintings as a criterion in forming art collections brought about the establishment of a separate class of négociants for art commerce. Pomion's remarks regarding the training of the nascent art dealer

could have been written with Paillet specifically in mind. He writes,

La compétence nécessaire pour procéder à des attributions ne peut donc être acquise que grâce à une fréquentation quotidienne des tableaux pendant plusieurs années. Grâce aussi à des voyages répétés à l'étranger, surtout aux Pays-Bas, d'où viennent les tableaux les plus recherchés. Les marchands, quand ils n'héritaient pas d'une longue tradition familiale, comme c'était le cas de Joullain, de Le Brun ou de Mariette, se préparaient pendant des années à l'exercice de leur métier...D'autre part, dans la plupart des cas, les marchands ont une formation de peintres ou de graveurs, qui, même si elle ne leur permettait pas de laisser une oeuvre, suffisait pour orienter le regard vers "la manière de la touche." Et, enfin, les marchands voyageaient; la liste serait longue de tous ceux qui faisaient, presque chaque année, le pèlerinage des Pays-Bas. Bref, à tous les égards, les marchands sont beaucoup mieux préparés que les amateurs, sauf quelques exceptions, à affronter le problème des attributions. Le passage de celle-ci au premier rang des préoccupations s'accompagne donc, tout naturellement, d'un changement dans les rapports entre les premiers et les seconds.<sup>17</sup>

Paillet began as a painter, attended art auctions for six years before directing his own first public sale in 1774, and made at least five trips abroad between 1777 and 1787 either to England or to the Low Countries. He developed his "eye" in those first years buying paintings, drawings, prints and objets d'art.

At the beginning of Paillet's career the list of art works that he purchased does not reveal a

particular pattern of acquisition. However, being a painter himself, while never dealing exclusively in pictures, he evidenced an early preference for seventeenth-century Netherlandish and eighteenth-century French paintings. This tendency indicates that it was as a picture dealer that Paillet first developed his expertise and on which he based his reputation. Of the forty-three Paillet sales held between 1774 and 1779, paintings significantly outnumber the other merchandise except in five auctions. It is pertinent to notice that the primary source material up to 1793 refers to Paillet as "peintre," as "peintre et négociant à Paris," as "marchand de tableaux," or as "marchand de tous objets curieux."<sup>18</sup> Another point of interest is that in the 1780's when Paillet was in charge of selling private collections with a large number of objets d'art, he frequently engaged a second dealer to handle this part of the collection, for example, Julliot  fils at the duc d'Aumont sale (1782) or Milliotti for the Saint Maurice auction (1786). Nevertheless, after his initial period of self-apprenticeship that continued until approximately 1779, he started to expand his areas of professional knowledge beyond painting. The comparison of the lots

of merchandise which Paillet sold from 1780 to 1793 supports this conclusion:

	<u>Paintings</u>	<u>Drawings</u>	<u>Prints</u>	<u>Objets d'art</u>
1774-1779	69%	14%	10%	7%
1780-1793	37%	16%	8%	39%

These percentages must be considered only as approximations since we lack the catalogues for thirty-five of the 173 Paillet sales of this period either because none were published or no copies have been preserved. Nevertheless, the proportionate increase of art objects to pictures in his sales is noteworthy especially in the context of the selling patterns of the Parisian art market as a whole:

	<u>Paintings</u>	<u>Drawings</u>	<u>Prints</u>	<u>Objets d'art</u>
1774-1779	32%	22%	34%	12%
1780-1793	38%	22%	26%	14%

From this data one can observe that Paillet sold proportionately fewer drawings and prints and more objets d'art and paintings than were auctioned in the art commerce of Paris overall.

Paillet's career as a marchand de tableaux, since it is this aspect of his professional activity that concerns us here, began modestly. Typically, his first acquisitions were paintings of the seventeenth-century Dutch or Flemish petits maîtres. For instance, at the Merval sale (1768), he purchased one picture by van der Neer for 96 livres and two by Hondt for 75 livres.<sup>19</sup> Or, at the Beringhen sale (1770), "Paillette" bought two paintings by Poelemburg for 150 livres, five panels of the Senses by Teniers for 720 livres, a "Leonardo da Vinci" for 240 livres, and two "S. Jeans" for 72 livres.<sup>20</sup> But not all of Paillet's acquisitions were minor; he was one of the principal bidders at the duc de Choiseul sale in 1772, spending more than 24,000 livres. He was equally prominent at the other three prestigious auctions of the 1770's in Paris: that of Blondel de Gagny (1776-1777), of Randon de Boisset (1777), and of the prince de Conti (1777). Paillet was indeed fortunate to have undertaken the period of his self-education during this decade, when Paris dominated the European art market. His exposure to "museum quality" paintings and his contact with other more established dealers must have been an invaluable learning experience for Paillet.



The paintings that Paillet auctioned at his own sales beginning on 17 February 1774 and continuing through 1779 at first did not bring fancy prices like the Choiseul pictures, but one can cite even in this early period of his career paintings that reached the 1000-livres mark. For instance, at his first auction, Cuyp's Une Vue de la Meuse sold for 1500 livres while Dietrich's Jésus-Christ guérissant les malades brought 2400 livres. Surprisingly, none of the three genuine Rubens, the Adriaen van Ostade, the Jan van Goyen, or the Adriaen Brouwer attained the 1000-livres level at this auction. At the anonymous Paillet sale of 11 March 1776, Fragonard's Une Foule de petits amours cost "Amon" (Hamont) 2090 livres, while at the Verrier auction of 18 November 1776, Ruben's Saint Sébastien sold for 1500 livres and Le Nain's Trois Joueurs aux dés went to Vautrain for 1060 livres. In the same price range, a pair of Jacob van Ruisdaels brought 2299 livres 19 sols at the Dulac et al. auction (1778) (see Appendix One for bibliographic information on these paintings). However, the real blossoming of Paillet's career as a seller of art began in 1779 at the Trouard sale. Eleven lots of pictures commanded prices between 2000 and 4500 livres. Although this

was not an auction of Paillet's stock of merchandise, but a private collection, it is indicative of Paillet's new status among the art dealers that he was chosen to supervise M. Trouard's sale. In fact, from 1779 on, Paillet directed a considerable portion of the important Parisian art sales each year, competing favorably with Lebrun, Joullain, Remy, and Basan (see Chapter Two for further discussion on this point). One possible explanation for the advancement of Paillet's career was his relationship beginning in 1777 with comte d'Angiviller, directeur général des bâtiments du roi. He served as intermediary for d'Angiviller in the purchase of Le Nain's The Forge (Fig. 70), Rembrandt's 1648 Supper at Emmaus (Fig. 69), and two of Rubens's altarpieces, The Adoration of the Magi (Fig. 73) and The Martyrdom of Saint Livinus (Fig. 71) among other works (see Chapter Three for details on these transactions). The association with d'Angiviller contributed decisively to Paillet's prestige in his profession and to the establishment of his reputation among the leading amateurs. If the general director of royal buildings entrusted Paillet with sensitive art negotiations on behalf of the French crown, then a Parisian collector surely could rely on him to arrange the sale of his

prized paintings.

Having outlined the first ten years of Paillet's career, let us go back to the early 1770's to consider the principal events of his personal life. The primary source material for this era provides us with valuable information on Paillet's financial means. In addition to his probable income as a painter-restorer, he received 15,518 livres 8 sols in inheritance from his father's estate. Pierre Paillet had died on 19 February 1769, but the inventory après le décès was not drawn up until 3 February 1772. Each of the Paillet children was heir to one-third of the proceeds of the liquidation of their father's property.<sup>21</sup> However, as it is revealed in the notarial records, Alexandre Joseph had been borrowing against his patrimony since 1 December 1768. These loans were dispensed in six allotments, according to Article Forty of the Liquidation et partage (26 May 1772), totalling 12,056 livres. An additional 1944 livres were authorized for his use in the period between the execution of the inventory of Pierre Paillet's estate and its settlement. With the further deduction of 140 livres for funeral costs, only 1378 livres 8 sols remained out of the original legacy and

this sum was issued to him on 31 December 1772.<sup>22</sup> One can infer that Paillet used this money during the four years between December 1768 and December 1772 for living costs and art expenditures. At the end of 1772 probably as payment for services rendered to the prince de Conti, Paillet was constituted 1000 livres rente perpétuelle, that is 5% interest on the principal of 20,000 livres, by the prince de Conti. His property at Goineville in Normandy was used as collateral. These monies most probably represent repayment to Paillet for paintings which he had acquired on the prince de Conti's behalf. It is not unreasonable to assume that the 24,000 livres which Paillet spent at the duc de Choiseul auction earlier the same year were for paintings going to the prince de Conti. Several of the Choiseul pictures that went to Paillet were resold in 1777 with the prince de Conti's collection. In Article One of the inventory of Paillet's wife's estate thirty years later, this constitution is summarized and cited as an arrangement for Paillet's dowry to be used as capital for acquisition of merchandise in Paillet's business.<sup>23</sup> How Paillet came into contact with this illustrious figure, one of the grands amateurs of that age, is not documented. One can

postulate that he was introduced to the prince de Conti by Nicolas François Boilleau, ancien professeur et directeur de l'Académie de Saint-Luc, and painter to the duc d'Orléans and to the prince de Conti. Boilleau was among the witnesses to Paillet's marriage on 9 May 1773. One other important document, dated 15 December 1772, records a loan of 14,000 livres to Paillet from his brother-in-law, François Nicolas Giroust. Paillet established the 1000-livre annuity from the prince de Conti as collateral for the loan to be repaid in 700-livres installments plus five percent interest.<sup>24</sup>

On 9 May 1773 the marriage contract between Alexandre Joseph Paillet and Marie Félicité Thecle Soisson was notarized. She was the daughter of Charles Soisson, officier toiseur des bâtiments de sa majesté, and Jeanne Perrette Blanchard. This document follows the usual form of eighteenth-century prenuptial agreements in which the property of the affianced parties is described and the dowries are assigned. Paillet declared assets of 44,000 livres, including the income outlined above, plus 6,000 livres worth of merchandise for his business. Mlle. Soisson's dowry was designated at 6,000 livres which Paillet received from his in-laws on 15

December 1776.<sup>25</sup> In the next years we know of at least five children who were born of this union and who survived to adulthood.

Paillet changed residential and business addresses periodically during the 1770's. At the time of the inventory after his father's death in February 1772, he is recorded at the quai de la Mégisserie, parish of Saint Germain l'Auxerrois.<sup>26</sup> It is certain that he had moved away from home since his mother's address at the same period was rue Saint Denis, parish of Saint Jacques de la Boucherie. By May 1772, Paillet had relocated to rue des Ménétriers, parish of Saint Josse, where he was still living when he married Mlle. Soisson the following year. From the date of his first sale on 17 February 1774 through April 1775, Paillet's address is listed as rue Thibaudthodé, where he both resided and held public auctions.

On 10 April 1775, Paillet and his wife made an important move to the hôtel d'Aligre. They, along with Charles André Mercier and his wife, executed a nine-year lease with Madame Charlotte Marguerite d'Aligre, widow of Michel Louis Le Peletier, comte de Saint Fargeau. This agreement stipulated the rent of 1500 livres per annum for a suite of rooms on the

première étage and a small courtyard and store front on the ground level of the hôtel d'Aligre located on the rue Saint Honoré.<sup>27</sup> A second agreement between the same parties as above was drawn up on 22 June 1775 determining the continuation of the lease for this space for another nine years beginning 1 July 1784.<sup>28</sup> The anonymous sale of 21 April 1775 was the first of Paillet's public auctions to be held at this address. In 1776 Paillet advertised his new sale room in the Almanach historique et raisonné des architectes, peintres, sculpteurs, graveurs et cizeleurs:

Paillet, Hôtel d'Aligre, rue Saint-Honoré, tient magasin de Dessins, & de Tableaux des meilleurs Maîtres des trois Ecoles, dont il connoît tout le mérite. Il fait prisées et ventes. M. Mercier & lui ont fait construire à cet effet une salle très-belle & très-commode dans le même Hôtel.<sup>29</sup>

This announcement verifies that Paillet had a shop where clients could visit and buy works of art through private transactions providing him with an extra income in addition to his business directing public art auctions. Paillet's propitious initiation into art commerce was jeopardized soon after by Mercier's default on his portion of the rent. In a document dated 21 October 1778, Pierre François Basan, "marchand de tableaux," representing a union of creditors against Mercier was

authorized to settle the Paillet claim for back rent and the cost of renovations made to the hôtel d'Aligre sale room.<sup>30</sup> Already on 15 June 1778 Paillet advertised in the Annonces, affiches and avis divers for someone to assume

Moitié d'intéret dans la location de la grande Salle de l'hôtel d'Aligre, rue S. Honoré laquelle est occupée journellement pour faire des ventes de tableaux, etc. Il n'y a aucuns frais à faire, & on jouira d'un long bail. Il faut s'adresser à M. Vergne, not. rue S. Jacques de la boucherie; et au sieur Basan, rue et à l'hôtel Serpente. 31

Basan was chosen to adjudicate the Paillet-Mercier affair most probably because it was he who directed the Mercier bankruptcy sale on 1 October 1778. In addition Basan may have been one of Mercier's principal creditors. As for Paillet, either as a result of the Mercier default or because some unknown party assumed the entire hôtel d'Aligre lease, he did not continue at this address after 1779. On 5 October 1778, Paillet bought the "terreins et bâtiments dépendants de l'ancien hôtel de Bullion" from Louis César Roulleau (see below, pages 28 - 32 for the history of Paillet's ownership of hôtel de Bullion outbuildings, 1778-1793).

It was during Paillet's occupancy of the hôtel de Bullion that he attained the apogee of his career (Fig. 1). For him the 1780's and early 1790's was an



era of intense activity as director of major public art sales and as comte d'Angiviller's principal art intermediary. Although these two aspects of Paillet's professional life will be discussed separately in Chapters Two and Three, they were really interdependent. As has been suggested previously, Paillet's negotiation for d'Angiviller gave the initial boost to his reputation. From the Trouard sale (1779) on, Paillet was sought out by the leading amateurs or by their heirs to dispose of their private collections of art. During the period 1780-1793 Paillet directed sales of the collections of the duc de La Vallière (1780), the duc d'Aumont (1782), Blondel d'Azincourt (1783), de Montriblond (1784), the comte de Merle (1784), de Billy (1784), the marquis de Véri (1785), d'Aubert (1786), Watelet (1786), the chevalier de Clesne (1787), Lollier (1789), Castelmore (1791), Brongniart (1792), the marquis de Choiseul-Praslin (1793), and Lebas (1793). This group of collections constitutes a healthy proportion of the big Parisian auctions during this period. As we shall see in Chapter Three, d'Angiviller commissioned Paillet to reserve important paintings or objets d'art for the royal collection from six of these sales.

The extent of Paillet's success can be

measured in part by the jealousy he provoked among his business associates and in part by his entrepreneurial skill as d'Angiviller's chief art agent. Three examples illustrate the intense rivalry among the principals of Parisian art commerce. On 4 September 1779 a certain Auguste Morga writing to d'Angiviller accuses Paillet of neglecting the cleaning of three Italian pictures in his possession because Paillet was so occupied with his own affairs. He writes,

...il est bien facheux pour moi que vue la multitude de ses affaires, il y ait employé tant de tems; soit interet soit politique, cela me fait un tort manifeste d'autant plus grand que je le vois tres peu disposé pour mes interets cependant les siens n'y sembloient attachés; c'est un pressentiment Monsieur le Comte que je ne crains point de vous confier...32

Morga was not one of the main Parisian art dealers but an independent middleman offering paintings to d'Angiviller on a private basis. However, his envy of Paillet's flourishing business reveals the behind-the-scenes pettiness of art negotiations. Further evidence of the futility of Morga's complaint can be found in Pierre's letter to d'Angiviller about this incident:

Le s<sup>r</sup> Morga n'est pas fondé à insinuer des reproches contre M. le Directeur général sur le choix de préférence momentanée pour le s<sup>r</sup> Paillet, qui n'a été annoncé que comme capable de rétablir et même procurer la vente des

tableaux; le s<sup>r</sup> Paillet est marchand, et sçait son thème. De quel pays vient un homme qui pense qu'un marchand expert dans son commerce se prendra de belle passion pour son individu, lorsqu'il n'a que des croûtes à luy proposer pour cimenter le sentiment?<sup>33</sup>

In a letter dated 13 March 1786 Jean Baptiste Pierre Lebrun complains to d'Angiviller about the same preferential treatment Paillet is receiving from the direction général des bâtiments. Contending that his and Paillet's interests are totally separate he continues,

La protection dont vous l'honorez me devient de jour en jour plus préjudiciable. Vous avez su, Monsieur le Comte, qu c'était moi que l'on avoit chargé de la vente de tableaux de feu M. Aubert et que sur le desir que vous avez montré que je le fisse de moitié avec M. Paillete, je n'ai pas hésité a m'y soumettre, et même à me désister entierement de mes prétentions à ce travail. Aujourd'hui, Monsieur le Comte, la vente de feu M. Watelet m'a été promise par ses heritiers, et par Mr le Comte, mais ils n'ont point de voix, et c'est la chambre des comptes qui fait vendre; comme c'est moi qui suis ordinairement chargé de leurs affaires en ce genre, leur confiance est une sorte de propriété qu'il serait douloureux pour moi d'avoir l'air de perdre...<sup>34</sup>

While Paillet came out the victor in the competitions for the d'Aubert and Watelet auctions, he fared less well in the case of the comte Suderini sale (1783). Paillet was forced to defend himself against the allegations of Lebrun and his "caballe" who succeeded in bringing down this auction by calling into

question the authenticity of several pictures, among them a Mélancolie by Carle Vanloo. Paillet presents this debacle in a letter to d'Angiviller dated 19 December 1783.<sup>35</sup> Although these two dealers occasionally collaborated on public auctions (see 21 November 1785 and 29 April 1793),<sup>36</sup> the acrimony between them is a continuing sub-theme of their parallel careers.

Paillet benefitted both professionally and personally from d'Angiviller's munificence. As head of the family since his brother's death and with increased responsibilities, Alexandre Joseph sought the favor of the director general for the education of two of his five nephews. The eldest, Pierre Christophe, was registered as a student of Brenet in an account by Pierre of the free royal art school dated 23 September 1784.<sup>37</sup> On 9 June of the next year, Paillet requested entrance into the same school for his fourth nephew, Pierre Théophile, a child "du caractère le plus docile...agé de 11 ans."<sup>38</sup> Presumably this request was granted, but no later record of their artistic careers has been published.

The period of the great Paillet sales was also the era of his tenure at the hôtel de Bullion. Paillet and his wife had signed the 180,000-livres mortgage for

the land and subordinate buildings adjoining the old hôtel on 5 October 1778.<sup>39</sup> They purchased the property from Louis César Roulleau, commissaire aux saisies réelles, with a downpayment of 10,000 livres loaned by Mme. Paillet's brother, Pierre Charles Soisson.<sup>40</sup>

The Paillet acquisition consisted of the carriage entrance on the rue Plâtrière (known since the Revolution as rue Jean-Jacques Rousseau) and the three-story structure above, large and small courtyards, and the main building at the rear of the large court. Paillet had this latter edifice enlarged from 291 1/2 to 297 1/2 toises surface area of space based on the plans of Ange-Jacques Gabriel (1698-1782), premier architecte du roi.

After the renovations Paillet and his family probably lived on the première étage while the apartments on the upper floors of this four-story structure were rented out. The servants' quarters were located directly under the roof. Below the rez-de-chaussée, which was divided into seven rooms employed for public art auctions and storage, were the cellars<sup>41</sup> (Fig. 2). The advertisement for the Jévigny sale, the first Paillet auction at this locale, appeared in the 28 November 1779 issue of the Annonces, affiches et avis divers.<sup>42</sup> In this announcement the sale room "nouvellement construite" is

said to have been designed by M. Bellisard. This information conflicts with the later documents of the adjudication and sale of the hôtel. Would it have been possible for Gabriel to have provided plans for the new construction which Claude Billiard de Bellisard then supervised? The latter's involvement with the hôtel de Bullion cannot be disputed since, according to Hillairet's Dictionnaire historique des rues de Paris, he bought the old hôtel de Bullion, the principal building of the estate, in 1781 and subdivided its upper stories into apartments a few years later. Paillet and Bellisard shared a common wall between their two properties and, as we shall see, became embroiled in a legal dispute in the mid-1780's.

Paillet's ownership of the hôtel de Bullion's dependencies was fraught with financial difficulties. Despite Paillet's considerable success in his business, he was perennially short of funds. Even the loan from his brother-in-law, which was to be repaid in two years, was not discharged until 8 June 1789.<sup>43</sup> Further, that 10,000 livres seems to have been the only money ever paid on the principal of the mortgage. In 1790, Paillet still owed 170,000 livres to Roulleau's wife, Louise Julie Ansermond.<sup>44</sup> Since liquidity of capital was a

persistent problem for Paillet in the period 1778 to 1793, one can conclude that the hôtel de Bullion acquisition had been too ambitious an enterprise. The renovations Paillet made on the main building proved to be exceedingly costly. The major contractors were forced to bring suit against him for nonpayment of their bills on 29 October 1781. From this action a schedule of payments was established and by 18 January 1784, Paillet had managed to comply with the settlement of all his outstanding debts to the contractors for the staggering price of 109,000 livres.<sup>45</sup>

Although this action ended amicably, a second legal altercation between Paillet and Bellisard ensued. The latter apparently had acted as guarantor for Paillet's debts to the hôtel de Bullion workmen and had supplied Paillet with construction materials including paving stones for which he had never been reimbursed. Meanwhile, Bellisard had failed to remit the amounts owed to Paillet for paintings purchased for him on Paillet's 1777 trip to Holland. The out-of-court settlement was executed on 16 October 1784.<sup>46</sup>

In the meantime, throughout the 1780's, Louise Julie Ansermond, the wife, "separée de biens," of Louis César Roulleau, had been waiting for Paillet to pay off

his mortgage. During this time she still owed the surviving previous owner, the duchesse de La Vallière, 170,000 livres on the same property. Mme. Roulleau put a lien on Paillet's rental income to provoke some action. A temporary resolution of this legal fracas was made on 11 March 1790 with Paillet's promise to pay 14,000 livres per annum to offset the lien. Mme. Roulleau agreed to desist in all prosecutions against the Paillets until 1 April 1792, at which time they would have to produce the total amount of the mortgage or liquidate the property.<sup>47</sup> In the end, Paillet and his wife could not put off the inevitable. The public adjudication was announced for 15 June 1793 and the actual sale to Henry Petit and Alexandre Louis Roëttiers took place on 30 July 1793 for the price of 490,000 livres. Of this amount the Paillets received 68,000 livres in assignats publics. An additional 25,000 livres was held in common among the parties to conform to a jointure guaranteed to Mme. Paillet and her heirs and designated in the Paillet-Soisson marriage contract. Finally, the new owners paid back a debt to Charles Nicolas Soisson, Paillet's cousin, whose father had loaned Paillet 33,000 livres plus 1650 livres of rente perpétuelle against his estate.<sup>48</sup>

Beyond the evidence relative to the major



events of Paillet's career and personal finances, we remain surprisingly unenlightened about his private life. What were his attitudes toward politics, literature, and contemporary artistic currents? One tantalizing piece of information comes to us from HARRISSE's old monograph on Louis BOILLY. According to this author, Paillet was one of a circle of artists and amateurs which met at his salon in the hôtel de Bullion. Among the principal figures of this group were Sublet, Valenciennes, Barthélemy, Lethière, Sauvageot, Thévenin, Vincent, Renard, Desmarest, Chenard, Sauzay, and Boilly. Paillet participated with them in a litterati association called the Société des Amis des Arts initiated by the architect Charles de Wailly in 1790. Further, HARRISSE indicates that these same men rented apartments from Paillet in the upper floors of the hôtel de Bullion.<sup>49</sup> In fact, the adjudication agreement for Paillet's property in 1793 stipulates that most of his renters had not signed leases.<sup>50</sup> We thus are confronted with Paillet as one of the leading marchands de tableaux in Paris with an interest in new artistic and cultural currents. It also expands our perception to envision him as a dealer in Old Master paintings and as a friend to the younger generation of French artists. If the hôtel de Bullion

constituted not only one of the principal hubs of art commerce in Paris, but also a small-scale cultural center, then Paillet's biography takes on an added dimension. The loss of this property must have been a severe blow to him both professionally and personally. The portrayal of Paillet as intellectually aware may be based partially on conjecture, since Harrissee does not footnote his sources, but the subsequent direction of the lives of his children and grandchildren may lend it further credence.

After the loss of the hôtel de Bullion, Paillet bought three pieces of real estate which upon resale were to be designated as collateral for the 25,000 livres jointure guaranteed to Mme. Paillet and her heirs and specified in the Paillet-Soisson marriage contract.<sup>51</sup> One property comprised "plusieurs corps de logis formant logements, manège, grande écurie, remises, court et jardin enclos de murs" situated on the banks of the Seine on the towing road opposite the ferry at Asnières. The price was set by the director of the District of Saint Denis at 47,000 for which an agreement was executed on 26 August 1793.<sup>52</sup> The following day Paillet was party to another contract for a second piece of real estate located at Reuil near La Ferté sous Jouarre. This

property consisted of a church and house formerly used as conventuals of the parish of Reuil, with courtyards and secondary buildings situated on nine arpens of land. The mortgage price was 25,080 livres of which Paillet paid 14,920 livres cash as a downpayment.<sup>53</sup> The third transactions involved eight and one half arpens plus another four arpens of arable fields adjacent to a factory owned by Henry Petit at Verdelot in the canton of Rozay (department of Seine and Marne) for which Paillet spent 52,000 livres.<sup>54</sup>

In An II (1794), Paillet moved his family to Clichy La Garenne where he had purchased a house with garden and exterior buildings for 42,600 livres. In contrast to his past credit history, Paillet was able to discharge this debt by 9 messidor An III. This remained his residence until its sale in order to conform to the Liquidation et partage of his wife's estate in An X.<sup>55</sup>

As to Paillet's business addresses, he continued at the hôtel de Bullion after its sale for at least four auctions from 1 August 1793 to the end of August 1794 (An II). Paillet's shop then is listed at various locations, at no. 45 vue Vivienne in An II,<sup>56</sup> at no. 601 rue Ménétriers in An III,<sup>57</sup> at rue Thionville

(formerly rue Dauphine) in An IV,<sup>58</sup> and at no. 11 rue du Bouloy in Ans V and VI.<sup>59</sup> On 6 ventose An V (24 February 1797) he executed a six-year lease on the house situated at the latter address:

Françoise Marie Blondeau, veuve de Cit. Barthélemy Gabriel Rolland demeurante à Paris rue Montmartre no. 99, section du mais...donné à loyer et prix d'argent pour le tems et espace de six années entieres et consecutives qui ont commencé du douze nivose dernier, premier janvier mil sept cent quatre vingt dix sept (vieux stile)... à Alexandre Joseph Paillet peintre négociant en tableaux demurant ordinairement à Clichy la Garenne...étant ce jour à Paris...une grande maison sise en cette ville rue du Bouloy no. 011, appelée cy devant l'hotel Notre Dame avec toutes ses appartenances et dépendances...60

He sublet part of the rue du Bouloy house for six years beginning 12 nivose An V to M. et Mme. Astier.<sup>61</sup>

Paillet presumably opened a shop on the ground level of this house and he conducted public auctions there until 11 prairial An VII (30 May 1799) when he directed his first Mont-de-Piété sale at nos. 24 and 45 rue Vivienne.<sup>62</sup> Paillet remained as "garde magasin du Mont-de-Piété," the fine arts annex of the municipal pawn office from 1799 until his death in 1814 (see pages 41 - 46 for the discussion of the Mont-de-Piété epoch).

It is difficult to know to what extent Paillet's private and professional lives were altered by the events of the French Revolution. Certainly, the

default on the hôtel de Bullion mortgage must have been a staggering blow to Paillet and his family. His exodus from the city of Paris to Clichy La Garenne in An II may be regarded as an attempt to isolate himself from the social and political turmoil. One wonders how much pressure was exerted on Paillet from the Revolutionary officials, especially in light of the pamphlets published by his colleague, Jean Baptiste Pierre Lebrun, in defense of his wife's pre-Revolutionary activities.<sup>63</sup> Any similar coercive actions against Paillet are unrecorded. Only his alleged membership in the Société des Amis des Arts in the early 1790's, a literary rather than political organization, may reveal his intellectual sympathies.<sup>64</sup> One explanation why both Paillet and Lebrun, known art agents to Louis XVI, survived the political upheaval is that their services as marchands de tableaux were indispensable. Sales "après le départ" or "après le décès" demanded their expertise. Michel Beurdeley in his recent study, La France à l'encan, 1789-1799, describes the intensive commercial activity of the mid-1790's as one half of the population was divesting itself of its effects which the other half was buying up cheaply.<sup>65</sup> The private hôtels and church property had become "propriété nationale à vendre."

In 1795 the first year of the Directory the streets of Paris were transformed into flea markets as the houses disgorged their paintings, clothes, prints, furniture, and objects of every description to be sold on the streets. Beurdeley writes,

...tout est démonté, expédié en vrac à l'hôtel Bullion, rue Jean-Jacques Rousseau. Les experts: Clisorius, Regnault, Constantin, Paillet, Lebrun, débordés, n'arrivent plus à rédiger les catalogues de vente. Des 'hôtels Bullion' s'improvisent aux quatre coins de Paris, dans des boutiques ou des arrière-boutiques. Le Palais-Royal, devenu 'Maison-Egalité', l'ancienne Comédie italienne, rue Française, retentissent du bruit des enchères. Le matin de onze heures à deux heures, le soir de cinq heures à neuf heures, la vente ne cesse pas...66

This quote gives us some idea of the kind of daily problems and also opportunities Paillet may have encountered in his professional life, but there are few clues as to his personal well-being in the 1790's. In these years there were a number of deaths in the Paillet-Soisson family which probably were coincidental to the Revolution. Surely the demises of both his mother and his mother-in-law were due to natural causes and not related to political events. Further, no notarial documents indicate the causes of death of Mme. Paillet in 1796 or of Charles Pierre Alexandre, Paillet's eldest son, in 1800. The latter may have been serving in Napoleon's armed forces, but subsequent records reveal

nothing. The one fact that is documented is the death of Antoine Alphonse, Paillet's youngest son, in 1806 in a hospital in Brest, presumably from wounds suffered while a member of the first regiment of the Imperial artillery corps of the Navy.<sup>67</sup>

Paillet's mother, Anne Marie Dugué Desnoyers, died in An III and the inventory after death was drawn up on 5 germinal An III (26 March 1795). He became heir to one-third of her estate, along with his sister, Marie Gabrielle Giroust, and the surviving four sons of his deceased brother, Pierre François: Pierre Christophe, Antoine Léopold, Jean Alexandre, and Pierre Théophile. At the time of the inventory the two older nephews were in the armed services "aux frontières," the third oldest nephew was in the navy stationed on the corvette L'Epervier, and the youngest was still a minor living at home with his mother. By 26 prairial An V (25 May 1797), three of Alexandre Joseph's nephews, Pierre Christophe, Antoine Léopold, and Pierre Théophile, were living at no. 601 rue des Ménétriers after Paillet had moved his business from that address to the rue du Bouloy.<sup>68</sup>

Paillet's mother-in-law, Jeanne Perrette Blanchard, died in An IV. Paillet's five children became Mme. Soisson's heirs after the death of their own mother. After the

liquidation of their maternal grandmother's estate, each heir received 1773 francs for a total property settlement of 8886 francs 83 centimes.<sup>69</sup> Paillet's wife, Marie Félicité Thecle Soisson died on 18 brumaire An V. Her estate yielded 68,782 francs. In addition to Alexandre Joseph, each of the five Paillet children had been designated to inherit. However, by An X (1802), Paillet's oldest son, Charles Pierre Alexandre was deceased. In his place his only daughter by Marie Angélique Monne, Alexandrine Louise, became heir to one-tenth of her grandmother's estate. The other beneficiaries of Mme. Paillet's will were Jeanne Félicité Julie and her husband, Antoine Sauzay, membre du corps législatif; Charles, who followed his father's footsteps as an art dealer; and two minor children, Antoine Alphonse and Marie Clémentine Joséphine Louise. Alexandre Joseph Paillet received 16,685 francs in cash equal to one-half of the community property plus an additional 35,411 francs appropriated in order to discharge outstanding debts and financial obligations to his children. Each of the four surviving children and the one granddaughter received 3337 francs in cash as their share of the community property.<sup>70</sup>

Regarding Paillet's business activities in the



Revolutionary and Napoleonic periods, the years between 1793 and 1799 witnessed his continued operation as an art dealer, but our information about this era is limited because so few of the sale catalogues have been preserved. For twenty-six of the fifty-three Paillet auctions of this period catalogues were either never published or no longer survive. Another thirteen are extant, but because they are unannotated reveal only limited information on Paillet's buying and selling patterns. Only three of the remaining fourteen annotated catalogues accompanied sales of high-priced paintings; the sales of the veuve LeBas-Courmont (26 May 1795), of the comte de Wauttier (9 June 1797), and LaFontaine (12 December 1798). Despite the high monetary inflation of these years, the 1000-francs criterion remains a useful gauge of authenticity and taste. In contrast to the marked political and social changes in Revolutionary France, the art buyers' preferences continued in the same vein as before: seventeenth-century Netherlandish and eighteenth-century French pictures prevailed over all other types of paintings.

Paillet's career attained a new dimension in his association with the fine-arts annex of the Mont-de-Piété, the municipal pawn-office. This institution

derived from the pious foundations created in Italy to combat the practice of usury. The Monts-de-Piétés were introduced into France by Louis XVI in 1777. The central office in Paris was established on the rue des Blancs-Manteaux, no. 16, in February 1776. Although the institution was suppressed by Revolutionary officials for being a monopoly, it was reinstated in 1797 under the Directory.<sup>71</sup> The fine-arts succursal of the Mont-de-Piété opened with an anonymous sale of 126 paintings, four drawings, and nine objets d'art on 11 prairial An VII (30 May 1799).<sup>72</sup> The 9 prairial An VII issue of the Affiches, annonces et avis divers advertised this auction at "le nouvel établissement des citoyens A. J. Paillet et Hypolite de La Roche."<sup>73</sup> Initially, Paillet and Delaroché operated from nos. 24 and 45 rue Vivienne, but by 1810, their address had been changed to no. 18.

It is as yet undetermined how the fine-arts succursal of the Mont-de-Piété functioned, but it may be conjectured that individuals could pawn paintings, drawings, prints, objects, furniture and jewels as collateral for low-interest loans. Presumably, if this merchandise remained unclaimed after a designated period of time, it was sold off in auctions of art of mixed provenance. While Paillet handled dozens of sales of

this type, he also supervised auctions of private collections of pictures, either alone or in collaboration with Delaroche. How these individual painting collections were accommodated to the workings of the Mont-de-Piété has not been discovered. Possibly Paillet was entrusted with the liquidation of estates just as he had been at the hôtel d'Aligre and the hôtel de Bullion. Such a conclusion is supported by the foreword to the catalogue for the after-death sale of Claude Tolozan's effects. What is certain is that Paillet directed the sales of some of the finest private picture collections between 1801 and 1812, for instance, the auctions of Tolozan and Robit in 1801, of Helsleuter and Montaleau in 1802, of Dutartre and van Leyden in 1804, of Villemillot in 1807, of Choiseul-Praslin in 1808, of Lespinasse de Langeac, Hubert Robert, Pierre de Grandpré, and Sabatier in 1809, of Gamba in 1811, and of Séréville in 1812.

Because of the Directory's reinstatement of the Mont-de-Piété, one might suppose that Paillet was appointed to his post by the commission du Muséum for services rendered as commissaire-expert du Musée, but this has yet to be corroborated. The Mont-de-Piété in Paris was a municipal rather than national organiza-

tion listed under the "Travaux publics de la commune de Paris" in the Almanach national of 1802.<sup>74</sup> Throughout the first dozen years of the nineteenth century this publication and the Almanach du commerce de Paris announce the names of four "gardes-magasins" at the rue Vivienne address: Paillet, Delaroche, Delorme, and Daigremont.<sup>75</sup> The only other information that we have on Paillet's collaborator, Hippolyte Delaroche, is his designation as "sous directeur du Mont-de-Piété" on the title-page of the catalogue for his after-death auction directed by Charles Paillet on 17-18 February 1840 (Lugt 15667). We have nothing else on Delorme or Daigremont. The title, garde-magasin, connotes a position not more exalted than wholesale merchant, yet judging by the quality of the best of his sales, Paillet's role was comparable to his hôtel de Bullion operation. One suspects that a garde-magasin was more akin to a curator of paintings in a museum or a departmental head in a modern auction house.

In the second half of Paillet's career we can document only one foreign buying trip. In 1801 Paillet travelled to Holland and, in collaboration with the dealer Coclers, he brought back an excellent group of pictures.<sup>76</sup> According to Lebrun who wrote the cata-

logue for the sale, the largest portion of paintings were purchased at the Tenkaten auction in Amsterdam. Lebrun remarks in the foreword to the catalogue that some of the pictures are so rare that even the Museum lacked comparable examples. In light of this comment it is not surprising that Lebrun negotiated the acquisition of three of these Netherlandish paintings for the new public gallery at the Louvre. As in the 1770's and 1780's the buying preferences remain constant; the Dutch and Flemish cabinet pieces eclipse all other schools in popularity and prices.

By Parisian standards the prices at Lebrun's auctions and at Paillet's Mont-de-Piété sales are impressive, but in comparison to the London art market, they are extremely reasonable. At the Robit sale (1801) directed by Paillet and Delaroche, a collection of first-rank pictures, the largest share of which were purchased by the English art dealer, Bryan, one of the paintings by Murillo went for 7310 francs, equivalent to £292. The same painting was resold in London for £1,260, a profit to Bryan of over 400 percent.<sup>77</sup> Despite the score of top quality auctions which Paillet supervised from 1799 to 1812, his other fifty sales contained many undistinguished paintings. One clearly

senses the diminishing vitality of the Parisian art commerce not only in Paillet's business, but also with the other dealers. This impression is verified by the facts. London began to rival Paris as the leading art center as a result of the prolonged Napoleonic conflict in Europe. Although some individual French collectors benefitted from the plunder of foreign caches of objets d'art, much of this booty ended up at the Musée Napoléon or in London, while the art market in Paris foundered. Actually the years 1801 to 1810 constituted a slump period for both London and Paris; the English market witnessed a temporary recovery from 1810 to 1813, but neither art center attained normalcy until after the defeat of Napoleon at Waterloo in 1815.<sup>78</sup>

A final interesting event in Paillet's late career was his co-authorship with Delaroche of the catalogue for the Giustiniani painting collection.<sup>79</sup> The Paillet-Delaroche catalogue was announced in the fine-arts section of the 1808 edition of the Annales de l'architecture, des arts libéraux et mécaniques, des arts, des sciences et de l'industrie.<sup>80</sup> The Prince Giustiniani apparently was living on rue Vendôme no. 15. His collection, transferred from Rome for auction, was composed of 158 paintings of four Italian schools.

The fine-arts editor in the Annales praises the works by Raphael, the Caracci, Giulio Romano, Veronese, Reni, Poussin, and Caravaggio, about whom he writes:

Nous avons été frappé surtout de l'effet que produisent les tableaux d'un peintre qui, peu connu en France, a joui de la protection de la maison Giustiniani, et enrichi cette galerie de neuf tableaux qui, à notre avis, peuvent être mis à côté de ceux des plus grands maîtres. Ce sont les tableaux de Michel-Ange Morigi ou Amerighi de Caravage, dit le Caravage. Aucune collection ne renferme autant de chefs-d'oeuvre de cet artiste, et peu de cabinets peuvent produire des tableaux du Caravage de la perfection et de la conservation de quelques-uns de ceux que l'on voit dans la galerie Giustiniani...<sup>81</sup>

The same writer concludes his announcement by recommending the Paillet-Delaroche catalogue as "un excellent guide tant pour les artistes que pour les simples amateurs."<sup>82</sup> A second Giustiniani catalogue, edited by Delaroche alone, appeared in 1812, as did a version with engravings published by C. P. Landon. In the foreword of the first version of the Giustiniani catalogue it is explained that a number of other pictures from the same collection had been expected but had not arrived by publication date, so a supplement would be forthcoming.<sup>83</sup> The ca. 1812 edition however, is largely a repetition of the original catalogue with additions of several pictures and correction of attribution of a handful of others. For example, no. 12 of the first

catalogue is a Rape of Ganymede attributed to Daniele da Volterra which appears as no. 5 ascribed to Michelangelo in the second version. The entries largely are identical for the paintings in the two catalogues. The Paillet-Delaroche foreword to the 1808 catalogue also reassures the buying public that M. Visconti, a member of the Institut de France, "savant et juste appréciateur des arts," had overseen all the painting attributions. How Paillet and Delaroche came to be chosen to write the catalogue of this Roman collection is uncertain. Presumably, they were well-regarded in amateur circles for their Mont-de-Piété auctions. In addition, Paillet was designated in his inventory after death as "commissaire-expert du Musée;"<sup>84</sup> perhaps his association with the new museum made him the natural choice to dispose of the Giustiniani property. One unanswered question relative to the Giustiniani matter is the reason Paillet did not participate in the revised edition of the catalogue. One can postulate that ill health two years before his death may have prevented him from contributing to this project.<sup>85</sup> In any case, the subsequent history of the Giustiniani collection is completely documented. It was sold en bloc through the Parisian art dealer, Bonnemaison, to the King of Prussia in 1815.



As Alexandre Joseph Paillet aged and his influence waned, his mantle of expertise passed to his son, Charles. Although the son's name does not appear as a director of public auctions until after his father's death, the Paillet Inventaire après le décès makes it clear that he had been active on his father's behalf for several years, especially as a negotiator for private art transactions with other dealers or collectors both in France and abroad.<sup>86</sup> His professional activity extended up to 1845 at least, when he directed a sale for Odier, père on 3-6 March (Lugt 17655). He wrote the catalogues for the auctions of the Lucien Bonaparte antiquities on 17 March 1834 and of the Galerie d'Orléans (ex. Lucien Bonaparte) painting collection on 11 November 1841. On the frontispiece of this catalogue Charles Paillet is referred to as "commissaire-priseur honoraire du Musée royal, rue Grange-Batelière, no. 24." It may be that he was involved with the formation of the commissaire-priseur organization which took place in the Napoleonic period. It was Charles who supervised the post-mortem auctions for both his father (2 June 1814) and for Jean Baptiste Pierre Lebrun (23 May 1814). Ironically, the notices of these sales appear in the same issue of the Affiches, annonces et avis divers.<sup>87</sup>

The two pre-eminent marchands de tableaux from 1775 to 1810 competed for public attention in life and in death.

Paillet died on 16 January 1814 and was buried the next day.<sup>88</sup> His bequest to the art world went beyond his son's contribution to the Parisian art commerce of the nineteenth century. Through his two daughters he also bestowed his artistic legacy on his grandchildren and great-grandchildren. The younger daughter, Marie Clementine Joséphine Louise, married the painter, Aléxis Nicolas Pérignon. All three of their children were artists: Aléxis Joseph (1806-1882), a student of his father and of Baron Gros, who became the head of the Ecole des Beaux-Arts in Dijon; Félix (1809-?), who studied with Gros and Horace Vernet; and Emma De Bay (1809-1832), whose untimely death cut short a promising career as a painter.<sup>89</sup> Paillet's older daughter, Jeanne Félicité Julie, married Antoine Sauzay (1743-1824), who became directeur de l'entrepôt de tabac de Chartres and served as a member of the national legislature.<sup>90</sup> Both of their sons chose careers in music. Alexandre was a string bass player<sup>91</sup> and Charles Eugène (1809-1901) developed into one of the foremost violinists of the

nineteenth century.<sup>92</sup> It was his mother and his uncle, Charles Paillet,<sup>93</sup> who accompanied him to his initial interview with the great Pierre de Sales Baillol (1771-1842), subsequently his teacher, his colleague, and his father-in-law. Appropriately, the two sons of Eugène Sauzay and Augustine Baillol<sup>94</sup> followed separate artistic paths. Julien (born in 1838) pursued a career as a musician,<sup>95</sup> and his brother, Louis Charles Valentin (born in 1841), became a painter.<sup>96</sup> The Paillet family interests had come full circle.

At the end of the nineteenth century, Eugène Sauzay owned a Boilly portrait of his maternal grandmother, Marie Félicité Thecle Soisson, Madame Paillet, portrayed

...dans un jardin assise écrivant sur le socle d'une statue sous un médaillon représentant son mari et son gendre, M. Sauzay...L'Amitie les unit.<sup>97</sup>

This dynasty of art dealers, painters, and musicians of which Alexandre Joseph Paillet had been patriarch still has living descendents today.<sup>98</sup> Paillet's success as an amateur and picture dealer, his service to d'Angiviller and his contribution to the formation of the core of the Louvre's Netherlandish painting collection, and his intimate association with the younger generation of French artists attest to his cultural attainments. These

accomplishments provide us with gratifying evidence of the richness of both his professional and private lives.

## CHAPTER ONE: NOTES

1. We find Paillet's name written "Paillette" in two sources, marginal annotations in sale catalogues of the late 1760's and early 1770's and in the Almanach du commerce de Paris in the years VII, 1808, and 1809. It is probable that the "t" was pronounced in the eighteenth century and thus written as heard at auction, "vendu à M. Paillette."

2. "Extrait des registres des baptemes de l'eglise royale et paroissiale Saint Germain l'auxerrois a Paris," contained in a tontine issued on the lives of Alexandre Joseph Paillet's parents on 2 December 1760, Archives nationales, Minutier central (hereafter cited as A. N., M. C.), XXIV, 810.

3. Alexandre Joseph was named "fils majeur," that is, of legal age, in his marriage contract of 9 May 1773, but we know from the inventory after death of his father, Pierre Paillet (see 3 February 1772, A. N., M. C., XXIV, 862), that he was the younger son of Pierre Paillet and Marie Anne Dugué Desnoyers.

4. "Mariage," 17 May 1728, A. N., M. C., C, 530.

5. 2 December 1760, A. N., M. C., XXIV, 810.

6. Reference to Marie Gabrielle Paillet's marriage can be found in the "Inventaire après le décès de Pierre Paillet" dated 3 February 1772, A. N., M. C., XXIV, 862.

7. 5 July 1767, A. N., M. C., VI, 771.

8. Jules Guiffrey, "Histoire de l'académie de Saint-Luc," Archives de l'art français, n. s. 9 (1915): 408.

9. In a letter to Charles Claude de la Billarderie, comte d'Angiviller, Auguste Morga complains that Paillet has neglected the task of cleaning several Italian pictures which he owned (Archives nationales [hereafter cited as A. N.], O<sup>1</sup> 1915, 1779:177-178).

10. "Inventaire après le décès de M. Paillet," A. N., M. C., LXXII, 591.

11. Emmanuel Bénézit, ed., Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays, rev. ed., 8 vols. ([France : Gründ,][1948-ca. 1955]), 8:85.

12. Mireille Rambaud, Documents du Minutier central concernant l'histoire de l'art (1700-1750), 2 vols. (Paris: [S.E.V.P.E.N., 1964]), 1:266 (A. N., M. C., 3 March 1734, LXXX, 304); 2: 509-510 (A. N., M. C., 3 November 1701, IV, 312); 2:510 (A. N., M. C., 23 December 1701, IV, 312); 2:511 (A. N., M. C., 18 November 1704, VII, 173); 2:511 (A. N., M. C., 2 April 1708, VII, 182).

13. A. N., O<sup>1</sup> 1914, 1978A and 1978B; Nicolas Bailly, Inventaire des tableaux du roy, ed. Fernand Engerand (Paris, 1899), the Paillet inventory is cited frequently in this work; Bénézit, Dictionnaire, 8:85.

14. See Note 4 supra.

15. No street number on the rue de l'Arbre sec is given in the inventories after death of Pierre Paillet (3 February 1772, A. N., M. C., XXIV, 862) or of Pierre Lebrun (26 June 1771, A. N., M. C., XXIV, 858) because there were none.

16. Krzysztof Pomion, "Marchands, connaisseurs, curieux à Paris au XVIIIe siècle," Revue de l'art, 43 (1979):29-30.

17. Ibid.

18. These titles are to be found in the notarial records, in the Annonces, affiches et avis divers, in the Parisian almanacs, and on the title-pages of Paillet's sale catalogues.

19. Pierre Remy, Catalogue de tableaux, peintures à gouaches, bas-reliefs de marbres et de bronze...et autres objets qui composent le cabinet de M. de Merval (Paris, 1768); Fritz Lugt, Répertoire des catalogues de ventes publiques..., 3 vols. (The Hague: M. Nijhoff,

1938-1964), 1:1681 (the Lugt numbers refer to the numeration of the individual sales in chronological order rather than to page numbers); see the annotated copy of this catalogue at the Bibliothèque d'Art et d'Archéologie, Paris (hereafter cited as AAP).

20. Pierre Remy, Catalogue raisonné des tableaux, figures et groups de bronze...après le décès de M. Beringhen, premier écuyer du Roi (Paris, 1770); Lugt, Répertoire des ventes, 1:1854; a copy of the sale catalogue is located at the Heim Galerie, Paris (hereafter cited as HGP).

21. "Inventaire de Pierre Paillet," 3 February 1772, A. N., M. C., XXIV, 862.

22. "Liquidation et partage la dame veuve Paillet et ses enfants." 26 May 1772, A. N., M. C., XXIV, 864.

23. "Inventaire après le décès de Madame Paillet tant à Paris qu'à Clichy la Garenne," 24 germinal An X, A. N., M. C., XXXV, 999; the original document is dated 9 December 1772, A. N., M. C., CXII, 755bis.

24. A. N., M. C., VI, 793.

25. "Mariage Alexandre Joseph Paillet et Marie Félicité Thecle Soisson," 9 May 1773, A. N., M. C., CXIII, 469.

26. The eighteenth-century notarial records do not list individual house numbers as part of an address until after the Revolution because there were none.

27. "Bail à loyer," 10 April 1775, A. N., M. C., XXIII, 736.

28. "Bail à loyer," 22 June 1775, A. N., M. C., XXIII, 738.

29. See 1:234 listed under "noms et adresses des marchands de tableaux, dessins, estampes, médailles, cartes géographiques, &c;" Bibliothèque nationale (hereafter cited as B. N.), V30044-V30045.

30. "Transport de bail," 21 October 1778, A. N., M. C., XXXV, 839; the Mercier bankruptcy sale was directed by Basan (Lugt, Répertoire des ventes, 1:2893).

31. 15 June 1778, p. 891

32. Marc Furcy-Raynaud in his article, "Correspondance de M. d'Angiviller, directeur général des bâtiments du roi avec le premier peintre du roi, Jean-Baptiste-Marie Pierre," Nouvelles Archives de l'art français, 21 (1905):262-263 in publishing Pierre's letter to d'Angiviller about this episode, cites the date as 4 September 1779, while the original documents at the Archives nationales indicate the date as 14 September 1779 (see A. N., O<sup>1</sup> 1915, 1779:176-178).

33. Furcy-Raynaud, "Correspondance" (1905), p. 262; and A. N., O<sup>1</sup> 1915, 1779:176.

34. A. N., O<sup>1</sup> 1919, 1786:56.

35. A. N., O<sup>1</sup> 1917, 1783:398.

36. In reference to the 1793 auction, "Vente de feu M. Vincent Donjeux," the announcements in the Affiches, annonces et avis divers cite as the sale's directors, Paillet, Lebrun, and Donjeux fils, except for the 25 April 1793 advertisement which omits Paillet's name (pp. 1759-1760). Interestingly, an anonymous two-page leaflet polemizing against Lebrun and the younger Donjeux was published and accompanies the copy of the sale catalogue preserved at AAP. It reads, "Paillet profite de la distribution de ce Catalogue pour mettre sous les yeux des Amateurs & Curieux qui l'honorent de leur confiance, comme aussi des personnes de son commerce, l'injustice bien marquante qui vient de lui être faite dans l'affaire de feu Vincent Donjeux, & dans laquelle il avoit été nommé concurrement & conjointement avec le Citoyen le Brun, à droit égal, ce qui est bien clairement constaté par le nom de Paillet imprimé dans le Catalogue qui donne les détails des diverses marchandises de ce Commerçant. Paillet croit de son honneur & de son devoir de ne pas entretenir un seul moment les interprétations différentes qui pourroient être faites sur son exclusion. Précipité dans cette opération, Paillet déclare qu'il n'existe



aucun autre motif que celui de l'économie dont s'appuie le Citoyen Donjeux fils, pour excuser un procédé aussi envers Paillet, qui n'est point venu le trouver, & qui ne lui a fait aucune demande qui fût mention d'intérêt. Le Citoyen Donjeux, seul héritier de son père, auroit dû, sans doute, réfléchir avec ses Conseils, sur la démarche inconsidérée qu'il a fait avant de venir détourner Paillet de ses occupations, & l'inviter, de son propre mouvement, & de l'ordre (a-t-il dit) de son père, d'accepter pour moitié le travail & les bénéfices que pourroit donner & rendre cette affaire. Au surplus, le résultat d'intérêt où Paillet avoit droit de prétendre ne sera pas perdu pour tout le monde; & si des circonstances, qu'on ne sauroit prévoir, mettoit Paillet dans la nécessité de traiter de quelques choses avec cet héritier, ce ne sera que par écrit, & voilà précisément ce qu'il étoit important de faire."

37. Furcy-Raynaud, "Correspondance" (1906), pp. 73-74.

38. A. N., O<sup>1</sup> 1918, 1785:218.

39. "Vente de terrain," 5 October 1778, A. N., M. C., XXXV, 839.

40. "Obligation Paillet à Soisson," A. N., M. C., 4 October 1778, XXXV, 839.

41. Paillet purchased this complex of outbuildings and courtyards from M. Roulleau, who in turn, had acquired all the hôtel de Bullion property from the duchesses de Laval and de La Vallière, heirs to the marquis de Bonnelles, the great-grandson of the original owner, Claude de Bullion. It was the latter who had had the hôtel constructed under the supervision of Louis Le Vau. The interior ornamentation had been completed by Simon Vouet and Jacques Sarrazin. According to Jacques Hillairet in his Dictionnaire historique des rues de Paris (2nd ed., 2 vols. [Paris: Editions de Minuit, 1963], 1:388), the architect Bellisard bought the main hôtel from Roulleau in 1781 and reappportioned it into apartments in 1786. From a Minutier central notarial document it is clear that Paillet's new building and Bellisard's hôtel shared a common wall (see 16 October 1784, A. N., M. C., XXXV, 875). In comparing the details

of two Paris street plans, one can surmise that Paillet bought the land and buildings at the eastern end of the estate bordered by the rue Plâtrière and the rue Coquillière, while Bellisard bought the hôtel at the northern end bordered by the rue Plâtrière, rue Coqhéron, and rue Verderet. The remaining building at the western end of the property at the corner of the rue Coquillière and rue Coqhéron continued to belong to M. Roulleau and this house was occupied by M. Desfossés and his family (see 7 May 1791 documents in which the Desfossés mortgage is transferred to Paillet and his wife by Mme. Roulleau, A. N., M. C., XI, 767). Hillairet incorrectly attributes to Bellisard's ownership the salles used for public auction by the commissaires-priseurs that, in fact, Paillet incorporated into the rez-de-chaussée of his renovated building with the entrance on the rue Plâtrière. The full description of Paillet's acquisition appears in the record of the sale of the hôtel de Bullion (30 July 1793, A. N., M. C., XXXV, 965).

42. p. 2652.

43. See Note 40 supra.

44. See the document at the A. N., M. C., entitled, "Transaction De Roulleau et S. et De Paillet," 11 March 1790, XI, 761, in which the Paillets are pressed for the mortgage money for the hôtel de Bullion by Mme. Roulleau so that she may repay what she owes to the duchesse de La Vallière.

45. "Entre M. Paillet et les entrepreneurs de sa maison," 29 October 1781, XXXV, 857.

46. See Jeanne Deroy's letter to Paillet dated 4 July 1777 (A. N., O<sup>1</sup>, 1914, 1777:250), in which she inquires after the arrival of M. Bellisard's paintings. See also, "Transaction entre M. Bellisard et S. Paillet," 16 October 1784, A. N., M. C., XXXV, 875.

47. See Note 44 supra.

48. "Procès-verbal de publication et adjudication de l'hôtel de Bullion," 17 June 1793, A. N., M. C., XXXV, 964 and "Vente les S. et De Paillet aux Srs Petit et Roettiers," 30 July 1793, A. N., M. C., XXXV,

965. The adjudication is announced in Affiches, annonces et avis divers, 14 July 1793, pp. 2939-2940. Alexandre Louis Roëttiers or Roëttiers de Montaleau (1748-1855) was the director of the French Mint from 1791 to 1796 (Bénézit, Dictionnaire, 9:44) and a member of the famous dynasty of goldsmiths. M. Roëttiers was married to Adelaide Marguerite Justine Petit, the sister of Henry Petit.

49. Henry HARRISSE, Louis-Léopold Boilly: peintre, dessinateur et lithographe, sa vie et son oeuvre 1761-1845 (Paris, 1898), pp. 10-11. Paillet's connection with Charles de Wailly (1730-1798) is especially interesting since he, too, was involved in negotiations with d'Angiviller for royal art acquisitions before the Revolution (see for example, Jules J. Guiffrey, "Correspondance du comte d'Angiviller avec Bosschaert pour l'acquisition de divers tableaux provenant des couvents supprimés des pays-bas pendant les années 1785-1786," Nouvelles Archives de l'art français, ser. 2, 2[1880-1881]:7-130), and in the 1790's was a member of the Commission temporaire des Arts (see Beurdeley, France à l'encan, pp. 195-196, Louis Tuety, "Procès-verbaux de la commission des monuments 8 novembre 1790-27 août 1793," Archives de l'art français, ser. 3, 17-18 (1902-1903), and Alexandre Tuety and Jean Guiffrey, "La Commission du Muséum et la création du musée du Louvre (1792-1793): documents recueillis et annotés," Archives de l'art français, n. s., 3[1909]).

50. Other rental agreements have been preserved at the Minutier central for apartments in Paillet's newly renovated building. For instance, between Paillet and Pierre Morvanchet, marchand de vins, 13 September 1780, XXXV, 851; between Paillet and Antoine Claude Chariot, huissier commissaire-priseur, 18 January 1781, XXXV, 853; between Paillet and Regardin de Champeron, contrôler des fermes, 22 February 1781, XXXV, 853; between Paillet and Pierre Georges Duflos, contrôler et receveur des domaines du roi, 8 March 1785, XXXV, 853 (a sublease on the de Champeron apartment); between Paillet and Matthieu François Louis Desvougues, marchand tapissier, 3 June 1782, XXXV, 861; and between Paillet and Humbert Joseph Perignon, musicien de l'Académie royale, 7 June 1782, XXXV, 861.

51. See "Mariage Alexandre Joseph Paillet et Marie Félicité Thecle Soisson," 9 May 1773, A. N., M. C., CXIII, 469; "Vente les Sr et De Paillet aux Srs Petit et Roettiers," Article 4, 30 July 1793, A. N., M. C., XXXV, 965; "Procuration Cit. Paillet à Delafosse," 13 prairial An VII, A. N., M. C., VIII, 1325; "Liquidation et partage de la communauté de la succession de la De Paillet," Article 10, 10 prairial An X, A. N., M. C., XXXV, 1000.

52. "Inventaire après le décès de Mad. Paillet tant à Paris qu'à Clichy La Garenne," Article 5, 24 germinal An X, A. N., M. C., XXXV, 999; "Liquidation et partage de la communauté de la succession de la De Paillet," Article 4, 10 prairial An X, A. N., M. C., XXXV, 1000. The notary who handled the transaction was Guilbert at St. Denis. Paillet purchased the property from Charles Quesnel.

53. "Liquidation et partage de la communauté de la succession de la De Paillet," Article 7, 10 prairial An X, A. N., M. C., XXXV, 1000. The notary for this venture was Chechin at Meaux and the seller was Jean Baptiste François Godard.

54. "Vente Lignereux à Paillet," 22 brumaire An IV, A. N., M. C., XXIV, 1061. Martin Eloi Lignereux was a dealer whose shop address was 44 rue Vivienne in the 1790's in the same block as the Mont-de-Piété fine art annex where Paillet was garde de magasin from 1799 to 1812 (see Michel Beurdeley, La France à l'encan 1789-1799: exode des objets d'art sous la révolution Paris: [Jules Tallandier, 1981], p. 103); Paillet had handled the Daguerre-Lignereux sale on 25 March 1793.

55. "Publication d'enchères de maisons dépendantes de la succession Cronier," 2 thermidor An II, A. N., M. C., CXIII, 634; "Quittance entre les Cit. Cronier et Cit. Paillet," 15 vendémiaire An III, A. N., M. C., CXIII, 636; "Inventaire après le décès de Mad. Paillet," Article 6, 24 germinal An X, A. N., M. C., XXXV, 999; "Liquidation et partage de la communauté de la succession de la De Paillet," Article 5, 10 prairial An X, A. N., M. C., XXXV, 1000.

56. Alexandre Joseph Paillet, Notice d'une jolie collection de tableaux, sculptures en marbre...composant sa curiosité de M. Sarrazin (Paris, 1794) (Lugt, Répertoire des ventes, 1:5173). The sale was held on 22 March 1794 (2 germinal An II). The title-page gives Paillet's address as no. 45, rue Vivienne.

57. Alexandre Joseph Paillet, Catalogue de tableaux précieux...marbres, bronzes...colonnes...procelaines...meubles par Boulle (Paris, 1795) (Lugt, Répertoire des ventes, 1:5356). The title-page cites Paillet's address as no. 601 rue Ménétriers.

58. See for instance, the anonymous sales of 5 January 1796 (15 nivose An IV) announced in the Affiches, annonces et avis divers on 9 nivose An IV, p. 2412 and of 18 May 1796 (29 floréal An IV) announced in the Affiches, annonces et avis divers on 28 floréal An IV, p. 4446. Neither auction is cited by Lugt and one may assume that no catalogues were published to accompany the sales. It is not clear whether Paillet had a shop at the rue Thionville address. His auctions were held "en la grande salle du Musée, rue ci-devant Dauphine." Hillairet enlightens us regarding this establishment (Dictionnaire historique, 1:417-418) explaining that the Place Dauphine was called the Place Thionville from 1792 to 1814. It was there that the Exposition de la Jeunesse had taken place up to 1777 and no. 18 rue Dauphine had been the address of an intellectual society called the "Musée de Paris," the brainchild of Court de Gébelin, that flourished between 1780 and 1789.

59. See for example, Affiches, annonces et avis divers, 3 pluviôse An V, p. 1925.

60. "Bail à loyer," 6 ventose An V, A. N., M. C., XI, 796.

61. See Article 11, item 4 of the "Inventaire après le décès de Mad. Paillet," 24 germinal An X, A. N., M. C., XXXV, 999.

62. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue de tableaux de trois écoles provenans de différens cabinets d'amateurs (Paris, 1799) (Lugt, Répertoire des ventes, 1:5929).

63. See for example, Jean Baptiste Pierre Lebrun, Précis historique de la vie de la citoyenne LeBrun, peintre (Paris, An II) and Gilberte-Emile Mâle, "Jean-Baptiste-Pierre Le Brun (1748-1813) son rôle dans l'histoire de la restauration des tableaux du Louvre," Mémoires de la fédération des sociétés historiques et archéologiques de Paris et de l'île de France, 8 (1956): 381-382. Lebrun's troubles with the Revolutionary authorities stemmed mainly from the emigration of his wife, Elizabeth Vigée-Lebrun, in 1789.

64. One of the prominent members of the Société des Amis des Arts was Charles de Wailly, who after 1789, became one of the commissaires for the commission temporaire des arts (see Beurdeley, France à l'encan, pp. 195-196). However, another member, the painter Boilly, did have problems with the Revolutionary officials.

65. Beurdeley, France à l'encan, p. 161.

66. Ibid., p. 163.

67. See the identity certificate dated 19 June 1812 on the name of Alphonse Antoine Paillet and the appropriate section of the after-death inventory of Alexandre Joseph Paillet, A. N., M. C., XLV, 707 and LXXII, 591, respectively.

68. "Inventaire après le décès de la veuve Paillet," 5 germinal An III, A. N., M. C., XXIV, 1055 and "Partage d'inscription Alexandre Joseph Paillet et consorts," 26 prairial An V, A. N., M. C., XXIV, 1067.

69. "Inventaire après le décès de la veuve Soisson," 1er germinal An IV and "Liquidation et partage de la communauté de la succession de la veuve Soisson," 18 floréal An V (both documents are referred to in the "Inventaire après le décès de Mad. Paillet," 24 germinal An X, A. N., M. C., XXXV, 999).

70. "Inventaire après le décès de Mad. Paillet," 24 germinal An X, A. N., M. C., XXXV, 999.

71. Hillairet, Dictionnaire historique, 1:201-202; see also Camille Bloch and Alexandre Tuetey, Procès-verbaux et rapports du comité de mendicité de

la constituante 1790-1791, Collections de documents inédits sur l'histoire économique de la révolution française (Paris: Imprimerie nationale, 1911), especially pp. 630-631, in which there is a brief outline of the functioning of the Mont-de-Piété that was under the administration of the Hôpital général in turn operated through the auspices of the Parlement.

72. See Affiches, annonces et avis divers, 5 prairial An VII, p. 4527, 8 prairial An VII, p. 4599, and 9 prairial An VII, p. 4649.

73. P. 4649.

74. Almanach national, 1802, pp. 389-390 (B. N., L224).

75. See for example, Almanach du commerce de Paris, 1811, p. 429 (B. N., V27667).

76. Jean Baptiste Pierre Lebrun, Catalogue d'une collection de tableaux des trois écoles, flamande, hollandaise et allemande (Paris, 1801), pp. iv-v of foreword.

77. Gerard Reitlinger, The Economics of Taste, 3 vols. (London: Barrie and Rockliff or Barrie and Jenkins, 1961-1970), 1:48.

78. Ibid., 1:47-50.

79. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue historique et raisonné de tableaux par les plus grands peintres principalement des écoles d'Italie qui composent la rare et célèbre galerie du prince Giustiniani (Paris, n. d.).

80. (1808), 3rd trimestre, pp. 152-153 under "Nouvelles des arts."

81. Ibid.

82. Ibid., p. 153.

83. Paillet and Delaroche, Catalogue de tableaux du prince Giustiniani, p. xv.

84. This title appears after his name in the inventory after his death dated 21 January 1814 (A. N., M. C., LXXII, 591). According to Beurdeley (France à l'encan, p. 184), Paillet was the expert who appraised objects and paintings to be deaccessioned from the Louvre in July 1798.

85. Evidence of a malady suffered by Paillet at the very end of his life can be found in a notarial document dated 22 December 1813, "Extrait no. 8998" (A. N., M. C., XCIII, 343), in which it is stated that Paillet could neither read nor sign the document. It is not clear how long he had been ailing, but his sales activity ceases after 1812. There are just a few records from 1811 to 1813 which Paillet witnessed. See for example, "Titre nouvel Mme. veuve Desfossé à Paillet," 22 February 1811, A. N., M. C., II, 827; "Notoriété à M. Paillet," 19 June 1812, A. N., M. C., XLV, 707; and "Procuration par M. Paillet à son fils," 28 October 1813, A. N., M. C., LXXII, 590.

86. See an unenumerated article dealing with Charles's trips on his father's behalf in the "Inventaire après le décès de M. Paillet," 21 January 1814, A. N., M. C., LXXII, 591. Paillet's last address was no. 173, rue Montmartre.

87. 20 May 1814, pp. 8-9, no. 2950 for J. B. P. Lebrun and no. 3036 for A. J. Paillet.

88. Obituary notice is found in Affiches, annonces et avis divers, 20 January 1814, p. 14.

89. Bénézit, Dictionnaire, 8:22.

90. Antoine Sauzay had been president of the central administration for the département de la Seine, had served as one of three deputies to the legislature from the same district, and had been one of the founding members, along with Alexandre Joseph Paillet, Charles de Wailly, and Louis Boilly, of the Société des Amis des Arts (Brigitte François-Sappey, "La Vie musicale à Paris à travers les 'Mémoires' d'Eugène Sauzay [1809-1901]," Revue de musicologie, 40 [1974]:162); see also Félix Raugel, "Autour de Sauzay, de Boëly et de Reber," Recherches sur la musique française classique, 15 (1975):147.



91. François-Sappey, "Eugène Sauzay," p. 162; Alexandre Sauzay, according to François-Sappey, was a student of Dupont and a member of the Orchestre des Italiens. There is another mention of an Alexandre Sauzay who wrote the catalogue for the Sauvageot collection: Musée impérial du Louvre, catalogue du Musée Sauvageot: la collection Sauvageot, texte historique et descriptif (Paris, 1863). It is not known whether this is the same Alexandre Sauzay.

92. François-Sappey, "Eugène Sauzay," pp. 159-201; see also Raugel, "Autour de Sauzay," pp. 146-152 and The New Grove Dictionary of Music and Musicians (London, Washington D. C., Hong Kong: Macmillan, 1980), 16:524. Eugène Sauzay played first desk violin with the Paris Conservatory Orchestra. He had played second violin and then viola with Baillol's string quartet until its dissolution in 1840. As professor at the Conservatoire from 1860-1892, his class was in great demand. He also made a musical contribution as a composer writing studies and pieces for violin, songs, and two string trios. Among his close friends and associates were Chopin, Paganini, Mendelssohn, Rossini, Liszt, Gounod, Rubinstein, Saint-Saëns, Ingres, Louis Norblin, Paul Delaroche, and Louise Bertin. The Norblin family connection is especially interesting relative to Alexandre Joseph Paillet, since the latter was well acquainted with the elder Norblin, (Jean-Pierre Norblin de la Gourdain), the painter.

93. Charles Paillet married Victoire Catherine Chrisbeth on 22 March 1815 (A. N., M. C., "Mariage," LXXII, 595). Mme. Paillet held evening fêtes every Sunday and at one of these her nephew, Eugène Sauzay, met Frédéric Chopin (François-Sappey, "Eugène Sauzay," pp. 163-164).

94. Eugène Sauzay and Augustine Baillol (1810-?) were married on 27 January 1835. She was a superb musical talent, student of Marie Bigot, about whom G. Guérout, Eugène Sauzay's monographer, has written, "Elle était sans rivale dans l'interprétation des concertos de Mozart qu'elle exécutait avec un accent, une émotion communicative, une élévation, un style que pour mon humble part je n'ai jamais retrouvés ailleurs." (François-Sappey, "Eugène Sauzay," p. 179). Husband and wife formed a piano trio with Alexandre Pierre

François Boëly (1785-1858) and then with Auguste Franchomme (1808-1884). Their musical soirées were highly lauded. The Baillol-Sauzay family lived and worked at the center of Parisian musical life. In one of the Sauzay family diaries a review of one of their performances has been preserved: "M. Sauzay a donné lundi dernier la première des trois soirées musicales qu'il nous promet pour cet hiver, dans son salon de la rue La Rochefoucauld, toujours trop étroit pour contenir ceux qui aiment encore la grande et belle musique. On sait que les concerts de M. Sauzay sont ordinairement composés de chefs-d'oeuvres de Haydn, de Mozart, de Beethoven et de Boccherini, exécutés avec ce sentiment exquis du grand artiste qui devine les plus fines intentions du maître. Haydn, Mozart et Beethoven étaient seuls sur le programme de lundi. M. Sauzay a dit d'une manière ravissante un andante de Haydn avec sourdine, qui n'était pas annoncé, et que l'auditoire choisi qui assistait à cette soirée a écouté avec une attention profonde et applaudi avec transport. Mais ce qui a enlevé tous les suffrages, c'est un concerto de Mozart, exécuté par Mme. Sauzay comme son illustre auteur ne l'a probablement jamais entendu lui-même. Cette page, d'une largeur et d'une passion admirables, fait déjà pressentir Don Juan. Elle a obtenu le triomphe qu'elle obtiendra toujours, tant que la vérité du sentiment, la richesse des idées et l'élevation du style seront regardées comme les premières qualités de l'art. On entend si rarement à Paris les concertos de Mozart, que plusieurs des auditeurs ont accueilli ce chef-d'oeuvre comme une révélation. On était heureux de retrouver dans ce sanctuaire de l'art, dans cette noble et digne famille qui conserve religieusement l'amour du culte du beau, et qui le manifeste si bien, cette musique instrumentale écrite par les grands maîtres, rendue comme elle a été conçue dans un local qui permet de l'entendre de près et d'en apprécier tous les détails. Cette musique intime est peut-être l'art musical élevé à sa plus haute puissance, car il règne seul ici. C'est à la musique de théâtre ce que la poésie lyrique est à la poésie dramatique." (François-Sappey, "Eugène Sauzay," pp. 180-181, note 2.)

95. Ibid., pp. 160 and 179.

96. Ibid., p. 179; Bénézit, Dictionnaire, 9:317.

97. HARRISSE, Boilly, p. 155, no. 786.

98. According to the two most recent authors on the life and work of Eugène Sauzay, Brigitte François-Sappey and Félix Raugel, there are living descendants of the great nineteenth-century violinist, MM. Norbert Ricard and Daniel Lainé. Alexandre Joseph Paillet would be their great-great-great-great grandfather.

## CHAPTER TWO

### PAILLET AND THE PARISIAN ART MARKET

Alexandre Joseph Paillet established himself as a successful art dealer in the 1779's at precisely the same time that the Parisian art market evolved a thoroughly modern approach in organization and general attitudes. As Pomion affirms, the age of the collector-connoisseur, the age of Crozat and Mariette, was waning. In its stead the professional art dealer emerged, gradually superseding the amateur. Paillet and his colleagues increasingly became ensconced as intermediaries between the collectors and the art itself.<sup>1</sup> A passage from a letter written by Diderot in 1773 addresses this phenomenon:

Remy, Ménageot, Collin ne sont ni peintres, ni statuaires, ni littérateurs. Ils sont de purs et simples commerçants en tableaux. Cependant ils en jugement mieux qu'aucun peintre, littérateur ou artiste; et si le littérateur fait hausser les épaules au peintre, et si le peintre en rit, le peintre fait hausser les épaules au brocanteur, et le littérateur rit à son tour. Est-ce que le brocanteur s'entend mieux en dessin, en couleur, en magie de clair-obscur qu'aucun de nous? Aucunement, mais il a passé quarante ans de sa vie à voir, à comparer, à acheter, à vendre. Ses connaissances sont le résultat de son temps, de sa fortune.<sup>2</sup>

These remarks were made one year before Paillet's debut as a director of public art auctions. The dealer's knowledge was his fortune.

What then, are the basic components of this trend in the picture trade? The first and most important factor is the growing demand for art of all types. The number of individuals who wanted to buy paintings, drawings, prints, and objets d'art proliferated. One can identify the decade of the 1760's as the period in which this increased demand, especially for pictures, really began to be felt. This demand for original art coincided with the expanding market for engravings after Old Master and contemporary French paintings; French prints after Netherlandish pictures were especially sought after from 1760 to 1790.<sup>3</sup> Prior to 1755 an organized group of art dealers did not exist in Paris. The emergence of an independent class of professional art experts occurred in response to the demand for art. These dealers beginning with Remy, Joullain père, and Basan were the chief participants in the early stage of the Parisian art commerce. Pierre Remy's first public auction is recorded by Lugt as the Pasquier sale held on 10 March 1755 (Lugt 870). Remy was a painter with the Académie de Saint-Luc and he eventually served as the director of this institution.<sup>4</sup> The first public auction of François Joullain

(1697-1778) was the undated Clairambault sale held sometime in 1755 (Lugt 898). Joullain is referred to in contemporary notary's records as "maitre peintre et graveur" or as "marchand d'estampes et graveur."<sup>5</sup> Pierre François Basan (1723-1797) was a printmaker, dealer in paintings and prints, and a member of the Académie de Saint-Luc. His first public sale took place on 11 December 1758 (Lugt 1024).<sup>6</sup> In the late 1750's and 1760's these three men were pre-eminent among the group of active dealers whose number quickly multiplied. A cursory glance at the columns of sale directors in Lugt's Répertoire des catalogues de ventes publiques confirms the impression evinced from the contemporary Dutch catalogues, that the art trade in Amsterdam, Rotterdam, and The Hague developed sooner than in Paris. One might infer that the new breed of professional art dealers in Paris followed the Dutch model. This may be at least a partial explanation for the quantity of Dutch and Flemish paintings flooding the Paris art market in the last half of the eighteenth century. Unquestionably by Paillet's time, there existed a free-flowing, three-way trade among the dealers of France, England, and the Low Countries. This fact contributed to the marketability of the Netherlandish cabinet

pieces. Charles Blanc documents that both Remy and Boucher made buying trips to Flanders and Holland on Randon de Boisset's behalf.<sup>7</sup> In their day Paillet and Jean Baptiste Pierre Lebrun travelled abroad frequently in pursuit of collectable paintings for the Parisian market. It is certain that Paillet and Lebrun established working relationships with the leading foreign art entrepreneurs. In this light, one must emphasize that the French art commerce did not operate in a vacuum. A painting could be sold in Amsterdam and six months later be put on the block in Paris. Examples of such mercantile exchange are numerous, and a painting's provenance from a foreign collection was advertised proudly in the Parisian sale catalogues.

Pomion, in a recent article on the Parisian market, states that the shift in dominance from the amateur to the professional after 1750 occurred because the dealers were better prepared than the new generation of collectors to authenticate paintings.<sup>8</sup> This was essentially a question of knowledge versus access; the good dealer had both. The acquisition of this expertise necessitated a long period of self-education in order to develop the skills to recognize the nuances of styles of individual artists. One

suspects that the public art auction was the principal forum at which the aspiring dealers studied. However, since the older dealers all had their own shops where they sold paintings, prints, drawings, and objets d'art on a private basis, one suspects that a great amount of information was exchanged informally among the established marchands like Remy, Basan, and Joullain and the younger men like Paillet and Lebrun. One helpful secondary source for the dealers, which appeared in 1753, was Descamps's La Vie des peintres flamandes, allemands et hollandais. Descamps's articles on Dutch, Flemish, and German painters provide biographical information, analyses of style and subject matter, and a short list of existing works in contemporary collections for each painter. Another testimony to the growing professionalism of the picture dealers was the appearance in the 1780's of two guides to the art market written by François Charles Joullain  fils. His Répertoire de tableaux, dessins et estampes and Réflexions sur la peinture et la gravure compile the major works that had passed through art sales up to 1783 and 1786 respectively, supplying all the basic data including provenance. The body of expertise that Paillet and his colleagues accumulated through their



years of exposure to the works of art caused the gulf between the dealer and the collector to widen. This is precisely the point in history when "amateur" takes on its modern meaning, that is, rather than a synonym of "connoisseur" it becomes an antonym of "professional." The collector after about 1765 could not absorb the increasing commercial complexities of the painting trade.

The marchands de tableaux responded to the growing public concern for authenticity by providing more factual information in their catalogue entries, including a painting's author, title, dimensions, description, state of preservation, prior history of ownership, and engraver's name if applicable. By 1770 the catalogues of Remy and Basan already incorporated this data plus an aesthetic evaluation of the work. In comparing the contemporary Dutch catalogues, one can see that the same format was the approved standard in Holland. The merchandizing importance of these entries is revealed in their grandiloquent assessments; practically every picture is designated a masterpiece of composition or color. Blanc characterized this rhetoric as "l'argot de la curiosité."<sup>9</sup> Those works most esteemed by the dealer were publicized with enthusiasm and those with less secure attribution

or which were less marketable were described summarily. Although the initial justification for this trend in auction catalogues was purely commercial, it in fact constituted a professional connoisseurship. Undoubtedly, Paillet absorbed the current attitudes and practices of the established art dealers. When he began to write his own catalogues, he developed an ever more precise pictorial language in his painting entries.

It can be documented through marginal annotations in Parisian sale catalogues that Paillet first began attending public art auctions in the late 1760's while he was in his mid-twenties. At the marriage of his older brother, Pierre François, the younger Paillet had the title of "peintre," so one can assume that he already was working under the sponsorship of the Académie de Saint-Luc. As he expanded his knowledge of the workings of the art market and then entered into the profession of art dealer, he became a true connoisseur. As his expertise increased so did the quality of his catalogue entries. In his first public sale of 17 February 1774 the catalogue description for an Aelbert Cuyp (London, Private Collection) (Fig. 3) reads:

Une vue de la Meuse, du côté de Dort. Le milieu du Tableau est occupé par une barque à voile:

peint sur bois, & porté 3 pieds de large sur 19  
(pouces) de haut...<sup>10</sup>

Paillet here does not provide a long description nor a history of prior ownership, which he might have done, since the painting figured in the van der Marck auction in Amsterdam in the previous year. (One might speculate that Paillet had Fouquet buy the painting for him, but this hypothesis cannot be proven.) A slightly more detailed description of a painting by Adriaen van Ostade (formerly The Grange, England, Lord Ashburton Collection) is contained in the catalogue for the Trouard sale (1779) and demonstrates the advance in Paillet's knowledge:

La vue d'un village au milieu duquel passe un grand chemin. On y distingue nombre de petites figures, et dans l'eloignement un puits et une charette attelée d'un cheval. Ce tableaux le plus précieux et de la meilleure touche de cet habile peintre, vient de la Collection de M. Blondel de Gagny, no. 102 du catalogue. Largeur 12 pouces, haut. 9 et demi.<sup>11</sup>

This second example compares favorably to the state of the art of catalogue writing in the mid 1770's as exemplified by Remy. In the Blondel de Gagny catalogue Remy writes about a Philips Wouwerman picture,

La course de la bague du cabinet de M. Hallé. Ce tableaux est encore un précieux morceau de Wouwermans; il est bien dessiné et grassement peint, Hauteur 15 pouces, largeur 19 pouces 3 lignes. Jean Moyreau l'a aussi gravé.<sup>12</sup>

In 1784 Paillet had the opportunity to direct the comte de Merle auction in which this Wouwerman re-appeared. His catalogue entry shows how much he has learned in ten years as sale director:

La Course de la Bague, ou le jeu de la fouricière. On compte dans cette admirable composition dix figures d'hommes à cheval, tenant des lances pour courir à leur tour; l'un d'eux est dans l'enceinte, sur un cheval au galop, & paroît avoir atteint le but: à la droite est placé le groupe des cavaliers à l'un desquels un homme habillé de rouge verse à boire. Une mare, dans laquelle un des personnages mene boire son cheval, occupe la gauche; & sur le devant du tableau, on remarque encore quelques maisons & des lointains de paysages. Un ciel brillant & du plus bel émail de couleur, sert à faire détacher tous les objets avec autant d'effet que d'harmonie.

Ce morceau est encore un de ceux que méritent attention dans ce cabinet: la composition en est aussi riche qu'elle est intéressante. Il vient du cabinet de M. Blondel de Gagny, no. 112; hauteur 15 pouces, largeur 19 pouces 3<sup>13</sup> lignes. Il est gravé par Jean Moreau. B.

This entry typifies Paillet's catalogue descriptions from 1780 on. After he began his association with the Mont-de-Piété, the auction catalogues became even more specific in their information. For example, about ter Borch's Le Traité de Munster (London, National Gallery) (Fig. 4) Paillet writes in the van Leyden sale catalogue (1804):

...le précieux fini de tous les détails, ajoute encore à la perfection de l'ensemble. Houbraken,

d'Argenville et Descamps citent ce Tableau comme un Chef-d'oeuvre. Ils rapportent que Terburg ne voulût jamais le céder pour six mille florins. C'est d'un de ses descendans, Receveur des rentes dans la Province d'Over-Yssel, que M. van Leyden a eu le bonheur de l'obtenir directement.<sup>14</sup>

Similarly Paillet gives background information on an Isaack van Ostade, Une Vue d'un village avec diverses maisons (The Hague, Mauritshuis) (Fig. 5) appearing in the Robit sale (1801):

...Il a été désigné à feu Randon de Boisset comme un des chefs-d'oeuvre de son genre, par P. Fouquet Junior, son correspondant à Amsterdam, qui lui a fait attendre six années la possession d'un Tableau aussi riche et qui devait compléter son école hollandaise. Voyez le numéro 118 de son catalogue.<sup>15</sup>

Not only does one find in the later Paillet catalogues a consistent method of describing pictures, but also an increasing interest in placing painters within an historical context and in providing an evaluation of their oeuvres. Concerning Allart van Everdingen, one of whose pictures (Fig. 6) came up for sale in an anonymous Mont-de-Piété auction of 1803, Paillet writes,

Il est rare de rencontrer une production plus capitale de cet habile paysagiste, qui forma Ruisdaël, Hobbema et tant d'autres excellens peintres. Il prit toujours la nature pour modèle, et la rendit avec tant d'art, qu'il produit toujours l'illusion. Sa grandeur et son importance nous donnent lieu de penser qu'il peut, à juste titre, faire l'ornement des plus belles Galeries, et en même temps servir de guide aux artistes qui suivent ce même genre....<sup>16</sup>

Paillet's years of experience as one of the foremost art dealers of the old and new political orders in France is evidenced by the numerous instances in his catalogue entries of such detailed and thoughtful assessments.

In an overview of Paillet's activity as a director of public auctions, it is possible to discern three sale classifications. First, Paillet put together anonymous sales presumably from his own stock of art works whose provenances are undesignated in advertisements in the Affiches, annonces et avis divers or on the title pages of the catalogues. One example is the 17 February 1774 auction where the quality of paintings typically is mixed. Secondly, are the sales of paintings from different collections of known provenance, either two or more private collections auctioned together, or merchandise gathered together by two or more dealers and auctioned by Paillet. Of the former subtype, the auction of 23 May 1780 for the ducs de Rohan and de Chabot, of Watelet, of the baron de Breteuil, of de Billy, of Robert d'Angivilliers, is a good example. The latter subtype is exemplified by the sale of 17 March 1789 that Paillet organized for Sobert and Desmarest. The third classification concerns

auctions of individual private collections which are by far the most important of Paillet's career. These are sales for which Paillet wrote the catalogues but the paintings did not pass through his possession. The Blondel d'Azincourt (1783), de Billy (1784), Watelet, (1786), two Choiseul-Praslin (1793 and 1808), Robit (1801), van Leyden (1804), and Robert (1809) auctions all fall into this classification. Most of the paintings of the first rank which Paillet sold came from one of these premier collections.

Of the 292 public auctions which Paillet directed between 1774 and 1812, 155 contained a significant selection of paintings.<sup>17</sup> In order to put this figure into context, let us look at the activities of the other major dealers. Between 1755 and 1791 Remy conducted 126 auctions of which 77 were important sales of picture collections. Remy was the first major dealer of paintings in Paris and it was he who supervised the auctions of La Live de Jully, Blondel de Gagny, Randon de Boisset, and the prince de Conti in the 1770's. As for Basan, he directed 98 sales between 1758 and 1798 of which 18 contained significant groups of paintings. The small proportion of good sales of paintings is indicative of his specialization in prints

and drawings which is natural since he was a printmaker. Joullain père's activities between 1755 and 1778 consisted of 60 auctions of which 17 comprised good picture collections. Joullain fils organized 90 sales between 1764 and 1785 and 16 of them could be considered important painting collections. The two Joullains were also directors of auctions of large print and drawing collections. Jean Baptiste Pierre Lebrun began his career with the after death sale of his father's collection in 1771. Up to 1813 Lebrun fils supervised 155 auctions and of these 116 had a large proportion of paintings. Unquestionably, Lebrun was Paillet's most difficult competition. Unlike Lebrun, Paillet seems to have had to make up in quantity what he lacked in quality in some of his mixed merchandise auctions.

Let us now consider five categories which define Paillet's buying and selling patterns throughout his whole career. The marginal annotations in the Parisian sale catalogues of the period 1767 to 1813 form the basis of this analysis. Naturally, the information is incomplete because so many of the surviving eighteenth- and early nineteenth-century catalogues are unannotated. Also a quantity of Paillet auctions are recorded in the Affiches, annonces et avis divers or



the Petites Affiches, but catalogues for these sales either were never published or have not been preserved. Unfortunately, for the purpose of this discussion these sales must be disregarded. Despite this gap, a sufficient number of excellent annotated catalogues are extant to provide us with valuable data on Paillet's business activities. Categories One to Three deal with Paillet as a buyer whether in his own auctions or in other dealers' sales. The first category consists of those paintings which Paillet purchased on another's behalf. We are fortunate that a number of marginal notations in sale catalogues furnish information on transactions between dealer and collector that might not otherwise be documented. For example, at the Natoire sale (1778) directed by Paillet he bought in Subleyras's Jésus-Christ à table chez Simon le pharisien (Paris, Louvre) (Fig. 7) for the marquis de Presle. In one copy of the sale catalogue the annotation by Gabriel de Saint-Aubin reads "Paillette à M. Navar de Prelle 8.106 l. Estimé 150 louis par le baron de Saint-Julien."<sup>18</sup> At the so-called second prince de Conti sale (1779), Paillet negotiated the purchase of Murillo's Les Noces de Cana (Birmingham, Alabama, Barber Institute of Fine Arts) (Fig. 8) for the same collector, a conclu-

sion based on a marginal annotation, "5010 paillet p. m. de Presle."<sup>19</sup> In two other instances by comparing annotations between the catalogue and information in a secondary source, Paillet's intervention for a client, in this case his representation of the comte de Merle at the Blondel de Gagny sale (1776-1777), is fairly clear. In one copy of the sale catalogue Paillet's name is written beside the entries for Adriaen van Ostade's Les Joueurs de tric-trac (London, Bridgewater Collection) and Philips Wouwerman's La Course de la bague (Paris, Sedelmeyer Galerie, 1911 sale),<sup>20</sup> while a nearly contemporary source, Joullain's Répertoire de tableaux ascribes the purchases to the comte de Merle.<sup>21</sup> It is logical to assume that Paillet was acting as the comte de Merle's agent in this auction, a fact which Joullain, one of Paillet's colleagues, would have known. The most outstanding example of Paillet's representation of a client is, of course, his service to comte d'Angiviller and Louis XVI. At the comte de Vaudreuil sale (1784) for example, the notation, "Paillet pr le Roi," appears beside thirty-three entries in one copy of the catalogue.<sup>22</sup> Paillet bought in a number of excellent works for d'Angiviller at his own sales for Blondel d'Azincourt, Montriblound,

the comte de Merle, de Billy, and Watelet. Because so much additional primary material is available for this aspect of Paillet's career it will be presented in Chapter Three in the discussion of Paillet's acquisitions for the royal collection. For the second half of Paillet's career, especially for his involvement with the Mont-de-Piété fine arts annex, there are fewer marginal annotations in his auction catalogue to indicate Paillet's intercession for another buyer. What we can present are Buchanan's and Reitlinger's comments on the dealer collusion behind the Robit sale. It seems that this Paillet-Delaroche auction at the Mont-de-Prété was rigged to accomodate the English dealer Bryan who, in turn, represented Sir Simon Clarke and Mr. George Hibbert, in the purchase of the lion's share of the Robit collection.<sup>23</sup> Whereas numerous Parisian dealers' names are cited in the annotated catalogue, for the most part, they were bidding on Bryan's behalf. Participating in this syndicate were Martre, Jauffret, Constantin, Naudou, Delaroche, Lafontaine, Lebrun, Bonnemaison, Gamba, and Paillet. In an ironic turn of fate Robit, who had come into possession of the majority of his pictures through the "forced sales and requisitions of the property of the émigrés,"<sup>24</sup> then had

his paintings exported to England. Bryan and his two English buyers intended to replicate the procedure adopted in the acquisition of the Orléans-Méréville paintings: the finest works would be reserved for themselves, paid for by the revenues garnered from the sale of the rest of the collection. Paillet's direct intercession for Bryan involved two Murillo pendants of Le Bon Pasteur (London, Aslinton Ward, Lane Collection) and Saint Jean (London, National Gallery) (Fig. 9) which he bought in for 40,650 francs.<sup>25</sup>

Category Two involves paintings which Paillet bought at auctions, including his own, and later resold. This classification enables us to trace a picture's progress through Paillet's hands and allows us to focus on those which he actively promoted in his career. For instance, at the duc de Choiseul sale (1772) Paillet acquired Wouwerman's La Chasse au vol (Amsterdam, Rijksmuseum) (Fig. 10) probably on commission from the prince de Conti since the picture was auctioned as part of this amateur's collection in 1777. It is even tempting to speculate that this painting along with others constituted Paillet's acquisition at the duc de Choiseul sale totalling 24,000 livres which the prince de Conti paid back through the annuity arrangement

described in Chapter One (see Appendix Two for Paillet's purchases at the duc de Choiseul sale). In any case, Paillet came into contact with the Wouwerman again when he wrote its catalogue entry for the Tolozan auction (1801). At the duc de Gramont sale (1775) Paillet acquired an excellent Berchem entitled Les Voyageurs (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection) (Fig. 11). It passed from him to Blondel d'Azincourt and was reaucted for this collector in 1783 by Paillet. In the case of Le Nain's Trois Jeunes Musiciens (Los Angeles, Los Angeles County Museum) (Fig. 12) that went to Paillet for 1401 livres at the Randon de Boisset auction (1777), it is possible that Paillet kept this picture in his private stock for ten years since its next auction appearance was at the duc de Chabot et al. sale held on 17 December 1787. This latter auction contained a mélange of paintings of diverse provenance; it would have been natural for Paillet to include it with the other pictures. At his own auction for Choiseul-Praslin in 1793 Paillet bought in two pictures by Adriaen van de Velde, Un Départ pour le chasse, (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection) (Fig. 13) and Une Famille de pâtres conduisant leurs troupeaux aux champs

(London, National Gallery) (Fig. 14) both of which were catalogued again by him at the Helsleuter auction of 1802. The same pattern continues to occur in Paillet's last decade as a dealer. For example, Jan van der Heyden's Une Vue de Vecht auprès de Maarsen (London, Wellington Museum, Apsley House) (Fig. 15) was bought in by Paillet at his van Leyden sale in 1804 and must have remained in his shop at the rue Vivienne until its appearance at an anonymous Mont-de-Piété auction in 1811. Even with this type of detailed information one does not know how a painting passed from Paillet to a collector like Tolozan or Blondel d'Azincourt, but it is reasonable to presume that hundreds of private after-sale transactions account for a painting's transport from dealer to collector or vice versa.

The paintings comprising Category Three leave us even more uninformed about their progress since they are works which Paillet acquired at auction, including his own, and then do not reappear with him or any other French dealer in the eighteenth century. One such was Jacob van Ruisdael's Les Moulins hollandais (Fig. 16) which Paillet acquired for 1800 livres at the Blondel de Gagny auction (1776-1777). Paillet's disposition of

the painting is not documented, and after its next appearance at the Servad sale (1778) in Amsterdam, its provenance is unknown until the first decade of this century. The Staatliche Museen, Gemäldegalerie in Berlin apparently bought the Ruisdael from Duveen in Paris after the Rudolf Kann auction of 1907. Three pictures that Paillet purchased at the Randon de Boisset sale never figured in any subsequent Parisian auction and all ended up in London in the early nineteenth century: Jan van der Heyden's L'Entrée d'une ville de Hollande (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection) (Fig. 17), and Murillo's half-length representations of a young boy leaning on a window sill (London, National Gallery) (Fig. 18) and of a young girl holding back her mantilla (London, Corras Collection) (Fig. 19). At the comte de Merle sale Paillet bought in a pastoral landscape by Claude Gellée (Fig. 20). According to Röthlisberger in his monograph on this artist, Jean Bertels, took the painting to England where it was resold. As will be discussed in Chapter Three, Paillet and Bertels had a close business relationship working together to enrich the royal painting collection. If, indeed, Bertels acted as conduit for an entire group of Paillet's

pictures, exporting them to England or the Low Countries, then this would explain why a substantial portion of paintings that Paillet bought in Paris sales re-emerged in foreign collection or auctions in later years. Regrettably, case-by-case proof of such activity cannot be presented, but this conclusion, based on supporting evidence from Paillet's involvement with Bertels on d'Angiviller's behalf, is indeed reasonable. A similar hypothesis can be presented for three excellent pictures by Gerard Dou which Paillet auctioned in the Choiseul-Praslin sale of 1793 and bought in by him at the astounding prices of 33,500, 34,850, and 8000 livres respectively. The Chambre de ménage (London, Duke of Westminster Collection) (Fig. 21), Une Boutique d'épicière (Fig. 22) and La Hacheuse (Fig. 23) (both London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection) all turned up in the London art trade shortly afterwards. The Hacheuse already emerged at the 1797 Trumbull sale. The extremely high prices and their subsequent appearance in London strongly suggest the presence of an English agent who had pre-arranged their acquisition through Paillet. If this was the case, then Paillet not only catalogued these Dous, but also arranged for their export from France.



The evidence from the Robit transaction suggests that Paillet's link with England continued throughout the Revolutionary and Empire periods. Another example of this art exportation comes to us from an annotation in one of the Tolozan sale catalogues. Beside the entry for Rembrandt's L'Adoration des bergers (Fig. 24) dated 1646 is written "10.000 f pour l'Angleterre."<sup>27</sup> Although Paillet's name is not mentioned, since he was one of the auction supervisors, one might suppose that he bought in the painting for an English party. Indeed, Hofstede de Groot cites it in the Angerstein collection from whence it passed to the National Gallery in 1824.<sup>28</sup> One last example of Paillet's probable English connection concerns his sale of Netscher's Paysanne faisant de la dentelle (London, Wallace Collection) (Fig. 25) which he bought in for 7000 francs at the van Leyden auction (1804) and which then resurfaces in an anonymous sale in London in 1807. This summarizes the three categories of Paillet's activity as a buyer in Parisian auctions. The paintings selected to illustrate each classification represent only a handful of the pictures which he purchased in the forty years of his career (see Appendices One and Two for other paintings which he bought that reached the 1000-livres

mark in his or other dealers' sales).

The last two classifications deal with Paillet's activities as a seller of paintings. For Category Four relating to his anonymous, mixed-merchandise auctions let us focus on three sales, those of 17 February 1774, 15 December 1777, and 18 April 1803. The paintings cited represent the artists whose works are found most often in the upper price range of this type of Paillet auction. At his debut sale on 17 February 1774 four pictures merit our attention. The first work, Cuyp's Une Vue de la Meuse du côté de Dort (London, Private Collection) (Fig. 3) that was discussed above in reference to Paillet's early catalogue writing style, was purchased for 1500 livres by Boilleau.<sup>29</sup> The second picture, Ruben's portrait of Ferdinand, Cardinal-Infante of Spain (Sarasota, Fla., John and Mable Ringling Museum) (Fig. 26) went to Basan for 700 livres.<sup>30</sup> The third painting, a Steen landscape (Amsterdam, Dr. H. Schieffer Collection), went to an unknown buyer for 750 livres.<sup>31</sup> The fourth picture was the most expensive in this sale, Rottenhammer's L'Enlèvement des sabinés, going to Sorbert for 3000 livres, and now is in Manchester.

Paillet's 15 December 1777 auction comprised a collection of paintings which he acquired in his travels to the Low Countries earlier in the same year. In addition to these pictures, he also brought back several religious paintings for d'Angiviller, and a group of pictures for Bellisard at the same time. An annotation in the copy of the catalogue in The Hague for the 15 December sale reads,

c'était une collection réunie par Paillet lui-même: le catalogue en est rédigé avec soin et est d'une grande importance pour l'école hollandaise.

Pieter de Hooch's Les Joueurs de cartes (Paris, Louvre) (Fig. 27) brought only 680 livres in this sale, but was valued more highly, at 1350 francs, by the Musée Napoléon's representative Saint Martin, at the Paillet-Delaroche sale of Tolozan's collection in 1801. An excellent Jacob van Ruisdael, View of the North Sea from the dunes (Zürich, Kunsthaus, Stiftung, Prof. Dr. L. Ruzicka) (Fig. 28) was also auctioned by Paillet in the 1777 sale, but did not reach the 1000-livre mark. One suspects that Paillet reserved it for Trouard since it reappears in this amateur's sale two years later. The third painting that we can identify from this auction, Wouwerman's Un Cavalier conduit un cheval blanc

à un abreuvoir (London, Dulwich College Picture Gallery) (Fig. 29) fetched 2000 livres 1 sol.

Four pictures from the Mont-de-Piété sale of 18 April 1803 typify the buyer preference of the post-Revolutionary period: Gabriël Metsu's Une Marchande de poissons (Isle of Bute, England, Marquis of Bute) (Fig. 30) selling to Rederne for 1510 francs, Cuyp's Une Vaste Prairie où l'on voit deux pâtre et deux vaches (London, Dulwich College Picture Gallery) (Fig. 31) acquired by an unknown buyer for 13,500 francs (!), an imitation Claude Gellée, La Fuite en Egypte (England, Private Collection) (Fig. 32), going again to Rederne for 9980 francs, and Greuze's companion Italian subjects, Le Geste napolitain (Worcester, Ma., Worcester Art Museum) (Fig. 33) and Les Oeufs cassés (New York, Metropolitan Museum of Art) (Fig. 34) which Delaroche bought in for 3000 francs.

In Category Five we are concerned with the bulk of Paillet's selling activity, namely all those pictures which he catalogued for the auctions of individual, private collections. It is this group of pictures where one discovers some of the most outstanding paintings sold in Paris in the late eighteenth and early

nineteenth centuries. In a chronological sampling let us consider some of the fine paintings which Paillet auctioned. At the Verrier sale (1776) appeared van der Heyden's Une Vue d'une place où on voit une église et autres bâtiments (The Hague, Mauritshuis) (Fig. 35), Le Nain's Trois Joueurs aux dés (Amsterdam, Rijksmuseum) (Fig. 36), and Rubens's Saint Sébastien attaché à un arbre et percé de flèches (Berlin, Staatliche Museen, Gemäldegalerie) (Fig. 37). From the Trouard sale (1779) were sold Adriaen van de Velde's Une Vue des bords de mer de Scheveningen (Paris, Louvre) (Fig. 38) and Wijnant's Un Berger conduisant un troupeau sur un grand chemin (London, National Gallery) (Fig. 39). At the duc de La Vallière auction (1781) Dubois bought Teniers's Une Fête de village (Antwerp, Rockoxhuis/Kredietbank) (Fig. 40) and Feuillet purchased Adriaen van der Werff's La Sainte Famille (Amsterdam, Rijksmuseum) (Fig. 41). At the Montriblond auction (1784) M. de Tolozan bought two Berchems, Le Retour des champs (Brunswick, Herzog Anton-Ulrich Museum) (Fig. 42) and Une Vue d'un fort village de Holland (London, Sotheby sale, 16 November 1955, no. 80). At the marquis de Véri auction (1785) were sold Fragonard's L'Adoration des bergers (New York, Wildenstein) (Fig. 43),

Greuze's Le Malédiction paternelle (Fig. 44) and Le Fils puni (Fig. 45) (both Paris, Louvre), and Poussin's Le Repos en Egypte (Winterthur, Switzerland, Oskar Reinhart Institute) (Fig. 46). Among the pictures sold with the chevalier de Clesne's collection (1786) were Dujardin's Une Vue d'un chemin coupé dans une haute montagne et descendant à une mare souterraine (London, National Gallery) (Fig. 47) and Pater's Un Bain des femmes dans un endroit détourné d'un parc (Edinburgh, National Gallery of Scotland) (Fig. 48). For the after-death sale of the marquis de Choiseul-Praslin (1793) Paillet auctioned ter Broch's Trois Figures dans un intérieur d'une chambre; un homme présente un grand verre de limonade à une belle femme assise (Leningrad, Hermitage) (Fig. 49), the three Gerard Dou pictures mentioned above, van Dyck's Portrait de Monsieur François Langlois de Chartres (London, Viscount Cowdray Collection) (Fig. 50), two Claudes, an Italian landscape (Fig. 51) and a seaport scene (Fig. 52) (both London, National Gallery), Jordaen's Le Roi de la fêve (Leningrad, Hermitage) (Fig. 53), and Rembrandt's Le Ménage du menuisier (Paris, Louvre) (Fig. 54). From the Mont-de-Piété period came outstanding paintings sold by Paillet and Delaroche or by Paillet alone.

The 1801 auctions of Tolozan and Robit are staggering for their quality. For example, at the former figured ter Borch's Trois Figures autour d'une table dont deux font de la musique (England, Waddesdon Manor, National Trust) (Fig. 55), Claude's Un Port de mer pris à l'effet du soleil couchant (Paris, Private Collection) (Fig. 56), van der Heyden's Une Place d'une ville enrichie de bâtiments et d'édifices publics (Los Angeles, Norton Simon Collection) (Fig. 57), Potter's Des Vaches se groupant avec un arbre richement feuillé sur une prairie (London, Wallace Collection) (Fig. 58), and Wouwerman's Le Coup de pistolet (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection) (Fig. 59). At the Helsleuter auction (1802) Dou's Un Dessinateur représenté à l'effet de la lumière (Brussels, Musée des Beaux-Arts) (Fig. 60), Metsu's Le Chasseur endormi (London, Wallace Collection) (Fig. 61), Rembrandt's Un Portrait d'un homme jusqu'à la poitrine (New York, Metropolitan Museum of Art) (Fig. 62), and Teniers's Le Tambour battant (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection) (Fig. 63) all brought high prices. Finally appearing at the Sabatier après le décès auction (1809) were Berchem's Un Site pittoresque dont sur le devant l'on voit

quelques plantes aquatiques (Antwerp, Koninklijk Museum voor Schone Kunsten) (Fig. 64), Steen's Une Procureuse vendant les faveurs d'une jeune fille à un militaire (Saint-Omer, Musée) (Fig. 65), and Wouwerman's Un Point de vue mêlé de dunes et entrecoupé de rivières (London, Wallace Collection) (Fig. 66).

It is evident that the works which have been touched upon above are outstanding examples in each painting genre. Paillet's involvement either as an active participant in their history or as a passive cataloguer is significant precisely because of their high quality. They illustrate the multiple variations on the theme of Paillet's buying and selling methods (see Appendices One and Two for bibliographic data on the pictures fetching 1000 livres or more).

In addition to Paillet's public sales there was another facet of his career about which we know little, that is, private sales of art, "à l'amiable." The discussion in the following chapter on Paillet's service to comte d'Angiviller provides some evidence of Paillet's activities in this realm. However, these transactions with foreign dealers most likely constitute a small percentage of Paillet's private negotiations for paintings. One notarial record documents a



private transfer of paintings, sketches, and drawings<sup>32</sup>  
between Paillet and Lebrun dated 20 January 1782.

This affair involves Lebrun's payment to Paillet of 12,000 livres for eighty-eight lots of paintings and drawings. This act contains a summary of the articles exchanged between dealers. Each lot is described briefly, for example, no. 62, "Une elevation de croix par Rubens esquisse terminé," or no. 76, "Le Portrait du fils de D. Teniers de grandeur naturelle." In most cases these works would be quite difficult to identify without dimensions or more detailed descriptions. However, occasionally one encounters a cited work that might possibly be placed within an artist's known oeuvre. Lot no. 13, for instance, of "un esquisse par Fragonard enfants en plafond forme ovale sur toile" might be identical to one of several sketches by this painter (see as comparison his Une Foule de petits amours in the Louvre, Fig. 67). The Lebrun-Paillet transaction must have been duplicated numerous times between Paillet and his clients or fellow dealers, but thus far the primary source material remains unpublished. One other interesting piece of evidence has come to light regarding Paillet's private sales of paintings. In the 4 nivose An IV issue of the Affiches, annonces

et avis divers is found this advertisement:

Collection précieuse de Tableaux d'Italie, Flamande et de France, au nombre de 17, A vendre à l'amiable; ils sont originaux de Pierre Perugin, Paul Véronese, Sébastien Ricci, Jacques Bassan, Romanelli, Feti, Lucas Giordans, Alex. Véronese, Gaspre et Nicolas Poussin, Sébastien Bourdon, Philippe Napolitain, Jacques Courtois, dit le Bourguignon; très-beau Portrait du Comte de Castiglian, par P.-P. Rubens, magnifique copie de la Leda du Correge, par Fr. Raoux, et 2 grands Paysages d'après le Poussin, par Stella. S'adr. pour les voir, tous les jours jusqu'à 2 h. au Portier de la maison no. 29, rue des Francs-Bourgeois au marais; et pour le prix, au cit. Paillet, rue des Ménestriers, no. 601 tous les jours, à 3 heures.<sup>33</sup>

This outline of Paillet's career has shown his development as an expert-connoisseur in Paris art commerce, his buying and selling patterns in public auction, and a hint of his private sales activity. There can be no doubt that Paillet came to the fore in the 1770's just fifteen years after the emergence of Parisian art dealers as an identifiable class of merchants with specialized knowledge and skills. Using Paillet as a case study has revealed the diversity of the professional life of an eighteenth-century marchand de tableaux. The art trade in Paris quickly incorporated the complex business practices which characterize its organization today. The largely confidential dealer-client representation, the behind-the-scenes maneuvers,

the internecine jealousies, and the international network of dealers, all were entrenched firmly in Paillet's day. These facets of the European art market will be more in evidence in the next chapter. Let it suffice to say that Paillet along with Remy and Lebrun was one of the most important painting dealers during the ancien régime and, after Remy's death, was rivalled only by Lebrun during the Revolutionary and Empire periods.

## CHAPTER TWO: NOTES

1. Krysztof Pomion, "Marchands, connaisseurs, curieux à Paris au XVIIIe siècle," Revue de l'art, 43 (1979):30-32; Buchanan asserts that the identical trend occurred in England: the collectors relied on the dealer-experts for advice. (see Francis Haskell, Re-discoveries in Art [Ithaca, New York: Cornell University Press, 1976], pp. 28-29.)

2. Michael T. Cartwright, "Diderot's Connoisseurship: Ethics and Aesthetics of the Art Trade," Studies in Eighteenth-Century Culture, 10 (1980): 233-234.

3. For a complete study of this subject see Vivian Lee Atwater, "A Catalogue and Analysis of Eighteenth-Century French Prints after Netherlandish Baroque Paintings (Ph.D. diss., University of Washington, in progress).

4. Remy is listed various in notarial documents as "peintre" or as "ancien directeur de l'Académie de Saint-Luc." See for example Archives nationales, Minutier central des Notaires (hereafter cited as A. N., M. C.) "Vente," 31 August 1773, LXXIII, 948; "Bail enonciation de bail," 23 November 1775, LXXIII, 967; and "Echange," 29 March 1776, LXXIII, 971. Remy's address is given as rue des Grands Augustins, paroisse Saint André des Arts.

5. See for example, "Vacation," 31 July 1743, A. N., M. C., IV, 562 (published by Mireille Rambaud, Documents du Minutier central concernant l'histoire de l'art [1700-1750], 2 vols. [Paris: S. E. V. P. E. N.][1964 and 1971] 2:1915; "Estampes et dessins," 20 November 1744, A. N., M. C., VIII, 1058 (Rambaud, Documents, 2:918); and, "Consentment à l'exécution du testament de feu Mr Joullain," 16 November 1778, A. N., M. C., XXIV, 902. Joullain's address was the quai de Mégisserie, paroisse Saint Germain l'Auxerrois.

6. For Basan see his marriage contract, 1 May 1751, A. N., M. C., XVII, 798. His business address after 1774 and up to his death was the rue and hôtel Serpente, paroisse Saint-Séverin.

7. Charles Blanc, Le Trésor de la curiosité..., 2 vols. (Paris, 1857-1858), 1:lxxxiii-lxxxiv; Pomion, "Marchands," p. 30.

8. See the material quoted from Pomion's article and presented in Chapter One, p. 13.

9. Blanc, Trésor, 1:xcvi.

10. Alexandre Joseph Paillet, Catalogue d'une collection de tableaux hollandois, flamands, italiens et françois (Paris, 1774), cat. no. 47.

11. Alexandre Joseph Paillet, Catalogue d'une belle collection de tableaux originaux de grands maîtres... qui composaient le cabinet de M.\*\*\* (Trouard, contrôleur général des bâtiments du Roy) (Paris, 1779), cat. no. 106.

12. Pierre Remy, Catalogue de tableaux précieux, miniatures et gouaches; figures, bustes...et autres objets curieux et rares qui composent le cabinet de feu M. Blondel de Gagny, trésorier général de la caisse des amortissements (Paris, 1776), cat. no. 112.

13. Alexandre Joseph Paillet, Catalogue des tableaux qui composent le cabinet de M. le comte de Merle (Paris, 1784), cat. no. 63.

14. Alexandre Joseph Paillet and Hippolyte Delaroché, Catalogue de la célèbre collection de tableaux de M. Vanleyden, d'Amsterdam (Paris, 1804), cat. no. 91.

15. Alexandre Joseph Paillet and Hippolyte Delaroché, Catalogue d'une riche collection de tableaux des plus grands maîtres des trois écoles, provenant du célèbre cabinet de C. Robit (Paris, 1801), cat. no. 78.

16. Alexandre Joseph Paillet and Hippolyte Delaroché, Catalogue d'une collection importante de tableaux des trois écoles...(Paris, 1803), cat. no. 84.

17. For this analysis an auction was deemed important if it contained at least forty paintings and/or if the collector was well-known.

18. See the sale catalogue preserved at the Bibliothèque nationale, Cabinet des Estampes in Paris (hereafter cited as EBNP).

19. See the sale catalogue preserved at the Bibliothèque d'Art et d'Archéologie in Paris (hereafter cited as AAP).

20. See the sale catalogue preserved at EBNP.

21. See p. 43 for the Adriaen van Ostade and p. 66 for the Wouwermans.

22. See the sale catalogue preserved at AAP.

23. See William Buchanan, Memoirs of Painting with a Chronological History of the Importation of Pictures by the Great Masters Into England Since the French Revolution, 2 vols. (London, 1824), pp. 66-72.

24. Gerald Reitlinger, The Economics of Taste, 3 vols. (London: Barrie & Rockliff or Barrie and Jenkins, 1961-1970), 1:48.

25. Ibid.

26. Marcel Røthlisberger, Claude Lorrain: The Paintings, 2 vols. (New Haven: Yale University Press, 1961), 1:466.

27. See the copy of the sale catalogue preserved at AAP, cat. no. 95.

28. Cornelis Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts nach dem Meister von John Smith's Catalogue raisonné, 10 vols. (Paris: Kleinberger; Esslingen: Paul Neff, 1907-1928) (hereafter cited as HdG), 6:77 (this enumeration refers to the catalogue and not the page numbers).

29. There were two men named Boileau (or Boilleau) active in the Parisian art market of the last quarter of the eighteenth century. One was Paillet's friend, Nicolas François Boilleau, a painter who served as director of the Académie de Saint-Luc for a time, and

the other, L. F. J. Boilleau, worked as a commissaire-priseur for many Paillet auctions.

30. Paillet, Catalogue d'une collection de tableaux (1774), cat. no. 3. Pertinent bibliography for this painting is as follows: John Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, 8 vols. and supplement (vol. 9 ) (London, 1824-1842), 2:310, cat. no. 1141; Max Rooses, L'Oeuvre de P. P. Rubens: histoire et description de ses tableaux et dessins, 5 vols. (Antwerp, 1886-1892), 4:156, cat. no. 929; Rudolf Oldenbourg, ed., P. P. Rubens des Meisters Gemälde, Klassiker der Kunst in Gesamtausgaben (hereafter cited as KdK) (Stuttgart: Deutsche Verlags-anstalt, 1921), 5:376; John Rupert Martin, The Decorations for the Pompa Introitus Ferdinandi, Corpus Rubenianum Ludwig Burchard (London and New York: Phaidon, 1972- ), pt. 16, p. 222; Antwerp, Koninklijk Museum voor Schone Kunsten, Peter Paul Rubens: Paintings-Oil Sketches-Drawings, exhibition held 29 June-30 September 1977 (Antwerp: Royal Museum of Fine Arts, [1977]), p. 221, cat. no. 94.

31. Paillet, Catalogue d'une collection de tableaux (1774), cat. no. 5. Pertinent bibliography for this painting is as follows: HdG 1:621; Leiden, Stedelijk Museum de Lakenhal, Jan Steen: Tentoonstelling in Het Stedelijk Museum, 16 June-31 August 1926, cat. no. 64, Fig. II; Frederik Schmidt-Degener and Hendrik Enno van Gelder, Jan Steen: Forty Reproductions in Photogravure of the Artist's Principal Works, trans. G. J. Renier (London: John Lane, [1927]), p. 29.

32. A. N., M. C., XXXV, 859.

33. p. 2328.

### CHAPTER THREE

#### PAILLET AND THE FORMATION OF THE NEW LOUVRE

Complementary and parallel to Paillet's flourishing business as an art dealer and director of public art auctions described in Chapter Two, was his work for Louis XVI's general director of royal buildings, Charles Claude de la Billarderie, comte d'Angiviller (Fig. 68). Paillet first attracted d'Angiviller's attention in 1777 and continued as his agent in the acquisition of paintings and art objects for the royal collection through 1786.

It was under d'Angiviller's direction during the 1780's that the project for a national museum at the Louvre first was undertaken.<sup>1</sup> This was not the brainchild of the French Revolutionary committee on art, but of the last directeur général des bâtiments du roi of the French monarchy. Paillet's contribution initially was modest, but his obvious favor with d'Angiviller quickly established him as one of the pre-eminent art experts on whom d'Angiviller came to rely.

Paillet's first contact with d'Angiviller occurred at the Randon de Boisset auction of 22 March 1777, when he purchased Rembrandt's 1648 Supper at Emmaus (Paris, Louvre) (Fig. 69) for 10,500 livres.



The annotation in one of the copies of the sale catalogue reads, "Paillet pour Mr d'Angivilliers."<sup>2</sup> A document preserved at the Archives nationales in Paris records the payment:

Au Sr. Paillet marchand de Tableaux 12000 liv. prix convenu avec luy pour la vente et livraison qu'il a faitte au Cabinet des tableaux du Roy d'un tableau precieux de Rembrand representant J. C. rompant le pain avec deux de ses disciples et servis par un domestique.<sup>3</sup>

For his role as d'Angiviller's agent, Paillet received 1500 livres commission over the bid price. The reason why Paillet was selected to represent d'Angiviller is unknown. Did he receive introduction through the prince de Conti for whom he had negotiated art purchases? The background to this episode must remain in doubt for the time being.

Only a few days later at the prince de Conti sale beginning 8 April 1777 which Paillet attended, he acquired Le Nain's Un Maréchal à sa forge (Paris, Louvre) (Fig. 70) for 2460 livres. The events immediately following this purchase are described by Jean Baptiste Marie Pierre, first painter to the king, in a letter to comte d'Angiviller:

...j'avois monté le Lenain à 2.400 liv., prévoyant que les 1.200 liv. portés sur l'état tenoient trop des anciennes valeurs, et j'appris, un moment après la réception de votre lettre, qu'il

avoit été acheté par le Sr. Paillet 2.460 liv., en conséquence j'envoyai chercher cet acquéreur, et luy proposai 10% de bénéfice. Il me répondit que j'étois le maître du tableau aux prix coûtant si je le désirois; que, si c'étoit pour vous, il demandoit la permission de vous l'offrir sous telle conditions que vous imposeriez; que, si on le destinoit au cabinet du Roy, il se contenteroit, ou des 10%, ou des la gratification que vous ordonneriez à bon compte; il m'a envoyé le tableau sur le simple désir que je lui avois témoigné d'être informé lorsque les occasions de vente se présenteroient.<sup>4</sup>

Paillet, obviously made every effort to ingratiate himself with d'Angiviller and Pierre. Representation of the interests of the king's minister certainly must have been regarded as an auspicious opportunity for an art dealer, especially since Paillet was still a relative novice having organized his first public auction only in 1774. Unquestionably, Paillet's success with d'Angiviller was contemplated with envy by the other dealers.

Only a few days after the transfer of the Le Nain to d'Angiviller's possession, the opportunity arose to engage Paillet for a foreign buying trip to Flanders where a number of religious paintings were made available as a result of the dissolution of the Jesuit communities by Joseph II of Austria.<sup>5</sup> In the postscript of the letter to d'Angiviller cited above, dated 16 April 1777, Pierre outlines the dates of the

## Flemish auctions:

La 1re vente se fera à Gand, le 3 may. La 2e vente se fera à Bruxelles, le 12 may. La 3e vente se fera à Anvers, le 20 may. Il faut être à Gand, le 1re may au plus tard afin d'avoir au moins deux jours d'examen, nous sommes au 17, ainsy il est tems de décider et préparer l'argent, les ordres, les passeports et les bottes, envoyer les ordres, les pouvoirs, et les renseignements au sr Paillet, si on le choisit; il paroît nécessaire de partir le 26, car les accidents....<sup>6</sup>

Paillet's participation in this enterprise was decided favorably; he accompanied Pierre and Lempereur files to Flanders. On 28 April Paillet and d'Angivillier exchanged notes. Paillet writes,

...Mr Pierre que jay vue partir ce matin et a qui jay donné rendez vous pour le joindre a Bruxelles ma fait esperer que vous voudrié bien Monsieur me faire avoir un passeport dans la journé car pour en obtenir un par la voye ordinaire je suis sure de netre pas partir samedy.<sup>7</sup>

D'Angivillier's secretary responds,

jai rempli votre esperance Monsieur, pour le passeport dont vous avez besoin pour votre voyage à Bruxelles; le ministre abien voulu mefaire delivrer dans l'instant et vous le trouverez cy joint partez bien vite, et tachez que votre voyage soit aussi utile pour mes vues que je l'espere: quand vous rejoindrez M. Pierre il aura vraisemblablement deja des idées precises sur les objets de Bruxelles: je m'en<sup>8</sup> remets aux instructions qu'il vous donnera....

From the three Flemish sales Paillet and his colleagues secured four paintings: Ruben's Le Martyr de saint Lievens, évêque de Gand<sup>9</sup> (Fig. 71), formerly the main

altarpiece of the Jesuit church at Antwerp; Jan Lieven's La Visitation de la Vierge<sup>10</sup> (Fig. 72) and Jan Cossier's L'Adoration des bergers<sup>11</sup> both from the Jesuit church of Brussels; and Theodoor van Thulden's Le Christ ressuscité apparaissant à la Vierge<sup>12</sup> from the Jesuit church at Bruges. The Rubens was sent back to Flanders in 1803 by the Musée Napoléon and today is conserved at the Musée royal des Beaux-Arts in Brussels. Both the paintings by Lievens and van Thulden remain at the Louvre, while the Cossiers was sent to the Eglise Saint Leu, Paris, according to the 1815 inventory of the Louvre. (It may still be at this location, a fact not yet verified.) A total of 28,660 livres out of an allotted 40,000 écus (232,000 livres) were spent on this mission.<sup>13</sup> (The double metal standard had been the basis of all currency exchange in France for centuries. The livre was the gold coin, the écu, the silver. At the end of the eighteenth century and prior to the Revolution the écu equalled 5.8 livres.)<sup>14</sup>

In addition to the four paintings acquired at auction in Flanders, Paillet entered into protracted negotiations for Ruben's L'Adoration des mages (Fig. 73), the main altarpiece of the Eglise des Annonciades in Brussels. Writing to d'Angiviller on 25 May 1777,

Paillet declares:

N'ayant eut rien de positif a vous mender au sujet du Rubens des anonciades jay differé jusquau jourdhuy: laffaire est en assé bon train; mais point conclu; jay deja la parolle de la superier; mais elle doit obtenir le consentement du couvent; il seroit dengereux de la trop presser ainsj jattans la reponce positive, les personnes qui semploie pour cela sont les seuls qui puissent negocier laffaire au cas que la chosse soit possible; a legard des quatre tableaux achepté, il est essentiel que vous envoyé sitot la presente recu un ordre positive et formel a la douanne de Valentienne....<sup>15</sup>

The arrangements to purchase Ruben's L'Adoration were extremely convoluted and the whole affair seems to have been remarkably sensitive.<sup>16</sup> The final document eventually was signed on 18 July 1777. In order for Paillet to obtain this masterpiece he used his own agent, François Deroy of Brussels, to protect the identity of the actual buyer. When the local authorities discovered that the picture was destined for the King of France, they nearly succeeded in thwarting the negotiations. It was only through the efforts of the comte de Vergennes, French minister in Brussels, that the transaction finally was completed.<sup>17</sup> The agreement was concluded for the price of 14,000 florins de Brabant, equivalent to 27,720 livres. Contingent upon the sale was the receipt of

two casks of wine from Coutan and the replacement of the altarpiece with a copy.<sup>18</sup> Paillet, returning to Flanders the second week of September 1777<sup>19</sup> reports to d'Angiviller in a 7 October letter:

jay lhonneur de vous informer que le tableau de Rubeins est enquessé et plombé pour la sortie de flandre. Il sera nessesaire que vous envoyé lordre au Bureau de La douanne a Lille. La quessee sort de Bruxelles mardy 14 ainsj il y a le tems nessesaire....<sup>20</sup>

The successful termination of this transaction insured that d'Angiviller would gain possession of Ruben's masterpiece. It entered the French royal collection at the end of 1777 and remains at the Louvre today.

After this initial introduction to d'Angiviller, there was a five-year hiatus before Paillet again was called upon to advise this royal minister and to arrange for purchases of Old Master paintings and objets d'art. The latter comprised the acquisitions made by Paillet and Julliot files at their public sale of the estate of the duc d'Aumont (12-21 December 1782), who had accumulated an impressive collection of "vases de marbre, colonnes, tables, porcelaines anciennes, et autres effets précieux."<sup>21</sup> The two dealers were charged with the purchase of fifty-one lots from this sale; for these objects

d'Angiviller paid 199,333 livres 3 sols.<sup>22</sup> Quoting from the adjudication of this auction, lot no. 1 is described as "deux vases de porphyre forme d'urne, à côtes et à têtes de bélier avec leurs piédestaux de granit gris."<sup>23</sup> They brought the price of 14,521 livres. Also representative of the objects purchased in this sale was lot no. 7, catalogued as, "deux colonnes de vert antique, surmontées de deux vases d'albâtre oriental, le tout enrichi de bronzes dorés d'ormât, sur socle de serpentín," which cost 13,801 livres.<sup>24</sup> It is evident from an undated memorandum that these works were intended for immediate use in decorating the court apartments at Versailles, since Paillet and Julliot files were ordered to dispatch the "deux tables de jaspe vert," lot no. 319 of the sale, to the queen at Versailles, whereas lot no. 351, "un petit lustre," remained in d'Angiviller's possession.<sup>25</sup> Probably because of the success of the duc d'Aumont acquisitions, d'Angiviller requested that Paillet reserve for him four outstanding paintings at his auction of the Blondel d'Azincourt collection held from 10 to 27 February 1783 at the hôtel Louvois, rue de Richelieu.

The four d'Azincourt pictures in which d'Angiviller expressed an interest were Nicolaas Berchem's

Une Vue des environs de Nice, Gabriël Metsu's Le Marché aux herbes (Fig. 74), David Teniers's L'Enfant prodigue (Fig. 75), and Karel Dujardin's Les Charlatans italiens (Fig. 76), all of which had belonged to Blondel de Gagny, Blondel d'Azincourt's father (see Appendix One for bibliographic data on these paintings). The Berchem now is located at the Nice Prefecture, while the other three remain at the Louvre. In a note to d'Angiviller dated 27 February 1783, Paillet declares:

Selon vos ordres je me suis rendu adjudicataire de trois tableaux de teniers metzu et Berghem me letant rendu avant du Karel dujardin. Si joint le prix auxquels il mont été adjudgé. Je veraj demain Monsieur Cuvillier pour prendre jour pour avoir l'honneur de vous parler soit a versaille ou a paris si vous y venez.<sup>26</sup>

Paillet's personal and professional success in his dealings with d'Angiviller is confirmed by a passage in a letter written by Blondel d'Azincourt to Pierre in which he asserts,

Jay apris avec le plus grand Plaisir que le Roy avoit les quatre plus beaux Tableaux de mon Cabinet, et que par consequent ils ne passeroient point a l'Etranger...Jay été aussy fort aise de trouver cette occasion d'obliger le Sr Paillet qu j'estime infiniment et qui le merite a tous egards....<sup>27</sup>

This is high praise indeed from one of the great



amateurs for an art dealer. The total price for these four paintings was 67,441 livres payable in two installments of 35,400 livres of 29 April 1783 and 32,041 livres in the following November.<sup>28</sup> The advantageous conclusion of this sale and the addition of these pictures to the king's collection demonstrate once again Paillet's discretion and ingratiating posture toward d'Angiviller. His services were required periodically for the next three years until the royal treasury was no longer able to sustain the director general's passion for art.

Toward the end of 1783 Paillet prepared for a second buying trip to Holland on behalf of d'Angiviller in order to attend the Locquet sale held in Amsterdam on 22-24 September. Prior to his departure Paillet submitted for d'Angiviller's approval a list of the most significant paintings to be auctioned. Beside each entry of this list Pierre has added his marginal comments recommending the purchase of certain works "sil sont beaux" or evaluating some masters as "seconde classe" or "mediocre." Pierre also indicates when the king's collection already contains good examples from a particular artist's oeuvre.<sup>29</sup> In an important letter to

d'Angiviller dated 6 October 1783, Paillet enumerates his acquisitions for the king:

...j'ai un petit nombre de tableau mais il est impossible de trouver chaccuns meilleurs dans leur genre. je naj payé aucun objet plus chere que de 9 ou dix florains plus cher que les mds ou particulliers et j'ai eut la satisfaction que plusieurs ont etes redemandez apres la vente au courtier que jaj employé. jaj achepté le tableau dadrien vandevel; le Carel du jardin qui est un chef doeuvre le j. B. Wenix le gerard dow, le ph. wouvermans jean bodt pinaker jacques Ruisdael grande et superbe marine....<sup>30</sup>

Through comparison with the paintings catalogued by Fernand Engerand in his Inventaire des tableaux commandés et achetés par la direction des bâtiments du roi with the most recent Louvre catalogue of Dutch and Flemish schools, it is possible to deduce which works Paillet acquired through J. Yver, one of the Locquet sale's directors, his "courtier" or agent at the auction. The Adriaen van de Velde corresponds to a painting entitled Paysage avec troupeau et hutte,<sup>31</sup> the Karel Dujardin to Le Bocage<sup>32</sup> (Fig. 77), the Jan Baptist Weenix to Départ d'une troupe orientale,<sup>33</sup> the Gerard Dou to Le Joueur de trompette<sup>34</sup> (Fig. 78), the Philips Wouerman to Le Cortège du boeuf gras,<sup>35</sup> the Jan

Both to Paysage avec bergers,<sup>36</sup> the Adam Pynacker to a Marine,<sup>37</sup> and the Jacob van Ruisdael to Le Tempête.<sup>38</sup> All these works are located at the Louvre except the Pynacker which was sent to Nîmes in 1896.

In the same letter Paillet mentions additional works which he managed to acquire through Neyman in Holland:

...Chez Mr Neyman un manège de Wouwermans qui doit faire Le pendant de Celui de la vente et chez le meme un pinaker de la plus belle qualité et rare a trouver aussi fin....<sup>39</sup>

Both Wouwerman's Le Manège en plein air<sup>40</sup> and Pynacker's L'Auberge: vue d'Italie<sup>41</sup> are conserved at the Louvre. Regarding the purchase of Jan van der Heyden's Le Dam avec le nouvel hôtel de ville à Amsterdam<sup>42</sup> (Fig. 79), Paillet relates the interesting history of its capture in the continuation of the 6 October letter:

...je puis aussj me flater d'avoit remporté une victoire ayant achepté chez Mr Brandt le tableaux de vanderheyden Le plus capital connu de toutte la Republique. Mr de Boisset a fait offrir 1000 louis et plus sans pouvoir lobtenir. Ce tableau est d'une etonante conservation et d'une grandeur peut comune. Jamais personne ni a mis la main. Je tiens Ce tableau de la famille meme de vanderheyden. Jaj trouvé le bon momant....<sup>43</sup>

Engerand further elucidates this incident by explaining precisely how this masterpiece was extracted from the possession of its most uncooperative owner.<sup>44</sup> Paillet sent to Brandt at the Stock Exchange his own intermediary (was it Yver again?) who had been instructed to tell him that a persistent foreign buyer wished to purchase his van der Heyden. In order to discourage him, an exorbitant price needed to be established. Thus Brandt ill-advisedly set the price at 6,000 florins. Paillet's agent pressed fourteen florins into his hands adding that the remainder of the sum would be discharged when he collected the painting. Since all transactions at the Stock Exchange were irrevocable, Brandt had to relinquish his prized picture. This episode reveals Paillet's shrewdness in his business dealings and his zeal in conducting d'Angiviller's affairs.

On the same trip Paillet arranged for the purchase of a Pieter van Slingelandt portrait. In the 6 October letter he narrates the sequence of events that led to its acquisition:

je suis encore bien heureux pour un tableau  
le plus rare a rencontrer. Je vous presentera  
aussi Monsieur Le Comte le plus capital

et le plus precieu tableau de Slingeland. Voissj comant je lai eut dans le momant que celui de la vente fut vendue et qui etoit des plus mediocre. quelqun dit a cotte de moy a Me Le brun que le plus beau tableau de ce maitre etoit a la hays chez un Banquier juif. Jaj pris une Barque de nuit et a dix heures du matin le tableau a été decouvert et en ma possetion. Le prince dorange le marchandoit 200 a 200 florains depuis 6 mois et jen aj ete convaincu ayant ete voir vendredi dernier le Cabinet du prince. Le gardien madit quil alloit acquerir insessament le plus beau tableau de Slingelandt qui soit dans le pays. Je nay rien dit mais vous jugerai quil etoit nessesaire detre diligent. Je suis bien aise de metre Monsieur pierre a meme de juger (?) du haut merite de ce peintre....<sup>45</sup>

The painting, Johannes Meerman, bourgmestre de Leyde et sa famille,<sup>46</sup> remains in the Louvre's possession.

The final portion of Paillet's informative

6 October letter reads:

...jai un paysage de Ruisdael de la meilleur touche et jespere determiner Me Danoot a Bruxelles de me laisser emporter le sien qui est aussj une merveille en paysage. Jai aussj trouvé un tableau de Kuyp qui ne doit estre possedé que d'un souverain. Potter est bien beau mais je crois que ce tableau le passe. Je naurai rien a desirer Monsieur Le Comte si jaj eut le bonheur de repondre aux bontées et a la confiance dont vous mhonoré....<sup>47</sup>

The Jacob van Ruisdael Paillet cites is the Louvre's Le Buisson,<sup>48</sup> but the subsequent whereabouts of the second Ruisdael which was to come from Danoot in

Brussels is unknown. The Aelbert Cuyp discussed at the end of Paillet's epistle, can be identified with the Louvre's Paysage près de Rhenen: vaches en pâturage<sup>49</sup> (Fig. 80). In addition to the works mentioned in Paillet's letter, two paintings by Jan van Goyen must be included as part of his successful buying trip to Holland. They are listed in an account sheet, written in Paillet's hand, that itemizes his expenses from his 1783 excursion and from three later transactions for d'Angiviller.<sup>50</sup> Both the van Goyens, for which Paillet spent 1368 livres, were marines, one of which remains at the Louvre while the second was sent from Paris to Algiers in 1954.<sup>51</sup>

The group of paintings which Paillet brought back from Holland was an excellent representative sampling of seventeenth-century Dutch landscape and genre pictures. In a letter written on 21 November 1783 to d'Angiviller, Paillet announces the arrival of the crates from the Low Countries.<sup>52</sup> At that time he introduces to d'Angiviller a Jan Wijnants/Adriaen van de Velde picture entitled Lisière de forêt (Paris, Louvre)<sup>53</sup> that was available from the maréchal de Noailles's collection. Randon de Boisset had acquired it from Lubbeling in Amsterdam before it passed to

the maréchal whose asking price was 12,000 livres.

Paillet writes,

Si vous me permettez de vous le faire observer Monsieur Le Comte il y a peut de reflection a faire pour un morceau vraiment unique et introuvable a l'égard du prix. Je le tiens de Me Le Marechal lui meme attendant l'honneur de vos ordres....<sup>54</sup>

Succeeding correspondence at the end of 1783 between Paillet and d'Angiviller presents evidence of the dilatory response of the royal treasury to Paillet's entreaties for payment of his expenditures totalling 114,340 livres that he incurred on his voyage to Holland. This plaint becomes familiar to the reader of the Archives nationales documents relating to Paillet's dealings with the directeur général. His 8 December 1783 letter especially requests payment of 400 louis to DeRoy of Brussels for Aelbert Cuyp's Paysage près de Rhenen, cited above, "dont j'ai obtenus pour cette objet une preference marqué et qui ma escrit plusieurs lettres a ce sujet."<sup>55</sup> Paillet's letter is not addressed directly to d'Angiviller, but probably to Cuvillier (it begins simply "Monsieur"), and it seems that at this date Paillet had yet to show d'Angiviller his acquisitions from Holland. He also requests some answer regarding the

Wijnants/van de Velde Lisière de forêt. Subsequent ledger sheets confirm that Paillet finally received payment for his efforts on behalf of d'Angiviller in Holland, the sum listed variously as 100,000, 126,036, or 114,340 livres.<sup>56</sup>

At the end of December 1783, Paillet began his representation of Jean Bertels, a Flemish art dealer with extensive connections in London, who had secured a portion of the Gregory Page picture collection bringing it to France at Paillet's request. Paillet offers the thirteen paintings to d'Angiviller informing him of their arrival in a letter of 19 December 1783:

...Voissj Monsieur Le Comte une affaire bien plus serieuse et unique qui se presente pour vos vues. Hier est arrivé chez moy Le Sieur Berthels qui a apporté avec lui une quesse de tableau dans lesquels sen trouve treize de la premiere consequence et dont voissy la note....<sup>57</sup>

D'Angiviller in turn outlines the circumstances of this collection's dispersal in a "Mémoire" written to the king and dated 28 December 1783.<sup>58</sup> Sir Gregory Page, who had died in 1781, had been Adriaen ver der Werff's patron in England and had in his possession twelve pictures by this master. His heirs wanted to



dispose of Sir Gregory's art collection, a liquidation requiring the permission of Parliament. The necessary legislative act was passed and although a catalogue was prepared for a public auction, before it could take place three buyers pooled their resources and bought up the entire group of paintings. Jean Bertels was one of two art dealers along with an English collector who formed this syndicate determining to divide the Page collection. He thus presented to d'Angiviller through Paillet four van der Werffs plus nine other pictures "de grands maîtres." In his "Mémoire" to the king d'Angiviller thus recommends Paillet:

...(le) sieur Paillet, employé depuis quelques années pour les commissions du Roi en ce genre et qui sur celle-ci a donné des preuves d'une fidélité et d'un désintéressement inconnus peut-être dans son état, puisqu'il s'est refusé à des propositions dont l'une pouvoit lui valoir 10,000 écus et l'autre 500 louis....<sup>59</sup>

The titles of the four van der Werffs cited by Paillet in a "Note" to d'Angiviller dated 27 December 1783,<sup>60</sup> are: Seleucus remettant à son fils Antiochus Stratonis et sa couronne, Joseph et Putiphar, L'Annonce aux bergers, and Noli me tangere. The succeeding history

of these works is somewhat clouded. According to Engerand they all entered the royal collection and remained at the Louvre through the nineteenth century. Yveline Cantarel-Besson in her recent study adds to our knowledge of the Noli me tangere citing its exchange for a Poussin portrait made by the art dealer Le Rouge in 1797. Hofstede de Groot's last reference for this picture is the dealer J. Goudstikker in Amsterdam after 1921. The other three works may have been sent from the Louvre to the regional museums of Bordeaux, Chambéry, and Rennes.<sup>61</sup>

Of the remaining nine Page pictures, the history of the two Godefried Schalckens is established: La Sainte Famille<sup>62</sup> still belongs to the Louvre, while the Jardinère described by Paillet now is recognized to be the subject of Ceres in Search of Proserpina,<sup>63</sup> a work that was sent to Bourges in 1872. Gerard Lairesse's Le Débarquement d'Hélène, presently identified as Le Débarquement de Cléopâtre à Tarse<sup>64</sup> still is in the Louvre's possession, as is Hendrik van Limborch's Le Siècle d'or.<sup>65</sup> Considered as its pendant by Paillet was Nicolaas Verkolije's Proserpina accompagnée de ses nymphes, cueillant des fleurs dans

une prairie<sup>66</sup> This painting along with Cornelis Gerritsz. Decker's Paysage avec une laveuse de linge près d'une chaumière<sup>67</sup> and Herman Saftleven's Une Vue des bords du Rhin<sup>68</sup> all belong to the Louvre. Limborch's La Sainte Famille<sup>69</sup> was acquired by d'Angiviller as part of the Page collection, but was sent from Paris to Le Puy in 1895. The last of these nine paintings, a landscape by "de Wett," probably corresponds to a work by Jean de Wit sent by the Louvre to the Paris Ministry of Justice in 1879 where it remains still.<sup>70</sup> Bertels received 150,000 livres for the Page transaction.<sup>71</sup>

In addition to these thirteen pictures, Bertels offered five more paintings from the Page estate to d'Angiviller through Paillet's intermediation. The latter, in a letter to the directeur général dated 20 March 1784, comments,

...je prend la tres humble liberté de vous reiterer les sentimens de Berthels a legard des cinq tableaux quil vient deporter et davoit lhonneur de vous presenter; vos connoissances et votre gout pour les plus belles choses et les mieux conservées lassurant que vous ne lui ferai pas un offre au dessous de ses depences. Cependant il se soumet a cequil vous plaira decider sur cet objet ayant mis dans cette derniere acquisition plus de zeile que dinteret....<sup>72</sup>

The five paintings proposed for sale this time were a Bergerres dansants by Adriaen van der Werff, Hercule entre le vice et la vertu by the same artist, David Teniers's La Foire de Gand, and two still lifes by Jan van Huysum. The first van der Werff, now entitled Nymphes dansant,<sup>73</sup> is conserved at the Louvre. The second van der Werff and the Teniers were not acquired by d'Angiviller, the latter appearing in the Robit auction of 1801. Engerand identifies the van Huysum pendants as two of the four fruit and flower pieces by this artist which the Louvre still owns.<sup>74</sup>

Another contact with Bertels is documented in late 1784 when Paillet introduces the Flemish dealer's newest acquisitions to d'Angiviller. In a 7 December 1784 letter Paillet writes,

Jaj lhonneur de vous adresser letat detaillé par Bertels d'un nombre de tres beau tableaux quil a amené avec lui cest depuis trois semaine quil est a paris...jespere que vous aurai la bonte daccuiller favorablement le zèle de cet etranger pour vous servir et quil sera assez heureux pour vous recevoir le plutot possible. Mr Robert avue le tout et Mr Cuvillier avue quelques uns des morceaux precieux. Esperant avoir lhonneur de vous voir cette semaine Monsieur Le Comte cela tranquilisera beaucoup Bertels dont le projet est de partir pour Londre et quelque chose dimportant.<sup>75</sup>

This affair was not concluded until after 2 March 1785 when the terms of payment are discussed by Robert in a letter to Cuvillier (?), affirming,

...Je prends le parti de vous écrire d'après une lettre que Je viens de recevoir de Monsieur Le Comte d'Angivillier pour terminer avec Bertels. Il me parroit que cet homme ne veut pas demander d'une obole sur les prix qu'il a donnés. Et si l'on en croit paillet il ne le peut en conscience; or nous avons mis de côté pour 100000<sup>#</sup> de tableaux nous luy en rendons pour 27000<sup>#</sup> resteroit a luy donner 73000<sup>#</sup>. Cest je crois la proposition la plus honnête pour nous et la plus avantageuse pour luy....<sup>76</sup>

Extrapolating from Engerand one can surmise at least a partial list of the paintings in this last Bertels transaction: David Teniers's Cabaret près d'une rivière, Philips Wouwerman's Pont de bois sur le torrent,<sup>78</sup> Jacob Duck's Le Dépôt du butin: intérieur d'un corps de garde dans une ancienne église romaine (originally attributed to Anthonie Palamedsz.),<sup>79</sup> Christian Seybold's Un Portrait d'homme en bonnet gris, now designated as Portrait de l'artiste,<sup>80</sup> and Jan Wijnant's Paysage avec une ferme.<sup>81</sup> All of these pictures still belong to the Louvre. One can infer from the primary documents related to the Page sale and succeeding transactions

that Paillet and Bertels had achieved a close business association, and that their enterprises had been mutually beneficial. One last contact between these two dealers is documented for the year 1786 when Paillet leaves Bertel's residence in London as his forwarding address in case d'Angiviller needs to get in touch with him.<sup>82</sup>

After the conclusion of the Page acquisitions, Paillet's next opportunity to act on d'Angiviller's behalf came at the Montriblond auction (19-22 February 1784), a sale directed by Paillet and Julliot films. Reserved for the royal collection were three paintings by Jan van Huysum, Gerard Lairese, and Frans Mieris plus six porphyry vases for a total expenditure of 27,602 livres 2 sols (see Appendix One under the Montriblond sale for bibliographic references on these pictures). The discrepancies in the data provided by Engerand and Hofstede de Groot create confusion in the identification of the van Huysum. However, the Service de Documentation of the Louvre has confirmed that a painting of the exact dimensions as no. 47 in the Montriblond sale was sent from the Louvre to the Ministry of National Education in 1955. The history

of the Laïresse, L'Institution de l'Euchariste (Paris, Louvre), is more straightforward. It was purchased at the Montriblond sale by de Machy for 6840 livres, but Paillet must have arranged a post-auction resale since it is mentioned in a memorandum to d'Angiviller dated 1 March 1784.<sup>83</sup> The Frans Mieris, Une Dame assise devant sa toilette et occupée à arranger ses cheveux, without question corresponds to the Louvre painting of this subject since the dimensions match exactly and the catalogue description precisely correlates to the visual image:

...elle est vêtue d'un corset de velours pourpre; & d'une jupe de satin verdâtre: derriere elle est son nègre portant un plat & un vase d'argent. Dans le fond on distingue un vestibule soutenu par des colonnes....<sup>84</sup>

Hofstede de Groot confounds this picture's provenance with another painting's of a similar subject. In addition, the present Louvre catalogue records its entry into the royal collection in 1773, a notation that is definitely in error since the primary documentation from the Archives nationales supports the Montriblond provenance.

In reference to the comte de Merle sale,

a Paillet-directed auction held on 1 March 1784, there are two pieces of correspondence between Paillet and Cuvillier which shed light on his acquisitions made for the royal collection. Paillet's letter of 29 February 1784 suggests several paintings coming up for sale that would enhance the king's "cabinet." Accompanying this letter is a list of "articles capiteaux rarrs et parfaitement conservées du Cabinet de M. le Comte de Merle."<sup>85</sup> Of the thirteen lots of paintings recommended by Paillet, Cuvillier endorse the purchase of lot no. 1: two works attributed to Guido Reni and "Le Pezaresse." In his 29 February 1784 answer to Paillet, Cuvillier writes of these two works:

...M. le Directeur général borne toutes ses vues quant à la vente de M. De Merle au no. 1er pourvû encore qu'ils ne fassent qu'arriver ou qu'en tout cas ils ne dépassent que de très peu les 16000<sup>#</sup> qui ont été les prix chez le Prince de Conti, et que M. Le Comte regarde comme ayant été porté trop loin ainsi voilà tout dit quant au Roi sur la vente dont il sagit....<sup>86</sup>

Simone Cantarini, Il Pesarese, now is considered to be the author of both paintings of Holy Families (Paris, Louvre) which Paillet bought in for 15,200 livres (see Appendix One for the comte de



Merle painting references). Cuvillier, in the same letter, also indicates his preference for lot no. 20, François Boucher's La Belle Cuisinière, but for some reason it sold to Julliot for 125 livres and subsequently was not acquired for the king. One of the other paintings that Paillet proposed was David Teniers's Le Reniement du saint Pierre (Fig. 81) which was bought in for the royal collection for 10,319 livres 19 sols. The Paillet catalogue entry for this work reads in part:

...composition de treize figures, représentées dans un corps-de-garde; à la droite est placée une cheminée, devant laquelle Saint Pierre est debout, la tête tournée du côté d'une servante qui lui frappe sur l'épaule & lui fait des questions. Un homme près de ces deux figures, tient sa pipe, & semble écouter avec attention. Près de la cheminée, & du même côté, un homme, assis & endormi, se détache en brun sur l'effet du feu. Dans le milieu autour d'une table, on voit quatre figures d'hommes qui s'amuse à jouer aux cartes, portant chacun un caractère différent & vrai...

L'effet & l'exécution de ce Tableau est au-dessus de tout l'éloge qu'il mérite. L'impression qu'il fait à tous ceux qui le regardent caractérise sa distinction. Il a été peint dans les dix années de la grande force de Téniers, & se trouve signé de son nom, en 1646....87

On 15-19 November 1784, the sale of the estate of M. de Billy, écuyer, ancien commissaire

de guerres, et ancien premier valet de garde-robe du Roi, took place at the hôtel de Bullion under Paillet's direction. In a letter to d'Angiviller dated 13 November 1784, Pierre writes,

...Jay vu le sr Paillet et nous avons à peu près arrêté le non plus ultra des prix auxquels on peut porter les tableaux de la vente de M. de Billy. Le petit Guide n'est pas aussi beau de près que la Sainte Apolline du Palais Royal....<sup>88</sup>

It is clear that Pierre was attempting to curb Paillet's exuberance in spending the royal treasury's funds. However, Paillet reports to d'Angiviller in his letter of 18 November 1784,

La vente des tableaux de feu M. de Billy a eut le success le plus favorable surtout les articles; puisque la totalité a produit 91000\* on a vue peut de vente aussi suivie et tout poussé avec autant de chaleur. Ayant mis la plus scrupuleuse exactitude a suivre vos ordres, mais ayant été forcé de suivre les encheres jaj payé plusieurs articles fort au dessus des prix qui mavoit etes indiqué...mais ce qui peut me donner de la tranquillité c'est quil ni en a pas un qui ne soit a la satisfaction du public et par les propositions qui mont etées faites apres avoir achepté....<sup>89</sup>

According to a report dated 27 November 1785, Paillet was paid 21,103 livres 19 sols for seven Italian

paintings purchased at the de Billy sale (see Appendix One for bibliographic references on these pictures). The most expensive painting was Guido Reni's La Rencontre de Jésus-Christ et de saint Jean dans un paysage costing 8650 livres. Engerand cites this painting as a royal acquisition, but its present whereabouts is unknown. Camillo Procaccini's Virgin and Child with Saints now attributed to Pieter de Witte (Paris, Louvre) went to Paillet for 7001 livres and is described in the catalogue as

un grand tableau, composition de cinq figures, de grandeur naturelle; il représente la Vierge assise, tenant l'Enfant Jésus sur ses genoux, à la gauche est placée Sainte Catherine tenant le palme de martyre. A droite se voit Saint François occupé à lire; & du même côté sur le devant du tableau, le petit Saint Jean est prosterné dans l'admiration....<sup>90</sup>

La Maîtresse d'école which Paillet bought in as a Giuseppe Crespi for 1520 livres now is assigned by the Louvre to Pasquali Rossi's oeuvre. Also purchased for d'Angiviller was Donato Creti's L'Enfant endormi tenant une paume costing 1200 livres. The latter was sent to Saint Cloud and destroyed by fire in 1870. Engerand records the purchase of a

Sainte Catherine by Carlo Cignani, but the Louvre's Service de Documentation has no record of this picture. Similarly, Monsieur Brejon de Lavergnée of the Louvre cannot supply any information of Filippo Lauri's Salmacis et hermaphrodite sold to d'Angiviller for 1153 livres. Finally, Bartolommeo Schidone's Le Christ porté au tombeau, bought in for a mere 820 livres by Paillet at the de Billy auction, is now ascribed to Giulio Cesare Amidano and remains in the Louvre's Italian picture collection. What is important to note in reference to the de Billy acquisitions is the relative obscurity of some of these Italian artists. Authentic pictures by the major masters of the sixteenth and seventeenth centuries were largely unavailable to the Paris art market. The best examples still belonged to the great noble families in Italy. As we will observe in the next sale, when a quality Italian picture did surface at a Paris auction, d'Angiviller paid handsomely for it.

At the comte de Vaudreuil auction directed by Jean Baptist Pierre Lebrun on 24 and 25 November 1784, Paillet represented d'Angiviller in the acquisition of thirty-six paintings. This fact is

verified by the marginal notations in one of the copies of the sale catalogue which read, "Paillet pr le roi."<sup>91</sup> The Archives nationales have preserved two reports written by Paillet and dated 28 November 1784 listing the thirty-six pictures sold in thirty-three lots which he purchased for the king.<sup>92</sup> From the first session on 24 November Paillet bought:

7. Alessandro Turchi (called Veronese), L'Incrédulité de saint Thomas, 3000 livres

14. Bartolomé Esteban Murillo, Jésus-Christ au jardin des olives and Christ attaché à la colonne devant laquelle est Saint Pierre à genoux (Fig. 82), 2001 livres

26. Anthony van Dyck, Portrait du président Richardot et son fils (Fig. 83), 14,820 livres

28. Rembrandt van Rijn, Un Philosophe en méditation (Fig. 84) and Solomon Koninck, Un Philosophe en contemplation (originally attributed to Rembrandt), 12,999 livres 19 sols

37. Adriaen van Ostade, L'Intérieur de chaumière avec une famille près de l'âtre, 1201 livres

39. Isaack van Ostade, Canal gelé avec un couple patinant, 6001 livres

42. and 75. Gerard Dou, Femme âgée: la mère de Rembrandt (Fig. 85), and Godefried Schalcken, Vieillard écrivant, 2501 livres

44. Gabriël Metsu, L'Apothicaire (Fig. 86), 3001 livres

52. Nicolaas Berchem, Le Gué (Fig. 87), 7210 livres

53. Paulus Potter, La Prairie (Fig. 88), 15,000 livres

54. Willem Kalf, Intérieur d'une cuisine rustique (Fig. 89), 801 livres
58. Arie de Vois, Autoportrait, 1802 livres
60. two Adam Frans Van der Meulen, Marches de cavaliers (Figs. 90-91), 3001 livres
61. Jacob van Ruisdael, Le Coup de soleil (Fig. 92), 4360 livres
66. (not 68 as Paillet indicates), Adriaen van de Velde, Une Vue des bords de mer de Scheveningen (Fig. 38), 6801 livres
67. Adriaen van de Velde, Une Rivière gelée avec patineurs et joueurs de hoquet (Fig. 93), 1100 livres
73. Karel Dujardin, Le Gue: site d'Italie, (Fig. 94), 2400 livres
78. Constantijn Netscher (originally attributed to Casper Netscher), Vénus pleurant Adonis transformé en anémone, 425 livres

From the second session of 25 November Paillet purchased:

1. Pietro da Cortona, La Reconnaissance de Laban et de Jacob, 35,901 livres
13. Bartolomé Esteban Murillo, La Vierge assise, tenant l'enfant Jésus sur ses genoux, 9001 livres
20. Peter Paul Rubens, Portrait d'Hélène Fourment et ses enfants (Fig. 95), 20,001 livres
26. Jacob Jordaens, Les Quatre Evangelistes (Fig. 96), 4000 livres
57. Arie de Vois, Négociant dans son cabinet, 2100 livres
29. Rembrandt van Rijn, Portrait d'Hendrickje Stoffels (Fig. 97), 1380 livres
36. Adriaen van Ostade, Le Maître d'école, 6601 livres

40. Bartholomeus van der Helst, Les Syndics des arbalétriers de saint Sébastien à Amsterdam, 10,101 livres

41. Gerard Dou, L'Epicière de village (Fig. 98), 16,901 livres

47. Philips Wouwerman, La Chasse au cerf, 9000 livres

55. Ludolf Bakhuysen, Les Bateaux de pêche et cabotier par gros temps or Le Coup de vent, 4300 livres

65. Adriaen van de Velde, Un Paysage coupé par une grande rivière (Fig. 99), 19,901 livres

72. Karel Dujardin, La Pâturage: chevaux, vaches et brebis dans un pré (Fig. 100), 8901 livres

32. David Teniers, La Chasse au héron avec l'archiduc Léopold-Guillaume, 3210 livres

(see Appendix Two for bibliographic citations on these paintings).

The astounding expenditure of 239,241 livres was made for this collection of works of impeccable pedigree. The list of previous collections to which they had belonged includes the names of some of the most respected amateurs of the eighteenth century. For Alessandro Turchi's L'Incrédulité de saint Thomas the history of ownership comprised the collections of the prince de Conti and Poullain. Gabriël Metsu's L'Apothicaire once had been owned by the duc de Choiseul and the prince de Conti, while Adriaen van de Velde's Bords de mer had been in the possession of

the prince de Conti and Trouard. The most expensive picture in the Vaudreuil sale and of all eighteenth-century public auctions was Pietro da Cortona's Reconnaissance de Laban et de Jacob; it previously had belonged to Ladvocat and the prince de Conti. Several comte de Vaudreuil pictures had been prized masterpieces of Randon de Boisset's collection. Among these were Anthony van Dyck's Portrait du président Richardot et son fils that once had been owned by Gaignat; Rembrandt's Un Philosophe en méditation and Koninck's Philosophe en contemplation that had been in the duc de Choiseul's possession; Arie de Vois's Autoportrait that had been owned by Tronchin; Rubens's Portrait d'Hélène Fourment et ses enfants that previously had been a part of La Live de Jully's collection; Adriaen van Ostade's Le Maître d'école which had belonged to Jean de Jullienne and M. Pange; and Adriaen van de Velde's Paysage coupé par une grande rivière which had been purchased at the Lubbeling auction by Randon de Boisset. Rembrandt's Portrait d'Hendrickje Stoffels had been in the possession of the duc de La Vallière, while Philips Wouwerman's Chasse au Cerf



had a distinguished provenance including the collections of the comtesse de Verrue, Quentin de Lorangère, Blondel de Gagny, and Blondel d'Azincourt.

All the paintings purchased at the comte de Vaudreuil auction have been conserved at the Louvre since 1784 except the Turchi whose succeeding history has not been recorded by the Service de Documentation of the Louvre and Murillo's Vierge et l'enfant Jésus which was sent from Paris to the Musée Goya at Castres in 1949. Paillet's acquisitions at this sale are interesting for a number of reasons. First, no other art dealer had been commissioned by the king to purchase such a quantity of paintings at a single public auction. Secondly, these pictures are remarkable for their consistently high quality. Thirdly, these works, although predominantly of the Netherlandish school, do include examples from the Italian and Spanish schools as well. Fourthly, the prices paid for these works frequently set new standards for individual masters by which all other contemporary Old Master auction bids then were judged. And lastly, despite d'Angiviller's eagerness to continue the expansion of the royal art collection, this was the last acquisition of such monumental proportions

ever undertaken for Louis XVI.

Most of the pertinent Archives nationales documents for the year 1785 concern Paillet's activities on behalf of comte d'Angiviller during his third trip to Holland, Flanders, and England, a sojourn which began on 26 December 1784. In a letter dated 12 April 1785 and written to Cuvillier (?), Paillet discusses the arrival in Paris of three crates of paintings purchased in Holland:

Jaj pris la liberté de vous adresser le detail des tableaux que jaj fait venir de la hollande sous la protection de Monsieur Le Comte Vous pryant de vouloir bien lui presenter et aussj de lui demander par quel moyen il macordera de les lui presenter, tout est facile a transporter; sil veul men donner lordre. et le plutot sera pour moy une grande satisfaction osant (?) me persuader que mon choix est bon et quil lui sera agreable.

je presume de la certitude par le plaisir quils ont faits a Monsieur Robert qui les a vus hier matin et trois autres personnes qui ont declarés navoir rien vu de plus beau. Je crois que cela est bien vraj mais cela tranquillise ayant plusieurs temoignages pour les prix. Jose me flater quil ni aura jamais eut rien de meilleur marché puisquen les montrans jaj dit les prix a 50 pr 100 audessu de ceux reel ce qui na pas trop surpris. je ne vous dit pas tout cela Monsieur dans aucune vue dinteret le premier que jambitionne est de satisfaire et remplir mon devoir....<sup>93</sup>

The most informative document relative to this enterprise is written in Paillet's hand and dated 10 May 1785.<sup>94</sup> It presents the Dutch seventeenth-century paintings purchased for d'Angiviller. The first picture by Gerard ter Borch (Fig. 101) is described as

Un magnifique tableau représentant un jeune homme assis pres d'une table et occupé a faire l'accord d'une guitare pour accompagner une belle femme placé devant lui et debout; habillé d'une robe de satin blanc garnie de dentelles dor; par une porte de la chambre qui est en second plan on voit encore une jeune femme qui semble écouter ses deux personages. Ce tableau qui sort de la famille de Terburg est d'une beauté et d'une qualité rare et joint a ses avantages celui d'une conservation parfaite.<sup>95</sup>

In a second memorandum Paillet identifies the guitar player as ter Borch himself and the standing woman as the artist's mother. He further elucidates its provenance:

Il ni a q'une voix pour accorder a ce tableau le premier rang. Il est toujours resté dans la famille et cest de sa petite niece quil a été acheté a la hays pour le prix de 6000 florains de hollande auquel il a été fixé. Sans quil fut permis, d'en faire aucune offre. Une des conditions essentielles pour parvenir a le voir a été que lon venoit dans lintention de l'acheter.<sup>96</sup>

This work eventually was purchased by d'Angiviller, for 6000 florins which, based on Paillet's own estimation of the exchange rate equalled 13,740 livres.<sup>97</sup>

About the second picture, Adriaen van Ostade's Portrait de famille, Paillet writes in the 10 May letter,

Ce celebre peintre et sa famille. Représenté au nombre de dix personnages. Sur un panneau de 24 pouces de haut sur 33 de large. On ne peut rendre dans lecrit toutes les beautés de detail de ce tableau capital et vraiment parfait.<sup>98</sup>

The price quoted for this painting was 2600 florins (5954 livres). The third painting, Joos van Craesbeeck's Peintre faisant un portrait, which Paillet attributes to Adriaen Brouwer, is described by him as

Une composition de sept figures sur un panneau de 37 pouces de large et 31 pouces de haut. Il vient originiairement d'un beau cabinet de tableaux que P. P. Rubens avoit formé et pour lequel Braur lavoit peint. Il represente ce peintre devant son chevalet occupé a peindre. Le Celebre Rubens qui est assis sur la gauche de la composition costumé dans les habillemens du tems, portant une chaine dor et tenant dans sa main droite un pinceau, en voyant ce bel ouvrage on juge que Ce peintre a redoublé defforts pour colorer son tableau d'une maniere a donner meme de la jalousie au plus grand coloriste

de ce tems la: cest un chef doeuve  
pour lharmonie et la verité des  
caracters.<sup>99</sup>

It sold for 2500 florins (5725 livres). The fourth painting offered by Paillet was a landscape by Jan van Huysum representing one of the twelve months of the year. Paillet explains the artistic context that resulted in the creation of these works:

...Ce morceau...est un des douze que  
ce grand peintre de fleurs a fait pour  
luter contre les peintres du tems qui  
lui reprochoient de ne savoir faire  
autre chose que les roses...<sup>100</sup>

In an accompanying document Paillet comments that the figures also were painted by van Huysum in the manner of Lairese exemplifying "un bel email de couleur," and further that its pendant was in the Hoop collection in Amsterdam, while the other ten could be found in German galleries. He paid 1300 florins (2977 livres) for this work.<sup>101</sup>

About the fifth painting by Ludolf Bakhuysen, Paillet writes,

Une marine; par un tems un peut agité  
ou vue d'une mer etendue sur laquel  
son plusieurs vaisseaux en Rade. La  
nature et la verite du tons et des  
mouvemens de leau ne peut estre mieux  
rendus. Peut estre nen auroit on pas  
cet idé par la mediocrité du prix mais  
sa grandeur en est la seul cause...<sup>102</sup>

The "mediocre" price paid for this work was 1650 florins (3778 livres). The dimensions of this painting, 10 by 6 feet (324.3 X 194.6cm), made it less desirable to the French collectors, who preferred smaller pictures for their cabinets. The sixth picture described by Paillet in the 10 May letter is a Frederick de Moucheron/Adriaen van de Velde collaboration and is presented thusly:

La vue d'un jardin pittoreque a la gauche duquel est un escalier que descendent differens personages qui viennent prendre des cheveaux pour aller a la chasse.

Ce morceau agreable merite un Rang distingué dans la classe des Paysagistes et il est regardé pour estre du bon tems de ses deux maitre qui se sont parfaitement accordé puisquil semble par lunion q'un seul ait fait le tout....<sup>103</sup>

Paillet paid 1250 florins (2862) livres for this landscape.

The seventh painting which Paillet offered for sale, but which d'Angiviller refused, was by Pieter de Hooch (Fig. 102). Paillet describes it as:

Un sujet de trois figures representes dans une chambre. Une jeune femme assise dans le milieu si fait remarquer et paroît avoir quitté son ouvrage pour donner un piece d'argent a sa servante pour aller au marché. Un jeune enfant placé a la gauche contre une porte, tient le tablier de la servante dans le desir de sortir avec elle. Ce tableau est d'un effet bien entendu et tres naturellement

rendu. Nous ne plaçons pas les tableaux de ce maître au premier rang: à cause des Metsu et terburg qui ont traité ce genre avec plus de supériorité, mais les Etrangers en font beaucoup de cas lorsque les sujet sont bien choisies et qu'ils sont clairs....104

Sutton, in his monograph on this artist, criticizes Paillet for placing de Hooch below the rank of Metsu and Terborch. However, he explains that such a conclusion may have been due to the fact that the more consistently excellent works of de Hooch's early and middle periods were not readily available in the European art commerce of Paillet's time.<sup>105</sup> This is probably true although Paillet sold an outstanding Joueurs de cartes (Paris, Louvre) in his 15 December 1777 auction that Sutton dates to 1663-1665. Paillet demonstrates his sensitivity to the nuances of de Hooch's treatment in his evaluation of the painting presented to d'Angiviller as having "un effet bien entendu et tres naturellement rendu." Paillet reveals that the foreign buyers' taste was for well-chosen subjects and for luminous effects of light that is, "clair." The de Hooch picture depicting a woman, child, and servant now belongs

to the Los Angeles County Museum.

Paillet's 10 May 1785 report to d'Angiviller provides new documentation on two pictures by Johannes Vermeer, designated as "van der Meer; du meer," by Paillet. His description of them reads:

un architect paroissant occupée a tracer un plan; il est vue a my corp et caracterisé par differens accessoires de son art. Ce tableau nest pas encore du premier ordre mais son effet piquant et le moileux du pinceau le distingue. On ne conois ici aucun ouvrage de ce peintre: ils sont tres rarrs et lon nen cite que chez les Electeurs. hauteur 19 pouces. Largeur 16 p. Sur toile.

un astronome etudiant sur le globe de la terre par le meme et grandeur du precedent. Il est aussi bien peint mais lautre lui fait beaucoup detor.<sup>106</sup>

These paintings clearly are identifiable as Vermeer's The Geographer (Frankfurt, Städelsches Kunstinsitut)<sup>107</sup> (Fig. 103) and The Astronomer (Paris, Private Collection)<sup>108</sup> (Fig. 104). Previous Vermeer scholars have not been aware that these pictures were transported to Paris at this time. The Astronomer was engraved by Louis Garreau. Dated 1784, the print was publised as part of Jean Baptiste Pierre Lebrun's Galerie des peintres flamands,



hollandais et allemands, but not in the livraisons which appeared regularly in Paris under Lebrun's auspices in the 1780's. Instead it was included in the supplement to the Lebrun Galerie released to the public from 1792 to 1796. Garreau spent most of his working life between 1770 and 1811 in Paris, but settled in Amsterdam during the years 1783 to 1789.<sup>109</sup> Lebrun, therefore, commissioned the print after the Astronomer from Garreau in Amsterdam; he must have known that the picture had been put on the market by its owner, Fisau in Amsterdam, and had it engraved as an advertisement. Paillet brought the Vermeer pendants to Paris in the spring of 1785, the first Vermeers to enter France, but for whatever reason, d'Angiviller let these jewels of Dutch genre painting slip through his fingers. It is not known what became of these pictures between 1785 and 1797 when they are recorded at the Danser Nijman sale in Amsterdam. Possibly Paillet had them on consignment from Holland and sent them back, or they may have passed from dealer to dealer for several years before being returned to Amsterdam.

The final work on Paillet's inventory sheet for d'Angiviller is a Self-Portrait by Karel Dujardin described as

...un portrait de ce peintre et par lui meme que lon ma assuré etre fort re- semblant. Ce morceau admirablement peint maparue curieux pour metre en tête; de ses deux plus Beaux ouvrages....<sup>110</sup>

It is apparent from the other surviving documents preserved at the Archives nationales that d'Angiviller rejected the two Vermeers and the de Hooch immediately after the 10 May report, because they are conspicuously absent from the subsequent lists of the works Paillet bought in Holland. In their stead he submitted a Head of Christ Crowned with Thorns attributed to Antonio Correggio and a "Rembrandt" Self-Portrait. The Correggio with a Gonzaga provenance was purchased in Holland for the equivalent of 2400 livres. The 1849 Louvre catalogue by Villot includes this painting with the attribution to "école de Correggio." It does not figure in the 1922 Louvre catalogue by Hauteceur and the Service de Documentation has no further information on its whereabouts.<sup>111</sup> The "Rembrandt" which was purchased by Paillet in London on the

advice of Hubert Robert was incorrectly identified by Engerand as the Louvre's oval Portrait de l'artiste à la toque et à la chaîne d'or. He confused this masterpiece with another oval self-portrait of larger dimension, also belonging to the Louvre, but now attributed to "atelier ou entourage de Rembrandt."<sup>112</sup> Unfortunately, it was this latter painting that Hubert Robert had suggested to Paillet.

Of the remaining seven Dutch seventeenth-century paintings presented in the 10 May report written by Paillet, all eventually were purchased for the royal collection as were the "Correggio" and the "Rembrandt." It required Paillet's most ardent entreaties to extract the sums owed to him from the royal treasury. In a letter to Cuvillier (?) dated 27 June 1785, Paillet indicates that he will be forced to sell the paintings if he is not paid. He declares, "Vous connaissez Monsieur mon peu de moyen pour faire de longues avances et dans ce moment je suis au bout du dernier écus."<sup>113</sup> Based on the evidence presented in Chapter One of Paillet's perpetual impecunity, one can well believe that he is telling the truth. According to a third party's marginal

note added to a letter from Paillet to d'Angiviller dated 2 August 1785, the general director of royal buildings had delayed payment for so many months because of his indecision regarding the ter Borch, but he finally accepted it remitting to Paillet the sum of 37,492 livres 15 sols.<sup>114</sup> All the paintings except the "Correggio" continue to grace the Louvre's galleries.

It is noteworthy that d'Angiviller's taste seemed to diverge from Paillet's own over the matter of Dutch genre painting. While Paillet avidly promoted the Vermeers, the de Hooch, and the ter Borch, he was less successful in these efforts than with the Dutch landscape pictures, both northern and Italianate views, for which d'Angiviller evinced a decided preference. Since d'Angiviller had absolute control over the art purchases for the French crown, the acquisitions during his tenure clearly define his own aesthetic sensibilities.

Paillet acted as d'Angiviller's art agent for only one more year. He travelled to England on a buying trip in April 1786. Before his departure Paillet writing to the directeur général, proposes

the purchase of a Guido Reni available in London.<sup>115</sup> Engerand augments this information by identifying the picture as La Couseuse, a painting of a seated Madonna attended by four angels, which had been stolen from the direction des bâtiments in 1775 and had passed to the Purling collection in London.<sup>116</sup> No further information has come to light on whether the Reni was repurchased for the king or about its present location. In a letter dated 10 October 1786, Paillet addresses d'Angiviller on the subject of a Paolo Veronese recently purchased in Germany by the Dutch dealer Fouquet and the English dealer Greenwood. According to Engerand Paillet bought the Veronese Virgin for 100 louis (2000 livres), but as with the Reni, no additional facts on the painting's present whereabouts have surfaced.<sup>117</sup>

After his journey to London in early 1786, Paillet apparently proceeded to Holland to negotiate the repurchase of two Willem van Mieris paintings found in the Gildemeester collection which had been stolen from the French crown in 1775 presumably at the same time as the Reni. Paillet cites these works in his 14 April 1786 letter to

d'Angiviller:

jaj aussi reçu aujourd'hui Monsieur Le Comte une lettre dhollande et de Mr Fouquet qui me demande sil peut definitivement entreprendre de racheter a M. guildemestre les deux tableaux de miris qui sont dans sont cabinet et font partées (sic) de ceux volées. Cest un homme riche et capricieux. Il faut saisir le momant de sa bonne volonté et particulièrement celui si ou je viens de lui acheter le tableau de vanderwerf hercul entre le vice et la vertu ou son prix a differé de 8000 de ses ordres ce qui a fait quil ma payé a vue sur paris aujourd'hui. Cest le bon momant et sans vos ordres Monsieur le Comte je ne puis rien faire....<sup>118</sup>

The evaluation of Gildemeester, a famous collector in Amsterdam, as "riche et capricieux" is both informative and amusing. The two reacquired Mierises correspond to the Louvre's Les Bulles de savon<sup>119</sup> and Le Marchand de gibier.<sup>120</sup> Adriaen van der Werff's Hercule entre le vice et la virtue was probably the same painting which Bertels had offered to d'Angiviller in 1784. After d'Angiviller's rejection, it found its way to Amsterdam and Gildemeester's collection.

Paillet also arranged at this time the purchase of Karel Dujardin's Le Calvaire through

the intermediation of Fouquet with the "conseiller de Graave" at Ghent. The account sheet for this transaction is dated 10 March 1787 noting the total expenditure of 17,182 livres. Engerand, however, dates the actual purchase of this painting to November 121 1786.

The last royal acquisition arranged by Paillet took place at the sale of the estate of M. Watelet (Fig. 105), conseiller du Roi, receveur général des finances d'Orléans, held on 12 June 1786. D'Angiviller bought two paintings by François Boucher, two by Pierre Charles Tremolières, an anonymous portrait of Cardinal Richelieu, plus drawings by Bouchardon and Jan van Huysum, and a set of Chinese painted porcelain birds (see Appendix One for bibliographic references on the paintings). The two Bouchers can be identified with his Vénus demandant à Vulcain des armes pour Enée (Fig. 106) and Vénus et Adonis (Fig. 107). The former is preserved at the Louvre and the latter at the Musée des Beaux-Arts at Nancy. They sold at the Watelet auction for 3201 livres. The Tremolières, Vénus assise sur un nuage et caressée par l'Amour and Vénus accompagnée de l'Amour qui semble lui

redemander son arc et son carquois, brought in 4501 livres, and both unfortunately are now lost.

The final pieces of correspondence from Paillet to d'Angiviller date from August 1790. On 5 August Paillet writes thanking the directeur général for his entrée to several art collections belonging to d'Angiviller's friends in Bordeaux and requesting an audience before his departure to discuss the upcoming auction of the duc de Chaulnes's objets de curiosité.

<sup>122</sup> In the next letter of 27 August Paillet indicates that he has to defer his trip to Bordeaux until the first week in September. The main portion of this note is devoted to Paillet's plea to save the best paintings from the duc d'Orléans collection destined for auction in London:

jai lhonneur de vous informer quil semble  
 vos arreté que les tableaux du palais  
 royal partirons pour londre non pour  
 le compte d'un particulier comme il  
 avoit été question dabord mais pour celui  
 de M. Le duc dorleans propriétaire achet  
 (?), il est bien douloureux pour les arts  
 de voir partir pour toujours cette magni-  
 fique collection et dont les plus Beaux  
 moreceaux doivent etre Choiesies a lamiable  
 pour Le Roi dangleterre, oseroije metre  
 sous vos yeux la sollicitation pressante  
 den faire lacquisition total dans ce momant



peut etre le seul favorable, il ne convient point au Roy de garder la totalité de cette acquisition mais il seroit de la magnificence de la France de choisir vingt ou 30 articles précieux pour completer la museum du Roy de tels chef doeuvres serons regretées tant qu'on parlera des arts et il ne sera plus tems quand des mains étrangères les posséderons. Une Speculation Monsieur le Comte qui ne pouroit que vous honorer seroit de solliciter le Roy de faire les avances de huit a neuf cent mille livre pour tout. Ce que M. M. lebrun et Robert ont estimé 960 mille livre, et demployer dans cette acquisition quelqu'un de fidel qui effectivement porteroit tout a Londres, pour y etre vendu publiquement et avec la faveur de son meme titre de reputation. Alors sa magesté rentrera dans ses fonds et se trouveroit pour une faible somme tout ce que vous trouveriez digne de lui et tout le plus Rare. Je serois bien glorieux si mon zele pouvoit amener a Bien une aussi noble affaire et tres heureux encore si j'avois l'avantage de votre confiance ce qui ne seroit que la continuation de celle dont vous m'avez toujours honoré....<sup>123</sup>

Unfortunately, Paillet's scheme could not save the dissolution of the duc d'Orléans's excellent painting collection. The Italian and French pictures were sold off in 1792 to Walkuers and thence to the speculator, Laborde de Méréville for 900,000 livres. Although this amateur had intended to exhibit the collection at his hôtel on the rue d'Artois, he was forced to emigrate with the bulk of the Orléans

pictures before the new gallery could be completed. In the same year the Flemish, Dutch, and German paintings, for which Thomas Moore Slade spent 350,000 livres, were transported by him to England. Slade represented a syndicate of buyers including Lord Kinnaird, Morland, and Hammersley. The northern pictures were exhibited at Pall Mall in 1793 through the auspices of Slade, while the Italian and French paintings were on public view at Pall Mall and the Lyceum in 1798 and 1799 under Michael Bryan's direction. The best of Méréville's pictures were reserved for the Duke of Bridgewater, the Earl of Carlisle, and the Marquis of Stafford who raised £43,000. The rest of the Italian and French pictures were sold off by the end of the Pall Mall exhibition.<sup>124</sup> Paillet's attempt to save the d'Orléans collection was futile, but his two letters of 1790 reveal his state of mind and his continued concern for the royal painting collection one year after the beginning of the French Revolution.

Paillet's role in the formation of the core of the Louvre's seventeenth-century Netherlandish collection cannot be overstated. He was directly

responsible for the acquisition of sixty-four Flemish and Dutch masterpieces, plus six paintings of the French, thirteen of the Italian, and three of the Spanish schools. Further, as intercessor in the affairs of Jean Bertels, Paillet arranged for the purchase of an additional twenty-four Netherlandish works including those from the Page collection. Paillet was d'Angiviller's pre-eminent art dealer between 1777 and 1786. The acquisitions made by all other French or foreign art entrepreneurs during this same period do not total what Paillet bought for the king. One must believe as sincere d'Angiviller's estimation of Paillet as a man who had proven his loyalty and unselfishness "inconnus peut-être dans son état." Pierre's remark that Paillet "est marchand et sçait son thème" and Blondel d'Azincourt's comment about Paillet "que j'estime infiniment et qui le mérite a tous egards" further demonstrate that Paillet's efforts for d'Angiviller were well appreciated. These appraisals of Paillet provide the modern reader with valuable insight into this dealer's personality and into the reasons for his success in a highly competitive environment. Paillet profitted

enormously from this business association; his reputation undoubtedly was enhanced by his close relationship with a man of such considerable power and influence. In the process of the negotiations for d'Angiviller Paillet cemented his foreign contacts travelling to London and the Low Countries while broadening his experience and expertise. One can appreciate how important d'Angiviller was to Paillet, but the reverse was also true. Paillet's efforts benefitted d'Angiviller and all eighteenth-century amateurs. The paintings and objects which Paillet amassed for the French crown were planned for the public gallery at the Louvre even before the French Revolutionary officials seized on this idea as excellent propaganda. That d'Angiviller was truly a devoted patron of the arts is undisputed. Even if Paillet's motives had been totally mercenary in his service to d'Angiviller, his genuine contribution to art history in the conservation of so many fine examples of Dutch and Flemish painting would not be negated. Fortunately, his own maturation as a dealer of Old Master paintings coincided precisely with d'Angiviller's expansion of the royal art collection and together they have bequeathed to the modern

art lover some of the most beautifully preserved  
paintings on public view today.

### CHAPTER THREE: NOTES

1. See H. van der Tuin, Les Vieux Peintres des pays-bas et la critique artistique en France de la première moitié du XIXe siècle (Paris, J. Vrin, 1948), pp. 9-10. This author says that from 1750 to 1778 approximately 110 paintings plus the Marie de' Medici cycle by Rubens were available for public viewing on Wednesdays and Saturdays in the Luxembourg Palace. After 1778 when it was sold to the comte de Provence, the director general of royal buildings had to relocate this collection. From archival documents, it is clear that the painting acquisitions which Paillet and others made on d'Angivillier's behalf were intended for the new gallery at the Louvre. In one mémoire dated 15 April 1786 which summarizes d'Angivillier's purchases, the introductory paragraph reads: Les ordres généraux de Sa Majesté pour l'enrichissement de Sa Collection de tableaux et du museum projeté en faveur du public, on déterminé les acquisitions dont l'état suit et sur lesquelles Le Directeur General des Batiments supplie Sa Majesté de Constater son aveu, comme elle abien voulu le faire sur les acquisitions anterieurs à l'année 1780." (A. N., O<sup>1</sup> 1919, 1784:109). Similarly, in another mémoire dated 28 November 1784, d'Angivillier enumerates the pictures which Paillet bought for him at the comte de Vaudreuil auction. It reads in part: Le Directeur général des Bâtiments a introduit à la vente publique, faite à Paris les 24 et 25 novembre courant, du cabinet de tableaux du comte de Vaudreuil un nombre d'encherisseurs (i.e. Paillet) charges d'acheter pour la collection de Sa Majesté les tableaux reconnus faits pour entrer dans la galerie Museum dont l'établissement se prépare" (A. N., O<sup>1</sup> 1917, 1784:414). However, as Hubert Robert reveals in his letter to Pierre (?) from 2 March 1785, progress was slow on the new gallery: "si vous me repondrez je vous privrez de me marquer sil ya quelque chose de terminer relativement a cet emplacement du Louvre ou lon doit déposer les tableaux du Luxembourg; car je vous préviens que les rats sont tout prêts a s'emparer de la galerie et a mettre nos tableaux a contribution. J'ay deja aperçu des crotins qui nous menacent. Les passages

sont ouverts par les plafonds. Il ny a pas de tems a perdre pour le demanagement de tous ces grands maitres dont les rats ne respecteroient ny la touche ny la couleur...." (A. N., O<sup>1</sup> 1917, 1784:65.)

2. This annotation appears in the copy of the auction catalogue preserved at the Bibliothèque d'Art et d'Archéologie in Paris (hereafter cited as AAP).

3. A. N., O<sup>1</sup> 1914, 1777:90.

4. Marc Furcy-Raynaud, "Correspondance de M. d'Angiviller, directeur général des bâtiments du roi, avec le premier peintre du roi, Jean-Baptiste-Marie Pierre," Nouvelles Archives de l'art français, 21 (1905) and 22 (1906): 21 (1905):118-119, no. 130, letter dated 16 April 1777.

5. Jacques Silvestre de Sacy, Le Comte d'Angiviller, dernier directeur général des bâtiments du roi (Macon: Pilon, 1953), p. 131.

6. Furcy-Raynaud, "Correspondance" (1905), p. 119, no. 130.

7. A. N., O<sup>1</sup> 1914, 1777:150.

8. A. N., O<sup>1</sup> 1914, 1777:145.

9. A. N., O<sup>1</sup> 1914, 1777:189-190; Max Rooses, L'Oeuvre de P. P. Rubens: histoire et description de ses tableaux et dessins, 5 vols. (Antwerp, 1886-1892), 2:319-321, cat. no. 469; Fernand Engerand, Inventaire des tableaux commandés et achetés par la direction des bâtiments du roi (1709-1792) (Paris: Ernest Leroux, 1901), p. 547; Silvestre de Sacy, Comte d'Angiviller, p. 131; Brussels, Koninklijk Musea voor Schone Kunsten van Belgie, De Eeuw van Rubens, exhibition held 15 October - 12 December 1965, cat. no. 199; Brussels, Musées royaux des Beaux-Arts de Belgique, Art ancien (Brussels: Ministry of Education, 1973), Inv. no. 375; Hans Vlieghe, Saints, Corpus Rubenianum Ludwig Burchard, 26 parts, 2 vols. (London and New York: Phaidon, 1973), pt. 8, 2:109-113, Fig. 74, cat. no. 127 (complete bibliography is cited).

10. A. N., O<sup>1</sup> 1914, 1777:189-190; Engerand, Inventaire, p. 549; Silvestre de Sacy, Comte d'Angiviller, p. 131; Hans Schneider, Jan Lievens: sein Leben und seine Werke (Amsterdam: Israël, 1973), p. 98, cat. no. 24; Paris, Louvre, Inv. no. 1431.

11. A. N., O<sup>1</sup> 1914, 1777:189-190; Engerand, Inventaire, p. 550; H. van der Tuin, Vieux Peintres, p. 175; Silvestre de Sacy, Comte d'Angiviller, p. 131.

12. A. N., O<sup>1</sup> 1914, 1777:189-190; Engerand, Inventaire, p. 549; Paris, Louvre, Inv. no. 1904.

13. Engerand, Inventaire, p. 547; Silvestre de Sacy, Comte d'Angiviller, p. 131. According to a note written by Pierre, the cost of the Rubens was 1600 livres de gros, of the van Thulden, 542 livres de gros, of the Cossiers, 70 florins, and of the Lievens, 530 florins which totalled 28,660 livres 8 sols 2 deniers (A. N., O<sup>1</sup> 1914, 1777:190). Engerand published the following report: "Etat de la dépense faite par M. Pierre, premier peintre pour son voyage de Flandres: 1,806 livres 7 sols 6 deniers. Note: Ce voyage dont il s'agit et dans lequel il a été accompagné par M. Lempereur fils, payeur de rentes, avoit pour objet d'acheter ce qui se trouveroit de véritablement supérieur parmi les tableaux des jésuites, dont la vente s'est annoncé, pour le mois de may 1777, dans les ville de Bruxelles, Gand et Anvers...Lorsque la vente a été ouverte, on a reconnu que les objets étoient infiniment au dessous de l'annonce du pompeux catalogue qu'on en avoit fait répandre, parce que Lempereur, à qui il appartenoit de disposer du tout, avoit fait retirer tout ce qu'il y avoit de précieux. Aussi MM. Pierre et Lempereur n'ont-ils acheté pour le Roy que très peu de choses et n'ont été que jusqu'à la concurrence de 28,660 livres du crédit de 40,000 écus, qui leur avoit été donné sur la maison Nettine de Bruxelles par M. Noqué de Paris."

14. W. A. Shaw, The History of Currency 1252 to 1894, 2nd ed. (New York and London, 1896), pp. 167-168; Michel Beurdeley, La France à l'encan



1789-1799: Exode des objets d'art sous la Révolution (Paris: Jules Tallandier, 1981). p. 218.

15. A. N., O<sup>1</sup> 1914, 1777:189.

16. Jeanne Deroy, writing on behalf of her father, François Deroy, reports to Paillet on the delicacy of the Rubens's negotiations: "Après m'avoir informé de l'état de votre santé celle est pour vous faire sçavoir que la reverende mere du couvent ou j'ai acheté votre piece de rubens m'a fait appeler chez elle ou elle m'a dit que le fiscal du conseil de brabant a été au couvent et a demandé avec quelle permission elle ont vendu ce tableaux; et si elle livré jamais le tableaux d'y maître la main dessus (?) sur quoi j'ai répondu que je ne pouvois point sur cela leur répondre que je devois parler premierement partir mon principal et elle mon dit que demain le procureur et avocat doit venir pour voir ce quelle feroit avec cela pour vous livrer la piece. Je vous prie écrivé moi je vous prie a la retour de poste ce que j'en ferez. et je vous donnerai aussi tout des miens. j'espere que vos tableaux et elle de monsieur Belisard seront arrivé en bon parti car je les ai paqueté comme si elle servit pour moi meme....(A. N., O<sup>1</sup> 1914, 1777:250). Paillet must have written to Pierre immediately because the latter addressed d'Angiviller on the urgency of this matter: "Jay l'honneur de vous adresser une lettre que M. Paillet reçoit de son correspondant à Bruxelles. L'affaire du Rubens a percé, M. Paillet prétend qu'il n'y a pas de tems à perdre et qu'il est nécessaire d'interposer l'autorité du Roy par son ministre auprès de S. A. R. le prince Charles, sans quoy il s'élèvera un procès dont l'issue sera longue et douteuse. Il ajoute qu'il seroit dangereux de céder en pareille occasion, parce qu'on ne pourroit compter sur aucun marché et que l'acte est passé par devant notaire. Je le joins icy, c'est une pièce très essentielle." (7 July 1777, A. N., O<sup>1</sup> 1914, 1777: 247, published by Furcy-Raynaud, "Correspondance" [1905], pp. 126-127, no. 139.) The incident of the Rubens acquisition is also discussed by Silvestre de Sacy, Comte d'Angiviller, p. 131.

17. Silvestre de Sacy, Comte d'Angiviller, p. 131.

18. "Copie litterale de la deliberation capitulaire du couvent de l'annonciation de la ville de Bruxelles," (replica in the Archives nationales dated 18 July 1777), A. N., O<sup>1</sup> 1914, 1777:248. In a letter to d'Angiviller dated 3 September 1777, Pierre remarks that the copy of the Rubens will be ready in the next few days (published by Furcy-Raynaud, "Correspondance" (1905), p. 142, no. 154). See also Paillet's letter to d'Angiviller dated 25 September 1777 requesting the payment of 27,770 livres plus 1/2 percent for the bankers' fees in Paris (A. N. O<sup>1</sup> 1914, 1777:359).

19. Furcy-Raynaud, "Correspondance" (1905), p. 142, no. 154.

20. A. N., O<sup>1</sup> 1914, 1777:374.

21. "Etat des principaux objets en vases de marbre, colonnes, tables et vases de jaspe du cabinet de feu M. le duc D'Aumont," undated, A. N., O<sup>1</sup> 1916, 1783:282.

22. "Etat des vases de marbre, colonnes, tables, porcelaines anciennes et autres effets précieux achetés à la vente de feu M. le duc D'Aumont et avec les prix de chaque article conformément à l'adjudication qui en a été faite," 29 December 1782, A. N., O<sup>1</sup> 1916, 1783:284.

23. Ibid.

24. Ibid.

25. A. N., O<sup>1</sup> 1916, 1783:285.

26. A. N., O<sup>1</sup> 1916, 1783:55.

27. A. N., O<sup>1</sup> 1916, 1783:54.

28. Ibid.; A. N., O<sup>1</sup> 1916, 1783:56; A. N., O<sup>1</sup> 1916, 1783:59.

29. Paillet's cover letter for the list is dated 9 September 1783 (A. N., O<sup>1</sup> 1917, 1783:291), while the list of objects from the Locquet auction is

designated in the "Etat des Tableaux par les plus habiles Peintres hollanais qui sont annoncés dans le Catalogue du Cabinet de feu M. Locquet, et dont la vente se fera le 22 7bre 1783," undated (A. N., O<sup>l</sup> 1917, 1783:312).

30. A. N., O<sup>l</sup> 1917, 1783:323.

31. Cornelis Hofstede de Groot, Beschreibendes und kritische Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts nach dem Meister von John Smith's Catalogue raisonné (hereafter cited as HdG), 10 vols. (Esslingen: Paul Neff; Paris: F. Kleinberger, 1907-1928), 4:222 (catalogue and not page numbers are cited after the HdG volume); Arnauld Brejon de Lavergnée, Jacques Foucart, and Nicole Reynaud, Catalogue sommaire illustré des peintures du Louvre: écoles flamande et hollandaise (Paris: Editions de la Réunion des Musées nationaux, 1979), Inv. no. 1917.

32. Engerand, Inventaire des tableaux, p. 559; HdG 9:192; Ernest Brochhagen, "Karel Dujardin: ein Beitrag zum Italianismus in Holland im 17 Jahrhundert" (doctoral diss., University of Cologne, 1958), p. 37; Albert Blankert, Nederlandse 17e Eeuwse Italianiserende Landschapschilders. Dutch 17th-Century Italianate Landscape Painters. Dutch 17th-Century Italianate Landscape Painters (Soest-Holland: Editions Davaco, 1978), pp. 200-201, cat. no. 120; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1397.

33. Engerand, Inventaire des tableaux, p. 561; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1935.

34. Engerand, Inventaire des tableaux, pp. 561-562; Wilhelm Martin, Het Leven en de Werken van Gerrit Dou beschouwd in Verband met het Schildersleven van zijn Tijd (Leyden: van Doesburgh, 1901), cat. no. 174; HdG 1:155; Wilhelm Martin, ed., Gerard Dou: des Meisters Gemälde in 247 Abbildungen, Klassiker der Kunst (hereafter cited as KdK), (Stuttgart and Berlin: Deutsche Verlags-anstalt, 1913), 24:84; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1216.

35. Engerand, Inventaire des tableaux, pp. 553-554; HdG 2:1035; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1951.

36. Engerand, Inventaire des tableaux, p. 567; HdG 9:194; James D. Burke, Jan Both: Paintings, Drawings and Prints (New York and London: Garland Publishing, 1976), p. 233, cat. no. 86; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1066.

37. Engerand, Inventaire des tableaux, p. 555; HdG 9:28; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, p. 182, Inv. no. 1734.

38. Engerand, Inventaire des tableaux, p. 557; HdG 4:961; Jakob Rosenberg, Jacob van Ruisdael (Berlin: Cassirer, 1928), cat. no. 596; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1818.

39. A. N., O<sup>1</sup> 1917, 1783:323.

40. Engerand, Inventaire des tableaux, p. 554; HdG 2:52; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1956.

41. Engerand, Inventaire des tableaux, p. 555; HdG 9:82; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1733.

42. Engerand, Inventaire des tableaux, p. 564; HdG 8:20; Paris, Palais des Beaux-Arts, Le Siècle de Rembrandt: tableaux hollandais des collections publiques françaises, exhibition held 17 November 1970 - 15 February 1971 (Paris: Réunion des Musées nationaux, 1970-1971), pp. 98-99, cat. no. 105; Helga Wagner, Jan van der Heyden 1637-1712 (Amsterdam and Haarlem: Schelta & Holkema, 1971), cat. no. 2; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1337.

43. A. N., O<sup>1</sup> 1917, 1783:323.

44. Engerand, Inventaire des tableaux, p. 564.

45. A. N., O<sup>1</sup> 1917, 1783:323; Engerand, Inventaire des tableaux, pp. 562-563.
46. Engerand, Inventaire des tableaux, pp. 562-563; HdG 5:134; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1840.
47. A. N., O<sup>1</sup> 1917, 1783:323.
48. Engerand, Inventaire des tableaux, p. 557; HdG 4:890 and 901d; Rosenberg, Ruisdael, cat. no. 557; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1819.
49. Engerand, Inventaire des tableaux, p. 558; HdG 2:332; Stephen Reiss, Aelbert Cuyp (Boston: New York Graphic Society, 1975), cat. no. 84; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1190.
50. A. N., O<sup>1</sup> 1917, 1783:461.
51. For the Louvre Marine see Engerand, Inventaire des tableaux, pp. 559-560; HdG 8:849; Hans-Ulrich Beck, Jan van Goyen, 1596-1656, 2 vols. (Amsterdam: van Gendt, 1972-1973), 2:306, cat. no. 667; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1304; and for the Algiers Marine see Engerand, Inventaire des tableaux, pp. 559-560; HdG 8:584; Beck, van Goyen, 2:261, cat. no. 567; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, p. 181, Inv. no. 1302.
52. A. N., O<sup>1</sup> 1917, 1783:367.
53. Engerand, Inventaire des tableaux, pp. 554-555; HdG 8:147; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1967; A. N., O<sup>1</sup> 1917, 1783:368.
54. A. N., O<sup>1</sup> 1917, 1783:367.
55. A. N., O<sup>1</sup> 1917, 1783:368.

56. See "Detail des achats et commissions dont Paillet a été chargé pour le Roy sous les ordres de Monsieur le Comte d'Angivillers," undated, A. N., O<sup>1</sup> 1919, 1787:62; "Mémoire, Département des arts, Acquisitions de 1779 à 1785, Travail du Roy," 15 Arpil 1786, A. N., O<sup>1</sup> 1919, 1786:109; and "Compte des 3200 que Paillet a recus de plus que le montant des differentes lettres dechanges acquitées pour raison des tableaux achetées dans le voyage de hollande vente Locquet, tous les effets ayant etés remis a Monsieur Cuvillier ce qui forme quittance et le total de 111,441<sup>4</sup>," undated, A. N., O<sup>1</sup> 1917, 1784:461.

57. A. N., O<sup>1</sup> 1917, 1783:398.

58. A. N., O<sup>1</sup> 1917, 1783:406 and 408; Engerand, Inventaire des tableaux, pp. 570-571.

59. Ibid.

60. A. N., O<sup>1</sup> 1917, 1783:409; Engerand, Inventaire des tableaux, p. 570.

61. Yveline Cantarel-Besson, La Naissance du musée du Louvre, 2 vols. (Paris: Editions de la Réunion des Musées nationaux, 1981), 2:162; See HdG 10:78 for the Noli me tangere; HdG 10:36 for L'Annonce aux bergers; HdG 10:16 for Joseph et Putiphar; and HdG 10:136 for the Seleucus.

62. Engerand, Inventaire des tableaux, pp. 570 and 572; HdG 5:20; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1829.

63. Engerand, Inventaire des tableaux, pp. 570 and 572; HdG 5:66; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, p. 182, Inv. no. 1830.

64. Engerand, Inventaire des tableaux, pp. 570 and 572; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1420.

65. Engerand, Inventaire des tableaux, pp. 570

and 572; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1433.

66. Engerand, Inventaire des tableaux, pp. 570 and 572; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1929.

67. Engerand, Inventaire des tableaux, p. 570; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1201.

68. Engerand, Inventaire des tableaux, p. 570; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1974.

69. Engerand, Inventaire des tableaux, pp. 572-573; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, p. 181, Inv. no. 1432.

70. Engerand, Inventaire des tableaux, p. 570; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, p. 183, Inv. no. 1948.

71. In addition to the documents already cited, further archival material pertaining to the Chevalier Page paintings can be found at the Archives nationales, O<sup>1</sup> 1917, 1783:409 and O<sup>1</sup> 1917, 1784:125.

72. A. N., O<sup>1</sup> 1917, 1784:104.

73. Engerand, Inventaire des tableaux, p. 136; HdG 10:115; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1945.

74. For the van Huysum pendants the following bibliographic information is available: for the first: Engerand, Inventaire des tableaux, p. 573; HdG 10:157; Maurice Harold Grant, Jan van Huysum 1682-1749: A Catalogue Raisonné of the Artist's Fruit and Flower Paintings (Leigh-on-Sea: F. Lewis, 1954), cat. no. 118; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1386; and for the second: Engerand, Inventaire des tableaux, p. 573; HdG 10:190; Grant, van Huysum, cat. no. 150; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1387.

75. A. N., O<sup>1</sup> 1917, 1784:433.
76. A. N., O<sup>1</sup> 1917, 1784:65.
77. Engerand, Inventaire des tableaux, p. 552; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1883.
78. Engerand, Inventaire des tableaux, p. 554; HdG 2:350; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1952.
79. Engerand, Inventaire des tableaux, p. 567; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1228.
80. Engerand, Inventaire des tableaux, p. 568; Arnauld Brejon de Lavergnée and Dominique Thiébaud, Catalogue sommaire illustré des peintures du musée du Louvre: Italie, Allemagne, Grande Bretagne et divers (Paris: Editions de la Réunion des Musées nationaux, 1981), Inv. no. 1839.
81. Engerand, Inventaire des tableaux, p. 555; HdG 8:31; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1968.
82. Bertels's address in London was on King Street, St. James Square. (See A. N., O<sup>1</sup> 1919, 1786: 108, letter from Paillet to d'Angivillier dated 14 April 1786.)
83. A. N., O<sup>1</sup> 1917, 1784:272.
84. Alexandre Joseph Paillet and P. F. Julliot, fils, Catalogue des tableaux, bronzes, vases et colonnes...et autres objets de curiosité, qui composent le cabinet de M. de Montribloud (Paris, 1784), cat. no. 30.
85. A. N., O<sup>1</sup> 1917, 1784:83 and 84.
86. A. N., O<sup>1</sup> 1917, 1784:82.
87. Alexandre Joseph Paillet, Catalogue des tableaux qui composent le cabinet de M. le comte de



Merle (Paris, 1784), cat. no. 47.

88. A. N., O<sup>1</sup> 1917, 1784:391; Furcy-Raynaud, "Correspondance" (1906), p. 82.

89. A. N., O<sup>1</sup> 1917, 1784:398.

90. Alexandre Joseph Paillet, Catalogue des tableaux, dessins, estampes montées et en feuilles... et autres objets curieux qui composoient le cabinet de feu M. de Billy, écuyer, ancien commissaire des guerres (Paris, 1784), lot no. 5.

91. Jean Baptiste Pierre Lebrun, Catalogue raisonné d'une très-belle collection de tableaux des écoles d'Italie, de Flandre et de Hollande, qui composoient le cabinet de M. le comte de Vaudreuil, grand fauconnier de France (Paris, 1784); the marginal notations can be found in the copy owned by AAP.

92. "Mémoire," 28 November 1784, A. N., O<sup>1</sup> 1917, 1784:414; "Objets acheté dans la vente de M. le Cte de vaudreuil vacation du mercredi 24 novembre 1784," A. N., O<sup>1</sup> 1917, 1784:402; "Objets acheté a la vente de Monsieur Le Comte de Vaudreuil dans la vacation du jeudi 25 novembre 1784," A. N. O<sup>1</sup> 1917, 1784:403.

93. A. N., O<sup>1</sup> 1918, 1785:105.

94. A. N., O<sup>1</sup> 1918, 1785:136.

95. Ibid.; see also, Engerand, Inventaire des tableaux, pp. 588-589; HdG 5:136; Sturia J. Gudlaugsson, Gerard ter Borch, 2 vols. (The Hague: Nijhoff, 1959), 2:211, cat. no. 233; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1900.

96. A. N., O<sup>1</sup> 1918, 1785: 138; this document is undated, but it was certainly written between the 10 May 1785 letter and the 11 June 1785 letter addressing the same subject.

97. Paillet's translation of florins to livres is found in a document entitled "tableaux achetées en hollande par. A. J. Paillet pour la gallerie du Roy au prix deboursés," undated, A. N., O<sup>1</sup> 1918, 1785:137.
98. A. N., O<sup>1</sup> 1918, 1785:136; see also, Engerand, Inventaire des tableaux, p. 588; HdG 3:879; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1679.
99. A. N., O<sup>1</sup> 1918, 1785:136; see also, Engerand, Inventaire des tableaux, p. 587; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1179.
100. A. N., O<sup>1</sup> 1918, 1785:136; see also, Engerand, Inventaire des tableaux, p. 590; HdG 10:16; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1381.
101. A. N., O<sup>1</sup> 1918; 1785:138.
102. A. N., O<sup>1</sup> 1918, 1785:136; see also, Engerand, Inventaire des tableaux, p. 589; HdG 8:252; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 987.
103. A. N., O<sup>1</sup> 1918, 1785:136; see also, Engerand, Inventaire des tableaux, pp. 589-590; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1586.
104. A. N., O<sup>1</sup> 1918, 1785:136; see also, HdG 1:30, 31, and 51; Los Angeles, Illustrated Handbook of the Los Angeles County Museum of Art (Los Angeles, [n. p.], 1965), Inv. no. M44.2.8, Mr. and Mrs. Allan C. Balch Collection, 1944; Peter C. Sutton, Pieter de Hooch (Oxford: Phaidon, 1980), cat. no. 88.
105. Sutton, de Hooch, pp. 54-55.
106. A. N., O<sup>1</sup> 1918, 1785:136.
107. HdG 1:5; Pierre Descargues, Vermeer (Geneva: Albert Skira, 1966), p. 133; Piero Bianconi,

L'Opera completa di Vermeer (Milan: Rizzoli, 1967), p. 96, cat. no. 38; Lawrence Gowing, Vermeer, 2nd ed. (London: Faber, 1970), pp. 148-151, Pls. 59 and 61; Ernst Gunther Grimme, Jan Vermeer van Delft (Cologne: M. Dumont Schauberg, 1974), cat. no. 25; Albert Blankert, Vermeer of Delft (Oxford: Phaidon, 1978), pp. 166-167, cat. no. 24.

108. HdG 1:6; Descargues, Vermeer, p. 133; Bianconi, Vermeer, p. 96, cat. no. 37; Gowing, Vermeer, pp. 147-151, Pl. 58; Grimme, Vermeer, cat. no. 24; Blankert, Vermeer, pp. 165-166, cat. no. 23.

109. See Blankert, Vermeer, pp. 63-64, and p. 166, note 87. Vivian Lee Atwater has been extremely helpful in sorting out the problems surrounding the Garreau print after Vermeer's Astronomer; her dissertation on French eighteenth-century, reproductive prints after Netherlandish seventeenth-century paintings is forthcoming. Regarding Garreau's print, see Ulrich Thieme and Felix Becker, eds., Allgemeines Lexicon der bildenden Künstler, 37 vols. (Leipzig: W. Engelmann, 1907-1950), 13:215 which provides us with the dates of Garreau's residence in Amsterdam, and Marcel Roux, Edmond Pognon, and Yves Bruand, Inventaire du fonds français, graveurs du XVIIIe siècle, 14 vols. to date (Paris: Bibliothèque nationale, 1931-1971), 9:440-441 which cites an engraving by Garreau after a Marine by Jan Baptist Weenix that is signed and dated "a Amst<sup>d</sup>am en 1783." Lebrun in his Galerie des peintres flamandes, hollandais et allemands, ouvrage enrichi de deux cent une planches avec un texte explicatif, 3 vols. in 2 (Paris and Amsterdam, 1792-1796), 2:49, states that the Astronomer was in Fisau's collection when he had the painting engraved.

110. A. N., O<sup>1</sup> 1918, 1785:136; see also, Engerand, Inventaire des tableaux, p. 589; HdG 9:372; Brochhagen, "Dujardin," p. 108; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1401.

111. A. N., O<sup>1</sup> 1918, 1785:138; see also, Frédéric Villot, Notice des tableaux exposés dans les galeries du musée du Louvre, 3 vols. (Paris,

1849-1855), 1:29; Engerand, Inventaire des tableaux, pp. 586-587.

112. A. N., O<sup>1</sup> 1918, 1785:137 and 210; Engerand, Inventaire des tableaux, p. 587; HdG 6:568; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1746.

113. A. N., O<sup>1</sup> 1918, 1785:210.

114. A. N., O<sup>1</sup> 1918, 1785:267.

115. A. N., O<sup>1</sup> 1919, 1786:108; the letter is dated 14 April 1786.

116. Engerand, Inventaire des tableaux, p. 532.

117. Engerand, Inventaire des tableaux, p. 597 citing the A. N. documents as O<sup>1</sup> 1934<sup>B</sup> and O<sup>1</sup> 1913, which are unconfirmed.

118. A. N., O<sup>1</sup> 1919, 1786:108.

119. Engerand, Inventaire des tableaux, p. 536; HdG 10:335; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1550.

120. Engerand, Inventaire des tableaux, p. 536; HdG 10:205; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1551.

121. A. N., O<sup>1</sup> 1919, 1787:49; Engerand, Inventaire des tableaux, p. 592; HdG 9:23; Brochhagen, "Dujardin," p. 62; Brejon de Lavergnée, Foucart, and Reynaud, Catalogue sommaire illustré, Inv. no. 1393.

122. A. N., O<sup>1</sup> 1920, 1790:76.

123. A. N., O<sup>1</sup> 1920, 1790:86; for information on the duc d'Orléans collection, see for example, William Buchanan, Memoirs of Painting with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution, 2 vols. (London, 1824), 1:11-22; George Redford, Art Sales: A History of Sales of Pictures

and Other Works of Art with Notices of the Collections Sold..., 2 vols. (London, 1888), 1:69-78; Gerald Reitlinger, The Economics of Taste, 3 vols. (London: Barrie and Rockliff or Barrie and Jenkins, 1961-1970), 1:26-38; Ferdinand Boyer, "Les Collections de François LaBorde-Méréville (1761-1802), Bulletin, Société de l'histoire de l'art français (1967):144; Francis Haskell, Rediscoveries in Art (Ithaca, New York: Cornell University Press, 1976), pp. 25-28; and Beurdeley, France à l'encan, pp. 50-56.

124. Buchanan, Memoirs, 1:11-22; Redford, Art Sales, 1:69-78; Reitlinger, Economics, 1:26-38; Boyer, "Collections," p. 144; Haskell, Rediscoveries, pp. 25-28; Beurdeley, France à l'encan, pp. 50-56.

## CHAPTER FOUR

### PAILLET AND THE TASTE OF HIS TIME

One important issue that evolved out of the research on the life and work of Alexandre Joseph Paillet and which needs further analysis is the question of artistic taste in Paris in the late eighteenth and early nineteenth centuries. As was discussed in Chapter Two, the increase in the number of collectors in Paris after about 1755 created the demand for more paintings. That demand brought about the creation of the modern art market. But what type of pictures attracted these new collectors? The unequivocal answer was Dutch and Flemish paintings of the seventeenth century, and, to a lesser extent, French pictures of the eighteenth century. Why this seemingly sudden explosion of interest in northern painting occurred has been a question posed by several generations of art historians. The consensus opinion of scholars since Buchanan has been that the availability of Netherlandish cabinet paintings determined their marketability and their appeal.<sup>1</sup> Good Italian pictures were becoming increasingly scarce and those works attributed to the major Italian artists of the sixteenth and seventeenth centuries that appeared on

the market frequently were of dubious authenticity. What Remy, Joullain, Basan needed was a good supply of relatively inexpensive and genuine paintings which would satisfy the Parisian buyers. These dealers met that need and through their efforts determined the buying patterns in Paris for not only the rest of the century, but also into the next as well.

This was the general climate in Paris art commerce when Paillet began his professional life. Throughout his career one could obtain small Netherlandish paintings by second- or third-rank masters for reasonable prices. However, between 1772 and 1784 as the number of outstanding collections which came up for auction proliferated, the Dutch and Flemish pictures began to dominate the upper price range of the market. When in 1777 the market for northern cabinet pieces threatened to soften, a syndicate of dealers bought up numerous pictures at the prince de Conti sale keeping them out of circulation for two years. This machination hindered a deflationary trend in Netherlandish painting prices. Information of similar dealer manipulations is scant except for this instance resulting in Boileau's "second prince

de Conti" sale (1779) and in the case of the Robit auction discussed in Chapter Two.<sup>2</sup> One must assume that this sort of dealer interference in the supply and demand of the art trade was not uncommon.

Such market collusion leads us to the question of who dictated artistic taste, was it the buyers or the dealers? Francis Haskell in The Rediscoveries of Art speaks to this subject asserting that the collectors in London at the end of the eighteenth century were completely dependent on the dealers for advice on art acquisitions; there were few of the older, self-reliant amateur-connoisseurs left.<sup>3</sup> A similar commercial evolution had occurred in London as had taken place in Paris. The influence which the dealers enjoyed over their clients' purchases both in London and Paris provided the opportunity to promote certain painting schools or styles. In Paris, for example, Lebrun engaged in what now would be called a marketing scheme in the publication of the livraisons of prints after the paintings in his collection. In fact, not all the pictures engraved for his Galerie actually belonged to him. One could deduce that through these prints Lebrun was educating



potential buyers and whetting their appetites for Dutch and Flemish art. Paillet never had occasion to produce such an elaborate publication, nor was he an author of the same stature as Lebrun. From what we know of Paillet's finances such a venture would not have been feasible. Nevertheless, Paillet was just as aware of artistic currents as Lebrun. In the foreword to the Giustiniani collection catalogue, in joint authorship with Delaroche, Paillet wrote about the taste in France for Netherlandish painting:

Les tableaux des écoles flamande et hollandaise ont trop long-tems, et trop exclusivement en France, occupé le goût et borné les jouissances des amateurs de la peinture. Ils ne se doutaient pas, alors même, qu'ils admireraient par hasard les vastes et magnifiques productions des premiers artistes de notre école; que ces grands peintres devaient l'élévation de leurs idées, la noblesse de leurs compositions, et la correction de leur dessin, aux chef-d'oeuvres qu'ils avaient admirés en Italie, et à la facilité qu'ils avaient eue de les étudier. Quelques curieux seulement, remarqués par une légère apparition dans cette patrie des arts, en avaient rapporté le sentiment du beau, et plusieurs morceaux de première classe; mais ces richesses étaient renfermées dans des cabinets qui ne s'ouvraient qu'à peine, et le petit nombre d'amateurs privilégiés, qui pouvaient y pénétrer quelques instans, ne suffisaient pas pour étendre et propager le goût de cette école, qu l'on doit regarder comme la fondatrice de toutes les

autres.

Indépendamment de ces cabinets particuliers, il existait encore, il est vrai, le cabinet du roi, et ceux du duc d'Orléans, du prince de Conty et de M. Crozat; mais le premier était fermé à tous les regards, et les chef-d'oeuvres que l'on compte aujourd'hui parmi les principaux ornemens du Musée Napoléon, restaient amoncelés, et comme oubliés dans un dépôt inaccessible; quant aux cabinets d'Orléans, de Conty et de Crozat, on les voyait plus facilement; mais par suite de l'insouciance avérée qui existait pour les productions de l'école italienne, les amateurs fixaient toute leur attention sur les seuls ouvrages flamands et hollandais; les beaux tableaux même de notre école étaient regardés légèrement, et les chef-d'oeuvres de l'Italie appelés des productions austères, gigantesques, et n'offrant que des sujets tristes et sans attraits....<sup>4</sup>

The problem is one of accessibility; Paillet is blaming the collectors for not appreciating the Italian school of painting, while admitting that most examples could not be seen by the public. Paillet berates the collectors for their ignorance, but who educated the collectors in their enthusiasm for Netherlandish pictures in the first place? One could postulate that Remy et al. with connections in the Low Countries, followed the Dutch and Flemish dealers' lead in auction procedures and in taste. This first generation of artist-dealers propagated

what was available and what was easy to authenticate. Another influence which may have predisposed the Parisian amateur toward sunny landscapes, views of burgher interiors, and happy peasant scenes was the prevalence of French prints after the very same masters.<sup>5</sup>

The social historian might be tempted to credit this taste to a democratization within French society, a yearning for good, simple subjects and pleasing natural scenes, as an indication of middle-class values. But the case for such a perspective is weakened by the survey of the collections of the new- and old-moneyed amateurs. Essentially the noble princes and the government functionaries collected the same types of paintings; the duc de Choiseul and Randon de Boisset had similar taste, formulated by the expert-connoisseurs, the dealers. What one sees in the auction catalogues of their collections are a few Italian pictures, one or two examples from the modern school by Greuze or Vernet, and the remainder, a flood of Teniers, Berchems, Wouwermans, and Adriaen van de Velde.

Paillet learned at once what the buyer

interest was. There is some evidence, as we have witnessed, that he was already in the employ of the prince de Conti in 1772, perhaps representing him at the duc de Choiseul auction of that year. Although his sale catalogues often announce paintings "des trois écoles" he focussed on the Netherlandish and French schools. His foreign buying trips in 1777, 1783, 1784-1785, 1786, and 1801 enabled him to encounter foreign dealers and their merchandise resulting in his acquisitions for the royal collection, for Bellisard, and for his own public auctions. From a modern perspective it may be difficult to prove whether Paillet was one of the elite who set the artistic trends or whether he had the good sense to follow a lucrative fashion. But, his advice to d'Angiviller on paintings reveals a discriminating taste and a sensitivity to the stylistic nuances of individual masters. In fact, it is the technical merit of the Netherlandish painters which is most frequently praised in the catalogue entries of Paillet, Lebrun, and Remy.

What were the stylistic characteristics of the Dutch and Flemish petits maîtres which were most esteemed in the Parisian art commerce of the late

eighteenth century? From a perusal of Descamps's articles and the relevant discussions in Paillet's auction catalogues, it was the technical facility, the painterly qualities, the "superiorité de la touché," and the convincing naturalism which provoked the most favorable reaction among Parisian connoisseurs. Probably, the brightness and slickness of surface that characterizes the productions of many northern genre and landscape painters of the seventeenth and early eighteenth centuries was the greatest attraction in these cabinet pieces. As we look at some of the pictures which Paillet promoted in his career, this predilection will be borne out.

Without a doubt the most sought-after Old Masters in Paillet's day were the Dutch seventeenth-century landscapists of the Italianate tradition. Some of these painters--Berchem, Dujardin, Jan Baptist Weenix--had worked in Rome, while others, like Wouwerman, Adriaen van de Velde, Cuyp, and Potter, learned from them absorbing their stylistic approach and subject matter. One wonders whether Descamps's four-volume artist dictionary was published in response to the demand for knowledge about Dutch,

Flemish, and German Old Masters, or whether seeing an emerging interest in the northern artists, he simply capitalized on it and, in fact, further engendered that public enthusiasm. Whatever the initial impetus for Parisian dealers and collectors, there is no question that the similarly lambent images of the Roman campagna and Mediterranean coastlines by Vernet had been received with plaudits in Paris since the mid-1740's. Vernet's southern scenes may have set the stage for the acceptance of the Dutch Italianizing landscapes. Further, one must not ignore the popularity of Claude Gellée in these years. Although genuine examples of Claude's paintings were much less numerous than were those by Vernet or the Dutch painters, his pictures were promoted successfully by Paillet. The northern artists' productions, both French and Dutch, made in response to the luminous sfumato of the Italian countryside, dominated all other genres in the late eighteenth-century Parisian art trade. Descamps and the Parisian dealers after him propagated the buyer interest in the Dutch landscapists and secondarily in Dutch and Flemish genre painting. What one can see is a sequential

development from Descamps to the dealers to their clients in the establishment of this taste. The Tolozan paintings which Paillet and Delaroche auctioned in 1801 exemplify artistic taste in Paris during thirty years of collecting. In the foreword to the catalogue Paillet and Delaroche write about this collection:

connue dans toute l'Europe, et composée en grande partie de Tableaux précieux, résultat d'un choix sévère et délicat dans toutes les ventes fameuses, qui ont eu lieu depuis celle de Gaignat, jusqu'à celle de Praslin, que feu Tolozan n'a suivi que par curiosité et par amour pour les arts...seul monument irrécusable qui nous est resté de l'ancienne splendeur du commerce des arts....<sup>6</sup>

Two-thirds of the sixty major pictures in the Tolozan sale were Dutch, Flemish, or French landscape. In the later years of the Mont-de-Piété auctions, Dutch genre began to rival Dutch landscape as the preferred acquisition by Parisian collections. Whether landscape or genre, it was the same high finish of the paintings which was extolled in the catalogues.

In order to augment the present discussion on artistic taste from 1772 to 1812, let us consider works bought or sold by Paillet during his career citing passages from Descamps's volumes or Paillet's

catalogues when applicable. By using Paillet as a test case, we can elucidate patterns of taste in Paris highlighting some of the superlative pictures with which he was involved. This summary of the "trois écoles" presents examples of Dutch landscape, genre, history, French seventeenth- and eighteenth-century, and Italian and Spanish painting.<sup>7</sup> (All paintings cited fetched above 1000 livres unless otherwise stated. See Appendix One for bibliography on the pictures in Paillet's sales and Appendix Two for bibliography of paintings in other Parisian sales).

In the vogue for Dutch Romanizing artists let us first consider the work of Nicolaas Berchem. Paillet bought and sold fifty-six paintings by this master which are documented as having reached the 1000-livres (francs) level. Berchem's most popular subject type in Paillet's day was the luminous pastoral with peasants and animals. His Retour des champs (Brunswick, Herzog Anton-Ulrich Museum) (Fig. 42) and Une Belle Campagne coupée par un ruisseau (Paris, Louvre) (Fig. 87) figured respectively in the Montriblond and comte de Vaudreuil sales of 1784.



In the same year Paillet sold a Berchem of another type, the port scene. Le Port de Gênes (Fig. 108) was sold at the comte de Merle auction and now is in the Wallace Collection, London. Another excellent painting from the Choiseul-Praslin collection (1793), Quelques Figures dans une place publique près d'un port de mer (Fig. 109) depicts in the foreground the anecdotal detail of a moor presenting a parrot to a lady. It now belongs to the Wadsworth Atheneum. The central public square is the focus of a Berchem sold at the Mont-de-Piété in 1803, Une Place publique décorée d'une belle fontaine (Rouen, Musée des Beaux-Arts) (Fig. 110). The final category of Berchem subjects is the cavalry representation. The Antwerp Royal Museum now owns a picture which passed through the Sabatier sale (1809) conducted at the rue Vivienne establishment: Un Site pittoresque dont sur le devant l'on voit quelques plantes aquatiques dans un endroit marécageux au bord d'un étang (Fig. 64). Soldiers in convoys are being ambushed by enemy forces at the right of this composition. In describing the merits of this production Paillet and Delaroche write,

...le peintre a représenté toutes les richesses de la nature, avec cette

perfection et cette vérité qui produisent l'illusion....<sup>8</sup>

Descamps's evaluation of Berchem's oeuvre sets the tone for the later Parisian sales catalogues:

La manière de Berghem est excellente, il opéroit avec une facilité surprenante: Heureux dans le choix de ses compositions qu'il a sçu varier à l'infini; on ne peut aller plus loin quant à la couleur, la touche & l'intelligence de la lumière & des ombres: Ce sont par-tout de grands masses où les détails n'interrompent point les accords. Il ne négligeoit rien, un caillou étoit fini comme les objets les plus intéressants. Avec une touche large & pétillante il tiroit des tons de couleur dans les masses d'ombres qu'il reflétoit, soit par l'eau ou d'autres corps lumineux qui rendent ses Tableaux clairs & transparents, quoique bruns en apparence; ses figures & ses animaux sont d'un Dessein correct, coloriés & touchés avec une grande finesse. Enfin on ne voit rien de médiocre de ce Peintre....<sup>9</sup>

The pastoral idyll motif representing peasants, shepherds, and animals was adopted by Karel Dujardin. One such, La Fraîche Matinée (London, Peter B. Meyer Collection) (Fig. 111), went through two Paillet sales in one year, the Trouard and Jévigny auctions of 1779. Another Dujardin painting Les Charlatans italiens (Paris, Louvre) (Fig. 76) exemplifies a bambochade scene taking place within Italianate countryside and ruins. This was one of the pictures Paillet bought in for d'Angiviller at

the Blondel d'Azincourt sale (1783). In an unusual joint venture at the Donjeux auction (1793), Paillet and Lebrun sold Dujardin's La Fuite en Egypte (Fig. 112), a religious subject depicted within an Italian landscape setting. Another successful Dujardin subject type was the riding school, one example of which, Un Manège situé dans un terrain sablonneux, was sold by Paillet twice, in 1798 and 1802, and now belongs to the Earl of Northbrook.

Closely allied with the subject matter and style of Berchem's and Dujardin's Italianate landscapes, the paintings of Philips Wouwerman were equally popular among the late eighteenth- and early nineteenth-century amateurs. Paillet partook of the general fascination with Wouwerman, buying and selling seventy-eight pictures that attained the 1000-livres (francs) range or better between 1772 and 1812. About Wouwerman Descamps writes,

Wouwerman a beaucoup travaillé, et il est presque incroyable qu'un seul homme ait pu suffire à la multitude & au grand fini de ses Ouvrages: Ses sujets les plus ordinaires étoient des Chasses, des Foires de chevaux, des Attaques de cavalerie, &c. Plusieurs de ses Paysages sont simplement composés; d'autres sont enrichis d'Architecture: Là c'est une façade de château, ici une fontaine, & c'est une variété tou-

jours nouvelle. Aucun Peintre ne l'a surpassé dans l'Art du Dessein en ce genre; ses chevaux, ses figures ont une grande correction: Sa couleur est excellente, il avoit la magie d'adoucir sans ôter la force: Il est gras & pâteux. Des touches fermes, quoiqu'avec finesse, l'ont rendu presque impossible à deviner: Il regne dans ses Tableaux beaucoup d'harmonie & d'entente du clair-obscur. Ses oppositions sont larges & la division de ses plans imperceptible; ses lointains & ses ciels, ses arbres & ses plantes, tout est une imitation exacte de la nature....10

Of the subjects which Descamps mentions Wouwerman's hunting scenes appeared frequently in Parisian sales, for example, the Chasse au vol (Fig. 10) which Paillet bought at the duc de Choiseul auction (1772) and resold for Tolozan in 1801. It now belongs to the Rijksmuseum, Amsterdam. One painting of a related subject, the Marché aux chevaux (Fig. 113) figured in the Robit sale (1801). This famous picture, now in the Wallace Collection, was cited in a letter from Lord Hertford to Mawson dated 27 June 1854:

I daresay you know Baron Mecklenbourg, who had a very fine collection of pictures, among others the Marché aux Chevaux of Wouwerman (the Duc de Berri's) poor man, he returned to his rooms from my house in

perfect health, and dropped down dead. It is possible his pictures will come into the market, for I hear he has left no will.<sup>11</sup>

Among Wouwerman's military subjects which were popular in Paillet's sales was Le Coup de pistolet (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection) (Fig. 59) that came on the market with the Tolozan pictures, and Une Tente pittoresque de vivandiers (Nantes, Musée des Beaux-Arts) (Fig. 114) auctioned at both the Montriblond and Tolozan sales. One other Wouwerman type, following Descamps, is the pastorale in the tradition of Berchem and Dujardin. One such was put on the block at the Sabatier sale (1809) and now is housed at the Wallace Collection in London (Fig. 66).

Other Dutch artists who were associated with the Berchem-Dujardin-Wouwerman trend and who appealed to the French collectors were Adriaen van de Velde, Jan Baptist Weenix, Aelbert Cuyp, and Paulus Potter. Van de Velde's pastoral landscape with ruins which Paillet sold to M. de Tolozan for 2701 at the Montriblond auction (1784) and later resold for Tolozan (1801) best exemplifies this type of arcadian scene. Paillet's expertise and promotional abilities are revealed in the painting's Montriblond catalogue entry:

Un paysage d'un site élevé, & au sommet duquel on distingue des ruines de monuments, dans le milieu est placée une fontaine surmontée d'un riche vase de belle forme. Au bas est une femme assise & appuyée sur les genoux de son berger, qui joue de la flûte en gardant des vaches & des moutons. Le ton de couleur bien soutenu, sans nuire aux détails intéressants de tous les objets, détache parfaitement; le tout sur un ciel clair et brillant.

Ce tableau peut être compté au nombre des ouvrages précieux & des plus étudiés de ce peintre; les animaux y sont rendus avec la vérité la plus surprenante, par le moëlleux de la couleur & la finesse de la touche, & il est parfaitement conservé....<sup>12</sup>

One can recognize a similar approach to Descamps's pictorial language, the same "argot de la curiosité," in the description of this painting. It last was exhibited at Eugene Slatter's in London in 1957. One of the Louvre's prize pictures by van de Velde was acquired by Paillet at the comte de Vaudreuil sale (1784) for d'Angiviller. The sunlit environment of this Paysage coupé par une grande rivière (Fig. 99) exemplifies the glossy surface quality and radiant light which made this artist's paintings so popular in the late eighteenth century.

At the comte de Merle auction Paillet sold Jan Baptist Weenix's Une Partie de plaisir (Fig. 115), a depiction of an elegant company of men and women viewed beyond the marbled portico in the fore-

ground, that is typical of this artist's oeuvre. It projects a similar genteel ambience as the Berchem in the Wadsworth Atheneum and it shares the Sunday atmosphere of Adriaen van de Velde's productions. As one of the Dutuit collection of pictures, the Partie is preserved at the Petit Palais, in Paris.

Descamps's appraisal of Aelbert Cuyp's productions is unenthusiastic,<sup>14</sup> but Paillet sold eleven high-priced Cuyps during his career. One outstanding example, Une Vaste Prairie où l'on voit deux pâtres et deux vaches (Fig. 31), was auctioned with an anonymous Mont-de-Piété collection in 1803 and now is located at the Dulwich College Picture Gallery. Descamps regards Paulus Potter's pictures more highly than Cuyp's writing,

Potter a fait plusieurs beaux Tableaux en grand; mais il est supérieur en petit: Il est égal en ce genre, aux plus grands Maîtres de sa Nation. Il dessinoit les figures, les chevaux & tous les autres animaux dans la plus grande perfection. Ses Tableaux ont le flou & couleur de Wouwermans and de Carle du Jardin: La touche de son pinceau est fine & moëlleuse; ses fonds sont agréable & piquants par l'intelligence du clair-obscur....<sup>15</sup>

The Potter that Paillet acquired for d'Angiviller at the comte de Vaudreuil sale (1784) (Fig. 88) certainly would conform to Descamps's standards. This picture of four cows in a field already had a long and distinguished provenance by the time it reached the Louvre. It demonstrates the Parisian taste for simplicity and verisimilitude in these Dutch small-scale landscapes.

Jan van der Heyden shared the Dutch Romanists' fascination with golden luminescence and his productions were readily saleable in Paillet's day. Descamps's evaluation of his views of northern towns remains valid today:

Sans nuire à l'accord du tout ensemble, & sans être peiné ou sec, sa touche est précise & pourtant pâteuse. Un travail, en apparence servile, devient aux yeux facile & précieuse. Il pousoit l'exacititude jusqu'à la diminution des briques, des murailles, suivant les règles de la perspective; des tons gris & roussâtres, mêlés ensemble, produisent des masses, tantôt vigoureuses, tantôt vaporées & toujours dorées...<sup>16</sup>

Paillet sold a van der Heyden, Une Vue d'une place, à gauche une église et plusieurs autres bâtiments (Fig. 35) at the Verrier auction (1776). A comparison between the Gabriel de Saint-Aubin marginal



sketch in one of the copies of the sale catalogue and the illustrations in Helga Wagner's monograph on this artist confirms its identification with the painting in the Mauritshuis, The Hague. The Norton Simon Collection owns another town square view by van der Heyden (Fig. 57) which was put on the market in 1801 with the Tolozan collection.

In contrast to the prices which van der Heyden and the Dutch Italianate painters commanded in the Parisian art trade, the paintings of Jan van Goyen and Jacob van Ruisdael generally were less highly valued. Part of the accumulated merchandise which Paillet offered at his first public auction (1774) was a van Goyen winter scene, Une Vue du lac de Haarlem représenté pendant l'hiver (Fig. 116), for which Quenet paid 500 livres.<sup>17</sup> We can identify this picture with one now owned by Baron Thyssen-Bornemisza. Paillet bought another van Goyen subject type, a marine, for d'Angiviller at the Locquet auction in Amsterdam in 1783. It was purchased with a companion picture for 1368 livres. They both have been at the Louvre since 1783, but the latter was sent to Algiers in 1954 and remains there today.<sup>18</sup>

In the case of Jacob van Ruisdael, Paillet displayed a consistent interest in his paintings which appeared for sale in Paris or the Low Countries. At the Blondel de Gagny auction (1776-1777) he was the successful bidder for Les Moulins hollandais (Berlin, Staatliche Museen, Gemäldegalerie) (Fig. 16) at 1800 livres. When this work was still in the possession of the comte de Vence, Descamps remarks that it was "un Tableau très-piquant;...un Paysage & un Moulin à vent, au bas duquel est un canal...."<sup>19</sup> One of the most splendid Ruisdaels, Le Coup de Soleil (Fig. 92), a masterpiece of sunny atmosphere, was acquired for d'Angiviller at the comte de Vaudreuil sale (1784) for the unusually high price of 4360 livres. More typical of Paris prices was the Ruisdael marine (Fig. 117) auctioned in 1803 by Paillet and Delaroche which went to Rederne for 1601 francs. One other outstanding example did not go unnoticed in the 1809 sale of Grand-pré. This painting, now entitled The Great Oak (Fig. 118), was described in Paillet's catalogue as a

...tableau de la plus rare qualité par son beau faire et la richesse de ses détails, (qui) offre le point de vue d'un

paysage du plus grand intérêt, indiquant le site d'une forêt coupée par des plaines et plusieurs chemins; la partie du milieu, dans un point d'optique le plus vrai est frappé du principal coup de lumière et forme un percé qui découvre des lointains de plaines et de prairies.... 20

La Fontaine was the buyer for 7001 francs. The Ruisdael pictures fetching the best prices during Paillet's career were those illuminated by a golden light similar to the treatment of the Dutch Romanists.

Of the 750 Netherlandish paintings that Paillet is documented to have bought and sold above the 1000-livres mark between 1772 and 1812, approximately 57% were landscape, 24% genre, 16% history or portrait subjects, and the remaining 3% still life. Within the category of Netherlandish genre painting Paillet dealt most often in the works of Gabriël Metsu for the elegant interiors and in the productions of Adriaen van Ostade and David Teniers for the peasant interior or exterior scenes. In addition, one encounters frequently in Paillet auctions the works of ter Borch, Dou, and de Hooch. Paillet bought and sold twenty-five Metsus of varying subject types during his career. One that he purchased at the

Poullain auction depicted a Jeune Femme assise et dessinant d'après un buste en plâtre (London, National Gallery) (Fig. 119) or a second one that he bought in for d'Angiviller at the Blondel d'Azincourt auction represented a Marché aux herbes (Paris, Louvre) (Fig. 74). Another popular Metsu subject was the musical duet, one example of which Paillet purchased at his Choiseul-Praslin auction (1793) (London, National Gallery) (Fig. 120). The Metropolitan Museum of Art in New York now owns another concert scene (Fig. 121) which Paillet and Delaroche describe in the Robit catalogue (1801) as

un très-beau et capital tableau. Il représente trois personnages dans l'intérieur d'un appartement hollandais, se disposant à faire de la musique... Nous ne doutons point qu'il sera remarqué des amateurs, et classé au nombre des productions les plus importantes de ce célèbre peintre, autant par sa touche légère et précieuse que par la vérité et le brillant de son coloris....<sup>21</sup>

A fourth popular Metsu subject in the Parisian art commerce was the scene of an ailing woman with lamenting servant. One painting of this type was sold by Paillet at the Hellsleuter auction (1802) and now is housed at the Gemäldegalerie of the Staatliche Museen, Berlin (Fig. 122). About this genre artist Descamps writes,

Je propose Metzu comme le plus grand modele  
 qu'ait fourni la Hollande à tous ceux  
 qui voudront suivre ou imiter le même genre...  
 Ennemi de ce qui s'appelle maniere, il  
 n'adopte que celle de chaque objet, & le  
 choix sage qu'il en sçait faire, ne re-  
 froidit jamais sous son pinceau la vivacité  
 & le feu qui donnent la vie à la chose  
 représentée.<sup>22</sup>

Ter Borch's works while inspiring less  
 eulogy from Descamps,<sup>23</sup> nevertheless, evoked con-  
 siderable competitive bidding in the late eighteenth-  
 century Paris sales. One painting of a young woman  
 reading a letter (Fig. 123), now at the Wallace Col-  
 lection, passed through the Chamgrand and Robit  
 auctions (1787 and 1801), both supervised by Paillet.  
 At the former an unknown bidder paid 6000 livres for  
 it. Paillet's description reads in part,

Ce morceau aussi admirable que parfait, a  
 été vu avec enthousiasme, lors la vente  
 de M. Poullain, méritant tous les éloges  
 dues aux plus belles productions de ce  
 peintre...<sup>24</sup>

Another ter Borch representing an elegant trio of  
 figures in an interior, one gentleman proffering a  
 glass of lemonade to a lady (Fig. 49), brought in  
 15,000 livres at the Séréville auction (1812), the  
 last of Paillet's great Mont-de-Piété sales. The  
 painting now is owned by the Hermitage in Leningrad.

While Paillet was not successful in convincing d'Angiviller to buy the Pieter de Hooch painting which he brought back from Holland in 1785 (Fig. 102) (see pp. 142-143 for discussion), many other works by this artist figured prominently in his sales. Paillet bought in the elegant company by de Hooch that appeared in the van Leyden auction of 1804 (London, National Gallery) (Fig. 124) and a picture representing a musical gathering that figured in the Grand-Pré sale of 1809 now in Leipzig's Museum der bildenden Künste (Fig. 125). About the latter Paillet writes,

Ce précieux tableau qui soutient la renommée de son auteur dans la magie du clair obscur et les effets piquans du soleil, représente un intérieur d'appartement décoré d'architecture et pavé de marbre...

Pierre de Hooch est le peintre hollandais qui s'est le plus attaché à l'effet de l'optique dans les scènes familières qu'il a représentées dans le ton plus clair et le plus piquant....<sup>25</sup>

We can infer from his comments about de Hooch in the entries of his sale catalogues that Paillet especially appreciated the light and optical effects in this artist's productions that is, the quality of "clarity" discussed in Chapter Three.

We have encountered the works of Gerard Dou in Paillet's commerce particularly the Epicière de village (Fig. 98) and the Femme âgée: la mère de Rembrandt (Fig. 85) which he acquired for d'Angiviller at the comte de Vaudreuil sale (1784) and the Joueur de trompette (Fig. 78) purchased at the Locquet sale in Amsterdam (1783). Also the three Dous bought in at the Choiseul-Praslin auction (1793) (Figs. 21-23) have been discussed in Chapter Two (see page 88). A candlelit subject by Dou bought in by Paillet at the Helsleuter sale (1802) (Fig. 60) is described in the catalogue as

Le sujet d'un dessinateur représenté à l'effet de la lumière, ouvrage de la plus surprenante exécution et d'une finesse de touche et d'illusion dont il est presque impossible de rendre compte par une description de catalogue....<sup>26</sup>

This picture now is located at the Musée des Beaux-Arts in Brussels. It is of special interest to note that the most expensive painting ever sold in a Paillet auction was Dou's Ermite en prière which he bought in for 42,000 francs at the van Leyden sale (1804) and that reappeared in his own after-death

auction in 1814. This work belonged to Lord Ashburton in the first years of this century, but its present whereabouts is unknown. Paillet's individual appreciation for the shimmering surfaces of the Dutch genre scenes depicting "clean, house-proud burghers"<sup>27</sup> is evidenced by his attempts to entice d'Angiviller with the painting by de Hooch and the Vermeer pendants in 1785 and by his personal acquisitions during the Mont-de-Piété period.

In the sense that Francis Haskell connotes, Paillet may be regarded as one of the rediscoverers of Vermeer, bringing into France in 1785 the Geographer (Fig. 103) and the Astronomer (Fig. 104) before Lebrun wrote about this artist's importance. He bought in Vermeer's Un Concert de trois personnes (Boston, Isabella Stewart Gardner Museum) (Fig. 126) for a mere 350 francs at the van Leyden sale (1804) for which the catalogue entry reads in part,

Van de Meer, de Delft, est un des peintres qui a le plus approché de la manière large et moelleuse de Gabriel Metz, et ses ouvrages sont tellement rares, particulièrement en sujets composés, que les amateurs sont réduits aujourd'hui à se contenter de quelques portraits d'artistes, de la main de cet auteur, dont les productions ont toujours été regardées comme classiques, et dignes de l'ornement des plus beaux cabinets.<sup>28</sup>



Paillet seems to be well-informed about the Vermeer oeuvre in this case as well as in the instance of the 1785 acquisitions from Holland about which he notes that the only known examples were owned by the "Electeurs,"<sup>29</sup> presumably referring to the pictures owned by the Elector of Saxony which are now housed at the Staatliche Gemäldegalerie in Dresden.<sup>30</sup> In the 1802 catalogue for the van Hellsleuter auction Paillet and Delaroche note that

Voici la première fois que nous avons occasion de citer dans nos catalogues cet habile peintre, et d'offrir aux amateurs un de ses ouvrages marquans. Le Brun, dans son Oeuvre sur la vie des peintres, p. 49, tome 2, en fait le plus grand éloge, et son mérite étonnant, ainsi qu'on peut le juger par ce beau tableau, a droit de fixer l'attention des curieux.<sup>31</sup> (Fig. 127)

Whereas the argument that Paillet was an arbiter of taste may be contentious, his connoisseurship was sufficiently developed to recognize a special quality in Vermeer which Lebrun echoes in his Galerie publication (1792-1796). Lebrun and Paillet seemed to recognize or "rediscover" Vermeer almost simultaneously as we have witnessed in Chapter Three. Garreau produced the print after the Astronomer for

Lebrun in 1784 a few months before Paillet purchased this painting and its pendant, the Geographer, for d'Angiviller. Paillet was the first to bring any Vermeers into France. It may be that Paillet appreciated Vermeer only in so far that he resembled Metsu, but at least he knew about the scarcity of his productions and was eager to promote them in his later auctions.

Regarding the masters of Netherlandish peasant subjects, Descamps's highest accolades go to David Teniers the Younger about whom he writes:

L'Harmonie qu'on admire dans ses Ouvrages, provient encore en partie, de ce qu'il évitoit avec soin de se servir des couleurs entieres: Il craignoit leur crudit , mais il ajoutoit   leur  clat par artifice. On ne peut mieux faire usage des couleurs locales; il comparoit tout   la nature, & rarement s'en est-il  cart . Ses compositions sont abondantes, peu vari es, parce qu'il repr sentoit toujours des Kermesses, ou Fetes de Villages, des Fumeurs, des Chymistes, &c. ce qu'il voyoit. Il a s u dans une multitude de personnages lier ses groupes, r pandre ses ombres & ses lumieres avec beaucoup d'art; les plus petits d tails n'y amenant point de confusion... Ses paysages n'ont d'autre agr ment que la couleur; ses arbres sont sans choix, mais naturellement repr sent s: Son fe ill  est facile; ses ciels peu vari s, mais p tillants & touch s avec l geret : Tout paro t fait d'apr s nature. Sans s' carter de la premi re Ferme ou du

premier Village où se passe la Scene,  
il ne cherchoit point à embellier les  
lieux, mais il les imitoit fidelement.<sup>32</sup>

Incredibly, Paillet bought and sold fifty-nine high-priced Teniers in his career, but few can be traced to modern collections due to the lack of an up-to-date monograph. One kermesse (Fig. 40) of the many he sold appeared in the duc de La Vallière and Robit auctions (1781 and 1801 respectively). It now is housed at the Rockoxhuis/Kredietbank in Antwerp. A second Teniers went through the Robit sale and presently belongs to the Dulwich College Picture Gallery. It depicts a panoramic view of the brickyard at Hemiksem in Holland (Fig. 128). Another exterior view, Le Tambour battant (Fig. 63 ), representing a military camp and fortifications owned by Queen Elizabeth II at Buckingham Palace passed through the Helsleuter sale (1802).

Next to Teniers's pictures, Adriaen van Ostade's humble genre scenes seemed to have been especially appealing to Paillet. Descamps's response to van Ostade's oeuvre was somewhat mixed commenting that Adriaen's genius overcame his base subject matter.<sup>33</sup> This author also compared him to Teniers whose popularity peaked in Paris in the 1780's.

Of the peasants in rustic interior subjects, two that Paillet sold in the 1770's may be mentioned. At his debut auction a van Ostade brought the inconsequential price of 201 livres. Despite its poor showing, this picture representing a man seated in an interior and smoking a pipe (Fig. 129) has proven to be genuine and is identical with one owned by the Dulwich College Picture Gallery.<sup>34</sup> A second van Ostade depicting several peasants drinking and smoking in an inn (Fig. 130) went for 7025 francs at the Tolozan sale (1801) and now is located at the Rijksmuseum in Amsterdam. A different genre subject, a painting of a weaver's shop, now in the Brussels Royal Museum (Fig. 131), went through the Choiseul-Praslin sale (1793), and a kitchen scene showing a pig's carcass hanging from a hook, a painting cited by Descamps as belonging to van Bremen,<sup>35</sup> passed through the Mont-de-Piété auctions of Tolozan and Séréville. A fishmarket picture by van Ostade now in the Louvre (Fig. 132) was brought from Holland by Paillet and Coclens in 1801 and was auctioned by Lebrun who subsequently purchased it for the Musée Napoléon. Paillet must have admired

Adriaen van Ostade's productions since he bought in so many of his pictures, and the same paintings often reappear in more than one Paillet sale.

The preponderance of Dutch landscape and genre subjects on the Parisian art market does not mean that outstanding examples of Netherlandish history or portrait painting never came up for auction. In fact, pictures attributed to Rembrandt or Rubens appeared often, but the authenticity of these works has not always been corroborated by modern scholarship. Of the twenty-six "Rembrandts" which Paillet handled in his career, fourteen now are considered authentic and four of these were purchased for the Louvre. Paillet handled Rembrandt's 1648 Supper at Emmaus (Fig. 69) at the Randon de Boisset auction (1777); the companion philosopher pictures (Fig. 84) (one of which presently is attributed to Solomon Koninck), and a portrait of Hendrickje Stoffels (Fig. 97) at the comte de Vaudreuil sale (1784); and Le Ménage du menuisier (Fig. 54) at the Choiseul-Praslin sale (1793). In the first three cases Paillet acted directly as the king's agent (see Chapter Three,

pp. 133-136 for details) while in the latter instance Lebrun represented the Revolutionary art committee's interests at Paillet's sale. Two excellent Rembrandts figured in Tolozan's collection auctioned in 1801, L'Adoration des bergers (London, National Gallery) (Fig. 24) and Un Portrait d'un homme représenté presque de face (Fig. 133), presumably the likeness of Nicolas Tulp (New York, Metropolitan Museum of Art). Another Rembrandt male portrait, thought to be that of Herman Doomer that figured in the Helsleuter auction, also is owned by the Metropolitan Museum in New York (Fig. 62). Descamps's academic bias is revealed most strongly in his condemnation of Rembrandt's oeuvre. He criticizes the artist's lack of proper dessin and his ignoble subjects. However, as with so many other eighteenth-century critics, he praises Rembrandt's paintings in spite of their alleged weaknesses:

La façon de faire de Rembrandt est une espèce de magie. Personne n'a plus connu que lui les effets des différentes couleurs entr'elles, n'a mieux distingué celles qui sont amies, d'avec celles qui ne se conviennent pas. Il plaçoit chaque ton en sa place, avec tant de justesse & d'harmonie, qu'il n'étoit pas obligé de les mêler & d'en perdre la fleur & la fraîcheur: Il

préféroit de les glacer de quelques tons qu'il glissoit artistement par-dessus pour adoucir des couleurs cruës ou trop brillantes. Tout est chaud dans ses Ouvrages. Il a sçu, par une entente admirable du clair-obscur, produire toujours des effets éclatants dans tous ses Tableaux....<sup>36</sup>

Undoubtedly, one of the principal reasons other pictures were attributed to this master which were clearly not by his hand was a Rembrandt attribution would be more lucrative for the dealer. Lebrun apparently deliberately misascribed Aert de Gelder's Vertumnus and Pomona (Fig. 134) to Rembrandt for financial benefit and had it engraved as such for the Galerie Lebrun.<sup>37</sup>

One must regard the Parisian collector's fascination with Rembrandt as a special case, the greatness of his reputation overshadowing the fact that his works did not fit into a prescribed mold. Of the other Dutch history painters whom Paillet promoted we will consider Adriaen van der Werff, Jan Both, and Gerard Lairesse. It is significant that the productions of all three artists had the same high-gloss finish that characterizes much of the Dutch Italianate landscape painting. Paillet's first known contact with the works of van der Werff

occurred at the duc de Choiseul sale (1772) when he bought La Sainte Famille (Fig. 41) now owned by the Rijksmuseum in Amsterdam. His negotiations of the Page collection for Bertels document other van der Werff acquisitions (see above, pp. 120-124). Paillet bought Jan Both's Jugement de Paris (Fig. 135) at the Randon de Boisset auction (1777) (London, National Gallery), and he acquired Lairesse's Débarquement de Cléopâtre à Tarse (Paris, Louvre) for d'Angiviller as part of the Page collection in 1783.

Several history paintings and portraits by Rubens, van Dyck, and Jordaens merit our attention. Twenty-three pictures of the upper price range and attributed to Rubens are recorded in Paillet transactions. Only seven of these now are considered autographs, four of them being purchased for the royal collection. Paillet bought the two Rubens altarpieces, Le Martyr de saint Lievens (Fig. 71) and L'Adoration des mages (Fig. 73) for d'Angiviller in Flanders in 1777 and the Portrait d'Hélène Fourment (Fig. 95) at the comte de Vaudreuil sale in 1784. The fourth picture, the Portrait de



Suzanne Fourment, (Fig. 136) went to Lebrun at the Choiseul-Praslin auction (1793), and entered the Louvre's collection soon after. Another portrait of H el ene Fourment (Amsterdam, Rijksmuseum) (Fig. 137) went to Mory at Paillet's Dutartre sale in 1804, and a Rubens landscape that figured in the same auction now belongs to the National Gallery in London. The seventh and seemingly genuine painting by Rubens, his Saint S ebastien (Fig. 37), appeared at Paillet's Verrier auction (1776). The Saint-Aubin marginal sketch in one of the copies of the sale catalogue published by Dacier,<sup>38</sup> seems to be a miniature replica of the painting in the Gem aldegalerie of Berlin, but none of the Rubens specialists has cited the Verrier provenance for the Berlin picture. Naturally it is possible that the work Paillet sold was an exact copy of the original.

At the Choiseul-Praslin auction (1793), M. de Praslin bought in van Dyck's Portrait de Fran ois Langlois de Chartres tenant une musette (Fig. 50). It subsequently was reaucted by Paillet for his sale in 1808 and most recently was recorded in the Viscount Cowdray Collection, London.

In the 1808 catalogue Paillet writes,

Cette magnifique production, d'un caractère énergique et frappant de vérité, peut être citée comme un des chefs-d'oeuvres de son auteur, et l'un de ses ouvrages qu'il s'est plu à terminer, et dans lequel il paraît surpassé par la force et la chaleur du coloris....<sup>39</sup>

The Louvre possesses a van Dyck portrait of Richardot and his son (Fig. 83) which Paillet acquired for d'Angiviller at the comte de Vaudreuil sale (1784). Two other van Dycks auctioned by Paillet were the Portrait of Emanuel Philibert, Prince of Saxony (Fig. 138), that went to Desmarets at the Donjeux auction (1793) and now is owned by the Dulwich College Picture Gallery, and the Portrait of Lord Arundel (Fig. 139) auctioned with the Robit collection (1801) and presently belonging to the Logan Collection, Washington D. C.

Jacob Jordaens is an artist not particularly well represented in the upper price range of Paillet's auctions. Le Roi de la fève (Fig. 53) from the Choiseul-Praslin sale (1793) is the only genuine Jordaens which reached the 6000-livres level in his sales. Although considered by the Revolutionary committee for the Louvre, it was not acquired after

all and is located at the Hermitage in Leningrad.<sup>40</sup>

A Jordaens picture of comparable quality, Les Quatre Evangelistes (Fig. 96), was purchased by Paillet for d'Angiviller at the comte de Vaudreuil sale (1784) and remains at the Louvre. Since Netherlandish history and portrait painting captured only about 16% of Paillet's buying and selling activities in the 1000-livres category, one might speculate why there was such apparent disinterest in these works on the Parisian art market. For one thing, most of the fine Dutch and Flemish religious and mythological easel pictures were already in permanent, private collections. Secondly, those paintings which came on the market might have been less attractive to Parisian art lovers because of their size. Parisian apartments and even private hôtels tended to have smaller-scale rooms than country residences or châteaux, so the larger pictures could not be accommodated easily in their cabinets. There also may have been a deliberate turning away from the more austere subject matter because of the demographic changes in the art buying public. The late eighteenth- and early nineteenth-century amateurs

and possibly the dealers themselves were more appreciative of the sunlit views of Berchem, Dujardin, Wouwerman, and van de Velde as well as the elegant party interiors of ter Borch, Metsu, de Hooch, and Dou or the homely peasant scenes of Adriaen van Ostade and David Teniers. The reasons for this artistic taste may have been related to both availability of the pictures and to questions of connoisseurship. With so many "Rembrandts" and "Rubens" put on the block, the dealers faced difficult problems of authentication. As a result a similar situation can be diagnosed as that which occurred with the Italian works on the Parisian market; the problems with the physical and aesthetic accessibility of the Netherlandish history paintings made them less appealing to the dealers and collectors of Paillet's day.

Despite the dominance of Dutch and Flemish seventeenth-century schools in Paillet's professional transactions, he also bought and sold significant paintings from the French, Italian, and Spanish schools. Of the seventeenth-century French painters the names of Claude Lorrain, Poussin, LeNain, and

Le Sueur recur most frequently in Paillet's catalogues. At his comte de Merle auction (1784) Paillet sold the Claude landscape (Fig. 20) which Bertels then transported to England (see page 87 for discussion). Seven of the fourteen high-priced "Claudes" which Paillet presented in auction are considered authentic by Röthlisberger. Two magnificent Italian pastorales (Figs. 51-52) from the Choiseul-Praslin collection sold in 1793 are prize possessions of the National Gallery in London. One Port de mer (Fig. 56) that figured in the Tolozan auction (1801) went to Saint Martin for 3802 francs. Apparently it was intended for the Musée Napoléon if the marginal annotation in one of the copies of the auction catalogue is to be believed,<sup>41</sup> but instead it passed to baron François Delessert and remains in the family today. Four of the other five fancy-priced Claudes sold at the Mont-de-Piété in the first decade of the nineteenth century are regarded as imitations. Because of the luminous atmospheric quality of Claude Lorrain's landscapes, his pictures must have appealed to the same amateur sensibility as did the Dutch Romanist productions,

but his works were less widely available thus resulting in the acceptance as genuine of several copies and imitations.

Works attributed to Poussin appear in Paillet catalogues less frequently than do those by Claude. One work, Thésée conduit par sa mère au lieu où son père avoit caché son épée (Chantilly, Musée Condé) (Fig. 140), went through the Felino auction (1775), while a second, Le Repos en Egypte (Fig. 46), passed to Lebrun at the marquis de Véri sale. It now is owned by the Oskar Reinhart Institute in Winterthur, Switzerland. A third Poussin, a Sainte Famille (Fig. 141) that belongs to the Fogg Art Museum at Harvard, was purchased by Bryan for George Hibbert at the Robit sale (1801). It cost 10,001 francs at that auction. Two other Robit pictures, Vénus sur un nuage apparaissant à Enée (Rouen, Musée des Beaux-Arts) (Fig. 142) and Un Philosophe méditant dans un paysage italien (Chicago, Art Institute of Chicago) (Fig. 143) both went to Bryan for Sir Simon Clarke. Except for the Thésée all these paintings garnered prices above 4500 livres (francs).

The paintings of the Le Nains were not unappreciated in the late eighteenth century Parisian art trade although the prices for these works were never astounding. For example, Paillet sold a Trois Joueurs aux dés (Amsterdam, Rijksmuseum) (Fig. 36) to Vautrain for 1060 livres at the Verrier auction (1776), and bought a picture of Trois Jeunes Musiciens (Fig. 12) for 1401 livres at the Randon de Boisset sale (1777). The latter now belongs to the Los Angeles County Museum. We have seen already in Chapter Three how Paillet turned over Le Nain's famous Le Maréchal à sa forge (Paris, Louvre) (Fig. 70) to Pierre and d'Angiviller in 1777 at the auction cost of 2460 livres.

From time to time Paillet had the opportunity to promote the paintings of Eustache Le Sueur which were rare in the Parisian art commerce. One work, Tobie accompagné de son fils, et prosterné pour remercier l'ange après avoir recouvré la vue (Grenoble, Musée des Beaux-Arts) passed to Lebrun at the Watelet sale (1786) for 10,803 livres, a remarkable sum. A second subject, Le Retour de Tobie (Paris, Louvre), went through the same auction.

The Le Sueur pictures were two of four works produced for the hôtel de M. de Fieubert and according to the Service de Documentation at the Louvre were exhibited together in 1958 at the Petit Palais.<sup>42</sup>

A second appearance of Le Sueur paintings in a Paillet sale occurred at the Brongniart auction (1792) when four of five oil sketches for the hôtel Lambert decorations were bought by M. de Saint-Aubin for 2200 livres. The subjects of these sketches were: L'Amour reprimandé par Vénus se réfugie dans les bras de Cérès; Vénus présente l'Amour à Jupiter, Junon, Neptune, et Diane; L'Amour reçoit l'hommage des dieux; and L'Amour ordonne à Mercure d'annoncer son pouvoir. The Paillet catalogue entry details their provenance from the hôtel Lambert and Randon de Boisset's collection and concludes, "il méritent de fixer l'attention des amateurs."<sup>43</sup> All four oil sketches now are located in a private collection in Paris. No less than three works attributed to Le Sueur figured in the Robit sale (1801). One painting, Poliphile arrivant dans un pays enchanté was reaucted by Paillet for his Hellsleuter and his anonymous



Mont-de-Piété sales (1802 and 1811 respectively). It belongs to the Musée des Beaux-Arts in Rouen. Although examples of seventeenth-century French painting could be found on the Parisian market at the time of Paillet's professional activities, these pictures were proportionately less frequent than their Netherlandish counterparts. However, one peculiarity of the art trade in that period was buyer enthusiasm for French painting no matter what the subject or style. The autochthonous interest of the Parisian amateur extended to eighteenth-century painters as well.

The works by Boucher, Fragonard, Greuze, Vernet, and Watteau are among the eighteenth-century masterpieces which reached prices comparable to the examples cited above. Paillet bought Boucher's Vénus représentée endormie et couchée sur un lit (Paris, Private Collection) (Fig. 144) at the chevalier d'Arques auction (1776). He later had occasion to auction it with the veuve LeBas-Courmont's collection. At the prince de Conti sale (1777) Paillet was the successful bidder on Boucher's Le Sacrifice de Gédéon which unfortunately is

lost to us, and he bought in at the Watelet sale (1786) two Bouchers for d'Angiviller: Vénus demandant à Vulcain des armes pour Enée (Paris, Louvre) (Fig. 106) and Vénus et Adonis (Nancy, Musée des Beaux-Arts) (Fig. 107). No examples by this master attained the 1000-franc mark during Paillet's tenure at the Mont-de-Piété.

The works of Fragonard, as Wildenstein has shown in his monograph on this artist, came on the Parisian art market frequently during Paillet's career, but for the most part the prices did not reach beyond the 500 to 700 livres (francs) range. Some exceptions are the Visitation de la sainte Vierge (now lost) at the prince de Conti auction (1777) L'Adoration des bergers (New York, Wildenstein Collection) (Fig. 43), and Le Verrou (Paris, Louvre) (Fig. 145) at the marquis de Véri sale (1785), and Le Petit Prédicateur (Private Collection) (Fig. 146) at the Aubert sale (1786). Paillet bought in the Adoration for 9501 livres, the record price for a Fragonard at a public auction during the artist's lifetime. The respectable prices which some of the rococo paintings attained in the

late eighteenth-century prove that taste for these pictures was not yet extinguished. However, as in the case of Boucher, no Fragonards reached their pre-Revolution levels in Paillet's sales after 1800.

The buying public's esteem for Greuze during his lifetime has been well documented by other authors.<sup>44</sup> Paillet's participation in this taste was by the promotion and acquisition of Greuze's paintings in several sales of private collections. There were no less than twelve Greuze pictures in his marquis de Véri auction (1785). Among these outstanding paintings were La Malédiction paternelle (Fig. 44) and Le Fils puni (Fig. 45) (both Paris, Louvre), Le Donneur de chapelets (Zürich, Dr. Adrien Hilderling Collection) (Fig. 147), L'Ivrogne chez lui (Portland, Oregon, Portland Art Museum) (Fig. 148), La Cruche cassée (Paris, Louvre) (Fig. 149), and La Petite Fille au chien (Upton, England, Bearsted Collection) (Fig. 150). Paillet bought in three of these six pictures. At Paillet's Saubert auction (1789) La Pelotoneuse (Fig. 151) went to Dulac for 2401 livres and now

is owned by the Frick Collection in New York. M. Choiseul-Praslin owned one Greuze, L'Enfant gâté (Fig. 152), that was sold by Paillet in 1793 and now belongs to the Hermitage, Leningrad. Three genuine paintings by Greuze were auctioned by Paillet and Delaroche in the Montaleau sale (1802): La Dame de charité (Lyon, Musée des Beaux-Arts) (Fig. 153), Le Gâteau des rois (Montpellier, Musée Fabre) (Fig. 154), and again La Petite Fille au chien. Le Gâteau des rois reappeared at the Lespinasse d'Arlet de Langeac auction (1803) along with Le Geste napolitain (Worcester, Ma., Worcester Art Museum) (Fig. 33), Les Oeufs cassés (New York, Metropolitan Museum of Art) (Fig. 34), and La Laitière (Paris, Louvre) (Fig. 155). The Greuze phenomenon is no surprise considering the popularity of comparable seventeenth-century Netherlandish genre pictures.

Without a doubt the paintings of Claude Joseph Vernet constitute one of the consistent enthusiasms of Paillet's art dealing and his taste conformed to the general aesthetic appreciation of his generation. It has been mentioned previously

that perhaps one of the principal impetuses in the vogue for Dutch seventeenth-century landscape may have been derived from the positive reception of Vernet's Italian campagna and port scenes. Vernet's shimmering arcadian views share an affinity with the southern landscapes of Claude and the Dutch Romanists. In all these instances it was the northern artist's response to the southern atmospheric countryside illuminated by a hazy, filtered light. Regretably only six Vernets of the fifty-nine pictures that reached or surpassed the 1000-livres level which Paillet bought and sold during his career can be traced to modern collections. This is due in part to the vastness of Vernet's oeuvre and to Ingersoll-Smouse's poorly organized monograph. At the Dulac and the Robit sales (1778 and 1801 respectively), Paillet sold Vernet's Les Baigneuses: lever de soleil dans un brouillard (Nîmes, Musée) (Fig. 156). Two companion views of Naples were catalogued by Paillet at the comte de Merle auction (1784) bringing the impressive bid of 9500 livres: Une Vue de Naples à l'effet du soleil couchant (Luttrellstown, Mrs. Aileen

Plunket Collection) (Fig. 157) and Une Vue de Naples pendant la pluie (Paris, Hotel Drouot sale, 20 June 1916, no. 4). Another port scene was sold by Paillet at the Leroy de Senneville auction (1780) and now belongs to the Hermitage, Leningrad. Also, the Duke of Northumberland owns two Neopolitan views by Vernet (Figs. 158-159) which Paillet bought in for 4855 livres at the Ferlet sale (1792). About them Paillet writes,

Ils représentent deux différentes vues de Naples, prises du côté du port. Les premiers plans de ces morceaux capitaux sont ornés d'un grand nombre de figures dans tous les costumes; ils sont dans le meilleur ordre d'arrangement & proviennent du cabinet de M. de Boulonge....<sup>45</sup>

As in the case of Fragonard, many paintings attributed to Antoine Watteau passed through Parisian sales in the late eighteenth and early nineteenth centuries, but few commanded premier prices. One exception is Les Champs élysées (London, Wallace Collection) (Fig. 160) sold to the comte de Vaudreuil for 8000 livres at the Blondel d'Azincourt sale (1783). Paillet writes in the catalogue entry,

Ce superbe tableau est aujourd'hui regardé comme l'ouvrage le plus parfait

de cet aimable peintre; on sait qu'il fut dans son genre le Rubens de notre école: on retrouve ici tout à la fois sa touche la plus vigoureuse & la plus spirituelle, les graces de ses plus agréables compositions, & cet ensemble flatteur & séduisant qui caractérise vraiment les chefs-d'oeuvres.<sup>46</sup>

According to Camesasca, it was offered to Pierre for the royal collection but was refused due to the darkened varnish.<sup>47</sup> Two pendant pictures by Watteau which the Wallace Collection also owns, Les Amusements champêtres (Fig. 161) and Le Rendez-vous de chasse (Fig. 162) sold for a reasonable 2400 francs at the Montaleau sale (1802).

Little can be said of the Italian paintings that Paillet bought and sold during his career. The instances of "Raphael's" or "Guido Renis" appearing in Paillet catalogues were not uncommon, but the bids of only 100 to 500 livres (francs) betray the lack of confidence in their attributions.<sup>48</sup> Even some of the Italian pictures which Paillet acquired on behalf of d'Angiviller at the de Billy sale (1784) have been reassigned to other artists' oeuvres by later scholars. The Bartolommeo Schidone, for example, now is ascribed to Giulio

Cesare Amidano, while La Maîtresse d'école attributed by Paillet to Giuseppe Crespi, presently is placed in Pasquale Rossi's oeuvre. The reasons for these problems have been discussed at the beginning of this chapter. Paillet in the foreword to the Giustiniani catalogue, points out the neglect of the Italian masters because of difficulties in authentication that had led to a general ignorance. When a genuine work by a renowned master did come up for sale, the bidding was clamorous; Pietro da Cortona's La Reconnaissance de Laban et de Jacob fetched 35,901 livres, the highest price in public auction in the eighteenth century and the bidder was Paillet for d'Angiviller at the comte de Vaudreuil sale (1784). Despite the preponderant interest on the part of the art buying public in Netherlandish cabinet pictures, a certain eclecticism is evinced in Parisian patterns by the diversity of subjects and styles which were highly prized, including paintings of the Italian school. The works of one painter, Gian Paolo Panini, did excite public interest. For example, Paillet sold two Panini Roman views with ruins at the Silvestre sale (1778) which



are owned now by the National Gallery of Ireland. Two other Roman ruin scenes that now are in the possession of the John Herron Art Museum in Indianapolis were bought in by Paillet at his Jévigny auction (1779) (Fig. 163). At the Mont-de-Piété Paillet sold pendants of the interior and exterior views of Saint Peter's in Rome at the Robit and Gamba auctions (1801 and 1811 respectively). Two versions of companion subjects of antique and modern Roman galleries, one set belonging to the Louvre and the other to the Metropolitan Museum in New York, were sold at the Dutartre (1804) auction in the first case and at the Robert (Figs. 164-165) and Paillet after-death auctions (1809 and 1814 respectively) in the second. These were two of three versions after the paintings commissioned for the duc de Choiseul. The Panini vogue may be ascribed at least in part to the larger Parisian taste for Italianate views.

Unquestionably, for the Spanish school the works of Murillo captured the highest bids on the Parisian art market in Paillet's time. He purchased pendants of a young boy and young girl

(London, National Gallery and Corras Collection, respectively) at the Randon de Boisset sale (1777) (Figs. 18-19) and Les Noces de Cana (Birmingham, Alabama, Barber Institute of Fine Arts) (Fig. 8) at the so-called second prince de Conti auction for the marquis de Presle in 1779. We have seen that Paillet acquired three Murillos for d'Angiviller at the comte de Vaudreuil sale (1784): La Vierge tenant l'enfant Jésus, Jésus-Christ au jardin des olives, and Christ attaché à la colonne (Fig. 82). The first of these is now at the museum at Castres, while the other two still belong to the Louvre. Four more Murillos figured in the Robit sale, three of which went to Bryan and to England. Paillet bought in (for Bryan) Le Bon Pasteur and Saint Jean (Fig. 9) (London, Asliton Ward, Lane Collection and National Gallery respectively) for 40,650 francs, while the Noces de Cana which Paillet had purchased in 1779 was reaucted for 7310 francs in 1801. The good showing that Murillos paintings made in Parisian art commerce may be due to the same eclecticism mentioned in reference to Italian history pictures. Nevertheless, in the overall perspective

the occasional high-priced, Italian or Spanish picture was an anomaly.

Over Paillet's whole career his buying and selling activities can be broken down into the following percentages: seventy-one for the Netherlandish, twenty-one for the French, six for the Italian, and one for the Spanish schools. To gauge what the art market would bear the following list provides an indication of the highest prices per artist for paintings surpassing 3000 livres (francs) during Paillet's career in descending order:

42,000	Dou	<u>Un Ermite à genoux</u>	1804
40,800	Cuyp	<u>Baptême de l'Eunuque</u>	1795
40,000	Wouwerman	<u>Campagne sablonneuse</u>	1795
36,000	Potter	<u>Vue de dunes et du</u> <u>bois de La Haye</u>	1795
35,901	Cortona	<u>Laban et Jacob</u>	1784
29,250	Teniers	<u>Kermesse</u>	1793
26,050	Claude(copy)	<u>Beau Site de Rome</u>	1809
24,000	Berchem	<u>Vaste Campagne</u>	1795
21,000	Poussin (copy)	<u>Amours jouant</u>	1787
20,325	Murillo	<u>Bon Pasteur</u>	1801
20,001	Rubens	<u>Hélène Fourment</u>	1793
19,910	A. v. d. Velde	<u>Paysage coupé par une</u> <u>grande rivière</u>	1784
18,500	Panini	<u>Grande Voûte ruinée</u>	1795
18,300	Dujardin	<u>Charlatans italiens</u>	1783
18,051	Metsu	<u>Marché aux herbes</u>	1783
17,120	Rembrandt	<u>Sainte Famille</u>	1793
15,501	ter Borch	<u>Un Verre de limonade</u>	1793
15,500	Vernet	<u>Port de mer</u>	1795
14,820	v. Dyck	<u>Richardot et son fils</u>	1784

14,000	F. v. Mieris	<u>Dame formant un collier de perles</u>	1812
12,001	Albani	<u>Neptune et Amphitrite</u>	1804
11,300	Wijnants	<u>Butte de terre sablonneuse</u>	1795
11,000	Le Sueur	<u>L'Annonciation</u>	1801
10,601	v. d. Heyden	<u>Vue d'une église</u>	1793
10,500	Greuze	<u>Malédiction paternelle</u>	
each		<u>Fils puni</u>	1785
10,461	v. Mol	<u>Diogène</u>	1802
10,201	Rosa	<u>Paysage orné de figures</u>	1793
10,010	v. d. Helst	<u>Syndics des arbalétriers</u>	1784
10,000	A. v. Ostade	<u>Famille de paysans</u>	1793
10,000	A. v. d. Neer	<u>Paysage flamand</u>	1809
10,000	v. d. Werff	<u>Faune et belle femme</u>	1787
10,000	Asselijn	<u>Site montagneux</u>	1795
9,800	La Hyre	<u>Abraham en voyage</u>	1809
9,501	Fragonard	<u>Adoration des bergers</u>	1785
9,201	v. Huysum	<u>Belles Fleurs</u>	1793
9,020	I. v. Ostade	<u>Vue d'un village</u>	1801
8,870	Steen	<u>Noces de Cana</u>	1814
8,650	Reni	<u>Jésus-Christ et saint Jean</u>	1786
8,621	Weenix	<u>Vue d'une campagne</u>	1801
8,106	Subleyras	<u>Jésus-Christ chez Simon le pharisien</u>	1778
8,000	Watteau	<u>Champs élysées</u>	1783
8,000	Both	<u>Rochers mêlées d'arbres</u>	1802
8,000	Pynacker	<u>L'Entrée d'un bois</u>	1809
7,400	Bakhuysen	<u>Marine</u>	1801
7,200	W. v. d. Velde	<u>Marine</u>	1803
7,001	Ruisdael	<u>Site de forêt</u>	1809
7,001	Correggio	<u>Buste de Christ</u>	1812
7,001	Procaccini		
	(now de Witte)	<u>Vierge et son fils</u>	1784
7,000	Netscher	<u>Paysanne faisant de la dentelle</u>	1804
6,840	Lairesse	<u>Jésus-Christ avec ses disciples</u>	1784
6,580	Breenbergh	<u>Miracle de l'aveugle né</u>	1793
6,200	Maratta	<u>Bethsabée sortant du bain</u>	1784
6,020	Jordaens	<u>Roi de la fève</u>	1793

6,000	Snyders	<u>Intérieur d'un office</u>	1785
6,000	J. Weenix	<u>Oiseaux morts</u>	1795
5,500	de Hooch	<u>Trois Personnages</u>	1804
5,005	Velasquez	<u>Adolphe de Nassau</u>	1784
5,002	Brueghel de Velours	<u>Environs de Malines</u>	1795
5,001	Robert	<u>Grande Arch de pont</u>	1795
5,000	W. v. Mieris	<u>Jolie Dame assis</u>	1801
5,000	Victors	<u>Tobie prosterne</u>	1804
4,900	Raoux	<u>Femmes chantant</u>	1785
4,750	Camphuijsen	<u>Animaux dans une étable</u>	1804
4,701	Bourdon	<u>Départ de Jacob</u>	1777
4,650	Ricciarelli	<u>Mort d'Adonis</u>	1808
4,560	Vanni	<u>Sainte Vierge</u>	1801
4,500	Boucher	<u>Vénus et l'Amour</u>	1795
4,400	d'Honde- koeter	<u>Différents animaux</u>	1802
4,207	Barocci	<u>Jeune Enfant et une tête de mort</u>	1808
4,000	V. d. Meulen	<u>Siège d'Anvers</u>	1795
4,000	Vanloo	<u>Mariage de la vierge</u>	1801
3,999	P. de Koning (now Victors)	<u>Jacob donnant la béné- diction à Esaü</u>	1793
3,900	Dolce	<u>Sainte Clothilde</u>	1808
3,761	Champaigne	<u>Moïse</u>	1808
3,600	Eeckhout	<u>Abraham et Sara</u>	1804
3,300	Moucheron	<u>l'Entrée d'un parc</u>	1801
3,200	Hackaert	<u>Riche Paysage montag- neux</u>	1802
3,101	Lingelbach	<u>Port de mer d'Italie</u>	1801
3,100	Brouwer	<u>Intérieur d'une tabagie flamande</u>	1786
3,025	Turchi	<u>Femme adultère</u>	1801
3,007	Santerre	<u>Adam et Eve</u>	1801
3,001	Le Moine	<u>Psiché dans un paysage</u>	1786
3,000	Rottenhammer	<u>L'Enlèvement des sabines</u>	1774
3,000	Coques	<u>Famille hollandaise</u>	1801
3,000	Bol (now de Gelder)	<u>Joueur de vielle</u>	1793

The artistic taste of this period as seen through the case study of Paillet's professional transactions was the overwhelming preference for the Dutch and Flemish masters. This predilection has long been known but the disparity between the Netherlandish and other painting schools is even greater than anticipated. This is the tide which Paillet was trying to turn around in the preface to the Giustiniani collection catalogue. If it was the dealers who initiated the enthusiasm for northern cabinet pictures in the 1760's, then that education was thorough. Even the Giustiniani pictures were not dispersed on the Parisian market after all, but purchased en bloc by the King of Prussia. It has taken art historians in the nineteenth century after Paillet's heyday to resurrect the French, Italian, and Spanish masters to create a balance in public taste. This re-education was so successful that at the present time some of the masters most lauded in Paillet's time, Wouwerman for example, have been all but forgotten. The pretty, gloss-finish of the Dutch Romanists has been out of favor for a long time. For example, when the Holford

collection was dispersed in 1928, paintings by Cuyp, Ruisdael, Adriaen van Ostade, Potter, Teniers, and Wouwerman which had brought fancy prices in the nineteenth century slumped in value.<sup>49</sup> It has been said that the dealers created the Netherlandish vogue at the end of the eighteenth century and that they were supplanted in their pre-eminent position as tastemakers by the art historians and critics in the nineteenth century<sup>50</sup> who rediscovered the Italian and northern primitives and laid the foundations for modern monographic methods.

Paillet's particular niche, carved out in the intensely competitive environment of the Parisian art market, took on various manifestations. Of chief importance was his role as d'Angiviller's principal art agent. Out of that experience Paillet built up business relationships with numerous foreign dealers developing what circumstantial evidence indicates was an international network for the export and import of paintings. Paillet brought paintings into France from England and the Low Countries for resale both before and after the Revolution. His activities on behalf of the national museum in the

post-Revolutionary days needs further study as does the whole operation at the Mont-de-Piété. Paillet survived and even thrived in the most difficult of political atmospheres. His financial position was sufficiently stable in his later years to afford generous loans to his son and sons-in-law.<sup>51</sup> In the end Paillet was the grand old man, the dealer-expert who had served his country in a variety of positions, while retaining an active public auction business. What is interesting in Paillet's case is that, unlike Lebrun or Remy who seemed almost always to handle quality collections of paintings, Paillet was not ashamed to offer merchandise of every price-range, type, and quality. He was both brocanteur and connoisseur, whatever the occasion required. Neither an author nor print publisher in Lebrun's mold, Paillet was ready to operate perhaps out of necessity according to the exigencies of the contemporary market. In the best of Paillet's catalogues, the painting entries are models of pictorial analysis and research. Not only are Paillet's catalogue entries still valuable to the modern researcher, but also his evaluations helped to condition the buying



public's awareness and sensibilities and constituted his legacy to the next generation of art dealers in Paris. Paillet and his colleagues bridged the generations between the predominance of the amateur and the predominance of the professional. Paillet was par excellence the expert, curator, marchand de tableaux et de tous les objets. Because his activities spanned such an important forty-year period in French history, he was responsible for cataloguing some of the most impressive paintings which now are preserved in the major museums of Europe and the United States. "Paillet pictures" can be found at the Louvre and provincial French museums, at the Rijksmuseum in Amsterdam, at the National Gallery, the Wallace Collection, and the Dulwich College Picture Gallery in London, and at the Metropolitan Museum of Art in New York. Through the paintings which he promoted, he left an indelible mark on the history of art collecting.

## CHAPTER FOUR: NOTES

1. For a discussion of the taste for Netherlandish pictures in the eighteenth-century Parisian art market see, William Buchanan, Memoirs of Painting with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution, 2 vols. (London, 1824), 1:22: "Until the arrival of the Orleans Collection in England, the prevailing taste and fashion had been for the acquisition of pictures of the Flemish and Dutch schools; this likewise had for a long period been the rage in France. These were much more easily to be acquired, and came more frequently before the eye of the public than works of the Italian masters; it might therefore, be deemed somewhat singular to see with what avidity the present collection was seized on by the amateurs of painting in general; and it will not be deemed surprising, that, from that time, a new turn was given to the taste for collecting in this country....; see also, Charles Blanc, Le Trésor de la curiosité..., 2 vols. (Paris, 1857-1858), 1:lxviii-lxxix; H. van der Tuin, Les Vieux Peintres des pays-bas et la critique artistique en France de la première moitié du XIXe siècle (Paris: J. Vrin, 1948), pp. 7-32; Francis Haskell, Rediscoveries in Art (Ithaca, New York: Cornell University Press, 1976), p. 39; and Krysztof Pomian, "Marchands, connaisseurs, curieux à Paris au XVIIIe siècle," Revue de l'art, 43 (1979):30-33.

2. See pages 83-84.

3. Haskell, Rediscoveries, p. 29.

4. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue historique et raisonné de tableaux par les plus grands peintres des écoles d'Italie composant la rare et célèbre Galerie Giustiniani (Paris, [1808]) pp. ii-iii.

5. For a complete study of this subject see, Vivian Lee Atwater, "A Catalogue and Analysis of Eighteenth Century French Prints after Netherlandish

Baroque Paintings" (Ph.D. diss., University of Washington, in preparation).

6. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue d'une riche collection de tableaux, dessins, gouaches, estampes...le tout rassemblé avec autant de goût que de dépense par feu Claude Tolozan (Paris, 1801), p. ii.

7. Following the practice in eighteenth and early nineteenth-century sale catalogues in Paris, the Italian and Spanish painters will be considered in one "school."

8. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue des tableaux et autres objets qui composent le cabinet de feu J. S(abatier) (Paris, 1809), cat. no. 3.

9. Jean Baptiste Descamps, La Vie des peintres flamandes, allemands et hollandais, 4 vols. (1753; reprint ed. [4 vols. in 2], (Geneva: Minkoff, 1972), 2:343-344.

10. Ibid., 2:290.

11. F. J. B. Watson, Wallace Collection, London, Pictures and Drawings (London: Trustees of the Wallace Collection, 1968), p. 379.

12. Alexandre Joseph Paillet and P. F. Julliot, fils, Catalogue des tableaux, bronzes, vases et colonnes...et autres objets de curiosité, qui composent le cabinet de M. de Montribloud (Paris, 1784), cat. no. 63.

13. This was Wilhelm Bode's characterization cited in Jakob Rosenberg, Seymour Slive, and E. H. ter Kuile, Dutch Art and Architecture 1600-1800, The Pelican History of Art, 1st paperback ed., rev. (Harmondsworth, Middlesex; Baltimore, Maryland; and Ringwood, Victoria, Australia: Penguin Books, 1972), p. 282.

14. Descamps, Vie des peintres, 2:79-80.

15. Ibid., 2:354-355.
16. Ibid., 3:50
17. Alexandre Joseph Paillet, Catalogue d'une collection de tableaux hollandois, flamands, italiens et françois (Paris, 1774), cat. no. 93; see Hans-Ulrich Beck, Jan van Goyen 1596-1656, 2 vols. (Amsterdam: Van Gendt, 1972-1973), 2:32, cat. no. 65.
18. See Chapter Three, note 51.
19. Descamps, Vie des peintres, 3:9.
20. Alexandre Joseph Paillet and M. J. Langlier, Catalogue de la rare et précieuse collection de tableaux des plus grands maîtres des trois écoles, après le décès de M. Pierre Grandpré (Paris, 1809), cat. no. 98.
21. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue d'une riche collection de tableaux des plus grands maîtres des trois écoles... le tout provenant du célèbre cabinet du citoyen Robit (Paris, 1801), cat. no. 69.
22. Descamps, Vie des peintres, 2:241.
23. Descamps, Vie des peintres, 2:126.
24. Alexandre Joseph Paillet, Catalogue d'une collection précieuse de tableaux des trois écoles et autres objets curieux du cabinet de M. M\*\*\* (le marquis de Chamgrand) (Paris, 1787), cat. no. 181.
25. Paillet and Langlier, Catalogue de M. Grandpré, cat. no. 102.
26. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue d'une collection des trois écoles du cabinet de citoyen van Hellsleuter d'Amsterdam (Paris, 1802), cat. no. 39.
27. Gerald Reitlinger, The Economics of Taste, 3 vols. (London: Barrie and Rockliff or Barrie and

Jenkins, 1961-1970), 1:140.

28. Alexandre Joseph Paillet and Hippolyte Delaroche, Catalogue de la célèbre collection de tableaux de M. Vanleyden, d'Amsterdam (Paris, 1804), cat. no. 62 (reproduced by Haskell, Rediscoveries, page 23, note 56; for the painting see Piero Bianconi, L'Opera completa di Vermeer (Milan: Rizzoli, 1967), cat. no. 19 and Philip Hendy, European and American Paintings in the Isabella Stewart Gardner Museum (Boston: Isabella Stewart Gardner Museum, 1974), pp. 282-284.

29. "Note des tableaux," 10 May 1784, Archives nationales, O<sup>1</sup> 1918, 1785:136.

30. The two Dresden paintings are entitled The Procuress, 1956 catalogue, no. 1335 and Girl Reading a Letter at an Open Window, 1956 catalogue, no. 1336. The first was acquired in 1741 and the second the following year by the Elector of Saxony.

31. Paillet and Delaroche, Catalogue de M. van Hellsleuter, cat. no. 106.

32. Descamps, Vie des peintres, 4:161.

33. Ibid., 2:175.

34. Bibliographic references for this painting include Cornelis Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts nach dem Meister von John Smith's Catalogue raisonné, 10 vols. (Paris: Kleinberger; Esslingen: Paul Neff, 1907-1928), 3:183 (numerals refer to page and not catalogue numbers), and Peter Murray, Dulwich Picture Gallery: A Catalogue (London: Sotheby Parke Bernet, 1980), cat. no. 113.

35. Descamps, Vie des peintres, 2:178.

36. Ibid., 2:93.

37. See Jean Baptiste Pierre Lebrun, Galerie des peintres flamandes, hollandais et allemands,

ouvrage enrichi de deux cent une planches avec un texte explicatif, 3 vols. in 2 (Paris and Amsterdam, 1792-1796), 2:1 (under Rembrandt). The information on Lebrun's discussion of Aert de Gelder's Vertumnus and Pomona kindly was supplied by my friend and colleague, Vivian Lee Atwater, who is preparing her dissertation on French eighteenth-century prints after Netherlandish Baroque masters.

38. Emile Dacier, "Catalogues de ventes et livrets de salons illustrés et annotés par Gabriel de Saint-Aubin. Catalogue de la vente Verrier (1776)," Gazette des beaux-arts, 6th ser., 41 (1953):7, no. 17.

39. Alexandre Joseph Paillet, Catalogue d'une collection des tableaux précieux et de grands maîtres et autres objets curieux du cabinet de feu M. de Choiseul-Praslin, sénateur (Paris, 1808), cat. no. 10.

40. According to Michael Jaffé writing in the Ottawa exhibition catalogue this painting is identical with one owned by the Louvre, but in actual fact it does not correspond with this painting in dimensions or in visual description, (see Jacob Jordaens 1593-1678, exhibition 29 November 1968 - 5 January 1969 [Ottawa: National Gallery of Canada, [1968]], cat. no. 64); Two Jordaens pictures representing Les Jeunes piaillent comme chantent les vieux (Valenciennes, Musée des Beaux-Arts [dépot de Louvre, Inv. no. 1407]) and Le Roi boit (Paris, Louvre, Inv. no. 1408) were purchased in 1791 at the Lebrun sale. See Jacques Foucart and Jean Lacambre, Le Siècle de Rubens: dans les collections publiques françaises, exhibition held at the Grand Palais 17 November 1977 - 13 March 1978 (Paris: Editions des Musées nationaux, 1977), pp. 111-112, cat. no. 72. The Hermitage picture precisely matches Paillet's catalogue description of twelve figures surrounding the jovial old man and the dimensions are exactly the same.

41. See the copy of the auction catalogue at the Bibliothèque d'Art et d'Archéologie, Paris.

42. See Exposition: Le XVIIIe siècle français. Chefs-d'oeuvre des musées de Province (Paris: Editions des Musées nationaux, 1958), cat. no. 96.

43. Alexandre Joseph Paillet, Catalogue de tableaux, dessins, gouaches, miniatures, pastels (du cabinet de Brongniart, architecte) (Paris, 1792), cat. no. 19.

44. See essays written by Anita Brookner (Greuze: The Rise and Fall of an Eighteenth-Century Phenomenon [Greenwich, Conn.: New York Graphic Society, Ltd.; London: Paul Elek Ltd., 1972]) and Edgar Munhall (Jean-Baptiste Greuze 1725-1805, exhibition held at the Wadsworth Atheneum, Hartford, Conn.; The California Legion of Honor, San Francisco; and the Musée des Beaux-Arts, Dijon [Hartford: Wadsworth Atheneum, 1976]), and Heather McPherson, "Some Aspects of Genre Painting and Its Popularity in Eighteenth-Century France" (Ph.D. diss., University of Washington, 1982), especially pp. 231-235.

45. Alexandre Joseph Paillet, Catalogue de tableaux des trois écoles, dessins sous verre... formant le cabinet de M. Ferlet, ancien joaillier (Paris, 1792), cat. no. 10.

46. Alexandre Joseph Paillet and P. F. Julliot fils, Catalogue des tableaux, dessins, marbres, bronzes, terres cuites, pierres gravées...du cabinet de M. Blondel d'Azincourt, fils de M. Blondel de Gagny, (Paris, 1783), cat. no. 34.

47. Jules J. Guiffrey, "Acquisitions faites pour le roi aux ventes de la fin du XVIIIe siècle (1777-1784)," Nouvelles Archives de l'art français, 2nd ser. 1 (1879):429-430.

48. See for example, Paillet's acquisitions of a Giulio Romano no. 8 for 60 livres, a Guercino, no. 41 for 77 livres, of a Giorgione no. 47 for 96 livres at the Jévigny sale (1779); two Pietro da Cortonas, no. 61 for 239 livres 19 sols at the Blondel d'Azincourt sale (1783); of a Palma Vecchio, no. 1 for 605 livres, and a Guido Reni, no. 4 for

405 livres at the Montriblond sale (1784); or of a Giulio Romano, no. 1 for 151 livres at the de Billy sale (1784); Pomion also discusses the presence of so many questionable Italian pictures in late eighteenth-century Parisian sales, see his "Marchands," pp. 32-33.

49. Reitlinger, Economics, 1:204-205.

50. Pomion, "Marchands," p. 34.

51. See the "Inventaire après le décès de M. Paillet," 21 January 1814, Archives nationales, Minutier central des Notaires, LXII, 591.



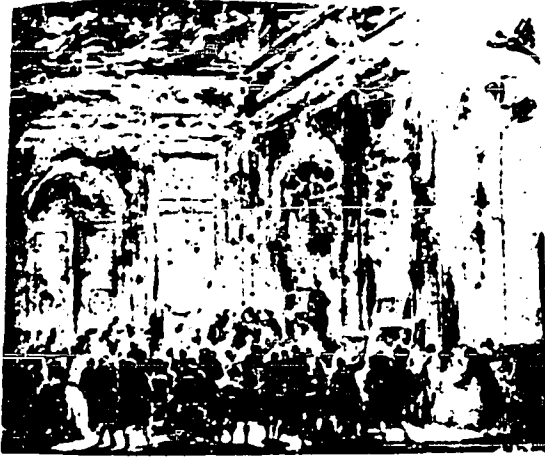


Figure 1. Gabriel de Saint Aubin (?), Une Vente de tableaux (Bayonne, Musée Bonnat)



Figure 2. Anonymous, Entrance to the hôtel de Bullion at the end of the eighteenth century (Paris, Bibliothèque nationale)



Figure 3. Aelbert Cuyp, Une Vue de la Meuse à côté de Dort (London, Private Collection)

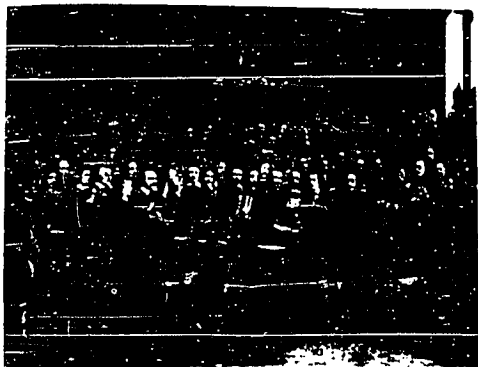


Figure 4. Gerard ter Borch, Le Traité de Munster (London, National Gallery)



Figure 5. Isaack van Ostade, Une Vue d'un vil-  
lage avec diverses maisons (The Hague, Maurits-  
huis)



Figure 6. Allart van Everdingen, Une Vue des mon-  
tagnes de Tyrol (Paris, Louvre)



Figure 7. Pierre Subleyras, Jésus-Christ à table chez Simon le pharisien (Paris, Louvre)



Figure 8. Bartolomé Esteban Murillo, Les Noces de Cana (Birmingham, Alabama, Barber Institute of Fine Arts)



Figure 9. Bartolomé Esteban Murillo, Saint Jean (London, National Gallery)



Figure 10. Philips Wouwerman, La Chasse au vol (Amsterdam, Rijksmuseum)



Figure 11. Nicolaas Berchem, Les Voyageurs (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection)



Figure 12. Le Nain, Trois Jeunes Musiciens  
(Los Angeles, Los Angeles County Museum)

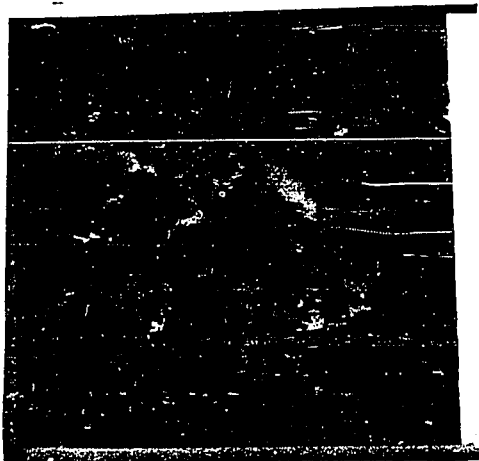


Figure 13. Adriaen van de Velde, Un Départ pour la chasse (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection)

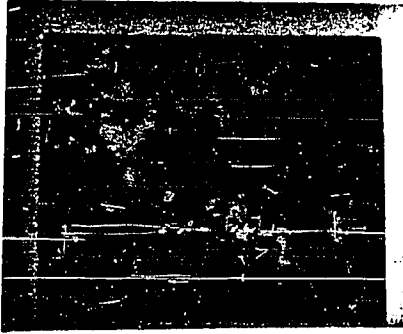


Figure 14. Adriaen van de Velde, Une Famille de pâtres (London, National Gallery)

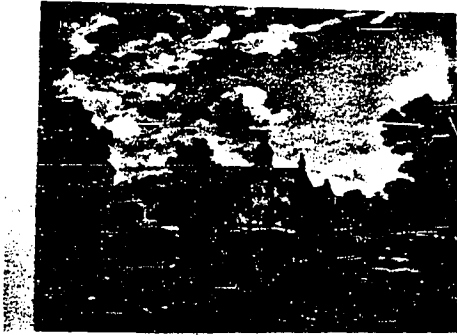


Figure 15. Jan van der Heyden, Une Vue de Vecht auprès de Maarsen (London, Wellington Museum, Apsley House)



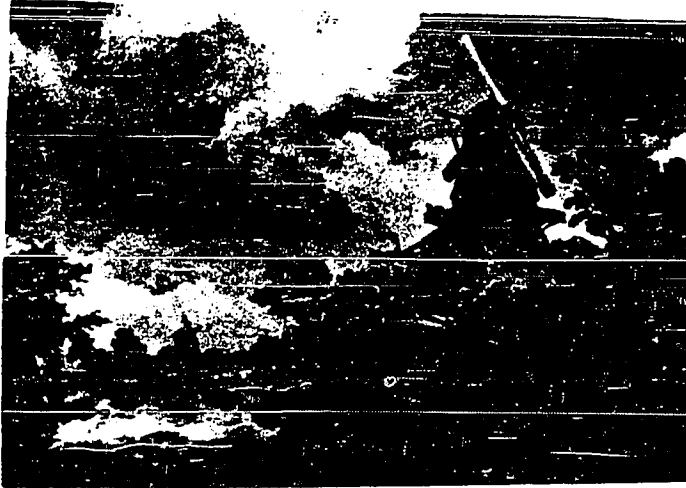


Figure 16. Jacob van Ruisdael, Les Moulins hollandais (Berlin, Staatliche Museen, Gemäldegalerie)



Figure 17. Jan van der Heyden, L'Entrée d'une ville de Hollande (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection)



Figure 18. Bartolomé Esteban Murillo, Un Jeune Garçon (London, National Gallery)



Figure 19. Bartolomé Esteban Murillo, Une Jeune Fille tenant son voile (London, Corras Collection)



Figure 20. Claude Gellée, Un Paysage dont au second plan un enfant et un berger s'amusant (England, Private Collection)



Figure 21. Gerard Dou, Un Intérieur de chambre de ménage (London, Duke of Westminster Collection)

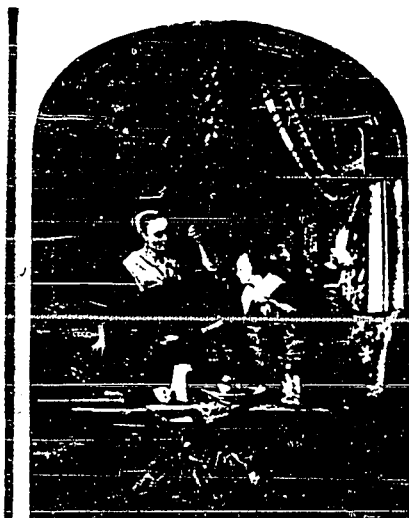


Figure 22. Gerard Dou, Une Boutique d'épicière  
(London, Buckingham Palace, Her Majesty Queen  
Elizabeth II Collection)



Figure 23. Gerard Dou, Une Hacheuse d'oignons  
(London, Buckingham Palace, Her Majesty Queen  
Elizabeth II Collection)



Figure 24. Rembrandt van Rijn, L'Adoration des bergers (London, National Gallery)



Figure 25. Caspar Netscher, Une Paysanne  
faisant de la dentelle (London, Wallace  
Collection)

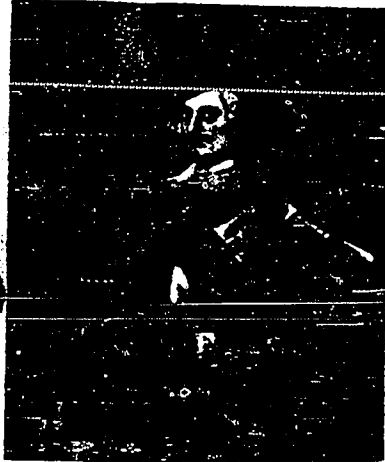


Figure 26. Peter Paul Rubens, Un Portrait d'un guerrier (Sarasota, Fla., John and Mable Ringling Museum)

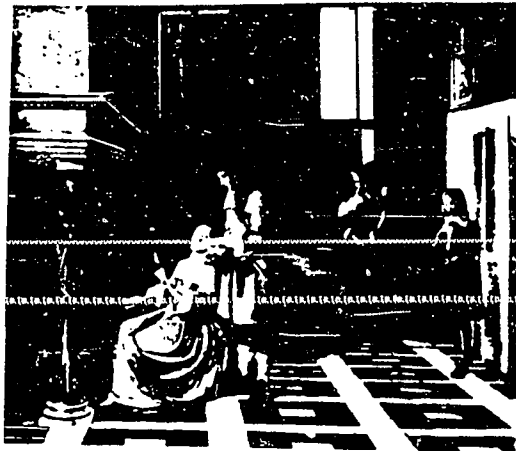


Figure 27. Pieter de Hooch, Les Joueurs de cartes (Paris, Louvre)

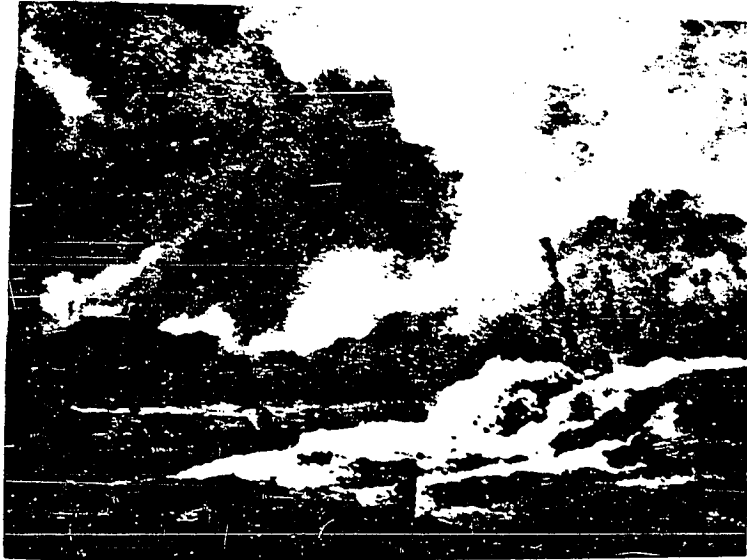


Figure 28. Jacob van Ruisdael, View from the Dunes to the Sea (Zürich, Kunsthaus)

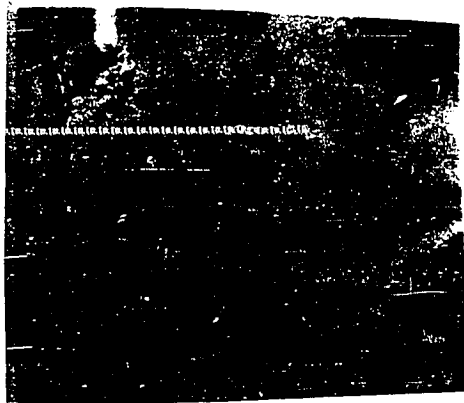


Figure 29. Philips Wouwerman, Un Cavalier conduit un cheval blanc à un abreuvoir (London, Dulwich College Picture Gallery)





Figure 30. Gabriël Metsu, Une Marchande de poissons (Isle of Bute, England, Marquis of Bute Collection)



Figure 31. Aelbert Cuyp, Une Vaste Prairie où l'on voit deux pâtres et deux vaches (London, Dulwich College Picture Gallery)



Figure 32. Claude Gellée (imitation of), La Fuite en Egypte (England, Private Collection)



Figure 33. Jean Baptiste Greuze, Le Geste napolitain (Worcester, Ma., Worcester Art Museum)



Figure 34. Jean Baptiste Greuze, Les Oeufs cassés (New York, Metropolitan Museum of Art)



Figure 35. Jan van der Heyden, Une Vue d'une place où on voit une église et autres bâtiments (The Hague, Mauritshuis)



Figure 36. Le Nain, Trois Joueurs aux dés (Amsterdam, Rijksmuseum)



Figure 37. Peter Paul Rubens, Saint Sébastien attaché à un arbre et percé de flèches (Berlin, Staatliche Museen, Gemäldegalerie)



Figure 38. Adriaen van de Velde, Une Vue des bords de mer de Scheveningen (Paris, Louvre)

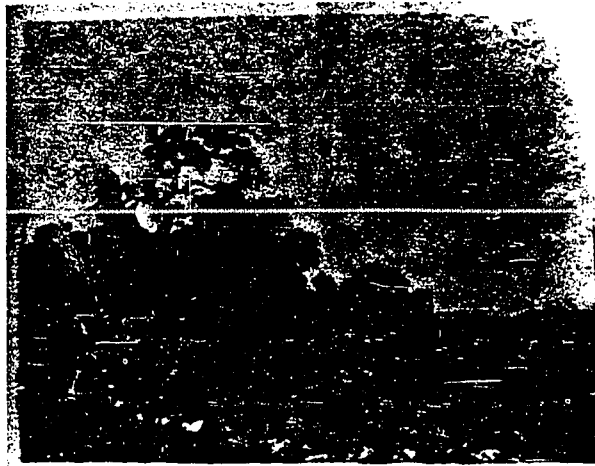


Figure 39. Jan Wijnants, Un Berger conduisant un troupeau sur un grand chemin (London, National Gallery)



Figure 40. David Teniers, Une Fête de village (Antwerp, Rockoxhuis/Kredietbank)

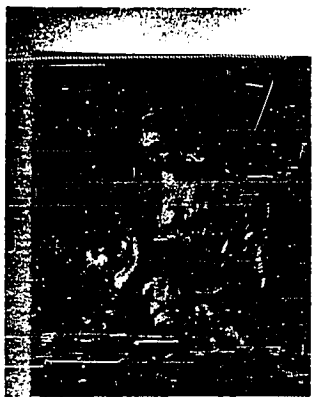


Figure 41. Adriaen van der Werff, La Sainte Famille (Amsterdam, Rijksmuseum)



Figure 42. Nicolaas Berchem, Le Retour des champs (Brunswick, Herzog Anton-Ulrich Museum)

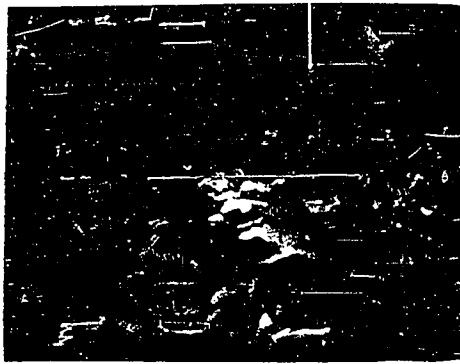


Figure 43. Jean Honoré Fragonard, L'Adoration des bergers (New York, Wildenstein Collection)





Figure 44. Jean Baptiste Greuze, La Malédiction paternelle (Paris, Louvre)



Figure 45. Jean Baptiste Greuze, Le Fils puni (Paris, Louvre)



Figure 46. Nicolas Poussin, Le Repos en Egypte  
(Winterthur, Swit., Oskar Reinhart Institute)



Figure 47. Karel Dujardin, Une Vue d'un chemin coupé dans une haute montagne (London, National Gallery)



Figure 48. Jean Baptiste Pater, Un Bain des femmes dans un endroit détourné d'un parc (Edinburgh, National Gallery of Scotland)



Figure 49. Gerard ter Borch, Trois Figures dans un intérieur d'une chambre (Leningrad, Hermitage)



Figure 50. Anthony van Dyck, Un Portrait de François Langlois de Chartres tenant une musette (London, Viscount Cowdray Collection)



Figure 51. Claude Gellée, Un Magnifique Paysage de site italien pris à l'effet d'une belle matinée (London, National Gallery)



Figure 52. Claude Gellée, Un Port de mer dont à droite un grand bâtiment d'architecture (London, National Gallery)



Figure 53. Jacob Jordaens, Le Roi de la fève (Leningrad, Hermitage)



Figure 54. Rembrandt van Rijn, Le Ménage du menuisier (Paris, Louvre)



Figure 55. Gerard ter Borch, Trois Figures autour d'une table dont deux font de la musique (Waddesdon Manor, England, National Trust)

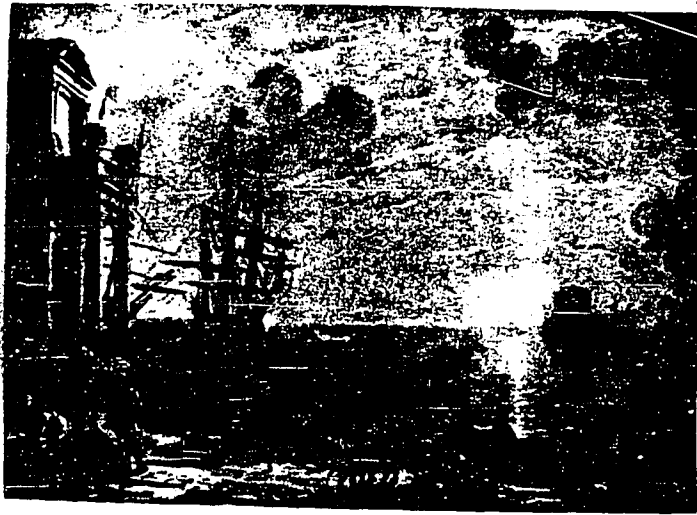


Figure 56. Claude Gellée, Un Port de mer pris à l'effet du soleil couchant (Paris, Private Collection)



Figure 57. Jan van der Heyden, Une Place d'une ville enrichie de bâtiments de d'édifices publics (Los Angeles, Norton Simon Collection)



Figure 58. Paulus Potter, Des Vaches se groupant avec un arbre richement feuillé sur une prairie (London, Wallace Collection)



Figure 59. Philips Wouwerman, Le Coup de pistolet (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection)



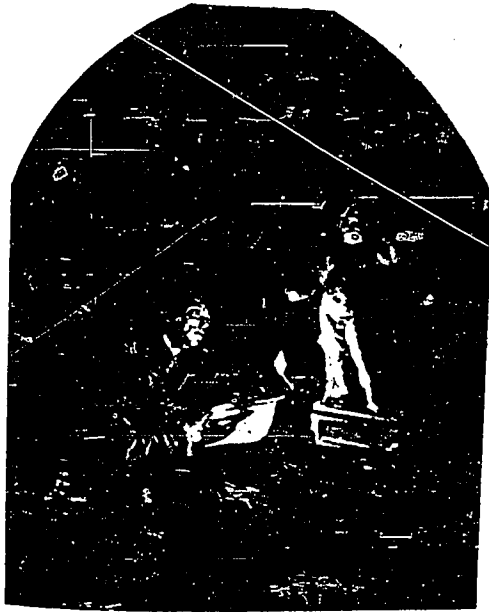


Figure 60. Gerard Dou, Un Dessinateur représenté à l'effet de la lumière (Brussels, Musée des Beaux-Arts)



Figure 61. Gabriël Metsu, Le Chasseur endormi (London, Wallace Collection)



Figure 62. Rembrandt van Rijn, Un Portrait d'un homme jusqu'à la poitrine (New York, Metropolitan Museum of Art)

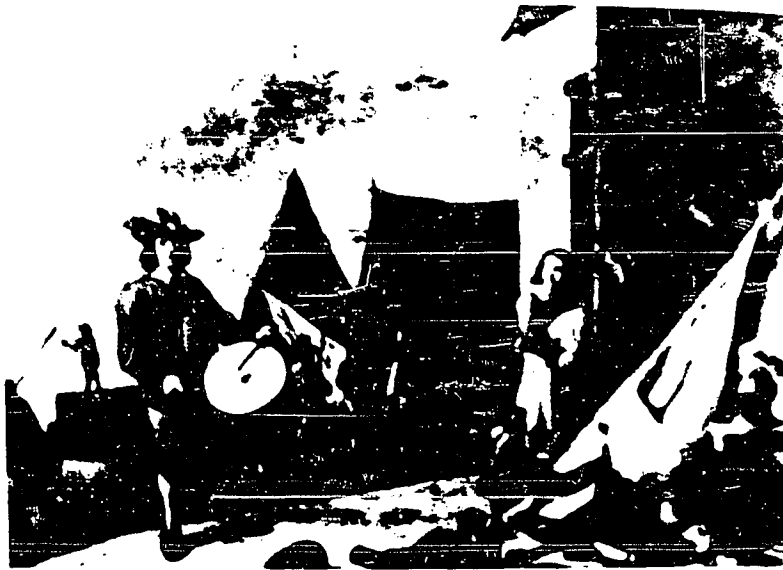


Figure 63. David Teniers, Le Tambour battant (London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection)



Figure 64. Nicolaas Berchem, Un Site pittoresque (Antwerp, Koninklijk Museum voor Schone Kunsten)



Figure 65. Jan Steen, La Procureuse (Saint-Omer, Musée)

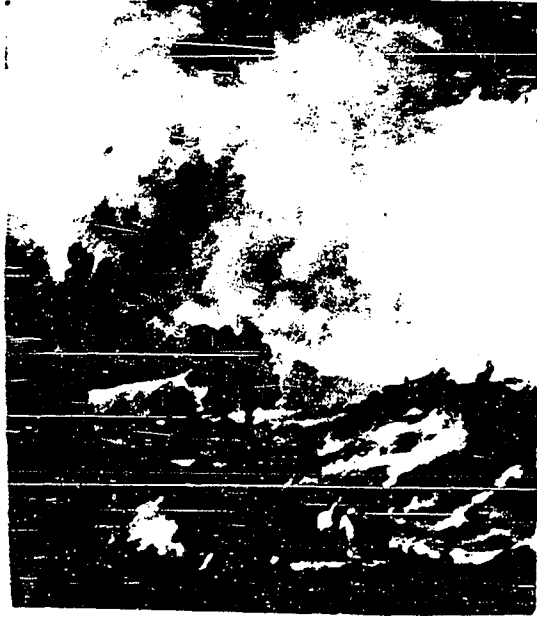


Figure 66. Philips Wouwerman, Un Point de vue mêlé de dunes (London, Wallace Collection)



Figure 67. Jean Honoré Fragonard, Une Foule des petits amours (Paris, Louvre)



Figure 68. Jean Baptiste Greuze, Un Portrait du comte d'Angiviller (New York, Metropolitan Museum of Art)



Figure 69. Rembrandt van Rijn, Christ avec les pèlerins d'Emmaüs (Paris, Louvre)



Figure 70. Le Nain, Le Maréchal à sa forge (Paris, Louvre)

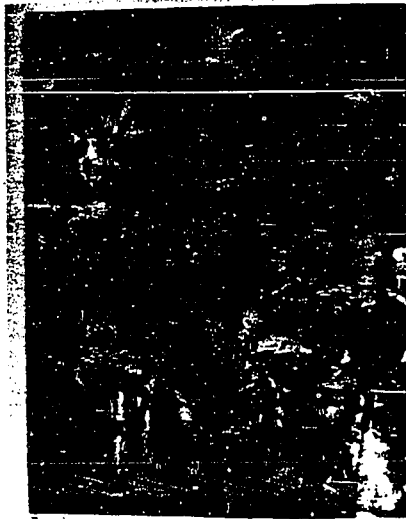


Figure 71. Peter Paul Rubens, Le Martyr de saint Lievens (Brussels, Musée des Beaux-Arts)



Figure 72. Jan Lievens, La Visitation de la Vierge (Paris, Louvre)



Figure 73. Peter Paul Rubens, L'Adoration des mages (Paris, Louvre)





Figure 74. Gabriël Metsu, Le Marché aux herbes  
(Paris, Louvre)



Figure 75. David Teniers, L'Enfant prodige  
(Paris, Louvre)

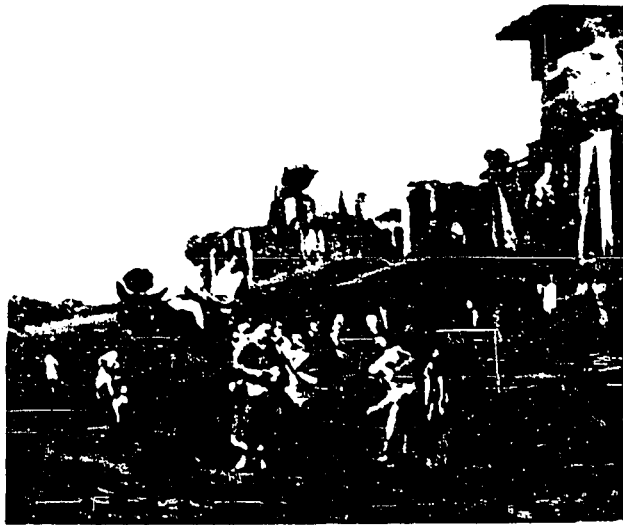


Figure 76. Karel Dujardin, Les Charlatans italiens  
(Paris, Louvre)



Figure 77. Karel Dujardin. Le Bocage (Paris, Louvre)



Figure 78. Gerard Dou, Le Joueur de trompette (Paris, Louvre)

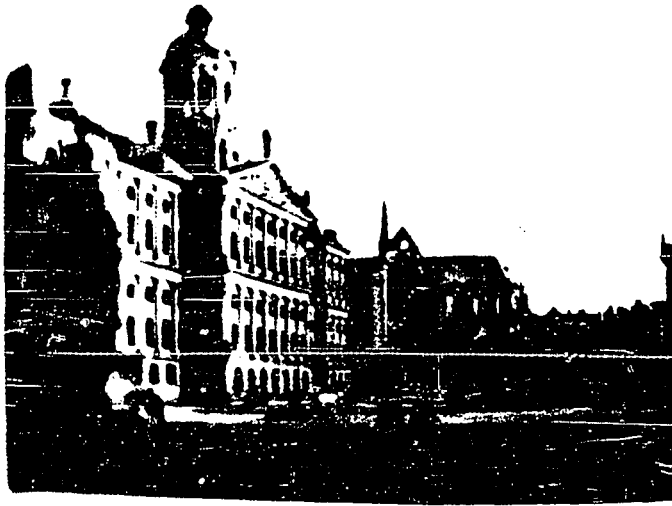


Figure 79. Jan van der Heyden, Le Dam avec le nouvel hôtel de ville (Paris, Louvre)



Figure 80. Aelbert Cuyp, Un Paysage près de Rhenen (Paris, Louvre)

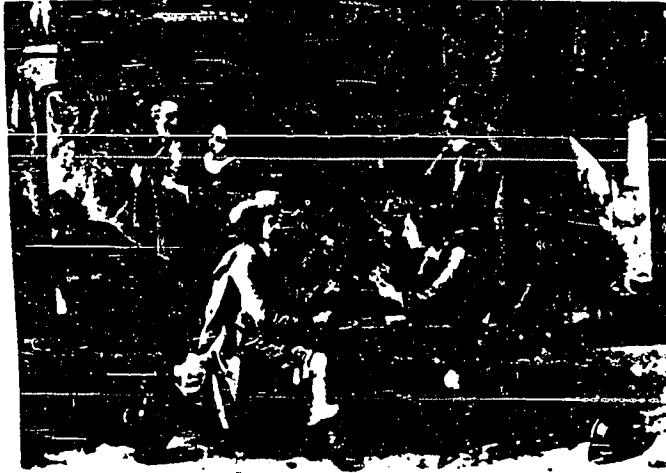


Figure 81. David Teniers, Le Reniement de saint Pierre (Paris, Louvre)



Figure 82. Bartolomé Esteban Murillo, Christ attaché à la colonne (Paris, Louvre)



Figure 83. Anthony van Dyck, Un Portrait du président Richardot et son fils (Paris, Louvre)

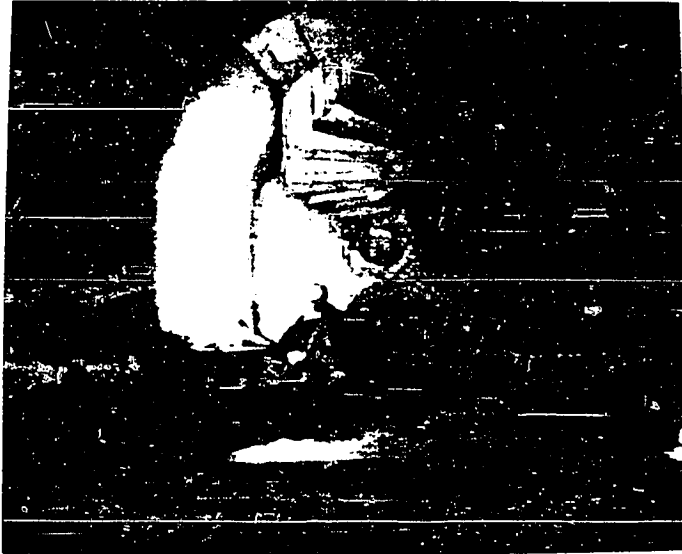


Figure 84. Rembrandt van Rijn, Un Philosophe en méditation (Paris, Louvre)



Figure 85. Gerard Dou, Une Femme âgée: la mère de Rembrandt (Paris, Louvre)



Figure 86. Gabriël Metsu, L'Apothicaire (Paris, Louvre)



Figure 87. Nicolaas Berchem, Le Gué (Paris, Louvre)





Figure 88. Paulus Potter, La Prairie  
(Paris, Louvre)



Figure 89. Willem Kalf, Un Intérieur d'une cuisine rustique (Paris, Louvre)



Figure 90. Adam Frans Van der Meulen, Une Marche de cavaliers (Paris, Louvre)



Figure 91. Adam Frans Van der Meulen, Une Marche de cavaliers (Paris, Louvre)

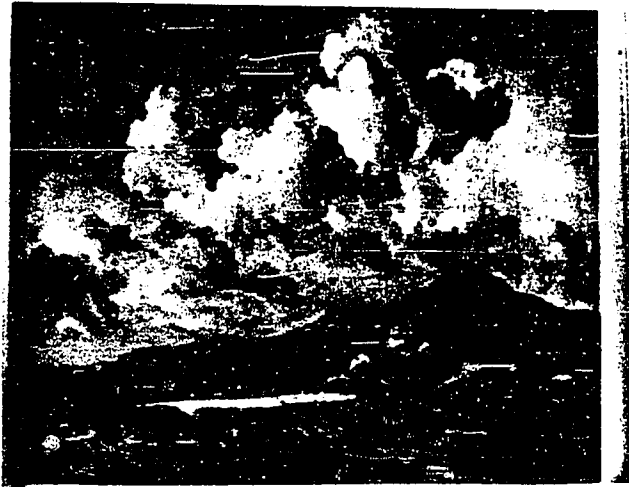


Figure 92. Jacob van Ruisdael, Le Coup de soleil (Paris, Louvre)



Figure 93. Adriaen van de Velde, Une Rivière gelée avec patineurs et joueurs de hoquet (Paris, Louvre)



Figure 94. Karel Dujardin, Le Gué: site d'Italie (Paris, Louvre)



Figure 95. Peter Paul Rubens, Un Portrait d'Hélène Fourment et ses enfants (Paris, Louvre)



Figure 96. Jacob Jordaens, Les Quatre Evangelistes (Paris, Louvre)



Figure 97. Rembrandt van Rijn, Un Portrait d'Hendrickje Stoffels (Paris, Louvre)

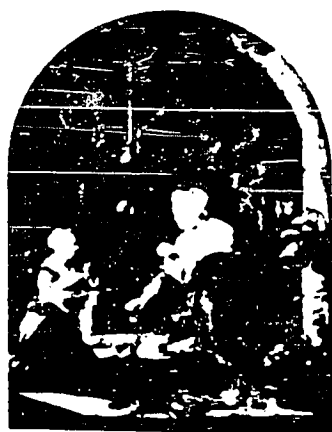


Figure 98. Gerard Dou, L'Epicière de village  
(Paris, Louvre)



Figure 99. Adriaen van de Velde, Un Paysage coupé par une grande rivière  
(Paris, Louvre)



Figure 100. Karel Dujardin, La Pâturage: chevaux, vaches et brebis dans un pré (Paris, Louvre)



Figure 101. Gerard ter Borch, Une Jeune Homme assis près d'une table et occupé à faire l'accord d'une guitare (Paris, Louvre)



Figure 102. Pieter de Hooch, Trois Figures représentées dans une chambre (Los Angeles, Los Angeles County Museum)





Figure 103. Johannes Vermeer, The Geographer  
(Frankfurt, Städelsches Kunstinstitut)



Figure 104. Johannes Vermeer, The Astronomer  
(Paris, Private Collection)



Figure 105. Jean Baptiste Greuze, Un Portrait de Watelet (Paris, Private Collection)



Figure 106. François Boucher, Vénus demandant à Vulcain des armes pour Enée (Paris, Louvre)



Figure 107. François Boucher, Vénus et Adonis  
(Nancy, Musée des Beaux-Arts)



Figure 108. Nicolaas Berchem, L'Ancien Port de Gênes (London, Wallace Collection)



Figure 109. Nicolaas Berchem, Quelques Figures dans une place publique près d'un port de mer (Hartford, Conn., Wadsworth Atheneum)



Figure 110. Nicolaas Berchem, Une Place publique décorée d'une belle fontaine (Rouen, Musée des Beaux-Arts)



Figure 111. Karel Dujardin, La Fraîche Matinée  
(London, Peter B. Meyer Collection)



Figure 112. Karel Dujardin, La Fuite en  
Egypte (Detroit, Detroit Institute of Arts)



Figure 113. Philips Wouwerman, Un Marché aux chevaux (London, Wallace Collection)





Figure 114. Philips Wouwerman, Une Tente pittoresque de vivandiers (Nantes, Musée des Beaux-Arts)



Figure 115. Jan Baptist Weenix, Une Partie de plaisir (Paris, Palais des Beaux-Arts)



Figure 116. Jan van Goyen, Une Vue de lac de Haarlem représenté pendant l'hiver (Lugano, Swit., Baron Thyssen-Bornemisza Collection)



Figure 117. Jacob van Ruisdael, Une Grande Etendue de mer à l'effet d'un temps orageux (Private Collection)

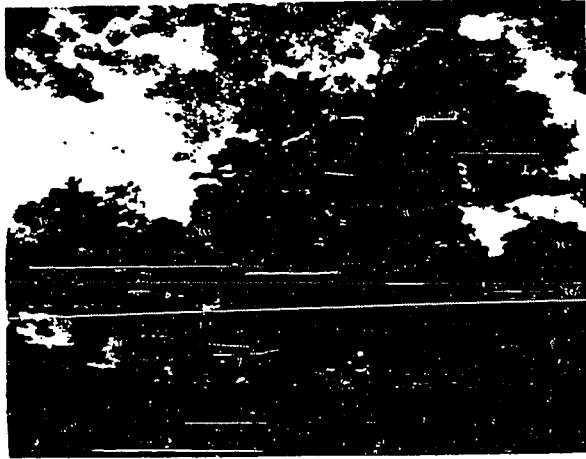


Figure 118. Jacob van Ruisdael, Un Site de forêt coupé par des plaines et plusieurs chemins (The Great Oak) (Birmingham, England, City Museums and Gallery)



Figure 119. Gabriël Metsu, Une Jeune Femme assise et dessinant d'après un buste en plâtre (London, National Gallery)



Figure 120. Gabriël Metsu, Dans un intérieur d'un appartement une belle dame est assise et attendant son maître de musique (London, National Gallery)



Figure 121. Gabriël Metsu, Trois Figures se disposant à faire de la musique (New York, Metropolitan Museum of Art)



Figure 122. Gabriël Metsu, Une Femme languissant et assise dans un fauteuil (Berlin, Staatliche Museen, Gemäldegalerie)



Figure 123. Gerard ter Borch, Une Belle Femme hollandaise assise et lisant une lettre (London, Wallace Collection)



Figure 124. Pieter de Hooch, Trois Personages dans un intérieur près d'une grande fenêtre (London, National Gallery)



Figure 125. Pieter de Hooch, Trois Figures faisant de la musique dans un intérieur d'appartement (Leipzig, Museum der bildenden Künste)



Figure 126. Johannes Vermeer, Un Concert de trois personnes (Boston, Isabella Stewart Gardner Museum)



Figure 127. Johannes Vermeer, Une Jolie Femme assise à sa toilette (New York, Frick Collection)





Figure 128. David Teniers, Une Pleine Campagne aux environs d'une abbaye dont à gauche on voit une tuilerie (London, Dulwich College Picture Gallery)



Figure 129. Adriaen van Ostade, Un Homme assis et allumant sa pipe (London, Dulwich College Picture Gallery)

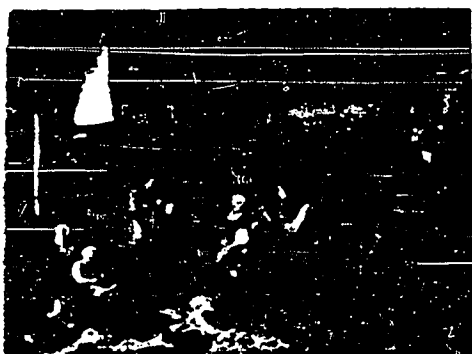


Figure 130. Adriaen van Ostade, Un Ménage hollandais où sont rassemblés divers personnages (Amsterdam, Rijksmuseum)



Figure 131. Adriaen van Ostade, Un Atelier d'un tisserand (Brussels, Musée des Beaux-Arts)



Figure 132. Adriaen van Ostade, Un Marché aux poissons (Paris, Louvre)

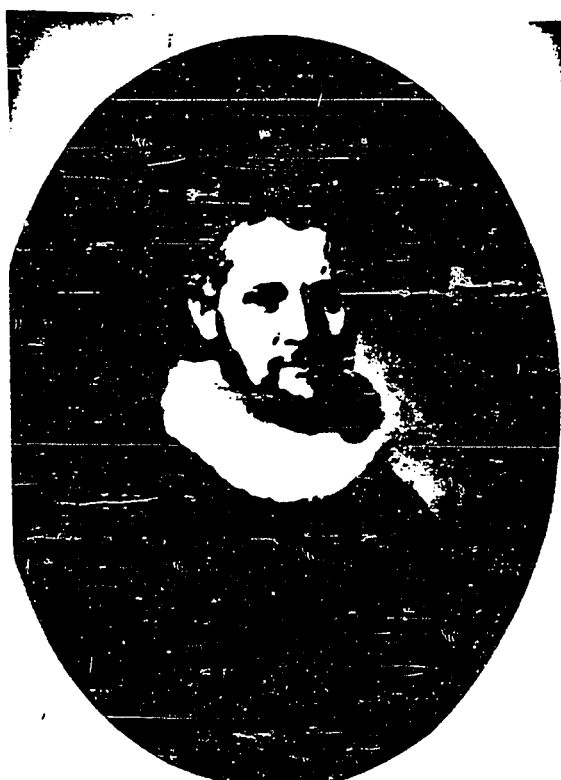


Figure 133. Rembrandt van Rijn, Un Portrait d'un homme portant une courte barbe et les cheveux grisâtres (New York, Metropolitan Museum of Art)



Figure 134. Aert de Gelder, Vertumnus and Pomona (Prague, Národní Gallery)



Figure 135. Jan Both, Le Jugement de Paris (London, National Gallery)



Figure 136. Peter Paul Rubens, Un Portrait de Suzanne Fourment (Paris, Louvre)



Figure 137. Peter Paul Rubens, Un Portrait d'Hélène Fourment (Amsterdam, Rijksmuseum)



Figure 138. Anthony van Dyck, Un Portrait d'Emanuel Philibert, prince de Saxe (London, Dulwich College Picture Gallery)

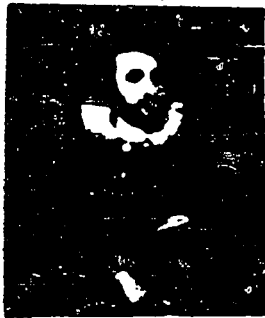


Figure 139. Anthony van Dyck, Un Portrait du comte d'Arundel (Washington D. C., John A. Logan Collection)



Figure 140. Nicolas Poussin, Thésée conduit par sa mère au lieu où son père avoit caché son épée (Chantilly, Musée Condé)



Figure 141. Nicolas Poussin, La Sainte Famille (Cambridge, Ma., Harvard University, Fogg Art Museum)





Figure 142. Nicolas Poussin, Vénus apparaissant à Enée (Rouen, Musée des Beaux-Arts)



Figure 143. Nicolas Poussin, Un Philosophe méditant dans un paysage italien (Saint John on Patmos) (Chicago, Art Institute)



Figure 144. François Boucher, Vénus représentée endormie et couchée sur un lit (Paris, Private Collection)



Figure 145. Jean Honoré Fragonard, Le Verrou (Paris, Louvre)



Figure 146. Jean Honoré Fragonard, Le Petit Prédicateur (Private Collection)



Figure 147. Jean Baptiste Greuze, Le Don-  
neur de chapelets (Zürich, Dr. Adrien  
Hilderling Collection)

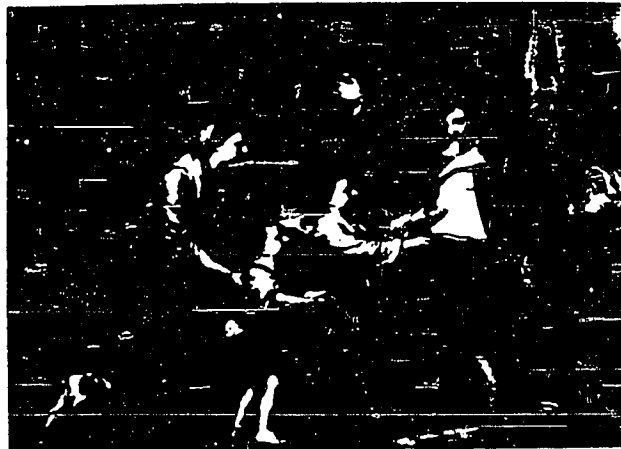


Figure 148. Jean Baptiste Greuze, L'Ivrogne  
chez lui (Portland, Oregon, Portland Art  
Museum)



Figure 149. Jean Baptiste Greuze, La Cruche cassée (Paris, Louvre)



Figure 150. Jean Baptiste Greuze, La Fille au chien (Upton, England, Bearsted Collection)



Figure 151. Jean Baptiste Greuze, La Pelotieuse (New York, Frick Collection)



Figure 152. Jean Baptiste Greuze, L'Enfant gâté (Leningrad, Hermitage)



Figure 153. Jean Baptiste Greuze, La Dame de charité (Lyon, Musée des Beaux-Arts)



Figure 154. Jean Baptiste Greuze, Le Gâteau des rois (Montpellier, Musée Fabre)



Figure 155. Jean Baptiste Greuze, La Laitière (Paris, Louvre)



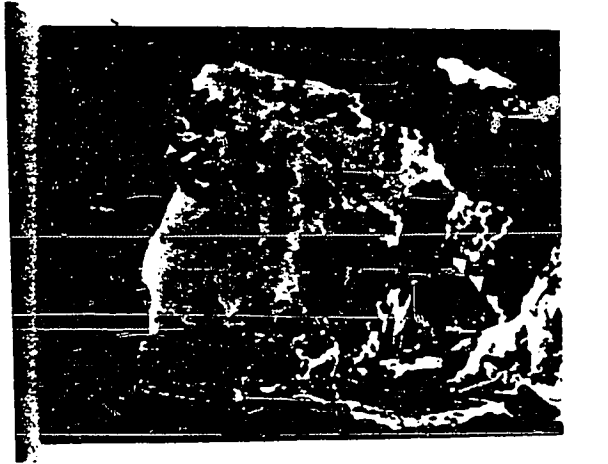


Figure 156. Claude Joseph Vernet, Les Baigneuses (Nîmes, Musée des Beaux-Arts)



Figure 157. Claude Joseph Vernet, Une Vue de Naples à l'effet du soleil couchant (Luttrellstown, Mrs. Aileen Plunket Collection)



Figure 158. Claude Joseph Vernet, La Baie de Naples vue du nord (England, Duke of Northumberland Collection)

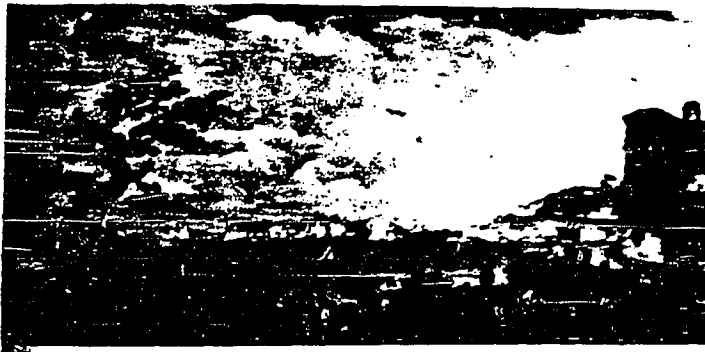


Figure 159. Claude Joseph Vernet, La Baie de Naples vue de sud (England, Duke of Northumberland Collection)



Figure 160. Antoine Watteau, Les Champs élysées (London, Wallace Collection)



Figure 161. Antoine Watteau, Les Amusements champêtres (London, Wallace Collection)

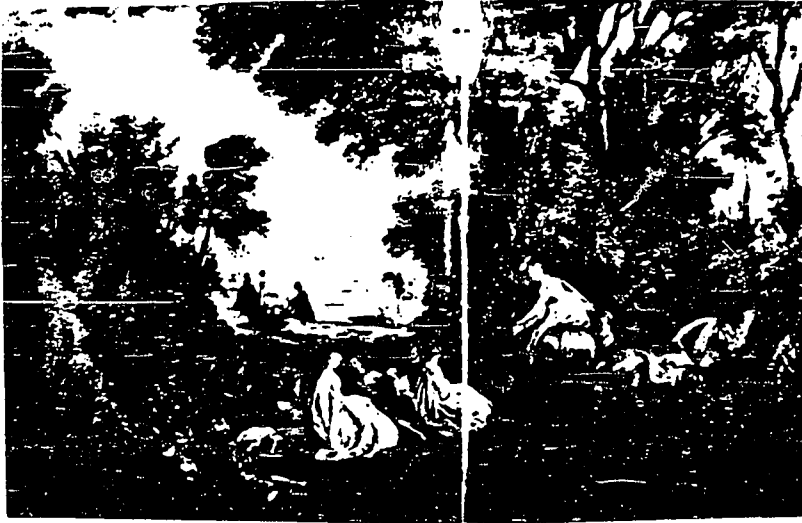


Figure 162. Antoine Watteau, Le Rendez-vous de chasse (London, Wallace Collection)

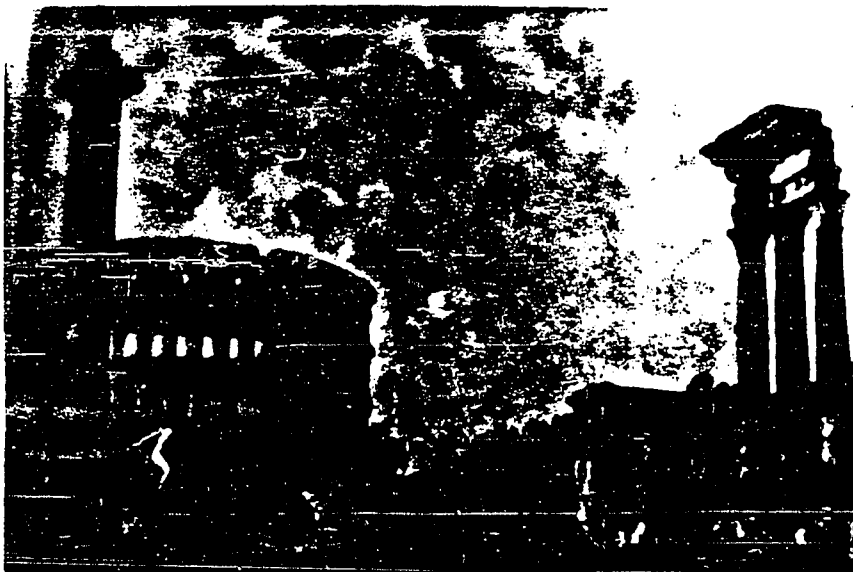


Figure 163. Gian Paolo Panini, Des Ruines et monuments de Rome (Indianapolis, John Herron Art Museum)



Figure 164. Gian Paolo Panini, L'Intérieur d'une galerie de Rome ancienne (New York, Metropolitan Museum of Art)



Figure 165. Gian Paolo Panini, L'Intérieur d'une galerie de Rome moderne (New York, Metropolitan Museum of Art)

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## APPENDIX ONE

### PAILLET'S SALES

This appendix consists of a chronological listing of all known public auctions supervised by Alexandre Joseph Paillet. In the case where no sale catalogue is recorded by Lugt, any supplementary information from contemporary newspaper announcements will be quoted. The Affices, annonces et avis divers où journal général de France (or Annonces, affiches et avis divers, so entitled before 1783) will be abbreviated to AAAD. The Petites Affiches, most helpful for the Revolutionary and Empire periods, will be abbreviated to PA. The dates of the sales will conform to the information provided by Lugt and the newspaper announcements. In case these two sources may disagree this information will be noted. Regarding the major paintings which are cited whenever the prices reached the 1000-livres (francs) level, brief bibliographic references are provided in a short form of last name of author, short title, and page or catalogue number. In the case of Hofstede de Groot's ten-volume monographic study on Dutch artists of the seventeenth century, the citation will be abbreviated to HdG followed by the volume, colon, and catalogue number related to each artist's catalogue raisonné. When a painting from one of Paillet's sales is located now in a modern public collection, the inventory number will be provided whenever possible. Undoubtedly, some of the paintings for which no modern provenance is given in this appendix will be identified by other scholars in the future. The locations of the auction catalogues have been abbreviated generally following those citations in Lugt's Répertoire des catalogues de ventes with some additions. AAP equals the Bibliothèque d'art et d'Archéologie, Paris. BNP corresponds to the Bibliothèque nationale, Imprimés, Paris, EBNP stands for with the Bibliothèque nationale, Cabinet des Estampes, Paris. RKDH equals the Rijksbureau voor Kunsthistorische Documentatie, The Hague. BMPL stands for the British Library, London, either the main reading room or the print room of the British Museum. BV corresponds to the Bibliothèque municipale at Versailles and BPUG is equated to the Bibliothèque publique et universitaire de Genève. IFP signifies the Institut de France, Bibliothèque Mazarine, Paris, and the initials HGP denote the Heim Galerie, Paris.



DATE: 1774, 17 February and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 111 (total: 123, 72 Neth., 10 Ital., 30 French, 3 Germ., 8 anon.); drwgs: 3;  
 div: 7  
 LUGT NUMBER: 2239  
 REFERENCE: AAAD, 10 Feb., p. 121; 14 Feb., p. 130  
 COMMENTS: Sale catalogue, IFP, not annotated; Philadelphia Art Museum, Johnson Collection, annotated and illustrated by Gabriel de Saint-Aubin; the sale contains paintings of mixed quality

## MAJOR PAINTINGS:

47. Aelbert Cuyp, Une Vue de la Meuse à côté de Dort, 19 X 36 pouces (51.4 X 97.5cm), panel, "1500 boilleau;" HdG 2:648b and 649; Reiss, Cuyp, cat. no. 32; London, Private Collection.

83. Christian Wilhelm Ernst Dietrich, Jésus-Christ guérissant les malades, 2 1/2 pieds X 3 pieds (81.2 X 97.4cm), canvas, "basan 2400;" possibly identical to a painting of this subject that formerly belonged to Lucien Bonaparte.

1. Hans Rottenhammer, L'Enlèvement des sables, 4 1/2 X 6 1/2 pieds (146.2 X 211.2cm), canvas, "3000 Sorbet;" Manchester, District Bank.

28. Claude Joseph Vernet, Des Pêcheurs parmi des rochers, 30 X 36 pouces (81.2 X 97.5cm), canvas, "1680 retiré acheté 2000# chez Mr Lempereur par Mr Clerisseau" (see Lempereur sale, 1773, no. 107, Appendix Two); Ingersoll-Smouse, Vernet, 1:65, cat. no. 413, Fig. 80.

66. Claude Joseph Vernet, Une Tempête sur mer, 19 X 24 pouces (51.4 X 65cm), copper, "1270 Sorbet;" Ingersoll-Smouse (Vernet, 1:92-93, cat. no. 738, Fig. 184) identifies this painting with one owned by the Alte Pinacothek, Munich, but this information has not been verified.

DATE: 1774, 17 May  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 122 (total: 147, 76 Neth., 21 Ital., 38 French, 1 Hung., 10 anon. or unknown);  
 drwgs: 21; prts: 12  
 LUGT NUMBER: 2289

REFERENCE: AAAD, 12 May, p. 441  
 COMMENTS: Sale catalogue, RKDH; paintings fetched  
 mostly low prices  
 MAJOR PAINTINGS:

68. Jan van der Heyden, Une Vue d'un village  
 hollandais (figures by Adriaen van de Velde), 15 X  
 19 pouces (40.6 X 51.4cm), panel, "1831 M. le comte  
 de Merle;" possibly identical to HdG 8:151 and 164;  
 and Wagner, Heyden, cat. no. 57; Hampshire, Mrs. E.  
 S. Borthwick-Norton Collection.

DATE: 1775, 9 January  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 29 (total: 34, 16 Neth., 5 Ital.,  
 12 French, 2 anon. or unknown); drwgs: 9  
 LUGT NUMBER: 2344  
 REFERENCE: AAAD, 5 Jan., p. 18  
 COMMENTS: Sale catalogue, BNP, not annotated

DATE: 1775, 22-23 March  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 98 (Neth., Ital., and Germ.)  
 LUGT NUMBER: not in Lugt; Bruhlart, Catalogues de  
 ventes," p. 173  
 REFERENCE: AAAD, 16 Mar., p. 251; 23 Mar., p. 273  
 COMMENTS: Sale catalogue, BPUG, not annotated.

DATE: 1775, 27 March and following days  
 PROVENANCE: marquis de Felino  
 DIRECTION: Paillet, C. P.: Guillieaumon  
 CONTENTS: ptgs: 84 (total: 127, 12 Neth., 39  
 Ital., 52 French, 2 Germ., 22 anon. or unknown);  
 drwgs: 48; prts: 38; objs: 13  
 LUGT NUMBER: 2379  
 REFERENCE: AAAD, 16 Mar., p. 251; 27 Mar., p. 289;  
 Blanc, Trésor, 1:308-309

COMMENTS: Sale catalogue, BNP, annotated; important sale; Paillet bought twelve pictures

MAJOR PAINTINGS:

40. Nicolas Poussin, Thésée conduit par sa mère au lieu où son père avait caché son épée, 3 pieds X 4 pieds 1 pouce (97.4 X 132.5cm), canvas, "Lavedun 2700;" Chastel, Poussin, 1:129, Fig. 228; Blunt, Poussin (1966), cat. no. 182; Blunt, Poussin (1967), 1:131-132, 2:Pl. 100; Thullier, Poussin, cat. no. 77; Chantilly, Musée Condé, Gruyter, Chantilly, cat. no. 300.

49. Claude Joseph Vernet, Un Paysage d'Italie où passe une rivière, 3 pieds 1 pouce X 4 pieds 2 pouces, (100.1 X 135.2cm), canvas, "Foliot 3101."

50. Claude Joseph Vernet, Une Tempête dont le milieu est occupé par une barque remplie de matelots travaillant à regagner le bord, 3 pieds 4 pouces X 4 pieds 2 pouces (108.2 X 135.2cm), canvas, "Idem 3301."

51. Claude Joseph Vernet, L'Incendie d'une ville située de l'autre côté de la mer, 3 pieds 1 pouce X 4 pieds 2 pouces (100.0 X 135.2cm), canvas, "Paillet 1900;" Ingersoll-Smouse, Vernet, 1:89, cat. no. 698.

52. Claude Joseph Vernet, Un Port de mer où se voit quelques vaisseaux en rade, 37 X 50 pouces (100.1 X 135.2cm), canvas, "fournet 1600;" Ingersoll-Smouse, Vernet, 1:89, cat. no. 699.

53. Claude Joseph Vernet, 1) Une Tempête; sur le devant se voient les débris d'un vaisseau et trois figures retirant une femme de l'eau; 2) Une Vue de rochers traversée par la mer, 28 X 38 pouces (75.8 X 102.8cm), canvas, "dulac 2900."

DATE: 1775, 21-22 April

PROVENANCE: Anonymous, après le décès

DIRECTION: Paillet

CONTENTS: ptgs: 61 (total: 72, 24 Neth., 21 Ital., 24 French, 3 unknown); drwgs: 9; objs: 4

LUGT NUMBER: 2397

REFERENCE: AAAD, 13 Apr., p. 362

COMMENTS: Sale catalogue, AAP, not annotated; Paillet's first sale at the hôtel d'Aligre

DATE: 1775, 25 September postponed to 28 September  
 (re: AAAD, p. 908)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 85 (total: 114, 17 Neth., 4 Ital.,  
 23 French, 70 anon. or unknown); drwgs: 10; prts:  
 238; objs: 43  
 LUGET NUMBER: 2441  
 REFERENCE: AAAD, 21 Sept., pp. 893-894; 28 Sept.,  
 p. 908  
 COMMENTS: Sale catalogue, RKDH, annotated; unim-  
 pressive sale

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DATE: 1775, 13-14 November  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 75 (total: 94, 34 Neth., 4 Ital.,  
 45 French, 11 anon.); drwgs: 36; prts: 8; objs: 4  
 LUGT NUMBER: 2452  
 REFERENCE: AAAD, 13 Nov., pp. 1020-1021  
 COMMENTS: Sale catalogue, RKDH, annotated  
 MAJOR PAINTINGS:  
 8. Karel Dujardin, Une Femme qui fait danser  
 son chien, 12 X 15 1/2 pouces (32.5 X 41.9cm),  
 panel, "2199.19."  
 5. Adriaen van de Velde, L'Entrée du bois de  
 La Haye, 32 1/2 X 46 pouces (87.9 X 124.4cm), canvas,  
 "2700."

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DATE: 1776, 22 February and following days  
 PROVENANCE: marquis d'Arcambal  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 110 (total: 126, 67 Neth., 11  
 Ital., 31 French, 17 anon.); drwgs: 12; prts: 1;  
 objs: 4  
 LUGT NUMBER: 2492  
 REFERENCE: AAAD, 19 Feb., p. 142; 22 Feb., p. 156;  
 Blanc, Trésor, 1:350  
 COMMENTS: Sale catalogue, EBNP, not annotated;  
 RKDH, annotated; sale of mixed quality paintings;  
 Paillet purchased nine pictures

## MAJOR PAINTINGS:

12. Adriaen van Mol, La Charité romaine, 33 X 45 pouces (89.2 X 121.7cm), panel, "2400 Petit."

21. Adriaen van Ostade, Intérieur d'une tabagie où se trouvent douze figures, 11 1/2 X 10 pouces (31.1 X 27.1cm), panel, "2530 Boileau."

DATE: 1776, 11 March and following days

PROVENANCE: (comte du Barry)

DIRECTION: Paillet

CONTENTS: ptgs: 125 (total: 136, 53 Neth., 3 Ital., 25 French, 1 Germ., 54 anon.); objs: 8; div: 2

LUGT NUMBER: 2501

REFERENCE: AAAD, 7 Mar., p. 206; 11 Mar., p. 217

COMMENTS: Sale catalogue, BNP, annotated; Philadelphia Art Museum, Johnson Collection, annotated and illustrated by Gabriel de Saint-Aubin; the sale contains a "mixed bag" of paintings; Paillet bought six pictures

## MAJOR PAINTINGS:

76. Jean Honoré Fragonard, Une Foule des petits amours, 25 X 20 1/2 pouces (67.7 X 55.4cm), canvas, "2090 amon;" Wildenstein, Fragonard, p. 211, cat. no. 78, Fig. 54; Paris, Louvre, Inv. no. R. F. 1949-2, Gift of André Péreire.

72. Philip Jakob Louterbourg, 1) Une Vue de mer au fort d'une tempête; 2) Une Vue de mer au temps de tempête; la scène est éclairée par un coup de tonnerre, 22 X 30 pouces (59.6 X 81.2cm), canvas, "1800 Neuilly," or "non vendu;" one of these paintings may correspond with a Louterbourg at the Nationalmuseum, Stockholm, Inv. no. 849, although this picture's provenance has not been determined.

65. Claude Joseph Vernet, 1) Une Marine éclairée au soleil levant; 2) Une Marine éclairée au soleil couchant, 19 X 24 pouces (51.4 X 65cm), canvas, "2102," or "non vendu;" Ingersoll-Smouse, Vernet, 1:51-52, cat. nos. 204-205.

DATE: 1776, 10 April

PROVENANCE: Anonymous

DIRECTION: Paillet

CONTENTS: ptgs: 99 (total: 151, 22 Neth., 3 Ital.,  
 24 French, 92 anon.)  
 LUGT NUMBER: 2526  
 REFERENCE: AAAD, 4 Apr., p. 324  
 COMMENTS: Sale catalogue, BNP, not annotated;  
 Philadelphia Art Museum, Johnson Collection,  
 annotated and illustrated by Gabriel de Saint-  
 Aubin; sale is a terrible assortment of pictures

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DATE: 1776, 22 April and following days  
 PROVENANCE: (Baché, Brilliant, De Cosse, Quene,  
et al.)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 152 (total: 194, 61 Neth., 11  
 Ital., 85 French, 7 Germ., 30 anon. or unknown);  
 drwgs: 28; objs: 9  
 LUGT NUMBER: 2533  
 REFERENCE: AAAD, 18 Apr., p. 372; 22 Apr., p. 388  
 COMMENTS: Sale catalogue, IFP, not annotated

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DATE: 1776, 2-4 May  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 63 (total: 130, 30 Neth., 4  
 Ital., 18 French, 78 anon. or unknown)  
 LUGT NUMBER: 2541  
 REFERENCE: AAAD, 2 May, p. 437  
 COMMENTS: Sale catalogue, HGP, annotated; not  
 significant collection of paintings.

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DATE: 1776, 7 August and following days  
 PROVENANCE: de Vigneux, Mannheim  
 DIRECTION: (Paillet)  
 CONTENTS: ptgs: 80 (total: 92, 75 Neth., 2 French,  
 2 Germ., 13 anon. or unknown)  
 LUGT NUMBER: 2580  
 REFERENCE: AAAD, 1 Aug., p. 750; 8 Aug., p. 773  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1776, 14 November postponed to 18 November and following days (re: AAAD, pp. 1038 and 1045)

PROVENANCE: (Verrier)

DIRECTION: Paillet

CONTENTS: ptgs: 130 (total: 130, 43 Neth., 18 Ital., 69 French); drwgs: 5; objs: 34; div: 5

LUGT NUMBER 2604

REFERENCE: AAAD, 14 Nov., p. 1038; 18 Nov., p. 1045

COMMENTS: Sale catalogue, EBNP, annotated and illustrated by Gabriel de Saint-Aubin, published in facsimile by Dacier, "Catalogues de ventes," pp. 297-334; many important pictures in this sale

MAJOR PAINTINGS:

98. François Boucher, Vénus trouvant le corps d'Adonis, 30 X 24 pouces (81.2 X 65cm), canvas, "1117 Mr Rousseau;" Ananoff, Boucher, 1:221-222, cat. no. 87; now lost.

25. Gerard Dou, Une Devideuse, 7 pouces 8 lignes X 6 pouces 8 lignes (20.7 X 18cm), panel, "1810 Mercier;" Martin, Dou (1901), cat. no. 288; Martin, Dou, trans. Dimier., cat. no. 153; a copy of a painting by Dou that is owned by the Hermitage, Leningrad.

106. Jean Honoré Fragonard, Une Jeune Italienne à demi-nue couchée sur un lit, 18 X 22 pouces (48.7 X 59.6), canvas, "1000;" Wildenstein, Fragonard, p. 98, cat. no. 292; now lost.

29. Jan van der Heyden, Une Vue d'une place où on voit une église et autres bâtiments, 11 X 13 pouces (29.8 X 35.2cm), canvas, "1220;" HdG 8:189; Wagner, Heyden, cat. no. 75; The Hague, Mauritshuis, Inv. no. 185.

84. Le Nain, Trois Joueurs aux dés, 34 X 44 pouces (92 X 119cm), canvas, "Vautrain 1060;" Thuillier and Lacotte, Le Nain, cat. no. 48; Amsterdam, Rijksmuseum, Inv. no. A3099.

16. Peter Paul Rubens, Saint Sébastien attaché à un arbre et percé de flèches, 7 X 4 pieds (227 X 129.8cm), canvas, "1500;" possibly identical to painting in Berlin Staatliche Museen, Gemäldegalerie, Inv. no. 798-H (Rooses, Rubens [1886-1892], 2:349-351, cat. no. 492; Oldenbourg, ed., Rubens, KdK, 5:48; Berlin, Gemäldegalerie, Parshall, trans., pp. 382-383; Kelch, Rubens, pp. 79-86, Fig. 65).

37. Jacob van Ruisdael, Une Vue de Scheveningen, 31 X 39 pouces (83.9 X 105.5cm), canvas, "Amon 1700."

32. Willem van de Velde, Une Vue de la mer couverte de plusieurs vaisseaux, 11 X 13 pouces (29.8 X 35.2cm), canvas, "Silvestre 1600."

DATE: 1777, 7 February  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 35 (total: 46, 10 Neth., 5 Ital., 17 French, 14 anon. or unknown)  
 LUGT NUMBER: 2637  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP, not annotated

DATE: 1777, 17 February and following days  
 (re: Lugt)  
 PROVENANCE: (comtesse du Barry, et al.)  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 287; drwgs: 36; objs: 9; div: 6  
 LUGT NUMBER: 2641  
 REFERENCE: AAAD, 17 Feb., p. 217 (only advertised for 17 Feb.)  
 COMMENTS: Sale catalogues, BNP, not annotated;  
 BMPL, lost

DATE: 1777, 15 December and following days  
 PROVENANCE: (Alexandre Paillet, peintre, marchand)  
 DIRECTION: Paillet, C. P.: (Chariot)  
 CONTENTS: ptgs: 318 (total: 392, 263 Neth., 19 Ital., 70 French, 3 Germ., 37 anon. or unknown);  
 drwgs: 31; objs: 19; div: 9  
 LUGT NUMBER: 2754  
 REFERENCE: AAAD, 11 Dec., p. 1546; 15 Dec., p. 1558  
 COMMENTS: Sale catalogues, BNP, RKDH, annotated;  
 note enclosed with RKDH copy: "c'était une collection réunie par Paillet lui-même: le catalogue en est rédigé avec soin et est d'une grande importance pour l'école hollandaise;" generally low prices in this sale; Paillet bought two paintings.



## MAJOR PAINTINGS

292. Nicolaas Berchem, Un Paysage où l'on voit deux bergers, une vache, une chèvre, et un pâtre conduisant son troupeau, 19 1/2 X 23 pouces (52.7 X 62.3cm), canvas, "1825;" HdG 9:209 (?) (58.5 X 49.5cm).

70. Adam Pynacker, Un Port de mer dont sur le rivage une quantité de marchandise et plusieurs figures, 8 3/4 X 7 1/2 pouces (23.7 X 20.2cm), panel, "2001;" HdG 9:40.

66. Philips Wouwerman, Un Cavalier conduit un cheval blanc à un abreuvoir, 12 X 14 pouces (32.5 X 37.9cm), panel, "2000.1;" HdG 2:660 and 677d; probably, London, Dulwich College Picture Gallery, Inv. no. 193.

223. Philips Wouwerman, Une Quantité de chevaux, chariots et figures occupées avec des ballots devant une tente, 13 1/2 X 17 1/2 pouces (36.5 X 41.3cm), panel, "2130" (see Sabatier sale, 1809, no. 62); HdG 2:451.

DATE: 1777, 29-31 December  
 PROVENANCE: (Varanchon)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 29; drwgs: 42; objs: 5; div: 6  
 LUGT NUMBER: 2761  
 REFERENCE: AAAD, 29 Dec., p. 1605; Blanc, Trésor, 1:397-398  
 COMMENTS: Sale catalogue, BV, not seen

DATE: 1778, 13-14 January  
 PROVENANCE: R(oettiers et al.)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 70 (total: 62, 39 Neth., 6 Ital., 16 French, 1 anon.); drwgs: 24; div: 4  
 LUGT NUMBER: 2769  
 REFERENCE: AAAD, 12 Jan., p. 56 (advertised for 13 Jan. and following days)  
 COMMENTS: Sale catalogue, EBNP, not annotated

DATE: 1778, 16 February  
PROVENANCE: Anonymous  
DIRECTION: Paillet  
CONTENTS: ptgs: 39 (total: 50, 14 Neth., 4 Ital.,  
9 French, 23 anon. or unknown); drwgs: 4  
LUGT NUMBER: 2786  
REFERENCE: AAAD, 17 Feb., p. 216  
COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1778, 16 March postponed to 17 March  
(re: Lugt)  
PROVENANCE: (Menageot, et al.)  
DIRECTION: Paillet, C. P.: Chariot  
CONTENTS: ptgs: 220; drwgs: 2; div: 34  
LUGT NUMBER: 2807  
REFERENCE: AAAD, 16 Mar., p. 344 (announced for  
17 Mar.); Blanc, Trésor, 1:427  
COMMENTS: Sale catalogue, BV, not seen

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DATE: 1778, 23 March  
PROVENANCE: Anonymous  
DIRECTION: Paillet  
CONTENTS: drwgs: 148; prts: 151; div: 1  
LUGT NUMBER: 2813  
REFERENCE:  
COMMENTS: Sale catalogue, BNP; notation on title-  
page, "Il ny a rien de consequent dans le contenu  
de ce catalogue."

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DATE: 1778, 30 March and following days  
PROVENANCE: (Molini)  
DIRECTION: Paillet, C. P.: Chariot  
CONTENTS: ptgs: 38 (total: 44, 22 Neth., 2 Ital.,  
19 French, 1 anon.); drwgs: 14; prts: 3; objs: 1;  
div: 1  
LUGT NUMBER: 2821  
REFERENCE: AAAD, 30 Mar., pp. 407-408; Blanc, Trésor,  
1:428

COMMENTS: Sale catalogue, BNP, annotation in catalogue: "les tableaux qui composent cette vente étoient d'un choix tres agreable;" no important paintings passed through this sale.

DATE: 1778, 16 November  
 PROVENANCE: (Silvestre)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 157 (total: 165, 58 Neth., 24 Ital., 54 French, 1 Germ., 40 anon. or unknown);  
 drwgs: 2; div: 19  
 LUGT NUMBER: 2909  
 REFERENCE: AAAD, 9 Nov., p. 1610  
 COMMENTS: Sale catalogue, IFP, illustrated and annotated by Gabriel de Saint-Aubin; generally low prices  
 MAJOR PAINTINGS:

14. Gian Paolo Panini, 1) Des Ruines et monuments de Rome; le Colisée, l'Arc de Constantin et le Gladiateur, 30 X 38 pouces (81.2 X 102.8cm), canvas, "Langlier 1801;" Arisi, Panini, pp. 162-163, cat. no. 138, Fig. 189; Dublin, National Gallery of Ireland, Inv. no. 725; 2) Des Ruines et monuments de Rome; les Bains de Néron et les Colonnes du Campovaccino, dimensions and medium the same and sold with pendant; Arisi, Panini, p. 162, cat. no. 137, Fig. 188; Dublin, National Gallery of Ireland, Inv. no. 726 (both paintings from the Milltown Bequest, 1902).

DATE: 1778, 23 November and following days  
 PROVENANCE: (Hazé), ancien officier  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 133; drwgs: 16; prts: 13; div: 5  
 LUGT NUMBER: 2913  
 REFERENCE: AAAD, 9 Nov., p. 1610; 23 Nov., p. 1671  
 COMMENTS: Sale catalogue, BV, not seen

DATE: 1778, 30 November and following days  
 PROVENANCE: (Dulac et La Chaise, marchands de tableaux)

DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 341 (total: 411, 153 Neth.,  
 14 Ital., 143 French, 6 Germ., 95 anon. or unknown);  
 drwgs: 63; prts: 19; objs: 11; div: 18  
 LUGT NUMBER: 2917

REFERENCE: AAAD, 19 Nov., p. 1658; 26 Nov., pp.  
 1685-1686; Blanc, Trésor, 1:438-439

COMMENTS: Sale catalogue, RKDH, prices only;  
 paintings of mixed quality; Paillet bought twenty  
 pictures

MAJOR PAINTINGS:

240. Gerard ter Borch, Une Jeune Dame à sa  
 toilette, 17 X 13 pouces (46 X 35.2cm), panel,  
 "1960;" HdG 5:50 and 65; Gudlaugsson, ter Borch,  
 1:211-212, cat. no. 234; New York sale, Herschel B.  
Jones, 18 May 1940, no. 57.

215. Jean Baptiste Greuze, La Prière de l'amour,  
 17 X 14 pouces (46 X 37.9cm), canvas, "2080;"  
Mauclair, Greuze, p. 7, cat. no. 67.

355. Jacob van Ruisdael, 1) Une Vue de  
 Scheveningen, 20 X 25 pouces (54.1 X 67.7cm),  
 canvas, "2299.19;" HdG 4:102; Hoetink and Slive,  
Ruisdael, pp. 140-141, cat. no. 49; Polesden Lacey,  
Dorking, Surrey, The National Trust; 2) Un Rivage  
 bordé de dunes fort élevées, same dimensions and  
 medium and sold with pendant; HdG 4:927: London,  
 National Gallery, Inv. no. 1390.

277. Claude Joseph Vernet, Une Vue du Tibre,  
 22 X 39 pouces (59.6 X 105.5cm), canvas, "2050."

339. Claude Joseph Vernet, Les Baigneuses,  
 24 X 30 pouces (65 X 81.2cm), canvas, "5001" (see  
Robit sale, 1801, no. 159); Joullain, Réflexions,  
 p. 186; Ingersoll-Smouse, Vernet, 1:89, cat. no.  
 696, Fig. 160; Conisbee, Vernet, cat. no. 69;  
Paris, Musée de la Marine, Vernet, cat. no. 104;  
Nîmes, Musée des Beaux-Arts, Inv. no. 183, Bequest  
 of Louis Fournier in 1862.

DATE: 1778, 14 December and following days  
 PROVENANCE: Charles Natoire, directeur de l'Aca-  
 démie de France à Rome  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 67 (8 Neth., 18 Ital., 41 French);  
 drwgs: 277; objs: 22; div: 11

LUGT NUMBER: 2928

REFERENCE: AAAD, 3 Dec., p. 1737; 14 Dec., p. 1783; Blanc, Trésor, 1:425-426

COMMENTS: Sale catalogue, EBNP, annotated and illustrated by Gabriel de Saint-Aubin, published in facsimile by Emile Dacier, Catalogues de ventes et livrets de salons illustrés par Gabriel de Saint-Aubin, VIII, Vente de Charles Natoire (Paris, 1913),; sale contains paintings of varying quality

MAJOR PAINTINGS:

\_\_\_\_. Charles Natoire, Saint Sébastien, 63 X 46 pouces (170.3 X 124.4cm), "1810."

\_\_\_\_. Pierre Subleyras, Saint Hippolyte trainé à la queue d'un cheval, 37 X 28 pouces (100.1 X 75.8cm), "2301."

18. Pierre Subleyras, Jésus-Christ chez Simon le pharisien, 8 pouces 7 lignes X 23 pouces (23.7 X 62.3cm), canvas, "a Navar de Prelle, Paillette, 8106.1 estimé 150 louis par le baron de Saint-Julien" (see de Clesne sale, 1786, no. 57); Paris, Louvre, Inv. no. 8001.

DATE: 1778, 30-31 December

PROVENANCE: (Sophie Arnauld, de l'Opéra, et al., supplement of Natoire catalogue)

DIRECTION: Paillet, C. P.: Chariot

CONTENTS: ptgs: 28 (total: 36, 5 Neth., 9 Ital., 13 French, 9 anon.); drwgs: 12; prts: 1; objs: 63; div: 12

LUGT NUMBER: 2934

REFERENCE: AAAD, 27 Dec., p. 43

COMMENTS: Sale catalogue, EBNP, annotated and illustrated by Gabriel de Saint-Aubin, published in facsimile by Emile Dacier, Catalogues de ventes et livrets de salons illustrés par Gabriel de Saint-Aubin, VIII, Vente de Sophie Arnauld (Paris, 1913); no important paintings.

DATE: 1779, 18 February

PROVENANCE: (Marchand)

DIRECTION: Paillet, C. P.: Chariot

CONTENTS: ptgs: 39 (total: 43, 8 Neth., 7 Ital.,  
16 French, 12 anon.)  
LUGT NUMBER: 2953  
REFERENCE: AAAD, 16 Feb., p. 370  
COMMENTS: Sale catalogue, AAP, not annotated

DATE: 1779, 22-27 February (re: Lugt)  
PROVENANCE: (M. Trouard, contrôleur des bâtiments  
du roi; de Coter)  
DIRECTION: Paillet, C. P.: Chariot  
CONTENTS: ptgs: 160 (total: 191, 65 Neth., 12  
Ital., 98 French, 16 anon.); drwgs: 121; div: 73  
LUGT NUMBER: 2956  
REFERENCE: AAAD, 20 Feb., p. 402 (announced for 22  
Feb. and following days); 22 Feb., p. 419; 25 Feb.,  
p. 443; Blanc, Trésor, 1:444-446  
COMMENTS: Sale catalogue, BNP, annotated; very  
important sale

MAJOR PAINTINGS:

\_\_\_\_. Karel Dujardin, La Fraîche Matinée, 18  
X 16 pouces (48.7 X 43.3cm), "2000 liv." (see  
Jévigny sale, 1779, no. 387); HdG 9:190; Broch-  
hagen, "Dujardin," p. 43; Blankert, Italianiserende  
Landschapschilders, pp. 201-202, cat. no. 121;  
London, Percy B. Meyer Collection.

16. Laurent de La Hyre, Les Baigneuses, 24  
X 30 pouces (65 X 81.2cm), canvas, "3000" (see  
Tolozan sale, 1801, no. 43); Paris, Louvre, Inv.  
no. 5363.

105. Adriaen van Ostade, Un Intérieur d'une  
tabagie où l'on compte dix personnages, 15 1/2 X  
18 pouces (41.9 X 48.7cm), "3700;" HdG 3:766;  
Basel, Offentliche Kunstsammlung (Max Geldner  
Bequest), 1958 catalogue, p. 9 with ill.

106. Adriaen van Ostade, Une Vue d'un village  
dont au milieu passe un grand chemin, 9 1/2 X 12  
pouces (25.7 X 32.5cm), panel, "3301;" HdG 3:912;  
formerly England, The Grange, Lord Ashburton  
Collection.

103. Rembrandt van Rijn, Un Portrait d'une  
femme debout près d'une table couverte d'un tapis  
rouge, 40 X 35 pouces (108.2 X 94.7cm), canvas,  
"2900 liv. 2 sols" (see Jévigny sale, 1779, no. 200);  
HdG 6:862; formerly London, Viscount Iveagh Collection.

114. Adriaen van de Velde, Une Vue des bords de mer de Scheveningen, 13 1/2 X 18 pouces (36.5 X 48.7cm), panel, "3800" (see Vaudreuil sale, 1784, no. 66, Appendix Two); HdG 4:360; Paris, Louvre, Inv. no. 1915.

115. Adriaen van de Velde, Deux Vaches et un groupe de moutons couchant dans un paysage, 19 X 15 1/2 pouces (51.4 X 41.9cm), canvas affixed to panel, "3000;" HdG 4:317; London, at Colnaghi's in January 1943.

37. Claude Joseph Vernet, 1) Le Matin, 11 X 16 pouces (29.8 X 43.3cm), copper, "3000 Changran;" Ingersoll-Smouse, Vernet, 1:80, cat. no. 677, Fig. 149; 2) Le Midi, same dimensions and medium and sold with pendant, Ingersoll-Smouse, Vernet, 1:80, cat. no. 678, Fig. 50 (according to Blanc, Trésor, 2:3, Le Matin went through the Chamgrand sale [1780] selling for 3300 livres); both companion pieces cited by Joullain, Répertoire de tableaux, p. 95 and Joullain, Réflexions, p. 186.

38. Claude Joseph Vernet, Une Vue d'un paysage au bord de la mer à l'effet d'un soleil couchant; huit blanchisseuses et trois pêcheurs s'occupant au bas, 27 X 36 pouces (73.1 X 97.4cm), canvas, "4500;" Ingersoll-Smouse, Vernet, 1:60, cat. no. 313.

\_\_\_\_\_. Philips Wouwerman, La Curée du cerf, 35.7 X 46cm, panel (according to HdG), "2800 liv;" HdG 2:709.

\_\_\_\_\_. Philips Wouwerman, Un Maréchal ferrant un cheval blanc dans un camp, 18 X 15 pouces (50 X 39cm), panel, "1700 Changran;" HdG 2:119; last known location: Berlin, Marcus Kappel Collection.

127. Jan Wijnants, Un Berger conduisant un troupeau sur un grand chemin, 30 X 37 pouces (81.2 X 100cm), canvas, "2400;" HdG 8:269; London, National Gallery, Inv. no. 883.

DATE: 1779, 7 June  
 PROVENANCE: (Cosme d'Angerville, chirurgien accoucheur; comte d'Orsay)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 48 (total: 71, 19 Neth., 10 French, 2 Germ., 40 anon. or unknown); drwgs: 50;  
 prts: 41; div: 1  
 LUGT NUMBER: 3012

REFERENCE: AAAD, 6 June, p. 1252; 7 June, p. 1260  
 COMMENTS: Sale catalogue, BNP; two collections combined, prices only; no major paintings; title-page annotation: "il a passé aux Isles. Mr le Comte d'Orsay a joint dans ce catalogue beaucoup d'objets dont la vente na pas eu lieu. ce sont les articles en blanc."

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DATE: 1779, 19 June  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: prts: 53  
 LUGT NUMBER: 3018  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP; no paintings

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DATE: 1779, 30 June and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 100 (total: 128, 60 Neth., 7 Ital., 19 French, 7 Germ., 35 anon. or unknown);  
 drwgs: 12; objs: 24  
 LUGT NUMBER: 3023  
 REFERENCE: AAAD, 28 June, p. 1427.  
 COMMENTS: Sale catalogue, BNP, prices only; unimportant sale

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DATE: 1779, 26 July  
 PROVENANCE: Bertault, chanoine de la cathédrale de Noyon, après le décès  
 DIRECTION: Paillet, C. P.: Gros  
 CONTENTS: all objects  
 LUGT NUMBER: 3034  
 REFERENCE:  
 COMMENTS: Sale catalogue, AAP; no paintings

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DATE: 1779, 29 July and following days  
 PROVENANCE: Madame LeJay, américaine  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: all natural history and curiosities  
 LUGT NUMBER: 3035  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP; no paintings

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DATE: 1779, 5-6 November and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Nagus  
 CONTENTS: ptgs, drwgs, prts, objs, nat. hist.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 4 Nov., p. 2458: "Ventes d'effets  
 1), le 5, tableaux, dessins, estampes, & bronzes.  
 2) le 6 & jours suiv. coquilles, minéraux, madrepores,  
 cristallisations & agates arborisées. Le tout de  
 relevé rue S. Honoré, à l'hôtel d'Aligre, où on les  
 verra auj. depuis 10h jusqu'à 1. Le Catalogue se  
 distribue chez Paillet aud. hôtel, & chez M. Nagus,  
 Huiss.-pris. rue Aubri-boucher."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1779, 26-27 November  
 PROVENANCE: (Chevalier)  
 DIRECTION: Paillet, C. P.: Florentin  
 CONTENTS: ptgs: 45 (total: 53, 11 Neth., 3  
 Ital., 2 Sp., 18 French, 99 anon. or unknown);  
 drwgs: 12; prts: 10; objs: 26; div: 17  
 LUGT NUMBER: 3058  
 REFERENCE: AAAD, 26 Nov., p. 2634; Blanc, Trésor,  
 1:455  
 COMMENTS: Sale catalogue, BNP, prices; Philadelphia  
 Art Museum, Johnson Collection, annotated and il-  
 lustrated by Gabriel de Saint-Aubin; no important  
 paintings; Paillet purchased one picture

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DATE: 1779, 1-29 December

PROVENANCE: Jévigny (Gévigny), abbé, garde de titres et généalogies de la Bibliothèque du Roi

DIRECTION: Paillet, C. P.: (Chariot)

CONTENTS: ptgs: 747 plus 62 (total: 850, 388 Neth., 96 Ital., 1 Sp., 237 French, 26 Germ., 3 Engl., 99 anon. or unknown); drwgs: 179; prts: 46; objs: 128; div: 40

LUGT NUMBER: 3063

REFERENCE: AAAD, 28 Nov., p. 2652 (announced for 1 Dec. and following days); 1 Dec., p. 2674; Blanc, Trésor, 1:458-462

COMMENTS: Sale catalogue, AAP, annotated; important sale; Paillet purchased sixty-one pictures

MAJOR PAINTINGS:

481. Sébastien Bourdon, Le Départ de Jacob avec sa famille, 18 X 14 pouces (48.7 X 37.9cm), canvas, "1450 dulac."

586. Francesco Giuseppe Casanova, 1) Une Femme tenant un faucon et assise sur un cheval blanc, 2) La Curée d'un cerf devant des ruines d'édifices, 33 1/2 X 56 pouces (90.6 X 151.4cm), canvas, "1700 lemarne."

387. Karel Dujardin, Un Agréable Paysage dans lequel passe un ruisseau or La Fraîche Matinée, 18 pouces 9 lignes X 16 pouces 9 lignes (50.7 X 45.3cm), canvas, "2550 Morice" (2250, according to Blanc, Le Trésor, 1:461) (see Trouard sale, 1779, no. \_\_\_\_); HdG 9:190; Brochhagen, "Dujardin," p. 43; Blankert, Italianiserende Landschapschilders, pp. 201-202, cat. no. 121; London, Percy B. Meyer Collection.

495. Antoine LeNain, Un Corps de garde, 44 X 50 pouces (119 X 135.2cm), canvas; Thuillier and Lacotte, LeNain, pp. 241-247, cat. no. 45; Paris, Louvre, Inv. no. 485.

360. Frans van Mieris, Une Vieille Femme assise et dictant quelque chose à une jeune femme, 19 X 16 pouces (51.4 X 43.3cm), panel, "1100 Dubois."

\_\_\_\_. Adriaen van Ostade, Un Chimiste soufflant le feu, 12 X 16 pouces (32.5 X 43.3cm), panel, "4106 avec pendant," HdG 2:397; London, National Gallery, Inv. no. 846.

34. Gian Paolo Panini, 1) Des Ruines et monuments de Rome; le Colisée, la Colonne trajanne, l'Arc de Constantin, le Gladiateur, 36 X 50 pouces (97.4 X 135.2cm), canvas; Arisi, Panini, cat. no. 102, Fig.

153; Indianapolis, John Herron Art Museum, Inv. no. 50/6; 2) Des Ruines et monuments de Rome; Le Panthéon, le Palais d'August, l'Hercule farnese, Marc-Aurèle à cheval, same dimensions and medium as above, "3301 Paillet;" Arisi, Panini, cat. no. 101, Fig. 152, Indianapolis, John Herron Art Museum, no. 50/5.

200. Rembrandt van Rijn, Une Femme debout près d'une table couverte d'un tapis, 40 X 35 pouces (108.2 X 94.7cm), canvas, "3702 quenet" (see Trouard sale, 1779, no. 103); HdG 6:862; formerly London, Viscount Iveagh Collection.

\_\_\_\_\_. Hans Rottenhammer, L'Enlèvement des sabinés, 37 X 62 pouces (100.1 X 167.6cm), "2800."

577. Claude Joseph Vernet, 1) Une Tempête, 15 X 23 pouces (40.6 X 62.3cm), canvas, Ingersoll-Smuse, Vernet, 1:76, cat. no. 543; 2) Une Vue d'une mer calme à l'effet de brouillard, same dimensions and medium as above, "1201 Silvestre;" Ingersoll-Smuse, Vernet, 1:76, cat. no. 544.

273. Philips Wouwerman, Une Vue d'un terrain coupé de collines, 25 X 36 pouces (67.7 X 97.4cm), canvas, "2401 Paillet;" HdG 2:826.

274. Philips Wouwerman, Une Vue d'une hôtellerie près de laquelle des passants sont assis, 17 X 20 pouces (46 X 54.1cm), canvas, "1404 Dubois;" HdG 2:448.

275. Philips Wouwerman, Une Fête devant un cabaret, 24 X 32 pouces (65 X 86.6cm), canvas, "1160 Dubois;" HdG 2:1025.

DATE: 1780, 10 February and following days  
(re: Lugt)

PROVENANCE: (Renouard, chanoine de Cambrai)

DIRECTION: Paillet, C. P.: Chariot

CONTENTS: ptgs: 188 (total: 324, 59 Neth., 36 Ital., 129 French, 100 anon. or unknown); drwgs: 41; prts: 34; objs: 26; div: 12

LUGT NUMBER: 3086

REFERENCE: AAAD, 6 Feb., pp. 292-293; 8 Feb., p. 307; Blanc, Trésor, 2:2-3

COMMENTS: Sale catalogue, IFP, not annotated

DATE: 1780, 21-24 February (re: Lugt)  
 PROVENANCE: (marquis de Chamgrand)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 139 (total: 148, 43 Neth., 9 Ital., 65 French, 3 Germ., 28 anon. or unknown)  
 LUGT NUMBER: 3090  
 REFERENCE: AAAD, 15 Feb., p. 365 (announced for 21 Feb. and following days); 20 Feb., p. 403; Blanc, Trésor, 2:3-4.  
 COMMENTS: Sale catalogues, IFP, not annotated

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DATE: 1780, 5-11 April (re: Lugt)  
 PROVENANCE: (Leroy de Senneville, fermier général, et al.)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 186 plus 43 (total: 225, 89 Neth., 19 Ital., 104 French, 6 Germ., 7 anon. or unknown);  
 drwgs: 31; prts: 61; div: 20  
 LUGT NUMBER: 3116  
 REFERENCE: AAAD, 31 Mar., p. 754 (advertised for 5 Apr. and following days); 4 Apr., p. 784; Blanc, Trésor, 2:16  
 COMMENTS: Sale catalogue, RKDH, annotated; some important paintings; Paillet bought twenty-six pictures  
 MAJOR PAINTINGS:  
 52. Jean Honoré Fragonard, 1) L'Etang; un paysage d'une élévation de terre, 13 1/2 X 17 1/2 pouces (36.5 X 47.3cm), canvas, "1430;" Wildenstein, Fragonard, p. 223, cat. no. 162; now lost; 2) La Mare; un pâtre, un chien et deux boeufs dans un paysage, same dimensions and medium and sold with pendant; Wildenstein, Fragonard, pp. 233-234, cat. no. 163; Private Collection.  
 5. Adam Frans Van der Meulen, Louis XIV dans un carrosse attelé de six chevaux et conduit sur une route de la forêt de Fontainebleau, 35 X 44 pouces (94.7 X 119cm), no medium given, "1850 Duquenoy."  
 25. Claude Joseph Vernet, 1) Une Vue de la mer calme à l'effet du soleil couchant; 2) Une Vue de la mer pendant une tempête, 20 X 30 pouces (54.1 X 81.2cm), canvas, "5499.19" (see Leroy de Senneville sale, 1784, no. 17).

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28. Claude Joseph Vernet, Un Port de mer vu pendant une tempête; un vaisseau échouant, 15 X 24 pouces (40.6 X 65cm), canvas, "Verrier 2000;" Ingersoll-Smouse, Vernet, 2:9-10, cat. no. 816, Fig. 207; Leningrad, Hermitage, Inv. no. 1544.

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DATE: 1780, 8 May and following days  
 PROVENANCE: Touard Dorriol or (comte d'Artois)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: scpt: 95  
 LUGT NUMBER: 3138  
 REFERENCE: AAAD, 4 May, p. 1029; Blanc, Trésor, 2:17  
 COMMENTS: Sale catalogue, AAP, no paintings

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DATE: 1780, 23 May and following days  
 PROVENANCE: (duc de Rohan, duc de Chabot, Watelet, baron de Breteuil, de Billy, Robert d'Angivilliers)  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 101 (total: 133, 40 Neth., 21 Ital., 1 Sp., 48 French, 3 Germ., 20 anon.);  
 drwgs: 24; objs: 27; div: 8  
 LUGT NUMBER: 3147  
 REFERENCE: AAAD, 20 May, p. 1157; 23 May, p. 1180  
 COMMENTS: Sale catalogue, AAP, RKDH, prices; mixed group of paintings  
 MAJOR PAINTINGS:

23. François Boucher, Le Sacrifice de Gédéon, 47 X 31 pouces (127.1 X 83.9cm), canvas, "2012 chez M. de la live 750" (see prince de Conti sale, 1777, no. 720, Appendix Two); Ananoff, Boucher, 1:173, cat. no. 37; now lost.

13. Sébastien Bourdon, Le Départ de Jacob, 33 X 45 pouces (89.3 X 121.7cm), canvas, "3600 cte de Merle" (see prince de Conti sale, 1777, no. 564, Appendix Two; comte de Merle sale, 1784, no. \_\_\_\_\_ and Robit sale, 1801, no. 4, Appendix One); Joullain, Réflexions, pp. 177-178.

55. Gabriël Metsu, 1) Une Femme assise et occupée à travailler, 10 pouces 3 lignes X 8 pouces (27.8 X 21.7cm), panel, "2079.19;" HdG 1:214; Thyssen, ed., Metsu, cat. no. 53; Robinson, Metsu, Fig. 39; Moscow, Pushkin Museum; 2) Gerard ter Borch,

Une Femme assise et occupée à tricoter, same dimensions and medium and sold with pendant (see prince de Conti sale, 1777, no. 332, Appendix Two).

58. Isaack van Ostade, Un Paysage avec plusieurs maisons rustiques, 38 X 49 pouces (102.8 X 132.5cm), canvas, "2400;" HdG 3:137 (?).

DATE: 1780, 4 December  
 PROVENANCE: Mauperin, peintre  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 92 (total: 102, 35 Neth., 5 Ital., 39 French, 1 Germ., 22 anon. or unknown)  
 LUGT NUMBER: 3191  
 REFERENCE: Blanc, Trésor, 2:27  
 COMMENTS: Sale catalogue, AAP, not annotated

DATE: 1781, 21 February and following days  
 PROVENANCE: duc de La Vallière  
 DIRECTION: Paillet, C. P.: Delaville  
 CONTENTS: ptgs: 114 (total: 129, 88 Neth., 9 Ital., 1 Sp., 20 French, 2 Germ., 9 anon. or unknown); div: 1  
 LUGT NUMBER: 3221  
 REFERENCE: AAAD, 14 Feb., pp. 357-358 (announced for 21 Feb. and following days); 17 Feb., p. 378; 22 Feb., p. 428; Blanc, Trésor, 2:40-44.  
 COMMENTS: Sale catalogue, BNP, annotated; important sale; Paillet bought fifteen paintings  
 MAJOR PAINTINGS:

67. Jan van der Heyden, Un Canal hollandais bordé de maisons et planté d'arbres, 13 1/2 X 16 1/2 pouces (36.5 X 44.6cm), panel, "1500 paillet;" HdG 8:22 and 213; Wagner, Heyden, cat. no. 11; Walsh and Schneider, Dutch Paintings, pp. 54-57, cat. no. 54; Los Angeles, Mr. and Mrs. Edward William Carter Collection.

63. Adriaen van Ostade, Six Figures dans une tabagie, 13 1/2 X 11 1/4 pouces (36.5 X 30.5cm), panel, "1600.16;" HdG 3:765 (?) (33.7 X 28.7cm).

64. Adriaen van Ostade, Une Cour d'un cabaret dont une compagnie de paysans se divertissant, 13 1/2 X 11 1/2 pouces (36.5 X 31.1 cm), panel,

"1500 Langlier;" HdG 3:782 and 787a.

\_\_\_\_\_. Rembrandt van Rijn, 1) Un Jeune Homme vu à mi-corps, 30 X 24 pouces (81.2 X 65cm), "5500;" HdG 6:467a; 2) Une Servante appuyée sur une porte et risant, same dimensions and medium and sold with pendant; HdG 6:332a.

74. Jan Steen, Un Peintre dans son atelier occupé à corriger le dessin d'une jeune fille, 17 1/2 X 14 1/2 pouces (47.3 X 39.2cm), panel, "1800 Roche;" HdG 1:247; Martin, Steen, Fig. 5; Robinson, Metsu, p. 48 and Fig. 117; van Hall, Portretten, p. 316, no. 51; Nash, Rembrandt, Fig. 153; Steensbygaard, Stensved, Sjaelland, Denmark, A. Reimann Collection.

37. David Teniers, Une Fête de village, 19 X 30 pouces (51.4 X 81.2cm), panel, "5500 Dubois" (see Robit sale, 1801, no. 148); Smith, Catalogue raisonné, 3:326-327, cat. no. 251; Brussels, Palais des Beaux-Arts, Brueghel, p. 276, cat. no. 211; Antwerp, Rockoxhuis/Kredietbank.

38. David Teniers, Trente Figures rassemblées dans une cour d'un cabaret pour se divertir, 20 X 33 pouces (54.1 X 89.3cm), canvas, "2400 Dubois;" Smith, Catalogue raisonné, 3:327, cat. no. 252.

41. David Teniers, La Vue d'une grande ferme, 18 X 35 pouces (48.7 X 94.7cm), canvas, "2725 Langlier;" Smith, Catalogue raisonné, 3:296, cat. no. 131.

68. Adriaen van der Werff, La Sainte Famille, 13 1/2 X 10 1/4 (36.5 X 27.8cm), panel, "6110 Feuillet" (see duc de Choiseul sale, 1772, no. 82, Appendix Two); HdG 10:43; Amsterdam, Rijksmuseum, Inv. no. A468.

54. Philips Wouwerman, 1) Une Vue de la mer à Scheveningen, 11 1/2 X 14 1/2 pouces (29.8 X 39.2cm), panel, "4101 Langlier;" HdG 2:407; 2) Des Cavaliers se rafraichissant près d'une tente, same dimensions and medium and sold with pendant; HdG 2:449

DATE: 1781, 1-3 March (re: Lugt)  
 PROVENANCE: P(asquier, peintre en miniature)  
 DIRECTION: Paillet, C. P.: Simoneau  
 CONTENTS: ptgs: 65 (total: 100, 39 Neth., 27 Ital., 1 Sp., 25 French, 1 Germ., 1 Engl., 6 anon. or unknown); drwgs: 12; prts: 2; objs: 22; div: 1  
 LUGT NUMBER: 3224

REFERENCE: AAAD, 26 Feb., p. 460 (advertised for 1 March and following days); 1 Mar., p. 488  
 COMMENTS: Sale catalogue, RKDH, annotated; generally low prices; Paillet bought two pictures

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DATE: 1782, 14 January and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: (Chariot)  
 CONTENTS: ptgs: 59 (total: 69, 16 Neth., 1 Ital., 15 French, 37 anon. or unknown); drwgs: 2; prts: 1; objs: 7; div: 12  
 LUGT NUMBER: 3347  
 REFERENCE: AAAD, 12 Jan., p. 91  
 COMMENTS: Sale catalogue, BNP, prices; not major sale

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DATE: 1782, 18 February and following days  
 PROVENANCE: J. F. Parrocel, peintre du Roi, après le décès  
 DIRECTION: Paillet, C. P.: (Chariot)  
 CONTENTS: ptgs: 51 (total: 137, all by Parrocel); drwgs: 14; prts: 9; div: 1  
 LUGT NUMBER: 3365  
 REFERENCE: AAAD, 17 Feb., p. 379; 18 Feb., p. 411; Blanc, Trésor, 2:47-48  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1782, 4-9 March (re: Lugt)  
 PROVENANCE: (Boileau, père, huissier-priseur)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 27 (total: 36, 6 Neth., 2 Ital., 24 French, 4 anon.); drwgs: 240; prts: 11; objs: 139  
 LUGT NUMBER: 3381  
 REFERENCE: AAAD, 28 Feb., p. 475 (announced for 4 Mar. and following days); Blanc, Trésor, 2:55-60  
 COMMENTS: Sale catalogue, HGP, annotated; no important paintings; Paillet purchased two anonymous landscapes plus many drawings and objets d'art

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DATE: 1782, 25 April  
 PROVENANCE: Boizot, peintre, dessinateur, Manu-  
 facture des Gobelins  
 DIRECTION: Paillet, C. P.: Godefroy  
 CONTENTS: ptgs: 28; drwgs: 9; prts: 13  
 LUGT NUMBER: 3417  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP, copy lost

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DATE: 1782, 22 May and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 42 (total: 45, 13 Neth., 6 Ital.,  
 15 French, 11 anon. or unknown); div: 5  
 LUGT NUMBER: 3432  
 REFERENCE: AAAD, 20 May, pp. 1190-1191  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1782, 12-21 December (re: Lugt)  
 PROVENANCE: duc d'Aumont, après le décès  
 DIRECTION: Paillet, Julliot files  
 CONTENTS: ptgs: 11 (total: 11, 1 Ital., 10 anon.);  
 prts: 9; objs: 438  
 LUGT NUMBER: 3488  
 REFERENCE: AAAD, BNP, volume missing  
 COMMENTS: Sale catalogue, AAP, annotated and il-  
 lustrated by Germain de Saint-Aubin; important col-  
 lection of objets d'art; several lots purchased by  
 Paillet and Julliot files for comte d'Angiviller

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DATE: 1783, 10-27 February (re: Lugt)  
 PROVENANCE: Blondel d'Azincourt, files de Blondel  
 de Gagny  
 DIRECTION: Paillet, Julliot files, C. P.: Dufresne  
 CONTENTS: ptgs: 72 (total: 120, 42 Neth., 12  
 Ital., 40 French, 6 Germ., 20 anon.); drwgs: 197;  
 prts: 33; objs: 658; div: 33  
 LUGT NUMBER: 3511  
 REFERENCE: AAAD, BNP volume missing; Blanc, Trésor,  
 2:68-76

COMMENTS: Sale catalogue, AAP, annotated; very important auction; Paillet purchased twenty-two pictures

MAJOR PAINTINGS:

10. Nicolaas Berchem, Une Vue des environs de Nice, 3 pieds X 4 pieds 6 pouces (97 X 146.2cm), canvas, "6090;" HdG 9:504; Engerand, Inventaire, p. 553; Paris, Louvre, Inv. no. 1036; sent to Musée de Nice, 1947; since 1971, at the Prefecture of Nice.

11. Nicolaas Berchem, 1) Les Voyageurs, 9 X 11 pouces (24.4 X 29.8cm), panel, "4600.1" (see duc de Gramont sale, 1775, no. 28, Appendix Two); HdG 9:492; Schaar, "Berchem," pp. 96-98; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection; 2) Un Site montagneux dont deux femmes, l'une à cheval, parlent avec un paysan, same dimensions and medium and sold with pendant; HdG 9:529.

21. Gerard Dou, Une Jeune Femme vue à une croisée, 8 X 6 pouces (21.7 X 16.2cm), no dimensions given, "5210;" Martin, Dou (1901), cat. nos. 234-235; HdG 1:161; Martin, ed., Dou, KdK, 24:112; last known location: Amsterdam, G. C. Crommelin, Jr. Collection.

15. Karel Dujardin, Les Charlatans italiens, 16 X 18 1/2 pouces (43.3 X 50cm), panel, "18300 pour le Roy;" HdG 9:343; Engerand, Inventaire, p. 558; Brochhagen, "Dujardin," p. 55; Salerno, Pittori di paesaggio, 2:741; Blankert, Italianiserende Landschapschilders, cat. no. 122; Paris, Louvre, Inv. no. 1394.

\_\_\_\_\_. Jan van der Heyden, Une Vue de château de Rozendaël, 18 X 26 pouces (48.7 X 70.4cm), copper, "4800;" HdG 9:227; Wagner, Heyden, cat. no. 151; Washington D. C., National Gallery of Art, Ailsa Mellon Bruce Fund; Walker, National Gallery, cat. no. 394.

22. Jan van Huysum, 1) Une Vase orné d'un bas relief d'enfants qui tient des belles fleurs, 18 1/2 X 15 1/2 pouces (50 X 41.9cm), copper, "5901;" HdG 10:92; Grant, Huysum, p. 21, cat. no. 53; present owner unknown; 2) Une Assemblé des fruits, same dimensions and medium and sold with pendant; HdG 10:217; Grant, Huysum, p. 29, cat. no. 176; present owner unknown.

18. Gabriël Metsu, Le Marché aux herbes, 35 X 30 1/2 pouces (94.8 X 82.5cm), canvas, "18051;" Joullain, Répertoire de tableaux, p. 36; Joullain, Réflexions, p. 162; HdG 1:49; Engerand, Inventaire, pp. 555-556; Thyssen, ed., Metsu, cat. no. 145; Robinson, Metsu, Fig. 94; Paris, Louvre, Inv. no. 1460.

2. David Teniers, L'Enfant prodigue, 25 X 32 pouces (67.7 X 86.7 cm), copper, "25000 pour le duc de Noilles;" Joullain, Répertoire de tableaux, p. 56; Joullain, Réflexions, p. 167; Smith, Catalogue raisonné, 3:306-307, cat. no. 171; Engerand, Inventaire, p. 551; Reitlinger, Economics, 1:450; Brussels, Palais des Beaux-Arts, Brueghel, p. 264, cat. no. 197; Paris, Louvre, Inv. no. 1878.

\_\_\_\_\_. David Teniers, Une Vue d'un village de Flandres, 10 X 13 pouces (27.1 X 35.2cm), "2400."

12. Adriaen van de Velde, 1) Un Paysage où on voit un arbre près duquel deux vaches, quatre moutons et un berger, 11 X 15 pouces (29.8 X 40.6cm), canvas, "4101;" HdG 4:247b; 2) Un Paysage dans lequel un pâtre et une paysanne sont assis, same dimensions and medium and sold with pendant; HdG 4:247c (both cited in Joullain Répertoire de tableaux, p. 74.)

34. Antoine Watteau, Les Champs élysées, 12 X 15 pouces (32.5 X 40.6cm), panel, "8000;" Adhémar, Watteau, cat. no. 184; Camesasca, Watteau, cat. no. 156; London, Wallace Collection, Inv. no. P389.

\_\_\_\_\_. Philips Wouwerman, Une Chasse au cerf, 11 X 14 pouces (29.8 X 37.9cm), "7901" (see comte de Vaudreuil sale, 1784, no. 47, Appendix Two); HdG 2:626; Engerand, Inventaire, p. 554; Paris, Louvre, Inv. no. 1955.

\_\_\_\_\_. Philips Wouwerman, Trois Cavaliers arrêtés à la porte d'un cabaret, 10 X 8 pouces (27.1 X 21.7cm), "1861;" HdG 2:430; Montpellier, Musée Fabre.

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DATE: 1783, 6 March  
 PROVENANCE: (Sprotte)  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 64 (total: 82, 18 Neth., 1 Ital., 42 French, 21 anon.); drwgs: 10; prts: 4; objs: 31

LUGT NUMBER: 3523  
 REFERENCE: AAAD, BNP volume missing  
 COMMENTS: Sale catalogue, BNP, prices; no important  
 paintings

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DATE: 1783, 31 March and following days (re: Lugt)  
 PROVENANCE: (de La Borde)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 34 (total: 81, 9 Neth., 5 Ital.,  
 12 French, 55 anon. or unknown); drwgs: 1; prts:  
 477 in 1 folio; objs: 41  
 LUGT NUMBER: 3541  
 REFERENCE: AAAD, BNP volume missing  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1783, 3-5 April  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: .ptgs: 41 (total: 87, 11 Neth., 4 Ital.,  
 19 French, 13 Germ., 40 anon. or unknown); drwgs:  
 19 prts: 36; div: 1  
 LUGT NUMBER: 3546  
 REFERENCE: AAAD, 3 Apr., p. 800 (announced for 3  
 Apr., and 2 following days)  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATED: 1783, 5 May  
 PROVENANCE: August Martin Lottin, l'aîne, biblio-  
graphie  
 DIRECTION: Paillet  
 CONTENTS: prts: 38; objs: 9  
 LUGT NUMBER: 3569  
 REFERENCE: AAAD, 4 May, p. 1083  
 COMMENTS: Sale catalogue, AAP, no paintings

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DATE: 1783, 16 May  
 PROVENANCE: (de La Borde)  
 DIRECTION: Paillet, C. P.: Boileau

CONTENTS: ptgs: 37 (total: 45, 12 Neth., 7 Ital., 22 French, 4 anon. or unknown); drwgs: 26; prts: 1; objs: 3  
LUGT NUMBER: 3579

## REFERENCE:

COMMENTS: Sale catalogue, RKDH, annotated; generally low prices; Paillet purchased eleven paintings and several drawings

## MAJOR PAINTINGS:

18. Philipp Jakob Louterbourg, Une Tempête sur mer; à droite un fort, une tour et des rochers, 36 X 60 pouces (97.4 X 162.2cm), canvas, "2100 paillet;" possibly identical to painting in Dublin, National Gallery of Ireland; see, Joppien, Louterbourg, cat. no. 15.

7. Claude Joseph Vernet, Une Vue de la mer ornée de pêcheurs et prise à l'effet de nuit, no dimensions or medium given, "2399.19 le cte de Merle" (see comte de Merle sale, 1784, no. 23); Ingersoll-Smouse, Vernet, 1:92, cat. no. 734, Fig. 182.

DATE: 1783, 5 November and following days  
PROVENANCE: Anonymous  
DIRECTION: Paillet, Julliot, C. P.: Chariot  
CONTENTS: ptgs: 1 (of "plusieurs tableaux"); drwgs: 3; prts: 6; objs: 41  
LUGT NUMBER: 3625  
REFERENCE: AAAD, 3 Nov., p. 2630  
COMMENTS: Sale catalogue, AAP, not annotated

DATE: 1783, 9 December and following days  
PROVENANCE: Anonymous  
DIRECTION: Paillet, C. P.: Boileau  
CONTENTS: ptgs: 61 (total: 88, 21 Neth., 9 Ital., 6 Sp., 24 French, 2 Germ., 26 anon. or unknown); drwgs: 17; prts: 67; objs: 66  
LUGT NUMBER: 3643  
REFERENCE: AAAD, 3 Dec., p. 2887  
COMMENTS: Sale catalogue, BNP, not annotated

DATE: 1783, 18-20 December (re: Lugt)  
 PROVENANCE: comte Suderini, Rome, après le décès  
 DIRECTION: Paillet, C. P.: Brusley  
 CONTENTS: ptgs: 54 (total: 69, 2 Neth., 55  
 Ital., 6 French, 6 unknown); drwgs: 81  
 LUGT NUMBER: 3651  
 REFERENCE: AAAD, 6 Dec., p. 2914 (announced for  
 18 Dec., and following days); 17 Dec., p. 3006;  
Affiches, annonces et avis divers ou journal  
général de France, quarto publication (not to be  
 confused with octavo of same title cited above),  
 3 January 1784, p. 7, critique of collection and  
 announcement that sale did not take place because  
 of the disappointing quality of the pictures; 19  
 December 1783, Letter from Paillet to d'Angiviller  
 in which he explains the circumstances that forced  
 him to withdraw the Suderini collection from being  
 auctioned, a result of a plot by Lebrun and his  
 "caballe" to discredit him (see, A. N., O<sup>1</sup> 1917,  
 1783:398  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1784, 9-12 February (re: Lugt)  
 PROVENANCE: de Montriblound  
 DIRECTION: Paillet, Julliot file  
 CONTENTS: ptgs: 118 (total: 134, 62 Neth., 14  
 Ital., 1 Sp., 28 French, 1 Engl., 28 anon.); objs: 33  
 LUGT NUMBER: 3673  
 REFERENCE: AAAD, 3 Feb., p. 307 (announced for 9  
 Feb., and following days); 16 Feb., p. 426; Blanc,  
Trésor, 2:87-88  
 COMMENTS: Sale catalogue, AAP; impressive collection  
 of paintings; Paillet bought eighteen paintings  
 MAJOR PAINTINGS:  
 49. Nicolaas Berchem, Un Paysage orné de  
figures et d'animaux, 18 X 25 pouces (48.7 X 67.7cm),  
 canvas, "1600 Dubois;" HdG 9:340.  
 50. Nicolaas Berchem, Le Rachat de l'esclave,  
 30 X 39 pouces (81.2 X 105.6cm), canvas, "4901  
 Dubois" (see LeBas sale, 1793, no. 55); HdG 9:108;  
 Schaar, "Berchem und Begeijn," p. 242, Fig. 4;  
 Schaar, "Berchem", p. 50; Paris, Leboeuf de Mont-  
 germont sale, 16 June 1919, no. 183.

51. Nicolaas Berchem, Le Retour des champs, 30 1/2 X 38 pouces (82.5 X 102.8cm), canvas, "6452 M. de Tolozan" (see Tolozan sale, 1801, no. 6); HdG 9:571; Schaar, "Berchem", p. 67, footnote 51; Brunswick, Herzog Anton-Ulrich Museum, cat. no. 793.
52. Nicolaas Berchem, Une Vue d'un fort village de Holland, 34 X 42 pouces (92 X 113.6cm), panel, "5140 Dubois" (see Tolozan sale, 1801, no. 7); HdG 9:228; Schaar, "Berchem", p. 22; London, Sotheby sale, 16 November 1955, no. 80.
46. Jan van Huysum, Un Groupe de différentes fleurs dans une vase ornée de bas-reliefs d'enfants, 50 X 40 pouces (135.2 X 108.2cm), canvas, "4750 paillet;" HdG 10:82; Grant, Huysum, p. 20, cat. no. 43 (confusion with HdG 10:65 and Grant, Huysum, p. 19, cat. no. 25); Paris, Louvre, Inv. no. 1390, sent to the Ministère de l'Education nationale, 1955.
19. Gerard Lairesse, Jésus-Christ à table avec ses disciples célébrant le Pâque, 50 X 59 pouces (135.2 X 159.5cm), canvas, "6840 Machy;" Engerand, Inventaire, p. 572; Paris, Louvre, Inv. no. 1419.
20. Gerard Lairesse, Moïse sauvé des eaux par la fille de Pharaon, 20 X 24 pouces (54.1 X 65cm), canvas, "3100 M. de Tolozan" (see Tolozan sale, 1801, no. 62).
30. Frans van Mieris, Une Dame à sa toilette servie par une nègre, 10 X 8 pouces (27.1 X 21.7cm), panel, "2501 paillet;" HdG 10:82 (this sale incorrectly listed under HdG 10:81); Engerand, Inventaire, p. 563; Paris, Louvre, Inv. no. 1547.
38. Caspar Netscher, Quatre Figures rassemblées dans un appartement, 19 X 16 pouces (51.4 X 43.3cm), canvas, "2402 paillet;" HdG 5:126, Robinson, Dutch Life, cat. no. 35; New York, Metropolitan Museum of Art, Inv. no. 89.15.6.
27. Adriaen van Ostade, Quatre Paysans assis autour d'une table, 18 X 15 pouces (48.7 X 40.6cm), panel, "2000 Paillet;" HdG 3:845; formerly Raby Castle, Lord Barnard Collection; London, Christie sale, Earl of Arran et al., 29 November 1974, no. 79 with ill.
3. Guido Reni, Cléopâtre appuyée sur son lit, 64 X 36 pouces (173 X 97.4cm), canvas, "8951 Donjeu."

\_\_\_\_\_. Peter Paul Rubens, Paysage avec Philémon et Baucis, 54 X 66 pouces (146 X 162.2cm), "2400;" Smith, Catalogue raisonné, 2:93, cat. no. 297; Rooses, Rubens (1886-1892), 4:359-360, cat. no. 1168; old copy of painting of this subject in Vienna.

4. Diego Vélasquez, Le Portrait de l'empereur Adolphe de Nassau, 50 X 42 pouces (135.2 X 113.6cm), panel, "5005 Midoff."

63. Adriaen van de Velde, Un Paysage d'un site élevé; au milieu des ruines des monuments est une fontaine, 10 X 13 pouces (27.1 X 35.2cm), panel, "2701 M. de Tolozan" (see Tolozan sale, 1801, no. 135); HdG 4:148; formerly, London Alfred de Rothschild Collection; London, E. Slatter, exhibition of Dutch and Flemish Masters, 1957, cat. no. 29 with ill.

54. Philips Wouwerman, 1) Le Retour de la chasse, 18 X 24 pouces (48.7 X 65cm), panel, "7452 paillet" (see Robit sale, 1801, no. 169); HdG 2:713; Cologne, Lempertz sale, 22 November 1973, cat. no. 287 with ill.; 2) Le Départ pour la chasse, same dimensions and medium and sold with pendant; HdG 2:568, London, Leonard Koetzer Gallery, Exhibition of Fine Dutch and Flemish Old Master Paintings, 2-30 November 1959.

55. Philips Wouwerman, L'Abreuvoir hollandais, 14 X 18 pouces (37.9 X 48.7cm), panel, "5102 Dubois;" HdG 2:70(?) (listed under this HdG number, but does not seem to correspond with the equivalent work in the Rijksmuseum, Amsterdam).

56. Philips Wouwerman, Un Camp d'armée dont au milieu un cavalier descend de cheval, 19 X 24 pouces (51.7 X 65cm), canvas, "8000 avec le no 57;" HdG 2:866; formerly New York, C. D. Borden Collection.

57. Philips Wouwerman, Une Tente de vivandiers, 19 X 24 pouces (51.7 X 65cm), canvas, "vendu avec le no 56" (see Tolozan sale, 1801, no. 148); HdG 2:880; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 239; Nantes, Musée des Beaux-Arts.

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DATE: 1784, 1-4 March (re: Lugt)  
 PROVENANCE: comte de Merle  
 DIRECTION: Paillet, Julliot  fils, C. P.: Chariot



CONTENTS: ptgs: 95 (total: 110, 63 Neth., 10 Ital., 35 French, 2 Germ.); drwgs: 1; prts: 13; objs: 117; div: 7  
LUGT NUMBER: 3686

REFERENCE: AAAD, 23 Feb., p. 491 (announced for 1 Mar., and following days); Blanc, Trésor, 2:90-94

COMMENTS: Sale catalogues, AAP, BNP, annotated; extremely important collection of paintings; Paillet bought six pictures

MAJOR PAINTINGS:

61. Nicolaas Berchem, L'Ancien Port de Gênes, 30 X 36 pouces (81.2 X 97.4cm), canvas, "12025 Sausay;" HdG 9:78; Schaar, "Berchem," p. 51; Reitlinger, Economics, 1:249-250; London, Wallace Collection, Inv. no. P25.

\_\_\_\_\_. Sébastien Bourdon, Le Départ de Jacob, 33 X 45 pouces (89.3 X 121.7cm), "1800" (see Rohan-Chabot et al. sale, 1780, no. 13 and Robit sale, 1801, no. 4, Appendix One; and prince de Conti sale, 1777, no. 564, Appendix Two); Joullain, Réflexions, pp. 177-178.

80. Bartholomeus Breenbergh, Le Centenier à genoux devant Jésus-Christ, 14 X 19 pouces (37.9 X 51.4cm), panel, "2270;" Röthlisberger, Breenbergh, pp. 62-63, cat. no. 146; Private Collection.

1. Simone Cantarini (originally attributed to Guido Reni and Simone Cantarini), 1) Le Repos de la sainte famille, 15 X 21 pouces (40.6 X 56.8cm), panel, "15200 Paillet;" Engerand, Inventaire, pp. 540-541; Paris, Louvre, Inv. no. 175; 2) Le Repos de la sainte famille, same dimensions and sold with pendant, canvas; Engerand, Inventaire, pp. 540-541; Paris, Louvre, Inv. no. 176 (both cited in Joullain, Réflexions, p. 156).

58. Karel Dujardin, Les Ruines d'Italie, 8 pouces 2 lignes, X 9 pouces 2 lignes (22.1 X 24.8cm), panel, "2460;" Joullain, Réflexions, p. 161; HdG 9:258; Brochhagen, "Dujardin," p. 101; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

13. Claude Gellée, Un Paysage dont au second plan un enfant et un berger s'amusant, 12 X 16 (32.5 X 43.3cm), "7500 Paillet;" Röthlisberger, Lorrain, possibly identical to painting cited pp. 466-467, cat. no. 205, Fig. 195 (38 X 51cm); formerly Lord Dartmouth Collection; sold in 1941 or 1942 at

the Staffordshire County War Organization Treasure Sale to an unknown private collector.

74. Jan van der Heyden, Une Vue d'une place en Hollande, 17 1/2 X 20 1/2 pouces (47.3 X 54.1cm), panel, "4000;" HdG 8:192; Wagner, Heyden, cat. no. 81; England, Private Collection.

28. Louis Jean François Lagrenée, Le Sacrifice de Polixène, 40 X 30 pouces (108.2 X 81.2cm), canvas, "2400."

2. Carlo Maratta, Bethsabée sortant du bain, 50 X 42 pouces, "6200."

56. Gabriël Metsu, Une Jeune Femme assise et dessinant d'après un buste en plâtre, 12 X 11 1/2 pouces (32.5 X 31.1cm), panel, "4800 Julliot" (see Poullain sale, 1780, no. 52, Appendix Two); HdG 1:29; Thyssen, ed., Metsu, p. 63, cat. no. 15; Robinson, Metsu, Fig. 116; London, National Gallery, Inv. no. 5225.

66. Adriaen van Ostade, Les Joueurs de tric-trac, 12 X 15 pouces (32.5 X 40.6cm), panel, "2350 Dubois" (HdG says 3350 livres) (see Blondel de Gagny sale, 1776, no. 103, Appendix Two); HdG 3:819; London, Bridgewater House, 1856 catalogue, no. 154.

71. Isaack van Ostade, Un Paysage où on voit une chaumière et un paysan parlant à un voyageur, 18 X 13 pouces (48.7 X 35.2cm), panel, "3140" (see Robit sale, 1801, no. 79); HdG 3:107; Reitlinger, Economics, 3:281; Lugano, Switzerland, Baron Thyssen-Bornemisza Collection.

6. Gian Paolo Panini, Les Noces de Cana, 30 X 44 pouces (81.2 X 119cm), canvas, "5131" (see Robit sale, 1801, no. 87); possibly a copy or variant of painting cited by Arisi, Panini, p. 135, cat. no. 69, Figs. 116-119; Florence, Marcello Guidi Collection (123 X 160cm).

75. Paulus Potter, Une Vue d'une prairie où deux boeufs frappent de leurs cornes, 11 1/4 X 14 1/4 pouces (30.5 X 39.2cm), panel, "2680" (see Aubert sale, 1786, no. 28); HdG 4:36.

9. Pierre Subleyras, Le Martyr de saint Hippolyte, 24 X 30 pouces (65 X 81.2cm), canvas, "2252;" Blanc (Trésor, 2:91) says it was in the Louvre in the nineteenth century.

46. David Teniers, 1) Une Fête de village, 23 1/2 X 26 1/2 pouces (63.6 X 71.7cm), canvas, "9770 Julliot;" possibly Smith, Catalogue raisonné, 3:435, cat. no. 662, London, Bridgewater House no.

202 (dimensions and general description corresponds, but the Bridgewater Teniers is painted on copper); 2) Une Fête de village, same dimensions and medium and sold with pendant; possibly Smith, Catalogue raisonné, 3:277, cat. no. 57 and 9:421, cat. no. 51 (both cited in Joullain, Réperçoir de tableaux, p. 58 and Joullain, Réflexions, pp. 168-169).

47. David Teniers, Le Reniement de saint Pierre, 13 X 18 3/4 pouces (35.2 X 48.7cm), copper, "10319.19 Paillet;" Smith, Catalogue raisonné, 3:330, cat. no. 263; Engerand, Inventaire, pp. 551-552; Paris, Louvre, Inv. no. 1877.

48. David Teniers, Le Mauvais Riche, 17 1/2 X 25 1/2 pouces (47.3 X 69cm), panel, "3499.19 Sausay;" Smith, Catalogue raisonné, 3:330-331, cat. no. 264.

49. David Teniers, Une Cuisinière flamande, 15 1/2 X 12 pouces (41.9 X 32.5cm), panel, "4802 Julliot;" Smith, Catalogue raisonné, 3:297, cat. no. 135.

50. David Teniers, 1) Une Vue de Flandres où on voit deux maisons, nombreux paysans et une pyramide aux lointains, 16 X 26 pouces (43.3 X 70.4cm), panel, "4860 Paillet;" Smith, Catalogue raisonné, 3:331, cat. no. 265 (this sale not cited); 2) Une Vue de Flandres où on voit un hameau et cinq figures à table, same dimensions and medium and sold with pendant; Smith, Catalogue raisonné, 3:331, cat. no. 266 (this sale not cited).

72. Adriaen van de Velde, Un Départ de chasse, 19 X 16 pouces (51.4 X 43.3cm), canvas, "7500 Aubert;" Joullain, Réflexions, p. 176; HdG 4:155; last known location: Paris, Alphonse de Rothschild Collection.

73. Willem van de Velde, Une Vue de mer par un temps frais, 20 X 20 1/2 pouces (54.1 X 55.4cm), canvas, "3700;" HdG 7:466; Waterhouse, Rothschild, cat. no. 74; England, Waddesdon Manor, Baron James de Rothschild Collection.

22. Claude Joseph Vernet, 1) Une Vue de Naples à l'effet du soleil couchant, 48 X 60 pouces (129.8 X 162.2cm), canvas, "9500;" Ingersoll-Smouse, Vernet, 1:55, cat. no. 246; Conisbee, Vernet, cat. no. 17; Luttrellstown, Mrs. Aileen Plunket Collection; 2) Une Vue de Naples pendant la pluie, same dimensions and medium and sold with pendant (see

Tolozan sale, 1801, no. 125); Ingersoll-Smouse, Vernet, 1:55, cat. no. 245; Paris, Hôtel Drouot sale, 20 June 1916, no. 4.

23. Claude Joseph Vernet, Une Vue de mer à l'effet de la nuit; on voit des pêcheurs et plusieurs barques à voile, 27 X 36 pouces (73.1 X 97.4cm), canvas, "9500" (see de La Borde sale, 1783, no. 7); possibly Ingersoll-Smouse, Vernet, 1:92, cat. no. 734, Fig. 182.

58 X 62 pouces (156.8 X 167.6cm), "2100."

59. Jan Baptist Weenix (or Jan Weenix), Une Partie de plaisir, 30 x 40 pouces (81.2 X 108.2cm), panel, "7201 Julliot;" Stechow, "Weenix," p. 195; Paris, Palais des Beaux-Arts, Rembrandt, pp. 238-239, cat. no. 229; Blankert, Italianiserende Landschapschilders, pp. 182-183, cat. no. 104; Paris, Palais des Beaux-Arts, Inv. Dutuit 936.

62. Philips Wouwerman, L'Intérieur d'une écurie, 17 1/2 X 25 pouces (47.3 X 67.7cm), canvas, "7900.1 Le Rouge;" HdG 2:491; London, National Gallery, Inv. no. 879.

63. Philips Wouwerman, La Course de la bague, 15 X 19 1/4 pouces (40.6 X 53.1cm), panel, "5800 Le Rouge" (see Blondel de Gagny sale, 1776, no. 112, Appendix Two); Joullain, Réflexions, p. 173; HdG 2:1029; Paris, Galerie Sedelmeyer, 1911 sale, no. 47; formerly Bennebroek, von Pannwitz Collection.

DATE: 1784, 5 March  
 PROVENANCE: marquis de Sabran  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 80 (all miniatures); drwgs: 80  
 (about 400 all together); objs: 88  
 LUGT NUMBER: 3687  
 REFERENCE:  
 COMMENTS: Sale catalogue, AAP, not annotated

DATE: 1784, 15 March and following days  
 PROVENANCE: M. F. L. de Vouge, marchand  
 DIRECTION: Paillet, (de Vouge)

CONTENTS: ptgs: 214 (total: 277, 104 Neth.,  
20 Ital., 8 Sp., 79 French, 5 Germ., 61 anon. or  
unknown); drwgs: 7; prts: 1; objs: 19; div: 2  
LUGT NUMBER: 3692  
REFERENCE: Blanc, Trésor, 2:89  
COMMENTS: Sale catalogue, BNP, annotated; collection  
of mixed quality  
MAJOR PAINTINGS:

\_\_\_\_\_. Karel Dujardin, Agar dans le désert.  
68 X 56 pouces (183.8 X 151.4cm), canvas, "3400;"  
HdG 9:3; Brochhagen, "Dujardin," p. 79; Blankert,  
Gods, pp. 230-231, cat. no. 64; Sarasota, Florida,  
John and Mable Ringling Museum of Art.

\_\_\_\_\_. Anthony van Dyck, Le Mariage de sainte  
Catherine, 41 X 37 pouces (110.9 X 100.1cm), canvas,  
"2000;" Smith, Catalogue raisonné, 3:3, cat. no. 3;  
Glück, ed., van Dyck, KdK, 45:229; Martin and Feigenbaum,  
Van Dyck, cat. no. 39; New York, Metropolitan Museum  
of Art, Inv. no. 60.71.5, Bequest of Lillian S.  
Timkin, 1959.

\_\_\_\_\_. François Lemoine, 1) La Cananéenne aux  
pieds de Jésus-Christ, 2) La Madeleine aux pieds  
de Jésus-Christ qui lui apparaît en jardinier,  
57 X 57 pouces (154.1 X 154.1cm), "4300."

DATE: 1784, 5,7,8, April  
PROVENANCE: marquis de Laval-Montmorency, maréchal  
des camps et armées, après le décès  
DIRECTION: Paillet, Nyon  
CONTENTS: ptgs: 54 (total: 100, 31 Neth., 7 Ital.,  
23 French, 2 Germ., 37 anon.); drwgs: 8; prts: 2;  
objs: 53  
LUGT NUMBER: 3702  
REFERENCE: AAAD, 3 Apr., pp. 870-871  
COMMENTS: Sale catalogue, BNP, annotated; no  
interesting paintings

DATE: 1784, 6 April  
PROVENANCE: (abbé de La Forest)  
DIRECTION: Paillet  
CONTENTS: ptgs: 43 (total: 60, 7 Neth., 18 Ital.,  
2 Sp., 12 French, 1 Germ., 29 anon. or unknown);  
prts: 1; objs: 2

LUGT NUMBER: 3704  
 REFERENCE: AAAD, 6 Apr., p. 902  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1784, 26 April and following days  
 PROVENANCE: Leroy de Senneville, après le décès  
 DIRECTION: Paillet, C. P.: Commandeur  
 CONTENTS: ptgs: 102 (total: 129, 39 Neth., 2  
 Ital., 46 French, 1 Germ., 41 anon.); drwgs: 10;  
 objs: 80  
 LUGT NUMBER: 3716  
 REFERENCE: AAAD, 23 Apr., pp. 1055-1056 (announced  
 for 26 Apr., and following days); 24 Apr., pp.  
 1063-1064  
 COMMENTS: Sale catalogue, RKDH, annotated; many  
 low-priced paintings; Paillet purchased thirteen  
 pictures  
 MAJOR PAINTINGS:  
 17. Claude Joseph Vernet, 1) Une Vue de la  
 mer calme à l'effet du soleil couchant, 2) Une Vue  
 de la mer pendant une tempête, 20 X 30 pouces (54.1  
 X 81.2cm), canvas, "5499.19 Demaret" (see Leroy de  
 Senneville sale, 1780, no. 25).

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DATE: 1784, 17 May  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, (P. F. Julliot, films), C. P.:  
 Godefroy  
 CONTENTS: ptgs: 23 (total: 28, 13 Neth., 4 French,  
 4 Germ., 7 anon.); objs: 20  
 LUGT NUMBER: 3722  
 REFERENCE:  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1784, 21 May postponed to 24 May (re: Lugt)  
 PROVENANCE: Stainville, après le décès  
 DIRECTION: Paillet, C. P.: André  
 CONTENTS: ptgs: 25 (total: 32, 14 Neth., 6  
 Ital., 7 French, 5 anon.); drwgs: 8; prts: 1  
 (total: 20); objs: 1

LUGT NUMBER: 3726  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1784, 14 June  
 PROVENANCE: (La Borde)  
 DIRECTION: Paillet, C.P. Bizet  
 CONTENTS: ptgs: 59; drwgs: 7; objs: 29  
 LUGT NUMBER: 3744  
 REFERENCE: AAAD, 13 June, p. 1560  
 COMMENTS: Sale catalogue, BV, not seen

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DATE: 1784, 1 July and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 39 (total: 90, 27 Neth., 2 Ital.,  
 4 French, 57 anon.); prts: 4; objs: 40  
 LUGT NUMBER: 3752  
 REFERENCE: AAAD, 30 June, p. 1712 (announced for  
 1 July and following days)  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1784, 16 August  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Dufresne  
 CONTENTS: ptgs: 30 (total: 55, 20 Neth., 5  
 Ital., 14 French, 16 anon.); drwgs: undesignated;  
 prts: 30; objs: 6  
 LUGT NUMBER: 3767  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1784, 15-19 November postponed to 16 November  
 and following days (re: Lugt)  
 PROVENANCE: de Billy, écuyer du roi, ancien com-  
 missaire de guerres et ancien premier valet de garde-  
 robe, après le décès

DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 66 (total: 84, 6 Neth., 37 Ital.,  
 1 Sp., 27 French, 13 anon.); drwgs: 12; prts: 50;  
 objs: 120

LUGT NUMBER: 3791

REFERENCE: AAAD, 2 Nov., p. 2885 (announced for 15  
 Nov., and following days); 13 Nov., p. 2979

COMMENTS: Sale catalogue, AAP, annotated; excellent  
 collection; Paillet purchased eighteen pictures plus  
 several drawings, prints, and objets d'art

MAJOR PAINTINGS:

12. Giulio Cesare Amidano (attributed in  
 catalogue to Bartolommeo Schidone), Le Christ porté  
 au tombeau, 12 X 10 pouces (32.5 X 27.1cm), "820;"  
 Letter from Paillet to d'Angiviller, 18 November 1784,  
 A. N. Ol 1917, 1784:398 and 399; Engerand, In-  
 ventaire, p. 543; Paris, Louvre, Inv. no. 662.

31. Carlo Cigniani, Sainte Catherine (possibly  
 identifiable with painting mentioned by Engerand,  
Inventaire, p. 542, Jeune Fille lisant, 7 pieds  
 6 pouces X 4 pieds 6 pouces [243.2 X 146cm]),  
 "759.19;" Letter from Paillet to d'Angiviller, 18  
 November 1784, A. N. Ol 1917, 1784:398 and 399.

13. Donato Creti, L'Enfant endormi tenant  
 une paume, 8 X 13 pouces (21.7 X 35.2cm), "1200;"  
 Letter from Paillet to d'Angiviller, 18 November  
 1784, A. N. Ol 1917, 1784:398 and 399; Engerand,  
Inventaire, p. 545; Paris, Louvre, Inv. no. 269,  
 sent to Saint Cloud and destroyed in 1870.

26. Filippo Lauri, Salmacis et hermaphrodite,  
 "1153;" Letter from Paillet to d'Angiviller, 18  
 November 1784, A. N., Ol 1917, 1784:398 and 399;  
 Engerand, Inventaire, p. 544.

9. Guido Reni, La Rencontre de Jésus-Christ et  
 de saint Jean, 12 X 9 pouces (32.5 X 24.4cm), copper,  
 "8650 Paillet;" Letter from Paillet to d'Angiviller,  
 18 November 1784, A. N. Ol 1917, 1784:398 and 399;  
 Joullain, Répertoire de tableaux, p. 9; Engerand,  
Inventaire, p. 540.

58. Hubert Robert, 1) Un Intérieur d'une  
 colonnade ruinée; il y a une grand ouverture de la  
 voûte qui éclaire la scène; 2) Une Pièce d'eau  
 entourée d'une colonnade, 13 X 53 pouces (35.2 X  
 143.3cm), canvas, "2680.1 Basan;" Nolhac, Robert,  
 p. 105.



11. Pasquale Rossi (attributed in catalogue to Giuseppe Crespi), La Maîtresse d'école, 10 X 13 pouces (27.1 X 35.2cm), "1520;" Letter from Paillet to d'Angiviller, 18 November 1784, A. N. O<sup>1</sup> 1917, 1784:398 and 399; Engerand, Inventaire, p. 545; Paris, Louvre, Inv. no. 260.

57. Claude Joseph Vernet, 1) Un Incendie dans un port de mer pendant la nuit, 20 X 49 pouces (54.1 X 132.5cm), canvas, "4000 Joly;" Ingersoll-Smouse, Vernet, 1:51, cat. no. 198, said to be Munich, Alte Pinacothek, anc. no. 1371 (catalogue by Dr. Rebor), act. no. 281 (information not verified); 2) Une Vue de mer par un temps de brouillard, same dimensions and medium and sold with pendant; Ingersoll-Smouse, Vernet, 1:51, cat. no. 197, also said to be at Munich, Alte Pinacothek, anc. no. 1370 (catalogue by Dr. Rebor), act. no. 281 (information not verified).

5. Pieter de Witte (attributed in catalogue to Camillo Procaccini), La Vierge et son fils avec saints Jean, François et Catherine, 54 X 39 pouces (146 X 105.5cm), panel, "7001 Paillet;" Letter from Paillet to d'Angiviller, 18 November 1784, A. N. O<sup>1</sup> 1917, 1784:398 and 399; Engerand, Inventaire, p. 542; Paris, Louvre, Inv. no. 516.

DATE: 1784, 21 December and following days  
 PROVENANCE: L(ande-graff [or grave], bijoutier)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 177 (total: 211, 123 Neth., 13 Ital., 58 French, 6 Germ., 1 Engl., 10 anon. or unknown, and "plus de 100 tableaux" in one of the lots); drwgs: 12; objs: 17  
 LUGT NUMBER: 3808  
 REFERENCE: AAAD, 19 Dec., p. 3555; Blanc, Trésor, 2:105-106  
 COMMENTS: Sale catalogue, AAP, annotated; generally low prices; Paillet bought twelve paintings, several drawings and objets d'art  
 MAJOR PAINTINGS:

\_\_\_\_. Philips Wouwerman, Deux Cavaliers arrêtés devant une tente de maréchal, 18 X 15 pouces (48.7 X 40.6cm), panel, "2501" (see Trouard sale, 1779, no. \_\_\_\_ and Chamgrand sale, 1780, no. \_\_\_\_); HdG 2:119.

DATE: 1785, 10 February and following days  
 PROVENANCE: Tronchain, trésorier du marc d'or,  
après le décès  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 60 (total: 108, 22 Neth., 1  
 Ital., 31 French, 54 anon. or unknown); drwgs: 7;  
 prts: 41; objs: 44  
 LUGT NUMBER: 3826  
 REFERENCE: AAAD, 9 Feb., p. 371  
 COMMENTS: Sale catalogue, BNP, annotated; no  
 major paintings

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DATE: 1785, 10 March and following days  
 PROVEANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 166; drwgs: 8; objs: 1  
 LUGT NUMBER: 3842  
 REFERENCE: AAAD, 10 Mar., p. 643  
 COMMENTS: Sale catalogue, BV, not seen

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DATE: 1785, 15-19 March (re: Lugt)  
 PROVENANCE: B. de B(oynes)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 108 (total: 124, 50 Neth., 13  
 Ital., 54 French, 1 Germ., 6 anon. or unknown);  
 drwgs: 110; prts: 16; objs: 36  
 LUGT NUMBER: 3845  
 REFERENCE: AAAD, 13 Mar., p. 684 (announced for  
 15 Mar. and following days)  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1785, 14 March postponed to 21 March  
 (re: Lugt)  
 PROVENANCE: Bounieu, peintre du Roi  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 25 (all by Bounieu)  
 LUGT NUMBER: 3843  
 REFERENCE: Journal général de France, 10 Mar.,  
 p. 119; AAAD, 21 Feb., p. 486 (announced for 21  
 Mar.); 17 Mar., p. 715

COMMENTS: Sale catalogues, AAP, BNP, not annotated

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DATE: 1785, 26 March  
 PROVENANCE: Anonymous, "venant de l'étranger"  
 DIRECTION: Paillet, C. P.: Dufresne  
 CONTENTS: ptgs: 53 (total: 67, 51 Neth., 6  
 Ital., 2 Germ., 8 anon. or unknown)  
 LUGT NUMBER: 3850  
 REFERENCE: AAAD, 24 Mar., p. 786  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1785, 30 March and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Brusley  
 CONTENTS: ptgs: 243 (total: 421, 114 Neth., 16  
 Ital., 128 French, 6 Germ., 157 anon. or unknown)  
 LUGT NUMBER: 3853  
 REFERENCE: AAAD, 27 Mar., p. 820  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1785, 2 May  
 PROVENANCE: Anonymous, vente après le décès  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs, drwgs, prts, objs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 1 May, p. 1155: "Vente de tableaux, dessins de C. Vanloo, estampes montées, cornes et épingles de brillans, boîtes d'or émaillées & autres montées en or, couteaux à lame d'or, flacon de crystal de roche, garni en or émaillé. bijoux d'or, clavecin, etc. (après décès) Dem. 2 de relev. rue Plâtrière, hôtel de Bullion, où on les verra auj. depuis 10 h jusqu'à 1. La Notice se distribue chez M. Chariot, Huiss. pris. & Paillet, Peintre, tous 2 audit hôtel."  
 COMMENTS: perhaps no catalogue written for this sale

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DATE: 1785, 8 November and following days  
 PROVENANCE: Julien de Parme  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: .ptgs, drwgs, objs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 5 Nov., p. 2946: "Vente de tableaux de Titien, des Carraches, du Dominicain, de l'Albane, de Mr. J. de P. & autres gr. mes, dessins, tant d'anc. mes que M. J. de P. on exécutés par lui après les plus belles peintures & sculptures d'Italie, & autres objets curieux du Cabinet de M. Julien de Parme. Le 8 & jours suiv. de relev., rue Plâtrière, hôtel de Bullion, où on les verra le 7 & 8, le matin. La Notice se distribue chez A. Paillet, Peintre, aud. hôtel, & chez M. Boileau, Huiss. pris., rue du Bacq, no. 262."  
 COMMENTS: perhaps no catalogue written for this sale

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DATE: 1785, 21 November and following days  
 (re: AAAD)  
 PROVENANCE: (Paillet)  
 DIRECTION: Paillet, Lebrun, C. P.: Boileau  
 CONTENTS: drwgs: 153; prts: 1  
 LUGT NUMBER: 3950  
 REFERENCE: AAAD, 19 Nov., p. 3074  
 COMMENTS: Sale catalogue, IFP; no paintings in this sale

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DATE: 1785, 12-14 December (re: Lugt)  
 PROVENANCE: marquis de Véri, après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 110 (total: 160, 10 Neth., 32 Ital., 111 French, 7 anon. or unknown); prts: 24; objs: 14  
 LUGT NUMBER: 3962  
 REFERENCE: AAAD, 4 Dec., p. 3238 (announced for 12 Dec. and following days  
 COMMENTS: Sale catalogue, AAP, annotated; distinguished collection of paintings; Paillet bought thirty-two pictures

## MAJOR PAINTINGS:

36. Jean Honoré Fragonard, L'Adoration des bergers, 27 X 34 pouces (73.1 X 92cm), canvas, "9501 Paillet;" Wildenstein, Fragonard, pp. 216-218, cat. no. 90, Fig. 64; Mandel, Fragonard, p. 90, cat. no. 98; New York, Wildenstein Collection.

37. Jean Honoré Fragonard, Le Verrou, 27 X 34 pouces (73.1 X 92cm), canvas, "3950 Lebrun l'é;" Wildenstein, Fragonard, pp. 310-311. cat. no. 495; Mandel, Fragonard, p. 108, cat. no. 506; Rosenberg, French Painting, cat. no. 59; Paris, Louvre, Inv. no. R. F. 1974.2.

20. Jean Baptiste Greuze, 1) La Malédiction paternelle, 4 X 5 pieds (129.8 X 162.2cm), canvas, "21000 Mission;" Brookner, Greuze, Pl. 61; Munhall, Greuze, pp. 170-172, cat. no. 84; Paris, Louvre, Inv. no. 5038; 2) Le Fils puni, same dimensions and medium and sold with pendant; Brookner, Greuze, Pl. 62; Munhall, Greuze, pp. 178-180, cat. no. 88; Paris, Louvre, Inv. no. 5039.

21. Jean Baptiste Greuze, L'Ermite or Le Donneur de chapelets, 41 1/2 X 52 pouces (112.2 X 140.6cm), canvas, "4020 Paillet;" Brookner, Greuze, Pl. 64; Rosenberg, French Painting, pp. 461-462, cat. no. 83; formerly Montclair, New Jersey, Montclair Art Museum, deaccessioned and sold through Wildenstein, now Zürich, Switzerland, Dr. Adrien Hilderling Collection.

22. Jean Baptiste Greuze, L'Ivrogne chez lui, 27 1/2 X 34 1/2 pouces (74.4 X 93.3cm), canvas, "6501 Paillet;" Brookner, Greuze, Pl. 65; Rosenberg, French Painting, pp. 463-464, cat. no. 85; Portland, Oregon, Portland Art Museum.

23. Jean Baptiste Greuze, La Cruche cassée, 40 X 33 pouces (108.2 X 89.3cm), canvas, "3001 dulac;" Brookner, Greuze, Pl. 49; Paris, Louvre, Inv. no. 5036.

24. Jean Baptiste Greuze, La Fille au chien, 24 X 20 pouces (65 X 54.1cm), canvas, "7200 Paillet" (see Montaleau sale, 1802, no. 46); Mauclair, Greuze, cat. no. 504; Reitlinger, Economics, 1:185, 1:334-335, Munhall, Greuze, pp. 126-127, cat. no. 55; Upton, England, Bearsted Collection.

28. Jean Baptiste Greuze, Le Petit Bonnet rond, 17 1/2 X 14 pouces (47.3 X 37.9cm), canvas, "3000 Lebrun l'é."

14. Louis Jean François Lagrenée, 1) Les Graces lutinées par les Amours, 2) Les Amours lutinés par les Graces, 3 pieds 10 pouces X 5 pieds 3 pouces (124.4 X 170.3cm), canvas, "4000 Lebrun 1'é."

1. Nicolas Poussin, Le Repos en Egypte, 33 X 25 pouces (89.3 X 67.7cm), canvas, "4800 Lebrun 1'é;" Chastel, Poussin, 1:195-196, Fig. 177; Blunt, Poussin (1966), pp. 45-56, cat. no. 64; Blunt, Poussin (1967), 1:128, 2:Pl. 76; Thuillier, Poussin, cat. no. 73; Winterthur, Switzerland, Oskar Reinhart Institute.

4. Jean Raoux, Deux Femmes occupées à chanter dans un salon de musique, 30 X 24 pouces (81.2 X 65cm), canvas, "4900 Lebrun 1'é."

13. Claude Joseph Vernet, 1) Une Marine vue à l'effet du soleil couchant, 24 X 36 pouces (65 X 97.4cm), canvas, "6200 Paillet;" Ingersoll-Smouse, Vernet, 1:97, cat. no. 793; 2) Une Vaste Etendue de mer éclairée par un effet de pleine lune pendant la nuit, same dimensions and medium and sold with pendant; Ingersoll-Smouse, Vernet, 2:19, cat. no. 913.

DATE: 1786, 12 January and following days  
 PROVENANCE: Debesse, architecte, après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 1 (total: 3, 1 Neth., 2 anon.);  
 drwgs: 243; prts: 1  
 LUGT NUMBER: 3816 and 3973  
 REFERENCE: AAAD, 10 Jan., p. 83  
 COMMENTS: Sale catalogues, BNP, not annotated;  
 BMPL, annotated; predominately a drawing collection

DATE: 1786, 18 January and following days  
 PROVENANCE: Anonymous, "Vente de C.\*\*\* R.\*\*\*"  
 DIRECTION: Paillet, C. P.: Demeaux  
 CONTENTS: ptgs, drwgs, prts, objs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 15 Jan., p. 131: "Tableaux de div. Ecoles, Dessins, Estampes sous verre, Bustes, Bas-reliefs & Figures de bronze, Pendules partie organisées, Jeu d'orgues de Strasbourg & autres,

Porcelaines anc. garnies de bronze doré, belle cage d'acier, Télescope de D. Noël, Pièces mécaniques & de Physique, & autres objets curieux de cabinet de M. C.\*\*\*R.\*\*\*. Le 18 & jours suiv. à 4 h rue Plâtrière, hôtel de Bullion, où on les verra les 17 & 18, le matin. Le catalogue se distribue chez A.-J. Paillet, audit hôtel; & chez M. Demeaux, Huiss. pris. rue Bar-du-bel, no. 25."  
 COMMENTS: Sale catalogue may be lost

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DATE: 1786, 27 January (re: Lugt), 28-29 January (re: AAAD)  
 PROVENANCE: Richard, peintre, Lyon  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 45 (total: 51, 15 Neth., 12 Ital., 15 French, 9 anon.); drwgs: 3  
 LUGT NUMBER: 3978  
 REFERENCE: AAAD, 26 Jan., p. 227  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1786, 1 February postponed to 6-23 February (re: Lugt)  
 PROVENANCE: S(aint)-M(aurice), conseiller au Parlement  
 DIRECTION: Paillet, Milliotti, C. P.: Boileau  
 CONTENTS: ptgs: 168 (total: 241, 84 Neth., 20 Ital., 4 Sp., 74 French, 59 anon. or unknown); drwgs: 661; prts: 36; objs: 352; div: 9  
 LUGT NUMBER: 3980  
 REFERENCE:  
 COMMENTS: Sale catalogue, APP, annotated; mostly low-priced paintings; Paillet purchased nine pictures plus gouaches and drawings

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DATE: 1786, 2 March and following days  
 PROVENANCE: d'Aubert, joaillier de la Couronne, après le décès  
 DIRECTION: Paillet, C. P.: Hugues  
 CONTENTS: ptgs: 79 (total: 96, 43 Neth., 7 Ital., 46 French); drwgs: 28; prts: 38; objs: 102; div: 46  
 LUGT NUMBER: 3993

REFERENCE: AAAD, 20 Feb., pp. 462-463

COMMENTS: Sale catalogue, EBNP, not annotated;  
RKDH, annotated; important group of paintings;  
Paillet bought twenty-six pictures plus drawings,  
miniatures and objets d'art

MAJOR PAINTINGS:

21. Nicolaas Berchem, Un Paysage à l'effet du soleil couchant, 12 X 8 1/2 pouces (32.5 X 23cm), panel, "1500 Dubois."

73. Jean Honoré Fragonard, Le Petit Prédicateur, 54 X 65cm, canvas, "1000 Paillet;" Wildenstein, Fragonard, p. 303, cat. no. 471; Mandel, Fragonard, p. 106, cat. no. 495; Private Collection.

63. Jean Baptiste Greuze, Un Jeune Garçon ajusté en matelot, 21 X 18 pouces (56.8 X 35.2cm), canvas, "2113 Saubert."

64. Jean Baptiste Greuze, Une Jeune Fille portant un manteau de lit violet, 17 X 13 1/2 pouces (46 X 36.5cm), canvas, "1170 duc de Liancourt."

22. Gabriël Metsu, Une Marchande de poissons, 7 1/2 X 6 pouces (20.2 X 16.2cm), panel, "1499.19 Paillet;" HdG 1:34; Robinson, Metsu, Fig. 55; St. Boswell's, Ellesmere, England, Duke of Sutherland Collection.

23. copy after Frans van Mieris II (attributed in catalogue to Caspar Netscher), Les Petits Physiciens, 9 X 7 pouces (24.4 X 18.9cm), panel, "2301 Milioty;" HdG 5:65 and 150 (as Netscher); RKDH Dial Index no. 43C7851; England, Private Collection.

28. Paulus Potter, Trois Boeufs se frappant leurs cornes dans une prairie de Holland, 11 X 14 pouces (29.8 X 37.9cm), panel, "4300 LeBrun" (see comte de Merle sale, 1784, no. 75); HdG 4:36.

51. Carle Vanloo, Thésée domptant le taureau de Marathon, 29 X 57 pouces (81.2 X 154.1 cm), canvas, "2989.19 Paillet;" Sahut, Vanloo, cat. no. 262d; now lost.

26. Willem van de Velde, Une Vue de mer par un temps calme portant plusieurs barques de pêcheurs, 13 1/2 X 19 1/2 pouces (36.5 X 56.7cm), panel, "5000 LeBrun" (see LeBrun sale, 1791, no. 144, Appendix Two); HdG 8:340.



58. Claude Joseph Vernet, Une Vue d'Avignon, 36 X 60 pouces (97.4 X 162.2cm), canvas, "4300 Paillet;" Ingersoll-Smouse, Vernet, 1:87, cat. no. 683, Fig. 153.

DATE: 1786, 27-28 March  
 PROVENANCE: (Berthels), "venant de l'étranger"  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 72 (total: 77, 65 Neth., 4 Ital., 1 Sp., 3 French, 4 Germ.); div: 2  
 LUGT NUMBER: 4009  
 REFERENCE: AAAD, 24 Mar., p. 758  
 COMMENTS: Sale catalogue, EBNP, not annotated

DATE: 1786, 29 March  
 PROVENANCE: comte de \*\*\*  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 25, objs: 22  
 LUGT NUMBER: 4013  
 REFERENCE:  
 COMMENTS: Sale catalogue, RKDH copy missing

DATE: 1786, 31 March - 1 April (re: AAAD)  
 PROVENANCE: Boileau, peintre, directeur de l'Académie de Saint-Luc, après le décès  
 DIRECTION: Paillet, C. P.: Demauroy  
 CONTENTS: ptgs: 27, objs: 8; div: 5  
 LUGT NUMBER: 4014  
 REFERENCE: AAAD, 30 Mar., p. 811: "Vente des effets de feu M. Boileau, Peintre. 1) Dem. 31 de relev. Tableaux du Valentin, du Poussin, du Titien, du Guide & autres, 50 autres d'anc. Mes, Figures, Bas-reliefs & Vases de jardin en marbre. 2) Le 1r Avril, le matin, partie considérable de Couleurs d'outremer, qui sera divisée par lots; & à midi, Voiture de camp. à 4 & à 6 pl. & Grille de fer; & de relev. Habits, Robbes-de-chambre de Perse & autres, Chemises, Mouchoirs des Indes, Canne à pomme d'or, Montre & Chaîne d'or, Tabatiers précieuses, dont 1 ornée d'un brillant jaune, Bagues de brillans, etc.

Rue de la Mortellerie, où l'on verra auj. & dem.  
 matin. les Tableaux, Montres, bijoux & Couleurs.  
 Le Catal. se distribue chez A.-J. Paillet, Peintre,  
 rue Plâtrière, hôtel de Bullion; & chez M.  
Demauroy, Huiss. pris. rue de la vieille Monnoie."  
 COMMENTS: Sale catalogue, RKDH copy missing

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DATE: 1786, 10-14 April (re: Lugt)  
 PROVENANCE: (Masso de Benoit)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 118 (total: 131, 70 Neth., 17  
 Ital., 38 French, 2 Germ., 4 anon. or unknown);  
 drwgs: 34; prts: 2; div: 12  
 LUGT NUMBER: 4023  
 REFERENCE: AAAD, 8 Apr., p. 902; 9 Apr., p. 916  
 (announced for 10 April and following days)  
 COMMENTS: Sale catalogue, AAP, annotated; generally  
 low prices; Paillet purchased twelve pictures  
 MAJOR PAINTINGS:  
 73. Philips Wouwerman, Un Retour de chasse,  
 18 X 24 pouces (48.7 X 65cm), panel, "5300 Paillet."

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DATE: 1786, 13 April and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs, gilt frames  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 11 Apr., p. 931: "Ventes de tab-  
 leaux du Dominiquin, Romanelli, l'Albane, N. Poussin,  
S. Bourdon, le Lorrain, Coypel, de Troy, Lemoyne,  
Lafosse, Parrocel, Pater, Boucher, le Nain, K. du  
Jardin, C. Poelemburg, Scalken, Vander Neer, Asselin,  
Wick, Croos, M. Lagrenée, et autres; 7 plus lots de  
 bordures dorées. Le 13 & jours suiv. de relev.  
 rue Plâtrière, hôtel de Bullion, où on les verra  
 dem. 12 & Jeudi 13, depuis 10h jusqu'à 1. La Notice  
 se distribue chez MM. Chariot, Huiss.-priseur &  
Paillet, Peintre, aud. hôtel."  
 COMMENTS: Sale catalogue, perhaps never written

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DATE: 1786, 12 June and following days  
 PROVENANCE: Watelet, conseiller du Roi, receveur général des finances d'Orléans, après le décès  
 DIRECTION: Paillet, C. P.: Hayot de Longpré  
 CONTENTS: ptgs: 55 (total: 97, 14 Neth., 8 Ital., 73 French, 2 unknown), drwgs: 158; prts: 116;  
 objs: 45

LUGT NUMBER: 4061

REFERENCE: AAAD, 7 June, p. 1524

COMMENTS: Sale catalogue, AAP, annotated; significant collection of paintings; Paillet bought four paintings, several drawings, and some objects

MAJOR PAINTINGS:

11. François Boucher, 1) Vénus demandait à Vulcain des armes pour Enée, 252 X 175cm, canvas, "3201;" Ananoff, Boucher, 1:217-218, cat. no. 85; Paris, Louvre, Inv. no. 2709 (M.R. 1221); 2) Vénus et Adonis, 250 X 175cm, canvas, sold with pendant; Ananoff, Boucher, 1:219-221, cat. no. 86; Nancy, Musée des Beaux-Arts; see A. N. documents, O<sup>1</sup> 1919, 1787:39, 60-61, 77 and Engerand, Inventaire, p. 594 (with incorrect titles).

4. François Lemoine, Psiché représentée dans un paysage, 30 X 36 pouces (81.2 X 97.4cm), canvas, "3001 Saubert."

5. François Lemoine, Une Allégorie de la physique, 24 X 32 pouces (65 X 86.6cm), canvas, "3400 Marqs Dubruce(?)."

3. Eustache LeSueur, Tobie accompagné de son fils et prosterné pour remercier l'ange, 40 X 72 pouces (108.2 X 194.6cm), "10803 LeBrun;" possibly identifiable with painting at Grenoble, Musée des Beaux-Arts, acquired between 1816 and 1823 (see Paris, Petit Palais, XVII<sup>e</sup> Siècle français, cat. no. 96, this sale is cited. Two of four paintings produced for the hôtel de M. Fieubert, Paris, went through the Watelet sale; the pendant, Le Retour de Tobie, belongs to the Louvre, Inv. no. R. F. 1938-78).

7. Pierre Charles Trémolières, 1) Vénus assise sur un nuage caressée par l'Amour, 57 X 36 pouces (154.1 X 97.4cm), canvas, "4501 Paillet;" 2) Vénus et l'Amour; il lui demande son arc et son carquois, same dimensions and medium and sold with pendant; see A. N. documents, O<sup>1</sup> 1919, 1787:39, 60-61, and 77, Engerand, Inventaire, pp. 593-594;

Rosenberg, Méjanès, and Vilain, Tremolières, pp. 83-84; both now lost.

25. Claude Joseph Vernet, 1) Une Tempête dont une barque luttant contre le plus affreux danger, 17 1/2 X 36 pouces (47.3 X 97.4cm), "5700 Desmaret;" Ingersoll-Smouse, Vernet, 1:73, cat. no. 508, Fig. 117; 2) Une Tour s'élève au milieu d'un port à l'effet du soleil levant, same dimensions and sold with pendant; Ingersoll-Smouse, Vernet, 1:75, cat. no. 531, Fig. 119.

DATE: 1786, 4 December and following days  
 PROVENANCE: chevalier de C(lesne) or C(ene)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 90 (total: 112, 48 Neth., 5 Ital., 51 French, 8 Germ.); drwgs: 56; prts: 64; objs: 53  
 LUGT NUMBER: 4101  
 REFERENCE: AAAD, 25 November, pp. 3111-3112  
 COMMENTS: Sale catalogue, IFP, annotated; important collection of paintings; Paillet purchased nineteen paintings

MAJOR PAINTINGS:

22. Ludolf Bakhuysen, Une Vue de mer par un temps de soirée prise sur les sables de Scheveningen, 15 1/2 X 22 1/2 pouces (41.9 X 60.9cm), canvas, "5000 LeBrun;" HdG 7:148.

7. Adriaen Brouwer, Un Intérieur d'une tabagie flamande dont au milieu est une table entourée de buveurs et de fumeurs, 12 X 18 pouces (32.5 X 48.7cm), canvas, "3100 Basan."

35. Karel Dujardin, Une Vue d'un chemin coupé dans une haute montagne et descendant à une marre souterraine, 15 1/4 X 15 1/2 pouces (41.3 X 41.9cm), canvas, "4000 LeBrun;" HdG 9:185; Brochhagen, "Dujardin," p. 41; Salerno, Pittori de paesaggio, 2:743, no. 124.4; London, National Gallery, Inv. no. 827.

25. Jan van der Heyden, Une Vue d'une place publique de Cologne, 8 3/4 X 12 3/4 pouces (23.7 X 34.5cm), canvas, "3149 Paillet;" HdG 8:172.

24. Frederick de Moucheron, Un Retour de chasse au vol, 11 X 14 1/2 pouces (29.8 X 39.2cm), panel, "1111. 19."

63. Charles Natoire, 1) Le Triomphe d'Amphitrite, 29 X 35 pouces (78.5 X 94.7cm), canvas,

"2201;" Boyer, "Natoire," cat. nos. 90 and 214; Paris, Palais Galliera sale, 11 May 1965, no. 54; 2) Un Repos de Bacchus au milieu de nymphes et de faunes, same dimensions and medium and sold with pendant; Boyer, "Natoire," cat. no. 213; present whereabouts unknown (both cited in Joullain, Répertoire de tableaux, p. 88 and Joullain, Réflexions, p. 182).

32. Adriaen van Ostade, Trois Buveurs dans une tabagie, 8 1/2 X 7 1/4 pouces (23 X 19.6cm), panel, "2000 Sobert;" HdG 3:334.

33. Adriaen van Ostade, Deux Hommes assis devant une table, 8 1/2 X 7 1/4 pouces (23 X 19.6cm), panel, sold with no. 32; HdG 3:273.

58. Jean Baptiste Pater, Un Bain des femmes dans un endroit détourné d'un parc, 21 X 25 3/4 pouces (56.8 X 69.7cm), canvas, "2320 LeBrun;" Ingersoll-Smouse, Pater, p. 62, cat. no. 329, Fig. 92; Edinburgh, National Gallery of Scotland, Inv. no. 366

16. Jacob van Ruisdael, Un Terrain sablonneux servant de rivage à une belle marre d'eau, 24 3/4 X 30 1/2 pouces (67 X 82.5cm), canvas, "1250 Paillet;" HdG 4:145, 158h, and 168; Amsterdam, Rijksmuseum, Inv. no. 2077.

17. Jacob van Ruisdael, Une Riche Compagne couverte de bled en maturité, 16 1/2 X 20 3/4 pouces (44.6 X 56.1cm), canvas, "2420 Prignet;" HdG 4:129.

57. Pierre Subleyras, Jésus-Christ chez Simon le pharisien, 8 3/4 X 23 pouces (23.7 X 62.3cm), canvas, "8100 Paillet" (see Natoire sale, 1778, no. 18); Engerand, Inventaire, p. 593; Paris, Louvre, Inv. no. 8001.

8. David Teniers, Trois Fumeurs dans un intérieur de chambre hollandaise, 7 3/4 X 6 1/4 pouces (20.9 X 16.9cm), panel, "3301 De Courmont;" Smith, Catalogue raisonné 3:305, cat. no. 167.

9. David Teniers, Un Chimiste dans son laboratoire, 14 3/4 X 11 1/2 pouces (39.9 X 31.1cm), panel, "2000;" Smith, Catalogue raisonné, 3:336, cat. no. 283.

49. Adam Van der Meulen, 1) Un Combat de cavalerie dans une plaine et à l'entrée d'un bois; 2) Un Convoi de vivres attaqué par un détachement de cavalerie, 7 1/4 X 9 1/2 pouces (19.6 X 25.7cm), panel, "3000."

26. Adriaen van de Velde, Un Paysage éclairé à l'effet d'une fraîche matinée, 10 3/4 X 15 pouces (29.1 X 40.6cm), canvas, "1801 Paillet;" HdG 4:77; according to the information provided on the photograph at the RKDH, this picture belonged to the art dealer, Heinemann at Munich in 1931 and was advertised in The Burlington Magazine, vol. 335, no. 58 (1931), p. 32.

73. Claude Joseph Vernet, Une Vue d'un fort au bord de la mer prise à l'effet du soleil levant et par un temps de brouillard, 24 X 30 pouces (65 X 81.2cm), canvas, "2200 Dubois;" Ingersoll-Smuse, Vernet, 1:92, cat. no. 726bis, Fig. 175, formerly Leningrad, Youssouppoff Collection.

12. Philips Wouwerman; L'Intérieur de la cour d'une ferme, 15 X 13 1/2 pouces (43.3 X 36.5cm), panel, "6101 Prignet;" HdG 2:292; Cologne, Wallraf-Richartz Museum, Inv. no. 113659.

13. Philips Wouwerman, Plusieurs Chevaux arrêtés devant une maison de maréchal, 13 X 17 1/2 pouces (35.2 X 47.3cm), panel, "5000;" HdG 2:152.

14. Philips Wouwerman, Un Chasseur et une dame à cheval arrêtés près d'une fontaine en cascade, 12 1/2 X 18 pouces (33.8 X 48.7cm), panel, "6150 LeBrun;" HdG 2:689; according to information provided on the photograph at the RKDH, this painting was last known with the Amsterdam art dealer, D. A. Hoogendijk in 1952.

15. Philips Wouwerman, Un Retour du marché, 11 1/2 X 8 1/2 pouces (31.1 X 23cm), "5400 LeBrun" (see Randon de Boisset sale, 1777, no. 93, Appendix Two); Joullain, Répertoire de tableaux, p. 68; HdG 2:403; formerly London, Dorchester House, Holford Collection, 1927 catalogue, no. 150.

DATE: 1786, 27 November - 6 December (re: Lugt)  
 PROVENANCE: de Gilly, ancien directeur de la cte des Indes, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs, prts, objs  
 LUGT NUMBER: 4100  
 REFERENCE: AAAD, 7 December, p. 3235 (announced for 7 December)

COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1786, 18 December  
 PROVENANCE: duc de Choiseul, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 50 (total: 107, 3 Neth., 4 Ital.,  
 59 French, 1 Germ., 40 anon.); drwgs: 6; prts:  
 95; objs: 92  
 LUGT NUMBER: 4111  
 REFERENCE: AAAD, 13 Dec., pp. 3293-3294  
 COMMENTS: Sale catalogues, EBNP, AAP, not annotated

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DATE: 1787, 4 January and following days  
 PROVENANCE: d'ancien banquier  
 DIRECTION: Paillet, C. P.: Le Monnier  
 CONTENTS: ptgs: 21 (total: 35, 19 Neth., 1 Ital.,  
 9 French, 6 anon.); drwgs: 4; prts: some; objs: 39  
 LUGT NUMBER: 4118  
 REFERENCE:  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1787, 8 January and following days  
 PROVENANCE: LeRoy de la Faudignere, chirurgien-  
 dentiste, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 340 (total 386, 102 Neth., 60  
 Ital., 5 Sp., 47 French, 5 Germ., 167 anon.); objs:  
 22; div: 3  
 LUGT NUMBER: 4119  
 REFERENCE: AAAD, 4 Jan., p. 26  
 COMMENTS: Sale catalogue, EBNP, not annotated; many  
 works attributed as "école de" or "élève de;" a  
 hodge-podge collection

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DATE: 1787, 15 January and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot

CONTENTS: prts, miniatures, div  
 LUGT NUMBER: 4123  
 REFERENCE:  
 COMMENTS: Sale catalogue, AAP; no paintings in this sale

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DATE: 1787, 29 January  
 PROVENANCE: de Cromot, surintendant des finances de Monsieur  
 DIRECTION: Paillet, C. P.: Vallet  
 CONTENTS: ptgs: 22 (total: 26, 14 Neth., 1 Ital., 8 French, 1 Germ., 2 anon.); objs: 14  
 LUGT NUMBER: 4130  
 REFERENCE: AAAD, 26 Jan., p. 254  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1787, 31 January  
 PROVENANCE: Anonymous, "d'un cabinet d'un amateur"  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 56 (total: 77, 33 Neth., 6 Ital., 29 French, 6 Germ., 3 anon.); drwgs: 26; div: 3  
 LUGT NUMBER: 4132  
 REFERENCE: AAAD, 31 Jan., p. 307  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1787, 26 February and following days  
 (re: AAAD)  
 PROVENANCE: de P(olonceau)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 180 (total: 203, 72 Neth., 8 Ital., 51 French, 72 anon. or unknown); drwgs: 1; objs: 1; div: 1  
 LUGT NUMBER: 4148  
 REFERENCE: AAAD, 23 Feb., p. 534; 24 Feb., p. 538  
 COMMENTS: Sale catalogue, IFP, not annotated

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DATE: 1787, 20-24 March (re: Lugt)  
 PROVENANCE: (marquis de Chamgrand, de Proth, Saint-Maurice, Bouillac)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 239 (total: 265, 183 Neth., 12 Ital., 70 French); drwgs: 4; objs: 17  
 LUGT NUMBER: 4162  
 REFERENCE: AAAD, 15 Mar., p. 731 (announced for 20 Mar. and following days); 16 Mar., p. 750  
 COMMENTS: Sale catalogue, AAP, annotated; excellent collection  
 MAJOR PAINTINGS:

90. Nicolaas Berchem, 1) Sara rendu à Abraham par Abimelech, 38 X 34 pouces (102.8 X 92cm), canvas, "5000;" HdG 9:3; Geneva, Kunst und Altermum Museum, 1897 catalogue, no. 28; 2) L'Enfant prodigue, same dimensions and medium and sold with pendant; HdG 9:25; Geneva, Kunst und Altermum Museum, 1897 catalogue, no. 27 (neither painting has been verified in a modern catalogue).

91. Nicolaas Berchem, Un Retour des champs, 24 X 29 1/2 pouces (65 X 79.8cm), canvas, "7631" HdG says 7662); HdG 9:281; London, Asher Wertheimer sale, 9 March 1923, no. 9.

44. Gerard ter Borch (copy after), Une Femme vue par le dos tenant un papier de musique et semblant parler à un homme assis et vu de profil, 26 X 28 pouces (70.4 X 75.8cm), canvas, "6500;" HdG 5:148 and 188; Gudlaugsson, ter Borch, 1:116-117, cat. no. 110a; London, Bridgewater House, Earl of Ellesmere Collection, Inv. no. 198.

45. Gerard ter Borch (copy after) (attributed in catalogue to Caspar Netscher), Quatre Figures dans un appartement hollandais; une dame joue de la guitare, 26 X 30 pouces (70.4 X 81.2cm), panel, "3501" (HdG says 13501); HdG 5:124 (65 X 75cm); Gudlaugsson, ter Borch, 1:148, cat. no. 139a; Cologne, Dr. E. Plietzsch Collection, 1957.

181. Gerard ter Borch, Une Jeune Femme assise et occupée à lire une lettre, 15 1/2 X 11 1/2 pouces (41.9 X 31.1cm), canvas, "6000" (see Robit sale, 1801, no. 152); HdG 5:172; Gudlaugsson, ter Borch, 1:173-174, cat. no. 168; Reitlinger, Economics, 1:460; London, Wallace Collection, no. P236.

3. Pietro da Cortona, Saint Jean décollé par l'ordre d'Hérodiade, 37 1/2 X 28 pouces (100.1 X 75.8cm), canvas, "4000."

192. Claude Gellée, 1) Un Paysage éclairé par un soleil levant; deux pâtres dansant, 37 X 48 pouces (100.1 X 129.8cm), canvas, "10000;" see Røthlisberger (Lorrain, 1:171, cat. no. LV 40), for discussion of this work; probably a copy closely related in composition to painting in the Duke of Westminster Collection, catalogued as no. 207; 2) Une Etendue d'un paysage montagneux traversé par une rivière, same dimensions and medium and sold with pendant; Røthlisberger, Lorrain, 1:170-172, cat. no. LV 40, Fig. 100; New Bern, North Carolina, Tryon Palace.

50. Jan van Huysum, 1) Un Vase de fleurs orné de bas-reliefs d'enfants, 29 X 22 1/2 pouces (78.5 X 60.9cm), panel, "17000;" HdG 10:78, Grant, Huysum, P. 20, cat. no. 39; present owner unknown; 2) Un Amas de beaux fruits, same dimensions and medium and sold with pendant; HdG 10:189; Grant, Huysum, p. 27, cat. no. 146; present owner unknown (see Randon de Boisset sale, 1777, no. 159 and Destouches sale, 1794, no. 107, Appendix Two).

32. Gerard Lairesse, Un Sujet allégorique composé de quatre figures, 50 X 45 pouces (135.4 X 122.7cm), canvas, "3850."

180. Adriaen van Ostade, Huit Paysans s'amusant dans un intérieur d'une tabagie hollandaise, 13 X 11 1/2 pouces (35.2 X 31.1cm), panel, "6800;" Joullain, Répertoire de tableaux, pp. 42-43; HdG 3:747; Dorking, Polesden Lacey, Mrs. Ronald Greville Collection, 1948 catalogue, no. 49.

131. Paulus Potter, Une Prairie ornée d'animaux; un taureau roussâtre tourné de face, 24 1/2 X 24 pouces (66.3 X 65cm), panel, "4370;" HdG 4:51; London, Earl of Northbrook Collection, 1889 catalogue, no. 81.

186. Nicolas Poussin, (copy after) Les Amours jouant dans un paysage, 36 X 27 pouces (97.4 X 73.1cm), canvas, "21000;" Blunt, Poussin (1966), p. 136, cat. no. 196; Blunt, Poussin (1967), 1:122, 2:Pl. 72b; Leningrad, Hermitage, Inv. no. 1187.

27. Peter Paul Rubens, Un Paysage pittoresque garni d'arbres de toutes espèces dont au milieu divers animaux et figures sont distribués, 33 1/2 X 45

pouces (90.6 X 121.7cm), panel, "4400;" Smith, Catalogue raisonné, 2:193-194, cat. no. 691.

28. Peter Paul Rubens, Un Portrait d'une famille, 48 X 42 pouces (129.8 X 113.6cm), canvas, "4100;" Smith, Catalogue raisonné, 2:149, cat. no. 692.

51. David Teniers, Sept Figures dans un intérieur; deux jouant aux dés, un troisième tenant sa pipe, 15 1/2 X 22 1/4 pouces (41.9 X 60.3cm), canvas, "3125" (see Castelmorse sale, 1791, no. 49); Smith, Catalogue raisonné, 3:332, cat. no. 271.

52. David Teniers, Un Intérieur d'une tabagie; trois buveurs assis autour d'une table dont deux jouant aux cartes, 17 1/2 X 24 (47.3 X 66.3cm), panel, "2100."

53. David Teniers, Un Paysage flamande; quatre buveurs assis autour d'une table près d'un cabaret, 17 X 22 pouces (47 X 59.6cm), panel, "3100."

54. David Teniers, Trois Paysans dans un intérieur, 12 X 17 pouces (32.5 X 56cm), panel, "1810."

55. David Teniers, Un Paysage: à droite un terrain élevé sur lequel est un ancien château; le premier plan est orné de quatre figures qui causent ensemble, 18 X 23 pouces (48.7 X 62.3cm), panel, "2801;" Smith, Catalogue raisonné, 3:339-340, cat. no. 296.

56. David Teniers, Un Homme assis dans un intérieur tenant un pot de bière et une pipe, 12 X 16 pouces (32.5 X 43.3cm), panel, "2340;" Smith, Catalogue raisonné, 3:339, cat. no. 292.

57. David Teniers, Un Paysage d'environs de la ville d'Anvers, 16 X 24 pouces (43.3 X 65cm), panel, "2540;" Smith, Catalogue raisonné, 3:340, cat. no. 297.

58. David Teniers, Onze Personnages dans un intérieur d'une tabagie, 24 X 22 pouces (65 X 59.6cm), panel, "2001."

60. David Teniers, Un Homme et une femme assis dans une chambre tenant chacun une fleur, 14 X 22 1/4 pouces (37.9 X 60.3cm), panel, "2400;" Smith, Catalogue raisonné, 3:337, cat. no. 286.

179. Jan Baptist Weenix, Une Vue d'une campagne où on voit devant un cabaret une femme assise avec son enfant, 25 X 32 pouces (67.7 X 86.6cm), panel, "8601" (see Robit sale, 1801, no. 173); Stechow, "Weenix," p. 188, Fig. 7 (considered by Stechow to be by Jan Weenix); Dutch art market.

42. Adriaen van der Werff, Un Faune et une belle femme assis au pied d'un gros arbre, 60 X 53 pouces (184.2 X 143.5cm), canvas, "10000;" HdG 10:120.

79. Philips Wouwerman, Une Chasse au vol, 3 X 4 pieds (97.4 X 129.8cm), canvas, "14500;" HdG 2:538; London, Apsley House, Duke of Wellington Collection; 1901 catalogue, no. 245; Gibbs-Smith and Percival, Wellington Museum, No. 1650.

DATE: 1787, 18 November advanced to 15 November  
(re: Lugt)  
PROVENANCE: Anonymous  
DIRECTION: Paillet, C. P.: Florentin  
CONTENTS: ptgs: 90 (total: 113, 35 Neth., 15 Ital., 48 French, 15 anon.); drwgs: 17; prts: 86; objs: 49  
LUGT NUMBER: 4218  
REFERENCE: AAAD, 12 Nov., p. 3106 (announced for 15 Nov.)  
COMMENTS: Sale catalogue, EBNP, not annotated

DATE: 1787, 19 November and following days  
PROVENANCE: de Montullé, conseiller d'état, après le décès  
DIRECTION: Paillet  
CONTENTS: ptgs: 4; drwgs: 84 (from Jullienne Collection); prts: 16; objs: 37  
LUGT NUMBER: 4220  
REFERENCE: AAAD, 18 Nov., pp. 3163-3164  
COMMENTS: Sale catalogue, AAP; only 4 paintings, one by Lely and three anonymous

DATE: 1787, 17-22 December (re: Lugt)  
 PROVENANCE: (duc de Chabot & de la Mure or Des-  
 marets)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 9 (total: 17, 3 Neth., 2 Ital.,  
 6 French, 6 anon.); drwgs: 278; prts: 2; objs: 177  
 LUGT NUMBER: 4235  
 REFERENCE: AAAD, 13 Dec., p. 3405 (announced for 17  
 Dec. and following days)  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1787, 28 December  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, diverse objs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 26 Dec., pp. 3538-3539: "Ventes de  
 meubles et effets: Tableaux de P. Véronèse, C.  
 Maratte, S. Bourdon, P. Subleyras, Boucher, & et  
MM. Vernet, Greuze & Robert, 2 couples de jolis  
 vase de porphyre & de serpentín, formé de ceux de  
Médicis, sur des socles pareils, 4 articles de  
 beaux Diamans égaux & bien assortis, dont 3 Cercles  
 de médaillons de boîtes & paire d'Anneaux d'oreilles  
 en chaînes, Tabatieres précieuses de lapis,  
 malachite & lumachelle, montées encagess & doublées  
 d'or, 2 autres Tabatieres d'écaille, avec miniatures  
 de M. Hall, &c. Le 28, de relev. rue Plâtrière,  
 hôtel de Bullion, où on les verra, dem. 27 & vendr.  
 28, depuis 10h jusqu'à 1. La Notice se distribue  
 chez M. Paillet audit hôtel."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1788, 21 January and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, objs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 19 Jan., p. 179: "Vente de Tab-  
 leaux origin. des 3 Ecoles, Dessins sous verre,  
 Figures & Bustes de bronze, la plupart antiques,

Figures, Bustes & Vases d'albâtre, Terres-cuites, Porcelaines, Pierres gravées & montées en bagues, Pierres précieuses, Plaques d'agate, Cailloux, Meubles & autres objets curieux du Cabinet de M.\*\*\*. Le 21 & jours suiv. de relev. rue Plâtrière, hôtel de Bullion, où on les verra auj. & dem. depuis 11 h jusqu'à 1. Le Catalogue se distribue chez le sieur Paillet, Peintre audit hôtel."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1788, 28 January and following days (re: AAAD, p. 262)  
 PROVENANCE: Ch(ariot, huissier priseur)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 75 (total: 99, 32 Neth., 7 Ital., 54 French, 1 Germ., 5 anon. or unknown);  
 drwgs: 140; prts: 28; objs: 121  
 LUGT NUMBER: 4250  
 REFERENCE: AAAD, 26 Jan., p. 262; 27 Jan., p. 274  
 COMMENTS: Sale catalogue, IFP, annotated; mostly low-priced paintings in this sale; Paillet listed as a buyer for six paintings, and several drawings, pieces of furniture, and objets d'art

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DATE: 1788, 26 February  
 PROVENANCE: Williot, après le décès  
 DIRECTION: Paillet, C. P.: de Caudin  
 CONTENTS: ptgs: 67 (total: 96, 26 Neth., 3 Ital., 34 French, 33 anon. or copies); objs: 9  
 LUGT NUMBER: 4267  
 REFERENCE: AAAD, 26 Feb., p. 563  
 COMMENTS: Sale catalogue, EBNP, not annotated; one-third of paintings anonymous or copies; poor quality collection

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DATE: 1788, 3 March and following days  
 PROVENANCE: de Villemandi, après le décès  
 DIRECTION: Paillet, C. P.: André

CONTENTS: ptgs: 13 (total: 40, 8 Neth., 6 French,  
1 Germ., 25 anon. or unknown); drwgs: 59; prts:  
1 (30 volumes); objs: 478  
LUGT NUMBER: 4274  
REFERENCE: AAAD, 29 Feb., p. 597; 2 Mar., p. 619  
COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1788, 2-3 May (re: AAAD)  
PROVENANCE: Randon de Pommery, après le décès  
DIRECTION: Paillet  
CONTENTS: ptgs, drwgs, prts, objs., furn.  
LUGT NUMBER: 4312 (Duplessis, Ventes de tableaux,  
no. 1651)  
REFERENCE: AAAD, 1 May, pp. 1242-1243: "Vente des  
Effets de feu M. Randon de Pommery. 1) dem. 2 &  
Sam. 3. Tableaux origin. des 3 Ecoles, Dessins,  
Estampes, Figures & Bas-Reliefs de marbre, Bureau  
& Coffre de vieux laque, Bureau, Serre-papier,  
commode & Bas-d'armoire richement ornés de bronze,  
Porcelaines, belle Pendule à 2des & autres, Globes  
celeste et terrestre, Télescopes, microscopes &  
autres objets curieux, que l'on verra aujourd'hui  
& demain depuis 11 h. 2) La Notice des effets  
curieux se distribue chez Paillet, Peintre, rue  
Plâtrière, hôtel de Bullion.  
COMMENTS: Sale catalogue, not extant

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DATE: 1788, 7 May and following days  
PROVENANCE: Anonymous  
DIRECTION: Paillet, C. P.: Girardin (Bizet)  
CONTENTS: ptgs: 111 (total: 128, 60 Neth., 10  
Ital., 30 French, 13 Germ.-Aust.-Swiss, 15 anon.  
(plus 179 ptgs in 5 lots, unenumerated); drwgs:  
1; prts: 5  
LUGT NUMBER: 4318  
REFERENCE: AAAD, 6 May, p. 1302  
COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1788, 24 November and following days  
 PROVENANCE: de Wailly, architecte du Roi  
 DIRECTION: Paillet (Julliot  fils), C. P.: Boileau  
 CONTENTS: ptgs: 62 (total: 88, 9 Neth., 33 Ital.,  
 46 French); drwgs: 79; prts: 3; objs: 40  
 LUGT NUMBER: 4359  
 REFERENCE: AAAD, 18 Nov., p. 3198; 21 Nov., p. 3227  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1788, 15 December postponed to 18 December  
 (re: Lugt)  
 PROVENANCE: Dubois, marchand joaillier à Paris  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 115 (total: 141, 68 Neth., 3  
 Ital., 2 Sp., 64 French, 4 anon.); drwgs: 11;  
 objs: 128  
 LUGT NUMBER: 4367  
 REFERENCE: AAAD, 9 Dec., pp. 3406-3407 (announced  
 for 18 Dec. and following days); 15 Dec., p. 3467  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1788, 23 December  
 PROVENANCE: (Dubois)  
 DIRECTION: Paillet, Milliotti, C. P.: Boileau  
 CONTENTS: modern and antique engraved stones  
 LUGT NUMBER: 4368  
 REFERENCE:  
 COMMENTS: Sale catalogue, EBNP, not annotated; no  
 paintings in this sale

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DATE: 1789, 3 February and following days  
 (re: AAAD, p. 277)  
 PROVENANCE: (Berthels, Bruxelles)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 107 (total: 112, 86 Neth., 13  
 Ital., 11 French, 2 anon.)  
 LUGT NUMBER: 4385  
 REFERENCE: AAAD, 30 Jan., p. 277; 31 Jan., p. 283



COMMENTS: Sale catalogue, EBNP, not annotated; collection of paintings bought by Paillet on trips in France, Holland, and England, especially at the London sale of John Barnard (16 February 1787)

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DATE: 1789, 5 March and following days  
 PROVENANCE: Delasonne, premier médecin du Roi  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 87; drwgs: 22; prts: 28; objs: 78; div: 34  
 LUGT NUMBER: 4401  
 REFERENCE: AAAD, 1 Mar., p. 590; 3 Mar., p. 602  
 COMMENTS: Sale catalogue, BV, not seen

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DATE: 1789, 17 March and following days  
 PROVENANCE: (Sobert or Saubert and Desmarest)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 101 (total: 132, 72 Neth., 13 Ital., 45 French, 2 Germ.); objs: 59  
 LUGT NUMBER: 4409  
 REFERENCE: AAAD, 15 Mar., pp. 732 and 734  
 COMMENTS: Sale catalogues, EBNP, not annotated; RKDH, annotated; interesting sale; Paillet bought ten pictures and some pieces of furniture  
 MAJOR PAINTINGS:  
 89. Jean Baptiste Greuze, La Pelotoneuse, 27 X 22 pouces (73.1 X 59.6cm), canvas, "2401 dulac;" Mauclair, Greuze, cat. no. 492; New York, Frick Collection, Inv. no. 43.1.148.  
 29. Isaack van Ostade, Devant une hôtellerie une femme tient son enfant dans ses bras et un homme pompe de l'eau dans un sceau, 38 X 48 pouces (102.8 X 129.8cm), canvas, "2700 Paillet."  
 12. Peter Paul Rubens, Un Portrait d'un général d'armée, 52 X 38 pouces (140.6 X 102.8cm), panel, "3090."  
 40. Jacob van Ruisdael, Un Paysage; à droite, un champ et un bel arbre et au fonds un hameau se détachant sur l'horizon, 20 X 22 pouces (54.1 X 59.6cm), canvas, "2150 Mariens."

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DATE: 1789, 26 March and following days  
 PROVENANCE: Parizeau, peintre et graveur à Paris  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 220 (total: 249, 107 Neth., 29 Ital., 2 Sp., 100 French, 11 anon.); prts: 12  
 LUGT NUMBER: 4416  
 REFERENCE: AAAD, 21 Mar., p. 790; Blanc, Trésor, 2:125  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1789, 9 March postponed to 2 April and following days (re: Lugt)  
 PROVENANCE: duchesse de Kingston, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 212; prts: 1; objs: 2; div: 13  
 LUGT NUMBER: 4402 and 4419  
 REFERENCE: AAAD, 29 Mar., p. 885 (announced for 2 Apr. and following days); 31 Mar., p. 900  
 COMMENTS: Sale catalogue, BV, not seen

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DATE: 1789, 6 April postponed to 15 April (re: Lugt)  
 PROVENANCE: Lollier, après le décès  
 DIRECTION: Paillet, C. P.: Hayot de Longpré  
 CONTENTS: ptgs: 81 (total: 152, 47 Neth., 28 Ital., 37 French, 40 anon. or unknown); drwgs: 22; prts: 4; objs: 59  
 LUGT NUMBER: 4423  
 REFERENCE: AAAD, 2 Apr., p. 926 (announced for 6 Apr.); 4 Apr., p. 947  
 COMMENTS: Sale catalogues, BMPL, RKDH, annotated; important collection of paintings; title-page annotation: "la somme total de ce catalogue de tableaux--56899-13 liv." Paillet purchased eleven pictures  
 MAJOR PAINTINGS:  
 10. Nicolaas Berchem, Une Vue d'une prairie où sont plusieurs vaches, 15 1/2 X 13 1/2 pouces (40.6 X 36.5cm), panel, "5001;" HdG 9:608; Brussels, Musée des Beaux-Arts, 1949 catalogue, no. 32.

11. Nicolaas Berchem, Une Vue d'une prairie couverte de différents animaux qui sont gardés par un pâtre, 11 X 13 1/2 (29.8 X 35.2cm), panel, "2701 duBois;" HdG 9:640.

22. Jan Hackaert, Une Vue d'une forêt; au milieu sur un chemin un pâtre conduit un troupeau de boeufs, 18 X 22 pouces (48.7 X 59.6cm), canvas, "3150 desmarest."

13. Jan van der Heyden, Une Vue d'une porte d'Utrecht, 14 X 22 pouces (37.9 X 59.6cm), panel, "4800;" HdG 8:98; Wagner, Heyden, cat. no. 17 (as St. Anthonispoort); Eindhoven, Private Collection.

68. Gérard de Spaendonck, Un Groupe de fleurs dans un vase, 26 X 22 pouces (70.4 X 59.6cm), canvas, "1600 Paillet."

1. David Teniers, Un Corps de garde composé de vingt-quatre figures de singes et de chats, 12 X 18 1/2 pouces (32.5 X 50cm), panel, "1951 duBois;" Smith, Catalogue raisonné, 3:343, cat. no. 310.

2. David Teniers, L'Extérieur d'un cabaret où des paysans se divertissent, tondo format, 7 pouces (18.9cm) diameter, panel, "8501 duBois."

14. Adriaen van de Velde, Une Vue d'une prairie ornée des divers animaux; une paysanne tenant une gerbe de bled converse avec un pâtre, 12 1/2 X 14 pouces (33.8 X 37.9cm), canvas, "5901."

19. Philips Wouwerman, Seize Figures sur différents plans d'un paysage; à droite un étang, 11 X 13 pouces (29.8 X 35.2cm), panel, "3302 Chevalier des ferme;" HdG 2:354.

DATE: 1789, 22 April and following days

PROVENANCE: Turgot, après le décès

DIRECTION: Paillet, C. P.: Florentin

CONTENTS: ptgs, prts, objs, nat. hist.

LUGT NUMBER: not in Lugt

REFERENCE: AAAD, 19 Apr., pp. 1133-1134: "Notice de quelques Tableaux, dont un beau sujet de Vierge par C. Vanloo, Bustes en bronze & en marbre, Estampes sous verre, Sculptures en bois; Cabinet d'Hist. natur. complet dans tous les genres, offrant une suite des plus beaux Madrépores, Oursins & Etoiles litophytes, Coraux & Eponges, Poissons & Crustacées

bien conservés, Coquilles univalves & bivalves, Crystaux de roche, Minéraux de tous les genres & Pétrifications; Collection de Papillons rares & autres Insectes, échantillons de Marbres & d'Agates, Pièces à l'usage de la Physique & de la Chymie, etc. après le décès de M. Turgot: par A.-J. Paillet, Peintre, chez qui elle se distribue, rue Plâtrière, hôtel de Bullion. La vente se fera le 22 & jours suiv. par M. Florentin, Huiss.-pris. quai d'Orléans dans l'isle, no. 17; & les objets seront exposés 2 jours d'avance, depuis 11 h. jusqu'à 1;" 20 Apr., p. 1140.

COMMENTS: Sale catalogue, perhaps never written

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DATE: 1789, 1 May and following days

PROVENANCE: Anonymous

DIRECTION: Paillet

CONTENTS: ptgs, drwgs, prts, objs, furn.

LUGT NUMBER: not in Lugt

REFERENCE: AAAD, 29 Apr., p. 1266: "Catalogue de Tableaux origin. des 3 Ecoles, ent'autres, 2 sujets capitaux de J. B. Panini, Dessins d'Architecture & Estampes sous verre; Vases de Porcelaine, richement garnis, Girandoles à figures de Bronze; Secrétaire de bois de rapport & Bureau de bois d'acajou; Boudoir drapé à la Chinoise, Lit de point à l'aiguille, Tenture, Sieges, Ecrans & Rideaux de satin peint à dessins de fleurs, etc. par A.-J. Paillet, chez qui il se trouve rue Plâtrière, hôtel de Bullion. La vente se fera le 1er Mai & jours suiv. de relev., vieille rue du Temple, au dessus de l'égout, no. 13, où l'on verra les objets auj. & dem. depuis 11 h. jusqu'à 1;" 30 Apr., p. 1271.

COMMENTS: Sale catalogue, now lost

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DATE: 1789, 4 May and following days

PROVENANCE: Anonymous, vente après le décès

DIRECTION: Paillet, C. P.: Florentin

CONTENTS: ptgs, prts

LUGT NUMBER: 4438

REFERENCE: AAAD, 4 May, pp. 1319-1320: "Vente de Tableaux des 3 Ecoles, dont plus. origin. de bons Mes, & estampes sous verre, dont quelques-unes de Drevet. Auj. 4 & jours suiv. de relev. rue Plâtriere, hôtel de Bullion, où on les verra auj. depuis 10 h. jusqu'à 1. La Notice se distribue chez Paillet, Peintre, audit. hôtel."  
 COMMENTS: Sale catalogue, not at RKDH

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DATE: 1789, 6 May and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 48  
 LUGT NUMBER: 4439  
 REFERENCE: AAAD, 5 May, p. 1327: "Vente de Tableaux origin. de bons Mes Dem. 6 & jours suiv. de relev. rue Plâtriere, hôtel de Bullion. La Notice se distribue chez le sieur Paillet, audit hôtel."  
 COMMENTS: Sale catalogue, not at RKDH

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DATE: 1789, 8-9 May (re: Lugt)  
 PROVENANCE: van der P\*\*\*  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 26; drwgs: 14 plus 1 bis; prts: 19; div: 1  
 LUGT NUMBER: 4440  
 REFERENCE:  
 COMMENTS: Sale catalogue, not at RKDH

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DATE: 1789, 18 May postponed to 28 May and then suspended  
 PROVENANCE: Henri Tersmitten, Bourgmestre et conseiller de la ville d'Amsterdam  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: objs and furniture: 2125  
 LUGT NUMBER: 4449  
 REFERENCE: AAAD, 8 May, p. 1370 (announced for 18 May); 15 May, p. 1447 (announced for 28 May); 24 May, p. 1552 (sale suspended)

COMMENTS: Sale catalogue, BNP, no paintings

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DATE: 1789, 1 July and following days  
 PROVENANCE: de la Ville, architecte, après le décès  
 DIRECTION: Paillet, C. P.: Serreau  
 CONTENTS: ptgs, drwgs, prts  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 29 June, p. 1936: "Vente de Tableaux origin. de Charpentier, de C. Vanloo, & de MM. de Machy, Robert et autres; Dessins de C. Vanloo, Boucher, L. de La Rue, Servandoni, et de MM. Fragonard, Robert, Monnet, Moreau & autres; Estampes, dont les gr. Batailles d'Alexandre, le tout du Cabinet de feu M. de la Ville, Archit. Le 1er juillet, de relev. & jours suiv., s'il y a lieu, rue Beauregard, no. 54, où on les verra dem. 30 juin & Mercur. 1er juillet, depuis 11 h. jusqu'à 1. La Notice se distribue chez MM. Serreau, Huiss.-pris., quai de Bourbon, & Paillet, Peintre, rue Plâtrière, hôtel de Bullion."  
 COMMENTS: Sale catalogue, not extant or never written

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DATE: 1789, 17 July postponed to 3 August  
 (re: AAAD, p. 2230)  
 PROVENANCE: Pierre, premier peintre du Roi, après le décès  
 DIRECTION: Paillet, C. P.: Levasseur  
 CONTENTS: ptgs, drwgs, prts, objs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 14 July, p. 2087: "Vente des Effets de feu M. Pierre, 1er Peintre du Roi, savoir Tableaux, Dessins, Estampes, outre-mer à div. degrés, Boîtes à couleur & au pastel, Pierre de granit pour broyer, Chevalet & ustens. de Peinture, belle Armoire de Boule, & autres garnies de bronze dorés et de glaces, etc. Le 17 de relev. & jours suiv. s'il y a lieu, place du Louvre, attn. l'Acad. On les verra le 16 & le 17, depuis 11 h. jusqu'à 1. La Notice se distribue chez MM. Levasseur, 1er Huiss. de la Prévoté de l'hôtel, rue Etienne,

no. 13, & Paillet, rue Plâtrière, hôtel de Bullion;"  
 1 Aug., p. 2230  
 COMMENTS: Sale catalogue, not extant or never  
 written

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DATE: 1790, 7 April  
 PROVENANCE: Charlier, peintre, breveté du Roi,  
après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 111 (102 miniatures by Charlier,  
 5 French, 4 anon.); drwgs, objs  
 LUGT NUMBER: 4562  
 REFERENCE:  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1790, 29-30 April (re: Lugt)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 178 (total: 214, 122 Neth., 16  
 Ital., 36 French, 4 Germ., 1 Engl., 35 anon. or  
 unknown); drwgs: 1  
 LUGT NUMBER: 4578  
 REFERENCE: AAAD, 27 Apr., p. 1093 (announced for 29  
 Apr. and following days)  
 COMMENTS: Sale catalogues, AAP and IFP, annotated;  
 generally low prices; Paillet bought twenty pictures  
 MAJOR PAINTINGS:  
 40. Claude Joseph Vernet, Une Vue de la mer  
très étendue pendant une tempête, 31 X 49 pouces  
 (83.9 X 132.5cm), canvas, "4000."

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DATE: 1790, 20 May  
 PROVENANCE: marquis (de Clermont d'Amboise)  
 DIRECTION: Paillet, Desmarests, C. P.: Hayot de  
 Longpré  
 CONTENTS: ptgs: 67 (total: 92, 35 Neth., 9  
 Ital., 1 Sp., 31 French, 2 Germ., 14 anon. or un-  
 known); objs: 11; div: 13  
 LUGT NUMBER: 4597

REFERENCE: AAAD, 18 May, p. 1370  
COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1790, 20 September postponed to 27 September  
(re: AAAD)  
PROVENANCE: duc de Chaulnes  
DIRECTION: Paillet, Gaillard (Demontiez), C. P.:  
Jaluseau, Regnault  
CONTENTS: drwgs: 7; objs: 256  
LUGT NUMBER: 4627  
REFERENCE: AAAD, 26 Sept., p. 2975  
COMMENTS: Sale catalogue, BNP, not annotated; no  
paintings in this sale

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DATE: 1790, 8 November and following days  
(re: AAAD)  
PROVENANCE: Anonymous  
DIRECTION: Paillet, C. P.: Brusley  
CONTENTS: ptgs: 45 (total 57, 13 Neth., 1 Ital.,  
32 French, 1 Germ., 1 Engl., 9 anon.); drwgs: 15;  
prts: 9; objs: 16  
LUGT NUMBER: 4635  
REFERENCE: AAAD, 6 Nov., p. 3477  
COMMENTS: Sale catalogue, EBNP, annotated; no  
significant paintings

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DATE: 1790, 6 December and following days  
PROVENANCE: Anonymous  
DIRECTION: Paillet, C. P.: LeJeune  
CONTENTS: ptgs  
LUGT NUMBER: not in Lugt  
REFERENCE: AAAD, 5 Dec., p. 3837: "Vente d'une  
belle collection de Tableaux de différentes Ecoles  
Dem. 6 & jours suiv. de relev. rue Plâtrière, hôtel  
de Bullion. On verra les objets aujourd'hui & les  
lrs jours de la vente depuis 11 h. jusqu'à 2.  
Le Catalogue se distribue chez MM. Paillet, audit.  
hôtel, & Le Jeune, Huissier-pris. rue Guénégaud, no.  
21;" 6 Dec., p. 3844.  
COMMENTS: Sale catalogue, not extant

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DATE: 1790, 20 December and following days  
 PROVENANCE: (Duterrage)  
 DIRECTION: Paillet, C. P.: Jaluseau, Boileau  
 CONTENTS: ptgs: 68 (total: 95, 37 Neth., 6  
 Ital., 25 French, 4 Germ., 23 anon. or unknown);  
 drwgs: 10; prts: 7; objs: 95; div: 5  
 LUGT NUMBER: 4642  
 REFERENCE: AAAD, 18 Dec., pp. 3991-3992; 20 Dec.,  
 p. 4011  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1790, 28 December and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, miniat., prts, objs, furn.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 26 Dec., pp. 4097-4098: "Cata-  
 logue de Tableaux originaux des 3 Ecoles, Dessins,  
 Miniatures, Estampes, Groupes & Bas-reliefs en  
 bronze, Porcelaines rares, richement garnies, beaux  
 Meubles, Bijoux de tous genres, & autres objets  
 curieux, dont la vente se fera à denier comptans,  
 le 28 & jours suivans de relev. en la gr. salle de  
 l'hôtel Bullion, rue Plâtrière, où l'exposition s'en  
 fera la veille & le matin du jour de la vente, depuis  
 11 h. jusqu'à 1. Il se distribue chez M. A.-J.  
Paillet, audit hôtel;" 27 Dec., p. 4109.  
 COMMENTS: Sale catalogue, not extant

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DATE: 1791, 1-2 March (re: Lugt)  
 PROVENANCE: de Gueffier, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 153 (total: 201, 97 Neth., 22  
 Ital., 33 French, 1 Germ., 48 anon. or unknown);  
 drwgs: 8; objs: 3  
 LUGT NUMBER: 4680  
 REFERENCE: AAAD, 24 Feb., p. 695; 26 Feb., p.  
 729 (announced for 1 Mar. and following days)  
 COMMENTS: Sale catalogue, AAP, annotated; mixed  
 quality sale

## MAJOR PAINTINGS:

68. Nicolaas Berchem, Un Groupe de personnages et divers animaux arrêtés au pied d'un rocher pittoresque, 18 1/2 X 15 pouces (50 X 40.6cm), panel, "5881.10."

1. Claude Gellée, Une Vue de la mer à l'effet du soleil couchant, 29 X 41 pouces (78.5 X 110.9cm), canvas, "7901."

72. Adriaen van Ostade, Les Joueurs aux quilles, les buveurs et autres paysans s'amusant devant des maisons d'un village, 15 X 18 pouces (40.6 X 48.7cm), canvas, "6000;" probably identical to painting cited by HdG 3:864.

69. Adriaen van de Velde, Une Marche d'animaux traversant une marre et passant au pied d'un terrain élevé, 19 1/2 X 22 1/2 pouces (52.7 X 60.9cm), canvas, "4000."

75. Philips Wouwerman, Une Vue d'un canal glacé, 14 X 18 pouces (37.9 X 48.7cm), panel, "2900."

76. Philips Wouwerman, Une Famille de paysans se reposant dans une campagne au pied d'un arbre, 14 X 12 pouces (37.9 X 32.5cm), panel, "3701."

78. Philips Wouwerman, Un Cavalier arrêté à la porte d'une maison rustique, 18 X 23 pouces (48.7 X 62.3cm), canvas, "3809."

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DATE: 1791, 4 April and following days  
 PROVENANCE: Mme. B(asan), après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 122 (total: 136, 60 Neth., 8 Ital., 49 French, 6 Germ., 13 anon. or unknown);  
 drwgs: 17; objs: 39  
 LUGT NUMBER: 4702  
 REFERENCE: AAAD, 31 Mar., pp. 1187-1188; 2 Apr., pp. 1215-1216  
 COMMENTS: Sale catalogue, AAP, annotated; generally low-priced paintings; Paillet bought 18 paintings and several lots of drawings and objets d'art

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DATE: 1791, 19 April and following days (re: AAAD, p. 1394)  
 PROVENANCE: marquis de la Mure, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 12 (total: 15, 7 Neth., 2 Ital., 5 French, 2 unknown); drwgs: 113; objs: 93; div: 35  
 LUGT NUMBER: 4712  
 REFERENCE: AAAD, 14 Apr., p. 1394; 16 Apr., p. 1419  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1791, 22-23 November (re: Lugt)  
 PROVENANCE: Le Sueur, peintre  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 87 (total: 101, 21 Neth., 4 Ital., 60 French, 1 Germ., 15 anon. or unknown); drwgs: 34; prts: 6; objs: 4; div: 4  
 LUGT NUMBER: 4813  
 REFERENCE: AAAD, 20 Nov., pp. 4204 and 4209 (announced for 22 Nov. and following days)  
 COMMENTS: Sale catalogues, IFP, not annotated; AAP, annotated; no major paintings in this sale; Paillet bought one painting

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DATE: 1791, 20 December and following days  
 PROVENANCE: de Castelmore  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS; ptgs: 97 (total: 121, 59 Neth., 16 Ital., 42 French, 3 anon. or unknown); drwgs: 60; prts: 40; objs: 45  
 LUGT NUMBER: 4822  
 REFERENCE: AAAD, 12 Dec., p. 4504; 18 Dec., pp. 4587-4588  
 COMMENTS: Sale catalogue, IFP, annotated; moderately important sale; Paillet bought 16 paintings  
 MAJOR PAINTINGS:  
 65. Nicolaas Berchem, Un Retour de champs à l'effet du soleil couchant, 11 X 17 pouces (29.8 X 46cm), panel, "3200" (possibly identical with painting sold at LeBas auction, 1793, no. 69);

HdG 9:519; formerly Wrotham Park, England, Earl of Strafford Collection.

68. Jan van der Heyden, Une Vue d'une porte d'entrée d'une petite ville de Hollande, 8 1/2 X 10 1/2 pouces (23 X 28.4cm), panel, "2001 hamon;" HdG 8:137 and 186; Wagner, Heyden, cat. no. 44; England, Private Collection.

49. David Teniers, Sept Figures dans une chambre de paysans; deux jouant aux dés et un troisième tenant sa pipe et les regardant, 15 1/2 X 22 pouces (41.9 X 59.6cm), canvas, "2951 Constantin" (see Chamgrand sale, 1787, no. 51); Smith, Catalogue raisonné, 3:332, cat. no. 271.

51. David Teniers, Un Paysage orné d'une chaumière, deux arbres admirablement feuillés, un champ de bled et trois figures d'hommes au premier plan, 13 X 21 pouces (35.2 X 56.8cm), panel, "2351;" possibly Smith, Catalogue raisonné, 3:280, cat. no. 63.

69. Adriaen van de Velde, Un Site montagneux dont le premier plan est couvert d'animaux, 11 X 15 pouces (29.8 X 40.6cm), canvas, "2400 paillet;" HdG 4:100; Paris, art dealer, Kleinberger, before 1911.

25. Claude Joseph Vernet, 1) Une Vue d'Italie où l'on voit des rochers pittoresque formant une arcade et au premier plan quelques figures dans le costume napolitain s'amusant à danser, 22 X 40 pouces (59.6 X 108.2cm), canvas, "6501 paillet;" Ingersoll-Smouse, Vernet, 1:72, cat. no. 501; 2) Une Vue de la mer dans le moment de tempête, same dimensions and medium and sold with pendant; Ingersoll-Smouse, Vernet, 1:76, cat. no. 545.

66. Philips Wouwerman, Une Halte de voyageurs à la porte d'une auberge, 10 X 12 pouces (27.1 X 32.5cm), panel, "5900;" HdG 2:679.

DATE: 1792, 13 February

PROVENANCE: Anonymous

DIRECTION: Paillet, C. P.: Boileau

CONTENTS: ptgs: 242 (total: 305, 136 Neth., 12 Ital., 2 Sp., 74 French, 1 Germ., 1 Engl., 79 anon. or unknown); drwgs: 2; objs: 4

LUGT NUMBER: 4850

REFERENCE:  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1792, 1 March and following days  
 PROVENANCE: de Nanteuil, après le décès  
 DIRECTION: Paillet, Gaillard, C. P.: LeMonnier  
 CONTENTS: ptgs: 72 (total: 132, 21 Neth., 4  
 Ital., 38 French, 39 anon. or unknown); drwgs: 5;  
 prts: 33; div: 2  
 LUGT NUMBER: 4865  
 REFERENCE: AAAD, 1 Mar., p. 841  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1792, 12 March and following days  
 PROVENANCE: Honoré Gabriel Riquette, comte de  
 Mirabeau, l'aîné, après le décès  
 DIRECTION: Paillet, C. P.: Serreau  
 CONTENTS: ptgs: 1; drwgs: unenumerated; prts: 3;  
 objs: 185  
 LUGT NUMBER: 4875  
 REFERENCE: Tourneux, Bibliographie, 4:444  
 COMMENTS: Sale catalogue, IFP, not annotated; only  
 one painting, a portrait of comte de Mirabeau

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DATE: 1792, 16-17 March  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: objs, furn.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 15 Mar., pp. 1055 and 1059:  
 "Notice d'une partie de Meubles du plus beau bois  
 d'acajou, richement ornés de belle fonte de cuivre  
 doré au mat & en or moulu, consistant en diverses  
 Commodes de bon genre; Secrétaires à cylindre, &  
 en Armoires, Tables & Trictracs, Bureau & Serre-  
 papier, Paravent, Consoles, Encoignures, Guéridons  
 & autres Meubles de fantaisie en différens bois de  
 placage & satinés, Pendules de bon goût, Girandoles  
 très-riches, Flambeaux, Feux & Grilles de cheminée  
 dorés, Figures de marbres, beaux Bases de porcelaines,

Figures en biscuit & autres Objets curieux & parfaitement établis, dont la vente, au plus offrant, se fera dem. 16 & Samedi 17, de relev. en la grand Salle de l'hôtel de Bullion; rue J.-J. Rousseau, où l'on pourra voir le tout pendant les matinées de chaque jour de vente. Cette Notice se distribue chez A.-J. Paillet, audit hôtel de Bullion, & chez M. Boileau, Huissier-Priseur, rue du Bacq."

COMMENTS: Sale catalogue, probably never written; no paintings

DATE: 1792, 22-24 March (re: AAAD, p. 1128)  
 PROVENANCE: (Brongniart, architecte)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 83 (total: 97, 37 Neth., 9 Ital., 50 French, 1 Germ.); drwgs: 39; prts: 2; objs: 41; div: 12  
 LUGT NUMBER: 4882  
 REFERENCE: AAAD, 20 Mar., pp. 1107-1108 and 1128  
 COMMENTS: Sale catalogue, AAP, annotated; interesting sale; Paillet bought ten paintings  
 MAJOR PAINTINGS:

67. Nicolaas Berchem, Un Choc de cavalerie au bord d'une rivière, 20 X 28 pouces (54.1 X 74.8cm), canvas, "4010 Paillet;" HdG 8:130; Schaar, "Berchem," p. 105; Paris, Kleinberger sale, 1911, no. 1.

16. Eustache LeSueur, Une Belle Esquisse: les dieux qui reçoivent l'Amour des mains d'Iris, 8 X 19 pouces (21.7 X 51.4cm), canvas.

17. Eustache LeSueur, Une Belle Esquisse: L'Amour armé par les dieux et les déesses (same dimensions and medium as no. 16.)

18. Eustache LeSueur, Une Belle Esquisse: Vénus confiant l'Amour à Cérès, 8 X 23 pouces (21.7 X 62.3cm), canvas.

19. Eustache LeSueur, Une Belle Esquisse: L'Amour commandant aux dieux et aux déesses (same dimensions and medium as no. 18); "2200 M. de St. Aubin" (for nos. 16-19); Rosenberg, Babelon, Lastic, and Schnapper, "Le Cabinet," pp. 19-21, nos. 13bis, 14bis, 15bis, and 16bis; Paris, Private Collection (all four).

68. Adriaen van Ostade, Des Paysans, hommes et femmes, occupés à boire et à fumer dans un intérieur d'une grange, 16 X 22 pouces (43.3 X 59.6cm), panel, "2001 Menil(?)".

69. Isaack van Ostade, Une Vue de paysage prise dans les bruyères d'Anvers, 17 X 23 pouces (46 X 62.3cm), panel, "3600 hamon."

DATE: 1792, 27 March and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, F. Gaillard, C. P.: Richebourg  
 CONTENTS: nat. hist.  
 LUGT NUMBER: not in Lugt (not an art sale)  
 REFERENCE: AAAD, 23 Mar., p. 1184: "Catalogue d'un beau Cabinet d'Histoire naturelle & de tous les genres curieux qui y sont analogues, consiste en Minéraux de toute espece, Spaths calcaires, vitreux, séléniteux & cristallisés, Fels, Selenites, quartz & Cristaux-de-roche, Substances basaltiques, Pierres fines, savoir, Diamans, Rubis, Saphirs, Topases, Amethystes, Hyacintes, Emeraudes, Grenats, Aignes-marines, etc. Perles, Zinc, Cobalth, Arsenic, Antimoine & Mercure; Plomb, Etain, Fer, Cuivre, Argent & Or, Collection de Laves, Agates, Jaspes & Cailoux, Marbres, Albâtre, différentes parties de regne animal, Coquilles univalves & bivalves, Productions marines, etc. Curiosités des Indes en argent, Armes précieuses & Instrumens, Pieces mécaniques & astronomiques, etc etc. Cette vente curieuse se fera publiquement & au comptant le 27, & jours suivans de relev. en l'une des Salles de l'hôtel de Bullion, rue J.-J. Rousseau. Le Catalogue se distribue chez A. J. Paillet, audit hôtel de Bullion; F. Gaillard, Naturaliste, rue de Richelieu, & M. Richebourg, Huiss.-Pris;" 25 Mar., p. 1224.  
 COMMENTS: Sale catalogue, unknown; no paintings in this collection

DATE: 1792, 11 April and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Gaillard, C. P.: Richebourg

CONTENTS: ptgs, drwgs, prts, objs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 8 Apr., pp. 1447-1448: "Catalogue  
 d'Objets curieux en différens genres, consistant  
 en une précieuse Collection de Dessins des 3 Ecoles,  
 contenus dans 4 forts volumes; recueils d'Estampes,  
 dont une grande partie du Cabinet du Roi; Oeuvres  
 de Sébastien, le Clerc, Calot, Bernard, Picart, Ph.  
Wouwermans, Marc Antoine Carrache, & autres Grands  
Maîtres, au nombre de plus de 80 volumes; quantité  
 d'Estampes en portefeuille, Figures, Bustes & Vases  
 en marbre & en bronze, nombre de pieces de Porce-  
 laine du Japon, de la Chine, de Saxe, de Seve, &  
 autres, partie garnie en argent, vermeil & cuivre  
 dorés; Bijoux consistant en Tabatieres curieuses  
 en cornaline, agate, sardoine & autres, ornées de  
 peintures mozaïques, etc. garnies & doublées d'or;  
 2 collections de Bagues de tous genres, dont  
 plusieurs gravées en relief & en creux; Anneaux,  
 Chaînes, d'or & Boutons de manche, Tableaux ori-  
 ginaux & autres, parmi lesquels on distinguera 2  
 compositions du célèbre Greuze, faites en 1748,  
 div. autres beaux morceaux, par Gerard Laresses,  
Corneille, Poelembourg, J.-B. Pater, Lagrenée,  
Casanova, etc. Instrumens, dont une très-belle Harpe  
 de Cousineau, Forté-piano Angl. & Clavecin, Violons  
 de gr. Maîtres, Basses et Alto, dont la vente se  
 fera au plus offrant & au comptant, le 11, & jours  
 suiv. de relev. en l'une des Salles de l'hôtel de  
 Bullion, rue J.-J. Rousseau: le tout sera exposé  
 publiquement 2 jours avant la vente, depuis 11 h.  
 du matin jusqu'à 2. Le Catalogue se distribue chez  
A.-J. Paillet, audit hôtel, F. Gaillard, rue de  
Richelieu, & M. Richebourg, Huissier-Preneur;"  
 10 Apr., p. 1477; 11 Apr., pp. 1479-1480  
 COMMENTS: Sale catalogue, not listed by Lugt;  
 none extant?

DATE: 1792, 17 April  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: LeMonnier  
 CONTENTS: ptgs: 6 objs: 28  
 LUGT NUMBER: not in Lugt



REFERENCE: AAAD, 12 Apr., P. 1504: "Notice de 28 articles de Marbre blanc, porphyre, granit & serpentine antique, albâtre & autres matières précieuses: consistant, 1) en 6 Figures de 30 pouces de proportion, & 2 Animaux en beau marbre statuaire sur piédestaux de marbre granit & porphyre, avec inscription en lettres Grecques, de cuivre de relief, Temple de genre Egyptien composé des plus rares matières d'Egypte & de la plus admirable exécution, Vasques ou Caves antiques, Colonnes militaires, Vases & Obelisques en porphyre, granit & albâtre, partie garnie de fontes dorées très-légères, & dorées par Tomire; 6 Tableaux offrant des points de vues de Rome & entièrement topographiques, par César Vanloo, etc. etc. le tout exécuté en Italie par des Artistes connus & renommés, dont la vente intéressante se fera, au plus offrant & au comptant, le 17, de relev. en une seule vacation, rue J.-J. Rousseau hôtel de Bullion, où l'on pourra voir l'exposition les 15 & 15, & le matin du jour de la vente, depuis 11 h. du matin jusqu'à 2. Cette Notice se distribue chez A. J. Paillet, audit hôtel de Bullion; M. Lemonnier, Huis.-pris. rue Montmartre, vis-à-vis celle du Jour;" 13 Apr., pp. 1515-1516; 15 Apr. p. 1551

COMMENTS: Sale catalogue, not extant or never written

DATE: 1792, 18 April and following days

PROVENANCE: Ferlet, ancien joaillier

DIRECTION: Paillet, C. P.: Boileau

CONTENTS: ptgs: 90 (total: 109, 45 Neth., 5 Ital., 43 French, 16 anon.); drwgs: 11; objs: 84

LUGT NUMBER: 4902

REFERENCE: AAAD, 16 Apr., p. 1572

COMMENTS: Sale catalogue, AAP, annotated; generally low- and moderately-priced paintings; Paillet bought eleven paintings

MAJOR PAINTINGS:

41. Paulus Potter, Une Vue d'une prairie ornée de trois vaches, 11 X 8 1/2 pouces (29.8 X 23cm), panel, "3000 Destouches."

10. Claude Joseph Vernet, 1) La Baie de Naples vue du Nord, 29 X 58 pouces (78.5 X 156.8cm), canvas, "4855 Paillet;" Ingersoll-Smouse, Vernet, 1:42-43, cat. no. 72, Fig. 13; Conisbee, Vernet, cat. no. 7; England, Duke of Northumberland Collection; 2) La Baie de Naples vue de Sud, same dimensions and medium and sold with pendant; Ingersoll-Smouse, Vernet, 1:42-43, cat. no. 73, Fig. 14; Conisbee, Vernet, cat. no. 8; England, Duke of Northumberland Collection.

DATE: 1792, 2 May  
 PROVENANCE: de Saint Non, après le décès  
 DIRECTION: Paillet, C. P.: Lemonnier  
 CONTENTS: ptgs: 50; drwgs: 14; prts: 61;  
 objs: 39; div: 22  
 LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de ventes," p. 173.  
 REFERENCE: 30 Apr., p. 1800; 1 May, p. 1808  
 COMMENTS: Sale catalogue, BPUG, not seen

DATE: 1792, 14-21 May  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Lejeune  
 CONTENTS: ptgs, drwgs, prts, objs, furn., div.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 11 May, p. 1972; 13 May, p. 2009:  
 "Grande Collection de Tableaux des 3 Ecoles, etc.  
 Dem. 14, 7 jours suiv. de relev. quelques Dessins & Estampes sous verre & en feuilles, dont les grandes Batailles d'Alexandre d'après Vanloo, Tableaux originaux de bons Maîtres des 3 Ecoles, offrant div. Sujets d'Histoire & de Fables, Paysages, Architecture, Fleurs, Fruits, etc. par Léonard de Vinci, Maria Crispi, Alex. Véronese, Tilborg, Bartolomé, Verschuring, Vanderpool, J. Miel, Jordans, Vendermeulen, Hondt, Rubens, Venbloemen, Wandevelde, Asselin, Wouvermans, Brehemburg, J. Steen, Thomas Vick, Pinaker, Griffe, Jouvenet, Lebrun, Boucher, Jeaurat, Coypel, Ch. Paracel, Blanchard, S. Bourdon, Boullogne, Pater, Figures & Bas-reliefs en marbre, Terres cuites dont l'enfant

à la cage, de Pigal, beaux Bronzes, Meubles de Boule & autres ornés de fontes dorées, belles Pendules en cartels & à carillon, Feux, Bras dorés, Candelabres, Girandoles de cristal de roche, bon Telescope, etc. quantité de Porcelaine de service & d'ornement etc. le tout au comptant. Rue J.-J. Rousseau, hôtel de Bullion, où les articles principaux seront exposés auj. 13, & les matins de chaque jour de vente, depuis 11 h. jusqu'à 2. La notice se distribue chez M. Paillet, audit hôtel de Bullion, & chez M. Lejeune, Huiss.-Pris. rue Guénégaud, no. 21. On commercera à 5 h. très-préc. par des lots de vieux Cadres dorés, Tableaux médiocres, & tous les genres seront mêlangés dans chaque scéance;" 17 May, p. 2080  
 COMMENTS: Sale catalogue, not extant or never written

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DATE: 1792, 23 May  
 PROVENANCE: Forestier, après le décès  
 DIRECTION: Paillet, C. P.: Sangrin  
 CONTENTS: ptgs, prts, objs, div.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 21 May, p. 2164: "Notice de Tableaux originaux de Titien et son Ecole, Cornéille Poelemburg, Van-Herp, l'Albane, Bertin, Bibiena, Locatelli, etc. diverses Copies, & quelques Estampes sous verre, dont Louis XIV, par Drevet, Groupes, Figures & Bustes en bronze, 12 médallons en marbre, suite des Empereurs, 10 pieces de Porcelaines bleue & blanche, etc. dont la vente se fera le 23 de relev. en une seule location, après le décès de M. Forestier, en sa maison rue Guénégaud, no. 42. On pourra voir les objets le matin du jour de la vente, depuis 11 h. jusqu'à 1. La Notice se trouve chez A.-J. Paillet, hôtel de Bullion, Me Sangrin, Huiss.-pris. rue de la Tisseranderie, no. 38;" 23 May, p. 2191.  
 COMMENTS: Sale catalogue, not extant or never written

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DATE: 1793, 4 February and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, miniat., objs., div.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 1 Feb., pp. 439: "Vente de Tableaux, Dessins & autres Objets du Cabinet de \*\*\*. Le 4 Fév. & jours suiv. de relev. savoir, Tableaux de Fr. Mola, Solimene, Bénédict, N. Poussin, Ch. Lafosse, Boullogne, Lahire, Stella, C. Vanloo, J. Vernet, Loutherbourg, Demarne, Deker, Breughels, Ruysdaal, A. Ostade, D. Teniers, Mieris, Wenix, Moucheron, etc. Gouaches, Dessins, Cartels, Miniatures, Figures & Bustes en bronze, marbre & terre cuite, Girandoles, Feux, Bras, Flambeaux dorés, Bijoux, dont une Montre & Chaîne d'or, Tabatieres garnies, Bagues, etc. Rue J.-J. Rousseau; maison de Bullion, où l'on verra les Objets auj. 1r Fév. & dem. 2 le matin, & où le Catalogue se distribue chez Paillet, Peintre;" 1 Feb., pp. 443-444  
 COMMENTS: Sale catalogue, not extant

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DATE: 1793, 4 February and following days  
 PROVENANCE: Dumont, sculpteur à Paris  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 128 (total: 167, 50 Neth., 4 Ital., 52 French, 2 Engl., 59 anon., or unknown, or copies); drwgs: 73; prts: 1 (undesignated);  
 objs: 40  
 LUBT NUMBER: 4995  
 REFERENCE:  
 COMMENTS: Sale catalogue, RKDH, not annotated

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DATE: 1793, 18-25 February (re: Lugt)  
 PROVENANCE: Choiseul-Praslin, après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 184 (total: 270, 116 Neth., 23 Ital., 1 Sp., 62 French, 2 Germ., 66 anon. or unknown); objs: 190; div: 26  
 LUGT NUMBER: 5005  
 REFERENCE: AAAD, 2 Feb., pp. 455-456 (announced for 18 Feb. and following days); 7 Feb., p. 522; 12 Feb., p. 600; Blanc, Trésor, 2:159-164

COMMENTS: Sale catalogue, AAP, annotated; outstanding collection of paintings; Paillet bought twenty-four pictures

MAJOR PAINTINGS:

79. Nicolaas Berchem, Quelques Figures dans une place publique près d'un port de mer, 34 X 32 pouces (92 X 86.6cm), canvas, "2001 Desassartre;" HdG 9:71; Schaar, "Berchem," pp. 40 and 86; Harford, Conn., Wadsworth Atheneum, Sumner Collection, Inv. no. 1961.29.

80. Nicolaas Berchem, L'Embarquement des vivres, 24 X 33 pouces (65 X 89.3cm), canvas, 17601 Paillet" (see Choiseul-Praslin sale, 1808, no. 19); HdG 9:77 (indicates that this picture was located at London, Dorchester House, Holford Collection, but the 1927 catalogue of this collection [Benson, Holford, cat. no. 149, Pl. CXXXIV], attributes a painting of this title that corresponds to the visual description of Paillet's catalogue entry to Philips Wouwerman).

81. Nicolaas Berchem, Un Beau Site de paysage enrichi de figures et de nombreux animaux, 9 X 11 1/2 pouces (24.4 X 31.1cm), panel, "9200 Paillet;" HdG 9:249; Schaar, "Berchem," pp. 18 and 55; formerly London, Dorchester House, Holford Collection, 1927 catalogue, no. 168, Pl. CLIII.

82. Nicolaas Berchem, Une Vue de paysage couvert de différents animaux, 9 1/2 X 12 pouces (25.7 X 33.8cm), copper, "2520 Boucher" (see Wauttier sale, 1797, no. 15); HdG 9:211.

104. Gerard ter Borch, Trois Figures dans un intérieur d'une chambre; un homme présent un grand verre de limonade à une belle femme assise, 24 X 20 pouces (65 X 54.1cm), canvas, "15501 M. de Praslin" (see Sérévillie sale, 1812, no. 23); HdG 5:87; Gudlaugsson, ter Borch, 1:187-189, cat. no. 192; Gudlaugsson, ter Borch (Münster), pp. 174-175, cat. no. 52; Leningrad, Hermitage, Inv. no. 881.

97. Aelbert Cuyp, Une Vue étendue de la Meuse, 16 1/2 X 27 pouces (44.9 X 73.1cm), panel, "2350 Strubring;" HdG 2:325; Reiss, Cuyp, cat. no. 88; London, National Gallery, Inv. no. 823.

1. Carlo Dolce, Sainte Clothilde assise sur une chaise lisant dans un grand livre, 38 X 39 pouces (102.8 X 105.5cm), canvas, "3900 M. de Praslin l'é" (see Choiseul-Praslin sale, 1808, no. \_\_\_).

91. Gerard Dou, Un Intérieur de chambre de ménage; dans le milieu on voit une jeune dame assise et présentant le sein à son enfant, 17 1/2 X 13 pouces (47.3 X 35.2cm), panel, "33500 Paillet;"

HdG 1:112 and 1:197a; Martin, Dou (1901), cat. no. 306; Martin, ed., Dou, KdK, 24:91; London, Duke of Westminster Collection, 1888 catalogue, no. 34.

92. Gerard Dou, Une Boutique d'épicerie, 17 1/2 X 13 pouces (47.3 X 35.2cm), panel, "34850 Paillet;" HdG 1:187; Martin, Dou (1901), cat. no. 261; Martin, ed., Dou, KdK, 24:135; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

93. Gerard Dou, Une Hacheuse d'oignons, 7 X 5 1/2 pouces (18.9 X 14.8cm), panel, "8000 Paillet;" Joullain, Répertoire de tableaux, pp. 30-31; HdG 1:121; Martin, Dou (1901), cat. no. 251; Martin, ed., Dou, KdK, 24:122; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

94. Gerard Dou, La Magdeleine pénitente, 9 X 6 3/4 pouces (24.4 X 18.2cm), panel, "3010 M. de Praslin" (see Choiseul-Praslin sale, 1808, no. \_\_\_); possible confusion between HdG 1:8, 1:9, and 1:198; listed as HdG 1:198 (32 X 27cm), whereas HdG 1:8 is 25 X 20cm and HdG 1:9 is 24 X 18cm.

78. Karel Dujardin, Un Paysage pris à l'effet de l'heure du matin, 12 1/2 X 14 1/2 pouces (33.8 X 39.2cm), canvas, "15200 Boucher;" HdG 9:64; Brochhagen, "Dujardin," p. 40; London, National Gallery, Inv. no. 826.

25. Anthony van Dyck, Un Portrait de François Langlois de Chartres tenant une musette, 37 X 31 pouces (99.7 X 83.9cm), canvas, "8800 M. de Praslin" (see Choiseul-Praslin sale, 1808, no. 10); Joullain, Répertoire de tableaux, pp. 63-64; Joullain, Réflexions, pp. 171-172; Smith, Catalogue raisonné, 3:89, cat. no. 305; Glück, ed., van Dyck, KdK, 45:160; Larsen, van Dyck, 1:cat. no. 464; London, Viscount Cowdray Collection.

27. Anthony van Dyck, Un Portrait d'un homme vu à mi-corps, 26 X 20 pouces (70.4 X 54.1cm), canvas, "2750 Dulac;" Smith, Catalogue raisonné, 3:91, cat. no. 310; possibly identifiable with Glück, ed., van Dyck, KdK, 45:294; now Amsterdam, Rijksmuseum, Inv. no. C284, A. van der Hoop Bequest.

140. Claude Gellée, Une Magnifique Paysage de site italien pris à l'effet d'une belle matinée, 37 X 48 pouces (100.1 X 129.8cm), canvas, "19000 Dulac;" Röthlisberger, Lorrain, 1:248-249, cat. no. LV 91, Fig. 171; London, National Gallery, Inv. no. 2.

141. Claude Gellée, Un Port de mer dont à droite un grand bâtiment d'architecture, 37 X 49 pouces (100.1 X 132.5cm), canvas, "15001 Dulac;" Röthlisberger, Lorrain, 1:174-176, cat. no. LV 43,

Fig. 106; London, National Gallery, Inv. no. 5.

142. Claude Gellée, Dans une pelouse couverte de diverses plantes on voit Apollon gardant un troupeau, 18 X 25 pouces (48.7 X 67.7cm), canvas, "2550 Gandrier;" Röthlisberger, Lorrain, 1:450-451, cat. no. LV 192; present location unknown.

173. Jean Baptiste Greuze, L'Enfant gâté, 24 X 20 pouces (65 X 54.1cm), canvas, "2550 Desmarest;" Mauclair, Greuze, cat. no. 489 (?); Brookner, Greuze, Pl. 19; Leningrad, Hermitage.

100. Jan van der Heyden, Une Vue d'une église ou abbaye environée de divers fabriques, 17 X 24 pouces (46 X 65cm), panel, "10601 M. de Praslin;" HdG 8:146.

88. Jan van Huysum, Des Belles Fleurs dans un vase porté sur une table de marbre, 29 X 22 pouces (78.5 X 59.6cm), panel, "9201 Chardin" (see Tolozan sale, 1801, no. 48); HdG 10:88; Grant, Huysum, p. 20, cat. no. 49; England, Sir Jeremiah Colman Collection.

24. Jacob Jordaens, Le Roi de la fève, 57 X 80 pouces (154.1 X 211.2cm), canvas, "6020 Vaultier;" According to Jaffé (Jordaens, cat. no. 64), this painting and its pendant, Le Roi boit, were purchased for the Louvre in 1793. But, in fact, the Louvre picture of Le Roi de la fève (Inv. no. 1406) and the Valenciennes painting of Le Roi boit (ex-Louvre, Inv. no. 1408) were bought out of the Lebrun sale (1791). This Choiseul-Praslin picture corresponds instead to the painting now in Leningrad, Hermitage, Inv. no. 3760.

63. Gabriël Metsu, Dans un intérieur d'un appartement une belle dame est assise et attendant son maître de musique, 15 1/2 X 13 1/2 pouces (41.9 X 36.5cm), canvas, "6051 Paillet;" HdG 1:154; Reitlinger, Economics, 1:386; Robinson, Metsu, Fig. 73; London, National Gallery, Inv. no. 838.

64. Gabriël Metsu, Dans un intérieur d'une cuisine on voit un ouvrier assis et occupé à allumer sa pipe, 13 X 11 1/2 pouces (35.2 X 31.1cm), panel, "3350 M. de Praslin l'é" (see Nogaret sale, 1780, no. 26, Appendix Two; and Choiseul-Praslin sale, 1808, no. 20, Appendix One); HdG 1:171; Robinson, Metsu, Fig. 114; formerly Zürich, Bührle Collection.

67. Frans van Mieris, Un Artiste étudiant une statue à l'effet d'une bougie, 6 1/2 X 5 1/2 pouces (17.5 X 15.1cm), panel, "2261 Paillet;" HdG 10:236.

68. Frans van Mieris, Une Belle Femme hollandaise assise dans son appartement et présentant une gimpllette à son perroquet, 8 X 6 pouces (21.7 X 16.2cm), panel, "9451 Paillet;" HdG 10:210; London, National

Gallery, Inv. no. 840.

16. Bartolomé Esteban Murillo, L'Enfant saint Jean assis dans un paysage, 22 X 17 pouces (59.6 X 46cm), panel, "3320 LeBrun l'é;" probably identical to painting cited by Mayer (ed., Murillo, KdK, 22: 88); and Gaya Nuño (Murillo, cat. no. 155); now Dublin, National Gallery.

57. Adriaen van Ostade, Une Famille de paysans composée de six personnes prenant un repas frugal dans une chambre rustique, 13 X 11 pouces (35.2 X 29.8cm), panel, "10001 Desmarest" (see Montaleau sale, 1802, no. 110); HdG 3:463; Reitlinger, Economics, 1: 204 and 405; formerly London, Dorchester House, Holford Collection, 1927 catalogue, no. 159, Pl. CXLIV.

58. Adriaen van Ostade, Trois Figures dans un intérieur rustique remarquant le titre d'une gazette et riant, 11 X 8 1/2 pouces (29.8 X 23cm), panel, "3800 Chanecourtois" (see Helsleuter sale, 1802, no. 129); HdG 3:355; copy after a painting in Edinburgh, Sir Hugh Dalrymple Collection (22.8 X 19cm); Schnackenburg, van Ostade, 1:110, under cat. no. 148; formerly Paris, Alphonse de Rothschild Collection.

61. Adriaen van Ostade, Une Place d'un village hollandais où sont distribuées différentes chaumières et treize figures d'hommes et de femmes, 19 X 11 1/2 pouces (48.7 X 31.1cm), canvas affixed to panel, "2861 M. de Praslin" (see Trouard sale, 1779, no. 106); HdG 3:912; formerly The Grange, England, Lord Ashburton Collection.

62. Adriaen van Ostade, Un Atelier d'un tisserand, 16 X 20 pouces (43.3 X 54.1cm), panel, "3000 Paillet;" HdG 3:404; Brussels, Musée des Beaux-Arts, 1906 catalogue, no. 145.

108. Isaack van Ostade, Devant une chaumière pittoresque est assise une villageoise tenant son enfant et causant avec un paysan qui tient un coq par les pattes, 20 X 16 1/2 pouces (54.1 X 44.6cm), panel, "5801 M. de Praslin;" HdG 3:73.

70. Paulus Potter, Sept Animaux des positions variées sont vus dans une prairie, 13 1/2 X 20 pouces (36.5 X 54.1cm), panel, "28200 Lebrun je" (see Robit sale, 1801, no. 94); HdG 4:45; Eindhoven, Dr. A. Philips Collection.

71. Paulus Potter, Un Seul Taureau blanc vu sur une prairie, 15 1/2 X 12 pouces (41.9 X 32.5cm),



panel, "2602 Constantin;" HdG 4:14; formerly Rotterdam, Museum Boymans-van Beuningen, destroyed by fire in 1864.

35. Rembrandt van Rijn, Un Homme vu à mi-corps portant des moustaches et un chapeau rabattu, 30 X 24 pouces (81.2 X 65cm), panel, "5201 M. de Praslin;" HdG 6:806.

36. Rembrandt van Rijn, Un Buste d'une belle juivre, 24 X 18 pouces (65 X 48.7cm), panel, "3001 Bonelier;" HdG 6:885; Bredius, Rembrandt, cat. no. 352; Gerson, Rembrandt Paintings, cat. no. 190; Lenburch, Private Collection.

37. Rembrandt van Rijn, Un Buste d'homme qui porte une cuirasse décorée d'une chaîne d'or, 24 X 19 pouces (65 X 51.4cm), panel, "2235 Boucher;" HdG 6:786; Bredius, Rembrandt, cat. no. 204.

40. Rembrandt van Rijn, Un Buste d'un vieillard vu de face; la tête est couverte d'une toque noire, 23 X 18 pouces (62.3 X 48.7cm), panel, "2000 Vailant;" HdG 6:471d.

41. Rembrandt van Rijn, La Sainte Famille dans un intérieur or Le Ménage du menuisier, 15 X 13 1/2 pouces (40.6 X 36.5cm), panel, "Lebrun l'é 17120;" Joullain, Répertoire de tableaux, pp. 48-49; HdG 6:93; Gerson, Rembrandt Paintings, cat. no. 205; Bredius-Gerson, Rembrandt, cat. no. 563; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 175; Paris, Louvre, Inv. no. 1640.

11. Salvatore Rosa, Un Paysage orné de figures sur un rivage pierreux, 22 X 40 pouces (59.6 X 108.2cm), canvas, "10201 Constantin;" Salerno, Rosa, cat. no. 167; present location unknown.

28. Peter Paul Rubens, Un Portrait d'un homme vu de trois-quarts et vêtu d'un veste noire fourré, 51 X 39 pouces (137.9 X 105.5cm), panel, "10001 Paillet;" Smith, Catalogue raisonné, 2:195; cat. no. 695; Rooses, Rubens (1886-1892), 4:296-297, cat. no. 1099; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

29. Peter Paul Rubens, Un Portrait de la dame de Boonen (Suzanne Fourment), 23 X 17 pouces (62.3 X 46cm), panel, "7750 Lebrun l'é;" Smith, Catalogue raisonné, 2:119-120, cat. no. 401; Rooses, Rubens (1886-1892), 4:179-180, cat. no. 950; Oldenbourg, ed., Rubens, KdK, 5:279; Paris, Louvre, Inv. no. 1796.

\_\_\_\_\_. Godefried Schalcken, Une Charmante Femme occupée à faire du boudin, 11 X 8 1/2 pouces (29.8 X 23cm), panel, "2001 de Praslin;" HdG 5:147; Robinson, Metsu, Fig. 237; last known location: Cologne, E. Plietzsch Gallery, 1959.

45. David Teniers, Une Kermesse composée de quatre cent figures, 20 X 29 pouces (54.1 X 78.5cm), canvas, "29250 M. de Praslin," with no. 46 (see Choiseul-Praslin sale, 1808, no. 8); Smith, Catalogue raisonné, 3:344-345, cat. no. 315.

46. David Teniers, Une Fête de village avec nombreuses figures, 30 X 29 pouces (81.2 X 78.5cm), canvas, sold with no. 45; Smith, Catalogue raisonné, 3:345-346, cat. no. 316.

47. David Teniers, 1) Un Déjeuner de six paysans autour d'une table et près d'une chaumière carrée, 9 X 13 pouces (24.4 X 35.2cm), panel, "5001 Paillet;" Smith, Catalogue raisonné, 3:308, cat. no. 176; 2) Des Paysans s'amusant à jouer aux quilles sur un beau terrain de ton clair, same dimensions and medium and sold with pendant; Smith, Catalogue raisonné, 3:308-309, cat. no. 177.

48. David Teniers, Un Point de vue d'une guinguette flamande, 19 X 22 pouces (51.4 X 59.6cm), canvas, "2205 Saubert;" Smith, Catalogue raisonné, 3:346, cat. no. 317.

49. David Teniers, Dans un intérieur rustique, une vieille femme verse de la liqueur à un mendiant, 17 X 24 pouces (46 X 65cm), panel, "3350 Boucher;" Smith, Catalogue raisonné, 3:317-318, cat. no. 210.

50. David Teniers, Trois Personnages vus dans un paysage de ton clair et argentin, 9 1/2 X 7 pouces (25.7 X 18.9cm), copper, "2701 M. de Praslin;" Smith, Catalogue raisonné, 3:280, cat. no. 65.

86. Adriaen van de Velde, Un Départ pour la chasse, 18 X 17 pouces (48.7 X 46cm), panel, "7021 Paillet" (see Helsleuter sale, 1802, no. 182); HdG 4:154; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

87. Adriaen van de Velde, Une Famille de pâtres conduisant leurs troupeaux aux champs au moment de l'aube du jour, 11 1/2 X 13 1/2 (31.1 X 36.5cm), canvas, "6700 Paillet" (see Helsleuter sale, 1802, no. 180); HdG 4:69; London, National Gallery, Inv. no. 868.

98. Willem van de Velde, Une Vue de mer calme couverte d'une flotte de plus de quarante navires, 17 X 23 pouces (46 X 62.3cm), panel, "6980 M. de

Praslin;" Joullain, Répertoire de tableaux, p. 75; HdG 7:250.

171. Claude Joseph Vernet, 1) Une Vue de mer à l'effet du soleil couchant, 22 X 41 pouces (59.6 X 110.9cm), canvas, "5950 Paillet;" Ingersoll-Smouse, Vernet, 1:70-71, cat. no. 478; 2) Une Vue de mer pendant une matinée orageuse, same dimensions and medium and sold with pendant; Ingersoll-Smouse, Vernet, 1:73, cat. no. 507.

172. Claude Joseph Vernet, Une Grande Etendue de mer; treize figures sont sur un rivage pierreux, 14 1/2 X 23 1/2 pouces (39.2 X 63.9cm), canvas, "3001 Gendrié;" Ingersoll-Smouse, Vernet, 1:71, cat. no. 479.

102. Jan Baptist Weenix, Un Retour de chasse, 36 X 48 pouces (97.4 X 129.8cm), canvas, "2651 Desmarest;" Blankert, Italianiserende Landschap-schilders, cat. no. 97; Cleveland, Severance Millikin Collection.

83. Philips Wouwerman, La Ferme au colombier, 25 X 32 pouces (67.7 X 86.6cm), panel, "37500 M. de Praslin" (see Choiseul-Praslin sale, 1808, no. 17); HdG 2:820; Reitlinger, Economics, 1:499; London, Lady Carnavon sale, 22 May 1925, no. 204.

84. Philips Wouwerman, 1) Un Départ pour la chasse au vol, 9 1/2 X 9 1/4 pouces (25.7 X 25.1cm), copper, "12000 Constantin;" HdG 2:562; 2) Une Halte d'un convoi militaire, same dimensions and medium and sold with pendant; HdG 2:827.

85. Philips Wouwerman, Au bord d'une rivière une blanchisseuse donne un paquet de linge à un paysan, 10 X 11 1/2 pouces (27.1 X 31.1cm), panel, "5511 handry" ("le Président Haudry," according to Blanc, Trésor, 2:162-163); HdG 2:396.

116. Jan Wijnants, Une Elévation de terrain sablonneux où frappe la lumière, 11 X 15 pouces (29.8 X 40.6cm), panel, "2600 Boucher;" HdG 8:332.

5. Domenico Zampieri (Domenichino), 1) l'Elévation de croix, 2) Le Portement de croix, 8 X 9 1/2 pouces (21.7 X 25.7cm), black marble, "5411 M. de Praslin" (see Choiseul-Praslin sale, 1808, no. 1).

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DATE: 1793, 25 March and following days  
 PROVENANCE: Daguerre and Lignereux  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: objs, furn.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 22 Mar., pp. 1215-1216: "Notice  
 d'une quantité de Meubles de laque, d'acajou & de  
 placage, la plus gr. partie ornée des plus belles  
 fontes en bronzes, doré d'or moulu & au mat; riches  
 Pendules, Girandoles, Bras; Feux & Lanternes, le  
 tout doré, magnifiques Lustres de cristal d'Angle-  
 terre, autres de Bohême, Porcelaines de la Chine,  
 du Japon, & de France, richement garnies & autres de  
 service, Coupes d'Agathe montées de bon goût,  
 Groupes, Figures & Bustes en bronze, Vases de  
 porphire & de lave, Bijoux consistant en Tabatieres  
 curieuses, garnies & doublées d'or, div. pieces en  
 vermeil, plaqué Angl. & crystal de roche, & enfin  
 nombre d'Objets de tout genre, formant le résultat  
 de Commerce de Société entre les Citoyens Daguere  
 & Liquereux, dont la vente se fera au plus offrant  
 & dernier enchérisseur & au comptant, dans leur  
 maison de Commerce, rue S. Honoré, vis-à-vis la  
 maison d'Aligre, no. 85, le 25 et jours suiv. de  
 relev. Les curieux pourront voir ces beaux objets  
 de tout genre le veille & le matin du jour de la  
 Vente, depuis 11 h. jusqu'à 1. Cette Notice se  
 distribue dans la maison où se fera la vente, chez  
L. F. B. Boileau, Huiss.-priseur, & A. B. Paillet,  
 Md du Curiosités, rue J.-J. Rousseau, maison de  
 Bullion."  
 COMMENTS: Sale catalogue, not extant.

DATE: 1793, 9 April and following days  
 PROVENANCE: MM. (de Ségur, de Clesle, Beaudoin, etc.)  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 171 (total: 213, 83 Neth., 9  
 Ital., 93 French, 8 Germ., 20 anon. or unknown);  
 drwgs: 28; objs: 65; div: 23  
 LUGT NUMBER: 5028  
 REFERENCE: AAAD, 2 Apr., pp. 1403-1405; 5 Apr.,  
 p. 1447; 7 Apr., p. 1487 and p. 1505

COMMENTS: Sale catalogue, AAP, annotated; prices in all ranges; Paillet bought fifteen paintings  
MAJOR PAINTINGS:

25. Nicolaas Berchem, Un Paysage mêlé de ruines et fabriques, 15 X 23 pouces (40.6 X 62.3cm), canvas, "2801 handry."

32. Jan Steen, Six Figures dans un intérieur, 28 1/2 X 23 pouces (77.1 X 62.3cm), canvas, "2231 handry;" HdG 1:385 (this sale not cited); Brussels, Musée des Beaux-Arts, Inv. no. 444.

24. Adriaen van de Velde, Une Charmante Campagne de Hollande où passe un canal qui partage de belles prairies, 12 X 13 pouces (32.5 X 35.2cm), panel, "5201 Paillet."

23. Philips Wouwerman, Une Vue d'un canal et d'un pont de pierre au-dehors d'une petite ville, 13 1/2 X 18 pouces (35.6 X 48.7cm), panel, "6450 Desmarest."

DATE: 1793, 15-16 April

PROVENANCE: Folliot, peintre, après le décès

DIRECTION: Paillet, Regnault Delalande

CONTENTS: ptgs: 53 (total: 69, 20 Neth., 1 Ital., 22 French, 26 anon.); drwgs: 2; prts: 1; div: 2

LUGT NUMBER: 5034

REFERENCE: AAAD, 14 Apr., p. 1598

COMMENTS: Sale catalogue, AAP, not annotated

DATE: 1793, 29 April and following days

PROVENANCE: Vincent Donjeux, après le décès

DIRECTION: Lebrun, Paillet, C. P.: Jaluseau

CONTENTS: ptgs: 440 (total: 571, 220 Neth., 94 Ital., 8 Sp., 76 French, 6 Germ., 167 anon. or unknown); drwgs: 40; objs: 163; div: 42

LUGT NUMBER: 5049

REFERENCE: AAAD, 25 Apr., pp. 1759-1760, p. 1762;

27 Apr., pp. 1799-1800; 29 Apr., p. 1831

COMMENTS: Sale catalogue, AAP, annotated; catalogue probably written by Lebrun because the entries accord with his writing style; interesting collection of paintings

## MAJOR PAINTINGS:

224. Nicolaas Berchem, Un Paysage montagneux représentant au milieu une femme montée sur un âne parlant avec un berger, 15 X 20 1/2 pouces (40.6 X 55.4cm), panel, "2399.-19 Constantin."

277. Karel Dujardin, La Fuite en Egypte, 20 X 18 pouces (54.1 X 48.7cm), panel, "2500 Le Brun;" HdG 9:14 and 15 (confused provenance between these two citations); Brochhagen, "Dujardin," p. 91; Detroit, Detroit Institute of the Arts, 1930 catalogue, no. 64.

135. Anthony van Dyck, Un Portrait d'un homme de grandeur naturelle (Emanuel Philibert, Prince of Saxony), 46 X 36 pouces (124.4 X 97.4cm), canvas, "2303 Desmarests;" Smith, Catalogue raisonné, 3:232, cat. no. 831; Glück, ed., Van Dyck, KdK, 45:171; Larsen, Van Dyck, 1:cat. no. 438, Pl. LIX; London, Dulwich College Picture Gallery, Inv. no. 173.

197. Aert de Gelder (catalogued as Ferdinand Bol), Un Joueur de vielle arrêté devant une porte hollandaise, 50 X 36 pouces (135.2 X 97.4cm), canvas, "Naudou 3000;" London, Asscher & Walker Gallery (according to RKDH photo archives, Dial Index no. 48C75.61.1).

75. Gian Paolo Panini, 1) Rome ancienne; un intérieur d'une galerie and 2) Rome moderne; un intérieur d'une galerie, 68 1/2 X \_\_\_\_ pouces (185.1 X \_\_\_\_ cm) (Paillet does not give width), canvas, "2909 Munier;" (Paillet identifies these pendants as replicas of pictures produced for the duc de Choiseul. However, the height does not correspond with the three sets of pictures cited by Arisi, Panini, cat. nos. 245-246, 249-250, or 252-253).

230. Paulus Potter, Un Marché aux boeufs dans le bois de La Haye, 27 X 24 pouces (73.1 X 65cm), copper, "4061 Constantin;" HdG 4:111(?) (dimensions: 35 X 38cm, on panel).

146. Rembrandt van Rijn, L'Adoration des rois, 44 1/2 X 38 pouces (119 X 102.8cm), canvas, "6700 Grandpré;" HdG 6:84 (this sale not mentioned); Reitlinger, Economics, 1:422.

49. Guido Reni, La Foi, sujet allégorique, 23 X 18 pouces (62.3 X 48.7cm), "3600 Le Rouge."

106. Peter Paul Rubens, Le Triomphe de la resurrection, 66 X 51 pouces (178.4 X 137.9cm),

panel, "10000 Le Begue" (see Robit sale, 1801, no. 107); Rooses, Rubens (1886-1892), 2:202, cat. no. 379; Rooses, Rubens (1903), p. 251, cat. no. 379.

311. Karel Philips Spierincks (attribution by Blunt) (catalogued as Nicolas Poussin), Jupiter et Callisto, 49 X 64 pouces (132.5 X 173cm), canvas, "2400 Livron;" Blunt, Poussin (1966), cat. no. R83; Thuillier, Poussin, cat. no. R73; Philadelphia, Philadelphia Museum of Art.

160. David Teniers, Une Fête flamande de dix-huit figures, 53 X 66 pouces (143.5 X 178.7cm), copper, "3401 Touberton;" Smith, Catalogue raisonné, 3:303, cat. no. 156 (this sale not cited).

161. David Teniers, Le Cinq Sens, 8 X 5 3/4 pouces (21.7 X 15.5cm), copper, "3801 Munier."

152. Jan Victors (catalogued as Philips de Koning), Jacob donnant la bénédiction à Esaü, 60 X 75 pouces (162 X 203.1cm), canvas, "3999.-19 Constantin;" van der Tuin, Vieux Peintres, p. 27; Blankert, Gods, pp. 162-163, cat. no. 35; Paris, Louvre, Inv. no. 1285 (acquired by Muséum 8 August 1795 on the recommendation of Vincent, a member of the commission of the Muséum.)

DATE: 1793, 26-27 April postponed to 10 May and following days (re: AAAD, pp. 1727 and 1927)

PROVENANCE: (Le Bas)

DIRECTION: Paillet, C. P.: Vallet

CONTENTS: ptgs: 76 (total: 85, 24 Neth., 24

Ital., 1 Sp., 22 French, 3 Germ., 11 anon. or

unknown); drwgs: 7; objs: 29

LUGT NUMBER: 5045

REFERENCE: AAAD, 23 Apr., p. 1727; 6 May, p. 1947;

7 May, pp. 1961-1962

COMMENTS: Sale catalogue, AAP, annotated; moderately interesting sale of paintings

MAJOR PAINTINGS:

55. Nicolaas Berchem, Le Rachat de l'esclave, 28 X 36 pouces (75.8 X 97.4cm), canvas, "9050"

(see Montriblout sale, 1784, no. 50); HdG 9:108

(this sale not cited); Schaar, "Berchem und

Begeijn," p. 50, Fig. 4; Paris, Leboeuf de Montgermont

sale, 16 June 1919, no. 183.

56. Nicolaas Berchem, Une Grande Masse de rochers couronnés de fabriques et d'une arcade, 36 (?) X 22 pouces (97.4 X 59.6cm), canvas, "6060."

69. Nicolaas Berchem, Un Agréable Paysage à l'effet du soleil couchant, 11 X 17 pouces (29.8 X 46cm), panel, "3051 Desmarest" (see Castelmorse sale, 1791, no. 65); possibly HdG 9:519; formerly Wrothan Park, England, Earl of Strafford Collection.

60. Bartholomeus Breenbergh, Le Miracle de l'aveugle né (now designated as the Miracle of the Healing of the Deaf-Mute), 32 X 42 pouces (86.6 X 113.6cm), panel, "6580;" Salerno, Pittori di paesaggio, 1:257, no. 41.23; Röthlisberger, Breenbergh, pp. 70-71, cat. no. 173; Paris, Louvre, Inv. no. R. F. 1937-4.

51. Aert de Gelder (catalogued as a Rembrandt), Vertumne et Pomone, 34 X 45 pouces (92 X 121.7cm), canvas, "8030;" Joullain, Répertoire de tableaux, p. 48; Joullain, Réflexions, p. 165; Judson, Haverkamp-Begemann, and Logan, Rembrandt, pp. 71-72, cat. no. 67, Fig. on p. 155; Bruges, Chefs-d'oeuvre, pp. 151-152, cat. no. 90; Prague, Národní Galerie, Inv. no. 246.

63. Adriaen van Ostade, Un Concert dans un intérieur hollandais, 16 X 24 pouces (43.3 X 65cm), panel, "6601."

53. Philips Wouwerman, Un Marché aux chevaux, 20 X 17 pouces (54.1 X 46cm), panel, "9060 Desmarest;" Joullain, Répertoire de tableaux, p. 65; Joullain, Réflexions, p. 172; HdG 2:53 (this sale not cited); formerly Paris, Edmond de Rothschild Collection.

62. Jan Wijnants, Un Paysage orné de plusieurs belles figures et animaux, 36 X 48 pouces (97.4 X 129.8cm), canvas, "8000."

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DATE: 1793, 3 June and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Vallet  
 CONTENTS: ptgs: 103 (total: 161, 47 Neth., 8 Ital., 2 Sp., 40 French, 1 Germ., 63 anon. or unknown); drwgs: 23; objs: 37



LUGT NUMBER: 5076  
 REFERENCE: AAAD, 1 June, pp. 2334-2335; 2 June  
 p. 2341  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1793, 10 June and following days  
 PROVENANCE: La Live, après le décès  
 DIRECTION: Paillet, C. P.: Bizet  
 CONTENTS: ptgs: 29 (total: 41, 9 Neth., 1 Ital.,  
 13 French, 18 anon.); drwgs: 1; prts: 2; objs:  
 22; div: 30  
 LUGT NUMBER: 5082  
 REFERENCE: AAAD, 10 June, p. 2453  
 COMMENTS: Sale catalogue, HGP, not annotated

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DATE: 1793, 21-22 June (re: AAAD, p. 2588)  
 PROVENANCE: Jourdan  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 93 (total: 118, 59 Neth., 4  
 Ital., 42 French, 13 anon.); prts: 10; div: 9  
 LUGT NUMBER: 5089  
 REFERENCE: AAAD, 19 June, p. 2588; 20 June, p. 2605  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1793, 8 July and following days  
 PROVENANCE: (Bauvais)  
 DIRECTION: Paillet, C. P.: Grézel  
 CONTENTS: ptgs: 21 (total: 32, 2 Neth., 2 Ital.,  
 28 French); drwgs: 65; prts: 29; objs: 43  
 LUGT NUMBER: 5097  
 REFERENCE: AAAD, 6 July, p. 2835; 8 July, p. 2862  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1793, 1 August and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Le Monnier  
 CONTENTS: ptgs

LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 30 July, pp. 3191-3192; 31 July, p. 3202: "Collection de Tableaux originaux des 3 Ecoles, provenant du Cabinet de M.\*\*\*. Parmi les cent articles qui forment cette Collection, on distingue, 1) dans l'Ecole Française, une suite de 9 morceaux exécutés par Joseph Vernet dans sa plus grande force; il suffira de nommer les 4 Compositions Françaises caractérisant les heures du jour; 2) dans l'Ecole Flamande, divers Tableaux précieux par D. Teniers, Pierre Née, Venderheyden, Lucas Venuden, Henri Stenwick, Brauer, Wouwermans, Stingaland, P. Brill, Breughel de Velours, &c. &c. Dem. 1r Août, & jours suiv. de relev. en la gr. Salle de maison de Bullion, rue J.-J. Rousseau, où les Amateurs pourront voir l'exposition de la totalité auj. 31, & le matin des jours de vente, depuis 11 h. jusqu'à 2. La notice très-abrégée, annoncée dans nos Feuilles d'hier, se distribue chez A. J. Paillet, Md de Tableaux, maison de Bullion, & Monnier, Huiss.-pris. rue Montmartre."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1793, 26 September and following days  
 PROVENANCE: abbé Paulandre-Nardy  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 27; prts: 31; objs: 22; furn: 28  
 LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de ventes," p. 174  
 REFERENCE: AAAD: 25, Sept., p. 4030  
 COMMENTS: Sale catalogue, BPUG, not annotated

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DATE: 1793, 21 November (1er frimaire An II) and following days (re: AAAD, p. 4929)  
 PROVENANCE: (duc de Luynes)  
 DIRECTION: Paillet, Lebrun jeune  
 CONTENTS: ptgs: 67 (total: 82, 23 Neth., 11 Ital., 34 French, 14 anon. or unknown); drwgs: 4; objs: 69  
 LUGT NUMBER: 5126

REFERENCE: AAAD, 24 brumaire, p. 4817; 25 brumaire, p. 4837, 1er frimaire, p. 4929  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1793, 3 December (13 frimaire An II) and following days (re: AAAD, p. 5057)  
 PROVENANCE: Lachey  
 DIRECTION: Paillet, Lebrun jeune, C. P.: Chariot, Grézel  
 CONTENTS: ptgs, drwgs; objs; div.  
 LUGT NUMBER: 5136  
 REFERENCE: AAAD, 9 frimaire, p. 5048; 10 frimaire, p. 5057; 13 frimaire, pp. 5106-5107  
 COMMENTS: Sale catalogue (Bibliothèque Méjanes, Musée Paul Arbaud, Aix-en-Provence), not seen

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DATE: 1794, 22 March (2 germinal An II)  
 PROVENANCE: M. Sarazin, après son départ  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 26 (total: 33, 20 Neth., 4 Ital., 9 French); drwgs: 33  
 LUGT NUMBER: 5173  
 REFERENCE:  
 COMMENTS: Sale catalogue, HGP, not annotated

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DATE: 1795, 13 April, (24 germinal An III) and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs, drwgs, prts, objs.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 20 germinal, pp. 3458-3459; 22 germinal, p. 3498: "Vente de Meubles et Effets de curiosité, savoir, Tableaux originaux des 3 Ecoles, de Parmezan, Alexandre Veronese, Subleyras, D. Teniers, Paul Bril, Armand d'Italie, Bega, Vender Heyden, C. Poëlemburg, Ph. & P. Wouvermans, Griffier, Glauber, Joseph Vernet, J. B. Pater, Oudry, Lantara, Lagreneé l'aîné & le jeune, Fragonard, Robert,

Bounieu, Debucourt, Echard & autres, Dessins & Estampes sous verres, Gouaches, Miniatures, Porcelaines anciennes richement garnies, Figures, & Bustes en bronze des plus belles fontes tant anciennes que modernes, plusieurs Pendules de bons modeles garnis de fontes dorés au mat, Girandoles à figures, Feux, Bras & Flambeaux dorés, beaux Meubles d'acajou, Bureau, Commodes, Tables, Secrétaires, Armoires, Bijoux & Effets de curiosité, dont la notice se distribue à Paris, chez A. J. Paillet, Md de Tableaux, rue des Ménétriers-Martin, no. 601, Chariot, maison Bullion, rue J.-J. Rousseau, le 24 germinal & jours suivans de relevée, en la grande salle de la maison Bullion, rue J.-J. Rousseau, où l'on verra chaque matinée les Effets qui seront vendus de relevée."  
 COMMENTS: Sale catalogue, not extant

DATE: 1795, 20 April (1er floréal An III) and following days  
 PROVENANCE: Paignon Dijonval, après le décès  
 DIRECTION: Paillet, Gaillard, C. P.: Delahais  
 CONTENTS: objs.  
 LUGT NUMBER:  
 REFERENCE: AAAD, 1er floréal, pp. 3774-3775:  
 "Vente de différentes collections d'Objets curieux (après le décès du cit. Paignon Dijonval, rue Bar-du-bec, no. 9) Auj. 1r floréal, et jours suiv. de relev. Cette Vente, considérable et intéressante, consiste en une collection nombreuse et rare de Monnoies et Médailles anciennes et modernes, dont une gr. partie en or et argent, et autres en billon, bronze et etain, parmi lesquelles se trouve une belle suite de Personnages illustres; Groupes, Figures, Bustes et Médailles en bronze, terre-cuite et plâtre, morceaux précieux d'ivoire, Porcelaines du Japon, de la Chine et de Saxe, partie montée en bronze, argent et vermeil, ancien Laque, beaux Meubles, Pendules et Girandoles; collection de Vases, Colonnes et Pyramides en albâtre en spatz-fluor; Histoire naturelle en Coquilles univalves et bivalves, Minéraux d'or et d'argent et autres; Agates, cristaux de roche, curiosités de la Chine,

et des Pierres gravées antiques, Pierres fines, suite considérable d'Empreintes en s...re en verre, dont collection du Régent; Bijoux d'or, Tableaux de bons Maîtres, etc. Le tout au comptant. Ordre de la Vente: on commencera par la collection des Monnoies et Médailles, et par les Bijoux, sans interruption; ensuite on vendra les Tableaux et Curiosités de tout genres, comme Bronzes, Porcelaines, Ivoire, Meubles, Pendules, etc. enfin, le Cabinet d'Histoire naturelle. Pour exercer la surveillance nécessaire dans un aussi grand détail d'articles, il a été impossible de faire une exposition générale; mais on y suppléera, en montant les matins, ce qui sera vendu les soirs, Le Catalogue se trouve chez les citoyens Paillet, Md de Tableaux et Objets curieux rue des Ménétriers, no. 601, Gaillard, Naturaliste, rue de la Loi, vis-à-vis le Théâtre de la République; Delahais, Huissier-Priseur, rue neuve des Petits-champs, no. 41; et chez le Portier de ladite maison, rue Bar-du-Bec, no. 9."

COMMENTS: Sale catalogue, not extant

DATE: 1795, 26-27 May (12-13 prairial An III)  
 (re: AAAD, p. 4677)  
 PROVENANCE: veuve LeBas-Courmont, jeune  
 DIRECTION: Paillet, C. P.: Boileau, Chariot  fils  
 CONTENTS: ptgs: 44 (total: 51, 25 Neth., 9  
 Ital., 14 French, 3 anon. or unknown); drwgs: 20;  
 prts: 1; objs: 25; div: 8  
 LUGT NUMBER: 5323  
 REFERENCE: AAAD, 9 prairial, p. 4607-4608; 10  
 prairial, p. 4677; 12 prairial, p. 4705  
 COMMENTS: Sale catalogue, RKDH, annotated  
 MAJOR PAINTINGS:

21. Jan Asselijn, Un Site montagneux où passe une rivière et qui est orné de quelques figures et animaux, 27 X 36 pouces (65 X 97.4cm), canvas, "10000."

12. Nicolaas Berchem, Une Vaste Campagne enrichie d'arbres, 15 X 24 pouces (40.6 X 65cm), canvas, "24000."

30. François Boucher, Vénus représentée endormie et couchée sur un lit, 48 X 72 pouces (129.8 X

194.6cm), canvas, "4500" (see chevalier d'Arques sale, 1776, no. 9, Appendix Two); Ananoff, Boucher, 1:293-294, cat. no. 173, Fig. 554; Paris, Private Collection.

6. Jan Brueghel II, le Velours, Une Belle Campagne des environs de Malines, 7 X 10 pouces (18.9 X 27.1cm), copper, "5002."

23. Jan van de Capelle, Une Vue de mer avec une barque à la voile et un bateau de pêcheurs, 13 X 18 pouces (35.2 X 48.7cm), panel, "2601."

10. Aelbert Cuyp, Le Baptême de l'Eunuque, 43 X 64 pouces (116.3 X 173cm), canvas, "40800;" HdG 2:11 and 12; Reitlinger, Economics, 1:291-292, 3:87; Reiss, Cuyp, cat. no. 118; Anglesey Abbey, England, National Trust.

4. Gian Paolo Panini, Une Grande Voûte ruinée dans laquelle on voit Diogène et plusieurs figures auprès d'une fontaine, 66 X 47 pouces (178.4 X 127.1cm), canvas, "18500;" Arisi, Panini, p. 181, cat. no. 180, Fig. 235; Cambridge, England, Oxford University, Ashmolean Museum, presented by the Right Honorable Earl of Donoughmore in 1946.

11. Paulus Potter, Un Point de vue de dunes et du bois de La Haye, 14 1/2 X 23 1/2 pouces (37.9 X 63.6cm), canvas, "36000."

9. Rembrandt van Rijn, Un Portrait d'une femme vue de trois quarts et coiffée d'une toque de velours, 46 X 28 pouces (124.4 X 75.8cm), panel, "10100."

33. Hubert Robert, Une Grande Arche de pont au dessous de laquelle on distingue diverses figures de blanchisseuses, 36 X 42 pouces (97.4 X 113.6cm), canvas, "5001 Saubert;" Nolhac, Robert, p. 113

18. Jacob van Ruisdael, 1) Un Point de vue de paysage des environs de Haarlem; 2) Une Autre Point de vue de paysage des environs de Haarlem où frappant des rayons de soleil, 15 X 14 pouces (40.6 X 37.9cm), canvas, "10001;" HdG 4:88 cites a landscape that fits the general description of Paillet's catalogue entries, but the dimensions do not correspond (53 X 66cm).

19. Jacob van Ruisdael, Un Point de vue de roches agrestes mêlées d'arbres, 24 X 22 pouces (65 X 59.6cm), canvas, "6901."

16. Godefried Schalcken, Une Jeune Fille représentée à mi-corps et occupée à enfiler une aiguille à la lueur d'une lampe, 7 X 6 pouces (18.9 X 16.2cm), panel, "18100;" HdG 5:195 (this sale not cited); London, Wallace Collection, Inv. no. P171.

8. Frans Van der Meulen, Le Siège de la ville d'Anvers, 8 X 13 pouces (21.7 X 35.2cm), "4000."

13. Adriaen van de Velde, Un Pont de pierre où passe un pâtre qui conduit son troupeau de boeufs, 28 X 45 pouces (75.8 X 121.7cm), canvas, "6000."

31. Claude Joseph Vernet, 1) Un Port de mer pendant le calme; 2) Une Mer agitée par un vent frais, 16 X 24 pouces (43.3 X 65cm), canvas, "31001."

20. Jan Weenix, Des Oiseaux morts, 33 X 26 pouces (89.3 X 70.4cm), canvas, "6000."

22. Jan Baptist Weenix, Un Groupe de trois statues ruinées sur un piédestal environné de feuillages et de broussailles, 26 X 20 pouces (70.4 X 54.1cm), canvas, "6600" (first integer almost illegible).

14. Philips Wouwerman, Une Campagne sablonneuse dont la partie du milieu est enrichie de divers personnages et de trois chevaux chargés de fagots, 30 X 36 pouces (81.2 X 97.4cm), canvas, "40000" (first integer is almost illegible) (see Tolozan sale, 1801, no. 144); possibly HdG 2:1007; Dacier, "Livres précieux," pp. 134-135; Montpellier, Musée Fabre, 1926 catalogue, no. 322.

15. Philips Wouwerman, Le Point de vue d'une rivière sur le rivage de laquelle on voit des hommes occupés à descendre des ballots, 16 X 13 pouces (43.3 X 35.2cm), panel, "22600;" HdG 2:1003 and 1076; London, Wallace Collection, Inv. no. P216.

17. Jan Wijnants, Une Belle Campagne; à droite une butte de terre sablonneuse enrichie de plantes et de broussailles, 17 X 15 pouces (46 X 40.6cm), canvas, "11300;" possibly accords with HdG 8:552 (see Blondel de Gagny sale, 1776, no. 76, Appendix Two).

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DATE: 1795, 22 June (4 messidor An III), postponed to 23 June (5 messidor An III) (re: AAAD, pp. 5124 and 5142)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 37; objs: 17  
 LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de vente," p. 174  
 REFERENCE: 30 prairial, p. 5124; 1er messidor, p. 5142; 4 messidor, p. 5194  
 COMMENTS: Sale catalogue, BPUG, annotated, not seen

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DATE: 1795, 11 July (25 messidor An III)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, miniat., objs.  
 LUGT NUMBER: 5346  
 REFERENCE: Duplessis, Ventes de tableaux, no. 1961  
 COMMENTS: Sale catalogue, location unknown

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DATE: 1795, 10 August (23 thermidor An III) and following days (re: AAAD, p. 6518)  
 PROVENANCE: (Bezenval)  
 DIRECTION: Paillet, Delaroche, C. P.: Boileau  
 CONTENTS: ptgs: 85 (total 93, 50 Neth., 12 Ital., 1 Sp., 28 French, 2 Germ., 2 anon. or unknown);  
 prts: 1; objs: 136  
 LUGT NUMBER: 5356  
 REFERENCE: AAAD, 17 thermidor, p. 6383; 21 thermidor, pp. 6518-6519  
 COMMENTS: Sale catalogue, IFP, not annotated

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DATE: 1795, 3 October (13 vendémiaire An IV) and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Vallet  
 CONTENTS: ptgs, drwgs, prts, objs.  
 LUGT NUMBER: not in Lugt



REFERENCE: AAAD, 10 vendémiaire, p. 268: "Catalogue d'une belle et nombreuse Collection de Tableaux, la plus grande partie originaux du Bassan, l'Albane, Guerchin, Panini, Poussin, J. Boudry, Joseph Vernet, le Prince, Casanova, Robert, Fragonard, Spandonck, Taunay, Boissy, Sueback, J. Jordans, D. Teniers, et de son Ecole, F. B. Breughel, Van Uden, I. Deterriers, Rokma Suvari, Ostade, J. B. Weninx, Backhuysen, J. Baut, Ruysdael, Adam Pinaker, F. Moucheron, F. Wouvermans, Vansebens, Hemskerque, etc. plusieurs baux Groupes, Figures et Bustes en marbre et en bronze, dont un sujet de 3 figures, de la composition de Clodion; divers Dessins interessans et sous verre, belles Estampes montées, dont la Suzanne, par Porperati, epreuves avant la lettre; Cabinet d'Antiquités où se trouve la plus belle suite de Vases et Lampes Etrusques, qu ... encore été rassemblée, Morceaux en mosaïque antique et de Florence, dont le Portrait du feu Roi de Pologne; Vases de bronze de la plus belle forme et antique, a ni que differentes petites Figures très-précieuses, Vases d'Albatre et de spathfluor, agreablement varie de couleurs, Candelabres, Pendules, modeles en or, dont les ordres d'Architecture, par Chabé, Enfin, une Collection de 50 Tabatieres curieuses en lapis lazuly, agathe, Cailloux, Bois petrifiés pour la plupart avec gorges ci cercles d'or, petit Tombeau en porphire, Optique complete, Medailles et Objets curieux de tout genre, dont la vente s'en fera au plus offrant le 13 et jours suivans, de relev. rue de Thionville, ci-devant Dauphine, en la grande salle du Museum. On pourra voir l'exposition de tous ces beaux Objets avant celui de la vente, depuis 11 heures jusqu'à 2. Le present Catalogue se distribue au profit des pauvres, chez A. J. Paillet, Marchand de Tableaux, et tous les Articles curieux, rue des Menetriers-S. Martin. no. 601; et chez le cit. Vallet, Huissier Priseur, rue Grenier S. Lazare."

COMMENTS: Sale catalogue, not extant

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DATE: 1795, 14-15 October (22-23 vendémiaire An IV (re: Lugt)

PROVENANCE: Suarez Daulan  
 DIRECTION: Lebrun (according to Lugt), Paillet  
 (according to AAAD, 5e jour complémentaire, fructidor An III)  
 CONTENTS: ptgs, drwgs, objs.  
 LUGT NUMBER: 5369  
 REFERENCE: AAAD, 5e jour complémentaire, fructidor An III, pp. 7763-7764; 1er vendémiaire An IV, p. 16: "...Le tout sera exposé pendant les matinales des 2 jours qui précéderont celui de la vente, depuis 11 h. jusqu'à 2. Le présent Catalogue se distribue, au profit des Pauvres, chez A. J. Paillet, Md des Tableaux et tous les objets curieux, rue des Ménétriers, nr. 601" (announced for 3 vendémiaire An IV [25 Sept.])  
 COMMENTS: Sale catalogue, AAP, annotated; Paillet bought a Charles Coypel, no. 9, for 10000 assignats and two bronze vases, no. 73, for 26000 assignats.

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DATE: 1795, 5 December (14 frimaire An IV) and following days  
 PROVENANCE: estate of Lebas-Courmont, après le décès (possibly the same sale cited under 26 May 1795 and postponed or continued)  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, prts, objs.  
 LUGT NUMBER: (see 5323)  
 REFERENCE: AAAD, 12 frimaire, p. 1860: "Notice de Tableaux originaux des 3 Ecoles, Dessins, Gouaches et Estampes sous verres, Figures de marbre, Groupes en terre cuite, Porcelaines du Japon et de la Chine, Pendules de marbre, et à tirage, belles Lunettes acromatique de Ramsden, à Londres et bon Téléscope, Vases de spath fluor, et d'albatre et France, 2 Tours complets, dont 1 en bois d'acajou massif, quantité d'Outils soigneusement montés, Etau de la plus gr. perfection par Hulot, Custre Allemand, et autres objets intéressans de tout genre; la plus gr. partie proven. des cabinets de la cit. veuve Lebas-Courmont et du cit. Lebas, dont la vente se fera sous la direction d'Alexandre Paillet, le 14 et jours suiv. 11 h précises du matin, rue des Francs Bourgeois, maison des héritiers de feu Lebas de Courmont, où l'on pourra voir les objets la veille

et se procurer la présente Notice. Le 15, on vendra 2 Chevres angolas, 2 Boucs et 12 Canards de Barbaris;" 14 frimaire, p. 1900.  
 COMMENTS: Sale catalogue, not extant

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DATE: 1796, 5 January (15 nivose An IV) and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, prts, objs.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 9 nivose, p. 2412: "Notice d'une précieuse Collection de Tableaux des trois Ecoles, Groupes, Figures et Bustes en marbre, suite intéressante et nombreuse de Gouaches et Dessins richement montées, quelques Estampes angloises et Françaises: belle Pendule à figure de Bacchante en marbre, Feu doré, magnifique Secretaire en bois de résine, autre Meuble orné de plus riches fontes, doré au mat, Tabatieres precieuses et quelques Pierres gravées, et autres objets curieux dont la vente se fera au comptant et au plus offrant, sous la direction d'Alexandre Joseph Paillet, le 15, ou 5 Janvier 1796 v. st. en la grande Salle du Musée, et jours suivans, rue ci-devant Dauphine, où la presente se distribuera au profit des pauvres."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1796, 18 May (29 floréal, An IV)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs of Flemish and Dutch schools  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 27 floréal, pp. 4423-4424; 28 floréal, p. 4446: "Les amateurs, Artistes et commerçans en Tableaux sont prévenus par le cit. Paillet, qu'il se fera sous sa direction, grande salle du Musée, rue ci-devant Dauphine, la vente d'un choix précieux de Tableaux, pour la plupart de grands maîtres hollandois, savoir: trois compositions de Ph. Wouverman, dont deux sujets de Batailles de la plus brillante touche, et une Moisson de Foin; un

Passage de la plus haute qualité et des plus piquans, par Adam Ponaker; trois sujets du même genre par Jacques Ruisdall, l'un des juels est des plus pittoresques, et parfait de toucher; une composition naturelle, seine de ménage hollandais, par Pierre de Hooge, dont la partie du clair-obscur et les effets du soleil sont traités dans la perfection magnifique; Marine, par Willene Soudevelde, dont l'effet, admirablement rendu; est pris pour un temps agité; divers autres productions intéressantes par Rimbsaudt de Coning, David Ténier, etc. etc., etc. Cette science curieuse d'un petit nombre d'articles de grande valeur, aura lieu le 29 floral, an 4, 5 heures et demi de relevée très-précises: on pourra les voir la veille depuis 11 heures jusqu'à 2, est à pareille heure le jour de la vente, à l'exposition qui en sera faite dans ladite salle;" 29 floréal, p. 4457.

COMMENTS: Sale catalogue, not extant

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DATE: 1796, 19 October (28 vendémiaire An V)  
 PROVENANCE: Anonymous, après le décès  
 DIRECTION: Paillet  
 CONTENTS: "beaux objets de curiosité"  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 28 vendémiaire, p. 412  
 COMMENTS: Sale catalogue, not extant

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DATE: 1796, 24-25 October (3-4 brumaire An V)  
 PROVENANCE: Le Marie, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, prts, objs.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 1er brumaire, p. 464: "Notice d'une jolie Collection de Tableaux, Dessins, Gouaches, Estampes sous verre et en feuilles, Figures et Bustes en marbre et en bronze, terre cuite, Candela-bres, Flambeaux et Pendules dont une de Lepaute, quelques Porcelaines, Meubles d'acajou et de placage, etc. composant la curiosité de feu cit. le Marie, dont la vente se fera au plus offrant et au comptant,

les 3 et 4 Brumaire, de relevée, rue Croix-des-petits-champs, maison Lussan, no. 10. On pourra voir l'exposition de cette petite Collection, mais d'un choix agréable, la veille et le matin du jour de la Vente, depuis 11 h jusqu'à 2, et se procurer la Notice chez Alexandre Paillet, rue des Ménéstriers, no. 601."

COMMENTS: Sale catalogue, not extant

DATE: 1796, 26 October (7 brumaire An V) and following days

PROVENANCE: Anonymous

DIRECTION: Paillet

CONTENTS: ptgs, prts, objs.

LUGT NUMBER: not in Lugt

REFERENCE: AAAD, 5 brumaire, pp. 523-524: "Vente d'une précieuse collection de Tableaux, Dessins, Estampes et Effets de curiosité, provenant du Cabinet d'un Amateur. Les Tableaux sont Originaux, de Rubens, Rembrand, G. Netscher, P. Vander-Werf, Miérís, E. Vander Neer, G. Skalken, D. Teniers, A. Brauwer, J. V. Ostade, Molenaërt, J. Steen, L. Backuisen, G. Vandewelde, K. Dujardin, Vander-Heyden, P. Potter, P. Wouvermans, A. Pinaker, J. Winantz, A. Cuyp, J. Ruisdal, Vender Doës, N. Berghen, G. Heuss, B. Braëmberg, C. Polembourg, G. Huët, E. Muraut, P. Van-Blomen, Vatterlo, Diétricy, Lucas, Vagner, E. Meyer, Lalbane, Lesueur, Huë, Valenciennes, Demarne, Valin, France-Deliege, et autres, Dessins de Parmesan, Van Blomen, Moucheron, Wischer, Tempête, Vandic, Larue et autres; Recueil d'Estampes et Galeries dont celles du palais Panphile, Guistiniani, Gerini, l'Archiduc Léopold, Dusseldorff; Gravures ancienn. et modernes, montées et en feuilles, Terre cuite de Glodion, Vases d'albatre, Vases et Chimeres en porcelaine, et autres effets de curiosité, dont le Catalogue se distribue à Paris, chez le cit. Paillet, Négociant, rue des Menestriers S. Martin, no. 601, et à l'Appartement où se fera la Vente, où le Public pourra voir l'exposition des Effets, la veille et le matin de la Vente qui se fera le 7 et jours suivans, de relev. rue Croix-des-petits-champs, maison Lussan, no. 10, au comptant et en num. et dont les adjudications seront payées en totalite

auparavant l'enlèvement des Effets. Nota: Cette Collection précieuse est composée pour la plupart, de morceaux de l'Ecole Hollandoise et de sujets agréables, particulièrement dans le genre du paysage et des animaux. Les Amateurs, Artistes, Marchands, qui n'ont eu d'occasion depuis long-tems d'acquérir des Tableaux précieux par les anciens Maîtres, trouveront dans cette Collection des productions intéressantes;" 7 brumaire, p. 528.

COMMENTS: Sale catalogue, not extant or unknown

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DATE: 1796, 15 November (25 brumaire An V), postponed to 27 November (7 frimaire An V)

PROVENANCE: Huot

DIRECTION: Paillet, C. P.: Boileau

CONTENTS: ptgs, miniat., objs.

LUGT NUMBER: not in Lugt

REFERENCE: AAAD, 25 brumaire, p. 844; 3 frimaire, p. 868: "Catalogue des Articles curieux composant le Magasin du cit. Huot, consistant en divers Groupes, Figures et Bustes en marbre et en bronze, suite de Vases précieux des plus rares matieres d'Egypte et autres, la plupart richement garnies des plus belles fontes dorées, Porcelaines anciennes du Japon, de la Chine, de Saxe et de Sèves; Pendules des plus riches modeles, dont plusieurs de grand volume et mouvements de Lepaute, Meubles de Boullé et de vieux laque, Tables précieuses, diverses belles Dorures, etc. dont la vente se fera le 7 et jours suivans de relev. en sa maison, rue Beaubourg vis-à-vis celle des Ménétriers, où on verra les objets, les matins des trois jours précédens. Il se distribue à Paris, chez A. J. Paillet, rue des Ménétriers, no. 601; et Boileau, Huissier-Preneur, rue du Bacq."

COMMENTS: Sale catalogue, not extant

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DATE: 1796, 5 December (15 frimaire An V) and following days

PROVENANCE: Anonymous

DIRECTION: Paillet, C. P.: Chariot

CONTENTS: ptgs, drwgs, miniat., prts, objs., div.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 14 frimaire, p. 1144; 14 frimaire, pp. 1153-1154: "Vente de Tableaux des 3 Ecoles, Dessins, Gouaches, Miniatures, Collection d'Estampes montées et en feuilles, Marbres, Bronzes, Porcelaines, Dorures, Terres cuites, Meubles en acajou et Effets de curiosité. Les Tableaux sont originaux de Porbus, Otto-Wénius, P. Brill, D. Téniers, Petersneef, P. Wouvermans, Mieris, C. Polembourg, J. Steen, Asselin, Werschuring, Moucheron, V. Goyen, Leduc, B. Peters, Scovaert, Zéman, Griff, Grévenbrok, Frank-Wan-Kesel, Wander-mer, Thomas, Brédel, Both et Baudwin, Schnitz, Carrache, G. Van-Vitelly, Hermant, Lesueur, Lahire, Mignard, Stella, A. Watteau, J. Laurent, Boulogne, Grimou, Baptiste, Boucher, J. Vernet, Fragonard, Loutherbourg, Suéback-Desfontaines, Lallemand, Lafontaine, Leclerc, Ledoux, Vallin-Duval, plusieurs Tableaux d'après différens bons maitres, encadres et non encad.; Dessins et Miniatures de Noël, Borel, Romanelly, Van-Poël, Carême; Estampes de Porporati, Strange, Ingouf, Ryland, Bartholozzy, Edelink, Picot, Kauffman, Wollet, Drevet, John-Hall, Balechou, Fragonard, Beauvarlet, Earlom, Wille et autres; Figures en marbre, terre cuite, Vases de porcelaine ancienne de la Chine et du Japon, Chimeres montées en bronze doré, Urnes de porcelaine, Cabarets, Tasses de porcelaine de Seve, Dejeuners avec plateaux, Ecuelles, Vases, fond bleu et dorés, Cabarets, Tasses de porcelaine de Saxe, à miniature et cartouche, Pendule en marbre avec figures dorées au mat, Candelabres à tiges en lys et roses et dorés au mat et en or moulu, Flambeaux dorés à sujets d'enfans, Girandoles dorées, Vases de porphyre et serpentins, montés en bronze dorée, Vases d'ivoire découpés et sculptés, Consoles richement garnies et avec marbre, Bureau, Commode, Console, Tables, Gueridons en bois d'acajou avec fontes, galeries et dessus de marbre, Sieges d'acajou, Glaces et Effets de curiosité, en numéraire et au comptant, et les Effets ne seront délivrés aux acquéreurs qu'après le paiement total de l'adjudication. Dem. 15 et jours suivans de relevée, rue du Bouloy, no. 11, où l'on verra les Effets ledit jour et la veille

auj. depuis 10 h. jusqu'à 2."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1797, 23-28 January (4-9 pluviöse An V)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: furn., mirrors, tapestry, jewels, div.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 3 pluviöse, p. 1925: "Vente de très-beaux Meubles, Bijoux, Ornaments, etc. dem. 4, et jours suiv. dans l'ordre ci-après; savoir, dem. 4, et le 5, le matin et relev. quantité de Bijoux de div. especes, Tabatieres, Bracelets, Bagues, Couteaux, Flacons garnis, Pharmacies, Boussoles, Chaînes et Médailles en or; le 6, de relevée, Epées d'acier et d'argent, Déjeuner en vermeil, Plat-à-barbe en argent, Ecrivoire d'écaillé piquée en or, quelques Diamans, Ornaments d'Eglise, dont quelques-uns très-riches, Brocards d'or, etc. Les 7 et 8, le matin et de relev. quantité de Glaces, avec et sans tain, Tapisseries, Tapis et Lustres; le 9, de relev. très-belles Pendules ornées de bronze, de bons Maîtres, Telescope de Passement Vases de porcelaines, avec figures, Etoffes de Lyon, pour 16 Sieges, autres pour Meubles, beaux Lustres et Girandoles en crystal-de-roche, stras, etc. de div. formes, Tapisseries et Meubles d'un grand prix, de la Manufacture de Beauvais, Tapisserie des Gobelins, autres completees, avec figures et sujets divers, Meubles et Sieges de différentes étoffes. Cette Vente se fera rue du Bouloy, no. 11, maison du cit. Paillet, où on pourra voir la plupart de ces objets auj. 3, depuis 10h jusqu'à 4. Le tout au comptant."  
 COMMENTS: Sale catalogue, not extant; first Paillet sale at rue du Bouloy address

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DATE: 1797, 30 January (11 pluviöse An V)  
 PROVENANCE: "Cit. v\*\*\*"  
 DIRECTION: Paillet, B. P.: Boileau  
 CONTENTS: ptgs, miniat., objs., tapest., furn., div.  
 LUGT NUMBER: not in Lugt



REFERENCE: AAAD, 26 nivose, p. 1812; 7 pluviöse, p. 1988: "'Catalogue des Tableaux, Gouaches, Miniatures, Pastels et Curiosités diverses qui composoient le Cabinet du cit. V\*\*\*. dont la vente aura lieu le 11, rue du Bouloy, no. 11. On en pourra voir l'exposition publique le veille, et le matin du jour de la vente, depuis 11 heures jusqu'à une heure; et se procurer le Catalogue chez A. J. Paillet rue du Bouloy, no..... et L. F. Boileau, Huissier-priseur, rue du Bacq. La plus grande partie des Tableaux sont de notre Ecole moderne, et offriront aux amateurs un choix de sujets des plus agréables, par J. Vernet, B. Greuze, Lagrenée, Robert, H. Fragonard, Demarne, Dreling, la cit. Gerard, Boilly, Van Gorp, Sueback Desfontaines, Valin, Boquet, Bruandet, Michel, Muller, Suagess, etc. Les Gouaches et autres articles de curiosités en Bronze, Porcelaine, Pendules, Meubles, belle Tenture d'Aubusson et autres Objets, contribueront à une variété agréable et intéressante pour les amateurs;" 9 pluviöse, p. 2014; 11 pluviöse, pp. 2046-2047  
 COMMENTS: Sale catalogue, not extant

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DATE: 1797, 1 May (12 floréal An V)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 13 (total: 18, 7 Neth., 7 French, 4 anon.); drwgs: 18; prts: 58  
 LUGT NUMBER: 5583  
 REFERENCE: AAAD, 11 floréal, pp. 3783-3784  
 COMMENTS: Sale catalogue, EBNP, annotated; no high-priced paintings

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DATE: 1797, 16 May (27 floréal An V) and following days  
 PROVENANCE: "Cabinet de M. G."  
 DIRECTION: Paillet  
 CONTENTS: ptgs  
 LUGT NUMBER: not in Lugt

REFERENCE: AAAD, 24 floréal, p. 4092: "Catalogue de Tableaux précieux des Ecoles Flamandes et Hollandaise, composant la totalité du Cabinet de M. G dont la vente se fera au plus offrant et en détail, le 27 et jours suiv. de relev. rue du Bouloy, no. 11, ancien hôtel Notre-Dame. Les Amateurs qui recherchent les plus beaux Ouvrages des grands Peintres n'auront pas vu, depuis long-tems une Collection aussi complète et d'un plus beau choix. Il suffira de nommer une partie des Auteurs qui la composent, pour attirer les curieux à l'exposition qui en sera faite 2 jours avant celui de la vente, depuis 11 h. jusqu'à 2. Le sujet piquant, connu sous le titre de la Charrette embourbée, par Ph. Wouvermans, les 3 Vaches à l'orage, par P. Potter, L'Ecluse par P. Ruisdael, d'autres Sujets, Paysages, Marines et Ruines, par Ad. et Isaac Van Ostade, J. B. Venix, Karel Dujardin, J. Vinants, Ad. et Guil. Vanderveelde, G. Netscher, L. Backuisen, G. Dow, F. Mieris, Guil. Romyn, S. Sten, Vander-Heyden, C. Poelemburg, Dusaert, Terburg, D. Teniers, Adam Elsemer, Vandermeulen, etc. belle Figure de marbre, par Poncet et autres Articles curieux. Ledit Catalogue se distribue chez A. P. Paillet, rue du Bouloy, no. 11;" 25 floréal, pp. 4116-4117  
 COMMENTS: Sale catalogue, not extant

DATE: 1797, 9 June (21 prairial An V) and following days

PROVENANCE: comte du Wauttier

DIRECTION: Paillet, C. P.: Boileau

CONTENTS: ptgs: 48 (total: 58, 38 Neth., 6 Ital., 11 French, 1 Germ., 2 anon.); objs: 18; div: 15

LUGT NUMBER: 5615

REFERENCE: AAAD, 19 floréal, p. 3967 (announces Wauttier's going out of business); 15 prairial, p. 4552; 19 prairial, p. 4632

COMMENTS: Sale catalogue, RKDH, annotated; Paillet bought two pictures

MAJOR PAINTINGS:

15. Nicolaas Berchem, Un Paysage dont le premier plan est couvert d'animaux, 9 1/2 X 12 1/2 pouces (25.7 X 36.5cm), panel, "1901 Aquinst (&)

(see Choiseul-Praslin sale, 1793, no. 82); HdG 9:211.

11. Gabriël Metsu, 1) Le Corsage bleu, 13 1/4 X 11 pouces (36.1 X 29.8cm), panel, "6900 le Rouge" (see Robit sale, 1801, no. 70); Joullain, Réflexions, p. 162; HdG 1:149; Robinson, Metsu, Fig. 203; England, Upton House, National Trust; 2) Le Corsage rouge, same dimensions and medium and sold with pendant (see Robit sale, 1801, no. 71); Joullain, Réflexions, p. 162; HdG 1:97; formerly London, Rothschild Collection.

7. David Teniers, Une Fête de village composée di trente figures, 6 X 7 pouces (16.2 X 18.9cm), copper, "4000;" Smith, Catalogue raisonné, 3:314-315, cat. no. 199; Gibbs-Smith and Percival, Wellington Museum, p. iii; London, Wellington Museum, Apsley House, no. 1499.

39. Claude Joseph Vernet, Le Point de vue pris du côté de Tivoli, 27 X 36 pouces (73.1 X 97.4cm), canvas, "2760" (see anonymous sale, 18 April 1803, no. 248); Ingersoll-Smouse, Vernet, 1:48, cat. no. 166.

DATE: 1797, 16-17 June (28-29 prairial An V)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Lejeune  
 CONTENTS: ptgs: 52 (total: 63, 31 Neth., 4 Ital., 15 French, 13 anon. or unknown); drwgs: 2; objs: 6  
 LUGT NUMBER: 5621  
 REFERENCE: AAAD, 22 prairial, p. 4691; 25 prairial, p. 4734  
 COMMENTS: Sale catalogue, BNP, not annotated

DATE: 1797, 21 June (3 messidor An V) and following days  
 PROVENANCE: Duruey, après le décès  
 DIRECTION: Paillet, C. P.: Vallet  
 CONTENTS: ptgs: 19 (total: 20, 15 Neth., 5 French; drwgs: 2; objs: 31; div: 22  
 LUGT NUMBER: 5625

REFERENCE: AAAD, 28 prairial, p. 4804; 1er messidor, p. 4857  
 COMMENTS: Sale catalogue, EBNP, annotated; no outstanding pictures

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DATE: 1797, 5 October (14 vendémiaire An VI) and following days  
 PROVENANCE: Aubert, ancien sculpteur, après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs, miniat., prts., objs., furn.  
 LUGT NUMBER: 5656  
 REFERENCE: AAAD, 9 vendémiaire, p. 196: "Avis: Catalogue de Tableaux, Dessins, Gouaches, Miniatures et Estampes, Groupes, Figures, Bas-Reliefs et Vases de bronze, Porcelaines anciennes et de Seves, quelques articles de Meubles, Marbres rares et Granit, etc. etc. dont la vente se fera au plus offrant et dernier enchérisseur, après le décès du cit. Aubert, ancien Sculpteur, le 14 Vendémiaire an 6, et jours suivans, 11 heures précises du matin, en la maison mortuaire, rue des Fossés du Temple, no. 49. Les amateurs pourront voir l'exposition de tous les objets la veille et le matin du jour de la vente, depuis onze heures jusqu'à une heure, et se procurer le Catalogue chez le cit. Alexis Paillet, Marchand de tous objets curieux, rue du Bouloy, no. 11, et F. J. Boileau, ancien Huissier priseur, rue du Bacq."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1797, 13 October (22 vendémiaire An VI)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 57  
 LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de ventes," p. 174  
 REFERENCE: AAAD, 21 vendémiaire, p. 467  
 COMMENTS: Sale catalogue, BPUG, not seen

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DATE: 1797, 21-22 November (1er-2 brumaire An VI) (re: AAAD, p. 1096)  
 PROVENANCE: Leprieur, expéditionnaire en cour de Rome, après le décès  
 DIRECTION: Paillet  
 CONTENTS: ptgs, prts, objs  
 LUGT NUMBER: 5667  
 REFERENCE: AAAD, 26 brumaire, pp. 1069-1070; 28 brumaire, p. 1096: "Vente de Tableaux, Dessins, Estampes, Bronzes, Médailles, Effets de curiosités, après le décès du cit. Leprieur, et composant son Cabinet, savoir: Tableaux Hollandois et Flamands, par Ph. Wouvermans, A. van-Ostade, C. Bega, Vanderhult, G. van Romyn, Netscher, D. Teniers, Breughel, Vandermer, C. Poelembourg, Tableaux François par Grimoult, C. Vanloo, J.-B. Leprince, Lantara, F. Desportes, Bonnieu et autres; Dessins par Poussin, C. Vanloo, Natoire, Pinaker, Botte, Henry et F. Roos, Bamboche, Lantara, Vernet, F. Boucher et autres; Estampes montées, la Sainte Famille, par Edeling, avant les armes, La Sainte Genevieve, avant la lettre, Bossuet, Rebeca, Mort Wolff, et autres anciennes et modernes; Terres cuites, Sujets d'enfans et Vases, par Clodion; Porcelaines de Saxe et Seves, dont 3 Vases très-riches, fond bleu et or; Groupes, Bustes et Figures en bronze, la Vénus, le Lantin, Castor et Pollux, Le Rotador, Voltaire, et autres; Meubles de lacque et boule, Lunette de Ramsden, Instrumens de Mathématique, Pierre d'aiman montée en argent, jolie Pendule dorée au mat, Montre dite chronomettre, par Arnold de Londres, belle suite et Collection précieuse de Médailles, Monnoies en or, argent, bronze, cuivre, metal, billon, dont plusieurs articles très-rares, et autres objets de curiosité. Le tout au comptant et en numéraire. Les Effets adjudgés ne seront délivrés aux Acquéreurs qu'après le payement total des adjudications. On verra les Effets qui composent ladite Vente, les 2 jours précédens 29 et 30 Brumaire, le matin de 11 h. jusqu'à 2. La Notice se distribue chez le cit. A. J. Paillet, rue du Bouloy, no. 11. Lad. Vente se fera les 1 et 2 Frimaire, 5 heures très-précises, de relevée, rue du petit Carreau, no. 3, près celle Thévenot."

COMMENTS: Sale catalogue, cited by Duplessis, Ventes de tableaux, no. 2047, but location now unknown.

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DATE: 1798, 4 January (15 nivose An VI)  
 PROVENANCE: Semminger, marchand  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 88  
 LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de ventes," p. 174  
 REFERENCE:  
 COMMENTS: Sale catalogue, BPUG, not seen

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DATE: 1798, 15 January-7 February (26 nivose-19 pluviouse An VI)  
 PROVENANCE: Hue de Miroménil, ancien chancelier, garde des Sceaux de France  
 DIRECTION: Paillet, Brunet, C. P.: Poulitier  
 CONTENTS: ptgs: 10 (total: 16, 2 Neth., 2 Ital., 1 Germ., 11 anon.); drwgs: 5; prts: 49; objs: 1397; div: 3  
 LUGT NUMBER: 5689  
 REFERENCE:  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1798, 5 February (17 pluviouse An VI)  
 PROVENANCE: Maurice Giraud, après son départ  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 37  
 LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de ventes," p. 174  
 REFERENCE: AAAD, 15 pluviouse, p. 2462; 16 pluviouse, p. 2469  
 COMMENTS: Sale catalogue, BPUG, not seen

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DATE: 1798, 22 February (4 ventose An VI) and following days  
 PROVENANCE: La Fontaine, peintre et marchand

DIRECTION: Paillet, La Fontaine, C. P.: Boileau  
 CONTENTS: ptgs: 217 (total: 254, 114 Neth., 11  
 Ital., 70 French, 6 Germ., 53 anon.); drwgs: 3;  
 objs: 27

LUGT NUMBER: 5713

REFERENCE: AAAD, 12 pluviöse, p. 2399; 25 pluviöse,  
 p. 2632; 28 pluviöse, p. 2694; 1er ventöse, p. 2735;  
 2 ventöse, p. 2751; 6 ventöse, p. 2833

COMMENTS: Sale catalogue, RKDH, annotated; variety  
 in quality and types of paintings

MAJOR PAINTINGS:

45. Ludolf Bakhuysen, Le Port de Helvoetsluys  
 où on voit le vaisseau de guerre dit le Royal  
 Georges conduit en triomphe par les hollandais,  
 50 X 78 pouces (135.2 X 210.8cm), canvas, "4500;"  
 possibly HdG 7:22; formerly London, Duke of Somerset  
 Collection, his sale 28 June 1890.

30. Karel Dujardin, Un Manège, 19 1/2 X 17  
 pouces (52.7 X 46cm), canvas, "5000" (see Montaleau  
 sale, 1802, no. 79); HdG 9:275 (this sale not cited);  
 Brochhagen, "Dujardin," p. 33; London, Earl of North-  
 brook Collection, 1889 catalogue, no. 54.

31. Karel Dujardin, La Sainte Famille fuyant  
 en Egypte, 22 X 18 pouces (59.6 X 48.7cm), canvas,  
 "2400" (see Donjeux sale, 1793, no. 277); HdG 9:14  
 and 15; Brochhagen, "Dujardin," p. 91; Detroit,  
 Detroit Institute of Arts, 1930 catalogue, Inv.  
 no. 64.

29. Jan van der Heyden, Une Vue d'une belle  
 église de Hollande, décorée de trois tours et en-  
 vironnée de différents bâtiments, 11 X 16 pouces  
 (29.8 X 43.3cm), copper, "4500;" HdG 8:183 (this sale  
 not cited); Wagner, Heyden, cat. no. 183; England,  
 Private Collection.

32. Adriaen van de Velde, Allégorie de la  
 charité, 30 X 62 pouces (81.2 X 167.6cm), canvas,  
 "3000;" Moscow, Pushkin Museum, 1957 catalogue,  
 no. 3249.

33. Adriaen van de Velde, Un Paysage clair et  
 agréable dont le premier plan est couvert de dif-  
 férents animaux, 13 X 15 1/2 pouces (35.2 X 41.9cm),  
 canvas, "2600."

37. Philips Wouwerman, Un Terrain montueux  
 au bord d'un lac, 22 X 31 pouces (59.6 X 83.9cm),  
 canvas, "2400."

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DATE: 1798, 27 March (7 germinal An VI) and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, objs, nat. hist.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 5 germinal, p. 3433; 6 germinal, p. 3451: "Vente de Tableaux, Dessins, Porcelaines, Cristaux, Pendules, Dorures, Forté-piano, et Effets de curiosité du Cabinet du cit.\*\*\*, savoir: Tableaux de G. Poussin, Gigniani, Tempeste, Théodore, Courtois, Rubens, Asselin, Franck, Thomas-Wich, Molnaërt, Houderkoter, Parocel, Patel, Simon Vouet, Lallemend, J. Vernet, Robert, et autres; Sujets de paysages, Intérieurs, Histoire, Animaux, Fleurs, Fruits et Marine; Pendules dorées, Porcelaines de Seves et autres, Cristaux, Colonnes de stuc, Forté-piano dans sa boîte d'acajou, et autres Effets de curiosité, au comptant, le 7 Germinal et jours suivants de relev. 4 heures précises, rue du Bouloy, no. 11, ancien hôtel Notre-Dame, où l'on verra les principaux Effets de la Vente, le matin depuis 11 heures jusqu'à 2, et dont la Notice se distribue chez A. J. Paillet, même maison, rue du Bouloy."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1798, 21 May (2 prairial An VI) and following days  
 PROVENANCE: la cit.\*\*\*, artiste, et du P.\*\*\*, amateur  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 150  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 21 floréal, p. 4432; 30 floréal, p. 4625; 2 prairial, p. 4669: "Collection intéressante de Tableaux des 3 Ecoles, des Cabinets de la cit.\*\*\*, Artiste, et du c. P.\*\*\*, Amateur, dont les princip. sont de Pézarès, Solimene, Romanelli, Canaletti, Panin, S. Bourdon, Mignard, Vouet, Blanchard, Raoux, Dufresnoy, Stella, Coypel, Taunay, Sueback, Smith, Mlle Gerard, Lantara, D. Teniers, J. Ruisdaël, Vangoyen, Vanderdoës, Vanromyn, C. Demoor, F. Bol, B. Breemberg, Ad. Eiseymer, Fred. Moucheron, Ern. Dietricy, H. Veskuring, G. Hoët,



Vandermeer, et autres, dont la vente se fera, au comptant, auj. 2 Prairial, et jours suiv. de relev. rue du Bouloy, no. 11, maison du cit. Paillet, où on verra les Tableaux publiquement auj. 2 Prairial, le matin."

COMMENTS: Sale catalogue, not extant

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DATE: 1798, 29 August (11 fructidor An VI)  
 PROVENANCE: Lestevenon, Van-Berheurode, Meyer  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 30 thermidor, pp. 6508-6509:  
 "Catalogue d'une précieuse collection de Tableaux de grands Maîtres Hollandois et François, recueillis par les cit. Lestevenon, Van-Berheurode et Meyer, Ambassadeurs et Ministres Plénipotentiaires de la République Batave, dont la vente se fera au plus offrant et dernier enchérisseur, le 11 Fructidor prochain, 5h de relev. rue du Bouloy, no. 11, sous la direction d'Alexandre-Joseph Paillet, Expert-Appréciateur en tous objets d'Arts et par le ministère de L. F. J. Boileau, ancien Huissier-priseur, rue du Bacq, no. 847. L'exposition aura lieu les 9 et 10 du même mois, depuis 11 h. du matin jusqu'à 2, en ladite maison du cit. Paillet, auquel seul on peut s'adresser pour se procurer le Catalogue;" 3 fructidor, pp. 6565-6566; 8 fructidor, p. 6654; 10 fructidor, pp. 6693-6694.  
 COMMENTS: Sale catalogue, not extant

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DATE: 1797, 10 July (22 messidor An V); postponed to 23 July 1797 (5 thermidor An V); postponed to 7 September 1798 (21 fructidor An VI) and following days  
 PROVENANCE: Grimod de la Reynière, après le décès  
 DIRECTION: Paillet, C. P.: Baudoin  
 CONTENTS: ptgs: 24 (total: 27, 6 Neth., 21 French);  
 drwgs: 31; prts: 89; objs: 423; div: 8  
 LUGT NUMBER: 5643  
 REFERENCE: AAAD, An V: 25 floréal, p. 4148  
 (announced for 22 messidor An V and following days);

5 thermidor, p. 5604 (advertised for 5 thermidor An V and following days); An VI: 4 thermidor, p. 5966; 11 thermidor, p. 6097; 11 fructidor, p. 6720 (announced for 21 fructidor An VI and following days); 16 fructidor, p. 6901; 25 fructidor, p. 6989; 26 fructidor, p. 7039; 28 fructidor, p. 7054; 29 fructidor pp. 7069-7070; An VII; 3 vendémiaire, p. 40  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1798, 12 October (21 vendémiaire An VII)  
 PROVENANCE: après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 59 (total: 104, 16 Neth., 32 Ital., 39 French, 17 anon.); drwgs: 131; prts: 75; objs: 103  
 LUGT NUMBER: 5811  
 REFERENCE:  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1798, 12 November (22 brumaire An VII)  
 PROVENANCE: Daniel Auber, ancien artiste, sculpteur à Paris  
 DIRECTION: Paillet, Charas, C. P.: Boileau  
 CONTENTS; nat. hist.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 9 vendémiaire, p. 165  
 COMMENTS: Sale catalogue, not extant; no paintings in this sale

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DATE: 1798, 7-8 December (16-17 frimaire An VII)  
 PROVENANCE: "Cabinet d'un amateur"  
 DIRECTION: Paillet  
 CONTENTS: ptgs, drwgs, prts, objs.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: AAAD, 14 frimaire, p. 1313; 15 frimaire, p. 1322: "Collection nombreuse de bons Tableaux des 3 Ecoles, par A. Sacchi, Tempesta, Cavaletti, Foschi, Lahyre, Boullogne, Vouet, Blanchard, Houdry, Allegrain, Beaufort, Lagrenée, Julien de Parme,

Sauvage, Michel, Petit, Duval et autres; Van-Mol, Breughels, Rothenaneer, Frank, Van Balen, P. Bouth, Biscaye, Fred. Moucheron, Ruisdael, Ab. Stork, Molnaers, Vangoyen, Begeyen, Bledel, et autres Maîtres. Le tout au comptant, dem. 16 et le 17, de relev. maison du cit. Paillet, rue du Bouloy, no. 11, où la Notice se distribue, et où se verront les Objets la veille et le jour de la Vente, les matins."

COMMENTS: Sale catalogue, not extant

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DATE: 1798, 12 December (22 frimaire An VII) and following days (re: AAAD, p. 1385)

PROVENANCE: La Fontaine, artiste et négociant

DIRECTION: Paillet, La Fontaine, C. P.: L. F. B. Boileau

CONTENTS: ptgs: 107 (total: 116, 64 Neth., 4 Ital., 29 French, 19 anon. or unknown)

LUGT NUMBER: 5833

REFERENCE: AAAD, 19 frimaire, p. 1385; 20 frimaire, p. 1401

COMMENTS: Sale catalogue, AAP, annotated; generally low prices

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DATE: 1798, 18 December (27 frimaire An VII) and following days (re: AAAD, p. 1506)

PROVENANCE: Chemilli

DIRECTION: Paillet, C. P.: Fournier

CONTENTS: ptgs: 47; drwgs: 62; prts: 13

LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de ventes," p. 174

REFERENCE: AAAD, 26 frimaire, p. 1506; 27 frimaire, p. 1523

COMMENTS: Sale catalogue, BPUG, not seen

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DATE: 1799, 7-8 January (18-19 nivose An VII)

(re: AAAD, p. 1824)

PROVENANCE: cit. M.\*\*\* R.\*\*\*

DIRECTION: Paillet, C. P.: Boileau

CONTENTS: prts: 108  
LUGT NUMBER: 5844  
REFERENCE: AAAD, 15 nivose, p. 1824; 16 nivose,  
p. 1833; 18 nivose, p. 1867  
COMMENTS: Sale catalogue, Brussels, Bibliothèque  
royale, not annotated; not seen

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DATE: 1799, 16 January (27 nivose An VII)  
PROVENANCE: Anonymous  
DIRECTION: Paillet  
CONTENTS: ptgs: 98 (total: 109, 48 Neth., 9  
Ital., 1 Sp., 21 French, 30 anon. or unknown);  
drwgs: 22  
LUGT NUMBER: 5847  
REFERENCE: AAAD, 24 nivose, p. 1967  
COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1799, 17 January (28 nivose An VII)  
PROVENANCE: Richard Fondeville, après le décès  
DIRECTION: Paillet, C. P.: Boileau  
CONTENTS: ptgs: 3 (by Joseph Vernet)  
LUGT NUMBER: 5849  
REFERENCE: AAAD, 24 nivose, p. 1967; 27 nivose, p.  
2018  
COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1799, 22 January (3 pluviöse An VII)  
PROVENANCE: Anonymous  
DIRECTION: Paillet  
CONTENTS: ptgs  
LUGT NUMBER: not in Lugt  
REFERENCE: AAAD, 29 nivose, p. 2057: "Catalogue  
de Tableaux composant un des plus agréables  
Cabinet qu l'on puisse former dans le genre moderne,  
et quelques hollandois anciens, dont la Vente aura  
lieu dans une seule séance, le 3 Pluviöse, 5 h. de  
relevée, rue du Bouloy, no. 11. On les verra la  
veille et le matin du jour de la Vente, depuis 11  
heures jusqu'à 3 de l'après midi; ledit Catalogue  
se distribue chez A. G. Paillet, en ladit maison,

rue du Bouloy;" 1er pluviöse, p. 2081; 3 pluviöse, p. 2113

COMMENTS: Sale catalogue, not extant

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DATE: 1799, 11 February (23 pluviöse An VII)  
and following days

PROVENANCE: Anonymous

DIRECTION: Paillet, C. P.: Boileau, Jaluzot

CONTENTS: objs.

LUGT NUMBER: not in Lugt

REFERENCE: AAAD, 16 pluviöse, p. 2322: "Vente considérable d'objets précieux en tous genres, des succession et communauté des citoyen et citoyenne \*\*\* rue J. J. Rousseau, maison de Bullion, le 23 Pluviöse et jours suivants, de relevée; savoir: Vases de porphyre et de granit, Figures, Groupes et Vases de bronze, Porcelaines du Japon, richement montées, Porcelaines de Seve; riches Pendules, Girandoles et Flambeaux, le tout doré au mat; Lustres de bronze doré, de genre arabesque; autres Lustres de crystal de roche, Tables de marbres rares et Pierres de rapport; riches Commodes, Secrétaires et Consoles en bois d'acajou des plus précieux, Bas d'armoires, Gaines et Guéridons, et autres Meubles d'acajou et de marquetterie, Coupes et Tasses d'agathes, Gobelets de crystal de roche, Bijoux et autres objets de curiosité; le tout, sous la direction du cit. Paillet, Expert-Appréciateur, par le ministere des cit. Boileau et Jaluzot, Huiss.-Priseurs. On verra publiquement les effets, en la grande salle de la maison de Bullion, les 20, 21 et 22, les matins;" 19 pluviöse, p. 2460; 24 pluviöse, p. 2466; 26 pluviöse, p. 2506

COMMENTS: Sale catalogue, not extant

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DATE: 1799, 30-31 May (11-12 prairial An VII)  
(re: AAAD, p. 4599)

PROVENANCE: Anonymous

DIRECTION: Paillet, Delaroche

CONTENTS: ptgs: 110 (total: 126, 62 Neth., 18 Ital., 29 French, 3 Germ., 1 Engl., 13 anon. or unknown); drwgs: 4; objs: 9

LUGT NUMBER: 5929  
 REFERENCE: AAAD, 5 prairial, p. 4527; 8 prairial,  
 p. 4599; 9 prairial, p. 4649  
 COMMENTS: Sale catalogue, EBNP, not annotated;  
 first Paillet-Delaroche Mont-de-Piété sale held at  
 rue Vivienne nos. 24 and 45.

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DATE: 1799, 24 June (6 messidor An VII) and  
 following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 125 (total: 137, 91 Neth., 14  
 Ital., 21 French, 5 Germ., 6 anon. or unknown);  
 prts: 2; cbjs: 4  
 LUGT NUMBER: 5948  
 REFERENCE: AAAD, 29 prairial, p. 5096; 4 messidor,  
 pp. 5225-5226  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1799, 14-16 July (26-28 messidor An VII)  
 and following days (re: AAAD, p. 5671)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs unenumerated (total: 88, 59 Neth.,  
 10 Ital., 14 French, 1 Germ., 4 anon.); objs.  
 LUGT NUMBER: 5957  
 REFERENCE: AAAD, 22 messidor, pp. 5638-5639; 24  
 messidor, p. 5671  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1799, 20 August (3 fructidor An VII)  
 and following days (re: AAAD)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs unenumerated (total: 80, 17 Neth.,  
 2 Ital., 20 French, 1 Germ., 40 anon.); drwgs: 3;  
 prts: 6; objs: 73  
 LUGT NUMBER: 5965  
 REFERENCE: AAAD, 28 thermidor, p. 6302

COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1799, 29 September (7 vendémiaire An VIII)  
and following days  
PROVENANCE: Anonymous  
DIRECTION: Paillet, Delaroche, C. P.: Boileau  
CONTENTS: ptgs: 48; drwgs: 5; prts: 2; objs: 11;  
furn: 15  
LUGT NUMBER: 5973  
REFERENCE:  
COMMENTS: Sale catalogue, EBNP, missing

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DATE: 1799, 15 November (23 brumaire An VIII)  
and following days  
PROVENANCE: Anonymous  
DIRECTION: Paillet, Delaroche  
CONTENTS: ptgs, drwgs, prts, objs, furn, div  
LUGT NUMBER: not in Lugt  
REFERENCE: AAAD, 19 brumaire, pp. 772-773: "Vente  
d'Objets d'art et précieux en tous genres, le 23  
brum. et jours suiv. de relev. en l'établissement  
relatif aux arts, rue Vivienne, nos. 24 et 45, sous  
la direction des citoyens Paillet et Delaroche.  
Elle consiste en Tableaux des diverses Ecoles,  
collection choisie de morceaux à gouache, aquarelle  
et dessins offrant des sujets aussi agréables que  
variés, quelques estampes, dont la famille de  
Darius, figures de marbre, groupes et bustes en  
bronze et en terre cuite, vases richement montés,  
pendules de différens modeles dont une à jeu de  
flûte, meubles, d'acajou et...;" 21 brumaire, pp.  
805-806  
COMMENTS: Sale catalogue, not extant

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DATE: 1800, 14 January (25 nivose An VIII) and  
following days  
PROVENANCE: Anonymous  
DIRECTION: Paillet, Delaroche  
CONTENTS: ptgs, drwgs, prts, objs.

LUGT NUMBER: not in Lugt

REFERENCE: PA, 23 nivose, p. 356: "Vente au plus offrant, dernier enchérisseur et au comptant, le 25 et jours suivans de relev. en l'établissement des cit. Paillet et Delaroche, rue Vivienne, nos. 24 et 45. Elle consiste en Tableaux des Trois Ecoles, offrant des compositions de tous genres, parmi lesquels on distinguera un sujet de la Vierge et l'Enfant, considéré du Correge, un autre du Dominique, la Naissance de la Vierge, belle composition de Pietre de Cortonne, un Sujet militaire par Bourguignon, très-beau Paysage de Locatelly, et nombre de morceaux variés, dont plusieurs ouvrages modernes, dessins, gouaches, suite considérable d'estampes tant anciennes que modernes, pour la plus grande partie en feuilles et de toutes les écoles, par les plus habiles graveurs, tels que G. Audran, Edeling, Drevet, Balechou, Bolswou, C. Vischer, etc. dont les grands Batailles d'Alexandre complètes. Cette partie occupera la vacation entiere du 27 nivose. Figures en terre cuite et plâtre, Hommes illustres et autres, précieux vases de forme antique, pendules de différens modeles, de superbes pistolets d'arçon, à culasse d'argent et canons incrustés en or, quelques pieces de dorures et en porcelaine, 2 très-riches cadres neufs, sculptés et dorés, de belle proportion, enfin nombre d'objets de tout genre, qui seront livrés au libre cours des encheres conformément à l'usage de cette maison. On pourra voir les principaux objets le matin du jour de la vente;" AAAD, 22 nivose, pp. 1797-1798.

COMMENTS: Sale catalogue, not extant

DATE: 1800, 16 April (27 germinal An VIII) and following days

PROVENANCE: Anonymous

DIRECTION: Paillet, Delaroche

CONTENTS: ptgs, drwgs, objs, furn.

LUGT NUMBER: not in Lugt

REFERENCE: PA, 24 germinal, p. 1869: "Vente de Tableaux des Trois Ecoles, d'une très-belle partie de dessins, tant en porte-feuille que montés, marbres,



porcelaines, dorures, pendules: meubles et autres objets curieux de tous genres, rue Vivienne, nos. 24 et 45, en l'établissement et sous la direction des cit. Paillet et Delaroche, le 27 et jours suiv. de relev. Le tout au comptant et au plus offrant enchérisseur;" 26 germinal, p. 1903.  
 COMMENTS: Sale catalogue, not extant

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DATE: 1800, 16 August (29 thermidor An VIII)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs  
 LUGT NUMBER: not in Lugt  
 REFERENCE: PA, 20 thermidor, pp. 3797-3798: "Mont-de-piété, rue des Blancs-manteaux. Vente, pendant la troisieme decade de thermidor an 8...Plus, le 29, le matin et de relev. dans la salle des divisions supplémentaires du Mont-de-piété, rue Vivienne, no. 45, une collection de Tableaux les plus précieux et rares, dont l'exposition aura lieu le 28, dans les salles de la maison, rue Vivienne, no. 45, où le Catalogue des objets à vendre sera distribué par les cit. Paillet et Laroche. Les Bureaux sont ouverts depuis 9 h. du matin jusqu'à 4 h. de relev. Les prêts se font à toutes sommes. On peut s'adresser au Directeur, pour avoir les renseignements que l'on desirera."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1801, 23-24 February (4-5 ventose An IX)  
 (re: Lugt)  
 PROVENANCE: Claude Tolozan, après le décès  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 158 (total: 154, 106 Neth., 7 Ital., 26 French, 3 Germ., 12 anon. or unknown);  
 drwgs: 28; prts: 4; objs: 8; div: 9  
 LUGT NUMBER: 6204  
 REFERENCE: PA, 1er ventose, p. 6933 (advertised for 4 ventose and following days); 4 ventose, p. 6980; 6 ventose, pp. 7019-7021; Blanc, Trésor, 2:185-189  
 COMMENTS: Sale catalogue, AAP, annotated; outstanding auction; Paillet purchased eighteen pictures.

## MAJOR PAINTINGS:

6. Nicolaas Berchem, Un Retour des champs, 30 1/2 X 38 pouces (82.5 X 102.8cm), canvas, "6570 mas cil.que(?)" (see Montriblound sale, 1784, no. 51); HdG 9:571; Brunswick, Herzog Anton-Ulrich Museum, cat. no. 793.
7. Nicolaas Berchem, Une Vue d'un fort village situé au bord d'un canal, 33 1/2 X 42 pouces (90.6 X 113.6cm), canvas, "4800 Delessart" (see Montriblound sale, 1784, no. 52); HdG 9:228; London, Sotheby sale, 16 November 1955, no. 80.
8. Nicolaas Berchem, Un Site montagneux pris à l'effet du soleil couchant, 17 1/2 X 14 1/2 pouces (47.3 X 39.2cm), panel, "5600;" HdG 9:377; Schaar, "Berchem," pp. 97-98; Reitlinger, Economics, 1:249; London, National Gallery, Inv. no. 820.
9. Nicolaas Berchem, Un Paysage où sont représentés une villageoise et un pâtre au milieu de leur troupeau, 16 X 20 pouces (43.3 X 54.1cm), panel, "2500 Delessart;" HdG 9:656 and 303.
10. Nicolaas Berchem, Une Place publique décorée d'une fontaine, 31 X 28 pouces (83.9 X 75.8cm), canvas, "4551 Martin Laporte;" HdG 9:99; Schaar, "Berchem," pp. 40 and 87; Paris, Charpentier sale, M. Rheims, 12 December 1953, no. 32, Pl. VIII.
120. Gerard ter Borch, Trois Figures autour d'une table dont deux font de la musique, 30 X 25 pouces (81.2 X 67.7cm), canvas, "paillet 5,010 f ou 4,010 f" (HdG says 5100\*); HdG 5:140; Gudlaugsson, ter Borch, 1:231-232, cat. no. 271 I; Waterhouse, Rothschild Collection, cat. no. 72; Waddesdon Manor, England, National Trust.
12. Jan Both, Trois Figures représentées sur un tertre dans un paysage pris à l'effet d'un lever du soleil, 30 X 35 pouces (81.2 X 94.7cm), canvas, "2000 paillet;" HdG 9:88.
13. Jan Both, Un Magnifique Point de vue de paysage offrant une belle masse d'arbres et de broussailles, 30 X 35 pouces (81.2 X 94.7cm), canvas, "3800;" HdG 9:52; Burke, Both, cat. no. 3; Amsterdam, Rijksmuseum, Inv. no. A52.
25. Aelbert Cuyp, Un Rendez-vous de chasse, 17 X 27 pouces (46 X 73.1cm), panel, "5350 Denon;" HdG 2:511 and 527; Reiss, Cuyp, cat. no. 117; New York, M. Knoedler & Co., 1926.

26. Aelbert Cuyp, Une Vue de la Meuse bordé sur le devant par une plaine, 18 X 27 1/2 pouces (48.7 X 74.4cm), panel, "5500;" HdG 2:335; Reiss, Cuyp, p. 207; last known location: Cincinatti.

29. Christian Wilhelm Ernst Dietrich, L'Adoration des bergers, 18 1/2 X 26 pouces (50 X 70.4cm), canvas, "2055 Bonnemaïson;" similar composition with twelve figures instead of ten located at New York, Metropolitan Museum of Art, Inv. no. 71.162.

30. Christian Wilhelm Ernst Dietrich, La Fuite en Egypte, 24 X 11 1/2 pouces (65 X 31.1cm), panel, "2960 Laneuville" (see Séréville sale, 1812, no. 69).

27. Gerard Dou, La Double Surprise, 15 1/2 X 12 pouces (41.9 X 32.5cm), panel, "7350 Nadoux" (see Montaleau sale, 1802, no. 31); Martin, Dou (1901), cat. no. 348; HdG 1:255; formerly The Grange, England, Lord Ashburton Collection (this painting possibly is the work of Godefried Schalcken).

28. Gerard Dou, Une Vieille Femme à sa croisée, 9 1/2 X 7 1/2 pouces (25.7 X 20.2cm), panel, "2320 Langeac;" Martin, Dou (1901), cat. no. 248(?); HdG, confusion between 1:175 and 176; Martin, ed., Dou, KdK, 24:120 (?); actually the painting which seems closest to the Paillet-Delaroche catalogue description is illustrated in Dou, KdK, 24:162, 30 X 21cm; probably is not the Dou, woman at an open window, which is located at Paris, Louvre, Inv. no. 1218.

60. Claude Gellée, Un Port de mer pris à l'effet du soleil couchant, 15 X 20 pouces (40.6 X 54.1cm), canvas, "St. Martin 3802 f pr la Musée." Röthlisberger, Lorrain, 1:147-148, cat. no. LV 27, 2:Fig. 74; Paris, Private Collection.

57. Willem de Heusch, Un Riche Paysage d'un site montagneux enrichi d'arbres, 13 X 16 1/2 pouces (35.2 X 44.6cm), copper, "1221 St. Martin;" van der Tuin, Vieux Peintres, pp. 10-11; Paris, Louvre, Inv. no. 1336.

50. Jan van der Heyden, Une Place d'une ville enrichie de bâtiments et d'édifices publics, 17 X 22 pouces (46 X 59.6cm), panel, "4050 Laneuville;" HdG 8:107 and 179; Wagner, Heyden, cat. no. 83 with ill.; Los Angeles, Norton Simon Collection.

51. Jan van der Heyden, Une Place d'une ville de Holland où l'on voit une église et plusieurs boutiques, 16 X 20 pouces (43.3 X 54.1cm), panel, "3250 La fontaine;" probably the same painting as described in lot no. 50 of this auction, i. e., HdG 8:107 and 179; Wagner, Heyden, cat. no. 83 with ill., Los Angeles, Norton Simon Collection.

52. Jan van der Heyden, L'Intérieur d'une ville où sont trois édifices principaux, 13 X 18 pouces (35.2 X 48.7cm), panel, "3000 Denon;" HdG 8:175.

54. Pieter de Hooch, Les Joueurs de cartes, 24 1/2 X 28 pouces (66.3 X 75.8cm), canvas, "1350 St. Martin;" HdG 1:255; Sutton, de Hooch, cat. no. 58, Pl. 61; Paris, Louvre, Inv. no. 1373.

47. Jan van Huysum, Un Bouquet de fleurs, 29 X 22 pouces (78.5 X 59.6cm), panel, "6550 Naudou;" HdG 10:51; Grant, van Huysum, p. 18, cat. no. 11; London, Evelyn Lady Mountain Collection.

48. Jan van Huysum, Un Bouquet de fleurs dans un vase placé auprès d'un nid de cinq oeufs, 29 X 22 pouces (78.5 X 59.6cm), panel, "3001 Geoffret" (see Choiseul-Praslin sale, 1793, no. 88); HdG 10:88; Grant, van Huysum, p. 20, cat. no. 49; England, Sir Jeremiah Colman Collection.

49. Jan van Huysum, Une Assemblage de fruits, 29 X 22 1/2 pouces (78.5 X 60.9cm), panel, "3800 paillet;" HdG 10:203; Grant, van Huysum, p. 28, cat. no. 162; London, Sir Brian Mountain Collection.

58. Jacob Jordaens, La Sainte Famille, 61 X 54 pouces (164.9 X 146cm), panel, "2000 f M. Laporte;" Roose, Jordaens, p. 265.

63. Johannes Lingelbach, Un Port de mer d'Italie, 33 1/2 X 45 1/2 pouces (90.6 X 123cm), canvas, "3101 Bonnemaïson."

68. Willem Frans van Mieris, Une Jolie Dame assise près de son lit appuyée sur un oreiller, 16 1/2 X 14 pouces (44.6 X 37.9cm), panel, "5000 Vernet;" HdG 10:150; Paris, Jules de Beer sale, 29 May 1913, no. 42.

78. Adriaen van Ostade, Une Famille de paysans occupée à boire et à chanter sur un terrain à l'entrée d'un village, 15 1/2 X 21 pouces (41.9 X 56.8cm), panel, "7300 Philippe;" Joullain, Réflexions, pp. 163-164; HdG 3:799; Reitlinger, Economics, 1:405; Schnackenburg, van Ostade, 1:112,

under cat. no. 164; Mrs. G. E. Naylor Collection.

79. Adriaen van Ostade, Un Ménage hollandais où sont rassemblés divers personnages, 13 1/2 X 17 pouces (36.5 X 46cm), copper, "7025 Denon;" HdG 3:620; Reitlinger, Economics, 1:405; Amsterdam, Rijksmuseum, Inv. no. C200, on loan from the city of Amsterdam (A. van der Hoop bequest).

80. Adriaen van Ostade, L'Intérieur d'une cuisine dont à gauche un cochon ouvert est attaché sur une échelle, 12 1/2 X 14 1/2 pouces (33.8 X 39.2cm), copper, "2000 Laneuville" (see Séréville sale, 1812, no. 25); HdG 3:416; The Hague, v. Marle & Bijerele sale, W. C. Drossart et al. of Düsseldorf, 19 April 1943, no. 62.

83. Isaack van Ostade, Une Vue d'un canal glacé, 13 X 18 pouces (35.2 X 48.7cm), panel, "2700 paillet (HdG says 3700);" HdG 3:249; The Hague, Mauritshuis, Inv. no. 864.

87. Paulus Potter, Un Taureau couchant dans une prairie ornée de fleurs, 14 1/2 X 18 1/2 pouces (39.2 X 50cm), panel, "27,050# Pour la holland;" HdG 4:94; Reitlinger, Economics, 1:413; London, Duke of Westminster Collection.

88. Paulus Potter, Des Vaches se groupant avec un arbre richement feuillé sur une prairie, 14 1/2 X 12 1/2 pouces (39.2 X 33.8cm), panel, "4850 f philippe;" HdG 4:440, 4:41 and 4:44a; Paris exhibition, Les Chefs-d'oeuvre des collections parisiennes, Nov.- Dec. 1950, cat. no. 52; London, Wallace Collection, Inv. no. P252.

89. Adam Pynacker, Un Site montagneux pris à l'effet d'une belle matinée, 17 X 21 pouces (46 X 56.8cm), panel, "1715 Vernet;" HdG 9:78.

95. Rembrandt van Rijn, L'Adoration des bergers, 24 X 20 pouces (65 X 54.1cm), canvas, "10,000 f pr l'Angleterre;" HdG 6:77; Reitlinger, Economics, 1:422; Bauch, Rembrandt, cat. no. 78; Gerson, Rembrandt Paintings, cat. no. 216; Bredius-Gerson, Rembrandt, cat. no. 575; Lecaldano, Rembrandt, cat. no. 272; London, National Gallery Inv. no. 47.

96. Rembrandt van Rijn, Un Portrait d'un homme portant une courte barbe et les cheveux grisâtres, 28 X 20 pouces (75.8 X 54.1cm), panel, "4001 Naudou" (see Montaleau sale, 1802, no. 130); HdG 6:761; Reitlinger, Economics, 1:422, as Nicolas Tulp; Bauch, Rembrandt, cat. no. 357; Gerson,

Rembrandt Paintings, cat. no. 122; Bredius-Gerson, Rembrandt, cat. no. 160; New York, Metropolitan Museum of Art, Inv. no. 64.126.

99. Jacob van Ruisdael, Un Point de vue où passe une rivière, 28 X 36 pouces (75.8 X 97.4cm), canvas, "2455 f De pernon;" HdG 4:161.

100. Jacob van Ruisdael, Une Eglise de village environnée d'arbres, 28 X 34 1/2 pouces (75.8 X 93.3cm), canvas, "2450 f Delessart;" HdG 4:845.

105. Jean Baptiste Santerre, Adam et Eve dans le paradis terrestre, 48 X 65 pouces (129.8 X 175.7cm), canvas, "3007."

111. David Teniers, Onze Figures dans une tabagie, 18 X 28 pouces (48.7 X 75.8cm), panel, "6020 f pr la hollandaise;" Smith, Catalogue raisonné, 3:339, cat. no. 295.

61. Carle Vanloo, Le Mariage de la Vierge, 23 X 13 1/2 pouces (62.3 X 36.5cm), canvas, "4,000 f pour la Musée;" Sahut, Vanloo, cat. no. 8; Nice, Musée Cheret, Inv. no. 2336.

123. Francesco Eugenio Vanni (catalogued as Jean-François Vanius), La Sainte Vierge assise dans sa gloire, 98 X 68 pouces (264.8 X 183.8cm), canvas, "4560 f paillet."

132. Adriaen van de Velde, Une Superbe Vache rousse debout auprès d'une marre, 16 X 14 pouces (43.3 X 37.9cm), canvas, "3,000 Geoffret;" HdG 4:286.

133. Adriaen van de Velde, Quatre figures jouant à la crosse sur un canal glacé, 11 X 13 pouces (29.8 X 35.2cm), canvas, "3,000;" HdG 4:370 (this sale not cited); London, National Gallery, Inv. no. 869.

134. Adriaen van de Velde, Un Riche Paysage dont le premier plan est entièrement couvert de bestiaux, 11 X 13 1/2 pouces (29.8 X 36.5cm), panel, "2582 Bonnemaison" (see Montaleau sale, 1802, no. 168); HdG 4:55 (this sale not cited), not HdG 4:63 as indicated; Paris, exhibition S. de Jonge Collection, 1911, cat. no. 159.

135. Adriaen van de Velde, Un Paysage d'un site élevé; au milieu des ruines de monuments est une fontaine, 10 X 13 pouces (27.1 X 35.2cm), panel, "2,005 f" (see Montriblout sale, 1784, no. 63); HdG 4:148; London, E. Slatter sale, 1957, cat. no. 29 with ill.

125. Claude Joseph Vernet, Un Port de mer au moment d'un arc-de-ciel à la pluie, 42 X 60 pouces (113.6 X 162.2cm), canvas, "2400 f Martin Laporte" (see de Merle sale, 1784, no. 22); Ingersoll-Smouse, Vernet, 1:55, cat. no. 245; Paris, Hôtel Drouot sale, 20 June 1916, no. 24.

126. Claude Joseph Vernet, Un Naufrage: une barque brisant contre une masse de roches surmontée d'une grosse tour, 19 X 30 pouces (51.4 X 81.2cm), canvas, "2,600;" Ingersoll-Smouse, Vernet, 1:52, cat. no. 206.

129. Claude Joseph Vernet, Une Vue de Pausilype, 19 1/2 X 28 pouces (52.7 X 75.8cm), canvas, "2000 Bonnemaïson;" Ingersoll-Smouse, Vernet, 1:43, cat. no. 74.

141. Adriaen van der Werff, Sainte Marguerite regardant le dragon qu'elle tient sous son pied, 16 X 13 1/2 pouces (43.3 X 36.5cm), panel, "4800 paillet;" HdG 10:100; formerly London, Lady Carnavon Collection, her sale, 22 May 1925, no. 103.

142. Philips Wouwerman, La Chasse au hareng, 23 1/2 X 30 pouces (63.6 X 81.2cm), canvas, "paillet 6550f;" Joullain, Réflexions, p. 173; HdG 2:1030; Reitlinger, Economics, 1:499; formerly London, Dorchester House, Holford Collection, 1927 catalogue, no. 148 (according to Reitlinger, the highest-priced Wouwerman in the history of the art market).

143. Philips Wouwerman, Le Paysage aux sables, 22 1/2 X 29 pouces (60.9 X 78.5cm), canvas, "4850f paillet" (see Langeac sale, 1808, no. 78); HdG 2:1100.

144. Philips Wouwerman, Un Paysage sablonneux dont le premier plan est enrichi de quatre chevaux et de douze personnages, 24 X 30 pouces (65 X 81.2cm), canvas, "Paillet 5,110f" (see veuve LeBas-Courmont sale, 1795, no. 14); HdG 2:1007, Dacier, "Des Livres précieux," pp. 134-135; Montpellier, Musée Fabre, 1926 catalogue, no. 322.

145. Philips Wouwerman, Le Coup du pistolet, 18 X 16 pouces (48.7 X 43.3cm), panel, "4203 henry;" HdG 2:859; Reitlinger, Economics, 1:499; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

146. Philips Wouwerman, La Chasse au vol, 9 1/2 X 11 pouces (25.7 X 29.8cm), copper, "2750 pr la hollandaise" (see Choiseul sale, 1772, no. 51,

Appendix Two); HdG 2:587; Amsterdam, Rijksmuseum, Inv. no. A481.

147. Philips Wouwerman, Une Tente de vandiers, 19 X 24 pouces (51.4 X 65cm), canvas, "3,000 Geoffret" (see Montriblout sale, 1784, no. 56); HdG 2:866; formerly New York, C. D. Borden Collection.

148. Philips Wouwerman, Une Tente de vandiers: plusieurs militaires et cavaliers arrêtés pour se rafraîchir, 19 X 24 pouces (51.4 X 65cm), canvas, "La fontaine 3635" (see Montriblout sale, 1784, no. 57); HdG 2:880; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 239; Nantes, Musée des Beaux-Arts.

149. Philips Wouwerman, Un Point de vue d'un paysage enrichi de figures dont un homme à cheval, 11 1/2 X 12 1/2 pouces (31.1 X 33.8cm), panel, "2210" (see Gamba sale, 1811, no. 31); HdG 2:324 and 1106a.

150. Philips Wouwerman, Un Site montagneux: au milieu on voit un cavalier descendu de son cheval, 11 1/2 X 13 1/2 (31.1 X 36.5cm), panel, "2000 henry;" HdG 2:325.

151. Jan Wijnants, Un Paysage entièrement couvert d'arbres, 25 X 31 pouces (67.7 X 83.9cm), canvas, "M. La Porte 2480;" HdG 8:417; London, art dealer Speelman, 1958.

DATE: 1801, 5 April (16 germinal An IX and following days)

PROVENANCE: Dulac et al.

DIRECTION: Paillet, Delaroche

CONTENTS: ptgs: 151 (total: 200, 81 Neth., 11 Ital., 47 French, 60 anon. or unknown); drwgs; prts; objs: 42

LUGT NUMBER: 6224

REFERENCE: PA, 12 germinal, pp. 7614-7615; 14 germinal, p. 7646; 16 germinal, p. 7677

COMMENTS: Sale catalogue, RKDH, not annotated

DATE: 1801, 11-18 May (1-28 floréal An IX)

PROVENANCE: Robit



DIRECTION: Paillet, Delaroché

CONTENTS: ptgs: 182 (total: 182, 93 Neth., 46 Ital., 4 Sp., 35 French, 4 anon.); objs: 88; div: 82

LUGT NUMBER: 6259

REFERENCE: PA, 24 germinal, pp. 7814-17815; 28 germinal pp. 7878-7879; 6 floréal, p. 8013; 10 floréal, p. 8088; 11 floréal, p. 8104; 12 floréal, p. 8120; 13 floréal, p. 8143; 19 floréal, p. 8255; 28 floréal, pp. 8418-20, and p. 8415 (analysis of collection); Blanc, Trésor, 2:190-196

COMMENTS: Sale catalogue, AAP, annotated; excellent collection of paintings; Paillet bought ten pictures

MAJOR PAINTINGS:

14. Ludolf Bakhuysen, Un Point de vue d'une mer agitée, 15 X 20 pouces (40.6 X 59.6cm), canvas, "3040 Martre;" Buchanan, Memoirs, 2:41; HdG 7:311.

8. Nicolaas Berchem, Un Site agreste et montagneux, 31 X 25 pouces (83.9 X 67.7cm), canvas, "4920 Constantin;" Buchanan, Memoirs, 2:38-39; HdG 9:282; Schaar, "Berchem," p. 44; Blankert, Italianiserende Landschapschilders, cat. no. 79; Amsterdam, Rijksmuseum, Inv. no. C97.

9. Nicolaas Berchem, Un Paysage très piquant dont le premier plan offre des belles ruines se liant à un pont, 16 1/2 X 13 pouces (44.6 X 35.2cm), panel, "3411 Jaufret;" Buchanan, Memoirs, 2:39; HdG 9:714; Schaar, "Berchem," p. 98; London, Alfred Brod Gallery.

12. Nicolaas Berchem, Une Chasse au cerf, 18 X 30 pouces (48.7 X 81.2cm), canvas, "2560 Constantin;" Buchanan, Memoirs, 2:40; HdG 9:153 (Paillet-Delaroché catalogue description seems to be the image reversal of this HdG entry); RKDH photo archives links HdG 1:153 with a picture (65.5 X 56cm), sold in Cologne with Lempertz on 3 February 1940, no. 553.

151. Gerard ter Borch, Trois Femmes dans un intérieur, 29 X 23 pouces (78.5 X 62.3cm), canvas, "9000 Bonnemaison;" Joullain, Réflexions, p. 170; HdG 5:169; Gudlaugsson, ter Borch, 2:168-169, cat. no. 164; Gudlaugsson, ter Borch (Münster), pp. 156-157, cat. no. 44; New York, Metropolitan Museum of Art, Inv. no. 49.7.38, Jules Bache Collection.

152. Gerard ter Borch, Une Belle Femme hollandaise assise et lisant une lettre, 16 X 12 1/2 pouces (43.3 X 33.8cm), canvas, "6550 6750

Constantin" (see Chamgrand et al. sale, 1787, no. 181); HdG 5:172; Gudlaugsson, ter Borch, 2:173-174, cat. no. 168; Reitlinger, Economics, 1:460; London, Wallace Collection, Inv. no. P236.

153. Gerard ter Borch, Un Rémouleur occupé à son travail, 28 X 21 pouces (75.8 X 59.6cm), canvas, "1800 Lasalle;" Joullain, Réflexions, p. 170; HdG 5:19; Gudlaugsson, ter Borch, 2:110-111, cat. no. 100; Gudlaugsson, ter Borch, (Münster), pp. 114-117, cat. no. 28; Berlin, Staatliche Museen, Gemäldegalerie, Inv. no. 793.

13. Jan Both, Un Site montagneux coupé par divers chemins en pleine campagne, 24 X 27 1/2 pouces (65 X 74.4cm), canvas, "4400 Paillet;" Buchanan, Memoirs, 2:40-41; HdG 9:199.

4. Sébastien Bourdon, La Séparation de Jacob et de Laban, 36 X 48 pouces (97.4 X 129.8cm), canvas, "3020 Vernet" (see prince de Conti sale, 1777, no. 564, Appendix Two; Rohan-Chabot sale, 1780, \_\_\_; comte de Merle sale, 1784, \_\_\_, Appendix One); Joullain, Réflexions, pp. 177-178.

18. Paolo Caliari called Veronese, Une Jeune Nympe assise et tenant les mains d'un jeune satyre, 60 X 48 pouces (162 X 129cm), canvas, "1230 Constantin;" Pignatti, Veronese, 1:128, cat. no. 139 and 2:Fig. 396; Zürich, David M. Koetser Gallery.

15. Annibale Carracci, Le Christ mort, 38 X 70 pouces (102.8 X 189.2cm), canvas, "2320 Naudou;" Buchanan, Memoirs, 2:41-42; see Posner, Annibale Carracci, 2:3, cat. no. 3, possibly related to painting at Christ Church, Oxford, attributed to Ludovico Carracci by Byam Shaw.

16. Ludovico Carracci, Le Christ porté au tombeau, 18 X 12 pouces (46 X 32.5cm), copper, "2060 Delaroche;" Buchanan, Memoirs, 2:42.

17. Ludovico Carracci, L'Apollon se dispose à écorcer Marsyas, 69 X 55 pouces (186.5 X 148.7cm), canvas, "2000 Naudou;" Buchanan, Memoirs, 2:42-43.

26. Philippe de Champaigne, Jésus-Christ au milieu de ses apôtres, 42 X 58 pouces (113.6 X 156.8cm), canvas, "2090 Delaroche;" Joullain, Réflexions, p. 178; Dorival, Champaigne, cat. no. 1591.

30. Gonzales Coques, Une Famille hollandaise dans un riche paysage, 44 X 64 pouces (119 X 173cm), canvas, "3000 Lebrun l'ainé;" Smith, Catalogue

raisonné, 4:256, cat. no. 10; London, Wallace Collection, Inv. no. P92.

28. Aelbert Cuyp, Un Point de vue des campagnes environnant la Meuse, 40 X 49 1/2 pouces (108.2 X 133.8cm), canvas, "10100 Constantin;" Buchanan, Memoirs, 2:43-44; HdG 2:367; Reiss, Cuyp, p. 207; last known citation: art trade, 1967, ex. Weber Collection.

29. Aelbert Cuyp, Une Vue de la Meuse prise à l'effet d'un clair de lune, 20 X 17 pouces (54.1 X 46cm), panel, "2820 Naudou;" Buchanan, Memoirs, 2:44; HdG 2:723; last known location: London, Earl of Normanton Collection.

31. Carlo Dolce, Ganimède représenté tenant une aiguillère d'or et une coupe de cristal, 48 X 36 pouces (129.8 X 97.4cm), canvas, "3661 Lebrun jeune (folle enchère) 2511 Lafontaine."

52. Karel Dujardin, Un Paysage pris à l'effet de l'heure du matin, 32 X 38cm, canvas, "9020 Bryan" (see Choiseul-Praslin sale, 1793, no. 78); Buchanan, Memoirs, 2:48-49; HdG 9:64; Brochhagen, "Dujardin," p. 40; London, National Gallery, Inv. no. 826.

53. Karel Dujardin, Deux Belles Vaches sur une prairie prise à l'effet d'une soirée brûlante de l'été, 13 X 11 pouces (35.2 X 29.8cm), panel, "4920 Constantin;" Buchanan, Memoirs, 2:49-50; HdG 9:69; Brochhagen, "Dujardin," p. 96; London, Queen's Gallery, Dutch Pictures, cat. no. 47, Pl. 62; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

33. Anthony van Dyck, Un Portrait d'un homme dans un habillement noir près d'une colonnade d'architecture, 52 X 42 pouces (140.6 X 113.6cm), canvas, "3550 Constantin;" Buchanan, Memoirs, 2:45; Smith, Catalogue raisonné, 3:96, cat. no. 334; possibly identical to Glück, ed., van Dyck, KdK, 45:115 (143.5 X 112cm); and to Larsen, van Dyck, 2:cat. no. 296; Lisbon, Museu Fondação Caloust Gulbenkian.

34. Anthony van Dyck, (studio of), La Vierge dans une gloire, 57 X 48 pouces (154.1 X 129.8cm), canvas, "3025 Constantin;" Buchanan, Memoirs, 2:45; Smith, Catalogue raisonné, 3:97, cat. no. 335; a van Dyck studio work possibly identical to Larsen, van Dyck, 2:cat. no. 555a; West Palm Beach, Florida, Norton Gallery and School of Art (144.3 X 133.1cm).

36. Anthony van Dyck, Un Portrait du comte d'Arundel, 42 X 30 pouces (113.6 X 81.2cm), canvas, "3600 Lebrun l'ainé;" Buchanan, Memoirs, 2:46-47; Smith, Catalogue raisonné, 3:93, cat. no. 322; Glück, ed., van Dyck, KdK, 45:124; Reitlinger, Economics, 1:475, cites this work as an Orléans collection picture; Larsen, van Dyck, 1:cat. no. 280; Washington D. C., John A. Logan Collection.

43. Claude Gellée (imitation of), Un Vaste Point de vue de mer pris à l'effet du soleil couchant, 28 X 37 pouces (75.8 X 100cm), canvas, "10,000 Constantin;" Buchanan, Memoirs, 2:47; Röthlisberger, Lorrain, 1:539, cat. no. 288, Fig. 363; South America, Private Collection.

48. Jan van der Heyden, Une Vue d'une place de Cologne, 12 1/2 X 14 pouces (33.8 X 37.9cm), panel, "3450 Rocheux;" HdG 8:83; Wagner, Heyden, cat. no. 102; England, Private Collection.

46. Jan van Huysum, Un Groupe de fleurs, 30 X 22 pouces (81.2 X 59.6cm), panel, "3980 Constantin;" Buchanan, Memoirs, 2:48; HdG 10:81; Grant, Huysum, p. 20, cat. no. 42; present owner unknown.

47. Jan van Huysum, Un Riche Bouquet de fleurs, 30 X 22 pouces (81.2 X 59.6cm), panel, "3920 Bonnemaïson;" HdG 10:135; Grant, Huysum, p. 24, cat. no. 96; present owner unknown.

50. Jacob Jordaens (Jordaens and assistants), Suzanne surprise par les vieillards, 65 X 78 pouces (175.7 X 210.8cm), canvas, "3000 Devieille;" Rooses, Jordaens, p. 205 with ill, and p. 263; Jaffé, Jordaens, p. 29, Pl. XXVIII; Verona, Museo civico, Inv. no. 830.

55. Gerard Lairesse, Joad dans le temple, 40 X 60 pouces (108.2 X 162.2cm), canvas, "2205 Huë."

124. Eustache Le Sueur, L'Annonciation, 58 X 48 pouces (156.8 X 129.8cm), canvas, "11000 Desmarais."

125. Eustache Le Sueur, Christ chez Marthe et Marie, 59 X 47 pouces (159.5 X 127.1cm), canvas, "10,300 Paillet."

126. Eustache Le Sueur, Poliphile arrive dans un pays enchanté, 36 X 50 pouces (97.4 X 135.2cm), canvas, "5010 Delaroche" (see Helsleuter sale, 1802, no. 161 and Mont-de-Piété sale, 1811, no. 28); Rosenberg, Rouen, Musée des Beaux-Arts, cat. no. 66; Rouen, Musée des Beaux-Arts, Inv. no. 867-3.

68. Gabriël Metsu, Une Dame dans sa chambre à coucher visitée par un homme vêtu en noir, 31 X 25 pouces (83.9 X 67.7cm), canvas, "7920 Bonnemaïson;" Joullain, Réflexions, p. 162; HdG 1:189, Robinson, Metsu, Fig. 136, etching by I. Ch. Lingée entitled "The Visit;" formerly Frankfurt, Baroness Rothschild Collection; now lost.

69. Gabriël Metsu, Trois Figures se disposant à faire de la musique, 22 X 21 pouces (59.6 X 56.8cm), canvas, "4500 Delaroché;" Buchanan, Memoirs, 2:53; HdG 1:164; Thyssen, ed., Metsu, cat. no. 42; Robinson, Metsu, Fig. 68; New York, Metropolitan Museum of Art, Inv. no. 91.26.11, Gift of Henry G. Marquant, 1890.

70. Gabriël Metsu, Le Corsage bleu, 13 1/2 X 11 pouces (36.5 X 29.8cm), panel, "8125 Bryan" (see Wauttier sale, 1797, no. 11); Buchanan, Memoirs, 2:54-55; HdG 1:149; Robinson, Metsu, Fig. 203; England, Upton House, National Trust.

71. Gabriël Metsu, Le Corsage rouge, 13 1/2 X 11 pouces (36.5 X 29.8cm), panel, "3720 Lafontaine" (see Wauttier sale, 1797, no. 11); Buchanan, Memoirs, 2:55; HdG 1:97; formerly London, Rothschild Collection.

72. Gabriël Metsu, Deux Figures dans un intérieur hollandais dont le jeune homme joue de la basse, 22 X 17 pouces (59.6 X 46cm), canvas, "2420 Lafontaine;" HdG 1:156; Thyssen, ed., Metsu, cat. no. 43; Robinson, Metsu, Fig. 69; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

75. Frederick de Moucheron, L'Entrée d'un parc où l'on voit une carrosse attelée de quatre chevaux et quelques cavaliers, 56 X 54 pouces (151.4 X 146cm), canvas, "3300 Geoffret."

60. Bartolomé Esteban Murillo, 1) Le Bon Pasteur, 60 X 48 pouces (162.2 X 129.8cm), canvas, "40,650 Paillet;" Buchanan, Memoirs, 2:50-51; Mayer, ed., Murillo, KdK, 22:82; Gaya-Nuño, Murillo, cat. no. 158; London, Aslton Ward, Lane Collection; 2) Saint Jean, same dimensions and medium and sold with pendant; Buchanan, Memoirs, 2:50-51; Mayer, ed., Murillo, KdK, 22:85; Reitlinger, Economics, 1:400; Gaya-Nuño, Murillo, cat. no. 181; London, National Gallery, Inv. no. 176.

61. Bartolomé Esteban Murillo, Les Noces de Cana, 66 X 86 pouces (178.4 X 232.4cm), canvas, "7310 Bryan" (see prince de Conti sale, 1777, no. 36, Appendix Two); Joullain, Répertoire de tableaux, p. 13; Joullain, Réflexions, p. 157; Buchanan, Memoirs, 2:51; Reitlinger, Economics, 1:400; Gaya-Nuño, Murillo, cat. no. 31; Birmingham, Alabama, Barber Institute of Fine Arts.

62. Bartolomé Esteban Murillo, Saint Jean l'evangeliste, 64 X 46 pouces (173 X 124.4cm), canvas, "2020 Naudou;" Buchanan, Memoirs, 2:51-52.

77. Adriaen van Ostade, Un Avocat dans son cabinet, 9 1/2 X 8 1/2 pouces (25.7 X 23cm), panel, "1680 Lafontaine;" Buchanan, Memoirs, 2:56; HdG 3:77.

78. Isaack van Ostade, Une Vue d'un village avec diverses maisons, 28 X 40 pouces (75.8 X 108.2cm), panel, "9020 Rocheux;" Joullain, Réflexions, p. 164; HdG 3:22; The Hague, Mauritshuis, Inv. no. 789.

79. Isaack van Ostade, Un Paysan parlant à un voyageur devant une chaumière, 15 X 11 pouces (40.6 X 29.8cm), panel, "2540 Lafontaine" (see comte de Merle sale, 1784, no. 71); Buchanan, Memoirs, 2:56; HdG 3:107; Reitlinger, Economics, 3:281; Lugano, Switzerland, Baron Thyssen-Bornemisza Collection.

80. Isaack van Ostade, Un Puits environné de plusieurs chaumières dans une place de village, 13 X 17 pouces (35.2 X 46cm), panel, "4260 Naudou;" Buchanan, Memoirs, 2:57; HdG 3:237.

83. Gian Paolo Panini, Un Jour d'ambassade situé dans la place de saint Pierre de Rome, 48 X 72 pouces (129.8 X 194.6cm), canvas, "1500 Gamba" (see Gamba sale, 1811, no. 9); Arisi, Panini, p. 214, cat. no. 247, Fig. 308; Edinburgh, National Gallery of Scotland, Gift of Lord Ellesmere.

84. Gian Paolo Panini, Vue de l'intérieur de saint Pierre de Rome à l'heure du service divin, 48 X 72 pouces (129.8 X 194.6cm), canvas, "1500 Gamba" (see Gamba sale, 1811, no. 10); Arisi, Panini, p. 215, cat. no. 248, Fig. 309; Boston, Boston Atheneum; (Note: it is possible that Robit nos. 83 and 84 are not the paintings in Edinburgh and Boston respectively, but variants or copies since there is some discrepancy in the

dimensions. Arisi gives the dimensions of the Edinburgh picture as 165 X 222cm and of the Boston painting as 165 X 240cm. The Paillet-Delaroche entries indicate that these two paintings were brought back from Rome by M. Bergeret.

85. Gian Paolo Panini, Rome antique: vue intérieure d'une galerie renfermant les plus fameux monuments de la sculpture et de l'architecture, 57 X 72 (154.1 X 194.6cm), canvas, "1000 Paillet;" variant or copy of painting cited by Arisi, Panini, p. 215, cat. no. 249, Figs. 310-311; New York, Metropolitan Museum of Art, Inv. no. 52.63.1, Gwynne M. Andrews Fund, 1952, 171 X 218cm.

86. Gian Paolo Panini, Rome moderne: vue intérieure refermant les plus fameux monuments de la sculpture et de l'architecture, same dimensions and medium as lot no. 85, its pendant, "1000 Paillet;" variant or copy of painting cited by Arisi, Panini, p. 216, cat. no. 250, Figs. 312-313; New York, Metropolitan Museum of Art, Inv. no. 52.63.2, Gwynne M. Andrews Fund, 1952, 171 X 218cm.

87. Gian Paolo Panini, Les Noces de Cana, 30 X 44 pouces (81.2 X 119cm), canvas, "3205 Bonnemaïson" (see comte de Merle sale, 1784, no. 6); see Arisi, Panini, p. 135, cat. no. 69, Figs. 116-119; is the Robit painting a variant of the juvenile picture of the same subject cited by Arisi?

94. Paulus Potter, Une Vue d'une prairie hollandaise où l'on compte sept animaux, 14 X 20 pouces (37.9 X 54.1cm), panel, "29770 Seguin" (see Choiseul-Praslin sale, 1793, no. 70); HdG 4:45; van der Tuin, Vieux Peintres, p. 28; Reitlinger, Economics, 1:413; Eindhoven, Dr. A. Philips Collection.

95. Paulus Potter, Trois Belles Vaches dans une prairie, 8 X 11 pouces (21.7 X 29.8cm), panel, "6100 f Bonnemaïson pour Seguin;" HdG 4:30; Montpellier, Musée Fabre, 1890 catalogue, no. 741.

96. Paulus Potter, Un Point de vue d'une rivière et d'un pont rustique, 17 X 24 pouces (46 X 65cm), canvas, "6020 Bonnemaïson;" HdG 4:148.

88. Nicolas Poussin, La Sainte Famille, 36 X 48 pouces (97.4 X 129.8cm), canvas, "10,001;" Buchanan, Memoirs, 2:57-58; Reitlinger, Economics, 1:415; Blunt, Poussin (1966), pp. 40-41, cat. no. 54; Blunt, Poussin (1967), 1:184, 2:Pl. 209;

Cambridge, Ma., Harvard University, Fogg Art Museum.

89. Nicolas Poussin, Vénus apparaissant à Enée, 38 X 56 pouces (102.8 X 151.4cm), canvas, "8526 Naudou;" Buchanan, Memoirs, 2:57-58; Chastel, Poussin, 1:125, 128, 219, 270; Rosenberg, Rouen, Musée des Beaux-Arts, cat. no. 98; Blunt, Poussin (1966), pp. 133-134, cat. no. 191; Blunt, Poussin (1967), 1:151, 2:Pl. 126; Rouen, Musée des Beaux-Arts.

90. Nicolas Poussin (now doubtful attribution), Bethsabée au bain, 39 X 58 pouces (105.5 X 156.8cm), canvas, "5660 Constantin;" Buchanan, Memoirs, 2:58-59; Chastel, Poussin, 1:82-83, note 40; Blunt, Poussin (1966), p. 170, cat. no. R16; Thuillier, Poussin, cat. no. R19; now England, Woburn Abbey, Bedfordshire, Duke of Bedford Collection.

91. Nicolas Poussin, Un Philosophe méditant sur ses écrits dans un paysage composé dans le plus grand style (Saint John on Patmos), 38 X 56 pouces (102.8 X 151.4cm), canvas, "7100 Naudou," Buchanan, Memoirs, 2:59; probably Chastel, Poussin, 1:181, Fig. 189; Blunt, Poussin (1966), p. 59, cat. no. 86; Blunt, Poussin (1967), 1:273, 2:Pl. 151; Chicago, Art Institute.

116. Rembrandt van Rijn, Le Denier de César, 23 X 31 pouces (62.3 X 83.9cm), canvas, "8850 pour Bryan;" Buchanan, Memoirs, 2:61; HdG 6:118; Reitlinger, Economics, 1:421-422; Bauch, Rembrandt, cat. no. 85; Gerson, Rembrandt Paintings, cat. no. 276; Bredius-Gerson, Rembrandt, cat. no. 586; England, Bywell, Northumberland, Viscount Allendale Collection.

117. Rembrandt van Rijn, Un Portrait de Rembrandt dans un costume militaire, 45 X 39 pouces (121.7 X 105.5cm), canvas, "3095 Bryan;" Buchanan, Memoirs, 2:62; HdG 6:270; van Hall, Portretten, p. 268, no. 52; Bauch, Rembrandt, cat. no. 171; Gerson, Rembrandt Paintings, cat. no. 95; Bredius-Gerson, Rembrandt, cat. no. 433; Lecaldano, Rembrandt, cat. no. 188; Paris, Baron Elie de Rothschild Collection.

118. Rembrandt van Rijn (copy after) Un Portrait d'une femme vue à mi-corps représentée dans un costume ancien, 125 X 105cm, "1000 Lafontaine;" Buchanan, Memoirs, 2:62-63; HdG 6:607 (copy after painting of Saskia van Uylenburch in Cassel, Gemäldegalerie, 1913 cat., no. 236); Antwerp,



Koninklijk Museum voor Schone Kunsten, 1905 cat., no. 293. (HdG incorrectly cites the Robit sale lot no. as 152 instead of 118; the Cassel painting is cited in Bauch, Rembrandt, cat. no. 489; Gerson, Rembrandt Paintings, cat. no. 175; and Bredius-Gerson, Rembrandt, cat. no. 101.)

119. Rembrandt van Rijn, Un Portrait d'un jeune guerrier, 38 X 32 pouces (102.8 X 86.6cm), canvas, "3450 Naudou;" Buchanan, Memoirs, 2:63; HdG 6:272; Reitlinger, Economics, 1:421.

120. Rembrandt van Rijn, Un Portrait d'une jeune paysanne de Nord-Hollande vue à mi-corps sur l'appui d'une croisée, 102.8 X 86.6cm, "2500 Lafontaine;" Buchanan, Memoirs, 2:63; HdG 6:324; Reitlinger, Economics, 1:421; Bauch, Rembrandt, cat. no. 507; Gerson, Rembrandt Paintings, cat. no. 248; Bredius-Gerson, Rembrandt, cat. no. 367; Lecaldano, Rembrandt, cat. no. 266; Judson, Haverkamp-Begemann, and Logan, Rembrandt, pp. 35-36, cat. no. 8; Chicago, Art Institute, 1907 cat., no. 11.

100. Guido Reni, La Madaleine pénitente, 48 X 36 pouces (129.8 X 97.4cm), canvas, "2690 Naudou;" Buchanan, Memoirs, 2:59-60.

105. Peter Paul Rubens (School of), L'Adoration des rois, 90 X 114 pouces (243.2 X 308.1cm), canvas, "7950 Naudou;" Joullain, Réflexions, p. 166; Smith, Catalogue raisonné, 2:41, cat. no. 119; Rooses, Rubens (1886-1892), 1:231, cat. no. 175<sup>1</sup>; Rooses, Rubens (1903), p. 222, cat. no. 175<sup>1</sup>; Reitlinger, Economics, 1:442-443; 3:318; New York, Blakeside Gallery sale, 1915, for \$13,000.

106. Peter Paul Rubens, La Sainte Famille, 50 X 60 pouces (135.2 X 162.2cm), canvas, "12000 Naudou;" Buchanan, Memoirs, 2:60-61; Smith, Catalogue raisonné, 2:210, cat. no. 756; 9:346, cat. no. 390; Rooses, Rubens (1886-1892), 1:298-299, cat. no. 224; formerly England, Morrison Collection.

107. Peter Paul Rubens, Le Triomphe de la resurrection, 66 X 51 pouces (178.4 X 137.9cm), panel, "8420 Naudou" (see Donjeux sale, 1793, no. 106); Smith, Catalogue raisonné, 2:8, cat. no. 9 and 2:211, cat. no. 757; Rooses, Rubens (1886-1892), 2:202, cat. no. 379; Rooses, Rubens (1903), p. 251, cat. no. 379.

108. Peter Paul Rubens, La Charité romaine, 28 X 40 pouces (75.8 X 108.2cm), canvas, "12400

Bellier;" Smith, Catalogue raisonné, 2:165, cat. no. 572 and 2:183-184, cat. no. 640; Rooses, Rubens (1886-1892), 4:105.

110. Peter Paul Rubens, Un Portrait d'Hélène Fourment, 25 X 21 pouces (67.7 X 56.8cm), panel, "1500 Constantin;" Buchanan, Memoirs, 2:61; Smith, Catalogue raisonné, 2:178-179, cat. no. 619 and 9:347, cat. no. 393; Rooses, Rubens (1886-1892), 4:164-165, cat. no. 942: formerly Hamburg, Consul Weber Collection.

121. Jacob van Ruisdael, Un Paysage dont la partie gauche représente un coteau montagneux entièrement couvert des arbres, 39 X 54 pouces (105.5 X 146cm), canvas, "3200 Constantin;" possibly HdG 4:309 (97.5 X 135cm).

130. Jacques Stella, La Naissance de la Vierge, 74 X 147cm, panel, "2620 Bonnemaïson."

136. Jan Steen, Différents Personnages rassemblés dans un intérieur, 26 X 30 pouces (70.4 X 81.2cm), panel, "2800 Laneuville;" HdG 1:101.

135. Herman van Swanevelt, Un Vaste Paysage dont le milieu est occupé par un étang et cinq vaches, 37 X 40 pouces (100.1 X 108.2cm), canvas, "2420 Constantin."

146. David Teniers, Le Déjeuner de jambon, 22 X 31 pouces (59.6 X 83.9cm), copper, "17000 Desmarais;" Joullain, Réflexions, p. 168; Smith, Catalogue raisonné, 3:314, cat. no. 197; van der Tuin, Vieux Peintres, p. 28.

147. David Teniers, La Foire de Gand, 42 X 46 pouces (113.6 X 124.4cm), panel, "12720 Rocheux;" Smith, Catalogue raisonné, 3:334, cat. no. 277; Reitlinger, Economics, 1:459.

148. David Teniers, L'Etendard de l'empereur, 18 X 28 pouces (48.7 X 75.8cm), panel, "7830 Bonnemaïson" (see La Vallière sale, 1781, no. 37); Smith, Catalogue raisonné, 3:326-327, cat. no. 251; Brussels, Palais des Beaux-Arts, Brueghel, p. 276, cat. no. 211; Antwerp, Rockoxhuis/Kredietbank.

149. David Teniers, Une Pleine Campagne aux environs d'une abbaye dont à gauche on voit une tuilerie, 16 X 28 pouces (43.3 X 75.8cm), panel, "4520 Vernet;" Buchanan, Memoirs, 2:63-64; Smith, Catalogue raisonné, 3:360, cat. no. 379; London, Dulwich College Picture Gallery, Inv. no. 57.

150. David Teniers, Quatre Fumeurs dans une tabagie, 13 X 18 pouces (35.2 X 48.7cm), panel, "3892 Bonnemaïson;" Buchanan, Memoirs, 2:64; Smith, Catalogue raisonné, 3:360, cat. no. 380.

143. Alessandro Turchi called il Veronese, La Femme adultère, 42 X 56 pouces (113.6 X 151.4cm), canvas, "3025 Constantin."

54. Carle Vanloo, Le Bacha faisant peindre sa maîtresse, 24 X 27 pouces (65 X 73.1cm), canvas, "2400 Denon;" Sahut, Vanloo, cat. no. 53; Richmond, Virginia, Museum of Fine Arts, Adolph D. & Wilkens C. Williams Collection, Inv. no. 59-20.

162. Adriaen van de Velde, La Moisson des foins, 12 X 14 pouces (32.5 X 37.9cm), panel, "9900 Laneuville pour Seguin" (see Séréville sale, 1812, no. 29); HdG 4:118; London, Agnew exhibition: European Pictures from an English County, 28 June-27 July 1957, no. 9.

163. Willem van de Velde, Une Grande Etendue de mer du côté du Texel, 36 X 48 pouces (97.4 X 129.8cm), canvas, "3010 Gamba;" Buchanan, Memoirs, 2:64-65; HdG 7:111 and 18c; London, National Gallery, Inv. no. 978.

157. Claude Joseph Vernet, Une Vue de Tivoli offrant dans le milieu une masse de fabriques variées, 28 X 45 pouces (75.8 X 121.7cm), canvas, "5820 Bonnemaïson;" Ingersoll-Smouse, Vernet, 1:64, cat. no. 401.

158. Claude Joseph Vernet, Une Vue de la rade du port de Naples éclairé par un soleil couchant, 28 X 45 pouces (75.8 X 121.7cm), canvas, "4500 Laneuville;" Ingersoll-Smouse, Vernet, 1:64, cat. no. 402.

159. Claude Joseph Vernet, Les Baigneuses, 24 X 30 pouces (65 X 81.2cm), canvas, "2820 Laneuville" (see Dulac sale, 1778, no. 339); Joullain, Réflexions, p. 186; Ingersoll-Smouse, Vernet, 1:89, cat. no. 69, Fig. 160; Conisbee, Vernet, cat. no. 69; Paris, Musée de la Marine, Vernet, cat. no. 104 (Balechou etching after painting); Nîmes, Musée des Beaux-Arts, Inv. no. 183, Gift of Louis Fournier in 1862.

161. Claude Joseph Vernet, Une Mer agitée par un orage, 12 X 18 pouces (32.5 X 48.7cm), canvas, "2015 Paillet."

173. Jan Baptist Weenix, Une Vue d'une campagne dont à droite on voit devant un cabaret une femme assise avec son enfant, 25 X 31 pouces (67.7 X 83.9cm), panel, "8621 Lavallée" (see Chamgrand et al. sale, 1787, no. 179); Stechow, "Weenix," Fig. 7; Blankert, Italianiserende Landschapschilders, cat. no. 105; The Hague, Mauritshuis, Inv. no. 901 (considered by Stechow to be by Jan Weenix, while Blankert attributes this work to Jan Baptist).

174. Jan Baptist Weenix, Des Belles Ruines d'architecture et un tombeau de porphyre avoisinant un port de mer, 32 X 42 pouces (86.6 X 113.6cm), canvas, "2400 Bonnemaïson."

167. Philips Wouwerman, Un Marché au chevaux, 24 X 33 pouces (65 X 89.3cm), panel, "16150 Bonnemaïson;" Joullain, Réflexions, p. 173; Buchanan, Memoirs, 2:65; HdG 2:183; van der Tuin, Vieux Peintres, p. 28; Reitlinger, Economics, 1:499; London, Wallace Collection, Inv. no. P65.

169. Philips Wouwerman, Un Retour de chasse, 16 1/2 X 25 pouces (44.6 X 67.7cm), panel, "2520" (see Montriblout sale, 1784, no. 54); HdG 2:713; Cologne, Lempertz sale, 22 November 1973, no. 287, with ill. (see Burlington Magazine, December 1974, supplement, Pl. XXV.)

170. Philips Wouwerman, Une Plaine sablonneuse où se voit dans le milieu un chasseur montant un cheval blanc, 13 X 11 pouces (35.2 X 29.8cm), panel, "4600 Lebrun Jeune (folle enchère) 3990;" HdG 2:721; formerly Bowood, England, Marquis of Lansdowne Collection.

171. Philips Wouwerman, Une Chasse au cerf, 52 X 74 pouces (140.6 X 200cm), canvas, "3000 Caylard;" HdG 2:635.

172. Philips Wouwerman, Un Paysage pittoresque où se voit un abreuvoir, les ruines d'une tour et un pont construit de branchages d'arbres, 14 X 18 1/2 pouces (37.9 X 50cm), panel, "2500 Philippe;" HdG 2:74; Budapest, Museum of Fine Arts, 1906 catalogue, Inv. no. 490.

175. Jan Wijnants, Une Vaste Campagne couverte d'arbres, 28 X 37 pouces (75.8 X 100.1cm), canvas, "Lebrun 4750 (folle enchère) 3180 Lafontaine;" HdG 8:174 (71 X 91cm).

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DATE: 1801, 20 July (1er thermidor An IX) and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 24 (total: 26, 4 Neth., 2 Ital., 12 French, 2 Swiss, 6 anon. or unknown); drwgs: 15; prts: 3; objs: 37  
 LUGT NUMBER: 6297  
 REFERENCE:  
 COMMENTS: Sale catalogue, HGP, not annotated

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DATE: 1802, 25 January (5 pluviöse An X)  
 PROVENANCE: M. van Hellsleuter, Amsterdam  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 222 (total: 225, 192 Neth., 7 Ital., 1 Sp., 15 French, 10 anon. or unknown)  
 LUGT NUMBER: 6352  
 REFERENCE: PA, 17 nivose, p. 12261; 19 nivose, p. 12292; 21 nivose, pp. 12325-12326; 29 nivose, p. 12452; 1er pluviöse, p. 12485; 2 pluviöse, p. 12500; 3 pluviöse, p. 12516; 4 pluviöse, p. 12532; 5 pluviöse pp. 12548-12549; Blanc, Trésor, 2:207-209  
 COMMENTS: Sale catalogues, BNP, annotated; AAP, not annotated; important auction; Paillet bought thirty-seven paintings  
 MAJOR PAINTINGS:

8. Ludolf Bakhuysen, Une Grande Etendue d'une mer agitée prise à un effet de soleil couchant, 38 X 49 pouces (102.8 X 132.6cm), canvas, "3601 Paillet;" HdG 7:302.

5. Nicolaas Berchem, Un Point de vue d'une fabrique pittoresque paraissant servir de magasin, 24 X 30 pouces (65 X 81.2cm), canvas, "6520 fremont;" HdG 9:817; Schaar, "Berchem," p. 37; last known location: London, Asher Wertheimer sale, 9 March 1923, no. 90.

2. Jan Both, Diane et ses nymphes représentées dans un magnifique paysage, 34 X 42 pouces (92 X 113.6cm), canvas, "3849 la fontene;" HdG 9:12; formerly London, Baron Ferdinand de Rothschild Collection.

\_\_\_\_\_. Gonzales Coques, Une Famille de six personnages, 20 X 27 pouces (54.1 X 73.1cm), copper, "2350 Renaud;" Smith, Catalogue raisonné, 4:255,

cat. no. 7.

39. Gerard Dou, Un Dessinateur représenté à l'effet de la lumière, 11 X 9 pouces (29.8 X 24.4cm), panel, "7645 paillet;" Martin, Dou (1901), cat. nos. 323 and 323a; HdG 1:218 and 219 (confusion in provenance; the Paillet-Delaroche catalogue entry cites the Slingelandt sale, 1785, no. 122 in the history of ownership of this work); Martin, ed., Dou, KdK, 24:147(?); Brussels, Musée des Beaux-Arts, Inv. no. 153.

64. Johannes Hackaert, Un Retour de chasse du prince d'Orange, 26 X 22 pouces (70.4 X 59.6cm), canvas, "2375 paillet;" HdG 9:42; Munich, Alte Pinacothek, 1914 catalogue, no. 603 (see Paris, Palais des Beaux-Arts, Rembrandt, pp. 86-87, cat. no. 94 which cites this lot number but with the price of 3200 francs for a painting owned by the Petit Palais, Paris, Dutuit Collection. There is a discrepancy in dimensions, 63 X 47cm for the Paris picture, and the carriage is drawn by four white horses instead of the six described by Paillet and Delaroche).

66. Johannes Hackaert, Un Riche Paysage montagneux traversé dans toute sa longueur par différents chemins, 48 X 60 pouces (129.8 X 162.2cm), canvas, "3200 lafontene;" HdG 9:48.

68. Jan van der Heyden, Le Canal nommé le Westerkerk, 16 X 22 pouces (43.3 X 59.6cm), panel, "4000 f. Renaut;" HdG 8:14; Wagner, Heyden, cat. no. 7; London, Wallace Collection, Inv. no. P225.

69. Jan van der Heyden, Une Place de Cologne et une église avec les bâtiments qui l'entourent, 11 X 15 pouces (29.8 X 40.6cm), panel, "4751 le Rouge;" HdG 8:88; Wagner, Heyden, cat. no. 45; London, Wallace Collection, Inv. no. P195.

75. Melchior Hondekoeter, Différents Animaux de basse cour, 48 X 60 pouces (129.8 X 162.2cm), canvas, "4400 paillet."

71. Pieter de Hooch, Une Allée bordée d'une muraille de briques conduisant à une petite porte de la ville de Delft, 27 X 22 pouces (73.1 X 59.6cm), canvas, "3440 paillet;" HdG 1:293; Sutton, de Hooch, cat. no. 22, Pl. 19; formerly The Grange, England, Lord Ashburton Collection, destroyed by fire in Bath House, London before 1907.

161. Eustache LeSueur, Poliphile présenté à Leutherilide, 36 X 50 pouces (97.4 X 135.2cm), canvas, "5999 Vautier" (see Robit sale, 1801, no. 126 and Mont-de-Piété sale, 1811, no. 28); Rosenberg, Rouen, Musée des Beaux-Arts, cat. no. 66; Rouen, Musée des Beaux-Arts, Inv. no. 867-3.

102. Gabriël Metsu, Le Chasseur endormi, 15 X 13 pouces (40.6 X 35.2cm), canvas, "12000 Le Rouge;" HdG 1:199; Robinson, Metsu, Fig. 36; London, Wallace Collection, Inv. no. P251.

103. Gabriël Metsu, Une Leçon de musique dans un intérieur d'appartement, 11 X 9 pouces (29.8 X 24.4cm), panel, "4220 la fontene" (see Lebrun sale, 1791, no. 119, Appendix Two); HdG 1:158; Paris, Louvre, Inv. no. 1462.

104. Gabriël Metsu, Une Femme languissant et assise dans un fauteuil et à droite une servante pleurant, 11 X 10 pouces (29.8 X 27.1cm), panel, "2801 Constantin;" HdG 1:115; Robinson, Metsu, Fig. 65; Berlin, Staatliche Museen, Gemäldegalerie, Inv. no. 792C.

98. Adriaen van Mol, Diogène tenant sa lanterne et cherchant un homme dans Athènes, 18 X 28 pouces (48.7 X 75.8cm), panel, "10461 Brune ene."

99. Bartolomé Esteban Murillo, Saint Joseph tenant dans ses bras l'enfant Jésus endormi, 36 X 30 pouces (97.4 X 81.2cm), canvas, "3600 delaroché."

128. Adriaen van Ostade, Une Menagère hollandaise et un homme vus à mi-corps parlant à la porte d'une maison, 17 X 15 pouces (46 X 40.6cm), panel, "7000 Le Rouge" (see Lebrun sale, 1791, no. 136, Appendix Two); HdG 3:309; London, Bridgewater House, 1892 catalogue, no. 203.

129. Adriaen van Ostade, Trois Figures occupés à lire dans une tabagie, 11 X 9 pouces (29.8 X 24.4cm), panel, "4400 Jauffret" (see Choiseul-Praslin sale, 1793, no. 58); HdG 3:355; Reitlinger, Economics, 1:405; Schnackenburg, van Ostade, 1:110, under cat. no. 148; formerly Paris, Alphonse de Rothschild Collection.

145. Rembrandt van Rijn, Un Portrait d'un homme jusqu'à la poitrine le visage de trois-quarts et coiffé d'un chapeau rabattu (Herman Doomer), 27 X 20 pouces (73.1 X 54.1cm), panel, "5005 Vrique;" HdG 6:642; Reitlinger, Economics, 1:423; Bauch, Rembrandt, cat. no. 385; Gerson, Rembrandt Paintings,

cat. no. 230; Bredius-Gerson, Rembrandt, cat. no. 217; Lecaldano, Rembrandt, cat. no. 230; New York, Metropolitan Museum of Art, Inv. no. 29.100.1, Bequest of Mrs. H. O. Havemeyer.

162. Jan Steen, Les Joueurs de tric-trac dans une tabagie, 28 X 22 pouces (75.8 X 59.6cm), canvas, "3445 deschamps;" HdG 1:725.

163. Jan Steen, Le Satyr chez le paysan, 19 X 17 pouces (51.4 X 46cm), canvas, "2612 laneuville" (see Séréville sale, 1812, no. 47); HdG 1:79; London, art dealer, 1948.

171. David Teniers, Une Fête de village où l'on voit quarante figures au dehors d'un cabaret, 20 X 27 pouces (54.1 X 73.1cm), panel, "16550 la fontaine;" Smith, Catalogue raisonné, 3:362, cat. no. 387; Reitlinger, Economics, 1:459 (bought for the Prince Regent in 1811 for £1732); London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection (?).

172. David Teniers, Le Tambour battant, 20 X 28 pouces (54.1 X 75.8cm), copper, "3180 delaroché;" Smith, Catalogue raisonné, 3:362, cat. no. 388; Brussels, Palais des Beaux-Arts, Brueghel, p. 276, cat. no. 210 (49 X 64.5cm), London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

173. David Teniers, Un Intérieur de corps-de-garde (no dimensions or medium provided), "2702 laneuville;" Smith, Catalogue raisonné, 3:362-36, cat. no. 389.

180. Adriaen van de Velde, Une Famille de pâtres conduisant leurs troupeaux aux champs au moment de l'aube du jour, 12 X 14 pouces (32.5 X 37.9cm), canvas, "9901 la fontene: (see Choiseul-Praslin sale, 1793, no. 87); HdG 4:69; London, National Gallery, Inv. no. 868.

181. Adriaen van de Velde, Sur une pelouse au bord d'un canal on voit cinq belles vaches variées de positions et de couleurs, 11 X 15 pouces (29.8 X 40.6cm), canvas, "7820 la fontene;" HdG 4:224; Paris, Palais des Beaux-Arts, 1907 catalogue, no. 933.

182. Adriaen van de Velde, Un Départ de chasse, 19 X 17 pouces (51.4 X 46cm), "6900 le Rouge" (see Choiseul-Praslin, 1793, no. 86); HdG 4:154; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.



183. Willem van de Velde, Une Vue de la mer du Texel, 16 X 21 pouces (43.3 X 56.8cm), panel, "4470 Jaufret;" HdG 7:579.

184. Willem van de Velde, Une Vaste Etendue de mer par un grand calme, 16 X 22 pouces (43.3 X 59.6cm), canvas, "2620 la fontene;" HdG 7:141.

106. Johannes Vermeer, Une Jolie Femme assise à sa toilette, 30 X 24 pouces (81.2 X 65cm), canvas, "2000 pittony;" Reitlinger, Economics, 1:483-484; Bianconi, Vermeer, cat. no. 33; Blankert, Vermeer, pp. 164-165, cat. no. 21; New York, Frick Collection (?) (89.5 X 78.1cm), or a copy of this work.

194. Claude Joseph Vernet, Une Vue de Tivoli où l'on voit un torrent qui bouillonne en cascade, 45 X 64 pouces (121.7 X 173.3cm), canvas, "5001 Brun ene;" Ingersoll-Smouse, Vernet, 1:76, cat. no. 551 and 2:97-98, cat. no. 2054.

210. Jan Baptist Weenix, Un Paysage où l'on voit un vieux pâtre, une jeune villageoise et des animaux, 30 X 38 pouces (81.2 X 102.8cm), canvas, "5001 le Rouge."

197. Philips Wouwerman, Une Chasse au cerf, 28 X 40 pouces (75.8 X 108.2cm), canvas, "5999 paillet."

DATE: 1802, 18 February (26 pluviöse An X)  
 PROVENANCE: Godefroy, amateur  
 DIRECTION: Paillet  
 CONTENTS: objs: 17; div: 15  
 LUGT NUMBER: not in Lugt; Bruhlart, "Catalogues de ventes," p. 175  
 REFERENCE: PA, 25 pluviöse, p. 12870; 26 pluviöse, p. 12884 (announced as a Thierry-Coquille sale)  
 COMMENTS: Sale catalogue, BPUG, not seen

DATE: 1802, 5 April (15 germinal An X) and following days  
 PROVENANCE: Martin, peintre, après le décès  
 DIRECTION: Paillet, C. P.: Boileau  
 CONTENTS: ptgs: 221 (total: 235, 46 Neth., 96 Ital., 11 Sp., 38 French, 1 Germ., 43 anon. or unknown)  
 LUGT NUMBER: 6396

REFERENCE: PA, 29 ventose, p. 463; 8 germinal, p. 646; 10 germinal, p. 689; 11 germinal, p. 705; and throughout floréal; Blanc, Trésor, 2:206-207  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1802, 26 June (7 messidor An X)  
 PROVENANCE: Montaleau  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 84 (total: 91, 24 Neth., 19 Ital., 1 Sp., 22 French, 2 Germ.)  
 LUGT NUMBER: not in Lugt  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP, annotated; "la vente na pas eux lieux tous les objets sous rengage le no. 95 à .... 5043\* vendu à Madame Trenquesse."

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DATE: 1802, 19-29 July (30 messidor-10 thermidor An X) (re: Lugt)  
 PROVENANCE: (Montaleau)  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 298 (total: 355, 162 Neth., 23 Ital., 50 French, 14 Germ., 106 anon. or unknown);  
 objs: 217; div: 12  
 LUGT NUMBER: 6480  
 REFERENCE: PA, 3 messidor, pp. 2488-2489; 6 messidor, p. 2559; 16 messidor, p. 2768; 18 messidor, p. 2807; 20 messidor, p. 2852; 23 messidor, p. 2913 (advertised for 30 messidor and following days); 24 messidor, pp. 2936 and 2939; 25 messidor, p. 2963; 26 messidor, p. 2977  
 COMMENTS: Sale catalogues, AAP, annotated; excellent auction; Paillet bought ten pictures  
 MAJOR PAINTINGS:  
 15. Ludolf Bakhuysen, Un Combat naval, 135 X 210cm, canvas, "2500 Neveu;" HdG 7:Zusätze 33a.  
 8. Nicolaas Berchem, Un Port de mer dont les premiers plans offrent un grand terrain en partie couvert de mousse, 90 X 84cm, canvas, "2800 Henri;" HdG 9:95; Roennefahrt, "Malerwenkel," p. 12; Schaar, "Berchem," pp. 86-87; formerly Berlin, Galerie Haberstock.

11. Jan Both, Un Paysage dont la partie droite est entièrement occupée par une masse de rochers mêlés d'arbres, 66 X 82cm, canvas, "8000 Denon;" HdG 9:178 (this sale not cited, but painting went through Denon 1826 auction).

49. Bartholomeus Breenbergh, La Predication de saint Jean, 54.5 X 75cm, panel; Röhrlisberger, Breenbergh, cat. no. 165; New York, Richard L. Feigen Collection.

31. Gerard Dou, La Double Surprise, 9 X 7 pouces (24.4 X 18.9cm), panel, "10500 Henri" (see Tolozan sale, 1801, no. 27); Martin, Dou (1901), cat. no. 348; HdG 1:255; formerly The Grange, England, Lord Ashburton Collection.

79. Karel Dujardin, Un Manège situé dans un terrain sablonneux, 50 X 44cm, canvas, "7020 Henri" (see La Fontaine sale, 1798, no. 30); HdG 9:275; Brochhagen, "Dujardin," p. 33; London, Earl of Northbrook Collection, 1889 catalogue, no. 54.

42. Claude Gellée (imitation of), Un Paysage dont le devant présente un terrain marécageux où l'on voit deux pâtres causant avec une femme, 82 X 106cm, canvas, "3020 Lafontaine."

44. Jean Baptiste Greuze, La Dame de charité, 113 X 146cm, canvas, "7000 Henri;" Mauclair, Greuze, cat. no. 128; Brookner, Greuze, Pl. 59; Lyon, Musée des Beaux-Arts.

45.. Jean Baptiste Greuze, Le Gâteau des rois, 72 X 90cm, canvas, "6500 Langlier" (see Lespinasse d'Arlet de Langeac sale, 1803, no. 250); Mauclair, Greuze, cat. no. 151; Brookner, Greuze, Pl. 57; Montpellier, Musée Fabre, Inv. no. 586.

46. Jean Baptiste Greuze, La Petite Fille au chien, 63 X 53cm, canvas, "8016 Lafontaine" (see Véri sale, 1785, no. 24); Reitlinger, Economics, 1:185 and 1:334-335; Brookner, Greuze, Pl. 46; Munhall, Greuze, cat. no. 55; Upton, England, Bearsted Collection.

57. Jan van der Heyden, Une Place d'une ville hollandaise, 29 X 38cm, copper, "4500 Paillet pour Commarieux."

60. Jan van Huysum, Un Bouquet de fleurs, 50 X 70cm, panel, "7540 de Langeac;" there is tremendous confusion among the scholarly sources regarding the correct provenance of this painting. It is not

HdG 10:82 and Grant, Huysum, cat. no. 43 (127 X 102) which corresponds with the picture that passed through Paillet's Montriblourd sale, 1784, no. 46. Nor is it HdG 10:65 and Grant, Huysum, cat. no. 25 (49 X 40cm), that supposedly refers to the Montriblourd and Montaleau sales. Paillet and Delaroche cite their Tolozan sale, 1801, no. 47 in this work's history of ownership (HdG 10:51 and Grant, Huysum, cat. no. 11, 78.5 X 59.6cm), but this does not seem to be accurate either. So far no alternative references can be offered for this painting.

77. Jacob Jordaens, Les Musiciens ambulants, 115 X 156cm, canvas, "4000 Henri;" Rooses (Jordaens, p. 284) cites a work of this title, 140 X 99cm.

110. Adriaen van Ostade, Une Famille de paysans prenant un repas frugal dans une chambre rustique, 35 X 30cm, panel, "8500 Henri" (see Choiseul-Praslin sale, 1793, no. 57); HdG 3:463; Reitlinger, Economics, 1:405; formerly Dorchester House, England, Holford Collection, 1927 catalogue, no. 159, Pl. CXLIV.

112. Isaack van Ostade, Un Paysage sablonneux dont au milieu est une charrette attelée d'un cheval blanc, 51 X 62cm, panel, "2220 henri;" does not accord in dimensions with its reference, HdG 3:57 (48.7 X 43.7cm).

130. Rembrandt van Rijn, Un Portrait d'un homme portant une courte barbe et les cheveux grisâtres, 72 X 54cm, panel, "8000 Colo" (see Tolozan sale, 1801, no. 96); HdG 6:761; Bauch, Rembrandt, cat. no. 357; Gerson, Rembrandt Paintings, cat. no. 122; Bredius-Gerson, Rembrandt, cat. no. 160; New York, Metropolitan Museum of Art, Inv. no. 64.126.

144. Jan Steen, Le Point de vue d'une guinguette entourée de grands arbres, 32 X 26cm, panel, "2900 Henri" (see Vaudreuil sale, 1784, no. 63, Appendix Two); HdG 1:737; Martin, Steen, Fig. 12; London, National Gallery, Inv. no. 2560.

152. David Teniers, Un Intérieur d'une tabagie dont à gauche cinq paysans sont occupés à boire et à fumer, 37 X 59cm, panel, "3900 Constantin;" Smith, Catalogue raisonné, 3:282, cat. no. 71.

167. Adriaen van de Velde, Un Repos de chasse, 47 X 43cm, canvas, "6600 Henri" (see Randon de Boisset sale, 1777, no. 139, Appendix Two); HdG

4:156; London, Christie's sale, 29 November 1935, no. 24.

168. Adriaen van de Velde, Un Riche Paysage dont le premier plan est entièrement couvert de bestiaux, 30 X 35cm, panel, "3850 Etienne" (see Tolozan sale, 1801, no. 134); HdG 4:55; Paris, exhibition of S. de Jonge Collection, 1911, cat. no. 159.

161. Claude Joseph Vernet, Une Vue de Tivoli dont le premier plan offre des pêcheurs au bord d'un lac, 100 X 137cm, canvas, "4000 Henri;" Ingersoll-Smouse, Vernet, 1:64, cat. no. 402 (?); the description provided by Ingersoll-Smouse from the Frainays sale, 1832, no. 161 exactly corresponds with the Montaleau entry, however the dimensions do not correlate, 90 X 120, linking it to the Robit sale, 1801, no. 157 picture instead.

172. Antoine Watteau, 1) Le Retour de chasse, 116 X 195cm, canvas; Adhémar, Watteau, p. 228, cat. no. 198, Pl. 132; Reitlinger, Economics, 1:490; Camesasca, Watteau, cat. no. 207; London, Wallace Collection, Inv. no. P416; 2) Les Amusements champêtres, same dimensions and medium as pendant, "2400 Henri;" Adhémar, Watteau, p. 255, cat. no. 183, Pl. 110; Reitlinger, Economics, 1:490; Camesasca, Watteau, cat. no. 183; London, Wallace Collection, Inv. no. P391.

173. Philips Wouwerman, Une Vue d'un port avec nombre de figures occupées à différents travaux, 37 X 48cm, panel, "5850 Commarieux."

174. Philips Wouwerman, Le Calvaire, 50 X 70cm, canvas affixed to panel, "2400 La Neuville;" HdG 2:20.

DATE: 1803, 17 January (27 nivose An XI) and following days (re: PA, p. 6230)

PROVENANCE: A\*\*\*

DIRECTION: Paillet, Delaroche, C. P.: Nicolas Lejeune

CONTENTS: ptgs: 299 (total: 314, 76 Neth., 50 Ital., 85 French, 9 Germ., 94 anon. or unknown);  
objs: 2; div: 1

LUGT NUMBER: 6540

REFERENCE: PA, 19 nivose, p. 6230; 21 nivose, p. 6270; 27 nivose, p. 6374

COMMENTS: Sale catalogue, RKDH, annotated; no paintings of consequence

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DATE: 1803, 8 February (19 pluviöse An XI) and following days (re: PA, p. 6657)  
 PROVENANCE: (M. Desmarets)  
 DIRECTION: Paillet, Delaroche, Lemonnier  
 CONTENTS: ptgs: 91 (total: 96, 22 Neth., 51 Ital., 1 Sp., 15 French, 4 Germ., 2 anon.); drwgs: 1 (undivided lot); objs: 89  
 LUGT NUMBER: 6555  
 REFERENCE: PA, 13 pluviöse, p. 6657; 18 pluviöse, p. 6730  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1803, 23 March (2 germinal An XI)  
 PROVENANCE: (Sarazin or Gosselin)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 26 (total: 30, 18 Neth., 3 Ital., 9 French); prts: 9; objs: 28  
 LUGT NUMBER: 6578  
 REFERENCE: PA, 1er germinal, p. 7509  
 COMMENTS: Sale catalogue, BNP, annotated; mostly low-priced paintings; Paillet bought six pictures and a piece of sculpture

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DATE: 1803, 2 April (12 germinal An XI)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche, C. P.: Chariot  
 CONTENTS: ptgs: 40 (total: 43, 24 Neth., 5 Ital., 3 French, 11 anon.); div: 1  
 LUGT NUMBER: 6587  
 REFERENCE: PA, 11 germinal, p. 7715  
 COMMENTS: Sale catalogue, BNP, prices; not important sale

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DATE: 1803, 4 April (14 germinal An XI)  
 PROVENANCE: Jourdan  
 DIRECTION: Paillet, Delaroche, Lemonnier  
 CONTENTS: ptgs: 84 (total: 103, 24 Neth., 19  
 Ital., 32 French, 4 Germ., 24 anon.); drwgs: 1;  
 objs: 34  
 LUGT NUMBER: 6589  
 REFERENCE: PA, 2 germinal, p. 7543; Blanc, Trésor,  
 2:218-219  
 COMMENTS: Sale catalogue, BNP, annotated, mostly  
 low prices; Paillet bought seven paintings  
 MAJOR PAINTINGS:  
 56. Joseph Marie Vien, Le Coucher de la  
mariée grecque, 51 X 38 pouces (137.9 X 102.8cm),  
 canvas, "1525 paillet."

DATE: 1803, 18-25 April (28 germinal-5 floréal  
 AN XI (re: Lugt)  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 328 (total: 346, 205 Neth., 24  
 Ital., 3 Sp., 38 French, 6 Germ., 1 Engl., 69  
 anon., unknown, or copies).  
 LUGT NUMBER: 6604  
 REFERENCE: PA, 14 germinal, pp. 7798-7799 (announced  
 for 28 germ. and following days); 24 germinal, pp.  
 8015-8016; 26 germinal, pp. 8065-8066; 27 germinal,  
 pp. 8098-8099; 8 floréal, p. 8403  
 COMMENTS: Sale catalogue, AAP, annotated; out-  
 standing sale; catalogue distributed in Amsterdam,  
 Brussels, London, as well as in Paris; Paillet bought  
 forty-nine paintings and various objets d'art  
 MAJOR PAINTINGS:  
 12. Nicolaas Berchem, Un Point de vue d'une  
grande masse de rochers d'où l'eau se précipe avec  
force en formant cascade, 32 X 31 pouces (86.6 X  
 83.9cm), canvas to affixed to panel, "3210 Dumoulin."  
 13. Nicolaas Berchem, Une Place publique  
décorée d'une belle fontaine, 61 X 55 pouces (164.9  
 X 148.7cm), canvas, "1720;" HdG 9:83 and 96; Schaar,  
 "Berchem," pp. 40 and 87; Paris, Palais des Beaux-  
 Arts, Rembrandt, cat. no. 13; Rouen, Musée des  
 Beaux-Arts, 1890 catalogue, Inv. no. 34.

42. Pietro da Cortona, La Veuve Serepta que le prophète Elie vient trouver par ordre de Dieu, 53 X 58 pouces (145 X 157cm), canvas, "6000 Delaroché."

53. Aelbert Cuyp, Une Vaste Prairie où l'on voit deux pâtres et deux vaches, 37 X 53 pouces (100.1 X 143.3cm), canvas, "13.500;" HdG 2:237e and 330; Reiss, Cuyp, cat. no. 44; London, Dulwich College Picture Gallery, Inv. no. 128.

84. Allart van Everdingen, Une Vue des montagnes de Tyrol, 63 X 80 pouces (170.3 X 216.2cm), canvas, "1301 Robert;" Davies, Everdingen, cat. no. 111; Paris, Louvre, Inv. no. 1270.

87. Claude Gellée (imitation of), La Fuite en Egypte, 27 X 36 pouces (73.1 X 97.4cm), canvas, "9980 Rederne;" Röthlisberger, Lorrain, 1:539, cat. no. 289, Fig. 353 (It was not the 1803 Langeac sale at the Mont-de-piété but this anonymous auction to which Smith refers in the painting's provenance); England, Private Collection.

90. Jean Baptiste Greuze, 1) Le Geste napolitain, 24 X 34 pouces (65 X 92cm), canvas, "3000 Laroche;" Brookner, Greuze, Pl. 14; Munhall, Greuze, pp. 49-50, cat. no. 14; Worcester, Ma., Worcester Art Museum, Charlotte E. W. Buffington Fund, 1974 catalogue, pp. 254-256, Inv. no. 1964. 113; 2) Les Oeufs cassés, same dimensions and medium and sold with pendant; Brookner, Greuze, Pl. 16; Munhall, Greuze, pp. 40-41, cat. no. 9; New York, Metropolitan Museum of Art, Inv. no. 20.155.8, Bequest of William K. Vanderbilt, 1920.

108. Jan Davidsz. de Heem, Un Bouquet de fleurs, 11 X 9 pouces (29.8 X 24.4cm), canvas, "1210 paillet."

100. Bartholomeus van der Helst, Un Portrait d'un homme assis dans un jardin, 35 X 40 pouces (94.7 X 108.2cm), canvas, "1570 paillet."

143. Gabriël Metsu, Une Marchande de poissons, 11 X 9 pouces (29.8 X 24.4cm), canvas, "1510 Rederne;" HdG 1:120 (?) (this sale not mentioned); Robinson, Metsu, Fig. 51 (composition reversed or catalogue description confuses right from left); Isle of Bute, England, Marquis of Bute Collection.

167. Isaack van Ostade, Deux villageois parlant ensemble dans un paysage pittoresque, 14 X 12 pouces (37.9 X 32.5), panel, "1022 paillet."



174. Paulus Potter, Sur une prairie et près d'une chaumière sont rassemblés divers animaux, 12 X 10 pouces (32.5 X 27.1cm), panel, "8130 Laneuville;" HdG 4:110 (this sale not cited); Dusseldorf, 1904 exhibition, Herzog von Arenberg Collection, cat. no. 361; Munich, F. Bruckmann, dealer.

175. Paulus Potter, Huit Chiens variés d'espèces et de races rassemblés sous une espèce de vestibule, 43 X 55 pouces (116.3 X 148.7cm), canvas, "7152 Paillet."

195. Rembrandt van Rijn (copy), Un Portrait de Martin Looten, 12 X 10 pouces (32.5 X 27.1cm), panel, "6500 Paillet;" copy or variant of HdG 6:659; Bauch, Rembrandt, cat. no. 358; Bredius-Gerson, Rembrandt, cat. no. 166; Los Angeles, Los Angeles County Museum, 1965 catalogue, p. 68.

193. Peter Paul Rubens, Jésus-Christ chez Marthe et Marie, 23 X 22 pouces (62.3 X 59.6cm), panel, "1950 Lefevre;" Smith, Catalogue raisonné, 2:194, cat. no. 693; Rooses, Rubens (1886-1892), 2:45-46; Oldenbourg, ed., Rubens, KdK, 5:222; Dublin, National Gallery of Ireland, Bequest of Sir Henry Page Barron, 1901.

199. Jacob van Ruysdael, Une Grand Etendue de mer à l'effet d'un temps orageux, 36 X 48 pouces (97.4 X 129.8cm), canvas, "1601 Rederne;" HdG 4:945 and 966; Hoetink and Slive, Ruysdael, pp. 88-89, cat. no. 27; Private Collection.

214. Jan Steen, Jésus enfant parmi les docteurs, 28 X 34 pouces (75.8 X 92cm), canvas, "4800 Langeac;" HdG 1:44; Martin, Steen, p. 61, Pl. 26; Kirschenbaum, Steen, cat. no. 44, Fig. 39; Basel, Kunstmuseum.

226. David Teniers, Un Point de vue d'un paysage de Flandre où l'on voit une kermesse, 13 X 21 pouces (35.2 X 56.8cm), panel, "2000;" Smith, Catalogue raisonné, 3:359, cat. no. 375 (?) (Catalogue entry identical to that for the Tolozan sale, 1801, no. 112.)

227. David Teniers, Cinq Paysans s'amusant dans une tabagie, 12 X 19 pouces (32.5 X 51.4cm), panel, "1700;" Smith, Catalogue raisonné, 3:359, cat. no. 377 (?) (The catalogue description is identical to Tolozan sale, 1801, no. 114 entry).

252. Willem van de Velde, Une Marine où différents vaisseaux sont rassemblés, 34 X 64 pouces (92 X 173cm), canvas, "7200 Langeac;" HdG 7:142.

243. Claude Joseph Vernet, Une Vue de mer prise à l'effet d'un clair de lune, 36 X 50 pouces (97.4 X 135.2cm), canvas, "2680 Merciant;" Ingersoll-Smouse, Vernet, 2:18-19, cat. no. 906.

244. Claude Joseph Vernet, Une Grande Etendue de mer dans un effet de soleil couchant, 36 X 50 pouces (97.4 X 135.2cm), canvas, "2450 Merciant;" Ingersoll-Smouse, Vernet, 2:18-19, cat. no. 907.

245. Claude Joseph Vernet, Une Vue de mer pendant une tempête, 23 X 29 pouces (62.3 X 78.5cm), canvas, "1200;" Ingersoll-Smouse, Vernet, 2:20, cat. no. 926.

246. Claude Joseph Vernet, Une Entrée du port prise à l'effet d'une belle soirée d'été, 44 X 64 pouces (119 X 173cm), canvas, "1600 Lemonier;" Ingersoll-Smouse, Vernet, 1:45, cat. no. 100bis.

248. Claude Joseph Vernet, Une Vue pittoresque indiquant une partie du rocher de Tivoli, 26 X 35 pouces (70.4 X 94.7cm), canvas, "1300 Fournier" (see Wauttier sale, 1797, no. 39); Ingersoll-Smouse, Vernet, 1:48, cat. no. 166.

264. Philips Wouwerman, Un Colombier sur un terrain élevé, 17 X 24 pouces (46 X 65cm), canvas, "1000 Paillet."

DATE: 1803, 25 April (5 floréal An XI)

PROVENANCE: (Busscher), Brussels

DIRECTION: Paillet, Delaroche

CONTENTS: drwgs: 261; prts: 57

LUGT NUMBER: 6610

REFERENCE:

COMMENTS: Sale catalogue, RKDH, annotated; no paintings in this sale, but Paillet bought 36 lots of drawings

DATE: 1803, 11-19 July (22-30 messidor An XI)

(re: Lugt)

PROVENANCE: (Lespinasse d'Arlet de Langeac)

DIRECTION: Paillet, Delaroche

CONTENTS: ptgs: 99 (total: 231, 37 Neth., 11 Ital., 41 French, 3 Germ., 139 anon. or unknown);  
 drwgs: 35; objs: 116; div: 38  
 LUGT NUMBER: 6668  
 REFERENCE: PA, 23 prairial, p. 9349 (announced for 22 messidor and following days); 12 messidor, p. 9747; 14 messidor, p. 9793; 17 messidor, p. 9843; 18 messidor, pp. 9856-9857; 19 messidor, p. 9891; 20 messidor, p. 9905  
 COMMENTS: Sale catalogue, BNP, annotated; diverse quality of pictures in this auction; Paillet bought seven paintings  
 MAJOR PAINTINGS:  
 250. Jean Baptiste Greuze, Le Gâteau des rois, no dimensions or medium given, "6955 Paillet" (see Montaleau sale, 1802, no. 45); Mauclair, Greuze, cat. no. 151; Brookner, Greuze, Pl. 57; Montpellier, Musée Fabre, 1929 catalogue, no. 586.  
 251. Jean Baptiste Greuze, La Laitière, no dimensions or medium given, "3050 estevenard;" Mauclair, Greuze, cat. no. 482; Brookner, Greuze, Pl. 71; Paris, Louvre, Inv. no. R. F. 1277, Bequest of the baronne Nathaniel de Rothschild, 1899.  
 244. Claude Joseph Vernet, 1) Une Etendue de mer à l'effet du soleil couchant par un temps calme; and 2) L'Effet terrible et vraie d'une tempête et d'un naufrage, no dimensions or medium given, "2600 la Roche;" Ingersoll-Smouse, Vernet, 1:96-97, cat. nos. 786-787, and Fig. 203.

DATE: 1804, 2 January (11 nivose An XII) and following days (re: PA, p. 12818)  
 PROVENANCE: Mesnard de Clesle, après le décès  
 DIRECTION: Paillet, Hareng, C. P.: Thierry  
 CONTENTS: ptgs: 16 (total: 16, 13 French, 3 unknown); drwgs: 26; objs: 63  
 LUGT NUMBER: 6728  
 REFERENCE: PA, 5 nivose, pp. 12818-12819; Blanc, Trésor, 2:218  
 COMMENTS: Sale catalogue, BNP, annotated; not significant auction

DATE: 1804, 8 March (17 ventose An XII)  
 PROVENANCE: (de Cotte)  
 DIRECTION: Paillet, C. P.: Lesourd-Duplessis  
 CONTENTS: ptgs: 19 (total: 84, 1 Neth., 1 Ital.,  
 50 French, 32 anon.); drwgs: 2; prts: 4 objs: 19  
 LUGT NUMBER: 6754  
 REFERENCE: PA, 16 ventose, p. 13955  
 COMMENTS: Sale catalogue, BNP, not annotated

DATE: 1804, 19-20 March (28-29 ventose An XII)  
 PROVENANCE: Dutartre, ancien trésorier des bâti-  
 ments, après le décès  
 DIRECTION: Paillet, C. P.: Bizet  
 CONTENTS: ptgs: 57 (total: 71, 30 Neth., 6  
 Ital., 1 Sp., 21 French, 1 Germ., 2 anon.); objs:  
 15; div: 6  
 LUGT NUMBER: 6762  
 REFERENCE: AAAD, 4 pluviouse, p. 2002; 9 pluviouse,  
 p. 2082; 10 ventose, p. 2578; 14 ventose, p. 2641;  
 20 ventose, p. 2742; 26 ventose, pp. 2836-2837;  
 28 ventose, pp. 2836-2837; 28 ventose, p. 2867;  
 PA, 5 pluviouse, p. 15297; 11 pluviouse, p. 13393;  
 10 ventose, p. 13862; 25 ventose, p. 14099; 26  
 ventose, p. 1414; Blanc, Trésor, 2:225-226  
 COMMENTS: Sale catalogue, BNP, annotated; outstanding  
 auction; Paillet bought three pictures  
 MAJOR PAINTINGS:

5. Francesco Albani, Le Triomphe de Neptune  
 et d'Amphitrite, 31 X 37 pouces (38.9 X 100.1cm),  
 copper, "12001 La fontaine."

30. Nicolaas Berchem, Un Point de vue de  
 montagnes que baigne une large rivière et est pris  
 à l'effet du soleil couchant, 12 X 14 pouces (32.5  
 X 37.9cm), panel, "3050 LeBrun" (see Séréville sale,  
 1812, no. 33, according to HdG 9:220 they are the  
 same paintings, but he is in error); HdG 9:194;  
 Schaar, "Berchem" pp. 68, 90, and 95; London, Wallace  
 Collection, Inv. no. P183.

27. Karel Dujardin, Un Site italien mêlé  
 d'aqueducs et de quelques fabriques, 14 X 16 pouces  
 (37.9 X 43.3cm), canvas, "8000 La fontaine;" HdG  
 9:49; Brochhagen, "Dujardin," p. 38; Blankert,  
Italianiserende Landschapschilders, cat. no. 119;  
 Brussels, Musée des Beaux-Arts, Inv. no. 233.

28. Karel Dujardin, Un Site montagneux avec chemins creux garnis d'arbres, 14 X 16 pouces (37.9 X 43.3cm), canvas, "5000 LeBrun;" HdG 9:228; Brochhagen, "Dujardin," p. 38; now lost.
3. Domenico Fety, La Mélancolie, 54 X 41 pouces (146 X 110.9cm), "2000 Decastres."
10. Claude Gellée, Un Paysage indiquant le matin dans une belle journée d'été dont à droite on voit les colonnes d'un temple, 25 X 35 pouces (67.7 X 94.7cm), canvas, "9850 LeBrun;" Röthlisberger, Lorrain, 1:413-416, cat. no. LV 176, no. 2, 2:Fig. 287; England, Lord Fairhaven Collection.
32. Jan van Huysum, Un Bouquet de fleurs de toutes espèces, 29 X 23 pouces (78.5 X 62.3cm), copper, "6000 Allard;" HdG 10:83; Grant, van Huysum, p. 20, cat. no. 44; present owner unknown.
8. Bartolomé Esteban Murillo, La Vierge tenant dans son bras l'enfant Jésus, 55 X 40 pouces (148.7 X 108.2cm), canvas, "6900 Paillet."
26. Adriaen van Ostade, Un Ménage rustique où l'on voit une mère tenant son enfant, 22 X 14 pouces (32.5 X 37.9cm), "Descastres 7000" (see Jévigny sale, 1779, no. \_\_\_); HdG 3:464; London, Wallace Collection, Inv. no. Pl69.
11. Gian Paolo Panini, 1) L'Intérieur d'une galerie de Rome antique, 81 X 110 pouces (218.9 X 297.3cm), canvas, "3400 Decastres;" Arisi, Panini, p. 217, cat. no. 252, Fig. 315; Paris, Louvre, R. F. 44-21; 2) L'Intérieur d'une galerie de Rome moderne, same dimensions and medium and sold with pendant; Arisi, Panini, p. 218, cat. no. 253, Fig. 316; Paris, Louvre, R. F. 44-22.
16. Peter Paul Rubens (studio of), La Marche de Silène, 50 X 70 pouces (135.2 X 189.2cm), panel, "1900 Maurice;" Smith, Catalogue raisonné, 2:163-164, cat. no. 564; Rooses, Rubens (1886-1892), 3:163, cat. no. 680 (says that this is a copy after the De Launay print that was made after the original that is in London, National Gallery); Glück, ed., van Dyck, KdK, 45:21; Reitlinger, Economics, 1:443; despite Rooses's assessment, this is probably the National Gallery painting now attributed to the Studio of Rubens, Inv. no. 853.
17. Peter Paul Rubens, La Chûte des reprouvés, 44 X 33 pouces (119 X 89.3cm), panel, "4000 Descastres;" Rooses, Rubens, (1886-1892),

1:109-110, cat. no. 93bis; formerly Aachen, Suermondt Collection.

18. Peter Paul Rubens, Un Portrait d'Hélène Fourment, 27 X 20 pouces (73.1 X 54.1cm), panel, "8600 Mory;" Rooses, Rubens (1886-1892), 4:317-318, cat. no. 941; Amsterdam, Rijksmuseum, Inv. no. C295.

19. Peter Paul Rubens, Un Portrait d'un chartreux, 44 X 33 pouces (119 X 89.3cm), canvas, "4100 Paillet" (see Mont-de-Piété sale, 1811, no. 33); Rooses, Rubens (1886-1892), 2:200 and 4:318.

21. Peter Paul Rubens, Un Paysage entrecoupé de rivières et mêlé d'arbres, 18 X 31 pouces (48.7 X 83.9cm), panel, "3400 Decastres;" Smith, Catalogue raisonné, 2:324, cat. no. 1212; Rooses, Rubens (1886-1892), 4:378-379, cat. no. 1193; London, National Gallery, Inv. no. 157.

23. David Teniers, Une Fête de village, 20 X 28 pouces (54.1 X 75.8cm), copper, "16150 Maurice;" Smith, Catalogue raisonné, 3:312-313, cat. no. 195, 9:429, cat. no. 73 and 9:470, cat. no. 209; Brussels, Palais des Beaux-Arts, Brueghel, p. 270, cat. no. 204; Blessington, Ireland, Alfred Beit Foundation.

24. David Teniers, Un Point de vue de mer et d'un rivage couvert de matelots, 31 X 42 pouces (83.9 X 113.6cm), canvas, "3911 LeBrun;" Joullain, Réflexions, pp. 169-170.

DATE: 1804, 18-19 June (29-30 prairial An XII)  
 (re: Lugt)  
 PROVENANCE: de Busscher  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 11 (total: 20, 11 Neth., 4 Ital., 3 French, 2 anon.); drwgs: 412 (total: 538);  
 prts: 50; objs: 9; div: 38  
 LUGT NUMBER: 6832  
 REFERENCE: AAAD, 15 prairial, pp. 4111-4112; 18 prairial, p. 4159 (announced for 29 prairial and following days); 25 prairial, p. 4271; PA, throughout prairial, e.g., 28 prairial, p. 15921  
 COMMENTS: Sale catalogue, HGP, annotated; Paillet purchased a large number of drawings; no major paintings

DATE: 1804, 5 July postponed to 10 September (23 fructidor An XII) postponed to 5 November (14 brumaire An XIII) (re: Lugt)  
 PROVENANCE: van Leyden, Amsterdam  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 166 (total: 170, 134 Neth., 10 Ital., 15 French, 6 Germ., 5 anon.); objs: 42; div: 9  
 LUGT NUMBER: 6841  
 REFERENCE: PA, An XII: 26 messidor, pp. 16450-16451; 29 messidor, p. 16499 (announced for 23 fructidor An XII and following days); An XIII: 26 vendémiaire, p. 18036 (advertised for 14 brumaire An XIII); 11 brumaire, p. 18273; 12 brumaire, p. 18289, 13 brumaire, p. 18306; 14 brumaire, pp. 18321-18322; Blanc, Trésor, 2:219-223  
 COMMENTS: Sale catalogue, EBNP, annotated; excellent sale; Paillet bought twenty pictures and Delaroche also bought in many paintings  
 MAJOR PAINTINGS:

8. Nicolaas Berchem, Une Vue d'un port de mer dont tous les premiers plans sont enrichis de figures et bestiaux, 22 X 18 pouces (48.7 X 59.6cm), canvas, "4800 La Roche;" HdG 9:107; Paris sale, H. A. Steengracht van Duivenvoorde Collection (from The Hague), 9 June 1913, no. 4.

91. Gerard ter Borch, Le Traité de Munster, 16 X 21 pouces (43.3 X 56.8cm), copper, "1600 La Roche;" HdG 5:6; Gudlaugsson, ter Borch, cat. no. 57; Reitlinger, Economics, 1:460; Gudlaugsson, ter Borch (Münster), pp. 84-87, cat. no. 15, color Pl., p. 15; London, National Gallery, Inv. no. 896.

6. Jan and Andries Both, Un Vaste Paysage dont sur le devant est un terrain élevé et entre-coupé de rochers, 51 X 63 pouces (137.9 X 170.3cm), canvas, "7600 La Roche;" HdG 9:306; Burke, Both, cat. no. 31; Blankert, Italianiserende Landschap-schilders, cat. no. 57; London, Alfred Brod Gallery.

7. Jan and Andries Both, Une Riche Paysage dont tout le premier plan offre un terrain mêlé de rochers et couvert de broussailles, 25 X 38 pouces (67.7 X 102.8cm), canvas, "4020 LeBrun;" HdG 9:123; Burke, Both, cat. no. 56; London, Wallace Collection, Inv. no. P28.

14. Govert Dircksz. Camphuijsen, Plusieurs Animaux vus dans une étable, 22 X 20 pouces (59.6 X 54.1cm), panel, "4750 La Roche" (see Paillet sale, 1814, no. 3).

19. Gerard Dou, Un Ermite à genoux dans un intérieur d'une ancienne voûte, 19 1/2 X 26 1/2 pouces (52.7 X 71.7cm), panel, "42000 Paillet" (see Paillet sale, 1814, no. 11); Martin, Dou (1901), cat. no. 25; HdG 1:16 and 202; Reitlinger, Economics, 1:302; formerly The Grange, England, Lord Ashburton Collection.

51. Karel Dujardin, Une Forge d'un maréchal, 19 X 15 pouces (51.4 X 40.6cm), canvas, "6500 La Roche;" HdG 9:334.

29. Gerbrand van Eeckhout, Abraham et Sara visité par l'esprit de Dieu, 82 X 84 pouces (222.1 X 227cm), canvas, "3600 La Roche."

42. Jan van der Heyden, Une Vue de Vecht auprès de Maarsen, 21 X 27 pouces (56.8 X 73.1cm), canvas, "3620 paillet" (see Mont-de-Piété sale, 1811, no. 53); HdG 8:69, Gibbs-Smith and Percival, Wellington Museum, p. ii, Piccadilly Drawing Room, no. 1501; Wagner, Heyden, cat. no. 125; London, Wellington Museum, Apsley House.

43. Pieter de Hooch, Trois Personnages dans un intérieur près d'une grande fenêtre, 27 X 24 pouces (73.1 X 65cm), canvas, "5500 Paillet;" HdG 1:183; Reitlinger, Economics, 1:344; Sutton, de Hooch, cat. no. 29, Pl. 27; London, National Gallery, Inv. no. 834.

44. Pieter de Hooch, Dans une chambre une charmante femme est assise près d'un berceau, 14 X 16 pouces (37.9 X 43.3cm), panel, "1930 noer de Bruil;" HdG 1:2 and 17; Sutton, de Hooch, cat. no. 71, Pl. 74; Amsterdam, Rijksmuseum, Inv. no. C148, on loan from the city of Amsterdam since 1885.

58. Frans van Mieris, Une Dame hollandaise assise dans un intérieur et occupée à former un collier des perles, 8 1/2 X 6 1/2 pouces (23 X 17.5cm), panel, "12,001 Le Brun" (see Séréville sale, 1812, no. 38); HdG 10:79; Reitlinger, Economics, 1:388; Montpellier, Musée Fabre, 1910 catalogue, no. 869.

59. Frans van Mieris, Un Portrait d'une belle femme vue de trois quarts et jusqu'aux genoux, 10 X 8 pouces (27.1 X 21.7cm), panel, "9930 La Roche;"



HdG 10:109; formerly Paris, Alphonse de Rothschild Collection.

67. Caspard Netscher, Une Paysanne faisant de la dentelle, 12 1/2 X 10 pouces (33.8 X 27.1cm), canvas, "7000 Paillet;" HdG 5:48; London, Wallace Collection, Inv. no. P237.

70. Adriaen van Ostade, Dix Personnages dans une tabagie, 14 X 19 1/2 pouces (37.9 X 52.7cm), panel, "5001 Etienne;" HdG 3:537.

71. Isaack van Ostade, Une Masure élevée sur des anciennes murailles de briques, 23 X 18 pouces (62.3 X 48.7cm), panel, "2950 La Roche;" HdG 3:129; possibly the painting once owned by Alfred de Rothschild, London, 1884 catalogue, no. 25.

143. Isaack van Ostade, La Vue d'une étable de porcs, 13 X 12 pouces (35.2 X 32.5cm), panel, no annotation; HdG 3:308; Paris, Louvre, Inv. no. M. I. 950.

74. Paulus Potter, Une Vue de paysage prise à l'effet d'une fraîche matinée, 14 X 18 pouces (37.9 X 48.7cm), panel, "33600 Paillet" (see Mont-de-Piété sale, 1811, no. 45); HdG 4:106, Vienna, Salzburger Residenz-Galerie (on loan from Czernin), 1955 catalogue, no. 96.

75. Adam Pynacker, L'Entrée d'un bois dont sur le premier plan on voit un groupe de chasseurs et chiens, 52 X 74 pouces (140.6 X 200cm), canvas, "3500 Paillet;" HdG 9:9; London, Dulwich College Picture Gallery, Inv. no. 86.

82. Jan Steen, La Fiancée précoce, 18 X 14 pouces (48.7 X 37.9cm), panel, "1980 Paillet;" HdG 1:134; formerly London, Alfred Beit Collection, 1904 Bode catalogue, no. 559.

86. David Teniers, L'Intérieur d'un corps de garde, 15 X 19 pouces (40.6 X 51.4cm), copper, "3100 Martin;" Smith, Catalogue raisonné, 3:300, cat. no. 145.

87. David Teniers, Neuf Figures rassemblées dans une chambre basse, 15 X 21 pouces (40.6 X 56.8cm), panel, "5000 La Roche;" Smith, Catalogue raisonné, 3:335, cat. no. 279; London, Wallace Collection, Inv. no. P231.

98. Adriaen van de Velde, Un Paysage champêtre dont au milieu est un gros chêne, 14 X 16 pouces (37.9 X 43.3cm), canvas, "4200 Paillet;" HdG 4:119; Nivaa, J. Hage Collection, 1908 catalogue, no. 65.

99. Adriaen van de Velde, Un Site découvert offrant dans la partie droite des ruines de monuments et quelques arbres, 12 X 10 pouces (32.5 X 27.1cm), panel, "4800 Delaroche;" HdG 4:53; Montpellier, Musée Fabre, 1890 catalogue, no. 791.

31. Jan Victors, Tobie vient de recouvrir la vue et se prosterne devant l'ange, 60 X 75 pouces (162.2 X 202.7cm), panel, "5000 Paillet;" for comparison see, Judson, Haverkamp-Begemann, and Logan, Rembrandt, cat. no. 92 for remarks on another Victors painting of the same subject; Munich, Alte Pinacothek, 1911 catalogue, no. 357, Inv. no. 1031.

106. Philips Wouwerman, Trois Militaires à cheval arrêtés à un abreuvoir dans un paysage montagneux, 19 X 24 1/2 pouces (51.4 X 66.3cm), canvas, "1800 Paillet" (4800, according to Blanc, Trésor, 2:222-223); HdG 2:833; Reitlinger, Economics, 1:499.

107. Philips Wouwerman, Une Forge d'un maréchal située dans un paysage pittoresque, 13 X 11 1/2 pouces (35.2 X 31.1cm), panel, "2400 La Roche;" HdG 2:135 and 162; London, Wallace Collection, Inv. no. P144.

109. Jan Wijnants, Un Site montagneux d'un paysage mêlé de dunes, 33 X 40 (89.3 X 108.2cm), canvas, "4502 LeBrun;" HdG 8:281.

DATE: 1804, 19-20 November (28-29 brumaire An XIII)  
(re: Lugt)

PROVENANCE: L(orch) or L(orez), après le décès

DIRECTION: Paillet, Delaroche

CONTENTS: ptgs: 179 (total: 166, 133 Neth., 4 Ital., 9 French, 2 Germ., 1 Engl., 17 anon. or unknown); objs: 13; div: 11

LUGT NUMBER: 6868

REFERENCE: PA, 25 brumaire, p. 18499 (announced for 28 brumaire only); 26 brumaire, p. 18513; Blanc Trésor, 2:224

COMMENTS: Sale catalogue, AAP, annotated; no outstanding paintings

DATE: 1804, 13-14 December (22-23 frimaire An XIII)  
 (re: Lugt)  
 PROVENANCE: M. Davaux, après divorce  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 88 (total: 90, 40 Neth., 20 Ital.,  
 2 Sp., 19 French, 2 Germ., 1 Engl., 6 anon. or  
 unknown plus 61 "non divisés"); drwgs: 4; prts: 1  
 (total: 108); objs: 1  
 LUGT NUMBER: 6877  
 REFERENCE: PA, 9 frimaire, pp. 18768-18769; 10  
 frimaire, p. 18785 (announced for 22 frimaire and  
 following days); 11 frimaire, p. 18816; 17 frimaire,  
 p. 18908; 20 frimaire, p. 18956; 21 frimaire, p.  
 18973  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1805, 31 January (11 pluviôse An XIII) and  
 following days  
 PROVENANCE: Fouquet  
 DIRECTION: Paillet, Silvestre, Hareng, C. P.:  
 Thierry  
 CONTENTS: ptgs: 69 (total: 100, 27 Neth., 10  
 Ital., 25 French, 2 Germ., 36 anon. or unknown);  
 objs: 54  
 LUGT NUMBER: 6892  
 REFERENCE: PA, 10 pluviôse, pp. 19805-19806; Blanc,  
Trésor, 2:223  
 COMMENTS: Sale catalogue, AAP, not annotated

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DATE: 1805, 8 August (29 thermidor An XIII) and  
 following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs, drwgs, prts, objs., div.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: PA, 19 thermidor, p. 23659: "Vente par  
 continuation, maison des divisions supplémentaires  
 du Mont-de-Piété, rue Vivienne, no. 45, dem. jeudi  
 20 thermidor et jours suivans, de relevée; consistant  
 en tableaux des trois écoles, dessins, gouaches et  
 estampes montés et non montés, et autres curiosités  
 de tous genres. Le 22 et jours suivans, aussi de

relevée, vente en détail d'une partie considerable de pieces d'ornemens en bronze, pour décoration de pendules, candelabres, cheminées de marbre, etc., tant en cariatides, chûtes de chêne, laurier, guirlandes, rinceaux, entrelas, qu'autres pieces de différens genres; le tout renfermé dans 134 caisses, avec le détail de leur contenu. La presque totalité de ces pieces se trouvent ciselées avec le plus grand soin; les autres, simplement en fonte, offriront des modèles du meilleur goût, exécutés par les plus habiles artistes. Cet objet qui a occasionné une dépense considerable, doit intéresser tous ceux qui font établir les plus belles pieces d'ornemens et le décor des cheminées en marbre. On pourra prendre communication auprès de MM. Paillet et Delaroche, de l'état exact des pieces, de leur poids, et de l'état d'avancement où elles se trouvent;" 21 thermidor, p. 23691  
 COMMENTS: Sale catalogue, not extant

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DATE: 1806, 14-15 April  
 PROVENANCE: Trouard, ancien architecte de l'Académie, après le décès  
 DIRECTION: Paillet, Silvestre, Serreau  
 CONTENTS: ptgs: 6 (total: 13, 1 French, 12 anon.);  
 drwgs: 14; objs: 85; div: 3  
 LUGT NUMBER: 7058  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP, annotated; no significant pictures

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DATE: 1806, 14-30 April  
 PROVENANCE: Anonymous, Mont-de-Piété  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs, objs, div.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: PA, 13 Apr., pp. 1799-1800: "Divisions supplémentaires du Mont-de-Piété, rue Vivienne, no. 18--Vente du 14 au 30 avril présent mois; savoir le 14, le matin, toile, mousseline, indienne, linou, batiste, dentelle, voiles, robe d'étoffe d'argent brodée en or, tunique de mousseline brodée en argent,

étoffes de soie, et autres marchandises; les 15, 16, 18, 19, 21, 22 et 23, le matin, argenterie de toute espee, montres d'or et d'argent, chaînes, colliers, médaillons, bracelets et boucles d'oreilles d'or, chaînes, étuis et tabatieres d'or, bagues, épingles, médaillons, bracelets et boucles d'oreilles enrichis de brillans et autres bijoux; le 17, le matin, pendules, cartels, glaces, flambeaux, candelabres, lustre, porcelaine, fusils, pistolets, meubles en acajou, livres et autres objets; et les 24, 25, 26, 28, 29 et 30 de relevée, tableaux, bronzes, marbres, estampes, médailles, verres, cristal de roche, etc. Il a été rédigé, pour les objets d'arts ci-dessus indiqués, un catalogue et une notice qui se distribuent chez MM. Paillet et de Laroche, aux divisions supplémentaires où il y aura exposition du matin jusqu'à 3 de l'après-midi. Les bureaux sont ouverts, savoir: pour les engagements, le matin, depuis 9 heures jusqu'à 2 de relevée, et l'après-midi, depuis 4 heures jusqu'à 7; et pour les engagements, dans la séance du matin seulement. Nota. Les droits sont réduits à un pour cent par mois."
   
COMMENTS: Sale catalogue, not extant

DATE: 1806, 2 April postponed to 16 April and following days (re: PA, pp. 1444 and 1768)
   
PROVENANCE: M. et Mme. Lenchère, après le décès
  
DIRECTION: Paillet, C. P.: Bizet, Huet de La Boullaye
   
CONTENTS: ptgs: 24 (total: 34, 6 Neth., 4 French, 24 anon. or copies); drwgs: 4; objs: 59
   
LUGT NUMBER: 7063
   
REFERENCE: PA, 27 March, p. 1444; 30 Mar., p. 1510; 1 Apr., pp. 1541-1542; 12 Apr., p. 1768; 14 Apr., p. 1818; 24 Apr., pp. 2022-2023
   
COMMENTS: Sale catalogue, RKDH, not annotated

DATE: 1806, 17-18 April
   
PROVENANCE: Aubert, fils, provent un party du cabinet de feu son père
  
DIRECTION: Paillet, C. P.: Chariot

CONTENTS: ptgs: 71 (total: 79, 43 Neth., 2 Ital.,  
 26 French, 2 Germ., 6 anon. or unknown); drwgs:  
 20; prts: 4; objs: 5  
 LUGT NUMBER: 7065  
 REFERENCE: PA, 7 Apr., p. 1672; 14 Apr., p. 1816;  
 15 Apr., p. 1832  
 COMMENTS: Sale catalogue, BNP, annotated; generally  
 paintings brought low prices; Paillet bought seven  
 pictures

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DATE: 1806, 24 April and following days  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 87 (total: 114, 33 Neth., 15  
 Ital., 18 French, 1 Engl., 47 anon. or unknown);  
 prts: 4; objs: 14  
 LUGT NUMBER: 7073  
 REFERENCE: PA, 22 Apr., p. 1974  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1806, 7-8 May (re: Lugt)  
 PROVENANCE: St. Martin, après le décès  
 DIRECTION: Paillet, C. P.: Fournier, l'aîné  
 CONTENTS: ptgs: 35 (total: 37, 16 Neth., 4 Ital.,  
 9 French, 1 Germ., 7 anon.); prts: 2; objs: 26;  
 div: 25  
 LUGT NUMBER: 7087  
 REFERENCE: PA, 25 Apr., pp. 2037-2038 (announced  
 for 7 May and following days); 4 May, pp. 2231-2232;  
 Blanc, Trésor, 2:228-229  
 COMMENTS: Sale catalogue, BNP, not annotated  
 MAJOR PAINTINGS:  
 7. Philippe de Champagne, Portrait d'Arnaud  
d'Andilly (Charles Coiffier), 91 X 72cm, canvas,  
 "3780 La Fontaine;" Dorival, Champagne, cat. no.  
 161, Pl. 161; Paris, Louvre, Inv. no. 1145.

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DATE: 1807, 25-29 May (re: Lugt)  
 PROVENANCE: César-Louis-Marie Villeminot, payeur  
général de la Marine, après le décès

DIRECTION: Paillet, C. P.: Geoffroy  
 CONTENTS: ptgs: 136 (total: 159, 50 Neth., 11 Ital., 1 Sp., 42 French, 1 Germ., 54 anon. or unknown); drwgs: 76; prts: 24; objs: 33; div: 54  
 LUGT NUMBER: 7252  
 REFERENCE: PA, 7 May, pp. 2119-2120; 10 May, p. 2168; 15 May, p. 2264; 21 May, pp. 2359-2360; 25 May, p. 2442; Blanc, Trésor, 2:234  
 COMMENTS: Sale catalogue, RKDH, annotated; paintings of diverse quality; Paillet bought ten pictures  
 MAJOR PAINTINGS:

67. Pieter van Slingelandt (originally attributed to Schalcken), Un Intérieur d'une tabagie dont trois figures sont placées autour d'un tonneau, 21 X 26cm, panel, "4800 Paillet" (according to Blanc, Trésor, 2:234); Smith, Catalogue raisonné, 4:287, cat. no. 98 (as Schalcken); HdG 5:114 (as Slingelandt); London, Earl of Northbrook Collection, 1889 catalogue, no. 140.

78. Claude Joseph Vernet, 1) Une Grande Etendue de mer par un beau calme; 2) Une Grande Etendue de mer à l'effet d'un commencement d'orage, 72 X 98cm, canvas, "Paillet 5401" Ingersoll-Smouse, Vernet, 1:58, cat. nos. 287-288.

81. Philips Wouwerman, Un Vaste Paysage coupé par des canaux et des rivières, 38 X 54cm, canvas; "1961 Paillet."

DATE: 1807, 8-9 December (re: Lugt)  
 PROVENANCE: Louis Antoine Auguste Rohan-Chabot, après le décès  
 DIRECTION: Paillet, C. P.: Geoffroy  
 CONTENTS: ptgs: 5 (total: 8, 2 Neth., 2 Ital., 2 French, 2 anon.); drwgs: 69; prts: 7; div: 20  
 LUGT NUMBER: 7315  
 REFERENCE: PA, 28 November, p. 5479 (advertised for 8 Dec. and following days); 30 November, pp. 5508-5509; 3 Dec., p. 5557; 5 Dec., p. 5590; 7 Dec., pp. 5621-5622; Blanc, Trésor, 2:245-246  
 COMMENTS: Sale catalogue, RKDH, annotated; mostly unimportant pictures  
 MAJOR PAINTINGS:  
 2. Jean Baptiste Santerre, La Coupeuse de choux, no dimensions or medium given, "2400;"

Joullain, Réflexions, p. 184; possibly painting of this subject (91.5 X 73cm, canvas) in Bordeaux, Musée des Beaux-Arts (see, for example, Paris, Galerie Cailleux, Exposition des peintures du dix-huitième siècle, November 1969-March 1970, no. 39; Albert Chatelet and Nicole Reynaud, "Portraits de femmes: collections du Musée des Beaux-Arts," Le Petit Journal du Musée des Beaux-Arts de Bordeaux, no. 3, Etudes d'art français offertes à Charles Sterling (Paris: PUF, 1975), cat. no. 191.

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DATE: 1808, 8-13 February (re: Lugt)  
 PROVENANCE: Legrand, architecte des monuments publics, après le décès  
 DIRECTION: Paillet, C. P.: Guyot, Lamy  
 CONTENTS: prts: 60; objs: 38  
 LUGT NUMBER: 7336  
 REFERENCE: PA, 3 Feb., p. 533 (announced for 8 Feb. and following days); 7 Feb., pp. 598-599  
 COMMENTS: Sale catalogue, AAP; no paintings in this auction

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DATE: 1808, 8-10 March (re: PA, p. 902)  
 PROVENANCE: (chevalier de Langeac or marquis de Ghirardini et al.)  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 104 (total: 113, 3 Neth., 103 Ital., 2 Sp., 1 French, 4 anon. plus 115 "maîtres italiens" in one lot)  
 LUGT NUMBER: 7348  
 REFERENCE: PA, 26 Feb., p. 902; 1 Mar., pp. 966-967; 5 Mar., pp. 1032-1033  
 COMMENTS: Sale catalogue, BNP, annotated; strange assortment of pictures which seem to be optimistic in their attributions  
 MAJOR PAINTINGS:  
 8. Federico Barocci, Un Jeune Enfant appuyé sur une tête de mort, 27 X 22 pouces (73.1 X 59.6cm), canvas, "4207 la fontaine."  
 26. Antonio Canaletto, 1) Le Palais ducal, 2) Le Pont de Rialte, 3) L'Eglise de sainte Marie du salut, 4) Le Grand Canal, 24 X 37 pouces (65 X



100.1cm), canvas, "1350 Simont 1480 idem."

42. Francesco Mazzuoli (Parmigianino), Une Vierge assise et devant elle sur ses genoux son fils négligemment couché, 45 X 35 pouces (121.7 X 94.7cm), panel, "retiré à 3200;" copy of the Madonna della rosa; see Freedberg, Parmigianino, pp. 181-182.

61. Daniello Ricciarelli dit da Volterra, La Mort d'Adonis, 53 X 46 pouces (143.3 X 124.4cm), panel, "4650 Rederne."

DATE: 1808, 9-10 May postponed to 19-20 May  
(re: Lugt)

PROVENANCE: Choiseul-Praslin, senateur et commandant de la Legion d'Honneur, après le décès

DIRECTION: Paillet, C. P.: Geoffroy

CONTENTS: ptgs: 37 (total: 37, 22 Neth., 3 Ital., 1 Sp., 9 French, 1 Germ., 1 anon.)

LUGT NUMBER: 7397

REFERENCE: PA, 10 Apr., p. 1685 (announced for 9-10 May); 19 Apr., p. 1863; 22 Apr., p. 1948; 16 May, pp. 2455-2456 (advertised for 19-20 May); 17 May, p. 2488; Blanc, Trésor, 2:242-244

COMMENTS: Sale catalogues, BNP, RKDH, annotated; excellent collection of pictures; Paillet bought two paintings

MAJOR PAINTINGS:

19. Nicolaas Berchem (Wouwerman?), L'Embarquement des vivres, 24 X 33 pouces (65 X 89.3cm), canvas, "8135" (see Choiseul-Praslin sale, 1793, cat. no. 80); HdG 9:77 (indicates that this painting belonged to Robert Holford, at Dorchester House, London, but the 1927 catalogue of this collection [Benson, Holford, cat. no. 149, Pl. CXXXIV], attributes a painting of this title corresponding to the visual description of Paillet's catalogue entry to Philips Wouwerman).

28. Philippe de Champaigne, Moïse présentant les tables de la loi, 33 X 26 pouces (89.3 X 70.4cm), canvas, "3761 pour le Musée" (according to Blanc, Trésor, 2:244); Dorival, Champaigne, cat. no. 13, Pl. 13; Leningrad, Hermitage.

10. Anthony van Dyck, Un Portrait de Monsieur François Langlois de Chartres tenant une musette, 37 X 31 pouces (100.1 X 83.9cm), canvas, "6003 Paillet" (see Choiseul-Praslin sale, 1793, no. 25);

Joullain, Réflexions, pp. 171-172; Smith, Catalogue raisonné, 3:89, cat. no. 305; Glück, ed., van Dyck, KdK, 45:160; Larsen, van Dyck, 1:cat. no. 464; London, Viscount Cowdray Collection.

20. Gabriël Metsu, Dans un intérieur d'une cuisine on voit un ouvrier assis et occupé à allumer sa pipe, 13 X 11 pouces (35.2 X 29.8cm), panel, "4001 Paillet" (see Choiseul-Praslin sale, 1793, no. 64); HdG 1:171; Robinson, Metsu, Fig. 114; formerly Zürich, Bührle Collection.

15. Adriaen van Ostade, Dans un intérieur on voit une villageoise tenant son enfant dans ses bras, 14 X 10 pouces (37.9 X 27.1cm), panel, "4990" (see prince de Conti sale, 1777, no. 313, Appendix Two; and Sérévillle sale, 1812, no. 24, Appendix One); HdG 3:56; England, Sir Robert Bird Collection.

8. David Teniers, Une Kermess où l'on compte 400 figures, 20 X 29 pouces (54.1 X 78.5cm), canvas, "9300 Paillet" (see Choiseul-Praslin sale, 1793, no. 45); Smith, Catalogue raisonné, 3:344-345, cat. no. 315.

16. Adriaen van de Velde, Une Chaumière isolée dans un paysage découvert, 13 X 12 pouces (35.2 X 32.5cm), canvas, "6801;" HdG 4:290.

17. Philips Wouwerman, La Ferme au colombier, 25 X 32 pouces (67.7 X 86.6cm), panel, "20100" (see Choiseul-Praslin sale, 1793, no. 83); HdG 2:820; Reitlinger, Economics, 1:499; London, Lady Carnavon sale, 22 May 1925, no. 204.

1. Domenico Zampieri (Domenichino), Le Portement de croix, 8 X 10 pouces (21.7 X 27.1cm), marble, "4000 Desmarest" (see Choiseul-Praslin sale, 1793, no. 5).

DATE: 1808, 6 December and following days  
 PROVENANCE: Sauvage, artiste peintre  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 54 (total: 81, 23 Neth., 4 Ital., 1 Sp., 31 French, 22 anon.); drwgs: 62; prts: 29; objs: 47  
 LUGT NUMBER: 7488  
 REFERENCE: PA, 25 Nov., p. 5732; 3 Dec., p. 5862; Blanc, Trésor, 2:245

COMMENTS: Sale catalogue, EBNP, BNP, annotated;  
no outstanding pictures; Paillet bought one painting

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DATE: 1808, 14-15 December  
 PROVENANCE: (Lespinasse de Langeac)  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 88 (total: 92, 39 Neth., 24  
 Ital., 4 Sp., 18 French, 7 anon.); objs: 2  
 LUGT NUMBER: 7492  
 REFERENCE: PA, 2 Dec., p. 5845; 7 Dec., p. 5925; 10  
 Dec., p. 5975; 12 Dec., pp. 6005-6006  
 COMMENTS: Sale catalogue, BNP, annotated; Paillet  
 bought two pictures; diverse quality of paintings  
 MAJOR PAINTINGS:

36. Pieter de Hooch, Dans une cour une femme et  
 sa servante sont debout, 53 X 42cm, canvas, "1000  
 La fontaine (according to Sutton);" HdG 1:41; Sutton,  
de Hooch, cat. no. 46, color Pl. XI; Leningrad,  
 Hermitage, 1958 catalogue, no. 943.

78. Philips Wouwerman, Le Paysage aux sables,  
 23 X 29 pouces (62.3 X 78.5cm), canvas, "4025"  
 (see Tolozan sale, 1801, no. 143); HdG 2:1100 (this  
 sale not cited).

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DATE: 1808, 21 December and following days  
 PROVENANCE: de la Grange, après le décès  
 DIRECTION: Paillet, Constantin, C. P.: Demauroy,  
 Blondel  
 CONTENTS: ptgs, drwgs, miniat., prts, objs, furn.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: PA, 13 Dec., p. 6022: "Catalogue des Tab-  
 leaux des trois écoles, dessins, gouaches, miniatures,  
 estampes sous verre, groupes, figures, bustes, vases  
 en marbre et en bronze, riches candelabres, giran-  
 doles, bras, flambeaux, lustres, curiosités, diverses  
 porcelaines rares du Japon, de la Chine et de Sèvres;  
 meubles de Boullé, précieuse ébenisterie d'acajou et  
 citron, quelques pieces de vieux laque; dont la vente  
 se fera après le décès de M. de la Grange, dans son  
 hôtel boulevard Poissoniere, no. 23, le mercredi  
 21 décembre, et jours suivans, de relevée. L'exposi-  
 tion publique aura lieu les lundi et mardi 19 et 20

décembre, depuis 11 heures jusqu'à 3. Il se distribue chez M. Paillet, rue Vivienne, no. 18; chez M. Constantin, rue St.-Lazare, no. 52, chez MM. Demauroy et Blondel, commissaires-priseurs;" 16 Dec., p. \_\_\_\_; 19 Dec., p. 6116  
 COMMENTS: Sale catalogue, not extant

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DATE: 1809, 16-18 January  
 PROVENANCE: (Lespinasse de Langeac)  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 150 (total: 156, 93 Neth., 29 Ital., 1 Sp., 19 French, 1 Germ., 13 anon. or unknown); objs: 1  
 LUGT NUMBER: 7502  
 REFERENCE: PA, 12 Jan., p. 180; 14 Jan., p. 214; 16 Jan., p. 245  
 COMMENTS: Sale catalogue, BNP, annotated; diverse quality of paintings; Paillet bought two pictures  
 MAJOR PAINTINGS:  
 14. Nicolaas Berchem, Un Site montagneux enrichi d'une masse d'arbres où l'artiste a placé une chasse au cerf, 13 X 19 pouces (35.2 X 51.4cm), panel, "4210 henry."  
 111. Jan Steen, Les Joueurs de cartes, 30 X 25 pouces (81.2 X 67.7cm), canvas, "3251 henry;" HdG 1:532; Martin, Steen, p. 54, Fig. 55; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.  
 127. Jan Baptist Weenix, Un Troupeau de bestiaux gardé par des pâtres, 34 X 44 pouces (92 X 119cm), canvas, "2205 Constantin."

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DATE: 1809, 16-24 February (re: Lugt)  
 PROVENANCE: Pierre Grand-Pré, marchand de tableaux, après le décès  
 DIRECTION: Paillet, Langlier, C. P.: Jaluzot  
 CONTENTS: ptgs: 174 (total: 295, 68 Neth., 19 Ital., 2 Sp., 62 French, 2 Germ., 142 anon. or unknown); objs: 97; div: 18  
 LUGT NUMBER: 7517  
 REFERENCE: PA, 18 Jan., p. 277 (announced for 16 Feb. and following days); 24 Jan., pp. 372-373; 26 Jan.,

p. 406; 29 Jan., p. 455; 6 Feb., p. 581; 13 Feb., pp. 691-692; 15 Feb., p. 728; 16 Feb., pp. 743-744; 17 Feb., pp. 758-759; 22 Feb., p. 840; Blanc, Trésor, 2:261-264

COMMENTS: Sale catalogue, BNP, annotated; important sale; Paillet bought twelve pictures

MAJOR PAINTINGS:

91. Nicolaas Berchem, Un Riche Paysage dont la partie gauche est occupée par une masse de roches entremêlées d'arbres, 38 X 59 pouces (102.8 X 159.5cm), canvas, "7901 henry;" HdG 9:414

31. Philippe de Champaigne, La Crèche, 84 X 60 pouces (227 X 162.2cm), canvas, "3001 henry;" Dorival, Champaigne, cat. no. 35; London, Wallace Collection, Inv. no. P129.

93. Aelbert Cuyp, Un Site champêtre couvert de quelques grands arbres légèrement feuillés, 42 X 57 pouces (113.6 X 154.1cm), canvas, "4750 de la Hantte;" HdG 2:624e.

14. Claude Gellée (copy after), Un Beau Site de Rome et de la plus vaste étendue, 37 X 50 pouces (100.1 X 135.2cm), canvas, "26050 francilon;" see Röthlisberger, Lorrain, cat. no. LV 115 (copy of Duke of Westminster painting).

102. Pieter de Hooch, Trois Figures faisant de la musique dans un intérieur d'appartement, 30 X 24 pouces (81.2 X 65cm), canvas, "2620 paillet;" HdG 1:126; Sutton, de Hooch, cat. no. 68, Pl. 69; Lepizig, Museum der bildenden Künste, Inv. no. 1031.

27. Laurent de La Hyre, Abraham en voyage avec sa famille, no dimensions given, canvas, "9800 henry."

69. Aert van der Neer, Un Paysage flamand illuminé par un coup de soleil, 38 X 58 pouces (102.8 X 156.8cm), panel, "10000 de la hantte;" HdG 7:95.

100. Adriaen van Ostade, Un Portrait de l'artiste dans son atelier et occupé à peindre, 16 X 13 pouces (43.3 X 35.2cm), panel, "2901 laneuville;" HdG 3:99 and 100; van Hall, Portretten, p. 239, no. 1; Philadelphia, Philadelphia Art Museum, John G. Johnson Collection.

22. Nicolas Poussin (copy after), Moïse exposé sur le Nil, 32 X 42 pouces (86.6 X 113.6cm), canvas, "14021 chosegue;" possibly a copy of either the Dresden painting (Blunt, Poussin [1966], cat. no. 10) or the Oxford Ashmolean painting (Blunt, Poussin

[1966], cat. no. 11).

95. Adam Pynacker, 1) Un Paysage dont au milieu se voit une vache roussâtre, 36 X 32 pouces (97.4 X 86.6cm), canvas, "vendu en 2 lots 3000 4531 à Mr paillet;" HdG 9:116; 2) Un Paysage qui offre de riches lointains de prairies et une chaîne de montagne, same dimensions and medium and sold for 4500 francs as per annotation above; HdG 9:182.

96. Adam Pynacker, 1) Un Masif d'arbres et de montagnes mêlés de ronces et de branchages, 34 X 30 pouces (92 X 81.2cm), canvas, "vendu en 2 lots 5000 8000 de la hantte;" HdG 9:177; 2) L'Entrée d'un bois, same dimensions and medium as pendant and sold for 8000 francs as per annotation above; HdG 9:178.

87. Rembrandt van Rijn, Un Portrait d'un homme vu à mi-corps et coiffé d'un ample chevelure, 39 X 33 pouces (105.5 X 89.3cm), canvas, "6150 henry;" HdG 6:812.

98. Jacob van Ruisdael, Un Site de forêt coupé par des plaines et plusieurs chemins (The Great Oak), 31 X 38 pouces (83.9 X 102.8cm), canvas, "7001 la fontene;" HdG 4:550; Hoetink and Slive, Ruisdael, pp. 58-59, cat. no. 16; Birmingham, England, anonymous loan to the City Museums and Art Gallery.

99. Jacob van Ruisdael, Un Paysage en pleine campagne enrichi d'arbres et de chaumières, 26 X 33 pouces (70.4 X 89.3cm), panel; HdG 4:1054b (?).

DATE: 1809, 20-21 March

PROVENANCE: Sabatier, après le décès

DIRECTION: Paillet, Delaroche, C. P.: Bizet

CONTENTS: ptgs: 82 (total: 92, 54 Neth., 6 Ital., 1 Sp., 16 French, 2 Germ., 13 anon.); drwgs: 1; objs: 14

LUGT NUMBER: 7535

REFERENCE: PA, 18 Feb., pp. 774-775; 5 Mar., p. 1016; 14 Mar., pp. 1173-1174; 15 Mar., p. 1192; 16 Mar., pp. 1207-1208; 19 Mar., pp. 1272-1273; Blanc, Trésor, 2:250

COMMENTS: Sale catalogue, BNP, annotated; important auction; Paillet bought seven paintings

MAJOR PAINTINGS:

3. Nicolaas Berchem, Un Site pittoresque dont sur le devant l'on voit quelques plantes aquatiques

dans un endroit marécageux au bord d'un étang, 37 X 50 pouces (100.1 X 135.2cm), canvas, "5000 Simont;" HdG 9:121 (history of ownership confused with HdG 9:129); Schaar, "Berchem," p. 84; Utrecht, Centraal Museum, exhibition, Nederlandse 17de Eeuwse Italianiserende Landschapschilders (Utrecht: Centraal Museum, 1965), cat. no. 87, Fig. 90; Blankert, Italianiserende Landschapschilders, pp. 164-165, cat. no. 87; Antwerp, Koninklijk Museum voor Schone Kunsten.

4. Nicolaas Berchem, Un Paysage montagneux présente sur un plan reculé un rocher dont la cime s'élève jusque dans les nues, 23 X 17 pouces (62.3 X 46cm), panel, "3411 Le Rouge;" HdG 9:433.

6. Nicolaas Berchem, Un Vaste Paysage traversé par une masse de rochers surmontés de quelques arbustes, 49 X 72 pouces (132.5 X 194.6cm), canvas, "2550 Be.ore;" HdG 9:50.

22. Jan van Huysum, Des Belles Fleurs dans un vase de terre, 32 X 25 pouces (86.6 X 67.7cm), panel, "14000 Simont;" HdG 10:91; Grant, van Huysum, p. 21, cat. no. 52; present owner unknown.

23. Jan van Huysum, Un Bouquet de fleurs placé sur une table de marbre, 32 X 25 pouces (86.6 X 67.7cm), panel, "avec le no 22;" HdG 10:194; Grant, van Huysum, p. 27, cat. no. 154.

31. Willem van Mieris, Le Jugement de Salomon, 25 X 20 pouces (67.7 X 54.1cm), panel, "2500 laneuville;" HdG 10:14 (?) (discrepancy in dimensions, 37 X 52.5cm); Blankert, Historisch Museum, pp. 206-207, cat. no. 275; Amsterdam, Willet-Holthuysen Museum, Inv. no. A24844, acquired in 1964 (67 X 55cm).

37. Adriaen van Ostade, Un Intérieur d'une auberge où l'on voit sur le devant quatre paysans occupés à boire et à causer, 16 X 14 pouces (43.3 X 37.9cm), panel, "9001 paillet;" HdG 3:722; Schnackenburg, van Ostade, 1:93, under cat. no. 63; Amsterdam, art dealer B. Houthakker in 1949.

62. Philips Wouwerman, Un Site mêlé de dunes et offrant sur le devant une grande route, 14 X 18 pouces (37.9 X 48.7cm), panel, "6001 la fontaine" (3001, according to Blanc, Trésor, 2:250); HdG 2:451 (?).

63. Philips Wouwerman, Un Point de vue mêlé de dunes et entrecoupé de rivières, 24 X 20 pouces (65 X 54.1cm), canvas, "2400 Constantin;" HdG 2:1077;

London, Wallace Collection, Inv. no. P218.

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DATE: 1809, 25 March  
 PROVENANCE: Pellerin (supplement Sabatier)  
 DIRECTION: Paillet, Delaroche, C. P.: Bizet  
 CONTENTS: ptgs: 32; drwgs: 6; objs: 12  
 LUGT NUMBER: not in Lugt; Burhlart, "Catalogues de ventes," p. 175  
 REFERENCE: PA, 22 Mar., p. 1318; 24 Mar., p. 1366  
 COMMENTS: Sale catalogue, BPUG, not seen

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DATE: 1809, 5 April  
 PROVENANCE: Hubert Robert, après le décès  
 DIRECTION: Paillet, C. P.: Olivier  
 CONTENTS: ptgs: 138 (total: 219, 11 Neth., 60 Ital., 125 French [85 by Hubert Robert], 23 anon.);  
 drwgs: 219; prts: 20; objs: 8; div: 4  
 LUGT NUMBER: 7550  
 REFERENCE: PA, 20 Mar., p. 1289; 24 Mar., pp. 1365-1366; 27 Mar., p. 1433; 2 Apr., pp. 1527-1528; 8 Apr., p. 1656; 10 Apr., p. 1688; Blanc, Trésor, 2:251-252  
 COMMENTS: Sale catalogue, BNP, annotated; generally low-priced pictures; Paillet bought twenty paintings  
 MAJOR PAINTINGS:

9. Gian Paolo Panini, 1) L'Intérieur d'une galerie de Rome antique, 72 X 64 pouces (173 X 194.7cm), canvas, "2801 paillet;" Arisi, Panini, p. 215, cat. no. 249, Figs. 310-311; New York, Metropolitan Museum of Art, Inv. no. 52.63.1, Gwynne Andrews Fund, 1952; 2) L'Intérieur d'une galerie de Rome moderne, same dimensions and medium and sold with pendant (both appeared in Paillet sale, 1814, no. 47); Arisi, Panini, p. 216, cat. no. 250, Figs. 312-313; New York, Metropolitan Museum of Art, Inv. no. 52.63.2, Gwynne Andrews Fund, 1952.

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DATE: 1809, 17 May and following days  
 PROVENANCE: Joseph Marie Vien, peintre, directeur de l'Académie de France à Rome



DIRECTION: Paillet, C. P.: Olivier  
 CONTENTS: ptgs: 110 (total: 175, 5 Neth., 9 Ital., 1 Sp., 94 French [includes many lots of Vien's oil sketches], 66 anon.); drwgs: 47; prts: 20; div: 2  
 LUGT NUMBER: 7591  
 REFERENCE: PA, 15 May, pp. 2343-2344; 16 May, pp. 2359-2360; 26 May, p. 2535; Blanc, Trésor, 2:253-256  
 COMMENTS: Sale catalogue, RKDH, annotated; generally low-priced paintings in this auction; Paillet bought nine pictures

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DATE: 1810, 8 January and following days  
 PROVENANCE: (Sauzay)  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 109 (total: 116, 58 Neth., 9 Ital., 30 French; 1 Germ., 18 anon. or unknown); drwgs: 29; prts: 11; objs: 110  
 LUGT NUMBER: 7686  
 REFERENCE: PA, 18 Dec., p. 5958; 22 Dec., pp. 6022-6023; 28 Dec., p. 6117; 3 Jan., p. 37; 5 Jan., p. 71; 6 Jan., p. 87  
 COMMENTS: Sale catalogue, BNP; low prices for these paintings

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DATE: 1810, 31 January and following days  
 PROVENANCE: Cherpitel, ancien architecte du roi, après le décès  
 DIRECTION: Paillet, C. P.: Vallet  
 CONTENTS: ptgs: 14 (total: 47, 1 Neth., 12 French, 34 anon.); drwgs: 22; prts: 8; objs: 22  
 LUGT NUMBER: 7697  
 REFERENCE: PA, 28 Jan., p. 436; 30 Jan., p. 469  
 COMMENTS: Sale catalogue, EBNP, not annotated

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DATE: 1810, 14-15 March  
 PROVENANCE: Anonymous  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 34 (total: 36, 13 Neth., 14 Ital., 6 French, 1 Germ., 2 anon.); prts: 28

LUGT NUMBER: 7722  
 REFERENCE: PA, 4 Mar., pp. 999-1000; 6 Mar., pp. 1032-1033; 9 Mar., p. 1079; 10 Mar., pp. 1095-1096; 11 Mar., pp. 1110-1111  
 COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1810, 16-17 March  
 PROVENANCE: comtesse de Fourcroy, le tout provenant du cabinet de Charles de Wailly, membre de l'Institut et des anciennes académies de peinture, sculpture et architecture, son premier mari  
 DIRECTION: Paillet, C. P.: Jaluzot  
 CONTENTS: ptgs: 34 (total: 46, 8 Neth., 10 Ital., 25 French, 3 anon.); drwgs: 2; prts: 1; objs: 59  
 LUGT NUMBER: 7724  
 REFERENCE: PA, 11 Mar., p. 1110; 15 Mar., pp. 1175-1176; Blanc, Trésor, 2:271  
 COMMENTS: Sale catalogue, BNP, annotated; generally low prices for the paintings; Paillet bought two pictures

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DATE: 1810, 10 May and following days  
 PROVENANCE: Duval, amateur, après le décès  
 DIRECTION: Paillet, C. P.: Bonnefond  
 CONTENTS: ptgs: 82 (total: 81, 20 Neth., 11 Ital., 10 French, 1 Germ., 1 Engl., 38 anon.); drwgs: 1; objs: 9  
 LUGT NUMBER: 7776  
 REFERENCE:  
 COMMENTS: Sale catalogue, BNP, not annotated; a real hodge-podge of paintings and copies after famous masters

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DATE: 1810, 3 September  
 PROVENANCE: Lambrech, Anvers  
 DIRECTION: Paillet, C. P.: Chariot  
 CONTENTS: ptgs: 38 (total: 37, 29 Neth., 4 Ital., 1 Germ., 3 anon.)  
 LUGT NUMBER: 7857

REFERENCE: PA, 1 Sept., p. 4358; 2 Sept., p. 4376;  
3 Sept., p. 4392  
COMMENTS: Sale catalogue, BNP, not annotated

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DATE: 1811, 4-5 March  
PROVENANCE: général Navelet, baron de l'Empire,  
commandant de la Légion d'Honneur  
DIRECTION: Paillet, C. P.: Besançon  
CONTENTS: ptgs: 74 (total: 106, 16 Neth., 6 Ital.,  
4 French, 6 Germ., 74 anon. or unknown); prts: 1  
LUGT NUMBER: 7935  
REFERENCE: PA, 24 Feb., p. 869; 25 Feb., p. 887;  
27 Feb., p. 918; 1 Mar., p. 950  
COMMENTS: Sale catalogue, BNP, annotated; no major  
paintings

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DATE: 1811, 8 April and following days  
PROVENANCE: Berthélemy, après le décès  
DIRECTION: Paillet, C. P. Olivier  
CONTENTS: ptgs: 15 (total: 16, 1 Neth., 1 Ital.,  
13 French, 1 anon.); drwgs: 3; prts: 14; obj: 1;  
div: 3  
LUGT NUMBER: 7967  
REFERENCE:  
COMMENTS: Sale catalogue, BNP, annotated; no sig-  
nificant paintings

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DATE: 1811, 27-28 May  
PROVENANCE: Anonymous  
DIRECTION: Paillet, C. P.: Chariot  
CONTENTS: ptgs: 68 (total: 102, 35 Neth., 6  
Ital., 37 French, 24 anon. or unknown); drwgs: 3;  
prts: 66; div: 1  
LUGT NUMBER: 8007  
REFERENCE: PA, 21 May, pp. 2648-2649; 22 May, p.  
2679 (advertised for 27 May and following days);  
24 May, p. 2712; 25 May, pp. 2744-2745; 26 May,  
p. 2760  
COMMENTS: Sale catalogue, BNP, annotated; paintings  
brought low prices; Paillet purchased four pictures

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DATE: 1811, 5 August and following days  
 PROVENANCE: Lecarpentier, ancien premier commis de la marine, après le décès  
 DIRECTION: Paillet, Lambotin, C. P.: Fournel  
 CONTENTS: ptgs, drwgs, lacq., nat. hist., curis.  
 LUGT NUMBER: not in Lugt  
 REFERENCE: 3 Aug., p. 4056: "Vente, le lundi 5 août et jours suivans, 6 heures précises de relevée, rue St. Honoré, no. 363, près du Manège, d'objets d'Histoire naturelle et de curiosités, provenant du cabinet de feu M. Lecarpentier, ancien premier commis de la Marine; consistant en coquilles, minéraux, madrepores, tableaux, dessins, superbes laques de la Chine, antiquités et autres objets curieux dont la notice se distribue chez MM. Fournel, commissaire-priseur, rue Hautefeuille, no. 3; Paillet, peintre rue Vivienne; Lambotin, naturaliste, rue Jacob, no. 16, et dans la maison où se fera la vente.--Nota. L'exposition aura lieu demain 4, depuis 8 heures du matin jusqu'à 3 heures: Ordre de la vente: lundi et mardi, objets d'histoire naturelle et de curiosités; mercredi et jeudi, tableaux et dessins."  
 COMMENTS: Sale catalogue, not extant

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DATE: 1811, 9-11 December (re: Lugt)  
 PROVENANCE: Anonymous, Mont-de-Piété  
 DIRECTION: Paillet  
 CONTENTS: ptgs: 126 (total: 129, 80 Neth., 30 Ital., 2 Sp., 8 French, 3 Germ., 6 anon. or unknown)  
 LUGT NUMBER: 8089  
 REFERENCE: AAAD, 28 Oct., p. 3, no. 2107 (announced for 9 Dec. and following days); 16 Nov., p. 5, no. 935; 24 Nov., p. 2, no. 1634; 28 Nov., p. 4, no. 1634; 5 Dec., p. 6, no. 2071; 9 Dec., p. 2, no. 389 and p. 4, no. 392  
 COMMENTS: Sale catalogue, AAP, annotated; mostly low prices for the paintings; Paillet purchased one picture  
 MAJOR PAINTINGS:  
 47. Nicolaas Berchem, Un Site d'Italie dont la partie gauche est occupée par une masse de rochers, 20 X 26 pouces (54.1 X 70.4cm), canvas, "2600 Hasard."  
 53. Jan van der Heyden, Une Vue de Vecht auprès de Maarsen, 21 X 27 pouces (56.8 X 73.1cm), canvas,

"4200" (see van Leyden sale, 1804, no. 42); HdG 8:69; Gibbs-Smith and Percival, Wellington Museum, p. ii, Piccadilly Drawing Room, no. 1501; Wagner, Heyden, cat. no. 125; London, Wellington Museum, Apsley House.

28. Eustache Le Sueur, Poliphile dans un pays enchanté, 36 X 48 pouces (97.4 X 129.8cm), canvas, "2720 francillon" (see Robit sale, 1801, no. 126 and Helsleuter sale, 1802, no. 161); Rosenberg, Rouen, Musée des Beaux-Arts, cat. no. 66; Rouen, Musée des Beaux-Arts, Inv. no. 867-3.

45. Paulus Potter, Une Vue de paysage prise à l'effet d'une fraîche matinée, 14 X 18 pouces (37.9 X 48.7cm), panel, "20.000 Leduc ou Lebrun" (see van Leyden sale, 1804, no. 74); HdG 4:106; Vienna, Salzburger Residenz-Galerie (on loan from Czernin), 1955 catalogue, no. 96.

33. Peter Paul Rubens, Un Portrait d'un religieux, no dimensions given, canvas, "3701 La fontaine" (see Dutartre sale, 1804, no. 191; Rooses, Rubens (1886-1892), 2:200 and 4:318.

DATE: 1811, 17-18 December (re: Lugt)

PROVENANCE: Gamba

DIRECTION: Paillet, C. P.: Geoffroy

CONTENTS: ptgs: 104 (total: 107, 32 Neth., 16 Ital., 31 French, 3 Germ., 25 anon. or unknown);  
drwgs: 3; objs: 19

LUGT NUMBER: 8091

REFERENCE: AAAD, 26 Nov., p. 2, no. 1635 (announced for 17 Dec. and following days); 30 Nov., p. 3, no. 1635; 5 Dec., no. 167; 7 Dec., p. 3, no. 167; 8 Dec., p. 3, no. 392; 17 Dec., p. 4, no. 952; Blanc, Trésor, 2:288

COMMENTS: Sale catalogue, AAP, annotated; mixed quality auction of paintings; Paillet bought three pictures

MAJOR PAINTINGS:

9. Gian Paolo Panini, Un Jour d'ambassade situé dans la place de saint Pierre de Rome, 50 X 70 pouces (135.2 X 189.2cm), canvas, "1840 Constantin" (see Robit sale, 1801, no. 83); Arisi, Panini, p. 214, cat. no. 247, Fig. 308; Edinburgh, National Gallery of Scotland, Gift of Lord Ellesmere.

10. Gian Paolo Panini, Une Vue de l'intérieur de saint Pierre de Rome à l'heure du service divin, 50 X 70 pouces (135.2 X 189.2cm), canvas, "avec le no. 9" (see Robit sale, 1801, no. 84); Arisi, Panini, p. 215, cat. no. 248, Fig. 309; Boston, Boston Atheneum (Note: it is possible that Robit nos. 83 and 84 and Gamba nos. 9 and 10 are not the paintings in Edinburgh and Boston respectively, but variants or copies since there is some discrepancy in the dimensions cited by Arisi and those listed in Paillet's catalogues. Both the Robit and Gamba catalogues mention the provenance of M. Bergeret in reference to these companion pieces.)

31. Philips Wouwerman, Un Point de vue d'un paysage enrichi de figures dont un homme à cheval, 11 1/2 X 12 1/2 pouces (31.1 X 32.5cm), panel, "2056 Lebrun" (3500, according to Blanc, Trésor, 2:288) (see Tolozan sale, 1801, no. 149); HdG 2:324 and 1106a.

DATE: 1812, 22-24 January

PROVENANCE: de S(éréville)

DIRECTION: Paillet, Laneuville, C. P.: Olivier

CONTENTS: ptgs: 126 (total: 126, 82 Neth., 5 Ital., 1 Sp., 30 French, 3 Germ., 5 anon. or unknown); div: 8

LUGT NUMBER: 8106

REFERENCE: AAAD, 19 Nov., p. 5, no. 1138; 21 Nov., p. 7, no. 1138 (announced for 22 Jan. and following days); 4 Dec., p. 6, no. 2249; 8 Dec., p. 7, no. 2249; 16 Dec., p. 4, no. 1045; 19 Dec., p. 5, no. 1045; 23 Dec., p. 12, no. 1045; 28 Dec., p. 3, no. 1045; 14 Jan., p. 2, no. 627; 17 Jan., p. 3, no. 627; 19 Jan., p. 4, no. 627; 21 Jan., p. 3, no. 627

COMMENTS: Sale catalogue, AAP, annotated; Paillet's last important auction; he bought one picture

MAJOR PAINTINGS:

51. Ludolf Bakhuysen, Une Vue de mer agitée par le vent frais d'un beau jour, 24 X 30 pouces (65 X 81.2cm), canvas, "2000 le Brun;" HdG 7:382.

33. Nicolaas Berchem, Le Passage du bac, 12 X 16 pouces (32.5 X 43.3cm), panel, "4501 la Fontaine" (see Dutartre sale, 1804, no. 30); HdG 9:220.

34. Nicolaas Berchem, Un Point de vue de mer et d'un port dont le rivage est couvert de personnages, 12 X 16 pouces (32.5 X 43.3cm), panel, "2005 Coquille;" HdG 9:76; Schaar, "Berchem," pp. 49, 86, and 107; last known location: Saint Maurice, A. Lengart Collection, ca. 1926.

35. Nicolaas Berchem, Un Site pittoresque d'Italie qui offre dans toute son étendue une masse de rochers couronnés de ruines, 36 X 30 pouces (97.4 X 81.2cm), panel, "2351 la fontaine;" HdG 9:542 and 544.

23. Gerard ter Borch, Un Intérieur d'un appartement où l'on voit une réunion de trois personnages dont un homme présente un verre de liqueur à une jeune femme, 24 X 20 pouces (65 X 54.1cm), canvas, "15000 Serville" (see Choiseul-Praslin sale, 1793, no. 104); HdG 5:87; Gudlaugsson, ter Borch, 1:187-189, cat. no. 192; Leningrad, Hermitage, cat. no. 881.

91. Sébastien Bourdon, Une Famille paysanne représentée assise à terre faisant un repas frugal, 17 X 22 1/2 pouces (46 X 60.9cm), no medium given, "2420 Bruno."

1. Antonio Correggio, Le Buste de Christ, 11 X 9 pouces (29.8 X 24.4cm), panel, "7001 le Brun;" possibly The Veil of Saint Vernoica cited by Gould, Correggio, pp. 208 and 123 (28.5 X 22.8), Pl. 172A; Lewes, Sussex, England, Firle Palace, Viscount Gage Collection.

49. Aelbert Cuyp, Sous une allée d'arbres on voit une personnage tenant deux chevaux par la bride, 30 X 36 pouces (81.2 X 97.4cm), canvas, "retiré à 10000;" HdG 2:168; Reiss, Cuyp, cat. no. 119; London, Wallace Collection, Inv. no. P51.

69. Christian Wilhelm Ernst Dietrich, La Fuite en Egypte, no dimensions or medium given, "3005 Bruno" (see Tolozan sale, 1801, no. 30, 24 X 11 1/2 pouces [65 X 31.1cm], panel).

28. Karel Dujardin, Un Site montagnoux dont tout le premier plan est occupé par une rivière, 18 X 16 pouces (48.7 X 43.3cm), canvas, "12010 laneuville;" HdG 9:227; Brochhagen, "Dujardin," p. 48; Paris, James de Rothschild Collection.

9. Anthony van Dyck, Un Portrait de général Montrose, no dimensions given, canvas, "1725;" Smith, Catalogue raisonné, 3:99, cat. no. 343, and

3:167, cat. no. 582.

32. Jan van der Heyden, Une Place de ville enrichie de bâtiments et d'édifices publics, 16 X 20 pouces (43.3 X 54.1cm), panel, "7560 le Brun" (see Tolozan sale, 1801, nos. 50 and 51); HdG 8:107 and 179; Wagner, Heyden, cat. no. 83; Los Angeles, Norton Simon Collection.

38. Frans van Mieris, Une Dame hollandaise assise dans un intérieur et occupée à former un collier de perles, 8 1/2 X 6 1/2 pouces (23 X 17.5cm), panel, "14000 le Brun" (see van Leyden sale, 1804, no. 58); HdG 10:79; Reitlinger, Economics, 1:388; Montpellier, Musée Fabre, 1910 catalogue, no. 869.

40. Frans van Mieris, Un Portrait du greffier Fagel, 8 X 6 pouces (21.7 X 16.2cm), copper, "2010;" HdG 10:295; ex. Lucerne, Max Zürchner Collection (The National Trust Ascott Bucks, 1951 catalogue, p. 26).

24. Adriaen van Ostade, Dans un intérieur on voit une villageoise tenant son enfant dans ses bras, 14 X 10 pouces (37.9 X 27.1cm), panel, "5020 le Brun" (see prince de Conti sale, 1777, no. 313, Appendix Two; and Choiseul-Fraslin sale, 1808, no. 15, Appendix One); HdG 3:56; England, Sir Robert Bird Collection.

25. Adriaen van Ostade, L'Intérieur d'une cuisine dont à gauche un couchon ouvert est attaché sur une échelle, 12 1/2 X 14 1/2 pouces (33.8 X 37.9cm), panel, "2910 hazard" (see Tolozan sale, 1801, no. 80); HdG 3:416; The Hague, van Marle & Bijerele sale, W. C. Drossart et al. of Düsseldorf, 19 April 1943, no. 62.

27. Isaack van Ostade, Un Point de vue d'un village et d'un canal glacé où sont rassemblés quelques personnages qui s'amusent à patiner, 16 X 21 pouces (43.3 X 56.8cm), panel, "5220 le Brun."

19. Rembrandt van Rijn, Un Portrait de Jansénius, 30 X 24 pouces (81.2 X 65cm), panel, "5071 le Brun;" HdG 6:757; Gerson, Rembrandt Paintings, cat. no. 245; Bredius-Gerson, Rembrandt, cat. no. 221; New York, Metropolitan Museum of Art, Inv. no. 14.40.620.

20. Rembrandt van Rijn, Un Portrait d'un homme vu à trois-quarts et dans une pose fière, 29 X 24 pouces (78.5 X 65cm), panel, "2500 Coquille;" possibly HdG 6:730; Gerson, Rembrandt Paintings, cat.



no. 180; Bredius-Gerson, Rembrandt, cat. no. 201; Judson, Haverkamp-Begemann and Logan, Rembrandt, pp. 34-35, cat. no. 5; Indianapolis, Earl C. Townsend, Jr. Collection.

53. Jacob van Ruisdael, L'Entrée d'un bois sur un terrain marécageux, no dimensions or medium given, "2700 francilion;" HdG 4:536.

46. Jan Steen, Les Dangers de l'ivresse, 32 X 38 pouces (86.6 X 102.8cm), canvas, "6850 Serville;" HdG 1:110; van Hall, Portretten, p. 316, no. 55; Paris, Ad. Schloss sale, 25 May 1949, no. 57 with ill.

47. Jan Steen, Le Satyr chez le paysan, 19 X 17 pouces (51.4 X 46cm), canvas, "2551 Leubens (?)" (see Helsleuter sale, 1802, no. 163); HdG 1:79; London art dealer, 1948.

11. David Teniers, L'Intérieur d'un corps de garde où sont cinq personnages en costumes militaires, 18 X 24 pouces (48.7 X 65cm), copper, "5055 la fontaine;" Smith, Catalogue raisonné, 3:320, cat. no. 219.

12. David Teniers, L'Artiste en promenade dans les environs de sa campagne, 28 X 48 pouces (75.8 X 129.8cm), canvas, "2410 la fontaine;" Smith, Catalogue raisonné, 3:370, cat. no. 422; Rosenberg, Teniers, Fig. 33; London, National Gallery, Inv. no. 817.

29. Adriaen van de Velde, La Moisson des foins, 10 X 13 pouces (35.2 X 27.1cm), panel, "10010 le Brun" (see Robit sale, 1801, no. 162); HdG 4:118; London, Agnew exhibition, European Pictures from an English County, 28 June-7 July 1957, no. 9.

31. Willem van de Velde, La Petite Flotte, 15 1/2 X 18 pouces (41.9 X 48.7cm), panel, "5001 duc.....;" HdG 7:307, formerly The Grange, England, Lord Ashburton Collection.

95. Claude Joseph Vernet, Un Port de mer des environs de Naples, 37 X 50 pouces (100.1 X 135.2cm), no medium given, "3005 la fontaine;" Ingersoll-Smouse, Vernet, 1:52-53, cat. no. 212bis.

7. Cornelis de Vos (originally attributed to Rubens), Un Portrait d'un enfant de l'artiste assis dans un chaisse, 28 X 19 pouces (75.8 X 52.7cm), panel, "4225 Noudeux;" Smith, Catalogue raisonné, 2:220, cat. no. 780 (as Rubens); Rooses, Rubens (1886-1892), 4:265-266; Frankfurt, Städtelsche Kunstinstitut.

63. Jan Weenix, Un Chat d'espèce tigre cherchant à déchirer un coq, 34 X 28 pouces (92 X 75.8cm), no medium given, "2400 Bruno."

36. Philips Wouwerman, L'Espion, 27 X 20 1/2 pouces (73 X 52.7cm), panel, "12020 le Brun;" HdG 2:816.

37. Philips Wouwerman, Le Cheval entier, 10 1/2 X 12 pouces (28.4 X 32.5cm), panel, "3160 le Brun;" HdG 2:285 and 2:289; Brussels, Musée des Beaux-Arts, 1906 catalogue, no. 525.

57. Jan Wijnants, Un Site de paysage où l'on voit un vieux chêne tortueux auprès duquel est une marre, 31 X 40 pouces (83.9 X 108.2cm), canvas, "2510 Coquille;" HdG 8:15; Frankfurt, Städelsche Kunstinstitut, 1924 catalogue, no. 762.

DATE: 1812, 29-30 May

PROVENANCE: Anonymous

DIRECTION: Paillet, Bernard père and fils, C. P.: Bizet, Laurens

CONTENTS: ptgs, drwgs, prts, objs, furn.

LUGT NUMBER: not in Lugt

REFERENCE: AAAD, 23 May, p. 14, no. 5039: "Notice d'objets et de curiosité, consistant en quelques Tableaux anciens et modernes d'Andrien van Ostade, S. Wouvermans, Van der Meer, Vernet et autres; gouaches, dessins et estampes montées, galeries de Florence, du Palais Royal et autres; Voyage en Egypte par M. Denon; figures en marbre, groupes et figures en bronze, porcelaine du Japon et de la Chine, lustres de cristal de roche et autres de grand volume, bras et dorures, quelques articles de meubles. La vente aura lieu le 29 et le 30 mai 1812, à midi, rue Cérutti, n. 9. On pourra voir les principaux articles, le jeudi 28, depuis onze heures jusqu'à deux. La Notice se trouve chez M. Bizet, ancien commissaire priseur, rue Ste.-Croix de la Bretonnerie, n. 24; M. Laurens, commissaire priseur, son successeur, rue des Fossés Montmartre, n. 11; MM. Bernard père et fils, boulevard des Italiens, et Paillet, rue Vivienne, n. 18;" 25 May, pp. 5-6, no. 5245; 26 May, pp. 13-14, no. 5039; 28 May, p. 4, no. 5039

COMMENTS: Sale catalogue, not extant

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DATE: 1813, 26 June  
 PROVENANCE: (Montaleau)  
 DIRECTION: Paillet, Delaroche  
 CONTENTS: ptgs: 84; drwgs: 10; div: 22  
 LUGT NUMBER: 8414  
 REFERENCE:  
 COMMENTS: "vente annulée, objets rengagés"

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DATE: 1814, 2 June and following days  
 PROVENANCE: Alexandre Joseph Paillet, ancien  
appréciateur d'objets d'arts et commissaire-expert  
du Musée, après le décès  
 DIRECTION: Charles Paillet, fils, C. P.: Chariot  
 CONTENTS: ptgs: 62 (total: 65, 44 Neth., 11  
 Ital., 7 French, 2 Germ., 1 anon.); drwgs: 11;  
 prts: 11; objs: 26  
 LUGT NUMBER: 8531  
 REFERENCE: AAAD, 20 May, pp. 8-9, no. 3036; Blanc,  
Trésor, 2:300-302  
 COMMENTS: Sale catalogue, AAP, not annotated;  
 BMPL, annotated; fairly representative group of  
 paintings in reference to Paillet's taste, but many  
 low prices

MAJOR PAINTINGS:

3. Govert Dircksz. Camphuijsen, Une Etable  
dans laquelle on voit plusieurs animaux et figures,  
 21 X 20 pouces (56.8 X 54.1cm), panel, "1030  
 Sauzai" (see van Leyden sale, 1804, no. 3).

11. Gerard Dou, Un Ermite à genoux dans un  
intérieur d'une ancienne voûte, 26 1/2 X 19 1/2  
 pouces (71.7 X 52.7cm), panel, "15000 Paillet"  
 (see van Leyden sale, 1804, no. 19); Martin, Dou  
 (1901), cat. no. 25; HdG 1:16 and 202; Reitlinger,  
Economics, 1:302; formerly The Grange, England, Lord  
 Ashburton Collection.

4. Meindert Hobbema, Un Paysage de site agreste  
et sauvage, 20 X 25 pouces (54.1 X 67.7cm), panel,  
 "2400 La Fontaine;" HdG 4:272.

5. Meindert Hobbema, Un Magnifique Paysage  
représentant l'entrée d'une forêt, 20 X 33 pouces

(54.1 X 89.1cm), panel, "2900 La Fontaine;" HdG 4:204.

47. Gian Paolo Panini, 1) L'Intérieur d'une galerie de Rome antique, 64 X 72 pouces (173 X 194.6cm), canvas, "1000;" Arisi, Panini, p. 215, cat. no. 249, Figs. 310-311; New York, Metropolitan Museum of Art, Inv. no. 52.63.1, Gwynne Andrews Fund, 1952; 2) L'Intérieur d'une galerie de Rome moderne, same dimensions and medium and sold for 1000 francs with pendant (see Robert sale, 1809, no. 9); Arisi, Panini, p. 216, cat. no. 250, Figs. 312-313; New York, Metropolitan Museum of Art, Inv. no. 52.63.2, Gwynne Andrews Fund, 1952.

6. Peter Paul Rubens, La Sainte Famille avec saint François, 87 X 72 pouces (235.1 X 194.6cm), no medium given, "6000 La fontaine;" Rooses, Rubens (1886-1892), 3:256, cat. no. 424; two paintings of this subject are found in Oldenbourg, ed., Rubens, KdK, 5: 380 and 381 but the dimensions do not correspond with the Paillet sale picture being 173 X 201cm and 216 X 213cm respectively.

12. Jan Steen, Les Noces de Cana, no dimensions given, canvas, "8870 La Fontaine;" HdG 1:46; Kirschenbaum, Steen, cat. no. 46, Fig. 96; present location unknown.

15. Pieter van der Werff, Loth et ses filles, 15 X 12 pouces (40.6 X 32.5cm), panel, "1679;" HdG 10:8, variant or copy of painting in Buckingham Palace (see also HdG 10:7); seems to correspond to RKDH Dial Index no. 71C239, P. v. d. Werff, 40.3 X 31.8cm in Warsaw, Pałac w Łazienkach, 1931 catalogue, no. 137.

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APPENDIX TWO

PAINTINGS PAILLET BOUGHT IN PARISIAN SALES  
DIRECTED BY OTHER DEALERS

This appendix is not meant to be comprehensive of all of Paillet purchases in other Parisian auctions, but rather a sampling of the highest-priced paintings which he is documented to have acquired from annotated sale catalogues. As in Appendix One, the same abbreviations will apply to indicate the libraries where the copies of the auction catalogues are housed.

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DATE: 1772, 6-10 April

PROVENANCE: duc de Choiseul

DIRECTION: Boileau

LUGT NUMBER: 2020

COMMENTS: Sale catalogue, RKDH, BNP, annotated; spectacular auction of paintings; Paillet purchased thirteen pictures

MAJOR PAINTING ACQUISITIONS:

61. Nicolaas Berchem, Un Oiseleur sous une cabane de paille, 13 1/2 X 15 pouces (36.5 X 40.6cm), panel, "1600 Paillet;" Blanc, Trésor, 1:185; HdG 9:137; Schaal, "Berchem," pp. 19, 60 and 103; England, Lady Northwick Borton Collection.

49. Bartholomeus Breenbergh, Une Grande Voûte d'un palais antique, 14 12/ X 20 pouces (38.2 X 54.1cm), panel, "Paillet 2000.1;" Röthlisberger, Breenbergh, cat. no. 270; no modern provenance.

19. Gabriël Metsu, Une Belle Femme à sa toilette appellant son petit chien; à sa gauche se voit un chasseur et son chien, 24 X 18 pouces (65 X 48.7cm), panel, "Paillet 6300;" HdG 1:182, Reitlinger, Economics, 1:387; Robinson, Metsu, Fig. 134; London, Sotheby's sale, 1960, for £5,000 (formerly Paris, Alphonse de Rothschild Collection.)

128. Jean Baptiste Joseph Pater, Un Concert de personnes galamment vêtues, 19 X 22 pouces (51.4 X 59.6cm), canvas, "1800 Payet;" Ingersoll-Smousse, Pater, p. 53, cat. no. 209; London, Wallace Collection, Inv. no. P383.

129. Jean Baptiste Joseph Pater, Une Balançoire,

same dimensions and medium and sold with no. 128; Ingersoll-Smouse, Pater, p. 58, cat. no. 277bis; London, Wallace Collection, Inv. no. P386.

107. Hendrik van Steenwyck, L'Intérieur d'une cathédrale de pays-bas, 3 1/2 X 5 1/2 pieds (98.7 X 163.5cm), canvas, "Paillet 2000."

34. David Teniers, Une Fête flamande, 10 X 13 1/2 pouces (27.1 X 36.5cm), panel (according to Smith), "1531 Payet;" Smith, Catalogue raisonné, 3:301, cat. no. 149.

82. Adriaen van der Werff, La Sainte Famille, 13 X 10 1/2 pouces (35.2 X 28.4cm), panel, "3700 Paillet" (see La Vallière sale, 1781, no. 68, Appendix One); HdG 10:43; Amsterdam, Rijksmuseum, Inv. no. A468.

51. Philips Wouwerman, La Chasse au vol, 9 X 10 1/2 pouces (24.4 X 28.4cm), copper, "Paillet 3300.1" (see Tolozan sale, 1801, no. 146, Appendix One); HdG 2:587; Amsterdam, Rijksmuseum, Inv. no. A481.

52. Philips Wouwerman, La Moisson des foins, 14 X 15 pouces (37.9 X 40.6cm), panel, "Paillet 2410" (see prince de Conti sale, 1777, no. 346); HdG 2:963; Germany, Private Collection (formerly London, M. Barchard sale, 2 July 1958, no. 33).

DATE: 1773, 24 May-28 June

PROVENANCE: (Lempereur), ancien joaillier et échevin

DIRECTION: Joullain, Boileau, C. P.: Chariot

LUGT NUMBER: 2171

COMMENTS: Sale catalogues, BNP, not annotated; IFP, annotated; Paillet listed as a buyer of seven pictures

MAJOR PAINTING ACQUISITIONS:

107. Claude Joseph Vernet, Une Mer agitée, 30 X 36 pouces (81.2 X 97.4cm), canvas, "1999.-19 Paillette" (see Anonymous sale, 1774, no. 28, Appendix One); Ingersoll-Smouse, Vernet, 1:65, cat. no. 413, Fig. 80; formerly Petrograd, A. Stroganoff Collection.

DATE: 1773, 20-23 December  
 PROVENANCE: (Lebrun, peintre)  
 DIRECTION: Remy  
 LUGT NUMBER: 2217  
 COMMENTS: Sale catalogue, HGP, annotated; Paillet bought two paintings  
 MAJOR PAINTING ACQUISITIONS:

60. Frans van Mieris, L'Allégorie de la peinture, 4 3/4 X 3 1/2 pouces (12.8 X 9.4cm), no medium given, "Paillet 3400;" HdG 10:26 (this sale not cited); van Gelder and Emmens, De Schilderkunst, Fig. 10; Hoewelaken, Dr. J. K. Van Aalst Collection, 1939 catalogue, p. 202 with ill. (not in his 1960 sale).

DATE: 1774, 21 November and following days  
 PROVENANCE: (comte Jean du Barry)  
 DIRECTION: Remy, Lebrun  
 LUGT NUMBER: 2332  
 COMMENTS: Sale catalogue, AAP, annotated; Paillet bought three pictures and one porcelain  
 MAJOR PAINTING ACQUISITIONS:

46. Jacob van Ruisdael, Les Voyageurs dans une forêt, 21 X 29 pouces (56.8 X 78.5cm), canvas, "1200 Paillet."

25. Jan Wijnants, Une Vue des plusieurs arbres, des plantes, et d'une rivière, 21 X 30 pouces (56.8 X 81.2cm), canvas, "1350 Paillet;" HdG 8:441.

DATE: 1775, 16 January and following days  
 PROVENANCE: (duc de Gramont)  
 DIRECTION: Remy  
 LUGT NUMBER: 2348  
 COMMENTS: Sale catalogue, RKDH, annotated; Paillet bought two paintings  
 MAJOR PAINTING ACQUISITIONS:

28. Nicolaas Berchem, Les Voyageurs, 11 1/2 X 15 pouces (31.1 X 40.6cm), panel, "2001 Paillet" (see Blondel d'Azincourt sale, 1783, no. 11, Appendix One); HdG 9:492; Schaar, "Berchem," pp. 96-98;

London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

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DATE: 1776, 27 April  
 PROVENANCE: (chevalier d'Arques)  
 DIRECTION: unknown  
 LUGT NUMBER: 2538  
 COMMENTS: Sale catalogue, RKDH; Paillet bought four pictures  
 MAJOR PAINTINGS ACQUISITIONS:  
 9. François Boucher, Vénus représentée endormie et couchée sur un lit, 42 X 72 pouces (113.6 X 194.6cm), canvas, "2400 Paillet" (see veuve LeBas-Courmont sale, 1795, no. 30, Appendix One); Ananoff, Boucher, 1:293-294, cat. no. 173; Paris, Private Collection.

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DATE: 1776, 2 December and following days  
 PROVENANCE: (marquis de Brunoy, après le décès)  
 DIRECTION: Joullain fils, C. P.: Vallet  
 LUGT NUMBER: 2611  
 COMMENTS: Sale catalogue, RKDH  
 MAJOR PAINTINGS ACQUISITIONS:  
 30. David Teniers, 1) Les Accords flamands, 23 X ? pouces (62.3 X ?cm), canvas, "10999.-19 paillet" (see comte de Merle sale, 1784, no. 46, Appendix One); Smith, Catalogue raisonné, 3:435, cat. no. 662; 2) Le Lendemain des nocés, same dimensions and medium and sold with pendant (also comte de Merle sale, 1784, no. 46, Appendix One); Smith, Catalogue raisonné, 3:277, cat. no. 57 (both paintings cited in Joullain, Réflexions, pp. 168-169.)

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DATE: 1776, 10-24 December and 1777, 8-22 January  
 PROVENANCE: Blondel de Gagny, trésorier général de la Caisse des Amortissements, après le décès  
 DIRECTION: Remy  
 LUGT NUMBER: 2616  
 COMMENTS: Sale catalogue, EBNP, annotated; Paillet



purchased twenty-two pictures; outstanding auction  
 MAJOR PAINTING ACQUISITIONS:

103. Adriaen van Ostade, Les Joueurs de tric-trac, 13 X 15 pouces (35.2 X 40.6cm), copper, "3000.1 Paillet" (see comte de Merle sale, 1784, no. 66, Appendix One); Joullain, Répertoire de tableaux, p. 43; HdG 3:819; London, Bridgewater House, 1856 catalogue, no. 154.

150. Jacob van Ruisdael, Les Moulins hollandais, 9 X 13 pouces (24.4 X 35.2cm), panel, "1800 Paillet;" Joullain, Répertoire de tableaux, p. 54; HdG 179 and 182; Berlin, Gemäldegalerie, Catalogue of Paintings, trans., Parshall, p. 388; Slive and Hoetinck, Ruisdael, p. 83, Fig. 38; Berlin, Staatliche Museen, Gemäldegalerie, Inv. no. 885J.

112. Philips Wouwerman, La Course de la bague, 15 X 19 1/4 pouces (40.6 X 52.1cm), panel, "5901 Paillet" (see comte de Merle sale, 1784, no. 63, Appendix One); Joullain, Répertoire de tableaux, p. 66; Joullain, Réflexions, p. 173; HdG 2:1029; formerly Bennebroek, von Pannwitz Collection.

113. Philips Wouwerman, 1) La Charette embourbée, 16 1/2 X 13 1/2 pouces (44.6 X 36.5cm), panel, "6005 Paillet;" HdG 2:602; Reitlinger, Economics, J:499; London, Octavus Coope sale, 6 May 1910, for £945; 2) Une Chasse à l'oiseau, same dimensions and medium and sold with pendant (see Tolozan sale, 1801, no. 146, Appendix One); HdG 2:367 and 368 (very confusing provenance between these citations); London, Octavus Coope sale, 6 May 1910, no. 74, then to Kaapstad, Oude Stadhuis, Gift of Max Michaelis, 1913.

76. Jan Wijnants, Un Terrain sablonneux très élevé, 17 X 15 pouces (46 X 40.5cm), panel, "1216 Paillet;" HdG 8:552.

DATE: 1777, 27 February-25 March

PROVENANCE: Randon de Boisset

DIRECTION: Remy, Julliot, C. P.: Chariot

LUGT NUMBER: 2652

COMMENTS: Sale catalogue, AAP, annotated; superlative auction; Paillet bought twenty-one pictures

## MAJOR PAINTING ACQUISITIONS:

99. Jan Both, Le Jugement de Paris, 35 X 47 pouces (94.8 X 126.8cm), canvas, "Paillet 5601" (for the prince de Rohan-Chabot, according to HdG); HdG 9:23; London, National Gallery, Inv. no. 209.

76. Gerard Dou, La Marchande épicière, 14 X 10 1/2 pouces (37.9 X 28.4cm), panel, "Paillet 15500 il avoit couté 18000" (see comte de Vaudreuil sale, 1784, no. 41); Joullain, Répertoire de tableaux, p. 30; Martin, Dou (1901), cat. no. 260; HdG 1:189; Martin, ed., Dou, KdK, 24:138; Paris, Louvre, Inv. no. 1215.

150. Karel Dujardin, La Pâturage: chevaux, vaches et brebis dans un pré, 18 1/2 X 17 pouces (50 X 46cm), canvas, "Paillet 5500" (see comte de Vaudreuil sale, 1784, no. 72); HdG 9:78; Brochhagen, "Dujardin," p. 38; Paris, Louvre, Inv. no. 1396.

135. Jan van der Heyden, L'Entrée d'une ville de Hollande, 17 X 20 1/2 pouces (46 X 55.4cm), panel, "Paillet 3005;" HdG 8:109; Wagner, Heyden, cat. no. 72; London, Buckingham Palace, Her Majesty Queen Elizabeth II Collection.

159. Jan van Huysum, 1) Un Bouquet de fleurs dans un vase orné de bas-reliefs d'enfants, 29 X 22 pouces (78.5 X 59.6cm), copper, "Paillet 16016.5" (see Chamgrand et al. sale, 1787, no. 50, Appendix One; and Destouches sale, 1794, no. 107, Appendix Two); HdG 10:78; Grant, Huysum, p. 20, cat. no. 39; present owner unknown; 2) Un Amas de beaux fruits, same dimensions and medium and sold with pendant in this auction and Chamgrand et al. and Destouches sales; HdG 10:186; Grant, Huysum, p. 27, cat. no. 146; present owner unknown.

84. Le Nain, Trois Jeunes Musiciens, 9 X 12 1/4 pouces (24.4 X 33.2cm), panel, "Paillet 1401 livres il avoit couté 1300;" Thuillier and Lacotte, Le Nain, pp. 140-142, cat. no. 15; Los Angeles, Los Angeles County Museum of Art, Inv. no. M5825.

19. Bartolomé Esteban Murillo, 1) Un Jeune Garçon, 19 X 14 pouces (48.7 X 37.9cm), canvas "Paillet 3000;" Gaya Nuno, Murillo, cat. no. 299; London, National Gallery, Inv. no. 74; 2) Une Jeune

Fille tenant son voile, same dimensions and medium and sold with pendant; Gaya Nuño, Murillo, cat. no. 300; London, Corras Collection (both paintings cited by Blanc, Trésor, 1:352).

50. Rembrandt van Rijn, Christ avec les pèlerins d'Emmaüs, 25 X 24 pouces (67.7 X 65cm), panel, "Paillet pour Mr d'Angevilliers 10500;" Joullain, Répertoire de tableaux, p. 48; Joullain, Réflexions, p. 165; HdG 6:145; Reitlinger, Economics, 1:421; Bauch, Rembrandt, cat. no. 82; Gerson, Rembrandt Paintings, cat. no. 218; Bredius-Gerson, Rembrandt, cat. no. 578; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 177; Paris, Louvre, Inv. no. 1739.

139. Adriaen van de Velde, Un Départ pour la chasse, 17 X 16 pouces (46 X 43.3cm), canvas, "Paillet 4999.19" (see Montaleau sale, 1802, no. 167, Appendix One); HdG 4:156; London, Christie's sale, 29 November 1935, no. 24.

155. Adriaen van der Werff, Dans un paysage se voit un homme tenant une flûte et causant avec une femme, 29 X 22 3/4 pouces (78.5 X 61.6cm), canvas, "Paillet 8799.19" (see d'Orsay sale, 1790, no. 89); HdG 10:119.

93. Philips Wouwerman, Le Retour du marché, 12 X 9 pouces (32.5 X 24.4cm), panel, "Paillet 2896" (see de Clesne sale, 1786, no. 15, Appendix One); HdG 2:403; formerly London, Dorchester House, Holford Collection, 1927 catalogue, no. 150.

DATE: 1777, 8 April-6 June

PROVENANCE: prince de Conti, prince de sang et grand prieur de France

DIRECTION: Remy

LUGT NUMBER: 2671

COMMENTS: Sale catalogue, AAP, annotated; excellent auction; Paillet purchased thirty-six pictures plus drawings and gouaches

MAJOR PAINTING ACQUISITIONS:

365. Nicolaas Berchem, 1) Un Port de mer orné de figures, barques, et animaux, 12 X 15 pouces (32.5 X 40.6cm), panel, "Paillet 5999.19;" HdG 9:102; Schaar, "Berchem," pp. 49, 86 and 108; 2) Un Port de mer orné de figures, barques, et animaux,

same dimensions and medium and sold with pendant (see Séréville sale, 1812, no. 34, Appendix One); HdG 9:76; Schaar, "Berchem," pp. 49, 86 and 108; last known location: Saint Maurice, A. Lenglard Collection, ca. 1926 (both works cited in Joullain, Répertoire de tableaux, pp. 23-24 and Joullain, Réflexions, p. 159).

720. François Boucher, Le Sacrifice de Gédéon, 47 X 31 pouces (127.1 X 83.9cm), canvas, "Paillet 2012" (see prince de Rohan-Chabot sale, 1780, no. 23, Appendix One); Joullain, Répertoire de tableaux, p. 76; Ananoff, Boucher, 1:173, cat. no. 37; now lost.

564. Sébastien Bourdon, Le Départ de Jacob, 33 X 45 pouces (89.3 X 121.7cm), no medium given, "Paillet 4701" (see prince de Rohan-Chabot sale, 1780, no. 13; comte de Merle sale, 1784, no. \_\_\_; and Robit sale, 1801, no. 4, Appendix One); Joullain, Réflexions, pp. 177-178; Blanc, Trésor, 1:384.

755. Jean Honoré Fragonard, La Visitation de la sainte Vierge, 9 X 12 pouces (24.4 X 32.5cm), canvas, "Paillet 2501;" Wildenstein, Fragonard, p. 195, cat. no. 14; Mandel, Fragonard, p. 86, cat. no. 15; now lost.

553. Le Nain, Le Maréchal à sa forge, 25 X 22 pouces (67.7 X 59.6cm), canvas, "Paillet 2460;" A. N. O<sup>1</sup> 1914, 1777:158; Joullain, Répertoire de tableaux, p. 87; Furcy-Raynaud, "Correspondance" (1905), pp. 118-119; Silvestre de Sacy, d'Angiviller, p. 130; Thuillier and Lacotte, Le Nain, pp. 190-194, cat. no. 30; Paris, Louvre, Inv. no. 6838.

332. Gabriël Metsu, 1) Une Ouvrière en linge, 10 1/4 X 8 pouces (27.8 X 21.7cm), panel, "Paillet 2770" (see prince de Rohan-Chabot sale, 1780, no. 55); HdG 1:214; Thyssen, ed., Metsu, cat. no. 53; Robinson, Metsu, Fig. 39; Moscow, Pushkin Museum; 2) Gerard ter Borch, Une Femme assise et occupée à tricoter, same dimensions and medium and sold with Metsu as its pendant (see prince de Rohan-Chabot sale, 1780, no. 55).

313. Adriaen van Ostade, Dans un intérieur on voit une villageoise tenant son enfant dans ses bras, 13 1/2 X 10 1/2 pouces (36.5 X 28.4cm), panel, "Paillet 7251" (see Choiseul-Praslin sale, 1808, no. 15 and Séréville sale, 1812, no. 24, Appendix One); HdG 3:56; England, Sir Robert Bird Collection.

346. Philips Wouwerman, La Moisson des foins, 13 1/2 X 15 pouces (36.5 X 40.6cm), panel, Paillet 2460.1" (see duc de Choiseul sale, 1772, no. 52); HdG 2:963; Germany, Private Collection (formerly London, M. Barchard sale, 2 July 1958, no. 33).

DATE: 1779, 15 March and following days  
 PROVENANCE: (so-called second prince de Conti sale: paintings brought together by a syndicate of Parisian art dealers)  
 DIRECTION: Boileau  
 LUGT NUMBER: 2975  
 COMMENTS: Sale catalogue, AAP, annotated; Paillet bought thirteen pictures  
 MAJOR PAINTING ACQUISITIONS:

36. Bartolomé Esteban Murillo, Les Noces de Cana, 64 X 84 pouces (173 X 227cm), canvas, "5010 paillet p. M. de Presle" (see Robit sale, 1801, no. 61, Appendix One); Joullain, Répertoire de tableaux, p. 13; Joullain, Réflexions, p. 157; Reitlinger, Economics, 1:400; Gaya Nuño, Murillo, cat. no. 31; Birmingham, Alabama, Barber Institute of Fine Arts.

DATE: 1780, 15-21 March  
 PROVENANCE: Poullain, receveur général des domaines du Roi, après le décès  
 DIRECTION: Lebrun, Julliot fils, C. P.: Langlier  
 LUGT NUMBER: 3106  
 COMMENTS: Sale catalogue, AAP; outstanding collection of paintings; Paillet purchased three pictures  
 MAJOR PAINTING ACQUISITIONS:

52. Gabriël Metsu, Une Jeune Femme assise et dessinant après la bosse, 13 X 11 pouces (35.2 X 29.8cm), panel, "5004 Paillet" (see comte de Merle sale, 1784, no. 56, Appendix One); Blanc, Trésor, 2:10; HdG 1:29; Thyssen, ed., Metsu, cat. no. 15; Robinson, Metsu, Fig. 116; London, National Gallery, Inv. no. 5225.

\_\_\_\_\_. Philips Wouwerman, Une Halte des officiers, 19 X 15 pouces (51.4 X 40.6cm), panel, "3460 Paillet"; Blanc, Trésor, 2:10; HdG 2:856; London, National

Gallery, Inv. no. 878.

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DATE: 1780, 2-5 June  
 PROVENANCE: Nogaret  
 DIRECTION: Lebrun, C. P.: Chariot  
 LUGT NUMBER: 3153  
 COMMENTS: Sale catalogue, AAP, annotated; important auction; Paillet bought four paintings and several drawings  
 MAJOR PAINTING ACQUISITIONS:  
 26. Gabriël Metsu, Dans un intérieur d'une cuisine on voit un ouvrier assis et occupé à allumer sa pipe, 13 X 11 pouces (35.2 X 29.8cm), panel, "3801 Paillet" (see Choiseul-Praslin sale, 1793, no. 64 and Choiseul-Praslin sale, 1808, no. 20, Appendix One); Blanc, Trésor, 2:19; HdG 1:171; Robinson, Metsu, Fig. 114; formerly Zürich, Bührle Collection.

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DATE: 1784, 31 March-5 April  
 PROVENANCE: Dubois, marchand orfèvre joaillier, rue des Poulies  
 DIRECTION: Lebrun  
 LUGT NUMBER: 3701  
 COMMENTS: Sale catalogue, AAP, annotated; Paillet bought three paintings and a miniature  
 MAJOR PAINTING ACQUISITIONS:  
 25. Adriaen van Ostade, Un Intérieur composé de sept personnes, 15 X 13 pouces (40.6 X 35.2cm), panel, "6100 Paillet;" HdG 3:689.  
 25bis. Adriaen van Ostade, Un Intérieur composé de neuf figures dont trois sont près d'une table, 12 X 10 pouces (32.5 X 27.1cm), panel, sold with no. 25; HdG 3:690.

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DATE: 1784, 24-25 November  
 PROVENANCE: comte de Vaudreuil  
 DIRECTION: Lebrun  
 LUGT NUMBER: 3797

COMMENTS: Sale catalogue, AAP, annotated; superlative auction; Paillet bought thirty-seven pictures  
 MAJOR PAINTING ACQUISITIONS:

55. Ludolf Bakhuysen, Les Bâteaux de pêche et cabotier par gros temps or Le Coup de vent, 16 X 24 pouces (43.3 X 65cm), canvas, "4300 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 566; HdG 7:253; Paris, Louvre, Inv. no. 989.

52. Nicolaas Berchem, Le Gué or Une Belle Campagne coupé par un ruisseau, 12 X 15 pouces (32.5 X 40.6cm), panel, "7210 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 553; HdG 9:387; Schaar, "Berchem," p. 44; Blankert, Italianiserende Landschapschilders, p. 160, cat. no. 82; Paris, Louvre, Inv. no. 1038.

1. Pietro da Cortona, La Reconnaissance de Laban et de Jacob, 71 X 65 pouces (191.9 X 175.7cm), canvas, "35901 Paillet pr le Roi;" Joullain, Répertoire de tableaux, pp. 6-7; Engerand, Inventaire des tableaux, p. 544; Briganti, Cortona, pp. 209-210, cat. no. 58; Paris, Louvre, Inv. no. 105.

41. Gerard Dou, L'Epicière de village, 14 X 10 1/2 pouces (37.1 X 28.4cm), panel, "16901 Paillet pr le Roi" (see Randon de Boisset sale, 1777, no. 76); Engerand, Inventaire des tableaux, p. 562; Martin, Dou (1901), cat. no. 260; HdG 1:189; Martin, ed., Dou, KdK, 24:138; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 62; Paris, Louvre, Inv. no. 1215.

42. Gerard Dou, Une Femme âgée: la mère de Rembrandt, 5 1/2 X 3 1/4 pouces (14.8 X 8.8cm), no medium given, purchased as pendant to no. 75 by Schalcken, "Paillet pr le Roi 2501;" Engerand, Inventaire des tableaux, p. 560; Martin, Dou (1901), cat. no. 187; HdG 1:354; Martin, ed., Dou, KdK, 24:84; Paris, Louvre, Inv. no. 1223.

72. Karel Dujardin, La Pâturage: chevaux, vaches et brebis dans un pré, 18 1/2 X 17 pouces (50 X 46cm), canvas, "8901 Paillet pr le Roi" (see Randon de Boisset sale, 1777, no. 150); Engerand, Inventaire des tableaux, pp. 558-559; HdG 9:78; Brochhagen, "Dujardin," p. 38; Paris, Louvre, Inv. no. 1396.

73. Karel Dujardin, Le Gué: site d'Italie, 8 X 10 pouces 5 lignes (21.7 X 28.2cm), panel, "2400 Paillet pr le Roi;" Engerand, Inventaire des tableaux, pp. 558-559; HdG 9:191; Brochhagen,

"Dujardin," p. 52; Salerno, Pittori de paesaggio, 2:748, no. 124.10; Blankert, Italianiserende Landschapschilders, pp. 206-207, cat. no. 127; Paris, Louvre, Inv. no. 1395.

26. Anthony van Dyck, Un Portrait du président Richardot et son fils, 42 X 30 pouces (113.6 X 81.2cm), panel, "14820 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 63; Joullain, Réflexions, p. 171; Smith, Catalogue raisonné, 3:44, cat. no. 152; Engerand, Inventaire des tableaux, p. 549; Larsen, Van Dyck, 1:cat. no. 185 and Pl. IX; Paris, Louvre, Inv. no. 1244.

40. Bartholomeus van der Helst, Les Syndics des arbalétriers de saint Sébastien à Amsterdam, 20 X 26 pouces (54.1 X 70.4cm), canvas affixed to panel, "10010 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 567; Paris, Louvre, Inv. no. 1332.

25. Jacob Jordaens, Les Quatre Evangelistes, 48 X 42 pouces (130 X 113.7cm), canvas, "4000 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 549; Rooses, Jordaens, pp. 28-29; Paris, Louvre, Inv. no. 1404.

54. Willem Kalf, Un Intérieur d'une cuisine rustique, 14 3/4 X 19 pouces (39.9 X 51.4cm), panel, "801 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 566; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 119; Paris, Louvre, Inv. no. 1411.

44. Gabriël Metsu, L'Apothicaire, 9 1/2 X 8 1/2 pouces (25.7 X 23cm), panel, "3001 Paillet;" Joullain, Répertoire de tableaux, p. 38; Engerand, Inventaire des tableaux, p. 556; HdG 1:209; Robinson, Metsu, Fig. 80; Paris, Louvre, Inv. no. 1463.

13. Bartolomé Esteban Murillo, La Vierge assise tenant l'Enfant Jésus sur ses genoux, 60 X 44 pouces (162.2 X 119cm), canvas, "9001 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 12; Engerand, Inventaire des tableaux, p. 546; Gaya Nuño, Murillo, cat. no. 32; Castres, Musée Goya (Louvre Inv. no. 329, deposited at Castres on 20 June 1949).

14. Bartolomé Esteban Murillo, 1) Jésus-Christ au jardin des olives, 12 X 10 pouces (32.5 X 27.1cm), black marble, "2001 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 546; Paris, Louvre, Inv. no. 931; 2) Christ attaché à la colonne devant laquelle est saint Pierre à genoux, same dimensions



and medium and sold with pendant; Engerand, Inventaire des tableaux, p. 546; Mayer, ed., Murillo, KdK, 22:256; Paris, Louvre, Inv. no. 932.

78. Constantijn Netscher, Vénus pleurant Adonis transformé en anémone, 39.1 X 29.7cm, canvas, "Paillet 425 pr le Roi;" Engerand, Inventaire des tableaux, p. 564; HdG 5:24 (as Caspard Netscher); Paris, Louvre, Inv. no. 1608.

36. Adriaen van Ostade, Le Maître d'école, 14 X 12 pouces (37.9 X 32.5cm), panel, "6600 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 43; Engerand, Inventaire des tableaux, p. 561; HdG 3:383; Paris, Louvre, Inv. no. 1680.

37. Adriaen van Ostade, Un Intérieur de chaumière avec une famille près le l'âtre, 12 X 16 pouces (32.5 X 43.3cm), panel, "1201 Paillet;" Engerand, Inventaire des tableaux, p. 561; HdG 3:468; Paris, Louvre, Inv. no. 1682.

39. Isaack van Ostade, Un Canal gelé avec un couple patinant, 43 X 45 pouces (116.4 X 121.9cm), canvas, "6001 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 561; HdG 3:258 and 3:275 (confusion in provenance between these two references); Paris, Louvre, Inv. no. 1688.

53. Paulus Potter, Trois Boeufs et quelques moutons vus dans une prairie, 31 X 45 pouces (83.9 X 121.7cm), canvas, "1500 Paillet pour le Roi;" Joullain, Répertoire de tableaux, p. 47; Joullain, Réflexions, p. 165; Engerand, Inventaire des tableaux, p. 556; HdG 4:52; Reitlinger, Economics, 1:413; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 164; Paris, Louvre, Inv. no. 1732.

28. Rembrandt van Rijn, 1) Un Philosophe en méditation, 10 1/4 X 12 1/2 pouces (27.8 X 34.8cm), panel, "12999.-19 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 48; Joullain, Réflexions, pp. 165-166; Engerand, Inventaire des tableaux, p. 560; HdG 6:233; Reitlinger, Economics, 1:421; Bauch, Rembrandt, cat. no. 156; Gerson, Rembrandt Paintings, cat. no. 91; Bredius-Gerson, Rembrandt, cat. no. 431; Lecaldano, Rembrandt, cat. no. 57; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 171; Paris, Louvre, Inv. no. 1740; 2) Salomon Koninck (originally attributed to Rembrandt), Un Philosophe en contemplation, same dimensions and medium and sold with pendant; Joullain, Répertoire

de tableaux, p. 48; Joullain, Réflexions, pp. 165-166; Engerand, Inventaire des tableaux, p. 560; HdG 6:234 (as Rembrandt); Bauch, Rembrandt, cat. no. 126 (as Rembrandt); Bredius-Gerson, Rembrandt, cat. no. 431 (as S. Koninck); Paris, Louvre, Inv. no. 1741.

29. Rembrandt van Rijn, Un Portrait d'Hendrickje Stoffels, 28 X 23 pouces (75.8 X 62.3cm), canvas, "1380 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 560; HdG 6:721; Bauch, Rembrandt, cat. no. 512; Gerson, Rembrandt Paintings, cat. no. 311; Bredius-Gerson, Rembrandt, cat. no. 111; Lecaldano, Rembrandt, cat. no. 322; Paris, Louvre, Inv. no. 1751.

20. Peter Paul Rubens, Un Portrait d'Hélène Fourment et ses enfants, 42 X 31 pouces (113.7 X 83.9cm), panel, "20001 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 52; Joullain, Réflexions, p. 167; Smith, Catalogue raisonné, 2:118-119, cat. no. 399; Rooses, Rubens (1886-1892), 4:608, cat. no. 948; Engerand, Inventaire des tableaux, p. 548; Oldenbourg, ed., Rubens, KdK, 5:383; Reitlinger, Economics, 1:441-442; Paris, Louvre, Inv. no. 1795.

61. Jacob van Ruisdael, Le Coup de soleil, 30 X 30 1/2 pouces (81.2 X 82.5cm), canvas, "4360 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 557; HdG 4:701 and 4:664 (provenance of two entries confused); Rosenberg, Ruisdael, cat. no. 413; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 191; Hoetink and Slive, Ruisdael, pp. 134-137, cat. no. 47; Paris, Louvre, Inv. no. 1820.

75. Godefried Schalcken, Un Vieillard écrivain, 5 X 4 pouces (13.5 X 10.8cm), panel, "2501 Paillet pr le Roi" (serving as pendant to no. 42 by Gerard Dou); Engerand, Inventaire des tableaux, p. 560; HdG 5:100; Paris, Louvre, Inv. no. 1832.

63. Jan Steen, Les Joueurs de quilles devant une maison hollandaise environée d'arbres, 12 X 10 pouces (32.5 X 27.1cm), panel, "3401 Paillet pr le Roi" (error in annotation, according to Archives nationales documents, this painting was not intended for d'Angiviller) (see Montaleau sale, 1802, no. 144, Appendix One); Joullain, Répertoire de tableaux, p. 56; HdG 1:737; Martin, Steen, Fig. 12; London, National Gallery, Inv. no. 2560.

32. David Teniers, Une Chasse au héron avec l'archiduc Léopold-Guillaume, 30 X 40 1/2 pouces

(81.2 X 108.2cm), canvas, "3210 Paillet pr le Roi;" Smith, Catalogue raisonné, 3:322, cat. no. 270; Engerand, Inventaire des tableaux, p. 552; Paris, Louvre, Inv. no. 1887.

7. Alessandro Turchi (called l'Orbetto), L'Incredulité de saint Thomas, 43 X 36 pouces (116.3 X 97.4cm), canvas, "3000 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 21; Engerand, Inventaire des tableaux, p. 543.

60. Adam Frans Van der Meulen, 1) Une Marche de cavaliers, 7 X 10 pouces (18.9 X 27.1cm), copper, "3001 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 568; Paris, Louvre, Inv. no. 1516; 2) Une Marche de cavaliers, same dimensions and medium and sold with pendant; Engerand, Inventaire des tableaux, p. 568; Paris, Louvre, Inv. no. 1517.

65. Adriaen van de Velde, Un Paysage coupé par une grande rivière dont la droite offre un terrain élevé occupé par des boeufs, des moutons et des chevaux, 18 1/2 X 26 1/2 pouces (50 X 71.7cm), canvas, "19910 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 73; Joullain, Réflexions, p. 175; Engerand, Inventaire des tableaux, p. 565; HdG 4:120; Reitlinger, Economics, 1:473; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 212; Paris, Louvre, Inv. no. 1918.

66. Adriaen and Willem van de Velde, Une Vue des bords de mer de Scheveningen, 13 1/2 X 18 pouces (36.5 X 48.7cm), panel, "6801 Paillet pr le Roi;" Joullain, Répertoire de tableaux, p. 74; Joullain, Réflexions, p. 176; Engerand, Inventaire des tableaux, p. 566; HdG 4:360; Paris, Louvre, Inv. no. 1915.

67. Adriaen van de Velde, Une Rivière gelée avec patineurs et joueurs de hoquet, 8 X 10 pouces (21.7 X 27.1cm), canvas, "1100 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 607; HdG 4:371; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 214; Paris, Louvre, Inv. no. 1920.

57. Arie de Vois, Un Négociant dans son cabinet, 14 1/2 X 11 1/2 pouces (39.2 X 31.1cm), panel, "2100 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 564; Paris, Louvre, Inv. no. 1932.

58. Arie de Vois, Autoportrait, 10 X 8 pouces (27.1 X 21.7cm), no medium given, "1802 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 563;

van Hall, Portretten, p. 357; Paris, Louvre, Inv. no. 1933.

47. Philips Wouwerman, La Chasse au cerf, 11 X 14 pouces (29.8 X 37.9cm), copper, "9000 Paillet pr le Roi;" Engerand, Inventaire des tableaux, p. 554; HdG 2:626; Paris, Louvre, Inv. no. 1955.

DATE: 1785, 21-26 February

PROVENANCE: Dupille de Saint-Séverin, trésorier des troupes de la maison du Roi, après le décès

DIRECTION: Joullain, C. P.: Hayot de Longpré

LUGT NUMBER: 3832

COMMENTS: Sale catalogue, RKDH, annotated; Paillet purchased forty-nine pictures, mostly low-priced

MAJOR PAINTING ACQUISITIONS:

114. Frans Snyders, L'Intérieur d'un office où il y a du gibier, de la volaille, des fruits, des légumes, d'un chien, d'une chatte et ses petits, 106 X 124 pouces (287.1 X 335.8cm), canvas, "6000 M. Paillet pour le roy il est beau mais trop grand;" Engerand, Inventaire, pp. 550-551; Caen, Musée des Beaux-Arts (?).

DATE: 1787, 27 March and following days

PROVENANCE: (chevalier) Lambert et (M. du Porail)

DIRECTION: Lebrun

LUGT NUMBER: 4164

COMMENTS: Sale catalogue, AAP, annotated; Paillet bought five paintings and numerous drawings, porcelains, and furniture

MAJOR PAINTING ACQUISITIONS:

66. Adriaen van Ostade, L'Intérieur d'une auberge où l'on voit douze figures, 11 1/2 X 10 3/4 pouces (31.1 X 29.1cm), no medium given, "2555 Paillet;" HdG 3:718; London, Christie's sale, 10 July 1953, no. 66 to art dealer Speelman.

DATE: 1787, 3-10 December

PROVENANCE: Mme. la Présidente de Bandeville, après le décès

DIRECTION: Remy, C. P.: Hayot de Longpré  
 LUGT NUMBER: 4227  
 COMMENTS: Sale catalogue, AAP, annotated; Paillet  
 purchased seven paintings plus drawings and  
 porcelains

MAJOR PAINTING ACQUISITIONS:

22. Nicolaas Berchem, Trois Personnes dans  
 un paysage pittoresque, 44 X 42 pouces (118.7 X  
 113.2cm), canvas, "avec no. 28;" HdG 9:254; Schaar,  
 "Berchem," pp. 24-28; last known location: Richmond,  
 England, Sir Herbert Cook Collection, 1914 catalogue,  
 no. 210 and Pl. II.

28. Isaack van Ostade, Un Village au bord  
 d'une rivière glacée, 44 X 42 pouces (118.7 X 113.2cm),  
 canvas, "7602 Paillet avec no. 22;" HdG 3:263;  
 England, Packington Hall, Earl of Aylesford Collection.

DATE: 1790, 22 March and following days  
 PROVENANCE: Marin, après le décès  
 DIRECTION: Lebrun, Saubert, C. P.: Serreau  
 LUGT NUMBER: 4552  
 COMMENTS: Sale catalogue, AAP, annotated; Paillet  
 bought five pictures  
 MAJOR PAINTING ACQUISITIONS:

59. Adriaen van de Velde, Une Vue d'une prairie  
 où se voit un repos d'animaux, 12 X 14 pouces  
 (32.5 X 37.9cm), canvas, "4652 Paillet;" HdG 4:252.

DATE: 1790, 14 April and following days  
 PROVENANCE: comte d'Orsay  
 DIRECTION: Basan, C. P.: Boileau  
 LUGT NUMBER: 4566  
 COMMENTS: Sale catalogue, AAP, annotated; Paillet  
 purchased four paintings  
 MAJOR PAINTING ACQUISITIONS:

89. Adriaen van der Werff, Une Nymphé assise  
 auprès d'un faune, 30 X 24 pouces (81.2 X 65cm),  
 canvas, "6800 M. Paillet" (see Randon de Boisset  
 sale, 1777, no. 155); HdG 10:119.

DATE: 1790, 13 December and following days  
 PROVENANCE: (Boyer de Fons Colombe)  
 DIRECTION: Lebrun, C. P.: Lejeune  
 LUGT NUMBER: 4641  
 COMMENTS: Sale catalogue, IFP, annotated; Paillet bought three paintings  
 MAJOR PAINTING ACQUISITIONS:  
 20. Jan Wijnants, Une Pleine Campagne dont la droite offre une belle masse d'arbres sur un terrain élevé, 28 X 36 pouces (75.8 X 97.4cm), canvas, "1001 Paillet."

DATE: 1791, 11-23, 27-30 April  
 PROVENANCE: Lebrun, peintre marchand  
 DIRECTION: Lebrun  
 LUGT NUMBER: 4705  
 COMMENTS: Sale catalogue, AAP, annotated; impressive auction; Paillet bought twenty-two pictures plus several drawings and objets d'art  
 MAJOR PAINTING ACQUISITIONS:  
 92. Anthony van Dyck (school of), Le Portrait du cardinal Trieste, évêque de Gand, 48 X 39 pouces (129.8 X 105.5cm), canvas, "3002 Paillet;" Smith, Catalogue raisonné, 3:90, cat. no. 307; Glück, ed., Van Dyck, KdK, 45:298 (?) (115 X 95cm); Reitlinger, Economics, 1:476 and 3:360; last known citation: London, Sotheby's sale, 1965, bought in at £3500.  
 119. Gabriël Metsu, L'Intérieur d'un appartement où l'on voit une femme assise et touchant du clavecin en présence de son maître, 13 1/4 X 9 1/2 pouces (35.9 X 25.7cm), no medium given, "3920 Paillet" (see Hellsleuter sale, 1802, no. 103, Appendix One); HdG 1:158; Paris, Louvre, Inv. no. 1462.  
 136. Adriaen van Ostade, L'Intérieur d'une maison paysanne où l'on voit une femme appuyée sur la porte et parlant avec un homme, 16 X 14 1/2 pouces (43.3 X 39.2cm), panel, "3601 Paillet" (see Hellsleuter sale, 1802, no. 128, Appendix One); HdG 3:309; London, Bridgewater House, 1856 catalogue, no. 203.  
 144. Willem van de Velde, Une Vue de mer par un temps calme, 13 1/2 X 19 1/2 pouces (36.5 X 52.7cm), panel, "3901 Paillet" (HdG says 5000 bought in) (see

Aubert sale, 1786, no. 26, Appendix One); HdG 7:340.

122. Jan Wijnants, Une Chasse au vol, 29 X 37 pouces (78.5 X 100.1cm), canvas, "1972 Paillet;" Blanc, Trésor, 2:133-134; HdG 8:129; last known citation: London, Lady Carnavon sale, 31 May 1918, no. 159.

DATE: 1794, 21 March (1 germinal An II)

PROVENANCE: Destouches

DIRECTION: Lebrun jeune, Julliot, C. P.: Boileau

LUGT NUMBER: 5171

COMMENTS: Sale catalogue, IFP, annotated; important auction; Paillet bought thirty-five pictures

MAJOR PAINTING ACQUISITIONS:

107. Jan van Huysum, 1) Un Groupe de fleurs, 29 X 22 pouces (78.5 X 59.6cm), panel, "6000 Paillet" (see Randon de Boisset sale, 1777, no. 159, Appendix Two and Chamgrand et al. sale, 1787, no. 50, Appendix One); HdG 10:78; Grant, Huysum, p. 20, cat. no. 39; present owner unknown; 2) Un Groupe de fruits, same dimensions and medium and sold with pendant; went through de Boisset and Chamgrand et al. sales with pendant; HdG 10:189; Grant, Huysum, p. 27, cat. no. 146; present owner unknown.

108. Jan van Huysum, Un Riche Bouquet de fleurs, 18 X 15 pouces (48.7 X 40.6cm), copper, "4000 Paillet;" HdG 10:98; Grant, Huysum, p. 21, cat. no. 59; Antwerp, P. Smit van Gelder Collection.

46. Frans van Mieris the Elder, Une Belle Femme assise devant une table écrivant une lettre, 9 X 7 pouces (24.4 X 18.9cm), panel, "7000 Paillet;" HdG 10:157; Amsterdam, Rijksmuseum, Inv. no. A261.

DATE: 1801, 23-24 March (2-3 germinal AN IX)

PROVENANCE: François Tronchin des Delices, conseiller d'Etat, Genève

DIRECTION: Constantin, C. P.: Boileau

LUGT NUMBER: 6220

COMMENTS: Sale catalogue, BNP, annotated

MAJOR PAINTING ACQUISITIONS:

118. Frans van Mieris, Le Portrait de l'artiste

offrant un verre de vin à sa femme, 10 X 8 pouces (27.1 X 21.7cm), panel, "1200 Paillet;" HdG 10:180 (?) (32 X 26cm); Paris, Palais des Beaux-Arts, Dutuit Collection, 1907 catalogue, no. 915.

DATE: 1801, 26-27 August (8-9 fructidor An IX) .

PROVENANCE: Paillet et Coclers, "apportés de la Flandre et de la Hollande"

DIRECTION: Lebrun, C. P.: Boileau

LUGT NUMBER: 6305

COMMENTS: Sale catalogue, AAP, annotated; interesting sale; Paillet purchased seven pictures

MAJOR PAINTING ACQUISITIONS:

37. Ludolf Bakhuysen, Une Marine terminée par la vue des côtes et celle de la ville de Vlissingen, 41 X 61 pouces (110.9 X 165cm), canvas, "7400 Paillet;" HdG 7:29 and 7:151; van der Tuin, Vieux Peintres, p. 81; London, Lady Ashburton Collection, her sale, 1905, no. 6.

45. Jan van der Heyden, Une Vue d'une place de l'église des carmes à Cologne, 16 3/4 X 22 pouces (45.3 X 59.6cm), panel, "8000 retiré;" HdG 8:160; Wagner, Heyden, cat. no. 82; London, Wallace Collection, Inv. no. P230.

46. Jan van der Heyden, Une Vue d'un canal près de la porte de Gouda, 16 1/2 X 20 pouces (44.6 X 54.1cm), panel, "1650 Paillet;" HdG 8:65 (?).

7. Adriaen van Ostade, Un Marché aux poissons, no dimensions or medium given, "3051 Lebrun pour le Muzé;" HdG 3:115; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 154; Paris, Louvre, Inv. no. 1681.

50. Jan Victors, Une Jeune Fille vue à sa croisée, 33 X 28 pouces (89.3 X 77.1cm), canvas affixed to panel, "3101 Lebrun pr le Musée;" van der Tuin, Vieux Peintres, pp. 26-27; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 224; Paris, Louvre, Inv. no. 1286.

55. Jan Weenix, L'Intérieur d'un parc orné de statues et de vases, 52 X 68 pouces (140.6 X 183.8cm), panel, "5971 Lebrun pour le Muzé;" van der Tuin, Vieux Peintres, p. 81; Paris, Palais des Beaux-Arts, Rembrandt, cat. no. 231; Paris, Louvre, Inv. no. 1937.



\_\_\_\_\_. Philips Wouwerman, Une Bataille; un détachement de cuirassiers attaquant un peloton de fantassins, 37 X 53 pouces (100.1 X 143.3cm), canvas, "19151 Fournier;" Blanc, Trésor, 2:281; HdG 2:773 and 777.

5. Jan Wijnants, Un Beau Paysage où l'on voit sur le devant un vieux chêne couvert de quelques feuilles, 36 X 43 1/2 pouces (97.4 X 117.6cm), canvas, "800 Paillet."

DATE: 1811, 16-20 April

PROVENANCE: (Smeth et al.) "provenant de voyages faits tant en Italie, qu'en Flandres, en Hollande, en Suisse et à Genève"

DIRECTION: Lebrun

LUGT NUMBER: 7970

COMMENTS: Sale catalogue, AAP, annotated; Paillet bought seven paintings

MAJOR PAINTING ACQUISITIONS:

111. Gerard Dou, Un Ermite en prière, 32.5 X 27.1cm, panel, "3610 Paillet;" Martin, Dou (1901), cat. no. 16; HdG 1:12; Martin, Ed., Dou, Kdk, 24:8; Amsterdam, Rijksmuseum, Inv. no. C128, A. van der Hoop Bequest, on loan from the city of Amsterdam.

### APPENDIX THREE

#### CHRONOLOGICAL LISTING OF PRIMARY DOCUMENTS RELATED TO THE LIFE OF ALEXANDRE JOSEPH PAILLET

The majority of these documents are located at the Archives nationales in Paris (cited as A. N.) or at the Minutier central des Notaires, a subdivision of the Archives nationales in Paris (cited as A. N., M. C.).

#### 1728

17 May: Marriage of Alexandre Joseph Paillet's parents, Pierre Paillet and Marie Anne Dugué Denoier (or Denoyers) in the parish of Saint Séverin, Paris. Pierre Paillet's occupation is listed as "tailleur d'habits." His parents' names were Pierre Paillet, "huissier royal à Airaine en Picardie," and Madeleine Becquet, then deceased. Marie Anne Dugué Desnoyer's father, Pierre Dugué Desnoyers, was also a master tailor (A. N., M. C., C, 530).

#### 1743

21 March: Birth of Alexandre Joseph Paillet. He was baptised the next day in the parish and church of Saint Germain l'Auxerrois, Paris. The birth certificate is included in the Tontine dated December 1759 (A. N., M. C., XXIV, 810).

#### 1750

5 March: Birth of Marie Félicité Thecle Soisson, daughter of Charles Soisson and Jeanne Perrette Blanchard in the parish of the Madeleine, Paris. The birth certificate is cited in the identity certificate dated 21 vendémiaire An VIII (A. N., M. C., XXIV, 1077).

#### 1758

12 March: Marriage of Marie Gabrielle Paillet and François Nicolas Giroust, recorded in the after-death inventory of Pierre Paillet dated 3 February 1772 (A. N., M. C., XXIV, 862).

#### 1760

2 December: A royal tontine group insurance policy for the amount of 600 livres was taken out on the life of Alexandre Joseph Paillet's parents for which they were named beneficiaries of the 45-livres

1760

annuity. After their deaths Alexandre Joseph would become beneficiary of the policy. The tontine was provided by Jeanne Lecomte (A. N., M. C., XXIV, 810).

1767

5 July: Marriage of Pierre François Paillet and Marie Joseph Julie Monseignat. Witnesses included Pierre Paillet, Marie Anne Dugué Desnoyers, Alexandre Joseph Paillet, "peintre," François Nicolas Giroust, and Marie Gabrielle Paillet (A. N., M. C., VI, 771, cited in the after-death inventory of Pierre Paillet, 3 February 1772, A. N., M. C., XXIV, 862 and in the liquidation and distribution of his estate, 26 May 1772, A. N., M. C., XXIV, 864).

1772

3 February: Alexandre Joseph Paillet gave his brother, Pierre François Paillet, power of attorney to represent him in the drawing up of the inventory of their father's estate (A. N., M. C., XXIV, 862).

3 February: Inventory after the death of Pierre Paillet. All household property and important legal papers are inventoried. Article Twenty-Seven deals with the monies dispersed to the three Paillet children. Alexandre Joseph had received six separate advances on his inheritance, dating 1 December 1768, 13 October 1769, 29 March 1770, 21 April 1770, 18 June 1770, and 28 September 1770 for a total of 12,056 livres (A. N., M. C., XXIV, 862).

7 May: Alexandre Joseph Paillet gave his brother, Pierre François Paillet, power of attorney to represent him in the drawing up of the liquidation and distribution of his father's estate (A. N., M. C., XXIV, 864).

8 May: Alexandre Joseph's acknowledgement of receipt of 14,000 livres as an advance on his inheritance including the 12,056 livres outlined in Article Twenty-Seven of the Inventory of Pierre Paillet's estate dated 3 February 1772 and 1944 livres issued on 2 March 1772 (A. N., M. C., XXIV, 864).

26 May: Liquidation and distribution of estate of Pierre Paillet. The relevant articles concerning

1772

Alexandre Joseph are numbers Three, Forty and the Recapitulation of the sums owed. Each of Pierre Paillet's heirs received 15,518 livres 8 sols. After paying his share of funeral costs of 140 livres, Alexandre Joseph received the remainder owed to him of 1378 livres 8 sols on 31 December 1772 written as an addendum to this document (A. N., M. C., XXIV, 864).

9 December: Presumably as repayment of money owed to Paillet for paintings purchased at the duc de Choiseul sale (1772), the prince de Conti paid him a 1000-livres annual rente or 5% interest on the 20,000 livres owed to Paillet. The interest was payable in bi-yearly installments and the principal was due upon the prince de Conti's death. The income for the interest payments came from the prince de Conti's property at Goineville in Normandy. This rente was intended for use by Paillet to establish his stock of merchandise for his business (A. N., M. C., CXII, 755bis).

15 December: Settlement of 700 livres on François Nicolas Giroust by Alexandre Joseph Paillet as an annuity payable in bi-yearly installments for repayment of a loan of 14,000 livres. The 700 livres were to be withdrawn from the 1,000 livres annuity which Paillet received from the prince de Conti. A five-percent interest charge accompanied the repayment of this debt which was discharged on 22 August 1778 (A. N., M. C., VI, 793).

1773

9 May: Marriage contract between Alexandre Joseph Paillet and Marie Felicité Thecle Soisson, the daughter of Charles Soisson, "officier toiseur des bâtiments de sa majesté" and Jeanne Perrette Blanchard. Witnessing the document are Pierre François Paillet, Marie Joseph Julie Monsignale (sic), François Nicolas Giroust, Marie Gabrielle Paillet, Antoine La Bouru, Pierre Guillaume Charlier, Marie Foy Macsillac, Antoine Charlier, Georges Sophie Didot, Marie Anne Maron, Catherine Françoise Langler, Nicolas Cheynel, Pierre Charles Soisson, Charles Soisson, Claude August Aubry, Marie Anne Soisson, Marie Michelle Aubry, Charles Henry Waltrin, Marie Louise Soisson, Charles Soisson, Marie Jeanne Pion, Charles Nicolas Soisson, Charles Dominique Chicaneau, Pierre Dominigue Louis Chicaneau du Martin, Jean

1773

Daviry, Marie Louise Chicaneau, Joachim Fileul Beaugé, Marie Catherine Dupoy, all relatives of Alexandre Joseph and his bride. Mlle. Soisson's dowry is 6,000 livres paid on 15 December 1776 (addendum to marriage contract), and she is guaranteed 1000-livres annual jointure free and clear of any indebtedness that might accumulate during the course of the marriage. Paillet brought to the marriage 44,000 livres in assets (A. N., M. C., CXIII, 469).

1775

10 April: Rent of 1150 livres per year to Madame Charlotte Marguerite d'Aligre, widow of Anne Michel Louis LePeletier, comte de Saint Fargeau to be shared by Alexandre Joseph Paillet and Marie Félicité Thecle Soisson and by Charles André Mercier and his wife, Marie Therèse Tournier, for a nine-year lease on an apartment on the première étage of the hôtel d'Aligre plus use of one-half of the cellar space and of a shop at street level. The rent was payable quarterly beginning 1 July 1775 (A. N., M. C., XXIII, 736).

22 June: Identical document to previous rent agreement (A. N., M. C., XXIII, 738).

1777

22 March: Payment of 12000 livres to Paillet from the directeur général des bâtiments for Rembrandt's Supper at Emmaus (1648) (A. N., O<sup>1</sup> 1914, 1777:90).

4 April: Letter from Paillet to Pierre (?) providing an inventory of twenty-six paintings, "très mediocre," from the collection of the marquis de Chabannois sent from the hôtel d'Aligre (A. N., O<sup>1</sup> 1914, 1777:110).

16 April: Letter from Pierre to d'Angiviller discussing the purchase of Le Nain's Maréchal à sa forge from Paillet, among other items. The postscript of this letter suggests dates to be in Flanders for the sales related to the dissolution of religious orders there (A. N., O<sup>1</sup> 1914, 1777:158 and Furcy-Raynaud, "Correspondance" (1905), pp. 118-120).

28 April: Letter from Paillet to d'Angiviller regarding the duc de Chabot's Carle Vanloo for which

1777

he does not recommend making a bid, and requesting a passport for the upcoming trip to Flanders (A. N., O<sup>1</sup> 1914, 1777:150).

28 April: Letter from Cuvillier (?) to Paillet responding to his request for a passport and advising him to keep quiet about his journey. Cuvillier also mentions his gratitude to Paillet for his efforts related to the duc de Chabot's painting by Carle Vanloo (A. N., O<sup>1</sup> 1914, 1777:145).

circa May: Worksheet in Pierre's hand captioned "M. Paillet hotel de la Maison rouge a Bruxelles" which shows his computations from florins to livres on the prices of Rubens's Martyr de saint Lievens and van Thulden's Le Christ ressuscité apparaissant à la Vierge (A. N., O<sup>1</sup> 1914, 1777:191).

circa May: Worksheet in Pierre's hand on the prices of the four paintings purchased in Flanders for a total expenditure of 28,660 livres 8 sols 2 deniers (A. N., O<sup>1</sup> 1914, 1777:190).

25 May: Letter from Paillet to Pierre regarding the Rubens altarpiece being negotiated from the Annonciades convent in Brussels and concerning the crating and loading of the four pictures purchased earlier in the month. The note in a different handwriting at the top left of the letter indicates that it had arrived on 29 May 1777 in Paris and records that a 500-livres payment was sent to Paillet for additional expenses as per his request (A. N., O<sup>1</sup> 1914, 1777:189).

25 May: Receipt for 600 florins which Paillet paid to the Jesuits in Brussels for two paintings, numbers 5 and 6 of the auction catalogue (A. N., O<sup>1</sup> 1914, 1777:195).

25 May: Receipt signed by Lannoye attesting to Paillet's payment of 2140 livres for two pictures acquired at Ghent, no. 1 of the sale catalogue and no. 1 of the Appendix of the same catalogue (A. N., O<sup>1</sup> 1914, 1777:196).

27 May: Cover letter from Paillet to "Monsieur" accompanying the shipment of the crate containing

1777

the four paintings purchased in Flanders and sent through the carrier, Gortebeek, for the cost of 246 livres "argent de France" (A. N., O<sup>1</sup> 1914, 1777:194).

27 May: Pierre's account of his expenses on the buying trip to Flanders (A. N., O<sup>1</sup> 1914, 1777:193 and Engerand, Inventaire des tableaux, p. 547).

29 May: Letter from Pierre to M. Nogué, rue d'Artois, regarding the immediate transfer of 500 livres to Paillet in Flanders (A. N., O<sup>1</sup> 1914, 1777:192).

23 June: Letter from Pierre to d'Angiviller concerning the acquisitions made for the crown at the sales of the prince de Conti and of Randon de Boisset. Also enclosed is a letter from Paillet thanking d'Angiviller for his many kindnesses. Pierre reports on the arrival of the crate of paintings from Flanders and that the four pictures have been unrolled and stretched (A. N., O<sup>1</sup> 1914, 1777:225; Guiffrey, "Acquisitions," pp. 425-426; and Furcy-Raynaud, "Correspondance" [1905], p. 125).

24 June: Letter from Paillet to Pierre (?) regarding the crate of four paintings arriving from Flanders and requesting that Pierre order it not to be opened or tampered with at customs. (The date of this letter was probably several days earlier since the document preserved at the Archives nationales is a copy of the original.) (A. N., O<sup>1</sup> 1914, 1777:227).

4 July (?): Note signed by Pierre concerning the arrival of the first two crates at customs and the necessity of sending Paillet to make the proper arrangements according to d'Angiviller's orders (A. N., O<sup>1</sup> 1914, 1778:100).

4 July: Letter from Jeanne Deroy on behalf of her father to Paillet regarding the state of negotiations for Rubens's L'Adoration des mages and requesting his instructions by return mail. The Mother Superior of the convent of the Annonciades had been visited by officials of the Brabant town council asking by what authority she was selling the Rubens

1777  
(A. N., O<sup>1</sup> 1914, 1777:250).

7 July: Letter from Pierre to d'Angiviller forwarding Paillet's letter regarding the Rubens affair in Brussels in which he asks that the French minister in that city interpose on behalf of this transaction (A. N., O<sup>1</sup> 1914, 1777:247 and Furcy-Raynaud, "Correspondance" [1905], p. 127).

18 July: A literal translation and copy of the transaction between the convent of the Annonciades in Brussels and Paillet's agent, François Deroy, on the acquisition of Rubens's L'Adoration des mages for the price of 14,000 florins de Brabant, two casks of wine from Coutan, plus a replica of the Rubens to replace the altarpiece (A. N., O<sup>1</sup> 1914, 1777:248).

3 September: "Note de Pierre" in which several matters are discussed, the final paragraph dealing with Paillet's return trip to Brussels to finalize the Rubens acquisition. Pierre requests that the copy of the altarpiece be ready by the upcoming Saturday (Furcy-Raynaud, "Correspondance" [1905], pp. 141-142 providing the A. N. call number as O<sup>1</sup> 192713 [0]).

25 September: Letter from Paillet to d'Angiviller from Amsterdam acknowledging receipt of 27,770 livres from M. Dutartre for payment of negotiated paintings plus one-half percent fee for the Parisian bankers. Paillet reveals that he is in Amsterdam on the advice of one of his friends, a "grand connoisseur," who proposes a means to obtain "le plus fameux tableau de Rubens et qui est tres connu" (A. N., O<sup>1</sup> 1914, 1777:359).

7 October: Letter written by Paillet from Brussels to d'Angiviller informing him that the Rubens Adoration has been crated and weighed for its departure from Flanders and requesting that d'Angiviller send appropriate orders to customs at Lille (A. N., O<sup>1</sup> 1914, 1777:374).

1778  
30 March: Paillet named expert in charge of



1778

inventory of paintings after the death of Nicolas Sébastien Adam sculpteur du roi (Guiffrey, "Scellés," p. 94).

27 April: Two acts related to the sale of the hôtel de Bullion to M. Roulleau and the agreement between M. Roulleau and M. Desfossés for the rent due on the house located at the rues Coqhéron and Coquillière. Paillet eventually was cèded the annual rent, owed by M. Desfossés and later by his widow, by Mme. Roulleau in 1791. Enclosed with this document is a plan by the architect, Thierry, of the Desfossés property adjacent to that which Paillet bought in October 1778 (A. N., M. C., CXVI, 508).

22 August: Payment by Paillet of 14,101 livres 2 sols 1 denier as reimbursement of loan made to him by his brother-in-law, François Nicolas Giroust, on 15 December 1772. This sum constituted 14,000 livres of principal and 101 livres 2 sols 1 denier in back interest accumulated since 1 July 1778 (A. N., M. C., XXXV, 838).

4 October: Loan of 10,000 livres to Paillet and his wife by Mme. Paillet's brother, Pierre Charles Soisson, to be used as downpayment on "les bâtiments extérieurs et dépendants de l'hôtel de Bullion." The terms of the loan dictated repayment in two years but two related acts in the same minute indicate that Paillet renegotiated the note on 16 April 1788 and discharged his debt in three payments by 8 June 1789 (A. N., M. C., XXXV, 839).

5 October: Paillet and his wife purchased the buildings and land belonging to the hôtel de Bullion from Louis César Roulleau, commissaire aux saisies réelles, and Louise Julie Ansermond, Mme. Roulleau, for the price of 170,000 livres (A. N., M. C., XXXV, 839).

5 October: Paillet and his wife bought the boiseries and ornaments found in the various apartments of their new property at the hôtel de Bullion for 35,000 livres cash (A. N., M. C., XXXV, 839).

1778

21 October: Pierre François Basan, marchand de tableaux, as the official receiver in the bankruptcy of Charles André Mercier admits Alexandre Joseph Paillet and his wife to the trusteeship against Mercier in reference to nonpayment of his half of the lease for the apartment and shop on the hôtel d'Aligre property and for his share of the renovation costs to the sale room they constructed (A. N., M. C., XXXV, 839).

23 November: Paillet received 4,500 livres as a loan from Etienne Louis Bonnard, avocat en Parlement, declaring as collateral the first 4,500 livres garnered in the sale of the estate of Charles Natoire to be auctioned by M. Chariot, huissier priseur, the following month (A. N., M. C., XXXV, 840).

1779

4 September: Letter from M. Morga to comte d'Angiviller regarding one picture by Guido Reni and two by Simonetti which Paillet had finally found time to clean for him. He maligns Paillet's dilatory response to his interests (A. N., O<sup>l</sup> 1915, 1779:177).

4 September: Letter from Pierre to d'Angiviller recounting Morga's letter and chastising him for trying to circumvent his own authority by writing directly to d'Angiviller. He defends Paillet against Morga's accusations and suggests several alternate approaches in response to Morga's appeal to buy the three Italian paintings (A. N., O<sup>l</sup> 1915, 1777:176 and Furcy-Raynaud, "Correspondance" [1905], pp. 262-263).

4 September: Letter from Pierre to Morga advising him that the French treasury could not expend money for paintings at that time (A. N., O<sup>l</sup> 1915, 1779:178).

1780

4 July: Paillet gave power of attorney to Etienne Louis Bonnard, avocat, to receive present and future rents from the tenants at the hôtel de Bullion and to distribute these monies to the various laborers who contributed to the renovations Paillet made on the

1780

central four-story building (2 related acts)  
(A. N., M. C., XXXV, 849).

13 September: Lease agreement for nine years between Pierre Morvanchet, marchand de vins en grosse, and Paillet for a first-floor apartment at the hôtel de Bullion, the rent for which was established at 1600 livres per annum (A. N., M. C., XXXV, 851).

1781

18 January: A sub-lease agreement between Paillet and Antoine Claude Chariot, huissier priseur, and Mme. Chariot, Catherine Geneviève Hatry, for a third-floor apartment at the hôtel de Bullion over the sale room and at right of the large courtyard, the annual rent being 800 livres (A. N., M. C., XXXV, 853).

22 February: Lease agreement between Paillet and Louis Placide Félicité REGARDIN de Champeron, contrôleur des fermes du roi, and Françoise Angelique de Selle, his wife, for a third-floor apartment in the hôtel de Bullion overlooking the large courtyard at the cost of 825 livres annually. In same minute a sub-lease agreement ceding the de Champerons's apartment to Pierre Georges Duflos, contrôleur et receveur des domaines du roi, is dated 8 March 1785 (A. N., M. C., XXXV, 853).

6 October: Paillet established a bond for the benefit of Pierre Metzinger, maître menuisier, for the sum of 35,300 livres owed to him for his work on the renovations of Paillet's hôtel, "faisant partie de l'ancien hôtel Bullion" (A. N., M. C., XXXV, 857).

29 October: A trusteeship with Charles Soisson as official receiver representing five laborers suing Paillet for unpaid wages related to the renovation of Paillet's hôtel on the rue Plâtrière. Paillet is given three years to pay them or sell the property and failing this action the trusteeship would be permitted to auction off the property (A. N., M. C., XXXV, 857).

1782

20 January: A private sale of paintings, drawings, and sketches by Paillet made during from the previous November to Jean Baptiste Pierre Lebrun and for which Paillet received 1200 livres. A list of all items follows (A. N., M. C., XXXV, 859).

3 June: Lease agreement for three, six, or nine years between Paillet and Mathieu François Louis Desvouges, marchand tapissier, for a first-floor apartment to the right of the stairway on entering the large courtyard of the hôtel de Bullion for an annual rent of 650 livres (A. N., M. C., XXXV, 861).

7 June: Lease agreement between Paillet and Humbert Joseph Perignon, musicien de L'Académie royale de Musique, for a fourth-floor apartment at the left of the stairway on entering the large courtyard of the hôtel de Bullion, for an annual rent of 125 livres (A. N., M. C., XXXV, 861).

22 July: A private sale of all the furnishings, effects, and utensils decorating the sale rooms of the hôtel de Bullion by Paillet to Louis Prignet for 2,400 livres (A. N., M. C., XXXV, 862).

26 July: A private sale of all the furnishings, effects, and utensils decorating his apartment to Mathieu François Louis Desvouges by Paillet for 2,260 livres (A. N., M. C., XXXV, 862).

29 December: Two lists of the objects purchased on behalf of comte d'Angiviller by Paillet and Julliot  fils at their sale of the effects of the duc d'Aumont held from 12 to 21 December 1782 at the hôtel de Bullion. The crown's total expenditure was 199,333 livres 3 sols (A. N., O<sup>1</sup> 1916, 1783:282 and 284).

1783

11 January: Order from d'Angiviller to Julliot  fils and Paillet to deliver from Paris to Versailles two tables made of green jasper and a chandelier, nos. 319 and 351 of the duc d'Aumont sale respectively, the former items destined for the queen and the latter to remain "en dépôt" with d'Angiviller (A. N., O<sup>1</sup> 1916, 1783:285).

1783

6 February: Letter from Pierre to d'Angiviller outlining the most attractive paintings to be bid at the Blondel d'Azincourt sale (directed by Paillet, Julliot  fils, and Dufresne). Among the pictures which Pierre describes is Watteau's Les Champs élysées, about which he remarks that it has "une grande réputation, mais sont bien noirs" (Guiffrey, "Acquisitions," pp. 429-431).

27 February: Letter from Paillet to d'Angiviller advising him of his successful bid for four paintings from the d'Azincourt sale (A. N., O<sup>l</sup> 1916, 1783:55).

no date but catalogued after the previous document: List of the four paintings purchased at the d'Azincourt sale, no. 19 by Karel Dujardin for 18,300 livres, no. 2 by David Teniers for 25,000 livres, no. 18 by Gabriël Metsu for 18,050 livres, and no. 10 by Nicolaas Berchem for 6,090 livres. The total expenditure was 67,441 livres (A. N., O<sup>l</sup> 1916, 1783:56).

no date but catalogued after the previous document: A bill of sale from the Blondel d'Azincourt auction showing that 35,400 livres were paid for with "billets de marchands" with the remaining sum of 32,041 to be remitted in November 1783. Both this and the prior document are in Paillet's handwriting (A. N., O<sup>l</sup> 1916, 1783:57).

27 April: Letter from Blondel d'Azincourt to Pierre (?) regarding Paillet's arrangement for payment of the four paintings from his collection and notes his gratitude to Paillet (A. N., O<sup>l</sup> 1916, 1783:54).

27 April: Receipt from Blondel d'Azincourt acknowledging the 35,400 livres in fourteen "billets de marchands" from Donjau, Lebrun l'aîné, Lerouge, Boileau, Dulac, Basan, Dubois, Lebrun jeune, and Devouges which Paillet submitted as partial payment for the four paintings destined for the royal collection (A. N., O<sup>l</sup> 1916, 1783:58-59).

8 May: Paillet's account of four d'Azincourt paintings including titles and prices (Engerand, Inventaire des tableaux, p. 551 indicating A. N.

1783  
number as O<sup>1</sup> 1934<sup>b</sup>).

6 June: Receipts from ten different workers for payment of their back wages in reference to the renovations of Paillet's hôtel. The total remittance by Paillet amounts to 102,253 livres (A. N., M. C., XXXV, 867).

9 September: Cover letter from Paillet to d'Angiviller regarding the upcoming Locquet sale in Amsterdam and accompanying a list of the best paintings for sale. This list also is annotated by Pierre with marginal comments on each item. Paillet indicates his intention to take it with him to govern his selections (A. N. O<sup>1</sup> 1917, 1783:291 and 312).

6 October: Letter from Paillet to d'Angiviller sent from Antwerp listing his recent purchases at the Locquet sale and elsewhere (A. N., O<sup>1</sup> 1917, 1783:323).

21 November: Letter from Paillet to d'Angiviller announcing the arrival of the crates of paintings from Holland. He also introduces a Wijnants/Adriaen van de Velde painting belonging to the maréchal de Nouailles for possible acquisition by the crown. Paillet mentions a picture by Paulus Potter which Lebrun is trying to purchase from Mr. Hoop in Holland for 22,000 livres (A. N., O<sup>1</sup> 1917, 1783:367).

8 December: Letter from Paillet to Pierre or Cuvillier asking for reimbursement of sums owed to him from the recent buying trip to Holland and Flanders. He also inquires about the status of the maréchal de Nouailles's Wijnants/Adriaen van de Velde painting, ending the letter with a request for Pierre (Cuvillier) to put in a good word with d'Angiviller for him (A. N., O<sup>1</sup> 1917, 1783:368).

19 December: Letter from Pierre to d'Angiviller regarding the death of M. Hacquin, père and requesting d'Angiviller's recommendation on whether to retain Hacquin fils, age 27, as his successor, or to employ someone else. Paillet is mentioned in connection with the newly acquired paintings from Holland, and

1783

as a possible advisor on this matter (A. N., O<sup>1</sup> 1917, 1783:412 and Furcy-Raynaud, "Correspondance" [1906], pp. 38-39).

19 December: A long letter from Paillet to d'Angiviller explaining the debacle of the comte Suderini sale in which Lebrun and his "caballe" brought down the auction by questioning the authenticity of the paintings in this collection. The second item discussed was the arrival of Mr. Bertels with paintings from the chevalier Page collection (A. N., O<sup>1</sup> 1917, 1783:398).

27 December: List of thirteen paintings from the Page collection brought into France "chez Paillet" and written in Paillet's hand (A. N., O<sup>1</sup> 1917, 1783:409 and Engerand, Inventaire des tableaux, p. 570).

28 December: Report signed by d'Angiviller on the thirteen paintings which Bertels had brought in from London composing part of the chevalier Page collection. About Paillet he writes "employé depuis quelques années pour les commissions du Roi en ce genre et qui sur celle-ci a donné des preuves d'une fidélité et d'un desintéressement inconnus peut-être dans son état puisqu'il s'est refusé à des propositions dont l'une pouvoit lui valoir 10,000 écus et l'autre 500 louis" (A. N., O<sup>1</sup> 1917, 1783:406, 408, and Engerand, Inventaire des tableaux, pp. 570-571).

end of December 1783?: A "Note" written by Paillet regarding the Page collection paintings with prices amounting to 50,000 écus or approximately 290,000 livres, even though the estimate for the thirteen pictures added up to 195,400 livres (A. N., O<sup>1</sup> 1917, 1784:125).

1784

19 January: Letter from Paillet to d'Angiviller regarding a Potter which the comte de Vaudreuil bought as lot no. 110 at Randon de Boisset auction which may be available through M. Lebrun and about a Wouwerman, Marché aux chevaux, which has come to his attention that can be purchased for a good price

1784

(A. N., O<sup>l</sup> 1917, 1784:26 and 27 [copy of the catalogue description of the Potter from the de Boisset auction]).

29 February: Letter from Paillet to Cuvillier related to the best paintings coming up for auction at the comte de Merle sale with an enclosure summarizing the catalogue numbers and entries of thirteen pictures (A. N., O<sup>l</sup> 1917, 1784:83-84).

29 February: Letter from Cuvillier to Paillet considering the most likely acquisitions at the comte de Merle sale (A. N., O<sup>l</sup> 1917, 1784:82).

1 March: A list written by Julliot files of several objects reserved by d'Angiviller at the Montriblourd sale (directed by Paillet and Julliot) (A. N., O<sup>l</sup> 1917, 1784:272).

20 March: Letter from Paillet to d'Angiviller related to the three paintings and six vases purchased at the Montriblourd auction and two pictures from the comte de Merle collection. Paillet also pleads Bertels's case regarding five paintings (separate from the original thirteen Page paintings) hoping to settle the financial transaction (A. N., O<sup>l</sup> 1917, 1784:104).

no date, accompanying 20 March letter?: List of nine items bought for king by Paillet and Julliot files at the Montriblourd sale (two copies of same document, A. N., O<sup>l</sup> 1917, 1784:105 and 107).

no date, accompanying 20 March letter?: List of five paintings brought from England by Bertels coming from the Page collection (but in addition to the thirteen pictures already cited) for a total suggested expenditure of 50,000 Dutch florins. This and the previous two documents are in Paillet's hand (A. N., O<sup>l</sup> 1917, 1784:106).

29 April: A Promissary note under d'Angiviller's signature to pay the sums owed to the duc de Ville heir to one-half of the estate of the duc d'Aumont for the 199,333 livres 2 sols worth of objects acquired for the royal museum at the duc d'Aumont auction in December 1782. He declares the principal



1784

and interest accumulating since 1 January 1783 to be paid in four installments beginning 1 October 1784 and continuing through 1 July 1785 (A. N., O<sup>1</sup> 1917, 1783:286).

2 June: Letter from d'Angiviller to Pierre regarding two vacancies in the royal art school for aspiring apprentices favoring the nephew of M. de Wailly and the nephew of M. Paillet (A. N., O<sup>1</sup> 1142, 1784:141 and Furcy-Raynaud, "Correspondance" [1906], p. 54).

4 July: Letter from d'Angiviller to Pierre responding on the question of the replacement of Hacquin père, garde de tableaux de roi, who had died at the end of 1783. D'Angivillier proposes to employ Hacquin fils in his father's position after he has had more experience and in the interim to call upon Robert, Taraval, and Vien to finish Hacquin's inventory of the royal painting collection and tend to the painting restoration, and to call upon Paillet and others to help out on a temporary basis (A. N., O<sup>1</sup> 1917, 1783:413).

23 September: Letter from Pierre to d'Angiviller in reference to the royal art school in which the Paillet's nephew is listed with two other "enfants" as studying with Brenet (Furcy-Raynaud, "Correspondance" [1906], pp. 72-73 giving the A. N. call number as O<sup>1</sup> 1674 [4], p. 50).

15 October: Letter from Paillet to d'Angiviller regarding the upcoming de Billy sale which had been keeping him very busy. Paillet also recommends a painting by Adriaen van Ostade and asks about the opal ring Paillet had sent to d'Angiviller (A. N., O<sup>1</sup> 1917, 1784:362).

16 October: Suit and countersuit filed between Bellisard and Paillet to recover sums from mutual debts. Paillet had purchased paintings in Flanders for Bellisard in 1777, the balance due was 15,663 livres from the original 55,180 livres, while Paillet owed Bellisard for paving stones and other materials

1784

given to the laborers who renovated the hôtel de Bullion secondary building. This document constituted an out-of-court settlement in which Bellisard promised Paillet 2400 livres paid in 600 livres hard currency and 1800 livres in "billets de marchandises" payable in three installments through July 1785 (A. N., M. C., XXXV, 875).

22 October: Letter from Paillet to d'Angiviller notifying him of the arrival of two porphyry vases from London which Paillet desires to present to the directeur général (A. N., O<sup>1</sup> 1917, 1784:275).

13 November: Letter from Pierre to d'Angiviller in which among other items he discusses the need to put a ceiling on the prices they will be willing to pay for paintings at the upcoming de Billy sale (A. N., O<sup>1</sup> 1917, 1784:391 and Furcy-Raynaud, "Correspondance" [1906], p. 82).

18 November: Letter from Paillet to d'Angiviller regarding the de Billy sale recounting the 91,000 livres profit from this auction and listing the paintings purchased for the crown (A. N., O<sup>1</sup> 1917, 1784:398).

24-25 November: Two lists in Paillet's hand of paintings acquired at the comte de Vaudreuil sale for d'Angiviller totalling 239,641 livres 1 sol (A. N., O<sup>1</sup> 1917, 1784:402-403).

27 November: A document repeating the list of Paillet's purchases for the king at the de Billy auction plus a request for payment of 365 louis to François Deroy of Brussels for the painting by Isaack van Ostade of a Canal glacé. A marginal note indicates payment to Deroy was made on 25 May 1785. (A second annotation reveals that Paillet was paid on 7 December 1785.) (A. N., O<sup>1</sup> 1917, 1784:399).

28 November: Account under d'Angiviller's signature of the purchases at the comte de Vaudreuil sale (A. N., O<sup>1</sup> 1917, 1784:414).

1784

30 November: "Notes de Pierre" in which one paragraph deals with a painting belonging to a friend of the comte d'Ornano which he asked Paillet to place in the Wille sale but Paillet declined (A. N., O<sup>1</sup> 1917, 1784:416 and Furcy-Raynaud, "Correspondance" [1906], p. 86).

7 December: Letter from Paillet to d'Angiviller introducing the new arrival of paintings brought to Paris by Bertels which Robert and Cuvillier had already seen (A. N., O<sup>1</sup> 1917, 1784:433).

27 December: Document signed by d'Angiviller appropriates 287,641 livres to the comte de Vaudreuil for the thirty-three paintings purchased by Paillet on his behalf. This amount includes 48,000 livres to the comte de Vaudreuil outside the Paillet acquisitions for payment of a Berchem and a Rubens ceded to the crown through Lebrun's negotiations. The Minister of Finance, M. Calonne, made the appropriations effective for the fiscal year 1785 through a 300,000-livres transfer to the directeur général from the exchequer covering the 287,641-livres debt indicating that 12,358 livres 19 sols be used to rebuy one of the pictures stolen from the king in October 1775 (A. N., O<sup>1</sup> 1917, 1784:415 and Engerand, Inventaire des tableaux, p. 548).

December: Detailed list of Paillet's acquisitions for d'Angiviller in Holland in December 1784 for the total expenditure of 34,474 livres (A. N., O<sup>1</sup> 1918, 1785:524).

1785

beginning 1785?: 1 page of a letter catalogued in the 1785 liasse in which Paillet evaluates a painting belonging to the comte de Meré as a mediocre copy of Raphael's Saint John deeming it satisfactory to cover a hole in a wall and nothing more (A. N., O<sup>1</sup> 1918, 1785:84bis).

2 March: Letter from Robert to Pierre regarding the conclusion of financial dealings with Bertels for 73,000 livres. Paillet's name is mentioned in passing. Another item under discussion is the planned painting

1785

gallery at the Louvre which Robert describes as being in full possession of the rats who would appreciate the contribution of the paintings (to their diet). He also comments that the ceilings are all open to the elements (A. N., O<sup>1</sup> 1918, 1785:65).

14 March: Letter from Paillet to Cuvillier (?) asking that he send an order to M. Dessoisn, directeur des fermes, to allow two crates of paintings to arrive at d'Angiviller's address without interference (A. N., O<sup>1</sup> 1918, 1785:84<sup>1</sup>).

17 March: Letter from M. Dessoisn to d'Angiviller concerning two crates being delivered from Dunkerque to d'Angiviller's address promising to expedite order "sauf ouverture ni visite" following Paillet's request (A. N., O<sup>1</sup> 1918, 1785:85bis).

12 April: Letter from Paillet to Cuvillier (?) regarding the arrival of three crates of paintings which he purchased in Holland for d'Angiviller remarking that Robert had already seen the collection. Paillet also thanks him for a recent payment and mentions a van Goyen that is available (A. N., O<sup>1</sup> 1918, 1785:105).

10 May: A "Note des tableaux que Paillet a achetées dans son voyage de hollande" listing ten paintings which had arrived in Paris. A marginal notation indicates that d'Angiviller had seen the pictures and ordered 25,000 livres to be paid on account for them but was reserving his decision on the ter Borch (A. N., O<sup>1</sup> 1918, 1785:136).

no date, May to June (?): A second list of the paintings which Paillet bought in January on his trip to Holland, replacing the two Vermeers and the de Hooch with a "tête de Christ" by Correggio, and a Rembrandt Self-Portrait purchased in London (A. N., O<sup>1</sup> 1918, 1785:138).

9 June: Letter from Paillet to d'Angiviller regarding his two nephews, requesting that the fourth son of his deceased brother, Pierre François, be

1785

admitted to the royal art school to join the eldest one. In this letter he reports that his sister-in-law was left a widow at the age of 25 (A. N., O<sup>1</sup> 1918, 1785:218).

11 June: Letter from Paillet to Cuvillier (?) which again details the seven Dutch paintings described in the 10 May memorandum and pleads for payment for these pictures to prevent him from having to put them on the market, an act that will cause him disgrace (A. N., O<sup>1</sup> 1918, 1785:175bis).

27 June: Letter from Paillet to Cuvillier (?) which again points out the seriousness for Paillet's financial circumstances due to the nonpayment of his expenses in Holland and in which he threatens to resell the paintings if the debt is not satisfied (A. N., O<sup>1</sup> 1918, 1785:210).

2 August: Letter from Paillet to d'Angiviller regarding the Correggio Head of Christ, the ter Borch and Bakhuysen, and notifying him of the upcoming sale of some Gaspard de Crayers from the reformed convents in Flanders, and of the Slingelandt sale to be held in Dortrecht on 22 August. This is accompanied by an undated account sheet of Paillet's expenditures in Holland, London, and elsewhere indicating that 25,000 livres were received on 25 July and that the balance due is 22,442 livres 1 sol. A marginal note in another handwriting discloses that d'Angiviller had made up his mind about the ter Borch and that a complete and final payment was made to Paillet on 22 August for 37,492 livres 15 sols (It is not clear whether this was in addition to the 25,000 livres remitted on 25 July (A. N., O<sup>1</sup> 1918, 1785:267 and 137)).

6 August: Letter from Paillet to Cuvillier (?) asking for the balance of the monies owed to him (A. N., O<sup>1</sup> 1918, 1785:270).

unknown date: A ledger sheet from the royal treasury outlining the expenditures made for paintings to Paillet, marchand de tableaux, including 217,120

1785

Livres in 1783, 1,189,104 livres in 1784, and 480,191 livres in 1785. Also enumerated are the four paintings purchased at the Blondel d'Azincourt sale totalling 67,442 livres and the 150,000 livres paid to Bertels for the Page collection (A. N., O<sup>1</sup> 1934B).

unknown date: An account sheet written in Paillet's hand listing his expenses for two paintings by Jan van Goyen purchased from Mr. Fouquet, diverses expenditures for packing, crating, and shipping of pictures acquired in Holland and Flanders in 1783 for a total of 2899 livres plus the 111,441 livres for the rest of the paintings from that buying trip totalling 114,340 livres. Also enumerated are 150,000 livres to Bertels and another 80,000 livres to the same, plus 14,500 livres for the Montriblond paintings and 25,520 livres for the comte de Merle pictures (A. N., O<sup>1</sup> 1917, 1784:461).

1786

13 March: Letter from Jean Baptiste Pierre Lebrun to d'Angiviller complaining about the preferential treatment received by Paillet was to Lebrun's financial detriment. He considers that both the Aubert and Watelet sales should have been under his direction (A. N., O<sup>1</sup> 1919, 1786:56).

14 April: Letter from Paillet to d'Angiviller in reference to his impending trip to London where he gives Bertels's house as his forwarding address. Paillet also discusses a copy of a Guido Reni which he had seen in the original in London and two Mierises in the Guildemeester Collection which had been stolen from the French royal collection (A. N., O<sup>1</sup> 1919, 1786:108).

15 April: A "Mémoire" from the French exchequer of all art purchases from 1779 to 1785 for a total expenditure of 627,701 livres 15 sols. Paillet's name is either explicit or implicit in eleven of the eighteen transactions listed (A. N., O<sup>1</sup> 1919, 1786:109).

unknown date, catalogued for June 1786: An account sheet in Paillet's hand of the sums received

1786

for various transactions including the Blondel d'Azincourt paintings, for 67,441 livres, 120,000 livres for his Holland trip, 330,000 livres to Bertels, 27,600 livres for the Montriblond pictures, and 25,000 livres for the de Merle paintings plus a 4 percent commission fee on 20,000 livres for the paintings purchased in Holland, and another 15,000 livres for the other transactions at 3 percent including his out-of-pocket expenses (A. N., O<sup>l</sup> 1919, 1786:103).

10 October: Letter from Paillet to d'Angiviller in which a painting by Veronese and one by Adriaen van de Velde are discussed (Engerand, Inventaire des tableaux, p. 597 citing two documents, A. N., O<sup>l</sup> 1934<sup>B</sup> and O<sup>l</sup> 1913, which have not been verified.

29 October: Paillet named expert in charge of evaluating prints and paintings for the inventory after death of Ignace-Jean-Victor Campana, peintre du cabinet de la reine (Guiffrey, "Scellés," p. 190).

1787

7 February: Account from Paillet to d'Angiviller regarding his purchases at the Watelet sale for a total of 18,477 livres 19 sols (A. N., O<sup>l</sup> 1919, 1787:39).

8 February: Letter from M. Dessoisn, directeur général des traites marines, to d'Angiviller about the transport of a crated painting that just arrived at Calais from London. A marginal note in the upper right corner names Paillet as the person in charge of this transaction (A. N., O<sup>l</sup> 1919, 1787:40).

10 March: Account sheet of expenses related to the acquisition of Karel Dujardin's Le Calvaire purchased by Paillet in Holland through Mr. Fouquet for a price of 17,182 livres and approved by d'Angiviller (A. N., O<sup>l</sup> 1919, 1787:49).

13 March: A memorandum from Paillet to Robert regarding the works of art purchased at the Watelet sale (A. N. O<sup>l</sup> 1919, 1787:60 and a copy, 1787:61).

1787

no date, catalogued in March 1787: Another detailed list of Paillet's acquisitions for the king including the 1783 trip to Holland for 100,000 livres, three transactions with Bertels for 150,000, 80,000 and 100,000 livres respectively, the Montri-bloud purchase for 25,400 livres, 8760 livres for an Isaack van Ostade, 21,000 livres for the de Billy pictures, and the comte de Vaudreuil paintings for 242,000 livres (A. N., O<sup>l</sup> 1919, 1787:62).

13 March: Letter from Paillet to Cuvillier (?) mentioning a large painting by Berchem and Ruisdael recently arrived from Calais and equal to the one sold at the comte de Vaudreuil auction (A. N., O<sup>l</sup> 1919, 1787:72).

17 June: Letter from M. Prisyé, maître des comptes, to d'Angivillier regarding the payment for the paintings which Paillet acquired at the Watelet sale (A. N., O<sup>l</sup> 1919, 1787:77).

1789

4 February: Paillet named expert in charge of evaluating the paintings and miniatures of the estate of Jean-Daniel Welper, peintre du roi et du prince de Condé, for his inventory after death (Guiffrey, "Scellés," p. 216).

15 March: Paillet named expert in charge of the evaluation of the paintings and prints for the inventory after death of Jean-Baptiste Marie Pierre, premier peintre du roi (Guiffrey, "Scellés," p. 218).

1790

11 March: Suit by Louise Julie Ansermond, Mme. Roulleau, for the mortgage of 170,000 livres owed by Paillet and his wife on the hôtel de Bullion property. She had put a lien on his rental income on 31 December 1789 because the duchesse de la Vallière was pressing Mme. Roulleau for the sums still owed to her on the same property. Paillet and his wife promised to remit 14,000 livres per year payable quarterly from the rents of their leasors in order to remove the lien against these monies. Mme. Roulleau suspended all prosecutions until 1 April



1790

1792 at which time she would reinstitute her claims for the full 170,000 livres. Paillet had to pay the court costs and notary's fees (A. N., M. C., XI, 761).

5 August: Letter from Paillet to d'Angiviller in which he mentions his departure for Bordeaux where d'Angiviller had provided introductions to see private and city collections. Paillet also recommends some of the objects coming up for auction at the duc de Chaulnes sale (A. N., O<sup>l</sup> 1920, 1790:76).

27 August: Letter from Paillet to d'Angiviller expressing his concern for the dissolution of the duc d'Orléans painting collection begging d'Angiviller to save twenty or thirty of the finest examples for the Museum estimating the cost to be between 800,000 and 900,000 livres. Paillet also mentions postponing his trip to Bordeaux because of his involvement with the duc de Chaulnes auction (A. N., O<sup>l</sup> 1920, 1790:86).

1791

7 May: The mortgage payments for a house situated on the corner of the rue Coghéron and rue Coquillièrè owned by M. et Mme. Desfossés which were being paid to Mme. Roulleau were transferred to Paillet and his wife. This payment was made on the principal of 10,000 livres and the annual mortgage was 500 livres. In turn Paillet paid Mme. Roulleau 2268 livres 6 sols 6 deniers immediately promising to pay the balance of 8,000 on demand constituting 10,268 livres 6 sols 6 deniers of the principal and the back interest from 1 October 1790 to 7 May 1791 remitted by M. Desfossés to Mme. Roulleau. Mme. Desfossés continued to pay this rente foncière to Paillet after her husband's death (see 22 February 1811). In addition to the transferral of income, Paillet also withdrew 9406 livres from the escrow account held by the notary, Pottier, comprising 9964 livres 15 sols minus 558 livres 13 sols deducted to cover legal expenses incurred by Mme. Roulleau and the duchesse de La Vallièrè for their suits to recover the principal of the mortgages owed on the hôtel de Bullion by Paillet and Mme. Roulleau, respectively.

1791

The escrow account was established on 11 March 1790 for Paillet to pay Mme. Roulleau 14,000 livres annually on this mortgage until 1 April 1792 when the total principal would be called in by Mme. Roulleau so she could discharge her debt to the duchesse de La Vallière (A. N., M. C., XI, 767).

1793

17 June: Preparation of the record for the sale of the hôtel de Bullion with the public auction to be announced in the newspapers (see AAAD, 14 July, pp. 2939-2940) for 15 July. The sale was forced upon Paillet and his wife to satisfy their creditors (A. N., M. C., XXXV, 964).

30 July: Sale of the hôtel de Bullion by M. et Mme. Paillet to Srs. Alexandre Louis Roëttiers and Henry Petit for 490,100 livres discharging 25,000 livres to Mme. Paillet according to the provisions of the jointure in the Paillet/Soisson marriage contract, 178,000 livres to Mme. Roulleau (170,000 for the hôtel de Bullion mortgage plus the 8,000 for the transfer of income from the Desfossés property), and 33,000 livres plus 1,650 livres interest to Charles Nicolas Soisson, Paillet's cousin, for a loan constituted by Nicolas Charles Soisson, Mme. Paillet's uncle. Paillet and his wife were paid 68,000 in assignats publics by Mme. Roëttiers acting on her husband's behalf on 28 frimaire An II (A. N., M. C., XXXV, 965).

26 August: Purchase of a riding school, formerly called "Arras" including a house, stables, outbuildings, courtyard, and enclosed garden situated at Asnières on the banks of the Seine opposite to the ferry by Paillet for 47,000 livres from Charles Quesnel. The price was set by the director of the district of Saint Denis on 16 November 1792 and the act was notarized by Guilbert at Saint Denis (recorded in Article 5 of the Inventaire après le décès de Mme. Paillet, dated 24 germinal An X, A. N., M. C., XXXV, 999).

An II

10 floréal: An exchange of lands on adjoining

An II

properties in Asnières between Paillet and Charles Vaillant, the latter ceding a triangular piece of land composed of twenty-five toises 3 pieds on the river and 15 toises extending into the property to Paillet in exchange for one half of the wall and the lands adjacent to Paillet's stables and out-buildings for the length of forty-six toises (A. N., M. C., LXXIV, 61).

11 floréal: Purchase of a house, church, and buildings formerly used as conventuals in Reuil near La Ferté sous Jouarre for 14,920 livres by Paillet from Jean Baptiste François Godard (recorded in the Liquidation et partage des biens de Mme. Paillet, Article 7, 10 prairial An X, XXXV, 1000).

2 thermidor: Publication of the bids for a house and dependencies at Clichy la Garenne belonging to veuve Cronier. Paillet made the successful bid at 42,600 livres which he paid off on 9 messidor An III (A. N., M. C., CXIII, 634).

An III

15 vendémiaire: Receipt of 20,000 livres assignats from Paillet given as partial payment on house at Clichy La Garenne to veuve Cronier (A. N., M. C., CXIII, 636).

9 pluviôse: Jacques Antoine Remy is given power of attorney to represent Marie Gabrielle Paillet, veuve Giroust, Paillet's sister, in her rights to one-third of her mother's estate (A. N., M. C., XXIV, 1054).

5 germinal: Inventory after death of the estate of veuve Paillet. Her heirs were Alexandre Joseph Paillet, Marie Gabrielle Paillet, veuve Giroust, Marie Joseph Julie Monseignat, veuve Paillet, and her four sons: Pierre Christophe, Antoine Léopold, Jean Alexandre, and Pierre Théophile (A. N., M. C., XXIV, 1055).

9 messidor: Paillet paid off the mortgage on the house at Clichy la Garenne for 22,600 livres of

An III

principal and 470 livres 12 sols in interest for a total of 23,072 livres 12 sols to veuve Cronier (A. N., M. C., contained in minutes dated 15 vendémiaire An III, CXIII, 636).

11 messidor: The heirs of veuve Paillet gave Claude Louis Chariot, huissier priseur, power of attorney to handle the liquidation of her estate (A. N., M. C., XXIV, 1058).

An IV

22 brumaire: Purchase by Paillet of eight arpens, thirty-five perches of land and another four arpens divided into twenty-four perches situated in Verdelot, district of Rozay from Martin Eloi Lignereux and Anne Henriette de Milleville, his wife, for 52,000 livres assignats. These fields were adjacent to a factory purchased by Henry Petit on 5 February 1793. (It is not clear whether Paillet became owner of this property as a result of the hôtel de Bullion transaction or not) (A. N., M. C., XXIV, 1061).

1 germinal: Inventory after death of Mme. Soisson, Paillet's mother-in-law (cited in the Inventory after death of Mme. Paillet, 24 germinal An X, A. N., M. C., XXXV, 999).

An V

18 brumaire: Marie Félicité Thecle Soisson, Mme. Paillet, dies (see her Inventory after death, 24 germinal An X, A. N., M. C., XXXV, 999).

6 ventose: Paillet executed a six-year lease for a house at 11 rue du Bouloy, Paris, paying 3000 francs annually to veuve Rolland (A. N., M. C., XI, 796).

18 floréal: Liquidation of the estate of Mme. Soisson, Paillet's mother-in-law. His children received one-third share of the inheritance equalling 8866 francs 83 centimes (see Inventory after death of Mme. Paillet, 24 germinal An X, A. N., M. C., XXXV, 999).

An V

1 prairial: Paillet executed a sub-lease for six years duration for part of the house at 11 rue du Bouloy with M. et Mme. Astier (see Inventory after death of Mme. Paillet, 24 germinal An X, A. N., M. C., XXXV, 999).

25 prairial: An appointment of monies is declared for a Treasury scrip drawn up on 25 thermidor An IV between Alexandre Joseph Paillet, Marie Gabrielle Paillet, veuve Giroust, and the four sons of the deceased Pierre François Paillet, each for one-third of 858 livres, that is, 286 livres (A. N., M. C., XXIV, 1067).

An VI

8 vendémiaire: Marriage contract between Charles Pierre Alexandre Paillet, Alexandre Joseph's oldest son, and Marie Angelique Monne (A. N., M. C., XXXV, 985).

thermidor: Paillet was the "expert" in charge of the dispersal and sale of objects from the national museum "sans mérite du côté de l'art" for the sum of 34,000 francs (Beurdeley, France à l'encan, p. 184).

An VII

13 prairial: Paillet gave power of attorney to Antoine Marie Delafosse, homme de loi, to handle the rents coming from the lessors of apartments in the house at Verdelot, reduced from 200 francs to 50 francs annually for Ans V, VI, and VII, and to sell or transfer the land at Verdelot being rented to Nicolas Thierry, the house and gardens at Reuil, district of La Ferté sous Jouarre, and the house under construction and lands at Asnières all belonging to Paillet. The account established by Delafosse for these monies would be constituted for Paillet's children to conform to the jointure of Mme. Paillet's prenuptial agreement and according to the terms laid out in the sale of the hôtel de Bullion (A. N., M. C., VIII, 1325).

An VIII

18 vendémiaire: Marriage between Jeanne Félicité Julie Paillet and Antoine Sauzay. Paillet gave his

An VIII

daughter a 6,000-franc dowry (cited in the Liquidation et partage de Mme. Paillet, 10 prairial An X, A. N., M. C., XXXV, 1000).

?1 vendémiaire: An identity certificate on the names of Charles Soisson and Soisson, femme Paillet. Confusion in the public register between persons of the same names. Charles Soisson was born in Paris on 17 October 1715 and Mme. Paillet was born on 5 March 1750. Antoine Philippe Rouillet and Jean Charles Louis Parent attested to the correct identity of two Soisson, father and daughter (A. N., M. C., XXIV, 1077).

An X

24 germinal: Inventory after death of Mme. Paillet in which all the important Paillet/Soisson notarial documents are cited and the property of Paillet's wife is inventoried including the apartment in Paris and the house at Clichy La Garenne. The minor Paillet children are provided with guardianship of Paillet père and Philippe Guillaume Parent, maternal cousin. The three children to whom this applies in 19 germinal An V are Antoine Alphonse, age twelve, Marie Clémentine Joséphine Louise, age sixteen, and Charles, age seventeen. The 19 germinal An V tutelle ordinaire is contained in the minutes of the Inventory after death (A. N., M. C., XXXV, 999).

10 prairial: Liquidation and apportionment of the estate of Mme. Paillet totalling 68,782 francs 51 centimes. Paillet père inherited one-half of the community property worth 16,685 francs 50 centimes plus 35,411 francs 51 centimes for a total of 52,097 francs 1 centime. Each of his children received one-fifth of the remainder, that is 3337 francs 10 centimes to Jeanne Félicité Julie, Mme. Sauzay, to Antoine Alphonse, Marie Clémentine Joséphine Louise, to Charles, and to Alexandre Louise, daughter of the then deceased Charles Pierre Alexandre Paillet. Paillet père is designated to discharge debts and provide dowries for his children out of his share of the estate. The 25,000 livres which Srs. Petit and Roëttiers were to pay one month after the

An X

inventory of the estate of Mme. Paillet could not be evaluated in An X monetary rates so the jointure was left in common between the parties (A. N., M. C., XXXV, 1000).

30 thermidor: Agreement between Anne Cuissot, veuve d'Edmond Baudry, Jean Baptiste Miltot, and Anne Madeleine Baudry, his wife, to repay a loan of 6,000 francs made to them by Paillet with 5 percent interest to be due on 1 thermidor An XII (A. N., M. C., VIII, 1324).

1806

30 July: Paillet designated Alexandre Louis Lucas Deshacquets with power of attorney to sell or transfer any annuities belonging to Paillet from the Register of Public Debt (A. N., M. C., XXXI, 318).

1811

22 February: Mme. veuve Desfossés declares herself and her children to be indebted to Paillet for the 500 annual mortgage payment on the principal of 10,000 livres for the house on rue Coqhéron. The right to this income had been transferred to Paillet by Mme. Roulleau on 7 May 1791 (A. N., M. C., II, 827).

1812

19 June: An identity certificate is attested to on the name of Antoine Alphonse Paillet who had died in Brest on 25 December 1806, a member of the First Regiment of the Imperial Navy Artillery Corps, by Philippe Guillaume Parent and Antoine Léopold Paillet. They gave witness to his identity and to the fact that no inventory after death was drawn up. Antoine Alphonse Paillet's heirs were declared to be Alexandre Joseph Paillet, Charles Paillet, Marie Clémentine Joséphine Louise Paillet, Jeanne Félicité Julie Paillet, and Alexandrine Louise Paillet (A. N., M. C., XLV, 707).

1813

28 October: Paillet gave power of attorney to Charles Paillet to oversee the sale of the property at Asnières to Madame Mouret (A. N., M. C., LXXII, 590).

1813

20 December: Paillet guarantees to Alexandrine Louise Paillet, his granddaughter, the sum of 1125 francs from the sale of the property at Asnières (see 22 December).

22 December: Receipt by Charles Paillet on behalf of his father to Mme. Mouret for 10,000 francs which she paid for the property at Asnières (A. N., M. C., XCIII, 343).

1814

16 January: Alexandre Joseph Paillet dies.

21 January: Inventory after death of M. Paillet containing a listing of Paillet's possessions including paintings, and of the important legal papers, debts, and credits due by or to him (A. N., M. C., LXXII, 591).

1815

22 March: Marriage between Victoire Catherine Chrisbeth and Charles Paillet, the only surviving son of Alexandre Joseph Paillet (A. N., M. C., LXXII, 595).

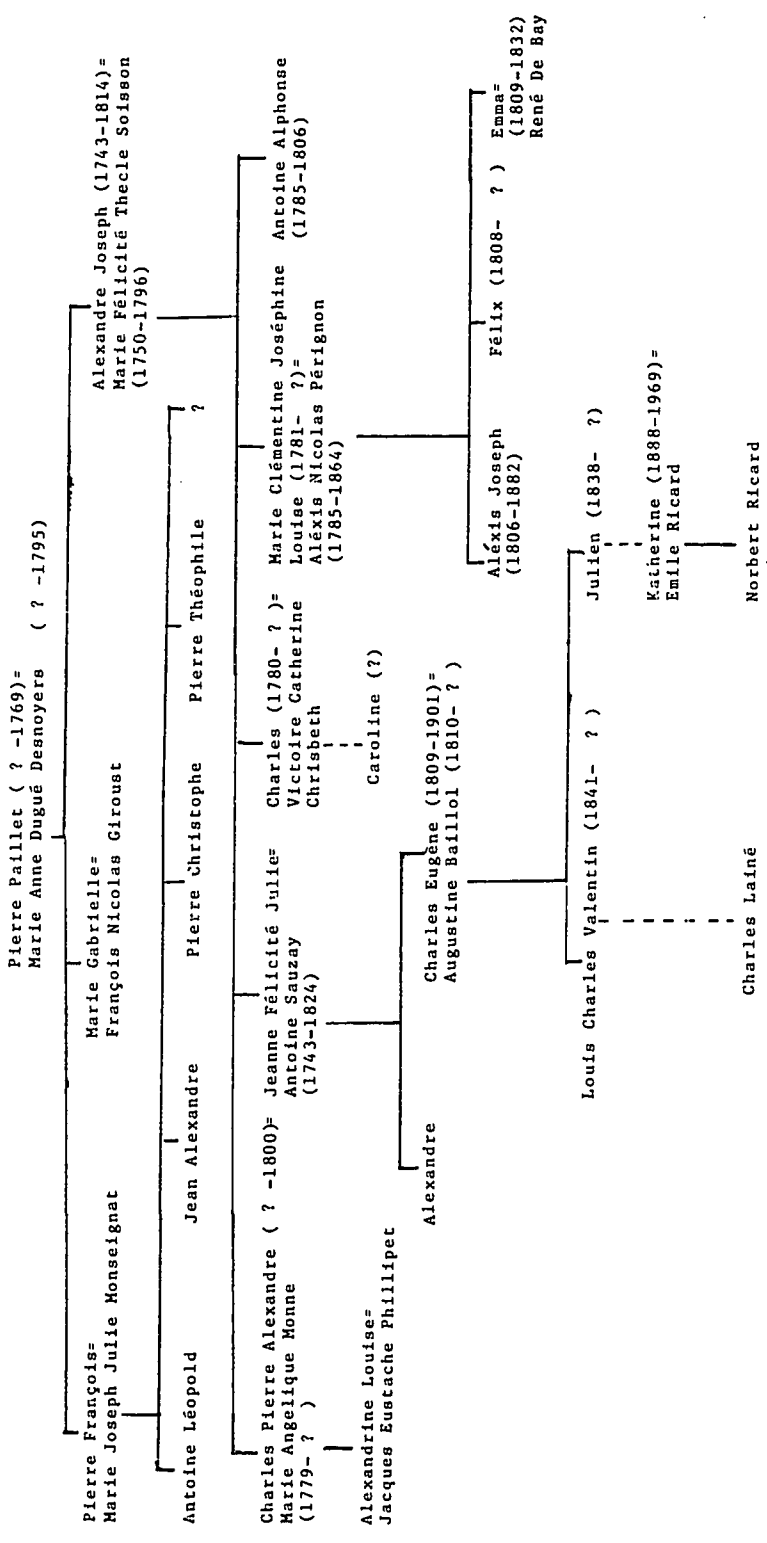
1816

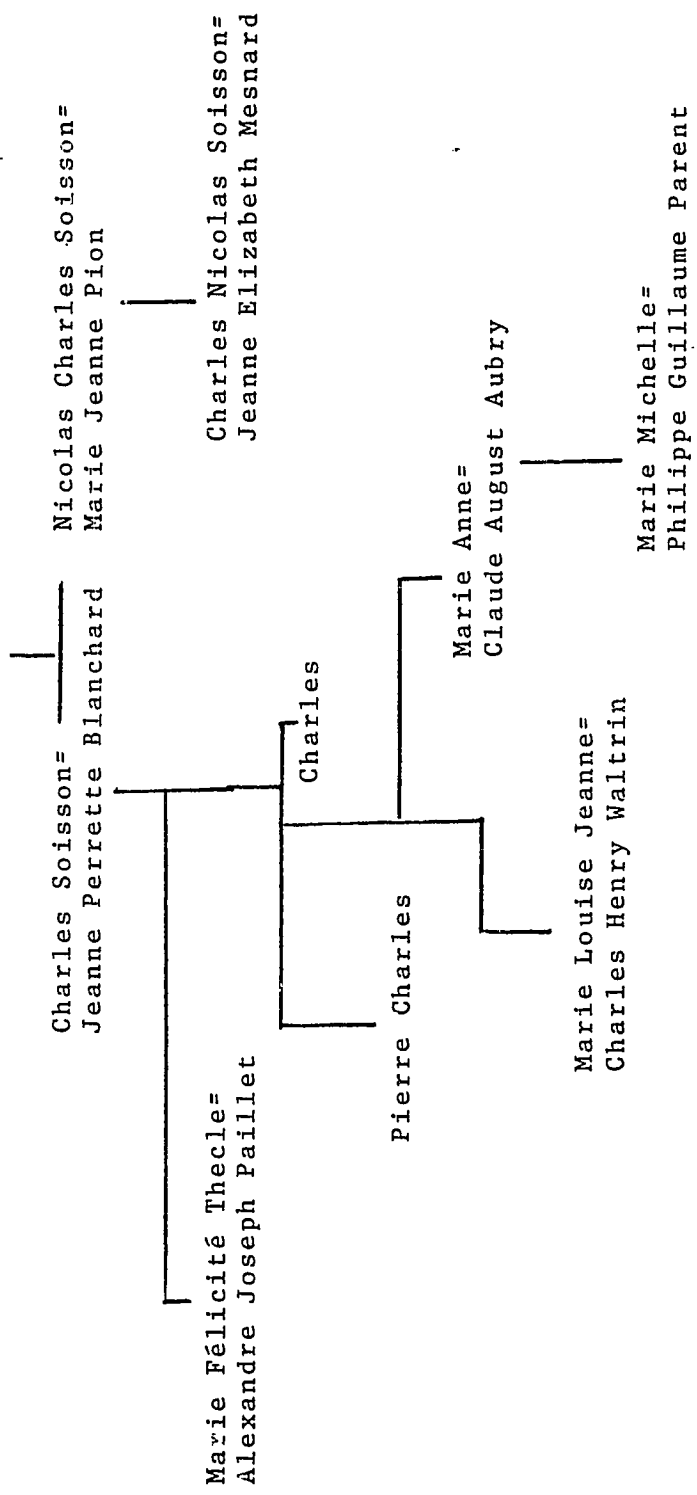
18 July: The heirs to Alexandre Joseph Paillet's estate, Charles, Marie Clémentine Joséphine Louise, wife of Alexis Nicolas Pérignon, Alexandrine Louise, wife of Jacques Eustache Philippet, and Jeanne Félicité Julie, wife of Antoine Sauzay, restrict the debt owed to them by veuve Desfossés through their father's estate to the annual mortgage payment for the house located at no. 4 rue Coqhéron and not on her house at no. 26 rue Coquillière (A. N., M. C., II, 844).



#### APPENDIX FOUR

The following tables outline the family trees of the Faillet and Soisson lines based on archival documents and secondary sources.





## Vita

JoLynn Edwards

### Personal:

Born: Seattle, Washington  
4 May 1948

Parents: Beverly I. and Richard G. Edwards

Spouse: Ronald G. Johnson

### Education:

1964-1966 Garfield High School, Seattle

1970-1973 University of Washington, Seattle  
B.A. (Interdisciplinary Studies)

1973-1977 University of Washington, Seattle  
M.A. (Art History)

1977-1982 University of Washington, Seattle  
Ph.D. (Art History)