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Sale Catalogues of Great Collections



With a Run of Models of Ancient Monuments

1. (AUCTION CATALOGUE: LE BAILLIDE BRETEUIL, Jacques Laure Le Tonnelier). *Catalogue de Tableaux des Ecoles d'Italie, de Flandres, et de France. Dessins, Estampes, Terres-cuites, Marbres, Bronzes antiques & modernes, Ouvrages de Mosaique, Surtout de Table en pierres précieuses, Porcelaines anciennes & modernes...formant le Cabinet de...* On en fera la vente le 16 Janvier 1786 & jours suivans...Par M. Le Brun, Garde des Tableaux de Mgr. Comte d'Artois. 106 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: Le Brun, 1785. \$1950.00

The uncommon sale catalogue of the collection of a famous patron of the arts. Bailli de Breteuil (1725?-85), an influential diplomat who was ambassador to Malta, collected paintings, sculptures, curiosities, and objets d'art. He lived in Rome for about two decades and he owned a magnificent Roman villa decorated by Lavallée-Poussin. Upon returning to Paris in 1787, he frequented Grimod de La Reynière's salon. Rumors abounded that Bailli was engaged in an affair with Madame Grimod.

The present catalogue fully describes 102 paintings, 42 drawings, 18 prints, and 240 lots of sculpture, precious minerals, porcelains, ceramics, snuffboxes, antiquities, and furniture. Bailli owned works by Del Piombo, Fragonard (No. 49 "The Stolen Kiss" resides in the Metropolitan Museum of Art), Velazquez, Dürer, Bourdon, Le Nain, Poussin, etc. Of particular note in this catalogue is a section devoted to table centerpieces (*surtout de table*), models of ancient monuments including the temples of Minerva, Mercury, two *arcs de triomphe*, four obelisks, 12 sphinxes, and finally 75 knives made from various materials. All are thoroughly described.

Nice copy. We locate only one in North America. As in most cases, lacks the 30-page supplement, which was printed the following year.

• Bailey, *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris*, p. 220. Lugt 3974.

Pierre Rémy Defends His Attributions

2. (AUCTION CATALOGUE: GAINAT, Louis Jean). *Catalogue raisonné des Tableaux, Groupes et Figures de Bronze, qui composent le Cabinet de feu Monsieur Gaignat, ancien Secrétaire du Roi, & Receveur des Consignations. Par Pierre Rémy. Et celui des Porcelaines rares & anciennes, tant du Japon que de la Chine, de Saxe & de France Effets de Laques, Meubles précieux & Bijoux, Par S. Ph. Poirier, Marchand.* [14–22 February, 1769]. Engraved frontis. xii, 92, [4] pp. of ads. Small 8vo, attractive antique calf-backed paste-paper boards, red morocco lettering piece on spine. Paris: Vente, 1768. \$1750.00

The catalogue of artworks in the collection of Gaignat (1697-1768), secretary of the Cabinet du Roi under Louis XV and famed book and art collector. Blessed with a massive fortune and little responsibility, he formed both an art collection and library considered amongst the grandest of the 18th century.

This catalogue's preface, written by the expert Pierre Rémy, begins with the usual eulogy of the deceased and his superb taste, but suddenly Rémy shifts to a passionate defense of his attributions and characteristically short descriptions — unlike this one (in trans.): "If I had not feared that one might suspect me of charlatanry, and if otherwise I had been able, as I would have wanted, to explain all that I see and that I feel about the praise that every Piece deserves, my observations certainly would have been much longer. Perhaps it would have been favorable if I had found in all of the Collections of Paintings of which I have made catalogues, pieces which had not been purchased for what they were, and seen as such by those

interested in these inheritances; badly-intentioned people would not have so easily insinuated to various Curieux, prejudices against what insight I might have in the connoisseurship of Paintings...they claim that in examining my Catalogues de Ventés, that there are a number of uncertainties about objects even which a Connoisseur has to decide on from first sight...I can tell them that on all of these counts I have only done exactly what they would have done in my place" (pp. viii-ix). Rémy mentions that his detractors have highlighted the description of a lot in the Jullienne sale which attributes the work to Raphael, when in fact it is very likely a copy. Rémy then cites his longevity as an art dealer and the trust which the great collectors of previous decades had in him.

After a detailed biographical sketch of Gaignat, the catalogue begins with a supposed Mona Lisa ("Joconde"), which Rémy claims was once in the collection of Charles I as supported by the presence of a stamp on the rear of the painting. The sale of pictures, which counted works by Berchem, Dow, Breughel, Teniers, Miel, Rembrandt, Wouwerman, Metsu, van Ostade, van Dyck, etc., totaled 208,000 livres.

Sculptures, bronzes, porcelain, jewels, and other objets d'art are also described, for a total of 241 lots. The catalogue is priced throughout in a contemporary hand with some additional annotations.

Fine copy. Concludes with a list of 34 recent auction catalogues by Rémy.

• Blanc, *Trésor de la Curiosité...*, Vol. I, pp. 147-51. Lugt 1734. *N.B.G.*, Vol. 20, cols. 170-71. *Lugt Les Marques de Collections* online resource "Remy, Pierre" (in trans.): "He was, in the second half of the 18th century, the most employed expert of Paris; as a dealer he excelled in the formation of collections."

A Member of Napoleon's Inner Circle

3. (AUCTION CATALOGUE: HAUTERIVE, Alexandre Maurice Blanc de la Nautte, Comte d'). *Catalogue des Estampes, Livres, Ouvrages a Figures, Antiquités et Curiosités, du Cabinet...* Par Duchesne Aîné et Dubois. Dont la Vente se fera le Lundi 2 Avril 1832 et jours suivans... viii, 63 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: Dubois, 1832. \$1500.00

A rare sale catalogue of a varied and rich collection formed by one of Napoleon's trusted advisors. Hauterive (1754-1830), statesman and archivist, fled from the Revolution to the United States, where he served as French consul in New York. He was recalled to France by Talleyrand to a high post in the office of foreign affairs in 1798. The two collaborated on *De L'État de la France à la fin de l'an VIII* (1800), which justified Napoleon's coup d'état to the world. D'Hauterive entered Napoleon's inner circle and significantly shaped the foreign policy of Napoleonic France. He was essential in the drafting of the Concordat of 1801 and his influence shines through in the final document. A disagreement with Talleyrand led to d'Hauterive's reassignment to the archives of the foreign ministry, where he distinguished himself and was elected a member of the Académie des inscriptions et belles-lettres in 1820.

627 lots. At the beginning of the catalogue, the *experts* of this sale, Duchesne and Dubois, highlight some of the finer pieces in the collection, such as prints by Dürer, Schongauer, Lucas van Leyden, Rembrandt, Hollar, Poussin, Rubens, etc.; the famous books of Piranesi (no. 167), Buffon (no. 348), and Le Vaillant (no. 350); and artifacts from Greece, Italy, Egypt, as well as Hawaii, California, and Alaska. One section lists "Objets fabriqués par des peuples sauvages." D'Hauterive also possessed an impressive library of illustrated books which is described herein, including books on architecture, natural history, costumes, emblems, voyages, and a handful of manuscripts.

Nice copy, we find none in North America. As in most cases, the present copy lacks the

supplement of 13 pages.

• Lugt 12936. *N.B.G.*, Vol. 23, cols. 587-92.

Huquier's Illustrated Books

4. (AUCTION CATALOGUE: [HUQUIER (or Hucquier), Gabriel]). *Catalogue des Tableaux, Gouaches, Dessesins en feuilles & sous verre, Estampes de toutes les Ecoles, Livres d'Estampes & autres Curiosités. Du Cabinet de M***...* viii, 178, 11 pp. of sale schedule. Small 8vo, cont. mottled calf (expertly rebacked, title with short tear to blank outer margin), spine gilt, red morocco lettering piece on spine. Paris: Prault, 1771. \$3500.00

An uncommon sale catalogue with an important collection of illustrated books. Huquier (1695-1772), a leading engraver and publisher of his time, not only earned commissions from Watteau, Gillot, and Meissonnier, but also executed numerous works in the realms of interior decoration and architecture for Jacques de la Joue and Charles Parrocel. During his illustrious career, he produced 970 works, including 362 designs for Watteau, which earned him "a funeral conducted with much pomp and attended by an array of clergy who sung a mass in his honor."—Benezit, Vol. 7, pp. 471-72.

Huquier was a very considerable collector of drawings, prints, and illustrated books. 1518 lots, including 73 paintings and framed drawings, 215 drawings on paper, many lots of prints, and 329 books from his personal library. The illustrated books (lots 463-890) are a remarkable collection of all the classic architecture and ornament works of the 17th and 18th centuries, as well as festival and costume books, cabinet catalogues, and works on machines, perspective, costume, and anatomy. Huquier's print collection was also especially rich and extensive. The sale began on 1st July 1771.

Fine copy with the rare sale schedule.

• Lugt 1944.

The Fourth & Final Huquier Sale; With Prices & Buyers' Names

5. (AUCTION CATALOGUE: HUQUIER (or Hucquier), Gabriel). *Catalogue de Tableaux à l'huile, à gouasse & au pastel; Peintures de la Chine, Enluminures; Dessesins précieux, & Estampes choisies, montées, non montées & en recueil; Boîtes de la Chine, Couleur, Pierre d'Italie; différents Ustensiles servant à la Peinture; Objets curieux, & Livres. De Feu M. Huquier, Graveur. Dont la Vente se fera le 9 Novembre 1772, & jours suivans...* Par F. C. Joullain fils. xii, 292 pp. Small 8vo, later paste paper boards (spine slightly rubbed), label on spine. Paris: Prault, 1772. \$3950.00

The uncommon catalogue of the fourth and final sale of Huquier's collection, which took place after his death.

Huquier was a very considerable collector of drawings, prints, and illustrated books. 1327 lots, including 126 books on architecture, decoration, festivals, etc. There is an index of artists for the painting and print sections. Pages 240 to the end detail his working collection of the most important 18th-century French and Dutch book and art sale catalogues in 55 grouped lots.

Nice copy. Largely priced in contemporary red crayon and pencil with many names provided. Stamp of the Furstlich Ysenburgsche Bibliothek.

• Lugt 2075. For a fuller description of the sale see Lugt, *Marques de Collections*, p. 229.

The Mariette Art Collection

6. (AUCTION CATALOGUE: MARIETTE, Pierre Jean). *Catalogue d'Estampes des plus grands Maîtres Italiens, Flamands & François, de divers Recueils d'Estampes, d'Architecture de différents Maîtres, & autres Traités sur les Arts, dépendants de la succession de M. Mariette...* Dont la vente commencera le 1er Février 1775...& jours suivans...Par F. Basan, graveur. Added engraved title-page (by J.M. Moreau le jeune). viii, 79 pp. 8vo, polished green vellum over boards. Paris: Basan & Chariot, 1775.

[bound with]:

(—). *Supplément au Catalogue des Estampes de la succession de feu M. Mariette, dont la vente a commencé le premier Février dernier, & laquelle continuera en Mai prochain, après la vente de Bibliothèque, qui finira le treize [May 1775].* 23 pp. 8vo. [Paris: 1775].

[bound with]:

(—). [From engraved title-page]: *Catalogue raisonné des différens objets de curiosités dans les Sciences et Arts, qui composaient le Cabinet de feu Mr. Mariette...* Par F. Basan, graveur. [15 November, 1775–30 January, 1776]. Five engraved plates (one double-page). xvi, 418 pp. 8vo. [From the engraved title]: Paris: Basan, 1775. \$5500.00

Special copies of the three momentous catalogues of the entire art collection of Mariette (1694-1774), each priced throughout in a contemporary hand and with buyers' names. These catalogues, bound together here in fine green vellum, present valuable information on French art collecting in the second half of the 18th-century. Mariette, the celebrated print dealer, publisher, writer, *expert*, and collector, was one of the great art connoisseurs of his time. "His special interest was provenance, and his 1741 sale catalogue of the Crozat collection was the first to use provenances to verify attributions and the first to place the individual works within their time, defining their specific characteristics and comparing them to other works of art..."



"Mariette's will stipulated that his collections be sold and the proceeds shared by his wife and four children. Louis XVI was offered the collection, but his offer of 300,000 livres was refused by the family, and the collections were sold at auction in Paris in 1775-76. Among the buyers were the Crown (1000 drawings now in the Louvre), Louis François, Prince de Conti, Paul Randon de Boisset, and other notable collectors, French and foreign" (Grove).

I. "[He] owned an important collection of engravings, many of them inherited from other family members. There were approximately 1300 prints by Callot and over 400 by Rembrandt, a copy of van Dyck's *Iconography*, and engravings after portraits. He had a valuable library of art books..." (Grove).

This catalogue describes 811 lots of French, Italian, and Flemish prints and books of prints and 164 lots of books. Fully priced and annotated throughout in a contemporary hand with buyers'

names.

II. The supplement to the previous sale which describes 300 lots of prints and several objets d'art.

III. "As a collector, Mariette lacked the great wealth of his predecessors Jabach or Crozat, many of whose drawings entered his collection, but distinguished himself by the consistently high quality of his drawings, which he selected after a critical study of their attributions,



based partially on provenance. He preferred, if the choice had to be made, exceptional works by secondary artists to secondary works by famous artists; but he nevertheless owned important drawings by Raphael and Michelangelo, including the latter's drawing of his own hand (Louvre). At the time of his death, Mariette owned over 3400 mounted drawings and approximately 6000 drawings in portfolios. He especially admired Italian art but also had 1000 French drawings including fine works by Claude Lorraine and Poussin, as well as his own contemporaries, 16 drawings by Dürer, including the *Small Owl* (Albertina), and works by Rubens, van Dyck, and Velazquez" (Grove).

This encyclopedic catalogue begins with a finely executed allegorical engraving by Choffard and Cochin fils that depicts a bust of Mariette surrounded by the angelic personifications of art and taste. There is then a detailed biography of Mariette, followed by a summary of the sale and a very useful index of artists. Herein are

described 1450 lots of paintings (by A. van de Velde, Teniers, Brouwer, Rubens, van Dyck, Poussin, Bourdon, Watteau & Greuze), terracotta, medals, sculpture, and drawings. More than 1300 drawings are detailed, by or after artists such as Carracci, Castiglione, Maratti, Michelangelo (under Buonarroti) Palladio, J.P. Panini, Raphael, Tiepolo, Vasari, Titian, the Breughels, Both, Bril, Cranach, Dürer, van Dyck, Goltzius, Goyen, Holbein, Hollar, Laresse, Rembrandt, Rubens, Ruysdael, Visscher, Wouwerman, Amand, Boissieu, Bouchardon, Bourdon, Callot, C. Lebrun, S. le Clerc, the Coypels, Fragonard, Greuze, Mariette, Natoire, Oudry, Parrocel, Poussin, van Loo, Watteau, etc., etc. The second portion of this sale [p. 222-418], with a separate numeration, describes Mariette's vast collection of prints and books of prints. Four of the works described are reproduced with detailed engravings.

It is clear from the names of the buyers that Mariette's contemporaries greatly respected his taste. The foremost experts of the time, Paillet (usually bidding on behalf of the King), Basan, Piauger, Lebrun, Rémy and Joullain purchased a large number of the lots. Private collectors and institutions such as the Prince de Conti, Julien de Parme, Strange, Motte, and the Louvre, etc. also grasped this singular opportunity to acquire rare and important pieces. For example, the Bibliothèque royale purchased several hundred prints at the sale.

Fine copies of these sale catalogues, containing enormous amounts of information important in art history and provenance research.

• I. Lugt 2356. II. Lugt 2417. III. Grove Art online (Mariette)—"He had...a few paintings, among which were Watteau's *Shepherds* (Schloss Charlottenburg) and Poussin's *Bacchanal* (National Gallery-London). His numerous sculptures included 20 terracotta models by his

friend Edme Bouchardon, by whom he also owned drawings." Lugt 2453. For more information on Mariette and these sales, see Blanc, *Trésor de la Curiosité*, Vol. I, pp. 262-304, & Guichard, *Les Amateurs d'Art, A Paris au XVIIIe Siècle*.

A Famous Polish Collection

7. (AUCTION CATALOGUE: [POTOCKI [or POTOSKI], Vincent, Comte]). *Catalogue d'une Collection nombreuse d'Estampes anciennes et modernes, des Ecoles d'Italie, d'Espagne, d'Allemagne, et autres Pays du Nord; de Flandre, de Hollande, d'Angleterre et de France. Oeuvres, Recueils, Galeries et Cabinets; Livres a Figures, Livres sur les Arts: Tableaux et Dessins, provenant du Cabinet de M. Le Comte V..... P.....* Par F.L. Regnault Delalande. La Vente de cette Collection se fera...le mercredi 9 février...et jours suivans...jusqu'au lundi 28 du dit mois... xvi, 255 pp., 12 pp. of printed price list. 8vo, orig. blue paper wrappers (upper wrapper wrinkled), uncut. Paris: Regnault Delalande, 1820. \$2250.00

The uncommon sale catalogue of a famous Polish art collection and library, with the rare printed price list. Vincent Potocki (d. 1825), great-nephew of Stanislas Leszczyński, the King of Poland, and grand chamberlain to the king, enjoyed the comforts of a large fortune. He formed an admirable collection of prints, books, and paintings from all across Europe, spanning several centuries.

The present catalogue describes 607 lots of prints in sheets and in *recueils*, by or after Amman, the three Audrans, Bartolozzi, Cochin, Hollar, Le Clerc, Lucas de Leyde, Rubens, Cornelis and Jan de Visscher, etc.; 18 lots of views; 14 lots of suites of prints concerning costumes, caricatures, and monuments; one lot of duplicate prints; 44 lots of bound prints; 116 lots of fine illustrated books in natural history, architecture (including a long run of Piranesi's works on pp. 181-86), geography, ancient history, and portraits; and 30 lots of books on the arts, which features the earliest catalogues raisonnés of Rembrandt, Dürer, Rubens, as well as the catalogues of famous collections formed by Marolles, Paignon Dijonval, Mariette, and Basan. Herein reappears the celebrated ensemble of prints after Rubens which Potocki purchased at the van Schorel sale of 1774. The catalogue concludes with a useful index of artists. Laid-in is the printed price-list.

Very good copy of an encyclopedic print collection.

• Lugt 9728.

With the Printed Price List

8. (AUCTION CATALOGUE: SAINT-YVES, Charles Léoffroy de). *Catalogue raisonné du Cabinet de feu...* Par F.L. Regnault. xiv, 336 pp., 19 pp. of printed price list. 8vo, later red half-pebbled cloth and marbled boards (upper cover slightly rubbed), spine lettered in gilt. Paris: Regnault & Silvestre, 1805. \$1950.00

The important sale catalogue of an art critic and early chronicler of the Salons. Saint-Yves (1717-1804), was a member of a well-known family of oculists. He became a prodigious and eclectic collector, having inherited a large fortune from his father, Etienne. The younger Saint-Yves was a considerable buyer at the Mariette, Boucher, Jullienne, Huquier, Neyman, Conti, and van Loo sales and owned complete collections of works by Dürer, Sadeler, Lucas de Leyde, S. Beham, Aldegrever, Staveren, and other Old Masters. Bound in with this copy is the printed price list.

The present catalogue begins with a biographical sketch of Saint-Yves by Regnault. It then describes 621 lots of paintings, drawings, prints, books, bronzes, ivories, etc. At the end,

there is a useful index of artists.

Nice copy, but with some inoffensive foxing. Natural paper tears on pages 75-7, without loss of text.

• Lugt 6939.

The Most Important Art Collection of 18th-Century Leipzig; Priced Throughout

9. (AUCTION CATALOGUE: WINCKLER, Gottfried). *Catalogue raisonné du Cabinet d'Estampes de feu Monsieur Winckler...contenant une Collection des Pièces anciennes et modernes de Toutes les Écoles, dans une Suite d'Artistes depuis l'Origine de l'Art de Graver jusqu'à nos jours*. Par Michel Huber [& continued by Jean Gottlob Stimmel from the 4th vol.]. Five vols. bound in seven. 8vo, not quite uniform cont. marbled boards (a little worn & rubbed, occasional foxing), pale blue lettering pieces on spines. Leipzig: Breitkopf & Hartel, [1802]-03-05-10-10. \$7500.00

The main series of auction catalogues of the most important collection of art formed in Leipzig in the 18th century. Winckler (1731-95), was a wealthy merchant and banker. Following his formal education, he made a European tour in Britain, Holland, and Switzerland and became intensely interested in art. Winckler started collecting prints and soon began buying paintings and drawings; in 1768 he issued a catalogue of his holdings. But he continued to acquire and by the time of his death, Winckler's collection had more than 1300 paintings (including important examples by Dürer, Holbein, Titian, and Rembrandt), nearly 2500 drawings, more than 80,000 prints, and a library of 6842 volumes.

His sons inherited equal shares of the collections and began auctioning them in the present series of sales, which contain more than 23,000 lots including many printed books. The first volume describes the German; Vol. II, the Italian; Vol. III, the Low Countries; Vol. IV, French; and Vol. V, the English prints This set has been priced throughout in a contemporary hand. Huber and Stimmel have provided short biographical sketches of most of the artists.

There were two later small sales of drawings (1815) and paintings (1819).

A very nice set from the library of His Serene Highness Prince Fürstenberg at Donaueschingen with his stamp on all but the final title. Stamp of "J v Sz" on titles.

• Loh, Vol. 5, p. 117. Lugt 6447 (erroneously, I think, calling for a port.), 6696, 7002, & 7870.