

**A HIGHLY IMPORTANT PAIR OF LOUIS XV BLUE AND WHITE
'LACQUE À LA FRANÇAISE, COMMODES. MADE FOR MADAME DE
POMPADOUR IN 1748 FOR THE CHÂTEAU DE LA CELLE DE SAINT
CLOUD, NEAR VERSAILLES. FOR USE IN THE SALON BLEU.**

**ALMOST CERTAINLY BY MATHIEU CRIAERD, BUT BEARING THE
STAMP OF CHARLES CHEVALIER. THE 'VERNIS
MARTIN' LACQUER PAINTED BY ALEXIS PEYROTTE**





Description:

Of serpentine rectangular form standing on four cabriole legs, which support *Marbre de Rance* tops of conforming shape with double mouldings. The white lacquer surfaces profusely painted with a *papiers des Indes* decoration of birds, rocks, foliage and fruits. The fronts with narrow painted borders, recently discovered under layers of yellow lacquer. They are richly mounted with ormolu mounts of the highest quality. The sides with sumptuously painted *trompe l'œil* rococo borders resembling carved framing.



Measurements: 158cms. wide x 68cms. deep x 91cms. high.
 62¼” “ x 26¾” “ x 35¾” “

Charles Chevalier (1703-1771) and Mathieu Criaerd (1689-1776)

The Chevalier Dynasty of Parisian *ébénistes* constitutes one of the longest running family of cabinet makers of 18th. Century France beginning with Mathieu, who with his wife Anne Martin had four sons and four daughters. The eldest of these four sons was Jean -Mathieu I (1694-1768); he was the brother-in-law of the *vernisseur*, Guillaume Martin (1689-1749).¹ The next was Jean François, who went to Potsdam. Then came Jean Mathieu (1694-1768) who had a son, Jean-Mathieu II and a daughter, Suzanne, who married Antoine-Mathieu Criaerd, the son of Mathieu Criaerd and the maker of Madame de Mailly's blue and white lacquer commode in the Louvres (see below). Jean-Mathieu Chevalier was a very successful *ébéniste* and *marchand*. Indeed, a most beautiful floral marquetry commode, stamped by him, bears a remarkably similar form and disposition of mounts to the above.



Sale: London London 20th. March 1930 Granville Farquar

Finally to Mathieu's youngest son, Charles. His younger brother, Charles had a different atelier in the Rue du Bac (from 1739) and was received as a *maître* before 1738 and a *juré* in 1744. Calin Demetrescu suggests, however, that Charles's business was run along very different lines to that of his elder brothers and nephew, Antoine Mathieu Criaerd, who took the additional name, Chevalier on the death of his uncle in 1771. The valuation of his stock alone was valued at 10,000 *livres* and included not less than 105 commode carcasses in various states of completion, 16 encoignures, 60 secretaires and countless other things. Interestingly, there are no work benches at his death! He certainly trained as an *ébéniste* and would have to pass the rigours of examination by the Guild and, as an examiner (*Juré*) himself. In the 1769 *Almanach d'Indication...ou de Vrai Mérite*, he is described as being one of the principal exponents of his craft. He had considerable contacts within his Guild, Gaspard Coulon, his father-in-law, being the Principal. He was related, too, to the Saunier family and, of course to the Criaerds. However, he appears to have been prosperous in his own right and counted among his clients some of the highest echelons of aristocracy living in nearby Faubourg Saint Germain. As a *marchand*, he would be able to bring together several disciplines. It is, of course possible that Charles Chevalier supplied the commodes to Madame de Pompadour but there is no evidence. Her principal *marchand-mercier*, Lazare Duvaux is much more likely to have supplied them but unfortunately the second volume of his *Livre-Journal*, (1748-1758) only begins on the 17th. September 1748 when the furnishing of the Château de la Celle de Saint Cloud was well under way. It would now appear that it is much more likely that Hebert supplied them.

Mathieu Criaerd (1689-1776)

The younger brother of André Criaerd, he produced furniture of the very highest quality, mostly in the Louis XV style. Some at the beginning of his career, which spanned some thirty years, are in a late Régence style but he seems not to have particularly adopted the transitional style at the end of the reign. Although much of the marquetry is of geometric form *aux bois des Indes*, with few months, there exists a large group of very similar form (see below) luxuriously mounted with gilt bronzes of the most exquisite form and finish. They are used on geometric, floral and oriental lacquer surfaces, one having been delivered by Hébert for the Cabinet of the Dauphin in 1747. Hebert also supplied the famous suite of furniture for Madame de Mailly at the Château de Choisy, In his journal is recorded that on the 30th. October 1742.

Une commode de vernis peint blanc de fleurs, plantes, oiseaux et ornements bleus à dessus de marbre bleu turc, veiné de blanc, bombé et chantourné, à deux grands tiroirs, par-devant fermant à clef, garnie de catouche etc.

Commode stamped M Criaerd
Made for Madame de Mailly for the
Chateau de Choisy in 1742.

Archives National O1 3469, fol. 290
Musée du Louvre OA 1192



29th. January 1743:

Pour server dans l'appartement meublé de moire bleu et blanc.....

Une encoignure de même vernis fonds à trois tablettes.



Louvre, Inv. OA 9533

The encoignure eventually found its way to the Louvreⁱⁱ, while the commode disappeared for many years after it had been sent to Fontainebleau at the Restoration in 1812 and then sold; an incredible oversight considering the blue and white interiors in the Ermitage of Madame de Pompadour. It was eventually purchased by the Louvre in 1993 when it eventually resurfaced.ⁱⁱⁱ

Hébert describes Criaerd as an *ébéniste de couleur* which implies that he made a number of these pieces of furniture, although he could also have been referring to genuine oriental lacquer pieces and those made in that manner. Some may have started off life as blue and white furniture and then been stripped and *replaqué* with veneers. There are a number of examples of this practice in Lazare Duvaux's Journals, such was the ephemeral nature of style in 18th. Century France. These four examples are of exceptional rarity; a pair is unheard of !

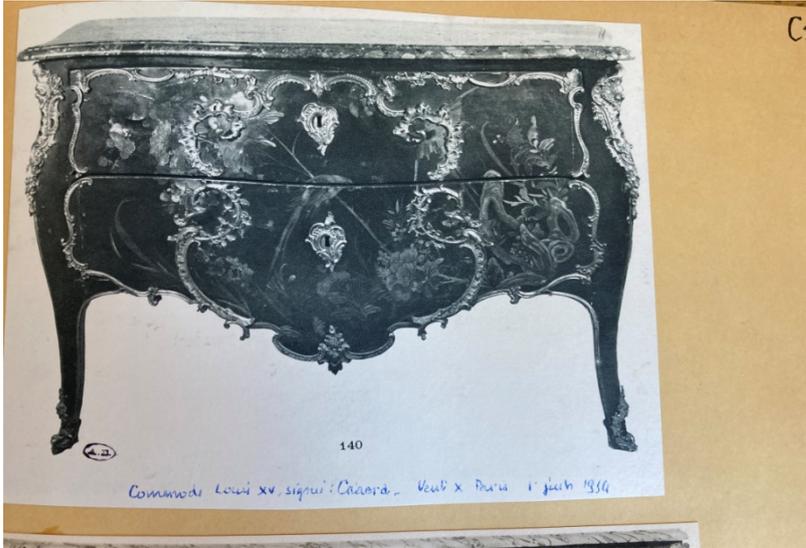
Sophie Mouquin has suggested that the shape, which is used by other makers such as BVRB, Dubois, Jean Desforges and Migeon IV are to a design by Hébert himself.

While bearing the stamp of Charles Chevalier (1700-1771), the actual maker of these commodes is, without doubt, Mathieu Criaerd (1689-1776). His stamp is simply *M Criaerd* and he was not only related to him by marriage but was also his colleague.

Comparable Bronze Mounts

The gilt bronze mounts are almost identical to the Louvre commode made for the Château de Choisy. They may be compared to our commodes. They are of superb quality. The images are taken from the photographic albums in the Musée des Arts Décoratifs in Paris.





Vernis Martin

The term ‘vernis martin’ is often bandied about as a ‘portmantau’ word, as if anything decorated in this way, during the reign of Louis XV, was definitively lacquered by the famous Martin brothers, Guillaume (1689-1749) and Étienne-Simon (1703-1770), both described as *peintres-vernisseurs*. There were two younger brothers, Robert (1706-1765) and Guillaume II (1710-1770). The marriages of the three older brothers produced the next generation.^{iv} They were certainly the leading firm of painter-varnishers in Paris during the 18th. Century and much frequented by Thomas-Joachim Hébert, who is perhaps the first to refer to the *vernis de martin* in the 1738 will of the Maréchal d’Estrées.^v

Genuine oriental lacquers and porcelain first make their appearance in Europe in the 16th. Century mostly imported by the Dutch and English East India Companies. By the last quarter of the 17th. Century these had become importations on a vast scale. But still it was a luxury item available only to the wealthy. It was not long before necessity became the mother of invention. The late 17th. Century illustration below shows a diversity of genuine Chinese lacquer and imitations, known in England as *japaning*. The Dutch produced by far the largest quantities of imitation porcelain in glazed blue and white pottery. In Paris, the first *ouvriers en verny* established themselves in the Faubourg Saint-Antoine at the end of the 17th. Century.^{vi}



Interior of a Dutch shop selling Oriental objects, 1680-1700, Victoria & Albert Museum. Inv. P 35-1926

The use of Chinese chests required stands and frames in European lacquer to compliment the originals. Large folding screens were cut up into smaller panels for furniture. A flurry of treatises purporting to reveal the genuine secrets of oriental lacquering illustrated a complete lack of understanding as to how this was achieved. In the Orient this involved the use of natural resins built up in a series of layers; sometimes as much as 80 coats. In Europe a much more prosaic formula was used usually combining some sort of gypsum mixed with animal or fish glues and other adulterations of acid or vinegar. Colours were also added to provide the usual black red and blue. Usually only eight to twelve coats were applied, let dry and sanded one by one, so that the ‘lacquer’ surface was completely even. On to this surface was painted the design and finally, layers of polish. There were a myriad of formulae.^{vii}

The use of blue and white in the decorative arts in Europe was much more rare. One wonders how the famous Trianon de Porcelain, in reality Dutch faïence, might have been furnished. In fact the young Duchesse de Bourgogne, for whom Louis XIV built it, hardly had time to enjoy its pleasures. She died in smallpox epidemic which killed three generations of the Royal family in 1711/12. It was unequal to the rigours of the Northern climate and was replaced by the Grand Trianon.

The use of blue and white in France enjoyed a comparatively short period of fashion and is surely based on blue and white Chinese porcelain. At Versailles only one example of blue and white lacquer panelling by the Martin brothers exists in fragmentary form. It was recently discovered behind a glass door in the Cabinet de la Pendule at the heart of the King's private apartments.^{viii}



COMMENTARY:

The Comtesse de Mailly, received the blue and white furniture at the Château de Choisy in 1742. She was to occupy the position of *maitresse-en-titre* for a short time only^{ix}. Two of her sisters followed in succession, the Marquise de Vintimille, who died giving birth to the King's son, the Comte de Luc. M de Mailly returned to look after the baby but was quickly supplanted by another sister, the Duchesse de Châteauroux. She too died young in 1744. The King was heartbroken but found the usual intrigues of his aristocratic mistresses in seeking wealth and power tiresome. It was assumed that he would take on the fourth sister, Madame de Lauragais. While he liked her company, it was not to be and nor would he go back to M. de Mailly. The King's mistresses had always been drawn from noble families; a *bourgoise* was unthinkable, nor could they be formally presented to the King and Queen.

In February of 1745, to celebrate the marriage of the Dauphin a whole series of masked balls was organised. One of these took place in the King's riding school at Versailles, which was where the King probably met Madame de Pompadour for the first time.



Madame de Pompadour by François-Hubert Drouais.
Painted in 1764, the year of her death.
Note the green lacquer embroidery frame she is sitting at.
National Gallery, London.

Madame de Pompadour (1721-1764)

She was fortunate in having for her Godfather, Jean Pâris de Montmartel (1690-1760), the youngest of the fabulously wealthy banking brothers who virtually ran the economy of France and second only to the King in wealth. Born Jeanne-Antoinette Poisson (meaning fish!) she was very early on taken on, along with her brother Abel (later the Marquis de Marigny) by Charles François le Normant de Tournehem. Very unusually for a girl, she was exceptionally well taught. By the time she was of marriageable age 'Reinette' as she was known, was finding it difficult to be married, as her bourgeois parents had little money. De Tournehem offered an enormous dowry to his nephew, Monsieur Normont d'Etiolles to persuade him to marry her. The young couple were to live with him in his house in Paris and the pretty Château d'Etiolles in the forest of Sénart. He agreed, too, to pay all their bills.

Madame d'Etiolles was blessed with great talents; she could dance, act and sing beautifully and play the clavichord perfectly. She liked natural history and was an enthusiastic gardener and botanist. Her knowledgeable interest in the famous *philosophes* of her day such as Voltaire, made her a sort-after guest at the *salons* in Paris. She had a famously intelligent wit and her charm and good nature were legendary. Very soon she had her own *salon* and acted as hostess to M. de Tournhem. She was a superb housekeeper and endowed with the most exquisite taste. She quickly came to know members of the Court, including the Comtesse de Mailly who spoke to the King about her attributes.

The King knew her by sight as he loved to hunt in the Forest of Sénart, close to the favourite of his houses, The Château de Choisy, an old hunting lodge which had been altered by his architect, Jacques Ange IV Gabriel. Here the King could relax with a small group of friends without being disturbed even by servants; a remarkable mechanical table saw to that.^x Although only the oldest noble families, dating from before 1400, could hunt with the King, neighbours could follow in fast calèches. The King thus knew her by sight from 1741 until the fateful Ball in early 1745. The attraction was instant and although hesitant at first to install her as his mistress, she was quickly given the small former apartment of Madame de Mailly at Versailles. Very soon these became ever more palatial; Madame de Châteauroux's large apartments at Versailles and Fontainebleau came next.

The Marquise de Pompadour, as she quickly became, was given the estate of Pompadour which carried with it a Marquisate, long in abeyance.^{xi} She was thus now an aristocrat and able to be presented at Court. The King showered money on her which enabled her to acquire and decorate her houses in her faultless taste; she hated anything banal. She often advised the King in the decoration of his own Châteaux. Until he met her, this shy, intelligent man occupied his time with politics and hunting. He had an innate naturally good taste and a thirst for knowledge. Madame de Pompadour brought all of this to him. Houses became something of a hobby for them both. Too private and reserved to approach the Marchands Mercier himself, she acted as his go-between. Her principal Marchand Mercier was Lazare Duvaux (1703-1758).

Most of the houses she owned had already been built. Crécy was the first of her own homes though considerably enlarged by her favourite architect, Jean II Lassurance. All the houses were fairly close to each other; the roads were too poor to enable the Court to travel long distances. An itinerary was set by the King at Christmas which only death could interrupt or alter: Choisy, Marly, La Muette, Trianon and, later Bellevue, Crécy, St. Hubert and the Petit Trianon. The

longer journeys to Compiègne and Fontainebleau required considerable expense. She also liked small *Hermitages* in both these places (as well as Versailles) where she created exquisitely scented gardens and in which the King could spend days alone with her. The one at Versailles is altered almost beyond all recognition; that at Compiègne is completely gone; only that at Fontainebleau has survived with an interior which she would have recognised (see below). This is a blue and white interior painted with garlands of flowers and birds designed by Alexis Peyrotte and also certainly painted by him. Having drawn designs for the silk manufactories of Lyons, he came to the attention of the Controleur Générale des Meubles de la Couronne, the Marquis de Fontanieu who invited him to join the workshops of the Crown in 1747 (see below).

Another small Château de Brinborion was followed rapidly by Montretout near Saint Cloud. She must have known the small Château de Celle, so called because of its proximity to the ancient monastery of Saint Cloud. This was a Château belonging to François Gabriel Bachelier, a First Gentleman of the Bedchamber and a close confidant of Louis XV. What had been a series of Medieval monastic buildings were pulled down and a new house, designed and built by Robert de Cotte, was put in its place.



Francois-Gabriel Bachelier (1689-1754)
Seigneur de la Celle.

The Château de la Celle de Saint Cloud



A Mid-18th. Century View of the Château de la Celle de Saint Cloud.



The Château today which now belongs to French Foreign Ministry.
Given to the State by Auguste Dutreux in 1951.

In 1748 the newly ennobled Marquise bought this elegant house and immediately renamed it the *Château de la Celle de Saint Cloud* in honour of the Merovingian Prince priest saint who had founded his monastery on a height overlooking the Seine in the 6th. Century.. It has been called that ever since. She added only a small wing to the left of the Cour d'Honneur. Some interiors remain to this day, but the Salon Bleu contains only one mirrored boiserie in the rococo manner and described in the 1975 Monuments Historiques dossier as originally blue and white. ^{xiii} The chimneypiece is described as *gris moucheté*.

They are described in the 1772 Inventory of the house for the Duc de la Vauguyon in the Archives Nationales, Paris: ^{xiv}

Chambre Suite à la Bibliothèque

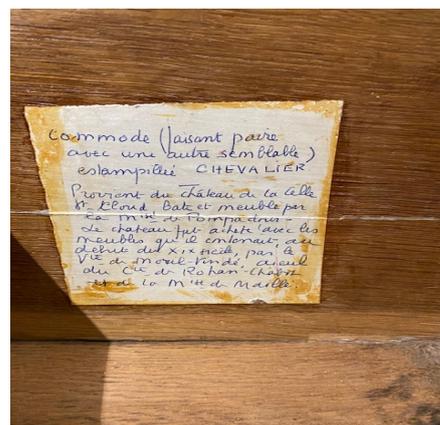
Deux commodes à la Régence peinte en blanc et bleu garnie de leurs tiroirs montées de cuivre doré d'or moulu à dessus de marbre.

‘Two commodes in the Régence style having two drawers and mounted with gilt bronzes and with marble tops.’

When Madame de Pompadour owned the Château, it was much smaller. The Fermier Général Jacques-Jérémy Roussel de Reconcourt^{xv} more than doubled it in size^{xvi}

The term *Régence* might indicate a much earlier date but in the 18th. Century it was indicative of a particular style rather than a specific date, For example, when the commode supplied to the Comtesse de Mailly at Choisy was provided by the Garde Meuble du Roi as furniture for the bedroom of an under governess of Louis XVI's children at Versailles, it is described in the Garde-Meuble Inventory in the same terms: *Régence à tombeau aux pieds élevés*. It was, by then, very much second-hand furniture and out of fashion. It is now one of the star pieces of 18th. Century in the Louvre along with an encoignure, also made for Choisy.^{xvii}

The back of one of the commodes is painted with a very curious mark which appears to be contemporary with them: the initials of a conjoined SC with a profile face of a bearded man; perhaps an allusion to Saint Cloud himself. There is also a modern label inside a drawer indicating its reputed provenance.



Alexis Peyrotte (1699-1769)

The painting on these commodes is, quite clearly, as Jean Vitet recently pointed out^{xviii}, not by the same artist. The painting on the Comtesse de Mailly's commode, now in the Louvre, while beautifully drawn, is less detailed than on our commodes. The borders, for example, on the sides of the de Mailly commode are much simpler in their concept, whereas the borders on the side panels on these are a great deal more detailed and almost resemble carved *boiserie* borders in their composition.



A side panel on the Louvre commode compared with one on our commodes.



A pen and Ink drawing by Alexis Peyrotte and an engraving after him: Musée des Arts Décoratifs, Paris

Peyrotte was a native of Mazan in the Vaucluse. Taught initially by his father, he made his way to Lyons and began to design for the silk manufactures there. They supplied virtually all the silk for the Garde Meuble Royal. The following illustrations demonstrate his talent as a draftsman and painter which attracted the attention of the Marquis de Fontanieu.



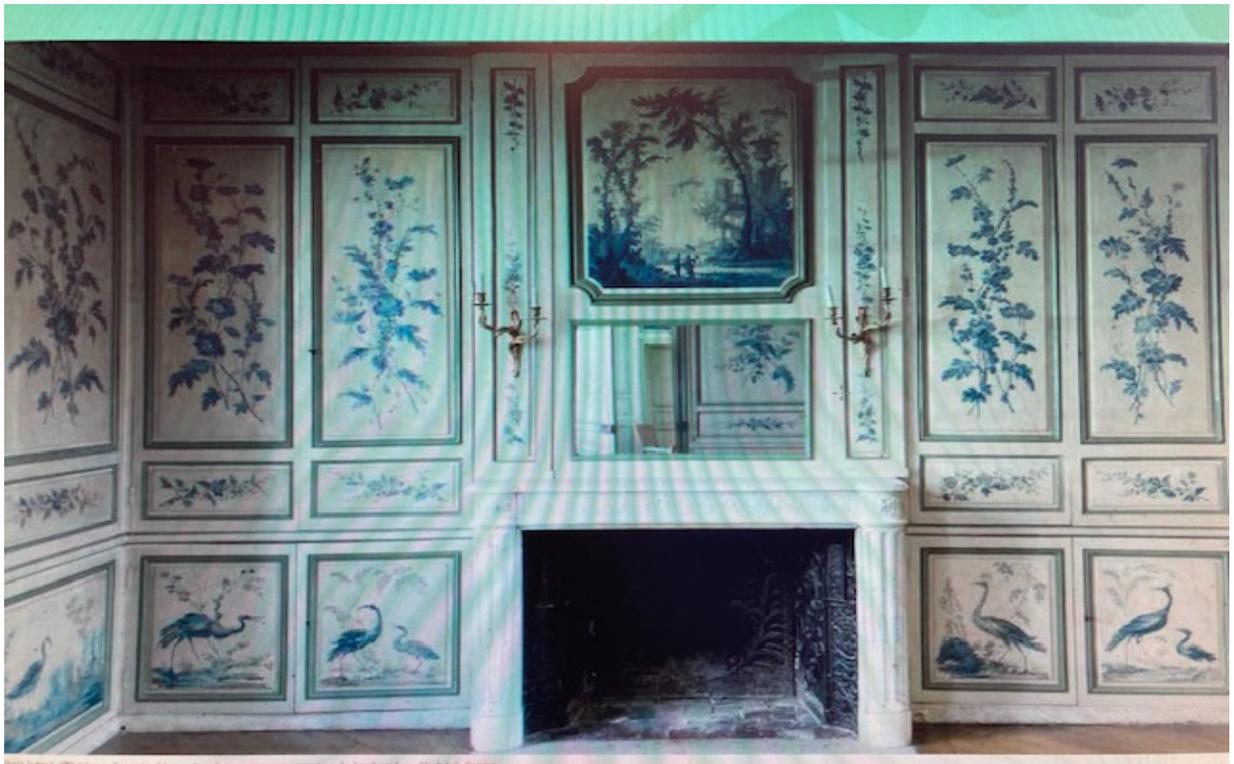
Fontanieu Dedication



Border by Peyrotte for the Council Chamber, Chateau de Fontainebleau



Design for a painted panel



Petit Hôtel d'Orléans, Rue de Paris Fontainebleau



Ermitage of Madame de Pompadour, Fontainebleau

PROVENANCE AND OWNERS OF THE COMMODES TO THE PRESENT DAY

Madame de Pompadour: 1748 to 1751 Although most lists of owners say that she sold it in 1750, an account in the *Monuments Historiques* shows that she was still paying roof bills in 1751. ^{xix}

LA CELLE (2).		Sommes remboursées au sieur de Montmartel, par ordonnances depuis le 30 avril 1748 jusqu'au 21 juillet 1754.			Sommes payées depuis ladite ordonnance du 21 juillet 1754.				
Visa du sieur Lassurance.			l.	s.	d.		l.	s.	d.
Briant, charpentier,	au 30 août 1749	5.968	14	4					
Thévenin, maçon,	au 20 févr. 1751	20.187	13	9					
Charuel, couvreur,	au 29 août 1749	1.975	15	2					
Lucas, plombier,	au 20 sept. 1749	1.574	1	•					
Gamain, serrurier,	au 17 juin 1749	7.268	5	1					
Dubois, peintre,	au 30 août 1749	10.164	2	3					
Tronard, marbrier,	au 4 septem 1749	1.628	1	3					
Maharent, paveur,	au 2 septem 1749	3.625	17	5					
Guesnon, menuisier,	au 2 septem 1749	10.928	16	•					
Spoteau, sculpteur,	au 4 octob. 1749	616	1	3					
Le Gras, épinglier,	au 3 septem 1749	436	7	•					
Le Clerc, fontainier,	au 30 août 1749	250	•	•					
Martin, fondeur,	au 10 octob 1749	1.489	3	3					
Waller, fumiste,	au 1. ^{er} sept. 1749	250	•	•					
Gamain, serrurier,	au 23 févr. 1749	252	14	4					
Courtois, vitrier,	au 20 mars 1749	1.499	3	3					
Visa du sieur d'Isle									
TOTAL DE LA CELLE		68.114	15	4					

(1) *La Revue de l'Instruction publique, le Journal des Débats, le Constitutionnel et l'Union de Seine-et-Oise* ont déjà fait connaître une analyse que j'ai faite de ce manuscrit. Les chiffres que j'y ai donnés ne sont pas tout-à-fait pareils à ceux qui sont ici; cela tient à ce que je m'en étais rapporté aux totaux du manuscrit. En le recopiant je me suis aperçu qu'ils n'étaient pas toujours exacts. Je les ai alors tous refaits, et c'est ce qui explique la différence existant entre les chiffres donnés dans mon analyse et ceux d'aujourd'hui, qui sont les seuls bons.

(2) La Celle est une charmante propriété, à la porte de Versailles. Madame Pompadour l'acheta 250,000 livres, en 1749.

Jacques-Jérémie Roussel de Rocquencourt (1712-1776). She was well known to him as he was one of the first investors in the Sèvres porcelain factory. There is some confusion as to when Roussel sold the Château as the 1772 Inventory indicates that it was sold on the death of the next owner :



Antoine de Quélen de Stuer de Caussade, Duc de la Vauguyon (1706-1772)



Sold by his heirs on his death to :

Louis Pierre Parat de Chalandray (1746-1836) He is very fortunate to survive the Revolution but does so because of his progressive views on education. This preserves his estate intact and the contents of his houses. Anyone who was perceived to have emigrated, even those who sent their children to safety, was classed as an *Émigré*. However, although he received his estate and house back, many of his papers remain in the Convention papers seized at the Revolution. In 1804 he sold it to:

Vicomte Charles Gilbert Morel de Vindé (1759-1842)



The Château, still containing the commodes, passes to his son and heir who sells the Château de la Celle to Jean-Pierre Pescatore; but the commodes pass to his heirs. In 1800 his son's daughter, Cecile Marie de Morel-Vindé married Hyppolyte Terray (1774-1849) and their son,

Charles Louis Terray de Vindé (1846-1880) inherits the **Château de la Motte Tilly** in 1839. It is probably at this point that the commodes make their way to this new home. His unfortunate grandfather, Jean Terray, Vicomte de Rosières makes the fatal mistake of send his four children to safety in England. He and his wife remain in France, hoping to avoid confiscation but the *Convention*, the revolutionary government of France during the Revolution adjudges them as *Émigrés* anyway and they are guillotined in 1794. All their property is seized so that when their son returned in 1797 he found his father's Château completely stripped of its contents. Contemporary photographs in the Monuments Historiques show the house furnished with heavy 19th. Century furniture completely unsuited to the elegant 18th. Century interiors still intact. Charles Louis's second daughter, Anne Terray de Morel-Vindé (1846-1880) then married Guy de Rohan-Chabot, Comte de Chabot. Her elder sister married the Comte de Narcillac in 1861. However the Nacillacs heirs, having inherited the Château, decide to sell it, complete with the commodes, to their cousin:

Charles-Gérard de Rohan-Chabot, Comte de Chabot (1870-1964). He begins to refurnish the Château with more suitable furniture and then with his daughter:



Aliette, Marquise de Maillé (1896-1972) suffered the tragic loss of her brother, Gilbert, and her husband within 11 days of each other in the 1st World War in 1918. Her daughter, born posthumously, died of cancer in 1970. There were no heirs and the commodes, by now, were in

her apartment at the Rue Colonel-Combes. She gave the Château de la Motte-Tilly to the French state with a substantial endowment so long as it remained open to the public but not lived in.^{xx} She was one of France's leading Medieval archaeologists and scholars.



Thence by descent .



Collin by Maurice Quentin de la Tour



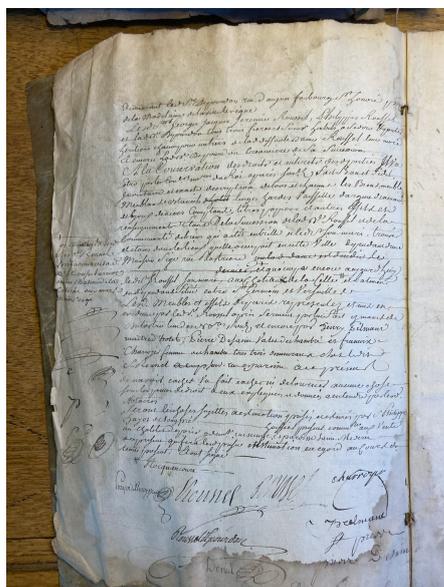
Jean Pâris de Monmartel. The King paid all the expenses of Madame de Pompadour through this banker, her Godfather.

- ⁱGillaume Martin's first wife, Marie Louise Lamy was the sister of François Lamy who married Anne Chevalier.
- ⁱⁱ OA 9533
- ⁱⁱⁱ OA11192 *Nouvelles Acquisitions du département des Objets d'art, 1990-1994, pp.*
- ^{iv} See : Les Secrets de la Laque Française : Le Vernis Martin. Exhibition at the Musée de Arts Décoratifs, Paris 2014. See the genealogy of the family: Anne Forray-Carlier, pp 50-51.
- ^v AN: MC/ET/LXXXVIII/558
- ^{vi} See: Danie Alcouffe, *ibid*, p.33
- ^{vii} See : *ibid*, pp.38&39.
- ^{viii} *Ibid*, p.74
- ^{ix} This unofficial title was given to the principal mistress of the King
- ^x This table rose from the basement fully laden . There were two so that the next course could be prepared. The King himself made the coffee.
- ^{xi} Her husband had, very reluctantly agreed to a formal deed of separation. She bore the title in her own right.
- ^{xii} Taken from the Monuments Historiques dossiers: D/1/78/8-2 & 78/196-4-2.

^{xiii} Salon Bleu Plan, Monuments Historiques

The Salon Bleu. Monuments Historiques photograph.

- ^{xiv} Archives Nationales, Paris: MC/ET/CIX/706
- ^{xv} A Fermier Général was a tax collector drawn mainly from the *haute Bourgeoisie*. They were, generally unpopular as it gave them ample opportunity to enrich themselves.
- ^{xvi} There is an inventory compiled after the death of his wife in 1761 of the Paris Town house and the Château de la Celle : Archives Nationales , Paris: MC/ET/LVI/82&83



- ^{xvii} Louvre Inv. No. OA 11292
- ^{xviii} Jean Vitet is currently the Conservateur-en-Chef of the Château de Fontainebleau: verbal communication to this author, July 2020.
- ^{xix} She was very punctual with her payments which were paid through her agent, a brilliant up and coming lawyer, Collin, whom her Godfather Jean Pâris de Montmartel had persuaded to quit his profession. See above.

Primary Sources

Minutiers Centraux des Notaires

There are large files of these lawyers papers surviving in the Archives Nationales , Paris, though many are missing, they are to be found in the *Minutiers Centraux des Notaires* and their dossiers, or *Études*, have a dedicated number preceded by ET/. However many have been lost, including those of Madame de Pompadour. Some, however, are among the papers seized by the Convention, the revolutionary government immediately following the fall of the Monarchy (see below).

When the death of the principal owner of property ,(normally a substantial estate), occurred in 18th. Century France, a full inventory was drawn up by the lawyers (*notaires*) detailing, in considerable detail, with the entire contents of town houses and *châteaux* from the least valuable in the servants' quarters to the most precious silver and jewellery. Furniture, of course, was included. Experts in all fields were called in to verify or draw up the various parts of the inventory. *Ébénistes* names frequently occur as do those of *marchands merciers* such as Thomas-Joachim Hébert. Occasionally, when a wife died, this applied also as in the case of Jacques-Jérémie Roussel's wife, Anne-Marie, née: Mareshal de Bièvre (1715-1761).

Families often continued with the same firm of lawyers for generations and their names are normally shown at the bottom right hand corner with witnesses, experts and third party lawyers signed above. This is the case for the 1761 Inventories for Jean-Jérémie Roussel whose *notaire* was Antoine Dutartre b.1714 and practicing from 1740-1768. He was an important lawyer to some very wealthy clients: ET/LVI .He was general Inspector of the King's buildings, gardens, Arts and manufactures from 1764 until 1775. Interestingly, Madame de Pompadour was a witness to his second marriage to Antoinette Melin, the daughter of Pierre Melin, also a lawyer (*notaire*: Pierre Claude Aleaume ET/XLI/524).

ET/LVI/82 & 83: Inventory dated 6th. April 6th. April 1761 following the death of Anne-Marie Roussel.

The *notaire* for the Ducs de la Vauguyon from 1746 until 1777 was Richard Marcel Jarry: ET/CIX.

ET/CIX/706: Inventory dated 10th. February 1772 following the death of Antoine Paul Jacques Quelun, Duc de la Vauguyon

Convention Papers held at the Archives Nationales, Caran, Paris.

On the 10th. June 1793 the Convention passed a law seizing the contents of the royal palaces '*the sumptuous furniture of the last tyrants of France and the vast possessions which they reserved to their pleasure*' were now being sold off in aid of the defence of Liberty. A previous law had been passed to seize the possessions of those whom the Convention considered Émigrées. The earlier looting of the Crown Jewels from an unguarded Garde Meuble¹ and certain Hôtels Particuliers was hardly of benefit to the State, now engaged in the costly exercise of foreign wars. Amidst the chaos unleashed by the Revolution, the Convention set up a '*Commission Temporarire des arts*'. This was intended to reserve for the State those works of art which were considered of such importance that they were not to be sold but sent instead to a new museum to be set up at the Louvre. It was well organised and thorough. Experts in their different fields were appointed to make detailed inventories of suitable pictures, sculptures and objects as well as furniture and musical instruments. These were listed in a '*Registre*' and headed :

*'Reception des Objets d'Arts & Antiquités trouvés chez les Emigrées et Condamnées:-----
Reservés par la Commission Temporarire des Arts adjointe au Comité d'Instruction publique;
Du 28. Pluviose, l'an 2me. de la Republique françoise une & Indivisible' 9th. February
1794.*

This new government was paranoid about Royalist sympathisers and so the papers of émigrés were of particular interest.

T/1*207/1: Papers of the Ducs de la Vauguyon.

F/7/4826-F7/5789/2 : Papers of Louis Pierre de la Chalandray.

1.This is now the Ministère de la Marine, Place de la Concorde, Paris. The Crown Jewels were recovered.