



After Raymond Lafage & Bacchanale & Brown Pen And Grey Wash



2 500 EUR

Signature : D'après Raymond Lafage

Period : 17th century

Condition : Bon état

Material : Paper

Width : 33,8

Height : 11

Description

Brown pen and gray wash from the 17th century. Collector's stamp at the bottom right (Lugt No. 2707). The former owner of the drawing, a collector from Tarn, had put a label on the back of this work that he had attributed to Raymond Lafage: "Raymond de LA FAGE (1656-1684) 125. Bacchanale Brown pen and gray wash Collector's stamp at the bottom right (Lugt No. 2707). Fold and stains on the paper. 11 x 33.8 cm." However, we presented the work to the most recognized specialist of the moment on Raymond Lafage, whom we thank for his work. Here is his opinion: "this drawing is most certainly a copy of an engraving by Ertinger "Bacchanale au bacchant buvant dans un crater". We find this print in the 4 albums (van der Bruggen 1689, the 2 Walck and Yntema of 1785). The same drawn

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copy of this engraving is in the Honolulu museum of art (inv. 13.428). This drawing is in the same direction as the engraving. Moreover, I know the mark L.2707 well since I have already worked on it for two other drawings: one which is kept at the BA museum in Marseille (inv. D. 85) and another offered at Prouté (cat. 1969) then put up for sale at Me Audap in 1987. In the first case, it is a copy of a detail of the engraving of Ertinger's *Serpent d'airain* and in the second case, it is also the copy of an engraving *Bacchanale* with a child on a goat by Ertinger as well. This mark that Lugt offers (with reservations) to a certain Pascalis therefore seems rather unreliable for original drawings by Lafage. I also looked for the sale of this Mr. Pascalis which was made in Marseille on December 20, 1869. We actually find 4 lots under the name of Lafage (n°129 Motif de décoration; 130 *Bacchanale*; 131 *Les Jardins de Cythères*; 139 *Triomphateur couronné par la victoire*). This drawing could be lot n°130 of this sale of 1869 but it also corresponds to the theme of the drawing passed to Prouté. Obviously, it is a copy of an engraving and its provenance does not provide any guarantee" We cannot therefore affirm that it is a drawing executed by Raymond Lafage himself. But this work of the 17th century was certainly executed by a good hand.