



# Dessins anciens et modernes

Nicolas Schwed



*Dessins anciens  
et du XIX<sup>e</sup> siècle*

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et sur rendez-vous

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**1 Raffaello Capponi dei Carli, called Raffaellino del Garbo (Barberino Cal d'Elsa c. 1470 - 1527 Firenze)<sup>1</sup>**

*A bearded man in bust, looking down to the left, arms crossed and two heads of angels*

inscribed “a finite questi/ due anol<sup>o</sup> p colidia de me” and “fan .../ de ioz.../ lima .../ lad ...” and on the mount “de channer” (?), “S30”, “9.45” and “311”  
pen and brown ink, brown wash, heightened with white gouache, on red-brown prepared paper, the three heads and the halo pricked for transfer  
95 x 127 mm.

Provenance:

An 18<sup>th</sup> Century collector's inscription “--- Lorenzo di Credi” on the mount.

An unidentified collector's mark in pen, a cross potent with the number “164”<sup>2</sup>.

Rudolf Dub (1873-1939), Vienna (L. 2197a), thence by descent until 2022.

This sophisticated drawing is executed in a very refined technique, characteristic of Garbo. He first prepared the paper with a red-brown ground and then applied ink with a thin pen. In a style typical of him, Garbo emphasized the contours with a continuous ink line which he could then easily prick for transfer. The perforations in Garbo's drawings are very closely spaced and, as in the present sheet, so inobtrusive that they can only be seen in transparency. This study of three figures' heads is even more refined than most of Garbo's drawings, with its fine ink hatching as in the shadier parts of the bearded figures and the hands, a section which is actually not pricked. After having subtly washed parts of the drawing, Garbo applied white gouache highlights with a fine brush, again in subtle hatchings. In the lighter areas as the old man's collar, Garbo even created the folds in beautifully preserved pure white gouache.

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<sup>1</sup> See Louis Waldman's article of 2006 for the variety of Raffaellino's names: “Raffaellino del Garbo and His World: Commissions, Patrons, Associates”, *Artibus et Historiae*, vol. 27, 54, pp. 71-74.

<sup>2</sup> The mark is precisely a cross with a potent on the top and includes an apostrophe on the upper right quadrant. It is probably some kind of price code.



actual size



A good proportion of Garbo's drawings have the contours of their figures delicately perforated. This use of the needle was a transfer technique to produce embroideries<sup>3</sup>. The outlines were pricked along with another sheet of paper placed behind, and that latter sheet was then used as a pattern to be applied directly on the cloth, the original drawing being thus preserved. Garbo's practice of embroideries was described by Vasari in his *Life of the artist*<sup>4</sup>: "he was employed by certain nuns and other persons, who were embroidering a quantity of church vestments and hangings at that time, to make designs in chiaroscuro and ornamental borders containing saints and stories, [...] there sometimes issued from his hand most beautiful designs and fancies, as is proved by many drawings that were sold and dispersed after the death of those who used them for embroidery". In Vasari's mind that kind of work was below that of a true artist and he severely criticized the artist stating that Garbo was such in a need of money<sup>5</sup> that he "undertook any work, however mean; [...] and for ridiculous prices". Vasari added that many of these drawings for embroideries were at the time in "the book of the illustrious hospital-director [Don Vincenzo Borghini]" and that they "show how able he was in draughtsmanship. This was the reason that many vestments, hangings, and ornaments, which are held to be very beautiful, were made for the churches of Florence and throughout the Florentine territory, and also for Cardinals and Bishops in Rome. At the present day, this method of embroidery, which was used by Paolo da Verona, the Florentine Galieno, and others like them, is almost lost". The embroideries were all for religious use and

<sup>3</sup> For other Renaissance drawings similarly pricked for embroideries see the drawings by Perino del Vaga at Windsor Castle (inv. RCIN 905460; A.E. Popham and J. Wilde, *The Italian Drawings of the XV and XVI Centuries in the Collection of His Majesty The King at Windsor Castle*, London, 1949, no. 978) and another sold at Christie's, London, 7 July 1998, lot 3, both on the theme of Saint Peter and for an embroidered vestment for Pope Paul III described by Vasari; the Saint Matthew (sold at Christie's, New York, 28 January 1999, lot 48, now in the Fondation Jan Krugier, Geneva) and the *Saint Luc* in the Farnesina, Rome (inv. 130467) both by Andrea del Sarto for a *piviale* donated by Margherita Pazznerini to the Cathedral of Cortona in 1526. Shearman saw that *piviale* as a collaboration between Sarto and Garbo.

<sup>4</sup> G. Vasari, *Lives of the Most Eminent Painters Sculptors & Architects*, London, 1912-1914, pp. 175-181.

<sup>5</sup> "His misfortune, for poor Raffaellino was not wanting in industry, diligence, and application; yet they availed him little. It is believed, indeed, that, becoming overburdened and impoverished by the cares of a family, and being compelled to use for his daily needs whatever he earned".

could be in the form of chasubles, mitres, copes, stoles, palliums etc. Surviving 16<sup>th</sup> Century embroidered vestments are very rare, and those by Garbo are no exceptions. Only a few embroideries can be reasonably attributed to him: one is of a fragment with the *Archangel Gabriel* in the church of San Matrimo in Pietrasanta in Tuscany discovered by A. Garzelli in 1973<sup>6</sup> and the other the *Dead Christ at the Sepulchre* in the Loeser collection at the Palazzo Vecchio (fig. 1)<sup>7</sup>. The composition of the second embroidery is almost identical to that of the center of a panel from Filippino's studio produced around 1500<sup>8</sup>.

The two angels in bust on the upper left of the present drawing appear often in Garbo's finished works, facing each other and flanking the composition, as is shown by the tilts of the heads. Angels with the same figure types are in Garbo's altarpieces in *The Virgin and child with Saint Jerome and Bartholomew and angels* of 1502 in the Fine arts museums of San Francisco<sup>9</sup> and in *The Virgin and child enthroned with four saints and two angels* of circa 1490 formerly Gemäldegalerie in Berlin<sup>10</sup> as well as in the Loeser embroidery. The present sheet is rare in Garbo's oeuvre as it depicts only figures and not a full composition in Garbo's usual finished style. The right figure depicts an old bearded and bald man looking down, his hand crossed on his chest as a gesture of admiration and respect. That figure is most probably a Joseph looking down at Christ in an *Adoration of the Christ Child*. The two heads on the left are possibly for the angels flanking the cradle.

In his *Life of the artist*, Giorgio Vasari quoted Filippo Lippi's assessment of his pupil's style, who "regarded him in some respects as a much better painter than himself". But Vasari added that, because of bad frequentations and the cost of caring for his family, Garbo's style declined later in life. The biographer none-the-less praised his draughtsmanship: "In his youth he drew as much as any painter who has ever exercised himself in drawing in order to become perfect; wherefore there may still be seen, throughout the world of art, a great number of his drawings, which have been dispersed by a son of his for ridiculous prices, partly drawn with the style, partly with the pen or in watercolours, but all on tinted paper, heightened with lead-white, and executed with marvelous boldness and mastery; and there are many of them in our book, drawn in a most beautiful manner". Close comparable for the present sheet are at the Uffizi<sup>11</sup> and at the British Museum, all of which are pricked<sup>12</sup>.

<sup>6</sup> A. Garzelli, *Il ricamo nella attività artistica di Pollaiuolo, Botticelli, Bartolomeo di Giovanni*, Florence, 1973.

<sup>7</sup> M. Ciatti, S. Conti, C. Fineschi, J. K. Nelson, S. Pini, "Il ricamo in or nué su disegno di Raffaellino del Garbo. Aspetti storico-stilistici, tecnici, minimo intervento e conservazione preventiva", *OPD Restauro*, 2010, 22, pp. 81-116. The original size of the embroidery would have been circa 21x 44 cm.

<sup>8</sup> Unlocated (Ciatti, Conti, Fineschi, Nelson and Pini, 2010, p. 86, fig. 5). The Virgin and the disappeared Saint John of the embroidery have replaced the bordering bishops in the painting.

<sup>9</sup> Inv. 61.44.12.

<sup>10</sup> Now destroyed.

<sup>11</sup> Inv. 211E and inv. 346E.

<sup>12</sup> Inv. 1860,0616.114 and inv. 1895,0915.469 (A.E. Popham and P. Pouncey, *Italian Drawings in the department of Prints and Drawings in the British Museum. The Fourteenth and Fifteenth Centuries*, London, 1950, nos. 64-65, pls. LX-LXII).



Florence, Palazzo Vecchio, Loeser collection





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## 2 Jacques Prévost (Gray (?)) circa 1505 – 1580

*Nebuchadnezzar speaking to the Chaldean magicians, enchanters and sorcerers (recto); A figure appearing in a dream to Nebuchadnezzar sleeping in a bed held by griffins (verso)*

inscribed “Jacques de grey inventeur” in pen and black ink and “daniel ii<sup>b</sup>” (*recto*) and “Daniel ii” (*verso*)

pen and brown ink

290 x 215 mm.

The first mention of Prevost was in 1521 in relation to the entrance of King Francis I in Dijon on the 18<sup>th</sup> of April of that year<sup>1</sup>. Informed of the visit a few weeks earlier, the local painters and sculptors begun an intense preparation for the temporary décor. Despite his young age, and probably acting as an assistant, the artist’s name is cited in relation to the entry. About ten years later, Prevost is mentioned specifically as an artist, when he realized some stained glass windows for the castle of Beaumont-sur-Vingeanne owned by the Admiral Philippe Chabot. By then, he was already a *maître-verrier* active in Dijon and in 1535-1536, he became *Maître-juré* in the local corporation of painters and *maître-verriers*. The first extant work that can be attributed to Prévost is the large print depicting King Francis I engraved in 1536<sup>2</sup>. Prévost is next mentioned in Gray in 1538, when he was paid 21 sols for the execution of a map of Gray to be sent to the King. Prévost is thought to have travelled to Italy in that interim period from circa 1536 to 1538, but the trip cannot be substantiated. Never the less, the few works he realized thereafter, and even the present one, suggest that he had a first-hand knowledge of Italian Renaissance.

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<sup>1</sup> J.-P. Jacquemart, “Jacques Prévost et sa famille, entre Bourgogne et Franche-Comté”, *SALSA*, Vesoul, n° 113, July 2021 (the internet version modified in 2024), p. 4. All biographical details this note come from Jacquemart’s excellent article. See also the catalogue of the exhibition that took place at the Musée d’art et d’histoire of Langres, *Langres à la Renaissance*, 2018, pp. 222-223.

<sup>2</sup> A.P.F. Robert-Dumesnil, *Le Peintre-graveur français*, Paris, 1850, VIII, 3, no. 5. Signed with a monogram “PS”, that also appears on a set of four prints of two caryatids each after Polidoro da Caravaggio (Robert-Dumesnil, 1850, pp. 6-7).





(recto);

In the years 1542-1544, Prévost obtained the commission for two altarpieces, now lost, from Hugues Marmier, president of the parlement of Dole, for churches in Dole and Gray. According to a 1740 description, the paintings included the portraits of the donor and his family. Prévost's first fully signed work dates from 1546 and consists of a print entitled *Elle a plus de venin que de miel*, depicting Venus pouring honey<sup>3</sup>. By then, Prévost was probably one of first painters of Burgundy and as such participated to the decoration for the entry of King Henry II into Dijon in July 1548. Around that time Prévost was called to Langres, where the Cardinal Claude de Givry (1481-1561) commissioned from him an altarpiece of the *Death of the Virgin* for the chapel of the Holy Cross in the church of Saint Mammès, now lost as most of the works by Prévost<sup>4</sup>. In 1555, after a long stay in Dijon, Prévost returned to Langres at the time of the completion of the jubé of Saint Mammès and frescoed the walls of the Episcopal palace. The commission, now destroyed, is known through a letter Prévost wrote where he emphasised his personal relation with the Cardinal de Givry, which made him "as proud as a donkey with a chopped tail".

That signed letter was preserved as it included on its verso a drawing by Prévost (fig. 1) depicting the Cardinal with Jean d'Amoncourt, archbishop of Langres, both holding a crown of laurels bearing the name of "PREVOST". The small drawing, published as early as 1857<sup>5</sup>, was lost until it resurfaced in 2023 and was acquired by Musée d'Art et d'Histoire of Langres. It is executed entirely in thin lines of brown ink applied in pen with an abundance of slightly irregular hatching as in the present sheet. The figures are very elongated with small heads and hand with pointy fingers. The features are reduced to a few dark dots, a larger one for the always opened mouths. All these characteristics are also in the present sheet, which is undoubtedly by the same hand. The 1857 publication included another drawing, still lost, humorously depicting a seemingly con-

<sup>3</sup> Jacquemart, 2021, p. 9. Inv. Réserve AA-1 at the Bibliothèque Nationale.

<sup>4</sup> The very Italianate chapel is still extant, but bare.

<sup>5</sup> E. Lechevallier Chevignard, "Jacques Prévost, peintre et graveur sous François I<sup>er</sup> et Henri II", *Le Magasin pittoresque*, 1857, p. 316 and republished in E. Bourdin, *L'oeuvre de Jacques Prévost, peintre, sculpteur & graveur franc-comtois au XV<sup>e</sup> siècle*, Besançon, 1908, pl. III in front of p. 12.

tent figure walking on his hands next to a globe. Prévost signed that drawing and added the comment "Ainsi va le monde"<sup>6</sup>.

In 1558, Prévost was back in Dijon, working for the abbatial of Saint Bégnine and various private commissions such as the decoration of the residences of Jean Gauthiot d'Ancier in Gray and Besançon. Shortly afterwards, he received a commission to paint a deposition for the church of Saint Hilaire in the town of Pesmes. The triptych is signed and dated 1561<sup>7</sup>. The central panel again shows the very Italianate aspect of Prévost's oeuvre, the swooning Virgin being a straight quotation in reverse from Taddeo Zuccaro (1529-1566)<sup>8</sup>. This altarpiece is the only preserved painting by Prévost amongst a relatively large number of cited pictures. Prévost is still mentioned in Pesmes in 1565, before all trace of him is lost. He is only mentioned again in 1581 as deceased.

Like Hugues Sambin, Prévost is one of the most active artists active in Burgundy in the 16<sup>th</sup> century and as such was allocated a large number of commissions, some as far as Besançon. Robert-Dumesnil, in the catalogue of Prévost's engraved works, only described two signed prints, four of caryatids after Polidoro<sup>9</sup> and a set of twelve prints after the antique, owned by him but now withdrawn from Prévost's oeuvre. Other than these prints, only one painting and two other drawings can be securely attributed to him.

The attribution to Prévost of this double-sided drawing was first suggested by Jean-Christophe Baudequin on the basis of the period inscription on the recto of the sheet. The inscription in pen defining the subject of the drawing seems to be by the same hand as the rest of the drawing and refers to the dream episode of the second book of Daniel in the Old Testament.

<sup>6</sup> Bourdin, 1908, p. IV and Jacquemart, 2021, illustrated p. 19.

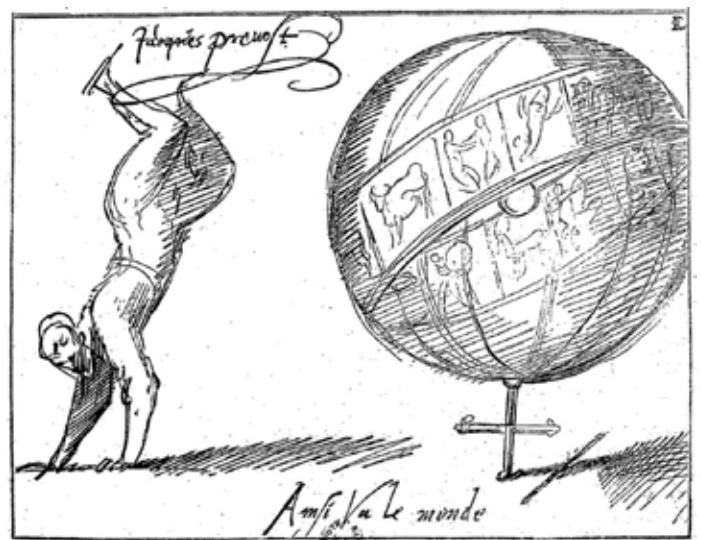
<sup>7</sup> Jacquemart, 2021, illustrated p. 22.

<sup>8</sup> See the drawing sold at Christie's, 4 July 2023, lot 11. See also inv. 1900.2.141 at the British Museum, London.

<sup>9</sup> Robert-Dumesnil stated that he never saw the prints and followed Mariette's description. A set is at the Ecole Nationale Supérieure des Beaux-Arts from the Masson and Lesoufaché collections. These bear the same monogram as that on the portrait of Francis I.

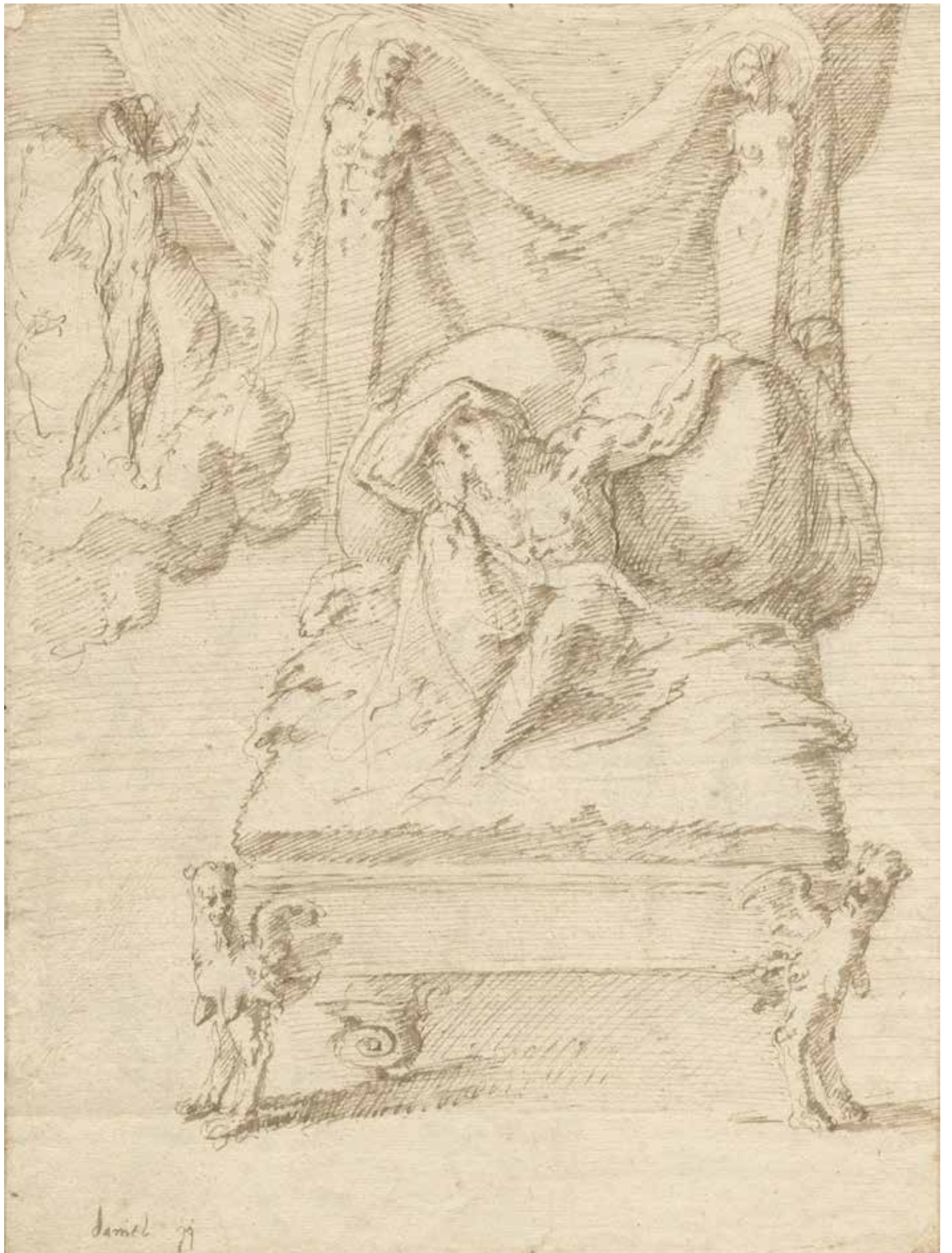


(fig. 1) Langres, Musée d'Art et d'Histoire



(fig. 2) Location unknown





Januel 79

(verso);

### 3 Giovanni Battista Naldini (Fiesole c. 1537 - 1591 Florence)

*Head of a young man looking down to the left*

inscribed “19” and “47” (*recto*) and ‘Guercino/ N. 47.’ and ‘Guercin’ (*verso*)

Sanguine

236 x 225 mm.

Provenance:

An unknown collector monogram in pen and ink “gh” (?).

This powerful head of a young man looking down to the left is a study for the Saint John leaning toward the Christ in the *Lamentation of Christ* (fig. 1) frescoed on the pediment of Michelangelo’s tomb in the church of Santa Croce in Florence.

Michelangelo died in Rome on the 18<sup>th</sup> of February 1564, aged 89. He was quickly buried in the church of Santi Apostoli in Rome, but following the old sculptor's last wishes to be buried in Florence, his nephew Lionardo went to Rome a month later, dug up his uncle’s body and, according to Giorgio Vasari, brought it to Florence “secretly in a bale, under the title of merchandise”. When it arrived there on the 11<sup>th</sup> of March, Duke Cosimo de Medici ordered a solemn funeral in San Lorenzo after Easter. Bronzino, Vasari, Cellini



Florence, Santa Croce

and Ammanati, who were in charge of the ephemeral apparatus of the obsequies, asked Naldini to paint a composition with “Michelangelo with all the school of arts about him”<sup>1</sup>.

The tomb itself in Santa Croce was commissioned in November 1564 by the Buonarrotti family and was to be erected with the white marble donated by the Duke Cosimo himself. It was designed by Giorgio Vasari and the construction begun in 1568. It was to be a large white square structure with the actual tomb in black marble in its centre surmounted by the bust of Michelangelo. At the foot of the tomb, sat three allegories and over the bust, on a pediment, the fresco of the *Lamentation of Christ*. The tomb was surmounted by a trompe-l’oeil canopy supported by putti. Both frescoes were commissioned to Naldini but the project was further delayed and the allegorical sculptures were not placed before August 1574, ten years after the death of Michelangelo and five months after that of Vasari. Naldini executed his frescoes in 1578 and received payment on the 27<sup>th</sup> of June 1578, fourteen years after the death of the sculptor.

In 1999, Christel Thiem published a vertical compositional drawing by Naldini for the Santa Croce fresco then in the Beistegui collection and now in the Marseille Museum<sup>2</sup>. The posture of Christ in Naldini’s composition is a quote from Michelangelo’s *Deposition* now at the Museo dell’Opera del Duomo in Florence. Michelangelo originally intended that large marble group to adorn his own tomb in Santa Maria Maggiore in Rome, but in 1555, when he tried to destroy it, the project was dropped. Another compositional study, after the live model and of a horizontal shape, is in the Musée des Beaux-Arts in Lille<sup>3</sup>. In that latter drawing, the posture of the Saint John is precise enough and already close to that of the present sheet and the fresco.

<sup>1</sup> G. Vasari, *Lives of the Most Eminent Painters, Sculptors & Architects*, London, 1912, IX, p. 134.

<sup>2</sup> C. Thiem, “Der Tote Christus. Eine ikonographische Studie zum Werk des Florentiners Giovanni Battista Naldini”, *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 1999, 43, p. 228, fig. 5; F. Viatte in *De la Renaissance à l’Age baroque. Une collection de dessins italiens pour les musées de France*, exhib. cat., Paris, Musée de Louvre, no. 31.

<sup>3</sup> Inv. Pl. 659 (Thiem, 1999, p. 229, fig. 7 and B. Bréjon de Lavergnée, *Catalogue des dessins italiens. Collection du Palais des Beaux-Arts de Lille*, Paris, 1997, no. 451).



17 42



#### 4 Domenico Campagnola (Venice(?) 1500 - 1564 Padova)

##### *The entry of Christ in Jerusalem*

black chalk, pen and brown ink, on Richardson Junior's mount  
234 x 379 mm.

##### Provenance:

Possibly François Fagel III (1657-1746), Amsterdam, according to the inscription "Baron Fagel Col", on the mount.

Jonathan Richardson Junior (1694-1771), London (L. 2170), his inscription "Domenico Campagnola a Venetian Disciple of Titian; besides unnumerable fine Landscapes in the manner of his Great master hath/ Left many excellent Proof of his worth as an Historical Painter in the churches & Family of his own Country. Ridolfi." on his mount (cut), sale, London, Langford, 11 February 1772, part of lot 71 (as "Two landscapes by Campagnola").

Charles Rogers (1711-1784), London (no collector's mark), sale London, Thomas Philipe, 16 April 1799, part of lot 125 (as "Domenico Campagnola - A pen landscape, with Christ's entry into Jerusalem – an infinite number of figures – and a pen ditto, by Simonneau, in the manner of Campagnola").

William Esdaile (1758-1837), London (L. 2617), his inscriptions "Cha Roger's coll<sup>n</sup> 1799 WE - P47 25 N 151" and "formerly of the coll. of Jon Richardson – Jun." on the mount, sale, London, Christie's, 20 June 1840, part of lot 426 (as "Domenico Campagnola - Christ's entry into Jerusalem; pen and bistre; from Richardson's Collection; and a landscape" for £5 along with lot 427 "a pair of landscape [by Campagnola], with pastoral figures").

Thomas Thane (1782-1846), London (L. 2461).

This large and crowded<sup>1</sup> landscape drawing dates from Campagnola's later period<sup>2</sup>, probably around 1550, when he deviated from his formal training with his father the landscape artist Giulio Campagnola and the influence of early Titian and became influenced by the more modern artists, as Parmigianino (1503-1540). He then began to populate his compositions with elongated figures, often summarily drawn. None-the-less, the basis of his compositions are almost always landscapes as in the present sheet where he presented Jerusalem as a fortified town. Christ is symbolically crossing a bridge to enter the city. In this sheet, Campagnola follows the gospel of Matthew 21: 1-11<sup>3</sup>. A kneeling figure is spreading a cloak in front of Christ, while a number of figures in the foreground are carrying branch trees. Christ is followed by his disciples, all drawn with haloes, and welcomed by a crowd both on earth and on boats. The landscape in the background as well, as the rather firm handling of the pen hatching, are typical of Campagnola's late style.

The present sheet was owned by three of the most important drawings collector in England at the turn of the 18<sup>th</sup> Century: Richardson Junior, Charles Rogers and William Esdaile. In the three posthumous auctions of these collectors, the present sheet has always been paired with another drawing of a landscape, described diversly as by Campagnola in Richardson's sale, as by Charles Simonneau<sup>4</sup> in Rogers's sale, and just as a landscape in Esdaile's sale, all being two of the most discerning drawing collectors of the period.

<sup>1</sup> The drawing counts no less than 125 figures.

<sup>2</sup> See A. Santagiustina Poniz, "Disegni tardi di Domenico Campagnola, 1552-1564", *Arte Veneta*, 35, 1981, pp. 62-70.

<sup>3</sup> "The disciples went and did as Jesus had directed them. They brought the donkey and the colt and put on them their cloaks, and he sat on them. Most of the crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. And the crowds that went before him and that followed him were shouting, "Hosanna to the Son of David! Blessed is he who comes in the name of the Lord! Hosanna in the highest!" (21: 6-9)

<sup>4</sup> Born in Orléans in 1645, Simonneau was a French engraver who mostly worked after the old and contemporary masters. He died in Paris in 1728.















## 5 Battista dall'Angolo, called Battista del Moro (Verona circa 1514 - 1573 Venice)

*Three episodes of a Woman defeating Death: Death subduing a woman, Death visiting a dead woman and a woman chaining Death to a tree*

inscribed with the intertwined letters “TEDIA” (twice, one erased), numbered “3.”, “4.”, “5.”, “7.”, “8.” and “9.”, and “.A.”, “V”, “E” and “M” (three time on death);

inscribed around the first group: “QUESTA DÕNA PAVENTAVA [dell]a LA MORTE/ PAE ...<sup>DA</sup> ESSA MORTE MORE CÕ ESTPE”, “..ore et assistiamo in questa/ .. morte tutti li mōlovi doloro/ ..le il capo, dolo il petto dolo il/ ..le occhi horechie .../ ... ossa è morai e la/ ..dõna, è li figliuoli” and “maro amoro e l huomo in questo mōdo/ ravagliato”, “..õra copo/ .. cosia a la .../ nõ scinta nõ/ vita nõ belleza nõ/ richinò nõ sa../ nõ pot.. nõ se pi-anta/ .. nõ vigi .. nõ.. ”;

inscribed around the second group: “QVESTA SECÕDA DÕNA MO..EA/ ET DA LEI STESSA D(ESI)DERATA” and “questa dõna de ....”, “nuda .. morto”;

inscribed around the third group: “QVESTA TERZA DÕNA LIGA LA MORTE ET/ LEI NÕ MORE IP”, “questo farro no à potuto offender questa/ ... oma”, “dolore essere- mo a la morte”, “morto in .. fuoco/ ...”, “bocha del in foco”, “SEMPRE VIVO/ al piano” and “sconsolata morte, prima della/ sua ferocia & crudeltà”

pen and brown ink, the contours incised, losses

291 x 385 mm.





Handwritten text in the upper left corner, possibly a title or description of the scene.

Small handwritten notes or annotations near the woman's head.

Small handwritten notes or annotations near the woman's feet.

Handwritten text in the lower center, possibly a signature or date.

Small handwritten notes or annotations near the scythe.

Small handwritten notes or annotations near the skeleton on the right.

PRINTA DONA  
LSSA MORA 2011

TER DONA MCA LA MORT

This very finished drawing is divided in three episodes on the theme of Life overcoming Death. In the first one, a gesticulating skeleton is subduing a recoiling seated woman. With her right foot, she is trampling on a snake, who probably symbolizes the original sin. Death is inscribed with the letter “M”, as the two other skeletons in the drawing. That episode is captioned by the artist in capital letters: “This woman is fearful of death”. The middle section shows the same woman on her death bed, her head surmounted by a halo. Death is standing on her side holding its scythe, one hand on the hips and glancing at her. In the third scene, the same woman has come back from the dead and is chaining Death to a tree. It is titled “This third woman ligates death and did not die”. Tall flames coming out of the mouth of a dragon are burning on the right. Battista del Moro wrote around the figures some explanations in a neat cursive Italian handwriting explaining some details. Around the third group, for example, he wrote “disconsolate death, facing its ferocity & cruelty” under the skeleton, “always alive on the ground” under the woman and something about the “mouth on fire” coming out of the dragon’s snout. Some elements of the composition are numbered up to 9 and bears some additional letters as “A”, “V” and “E”, may be pertaining to a separate legend. Below the woman on the right are the intertwined letters that could read as “TEDIA”, Italian for *Tedium*, “the quality of being boring for a long time”<sup>1</sup>, which could characterise life after death.

Born in Verona, Battista dall’Angolo studied there with Francisco Torbido del Moro (1482-1562), of whom he took the name and married the daughter around 1534-1535. One of his first commissions was the execution of the frescoes after Giulio Romano’s cartoons of the apse of Verona’s Duomo. In 1545, after Torbido’s departure for nearby Venice, Battista took over his father-in-law’s studio and decorated numerous churches and palaces in his hometown. Ten years later, he himself also moved to Venice to pursue his career. In his first edition of the *Lives of the Most eminent painters sculptors & architects* published in 1550, Giorgio Vasari wrote a two paragraphs text on Battista in the section dedicated to Torbido. In there, he described some of his works to date and mentioned that he “has also executed many works in miniature [...] which could not be more excellent, and a landscape full of trees, receding and fading away little by little into the distance, which is an exquisite thing”<sup>2</sup>. Of that activity, nothing is extant today. Battista was also a very able engraver and, according to Adam von Bartsch, produced 36 plates, both after his own designs and those of others<sup>2</sup>. The present sheet was incised for transfer for a final work of the same size as the present sheet, which could be either a miniature or a print.

Supporting the idea that this drawing could be a preliminary study for an engraving is the technique and handling of the pen, which is very much like that of an engraver. Battista del Moro used no wash and the drawing is executed in hatching and cross hatching of brown ink within very precise contours. The darker areas are more closely hatched, by opposition to the lightest ones which are left in reserves, which could also make this drawing a finished work *per se*. The present sheet’s style is very close to the few extant drawings by Battista pre-

paratory for prints such as the *Saint Roch* in the Louvre<sup>3</sup>, a pen-work study in reverse for the large print of the same figure in an extensive landscape<sup>4</sup>. The bordering the arms with stripes of cross-hatching is a common feature of the drawings and is also visible in the print of *Venus and Love* in an extensive landscape.<sup>5</sup> The unusually developed landscape, albeit slightly rubbed, in the left background of the present sheet can be compared to a number of backdrops in Battista’s prints as *The entrance of a town on a bridge* of 1562<sup>6</sup>, prepared by a drawing in reverse now at the Ecole des Beaux-Arts in Paris<sup>7</sup>.

The present sheet was most probably drawn by Battista del Moro after he moved around 1555 to Venice where he embarked on a career of decorator and worked with his fellow hometown artists Zelotti and Veronese. At that time, he came close in style to that of Domenico Campagnola (1500-1564) who was both a landscape draughtsman and a figure painter, like Battista. The technique of the present sheet is indeed akin to that of Campagnola, but for the figures, Battista is a more imaginative and probably better draughtsman. His compositions are more complex than that of the elder artist and his hatching is more varied, less dry than Campagnola, who is slightly more calligraphic. Battista’s developed a sense of volumes and his better characterisation of the faces and expressions make his figures livelier.

The theme of a threatening Death or Death mingling with humans is not unusual in 16<sup>th</sup> Century Italy, and Battista himself designed another composition of that subject engraved<sup>8</sup> by the Veronese engraver Giovanni Paolo Cimerlino (c. 1534-after 1609). The print shows two skeletons coming out of a tomb to a completely unaware environment with groups of people playing music, reading or discussing. In the back, a skeleton is already chasing three figures towards a net, and in the foreground an emaciated skeletal figure is leaning on a tree looking amusingly at the unsuspecting future victims. Probably the most important and one of the first compositions in Italy of a similar subject to be diffused was the print by Agostino Veneziano after Rosso Fiorentino dating from 1518<sup>9</sup> representing emaciated figures around a winged skeleton. However, that theme was addressed earlier by German artists such as Durer with his famous work of the *Promenade of circa 1496*<sup>10</sup>, the drawing of *Death showing an hourglass to a woman at her toilet* at the British Museum<sup>11</sup> and many other drawings or prints after Holbein, Beham and others.

<sup>3</sup> Inv. 5081 (D. Cordellier and H. Sueur, *Le dessin à Vérone aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles*, exhib. cat., Paris, Musée du Louvre, 1993, no. 9).

<sup>4</sup> Bartsch XVI.185.14.

<sup>5</sup> Not in Bartsch. Cf. British Museum, inv. 1974,0808.468.

<sup>6</sup> Bartsch XVI.192.27.

<sup>7</sup> E. Brugerolles and D. Guillet, *Les dessins vénitiens des collections de l’Ecole des Beaux-Arts*, exhib. cat. paris, Ecole Nationale Supérieure des Beaux-Arts, 1990, no. 62.

<sup>8</sup> Bartsch XVI.198.36. The inventor of the engraving is not stated but it is generally attributed to Battista del Moro.

<sup>9</sup> Bartsch XIV.320.424. A copy in reverse by Marco da Ravenna Bartsch XIX.321.425.

<sup>10</sup> Print by Israel van Meckenem (Bartsch VI.272.184).

<sup>11</sup> Inv. C,07.132.

<sup>1</sup> According to the Cambridge dictionary, from the latin *Tadium*.

<sup>2</sup> Since he has often been confused with Campagnola and others and that he did not always sign his works, the correct number of his prints lies probably much higher.





Sunt in 1470 de a p...

M

SEMPRE VIVO  
a. p. 1470

EIA

ONA MILIT  
DE PATO

Scon solita m... prima d...  
sue s... crudi ri



## 6 Paolo Farinati (Verona 1524 - 1606)

*The Madonna holding a book with the Child looking down to Saint Paul, Saint Francis and two male saints, one supported by a woman*

black chalk, pen and brown ink, brown wash, heightened with white gouache on blue paper  
248 x 204 mm.

Provenance:

Zaccaria Sagredo (1654-1729), Venice (L. 2103a), with inscription “Scuola di P. Farinato” and on the backing numbering “S.V. n° : 90”

Jean-Jacques de Boissieu (1736-1810), Lyon, thence by descent.

Along with Battista del Moro, Farinati is one of the main painters active in Verona in the second half of the 16<sup>th</sup> century. He first studied with his father and painted his first commission in 1552, a *Saint Martin* for the Duomo of Mantova, still *in-situ*. Shortly afterwards, Paolo Veronese, four years his junior, had moved permanently to Venice, a move that Farinato never did. With the departure of Battista del Moro barely a few years later, also to Venice, Farinati’s studio became the most active in Verona, realizing many altarpieces but also, with the help of his pupils, and particularly his son Orazio (1559-1616), profane fresco decoration for the villas around Verona and in the Veneto. Farinati’s religious paintings always follow a similar prototype with the composition strictly divided in two parts: a frieze of saints in the lower one and the Madonna and Child sitting on clouds in the upper one sometimes flanked with figures, in the case of the present sheet with cherubims.

Farinati’s drawings are almost always very finished, executed on colored paper with white and dark brown washes, resulting in a strong chiaroscuro effect giving his drawing a very pictorial aspect. The present drawing is realized with a first sketch in black chalk, particularly visible in the robes of Paul and Francis, to which Farinato added some subtle pools of washes and white gouache. He reinforced most of the contours with pen and ink and, with the same pen, darkened some wash areas with regular pen hatchings. The background details in Farinati’s drawings are always drawn only with wash, producing an almost vaporous effect. The theme of the Madonna showing a book to the Christ-child reappears in the upper part of Farinati’s large altarpiece of the *Deposition of Christ* painted for the church of S. Anastasia in Verona and still *in-situ* and in a drawing close in size to the present sheet sold at auction in 1997<sup>1</sup>.

The drawing is closely comparable stylistically to a pen and wash composition of similar dimensions of the *Pentecost* in the Musées Royaux des Beaux-Arts of Brussels<sup>2</sup>. The latter drawing is preparatory to a painting in this church of Cà di David in Verona<sup>3</sup>.

<sup>1</sup> Sotheby’s, London, 2 July 1997, lot 97.

<sup>2</sup> Inv. 1311, the drawing is signed by Farinati’s emblem, a snail (G. Grieten in *Dessins italiens du 15<sup>e</sup> au 18<sup>e</sup> siècle dans les collections privées et publiques de Belgique*, Brussels, Musée communal d’Ixelles, 1993, no. 19 and T. Mullaly, “Reviewed Work: Paolo Farinati by Federico Dal Forno”, *Master Drawings*, 1982, 20, 4, pp. 287-288, pl. 38.

<sup>3</sup> Mullaly, 1982, p. 287, fig. 1.





## 7 Maerten de Vos (Antwerp 1532 - 1603)

### *The Adoration of the Shepherds*

signed and dated “M.D Vos. F/ 1582”

pen and brown ink, brown wash, heightened with white gouache, on light brown paper, the contours incised

172 x 145 mm.

Engraved:

In reverse by Johann Sadeler (1550-1600) (Hollstein Dutch 102).

This drawing, executed in 1582, was entirely incised to be transferred to the copper plate, engraved (fig. 1) and published by Sadeler, who stated that Maerten de Vos did the figures. Sadeler was then living between Antwerp, where Marten also lived, and Cologne. The print is titled “Qui factus est semine David secundum carnem”, a quotation from *The Epistle to the Roman*<sup>1</sup> stating that Christ “was made of the seed of David according to the flesh”.

The group of Virgin, Child and Shepherds took refuge under a ruined antique arch transformed into a barn: in the background, Joseph is distributing hay to the donkey and ox. Beyond, Maerten de Vos drew the ruins of an antique city, reminiscent of his sojourn to Rome thirty years earlier, in 1550-1558).

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<sup>1</sup> Chapter 1, v. 3.



(fig. 1)



actual size



## 8 Hans Bol (Mechelen 1534 - 1593 Amsterdam)

*An extensive landscape with a farmhouse by a stream in the foreground, a town in the mountains in the back, some figures on a path on the right*

signed and dated "HBol .1.5.8.8"

black chalk, pen and brown ink, grey wash, pen and brown ink framing lines

147 x 214 mm.

Provenance:

Prince Wladimir Nikolaevitch Argoutinsky-Dolgoroukof (1874-1941), Saint Petersburg and Paris (L. 2602d), sale Sotheby's, London, 4 July 1923, lot 56 (for £10.10s).

Born in Mechelen, Hans Bol's formation is unknown. Karel van Mander mentions that in his youth Bol travelled to Germany during two years<sup>1</sup>, and in 1560, he enrolled in the local guild of painters<sup>2</sup>. In October 1572, when the catholic Spaniards invaded the city, Bol fled to Antwerp. He then entered the city's guild of Saint Luke, and in 1583, with the annexation of the city by the same Spaniards, the protestant Bol was forced to relocate to the Netherland, first crossing the river Scheldt to Bergen-op-Zoom where he remained for two years before moving to Delft. Van Mander added that he relocated to Amsterdam probably around 1588, "where he made a great deal of money"<sup>3</sup>. He died there five years later. The present sheet was most probably drawn while he was living in Amsterdam. Because he was so much copied during his Mechelen period, Bol began to specialize in small gouaches usually of landscapes, but also of animals, and he drew very finished drawings, as the present one, that he would sign and date carefully. He engraved about twelve prints himself and Adriaen Collaert, Jan Sadeler, Gerard de Jode, Pieter van der Heuden, Frans Hogenberg and Philips Galle, also engraved after his designs. Most of his landscape drawings are inhabited although he sometimes added staffage, as the two figures walking on the path at the right of the present sheet. In some cases, Bol animated his landscapes with religious or mythological themes, but the figures always remained small and cursory.

Stefaan Hautekete, who confirmed the attribution of this landscape, compared it to a drawing dated 1587 in the Arthur and Arlene Elkind collection sold at Sotheby's, New York<sup>4</sup>. The compositions are very close, with trees bordering the scene and a clearing in the centre opening on an extensive mountainous landscape in the background. The Elkind drawing equally shows on the right two small figures on a path. A drawing of the same year and size as the present sheet, 1588, is in the Akademie der bildenden Künste in Vienna<sup>5</sup>. It depicts an *Extensive landscape with Cleopas and Peter meeting the Christ*. The same museum houses another landscape by Bol of 1588, this time with no figure, slightly larger than the aforementioned drawings but drawn more freely.

This type of very delicate drawing by Bol were often based on light sketches by the artist *na t'leven* such as the silver point view of Antwerp at the British Museum<sup>6</sup>. A substantial part of his drawings are drawn in almost exactly the same size as the present sheet, i.e. circa 145 x 215 mm., with neat framing lines 1 mm. from the border that Bol never went beyond. Many of these finished drawings were drawn for resale but also served as a basis for the gouaches. In these, he often added figures so that the gouache would resemble small paintings. These gouaches are usually approximately of the same dimensions as the pen and wash drawings. With his exact contemporary Peter Bruegel the Elder (c. 1525-1569), Bol was one of the most important landscape draughtsman of the Netherlands.

<sup>1</sup> K. van Mander, *Het Schilder-boeck*, Amsterdam, 1604, pp. 260-261.

<sup>2</sup> S. Hautekete, "New Insights into the Working Methods of Hans Bol", *Master Drawings*, 50, 3, 2012, p. 329.

<sup>3</sup> "daer hy groot ghelt mede won".

<sup>4</sup> 23 January 2001, lot 122.

<sup>5</sup> Inv. Nr. HZ-4580.

<sup>6</sup> Inv. 1895, 0915.983 (Hautekete, 2012, pp. 343-345, fig. 22). See also the drawing at Custodia (inv. 1997.7.20 and inv. 1998.T.1) or that in Hamburg (A. Stefes, *Die Sammlungen der Hamburger Kunsthalle Kupferstichkabinett, vol. 3, Niederländische Zeichnungen 1450-1850*, Cologne-Weimar-Vienna, 2011), cat.126).





## 9 Abraham Cornelisz. Bloemaert (Gorinchem 1564 - 1651 Utrecht)

*An allegory of Marriage: A young man pointing to two bovids resting under a sunset, a yoke leaning on a pail and a jug in the foreground*

black chalk, pen and brown ink, brown wash, heightened with white, on light brown paper, brown ink framing lines, watermark: Basel crozier over a trefoil or a cross and the Dürer triangle (close to Piccard online NLo360-PO-33205; Culemborg, circa 1600)

151 x 111 mm.

Provenance:

With Claude Kuhn, Basel, 1987.

With Thomas Le Claire, 1991.

Sale, New York Sotheby's, 23 January 2001, lot 128.

William A Glaser, New York

Bibliography:

J. Bolten, *Abraham Bloemaert (c. 1565-1651). The Drawings*, Amsterdam, 2007, no. 687, fig. 687.

The yoke is described by Cesare Ripa in his *Iconologia* as an attribute for the allegories of both *Servitude* and *Marriage*, two subjects that the author associated. This ambiguity was illustrated by Mantegna in his celebrated composition of the young man, a yoke on his shoulder and a chained ball at his feet, known through a print by Adam Scultori<sup>1</sup>. The present sheet's symbolism is a variation on the same theme, Bloemaert depicting a young man, a shepherd, pointing to the background toward a couple of bovids gently sitting under a setting sun. He has the yoke at his feet. Cesare Ripa states that "the yoke demonstrates that Marriage tames youthful minds, and makes them profitable for themselves, and for others" adding that "by the yoke, and by the shackles, it is shown that Marriage is a very heavy burden on the forces of man"<sup>2</sup>.

The drawing is very close in composition and style to a set of drawings on the theme of the *Seasons*, now lost but known through the prints by Frederick Bloemaert<sup>3</sup>. The *Allegory of marriage* is particularly close in composition to the *Winter*. Jaap Bolten dated the present sheet to 1625-1635.

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<sup>1</sup> Bartsch XV.428.103.

<sup>2</sup> "Et il Giogo dimostra, che il Matrimonio doma gli animi giovenili, e gli rende per sé, e per gli altri profittevoli [...] Per lo Giogo, e per li Ceppi si dimostra, che il Matrimonio è peso alle forze dell'uomo assai grave" (C. Ripa, *Iconologia ovvero descrizione dell'imagini universali cavate dell'antichità e da altri luoghi da Cesare Ripa*, Perugino, Perugia, 1764-1767).

<sup>3</sup> Bolten, no. 619, figs. 619a-619d



actual size



**10 Giuseppe Cesari, Il Cavaliere d'Arpino (Arpino (Lazio) 1568 - 1640 Rome)**

*An elegantly dressed soldier walking to the left and brandishing a flag*

black chalk  
176 x 134 mm.

Provenance :

Zaccaria Sagredo (1654-1729), Venice (L. 2103a), on a Sagredo mount with the inscription "sc. Fiorentina" and the numbering "S.F. n°. 106" on the mount and "S.F. n°: 42" on the backing, to his nephew

Gherardo Sagredo (d. 1738), thence by descent, to

Jean-Jacques de Boissieu (1736-1810), thence by descent.

Maurice Marignane (1879-1956), Paris, acquired in Lyon circa 1918-1920, to his son

Hubert Marignane (1921-1902), Menton.



the drawing on the Sagredo mount

Bibliography:

M. S. Bolzoni, "The Drawings of Cavalier Giuseppe Cesari d'Arpino: A Supplement", *Master Drawings*, 2023, 61, 3, pp. 145-146, supp. no. 9, fig. 29.

The rather slender figure with elongated limbs drawn in a delicate and flowing chalk is characteristic of Arpino's early style. The artist was precocious and, at the age of 16, he was already a fully-fledged artist painting frescoes in the Vatican. The present sheet was dated by Marco Simone Bolzoni to circa 1592-1593, when Arpino was in his early twenties and decorating at the same time, the Roman chapels Olgiati in Santa Prassede and Contarelli in San Luigi dei Francesi.

A foot soldier with a wildly flowing flag does not seem to appear in Arpino's early work, although he painted a similar figure, but on horseback, on the right of the fresco of *San Lorenzo accompanying Pope Sixtus II to the Martyrdom* executed in the late 1580s for San Lorenzo in Damaso in Rome. The present sheet is close stylistically to the chalk drawings of the *Madonna and Child with Saints* at the Musée Pincé in Angers<sup>1</sup> or the *Cavalier walking to the right holding a flag* at the Uffizi<sup>2</sup>.

This drawing was previously owned by Maurice Marignane, a drawing dealer active from the early 20<sup>th</sup> Century until the 1950s. His son, who also owned the present drawing and stamped it with his mark, noted that, just after the First World War, his father had bought from an *amateur* in Lyon an album of more than one thousand drawings as well as a number of unbound sheets mounted with tabs on album pages<sup>3</sup>. The album was probably too small to be Sagredo's but the "tabbed" drawings were certainly part of an album from the Sagredo collection<sup>4</sup> whose dispersion took place in Lyon at that time. The present drawing is one of the few extant still laid down on the Sagredo page album<sup>5</sup>.

<sup>1</sup> Inv. 185 (M.S. Bolzoni, *Cavalier Giuseppe Cesari d'Arpino. Maestro del disegno. Catalogo ragionato dell'opera grafica*, Rome, 2013, no. 44).

<sup>2</sup> Inv. 7733S (H. Röttgen, *Cavalier Giuseppe Cesari d'Arpino, die Zeichnungen*, Stuttgart, 2012, no. 114).

<sup>3</sup> H. Marignane, *Catalogue de l'exposition de dessins italiens du XV<sup>e</sup> au XVII<sup>e</sup> siècle de la collection H. de Marignane*, exhib. cat., Monte-Carlo, Palais des congrès, 1966, p. 11.

<sup>4</sup> For more on Sagredo see K. Gottardo, "Il gusto collezionistico di un eccentrico personaggio Veneziano. La raccolta di disegni di "Zotto" Sagredo", *Il collezionismo a Venezia ai tempi della Serenissima*, 2006, pp. 239-258. Some Sagredo albums were already bought by John Udny in 1763 and found their way in England.

<sup>5</sup> It is the upper left quarter of the page.



 actual size



## 11 Jacques Stella (Lyon 1596 - 1657 Paris)

*Death holding an hourglass and throwing a ball at skittles*

inscribed by the artist “y s'en va”  
pen and grey ink, grey wash  
58 x 127 mm.

Provenance:

Justus Hiddes Halbertsma (1789-1869), Bolsward et Deventer (L. 1473)

Death is playing a particular type of skittle, the so-called *jeu de quilles bressanes*, which is played in Bresse, a region just north of Lyon. Its particularity is that it is played with seven skittles only, instead of the traditional nine, with one skittle more important than the others. To win the game, the player has to turn over the main skittle and then count the number of disturbed skittles. If the main skittle is not knocked down, no point can be counted. Death has indeed hit the tallest skittle, placed in the centre on the dotted lines. It has left the other six skittles untouched. Death is holding an hourglass, having just thrown the ball, comments “it is gone”<sup>1</sup>, written in the phylactery over his head.

Son of a Flemish painter, Jacques Stella was born and educated in Lyon. He left for Italy in 1619. He first stayed in Florence for a year and then in Rome for another 15 years. In Rome, he befriended Poussin, whom with he commissioned and bought a number of pictures throughout his life. In 1657, the year of Stella's death, Poussin was painting for him *The Birth of Bacchus*<sup>2</sup>, now at the Fogg Art Museum in Cambridge. By January 1635, Stella was back in Lyon and at some point in the following year, he relocated to Paris, where lived the rest of his life, with frequent stays in Lyon. While in Paris, Stella realised a drawing<sup>3</sup> of a subject very close to that of the present sheet, depicting a seated skeleton seated at a table and writing, an open astrological book in front of him. That drawing is signed and dated 1648. The very precise and intricate handling of the pen of the present sheet is typical of Stella and could be compared to the *Baptism of Christ* and *Jesus giving the keys to Saint Peter* at the Département des arts graphiques of the Louvre<sup>4</sup>. The series of drawings of *The Life of the Virgin*<sup>5</sup> auctioned at Christie's in 1986 is of the same technique and sometimes even drawn with the point of the brush, as in the phylactery in the present drawing.

Other representations of skittles by Stella, but with nine pieces, were engraved by Claudine Bouzonnet Stella as part of the *Jeux et les plaisirs de l'enfance*<sup>6</sup> and as part of the *Pastorales*<sup>7</sup>, published respectively in 1657 and in 1667. In the series, the nine skittles have a central one slightly taller acting thus as the main one as the game of *quilles bressanes*.

<sup>1</sup> The handwriting on this drawing is compatible with that in Stella famous letter addressed to Langlois on the 19<sup>th</sup> of February 1633 (G. Chomer and S. Laveissière in Lyon, Musée des Beaux-Arts, *Jacques Stella (1596-1657)*, 2006-2007, no. 47).

<sup>2</sup> Stella's niece still owned six paintings by Poussin at the time of her death in 1693 (M. Szanto in Lyon, 2006-2007, pp. 249-250).

<sup>3</sup> Lyon, 2006-2007, no. 126, in a private collection. For another drawing by Stella depicting a skeleton see his *Allegory of the death of Cardinal Scipione Borghese* of 1633 (Szanto, Lyon, 2006-2007, no. 46).

<sup>4</sup> Inv. 32882 and inv. 32883 and the following drawings until inv. 32887.

<sup>5</sup> Which appeared at Christie's, London and New York late in 1986 and early in 1987.

<sup>6</sup> J. Thuillier, *Jacques Stella (1596-1657)*, Metz, 2006, p. 236 illustrated top right.

<sup>7</sup> Thuillier, 2006, illustrated p. 254. Stella's preparatory drawing is in the Horvitz collection, sold by Benjamin Peronnet.



actual size



## 12 Charles Le Brun (Paris 1619 - 1690)

*Secrecy: a standing draped woman, her right index on her mouth*

inscribed "le Secret"

black chalk, brush and grey ink, grey wash; watermark: Dovecote (Heawood 1228, Paris 1667; Benoit Colombier, cf. Gaudriault 363)

251 x 122 mm.

This standing allegory of secrecy is part of a large project to decorate the facades and gardens of Versailles with statues. The first commission emanated from Colbert in 1674. It was called the *Grande Commande* and consisted of twenty-four single figure allegorical statues and four large groups to be placed in the garden in front of the main façade of the castle. The iconography was devised by Le Brun himself, who also drew the first ideas. The first batch of statues, which were two meters high, was delivered in 1680 and were realized by the best French sculptors of the time such as Le Hongre, Legros, Girardon, Marsy, Desjardins, Tuby, Buyster and others. Finally, because of the reconstruction of the façade, the statues were eventually moved further into the park. Five of the six sets of drawings by Le Brun, each including four projects for statues, are in the Louvre<sup>1</sup>.

When the *Grande Commande* came to an end, thirty-two more sculptures, again based on drawings by Le Brun, were commissioned for the South façade of the castle, built by Jules Hardouin-Mansart in 1680. The themes were the virtues and forms of government, sciences, arts and mythological figures. The sculptors were Coysevox, Le Hongre, Lespingola and others. Of these thirty-two statues, sixteen preliminary drawings are in the Louvre<sup>2</sup> and four are at the Bibliothèque Nationale<sup>3</sup>. The actual sculptures were executed in 1681-1682<sup>4</sup>.

This very elegant drawing represents the Allegory of Secrecy<sup>5</sup>, embodied by a draped standing woman placing her right index over her mouth, illustrating the so-called *signum harpocratium*, referring to Hapocroates, the Egyptian god-child Horus<sup>6</sup>. That allegory, identical, also appears in one of Le Brun's most celebrated compositions of the Galerie des Glaces in Versailles entitled "The King gives orders to attack four of the strong places in Holland at the same time. 1672". It is placed prominently just behind Louis XIV's left shoulder, with only the head visible. There, Secrecy is certainly interpreted as one of the fundamental qualities of a good government, as Louis XIV's attack on Holland had to come as a surprise. According to that iconography, the present drawing could be the study for one of the sculptures for the South façade, probably never realized. The other virtues of government, part of that same commission, were Reason of State, Strength of courage, Strength, Democracy and Aristocracy. The North façade counted an additional thirty-two statues.

On the left of the head of Silence, very lightly sketched and in reverse, is a hand holding a compass, which is most probably a first idea for Cartography<sup>7</sup> or Mathematics<sup>8</sup>, both female figures holding a compass over a globe, respectively depicted by Le Brun in a drawing at the Louvre and in a private collection.

<sup>1</sup> Inv. 29793-29797 (L. Beauvais, *Inventaire général des dessins. Ecole française. Charles Le Brun 1619-1690*, Paris, 2000, nos. 2395-2399).

<sup>2</sup> Ten for known sculptures (inv. 29777, 29779-29782, 29784-29786, 29789) and six were probably never realized (inv. 29776, 29778, 29783, 29788, 29790, 29791), (Beauvais, 2000, nos. 2400-2415).

<sup>3</sup> B. Gady, "Charles Le Brun et les sculpteurs de Versailles. Étude de la genèse des statues de l'aile du Midi", *Versalia. Revue de la Société des Amis de Versailles*, 11, 2008, p. 91, figs. 9 and 10. Bénédicte Gady attributes these two drawings to another building site. She reproduces another drawing from this series at the Nationalmuseum, Stockholm (inv. NMH CC 1547; Gady, 2008, p. 94, fig. 15).

<sup>4</sup> B. Gady, 2008, p. 86

<sup>5</sup> Le Brun painted a *Holy Family* with the Virgin making the silence gesture to the young Baptist (now in the Louvre; inv. 2880), loosely based on an Annibale Carracci's painting now in the English Royal collections.

<sup>6</sup> Here Le Brun differed slightly from Jean Baudoin's version of Ripa published in 1644, where Secrecy holds a sealing ring to her mouth "pour ne point révéler son Secret" (*Iconologie ou Explication nouvelle de plusieurs images, emblèmes et autres*, Paris, 1644, p. 230).

<sup>7</sup> Inv. 29795 (Gady, 2008, p. 93, fig. 13).

<sup>8</sup> Gady, 2008, p. 87, figs. 2 and 3.



*Le Secret*



### 13 Anthonie Waterloo (Lille 1609 - 1690)

*A mountainous view of a forest with travellers, a stream on the right*

black chalk, brush and two tones of grey ink, grey wash, heightened with white chalk, on brown paper  
436 x 549 mm.

Provenance:

An unidentified collector's drymark, RW in an octagon (not in Lugt).

This very large drawing is characteristic of Waterloo both in subject and technique. Certainly drawn after life, the drawing represents a hilly landscape with a forest on the left and a narrow path leading to the centre of the lower margin. On the right, Waterloo drew a stream with a small bridge crossing it. Back in his studio, Waterloo added a few peasant travellers, some crossing the bridge and other on the narrow path, a procedure that the artist often practised as in the drawing in the *Path in a hilly forested landscape* at the British Museum<sup>1</sup>, where again the details of the path are clearly visible under the large figures. The present drawing is executed with two tones of grey ink, applied with the tip of the brush, for the vegetation and very free washes as well as white chalk to indicate the direction of the light. The large size of the present sheet is also typical of Waterloo who typically draw on brown papers of approximately the same size.

The subject type, deep forest, as well as the technique and style are closely comparable to a number of Waterloo's landscape such as the one sold at Sotheby's in July 1987<sup>2</sup> or some of the series of the views he realized along the Rhine and in Hamburg<sup>3</sup> around 1660. Waterloo was also a picture dealer, which allowed him to travel widely and thus execute landscapes on his trips.

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<sup>1</sup> Inv. 1836,0811.582.

<sup>2</sup> 8 July 2004, lot 84.

<sup>3</sup> L. and W. Stubbe, *Um 1660 auf Reisen gezeichnet Anthonie Waterloo*, Hamburg, 1983.













## 14 Peter van Lint (Antwerp 1609 - 1690)

### *The drunkenness of Noah*

signed "P.v. L./ inv."

black chalk, pen and brown ink, grey wash, heightened with white on light brown paper

187 x 205 mm.

Provenance:

Erna Weidinger (1923-2021), Vienna.

In this drawing, Peter van Lint followed exactly the text of the Bible of the story of Noah: "Noah began to be a man of the soil, and he planted a vineyard. He drank of the wine and became drunk and lay uncovered in his tent. And Ham, the father of Canaan, saw the nakedness of his father and told his two brothers outside. Then Shem and Japheth took a garment, laid it on both their shoulders, and walked backward and covered the nakedness of their father. Their faces were turned backward, and they did not see their father's nakedness"<sup>1</sup>. Noah is sound asleep under the tent using a box as a pillow; his head-

<sup>1</sup> *Genesis* 9, 21-23.



(fig. 1) Location unknown, photograph reversed

gear, a sickle and a cup and a flask knocked down are lying next to him. His two sons are leaving the tent, eyes shut and looking up in despair, while the third brother is laughing at his father and is pointing toward him. The vineyards planted by Noah are represented by van Lint in the far left background, over Ham's head.

Unexpectedly, the composition is identical, but in the opposite direction to that of a painting also by Peter van Lint depicting *David sparing the sleeping Saul's life*<sup>2</sup>, illustrating *1 Samuel* 26, 7-15 (fig. 1, illustrated in reverse). In that unlocated painting, David is sparing the life of the sleeping Saul, taking away the latter's spear and water jug to prove that he saw the defenceless king but did not kill him. Van Lint only slightly adapted the configuration of the present drawing to the iconography of David and Saul. The decor and figures of both compositions mirror almost exactly each other, with the exception of the omission of one of the brothers in the David painting.

*The drunkenness of Noah* is preparatory to a lost painting known through a mention in a receipt<sup>3</sup> sent by Isabella Willemijns Garibaldi<sup>4</sup>, the wife of Peter van Lint, to the picture dealer Matthijs Musson in 1673. Based in Antwerp, Musson (1598-1678) was originally a painter working in the style of Rubens and later became one of the main picture dealers in Antwerp. He specialized in contemporary Flemish paintings, often ordering pictures directly from the painters for resale. He was also buying entire estates like that of Frans Snyders. One of his main suppliers was Peter van Lint and in her receipt, Isabella Willemijns described eight paintings that were delivered to the dealer on the 16<sup>nd</sup> and 27<sup>th</sup> of March. The subjects of the so-called "platen de Istorrien" and consisted in two versions each of *Loth and his daughters*, *The Drunkenness of Noah*, *The Samaritan Woman*, and version each of *The Sacrifice of Abraham* and *The Adulterine Woman*. The pictures were priced at 13 guilden each with the last one at 15 for a total of 106 guilden.

<sup>2</sup> Location unknown (M. Sirga de la Pisa Carrión, *Peter van Lint, un caso problemático en la pintura flamenca del siglo XVII*, Ph.d. thesis, Madrid, Universidad Complutense, 2019, pp. 239-240, no. B14 ; available on internet : <https://hdl.handle.net/20.500.14352/16764>). M. Sirga de la Pisa Carrión only traced 30 drawings by van Lint, pp. 513-577, C1-C30.

<sup>3</sup> J. Denucé, "Na Peter Pauwel Rubens: documenten uit den kunsthandel te Antwerpen in de XVIIe eeuw van Matthijs Musson", *Bronnen voor de geschiedenis van de Vlaamsche kunst*, Band 5, Antwerpen, 1949, p. 390, no. 455.

<sup>4</sup> They married in June 1643 and she died in 1679. He remarried Anna Morren, probably his maid, in 1680.





**15 Sebastiano Conca (Gaeta 1680 - 1764)**

*Tuccia carrying water in a sieve from the Tiber to the Temple of Vesta, the Tiber river-god reclining in the background*

black chalk, pen and brown ink, grey wash, heightened with white on light brown paper; countermark DP  
474 x 326 mm.



(fig. 1) Trieste, Palazzo Economo

This large and impressive drawing is preparatory with differences, to a painting by Sebastiano Conca now in the Galleria Nazionale d'Arte antica in the Palazzo Economo in Trieste<sup>1</sup> (fig. 1). Tuccia's story, told by Saint Augustine, Valerius Maximus, Tite Live and others, recounts how the falsely accused vestal virgin had to prove she had not lost her virginity; To this purpose, she carried water in a sieve from the Tiber to the priest, the pontiff Lucius Caecilius Metellus, in the temple of Vesta situated in the forum. The general composition of a present drawing is close to that of the painting but differs in most details. The main discrepancy is the presence of red-cloaked seated priest in the painting, absent in the present drawing<sup>2</sup>. Another preparatory drawing for the composition is in

<sup>1</sup> 115 x 68 cm.; inv. 63.

<sup>2</sup>The Turin composition is also tighter vertically, which could be explained



(fig. 2) Vienna, Albertina





the Albertina (fig. 2)<sup>3</sup>, which shows numerous small differences with the present sheet and was drawn in between the execution of the present sheet and that of the painting. The technique of the Albertina drawing is only in brown ink and wash, a less elaborated medium than in the present sheet.

The canvas of *Tuccia carrying a sieve* is now used as an overdoor in the Salone Piemontese in the Palazzo Economo in Trieste, along with another Conca of the same shape of *Antony and Cleopatra*<sup>4</sup>. But the Salone Piemontese was not realized for the Palazzo Economo, which was only erected after 1887 for Giovanni Economo (1834-1921), a rich Greek from Thessalonica. Instead, it was installed there only in 1927, after having been moved from Turin. The baroque Salone is composed of large gilded boiseries inserted with mirrors, four overdoors by Conca as well as other paintings by Corrado Giaquinto and Maria Giovanna Clementi. The other two Conca paintings represent *Venus pleading to Gods for Aeneas* and *Aeneas and Dido*<sup>5</sup>. Anna Marei Bava, who first published the picture of *Tuccia*, dated it to the 1720s or 1730s, while Conca was living in Turin.

The biographer Lione Pascoli (1673-1744), an exact contemporary of Conca, wrote the life of the artist before 1736 but never included it in his *Vite de pittori, scultori, ed architetti moderni* published in Rome in 1730, probably because the artist was still alive. But his text on Conca was published in 1874 in the *Giornale di erudizione artistica*. Pascoli mentioned there Conca's connection with Cardinal Francesco Acquaviva d'Aragona (1665-1725) who had commissioned him to fresco *The Triumph of Saint Cecilia* on the ceiling of his titular church of S. Cecilia in Rome. The fresco, completed late in 1724, was to be Conca's first masterpiece. Pascoli, after having described at length that commission, states that the artist realized for the same cardinal: "four larger ones for the aforementioned Cardinal Acquaviva, representing [...] Cleopatra kneeling at Caesar's feet asking for possessions for her children after having vanquished Marc Antony, and the other *Tazia Vestale*, who, in sight of Rome and the Tiber, enters intrepidly and steadfastly with a sieve full of water into the temple in proof of her piety"<sup>6</sup>. These two pictures, already associated in circa 1730, were certainly the ones that later found their way to Turin and were then moved to Trieste in 1927. The two Economo pictures and the present sheet could therefore be dated just before the death of Acquaviva, circa 1724-1725.

In 1752, Conca painted another version of *Tuccia carrying a sieve* now in the Count Harrach collection in Rohrau Castle, Austria<sup>7</sup>. The composition of that painting, of an horizontal format, is very different from the present one. It was painted just before Conca left Rome for Naples, called by King Charles VII.

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by the heavy frame covering the sides. The large floral arrangement in the inferior part of the gilded frame hides all the lower part of the picture

<sup>3</sup> Inv. 14289 (G. Sestieri in *Sebastiano Conca*, exhib. cat., Gaeta, Palazzo De Vio, 1981, p. 370, fig. 8).

<sup>4</sup> A drawing for that composition is in the collection of the Earl of Leicester at Holkam Hall (Sestieri, 1981, p. 365, fig. 1).

<sup>5</sup> The former pair measures 115 x 68 cm. and are probably to be placed over a single door, while the latter two measure 115 x 150 mm., to be placed over a double door.

<sup>6</sup> "quattro più grandi pel mentovato cardinal Acquaviva, rapresentado [...] Cleopatra genuflessa a piè di Cesare chiedendo merce per i figli dopo aver vinto Marcantonio, e l'altra Tazia Vestale,, che in vista di Roma e del Tebro entra intrepida e costante col vaglio pieno d'acqua nel tempio in prova di sua pudizia" (A. Rosssi, "L. Pascoli, Vita di Bastiano Conca", *Giornale di erudizione artistica*, 1874, 3, p. 69, see also Gaeta, 1981, pp. 400-403).

<sup>7</sup> Sestieri in Gaeta, 1981, no. 120.





**16 Florentine School, 1670s**

*Four studies of an angel presenting an ointment jar, two studies of Saint Antony of Padua holding the Christ Child and A Virgin and child with a kneeling Saint Antony of Padua (?)*

red chalk, pen and brown ink; brown wash, on light brown paper with deckle edges  
277 x 426 mm.

Provenance:

Jean Tournadre (1929-2024), Paris.





## 17 Jean-Baptiste Oudry (Paris 1686 - 1755 Beauvais)

*A tiger resting against a tree*

signed “oudry fecit”

black and white chalk on green-blue paper

254 x 452 mm.

The present drawing is prepared by a less finished drawing (fig. 1) at the Staatliches Museum of Schwerin<sup>1</sup> depicting the same animal in the same position but drawn in a much simplified way. The tiger in the present sheet is resting against a tree trunk, only represented by some hatching in the earlier version, and has his forelegs flung forward. The Schwerin drawing is dated by Hal Opperman to 1740, the same year Oudry exhibited at the *Salon* a very large canvas depicting a reclining tiger, now also in the museum of Schwerin<sup>2</sup> and prepared by a drawing on the French art market in 2004<sup>3</sup>. If the coats of the tiger in the Schwerin drawing and this sheet are identical, they differ from the 1740 *Salon* picture and the corresponding drawing, the last two having also differences in between themselves.

<sup>1</sup> Inv. 1167Hz (N. Opperman, *Jean-Baptiste Oudry*, New York and London, 1977, II, p. 776, no. D724 and exhibited at the Musée national du château de Fontainebleau, *Collection des ducs de Mecklembourg-Schwerin. Animaux d'Oudry*, 2003-2004, no. 64).

<sup>2</sup> Fontainebleau, 2003-2004, p. 164, fig. 64a.

<sup>3</sup> Sold at Drouot, Beaussant-Lefevre, 19 March 2004, lot 36.



(fig. 1) Schwerin, Staatliches Museum

The tiger drawn by Oudry is probably one of the animals he studied at the *Ménagerie Royale* at Versailles<sup>4</sup>, the Royal zoo built from 1662 and placed in the south-west area of the park of Versailles. The first tiger to arrive at the *Ménagerie* was probably a female that died as early as 1669 and was then dissected<sup>5</sup>. Other tigers were offered in 1682 by the Moroccan ambassadors<sup>6</sup> and in 1702, brought by the *Compagnie des Indes*<sup>7</sup>. In 1726, the *Ministre d'Etat* Maurepas offered a tiger to the *Ménagerie*<sup>8</sup> and the following year the *Compagnie des Indes* sent another brought directly from Pondichery in India. But the definition of the tiger was at the time vague as the name was a generic one for the great felines<sup>9</sup> and included leopard, jaguars and others. Oudry himself, in a letter he wrote to Christian Ludwig, secretary of the Duke of Mecklenburg Schwerin in 1750 described a large painting depicting a female leopard as a tiger<sup>10</sup>.

In the early 1740s, when the present drawing was executed, Oudry was at the high point of his career. Promoted to the rank of *Adjoint à Professeur* at the *Académie Royale*, he was also commissioned to paint a number of pictures of hunts directly by King Louis XV and was also working for various royal houses throughout Europe. From 1738, he exhibited a large number of pictures at the yearly shows at the *Salon carré* of the Louvre and was in charge of the tapestry manufactures of Beauvais and later of the Gobelins.

<sup>4</sup> Musée national du château de Fontainebleau and Musée national des châteaux de Versailles. *Collection des ducs de Mecklenbourg Schwerin*, 2003-2004, p. 160. See also the livret of the *Salon* of 1747.

<sup>5</sup> J. Pieragnoli, “La Ménagerie de Versailles (1662-1789), Fonctionnement d’un domaine complexe”, *Versalia. Revue de la Société des Amis de Versailles*, 13, 2010, p. 185

<sup>6</sup> Pieragnoli, 2010, p. 180.

<sup>7</sup> Pieragnoli, 2010, p. 182. The animal was refused by the King on the ground of the high cost for his feeding and its transportation through France.

<sup>8</sup> The event was important enough to be announced in the *Mercure de France* in June of that year (Pieragnoli, 2010, p. 1255).

<sup>9</sup> J. Pieragnoli, “Les animaux et le retour de la cour à Versailles”, *Études sur le XVIIIe siècle*, 49, 2021, p. 27.

<sup>10</sup> Fontainebleau, 2003-2004, no. 98.











## 18 Charles-Joseph Natoire (Nîmes 1700 - 1777 Castel Gandolfo)

*A worshipping man, with subsidiary studies of the clasped hands and the bust*

signed "C. Natoire"

red and white chalk, on light brown paper

334 x 200 mm.

Provenance:

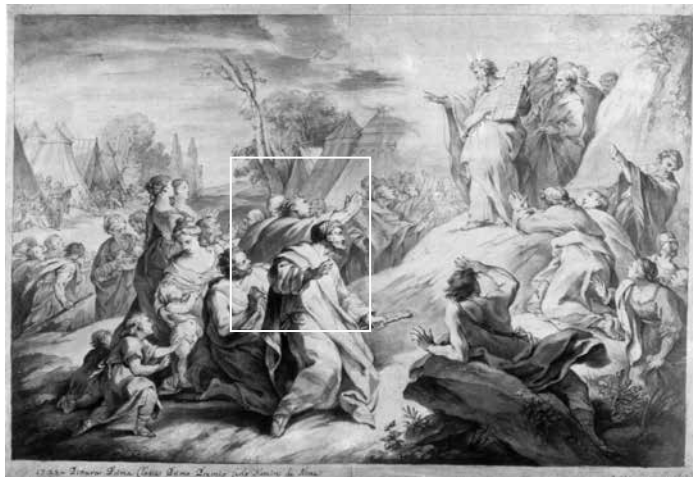
A late 18<sup>th</sup> Century English collector, his mount.

This drawing is a study for the worshipping figure in the centre of Natoire's large drawing of *Moses presenting the tablets of the law to the people* (fig. 1) that won the first prize of the *Concorso Clementino* at the *Accademia di San Luca* in Rome in 1725 and now in the collection of the *Accademia*<sup>1</sup>. The figure is lightly sketched full-length in the upper part of the present sheet and again half-length in the lower part, as it appears in the final work. The arm and hands were drawn separately as they did not fit in the width of the sheet of paper. The *Concorsi Clementini* was a competition created for the *Accademia di San Luca* by Carlo Maratta (1625-1713) and Pope Clement XI (1700-1721) in 1702. It was open both to local and foreign artists living in Rome and counted three classes of drawing, from the most to the least complex and another for sculpture. For the first class – that won by Natoire in 1725 – the young artists had to present a very finished drawing of a defined subject, often biblical. The preferred technique was red chalk and the recommended size, a sheet of paper of so-called *papale* dimension, i.e. *circa* 550 x 840 mm.

Since its creation, the competition had been yearly, but after the death of Maratta, the rhythm slowed down and there had been only one occurrence before the 1725 one, which was a Jubilee year. The theme selected for the first class was "Rappresentare Mosè che nel ritorno dal Monte Sinai si mostra al suo Popolo faccia risplendente. Esodo c. 14"<sup>2</sup>. The drawings were presented on the 2<sup>nd</sup> of December, and four

<sup>1</sup> 525 x 760 mm. in pen and brown ink, brown wash, heightened with white gouache (S. Cavaglia-Brunel, *Charles-Joseph Natoire 1700-1777*, Paris, 2012, no. D67 and A. Cipriano and E. Valeriani, *I disegni di figura nell' Archivio Storico dell'Accademia di San Luca*, Rome, 1989, II, p. 169, no. A. 292).

<sup>2</sup> Representing Moses returning from Mount Sinai and showing his People a resplendent face.



(fig. 1) Rome, Accademia di San Luca

days later the artists were summoned for the *ex tempore* examination which consisted in executing a drawing on the theme of *Venus giving Aeneas the weapons made by Vulcan*. The winner was announced on the 11<sup>th</sup> of December in a great ceremony accompanied by music and a recitation of verses<sup>3</sup>. The second and third prizes were awarded to Domenico Scaramucci (c.1702-1758) and Giovanni Francesco Ferri della Pergola (1701-1775). A short book entitled *Il Trionfo delle tre nobili e belle arti Pittura, Scultura, e Architettura Mostrate nel Campidoglio necessarie al buon regolamento della Repubblica dall'Insigne Accademia di San Luca l'anno del Giubileo* commemorating the competition was published in 1727.

Natoire had been in Rome for only two years at the *Académie de France* when he won the *Concorso Clementino* and it gave him an instant fame. The day following Natoire's victory, Nicolas Vleughels, director of the *Académie*, wrote the Duc d'Antin, *Surintendant des Bâtiments* in Paris: "Yesterday, which was Tuesday, the eleventh of the month, prizes for painting, sculpture and architecture were awarded in the Capitol. Fourteen Cardinals were present, and it was done with great magnificence. As I am a member of the Academy and one of those who judged the prizes, I saw the designs beforehand. One of my students had submitted a drawing to compete, but he had not dared to bring it, and I had not advised him to do so, not that his drawing was not very good, but there is none so good that it does not often find a better one, and, as he had already won a first prize in Paris, it would have been a kind of affront not to win one in Rome. I wanted to examine them first, and, having seen that his drawing was as good as the others, even better, I sent for him and had him bring his work, which turned out so well that he won first prize over his competitors, perhaps over their masters, for they are strongly suspected, and not without reason, of having worked on their pupil's projects. M. le Cardinal de Polignac, who was one of those who distributed the prizes, was delighted that a Frenchman had distinguished himself and was kind enough to compliment him in front of the assembly"<sup>4</sup>. The Duc d'Antin immediately responded with a gratification: "I am very pleased that Natoire has won first prize at the *Académie de Saint-Luc*; give him a bonus of 300 liv. to encourage him to do even better."<sup>5</sup> Six months later, the *Mercur de France* spent an entire page on the event finishing with "The first prize won by a Frenchman in the heart of Italy is a great credit to our nation"<sup>6</sup>.

The present sheet is one of the first securely dated drawings by Natoire, executed when he was only 25 years old. None the less, it already shows a great elegance and precision, characteristics of Natoire's style that were to be his hallmark throughout his career. Only one other figure drawing for the *Accademia* composition is known, for the kneeling boy lower left of the subject<sup>7</sup>. That drawing is in the same technique as the present sheet and is also signed, in Natoire's usual meticulous hand.

<sup>3</sup> The judges were mostly cardinals and some members of the *Accademia di San Luca*.

<sup>4</sup> A. de Montaignon and P. Guiffrey, "Correspondance des directeurs de l'Académie de France à Rome", *Société de l'histoire de l'art français*, 1887, VII, p. 233.

<sup>5</sup> Montaignon and Guiffrey, 1887, p. 248.

<sup>6</sup> July 1726, p. 1651.

<sup>7</sup> Cavaglia-Brunel, 2012, no. D69. Two full compositions in oil and ink are traced, the latter formerly in the collection of Denon, known through a print (Cavaglia-Brunel, 2012, nos. D68 and P3).





## 19 François-Xavier Balthazard (Nancy 1730 - after 1793 Paris)

*Joseph revealing himself to Benjamin and his brothers*

signed “Xav. Balt. .. zar invenit et faciebat Romae anno aetatis 19.”  
on the mount  
red chalk, on an 18<sup>th</sup> Century mount  
444 x 557 mm.

This drawing is Balthazard’s submission for the 1750 *Concorsi Clementini* organized by the Academy of Saint Luke in Rome. The competition was created by Carlo Maratta and Pope Clement XI (1700-1721) in 1702 and was open both to local and foreign artists. The young artists had to present a very finished drawing of a defined subject, often biblical. The preferred technique was red chalk and the recommended size a sheet of paper of so-called *papale* dimension, i.e. circa 550 x 840 mm. For most of the 18<sup>th</sup> Century the competition was divided in three levels: the *Prima classe* demanded a very complex drawing; the second class and the third, only copies after sculptures, did not require such complications.

The 1750 edition, the seventh since its creation, was an important one, partly because it was the first for eleven years, partly because Pope Benedict XIV proclaimed that year to be Holy. The subject chosen for the First class was the story of Joseph, described as “Giuseppe che si palesa ai suoi Fratelli e vedendoli atterriti dal timore gli dice accostatevi a me, io sono Giuseppe vostro fratello che vendeste in Egitto e gettatosi al collo di Beniamino e quello al suo, piangono ambedue di contento, dopo di che baciò tutti gli altri, etc. Genesi, cap. 24”<sup>1</sup>. Indeed, the depiction of the passage of the Old Testament had to include twelve male figures in different postures in a palatial interior. The competitors were eight: Baltazard, described as “Niccolò Franc. Saverio Baltazard lorenese”; Jacques François Martin from Paris; Matteo de Matteis from l’Aquila; Luigi Sigurtà from Milano; Joseph Sattler d’Olmütz; Domenico Corvi from Viterbo; Ambrogio Mattei from Rome and Jean-François Vignal from Monaco. The drawings were exposed to the public a few days prior in a room adjacent to the great hall of the palace on the Campidoglio, guarded by “quattro svizzeri e un sergente”, four Swiss guards and a sergeant. The jury was made of nineteen cardinals<sup>2</sup>. They first spent time scrutinizing the 33 works from all categories<sup>3</sup> and then went back to the first hall to sit in the amphitheater. They were joined by the officers of the Academy, guests and, two steps down, the competitors. Then begun a concert held by David Perez, Master of the Royal chapel of Palermo along with fifty musicians. After that, the prizes were announced by the Prince of the Academy along with the honoured guest, Francesco Maria Zanotti, secretary of the Bolognese Academy of Saint Luke. The first prize was awarded ex-aequo to Corvi and Vignal; Sattler, received the second prize and Martin the third. An 80 pages book

<sup>1</sup> “Joseph reveals himself to his brothers and seeing them terrified by fear says to them come near me, I am Joseph your brother whom you sold in Egypt and threw himself on Benjamin’s neck and him his, they both wept with joy, after which he kissed all the others, etc”.

<sup>2</sup> Caraffa, D’Elci, Guadagni, Spinola, Spinelli, Rezzonico, Valenti, Portocarero, Cavalchini, Lanti, Laudi, Antonio Ruffo, Tam-burrini, Besozzi, Mesmer, Alessandro Albani, Bolognetti, Bardi and Orsini.

<sup>3</sup> Eight for the first class of painting, five for the second, nine for the third, and eight for the first class of sculpture, and one each for the other two classes.

entitled *Delle lodi delle belle arti orazione, e componimenti poetici detti in Campidoglio in occasione della festa del concorso celebrata dall’insigne Accademia del Disegno di S. Luca essendo principe di essa il signor Francesco Mancini l’anno del Giubileo* was published to commemorate the event.

The drawing by Corvi is lost, but the other winning drawings, by Vignal, Sattler and Martin are still at the Academy of Saint Luke<sup>4</sup>. Notwithstanding the quality of their drawings, all the winning artists respected the recommendation of size; only Balthazard choose the half Papal size in the present sheet. Not having won any prize, Balthazard was given back his drawing, which he had mounted in the French manner, framing lines in ink and gold. On the mount, he added his name and age in Latin. The three known competing drawings, including that of Balthazard’s French competitor, are clearly more feeble than the present one, while that of Sattler, upright in shape, is of the best quality.

Facts on Balthazard’s life are sparse, despite the fact that he conducted a successful career both in his native Lorraine and in Paris. He was born in Nancy but studied with Jean Restout (1692-1768) in Paris. According to Gérard Voreaux<sup>5</sup>, Balthazard was already in Rome by 1747. Not much is known of his long Roman sojourn other than the present sheet and a small picture of *Pygmalion* painted in September 1750, which he signed, dated and located<sup>6</sup>. The style of that picture is not far from that of his Parisian master. In Rome, he was a member of the literary Academia dell’Arcadia, where his nickname was *Jeumesto Isaceriense*. By the 17<sup>th</sup> of December 1753, he was back in Nancy, signing an official act. In 1757, he painted a rather good altarpiece for the cathedral of Nancy depicting *An apparition of the Virgin to the prelate Bouzey* still in-situ<sup>7</sup>. He was active in Lorraine until at least 1763 when he moved to Paris. Probably in the capital, he painted in 1771 an altarpiece of *Saint Claude resuscitating a child* now in the church of Saint Magdalen in Besançon, and in 1775 an *Annunciation* and a *Saint Bernard* for the church of the town of Montiers-sur Saulx, east of Nancy. In 1776, François-Xavier Balthazard, was mentioned in the *Almanach des Artistes* under the section “Talented painter even if they are nor members of the Academies of Paris”<sup>8</sup>. He was described as an history painter living at rue de Bourbon, in the house of the Theatine. Three years later, he painted an *Allegory of Marie-Antoinette giving birth*, known through a description he sent to the Comte d’Angiviller, *Directeur général des bâtiments du roi*. For Paris, he painted a *Resurrection* for the main altar of the hospice of the Petites-Maisons and a few pictures for the Carmelites. He was active at least until 1793 and exhibited four paintings, five sketches and six drawings at the *Salons* of 1791 (nos. 85, 104, 184, 417, 531, 536 and 570) and 1793 (nos. 759-761). His address then was rue Poupée, no. 14. The few extant pictures by Balthazard and the present sheet, drawn when he was only 19 years old, show that the painter was as talented, if not more as the painters from the Royal Academy. He had a coherent style, following that of Restout, but modernising it in a manner akin to that of Joseph-Marie Vien.

<sup>4</sup> A. Cipriano and E. Valeriani, *I disegni fi figura nell’ Archivio Storico dell’Accademia di San Luca*, Rome, 1989, nos. 358-360, illustrated pp. 212-214.

<sup>5</sup> G. Voreaux, *Les peintres lorrains du dix-huitième siècle*, Nancy, 1998, p. 44

<sup>6</sup> Voreaux, 1995, p. 45, illustrated.

<sup>7</sup> Voreaux, 1995, p. 21, illustrated and <https://www.latribunedelart.com/apparition-de-la-vierge-au-prelat-de-bouzey>.

<sup>8</sup> *Almanach des Artistes*, Paris, 1776, p. 133. Along with better known painters as Bardin, Menageot, Sané, Julien de Parme, Julien de Toulon, Berthelemy, Gibelin etc.





## 20 Mariano Rossi (Sciacca (Sicily) 1731 - 1807 Rome)

*Elijah orders the arrest of the false prophets*

black chalk, pen and brown ink, grey-brown wash, on four attached pieces of paper  
454 x 580 mm.

This drawing is a first idea for Rossi's large drawing (fig. 1)<sup>1</sup> drawn in 1754 for the *Concorso Clementino* organized by the *Accademia di San Luca* in Rome. The submitted drawing is about twice larger than the present sheet and was executed in red chalk. Rossi's drawing won the second prize, behind Michelangelo Ricciolini (1718-1794), and is now consequently kept in the collection of the *Accademia*. The general compositions of both drawings are close to each other, with a large triangular repoussoir group in the lower right of the sheet and two figures of the kneeling king and Elijah almost identical. The present composition is probably more inventive than the final one with a horizon placed much higher making the figures more prominent, the landscape left to almost nothing. Interestingly, Ricciolini's preparatory study for his presentation drawing<sup>2</sup> that won the prize is still extant and is preserved in a private collection in Italy. The third prize was awarded to the Roman Ambrogio Mattei (1720-1768). The best drawing of the three is clearly Rossi's, - Ricciolini being part of a prestigious family of Roman painters was probably advantaged - and Rossi is the only painter who pursued a significant career.

1 A. Cipriano and E. Valeriani, *I disegni di figura nell' Archivio Storico dell'Accademia di San Luca*, Rome, 1989, II, nos. 358-360, illustrated pp. 219, 224, no. A.373.

2 A. Pampalone in *Prize winning drawings from the Roman Academy 1682-1754*, exhib. cat., University Park, Palmer Museum of Art and Rome, *Accademia di San Luca*, 1990, pp. 158-159, illustrated.



(fig. 1) Rome, *Accademia di San Luca*

On the 23<sup>rd</sup> of November 1753, the *Accademia* and its *Principe* the architect Ferdinando Fuga, decided to launch a *Concorso Clementino* for the following year. The subjects were published on the 10<sup>th</sup> of March 1754. The one for the main competition was “Eliá, quando venuto il fuoco dal Cielo sopra il suo Altare solamente, e non sopra quello di Baal, ordina al Popolo l’arresto dei falsi profeti dell’Idolo e il disfacimento. dell’Altare medesimo. Libro 3 dei Rè, cap. 18, v. 39”<sup>3</sup>. The competitors were eleven and their names show the diversity of the participants’ nationalities. The foreigners were Laurent Pécheux (written as Lorenzo Pesehior) from Lyon, Jean-Baptiste Giraud from Paris, John Ennis from Ireland and François Bourgoin from Burgundy and the Italians: Carlo Calzi, Agapito Vito, Tommaso Conca, Ambrosio Mattei, Giovanni Casanova and the two other aforementioned artists<sup>4</sup>.

The subject for the competition was selected by *Accademia di San Luca* during a meeting in May 1754 and the finished drawings had to be delivered by the 19<sup>th</sup> of November 1754. Five days later the competition took place in the same conditions as for the 1750 competition (see previous drawing): in the great hall guarded by the Swiss. Eighteen cardinals and a few officials from the *Accademia* entering in the exhibition room to study the submissions for the nine competitions, three each for classes of picture (drawing actually), sculpture and architecture. Then they went back to the great hall, listened a concert given by chapel master Niccola Jomelli and thereafter the prizes were announced. As for the previous competition, a small book was published for the occasion: *Delle lodi delle belle arti : orazione e componimenti poetici detti in Campidoglio in occasione della festa del concorso celebrata dall’insigne Accademia del disegno di S. Luca : essendo principe di essa il signor cavalier Ferdinando Fuga, l’anno 1754, alla santita’ di nostro signore Benedetto XIV.*

The style of the drawing shows a great influence from Giaquinto, even if the figure type is more modern than that of the Neapolitan artist. Of Sicilian origins, Mariano Rossi had settled in Rome and studied with Marco Benefial and Corrado Giaquinto and was also influenced by Conca, another Southerner then working in Rome. Rossi made all of his career in his adoptive city and painted for some of the great Roman families such as the Pallavicini or Borghese, for whom he painted a large fresco in the entrance of the Palazzo Borghese in Rome. He also realized decorations for Caserta near Naples for Carlo Emmanuelle II in Turin, as well as a number of altarpieces and decorations in Sicily. His protector was Cardinal Giovanni Francesco Albani.

<sup>3</sup> “Elias, when fire came from Heaven upon his Altar alone, and not upon that of Baal, he ordered the People to arrest the false prophets of the Idol and the destruction. of the Altar itself. Book 3 of Kings, chapter 18, verse 39”.

<sup>4</sup> The second class had five Italian artists, two French and one Polish.





## 21 Jean Bardin (Montbard 1732 - 1809 Orléans)

*Moses and the daughters of Jethro*

black and white chalk, stumping, on light brown paper  
459 x 555 mm.

Provenance :  
Stéphane Grodée, Amiens.

Bardin first studied with Louis Jean-François Lagrenée (1725-1805) and from 1760 with the future first painter to the king, Jean-Baptiste Marie Pierre (1714-1789). He then followed the usual cursus: five years at the *Académie Royale*, the *Prix de Rome* and three years at the *Ecole Royale des Elèves Protégés* before departing for the Palazzo Mancini. He arrived in Rome on the 1<sup>st</sup> of December 1768. However, during the four years he spent there, the director of the *Académie de France* Charles-Joseph Natoire only mentions him once in his correspondence with the *Surintendant* Marigny, in a letter dated 11<sup>th</sup> of November 1772: “Le s<sup>r</sup> Bardin peintre, se prépare aussy pour partir, dès que celuy qui doit prendre sa place sera venu. Ce pensionnaire a fait des progres dans son art et a toujours tenu une bonne conduite”<sup>1</sup>. Back in Paris, Bardin first exhibition was at the *Salon* of 1776. He was approved by the *Académie Royale* on the 27<sup>th</sup> of March 1779, but never presented his *morceau de réception*. For the next few years he enjoyed a successful career, receiving a number of official commissions from the *Direction des Bâtiments du Roi* and members of the Royal family. In 1786, he was chosen to head the newly created school of drawing in Orleans and moved there. Busy with his duties, his activity as a painter dwindled but he continued to teach until his death 23 years later. Bardin tried to maintain the school throughout the Revolution and in 1806, eventually, he was awarded a pension by the Emperor Napoléon.

When he moved to Rome, Bardin was one of the older students to be sent to the *Académie de France* and the paintings he had already realized show that, by then, he was already an experienced artist<sup>2</sup>. The style of the present drawing, not far from that of Charles-Joseph Natoire, suggest that it was executed in Rome. Natoire’s influence is perceptible in the refinement of the style, as well as in the intri-

<sup>1</sup> A. de Montaiglon and J. Guiffrey, “Correspondance des directeurs de l’Académie de France à Rome”, *Société de l’histoire de l’art français*, 1887, XII, p. 403, letter 6371. He is depicted in a four-figures caricature in etching at the Musée Atger in Montpellier, along with Ménageot, Raymond and Berthelemy (O. Voisin, et al., *Jean Bardin 1732-1809 le feu sacré*, exhib. cat., Musée des Beaux-Arts d’Orléans, 2022, no. 15).

<sup>2</sup> See for example the huge altarpiece of the cathedral of Bayonne (Voisin, 2022, no. 10) painted just before Bardin’s departure for Rome. He had already pupils by that date and even moved to Rome with Jean-Baptiste Regnault, one of his pupils.

cate and elegant invention. The figure type is none-the-less typical of Bardin in the manner he represents the mouths open as small circles<sup>3</sup> or the faces, round with large cheeks. The closest comparable is the very large drawing<sup>4</sup> Bardin realized upon his return from Rome in 1773<sup>5</sup> and exhibited at the *Colisée* in 1776<sup>6</sup> and again at the *Salon* of 1779<sup>7</sup>. Both sheets are of an identical technique, including stumping, and show a similar figures type with pointy fingers. The large size, the finished aspect, the framing lines and wide margins, all indicate that this drawing was made as an independent work of art. It was possibly drawn to be submitted to a Roman drawing competition, such as the *Concorsi Balestra* or *Concorsi Clementini*, organised by the Academy of Saint Luke<sup>8</sup>, as the preceding drawing. Both this and the drawing by Balthazar have an almost identical size. Back in Paris, Bardin, continued to realize very finished drawings to be exhibited publically at the *Colisée* and the *Salons* of 1779 (nos. 171-177) and 1785 (nos. 151-153).

In this drawing, Bardin reused the structure of Charles Le Brun’s composition of the same subject, painted in 1687 and now at the Galleria Estense in Modena<sup>9</sup>. Both artists massed the recoiling daughters of Jethro on the right, occupying the complete half of the composition, while Moses on the left is violently hitting the shepherd, already on the ground with his staff. In the present composition, Bardin, probably uneasy with landscapes, replaced it with an oversized well. Bardin certainly knew Pierre’s version of the subject painted in 1758-1759, but differed from it substantially<sup>10</sup>.

I am grateful to Nicolas Lesur for having suggested the attribution to Bardin upon inspection of the drawing.

<sup>3</sup> See for example Voisin, 2022, no. 2.

<sup>4</sup> Voisin, 2022, no. 18.

<sup>5</sup> Precisely of 1773 thanks to a dated print by Per Gustaf Floding in Stockholm.

<sup>6</sup> As no. 9 as “autre Dessin, crayon noir et blanc, représentant l’Enlèvement des Sabines, de 2 pieds 3 pouces de haut sur 4 pieds 3 pouces de large », i.e. 650 x 1300 mm. cf. Voisin, 2022, no. 18 and p. 16, fig. 4.

<sup>7</sup> “Trois Dessins au crayon noir & blanc ; l’un représentant l’enlèvement des Sabines ; le second, les Sabines, interrompant la bataille occasionnée par leur enlèvement, obtiennent la paix & l’union des deux Peuples ; le troisième, le Massacre des Innocens - Ces Dessins ont chacun 4 pieds de large, sur 2 de haut”.

<sup>8</sup> While Bardin was living in Rome, the only competition at the *Accademia di San Luca* took place in 1771. The subject of Moses did not come up. Many, but not all, of the drawings in the competition had its rankings in the lower margin, absent from the present sheet

<sup>9</sup> Inv. 238 (E. Coquery et al., *Figures de la passion*, exhib. cat., Paris, Musée de la musique, 2001, no. 45). The composition was also widely engraved.

<sup>10</sup> N. Lesur and O. Aaron, *Jean-Baptiste Marie Pierre 1714-1789 Premier Peintre du Roi*, Paris, 2009, no. P. 206.













## 22 Hubert Robert (Paris 1733 - 1808)

*A soldier resting on a chained bollard, a shield with head of Mercury leaning on it*

pen and grey ink, grey wash, on a red chalk counterproof, laid down on a François Renaud mount  
362 x 250 mm.

Provenance:

The mounter's mark of François Renaud (L. 1042), Paris (active 1776-1811).

This imposing drawing was executed by Hubert Robert in Rome in 1760-1765, during the second part of his Italian sojourn. It represents an anachronical antique soldier leaning on a high bollard hypothetically situated in the port of the Ripetta. It was drawn in a pair with another sheet formerly from the Polakovits collection, now at the Ecole des Beaux-Arts<sup>1</sup> (fig. 1), representing a handcuffed man in front of a chained bollard. That drawing of an identical technique, provenance and almost size as the present sheet, was dated by Victor Carlson to *circa* 1760<sup>2</sup>. Both drawings are probably amongst Robert's largest figure drawings executed in

<sup>1</sup> Inv. 7261 (V. Carlson, *Hubert Robert, Drawings & Watercolors*, exhib. cat., National Gallery of Art, Washington DC, 1978, no. 8). 330 x 245 mm.

<sup>2</sup> It also bears the François Renaud mounter's mark, but the mount is different.



(fig. 1) Paris, Ecole Nationale Supérieure des Beaux-Arts

Rome<sup>3</sup>. He treated the figures almost as portraits, giving them a sense of dignity, with the men standing in full-length, both looking to the right. These were possibly originally designed by Robert to be models for staffage in his large compositions. The technique of red chalk counterproof reworked in ink is often seen in Robert's landscapes, allowing the artist to produce two versions, but rarely in his figures drawings.

Bollards, with columns capital and other roman artefacts, are conspicuous in Roberts's compositions throughout his career. There are usually chained with each other and used to delimit a passageway. For example, these are visible in the foreground of one the artist's most important paintings, the *Port of Ripetta*, Robert's *Morceau de Réception* at the *Académie Royale de Peinture*, painted in 1766 and now on deposit at the Louvre<sup>4</sup>, but also in paintings and drawing including the large bronze statue of Marcus Aurelius on the Campidoglio<sup>5</sup>. Bollards are also in the print *L'escalier aux quatre bornes* from the set of *Les soirées de Rome dédiées à M. de Le Comte* engraved in 1763-1764<sup>6</sup> or the *Imaginary palace with a triumphal bridge*, a drawing of 1761 at the Albertina<sup>7</sup>. They are even in the left foreground, as a repoussoir, in the *Jeu de la Bascule* in Valence drawn in Paris *circa* 1780<sup>8</sup>. Many of these bollards are animated with figures leaning on them; soldiers or playful characters (fig. 2).

<sup>3</sup> For other large figure drawings executed in Rome see the two assemblage sheets from Joseph Baillo, Sotheby's New York, 31 January 2024, lots 3 and 4.

<sup>4</sup> Inv. 7635, from the collection of the Ecole Nationale Supérieure des Beaux-Arts (inv. MRA 123; G. Faroult, *Hubert Robert 1733-1808. Un peintre visionnaire*, exhib. cat., Musée du Louvre, Paris, 2016, p. 213, cat. 46).

<sup>5</sup> See the drawing in Valence (inv. D64; Faroult, 2016, no. 12) or the small painting most recently exhibited with Eric Coatalem (S. Catala, *Hubert Robert, de Rome à Paris*, 2021, p. 33, no. 13).

<sup>6</sup> Faroult, 2016, p. 178. no. 31.

<sup>7</sup> Inv. 15325; M. Morgan Grasselli and Y. Jackall, *Hubert Robert*, exhib. cat., National Gallery of Arts, Washington DC, 2016, no. 24, illustrated p. 111).

<sup>8</sup> Inv. D58 (J. de Cayeux, *Les Hubert Robert de la Collection Veyrenc au musée de Valence*, Valence, 1985, no. 86).



(fig. 2) Valence, Musée d'art et d'archéologie





### 23 Giuseppe Zocchi (Florence 1711 - 1767)

*An extensive landscape with ruins animated with figures in the foreground*

oil on paper  
426 x 565 mm.

Provenance:

Louis Siries (c. 1686-1762), Florence, thence by descent.

This large oil on paper is an early study for a plaque in *pietre dure* produced in Florence by the *Galleria dei Lavori in Pietre Dure* now at the Hofburg in Vienna (fig. 1). It prepares a slightly more finished oil on canvas (fig. 2) of approximately the same size in the collection of the *Opificio delle Pietre Dure* in Florence<sup>1</sup>

Zocchi became the official painter of the *Galleria dei Lavori* in 1749, upon a proposition from the Bernardino Riccardi, Guardaroba of the Grand Duke of Tuscany Francis Stephen of Lorraine. Louis Siries, a Frenchman, was put in charge of the *Galleria dei Lavori* in 1748 and his task was to modernise it and change the designs from the usual black marble inserted with flowers or animals to something more modern. Zocchi hence created for Siries some designs which consisted in full painting-like compositions to be executed intarsia of precious stones. These consisted in oil on canvas prepared by drawings or sometimes oil on paper, as the present sheet. In 1750, Zocchi issued his first modello on the theme of the Four Elements. Other series covered the theme of the Games, the Arts, the Seasons, the Senses, the Hours of the day, the Ages of life, the Continents, the Parts of the world and many more. In total, the collection of the actual *Galleria dei Lavori*, re-named in the mid-19<sup>th</sup> Century the *Opificio delle Pietre Dure*, counts no less than 67 paintings by Zocchi<sup>2</sup>. The present drawing was probably

<sup>1</sup> Inv. 983 (A. Tosi, *Inventare la realtà, Giuseppe Zocchi e la Toscana del settecento*, Florence, 1997, illustrated pp. 138-139 and A.M. Giusti in *Il Museo dell'Opificio delle pietre dure a Firenze*, Milan, 1978, no. 521).

<sup>2</sup> Giusti, 1978, nos. 459-526.

executed in the first half of 1751, the corresponding painting having been paid in July of that year: "Quadri alti soldi 17 e larghi soldi 10 dipinti da Guseppe Zocchi co, architetture e istoriati con varie figure, pagato al pittore la somma di 30 scudi il 23 luglio 1751"<sup>3</sup>. Zocchi's compositions are in the manner of Giovanni Paolo Panini but tamed by the gentler style of the Venetian Marco Ricci.

By the time Zocchi was hired as the painter of the *Galleria*, Zocchi was already an experienced painter. In his youth he travelled to Venice and later, in 1744, he engraved a set of forty views of Florence. With Zocchi's new designs, most of the *pietre Dure* production was shipped to Vienna as Francis Stephen was both Grand Duke of Tuscany and Holy Roman emperor. The plaques, numbering sixty, were installed in the Emperor's private residence. Some were removed and gifted to various grandees in Austria, Russia and elsewhere. The remaining panels were moved to the Hofburg in the 1840, where they hand today in one single room.

This drawing was first owned by Louis Siries, director of the *Galleria dei Lavori in Pietre Dure*<sup>4</sup>. Born in Figeac-en-Quercy in France, he moved to Florence in 1709. In 1722, he relocated to Paris but, according to Francesco Gabburri<sup>5</sup>, the Grand Duke Gian Gastone recalled him ten years later to appoint him head of the Grand-Ducal mint. Upon his arrival, he was received at the *Accademia del Disegno* as "carver and founder of metals and sculptor of low reliefs in gold, silver and steel"<sup>6</sup>. In 1748, Siries was made director of the *Galleria dei Lavori in Pietre Dure* by the Grand Duke of Tuscany Francis Stephen, replacing Pietro Scacciati. His son and later his grandson Luigi, who died in 1811, followed him as directors of the *Galleria*. Siries owned a large number of Florentine drawings including a group of 70 drawings by Stefano della Bella<sup>7</sup> and further drawings by Giovanni Battista Foggini<sup>8</sup> and Massimiliano Soldani Benzi (1656-1740)<sup>9</sup>.

<sup>3</sup> Giusti, 1978, p. 320, under no. 467-468 and p. 324, under no. 521

<sup>4</sup> Renamed the *Opificio delle Pietre Dure* in the mid-19<sup>th</sup> Century.

<sup>5</sup> F.M.N. Gabburri, *Vite dei Pittori, Florence, 1739-1742*, Florence, III, p. 1766.

<sup>6</sup> "Intagliatore e gettatore di metalli e scultore di bassirilievi in oro, argento e acciaio" (L. Di Mucci, "Devoti alle pietre dure: patroni, artisti, artefici", *La fabbrica delle meraviglie*, Florence, 2015, p. 108).

<sup>7</sup> Sold at Christie's, London, 5 July 2005, lots 46-71.

<sup>8</sup> Sold in the same auction, lots 80 and 85.

<sup>9</sup> Sold by me in Dicembre 2017, most acquired by the Uffizi.



(fig. 1) Vienna, Hofburg



(fig. 2) Florence, Opificio delle Pietre Dure,











## 24 Jean-Jacques Lagrenée, called Lagrenée le Jeune (Paris 1739 - 1821)

*Agar in the desert*

red chalk, stumping of red chalk; watermark proprietary  
254 x 333 mm.

Provenance:

Louis-Jean-François Collet (1722-1787, Paris, sale, Paris, 14 May 1787, lot 147 (15,4 livres to Lebrun).

Bibliography:

M. Sandoz, *Les Lagrenée. II. Jean-Jacques Lagrenée (le jeune) 1739-1821*, Paris, 1988, p. 263, no. 216 (as lost).

The first owner of this drawing, which was probably bought directly from the artist before 1787 was Collet, a diplomat and later playwright and poet. He was sent to Parma as a Secretary of the French embassy in 1751. Second in rank, he did so well there that he was bestowed the order of Saint Michel. Back in France five years later, he quit diplomacy and wrote for the theater and opera and enjoyed some success. From the 1770s, he was covered with honours, becoming Secretary of the Order of Saint Michel and Royal censor. The introduction of his posthumous auction catalogue written by the expert Jean-Baptiste Le Brun states that he owned the series of drawings by Laurent La Hyre for the church of Saint Etienne du Mont now in the Louvre<sup>1</sup>. He also had a large group of contemporary drawings including six framed drawings by Lagrenée le Jeune catalogued under lots 144 to 149 and four paintings under lots 305-307. The present sheet was described under lot 147: “Agar in the desert: composition of three figures seen half-length; she holds her child on her lap, the Angel points to the spring where she is to quench her thirst. This very correct red chalk drawing is of great compositional nobility”<sup>2</sup>.

This drawing was formerly attributed to Guercino, whose style and composition Lagrenée emulated. Indeed, the smooth handling of the red chalk resemble Guercino’s drawings from the 1620s and the figures seen half-length are also similar those of the baroque master. Jean-Jacques Lagrenée drew another composition of *Agar* in pen and wash sold with the collection Fournelle on the 14<sup>th</sup> of October 1776, lot 178<sup>3</sup>.

<sup>1</sup> Inv. 27503-27510. He owned 170 drawings by La Hyre that he bought directly from the family (lots 169-172)

<sup>2</sup> “Agar dans le désert: composition de trois figures vues à mi-corps; elle tient son enfant sur ses genoux, l’Ange lui montre du doigt la source où elle doit se désaltérer. Ce dessin au crayon rouge très-correct, est d’une grande noblesse de composition”.

<sup>3</sup> Possibly the drawing, very different in composition and technique from the present sheet, sold at Drouot, 30 March 2004, lot 4. The drawing was sold again on the 29<sup>th</sup> of April 1782, lot 162 and described as “Un Dessin à la plume & au bistre, sur papier blanc, belle composition de trois figures, représentant l’Ange qui aperçoit Agar dans le désert”.





## 25 George Romney (Dalton-in-Furness 1734 - 1802 Kendal)

*Portrait of Mary Romney, bust length*

two head studies in pencil (*verso*)

black chalk, grey wash

197 x 138 mm.

Provenance:

Probably Elizabeth Romney (1832-1893), the artist's granddaughter, sale, London, Christie's, 24 May 1894, lot 135 (£3.15 to Parsons as "studies of portraits; &c").

Xavier Haas (1876-1936), Paris (L. 4542), Romney collection no. "273".

Alex Kidson, who studied the drawing from a digital image, confirmed the attribution of the present sheet to Romney suggesting that it could depict Romney's wife Mary Abbot and that it was executed in two stages. On the 14<sup>th</sup> of October 1756, Romney married the already three-month pregnant Mary, the daughter of his landlady, at Kendal parish church. Romney had been living in Kendal for a year, studying with the painter Christopher Steel. But if the

marriage lasted, it was not a loving relationship. Their son John was born in 1757 and a daughter three years later. Romney painted his wife as part of a large picture depicting himself, his wife and three other figures embarking a boat on Lake Windermere<sup>1</sup>, in a Watteau-like scene. The composition was sold as part of a lottery in March 1762 organized by Romney to assemble funds for the artist to move to London. Romney divided the proceeds in two, took half and left the town only to return permanently to Kendal in 1799 when he was old and attacked by bouts of depression. In the meantime, he visited his wife on few occasions: in 1767, he returned to Kendal for some months and painted the only real portrait of Mary, now in the National Gallery of Ireland in Dublin<sup>2</sup>. She is painted bust length, pensively leaning her head on her right hand.

In the present drawing, Mary is depicted in her youth, looking charmingly at the draughtsman with an almost coy smile. Her features are executed delicately with the tip of brush, almost in a miniaturist technique, in contrast with the bust which is drawn in Romney's usual swift strokes of wash. In some parts of the bust, Romney seems to have even used his left thumb to create a slightly blurry effect. Alex Kidson suggest that this opposition of techniques can be explained by the possibly that the drawing was done by Romney in his youth and reworked by him at a late stage. Kidson compares the expression of the sitter of the present sheet to that of Mary in a pair of drawings Romney drew in brown pastel, now at the Fitzwilliam museum in Cambridge (figs. 1)<sup>3</sup>. In these two portraits, she is also depicted, as in the present drawing, with a rather coy expression, large oval eyes, high cheeks, a curved broad forehead and a slightly turned up nose. Mary Kendal died 21 years after her husband, aged 98.

The verso of the drawing includes sketches of a mask-like head and a subsidiary study of the jaw which are close to heads appearing on two sheets sold at auction in 2010 and 2016<sup>4</sup>. These heads were traditionally identified as these of Macbeth.

This portrait was part of a large group of drawings by Romney assembled the Frenchman Xavier Haas in the late 19<sup>th</sup> Century. The source of most of the collection was mostly the posthumous sale of Romney's grand daughter that took place at Christie's on the 24<sup>th</sup> of May 1894 and included 23 groups of drawings and more than 45 albums of drawings. Haas's collection was quickly dispersed after his death and many sheets found their way at the Yale Center for British Art.

<sup>1</sup> A. Kidson, *George Romney. A complete catalogue of his paintings*, New Haven and London, 2015, III, no. 1754, in a private collection.

<sup>2</sup> Inv. NGI.674 (Kidson, 2015, no. 1121).

<sup>3</sup> Inv. 902a and inv. 902b (cf. N. Jeffares, *Dictionary of pastellists before 1800*, on-line edition, Romney, no. J.6446.122).

<sup>4</sup> London, Bloomsbury, 24 March 2010, lot 4; Christie's, London, 7 December 2016, lot 171.



(fig. 1) Cambridge, Fitzwilliam museum





actual size

## 26 Giuseppe Cades (Rome 1750 - 1799)

A pair of drawings:

*An assembly sitting in the countryside, in the centre a seated woman holding a fan surrounded by men, five standing women conversing with a man with a sword on the left*

and

*The same assembly in an interior with a man addressing the woman with the fan in a large dress holding arms with a man with a sword in the centre, the other four women on the left and right holding arms of men*

black chalk, pen and grey ink, red-brown wash; watermarks Pro Patria (1 and 2)  
197 x 310 mm. and 198 x 306 mm.

These two drawings are drawn *en suite* and depict the same characters, five women and nine men. In both drawings, the central figure is a stylish woman holding a fan, depicted in the first sheet in a hat and in the second with a huge hairdo. She is courted by two men in the outside scene while inside she is holding arms with a suitor while conversing with a man holding his tricorne under his arm, bending reverently towards her. In the first sheet, the men and women are separated with the women on the right conversing with a man with a sword. In the second sheet, the figures are placed all along the frieze-like composition with the women on each side.

The figures are dressed in contemporary clothing, stockings and breeches for the men and for the women light coats outside and large gowns inside. The decor is kept to a minimum. Such contemporary scenes are rare with Cades who usually prefers to depict figures in costume, often 16<sup>th</sup> Century, whether in his religious compositions or profane ones as in the Chigi apartments in Ariccia frescoed with illustrations of Ariosto's *Orlando Furioso*<sup>1</sup>. Thematically, the composition the closest to the present sheets is the two drawn versions of an excursion to the excavations of Gabbi<sup>2</sup>. These represent a merry procession led by the antiquarian Gavin Hamilton to visit the Roman villa near Palestrina, inscribed by Cades as having taken place on the 4<sup>th</sup> of April 1793. The findings at the Gabbi excavation enriched greatly the antique collections of Prince Marcantonio IV Borghese, for whom Cades worked in the late 1780s at the decorations in the villa Borghese in Rome. These two drawings could have been drawn in the context of the Borghese family, whom Cades was very close to after having executed some frescoes in their villa in 1787.

These two drawings are executed in Cades's typical calligraphic style, full of swirls, zig zags, double lines and shortcuts. The characteristic light brown reddish wash is swiftly applied.

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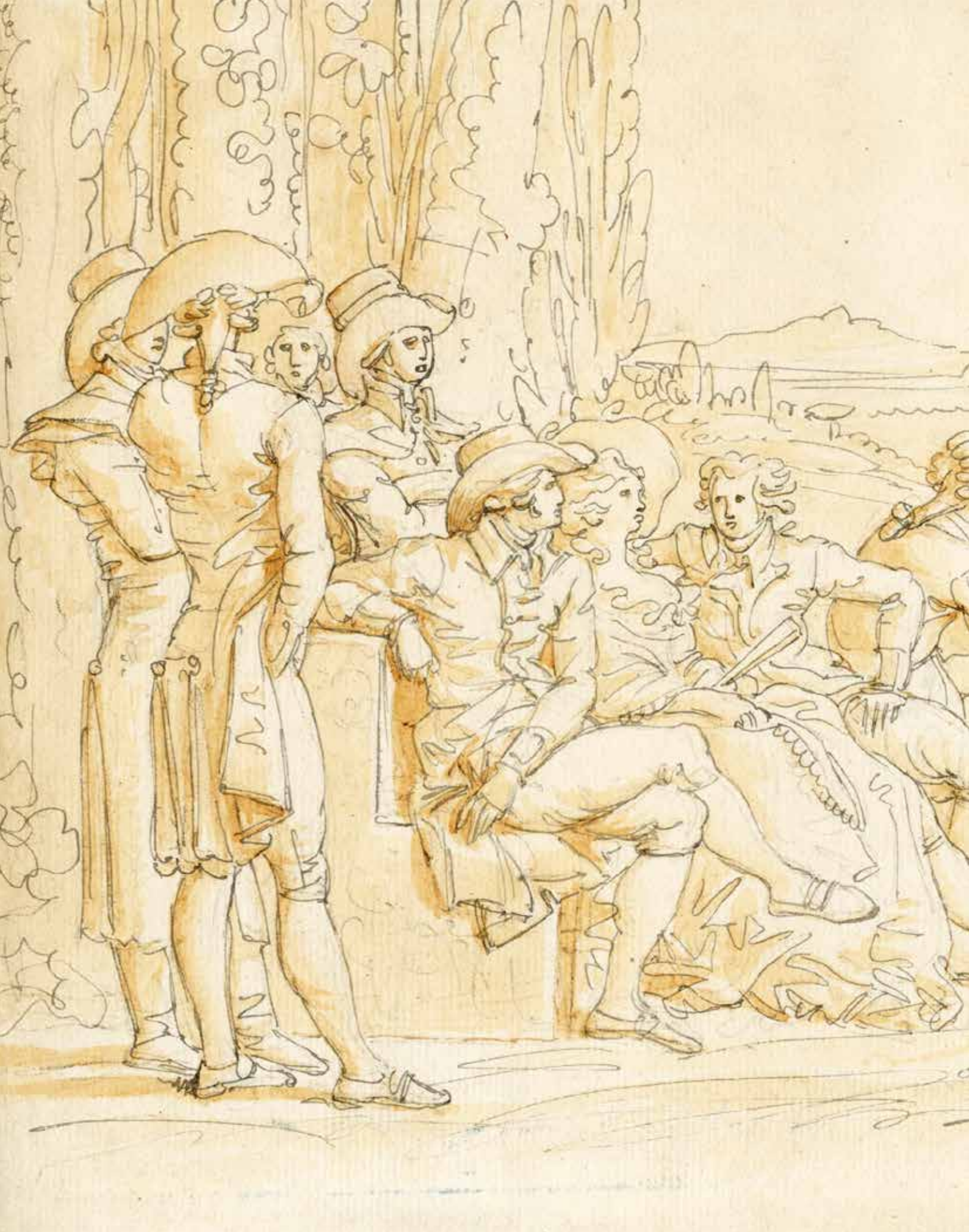
<sup>1</sup> M.T. Caracciolo, *Giuseppe Cades (1750-1799) et la Rome de son temps*, Paris, 1992, nos. 104-105.

<sup>2</sup> Both in private hands (Caracciolo, 1992, no. 140, fig. 30 and no. 140bis).













## 27 Jean-Auguste-Dominique Ingres (Montauban 1780 - 1867 Paris)

*A childbirth scene on the inside of a trencher with a profile of the bowl with the outside trencher behind*

Signed “Ingres del. d’après/ une fayence du XV siècle.” over another inscription, signature and date “Soucoupe en fayence du 15<sup>ème</sup> siècle Provenant de la collection de Monsieur de Lethières Peintre, directeur de l’académie/ de france à Rome Ingres [...] delineaivit Rome 1815.”

Pencil, watercolour, heightened with white gouache on calque paper

273 x 217 mm.

Provenance:

Jean-Auguste-Dominique Ingres, in 1866 to

Etienne-François Haro (1827-1897), Paris (L. 1241), sale, Paris, Drouot, 6-7 May 1867, lot 90 (as “Fac-simile d’une Faïence italienne du XV<sup>e</sup> siècle, représentant la Nativité. Aquarelle peinte à Rome en 1810. Signée: Ingres del., d’après une fayence du XV<sup>e</sup> siècle”, 250 francs).

This watercolour was realized by Ingres in 1815 after a majolica bowl and trencher<sup>1</sup>, at the time in the collection of Guillaume Guillon-Lethière (1760-1832), director of the *Académie de France* in Rome., now at the Victoria and Albert Museum<sup>2</sup> (figs. 1 and 2)

On the upper part of the sheet, Ingres drew the inside of the bowl. Below, depicted in an almost entomologist way, he added a minute profile of the bowl with behind the outside of the trencher. Then, over the large trencher, in pencil Ingres neatly signed and dated the drawing, adding the description of the object and its ownership: “15<sup>th</sup> century faïence saucer from the collection of Monsieur Lethières Painter, director of the Académie de France in Rome Ingres [...] delineaivit Rome 1815”. The bowl and trencher are described by the Victoria and Albert Museum as being made in Castedurante in 1533-1538. The diameter of Ingres’s depicting is exactly 179 mm., the same as that of the trencher, which Ingres used to draw the overall circle<sup>3</sup>.

In 1815, Ingres had been living in Rome for nine years. He won the *Prix de Rome* in 1801 but could only leave for Italy five years later. He was to remain at the *Académie de France* until 1810 and in Rome for another ten years. Guillon-Lethière came to direct the *Académie*<sup>4</sup> a year after Ingres’s arrival and was to stay there until 1816. During these seven years, Ingres drew ten portraits of him and his family. In 1815, the year of the present

<sup>1</sup> A flat plate covering a bowl.

<sup>2</sup> Inv. C. 2258&A-19101.

<sup>3</sup> No compass’s tiny hole appears in the centre of the trencher’s representation.

<sup>4</sup> Through his close relationship with Lucien Bonaparte, brother of Napoleon.



(fig. 1) London, Victoria and Albert Museum



Ingressus Pat. Joseph  
in paginam 15. die.



drawing, he realized no less than six portraits of the Guillon-Lethière family, the finest ones being that of the director himself at the Morgan Library<sup>5</sup>, and that of his son Auguste along with his family in the Museum of Fine Art in Boston<sup>6</sup>. Parallel to his occupations as a painter and director and professor, Lethiere was also an eclectic collector of paintings and objects, as is evidenced by the auction catalogue of his collection published in Paris in November 1829<sup>7</sup>. The sale counted 220 paintings, 45 Greek vases, 250 auction catalogues from Lethiere's library, 8 various items and an undescribed group lot which included Limoges, Bernard Palissy items etc.

It is not known when the bowl and trencher left the Guillon-Lethière collection – they do not appear in the 1829 auction – but they resurfaced in 1860<sup>8</sup> in the collection of Matthew Uzielli (1805-1860), a banker, train magnate, collector and patron of the arts living at Hannover Lodge in Regent's Park. His collection was auctioned at Christie's in April 1861<sup>9</sup> and the piece drawn by Ingres described as lot 365: "Coppa Puerpera or Caudle Cup, with flat cov-

<sup>5</sup> It was drawn for Guillon-Lethière's pupil Hortense Haudebourg-Lescot, whom he came with to Rome, along with his wife, and who was rumoured to be his mistress, cf. H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977, no. 135.

<sup>6</sup> Naef, 1977, no. 140. For the other drawings of the Guillon-Lethière, cf. nos. 50, 51, 69, 70, 138, 139, 141, 232 and another of Madame Guillon-Lethière with Benjamin Peronnet.

<sup>7</sup> *Catalogue d'un choix précieux de tableaux des écoles romaine, florentine, vénitienne, flamande, espagnole et française, collection de vases grecs, bustes et figures antiques; émaux de Limoges, fayences de Bernard Palissy, etc.; formant le cabinet de M. Lethières [sic] dont la Vente aura lieu en la grande Salle de la rue de Cléry, n<sup>o</sup>. 21, le Mardi 24 Novembre et jours suivans, à midi précis.*

<sup>8</sup> Catalogue written by J.C. Robinson, *Catalogue of the various works of art forming the collection of M. Uzielli*, London, 1860. The items are described as no. 136.

<sup>9</sup> *Catalogue of the various works of art forming the collection of the late Matthew Uzielli*, sold at Christie's, London, 14 April 1861, lot 365.

er, complete. Urbino ware. Circa 1530. A complete and beautiful specimen of a utensil seldom found perfect. The flat cover, which is intended to serve separately as a salver or plateau, is painted with a bedroom interior subject—a lady, near her accouchement, is attended by the nurses; whilst: an astrologer, holding a celestial sphere, is consulting the stars, which are seen through an open arcade. The border is surrounded by a railed moulding, and a painted wreath of green leaves. The bottom of the cup has a subject of nurses clothing the new-born babe. This latter painting is surrounded by an elegant border of interlaced work, in white enamel. The centre of the cup is also decorated in white, with interlaced scrollwork, and the foot and lip are surrounded with wreaths of green leaves". The pieces later joined the collection of George Salting (1835-1909), an Australian collector living in London who bequeathed his objects to the Victoria and Albert museum in 1910.

The present drawing was kept by Ingres throughout his life among his favourite works. On the 13<sup>th</sup> of October 1866, he chose 90 of his best works for an auction that was to be organised by Haro<sup>10</sup>. But he died too early and the sale took place five months after his death, in May 1867. In the introduction of the catalogue, Théophile Gautier recounted the circumstances of the sale, stating that Ingres "had classified, dated and signed with his full name, among the drawn or painted studies, those which by their beauty seemed to him to deserve to survive. Ninety choice pieces were thus designated by him and marked with his seal for a sale that he did not believe would be posthumous"<sup>11</sup>. This explains the double signature on the present drawing.

<sup>10</sup> Which he actually sold to Haro for the sum of 50,000 francs.

<sup>11</sup> "Il avait classé, date et signé de son nom tout entier, parmi les études dessinées ou peintes, celles qui par leur beauté lui paraissaient mériter de survivre. Quatre vingt dix morceaux de choix ont été ainsi désignés par lui et comme marqués de son sceau pour une vente qu'il ne croyait pas devoir être posthume"



(fig. 2) London, Victoria and Albert Museum



Joueurs Pol. depuis  
un faïence du XV siècle.



## 28 Jean-Louis André Théodore Géricault (Rouen 1791 - 1824 Paris)

*Géricault's dog Galaor, lying in the doghouse*

pierre noire, aquarelle

157 x 156 mm

Provenance:

Colonel Louis Bro (1781-1844), Paris, to his son

Baron Olivier Dominique Louis Bro de Comères (1813-1870), to his son

Baron Henri Louis Olivier Bro de Comères (1863-1925), to

Edouard Mortier, duc de Trévise (1883-1946), Paris.

Collection Maison.

Exhibitions:

Paris, Galerie Charpentier, *Exposition d'œuvres de Géricault au profit de la sauvegarde de l'art français*, 1924, no. 223.

Rouen, Musée des Beaux-Arts, *Géricault*, 1924, no. 1.

Paris, Galerie Bernheim-Jeune, *Exposition Géricault, peintre et dessinateur (1791-1824), organisée au bénéfice de la Sauvegarde de l'Art Français*, 1937, no. 225 (introduction by the Duc de Trévise and catalogue by Pierre Dubaut).

Paris, Galerie Etienne Bignou, *Exposition Géricault cet inconnu*, 1950, no. 63.

Paris, Galerie Bernheim-Jeune, *Exposition Gros Géricault Delacroix*, 1954, no. 68.

Paris, Galerie Claude Aubry, *Géricault dans les collections privées françaises*, 1964, no. 54.

Bibliography:

C. Clément "Catalogue de l'œuvre de Géricault", *Gazette des Beaux-Arts*, October 1867, p. 360, no. 55.

C. Clément, *Géricault : étude biographique et critique avec le catalogue raisonné de l'œuvre du maître*, Paris, 1868 (re-edition in 1879), p. 338, no. 57.

L. Eitner, *Géricault, an album of drawings in the Art Institute of Chicago*, exhib. cat., Chicago, Art Institute of Chicago, 1960, p. 30.

L. Eitner, reprint of "C. Clément, *Géricault : étude biographique et critique avec le catalogue raisonné*", Paris, 1973, p. 463.

J. Thuillier and P. Grunecq, *Tout l'œuvre peint de Géricault*, Paris, 1978, p. 140.

G. Bazin, *Théodore Géricault. Etude critique, documents et catalogue raisonné*, Paris, 1992, V, p. 73 (as lost) and p. 78, note 9 (as lost).





actual size

This drawing was first mentioned by Charles Clément (1821-1887) in his fundamental catalogue raisonné of Géricault's works published in 1867. Clément described the drawing at length stating that the dog's name was Galaor and that it was Géricault's, an information he certainly received from a first-hand testimonial. The water-colour, first sketched in black chalk, shows the mastiff sleeping in the sun, half out of the doghouse, his empty bowl in front of him and next to two intertwined trees. Géricault again drew Galaor of folio 33 of an album now in the Art Institute of Chicago (fig. 1)<sup>1</sup>. The robe of the dog is less precise in the Chicago drawing than in the present one, but the doghouse is strictly identical, built in bricks with a slightly receding sloping roof and against a wall. The album is generally dated to 1817-1818, during the reign of king Louis XVIII. Géricault was living then at the 23 rue des Martyrs in the Parisian quarter of *La Nouvelle Athènes*. Géricault's father and his son were renting a small pavilion that became the property of the Colonel

<sup>1</sup> Bazin, 1992, V, no. 1680.



(fig. 1) Chicago; Art Institute

Louis Bro in 1820. It was certainly there that the present drawing was executed some time between November 1817, when Géricault returned from Rome, and probably mid-1822, when he stayed for a year at the painter Pierre-Joseph Dedreux-Dorcy (1794-1874), partly because he needed treatment from his fall from horseback and partly because his house on the rue des martyrs was being renovated. Shortly after he returned at the *Nouvelle Athènes* early in 1823, he fell ill again and never recovered. He died less than a year later, on the 26<sup>th</sup> of January 1824, in the presence of Bro and Dedreux-Dorcy only.

Géricault's interest in horses is well known and he had always been a good rider despite his falls in 1822-1823. However, his affection for dogs is unfamiliar. He painted and drew many dogs, from the famous *Head of the Dane* known in so many copies<sup>2</sup>, the present dog, the one<sup>3</sup> called Procureur owned by Laure de Comères, the wife of Louis Bro, the wounded dog catalogued by Clément and now lost<sup>4</sup>, and multiple representations of canids in the Chicago album. In his catalogue raisonné of 1992, Germain Bazin speculated that Géricault named his dog Galaor to poke fun at the fatuous Comte d'Artois, brother of King Louis XVIII and future Charles X. Indeed, when he was the young and the frivolous brother of King Louis XVI, the Comte d'Artois was nicknamed by the court Galaor, a name taken from the celebrated chivalrous novel *Amadis de Gaule*. Translated from the Spanish in 1540, that novel tells the tale of Amadis, the archetype of the fearless knight, and his brother Galaor, equally fearless and debonair. Clément could have got the information of the name and property of the dog from Olivier Bro de Comères<sup>5</sup>, Louis' son, or Dedreux-Dorcy, who died seven years after Clément's first publication.

This celebrated drawing, which was owned by two of the most prestigious collectors of Géricault's drawings has been included in most of the major books and exhibitions but has never been illustrated.

<sup>2</sup> Bazin, 1992, nos. 1674-1677.

<sup>3</sup> Bazin, 1992, no. 1681 and another version of the dog dressed sold at Artcurial, 27 March 2019, lot 258, inscribed with the name of the dog.

<sup>4</sup> No. 113 of the 1967 catalogue. The lithograph by Villain illustrated in Bazin, 1992, p. 74, fig. 28 certainly relates to that painting. See also the two pages from the same album with dog's head sold at Bonhams, 8 July 2022, lot 100 and at Artcurial, 30 March 2011, lot 97.

<sup>5</sup> Géricault painted Olivier around 1818 and depicting him holding his dog (Bazin, 1992, no. 1735).





## 29 Eugène Viollet-le-Duc (Paris 1814 - 1879 Lausanne)

*The interior of a Parisian collector*

signed and dated "E Viollet Leduc 1861."

watercolour, gouache

187 x 229 mm.

This view of a Parisian bourgeois apartment was realized by the architect Viollet-le-Duc in 1861. By then, he was at the height of his career. He was at the helm of one of the largest architectural studios in Paris, restoring and constructing edifices all over France, realizing official commissions all around France and Europe and a member of numerous academies. He was also close to the Emperor Napoleon III and his wife Eugénie. In the early 1860s, he was working on the restoration of Notre Dame de Paris<sup>1</sup> and, precisely in 1861, he was preparing the projects for the competition for the construction of the Opera of Paris, eventually won by Charles Garnier. Moreover, he was about to acquire a parcel on the rue de Laval, now 68<sup>2</sup> rue Condorcet, to build his own house.

Besides architectural projects and his drawings for his scientific publications<sup>3</sup>, Viollet-le-Duc was also a very talented landscape<sup>4</sup> and interior draughtsman, working mostly in watercolour and gouache. His most complex drawing is probably the large coloured drawing commissioned by King Louis Philippe in 1835 depicting *The women's banquet in the salle des spectacles at the Tuileries* now at the Orsay museum<sup>5</sup>, which he did when he was only aged 21. That drawing already shows his gifts in the depiction of interiors. Throughout his career, Viollet-le-Duc realized only a few interiors such as the present watercolour. One of the few published is the 1858 project depicting the imperial couple in one of the salons of the castle of Pierrefonds<sup>6</sup>, a large and finished drawing that was probably presented to the Emperor himself. The present gouache is also very close stylistically and thematically to Viollet-le-Duc's representation of the interior of one of the cars for the imperial train constructed by the *Compagnie du chemin de fer de Paris à Orléans* for Emperor Napoleon III

in 1856<sup>7</sup>. That drawing, of the same technique, size and signature as the present sheet, was realized around 1857<sup>8</sup>.

This interior view represents the living room of a picture collector, with the walls covered with framed paintings and drawings and a drawing folder placed against the table leg in front of the window. The fireplace's hearth is filled with flowers and two vases of flowers are placed on a gueridon and on a stove. A few books and newspaper are casually left on the floor and on the *chauffeuse*. The furniture is simple but of a comfortable contemporary style, probably dating from the 1840s onwards. A tall plaster cast of the *Venus of Milo*<sup>9</sup> is placed on the console in between the two windows<sup>10</sup>. On the left of the Venus<sup>11</sup>, on the lower console, is a plaster cast of the *Portrait of Marie de Medici* after Barthélemy Prieur (1536-1611) or Guillaume Dupré (1576-1643), the molding of which was included in the catalogue of plasters sold by the Louvre in 1864. The statuette of the opposite console could be that of King Henry IV in armor made in a pair with that of Marie de Medici. The upper console shows two statuettes, a man in a redingote and another of a figure with arms crossed<sup>12</sup>.

Françoise Bercé suggests that the present drawing depicts the living room of Eugène Viollet-le-Duc's brother Adolphe (1817-1878), who was a landscape painter. At the time this drawing was executed in 1861, Adolphe was living at 1 rue Chabannais, near the Bibliothèque Nationale while Eugène was living not far, on the other side of the Seine, at the 1 rue des Saints Pères. The 1 rue Chabannais was the historical house of the family: Eugène and Adolphe's father Emmanuel (1781-1857) lived there as well as their uncle Étienne-Jean Delécluze (1781-1863), who had married Emmanuel's sister. Delécluze's apartment, situated in the attic, became an illustrious meeting *salon* visited by Stendhal, Mérimé, Paul-Louis Courier and others. A pupil of Léon Fleury, Adolphe exhibited at the *Salon* from 1846 until 1867. At the death of his uncle Delécluze, he took over his position as art critic of the *Journal des débats*, becoming one of the most followed Parisian critics.

<sup>1</sup> Along with Jean-Baptiste Lassus (1807-1857) from 1844 until 1857.

<sup>2</sup> Then 17.

<sup>3</sup> As the *Dictionnaire raisonné du mobilier français de l'époque carolingienne à la Renaissance* published in Paris in 1873-1874. *Renaissance* published in Paris in 1873-1874.

<sup>4</sup> His posthumous exhibition at Cluny, including 125 landscape drawings of Italy and of the Alps, the latter which was one of his great passions (*Exposition de l'oeuvre de Viollet-Le-Duc, ouverte au musée des Thermes et de l'Hôtel de Cluny*, 1880, nos. 520-646, texts by E. du Sommerard et A. de Baudot)

<sup>5</sup> Inv. 33286. The work was commissioned through the Comte de Montalivet and was paid 2,000 francs.

<sup>6</sup> Now in a private collection and exhibited in 1980 at the Galeries Nationales du Grand Palais, *Viollet-le-Duc*, no. 490, pp. 300-301, illustrated p. 23 (catalogue by F. Bercé, H. Loyrette and C. Mathieu).

<sup>7</sup> The first trip took place in June 1856 to Bayonne.

<sup>8</sup> Sold at ArtEnchères in Lyon, 2 March 2022, lot 37.

<sup>9</sup> That *Venus* was probably slightly more than a meter high and is probably very similar to the lot 70 of the sale at Artcurial, 24 January 2024.

<sup>10</sup> The original marble sculpture was discovered in Milos in Greece in 1820 and was almost immediately bought for the Louvre. This model is also at the centre of Daumier's famous drawing now in the Metropolitan Museum of art depicting a collector admiring the statuette set on a table, surrounded by pictures (inv. 29.100.200, K.E. Maison, *Daumier: catalogue raisonné of the paintings, watercolours and drawings*, New York, 1960, no. 370). Both the Daumier and the present sheet date from the early 1860s.

<sup>11</sup> I am grateful to Guillaume Kazerouni for this suggestion.

<sup>12</sup> Cf. *Catalogue des plâtres qui se trouvent au bureau de vente du Moulage au bureau de vente du moulage, Palais du Louvre, Pavillon Daru*, Paris 1864, respectively pp. 11 and p. 15. *Marie de Medici* and *Henry IV* measured 49 and 47 cm. and were priced at 15 francs each.















### 30 Louis Janmot (Lyon 1814 - 1892)

*Portrait of the painter François-Auguste Ravier (1814-1895), bust-length*

signed, dated and located "L. Janmot/ Lyon 1888"  
black and white chalk; watermark Canson Vidalon-Les-Annonay  
468 x 366 mm.

Provenance:

Félix Thiollier (1842-1914), Saint-Etienne, thence by descent.

Engraved:

In héliogravure by Félix Thiollier in 1888 (see below).

Bibliographie :

F. Thiollier, *Soixante et un dessins de Ravier et deux portraits de l'auteur l'un par Louis Janmot l'autre par J. Faure, héliogravés sous la direction de Félix Thiollier*, Lyon, 1888, pl. 1.

P. Jamot, *Auguste Ravier, étude critique suivie de la correspondance de l'artiste et illustrée de 10 hors texte en couleurs et 25 planches en noir*, Lyon, 1921, illustrated on the cover.

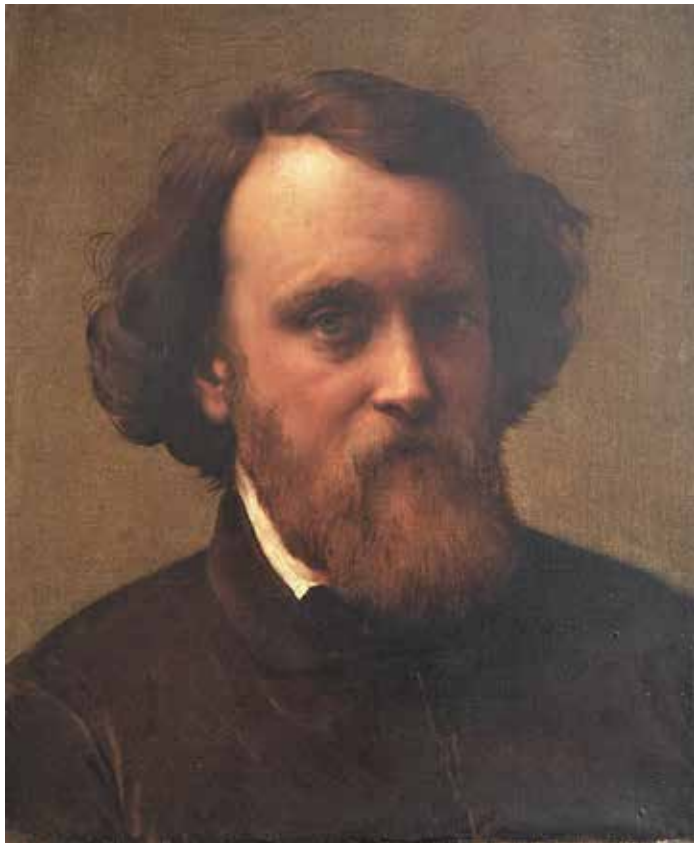
E. Hardouin Fugier, *Louis Janmot (1814-1892)*, Lyon, 1981, p. 293, under no. 145.

Exhibited :

Paris, Galerie Jonas, *Ravier*, 1975, no. 67.

Morestel, Maison Ravier, *Exposition F.A. Ravier*, 1992, no. 134, illustrated p. 3.

Lyon, Musée des Beaux-Arts de Lyon, *François-Auguste Ravier (1814-1895)*, 1996, no. 142, illustrated p. 15.



(fig. 1) private collection

This drawing was commissioned in 1888 from Janmot by the photographer-art historian-patron Félix Thiollier to record the portrait Janmot painted of Ravier in *circa* 1850<sup>1</sup>. The drawing, unlike to the painting, is signed and dated. It was immediately engraved in héliogravure by Thiollier (fig. 1) for his publication of Ravier's drawings.

By that date, Ravier was almost blind and had practically stopped painting. Ravier began his career in the mid 1830s as he was studying law in Paris to become a notary. His meeting with Corot in 1839 while travelling in Auvergne was a decisive moment of his career: he was to be a landscape painter. Thereafter, he travelled to Rome and returned permanently to Lyon and its region in 1848. Ravier and Janmot, born only seventeen days apart, probably met in Paris in 1833-1834, when Janmot was studying with Ingres. They certainly came across each other once more in Lyon in the late 1830s and also in Italy in 1843. By then, the two painters were very close and it is probably shortly after Ravier's return to Lyon that Janmot painted his portrait. Almost forty years later, on the 24<sup>th</sup> of February 1888<sup>2</sup>, Janmot wrote to Ravier to borrow the painting to exhibit it at the *Paris Salon* as an ex-catalogue<sup>3</sup>. The exhibition took place from the 10<sup>th</sup> to the 19<sup>th</sup> of March 1888 at the Palais des Champs-Élysées. It was probably just after or just before the exhibition that Janmot executed the present sheet. Thiollier's book on Ravier, illustrating the present sheet, another portrait by Faure as well as 61 drawings by Ravier, was published that same year.

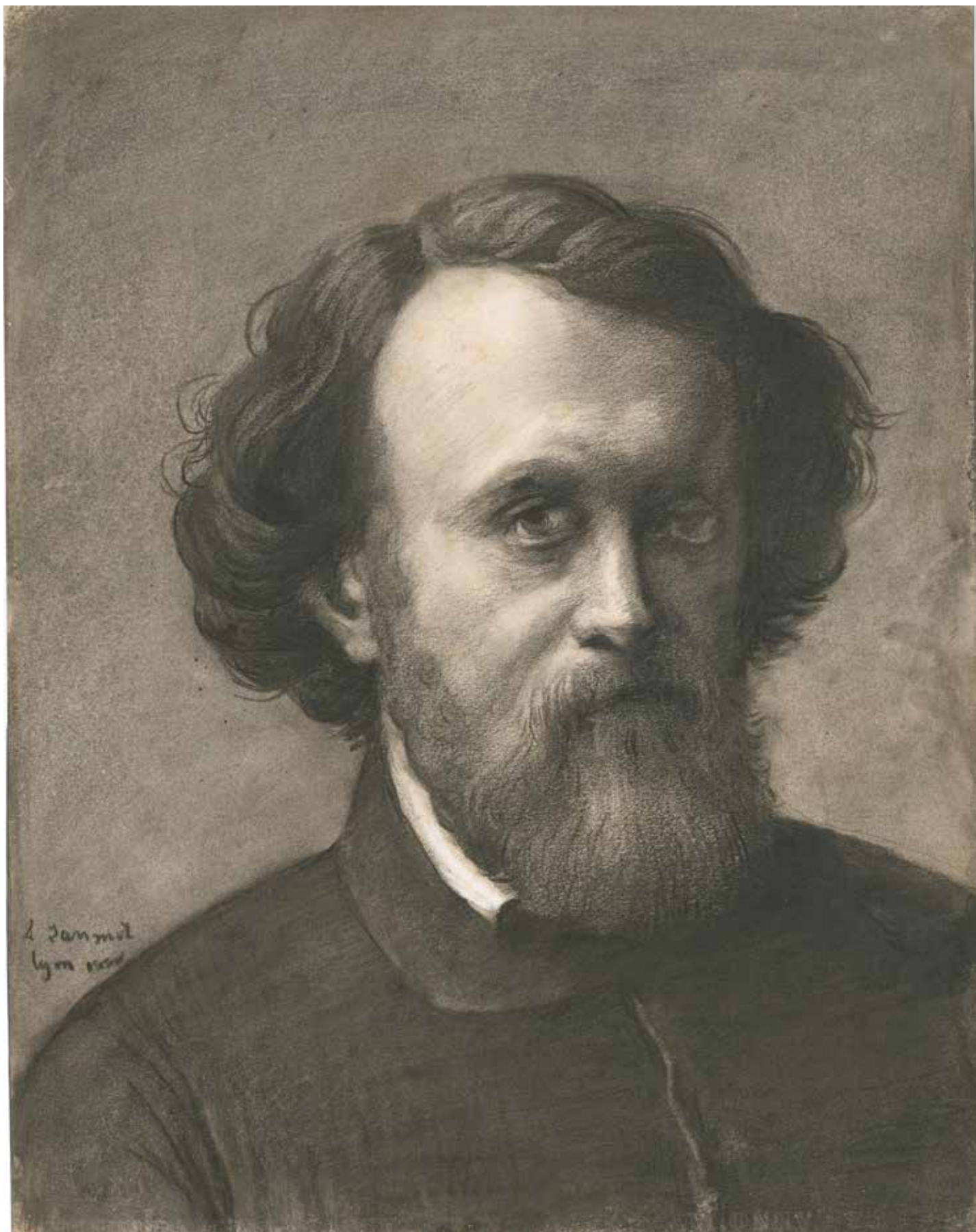
At a young age, Félix Thiollier inherited a ribbon manufactory. But aged only 37, he retired to dedicate himself to photography and art historical pursuits. His own photographs are poetic landscapes, resembling the works of his friend Ravier. But he also used his photographic skills to reproduce and publicize the work by his friends and created some of the first illustrated monographs of Lyonese artists. His first publication was on the *Poème de l'âme* by Louis Janmot that he produced soon after his retirement. It was made up of two volumes, one for the poem itself, written by Janmot, and the other illustrating the eighteen paintings and sixteen drawings. Seven years later, he published the Ravier book, where he reproduced the present sheet. After the death of Ravier in 1895, Thiollier became his executor, and from then on, he worked tirelessly to develop the reputation of the painter. In 1899, he published a larger and more important book on the artist and in 1911 a smaller one with almost only images. Thiollier was also a collector and owned about 500 paintings and a large number of drawings by his friends, all local painters like Paul Borel, Emile Noirot, Joseph Trévoux or Charles Beauverie, as well as many by Janmot and Ravier.

<sup>1</sup> In a private collection. Slightly later, Janmot also realized the portrait of Antoinette, Ravier's wife since early 1853. The fact that Ravier's portrait is on canvas and that of his wife's is on wood shows that they were not painted at the same time (Lyon, 1996, nos. 143-144, p. 23 and on the frontispiece of F. Thiollier, *Auguste Ravier Peintre M DCCC XIV – M DCCC XCV – Portrait de l'artiste et très nombreuses reproductions de ses dessins et de ses croquis*, Saint-Etienne, 1899).

<sup>2</sup> See Lyon, 1996, p. 155. Ravier gladly accepted to lend his portrait and wrote to Thiollier on the 27<sup>th</sup> of February: "Janmot vient de me demander la permission d'exposer mon portrait, chose que je lui ai octroyée immédiatement et qu'il n'avait pas besoin de demander".

<sup>3</sup> As no. 1359.





### 31 Domenico Gnoli (Rome 1933 - 1970 New York)

*The ruined palace of King RNP*

signed and dated "D.G.65" (recto) and inscribed by a different hand "two Kings' / 3" (verso) and a pencil variation of the recto with a wheel, a broom and buckets in pen and black ink (verso)  
pen and black ink  
352 x 500 mm.

Provenance:

Kolver Gallery, Chicago, December 1965.

Engraved:

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

Bibliography:

X. de Garrou Gnoli, "Catalogo ragionato" in *L'opera grafica di Domenico Gnoli*, Milan, 1985, p. 163.

This charming drawing illustrates the third short story of the book *Alberic the Wise and other Journeys* written by Norton Juster (1929-2021)<sup>1</sup> 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 decrepit castle of King RNP, named as such because at his coronation, it was the only letters left and he could not afford to buy the vowels. He was the "ruler of the most destitute and miserable country in the world". Juster went on describing the castle as "hardly more than a ruin. Its one main room served as a royal sitting room and bedchamber, kitchen and pantry, parlor, exchequer, banqueting hall, council chamber, gallery, grand ballroom, post office and storeroom for the royal cabbages, which grew, of course, no larger than brussels sprouts. All that distinguished it from the other buildings were the chipped and faded letters tacked up over the door which spelled Good King RNP". The only difference between the drawing and the reproduction in the book is precisely that small board over the entrance where the book's editor followed more closely the text by adding "Good King" over "RNP". The story goes on with RNP travelling to visit King Magnus, the rich King. At the same time, Magnus, unknowingly travels to visit RNP. In preparations for his visit, Magnus's courtiers completely repaired RNP's capital while his own capital is completely destroyed by a storm. 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. RNP is seen in the present drawing sitting by the window on the first floor of his castle.

<sup>1</sup> 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 books, the first one in 1961 and illustrated by Feiffer

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 Vu<sup>2</sup> 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*"<sup>3</sup>. In that same letter, he suggested Riley that he could do a show of the *Alberic the Wise and other Journeys* drawing in 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 and [...] everything I have heard about the gallery is marvelous"<sup>4</sup>.

The *Alberic* drawings must have been finished 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"<sup>5</sup>. Gnoli's show in Chicago finally took place from the 2<sup>nd</sup> to the 31<sup>st</sup> of December 1965, exactly at the same time when he married Yannick Vu<sup>6</sup> in New York on the 22<sup>nd</sup> of December.

At the time, Gnoli had a double career as an illustrator and as a painter, working in very different styles. In the former he was very figurative, earning a regular living by illustrating books and magazines, sometimes with entire drawn reportages, which ensured him a stable revenue. In the latter, he was painting large painting with minimal compositions depicting everyday life objects. At the time he was executing *Alberic* drawings, he was painting a series of beds simple in appearance but depicting the covers with intricate embroideries.

French by his mother<sup>7</sup>, a ceramist, and Italian by his father, an art historian, Gnoli began his career in Rome, working as a stage and costume designer. He soon moved to Paris where he worked for the actor and theatre director Jean-Louis Barrault. He went on to work in London and New York still for the theatre decorator before taking up painting. He was an immensely gifted draughtsman, very imaginative and humorous, which opened the door of numerous magazines that published his reportages, at a time when a drawn coverage was as highly regarded as a photographic one. Just as he his career as a painter took up, he died in New York by a lightening attack of cancer on the 17<sup>th</sup> of April 1970, aged just 37.

<sup>2</sup> They married on the 22nd of December of that year in New York.

<sup>3</sup> G. Celant *et al.*, *Domenico Gnoli*, exhib. cat., Milan, Fondazione Prada, 2021-2022, p. 204.

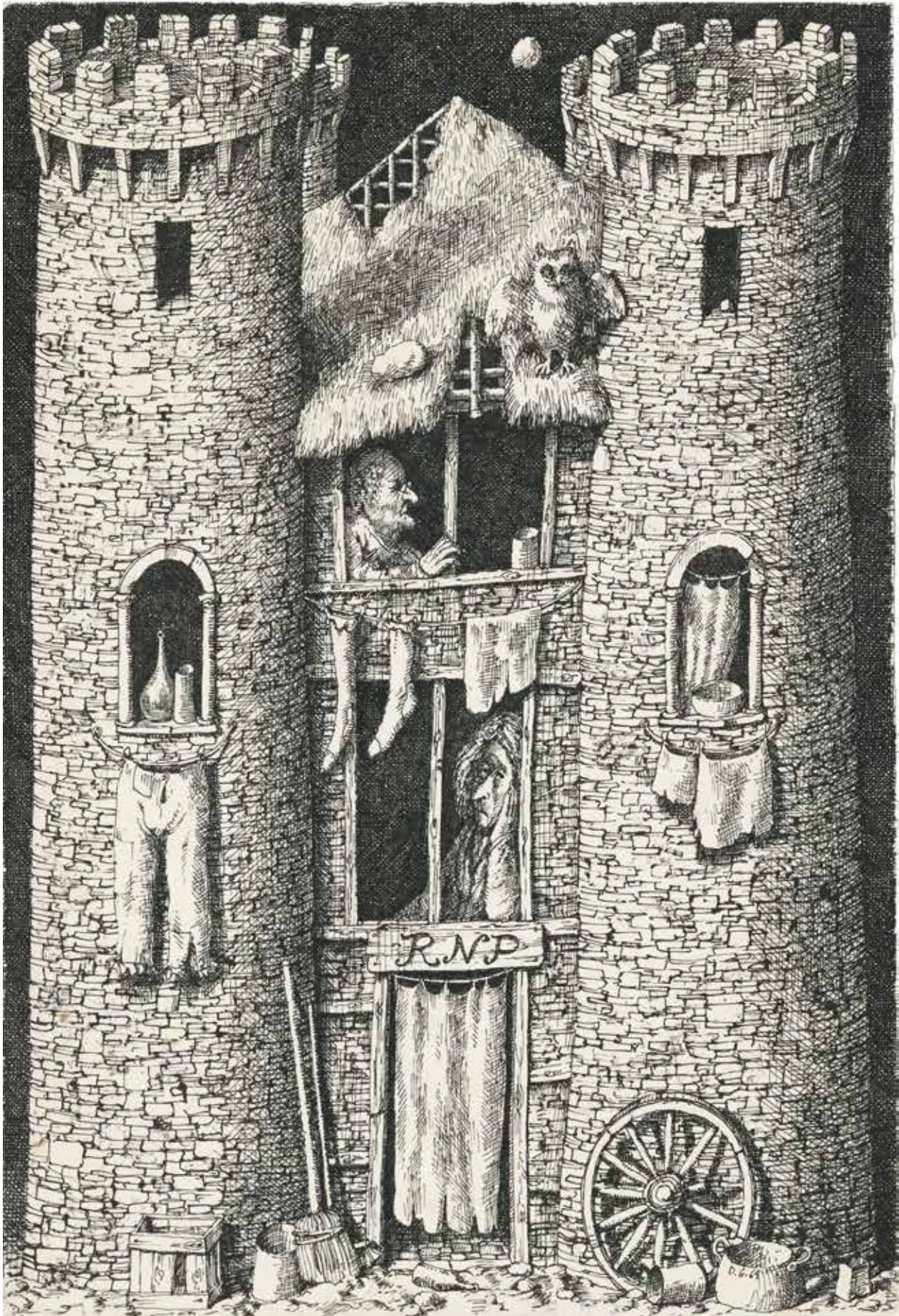
<sup>4</sup> In the same letter dated 7<sup>th</sup> of February (Celant, 2021-2022, p. 204).

<sup>5</sup> Letter dated 9<sup>th</sup> of October (Celant, 2021-2022, p. 212).

<sup>6</sup> Born in Paris in 1942, she was the daughter of the Vietnamese painter Vu Cao Dam. She later married Ben Yakober, one of the couple's best friend, and is still alive.

<sup>7</sup> She published the catalogue raisonné of her son's work in 1985, 15 years after his death. Born in 1900, she died in 1994. Her husband was born in 1878 and died in 1947.







## 32 Roland Topor (Paris 1938 - 1997)

*Portrait of a man wearing a red jumper, his features turned to the left*

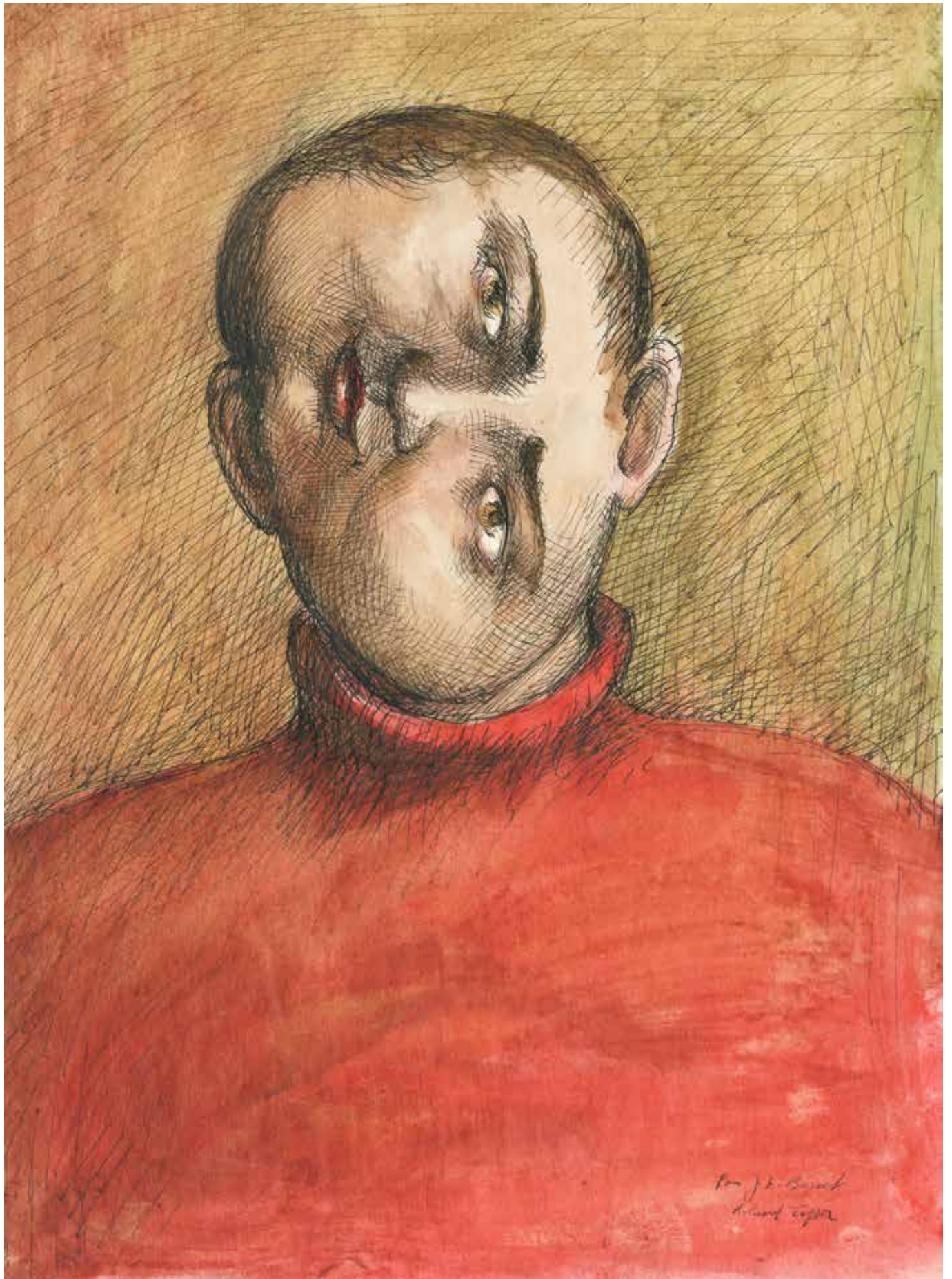
signed “Roland Topor” and dedicated “Pour J.F. Basset”  
pen and black ink, watercolour; watermark [EXT]RA STRONG/ [B.]F.K. Rives  
259 x 194 mm.

Topor was born in the 10<sup>th</sup> arrondissement of Paris from Polish Jewish migrants, his father being a sculptor who moved to Paris in 1930. Him and his family survived the war by hiding in Savoy. After their return to the French capital, Topor studied at the Ecole des Beaux-Arts and as early as 1958, he drew the cover of the review titled *Bizarre*. Two years later, he published his first book of drawing as well as a short story, two paths that he would follow for the rest of his life. He then worked for the legendary monthly publication Hara-Kiri, just founded by François Cavanna and the so-called Professor Choron. The periodical, soon dubbed by its editors “*Hara-Kiri*, a stupid and nasty newspaper”, is the ancestor of Charlie Hebdo. Topor also published drawings in *Le Monde*, *New York Times* or *Die Zeit*.

The tone of Topor’s drawings, as was Hara-Kiri, was satirical and against the established order. Their subjects were usually charged by black humour and grotesque and could sometimes be gravelly or gore. But Topor’s refined technique and elegant *mise-en-page* always avoided him the pitfall of vulgarity. The drawings are generally in black Chinese ink and watercolour, with strong colours, as the vermillion of the jumper in the present sheet. The human figure, with all its tortuous nature, its fantasy, and its eventual disappearance, are always at the centre of Topor’s draughtsmanship.

Concomitantly with his position at Hara Kiri, Topor co-founded with Fernando Arabal the dadaïste movement *Panique*. Even though drawing was always at the centre of his artistic output, Topor published numerous books, wrote texts illustrating his drawings, worked extensively for the cinema, radio and television, sung and acted. He wrote books of aphorisms, which included such passages as “no point looking up, there is no proper bar in that direction” or “the newspapers are full of stories of good people taken hostage in banks by gangsters, but they are silent on the more frequent cases of customers taken hostage by their bankers”.











seen ya .

