

*Dessins anciens
et modernes*

Je remercie Christelle Téa, François Baudequin, Jean-Christophe Baudequin, Marc Blondeau, Marco Bolzoni, Etienne Bréton, Pauline Bréton, Emmanuelle Brugerolles, Denis Calando, Arnaud Charvet, Caroline Corrigan, Ambroise Duchemin, Hubert Duchemin, Aurélie Freitag, Alice Garrigues, Catherine Goguel, George Goldner, David Guillet, Alastair Laing, Nathalie Lessard, Nicolas Lesur, Corinne Letessier, David Leventhal, Benjamin Peronnet, Marie Peronnet, Didier Rykner, Antoine Rouillé d'Orfeuil, Jean-Claude Sicre et Patrizia Tosini pour l'aide qu'ils m'ont apportée dans la réalisation de ce catalogue.

Je dédie ce catalogue à Ger Luijten,
à son enthousiasme, à sa gentillesse

**Les dessins sont exposés du 16 mars au 7 avril 2023 au
346, rue Saint-Honoré, 75001 Paris, 2^{ème} étage**

aux horaires suivants:

jeudi 16 et vendredi 17 mars 9h30 à 13h00 et 14h30 à 18h
samedi 18 mars 14 à 18h
du lundi 20 au vendredi 24 mars 9h30 à 18h
du lundi au vendredi 27 mars au 7 avril 9h30 à 13h00 et 14h30 à 18h

et sur rendez-vous

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27 August 1830

1 Polidoro Caldara, called Polidoro da Caravaggio (Caravaggio 1499 - 1543 Messina)

A three tier composition with The Rape of Proserpine, with subsidiary studies of the figures, three studies of an executioner and a head of a man turned to the right (recto); Two winged figures holding palms in spandrels, with a subsidiary study of the left one and a reddened profile on the left (verso)

with inscriptions “di Domenico da Siena” and “de domenicho da siena” (*verso*)

red chalk

220 x 146 mm.

Provenance:

Giuseppe Vallardi (1784-1861), Milan (L. 1223, twice), his shelf mark “B45”.

Sale, Sotheby’s, London, 29 July 220, lot 178.

The composition of this rather intense drawing is typical of Polidoro, with an almost continual repetition of the same figures with only minute variations. Polidoro divided the *recto* of the drawing in three sections separated by horizontal lines. In the top one, he placed the full composition of the *Rape of Proserpine*, where Pluto is carrying his victim to the chariot while one of the horses, impatient to depart, is looking back intently. In the second row, Polidoro changed slightly the angle of the scene and showed the god setting foot on the chariot with Proserpine, this time, struggling, her arms up or pushing Neptune. In the third row, Polidoro drew a slightly different moment, when Pluto has just caught his victim. Polidoro filled the last sixth of the



real size

sheet with two studies of an executioner holding up a sword and the head of an old man. This method of studying figures, not only in rows but also in repetitive small studies, is found again and again in Polidoro's drawings, such as in the sheets divided in three rows at the British Museum¹, Pushkin Museum², Metropolitan Museum of Art³, Kupferstichkabinett in Berlin⁴ or in two rows at the Metropolitan Museum of Art⁵, Uffizi⁶, British Museum⁷, Christ Church, Oxford⁸, etc. Many of these are from Polidoro's later period, in South Italy after 1528. The fuller and larger compositions, in chalk or pen and wash, in the manner of Raphael and Penni, often date from the Roman period, before the Sack of Rome.

The verso of the drawing shows two angels enclosed in barely visible red chalk lines in the shape of spandrels, with in the centre a larger repetition⁹ of the left angel. The fact that the left angel, hence certainly also the right one, holds a martyrdom palms shows that the spandrels (fig. 1) were to be painted in a religious setting, over an arched altarpiece or over a door¹⁰, as in the drawings in Berlin preparatory for the entrance of Charles V in Messina in 1535. The red area on the left of the sheet's verso, when turned 45 degrees anti clockwise, represents a young boy in profile to the left (fig. 1). Although very much covered by

thick red chalk, the boy can be understood as having a upturned nose, large visible nostrils, protuberant lips and rounded chin. This *garzone* is most probably identical to the one on the two drawings now at the Fitzwilliam Museum¹¹ formerly owned by John Gere (fig. 2) and Philip Pouncey (fig. 3). Incidentally, the addition of the heights of the Gere and the Pouncey drawings, which are of the same style, is *circa* 220 mm., while the widths are 146 mm. and 156 mm., i.e. a total size almost identical to that of the present drawing. The case is identical for two drawings at the British museum from the Malcom collection¹² that together measure 213 x 142 mm.

Polidoro's style in his later year is much freer than in his Roman period, especially since he tends to use more red chalk than wash. The way he draws the toes, with just some strokes attached to the feet, or the face, with again some lines for the eyes, nose and mouth just crossing the profile, as well as his exceedingly long arms and legs are characteristic of Polidoro's late drawings¹³. In this later period, he seems to use mostly smallish sheets, of a size similar to the present one, or even slightly smaller, which he uses vertically and covers entirely with little studies in red chalk or ink¹⁴.

Pier Luigi Leone di Castris confirmed the attribution to Polidoro da Caravaggio when the drawing was on the art market in 2020 and dated it to the artist's Messina period, *circa* 1530-1535, adding that some of the figures could relate to the ephemeral decorations for the triumphal entry of Charles V in Messina on the 20th of October 1535¹⁵.

¹ Inv. 1918-6-15-15-2v (P. Leone de Castris, *Polidoro da Caravaggio. L'opera completa*, Naples, 2001, no. D125, fig. 366)

² inv. Koenigs D.I. 198 (Leone de Castris, 2001, no. D174, fig. 404).

³ Inv. 1972.118.270v (Leone de Castris, 2001, no. D175, fig. 405)

⁴ Inv. 26466r (Leone de Castris, 2001, no. D41, fig. 488)

⁵ Inv. 1972.118.270r (Leone de Castris, 2001, no. D175, fig. 360)

⁶ Inv. 13377F (Leone de Castris, 2001, no. D93, fig. 368). It is also possible that many of the two or three sections drawings had been cut in smaller sheets such as nos. D128 (Leone de Castris, 2001, figs. 381-382) and D129 (figs. 383-384), both of the same width which were one single recto-verso sheet. Inv. 1895-9-15-742 (D. 123, fig. 438) is obviously the result of such a split from a three tier drawing.

⁷ Inv. 1936-10-10-3v (Leone de Castris, 2001, no. D126, fig. 407), inv. 1856-7-12-5r (no. 120, fig. 483) and inv. 1946-7-13-463r (no. D132, fig. 281).

⁸ Inv. 0392 (Leone de Castris, 2001, no. D189, fig. 561).

⁹ And not a central figure as it has been interpreted before.

¹⁰ Inv. 23858 (Leone de Castris, 2001, no. D24, fig. 450). See the numerous other architectural drawings for that entrance in Berlin.

¹¹ Respectively inv. PD.1-2018 and inv. PD.1-2003 (Leone de Castris, 2001, no. D150, pl. 71 and D151, pl. 68).

¹² Inv. 1946-4-13-213 and inv. 146-4-13-214 (Leone de Castris, 2001, nos. D128 and D129).

¹³ See for exemple inv. 6097 in Paris (Leone de Castris, 2001, no. 29, fig. 326).

¹⁴ There are quite a number of smaller drawings, which could be the result of cut-down sheets, as in the case of the many Parmigianino tiny sheets.

¹⁵ The entry is recorded in *Copia de una lettera della particularita dellordine con il quale la maesta cesarea intro in Messina, e del triomphe et sumptuosi apparati gli furono fatti*, Messina, 1535.



verso, detail



Cambridge, Fitzwilliam Museum (fig. 2)



Cambridge, Fitzwilliam Museum (fig. 3)



(verso)

2 Denijs Calvaert (Antwerp circa 1540 - 1619 Bologna)

Allegory of Peace: a seated woman holding an olive branch, setting fire to arms and crowned by a putto

red chalk
318 x 235 mm.

Provenance:

Sale, Sotheby's, 25 July 1922, part of lot 20 (as "Jordaens: Allegorical composition; and fourteen others"), according to an inscription on the backing.

This Allegory of Peace is a preliminary study for a small painting on copper (fig. 1) of the same subject formerly on the art market in Reggio Emilia¹. The compositions differ in most details but are essentially the same with the seated allegory, arms at her feet, and a putto crowning her before a window. The arms, their placement, the direction of the head of Peace, her position, the window, almost everything is different. The rather chubby putto drawn with a high sense of volume along with the very oval face of the female figure with a protuberant rounded chin is typical of Calvaert figure type. The technique of thin hatching of red chalk, more or less close and thick for dark and thin and sparse for light, is also typical of the artist.

Born and educated in Antwerp, Calvaert left the Flanders for Italy around 1562. According to the biographer Malvasia, like most Flemish artists of the time, Calvaert headed for Rome but unlike to his compatriots, he stopped in Bologna for about ten years, studying the Bolognese manner with Prospero Fontana and Lorenzo Sabatini. Of his first Bolognese period, only two paintings are known. Around 1572, Calvaert decided to go to Rome, probably partly because the new Pope, Gregory XIII, was Bolognese, and the artist could hope for commissions. Indeed, he was asked to paint, amongst others, some decorations for the Sala Regia in the Vatican. Calvaert was back in Bologna after only few years and pursued there his career, influenced by the Roman mannerist artists. In the last part of the 16th Century, parallel to the Carracci who transformed Bolognese art, Calvaert became influenced by Correggio and the earlier Parmesan painters. After the death of the younger Agostino and Annibale Carracci and all the earlier Bolognese painters, he was, with Ludovico, one of the last representative of the mannerist tradition of painting.

¹ Photograph at the fototeca of the Fondazione Federico Zeri.



(fig. 1)



3 Camillo Procaccini (Bologna circa 1555 - 1629 Milan)

San Carlo Borromeo kneeling before an apparition of the Virgin and Child, in an extensive landscape

red chalk, on three attached pieces of paper, an angel drawn on the verso of the Saint
379 x 227 mm.

The drawing is an assemblage by the artist himself of three pieces of paper. The group of the Virgin and Child, the upper third, is the first piece; the landscape, extending under the feet on the saint is the second; and the third, of trapezoidal shape, is the saint. For that latter sheet, the artist reused the back of a study of a flying angel, the shape of which he adapted to the present sheet, cutting the upper and right parts. That angel, despite being more cursorily drawn than the *recto*, is an exact study for the angel holding the ointment jar in one of the two small ceilings of *Angels holding the instruments of the passion* (fig. 1) frescoed in the Northern sacristy of the Duomo of Milan¹. The ceilings were commissioned to Procaccini on the 7th of May 1611. He received four payments, the last on the 30th of December, probably when the frescoes were finished.

¹ N. Ward Neilson, *Camillo Procaccini*, New York and London, 1979, pp. 23-24, no. 27, pl. 191. Five other drawings for these angels are in the Stuttgart Staatsgalerie (inv. 6282), at the Ambrosiana (inv. F. 235, inf. no. 982), at the Castello Sforzesco (inv. 731-25395-2), at the Accademia (inv. 662, Ward Neilson, nos. 192-195) and in a private collection in Vevey.



Milan, Duomo



(*verso*), detail



The figure of Saint Carlo Borromeo alone relates to an altarpiece in Piacenza in the church of San Carlo of *An angel appearing to San Carlo Borromeo* designed by Procaccini but painted by an assistant² (fig. 3). In the picture, the saint is kneeling before an altar, praying, while an Angel is sheathing his sword, announcing the end of the plague. The saints are identical in the painting and drawing up to the detail of the lower right of the saint's robe following exactly the shape of the short step below the altar in the painting. In the present sheet, Procaccini had the drapery awkwardly resting on a stone. The Piacenza painting was executed, according to Nancy Ward Neilson from after 1610 when Borromeo was canonized.

This system of composition is typical of North Italian paintings of the second half of the 16th Century and even later with the upper part of the composition, the divine one, showing a Virgin and Child blessing or a Christ or a God the father, and the lower part, the earthly one, with one or more saints. The

² Ward Neilson, 1979, p. 114, no. 223, pl. 390. According to Nancy Ward Neilson the “the design of the picture is surely Camillo’s, but the execution is [of the painting] is terribly weak; this is probably due to an assistant working after Procaccini’s designs”.



(fig. 3) Piacenza, San Carlo

painter just had to adapt the saints to the name of the church, chapel or to the patron, thus making these compositions rather easy to conceive. In this case, Procaccini probably reused the upper part from another drawing, redrew or re-used the saint and added a rather neutral landscape to fill the gap.

The final painting relating to the present sheet is untraced but could possibly be the altarpiece Procaccini painted of the same subject for the church of San Tommaso Apostolo in Turin³. Francesco Bartoli, in his guide of Italian churches published in 1776, listed precisely each of the chapels of the church of San Tommaso Apostolo and, in the first chapel on the right of the main altar, described “on the predella on oval [picture] with the Virgin, the child and Saint Charles Borromeo, mezza figure, opera di Camillo Procaccino Bolognese”⁴. One of the oldest churches in Turin, San Tommaso was rebuilt from 1584 and consecrated on the 8th of May 1621, thus dating Procaccini aforementioned picture probably toward the end of the construction. But the church was remodelled in the late 19th Century and the oval picture was probably then lost.

The dating of the two related works, the Milanese Duomo frescoes, the Piacenza painting and the Turin painting, places the present sheet between 1611 and 1620.

Camillo, with his brothers Giulio Cesare (1574-1625) and Carlo Antonio (1571-1630), studied with their father Ercole the Elder (1520-1591), one of the foremost painters in Bologna in the 1550s. Camillo signed his first painting in 1577 and rapidly received numerous commissions, including one from Gabriele Paleotti, the bishop of Bologna. His first important assignment was the decoration of the apse of the Cathedral of Reggio Emilia, near Bologna, which he began in 1584. While Camillo was working in Reggio, his family decided to relocate to Milan. According to Carlo Cesare Malvasia, the competition of the Carracci was the main reason for their departure⁵ from Bologna. On the 5th of November 1587, Camillo asked permission to leave Reggio. Thanks to the protection of Count Pirro Visconti Borromeo (1560-1604), Camillo was awarded numerous commissions in the Lombard capital to the extent that in 1678, a century later, Malvasia wrote that Milan “is overwhelmed by a phalanx of countless works of [Camillo], [in] all the churches in every place, every corner in his brush is fertile and dispersed”⁶.

³ Ward Neilson, 1979, p. 101, no. 191.

⁴ “Ovato con M.V., il Bambino, e S. Carlo Borromeo, mezza figure, opera di Camillo Procaccini Bolognese”, F. Bartoli, *Notizia delle pitture, sculture, et architetture che ornano le Chiese, e gli altri Luoghi Pubblici di tutte le più rinomate città di Italia*, Venice, 1766, I, p. 50.

⁵ His source was the painter Ercole Procaccini III (1605-1675), son of Carlo Antonio (C.C. Malvasia, *Felsina pittrice, Vite de' pittori bolognese*, Bologna, 1678 (1741), I, p. 220).

⁶ “Sovrafatto da una falange d'opre innumerabili, e brave per ogni chiesa, in ogni luogo, in ogni angolo da si ferace pennello sparse e disseminate” (Malvasia, 1741, I, p. 213).



4 Taddeo Zuccaro (Sant Angelo in Vado 1529 - 1566 Rome)

Two studies of trompe l'oeil friezes with putti flanking a quadro riportato, above garlands of flowers and mascarons (recto); A detail of decoration of the same type as on the recto, with a winged figure in a quadro riportato flanked by putti (verso)

pen and brown ink, brown wash (*recto*); pen and brown ink (*verso*)
190 x 240 mm.

This drawing is a general study for the frieze frescoed in 1553-1555 by Taddeo Zuccaro in the Room of the Seven Hills on the *piano nobile* of the Villa Giulia in Rome. Built for Pope Julius III (1550-1553) in the Parioli district, the Villa Giulia was probably originally designed by Giorgio Vasari, but overseen by Michelangelo and the architects Ammanati and Vignola. The villa is one of the most important examples of Mannerist architecture in Italy and is now the Museo nazionale etrusco. At the time of the construction of the villa, Taddeo had been working in Urbino for Guidobaldo II della Rovere, Duke of Urbino, following him on his trips and executing minor works in Urbino. But when Guidobaldo was named *Capitano generale* of the Church in 1553 and went to Rome, Taddeo, considering he had been idle for two years, literally ran away from Urbino to be able to participate to the decoration the Villa. According to Vasari, “having found the Duke [in Rome], he excused himself adroitly, without blaming anyone, and promised that he would not fail to do the work when time came”¹. The decoration of

¹ G. Vasari, *Lives of the Painters, Sculptors and Architects*, London, ed. 1996, p. 603.



verso, detail

the villa was directed by the Bolognese Prospero Fontana who “availed himself not a little of Taddeo in many things”². Zuccaro was assigned a ceiling on the theme of Diana in a large Salon on first floor, now the library³, and three friezes in adjoining rooms. Vasari only described the aforementioned ceiling and two scenes of the Sabines painted in the courtyard concluding that “all works were much commended and extolled”.

For the *trompe l'oeil* cornices in the Villa Giulia, Taddeo chose a decoration consisting of *quadri riportati*, flanked by putti, figures, garlands and foliage. These *quadri riportati*, containing mythological compositions or landscapes, were themselves surrounded by trompe l'oeil projections and cornices. The *recto* of the present drawing shows alternatives solutions for the *quadri riportati* and its settings. In both, the frame displays an egg decoration and its four corners are in both propositions are protuberant. In the lower solution, two putti support the frame while two others hold a garland. The top frame and garland stand alone, flanked by two caryatids, ensconced in between projections, themselves ornate with two standing putti. The quick sketch on the *verso* shows an oval-shaped *quadro riportato* containing a winged figure. The solutions chosen in the friezes of the Villa are varied and none of the details are repeated or identical to the present sheet. But the frieze in the Room of the Seven Hills is the closest to the solutions of this drawings (figs. 1-2)⁴. It consists of one *quadro riportato* and its adjoining decoration for the width of the room and two *quadri* for the length. The frames are flanked by putti and no large figures. Each frame contains a view of Rome with the location inscribed on a small plaquette attached to the garlands on the cornice. Some of the decoration show oval *quadri* on the projections, as on the *verso* of the present sheet. Finally, again according to Vasari, Taddeo did so well at the Villa Giulia that the Pope “liking his method of working commissioned him to paint some apartments above the corridor of the Belvedere”⁵.

² Vasari, 1996, p. 604.

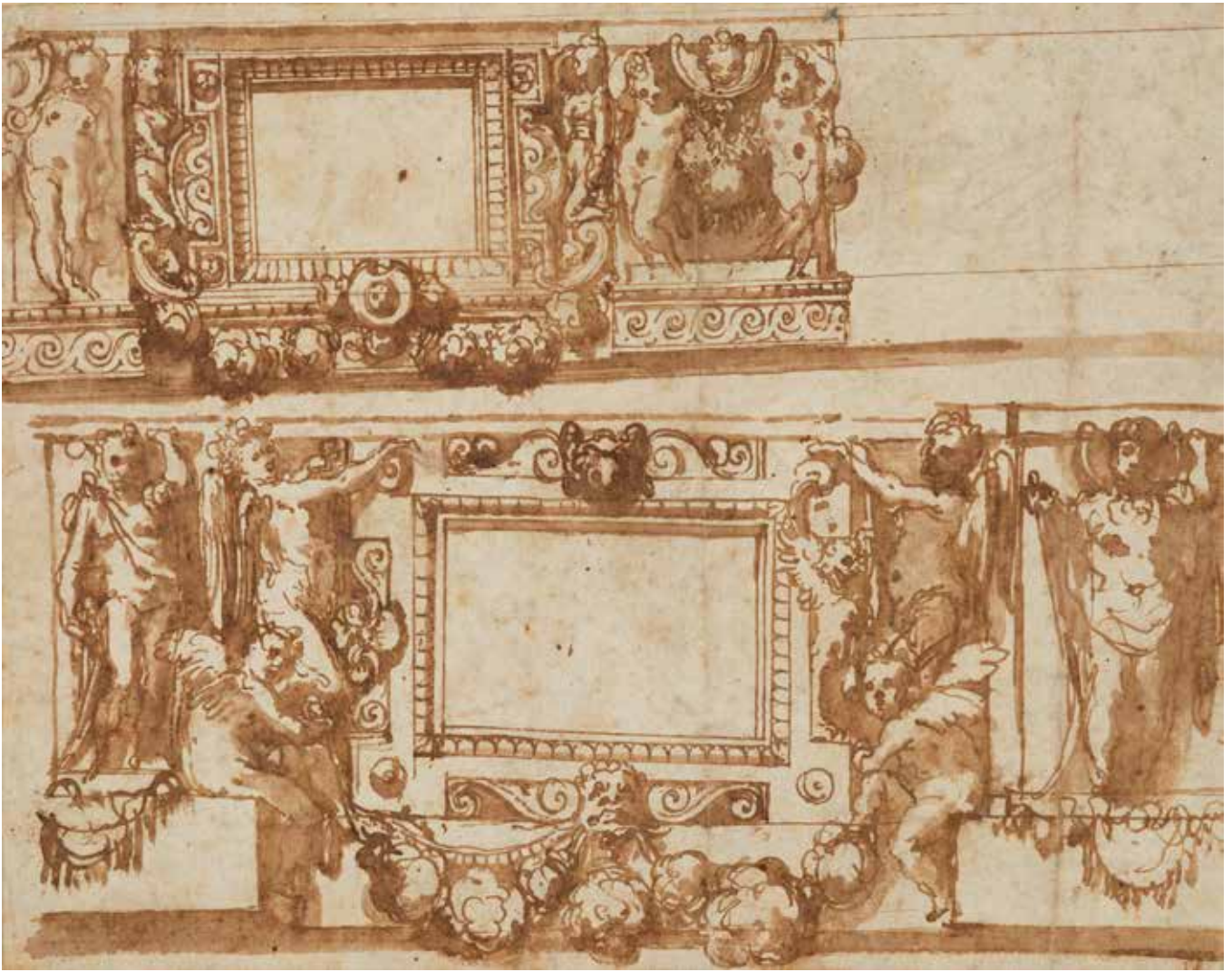
³ Acidini Luchinat, 1998, I, p. 31, figs. 11-14.

⁴ Acidini Luchinat, 1998, I, p. 35, fig. 17.

⁵ Vasari, 1996, p. 604.



Rome, Villa Giulia, Room of the Seven Hills







5 Antonio Vassilacchi, called Aliense (Melos (Greece) 1556 - 1629 Venice)

A cuirassed soldier holding a spear on horseback

pen and brown ink, brown wash
239 x 185 mm.

Aliense, literally the foreigner¹, was born in Melos², a small island part of the Cyclades in the Aegean sea, just in between Greece's mainland and Crete. From 1204, Melos, along with other Cyclades islands, was ruled by the Crusaders and later by their descendants, under Venetian influence. In 1566, ten years after the birth of Antonio Vassilacchi, it was taken over by the Ottomans and ruled by the Portuguese Jew Joseph Nasi. Aliense had probably moved to Venice around that time, but certainly before the battle of Lepante in nearby Cyprus where Aliense father, a ship's captain, was involved³. Then, Antonio was probably already working in Paolo Veronese's studio and his first assignment was to assist Paolo's brother Benedetto in the decorations of the episcopal palace in Treviso. Thereafter, he became an independent artist realizing frescoes and paintings for numerous Venetian churches as well and for most of the painted rooms of the Doge's palace⁴. His largest painting, 11 x 8 m, is probably that in S. Pietro in Perugia, showing his ability to produce grand decors. With the disappearance of Veronese and Tintoretto, he became along with Palma il Giovane the most important painter in Venice at the turn of the century.

The life of Aliense is known through the biography that Carlo Ridolfi, one of his pupils, devoted to him. Ridolfi lists much of Aliense's work and commissions, that extended up to Perugia, Vincenza and even Warsaw in Poland. Ridolfi added that Aliense was "collecting [...] drawings by the best authors: Raphael, Michelangelo, Parmigianino, Perino del Vaga, Titian

¹ He often signed "Aliense".

² The famous armless marble Venus, now in the Louvre, was only discovered in 1820.

³ H.K. Makrykostas, *Antonio Vassilacchi Aliense 1556-1629 A Greek Painter in Italy*, Athens, 2008, p. 17. See also B.W. Meijer, *Il disegno veneziano 1580-1650. Ricostruzioni storica-artistiche*, Florence, 2017, pp. 43-46.

⁴ Such as the rooms of the Maggior Consiglio, Scrutinio, Senato, Consiglio dei Dieci and of the Bussola.

and others, and in particular a valuable series by Paolo Veronese made on tinted paper; so, for the fame of its virtue, and to see such a beautiful collection, Aliense was often visited by princes, ambassadors, and famous painters who came to Venice, including the Cavaliere Federico Zuccaro"⁵.

Aliense's stylistic closeness with his almost exact contemporary Palma il Giovane is significant, but the former has a greater clarity of composition and the influence of Veronese, particularly in the colours, is stronger. In his drawings, Aliense's is equally close to Palma, but his hand is more assured, less shaky, and his sense of perspective stronger. The drawings the closest to the present one are the two projects for plague banners respectively in the Louvre and the British Museum⁶, which were executed early in the career of the artist, in 1583, for the church of San Giorgio dei Greci, most probably Aliense's parish church. More precisely the face of the soldier and the drapery flowing on the right are identical in the banners design and the present sheet, with the nose just suggested by a short pen stroke below and a reserve of wash. The hatching or cross hatching darkening the wash is also noticeable in a number of finished drawings by Aliense such as these in Copenhagen or in the Fondazione Cini⁷.

The subject of the drawing is most probably Saint George. As recounted by Voragine's *Golden Legend*, George was an already Christian soldier when he arrived in Silene in Lybia where an insatiable dragon terrorised the population. George slayed the animal with his spear and saved the daughter of the King⁸. In the present sheet, he is looking down backward, probably at the slayed dragon, absent from the sheet. For his prowess, George was rewarded with numerous gifts that he distributed to the poor and, as expected, at the end baptised all the population. In the Middle Ages, he became patron saint of Genoa and Venice and from 1222 of England.

⁵ C. Ridolfi, *Le meraviglie dell'arte ovvero le vite degli illustri pittori Veneti e dello stato*, Padova, 1637, II, p. 450.

⁶ Inv. 5505 and 1895,0915.850 (Meijer, 2017, pp. 66-67, no. 25 and pp. 57-59, no. 16 and G.E. Markou, "A Drawing of Giambattista Albanese by Antonio Vassilacchi, called Aliense", *Master Drawings*, CX, 2022, p. 314, fig. 3 and p. 315, fig. 4).

⁷ Inv. GB8482 and inv. 30122 (Meijer, 2017, pp. 52-53, no. 8 and pp. 70-71, no. 29).

⁸ As Perseus and Andromeda. The dragon there represents paganism.



6 Belisario Corenzio (Arcadia (Greece) 1558 - 1646 Naples)

An army advancing to the right, a small town upper left with canons pointing at it

inscribed “Sepuol far per il terzo la presa di itaca e cifalonia come si vede a foglio 86 a tergo” [One could do for the third the overtaking of Ithaca and Cephalonia, how is can be seen on the sheet 86 on the back]¹

brush and brown ink, brown wash, heightened with white gouache, on blue paper, watermark: encircled M below a trefoil 283 x 421 mm.

Provenance:

Miss Fenton² (before 1870), according to an inscription “Presented by Miss Fenton” (*verso*).

The inscription on the back of the drawing refers to the overtaking of Ithaca and Cephalonia, two Ionian islands close to continental Greece during the second Veneto-Ottoman war around 1500. This inscription, though, does not refer to the present sheet but is probably a note written by the artist to the reader stating that he could do another drawing of that subject. Indeed, the drawing represents a land battle with a cavalry army advancing to the right. Some infantry is walking around, including three soldiers on the right foreground serving as repoussoir figures. The cavalry is depicted in full formation of eight squares, the spears standing up. These groups are lead by horsemen blowing trumpets adorned with flags, which identify the formations as coming from the Austrian and Spanish armies as well as from the Order of Malta. A quarter of a circle of canons are directed towards a small town upper left of the sheet while the battle seem to be raging upper right of the composition. The battle depicted in the present sheet must be close in subject to the overtaking of Ithaca and Cephalonia. Indeed, the presence of the Order of Malta, the flags are visible in the horsemen in the lower margin, confirms that the drawing depicts a Mediterranean war against the Ottoman. The battle depicted being terrestrial rather than naval suggests that it could have taken place near Tripoli or Algiers during the Ottoman siege around 1550 or in Continental Greece or Dalmatia during one of the later Veneto-Ottoman war.

Born in Arcadia³, in South-West Peloponnese in Greece, in a zone under Venetian influence, Corenzio was probably as early as 1570 in Italy. The biographer Bernardo De Dominici⁴ described a five year sojourn in Venice, before returning to Greece and then travelling to Naples, but this is undocumented. He is first traced in

Naples in 1582, and as an artist not before 1590⁵. Corenzio's style shows a solid knowledge of Arpino, whom he could have meet in Rome in the 1580s or in 1589, when the latter frescoed the Certosa di san Martino. His first known commission was for Sant'Andrea delle Dame in 1590. De Castris pointed out also an influence of the international mannerism as widespread by Northern painters. Corenzio rapidly rose to be one of the most active painters in Naples, intervening in most of the churches including the Gesu Nuovo at multiple times. De Dominici described him as a jealous and vindictive character and explained how Corenzio and his acolytes abused most of the painters visiting Naples. In 1609, when Annibale Carracci painted a *Madonna and Child with the Baptist*⁶ for the Gesu, Corenzio criticised the picture so much that it was quickly replaced by one of Corenzio's, Annibale's being sent to Torre del Greco. When Guido and Domenichino later arrived in Naples, Corenzio's full rogue nature emerged⁷ and, with the help of Ribera and other local painters, he managed to drive them out of the town, this despite the protection the Spanish viceroy. This is how, De Dominici explained, a multitude of churches contain works by Corenzio and this until the 1640s, when his antiquated style had long been out of fashion. About his drawings, De Dominici added that “We see many drawings by Belisarius, and in our book of drawings of worthy men, his memory is still honoured. And truly some of his drawings, especially of solitary figures, are of such excellence that they appear to be by the hand of Tintoretto, his master, in imitation of whom he used to draw on tinted paper, highlighted with white lead”⁸.

As listed by De Dominici and still in existence today, most of Corenzio's commissions are religious with the exception of some rooms in Palazzo Reale where, in 1622-1629, he painted battles scenes on the ceiling of the Room of the Ambassadors⁹. The scenes are assembled as *quadri riportati* of all shapes and are centred on the Reconquista and the lives of Ferdinand and Isabella¹⁰. This battle against the Ottoman could have been executed as part of a series on the Mediterranean wars against the Ottoman. If the sheet of of Ithaca and Cephalonia is described as “the third” it means there is at least one more, in addition to the present sheet Three further drawings are extant, two are of an army besieging a town are at the Louvre¹¹ and formerly on the art market¹², and another of an army commander ordering soldiers to enter galleys is at the Louvre¹³.

⁵ P. Leone de Castris, *Pittura del Cinquecento a Napoli 1573-1606*, Napoli, 1991, p. 193.

⁶ De Dominici, 1743, p. 76.

⁷ De Dominici, 1743, pp. 81-82.

⁸ De Dominici, 1743, pp. 106-107.

⁹ P.K. Ioannou, *Belisario Corenzio. La vita e le opere*, Iraklio, 2011, no. A25, pp. 362-365, 372-379.

¹⁰ *The aid to the besieged Geona, The capture of the Canary islands, Ferdinand's triumphal entry in Barcelona, The battle of Granada, The battle against the moors and The Battle against the King of Portugal.*

¹¹ Inv. 11765.

¹² With Colnaghi in 1989 (Ioannou, 2011, no. C.36).

¹³ Inv. 1876.

¹ I am grateful to Francesco Porzio for the full deciphering of the inscription. He pointed out that the inscription is close to the Venetian dialect.

² A Mrs Fenton in 1870 sold to the British Museum a drawing by Richard Parkes Bonington (inv. 1870,0611.57).

³ Today Kyparissia.

⁴ B. De Dominici, *Vite de' pittori, scultori, ed architetti Napoletani*, Naples, 1743 (ed. 1840), pp. 70-71.







7 Ludovico Carracci (Bologna 1555 - 1619)

Allegory of Charity, seated in a landscape with three babies, a flame over her head.

inscribed “in Caritate no[n] ficta”

pen and brown ink, brown wash, squared in black chalk,
some white gouache (later?)

226 x 157 mm.

Provenance:

Nicholas Lanier (1588-1666), London (L. 2885), his inscription “Lodouico Carraccio.”

This female figure, a burning flame over her head, is suckling a baby while, in a slight contraposto, she is protecting a baby with her left hand in front of a reclining one. The flame and the babies can be associated here with an *Allegory of Charity*, an identification which is confirmed by a neat inscription in the lower part of the sheet, possibly by the hand of the artist: “in Caritate non ficta”. This Latin expression is taken from the *Bible*¹ and roughly translates as “in charity one cannot feign”. That figure can be paired

¹ II Corinthians, 6, 6.



Rome, Pinacoteca Capitolina

with two paintings of a similar iconography of single figures of *Providence* and *Abundance* by Ludovico respectively in the Pinacoteca Capitolina, Rome and on the art market². The paintings both depict a single female figure in an interior surrounded by babies. In *Providence*, the woman has a cornucopia at her feet and is looking at an angel pointing to the sky, while behind *Abundance*, there are large plates of gold coins. The two paintings have been dated circa 1602-1604³

Stylistically, with its simple and swirling contours and rather flat areas of wash, the present drawing is close to the *Emblem of Virtue* and *Saint Benedict healing the possessed priest*, both at Windsor Castle⁴. A drawing of a woman with three babies, which differs in composition from *Providence*, *Abundance* or *Charity*, is in the Städelches Kunstinstitut.

² A. Brogi, *Ludovico Carracci*, Bologna, 2001, nos. 76, 77, figs. 168, 166.

³ A painting, described as a *Charity* by Ludovico Carracci was in the collection of the Earl or Radnfter that of the General Bucley in 1854: “A Charity. Fine in feeling, well composed, and carefully executed” (G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, p. 362, no. 178). That painting could be a third one or could correspond to the small aforementioned one on the art market.

⁴ B. Bohn, *Ludovico Carracci and the Art of Drawing*, Turnhout, 2004, nos. 172 and 180.



Formerly art market



real size

8 Friedrich Brentel (Lauingen (Bavaria) 1580 - 1651 Strasburg)

Diana and Acteon in an extensive mountainous landscape

signed “Fr...” and dated “1638” in the gilded margin
gouache in a gilded margin, on vellum
188 x 265 mm.

Provenance:

Alington family, The New Manor House, Little Barford, by descent to
Nigel Alington (1947-2018), Dower House.

Born in Lauingen near Augsburg, Brentel was the pupil of his father George (1525-1610), who specialised in miniatures of coats-of-arms. In the late 1580s, the family relocated to Strasburg, where Brentel remained for the rest of his life. One of his first known commissions were the drawings and prints he executed of the funeral service for Charles III of Loraine in 1608. First active an engraver, from the mid 1610s he specialized in miniature and became the most refined miniaturist of his time. Always on vellum, Brentel's gouaches depict small religious or mythological subjects in extensive landscapes. He frequently copied his figures from prints by Callot, Bosse or other contemporary artists, but in the present case, the group of Diana and Acteon in the lower left corner of the composition seem to be Brentel's invention. This vellum is probably one of the largest and best preserved by the artist.

His renown went beyond Alsace and he worked for the courts of Nancy and Stuttgart. Towards the end of his life, he painted for Wilhelm, Margrave of Bade (1593-1677), an *Officium Beatae Mariae Virginis*, a two volume manuscript illustrated with biblical stories, portraits and allegories¹. In Strasburg he was the professor of Johann Wilhelm Baur (1607-1640).

Two others miniatures of *Diana and Acteon*, very different in composition, are at the Cabinet des Estampes et des Dessins of Strasburg², of 1620, and at the Historisches Museum in Frankfurt³.

¹ Now at the Bibliothèque Nationale de France, bought by Louis XVI from the prince de Conti (Ms. lat. 10567 and Ms. lat. 10568).

² Inv. 77.997.0.7; 97 x 147 mm.

³ inv. M762 ; 114 x 163 mm.







9 **Ciro Ferri (Rome 1633 - 1689)**

The construction of an antique amphitheatre: an architect showing the plan of the amphitheatre to a general pointing to the edifice while on the right a large number of workers are busy with the construction

black and white chalk on brown paper, watermark: praying man in escutcheon
458 x 614 mm.

This unusually large drawing depicts the construction of antique monument, recognisable on the marble tablet presented by the young boy and the architect to a Roman General as the Roman Colosseum. The amphitheatre was erected between 72 and 81 AD, identifying the general with Emperor Vespasian or his son Titus who reigned during that time. The composition is divided in two parts, with on the left six repoussoir figures and on the right background numerous construction workers transporting beams and stones as well as carving stones. The composition together with the subject find a striking parallel with the studies for the tapestry of *Pope Urban VIII rebuilding the walls of Rome*, conceived in the early 1670s and woven by the Arazzeria Barberini circa 1679. The tapestry's composition depicts on the left a group a group of six figures, with the architect showing the project supported by a kneeling figure to the Pope and on the right the actual construction. The first studies by **Ciro Ferri** for the tapestry up to the large finished drawing are shared between the Gabinetto Nazionale delle Stampe in Rome for the freest ones and Windsor Castle for the most finished. The earliest sketch (fig. 1) is probably



Rome, Gabinetto Nazionale delle Stampe



that of the group of three figures including the Pope with the architect¹. The drawing, signed on the *verso*, could almost have been re-used for the present sheet so the arrangement of the figures are close, with the General/ Pope linking the two parts of the composition with his stretched arms. A further two rapid drawings for the same group and for the entire composition are also in Rome². A finished composition in black chalk is at Windsor³ (fig. 2). That drawing, almost as large as the present one and of the same degree of finish, is in the opposite direction as the tapestry⁴.

Ferri re-used the composition a third time, again with the same foreground group of two figures looking at a plan supported by a child, in a print of the *Allegory of the construction of Rome*, a vertical composition after an invention by *Ciro Ferri* and engraved by *Benoit Farjat* in Rome in 1675 (fig. 3).

One of the closest pupils of Cortona, Ferri entered the

¹ Inv. FC124459 (M. Giannatiempo, *Disegni di Pietro da Cortona e *Ciro Ferri**, Rome, 1977, no. 88; B.W. Davis, *The drawings of *Ciro Ferri**, New York and London, 1999, p. 295, fig. 146).

² Inv. FC 124386 and FC124471 (Giannatiempo, 1977, nos. 86 and 85; Davis, 1986, pp. 268, 298, pl. 145)

³ Inv. 4506 (A. Blunt and H.L. Cooke, *The Roman drawings of the XVII & XVIII Centuries in the collection of Her Majesty the Queen at Windsor Castle*, 1960, pp. 36-37, fig. 23 and Davis, 1986, p. 312).

⁴ Once the composition was fully settled, the commission was taken over by Ferri's assistant *Pietro Lucatelli* (c. 1637-1710), who produced the large figure studies and the finished cartoon (cf. J.G. Harper, "Pietro Lucatelli, Pietro da Corona and the Arazzeria Barberini: Three New Attributions", *Studies in the Decorative Arts*, Spring-Summer 2005, pp. 26-59).



Windsor Castle

studio of the master in the second half the 1640s. His first work, under the guidance of Cortona, was a large fresco of *King Cyrus liberating the Jews from their Babylonian captivity* painted in the Gallery of Alexander VIII in the Roman Palazzo of Montecavallo in 1656-1657. From then on, he became an independent master, entering the *Accademia di San Luca* and employed by the Barberini and Chigi. But his manner was so close to that of Cortona that he could replace him when he was commissioned to execute frescoes in the *Room of Saturnus* in the Palazzo Pitti for the Grand Duke of Tuscany Ferdinando II in 1663-1665. Ferri went on to Bergamo and returned to Rome just before the death of Cortona. During his last Roman years, Ferri was busy executing finished drawings for prints, thesis and devotional images. In addition, he also designed temporary decorations, such as fireworks for the entry of Francesco Maria de Medici in Rome in 1687. During the last few years of his life, he reached the prestigious position of Prince of the Roman Academy of San Luca.



B. Farjat, *Allegory of the construction of Rome*



10 Antoine Rivalz (Toulouse 1667 - 1735)

Perseus and the Monster

inscribed "Rivalz" on the mount and inscribed "42"

black and white chalk on thick brown paper, on a 17th Century mount; watermark: an escutcheon
556 x 385 mm.

This is one of the most powerful drawings by Antoine Rivalz, the main painter active in Toulouse in the first third of the 18th Century. Aside from the unusually large size of the drawing, it is extraordinary for its *mise-en-page*. Rivalz conceived the drawing to put the beholder in the place of Andromeda, in a very cinematographic way. As narrated by Ovid in the *Metamorphosis* (IV:665-739), Andromeda was the daughter of an Ethiopian king who was offered in sacrifice to a sea monster so he could spare the town. Perseus, flying by chance above in his winged helmet, fell in love with her and flew down to fight the monster. The very moment depicted by Rivalz is when he lands in between the heroin and the monster and is about to fight the latter. It is probable that Andromeda herself could only be charmed by what she saw of Perseus in addition to be saved by him.

The robustness and strength of the drawing also come from Rivalz's chiaroscuro technique, using black and white chalk on dark brown paper; The figure of Perseus and his flowing, rather unuseful drapery, occupies almost all the surface of the paper. The drawing is still laid down on its original mount, consisting of bands of brown paper enclosing the drawing and bears a pencil inscription reading "Rivalz". This characteristic inscription is found in the same handwriting on a number of drawings by Antoine Rivalz now in the Musée Paul-Dupuy in Toulouse¹, all of which come from the collections of Pierre Rivalz, son of the artist, then Jean Suau, a neo-classical painter in Toulouse and lastly with Pierre Gobert a Parisian dealer from the late 20th Century.

Son and pupil of the painter Jean-Pierre Rivalz (1625-1706), who had been in the last ten years of the 17th Century the painter of the Capitouls, the most prestigious position for a painter in Haut Languedoc. Raymond La Fage had been a pupil of his father when Antoine was a child and along with his father, Lafage would prove to be a strong influence on the young artist. He also benefited from the protection of a young local collector named Pierre Crozat, who commissioned him ten drawings that he had later engraved². Rivalz probably went to Paris, but when it came to perfect himself, like his father, he travelled to Rome. He arrived there in 1690 and remained in Rome for ten years. He first produced small drawings in the style of Lafage, which probably brought him a good living. Afterward he dropped the manner of Lafage and came under the influence of Poussin's pictures which, in their clarity and force, would remain his main influence for the rest of his life. In turn, Antoine begun to work for the Capitouls, the eight administrators who rules the town, in 1702. His most prestigious pupil was undoubtedly Pierre Subleyras (1699-1749), who, like him, went on to live in Rome. Rivalz created in 1726 the Toulouse school of drawing, the same year that Subleyras left the city for Paris and then Rome.

¹ J. Penent, *Antoine Rivalz 1667-1735. Le Romain de Toulouse*, Toulouse, nos. 125, 417 and 525.

² Penent, 2004, p. 28.



11 Pierre Subleyras (Saint Gilles 1699 - 1749 Rome)

A reclining man sleeping turned to the left

black and white chalk, on green-grey prepared paper
265 x 354 mm.

This is a study for the reclining figure on the right of Subleyras' canvas *Saint Camillo de Lellis saving the sick during the inundation of the Tiber in 1598* (fig. 1)¹. The picture, dated 1746, was commissioned by the Order of the Camilians², whose seat was at the convent of the Maddalena, in Rome, founded by Camillo de Lellis in 1591, on the occasion of the canonization of the saint by Pope Benedict XIV on the 29th of June 1746. The painting must have been completed by the 6th of July, when Subleyras received the payment of 500 scudi. It was immediately offered to the Pope to thank him for the canonisation. He placed it in his apartment in the Quirinal palace and later offered it to Cardinal Giuseppe Colonna, his majordomo. It was still in the Palazzo Colonna on 19th of March 1774 when Bergeret, along with Fragonard, saw it and commented "dans l'appartement il y a deux très beaux tableaux de Subleyras représentant l'une une *peste de Rome et Inondation*, l'autre une *Profession de religieuse*³. La couleur de ce peintre est douce et moelleuse et paraît tenir beaucoup de le Moine. Cet auteur est fort estimé à Rome"⁴. Canova, who saw the picture a few years later, thought it had "lots of merits", but was more critical towards the colour⁵. It later passed to the Barberini family before it was purchased by the Museo di Roma in 1960.

¹ P. Rosenberg, *Subleyras 1699-1749*, exhib. cat., Paris, Musée du Luxembourg and Rome, Villa Medicis, 1987, no. 101.

² They also commissioned from Subleyras a double-sided banner with the *Apotheosis of the Saint Camillo of Lellis* on one side and on the other *Christ detaching himself from the cross to embrace Saint Camillo* (Rosenberg, 1987, no. 110). Both sides, transformed into altarpieces, are now lost. The compositions are known through copies and two prints by Gramignani.

³ Rosenberg, 1987, no. 108.

⁴ P.-J.O. Bergeret de Grancourt, *Bergeret et Fragonard : journal inédit d'un voyage en Italie 1773-1774*, ed. A. Tornezy, Paris, 1895, pp. 255-256.

⁵ Rosenberg, 1987, p. 308.

The picture relates an event that took place during the night preceding that of Christmas 1598, when the Tiber overflowed in the hospital of Santo Spirito. Hearing of the disaster, Camillo rushed from the nearby convent of the Maddalena and, predicting that the water would continue to overflow, helped to move all the patients one floor up, out of reach of water. In the centre, the saint, one foot in the water, is carrying a man on his shoulders while two other monks, left and right are helping other patients. As soon as it was finished, the picture was considered to be one of Subleyras's masterpieces. By its restraint and simple but efficient composition, the picture was also seen as one of the most classic Roman painting of the century. The figures are set as a frieze with two repoussoir figures, one pleading to the saint and the other carrying a basket of precious objects. The floor is already inundated as the left figures are already on steps going up. The patient on a stretcher, prepared by the present drawing, occupies most of the right side of the picture. The pose is almost a *tour-de-force* by Subleyras, with the limbs skillfully foreshortened. Subleyras gave to the *garzone* in the drawing an almost serene look, which he altered into pain in the painting.

For this important painting, other than the present sheet, there are only four traced preparatory works: a painting of the Saint at the Pushkin museum⁶, a drawing of the monk accompanying a patient on the steps on the left⁷, and two full compositional sketches, one in oil and the other in chalk respectively a private collection in Paris and in England⁸. The last two, early in the compositional process, show Subleyras struggling with the background. In these first ideas, he gave much more importance to the water and to the saint, moving the man with the basket to the left and the other figures further in the background. The patient on the stretcher in these two sketches is much smaller and turned to the other side. In the final work, the carefully drawn figure becomes one of the brightest areasw of the picture, counterbalancing the darker ones going up the steps.

⁶ Rosenberg, 1987, no. 102.

⁷ P. Rosenberg and N. Lesur, "Pierre Subleyras", *Cahiers du Dessin*, Paris, 2013, no. 53.

⁸ Rosenberg, 1987, nos. 103-104.



Rome, Museo di Roma



Rome, Museo di Roma, detail







12 Sigismondo Caula (Modena 1637 - 1724)

A soldier seen from behind, the left elbow leaning near a column's base, the right hand holding a spear and a large drapery falling from the right arm

brush and two tones of purple wash, heightened with white gouache, on light brown paper, on a narrow late 18th century Italian mount
293 x 214 mm.

This figure represents a soldier - he leans on a spear, wears a helmet and a cuirass with an animal's snout on the left shoulder - pensively leaning against a column. He is seen from behind from a slightly mysterious viewpoint. The drawing is part of a series of drawings of figures wearing abundant draperies kept at the British Museum¹, the Fondation Custodia², the Morgan Library³, the Ecole des Beaux Arts in Paris⁴, the museum of Orléans⁵, on the art market⁶ and private collections. These fifteen or so drawings are all approximately of the same dimensions, some might have been cut, and of identical medium. It is hence probable that they were once part of a small album of isolated figures, perhaps conceived in the same manner as some of Giovanni Battista Tiepolo's albums of single theme such as the *Sole figure vestiti* or the heads.

E. Brugerolles commented on the set of drawings that the figures are drawn in “unconventional poses that are the result of precise work in the studio. Dressed in ample coats whose brittle folds adapt to angular shapes, [these studies] hold the full attention of the draughtsman, more sensitive to the attitude and to the drapery than to the expression of the faces, which is usually hidden. Caula uses a very pictorial technique that allows him to express himself in bold contrasts of shadow and light. Using a brown or sanguine wash, sometimes applied in two tones, he enhances [the technique] with large areas of white gouache reminiscent of the drawings of Carl Loth. In these simple exercises from the live model and his research into vivid coloured tones applied in large flat areas, the artist competes with the techniques of chiaroscuro wood engraving by Niccolo Vicentino or Antonio da Trento”⁷.

Caula first studied with the Frenchman Jean Boulanger while the latter was decorating the summer Este palace in Sassuolo. In the 1660s, he travelled to Venice to learn from the lessons of Veronese and Tintoretto or from the great contemporaries such as as Molinari, Zanchi or Loth. Thereafter, he returned to Modena, where he was mainly employed by the Este.

¹ Inv. 1920,1220.1 (with four other in the Benno Geiger's sale at Sotheby's, 7-10 December 1920, lots 74-75).

² Inv. 1981-T.35 (J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, no. 405, pl. 456-457, from the Vallardi collection).

³ Inv. 2006.35, from the Vallardi collection, sold at Christie's, 21 March 2002, lot 60 (€23,400).

⁴ E. Brugerolles, *Le dessin à Bologne*, cat. expo., Paris, Beaux-Arts de Paris, 2020, no. 25.

⁵ Inv. 1544.a.1 et inv. 1544.a.2 (E. Pagliano, *Dessins italiens de Venise à Palerme du musée des beaux-arts d'Orléans*, Paris, 2003, nos. 143-144, from the Vallardi collection)

⁶ Drouot, Paris, 12 April 2013, lot 86 (€17,767); Christie's, Paris, 21 March 2002, lot 60 (€24,300); Sotheby's, London, 8 July 2015, lot 67 (€19,400); Christie's, Paris, 4 July 2006, lot 36 (€12,121); Bruun Rasmussen, 30 May 2018, lot 465.

⁷ Brugerolles, 2020, under no. 25.



13 François Boucher (Paris 1703 - 1770)

The Sacrifice of Manoah (Judges, XIII, 19-20)

black chalk, pen and brown ink, brown wash, laid down on an 18th Century French mount
453 x 288 mm.

This is a much more dramatically lit version of a composition of the same subject at the Albertina¹. The other version, of almost exactly the same size at the present sheet, is more softly drawn with light brown wash and additional hatching, as opposed to this sheet, executed with very dark brown wash, contrasting with the reserves of the paper. *The Sacrifice of Manoah* corresponds to lot 392² in Boucher's posthumous sale of the 18 February 1771, and following days, sold to Varanchamps. It was re-sold in Joseph-François Varanchan de Saint-Geniès's auction on 29-31 December 1777, as lot 45: "Un autre beau dessin d'une plume ferme et remplie d'expression; il représente un sacrifice: hauteur 17 pouces, largeur 11 pouces"³

Based on the fact that the drawing in Boucher's sale was not fully described and that it is executed in lighter tones, Alastair Laing, who has examined both the present drawings and that of the Albertina, concludes that Boucher's first version is the latter. The former, according to Laing Boucher was "subsequently elaborated with a much heavier and more extensive use of wash possibly for some collector who, like Randon de Boisset, appreciated what were regarded as Rembrandtian effects". Indeed, in the process of redrawing *The Sacrifice of Manoah*, Boucher has completely transformed the subject from a simple

¹ Inv. 12117. Mistakenly described as *Sacrifice to Gideon*. On the fact that the Albertina's rather than the present sheet is the first version of the composition, Alastair Laing explained in an e-mail dated 18 May 2020: "The interesting thing about it [the Albertina drawing] is that, though the composition is identical to that of your drawing, it is primarily in ink, with little and light wash. That, and the fact that in the Albertina it was simply known as an unidentified sacrifice, makes me believe that it was it, rather than your drawing, that was in the collection of [Joseph François] Varanchan [de Saint-Geniès]"

² As "Un sujet de la Bible, très beau dessin à la plume, lave & estompé; hauteur 17 pouces, largeur 11 pouces [circa 45,9 x 29,7 mm.], 96 livres 1 sous to Varanchamps.

³ 100 livres to Quesney [Robert Quesney].

day-light scene to a powerful night caravagesque composition, only lit by the burning fire on the altar. He has thus worked in reverse, leaving some reserves of the paper to create the light effects. Alastair Laing⁴ gives another example of such reworking in a drawing of *Moses with the tablets of the law* that where in three autograph versions, the "Rembrandesque" one being now at the Baltimore Museum of Art⁵. These two compositions, *Moses* and *Manoah*, along with others from the Old Testament, find their sources in the Italian Baroque compositions that Boucher saw during his sojourn in Italy in 1728-1731, be particularly Genoese painters such as Castiglione.

The Albertina drawing was bought by Albert de Saxe-Teschen (1738-1822) during the last decade of the 18th Century or after, and then mounted with the Albertina's typical mount composed with a profusion of lines. The present sheet, on the other hand, has always remained in France and shows a perfectly preserved 18th Century French mount in the taste of Jean-Baptiste Glomy.

Manoah, of the Tribe of Dan, and his wife were childless. An angel appeared to her and predicted she would give birth to son who would deliver Israel from the Philistines. After the couple sacrificed a lamb to God, an angel appeared and told them that if they followed a special diet they would have a child. That child became Samson, one of the Old Testament's Judges. That subject was depicted by Rembrandt and his followers, but also by Castiglione or Eustache Le Sueur and, closer to Boucher's time, by Simon Julien, Brenet and Huet.

In an e-mail dated 28th of May 2020, Alastair Laing kindly confirmed the attribution of the present drawing, after having examined it in the original. Laing then commented that the Albertina drawing "was Boucher's first drawing, that he subsequently elaborated, with a much heavier and more extensive use of wash in your drawing, possibly drawn for some collector who, like Randon de Boisset, appreciated what were regarded as Rembrandtian effects".

⁴ In an e-mail dated 20 May 2020.

⁵ Inv. 1975.4, formerly David Daniel's collection. Exhibited in Washington, National Gallery of Art, and Chicago, The Art Institute, *François Boucher in North American Collections: 100 drawings, 1973-1974*, no. 2). A version, probably the first one, was in Boucher's sale of 1771 as lot 393.



14 Jean-Honoré Fragonard (Grasse 1732 - 1806)

La cible d'amour: Putti on clouds drawing arrows at a heart on a flowered target

black chalk, pen and brown ink, grey and brown wash, on a very light brown prepared paper; watermark HR (Gaudriault p. 293; 1739-1786)

143 x 273 mm.

Jean Honoré Fragonard's hand can be unmistakably identified in this drawing by the cursive, free black chalk under drawing, a sure signature of the artist's draughtsmanship. Fragonard realized this drawing in the shape of an over-door almost certainly before he went to Rome in 1756, having won the prestigious *Prix de Rome* four years prior, or just after his return in 1761. Arriving as a boy in Paris probably in the late 1730s¹, he began his apprenticeship for a short period with Chardin in 1748 and then went on to be an assistant of François Boucher, where he remained until he was awarded the *Prix de Rome*. The very first drawings by Fragonard that can be dated before 1752 show a strong influence of Boucher such as in the pen and wash *Apollo and the Muses* in Besançon, which is a close copy of a grisaille² by Boucher. From the moment he won the *Prix de Rome* until his departure for Rome, Fragonard studied with Carle Vanloo at the *Ecole Royale des élèves protégés*, the school preparing the young artists for the Italian sojourn. Only three paintings by Fragonard and a handful of drawings can be securely dated to that period³, and no drawings connect to the paintings.

¹ P. Rosenberg, *Fragonard*, exhib. cat., Galeries Nationales du Grand Palais and New York, The Metropolitan Museum of Art, 1987-1988, p. 35.

² Respectively P. Rosenberg, *Les Fragonard de Besançon*, exhib. cat., Besançon, Musée des Beaux-Arts, 2006, no. 1 and fig. 1b (in a private collection). Another drawing of *Saint Louis worshipping the crown of spines* in Besançon is dated to 1748-1756 (no. 2).

³ Rosenberg, 1987-1988, p. 34.



François Boucher, Paris, *Le tir à l'arc*, Paris, Palais de l'Élysée

It was during that period, around 1754, that Boucher painted an identical subject (fig. 1)⁴ to that of the present sheet entitled *Le tir à l'arc*. The painting was commissioned by the manufacture of Beauvais along with fourteen⁵ others to be woven for backs of armchairs or, in the case of Boucher's *Le tir à l'arc*, for that of a sofa. Knowing that in 1754 Fragonard was still in Paris and was close to Boucher, the coincidence of subject between the present sheet and Boucher's is too important to be by chance. It is therefore probable that this drawing is an early idea for the composition, requested by Boucher or suggested by Fragonard, it is impossible to know. Boucher's composition differs substantially from the present one but, interestingly, the discrepancies between the two compositions show acutely the difference of temperament between the two artists. Boucher's treatment of the subject is quite stiff with the usual heavy putti with large expressionless eyes attempting to shoot arrows at the heart. Fragonard's composition is much more light-hearted, spontaneous and humorous. The putti are all nicely ensconced on clouds, with two of them are aiming at the target. A putto in the centre is rather naively raising up his arm in the hope of catching an arrow while the putto next to him glaring at the shooters, probably having attempted the same just before. The last baby on the right with huge round cheeks, is reclining comfortably on the clouds with quiver by his side.

The handling of the clouds in *La cible d'amour*, overwhelming the composition, is very close to Fragonard's celebrated *Lit aux amours* also in Besançon⁶, generally dated to the second half of the 1760s. But the wash in the latter is more fluid and varied and the treatment of the pen more angular, showing that despite the resemblance, the latter drawing can be dated slightly later. This sheet is actually closer to an ensemble of eleven sheets also in Besançon⁷ depicting putti and angels drawn with pen and wash, dated by Rosenberg just before Fragonard's departure to Italy or just after his return in 1761. The drawings define the faces and expressions in almost the same way, small circumflexes for the mouths and noses and a loop with a point for the eyes, all heightened with a one-tone grey wash. Some of the arms themselves look like logs of wood, with no articulations nor chubbiness as in Boucher's.

This charming and witty drawing could be one of the very few drawings that can be dated to Fragonard's early period, but also the only trace of Fragonard's collaboration with his master Boucher.

⁴ A. Ananoff, *François Boucher*, Lausanne and Paris, 1976, II, no. 442, fig. 1258.

⁵ Ananoff, 1976, II, nos. 337-451, figs. 1247-1265. At the Palais de l'Élysée, Paris.

⁶ Rosenberg, 2006, no. 48.

⁷ Rosenberg, 2006, no. 49-62.







15 Pietro Longhi (Venice 1701 - 1785)

A man wearing a cap, seated on a low stool, in profile to the left (recto); A smiling monk, turned to the left, half-length (verso)

black and white chalk, on brown paper
255 x 197 mm.

Provenance:

The Reliable Venetian hand (L. 3005c-d), with inscription "Pietro Longhi Venez.º".

The seated figure on the *recto*, looking to the left, is a study for the man on a stool on the right of the large painting (fig. 1) by Pietro Longhi depicting the dance *La Furlana*, formerly on the art market¹. The scene takes place in a peasant interior with, right in front of the seated man, a young man in a red bonnet inviting to dance a young woman wearing a white apron. Five women are next to her and four young men are leaning further on the staircase, probably all waiting to dance. A seated woman on the left is playing the cembalo. Witnessing the dance are two men of apparently higher social class, the one seated on a the stool prepared by the present drawing, and behind him another dressed in grey jacket and looking at the beholder².

¹ Sold at Finarte, Milano, 19 May 1999, lot 27. 80 x 115 cm.

² Longhi painted two more pictures of the same subject, one in now in the Ca'Rezzonico in Venice and the other sold at Christies, New York, 29 January 1998, lot 96. Both are of a more modest size and very different in composition compared to the Finarte picture.



Milan, art market



Pietro Longhi Venez.

The Furlana is a popular dance originally from the Frioul³, a poor region North of Venice. It appeared in the late 16th Century and became widespread in Venice one hundred years later before expanding further to the rest of Europe where the rythm inspired Bach, Couperin, Campra, Mozart and even later Chausson and Ravel. It was danced in couples and was performed in spasmodic gestures and was hence regarded as licentious. The Venetian Giacomo Casanova, who practised it, described in the first volume of his *Memoirs* a Furlana that he danced in Constatinople in 1745: “[she] puts herself in figure, I accompany her, and we danced six Furlanes in a row. Here I am out of breath, because there is no more violent national dance; but the Beauty, standing upright and motionless, and not giving the least indication of weariness, seemed to defy me. At the round of the ballet, which is what exhausts the most, she seemed to glide. The astonishment held me out of myself. I did not remember to have seen this ballet danced so well in Venice itself”⁴.

The drawing bears a distinct inscription in pen and black ink attributing the drawing to Pietro Longhi. No doubt written by a calligrapher, the neat inscription⁵, present on a large number of mostly 18th Century Venetian drawings, has been connected to an anonymous collector dubbed by A.E. Popham as “The Reliable Venetian hand”⁶. Indeed, as shown by Popham and later by Bettagno⁷ and Mullaly⁸, the suggested attributions are almost always right. The collector was active probably from the second quarter of the 18th Century until the 1770s, in the lifetime of many of the collected draughtsmen. The whole group must have passed in England since the collection of John Barnard and Sir Joshua Reynolds, who respectively died in 1794 and 1792, included drawings from that group. They probably reached England through a dealer who bought the entire collection and dispersed it later. Indeed most of The Reliable Venetian hand’s drawings have an English provenance. The collector owned at least one other drawing by Longhi, a *Lute player*, formerly from the Rudolf and Adolf Stein collections⁹.

³ In Italian Friuli.

⁴ *Histoire de ma vie*, Paris, 2013, I, p. 298.

⁵ It is written over a thin pencil line.

⁶ In the catalogue of the Fenwick collection.

⁷ A. Bettagno, *Disegni di una collezione veneziana del Settecento*, exhib. cat., Venice, Fondazione Cini, 1966.

⁸ T. Mullaly, “The reliable venetian hand - an exhibition in Venice and some addictions, *The Burlington Magazine*, CIX, 766, January 1967, pp. 48-51.

⁹ Bettagno, 1966, no. 109.



From the ... 48 - 20 ...
A line ...

16 Edme Bouchardon (Chaumont-en-Bassigny 1698 – 1762 Paris)

Love drawing an arrow with putti dancing and playing with Hercules's attributes on the sides

red chalk on paper, glazed and inserted in a gold and dark tortoise snuff-box¹ made by Grioux around 1819
76 mm. diameter (the drawing); 90 mm. diameter x 22 mm. height (the snuff-box)

Provenance:

Abel-François Poisson de Vandière, Marquis de Marigny and later Marquis de Ménars (1727-1781), sale, Paris, 18 March - 6 April 1782, lot 81 (as “Un charmant Sujet plein de grace & d’esprit, représentant l’Amour nud, debout, tendant son arc, & prêt à en décrocher un trait de fleche. On voit à ses côtés plusieurs groupes de Jeux d’Enfants. Ce morceau, précieux par sa finesse de touche, est fait à la sanguine, & porte 3 pouces de diametre”, 250 livres à Delarinière), to Laurent Grimod de la Reynière (1734-1793), probably to his son Alexandre Grimod de la Reynière (1758-1837).

The drawing depicts a winged Love drawing an arrow to the right, a laurel wreath at his feet. Groups of frolicking putti are flanking him, one dancing and the other playing with a helmet, a club and lion’s skin, Hercules’s attributes, while another putto is accompanying with the lute. A variation of this composition (fig. 1), with mainly differences on Hercules’s side, is known through a red chalk counterproof marginally smaller than the present

¹ The box has four hallmarks, repeated five times on each separate piece of gold, one indicating the tittle, 3rd, i.e. 750/ 1000, 18k, the date, the tête de viellard, used in Paris in 1819-1838, and the third, the maker, called Grioux, active in Paris around 1819.



sheet formerly in the collection of Pierre-Jean Mariette (1694-1774) and now in the Louvre². The Mariette drawing, along with four other round or oval sheets laid down on a mount was bought at Mariette’s sale in 1775 on the behalf of Louis XVI.

The present drawing probably corresponds to one owned by the Marquis de Marigny, brother of Madame de Pompadour and *Surintendant des Bâtiments* from 1751 until 1773, which was described in his posthumous inventory under no. 788 “Deux petits desseins de Bouchardon représentant l’un Venus sortant du bain l’autre Lamour bandant son arc dans leurs bordures de Cuivre doré prises quatre-vingt seize livres”³. Less than a year after the death of Marigny, his sale took place in Paris with the present sheet described more precisely as “A charming Subject full of Grace & Spirit, representing the naked Love, standing, bending his bow, & ready to shoot an arrow. One sees at its sides several groups of Children’s Games. This piece, precious by its delicacy of touch, is made with red chalk, & measures 3 inches of diameter and is in a gilded bronze border”. The framed drawing sold for the relatively high sum⁴ of 250 livres to “Delarinière”⁵, almost certainly Laurent Grimod de la Reynière. He was one of the richest *fermier-général* in France and an important collector of furniture, objects and especially of “curious snuff-boxes mounted in gold or in gold cages & enriched with cameos, or engraved stones, agates, sardines, lapis, malachite, ancient piqué & cast; miniature paintings, etc”⁶. About 60 snuff-boxes were included in Grimod’s posthumous sale, most of which were probably fabricated for him, indeed lots 471 to 475 of his sale which consist of 23 miniatures to “garnish boxes” and 11 unadorned boxes. The present drawing was probably bought by Grimod to adorn a box, which was only completed thirty years later, probably by his son Alexandre (1758-1837), the famous gastronome. The shape of the box is typical of the restoration period and the goldsmith was active from about 1819, but not much later.

The purpose of these very small drawings by Bouchardon is unknown, but it is probable that they were indeed intended to adorn small boxes, as is confirmed by Mariette’s inscription on a print after the round *Crouching Venus* laid down on the same mount as the Louvre *Love drawing an arrow*: “after a drawing that Mr. Bouchardon did for Gabriel⁷ to place it in his snuffbox”⁸.

² J. Trey, *Inventaire général des dessins. Ecole Française. Edme Bouchardon (1698-1762)*, Paris, 2016 and P. Rosenberg, *Les dessins de la collection Mariette : Ecole Française*, Milan, 2016, I, no. F526.

³ Trey, 2016, p. 182 and A.R. Gordon, *The Houses and Collections of the Marquis de Marigny*, Los Angeles, 2003, p. 293.

⁴ No drawing by Boucher or Greuze in that sale reached that price

⁵ Written on the copy of the auction at the Bibliothèque of the INHA.

⁶ On the frontispice of his 1797 posthumous sale in Paris, 21 August 1797 and following days.

⁷ Ange-Jacques Gabriel, the architect.

⁸ G. Monnier, *Dessins français du XVIIIe siècle. Amis et Contemporains de P.-J. Mariette*, exhib. cat., Paris, Musée du Louvre, 1967, p. 47 and E. Kopp, *Edme Bouchardon, une idée du beau*, exhib. cat., Paris, Musée du Louvre, 2016, p. 55.



real size

17 Johann Friedrich Tielker (Braunschweig 1763 - 1832)

The interior of the artist's living room hanging with flower paintings, the artist's easel in the left corner, the opposite houses visible through the window

inscribed "Zimmer von grosvater Tielcker/ 1832 gestorben/ 1832" (*verso*)
gouache, heightened with gold, on an integral grey and gilded mount of 12 mm.
216 x 241 mm.

Provenance:

Johann Friedrich Tielker thence by descent.

This exquisite view of an interior show the artist's own living room on a sunny day, the light flooding into the room through the window in the alcove. The alcove's floor is slightly raised and the space can be close with a white-gauzed curtain. The alcove is furnished with the artist's desk, an armchair, a cloth-covered sofa, a table with folding extensions, a display stand and probably a sewing basket. The space for the guests, sparser in furniture, is below the raised platform. It is furnished with a rather luxurious sofa, armchairs, occasional tables, a red-covered round table, and few other small pieces of furniture. In the corner, rather conspicuously, Tielker placed his unused easel. Both rooms are covered with grey lozenge fabric and the floor with grey tiles. The furniture is not luxurious but rather fashionable. No piece seems to date from the previous century and most of it, the sofa, the folding table, the conformable desk armchair, are contemporary and probably date from the 1820s. This would place the drawing to the artist's last period in 1826-1832 when, after a long peripatetic life, he re-settled in his home town.

A miniaturist, engraver and silhouetter, Tielker travelled all over Germany until 1789 when he returned to Braunschweig. He did not stay long and, probably hoping to find a position, moved to Frankfurt for the coronation of Franz II the following year. In 1792, he was named court painter in Darmstadt. Unable to remain in place, in 1794 he relocated to Berlin where he got married and founded a printing shop. Around 1803, he was in Saint Peterburg, where he specialised in miniature portraits and panoramas. Tielker remained in Russia until 1826 with occasional trips in Berlin and Riga. He even made a trip to China. In Riga, he designed the local theatre and travelled there in 1828, after he had relocated in his birth town. His younger brother Franz Karl (1765-1845) was also a painter and a decorator. He worked mainly in the region of Braunschweig.



18 Johann Adam Klein (Nuremberg 1792 - 1875 Munich)

The Heidenturm, Nuremberg

signed and dated "J.A. Klein del. 1825."
pencil, pen and brown ink, brown wash
91 x 118 mm. (image); 125 x 172 mm. (sheet)

&

The Sinwellturm with the Hasenburg, Nuremberg

signed and dated "J.A. Klein del. 1825."
pencil, pen and brown ink, brown wash
117 x 91 mm. (image); 189 x 134 mm. (sheet)

Engraved:

Engraved by Friedrich Johann Geissler (1778-1853) for *Aus- und Ansichten der Burg zur Nürnberg, Nuremberg von A. Klein. Erstes Heft, 6 Blätter gestochen von F Geissler Nuremberg, 1827*, respectively plates 4 (fig. 1) and plate 6 (fig. 2) (Jahn, 1863, p. 168, no. 24).

These two miniature-like drawings were drawn after life as projects for plates 4 and 6 of the first of the two small volumes illustrating the castle of Nuremberg. The full project counted 12 plates and was published respectively in 1827 and 1829. The steel engravings of the first volume are all by Geissler, the ones from the second are by different engravers. The two volumes contain no text. In their meticulousness and perfection, these two drawings are a *tour-de-force* by the Romantic artist Klein.

Klein was born in Nuremberg and was apprenticed as early as 1805 with the engraver Ambrosius Gabler, along with his friend Johann Christoph Erhard (1795-1822). He was soon noticed by the local editor Johann Friedrich Frauenholz who

published Klein's first set of prints in 1811. The following year, he moved to Vienna to study at the Academy and began to draw, commissioned by Artaria, and to paint. In 1818, he left Vienna along with his friend Erhard and a few other fellow painters to travel in Southern Germany and Switzerland. He eventually went to Rome in 1819, where he joined his friend Erhard who had arrived there shortly before. In 1821, Klein returned to his native city while Erhard stayed in Rome, where he was plagued with mental illness, and committed suicide in 1822. Klein remained in Nuremberg until 1839, when he moved to Munich. The catalogue raisonné of Klein's prints, published in his lifetime, includes no less than 366 numbers¹, not counting the prints after his work.

These two drawings depict respectively the Heidenturm and the Sinwellturm, two of the three highest towers of the castle of Nuremberg still extant today. Built at the highest point of the city first in the 11th Century and reconstructed by the Hohenstaufen in the 12th and 13th Centuries, it was largely modified in the late middle ages, when occupied by the travelling Holy Roman Emperors. It was heavily repaired in the 19th Century, left in ruins in 1945 and rebuilt again. The precise set of prints after Klein give a unusually precise idea of how the castle looked in 1825.

¹ C. Jahn, *Das Werk von Johann Adam Klein : Maler und Kupferstecher zu München*, Munich, 1863.



The Heidenturm, Nuremberg



The Sinwellturm with the Hasenburg, Nuremberg



real size



real size

19 Christoffer Wilhelm Eckersberg (Blåkrog (Schleswig) 1783 - 1853 Copenhagen)

View of the harbour in Copenhagen from Holms place with a three-mast ship and a fishing boat

dated “22 august. 1830”
pencil, pen and grey ink, grey wash
215 x 209 mm.

Provenance:

The artist's estate sale, Copenhagen, 3 January 1855, p. 10, lot 211 (as “et havneparti. Tusch; meget udført.” for 5R 5s).

The drawing was realised in Copenhagen on Sunday the 22nd of August 1830, a stone's throw away from the artist's residence, in Charlottenborg palace. In his *Journal* for that day, Eckersberg wrote that he “drew a view of Holms square, and Mr. Kloss was there. The clouds today were exceedingly beautiful and of a character entirely of their own”¹. It was not by chance that the artist chose to draw the view of this otherwise very busy place on a Sunday, as he wanted to be sure not to be disturbed by dockers, passer-by or any other disturbance. On the drawing, the only figures are a couple packing near the house. The clouds Eckersberg described in his *Journal* are executed in pencil, visible over the house on the other side of the wharf, but as most of the artist's drawings not made for resale, he chose to leave a clear sky. The notes on the clouds was a personal one that he did not transcribed in the drawing.

For Eckersberg, drawings were something very personal and he hardly ever parted with them during his lifetime, hence most of his drawn production was included in his posthumous sales. The auctions took place in Copenhagen in January 1854 and January 1855, with the drawings classified by years, until 1826 for the first sale and after 1827 for the second. For the year 1830, the sale contained 38 drawings including four landscapes and three views of ports. The present sheet is described as lot 211: “Part of a port, ink, very elaborate” and sold for 5 Rigsdaller and a half. It followed in the catalogue another sheet with an identical description but that sold for 8 Rigsdaller. That sheet most probably corresponds to the large view of Wilder place in Christiania in Copenhagen, now in Statens Museum for Kunst in Copenhagen². That drawing was executed on the 8th of August 1830, two Sundays before the present drawing.

When Eckersberg drew Holms place and Wilder place, he was just beginning to study perspective³, probably already with the intention to publish a treatise. He had been teaching at the Royal Academy of Fine art and had been its director in 1827-1829. His first treatise was published in 1833 under the title of *Attempt at a manual on the use of perspective for young painters* and a second one appeared eight years later as *Linear perspective as applied in painting*⁴. Both drawings, and even more the famous one of the *Large anchor in Larsen's Wharf* of 1838 in the Statens Museum⁵, show not only a very careful study of perspective but also of the light. The present sheet, more than the two aforementioned drawings of wharfs, shows an opposition between the rather intricate combination of ropes crossing each other in the distance from the two boats with the large varied objects lying on the quay in the foreground. The shape of these, from the parallelepipedic pieces of wood to the rather complex object as the one in the lower right corner of the sheet, can be entirely determined by the lighting.

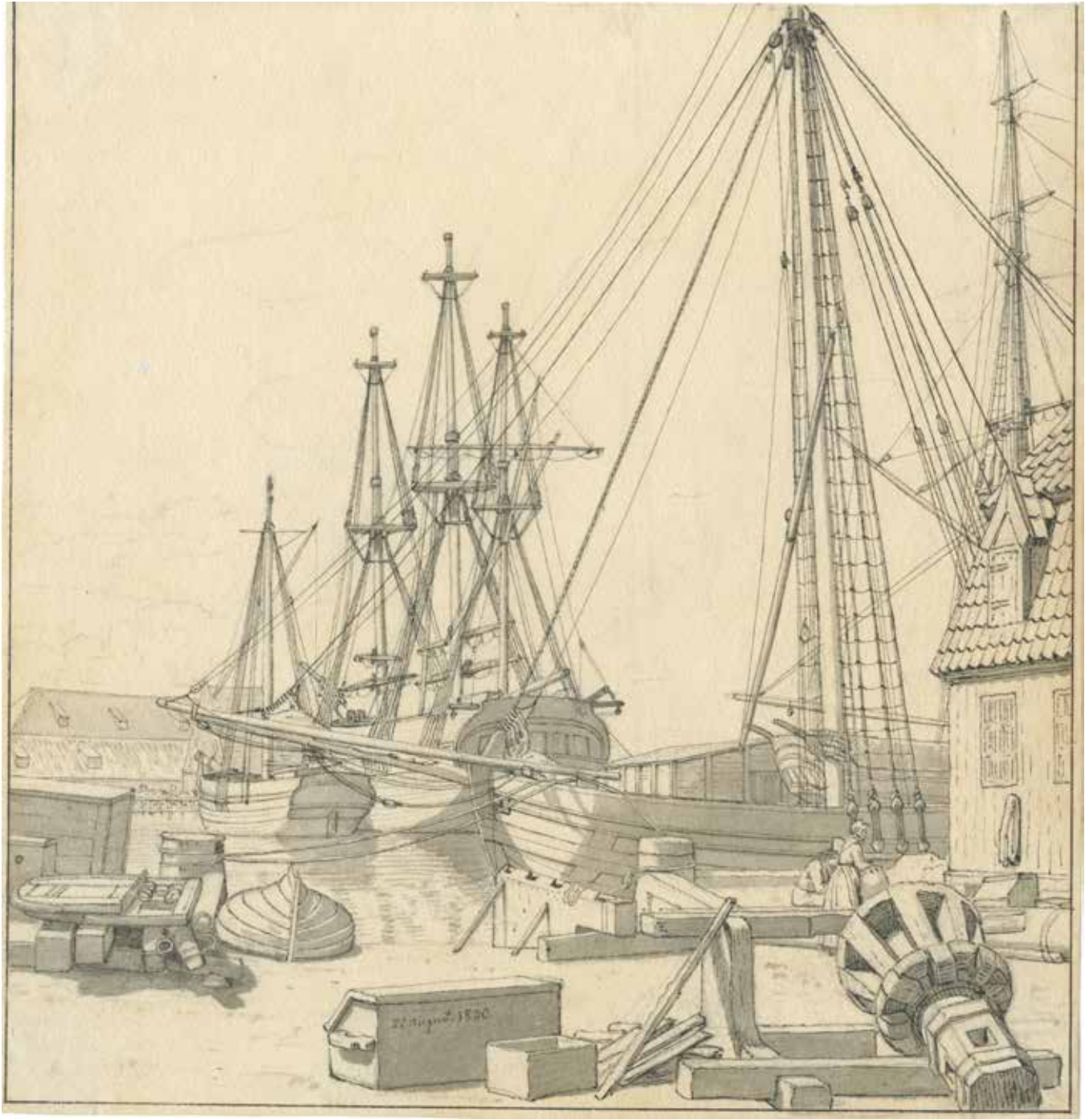
¹ V. Villadsen (ed.), *C.W. Eckersberg, “Dagbøger 1810-1853”*, Copenhagen, 2009.

² Inv. KKSgb4216 (Paris, Fondation Custodia, *C.W. Eckersberg 1783-1853. Artiste danois à Paris, Rome & Copenhague*, 2016, no. 108).

³ K. Monrad in Paris, 2016, p. 41.

⁴ Respectively *Forøg til en Veiledning i Anvendelsen af Perspektivlæren for unge Malere* and *Lineaperspektiven anvendt paa Malerkunsten*.

⁵ Inv. KKS417 (New York, Metropolitan Museum of Art, *Beyond the Light. Identity and Place in Nineteenth-Century Danish Art*, 2023, no. 42).



20 Honoré Daumier (Marseille 1808 - 1879 Valmondois)

Le Boucher: a man carrying a large piece of meat

numbered “10” and “75” in the lower right corner
black chalk, black chalk stumping
338 x 239 mm.

Provenance:

Louis Lemaire (1824-1910), Paris.

Albert Henraux (1881-1953), Paris.

Jacques Dubourg (1891-1981), Paris; sale, Paris, Drouot, 9
Decembre 1981, lot 16.

Bibliography:

K.E. Maison, *Honoré Daumier, Catalogue raisonné of Paintings, Watercolours and Drawings*, London, 1968, II, no. 260, pl. 60.

Exhibitions:

Paris, Galerie Dru, *Aquarelles et Dessins de Daumier*, 1927, no. 43.

Paris, Musée de l'Orangerie, *Daumier: Peinture, Aquarelles, Dessins*,
1934, no. 79.

Vienne, Albertina, *H. Daumier Ausstellung: Zeichnungen, Aquarelle, Lithographien und Kleinplastiken*, 1936, no. 9.

London, Tate Gallery, *Daumier - Paintings and Drawings*, 1961,
no. 196.

Before 1858, the occupation of butchers consisted of two different tasks: the butcher first had to kill the animal himself and then he would also have to cut it and sell it piecemeal, with no intermediary. The law and the corporation forbade to separate these tasks, but by the first half of the 19th Century, there were many exceptions and these were tacitly accepted by the authorities who even authorized, in 1848, butchers to sell meat daily in outdoor fairs. On the 24th of February 1858, an imperial decree, cancelled the corporation of butchers and liberalised the profession by authorising the separation of the two tasks in two

occupations. Hence the number of butcher-retailers exploded and the number of butcher-slaughterers reduced drastically¹.

Always observent of the changes and the mood of the people, Daumier picked up on the butcher's discontent and published in 1858 in the *Charivari* eleven lithographs on that theme² entitled *Messieurs les bouchers*. These caricatures are always from the point of view of the butchers, but with a slightly sarcastic bias, depicting them complaining that they were loosing their exclusivity.

Probably a two or three years later, Daumier realized another five drawings of butchers at work, this time not mocking and, on the contrary, showing them hard at work and underlining the difficulty of their profession. The first two sheets of the group are the present drawing, with the butcher carrying an entire carcass on his shoulder, and the one at the Fogg art Museum in Cambridge³ with the butcher raising the carcass to hang it to a hook. The next three sheets⁴, almost identical in composition, show the butcher cutting the meat with a large knife. The last one, probably more humorous than the previous ones, depicts the butcher-retail in a fair, slicing a large leg; ieces of meat are hanging all around him.

These drawings by Daumier recall the two paintings by Annibale Caracci at Christ Church, Oxford, and at the Kimbell Art Museum, depicting butchers at work. Although painted some three hundred years earlier and Daumier not being aware of their existence, both artists show the butchers as hard workers and without any intention of mockery.

¹ S. Leteux, “L'image des bouchers (XIIIe-XXe siècle, la recherche de l'honorabilité, entre fierté communautaire et occultation du sang)”, *Images du travail, travail des images*, 2016, 1 (journal.openedition.org/itti/1313)

² DR 3010-3021.

³ Maison, 1968, no. 264.

⁴ Maison, 1968, nos. 261-263.



21 Jean-Jacques Monanteuil (Mortagne-au-Perche 1785 - 1860 Le Mans)

Un partageux sur le pavé: *A man standing on a bridge wearing clogs and a top hat*

signed and dated “Monanteuil/ 1851” and inscribed “Un/ partageux/ sur/ le pavé”

pencil

393 x 272 mm.

Born in the small town of Mortagne-au-Perche in Normandy, Monanteuil showed early gifts for drawing. Noticed by two local notables, he was sent in 1798 to Alençon to study drawing and two years to Paris, protected by Joseph Poissonnier. Helped by the latter, in 1801-1802 he entered the fashionable studio of Anne-Louis Girodet-Trioson. Monanteuil remained 22 years in Girodet’s studio, until his master’s death. There, he was used as a model, as a copist, as an assistant or even a lithographer recording his master’s works. Monanteuil’s style and handling at that time was so close to Girodet’s that many of the former’s oeuvre, especially the head studies¹, still pass today as being by the latter. In these years, Monanteuil also assisted Guérin and Gros. Unsuccessful at the Ecole des Beaux-Arts, Monanteuil none-the-less began to exhibit regularly at the Salon in 1812, until he decided to leave Paris in 1828. All of his exhibits, at least until 1824, were in the style of his master Girodet. The tradition says that Monanteuil actually left Paris because of his hatred for the Romantic style, which was then dominant in Paris.

After having travelled in Brittany and North France, Monanteuil settled back in Alençon in 1831. He tried to make a living making portraits, including some in pencil², and took up the post of professor of drawings at the local school. Discontent with the level of his students, he quit the post in 1835, only to retake it eight years later after having led a precarious life. In 1851, aged

¹ Alençon, Musée de la dentelle and Le Mans, Musée de Tessé, *Monanteuil*, 1987-1988. See nos. 18-19.

² L. de La Sicotière, *Monanteuil - dessinateur et peintre*, Caen 1865, p. 10. He added that the size of the heads were about 5 to 7 cm.

65, he decided to retire and relocated to the larger town of Le Mans. Equally unsuccessful, he painted there, according to the contemporary biographer Charles de Bar, less than one portrait a year and sold very few paintings³.

Léon de La Sicotière, in the biography of the artist published in 1865 stated that “the drawings executed by Monanteuil, during this period [Paris], are more remarkable, probably, than his paintings [... and] David was making the most of Monanteuil’s pencil”⁴. Monanteuil’s known corpus of drawings is today limited to about 40⁵, including the numerous drawings that the painter’s daughter Frédérique gave to the museum of Alençon in 1876 and 1890 and other donors to local museums⁶. The present sheet, along with *Le musicien ambulante* in the museum of Alençon⁷, is possibly Monanteuil’s best drawing.

The present sheet was drawn by Monanteuil in 1851, when he was still living in Alençon. The figure is described by the artist as a *partageux*, a word that appeared during the French Revolution describing members of a movement that advocates sharing and community of goods, i.e. a person who wants absolute equality. By the middle of the 19th century, when the term was used, it had become ironic. In this context, the comment is made even more sarcastic because the *partageux* in question looks more like a peasant who was given a luxurious hat but is still wearing hay-filled clogs. The title leaves no doubt on the situation of the man since he is described to be *sur le pavé*, on the pavement, i.e. destitute. The *partageux* is standing on the Pont Saint Leonard, with the Pont-Neuf visible in the far background, both bridges crossing the river Sarthe in the middle of Alençon. He is obviously posing for the artist, who depicted the man in a dignified way, as elegantly dressed as possible and proudly looking straight on.

³ La Sicotière, 1865, p. 24

⁴ La Sicotière, 1865, p. 16-17.

⁵ See Alençon and Le Mans 1997-1998, pp. 79-80.

⁶ See the drawings in Alençon and Le Mans 1997-1998, nos. 27, 31-38, 43-44, 58-64.

⁷ Inv. 09.1.12 (Alençon and Le Mans 1997-1998, no. 49), 367 x 264 mm. in pencil. Given to the museum in 1909.



22 Victor-Marie Hugo (Besançon 1802 - 1885 Paris)

A black sun hovering over an extensive landscape with a lone house

signed "V.H."

pen and brown ink, brown wash, on a French Senate letterhead located and dated "Versailles, le 187." and inscribed "Par Victor Hugo sur du papier à lettre du Sénat/ Pendant une séance/ du Senat en 1875" on the backing board
124 x 197 mm.

Provenance:

Probably Leopold Hugo (1828-1895), to Antoine-Abel du Vidal, fifth Marquis de Montferrier (1861-1937), according to the inscription "appartient au M^{is} de Montferrier"¹ on the backing board, thence by descent.

After twenty years of exile because of his opposition to the second Empire and three more for having sided with the Commune in 1870, Victor Hugo moved back permanently to Paris in 1873, aged 71. On 30 January 1876, with the help of Clémenceau, he was elected senator of the Seine. His addresses at the Senate were rare and from 1882, during his second mandate, non-existent. His first speech, on the 22nd of May 1876, was in favour of the amnesty of the communards. The second, on the consolidation of the Republic², was on the 18th of June 1877 and the third on the usefulness of the Senate three days later. His last two addresses were on the amnesty on 28 February 1879 and 3 July 1880. This was the last time he spoke to the Senate, despite going there intermittently until his death³.

The present drawing was executed on a letterhead of the Senate at Versailles, hence it can be dated between May 1876 and the 22nd of July 1879, when the Senate returned to Paris. At that time, Victor Hugo's writing was very curtailed⁴ and he had almost stopped drawing making of this sheet one of the last known. The

¹ Another family, the Sarrazin, took the name of Montferrier in 1785 and later the title of Marquis. Alexandre Sarrazin de Montferrier (1792-1863) knew Juliette Drouet, Hugo's mistress, and hosted Hugo in December 1851, when he fled to Bruxelles. But he had no significant descendants who could have collected the present sheet from Hugo in the 1870s.

² The French president was then the monarchist General Mac-Mahon.

³ Cf. *Choses Vues* at the date of 22 February 1884 (J.-P. Sueur, *Victor Hugo au Sénat*, Paris, 2018, p. 108)

⁴ He mostly published what he had not made available in the past few years.

present drawing probably started with an ink blot. From there, he took a goose quill, his usual drawing tool, and sketched the flat landscape with a lone house and tree in the centre. A large part of the drawing, the house and shade on the right, is drawn with the beard of the quill. His grand son, the draughtsman Georges Hugo, described Hugo's late technique in the book *Mon grand-père*: "At that time, I saw him draw occasionally, it was only small quick sketches, landscapes, caricatures, profiles with a single line, that he made on whichever piece of paper. He would throw the ink at random, crushing the quill, which would squeak and spit as projectiles. Then he would knead, so to speak, the black spot which would become a burg, a deep lake or a stormy sky; he would delicately wet the beard of his quill with his lips and burst a cloud from which rain would fall on the wet paper; or he would indicate precisely the horizon"⁵.

According to the inscription on the backing board, the drawing was owned by the fifth Marquis de Montferrier. From a minor aristocratic family from Montpellier, his father, the fourth Marquis (1832-1894), was the nephew of Julie du Vidal de Montferrier (1797-1865). Julie herself was the sister-in-law of Victor through her marriage with Abel Hugo (1798-1855), Victor's brother. Their son, Léopold Hugo (1828-1895) became very close to his uncle, especially after the death of the poet's children, and is mentioned frequenting the poet's house by Georges Hugo⁶ at the very time this drawing was executed. Léopold had chosen the fourth Marquis de Montferrier as his sole legatee⁷, but the latter having died a few month before him, Leopold replaced him with his son, the fifth Marquis. The present drawing is signed by Hugo, a rather infrequent occurrence if the drawing itself did not contain a signature, probably because Hugo chose to give it away, probably to his nephew Léopold.

⁵ "Je le vis, à cette époque, dessiner quelquefois; ce n'était que de petits croquis rapides, paysages, caricatures, profils d'un seul trait, qu'il faisait sur un bout de papier quelconque. Il jetait l'encre au hasard en écrasant la plume d'oie qui grinçait et crachait en fusées. Puis il pétrissait pour ainsi dire la tache noire qui devenait burg, lac profond ou ciel d'orage; il mouillait délicatement de ses lèvres la barbe de sa plume et en crevait un nuage d'où tombait la pluie sur le papier humide; ou bien il en indiquait précisément l'horizon", published in Paris in 1925, p. 30.

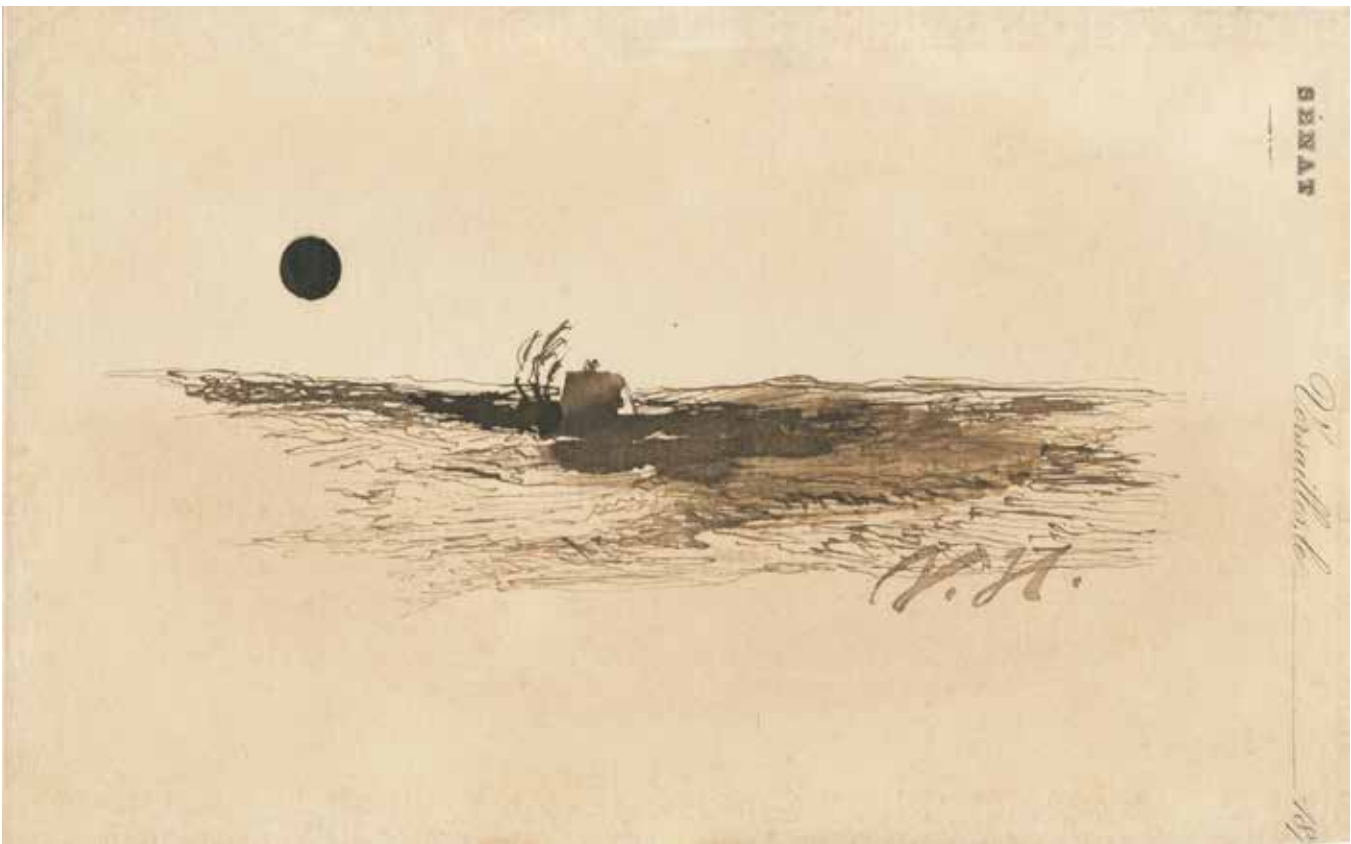
⁶ Hugo, 1925, pp. 25-26.

⁷ Léopold Hugo had inherited the title of Comte, being the eldest grand-son of Abel Hugo and with it a substantial fortune. The will was contradicted by Célestine Solliers, Léopold's divorced wife, who had another will and sued the fourth marquis for half of the estate. Her will proved to be a fake and she was sent to prison in 1898. The grandson of Antoine Abel, the seventh Marquis, died in 2010.

GRANT

W. H. Grant

1864



23 Louis Emile Anquetin (Etrépany 1861- 1932 Paris)

An old man entering Anquetin's studio with a small bag of money

signed "Anquetin" and inscribed ANQUETIN PEINTRE" black chalk, grey wash, the corners rounded by the artist, on the back of a wedding announcement folded in four; watermark DE LA RUE & C^o/ LONDON
235 x 170 mm.

Engraved:

With numerous differences in lithograph by the artist; a lithograph inscribed "chez lui le mardi -" joined with the drawing, ¹.

This drawing is an early study for the rather large print (fig. 1)², possibly a small placard, lithographed by Anquetin around 1894. It was probably distributed to advertise when the artist was present in his studio, at 10 rue Clauzel in the 9th arrondissement in Paris: every Tuesday as it is handwritten on every extant print. The same image as the print was reused for an invitation to the opening of an exhibition of Anquetin's works at Pierre Cubat, avenue des Champs-Élysées, Tuesday the 11th of May 1897. Cubat (1844-1922) was a renowned

¹ Two prints are at the INHA, bought by Jacques Doucet in 1912, and at the Musée Rodin which have the same white scratch on the left of the cat.

² 417 x 320 mm. (sheet), 332 x 250 mm. (printed area)



(fig. 1)

cook who worked most of his career for the Russian Czars. In 1893, he opened a restaurant at the Hôtel de la Païva³, one of the most luxurious private houses in the French capital. At the time of Anquetin's show, the restaurant was run by Pierre's brother Louis.

Originally living at the rue de Rome, near the gare Saint Lazare, Anquetin moved in 1891 to rue Clauzel, close the shop of the art supplier père Tanguy. The shop was then situated at the number 9⁴ just in front of Anquetin's house. Probably originally thanks to the large number of paintings by Cezanne deposited there, Tanguy was frequented by many aspiring painters. His best clients in the late 1880s and early 1890s were Vincent van Gogh, Emile Bernard, Henri de Toulouse-Lautrec and Anquetin, who formed a quartet of friends who met at the studio of Ferdinand Cormon situated in the nearby Boulevard de Clichy.

The drawing represents an old man in front of a small door over which is hanging a sign. With his crooked nose and long beard, he resembles the artist, but in his dark coat and his small bag, he could equally be a miser or may be an old collector preparing his money to buy a painting. The black cat sitting on the left, looking at the door, is possibly a reference to the well-know cabaret near-by called *Le Chat Noir*. The roundness of the corners and the strong chiaroscuro accentuates the humorous side of the image. The support used by Anquetin is a discarded and cut announcement of the wedding of Charlotte Raullet with Paul Bureau that took place at the townhall of the 9th arrondissement. The announcement states that the couple will go to the church of Notre Dame de Lorette, not for the wedding but for a benediction. Another version of this drawing in pencil, much less contrast, and in the opposite direction was on the art market in New York in 2019⁵.

This drawing was executed at the height of the career of Anquetin, after he had invented the short lived Cloisonism with his friend Emile Bernard. In 1883, coming from Normandy, he had entered the studio of Cormon and met van Gogh, Lautrec and Bernard. With the last two, he exhibited at the restaurant Grand Bouillon avenue de Clichy and in 1889 and 1891, he was part of the Salon des Refusés. But a trip to Belgium and Holland in 1897 changed the direction of his career. From then on he decided to take a classical turn in his style, following that of Rubens.

³ Today, the Traveller's club. In 1893 the Hôtel was just sold by la Païva's husband to a banker from Berlin.

⁴ When he opened his shop in 1873-1874, he was at no. 14 this until circa 1890. Tanguy's advertisement when he moved read: "La maison Tanguy, dépositaire des tableaux des principaux peintres impressionnistes, est transférée 9 rue Clauzel. Elle possède, en ce moment, une merveilleuse collection de toiles de Vincent van Gogh, un admirable portrait du peintre Empereur par Cézanne, des natures mortes et paysages, du même, des Guillaumin, Gauguin, Emile Bernard, Gausson, etc".

⁵ Swann, New York, 5 November 2019, lot 2523.



real size

24 Charles Heyman (Paris 1881 - 1915 Albain-Saint-Nazaire)

The Cathedral Notre-Dame seen from a window of the Old Hôtel-Dieu, Paris

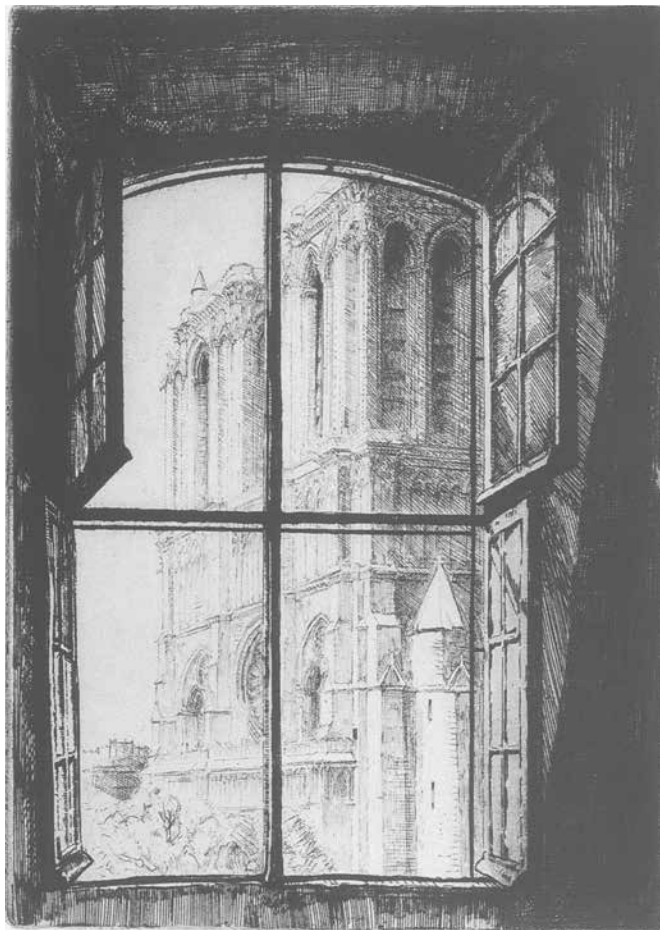
signed and dated “Ch. Heyman 1808” (upper right in pen and ink) and “Ch. Heyman 1909” (lower left in pencil, possibly by the artist’s mother)

graphite, grey and brown ink, grey and brown wash, blue wash, pen holes in the corners and pen and brown ink framing lines
307 x 197 mm.

Engraved:

By the artist in the same direction, unsigned and undated (Barrier II-31; Sanchez and Seydoux, no. 100).

This drawing, realised in 1908, is a study for one of Heyman’s most beautiful prints (fig. 1), depicting the façade of the Cathedral Notre-Dame in Paris viewed through a window of the Hôtel-Dieu. This multiple-building hospital occupied much of the space on the right of Notre-Dame, extending to the southern side of the Seine. But by 1908, most of the buildings had been destroyed or abandoned for a new one situated left of Notre-Dame. To realize this drawing, Heyman sat in the fourth floor attic of a deserted building at 25 quai de Montebello, on the South bank of the Seine, at the level of the cathedral’s tympanum.



(fig. 1)

The print, unsigned and undated, was dated by P. Sanchez and X. Seydoux to 1911¹ and its run was limited to twenty. The print was exhibited in 1912 at the *Salon de la Société Nationale des Beaux-Arts*² at the Grand Palais. In the same exhibition³, Heyman included a view of the apse of Notre-Dame taken from the second floor of the same building. In the present sheet, the window is off-center, showing the slight slope of the attic’s walls⁴. In Heyman’s etching (fig. 1) the window is almost in the centre.

Heyman worked in the style of Charles Meyron (1821-1868) and Gustave Leheutre (1861-1932) and is today largely forgotten in great part because of his early death in the trenches of the First World War. He was from a family of artists. His mother, Marguerite, born in 1850, was the daughter of the painter Jean-François Millet (1814-1875) and his father Hippolyte was a picture dealer. He was nostalgic of the old Paris that has been saved from the excavators of Baron Haussmann. His first prints date from 1905. After 1912, upon the advice of his dealer Edmond Sagot, he began a series on railways. As Anquetin, Heyman studied painting with Fernand Cormon, place de Clichy, but in 1898 he discovered the etchings of Alphonse Legros, which lead him to become a full time etcher. Albert Vuafart described his working method: “He told me of his recent walks [...] to find the rare location from which the view he was planning would derive its novelty. He had the genius of the vanishing point. He searched for it with infinite patience, went upstairs, argued for the right window [...], and finally came back with his light baggage to work. And to work to the last line in front of nature, for he declared himself incapable of adding a line when he got home⁵.”

Heyman joined the 226th infantry regiment on the 2nd of August 1914 and died less than a year later, on the 15th of May 1915 at Ablain-Saint Nazaire, North France, during the one year battle to conquer the *colline of Notre-Dame de Lorette*, a 165m mount⁶. During his short career, Heyman produced *circa* 160 prints and some rare drawings. After the First World War, his mother and his dealer Sagot re-issued some prints but rarely attaining more than 20 or 30 issues before the plates were scratched. These, as Heyman’s own prints, were always realized on good quality laid paper. Marguerite sometimes wrote the title on the prints produced posthumously and even signed some of them⁷. Was it she who added the second signature and date, a year apart from the first one⁸, in the lower left corner of the present sheet?

¹ P. Sanchez and X. Seydoux, *Charles Heyman 1881-1915. Catalogue raisonné de l'oeuvre gravé*, Paris, 2000, no. 100.

² Sanchez and Seydoux, 2000, no. 2242 as *Les tours de Notre-Dame*.

³ Sanchez and Seydoux, 2000, no. 2243 as *Détail de Notre-Dame*.

⁴ The metallic cross protecting the window is visible both in the present drawing and in Eugène Atget’s photograph of the building dating from 1902. See also Alfred Brichaut’s photograph of the Seine façade dating from 1899 at the Musée Carnavalet.

⁵ In the foreword of *the Catalogue d’une exposition d’aquarelles, dessins et eaux-fortes de Charles Heyman*, Paris 1922, at Maurice Le Garrec, who took over from Sagot.

⁶ 188,000 soldiers died there.

⁷ As no. 99, done from the same location as the present sheet.

⁸ This seems to be the correct date, hence signature, since two of the three prints of the Hôtel-Dieu, nos. 47 and 55, are both dated 1908.



25 Domenico Gnoli (Rome 1933 - 1970 New York)

King RNP on a mule with Goom before Magnus's destroyed capital

signed and dated "D.G.65" (*recto*) and inscribed by a different hand "two Kings' / 6" (*verso*)
pen and black ink
252 x 352 mm.

Provenance:
Kolver Gallery, Chicago, fig. December 1965.

Engraved:
For N. Juster, *Alberic the Wise and other Journeys*, New York, 1965, p. 65.

Bibliography:
V. Sgarbi *et al.*, *L'opera grafica di Domenico Gnoli*, Milan, 1985, p. 164.
G. Celant *et al.*, *Domenico Gnoli*, exhib. cat., Milan, Fondazione Prada, 2021-2022, p. 207, fig. 647.

This charming drawing illustrates the third short story of the book *Alberic the Wise and other Journeys* written by Norton Juster (1929-2021)¹ and published by Pantheon Books in 1965. Each of the tales, according to the introduction "is a quest, and what is found is far different and far more strange than what is sought". The third and "last, *Two Kings* is the story of the richest monarch in the world, and the poorest. Magnus the Abundant and RNP. One is unhappy, for he suspects that someone somewhere might have more, the other miserable because he is sure that no one anywhere could have less. Each makes a journey to see for himself, and what they discover is as amusing as it is unexpected".

The drawing depicts the King RNP² on his mule led by Goom, his primer minister and factotum, passing by the destroyed capital of King Magnus. But the story begins with Magnus, keen to know if there was a richer country than his, travelling to the kingdom of RNP. At the same time RNP journeyed to Magnus's capital, and none of the kings cross ways. But as Magnus voyaged, his courtiers, who had arrived earlier at RNP's capital, repaired it completely so that it would be fit for a King to visit. Concomitantly, before RNP's arrival, Magnus's capital has been hit by a storm and got completely destroyed. Thereafter, each king returned home, RNP happy thinking there existed a country poorer than his and Magnus unhappy to see that at least one country was richer than his. In an almost Donquichotte-like image, the figures are seen as silhouettes detached against a typical Domenico Gnoli landscape composed as an imaginary city, half Roman, half Renaissance with towers, amphitheatres, roads and bridge, only, in the present drawing, completely destroyed.

¹ Of about the same age as Gnoli, Juster was an architect whose parents had emigrated from central Europe before his birth. He wrote a dozen children book, the first one that he published in 1961, illustrated by Feiffer

² Named as such because at his coronation, it was the only letters left and he could not afford to buy the vowels. He reigned over a completely derelict country.

The present drawing was executed by Gnoli in Rome during the first weeks of 1965 as he wrote to his New York agent Ted Riley on 7 February 1965, while his future wife Yannick Vu³ what hospitalised: "in the hospital, I worked like mad, and one of the three stories by Mr. Juster is illustrated, and I may say that it is well illustrated". The story he referred to was probably the *Two Kings* since later in February, he wrote again to Riley stating "my dear Ted, here are the drawings for the tale *Two Kings*"⁴. At the time, Gnoli had a double career as an illustrator and as a painter, with very different styles. An extraordinarily gifted and imaginative draughtsman, Gnoli received numerous commissions to illustrate books and especially magazines, sometimes with entire drawn reportages. This was probably what paid him best. In parallel, he pursued a career of a painter and was edging toward his classic subjects, large paintings of enlarged details, almost naïve-like, of clothing, bodies and everyday objects. Today, it is for his paintings that Gnoli is best known. At the same time he was illustrating Juster's short stories, Gnoli was seeking to have a show of paintings at the Lolas gallery in New York and asked his agent to arrange another show of drawings at the Klover gallery, "952 Michigan Avenue, Chicago", partly because the director of the gallery, Ivo von Kirschen, "is an old schoolfriend of mine [... and he] is terribly kind and correct"⁵.

The drawings for the whole book must have been finished and sent by late April as Gnoli wrote again to Riley asking him to send two sets of photos for his attention at "Galerie Krugier, 5 Grand-Rue Geneva". Finally, Gnoli received the book *Alberic the Wise* in early October 1965 and wrote to Ted "I received the book, which I find beautiful, and I am proud of it and grateful to you for arranging it"⁶.

Gnoli's show in Chicago finally happened from the 2nd to the 31st of December and included amongst other the whole set of drawings for *Alberic the Wise and other Journeys*. According to the dealer's label glued on the back of the frame, the present sheet was sold for \$275. The book went on to be a success and was reprinted numerous times.

French by his mother, a well-know ceramist, and Italian by his father, an important art historian, Gnoli begun his career in Rome and Paris as draughtsman, working as a stage and costume designer, amongst other for Jean-Louis Barrault. He went on to work in London and New York for some of the best directors before he also took up painting. He was an immensely gifted draughtsman, very imaginative and also humorous, which opened the door for him of numerous magazines who published his reportages, at a time when drawn coverage was as much considered as a photographic one. Just as he begun to be recognised as an important painter, he died in New York by a lightening attack of cancer on the 17th of April 1970, aged just 37.

³ They married on the 22nd of December of that year in New York.

⁴ Celant, 2021-2022, p. 204.

⁵ In the same letter dated 7th of February (Celant, 2021-2022, p. 204).

⁶ Letter dated 9th of October (Celant, 2021-2022, p. 212).



26 Pierre Le-Tan (Neuilly-sur-Seine 1950 - 2019 Paris)

Portrait of Boris Kochno seating in his living room

inscribed and dated "Boris Kochno/ chez lui, 18 rue Marie Stuart/ Paris . 1983"

pen and black ink, on a notepad paper
355 x 278 mm.

The name of Boris Kochno, born in Moscow in 1904 and who arrived penniless in Paris in October 1920, is forever associated with the *Ballets Russes* and Christian "Bébé" Bérard (1902-1949). Fluent in French and good-looking, Kochno, upon his arrival in Paris, quickly integrated into the Russian intelligentsia. He was launched in the Parisian fashionable world when he briefly became the lover of Serge Diaghilev, the director of the *Ballet Russes*. Soon after, Diaghilev hired him as the secretary of the company and, detecting his literary skills, asked him to write the libretto of *Mavra*, created on a score by Igor Stravinsky and the choreography of Bronislava Nijinska¹. *Mavra* first played at the Opera Garnier on the 3rd of June 1922. For the *Ballet Russes*, he then wrote another eight libretti on music by Auric, Sauguet, Prokofiev and choreographies by Balanchine, Massine and others. In 1929, the same year Diaghilev died, Kochno met Christian Bérard (1902-1949), called Bébé, partly for his corpulence. An incredibly gifted painter, Kochno formed with Bébé one of the most fashionable couple in pre-war Paris, the latter working for Cocteau, Jouvet, Giraudoux and even sometimes *Vogue*. Bérard painted but also created costumes, decors and even clothing. After the disappearance of the *Ballets Russes*, Kochno re-established it under the name of the *Ballets Russes de Monte-Carlo*, but in competition with a number of other companies with which he was sometimes associated. After the war, he participated briefly to the creation of the *Ballet des Champs-Élysées*, set up by Roland Petit and Janine Charrat. It was for them that he wrote in 1949 his last libretto entitled *Le Peintre et son modèle* based on a music by Auric and choreography by Massine, undoubtedly based on his own story. It was that same year, on the 11th of February, that Bérard died suddenly,

¹ Sister of Vaslav Nijinski, who had stopped to dance shortly before, and a well known dancer herself.



François Halard, *Chez Boris Kochno rue Marie Stuart*, 1987

during rehearsal for the *Fourberies de Scapin* at the Théâtre Marigny. Thereafter, Kochno spent the rest of his life writing on Christian Bérard (1987) and on the ballet and *Ballets Russes* in particular. In 1975, Kochno sold a large part of his archives to the Bibliothèque Nationale.

Le-Tan's portrait of Kochno was realised in 1983, when the young artist was only aged 33 and Kochno 69. Le-Tan depicted him in the middle of his collections in his living room on the ground floor of a minute two storey house on 18 rue Marie Stuart near rue Montorgeuil in Paris. Undoubtedly, Le-Tan must have been fascinated as much by the man as by his collections that he had amassed from his friends during his long career. In Le-Tan's drawing, Kochno is smoking out of a cigarette-holder given to him by Diaghilev some sixty years earlier and is sitting next to his beloved portrait purportedly by Gericault that he had bought at the *Puces* with Max Ernest². The atmosphere of the living room, as drawn Le-Tan, is also rendered by François Halard's photograph taken some four years later (fig. 1). The Gericault portrait is still on its easel, but all the Picasso drawings behind Kochno have moved. What probably fascinated Le-Tan most was a cigarette-butt box - a reused matchbox - decorated by Picasso for his friend during the Second World War. The box was eventually bought by Le-Tan after the death of Kochno but was sold by him in one of his period of dire straits and is now in a private collection. Le-Tan drew it a number of times amongst other in the chapter he devoted to Kochno as a collector in *Quelques Collectionneurs* published in 2013³. He mentioned there that he met Kochno in 1983 and described at length the contents of the living room, almost as precisely as does Halard's photograph. Le-Tan had already written on Kochno in *Album*, a large handwritten and illustrated book published in 1990. He stated that "If a catastrophe ever befell Paris as it did Pompei, and a few centuries later an informed archaeologist found intact the house of Boris Kochno, I believe that one could reconstruct, based on this particular location, all the artistic history of the first half of the Twentieth century". Le-Tan finished the short chapter on the collector with "There are some collections for which the ensemble is so coherent that there are real works-of-arts. That of Boris Kochno is a perfect example"⁴. Kochno's collection was dispersed by Sotheby's in Monaco on 11-12 October 1991, the year following his death.

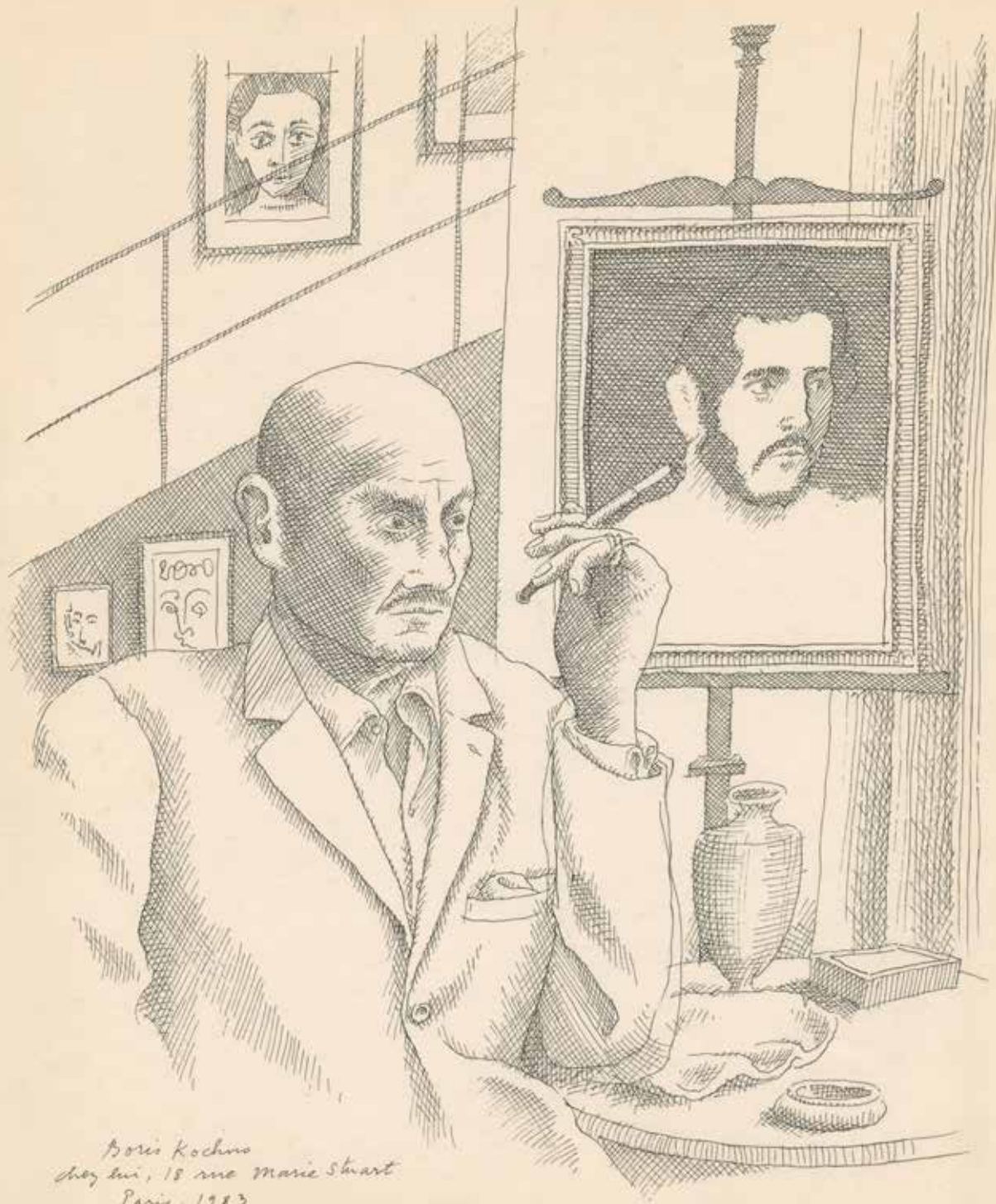
This portrait is one of the few realised by Le-Tan directly in front of the model, one of the few other examples is the portrait of David Hockney⁵ that he drew on 20 June 1974. Both sheets are the same type of large drawing note pad.

² According to Jean Lebrun in "Cole Porter et Boris Kochno, un spectacle au Châtelet", *France Inter*, 15 December 2021.

³ P. 100, now in private collection. The book was published along an exhibition at my gallery in November-December of that year.

⁴ P. Le-Tan, *Album*, Paris, 1990, p. 102. *Album* includes two drawings of Kochno's collection and four of objects including the box (pp. 103-105).

⁵ Sold in Le-Tan's sale, Sotheby's, Paris, 16 March 2021, lot 33. Now in a private collection, London.



Boris Kachko
chez lui, 18 rue Marie Stuart
Paris - 1983

