


Identifying Old Collection Marks on Hellenistic and Roman Terracottas Associated with the Collection of Daniel Marie Fouquet

Danielle Smotherman Bennett 

Abstract: Close examination of fifty-six terracottas in the Menil Collection associated with the collection of Daniel Marie Fouquet (1850-1914) has revealed a series of previously unstudied old labels. These labels, primarily occurring as three- or four-digit numbers in black ink directly on the object, appear to have been added in the early 20th century. These old labels, which were present when the pieces were acquired by the Menil Foundation in 1971 and 1972, do not match with current accession numbers, and are not connected with any known publications. After distinguishing these labels on objects in the Menil Collection, similar ink marks have been identified on objects associated with the Fouquet Collection in other institutions. While approximately half of these old labels occur on objects confirmed as previously belonging to the Fouquet Collection through the publication history, the other half are on objects that are only 'said to be from' the collection without similar supporting evidence. This article serves to document these old labels, to share the data publicly aiding in the recognition and identification of additional labels in other institutions, hopefully leading to additional provenance knowledge of these objects. Recent archival research has identified some of these numbers on a handwritten list accompanied by photographs from Fouquet, including a number of objects only formerly putatively connected with the Fouquet Collection. This research provides a potential avenue for provenance research into his collection and supports a stronger association of objects with similar ink labels to his collection.

Keywords: Daniel Marie Fouquet; terracottas; provenance research; ink labels; art market

Introduction

This paper will share a curatorial, conservation, and archival based study of old ink marks recently identified on a group of terracottas in the Menil Collection that are purported to come from the collection of Daniel Marie Fouquet (Figure 1). In this study, the terracottas are placed within the context of recent research into the provenance of the objects and what is known about the movements and dispersal of the Fouquet Collection after his death.

Daniel Marie Fouquet (1850-1914) was a French doctor based in Cairo between 1881 and 1914 who extensively collected Egyptian, Greco-Roman,

Coptic, and Islamic antiquities.¹ He had acquired his collection during his time in Egypt, primarily purchasing from dealers in Cairo² and nearby areas in the Nile Delta and the Fayoum, as well as

- 1 Brenda J. Baker / Margaret A. Judd: Development of the Paleopathology in the Nile Valley, in: Jane Buikstra / Charlotte Roberts (eds.): *The Global History of Paleopathology: Pioneers and Prospects*, Oxford 2012, 209-234, here: 209; Warren Royal Dawson / Eric P. Uphill: *Who Was Who in Egyptology*, London 1972, 107.
- 2 Paul Perdrizet: *Antiquités de Léontopolis*, in: *Monuments et mémoires de la Fondation Eugène Piot* 25 (1921), No. 1-2, 349-386, here: 349, <https://doi.org/10.3406/piot.1921.1831>. Perdrizet describes how Fouquet met one dealer at a train in at least one instance and then viewed objects at his home.

excavators with whom he was in contact.³ His collection was well-known and shared with a broad audience.⁴ While the full scale of the collection is unclear, it was, according to Émile Chassinat (1868-1948), remarkable for its size and scope,⁵ and portions appeared in exhibitions prior to his death.⁶ On account of his medical background and interest in the ancient world, Gaston Camille Charles Maspero (1846-1916), a French archaeologist, the Director-General of Antiquities in Egypt (1881-1886; 1899-1914), and co-founder of the Cairo Museum, recruited Fouquet for the unwrapping and examination of multiple Egyptian mummified individuals beginning in 1886.⁷ Fouquet even appears in a painting illustrating such a study as the central figure performing the autopsy (Figure 2),⁸ and other

documentary images.⁹ Due to his work documenting mummified individuals as well as his personal collection, Fouquet was a known member of the archaeological community in Cairo.¹⁰ As part of his own research, he published on topics varying from the tattoos on mummified individuals¹¹ to Islamic pottery.¹²

After his death, his collection, belongings, and papers were all brought to France, where there is now a partial archive of his documents, mostly consisting of photographs used for the publications.¹³

- 3 Daniel Marie Fouquet: Contribution à l'étude de la céramique orientale, Cairo 1900, 3, <https://gallica.bnf.fr/ark:/12148/bpt6k42228555>, <24.09.2023>. Fouquet indicates that he began to collect extensively by the end of 1884. His collection was certainly known by 1891 when it was referenced by Paul Casanova: Figurine en terre cuite avec inscription Arabe, in: Revue Archéologique. Third Series 17 (1891), 298-303, here: 300, <https://www.jstor.org/stable/41729319>, <24.09.2023>.
- 4 Edmond Pottier: Letter to Paul Perdrizet, 22nd June 1921, <http://perdrizet-doc.hiscant.univ-lorraine.fr/doc/PP814.pdf>, <24.09.2023>; also in intro of: Emile Chassinat: Les antiquités égyptiennes de la collection Fouquet, Paris 1922, 5, https://www.google.com/books/edition/Les_antiquit%C3%A9s_%C3%A9gyptiennes_de_la_colle/fcoxAQAAMAAJ?hl=en&gbpv=1&dq=Daniel+Fouquet+Egypt&pg=PA5&printsec=frontcover, <24.09.2023>.
- 5 Chassinat 1922 (see FN 4), 6. In fact, Chassinat mentions a minimum of 1.500 pieces of Islamic ceramics and includes at least 30 Egyptian objects. In publications of other portions of the Fouquet Collection, over a thousand fragments of glass, 150 bronzes, and 500 terracottas are referenced as well. Paul Perdrizet: Bronzes grecs d'Égypte de la collection Fouquet, Paris 1911, <https://catalog.hathitrust.org/Record/100895421>, <24.09.2023>; Paul Perdrizet: Les terres cuites grecques d'Égypte de la collection Fouquet, Nancy 1921, https://archive.org/details/McGillLibrary-rbnc_terres-cuites-grecques_folio_NB159E3F71921-20134, <25.09.2023>; Paul Casanova: Catalogue des pièces de verre des époques Byzantine et Arabe de la collection Fouquet, in: Urbain Bouriant (ed.): Mémoires publiés par les membres de la mission archéologique Française au Caire, Cairo 1893, 337-505, here: 337, [https://ia601308.us.archive.org/1/items/MMAF6.3/MMAF%206.3%20Casanova,%20P.%20-%20Catalogue%20des%20pi%C3%A8ces%20de%20verre%20des%20%C3%A9poques%20bizantines%20et%20arabe%20de%20la%20collection%20Fouquet%20\(1893\).pdf](https://ia601308.us.archive.org/1/items/MMAF6.3/MMAF%206.3%20Casanova,%20P.%20-%20Catalogue%20des%20pi%C3%A8ces%20de%20verre%20des%20%C3%A9poques%20bizantines%20et%20arabe%20de%20la%20collection%20Fouquet%20(1893).pdf), <24.09.2023>.
- 6 Chassinat 1922 (see FN 4), 7. One exhibition has a catalogue: Exhibition of the Art of Ancient Egypt, Burlington Fine Arts Club, Henry Wallis (ed.), London 1895, <https://archive.org/details/exhibitionofarto00burl>, <24.09.2023>.
- 7 Perdrizet 1911 (see FN 5), VIII-IX. Fouquet was part of the unwrapping and study of mummified individuals at least from Deir el-Bahari, El-Amrah, and Dashur, but also likely from other sites.
- 8 Paul Dominique Philippoteaux, *Examination of a Mummy – The Priestess of Ammon*, 1891, oil on canvas, 274,5 × 183 cm, previously with Leicester Gallery, London, currently private collection.

- 9 *Mummy Examination*, in: La Science Illustrée 8 (1891), <https://web.archive.org/web/20230711175309/https://www.sciencephoto.com/media/427000/view/mummy-examination-19th-century>, <25.09.2023>.
- 10 Elizabeth Dospěl Williams: 'Into the hands of a well-known antiquary of Cairo': The Assiut Treasure and the Making of an Archaeological Hoard, in: West 86th: A Journal of Decorative Arts, Design History, and Material Culture 21 (2014), No. 2, 251-272, here: 262, <https://www.jstor.org/stable/10.1086/679985>, <24.09.2023>. Fouquet is noted as one of the attendees at the Second Congrès internationale d'archéologie classique. Perdrizet 1911 (see FN 5), VII, indicates that his own introduction to the collection was in 1909.
- 11 Daniel Marie Fouquet: Le Tatouage Médicale en Égypte dans l'Antiquité et à l'Époque Actuelle, in: Archives d'Anthropologie Criminelle (13) 1898, 271, <https://criminocorpus.org/en/library/doc/13/>, <24.09.2023>.
- 12 Daniel Marie Fouquet: Contribution à l'étude de la céramique orientale. Vol. 4, Cairo 1900. Some of his other publications include: Daniel Marie Fouquet: Observations relevées sur quelques momies royales d'Égypte, in: Bulletin de la Société d'Anthropologie de Paris 3 (1886), 578-586; Daniel Marie Fouquet: Note sur des peintures récemment découvertes au Fayoum (ancien nome Arsinoïte), en Égypte, in: Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres 31 (1887), No. 2, 229-330; Daniel Marie Fouquet: Note sur les squelettes d'El-Amrah, Paris 1896; Daniel Marie Fouquet: Appendice: Note sur les squelettes d'El-Amrah, in: J. de Morgan (ed.): Recherches sur les origines de L'Égypte: L'Âge de la pierre et les métaux, Paris 1896, 241-270; Daniel Marie Fouquet: Appendice. Recherches sur les crânes de l'époque de la pierre taillée en Égypte, in: J. de Morgan (ed.): Recherches sur les origines de L'Égypte. Ethnographie préhistorique et tombeau royal de Négadah, Paris 1897, 269-380; Daniel Marie Fouquet: Notes sur la momie de Soqnouri, in: Gaston Masperon (ed.): Mémoires publiés par les membres de la mission archéologique Française au Caire, Vol. I, Paris 1889, 776-777.
- 13 First brought to my attention by reference within Cecilia Benavente Vincente: Ptolemy III Euergetes in Leontopolis (Tell el-Moqdam)? The lost statue of the god Hermes-Triptolemus from the former Fouquet Collection (Calouste Gulbenkian Museum Inv. No. 45), in: ENIM: Égypte nilotique et méditerranéenne 14 (2021), 91-114, here: 102, https://www.academia.edu/45049790/Ptolemy_III_Euergetes_in_Leontopolis_Tell_el_Moqdam_The_lost_statue_of_the_god_Hermes_Triptolemus_from_the_former_Fouquet_collection_Calouste_Gulbenkian_Museum_Inv_No_45, <24.09.2023>. Additional details were shared with me by Thérèse Charmasson, Comité des travaux historiques et scientifiques, Paris, through e-mail correspondence, 22nd June 2022. The majority of the records are with the Institut national d'histoire de l'art (INHA), <https://agorha.inha.fr/ark:/54721/2eed7fa8-7d53-4943-b785-661150dd7274>, <25.09.2023>. These records primarily include correspondence, but also include a collection of 213 photographs from his collection (Photothèque Archéologie antiquité gréco-romaine I, 061). Additional correspondence with Fouquet are in the records of the Bibliothèque nationale de France, <https://catalogue.bnf.fr/ark:/12148/cb16562482v>, <25.09.2023>.



Fig. 1: Gallery Installation, The Menil Collection, Houston. Photograph: Paul Hester.

Catalogues of his collection were in progress before his death, including the publications of Egyptian art and terracottas.¹⁴ Not all of the objects that were part of Fouquet's collection, however, appear in known publications. This fact is directly acknowledged by Paul Perdrizet (1870-1938) in the introduction to the volume on the terracottas when he says that he only chose to include those which were most interesting to himself.¹⁵ This can create challenges when tracing the provenance of objects that are 'said to be from' Fouquet's collection, but do not directly appear in the published catalogues.



Fig. 2: Paul Dominique Philippoteaux, *Examination of a Mummy - The Priestess of Ammon*, 1891. Previously with Leicester Gallery, London.

Ink Markings

22 terracottas associated with the Fouquet Collection, and now in the Menil Collection, feature old labels.¹⁶ These labels appear in two main categories: directly on the object or on an affixed cloth label. The most numerous category is the former, consisting of three- or four-digit numbers written in black ink directly on the object (16 examples). The other major category includes a three- or four-digit number written in black ink on an affixed cloth label (5 examples), sometimes with additional information.¹⁷ There are also two objects with additional old labels, one a blue edged sticker and the other a number on masking tape, as well as two other objects that only have numbers written on masking tape, which are all collectively

14 Perdrizet 1921 (see FN 5); Paul Casanova: *Les derniers Fâtimides*, Vol. 6, fasc. 4-5.

15 Perdrizet 1921 (see FN 5), XXXI. The quote goes: "La collection Fouquet comprend beaucoup plus de terres cuites que je n'en ai décrit et fait reproduire ici. Je n'ai retenu que celles qui m'ont paru les plus intéressantes, au point de vue iconographique ou au point de vue artistique." ("The Fouquet Collection contains many more terracottas than I have described and reproduced here. I only have retained those which to me seemed the most interesting, from an iconographic or artistic point of view." Translation by author).

16 For ease of reference only the accession numbers for each are listed here, Menil Collection: 1972-62.03 DJ, 1972-62.04 DJ, 1972-62.06 DJ, 1972-62.19 DJ, 1972-62.36 DJ, 1972-62.37 DJ, 1972-62.38 DJ, 1972-62.40 DJ, 1972-62.43 DJ, Y 104, Y 107, Y 108, 1972-62.02 DJ, 1972-62.07 DJ, 1972-62.09 DJ, 1972-62.11 DJ, 1972-62.15 DJ, 1972-62.18 DJ, 1972-62.24 DJ, 1972-62.35 DJ, Y 105.02, Y 106. Additionally, there is a separate, but related catalogue of Fouquet associated objects that can be found at the following data repository, which provides more detailed information per object: <https://doi.org/10.17613/jger-kt25>. In that resource, all objects from the Menil Collection are catalogue numbers T0001-T0056 and I0057-I0060. Those with ink labels not associated with the history of the piece within the current institution are coded with an IO ("ink on object") or IC ("ink on cloth").

17 For example, one figure, Menil Collection 1972-62.43 DJ, has "Fayom [sic!] 189" listed on a sticker, and is confirmed to have belonged to Fouquet's collection through Perdrizet 1921 (see FN 5), 4, No. 9, pl. X. Another terracotta, Menil Collection 1972-62.38 DJ, features an additional two-digit number underneath the three-digit number "652/19" on a cloth label. It was included in Perdrizet 1921 (see FN 5), 121, No. 329, pl. XI.

referenced as “stickers.”¹⁸ One object, a bottle or lamp fragment in the form of a winged Eros (Menil Collection 1972-62.40 DJ), is included in each of the two main categories as it has one of each of the labels with the same four-digit number, 2297, repeated (Figure 3). None of the identified numbers duplicate a number on another object or are directly sequential.¹⁹ The ink does not appear when viewed with infrared or ultraviolet light, so these methods cannot help visualize faded numbers.

In general, the meaning and origins of these labels are unknown, but written numbers on objects have been known to represent accession numbers from past collections, inventory numbers of dealers, or sometimes object exhibition or catalogue numbers.²⁰ These particular numbers do not represent additions by the Menil Foundation or by John and Dominique de Menil, French-born philanthropists and collectors who established the Menil Collection in Houston, Texas, in 1987 as a free and accessible art museum for the public. The numbers were present by the time of acquisition, even though the majority were not noted in the acquisition papers and remained undocumented until a recent study of the objects. The numbers on these old labels do not match any known publication references or the current accession numbers.²¹

I would like to point out some general assumptions about the numbers, which could turn out to be false after additional study. At this stage, it is presumed that all of the ink numbers, both those on the object as well as those on separate labels, are related. This is based upon the similar origins of the objects with ties to a historic collection (supported by the publication history of some) and their appearance on the art market, which suggests that objects with these labels may have remained together until 1971, when many appeared on the

market, or shortly before that point. Of the labels themselves, the majority of the objects with labels from the first category, those appearing directly on the object, seem to be written by the same hand, with a few exceptions, and in a similar ink (Figure 4). The level of preservation and visibility varies, and a few examples appear to have a previous number written in ink.²² Despite the different provenance of the objects to the Menil Collection, this suggests a common origin of the numbers at some point prior to their separation to distinct dealers.

The second category appears to be written in a different handwriting than the first, perhaps suggesting that these labels were added at a later date. This is supported by the above example, Menil Collection 1972-62.40 DJ, with both types of labels repeating the same number. The preservation of this number system by creating new labels with the same data indicates that the numbers obviously had a meaning at some point in time and likely conveyed useful information. The second category of label may have been meant to replace the first on account of the fading ink. It is understood that the numbers, if reflecting information from the Fouquet Collection, may not have been added by Fouquet himself. This is because there are additional objects associated with the Fouquet Collection in the Menil Collection that are confirmed through publications which have no visible evidence of previous ink labels.²³

Fouquet Terracottas in the Menil Collection

Today, a significant portion of the ancient art in the Menil Collection is represented by small terracottas, including figures, anthropomorphic vessels, and fragments of each. 56 of these terracotta objects are associated with the Fouquet Collection,

18 These are each identified with an “S” in the catalogue (see FN 16).

19 Two objects have numbers 11 digits apart, both of which are from the 1972 sale from La Reine Margot, but all others in the Menil Collection have larger gaps.

20 Sylvie Guichard / Catherine Bridonneau: Département des Antiquités égyptiennes du musée du Louvre. Numéro d’inventaire, d’entrée, de collection... État de la question, in: Bulletin de la Société française d’égyptologie, supplément au n° 200, Paris 2019. Guichard and Bridonneau outline six different categories of possible meanings of old labels with a chapter dedicated to discussion of each type within the context of the Musée du Louvre.

21 Old Menil Foundation labels are present on the majority of these objects and take various forms of stickers, which are not noted in the catalogue since they are known to the institution.

22 Two examples show a fully visible number and what may be the same number, now mostly faded: Menil Collection 1972-62.03 DJ with “2406” written in black ink, visible, and a faded “2406” above it; Menil Collection 1972-62.18 DJ with “1281” written in darker ink with another, lighter 8 visible. Both are described in the associated catalogue (see FN 16: T0002-MC.CF.IO and T0030-MC.PF.IO).

23 The terracottas confirmed via the publication that do not have ink numbers are Menil Collection: 1972-62.01 DJ, 1972-62.08 DJ, 1972-62.16 DJ, 1972-62.22 DJ, 1972-62.39 DJ, Y 105.01, Y 108. Another piece confirmed to Fouquet’s collection through the published catalogue, Menil Collection 1972-62.36 DJ, has no visible ink on the object, nor an old cloth label, but does have an unknown number written on masking tape.



Fig. 3: Detail of the two types of old labels, Bottle or Lamp Fragment in the Form of a Winged Eros, 200 BCE-100 CE, Hellenistic or Roman, Terracotta, (10,2 x 12,7 x 7,3 cm), Menil Collection, Houston 1972-62.40 DJ. Photograph: Danielle Smotherman Bennett.

only 20 of which feature the old labels directly on the object or on a cloth label. The terracottas connected to Fouquet and now in the Menil Collection were acquired from multiple sources, including La Reine Margot (Paris),²⁴ and J.J. Klejman (New York),²⁵ as well as a few from auction houses in New

24 Gilles Cohen: La Reine Margot – historique de la galerie, in: Gilles Cohen Antiquaire, Blog, 18th August 2011, <http://gilles-cohen-antiquaire.over-blog.com/article-la-reine-margot-historique-de-la-galerie-1-2-81828079.html>, <24.09.2023>; and <http://gilles-cohen-antiquaire.over-blog.com/article-la-reine-margot-historique-de-la-galerie-2-2-81921607.html>, <24.09.2023>. Marguerite Mengin, maiden name Lipschutz, was the founder of La Reine Margot. The gallery sold art to other dealers, such as Henri Kamer and the Kalebjian brothers, as well as collectors. It appears that Mengin had obtained a large portion of the collection of Fouquet, based upon the comments of Cohen on the history of the collection as well as the objects acquired by the Menil Collection and other institutions, such as the Louvre. Where she obtained those materials, however, remains unclear at this time. Dominique de Menil had last visited Mengin on September 12th, 1981, according to her datebook (Menil Archives); correspondence and a notification of her death in the archives at the Menil Collection indicate that Mengin died on October 31st, 1981, although the gallery continued. Gilles Cohen was the final director of the gallery before its closure in 2018.

25 John J. (J.J.) Klejman (1906-1995) was an influential dealer for the de Menils, from whom they began acquiring art in 1957. See William Middleton: Double Vision: the unerring eye of art world avatars Dominique and John de Menil, New York 2018, 372. Although Klejman's gallery was particularly known for African and Oceanic art, the de Menils also acquired antiquities and Byzantine objects from Klejman and were influenced by him as an advisor. While there is no archive for Klejman's gallery, information about his life and some about his work as an art dealer is discussed in an interview with his daughter, Susanne K. Bennet, which is more focused on his experiences surrounding the Holocaust. United States Holocaust Memorial Museum. Interview with Susanne K. Bennet, March 22nd, 2012, RG-50.106*0195, https://collections.ushmm.org/oh_findingsaids/RG-50.106.0195_trs_en.pdf, <24.09.2023>.

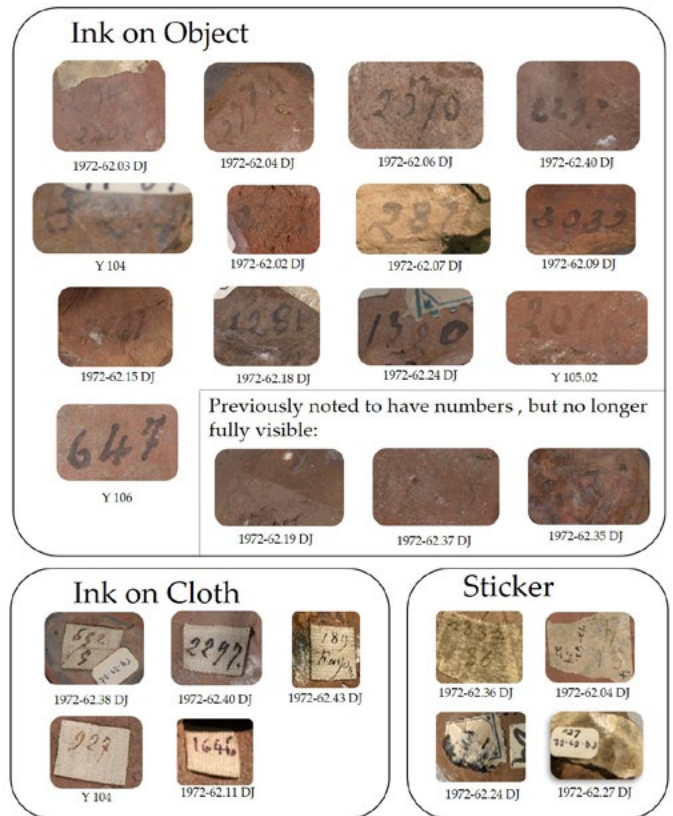


Fig. 4: Detail of all old labels on objects in the Menil Collection. Photograph: Danielle Smotherman Bennett and James Craven.

York and Basle.²⁶ The majority of the objects come from either Klejman (7 terracottas in 1971) or La Reine Margot (44 terracottas, primarily through the gallery dealers Marguerite Mengin in 1972 and 1 from Charles Smith in 1974). The additional five terracottas were obtained from auctions. In general, the whereabouts of the terracottas from the Fouquet Collection were unknown until they appeared in galleries and auctions in the 1970ies and 1980ies, including those at other institutions.²⁷ The objects at the Menil Collection with the old labels

26 One terracotta, a fragment of an anthropomorphic vessel, Menil Collection CA 7020, is from an auction at Münzen und Medaillen (Basle) in 1970 and four terracotta heads, Menil Collection 1980-18.01-.04 DJ (see FN 16: T0053-T0056), are from an auction at Sotheby's (New York) in 1980 and were previously in the collection of Michel Abemayor (New York). Four additional Fouquet associated objects are in the Menil Collection (ivory attachments or plaques, Menil Collection 1966-09 DJ, 1966-10 DJ, 1966-11 DJ, and 1966-12 DJ, three of which have old stickers), which were acquired in 1966 from Piero Tozzi, New York, and were previously with Édouard Larcade, Paris.

27 The difficulties of understanding the chain of ownership post-Fouquet is discussed briefly by Jennifer Gates-Foster: Out of Egypt: Provenance, Racial Representation, and Miniature Images of Nubians in the Menil Collection, in: John North Hopkins / Sarah Kielt Costello / Paul R. Davis (eds.): Object Biographies: Collaborative Approaches to Ancient Mediterranean Art, New Haven 2021, 107-126, here: 114. Much of this is the disruptions caused by the World Wars.

were all acquired in either 1971 or 1972 from J.J. Klejman (4) or Marguerite Mengin, La Reine Margot (16), respectively. Twelve of the objects with the old labels, including the two with only stickers, are confirmed to the Fouquet Collection through publications, while the other ten do not appear in the known publications.

In total, 18 terracottas in the Menil Collection are confirmed as having once been in the Fouquet Collection through the catalogue by Paul Perdrizet (Figure 5), ranging from disjointed heads to full figures, vessels and fragments thereof, and masks.²⁸ These confirmed Fouquet objects originate from either La Reine Margot or J.J. Klejman Gallery. The other 38 terracottas are ‘said to be from’ the Fouquet Collection.²⁹ When it comes to the “putative Fouquet artifacts”, in the terminology of Jennifer Gates-Foster,³⁰ the provenance is less secure and should be questioned. Elizabeth Marlowe correctly states: “[i]t is important to remember just how uninformative and unreliable ‘said to be from’ reports can be, especially when, as is almost always the case, they are passed along with no indication of when the rumor was reported, by whom, or in what context.”³¹

28 Menil Collection: 1972-62.01 DJ (Perdrizet 1921, 162, No. 455, pl. CVIII); 1972-62.03 DJ (Perdrizet 1921, 162, No. 476, pl. CV); 1972-62.04 DJ (Perdrizet 1921, 131, No. 357, pl. CI); 1972-62.06 DJ (Perdrizet 1921, 114, No. 291, pl. XXIV); 1972-62.08 DJ (Perdrizet 1921, 48); 1972-62.16 DJ (Perdrizet 1921, 18, No. 66, pl. LXXVI); 1972-62.19 DJ (Perdrizet 1921, 87, No. 215, pl. LXIX); 1972-62.22 DJ (Perdrizet 1921, 165, No. 482, pl. CX); 1972-62.36 DJ (Perdrizet 1921, 156, No. 442, pl. LXXXIX); 1972-62.37 DJ (Perdrizet 144, No. 387, pl. XCV); 1972-62.38 DJ (Perdrizet 1921, 121, No. 329, pl. XI); 1972-62.39 DJ (Perdrizet 1921, 94, No. 238, pl. XXXVI); 1972-62.40 DJ (Perdrizet 1921, 96, No. 243, pl. XXXVII); 1972-62.43 DJ (Perdrizet 1921, 4, No. 9, pl. X); Y 104 (Perdrizet 1921, 140, No. 372, pl. XCVI); Y 105.01 (Perdrizet 1921, 140, No. 371, pl. XCVI); Y 107 (Perdrizet 1921, 140, No. 374, pl. XCVI); Y 108 (Perdrizet 1921, 140, No. 375, pl. XCVI). Some of the above also have other publications during Fouquet’s lifetime, see FN 16 for additional bibliography – the objects are catalogued sequentially in the referenced order.

29 Menil Collection: 1972-62.02 DJ; 1972-62.05 DJ; 1972-62.07 DJ; 1972-62.09 DJ; 1972-62.10 DJ; 1972-62.11 DJ; 1972-62.12 DJ; 1972-62.13 DJ; 1972-62.14 DJ; 1972-62.15 DJ; 1972-62.17 DJ; 1972-62.18 DJ; 1972-62.20 DJ; 1972-62.21 DJ; 1972-62.23 DJ; 1972-62.24 DJ; 1972-62.25 DJ; 1972-62.26 DJ; 1972-62.27 DJ; 1972-62.28 DJ; 1972-62.29 DJ; 1972-62.30 DJ; 1972-62.31 DJ; 1972-62. DJ; 1972-62.32 DJ; 1972-62.33 DJ; 1972-62.34 DJ; 1972-62.35 DJ; 1972-62.41 DJ; 1972-62.42 DJ; 1974-085 DJ; Y 105.02; Y 105.03; Y 106; CA 7020; 1980-18.01 DJ; 1980-18.02 DJ; 1980-18.03 DJ; 1980-18.04 DJ.

30 Gates-Foster 2021 (see FN 27), 114-115.

31 Elizabeth Marlowe: What We Talk About When We Talk About Provenance: A Response to Chippindale and Gill, in: *International Journal of Cultural Property* 23 (2016), 217-326, here: 223, https://www.academia.edu/31163646/What_We_Talk_About_When_We_Talk_About_Provenance_A_Response_to_Chippindale_and_Gill, <24.09.2023>.

While she is addressing purported archaeological provenience, this is also the case with past provenance. It is possible that the dealers were simply providing the information they had received about the collecting history of the objects, whether it was true or false. The provenance also may have been constructed by dealers, pairing proven Fouquet Collection objects with those of unknown collection histories and archaeological provenience, in order to legitimize their sale. Without additional documentation or older publications of the objects to consult, it has hitherto been impossible to clarify the association of the putative Fouquet terracottas to the collection. The objects with the old labels may have a shared history, however, that may clarify their past. Thus, in order to try and understand these labels, it is necessary to look more broadly at the history of Fouquet’s collection after his death.

The Collection after Fouquet

In Paris, in June 1922, portions of Fouquet’s collection were sold at two sales led by auctioneer Fernand-Ambroise Lair Dubreuil (1867-1931) and



Fig. 5: Plate XCVI from Paul Perdrizet, *Les terres cuites grecques d'Égypte de la collection Fouquet*, Nancy 1921. Photograph: Daniëlle Smotherman Bennett.

organized by Mihran Hatchik Sevadjian (b. 1884), a dealer most likely acting on behalf of Fouquet's widow.³² The published sales catalogues outline the multi-day sales: the first, held from 12th to 14th June, included 359 lots (Figure 6), the majority of which are single objects but also some groups (many with an unspecified number of objects).³³ The second was held from 19th to 20th June, which presented another 219 lots.³⁴ The catalogues may have been compiled by Émile Chassinat, although the listed auction expert was Arthur Sambon (1867-1947).³⁵

None of the pieces in the Menil Collection, however, appear in the auction catalogues from 1922. It seems likely then that some objects were sold in private sales by the family and/or potentially there were additional auctions whose records have been lost.³⁶ It is also possible that portions of the collection were kept by his heirs or sold at different times. The size and scope of the collection amassed by Fouquet, attested to by the published catalogues of Egyptian art, bronzes, terracottas, and Islamic pottery, support the assertion that the

known auctions do not represent the entire collection and that some areas are underrepresented in these sales. In fact, the majority of the Hellenistic and Roman terracotta figures, 521 pieces that were catalogued by Perdrizet (and numerous others that are illustrated as comparanda within the volume), are not present in the auctions.

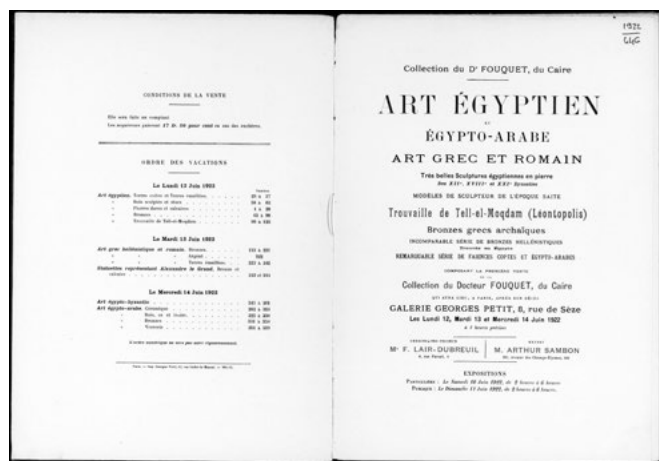


Fig. 6: Table of contents and cover page of the auction catalogue of Part 1 of the sale, in: Auct. cat. Paris (Hôtel Drouot, 12th-14th June 1922): Collection du Docteur Fouquet du Caire, Arthur Sambon (ed.). Photograph: Danielle Smotherman Bennett.

32 As noted in the minutes of the sale, which can be consulted at the Paris Archives of the Institut national d'histoire de l'art (INHA) under the reference number AD Paris D 42 E 3/147. He is most often referred to as Hatchik Sevadjian or simply Sevadjian in other sources. At the auction, Sevadjian purchased objects for himself, on behalf of others, and was listed as the seller of some of the objects, which he may have obtained directly from the family. The objects may also have been orchestrated as part of his fee for organizing the auctions. An annotated list of buyers identified from the minutes can be accessed at <https://hcommons.org/deposits/item/hc:59723/>, <27.09.2023>.

33 Auct. cat. (Hôtel Drouot, 12th-14th June 1922): Collection du Docteur Fouquet du Caire, <https://bibliotheque-numerique.inha.fr/idurl/1/53253>, <24.09.2023>.

34 Auct. cat. (Hôtel Drouot, 19th-20th June 1922): Collection du Docteur Fouquet du Caire, Deuxième Partie, <https://bibliotheque-numerique.inha.fr/idurl/1/53333>, <24.09.2023>.

35 John D. Cooney: The Lions of Leontopolis, in: Brooklyn Museum Bulletin 15 (1954), No. 2, 17-30, here: 18, <https://www.jstor.org/stable/26457993>, <24.09.2023>. Arthur Sambon is listed on the title page of the sales catalogues as the expert and his name also appears in the minutes as a buyer.

36 This is surmised from a Roman sculptural head, now in the J. Paul Getty Museum 79.AA.135 (see the resource in FN 16, entry S0159-JPGM.PF.NI for more object information). It was formerly in the collection of the Brummer Galleries (P350), which was noted as having arrived to the Brummer Galleries on 24th October 1922, and being purchased at the sale of Fouquet's collection in Paris. The referenced auction catalogue number that appears in the Brummer records, however, does not match with the established sales catalogues. See <https://libmma.contentdm.oclc.org/digital/collection/p16028coll9/id/62278/rec/2>, <24.09.2023>. Another putative object is also known to have come from Brummer, now in the St. Louis Art Museum, 30:1924 (see FN 16: S0158-SLAM.PF.NI).

Tracing the dispersal of the historic collection can possibly provide some additional information regarding the provenance of Fouquet objects in museums collections today, but it is a daunting task.³⁷ Some of the buyers from the 1922 sale, who are noted in the minutes, are connected with Fouquet objects now in other institutions.³⁸ After the sale, objects from the Fouquet Collection or those said to be from his collection, continue to move on the art market and appear in institutions during the following decades, not always with clear provenance. Some emerged as a result of the auctions. For instance, some pieces in the Louvre were

37 Fouquet had a very large collection consisting of multiple subjects, which was not fully documented before its dispersal. Cecilia Benavente Vicente, PhD candidate, Universität Hamburg, has noted plans to begin such a project reconstructing the collection in the near future, focusing on the Egyptian art from the Fouquet Collection at this stage (e-mail communication from 15th January 2023), which will undoubtedly reveal much about the art market in 20th-century Paris and the dispersal of the collection.

38 For instance, Carlouste Gulbenkian (1869-1955) had an agent at the 1922 sales. The dealer Dikran Kelekian purchased objects at the sale, some of which are now in the Brooklyn Museum of Art; and Charles Boreux was present and buying for the Louvre. The expert for the catalogue, Arthur Sambon, also purchased a number of objects in the sale himself. See FN 32 for additional names appearing in the minutes.

acquired in 1936 from Hagop (1869-?) and Garbis Kalebdjian (1855-1954), brothers who had an antiquities dealership in Paris and Cairo and at least one of whom was present at the auctions.³⁹ Another piece, however, acquired from the so-called Kalebdjian Frères in 1948, does not have clear origins in the 1922 auctions.⁴⁰ The brothers also sold some glass weights formerly in the Fouquet Collection in 1933, but only one appears in the auction catalogue and that piece was not purchased by Kalebdjian.⁴¹ Clément Platt, primarily known as a coin dealer, sold three confirmed objects from the Fouquet Collection to the Louvre in 1932 and a single putative one in 1955.⁴² Where he acquired these objects is unclear as his name is not identified in the 1922 minutes and thus another intermediary is likely.

Aside from some sporadic appearances through the 1950ies, such as those noted above, and the documented sales in 1922, Fouquet Collection objects did not appear on the market ‘en masse’ and, other than those in public museums, their whereabouts were unknown. That changed in 1971, when a large number of objects, particularly the terracottas, appeared on the Parisian art market with no indication of their provenance since the 1921 publication. Some of the provenance lines for objects associated with Fouquet appear in 1971 at the Louvre and simply note a “public sale”, although further

details about this sale are unclear.⁴³ In the discussion of these new acquisitions, which are considered Fouquet objects, Simone Besques also mentions the collection of Felix Sartiaux (1876-1944), but without any additional details.⁴⁴ Sartiaux donated some terracotta objects to the Louvre, which entered the collection around the same time, but it is possible that there is no further association.⁴⁵

Around the same time that the Menil Foundation acquired a large group of the terracottas from La Reine Margot, other institutions (e.g. the Louvre) and dealers (e.g. Charles Ede, Ltd)⁴⁶ are also acquiring Fouquet associated terracottas from Mengin.⁴⁷ Many of these objects in other collections appear in the published catalogues of the collection or of the auctions, thus identifying them as certainly having been part of the Fouquet Collection and sometimes with additional provenience information. Of Fouquet objects originating with dealers in 1971 and after, groups of objects can be traced to some dealers in particular, to Margueritte Mengin (La Reine Margot), as mentioned above, but also

39 Dumbarton Oaks, Bliss-Tyler Correspondence Annotations: Kalebdjian Frères. <https://www.doaks.org/resources/bliss-tyler-correspondence/annotations/kalebdjian-freres>, <24.09.2023>. Some examples: Musée du Louvre, E14688, E14690, and E14691. It is also worth noting that the Louvre had previously acquired pieces directly from the sale as well, with curator Charles Boreux (1874-1944) noted in the minutes of the sales as a purchaser as well as simply “Musée du Louvre”.

40 Musée du Louvre E 17336.

41 Harry Farnall et al.: 1^o Collection de poids en verre arabes de la maison Kalebdjian (ancienne collection du Dr. Fouquet), in: Comité de Conservation des Monuments de l’Art Arabe 34 (1933), 11, https://www.persee.fr/doc/ccmaa_1110-6824_1933_num_1925_34_11751, <24.09.2024>. It appears in Auct. cat. 1922 (see FN 33): lot 354. Lot 354 is noted in the minutes as being purchased by Tabbagh (line 340, see FN 32).

42 Musée du Louvre E14238 and MAO 172. British Museum Collections: Clément Platt, <https://www.britishmuseum.org/collection/term/BIOG119632>, <24.09.2023>.

43 Simone Besques: Catalogue raisonné des figurines et reliefs en terre-cuite grecs, étrusques et romains, Vol. IV/2: Époques hellénistique et romaine. Cyrénaïque, Égypte ptolémaïque et romaine, Afrique du Nord et Proche-Orient, Paris 1992, 95. The details of where the collection had been prior to the sale referenced in 1971, or the details of the sale, are unknown to the present author, but this is consistent with the appearance of many Fouquet objects on the art market in Paris and New York beginning in 1971 that have then ended up in institutions such as the Louvre or the Menil Collection.

44 Simone Besques: Nouvelles Acquisitions: Terres cuites de la collection Fouquet, in: *Revue du Louvre* 23 (1973), 271-280, here: 271.

45 Some objects from Sartiaux appear in the Louvre at the same time as Fouquet objects with “usufruit” noted, such as with Louvre, Paris CA 4234, <https://collections.louvre.fr/ark:/53355/cl010261388>, <24.09.2023>, possibly indicating that they were donated by him, but left to his heirs for lifetime usage.

46 E-mail correspondence with Martin Clist and Charis Tyndall, Charles Ede Ltd., and James Donaldson, R.D. Milns Antiquities Museum, between 30th January and 1st February 2023. One of the objects that went through Charles Ede Ltd. is RD Milns Antiquities Museum, Queensland, 75.005.

47 Françoise Dunand: Lanternes gréco-romaines d’Égypte, in: *Dialogues d’histoire ancienne* 2 (1976), 71-97, here: 71. Dunand refers to the availability of Fouquet objects at a gallery between 1972 and 1973, possibly meaning La Reine Margot. See https://www.persee.fr/doc/AsPDF/dha_0755-7256_1976_num_2_1_2737.pdf, <24.09.2023>.

to Bernard Pahmer⁴⁸ and J.J. Klejman.⁴⁹ Other unnamed galleries and dealers may also have had Fouquet objects. For instance, objects previously at Galerie Ostrakon and confirmed to the Fouquet Collection were formerly in the collection of Captain Patrick Pakenham (1922-2019), who mostly acquired objects at an unnamed gallery in Paris in the 1960ies and 1970ies.⁵⁰ Today, objects associated with the Fouquet Collection are dispersed across museums around the world and not always clearly connected to the historic collection through online provenance information or publications.

Old Labels on Fouquet Objects in other Collections

It was through the assistance of colleagues across the world that progress was made regarding the objects of the Fouquet Collection after 1914 and the origins of the old labels.⁵¹ Additional objects associated with the Fouquet Collection in other institutions feature similar numbers, sometimes in ink on the object and/or on cloth labels, whose origins are likewise unknown (Figure 7).⁵²

48 While five objects were acquired from Pahmer in 1971, only one is confirmed and two have old labels: Musée du Louvre E 26919 (see FN 16: T0125-ML.PF.IO); and Musée du Louvre E 26924 (see FN 16: T0129-ML.PF.IC). Three additional objects were purchased from Pahmer in 1971 that are also said to be from the Fouquet Collection: Musée du Louvre E 26920, E 26921, E 26922 (see FN 16: T0126-ML.CF.NI, T0127-ML.PF.NI, T0128-ML.PF.NI).

49 The seven objects in the Menil Collection.

50 These can be found in the resource FN 16 as T0064-T0082. Information was provided by e-mail correspondence with Bernhard Müller, 4th May 2022. Unfortunately, the gallery name where Pakenham acquired them is not known to the author. The collection was sold by the heirs of Pakenham in 2019. It is possible that it was La Reine Margot, but also could have been a different gallery. Some of the terracottas have been sold since May 2022 and their current whereabouts are unknown to me.

51 I would like to thank the following persons for checking their records with regards to the Fouquet Collection and old labels: Lisa Anderson-Zhu (Walters Art Museum), Judith Barr (J. Paul Getty Museum), Catherine Bridonneau, Katerina Chatziefremidou, and Sophie Paulet (all Musée du Louvre), Chanel Clarke (Christie's), Marianna Dági (Museum of Fine Arts, Budapest), James Donaldson (R.D. Milns Antiquities Museum), Sebastián Encina (Kelsey Museum of Archaeology), Sidney Goldstein (retired from the Saint Louis Art Museum), Bernhard Müller (Ostrakon Gallery), Natacha Massar (Royal Museums of Art and History, Brussels), Annie Shanley (Michael C. Carlos Museum), Tom Hardwick (Houston Museum of Natural Sciences), Katharine Raff (Art Institute of Chicago), Charis Tyndall and Martin Clist (both Charles Ede Ltd.), Kathy Zurek-Doule (Brooklyn Museum of Art), as well as any others I may have overlooked.

52 This is the bottom of one of the terracottas previously at Galerie Ostrakon and confirmed to Fouquet's collection as Perdrizet 1921 (see FN 5), 146, No. 398, pl. CXXV (see FN 16: T0074-AM.CF.IO.IC).

Like at the Menil Collection, not all objects associated with the Fouquet Collection in other institutions have visible numbers and not all objects with old labels can be confirmed as having belonged to the Fouquet Collection through the early collection and auction catalogues. The labels, typically on the back, underside, or within a break, are not always photographed, or publicly available, making the identification of the labels and thus the tracing of the connections between them difficult. The objects outside of the Menil Collection with these old labels include Greco-Roman terracottas, but also ancient Egyptian and Islamic art, two other key areas of Fouquet's collection. Some objects, such as a few examples in the Menil Collection and one in the Louvre have the same number written twice (Figure 8).⁵³



Fig. 7: Detail of old labels, Figurine of a Dog with Puppies, 1st-2nd century CE, Roman, Terracotta, 6,8 × 5 cm, Art Market (previously with Galerie Ostrakon). Photo courtesy of Bernhard Müller.

In trying to trace the history of these numbers, the fact that items donated to institutions such as the Louvre during Fouquet's lifetime do not have the same form of ink numbers is important. Additionally, most confirmed Fouquet objects that were sold at the 1922 auctions and went directly or nearly immediately into museum collections do not have these markings, which suggests that the ink labels may not originate with Fouquet himself. For instance, the objects in the Walters Art Museum,

53 Musée du Louvre CA 6027. On this example, the number 1990 appears to be written in faded ink and again in pencil.



Fig. 8: Detail of old label, Figurine, Head of a Man, 300 BCE-300 CE, Hellenistic or Roman, Terracotta, 6 × 3,8 × 2,7 cm, Musée du Louvre CA 6027. Musée du Louvre / Antiquités grecques, étrusques et romaines, 2019.

which were acquired by Dikran Khan Kelekian (1868-1851) at the auction and then sold to Henry Walters (1848-1931), do not have visible ink numbers.⁵⁴ At least one object that sold at the auction, however, does have an ink number as well as an additional label that may have been added by the collector, François Chandon de Briailles (1892-1953).⁵⁵ In that case, the ink number (329) corresponds with the 1922 auction information on the piece.⁵⁶ Objects in the Menil Collection with three-digit numbers, however, do not similarly match with lines in the auction catalogues and four-digit numbers are not represented in the two known auction catalogues.

54 Walters Art Museum 22.47, 22.71, and 22.72 (see FN 16: P0155-WAM.CF.NI, S0156-WAM.CF.NI, S0157-WAM.PF.S).

55 Musée du Louvre MAO 221 (see FN 16: I0083-ML.CF.IO). This object has a three-digit ink label (329 in black ink), but also has an additional label: F 607. This object went to the Louvre in 1955 from de Briailles. “F 607” may have been the inventory number for the object when it was in de Briailles’ collection as other alphanumeric inventory numbers are noted. See <https://gallica.bnf.fr/html/und/objets/collection-francois-chandon-de-briailles-1953?mode=desktop>, <24.09.2023>; and specifically an example, R 1672, <https://gallica.bnf.fr/ark:/12148/btv1b8474709c.r=R%201672%20Briailles?rk=21459;2>, <24.09.2023>.

56 This object was No. 329 in the first set of auctions and the minutes of the sale confirm (line 319 for objects 328-329) that it was purchased by de Briailles (see FN 32). I have not seen this ink label myself, however, so cannot note whether the handwriting is similar or not to the others.



Fig. 9: Detail of old label on wooden base, Musée du Louvre E 27074. Musée du Louvre / Antiquités égyptiennes, 2022.

At least seven objects in the Louvre still have the labels from La Reine Margot on their attached mounts and take a different format: a white, paper-based sticker with a two-digit number and a letter, which are duplicated across a few objects and sometimes come with an additional number that may represent a price and/or information most likely added later (Figure 9).⁵⁷ This suggests that the three- and four-digit black ink numbers do not originate with La Reine Margot.

Looking for the earliest datable appearance of these numbers leads us to one confirmed Fouquet piece with an ink label now in the Louvre that was acquired in 1932 from Clément Platt (Figure 10).⁵⁸ As the number predates the acquisition by the Louvre, it suggests that, if this ink number is connected with the ones on the Menil Collection objects, the numbers were added prior to 1932. Thus far, this is the earliest date we can trace the numbers to, at least with the known object biographies of pieces available.

57 Musée du Louvre E 27072, E 27073, E 27074, E 27075, E 27077, E 27078 (see FN 16: T0131-ML.PF.S, T0132-ML.PF.S, T0133-ML.PF.S, T0134-ML.PF.S, T0136-ML.PF.S, T0137-ML.PF.S). Pictured label is from Musée du Louvre E 27074. The number in the middle, “27074”, reflects the Louvre accessioning information.

58 Musée du Louvre E14238 (see FN 16: F0118-ML.CF.IO).



Fig. 10: Detail of old label, Applique in the Form of an Elephant, 332 BCE-199 CE, Hellenistic or Roman, Faïence, 3,9 × 7,9 × 2,1 cm, Musée du Louvre E14238. Musée du Louvre / Antiquités égyptiennes, 2022.

Other Avenues of Research

Fouquet was in regular correspondence with many French collectors, art historians, and archaeologists. He and/or his collection are discussed by others within documented correspondence now held within various archives.⁵⁹ In a letter from Fouquet to Perdrizet, he mentions a photograph of an object with specific reference to a number (“No. 580”) which was amongst those he sent as snapshots to a Mr. Doucet in July 1909.⁶⁰ Jacques Doucet (1853-1929) was an art collector and had an important library for art and archaeology, which later became part of the library of the Institut national d’histoire de l’art (INHA).⁶¹ An earlier letter from Fouquet to Perdrizet describes that he was in Paris to see Doucet specifically for the publication of the bronzes in his collection, which Doucet funded.⁶² Later correspondence between Doucet and Perdrizet discusses the distribution of the volume on Fouquet’s bronzes.⁶³ These letters proof a direct connection

59 Two key archives are those of the INHA, the collection of Jacques Doucet, and the University of Lorraine’s Archive Paul Perdrizet, <http://perdrizet.hiscant.univ-lorraine.fr/>, <24.09.2023>.

60 Daniel Fouquet: Letter to Paul Perdrizet, Cairo, 15th December 1910, PP 282, <http://perdrizet-doc.hiscant.univ-lorraine.fr/doc/PP282.pdf>, <24.09.2023>.

61 Claire Dupin de Beyssat: Tracing the Public of the First Parisian Library for Art and Archaeology: On the Readership at Doucet’s Library (1910-1914), in: *Journal of Art Historiography* 24 (2021), <https://hal.science/hal-03507075>, <24.09.2023>.

62 Daniel Fouquet: Letter to Paul Perdrizet, Cairo, 15th July 1910, PP 281, <http://perdrizet-doc.hiscant.univ-lorraine.fr/doc/PP281.pdf>, <24.09.2023>.

63 Jacques Doucet: Letter to Paul Perdrizet, Paris, unspecified date, 1911, PP 198, <http://perdrizet-doc.hiscant.univ-lorraine.fr/doc/PP198.pdf>, <24.09.2023>.

between Doucet and Fouquet as well as providing evidence that Fouquet had an inventory system that was known to others, such as the scholars who were publishing or funding the publication of his collection, like Doucet, even though none of the principal inventory lists or registers he might have had is archived.

A handwritten document by Fouquet in the heritage collection of Doucet, now held by the INHA, appears to hold the key to understanding these numbers.⁶⁴ This specific document, known as “Ms 309”, consists of a selection of objects, which are handwritten into a notebook, identified by a number, a measurement, provenance, and a short observation.⁶⁵ The objects included in the list and album are only a selection of Fouquet’s collection and the list is not a sequential subsection of his collection. Within the album, the lowest number is “37” and the highest included is “4046”.⁶⁶ While these numbers do not indicate limits of the collection, they provide evidence for the range of numbers documented in the catalogue from low two-digits to the 4000s.⁶⁷ While “no. 580”, mentioned in the letter by Fouquet, does not appear in this list, it is possible that Doucet received separate groupings. The photographs accompanying “Ms 309”, which are affixed to a page and not in the same order as the list, are annotated with the number, measurement, and sometimes additional information.⁶⁸

In total, eight objects in the Menil Collection appear within the photographs accompanying the

64 My deepest gratitude goes to Thérèse Charmasson who shared this manuscript with me and pointed out that the notebook is written in Fouquet’s handwriting in e-mail correspondence, 28th March 2023. The document and photographs are also discussed in Thérèse Charmasson: *Les collections du Dr. Fouquet et la publication des Bronzes grecs d’Égypte de la collection Fouquet et des Terres cuites d’Égypte de la collection Fouquet par Paul Perdrizet*, in: Samuel Provost / Frédéric Tixier (eds.): *Proceedings of the Colloque International Paul Perdrizet, savant européen et industriel lorrain (1870-1938)*, 7th-9th November 2018, forthcoming, note 56.

65 The notebook and accompanying photographs can be found in: INHA, Ms 309: *Collection Fouquet. Terres cuites*, 12-27, connected folios.

66 Both of which are unidentified and their whereabouts unknown at this time.

67 The highest number on an associated object so far identified is “4902” (Musée du Louvre E17336) and the lowest “19” (Art Market, previously with Galerie Ostracon, Perdrizet 1921 [see FN 5], 17, No. 61, pl. LXXVIII).

68 INHA Photothèque, *Archéologie, antiquité gréco-romaine I-61: Collection Fouquet. Terres cuites, 1880-1930 [sic!]: Photographies de la collection de terres cuites hellénistiques d’Égypte réunies par Daniel Marie Fouquet*.



Fig. 11: Comparison images of five objects in the Menil Collection with image from Doucet's archive, current collection photograph of the object, and photograph documenting the ink label. Photographs: Danielle Smotherman Bennett.

list, five of which have extant ink labels (Figure 11).⁶⁹ Prior to being identified in this list, seven of the objects could not be established with certainty as part of the Fouquet Collection because they did not appear in published catalogues, but now those seven can be confirmed as part of the collection.⁷⁰ Furthermore, the numbers in both the list and the photographs match the ink numbers on five of the objects that appear. This allows us to identify the numbers as originating with Daniel Fouquet for the first time, whether as his photograph numbers or inventory numbers. It is reasonable to extrapolate that similar numbers on other associated objects may also indicate numbers from their time in the Fouquet Collection. At least three other objects in the catalogue appear in the list: a terracotta lamp with Nike and a gladiator previously with Galerie Ostrakon, an Egyptian vase in the form of an Ibex in the Musée du Louvre, E 26924, and a terracotta head of a woman also in the Musée du Louvre, E 27071. While the terracotta lamp was already confirmed by its inclusion in the published

69 Menil Collection 1972-62.01 DJ, 1972-62.19 DJ, 1972-62.09 DJ, 1972-62.15 DJ, 1972-62.23 DJ, 1972-62.42 DJ, Y 105.02, and Y 106. The "garland" on 1972-62.15 DJ is a later restoration that occurred prior to its acquisition by the Menil Foundation, which is confirmed by its absence in Fouquet's photograph.

70 Of these, only Menil Collection 1972-62.01 DJ was previously identified as confirmed Fouquet (CF) in the separate catalogue (see FN 16) as it appears in Perdrizet 1921 (see FN 5), No. 455.

catalogue as Perdrizet's no. 445, the other two objects can now be confirmed to the Fouquet Collection through the photographs and documented numbers in the manuscript.

Discussion

The dispersal of the Fouquet Collection and its presence in modern museums is anything but simple. The full magnitude of the original collection is not known, nor was it ever published in its entirety, although there are many references indicating the large scope of the collection as well as multiple extant publications to consult. Works now held in the same institution took varied paths and for many pieces the object history between the Fouquet Collection and their present institution is unknown. In tracing the movement of objects from the 1922 sales, it is clear that there remain significant gaps in our provenance knowledge. The hitherto known information does indicate, however, that the collection was dispersed through many different dealer-collectors and that Fouquet material appearing in later decades may have passed through the collections of these persons at some point.

At present, none of the objects in the Menil Collection can clearly be tied to a person present at the 1922 sale. It is also clear that the hitherto known auctions cannot account for all of the objects from the Fouquet Collection, which is particularly the case for the terracottas. Influential dealers active in the later 20th century Parisian art market, including Marguerite Mengin and J.J. Klejman, have documented connections to the movement of confirmed portions of the collection over time, but without clear correlation with the earlier known parties. With the murkiness about the objects originally in the Fouquet Collection, specifically of those not included in publications, and the opacity of the movement of these objects in subsequent decades, it is highly probable that many putative Fouquet objects were not part of the historic collection and some may even be of doubtful authenticity.⁷¹ For this reason, it is particularly important to be apprehensive of objects simply said to be from the collection without a deeper study into their provenance.

71 Specifically, Menil Collection 1972-62.17 DJ is questionable for stylistic reasons as well as its subject matter.

The ink numbers that appear on some of the associated objects, however, may function as clues and links in their biographies. The preserved archival evidence indicates that the numbers on some of the associated objects originated with Fouquet himself, providing a new avenue of research for collections with putative Fouquet objects. The numbers may have functioned as photograph numbers or more completely as inventory numbers. With the additional objects identified in the manuscript, 25 terracottas in the Menil Collection can now be confirmed as having once been part of the Fouquet Collection. Another five objects in the Menil Collection may be more strongly associated with the Fouquet Collection, possibly tentatively considered as confirmed, on the basis of the presence of the old labels, four of which include ink numbers written directly on the object and one a number written on a cloth label.⁷²

At this time, it is unclear from the documented evidence if the numbers written directly in ink on the object were added by Fouquet or someone with access to his inventory. There are three objects that appear in the manuscript and album without any visible numbers,⁷³ as well as many confirmed Fouquet Collection pieces in the Menil Collection that have no old labels.⁷⁴ It is possible that there were once numbers on these objects as well, but that they have faded with time, a circumstance currently documented on some objects within the Menil Collection, or that they never had the numbers physically marked on the object. The latter possibility may support the assumption that the numbers were added by someone at a later date.⁷⁵

None of the numbers written on the cloth labels documented within the Menil Collection have been corroborated by appearing within the manuscript from the archive of Doucet, but four of the

objects are confirmed to the Fouquet Collection by other means. It is reasonable to believe that these numbers are also associated with Fouquet in some manner, perhaps simply re-applied at a later date, as demonstrated by the bottle fragment with both forms of old labels, Menil Collection 1972.62.40 DJ. Alternatively, some ink labels may not reflect Fouquet's numbers, but rather information regarding the sale of the objects, i.e. sale catalogue numbers, as is definitively the case with Musée du Louvre MAO 221. This possibility, however, can be set aside for the majority of the numbers, because the known auctions only use up to a three-digit number for lots. Notwithstanding that, it is probable that there were additional sales, potentially at a later date. As is often the case in provenance research, many questions remain, including the whereabouts of these objects around the time of World War II and afterwards. Research is ongoing and it remains important to view these numbers with a critical eye.

Traditionally, it has not been the practice to share unknown markings, old collection labels, and similar details of objects in museum collections widely, but there are distinct benefits to publishing the information about these old labels. Increasingly, amongst both museum professionals and academics, there is an awareness of the need to disseminate descriptions, images, and discussions of old labels on objects, in particular because it is often unclear if these numbers are inventory numbers, accession numbers, or convey some other type of information. Currently, research on these labels often relies upon networks of scholars and institutions willing to share that information, such as the many individuals with whom correspondence is noted in the footnotes of this article, and publications of portions of collections.⁷⁶ By sharing this data publicly, the findings based on the study of the objects at the Menil Collection provides a possible method for other associated Fouquet objects to be more clearly connected to the collection. This research may also help identify other lists of Fouquet's collection within the archives or correspondence of other figures that could include numbers not currently confirmed.

72 At this stage, they are still indicated as putative in the catalogue (see FN 16, specifically entries T0021, T0024, T0030, T0034, and T0045).

73 These would be Menil Collection 1972-62.01 DJ, 1972-62.23 DJ, and 1972-62.42 DJ.


74 An additional six in the Menil Collection that are confirmed through the publications with no old labels at all (1972-62.08 DJ, 1972-62.16 DJ, 1972-62.22 DJ, 1972-62.39 DJ, Y 105.01, Y 108) and one confirmed through the publications with a number written on masking tape whose origins are uncertain (1972-62.36 DJ).

75 This could have potentially occurred after the collection had been partially dispersed, but it is worth noting that confirmed objects with old labels and those without in the Menil Collection are present in the groups acquired from both Mengin and Klejman.

76 Such as the important work by Guichard / Bridonneau 2019 (see FN 20), that focuses on the Egyptian antiquities at the Musée du Louvre.

Furthermore, ink markings currently unknown to the author could be identified in other extant collections. Continuing research and collaborations studying the ink marks on Fouquet associated objects can aid in the reconstruction of shared collection histories, as well as potentially lead to additional information regarding the provenance and movement of objects previously or putatively in the Fouquet Collection.

ORCID®

Danielle Smotherman Bennett 

<https://orcid.org/0000-0003-3827-3429>

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Reference

Danielle Smotherman Bennett: Identifying Old Collection Marks on Hellenistic and Roman Terracottas Associated with the Collection of Daniel Marie Fouquet, in: *transfer – Zeitschrift für Provenienzforschung und Sammlungsgeschichte / Journal for Provenance Research and the History of Collection* 2 (2023), DOI: <https://doi.org/10.48640/tf.2023.1.101806>, 121-134.