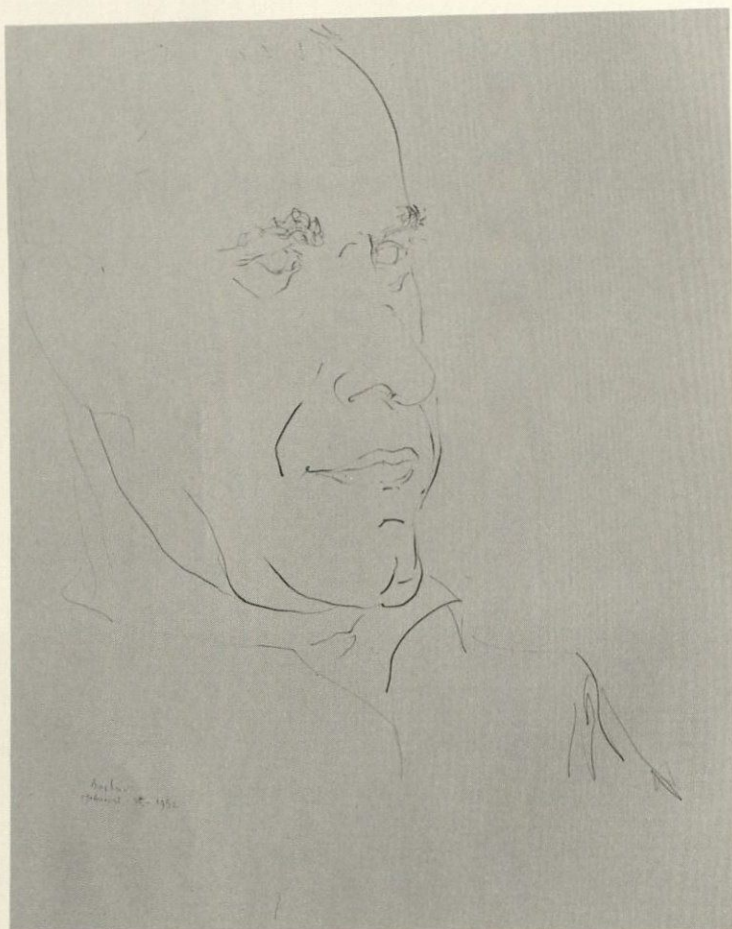




Drawings

The Held Collection



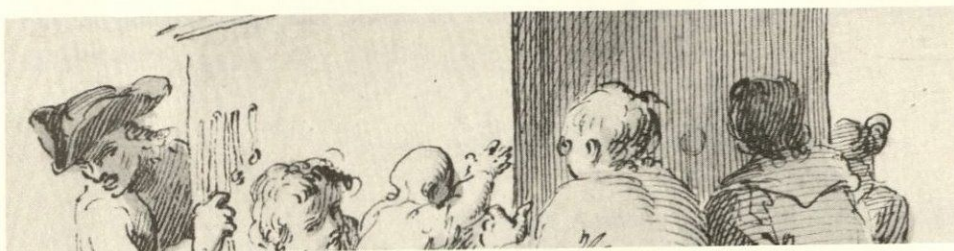
Leonard Baskin, *Portrait of Julius S. Held*

LOAN EXHIBITION

Selections from the Drawing Collection

of

Mr. and Mrs. Julius S. Held



UNIVERSITY ART GALLERY
State University of New York at Binghamton
January 5 — 28, 1970

WILLIAMS COLLEGE MUSEUM OF ART
Williamstown, Massachusetts
February 5 — 26, 1970

THE MUSEUM OF FINE ARTS
Houston, Texas
March 11 — April 19, 1970

ACKLAND MEMORIAL ART CENTER
University of North Carolina, Chapel Hill, North Carolina
May 1970

ART GALLERY
University of Notre Dame, Notre Dame, Indiana
June 7 — July 26, 1970

ALLEN MEMORIAL ART MUSEUM
Oberlin College, Oberlin, Ohio
September 4 — October 11, 1970

VASSAR COLLEGE ART GALLERY
Poughkeepsie, New York
October 25 — December 6, 1970

FOREWORD

We are grateful to Mr. and Mrs. Julius S. Held for allowing us to show a selection from their collection of drawings. The increasing interest in the last few decades in the art of drawing has stimulated many exhibitions; the specific importance of the present exhibition is that most of the material presented has never been shown publicly. It is true, however, that the generous possessors of this collection have enabled many individuals and specialists in this field to see and study the drawings, but the public-at-large will benefit on this occasion throughout a rather wide geographic area.

S. Lane Faison, Jr., Director
Williams College Museum of Art

Reverend Anthony J. Lauck, C.S.C., Director
Art Gallery
University of Notre Dame

Thomas J. McCormick, Director
Vassar College Art Gallery

Michael Milkovich, Director
University Art Gallery
State University of New York at Binghamton

Philippe de Montebello, Director
The Museum of Fine Arts, Houston

Joseph C. Sloane, Director
Ackland Memorial Art Center
University of North Carolina

John R. Spencer, Director
Allen Memorial Art Museum
Oberlin College

PREFACE

As I contemplate the problem of writing a preface to the 150 drawings from our collection about to be shown publicly, I should like to begin with a word of caution. This exhibition makes no claim at presenting masterpieces comparable to those displayed in the memorable drawing shows organized in recent years by museums all over the world. Mrs. Held and I have simply agreed to share with others the pleasure we have found in our large though essentially modest accumulation of works done on paper and in the mediums of pen, pencil, chalks, and water-colors. Being not unfamiliar with the history of art, but knowing also the commercial values attached to the products left to us by the "great draughtsmen" we never had any illusions about our ability to collect the same kind of material as that coveted by the most affluent museums and the privileged few for whom money is of no concern. Nor did we ever assume, or even cherish a secret hope, that we might be favored by luck to pick the nugget of an unrecognized masterpiece from the worthless pebbles deposited in our antique-shops by the stream of history.

Speaking for myself, it has in fact been my conviction for a long time, that the popular success of the teaching of art history has had a regrettable result in regard to the practice of collecting. The emphasis, laid—understandably—in college courses and popular art books on the great masters of the past has resulted in a widely held conviction that only works by the "authentic geniuses" are worthy of our attention; and this concept has not only contributed to an almost astronomical value-increase of works done by the select few, but has in turn found support and wide acceptance precisely because of it.

It is exactly 26 years ago (November 1943) that I complained in the *Magazine of Art* about the neglect by our museums of the small private collector. I made various proposals to remedy the situation and in this connection touched also upon the problem referred to here. I should like to quote a few sentences from that piece (entitled *The Museum and The Private Collector*):

"It would be the educational department's task to combat the danger of uniformity of taste and the fascination of the great names which often blind people to the fact that esthetic values and spiritual rewards may be derived from objects whose commercial value is small. The experience of the Rocky Mountains or of Niagara Falls may be unforgettable impressions of the traveler, but that does not prevent him from thrilling each spring to the opening of the first daffodil in his own garden. To enjoy a Renoir, an archaic Apollo, or the *Unicorn Tapestries* it will always be necessary to go to the museum. But it does not follow that only these works are capable of arousing an esthetic response, nor that one must live with up-holstered monstrosities if one can not have the Sforza chair."

These words, I fear, were spoken into the wind. Yet they came not only from a strongly held conviction but they furnished also the guidelines in my own activity as collector.

Moreover, they have now determined to a certain extent the selection I have made from our still larger holdings. I have, of course, included the relatively small number of works in our collection which would not have to be ashamed even in illustrious company. Yet instead of picking the 150 "best" pieces (which would have been a difficult job anyway in a situation where personal taste is more involved than objective criteria), I preferred to make the selection as broad as possible, at the risk of even lowering somewhat the artistic niveau. A collection, after all, reflects the owner's interests and idiosyncrasies, and I felt I should not hide the fact that we take occasionally unabashed pleasure in the slightly "kitschig" but virtuoso performances of 19th century watercolorists (nos. 143 and 144). As a man with a German background, I feel sympathetically drawn to the admittedly parochial works of early 19th century German draughtsmen (nos. 76, 79, 85, 92 and 103) and Mrs. Held, being of Swedish origin, feels the same about artists of her own native land (nos. 146-148). Of the contemporary works in our possession I picked only a few. One of them reflects my interest in the artistic life of Puerto Rico (no. 142); another comes from one of the exhibitions I organized at Barnard College (no. 145). I also included two works by "amateurs": a drawing done in his youth by one of the greatest scholars in the field of early Flemish art, Max J. Friedländer, with whom I was closely associated for a time as I began my professional career (no. 78); the other drawing was made by a seven year old pupil of a Cincinnati school whom I watched with amazement as he translated with a few bold lines a head he saw in a minor 15th century portrait into a highly personal artistic statement (no. 7). The majority of our drawings, however, are works by professional if minor artists, mostly of the 17th and 18th centuries. Each had for us, and most of them still have, a special appeal hard to put into words. Some may have intrigued us just because we were stumped by them. To an art historian an anonymous drawing presents a challenge and often enough I acquired such a drawing because I hoped to find out more about it. Sometimes I got an answer to a question I had never asked. Thus I discovered by sheer accident that the youth looking out of a window (no. 84) was actually Prince Albert von Sachsen-Teschen, later the founder of the museum of the Albertina in Vienna. The true name of the artist, however, still escapes me. A number of drawings, indeed, had to be listed here either as "unknown" or under tentative attributions. Learned colleagues have occasionally helped me to find the right author, but we also own drawings to which every one of these visiting firemen has affixed another label. In fact, the selection I have made was in some measure also influenced by the hope that from the larger circle of people reached by the exhibition and/or its catalogue I might learn new data about some of these drawings.

There is one more result that would please us beyond measure: if this exhibition would contribute towards a sharpening of the critical ability of those who study it, and if this in turn would encourage them to strike out on their own towards one of the most rewarding forms to satisfy the squirrel instinct that is inborn in most of us.

Julius S. Held
BARNARD COLLEGE

NOTES AND ACKNOWLEDGMENTS

Several years ago, we had the honor of having Dr. Held lecture on our campus. During his visit here, the new University Art Gallery was in the process of being completed and on that occasion Dr. Kenneth Lindsay suggested exhibiting a group of Dr. Held's drawing collection in the new Gallery. This suggestion has been carried out during the past two years and, now, we are happy to have the present exhibition on campus and to share it with our sister institutions.

In the pursuit of the creative process that goes on in an artist, we find that drawings permit us to see the development of the artist's ideas. They may reflect his original conception or give us an insight into the various stages through which it passed before being formulated in its final shape. However, there are also drawings which were made as ends in themselves, and some may have been made as records of the works of art. All these different categories of drawings can be seen in this exhibition.

Many persons have helped to make this exhibition a reality. To Mr. and Mrs. Julius S. Held, I extend my gratitude for their patience and whole-hearted help given to me on several visits to their home and in working on many details of the exhibition.

To our graduate students, Sharon J. Loganzo, John Peluso, Steve Rosen and Rick Stewart; our Student Gallery Committee, and particularly the Gallery members, Mrs. Martha McKenzie and Walter Luckert, I am greatly indebted for their unfailing and enthusiastic support. Christopher Focht, our photographer, is recognized for his invaluable assistance in supplying many of the photographs used for this catalog. Our Assistant Curator, Elizabeth Van Horn, deserves special mention in many aspects of this exhibition.

Michael Milkovich
Director
University Art Gallery

CATALOGUE NOTES

AMERICAN

LEONARD BASKIN

New Brunswick, N. J. 1922-

1. *A Mouse*

Brush and watercolor on a white sheet.

350 x 278 mm.

Inscribed: *For Pim*

Signed and dated: *Baskin 1952 — Vt.*

This drawing was dedicated to Mrs. J. S. Held.

GEORGE HENRY BOUGHTON

Norwich 1833-1905 London

2. *Women Washing Linen*

Pencil and watercolor on blue paper.

127 x 179 mm.

Stamped in lower left corner: *G.H.B.*

This charming drawing by the American artist was obviously done in Normandy. The famous cliffs of Etretat appear in the distance.

JASPER FRANCIS CROPSY

Staten Island, N. Y. 1823-1900 Hastings-on-Hudson, N. Y.

3. *View of Tivoli*

Pencil and wash on light brown paper.

227 x 120 mm.

Inscribed: "olive (?); smoke on one of the houses; very misty shrubbery and rocks; light through . . ."

On reverse: a very light sketch of hills signed *J. F. C. Tivoli Oct. 1848*

Below the drawing is the following text:

"The clouds are very very luminous, of a golden white and motleyed (?) blue deep and neutral. The same blue tone pervades the architecture and background through the trees, but at different degrees of intensity—the nearest architecture is brownish—the tower neutral red on the light side, and lower half of the base, the remaining half of a whitish grey—the result of having been whitewashed. Trees of a golden white green in the lights, quite leaden in the reflected light. Grass light and mellow green—the whole effect indescribably beautiful—"

ARTHUR BOWEN DAVIES

Utica, N. Y. 1862-1928 Florence

4. *Sketch of a Nude*

Black chalk on light green paper. 294 x 205 mm.

Stamped: D.F.P.

Collections: Dan Fellows Platt.

Signed, lower right: *Arthur B. Davies*

THOMAS EAKINS

Philadelphia, Penna. 1844-1916 Philadelphia, Penna.

5. *The Poleman*

Brush drawing in sepia and white, over light pencil sketch. 280 x 150 mm.

Inscribed on top, in pencil: "On block 3½ x 4½ The Poleman/In the Ma'sh."

Inscribed on the reverse: "by Thomas Eakins" (sic) and stamped: "This picture is presented to A. W. Drake (the name written in pen) by THE CENTURY CO. . . . 18./ It has been engraved, published and/copyrighted by THE CENTURY CO., NEW YORK, and must not be reproduced or published without consent."

Bibliography: Lloyd Goodrich, *Thomas Eakins, His Life and Works*, New York, 1933, p. 174, no. 151-A *Pusher*. Mentioned: Margaret McHenry, *Thomas Eakins*, privately printed, Oreland, Pa., 1946, p. 38.

This drawing was one of several illustrations for an article "A Day in the Ma'sh", by Maurice F. Egan, published in *Scribner's Monthly*, New York, XXII, 1881, p. 343. Along with another Eakins drawing (now in the Yale Art Museum, New Haven, according to personal communication from Lloyd Goodrich) appeared illustrations by J. W. Pennell and H. R. Poore.

The figure of the poleman was used by Eakins in a painting *Pushing for Rail*, done in 1874 and now in the Metropolitan Museum.

5a. Engraving made from the drawing no. 5.

JOHN SINGER SARGENT

Florence 1856-1925 London-Chelsea

6. *Studies of a Nude Youth*

Black chalk. 475 x 623 mm.

Inscribed lower right: 2.4.10.

Watermark: Michallet, France.

Supposedly studies for the paintings decorating the Public Library in Boston.

HARRY TORF

Cincinnati, 1950-

7. *Portrait of Philip le Hardi, after a Portrait attributed to Simon Marmion*

Pencil. 455 x 305 mm.

Torf was seven years old when he made this drawing at the Cincinnati Art Museum.

7a. *Portrait of Philip le Hardi*, attributed to Simon Marmion. Cincinnati Art Museum, Mary M. Emery Collection—1957.

BRITISH

SIR EDWARD BURNE-JONES
Birmingham 1833-1898 London

8. *Study for Venus in "Venus' Mirror"*

Pencil. 248 x 168 mm.

Done ca. 1873.

Label on reverse (presumably of an exhibition):
WORKS OF SIR EDWARD BURNE-JONES,
BART. Study for Venus, in picture "Venus'
Mirror".

Exhibitions: 1962, University Gallery, University
of Minnesota (March 26-April 25); The Solomon
R. Guggenheim Museum, N. Y. C., (May 15-
July) no. 11.

WALTER CRANE
Liverpool 1845-1915 London

9. *Prince Charming in the Forest*

Pen and brush and red ink. 291 x 254 mm.

At the lower left, Crane's monogram: (a crane,
inside a C, framed in a near square rectangle).

Drawing for the end-paper of Crane's book, *The
Sleeping Beauty*.

WILLIAM ETTY
York 1787-1849 York

10. *A Scene from Canto IX (Inferno) of Dante's Divine Comedy*

Pen and wash (India ink?). 257 x 304 mm.

Inscribed, lower left, in ink: Inferno, Canto IX,
and in lower center, in pencil: "Tre furie infernal
di sangue tinte"

Che membra femminile aveano ed atto . . ."

The lines quoted are lines 38 and 39 of Canto IX.

ALBERT JOSEPH MOORE, Attributed to
York 1841-1893 London

11. *Studies for Three Figures*

Pencil and white wash on gray paper.

274 x 380 mm.

Inscribed, upper left: "Other pillow etc./ see
Leighton/ in "Heads Prints" portfolio; further
down at left: "Garrison", and upper right: "Shan-
don W. Wm." (?) "Leighton" refers surely to the
painter Frederick Leighton (1830-1896) with
whose style the drawing shows definite points of
contact.

GEORGE ROMNEY
Lancashire 1734-1802 Kendal

12. *Young Woman Holding a Lyre (A Muse?)*

Pen and brown wash, over traces of pencil, on
coarse, slightly yellowed paper. 297 x 251 mm.

Collections: Dr. G. L. Laporte (L. 1170)
Petra ten Doesschate, a Dutch student, wrote a

term paper for Janos Scholz on this drawing,
pointing out other drawings in Romney's oeuvre
of this type, and suggesting, as possible titles, "A
Muse", or "Sappho", though it may also be
simply a study of a pose.

SIR JAMES THORNHILL
Dorset, England 1675-1734 Weymouth

13. *Allegorical Sea Triumph*

Pen and wash, on colored (?) paper.

158 x 199 mm.

Watermark: C or G (?) A W (only the lower
halves of the letters are on the sheet).

There is, in the center, a female deity (Amphi-
trite?) enthroned, surrounded by nymphs and
genii. At the right, Neptune with a trident ap-
proaches on a giant chariot drawn by horses. An-
other deity, male, is seated on clouds in the upper
left; various figures are surrounding them in the
water and in the air.

HENRY TRESHAM, Attributed to
Dublin 1751-1814 London

14. *Psyche Paying Charon for the Trip to the Underworld*

Pen and ink, washed. 235 x 270 mm.

At the left, on Charon's ferry, there are several
words inscribed but they have obviously been
tampered with and are no longer clearly readable.
The date "1796" can be made out but as it seems
to sit on top of an erasure even this date must be
accepted with caution. The influence of Fuseli is
obvious, and a previous owner inscribed this artist's
name on the back of the sheet, together with the
words: "Charon-Boatman of the Styx."

UNKNOWN MASTER
English School, early 19th Century

15. *A Catholic Procession in Landeck (Tirol)*

Pencil, pen and watercolor. 136 x 351 mm.

Inscribed lower left, in pencil: Landeck Fete Dieu
June 26, 1820

Possibly by Jones or by Robert Salmon (1775-
1842), who left England in 1828, settling in
Boston.

The form of the house done in pencil in the center
of the composition is rather typical for the Alpine
regions of Germany and Austria which substantiates
the inscription mentioning Landeck as the locale;
there is indeed a town Landeck in the Tirol.

JAMES WARD
London 1800-1884 London

16. *Colcombe Castle Farm House*

Pen and ink, washed in gray and brown ink
(bistre). 230 x 377 mm.

Inscribed in lower left: "Colcombe Castle Farm
House Devon J W RA" (A flourish looking like
an R is attached to the W).

JOHN DAWSON WATSON

Sedbergh, Yorkshire 1832-1892 Conway

17. *Standing Nude Doing Her Hair*

Pencil and pen and ink. 420 x 220 mm.

Signed in the lower left corner: *J.D.W. 1879*. Inscribed on reverse: Campbell, Smith and Campbell, 85 Southampton Row, W.C.

Nude Woman Crossing Her Hands in Front of Her Body

Pencil and pen and ink. 416 x 217 mm.

Signed in the lower right corner: *J.D.W. 1879*

Watson's drawings clearly show the influence of the pre-Raphaelite and seem to anticipate ideas characteristic of the movement of L'Art Nouveau.

BENJAMIN WEST

Springfield, Penna. 1738-1820 London

18. *The Disobedient Prophet* (I Kings 13:23-30)

Pen and wash, in brown and blue, white highlights, mounted on heavy paper. 306 x 499 mm.

Signed: *B. West 1793*.

Exhibitions: *The World of Benjamin West*, Allentown Art Museum, Allentown, Penna., 1962, Catalogue no. 21 (with illustration). (May 1-July 31, 1962).

The drawing has been done on a piece of paper that seems to have been used to hold a group of Italian drawings in a London sale. Looking at it in a strong light, one can discern: "Lot 61 di (?) Lod. Carracci, C. Marrat & Giovan." West presumably bought that lot, and it might be interesting to determine which sale it was.

BENJAMIN WEST

Springfield, Penna. 1738-1820 London

19. *Three Figures*

Pen and bistre wash; the sky washed with light blue. 178 x 122 mm.

Signed, lower right: *B. West 1783*.

On the reverse: pencil drawing of what looks like a cross-section of a Gothic church. A separate arch has been drawn in ink half-way up the left side aisle and has been inscribed "6 feet 5 3/4". This drawing according to von Erffa may refer to a project for Windsor Castle with which West was occupied since the early 1780's.

BENJAMIN WEST

Springfield, Penna. 1738-1820 London

20. *Study for the Crucifixion*

Black, blue and red chalk reinforced with pen and ink. 290 x 241 mm.

Watermark: Fleur-de-lis in curvilinear frame, surmounted by an elaborate design ending in a large M. Possibly done in connection with his works for Windsor Castle. According to a letter of Helmut von Erffa dated November 21, '64, this drawing was sold at Agnews, from the collection of Harry Margary. It may have been either for the stained glass window at St. Georges chapel at Windsor (destroyed in a hurricane in Calcutta!)

or for the planned painting of the King's private chapel. The date, at any rate, must be 1796 or 1797.

DUTCH, FLEMISH, BELGIAN

JAN ASSELYN, Attributed to

Dieppe 1610-1652 Amsterdam

21. *The Ruins of the Colosseum*

Pen and ink and brown wash. 422 x 282 mm.

On the reverse: Rocky landscape with an Italian Belltower, done mainly with the brush.

A powerful drawing by one of the earlier group of Dutch "italianate" landscape painters. A painting by Asselyn with a similar interest in the large masonry blocks of the Colosseum was in 1963 in the Gallery Cramer in The Hague.

GERRIT CLAESZ BLEKER, Attributed to

Haarlem (active 1628-1656)

22. *Head of a Man*

Black and white chalk on brown paper.

395 x 286 mm. Paper slightly torn.

A very vigorous drawing, characteristic of the Haarlem school in general. The attribution to Bleker is suggested by a comparison with the painting of *Paulus and Barnabus in Lystra* dated 1634, in Braunschweig.

LEONARD BRAMER

Delft 1596-1674 Delft

23. *Stellio Changed into a Lizard by Ceres* (Ovid, Metam. V, 445)

Brush and black ink, on gray tinted paper, highlighted with white. 393 x 284 mm.

Signed with monogram in upper left.

Collections: Reichlin, Lausanne, acc. to J. Scholz.

Watermark: foolscap, ca. 108 mm. high.

Based on a famous composition by Elsheimer that also influenced Jordaens.

BARTHOLOMAEUS BREENBERGH

Deventer 1599-1659 Amsterdam

24. *View of the Tomb of M. Plautius Silvanus*

Brush and brown ink. 278 x 250 mm.

Inscribed on the 18th century mount: *bartolomae brehenberg*.

Acquired 1963 from Dr. Giorgio Fubini, Milan.

The drawing represents the funeral monument of M. Plautius Silvanus and his family, still standing under the Ponte Lucano across the Aniene, a short distance from Tivoli. A good close-up view of the remnants of the mantling structure is given in Piranesi's print *Veduta degl'avanzi del sepolcro della famiglia Plauzia sulla via Tiburtina vicino al ponte Lugano due miglia lontano da Tivoli*.

Breenbergh's drawing (which may be the first rendering of this monument) shows it in slightly better condition than it appears in Piranesi's print.

JAN VAN BOUCKHORST, Attributed to
Haarlem 1588-1631 Haarlem

25. *Seated Man*

Brush and bluish-gray watercolor. 277 x 180 mm.
Collection W. Pitcairn Knowles (L. 2643).
Watermark: Crown over coat of arms with fleur-de-lis, and S on lower extension. Total length ca. 120 mm.
An old attribution to van der Helst is inscribed on the reverse. It is definitely a Haarlem drawing, from the circle of Frans Hals, done around 1630. The name of Pieter Codde has also been suggested for this drawing.

JAN VAN GOYEN
Leiden 1596-1656 The Hague

26. *Farm House Near Brook*

Black chalk, 118 x 168 mm.
Watermark: fragment remains in lower center. A monogram seems to have been placed in the lower right corner, but is now largely obliterated. Bibliography: Katalog 50, *Handzeichnungen, L'Art Ancien* S. A., Zürich, no. 26. (Refers to Albertina drawing of 1652.)

JAN VAN GOYEN
Leiden 1596-1656 The Hague

27. *Sketches of Six Men*

Black chalk and washes in India ink. 91 x 152 mm.
On the reverse: View of a Dutch Village.
From a sketchbook, dated June 7, 1650 (on the first page).
This is leaf no. 179-180.
Collections: Johnson Neale and T. Mark Hovell, both of London.
Exhibitions: Mauritshuis, The Hague
Bibliography: *Verslagen omtrent i Rijksversamelingen van Geschiedenis en Kunst*, XVIII, 1895, 64.
Campbell Dodgson, "A Dutch Sketchbook of 1650", *Burlington Magazine*, 1918, XXXII, 234-240.
According to a letter from Dr. H.-U. Beck, the reverse scene is a view of Scheveningen. He also says that in the notes of Bredius on the sketchbook, this is listed as no. 130, not no. 180.

LAMBERT VAN NOORT
Amersfoort 1520-1571 Antwerp

28. *Christ before Caiphas*

Pen and blue wash. 168 x 113 mm. Stylus marks. A dry collector's stamp (J N and Caduceus) in lower right corner (L. 1499).
The stylus marks prove that this was a model for an engraving, probably for a set of the Passion, but we do not know of the existence of the engraving. The style shows the influence of Frans Floris.

CORNELIS TROOST, Attributed to
Amsterdam 1697-1750 Amsterdam

29. *A Seated Lady Doing Some Needlework*

Black and some touches of oiled chalk.
192 x 152 mm.
Watermark: A seated knight with lance, and a lion standing on its hindlegs, with a sword in its right paw, inside a picket fence.
Above the lion: PRO PATRIA.
Collections: W. Pitcairn Knowles (1820-1894, L. 2634) and A. von Wurzbach (L. 2587).
Sale: F. Muller and Co., Amsterdam, June 25 ff., 1895 and May 16-17, 1899.

UNKNOWN MASTER
Dutch (?), 17th Century

30. *Allegorical Subject*

Pen and ink, washed. 485 x 375 mm.
This drawing was done for an engraving in honor of an unidentified personage. The various emblematic elements suggest that the "hero" of the design was a political rather than a cultural leader. The costume points to the middle or second half of the century.

UNKNOWN MASTER
Dutch School, 17th Century

31. *A Seated Female Nude*

Red, white and black chalk on buff paper.
312 x 207 mm.
This drawing might have been a study made for a scene of Lot and his daughters. Stylistically, there are connections with Poelenburgh, van de Velde and even Jan Liss.

WALLERANT VAILLANT
Lille 1623-1677 Amsterdam

32. *Portrait of a Dutch Woman*

Black chalk, charcoal and white chalk, washed in gray tones. 375 x 325 mm.
Inscribed on back, on blue backing paper: N. Vaillant fecit 1652 (in ink); No. 786 (in pencil). Grootmoeder van Erpecum (in ink).
Sold: Sotheby & Co., June 23, 1954, no. 729. (Coll. H. S. Reitlinger, Part VII).

ADRIAEN PIETERSZ VAN DE VENNE
Delft 1589-1662 The Hague

33. *Emblematic Subject*

Pencil, pen and ink and wash in gray, with some slight touches of white lead. 114 x 142 mm.
(Stylus marks for transfer).
Signed in the center: A. V. V.
This scene is clearly in the tradition of emblem illustrations, of which van de Venne furnished a great many, particularly for the works of Jacob Cats.

CORNELIS ADAMSZ WILLAERTS
Antwerp 1577-1669 Utrecht

34. *An Old Water-mill*

Pen and ink, washed and lightly touched up with colored chalks. 304 x 385 mm.

Inscribed (or signed by the artist?) on the back: Cor: Willarts.

Collectors mark: Z between two five pointed stars. A small watermark, composed of small circles below a chalice-like form at the top is indistinctly seen.

The drawing is of interest as a well-documented work of a little known master and as an example of the interest in ramshackle architecture propagated by van Mander and practiced by masters such as Bloemaert who may have influenced Willaerts. A drawing by the same hand (coming from the collections of Lord Treowen and Alfred Joweth) is in the Rijksmuseum where it is attributed tentatively to Savery or Stevens.

JACOB DE WIT

Amsterdam 1695-1754 Amsterdam

35. *Paris Receiving the Apple* (Project for a Plafond)

Red chalk. 312 x 446 mm.

Total size of sheet: 333 x 462 mm.

Signed, in lower left: *JdWit invt. & F. . .*

Watermark: EV (or IV?)

Collections: A. Freiherr von Lanna (L. 2773) and A. Glüenstein (L. 123).

JAN VAN BOECKHORST

Münster 1605-1668 Amsterdam

36. *The Risen Christ, Surrounded by Saints*

Watercolor: 229 x 162 mm.

Collections: E. Calando, (L. 837).

In the Calando collection, the present drawing was attributed to van Dyck.

Bibliography: *Bulletin*, Musées Royaux des Beaux-Arts de Belgique, Brussels, 1967, p. 144, fig. 8.

The drawing is a sketch for a painting in a private Belgian collection, where it is believed to be by Rubens.

THEODOR BOEYERMANS, Attributed to
Antwerp 1620-1678 Antwerp

37. *Religious Allegory*

Pen and ink over black chalk. 294 x 410 mm. All four corners are cut.

Of all the Flemish artists under the influence of van Dyck, Boeyermans is the most likely to have done this impressive sheet.

ABRAHAM VAN DIEPENBEECK

Hertogenbosch 1596-1675 Antwerp

38. *The Virgin Appearing to St. Francis and Another (Franciscan) Saint*

Pen and ink, washed with gray and heightened with white. 129 x 96 mm.

The composition is fitted into a rectangle, the corners of which have been cut so that it approaches the appearance of an octagon.

This is clearly a drawing for a devotional print. The identification of St. Francis is made easy by the lamb, the belt, and the stigmata. The other saint may be St. Bonaventure. (Reference of branch to *Lignum Vitae*?) Compositionally, the drawing is rather close to two paintings by van Diepenbeeck, in the museum of Augsburg, Germany, showing St. Albert of Sicily and St. Agabus of Antioch, respectively, each one in half-length before the Virgin appearing in clouds above.

ANTON VAN DYCK

Antwerp 1599-1641 London

39. *Studies for a Battle of Nude Men*

Pen and ink. 142 x 252 mm. All four corners cut. Backed.

On the largest fragment remnants of a watermark (fleur-de-lis).

Collections: Janos Scholz, 1960.

The drawing is made up of three pieces of paper, one of which is the main holding paper while the other two, irregularly cut, are inserted into it. The parts of the composition which appear on the inserted pieces are stylistically earlier and belong to a somewhat older drawing from which van Dyck preserved only these sections. The two men in the upper left, and the arms at the lower right belong to the second stage characterized by greater freedom and fluency.

The majority of the figures (all those on the larger inserted piece of paper) have been copied from B. Beham's engraving *Battle of Titus Gracchus* B. 17, Hollstein II, p. 190, etc. Illustrated also in *Meister um Albrecht Dürer*, Nuernberg 1961, plate 10 (no. 60). The three others (the one on a separate piece and the two more freely drawn ones above him) have been taken from Beham's *Battle of 18 Nude Men* B. 16, Hollstein II, p. 191. See also E. Waldmann, *Meister der Graphik*, Vol. V, plates 33 & 34.

Bibliography: Michael Jaffé, *Van Dyck's Antwerp Sketch Book*, London, 1966, p. 106-107, n. 97.

FRANS FRANCKEN the Younger
Antwerp 1581-1642 Antwerp

40. *Interior of Artist's Studio*

Pen and ink, and bistre-wash. 204 x 314 mm.

On the reverse: Neptune, Tritons and Nymphs and other figures sketched in black chalk.

Collector's mark L. 474 (P. Crozat?).

Bibliography: S. Speth-Holterhoff, *Les Peintres Flamands de Cabinets d'Amateurs au 17e Siecle*, plate 31, opposite page 85, and page 94.

The drawing of the painter's studio is an elaborate and highly finished sketch which differs in style from the spirited drawing on the back, but which nevertheless may be the work of Frans Francken himself.

The sketch on the reverse side is a first thought for Francken's painting of the *Allegory of the Abdication of Emperor Charles V in Brussels, October 25, 1555*. (Amsterdam Rijksmuseum No. 935.)

The sketch shows primarily the lower left area of this painting, but the main figures, including Charles V and Philip II, are indicated also in a few rapid lines.

PIETER DE JODE the Elder
Antwerp c. 1570-1634 Antwerp

41. *Five Saints*

Black chalk, pen and ink, washed and heightened with white. 120 x 94 mm.

Signed, lower right: *De Jode* (in chalk?) also inscribed *De Jode* on back (in pen).

Clearly a design for a devotional print. The Saints are, from left to right, St. Christopher, St. Rochus, St. Sebastian, St. Adrian, St. Anthony. (Attributes: dog with St. Rochus, lion with St. Adrian, pig with St. Anthony). Two angels fly overhead, one holding a wreath.

JACOB JORDAENS
Antwerp 1593-1678 Antwerp

42. "*Het Syn goede Keersen die voor Lichten*"
(It is good candles which light the way)

Inscribed with this text, which is a Flemish proverb.

Black and red chalk, heightened with white and washed. 145 x 164 mm.

On the reverse: an unidentified Collector's mark; also No. 2732 in red ink (Coll. v. F. ? sale 1833) Collections: J. Goll van Franckenstein, Amsterdam, (1722-1785) (L. 2987); Eugene Rodrigues, Paris; Mrs. E. John Heidsieck, "Chastelux", Tuxedo Park, N. Y.

Bibliography: Album, exhibition *J. Jordaens*, Antwerp, 1905, ill. no. 119; Max Rooses, *Jacob Jordaens*, London, 1908, p. 84, 183; Hans Tietze, *European Master Drawings in the United States*, New York, 1947, p. 63; R.-A. d'Hulst, *De Tekeningen van Jakob Jordaens*, Brussels, 1956, p. 364 no. 105; L. van Puyvelde, *Jordaens*, Paris-Brussels, 1953, p. 204; J. Grauls, "Mit de Spreckwoorden van Jacob Jordaens," *Bulletin*, Musées Royaux des Beaux des Arts, Brussels, 1959, Vol. VIII, p. 87, fig. 3; M. Jaffé, *Jacob Jordaens*, Ottawa, 1968, p. 198, no. 219, ill.

Exhibitions: *Tentoonstelling Jacob Jordaens*, Antwerp, July 27-October 15, 1905, no. 119; The American Federation of Arts, Washington (Traveling Exhibition: *Old Master Drawings*), 1949-1950 (Exh. in Washington, Andover, Seattle, Saginaw, Manchester, Utica, Louisville, New London, Springfield, Memphis); Ottawa, National Gallery of Canada 1968, no. 219.

The drawing was made in the preparation of a series of tapestries on Flemish proverbs, and dates from about 1645. The tapestry which renders this proverb (see Rooses, 1908, p. 187) differs in a number of aspects from the drawing which was probably a first project. For other drawings of this series see d'Hulst, loc. cit.

JACOB JORDAENS
Antwerp 1593-1678 Antwerp

43. *The Virgin with Sts. Anne, Joachim, Elisabeth, and Zacharias*

Black chalk, pen and bistre wash. 105 x 127 mm. All four corners clipped.

On the reverse: Sketches in chalk, fragmentary, apparently of architectural details.

ANTON MIROU
Frankenthal, c. 1586-1661 Frankenthal

44. *Landscape with Small Pilgrimage Church*

Pen and ink, and wash in brown and blue. 210 x 284 mm.

Inscribed in the center on a cartouche: 1605. *S. Maria zum Wachheusel*.

Beyond any doubt the name "Wachheusel" refers to the little town of *Waghäusel*, near Speyer, but on the right bank of the Rhine. The Pilgrimage Church rendered in this drawing was built in 1473 and was twice enlarged (in 1683 and 1770). It was destroyed by fire in 1920.

FELICIEN ROPS
Namur 1833-1898 Essonnes

45. *Four Drawings of Heads*

Pencil on lightly yellowed paper, each sheet 143 x 81 mm.

Exhibitions: Gallery of Modern Art, 1967.

Signed, lower right under *Head of Young Girl*: *F. Rops*; also *Hollande-A Mlle. Bessie*.

Other inscriptions: *Head of a Clown: Punch*
Head of a Fisherman: Fishman
Head of a Man in High Hat
(no inscription)

For a similar work see Agnes Mongan and Paul J. Sachs, *Drawings in the Fogg Museum of Art*, Cambridge, 1946, no. 742, fig. 388.

ANTOINE SALLAERT
c. 1590-1657 (active in Brussels)

46. *St. George Liberating the Princess*

Drawn with the brush, in tones of brown and white, on light brown paper. 270 x 170 mm.

Bibliography: Katalog 50, *Handzeichnungen*, L'Art Ancien, S. A. Zürich, no. 48; "Austrian or German", 2.H.17.Jh.

Executed in the characteristic dashing manner of this artist.

CORNELIS SCHUT
Antwerp 1597-1655 Antwerp

47. *Design for a Decorative Margin*

Pen and ink, and wash, presumably over some chalk. 258 x 366 mm.

Collections: Sir Joshua Reynolds. (L. 2364).

This is a drawing for the border of a set of tapestries woven from Schut's designs.

PIETER STEVENS (Stephani)
ca. 1567-after 1641

48. *Landscape with Roman Ruins*

Pen and ink, washed in reddish brown and light blue, circular. diam. 199.

Stylus marks for transfer. Watermarked.

Signed at lower right: P S

Collections: Dr. Max Goldstein, St. Louis, Mo.; Spencer, London.

Exhibitions: State University of Iowa, 1951.

Bibliography: F. W. Hollstein, V. IX, p. 88, no. 57.

The drawing was engraved in 1600 (numbered CLXXXVIII) by H. Hondius and identified as THERMAE ANTONIANAE. Romae. Dotted lines are added to show the perspective construction. A companion piece is also in the Held collection and is also mentioned in Hondius, (numbered CLXXXVI), and is the same size as this piece.

DAVID TENIERS the Younger
Antwerp 1610-1690 Brussels

49. *Studies from Rural Life*

Pencil. 206 x 318 mm.

Inscribed, lower right, in ink: *Brugel*

While the style of the drawing strongly suggests an attribution of this sheet to David Teniers, the individual motives are almost certainly not observed from life but have been taken from paintings by Jan Brueghel the Elder. Brueghel was Teniers' father-in-law.

UNKNOWN MASTER

Flemish School, late 16th Century

50. *Design for a Title Page (of a Bible ?)*

Pen and ink, washed, in brown and blue.

336 x 224 mm.

Remnants of inscriptions.

On a cartouche at the bottom: . . . 1593. A collector's mark (?) lower right. The arrangement, especially of the small narrative scenes, makes it clear that the design was intended to be engraved, and reversed in the process.

UNKNOWN MASTER

Flemish School, 17th Century

51. *St. Anne, the Virgin and the Infant Jesus*
("St. Anne Selbdritt".)

Brush in gray and brown ink, possibly over a fine sketch in black chalk. 244 x 171 mm.

Collections: Richardson, Jr.; Cosway; Lawrence (L. 2170, 628, 2445).

Inscribed on reverse: one word in red chalk and several lines in black.

This is a careful rendering of Andrea Sansovino's sculptured group of 1512 in S. Agostino in Rome (see no. 51a).

The old mat (now removed) was inscribed with the name of Rubens. That the drawing was greatly appreciated appears from the distinguished series

of owners whose marks are on it. An attribution to Rubens is by no means impossible, though hard to demonstrate or prove. If he did it, he must have done it soon after his arrival in Rome in August 1601. No drawing done in this technique by Rubens is known from that early period; he did use it around 1606 when he prepared the high-altar for the Chiesa Nuova. Despite the greater freedom of that drawing the similarities of technique (including the study of cast shadows behind the figures) are such that the authorship of Rubens for this drawing remains a distinct possibility.

51a. *Madonna and Child with St. Anne* by
Andrea Sansovino. S. Agostino in Rome.

MARTEN DE VOS

Antwerp 1532-1603 Antwerp

52. *The Spirit of Fortitude*

Pen and wash, light brown paper. 255 x 155 mm.

This is a sketch for an engraving by Adriaen Collaert who was also the publisher; it forms no. 4 of a series of the seven gifts of the Holy Ghost ("VII Dona Spiritus S.") and is inscribed: "Spiritus Fortitudinis".

MARTEN DE VOS

Antwerp 1532-1603 Antwerp

53. *A Roman Triumph*

Pen and wash (mostly bistre). 298 x 536 mm.

Inscribed lower left: monogram and a date—1613 (?)

Neither the monogram nor the date seem to be genuine, since the monogram appears to imitate that of Karel van Mander whose style, however, was completely different. One might think of his son, Karel van Mander II who designed tapestries—and this most certainly is a design for a tapestry—but the drawing seems to be perfectly in keeping with de Vos' manner of drawing. There is however, a series of tapestries of Roman histories designed by the younger van Mander in 1619.

SEBASTIAN VRANCKX

Antwerp 1573-1647 Antwerp

54. *Studies of Four Figures* (probably for a rendering of the Months of February and March)

Black chalk, pen, and brown wash. 170 x 250 mm.

Inscribed at the top: "74".

Collections: Lord David Cecil (?)

The figures at the left (a man and two children) wear masks and are dressed in the manner of revellers of Carneval thus referring to the month of February. The man at the right carrying pruning tools and a spade as well as some branches, presumably of willow trees, may refer to the month of March.

The waffle in the hand of one of the children refers specifically to Shrove Tuesday, the day before the beginning of Lent (Ash Wednesday).

FRENCH

JEAN-JACQUES BOISSARD
Besancon 1533-1598 Metz

55. *A Noble Pisan Lady*

Pen and ink, washed; stylus marks for transfer.
193 x 132 mm.

Inscribed: a) in the hand of the artist *Dame Pisana-52*

This inscription was crossed out by another hand (the publishers ?) who added several other captions, some of which were also crossed out. They read, top to bottom:

1. Nobilis femina Pisana
Edele Fraw von Pisa (crossed out)
2. Dame Pisane
Fraw von Pisa (crossed out)
Edele Fraw von Pisa (smudged out)
Edele Fraw von Pisa.

At the bottom: 20 (crossed out) 21

Inscribed on reverse: De Itaeliaenen gebrechen in den nommer. 2 . plaeten te weten XXII

Watermark (only upper part visible): a crown over shield with two fleur-de-lis.

This is a drawing for plate 21 in his *Habitus Variarum Orbis Gentium*, published in Metz in 1581, by Caspar Kutz. The captions in the print read: *Nobilis Femina Pisana; Dame Pisane; Edele Fraw von Pisa.*

An exceedingly interesting piece, both for its intrinsic artistic quality and for the insight it permits into the publisher's activities in the 16th century. The Flemish inscription on the back might be by the engraver.

55a. Engraving made from the drawing no. 55

JEAN JACQUES DE BOISSIEU
Lyon 1736-1810 Lyon

56. *Wooded Landscape*

Pencil and brush in sepia. 416 x 541 mm.

The name is inscribed on an old mat.

This very large drawing is a splendid example of Boissieu's astounding virtuosity in this water-color technique. The striking highlights on the foliage and the branches of the trees were not added by Boissieu, but are the result of his sparing out the white paper in these particular passages.

ROSA BONHEUR
Bordeaux 1822-1899 Fontainebleau

57. *Two Sheets with Studies of Animals*

Larger one: pencil. 267 x 164 mm.

Inscribed: "effet de pluie" and "relai . . ."

On the reverse: Studies of five horses in different positions.

Also a red stamp: "1880"

This appears to be a study for Rosa Bonheur's painting "La Foulaison."

Smaller one: pencil. 101 x 204 mm.

Stamp in the lower right (Rosa B —) (L. 2147)

There are also three short lines of an inscription which are, however, too faint to be read clearly.

On the reverse: study of a horse.

FELIX BRACQUEMOND
(actually Joseph Auguste Bracquemond)
Paris 1833-1914

58. *Portrait of Jacob Meyer-Heine*

Pencil. 218 x 245 mm.

Inscribed: "3 Mai 1872" (lower left) and "a Mon ami Blanchard" at lower right.

This is a study for an etching, an impression of which is also in the Held collection.

On the reverse in a different hand: "Portrait de Meyer-Heine, dessin pour l'eauforte-22928"

Bibliography: Henri Beraldi, *Les Graveurs du XIXe, siècle*, III, Bracquemond, Paris, 1885, p. 39, no. 80; "Meyer-Heine, chef emailleur de la manufacture de Sèvres, gravé d'après nature, . . . vers 1872."

Exhibitions: University Gallery, University of Minnesota (March 26-April 23, 1962); the Solomon R. Guggenheim Museum (May 15-July 1, 1962) No. 8.

Bracquemond is known for the portraits which he made of his friends (artists and literati) at his villa Brancas, near St. Cloud.

Jacob Meyer-Heine was chief enamelist at the manufacture of Sèvres, from 1845-1872.

JEAN COUSIN the Younger
Sens 1522-1594 Paris

59. *The Virgin, Christ Child, and Angels, with Sts. John and Luke*

Pen and ink, washed with reddish bistre.

364 x 314 mm.

Watermark: a small armorial shield, crowned, with some design, the shield 34-30 mm., the whole mark ca. 52 mm, high.

Collections: Dr. G. L. Laporte (L. 1170) and Paul J. Sachs, (L. 2091). (There attributed to N. M. Deutsch.)

Very important for the knowledge of 16th century French drawing and its connection with German (Danube) art and Dutch (Scorel and Swart v. Groningen). A similar composition is in the Louvre.

GABRIEL ALEXANDRE DECAMPS
Paris 1803-1860 Fontainebleau

60. *Rowboat with Orientals before a Near Eastern Town*

Pen and ink, with white highlights on brown paper. 191 x 270 mm.

Signed in lower right corner: DC.

This is a characteristic drawing by this master, who was famous for his oriental scenes. The city view is rendered without any modelling, in blocks of white color, but is entirely convincing despite this great economy.

GEORGES LALLEMAND, Attributed to
Nantes 1575-1635 Paris

61. *The Unequal Couple*

Pen and ink, lightly washed at the left background. 113 x 118 mm.

There is a remnant of a watermark: an urn with two handles (?).

Charles Sterling suggested still another name, that of Jean de Saint-Igny.

This fascinating drawing has affinities to Bouckhorst's drawings, but is also reminiscent of French genre scenes, in the Bellange tradition.

LAURENT DE LA HIRE

Paris 1606-1656 Paris

62. *The Presentation of Christ in the Temple*

Pencil on yellowed, slightly foxed paper.

444 x 289 mm.

Inscription in pen, lower right corner: *La Hire*. In the center, in pencil: . . . *Raison*.

Collections: Chevalier de Damery (L. 2862), J. B. de Graaf (L. 1120), Count J. P. van Suchtelen (L. 2332), and an unidentified collection whose mark is P. B. with a crown above, in reddish brown.

Sold: Dorotheum, Vienna, June 2, 1964, no. 270, reprod. pl. 92.

A very beautiful, highly characteristic example of the master's style of drawing, unusually monumental and complete. It is possible that this drawing is connected with the same project for which La Hire painted the picture also in Dr. Held's possession.

CHARLES LE BRUN

Paris 1619-1690 Paris

63. *Head of a Roman Soldier*

Colored chalks and pastel. 398 x 285 mm.

Inscription, lower left corner: *C le Brun*; in the lower right: 92

The head is a study for the soldier just below the neck of Alexander's horse in the *Battle of Arbela*, Louvre.

ALPHONSE LEGROS

Dijon 1837-1911 London

64. *Cupid Riding on the Back of a Centaur*

Silverpoint, on prepared paper. 248 x 308 mm.

Signed: *A. Legros*, 1898

An outstanding example of Legros' work; there is a Portrait drawing by the same master in the Held collection but is not included in this show.

MAITRE "D"

French School, 1811

65. *Young Lady Seen from the Back*

Pencil and watercolor in blue, gray, green and brown. 168 x 101 mm.

Inscription, lower left, in pencil: D

On reverse, in pencil: No. 5 gauche

The drawing is the original sketch for an engraving published in 1811 in *Costume Parisien*, no. 1185.

65a. Engraving of the drawing no. 65, hand-colored. The engraving is inscribed: *Chapeau de Levantine Redingote de Drap*. The Print has the letters *D* in the lower left corner and *B* in the lower right. This print was originally in the collection of Mrs. Hugo Perls.

JEAN-BAPTISTE MILLET

Greville 1831-1906 Auvers-s.-Oise

66. *A Backyard in a Small Town*

Black chalk, lightly washed in gray. 267 x 360 mm.

Signed, lower left: *Millet*

J-B.

Collections: Lowenburg.

PIERRE OZANNE

Brest 1737-1813 Brest

67. *Young Girl in Hammock*

Black chalk, heightened with white, on light brown (gray ?) paper. 207 x 351 mm.

Collections: Dr. de Leselleuc, Brest.

Bibliography: Dr. Charles Auffret, *Une Famille d'artistes brestoises au XVIIIe siècle, Les Ozanne*, Rennes, 1891, pp. 33-35, 154.

The costume with a wide decoletté and a broad belt around a narrow waistline is characteristic of the 1780s.

JACQUES STELLA

Lyon 1596-1657 Paris

68. *The Fair at Impruneta*

Pen and ink, over a light preliminary sketch in black chalk, squared with sanguine. 368 x 472 mm.

Collections: Philip Hofer.

Inscribed on the reverse, in pencil: F. M. A. 96.1944 (Fogg Museum of Art, where it was exhibited for some time) and a long text about the fairs at Impruneta and Callot's drawings and etchings of the subject. The author of the note—evidently well trained in art historical research—thought the drawing to be the work of a Flemish artist.

Despite its damaged condition this is a drawing of unusual interest both for its subject matter with its many fascinating incidents and goings on, and the sure control of the draughtsman in delineating figures, trees and buildings. Stella's "Callot-phase" was of short duration. His style changed radically in Rome, under the influence of Poussin.

JAMES JACQUES JOSEPH TISSOT

Nantes 1836-1902 Buillon

69. *Girl in a Boat*

Red chalk. 253 x 340 mm.

Signed: *J. J. Tissot*

Inscribed on dress: "paille"

On the reverse: sketch for a composition of several figures.

Exhibitions: H. Shickman Gallery, *Old Master Drawings*, 1966, no. 66; Museum of Art, Rhode Island School of Design, Providence, 1968, no. 44; The Art Gallery of Ontario, Toronto, 1968, no. 44. According to the catalogue of the Tissot exhibition of Providence and Toronto, this is the only drawing at present known in which Tissot used the medium of red chalk. It is a study for a painting entitled *Reflections* which in 1959 was in the London art market. This may be the same picture as the one exhibited in the Salon of 1870 (no. 2747) under the title *Jeune Femme en Bateau*.

CONSTANT TROYON
Sèvres 1810-1865 Paris

70. *Landscape with Cattle*

Black and white chalk on gray paper.
155 x 409 mm.
Stamped with the mark C T. (L. 642) put on the drawings of the artist's estate for the sale of 1886.
Collections: Victor Winthrop Newman (L. 2540)
A quick sketch from nature, engaging by its very simplicity and masterful economy.

UNKNOWN MASTER
School of Fontainebleau

71. *Design of an Architectural Framework*

Pen and ink, washed. 393 x 260 mm.
From Destailleur sale, Paris, 1896, no. 195.
The style of this drawing is related to that of Jean Cousin, but we do not know of the existence of an actually executed framework.

UNKNOWN MASTER
French School, mid-16th Century

72. *The Interior of the Colosseum in Rome*

Pen and ink washed in a reddish brown color.
356 x 252 mm.
On the reverse, in the same technique: A view of the church of St. Peter's in Rome, during its construction. Professor Rudolf Wittkower first identified the drawing on the reverse as rendering St. Peter and he plans to publish this observation, which apparently allows to date the drawing in fairly exact limits.

UNKNOWN MASTER
French School, early 17th Century

73. *Design for an Allegorical Engraving*

Pen and blue wash, stylus marks. 173 x 228 mm.
Inscribed on a scroll in the center ATTENVANDO and at the bottom: IMPERFECTORVM ACADÉMIA.

This fascinating drawing must have been done for an engraving extolling the benefits derived from intellectual labor; it was evidently done for one of the many "academies" that sprang up in the 16th and 17th centuries.

Anthony Blunt suggested Pierre Brébiette as the artist, but considers Vignon also. Pierre Rosenberg attributed it (orally) to Jacques Stella. F.-G. Pariset has attributed this drawing to Claude Deruet.

UNKNOWN MASTER
French School, early 19th Century

74. *A Nude Man, Posing, Seen from Behind*

Black and white chalk (possibly some charcoal), on light brown paper. 590 x 427 mm.
Watermark: lettering: MONTGOLFIER
ANNONAY

129

Also a crowned coat of arms with M in the shield and a small bell hanging below.
Collections: Michael Hall.
A striking drawing, done in the manner of the students of Jacques Louis David.

ANTOINE WATTEAU
Valenciennes 1684-1721 Nogent-sur-Marne

75. *God the Father, Surrounded by Angels*

Red and black chalk. 241 x 344 mm.
Backed on paper watermarked: D&CB
IV

Collections: Van Parys (L. 2531) and Stroefer(?), Nürnberg.

Sold: Stuttgart, Ketterer (1953, Sale no. 487, as by Peter Paul Rubens).

This drawing, always suspected by Dr. Held as of French origin, was positively identified as an early Watteau by J. Mathey.

There is another drawing very similar to this one which was published as a Rubens by Michael Jaffé. At any rate, the Watteau-drawing was probably made after the one by Rubens which in turn paraphrases Michelangelo—assuming of course, that the Ince Blundell Hall drawing is indeed by Rubens.

GERMAN AND AUSTRIAN

JOHANN CHRISTIAN CLAUSEN DAHL,
Attributed to
Bergen 1788-1857 Dresden

76. *The Nauwerk Family*

Pencil and pen. 160 x 194 mm.
Watermarked.

Inscribed at the top, in pen: "Die Familie Nauwerk aus dem Weinberge bei Dresden, d. 8. Junij. 1819." Below in pencil: "Aus der Erinnerung gezeichnet in Lohmen in der sächsischen Schweiz d. 13 Junij bey sehr schlechtem Wetter."

Translation of the inscriptions: "The family Nauwerk from the Vinyard near Dresden, the 8th of June, 1819"; "Drawn from memory in London in the Sächsische Schweiz (saxonian Switzerland, a picturesque mountain-region in Saxony) the 13th of June, during very bad weather".

JOHANN CHRISTOPH DIETZSCH
Nuremberg 1710-1769 Nuremberg

77. *Landscape with Travellers*

Black chalk and black to gray wash. 242 x 330 mm.
Collections: W. G. Becker (L. 324); J. G. Schumann (L. 234); H. W. Campe (L. 1391). Another collector's (?) mark (No. 108./a) on the mount, back. There, too, a printed slip inscribed: Fuesli, pag. On the old mount (recto) a cartouche with remnants of the artist's name.

A delicate and characteristic sketch.

MAX J. FRIEDLANDER

Berlin 1867-1958 Amsterdam

78. *Studies of a Garden in San Remo*

Pencil, 242 x 161 mm.

Inscribed: *San Remo / Febr. 95. ...*

Max J. Friedlander, one of the most prominent art historians of our century, chiefly known through his monumental history of *Early Netherlandish Painting* did this drawing during a vacation in San Remo, Italy. This drawing and a still earlier watercolor by him were given to Dr. Held by a member of Friedlander's family, after the death of the scholar.

JOSEF VON FUEHRICH

Kratzau 1800-1876 Vienna

79. *Scene from a Medieval Legend (?)*

Pen and ink, washed in gray and light brown. 257 x 345 mm.

Signed, lower right: *J. Fuehrich inv. & Del.*

Watermark: in form of a scroll.

The scene—almost certainly designed to be translated into a graphic medium (woodcut) as indicated by the fact that all figures are left-handed—represents the moment when a man who seems to have slain the young figure lying in the foreground is cornered immediately after the death by a group of soldiers.

RUDOLF GROSSMANN

Freiburg 1882-1941

80. *Portrait of Emil Jannings, the Actor*

Dark brown chalk, rubbed for a slightly reddish effect in a few places. 477 x 380 mm.

Signed, lower left: *R Grossmann* (R and G drawn in brown chalk, the rest added, probably by the artist himself, in black pencil).

Inscribed, lower right: Emil Jannings (by Jannings himself?).

Stamped in green, lower right: Nachlass Rudolf Grossmann Nr. Z 186 (somewhat smudged by water).

On the back: a rapid, slight, somewhat caricatured sketch of a man's face.

JOSEPH HEINTZ, the Elder

Basel 1564-1609 Prague

81. *Portrait of Jean Boulogne* (Giovanni da Bologna)

Black (pencil?) and red chalk, 148 x 128 mm.

Inscribed: *Joan de Boloniga*, and monogrammed. In modern hand, on reverse: "Joh. v. Bologna"; "H. Goltz" and "H. Goltzius" (in pencil).

Watermark: remnants of a bow (?).

Collections: Ruth H. Heidsieck.

Traveling Exhibition: *15th and 16th Century European Drawings*, American Federation of Arts, New York 1967/68, no. 44.

Bibliography: *Great Drawings of All Time*, Shorewood Publ. Inc., New York, 1962, Vol. II, no. 447 (as the work of Hans von Aachen; the monogram was explained by Otto Benesch as possibly referring to this master).

This drawing, clearly made from life, is the basis for two famous portraits of Jean Boulogne, 1529-1608, both of them reproduced and discussed by Elisabeth Dhanens in her book on the master (Brussels, 1956). One is an engraving by Gijbrecht van Veen, of 1589, the other a painting, attributed both to J. Bassano and Hans van Aachen, in the Louvre (now in Museum of Douai since 1959). The attribution to Goltzius suggested by modern hands, is not tenable since Goltzius arrived in Italy only in 1590; besides, the style of the drawing is different from Goltzius' and the monogram is not his. The attribution to Joseph Heintz is due to Edmund Schilling who correctly identified the monogram as that of Joseph Heintz (see for instance Bénézit, IV, p. 642).

ERASMUS HORNICK, Attributed to

German School, 16th Century

82. *Model for a Fancy Pitcher*

Pen and wash in gray and yellow, 417 x 289 mm. Of the watermark, only two crossing arrows can be distinguished.

Collections: Liechtenstein.

This drawing is a design for one of the fantastic pieces of goldsmith work characteristic of the Mannerist period. Stylistically, the drawing has close connections with the School of Fontainebleau.

JOHANN RUDOLF HUBER

Basel 1668-1748 Basel

83. *Design for a Corner of an Illusionistic Ceiling Decoration*

Pen and wash in pink, yellow, blue and bistre. 333 x 268 mm.

Collections: Count Franz Joseph von Enzenberg (1802-1879), (L. 845).

On the back a roughly pencilled design for a ceiling and the inscription: "Hofmahler Huber". Also various numbers.

CHARLES-FRANCOIS HUTIN, Attributed to

Paris 1715-1776 Dresden

84. *Portrait of Prince Albert von Sachsen-Teschen*

Black and red chalk, 162 x 119 mm.

Exhibition: *200 Jahre Albertina, Herzog Albert von Sachsen-Teschen und seine Kunstsammlung*, Vienna, May 12-September 28, 1969.

The attribution to Hutin was first suggested by Charles Sterling.

Dr. Konrad Oberhuber of the Albertina, in a letter of March 18, 1964, considers the attribution as a very likely one.

The identification of the model with Albert von Sachsen-Teschen is assured by the existence of a drawing in the Albertina in Vienna which shows him with the identical features though slightly old-

er. The drawing was probably done when the Prince still lived in Dresden, since he looks no more than 15 or 16 years of age. Charles-Francois Hutin, during that period, was court painter in Dresden.

As an early portrait of the founder of the famed Albertina collections and later son-in-law of Empress Maria Theresia, this drawing is of the highest historical importance. It is, besides, a work of great charm and intimacy.

JOHANN ADAM KLEIN
Nürnberg 1792-1875 Munich

85. *Study for a Milkmaid in the Stable*

Pencil, 143 x 206 mm.

On reverse: reference to Graupe Auction, July 28, (when?) no. 14.

A Rest in the Country

Pencil, in part gone over with pen and ink.

161 x 205 mm.

This is a study for an etching inscribed: "Wal-lachische Fuhrleute, nach der Natur gezeichnet und geätzt von J. A. Klein, 1813", forming part of a set of 10 etchings, entitled: "10 charakterische Fuhrwerke nach der Natur gezeichnet und geätzt, von Johann Ad. Klein in Wien, 1813" (John 106). A print in graph. Sammlungen, Munich, Inv. No. 148605.

CHRISTIAN HEINRICH KNIEP, Attributed to
Hildesheim 1755-1825 Naples

86. *Head of a woman*

Black and red chalks, with traces of white highlights, on light brown paper. 313 x 250 mm.

If by Kniep, the drawing must have been done before 1781 when the artist settled in Italy. Since the watermark of four lines in printed lettering seems to end with the date of 1766, the drawing would have to be dated within the 15 year span of 1766-1781, and most likely towards the beginning of that period. This date accords well with the fashion depicted in the portrait. Kniep was active in Hamburg and was known as a portraitist.

JÖRG KÖLDERER
Died Innsbruck 1540

87. *A Knight in Armor, Holding a Hunting Falcon*

Pen and ink, and watercolor. 227 x 127 mm.

In front of the knight is a shield with the Bavarian (Wittelsbach) pattern of alternating blue and white lozenge shapes.

MASTER OF THE LIECHTENSTEIN ADORATION

German School, 16th Century

88. *The Judgment of Solomon*

Pen and wash, heightened with white, on prepared pink paper. 216 x 318 mm.

Collections: Liechtenstein

Exhibitions: Davison Art Center, Wesleyan University, Middletown, Conn., January 7-February 15, 1957, no. 41, *Manuscript Drawings, Prints and Paintings*.

Bibliography: Friedrich Winkler, "The Anonymous Liechtenstein Master," *Master Drawings*, I, no. 2, 1963, p. 34, pl. 31.

The Master has been located by some scholars in Netherlands but the German origin seem to be more likely. The artist appears to have been active in the middle of the 16th century.

ADOLF VON MENZEL
Breslau 1815-1905 Berlin

89. *A Flight of Stone-steps in a Garden*

Pencil. 186 x 132 mm.

Signed: A M in lower right.

Collections: R. v. M. 1910; a dry mark of a large M impressed on reverse.

ADOLF VON MENZEL
Breslau 1815-1905 Berlin

90. *A Man Drinking, and Two Separate Sketches of the Man's Right Hand*

Pencil. 202 x 124 mm.

Signed: A.M.

88

Numbered on the back: 18599.

The artist made four crosses on various spots, probably indicating his preference for some details.

KOLO (KOLOMAN) MOSER
Vienna 1868-1918 Vienna

91. *A Decorative Design*

Pencil and pen, india ink. 360 x 465 mm.

Inscribed Nr.92/238.

On the reverse: some geometric (architectural ?) and figural sketches.

The function of this sketch is uncertain; it might have been done either for an illustration in a magazine, or for a wall-decoration.

JOHANN FRIEDRICH OVERBECK
Luebeck 1789-1869 Rome

92. *Christ and the Virgin, Glorified by Angels*

Pencil. 357 x 535 mm.

This is a study for a painting by Overbeck in the Museum der bildenden Künste in Leipzig. The title of the picture is "Das Rosenwunder des Hl. Franziskus von Assisi (see no. 92a). There are some differences between the preparatory drawing and the finished painting.

MAX HERMANN PECHSTEIN
Zwickau 1881-1955 Berlin

93. *At the Shore*

Watercolor. 314 x 409 mm.

Signed: H M Pechstein, 1919.

Collections: Morris Hillquit (known as the leader of the socialist party in the early 1940s).

Exhibitions: *Works of Art Owned by Faculty and Staff*, Barnard College, 1957 (October 28-November 26); Columbia University, 1957 (December). Bibliography: Una E. Johnson, *20th Century Drawings*, Part I: 1900-1940, New York, 1964, pl. 47, p. 79.

FRANZ PFORR

Frankfort 1788-1812 Albano

94. *Scene from "Götz von Berlichingen"* (Act IV. in the "Rathaus" of Heilbronn).

Pen and wash, 148 x 194 mm.

Collections: Reverend Francis Agius.

Pförr drew several sets of drawings illustrating Goethe's play. Of the first drafts, 4 drawings are preserved (Berlin). The second set, complete in 10 drawings, was sent to Goethe and is now in Weimar. Of these 8 were traced and possibly augmented by two others (formerly coll. Lahmann). Of an attempt to draw them in large format, 3 sheets are preserved (Berlin). Four (or possibly 5) drawings with wash were made in Italy. All these drawings were done in pencil. A separate sheet, done in pen and wash, measuring 150 x 197 mm., is in Frankfurt and is reproduced in F. H. Lehr, *Die Blütezeit romantischer Bildkunst*, Marburg, 1924, fig. 39. The present drawing obviously belongs to this piece with which it agrees in size and technique. The date for these last versions must be ca. 1810.

JOHANN HEINRICH ROOS

Otterberg 1631-1685 Frankfort

95. *Italian Landscape with Shepherds and Ruins*

Pen and ink, washed in gray and light brown. 250 x 355 mm.

Watermark: Upper part of a flaring crown surmounted by a fleur-de-lis.

Collections: Eugene Calando (L. 837).

The attribution to Roos apparently made by Lucien Goldschmidt on the basis of a signed drawing by this master in the collection of King Friedrich August II of Saxony in Dresden, reproduced in Biermann, *Deutsches Barock und Rokoko*, Leipzig, 1914, no. 322, p. 205. The date on that drawing is 1665 and this must be more or less the date also of this drawing—perhaps 1665-1670—since the style is evidently very much the same.

JOSEF SCHARL

Munich 1896-1954 New York

96. *Woman in Mantilla*

Watercolor. 455 x 350 mm.

Signed: *Jos. Scharl, 1948*.

Collections: Dr. A. Rosin.

Exhibitions: *Paintings by Josef Scharl*, Barnard College, New York 1962.

EGON SCHIELE

Tulln 1890-1918 Vienna

97. *Portrait of Dr. Ernst Wagner*

Black crayon on slightly yellowed paper.

470 x 298 mm.

Signed in block form: Egon Schiele 1918, and Inscribed on back Nr. 1. *Bildnisstudie Herr Dr. Ernst Wagner*

Exhibitions: 1959, November 3-21, E. & A. Silberman Galleries, New York, no. 28.

From the Collection of Mrs. Jacob M. Kaplan.

MARTIN JOHANN SCHMIDT (KREMSE-SCHMIDT)

Grafenwoerth 1718-1801 Stein

98. *Satyrs and Nymphs*

Pen and ink, with a correction—now largely gone—in lead-white. 144 x 91 mm.

Collections: C. Fellner and Stift Lambach.

From a series of similar small sketches done in pen.

FRANZ VON STUCK

Tettenweis 1863-1928 Tetschen

99. *Die Rivalen* (The Rivals)

Pencil, brush and black ink, cardboard.

465 x 332 mm.

Signed, in chalk: FRANZ
STUCK

Inscribed in pencil: Entwurf zu den "Rivalen".

The painting *Die Rivalen* was sold at auction on September 17, 1930 (no. 147) at Helbing in Munich (oil on canvas, 63 x 82 cm).

Bibliography: Otto Julius Bierbaum, *Stuck*, Bielefeld und Leipzig, 1901, p. 40 (Abb. 41) and p. 44 *Die Rivalen*. A painting called *Centaurenkampf* Abb. 94, p. 87, Bierbaum.

CRANACH, Workshop of

German School, 16th Century

100. *A Wild Boar*

Watercolor, 250 x 374 mm.

Inscribed in a slightly later hand: *Sanglier*.

This impressive drawing of a wild boar is supposed to have come from an album of similar drawings.

UNKNOWN MASTER

German School, 18th Century

101. *Studies for Three Herm-Caryatids*

Pen and ink, washed in gray color, and highlighted with white, on gray paper. 188 x 295 mm.

Also: a collector's monogram, in ink "H (?) B".

GEORGE ANTON URLAUB

Thungersheim 1713-1759 Wurzburg

102. *Saint John the Evangelist*

Pen and ink, washed and highlighted with white, on blue paper. 288 x 183 mm.

Inscribed: *S. Ioan*: in ink, above "4" in red chalk.
Bibliography: 1959 *Lagerliste No. 24*, C. G. Boerner, Düsseldorf, no. 454.
Probably a study for ceiling decoration. Urlaub was active in Bologna and in Würzburg and evidently shows signs of influence from Tiepolo.

ANTON WACHSMANN
Born 1765-1836 Berlin

103. *Market Scene*

Pen and ink, washed. 158 x 248 mm.
Inscribed in pencil in lower right: Wachsmann (?).
Watermark: E. & P. 1795.
Numbered, upper center: 90.
This is a particularly delightful drawing, in the precise linear style of ca. 1800. Wachsmann was the teacher of the children of King Frederik William III and Queen Louise. He exhibited in the Academy of Berlin between 1789-1828.

ITALIAN

NICCOLO DELL' ABBATE, Circle of
Italian, 16th Century

104. *Design for an Altar* (?)

Pen and ink, and wash, highlighted with white, on light brown paper. 280 x 160 mm.
Collections: H. S. Reitlinger (L. 2274a)
Inscribed on the old mount: Della Scuola di Raffaello.
Philip Pouncey was inclined to accept the attribution to Niccolo dell' Abbate himself.
Exhibitions: Davison Art Center, Wesleyan University, Middletown, Conn., January 14-February 7, 1957, no. 1 ("Niccolo dell' Abbate, attributed to")
The function of the drawing is not quite clear. On the central pedestal rises a now empty circular form which might be a reliquary. Two female figures are on either side, Fortitude and Charity at the left, Hope and Faith at the right. Above this group hangs a painting rendering the Sacrifice of Isaac. It is backed by a drapery.

CESARE ARETUSI
Born in Bologna-Died 1612

105. *St. Nicolas of Bari*

Pen and ink, washed, highlighted with white, on blue (now faded) paper. 454 x 292 mm.
The attribution to Aretusi is due to Philip Pouncey, communicated by Milton Lewine.

GIOVANNI BAGLIONE
Rome 1571-1644 Rome

106. *A Woman Walking to the Right*

Black chalk, highlighted with white, on light brown paper. 204 x 133 mm.

A strip of 14 mm. width has been added at the top; another of 22 mm., at the bottom.
Collections: Th. Thane (L. 2433)

Inscribed on the mat: *Cam. Baglione* and *Cam Baglione Fece*. On the reverse: "Cav. Giov. Baglione Sc. de Morello / 1642 diede alle Stampe 'le Vite di Pittori'".

A small "c" appears twice in the lower right corner of the framing lines (signature of the mat-maker?)

Philip Pouncey accepts the Baglione tradition without qualifications and indeed considers the drawing a very characteristic example. Anthony Clark also accepts Baglione without reservations. A very similar drawing in the Metropolitan Museum is attributed to Cristoforo Roncalli (1552-1626). Other names that have been mentioned are Cigoli and Lippo Lippi.

FEDERICO BAROCCI
Urbino 1526-1612 Urbino

107. *Studies of Figures*

Pen and ink, and wash over black chalk, heightened with white in a few places. 180 x 200 mm.
Collections: M. Marignane. (L. 1872)
The attribution to Barocci, which came with the drawing, has been accepted, among others, by Philip Pouncey.

DOMENICO BECCAFUMI
Cortina 1486-1551 Siena

108. *Study Sheet*

Pen and ink. 218 x 145 mm. A few lines in red chalk added by another hand. Watermarked.
From a sketchbook (sold London, 1967?)
Clearly drawn under strong Michelangelo influence.

STEFANO DELLA BELLA
Florence 1610-1664 Florence

109. *Fighting Beggars*

Pen and ink. 107 x 148 mm.
Drawn in incisive though delicate lines, the drawing still echoes Callot's manner though going beyond him in the playful meanderings of lines (especially in the figure at the right) which may owe something to Rembrandt.

JEAN BOLDINI
Ferrara 1845-1931 Paris

110. *Study of an Antique Shop*

Pencil. 100 x 130 mm.
Signed: "Boldini"
Inscribed:
VENTE de
ACHAT de
TAPISSE
ANCENNES (sic)
Collections: H. S. Reitlinger (L. 2274a)

DOMENICO MARIA CANUTI
Bologna 1620-1648 Rome

111. *Studies for Allegorical Figures*

Red chalk, pen and wash, and white highlights.
204 x 291 mm.

Inscribed on the reverse, lower left corner: 1847.
Possibly a study for Canuti's ceiling frescoes in the library in S. Michele in Bosco, Bologna, 1677-1680.

The attribution was made by Dr. E. Schleier and confirmed by P. Rosenberg.

CARLO CARLONE, Attributed to
Scaria 1686-1776 Come

112. *The Massacre of the Innocents*

Pen and ink, and washed with white highlights over a preliminary drawing in red chalk, on light brown paper. 273 x 418 mm.

Collections: Charles Morin.

This brilliant drawing, strongly influenced by Venetian 18th century artists, might also have been done by a Northern painter.

AGOSTINO CARRACCI, Circle of
Italian School, 16th Century

113. *Study for a Nude Seated Figure (Zeus?)*

Pen and ink. 170 x 175 mm.

On the reverse: various sketches.

Inscribed: *Tibaldi, Bologna. 1527-91.*

Also on margin in back: B 1522 (pencil); No. 116.c (pen); and H 57.Z 10.

The drawing is of great verve and worthy of a master of rank. Mannerist elements are still discernible. The attribution to Agostino Carracci is suggested by a comparison with such drawings as Windsor No. 133 (Wittkower, R., *Carracci Drawings in Windsor*, London, 1952) but it is possible that the analogies are more indicative of the general artistic ambience than of an identity of hands. There is definitely a connection with Tibaldi, too. (see the Walter C. Baker drawing which was exhibited at the Metropolitan Museum of Art in 1965).

PIETRO CIAFFERI (called SMARGIASSO)

Pisa, ca. 1600-ca. 1654

Attributed to

114. *Construction of a Large Boat*

Pen and ink, and wash. 222 x 371 mm.

Inscribed in the lower right corner: 217.

Besides being interesting for our knowledge of the exact methods of shipbuilding procedures in the 17th century, the drawing is also attractive because of the sure handling by the artist of the foreshortened view of a large ship, and the skillful observation of figures working near and on it.

ULISSE SEVERINO DA CINGOLI
After 1535-Before 1600

115. *View of Buildings in Rosora di Serra S. Quirico*

Pen and wash, heightened with white.

128 x 210 mm.

Collections: Dr. L. Pollak (L. 788b)

Inscribed along the upper edge: "dove ero andato co(n) M(esser) boni(fazio?) M(esser) giu (seppe) d(i) pier martino et co(n) M(esser) ipolito"

Exhibitions: *Mannerist Drawings, Prints and Paintings*, Davison Art Center, Wesleyan University, Middletown, Conn. January 14-February 7, 1957, no. 7.

Bibliography: K. Oberhuber, *Master Drawings*, I, no. 3, 1963, pl. 37, p. 52; J. Bolten, *Master Drawings*, VII, no. 2, 1969, p. 142-143, no. 114.

The tower shown in the drawings still stands in the town of Rosora di Serra S. Quirico, in the Val d'Esino. The "messer Ipolito" mentioned in the inscription can be identified with Ippolito Colocci, a poet and author and, like Ulisse Severino, a citizen of the town of Jesi.

TOMMASO MARIA CONCA
Active in Rome, Died 1815

116. *Homer and Calliope*

Pencil and bistre-wash, highlighted with white and pink on brown paper. 270 x 212 mm. (measured along inner frame).

Inscribed, probably by the artist himself: "Omero in atto di cantare la sua Iliade, presente Calliope". The attribution to Conca is due to Anthony M. Clark, who says this is one of the most important drawings by this master, and it is a study for a pendentive in the Sala dei Musei in the Museo Pio Clementino in the Vatican painted by Conca in 1786.

DONATO CRETI
Cremona 1671-1749 Bologna

117. *Sketchbook Sheet with Various Figures*

Pen and ink. 191 x 260 mm.

In the upper left corner, in different ink, is the number 18 (?).

VINCENZO DANDINI
Florence 1607-1675 Florence

118. *Copy from the Arch of Constantine*

Pen and ink and wash, in reddish brown.

198 x 271 mm.

Inscribed in the lower right corner: V. D. V.

Copy from the Arch of Constantine

Pen and ink, washed. 198 x 270 mm.

Inscribed at lower right: V. D. V.

Collections: Gerstenberg (acc. to E. Feist).

Both of these drawings were copied from the South facade on the Arch; the group with a horse is from a medallion, above the Western portal; the relief with an altar representing a sacrifice scene is also

from a medallion, but above the East side portal. The drawings show the reliefs at a time when they were much less damaged than they are today and, therefore, are of special interest to those studying the Arch of Constantine (see: H. P. l'Orange, *Der spätantike Bildschmuck des Konstantinsbogen*, Berlin, 1939, Tf. 2, 39z, 40b).

The Chicago Art Institute has several drawings by Dandini after classical sculptures, signed in exactly the same way.

GASPARO DIZIANI
Belluno 1689-1767 Venice

119. *Luna and Endymion*

Red chalk and pen and ink, washed.
239 x 352 mm.

Signed: G^o diziani

Reverse: Sketch of a cartouche, with a rapid sketch of the same subject in the field, done only in pen and ink.

Both sides done in a very spirited and thoroughly characteristic manner.

GIOVANNI ANDREA DE FERRARI
Genoa 1589-1669 Genoa

120. *Sketches for an Adoration of the Shepherds*

Red and some black chalk, washed in brown and red (dissolved sanguine). 203 x 278 mm.

On the reverse: Sketches for the Virgin, Joseph and two other figures, mainly in red chalk and sanguine wash. An oval watermark in the center. This spirited drawing has strong connections with the Genoese school: some scholars (Suida) have also suggested Neapolitan influences. The artist obviously must have been familiar with Van Dyck's Madonnas of the 1620s though his Italian origin is beyond doubt.

In addition to Giovanni Andrea de Ferrari the names of Morazzone, Castiglione and Castelli have been suggested.

BALDASSARE FRANCESCHINI (II Volterrano)
Volterra 1611-1689 Florence

121. *Studies of a Female Saint (St. Ursula?) Carrying a Flag*

Red chalk. 238 x 168 mm.

Exhibitions: *Sixty Anonymous Master Drawings* at the H. Shickman Gallery, New York, 1969, no. 34 (ill.).

UBALDO GANDOLFI
San Matteo 1728-1781 Ravenna

122. *Glorification of S. Vitale*

Pen and wash, over paint pencil lines.
225 x 206 mm.

This drawing is actually a study for the fresco in the cupola of San Vitale in Ravenna, painted in 1780, and finished, after Gandolfi's death by Giacomo Guarana. Another study for the same fresco was reproduced in the advertisement section of the April issue of the *Burlington Magazine* (1968), belonging to W. R. Jeurwine and L'Art Ancien. S.A., Alpine Club Gallery, London.

PIER-LEONE GHEZZI
Rome 1674-1755 Rome

123. *Venere Ciprigna* (Cyprian Venus)

Pen and wash. 160 x 220 mm.

Inscribed, at upper right: *Venere Ciprigna P L Ghezzi*

Remnants of watermark: Fleur-de-lis.

Collections: Conte Rogadeo, Rome.

A characteristic Ghezzi-caricature, somewhat more witty than most of the others.

FELICE GIANI
Genoa, ca. 1760-1823 Rome

124. *Mountainous Landscape with Classical Temple*

Pen and ink, washed. 198 x 260 mm.

Watermark: a six-pointed star in circle; the center of the star itself is formed by a circle. The wider circle is surmounted by a cross and a letter (a P?) is suspended from it.

Drawn with the characteristic vigor of this master.

GIOVANNI FRANCESCO BARBIERI
(called IL GUERCINO)
Cento 1591-1666 Bologna

125. *Angel of the Annunciation*

Pen and ink, washed. 212 x 176 mm.

Collections: John Heidsieck, Tuxedo Park, N. J. (Also: Dan Fellows Platt?)

Inscribed on reverse; with most of the upper part of the letters missing: "Guercino".

According to the letter of January 19, 1968 by Denis Mahon, the drawing might well be a study for the Annunciation at the University in Milan (formerly Ospedale Maggiore) of 1638-39. The style of the drawing is perfectly compatible with this date.

PIO JORIS
Rome 1843-1921 Rome

126. *Spanish Dancers*

Pencil, pen and ink washed, and body white in two places, on gray paper. 240 x 408 mm.

Inscribed: *Granada* 1873 (upper right) and signed: *P. Joris, Roma* (lower right).

FRANCESCO LONDONIO
Milan 1723-1783 Milan

127. *Seated Peasant Woman Holding Basket with Two Chickens*

Black and some white chalk, and brush in gray ink, on gray paper. 253 x 276 mm.

Signed lower left: *Londonio F.*

AGOSTINO MASUCCI
Rome 1691-1758 Rome

128. *Study Sheet*

Black and white chalk; the head of the woman is largely done with red chalk, on blue-gray paper. 202 x 261 mm.

Inscribed on reverse in an early hand: *Agostino Masucci fe.*

According to Anthony Clark this is a study for St. Anne, in the altarpiece of the *Education of the Virgin* of 1757 in SS. Nome di Maria at the column of Trajan's. The hand at left probably a study for that of God in the same picture. Clark calls this "the most handsome drawing (by Masucci) in America."

- 128a. *The Education of the Virgin* by Agostino Masucci; this painting is in the church of S.S. Nome di Maria, in Rome.

PIETRO ANTONIO NOVELLI III
1729-1804 Venice

129. *The Peep-Show*

Pen and ink, washed in gray and brown. 169 x 242 mm.

A faint pencil-sketch of a boy holding a horse is visible on the backing paper.

Attributed by Morassi.

Reproductions: Edgar Munhall "Savoyards in French Eighteenth Century Art", *Apollo*, LXXX-VII, 1968, p. 90, fig. 6.

A very charming scene, and thoroughly typical of Novelli's work.

FOLLOWER OF PARMIGIANINO
Italian School, 16th Century

130. *Study of a Seated Female Figure (for a spandrel design?) and of Two Putti*

Black chalk and pen and ink. 178 x 140 mm.

Inscribed, above, in ink: *parmegianese (?)* and below, at right: *J Mazola (?)* The number "33" in lower left.

Collections: N. Lanier (L. 2886), Sir Joshua Reynolds (L. 2364).

The name Parmigianino is also inscribed on the old mat.

On the back of the mat, in pencil: "S. Rocca di Fontellato" followed by "Slg. Reynolds/Slg. Lanier" (indicating the drawing must have been in a German collection).

Dr. Ivan Fenyö suggests an attribution to Girolamo Bedoli.

FRANCESCO ROSASPINA
Monte-Scudolo 1762-1841 Bologna

131. *Allegory of Strength*

Circular. Pencil, red chalk, washed and heightened with white; background is tinted gray. Diameter is 193 mm.

VESPASIANO STRADA
Rome ca. 1582-1622 Rome

132. *The Virgin and Infant Jesus with Saints*

Red chalk, pen and ink, and light brown wash. 137 x 111 mm. Watermark.

Collections: Richardson Sr. (L. 2984 and L. 474).

BARTOLOMMEO TARSIA, Attributed to
Died 1765 (active in Saint-Petersburg and Venice)

133. *Study for an Assumption of the Virgin*

Pen and ink, washed in several shades of brown. 545 x 323 mm.

The design itself: 520 x 186 mm.

Inscribed at upper right: f 2/oo

"N° la iconorasion at left:

44 della Madona N°32

....val

No 28

Collection: Dr. L. Pollak (L. 788b)

Bibliography: Drawing in same hand, National Gallery of Canada, Ottawa cat. A. E. Popham and K. M. Fenwick, "Catalogue of European Drawings", Toronto, 1965, p. 82, no. 120, as North Italian School, late 18th century.

The attribution suggested by comparison with the drawing of this master in Leningrad (see *Disegni Veneti del Museo di Leningrad*, no. 77). Influenced by Piazzetta and possibly Tiepolo. Most likely a design for a large ceiling fresco.

PELLEGRINO TIBALDI, Attributed to
Puria 1527-1596 Milan

134. *Tritons and Nymphs Playing*

Pen and ink, washed, inscribed into oval. 116 x 162 mm.

Collections: Earl of Warwick (L. 2600) and another, unidentified: (VLV?)

The attribution to P. Tibaldi (as a youthful work) has been suggested by Miss Bernice Davidson.

GIOVANNI BATTISTA TIEPOLO
Venice 1692-1770 Madrid

135. *A Venetian Lawyer at His Desk*

Pen and ink, washed in gray. 205 x 140 mm.

Collections: Arthur Kay, Edinburgh; Frederik Stern.

From the book: *Tomo Terzio de Caricature*

On the reverse: Pen sketches of figures, probably by a different hand (English?)

ABBATE ANGELO UGGERI
Gerra 1754-1837 Rome

136. *"Tombeau des Scipions"*

Pen and ink, washed. 175 x 250 mm. on stiff paper; the scene itself is surrounded by a black line and the remainder of the paper tinted green to suggest a mount. The title is inscribed on this green margin in ink and at the lower is added, in pencil, Anno 1800.

This is the design for a lithograph, done in outline, and published as no. 1 in Uggeri's book: *Giornate pittoresche degli edifizii antichi di Roma e dei contorni*, 1803. In the accompanying text we

find the note: "delineate dai Monumenti stessi nell' 1803". The drawing, hence, dates from that year.

UNKNOWN MASTER

Italian School, 16th Century

137. *The Triumphal Chariot of Venus*

Pen and ink, 165 x 661 mm.

Inscribed in ink (in a later hand): Benvenuto Garofalo

UNKNOWN MASTER

Italian Mannerist, late 16th Century

138. *Faun with Musical Instrument and Young Woman*

Pen and ink, 195 x 146 mm.

On reverse: another sketch of a Faun and two putti.

Inscribed at top: "Et nobis placuerunt Carmina Canne no 36. en".

UNKNOWN MASTER

North Italian School, 16th Century

139. *The Lamentation of Christ*

Pen and ink, and wash, highlighted with white on light brown (tinted?) paper, 236 x 174 mm.

This is a fascinating study which has connections with the Milanese School of painting, (Gaudenzio Ferrari), but which also recalls Northern art, especially in the pose of the Virgin, (Grünwald). An artist like Uffenbach who was under Grünwald's influence cannot be entirely excluded.

UNKNOWN MASTER

North Italian (Milanese?) School, late 16th Century

140. *Foundation of Santa Maria Maggiore*

Pen and ink, and wash over black chalk, heightened with white, 281 x 213 mm.

Collections: Dr. Giorgio Fubini.

Watermark: Circle with an anvil (?) in the center.

It is mounted on an old mount, and inscribed inside an oval, di G.C. No. 8 Cart. A. A. Tiziano. The No. 8 and letter A after Cart and Tiziano are written by hand. The rest is printed from an engraving. The oval is framed by a wreath, which, at the top, is overlapped by a heraldic shield showing a rising lion and above it, a crown.

JACOPO DEL ZUCCHI

Florence ca. 1541-ca. 1590 Rome

141. *The Martyrdom of St. Apollonia*

Pen and ink, brown wash, and white highlights, over black chalk, 252 x 129 mm.

Circular top.

Attributed to Zucchi by Ted Pillsbury.

This drawing will be included in the exhibition: *The Age of Vasari*, University of Notre Dame, February 22-March 31, 1970; State University of New York at Binghamton, April 12-May 16, 1970.

PUERTO RICAN

JULIO ROSADO DEL VALLE

San Juan, Puerto Rico, 1922-

142. *Tragedia III*

Pen and ink and watercolor in black, red and yellow, 478 x 606 mm.

Signed and dated, center bottom: *Julio Rosado del Valle-1959-Dice 23.*

Inscribed upper right: TRAGEDIA III

Acquired from the artist.

SPANISH

SALVADOR SANCHEZ BARBUDO

Seville, Spain 1858-

143. *A Young Lady in Interior, with a Large Blue Vase*

Watercolor, 288 x 168 mm.

Signed: Barbudo Roma 86

On reverse: some rough trials of a portrait in watercolor.

This is a delightful display of typical, late 19th century watercolor virtuosity.

ARCADIO MAS Y FONDEVILA

Barcelona, Spain 1850-

144. *A Young Girl with a Red Bandana*

Watercolor, 217 x 179 mm.

Signed: *A. Mas y. Fondevila. Roma.*

On reverse: a slight pencil sketch of figures.

The model is evidently an Italian peasant girl; the picture was done during Fondevila's stay in Rome.

SUDAN

AHMED MOHAMMED SHIBRAIN

Khartoum, Sudan, 20th Century

145. *Black Forms, with Arabic Writing*

Watercolor in black, gray and brown.

391 x 282 mm.

Exhibitions: *Sudanese Paintings*, Barnard College, 1965.

The inscriptions are verses from the Koran.

SWEDISH

GUSTAF WILHELM PALM

Kristianstad, Sweden 1810-1890 Stockholm

146. *View of Capri*

Pencil, lightly washed in gray. 217 x 368 mm.

Signed: *GW. 41*, with a *palm* tree in the middle.

Inscription in pencil: *Capri den 28 och 29 Augusti 8141*

On reverse: Bukowskis Auktion April 1918 (ink) N.156 (pencil).

A very attractive view of the town and mountains of Capri, done in the painstaking manner of the romantic draughtsmen.

LOUIS ADRIEN MASRELIEZ

Paris 1748-1810 Stockholm

147. *Hagar in the Desert*

Pen and ink, and wash in gray. 221 x 178 mm.

KILIAN CHRISTOFFER ZOLL

Hyllie, Sweden 1818-1860 Stjärnap

148. *Rest in the Woods*

Watercolor in gray, brown and a few touches of white. 88 x 127 mm.

Inscription on reverse: "Dahlvolk som rastat i Särna skogen" (The people from the province of Dahlarne are resting in the woods of Särna).

SWISS

WALTER ROSHARDT

Swiss School, 20th Century

149. *Young Woman Writing*

Pencil. 295 x 209 mm.

Signed: *Walter Roshardt 1949*

(at left: 1. 1955)

Watermark

FELIX EDOUARD VALLOTON

Lausanne 1865-1925 Paris

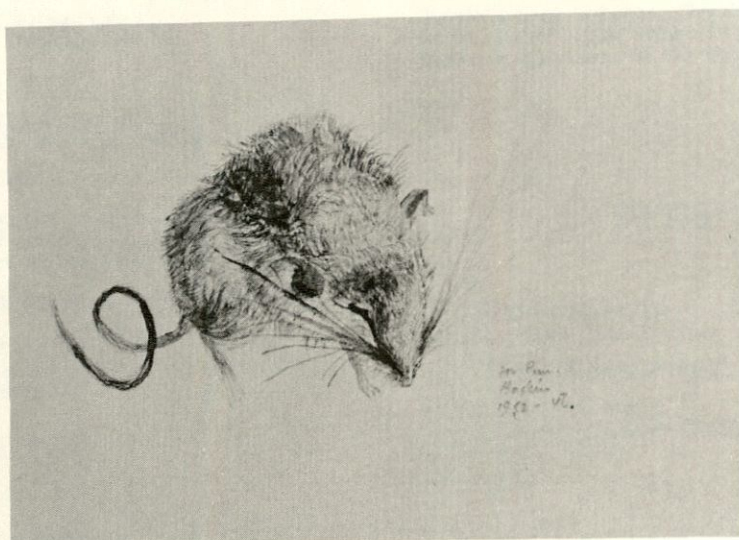
150. *A Pair of Shoes*

Pencil. 175 x 125 mm.

Signed: *F V* (joined)

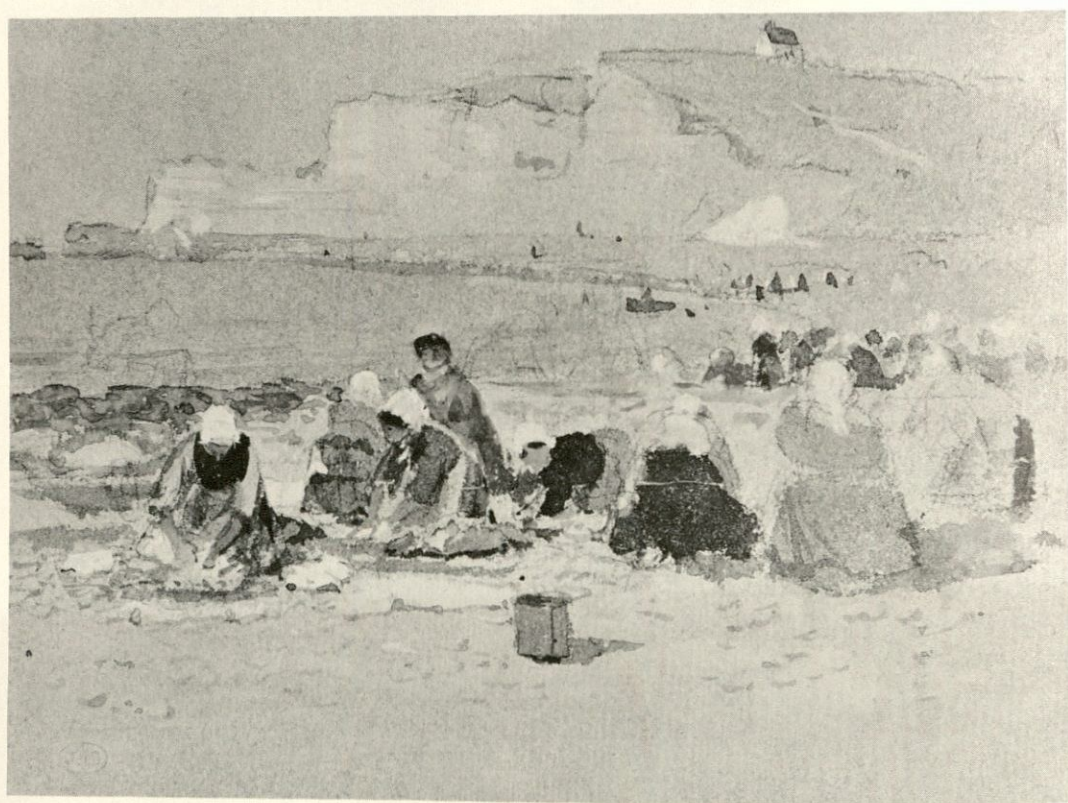
On reverse, in pencil: "56"

AMERICAN SCHOOL



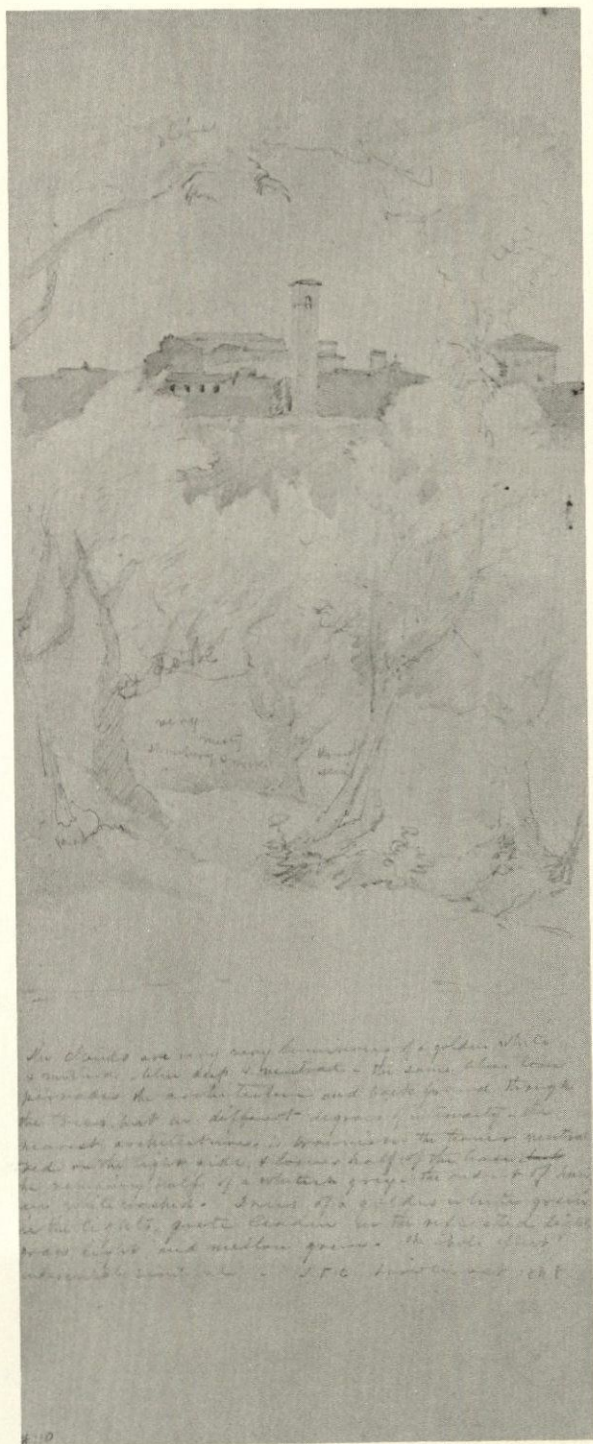
1. *A Mouse*

LEONARD BASKIN



2. *Women Washing Linen*

GEORGE HENRY BOUGHTON



3. View of Tivoli

JASPER FRANCIS CROPSY

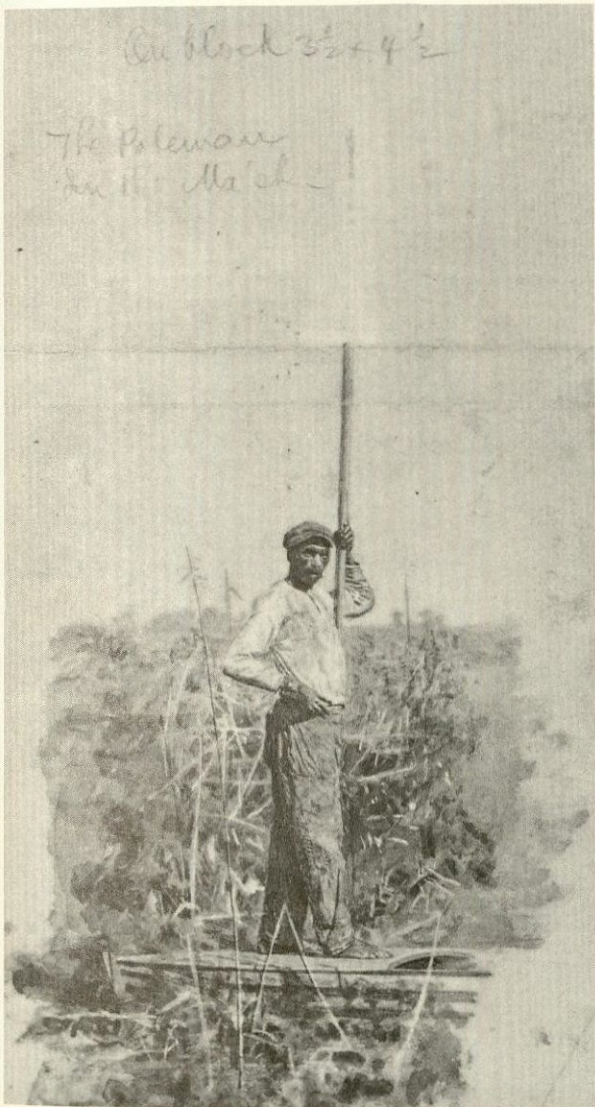


4. *Sketch of a Nude*

ARTHUR BOWEN DAVIES

On block $3\frac{1}{2} \times 4\frac{1}{2}$

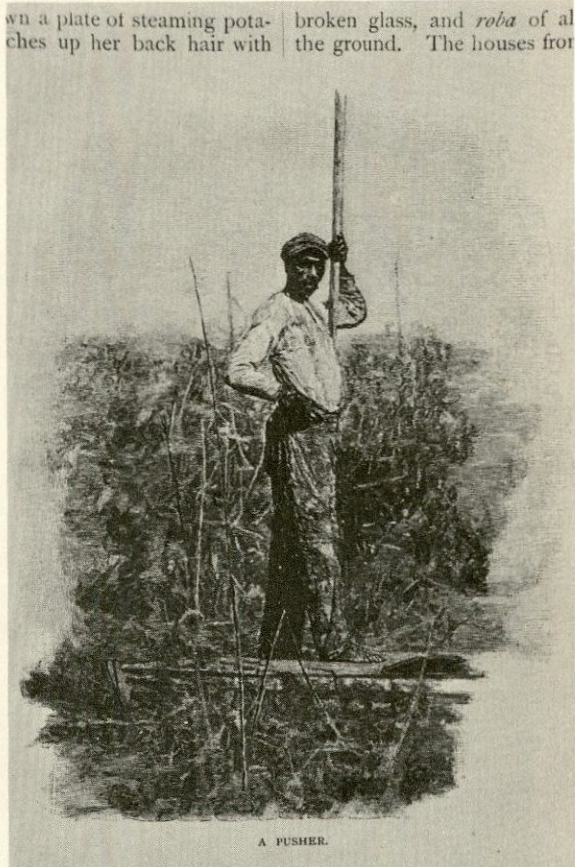
The Poleman
in the Marsh



5. *The Poleman*

THOMAS EAKINS

own a plate of steaming potatoes up her back hair with broken glass, and *roba* of all the ground. The houses from



ps a child with the other, street. Stagnant water is e
nds it "not to be botherin' ible; each house seems to
in answer to our question, pond. Ducks, pigs, child

5a. Engraving made from the drawing no. 5



6. *Studies of a Nude Youth*

JOHN SINGER SARGENT



7. Portrait of Philip le Hardy, after a portrait attributed to Simon Marmion

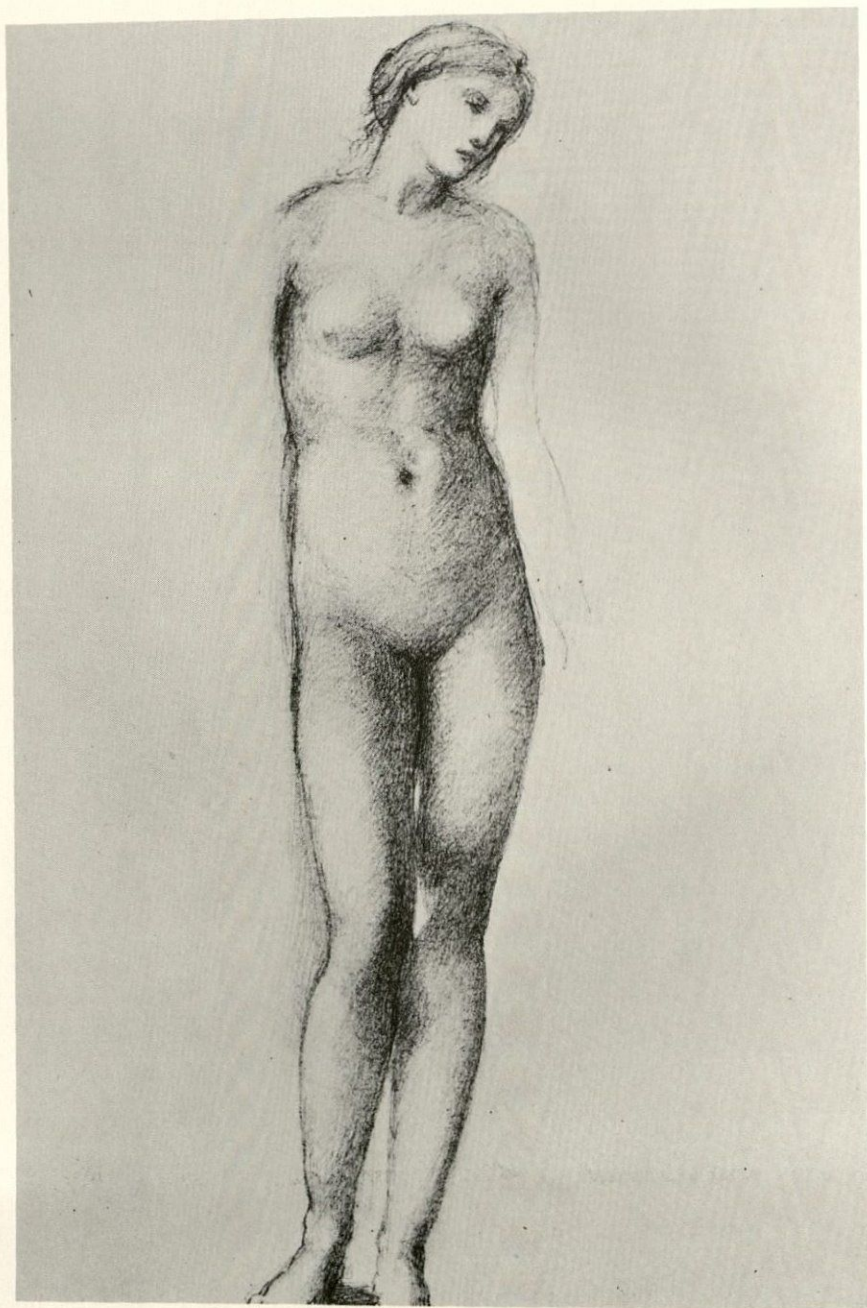
HARRY TORF



7a. Portrait of Philip le Hardy

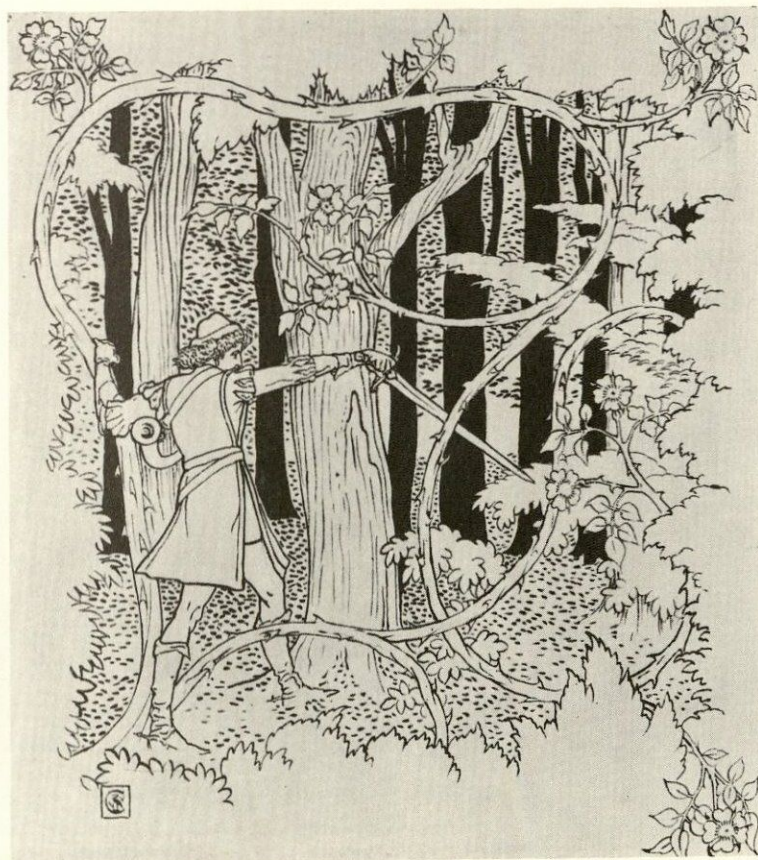
SIMON MARMION, attributed to Cincinnati Art Museum

BRITISH SCHOOL



8. *Study for Venus in "Venus' Mirror"*

SIR EDWARD BURNE-JONES



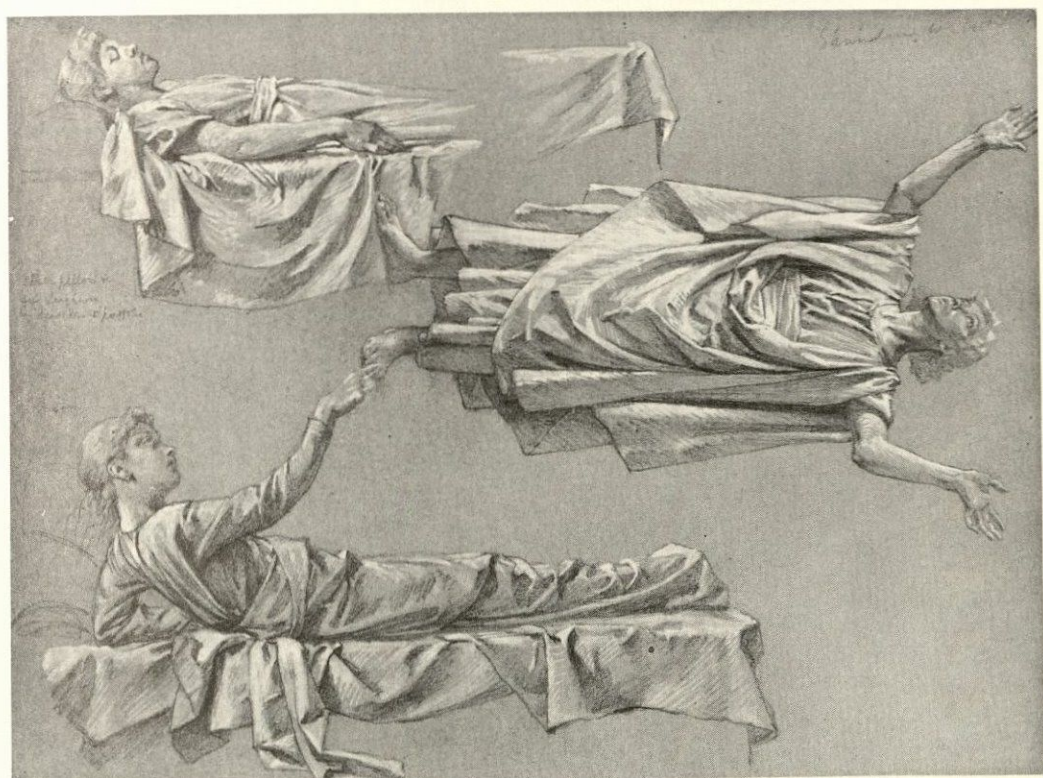
9. *Prince Charming in the Forest*

WALTER CRANE



10. *A Scene from Canto IX (Inferno) of Dante's Divine Comedy*

WILLIAM ETTY



11. *Studies for Three Figures*

ALBERT JOSEPH MOORE, attributed to



12. *Young Woman Holding a Lyre (A Muse?)* GEORGE ROMNEY



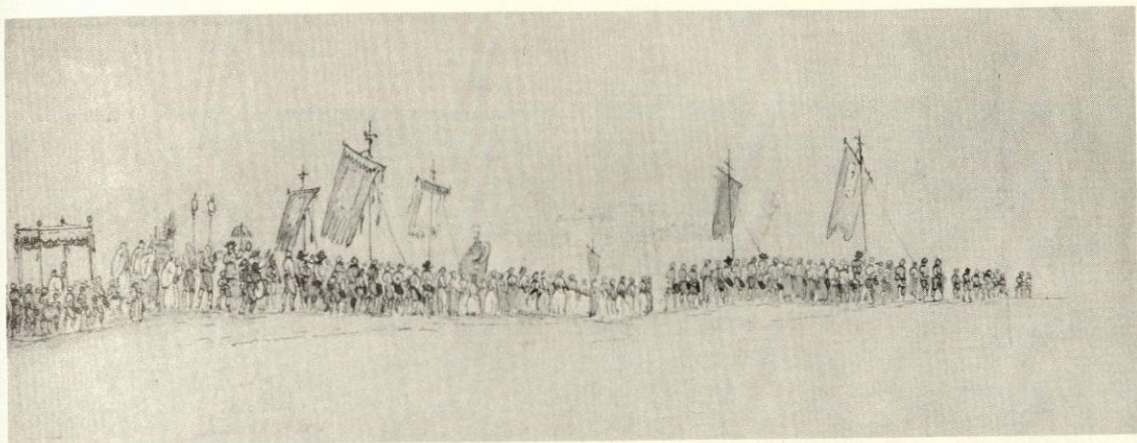
13. *Allegorical Sea Triumph*

SIR JAMES THORNHILL



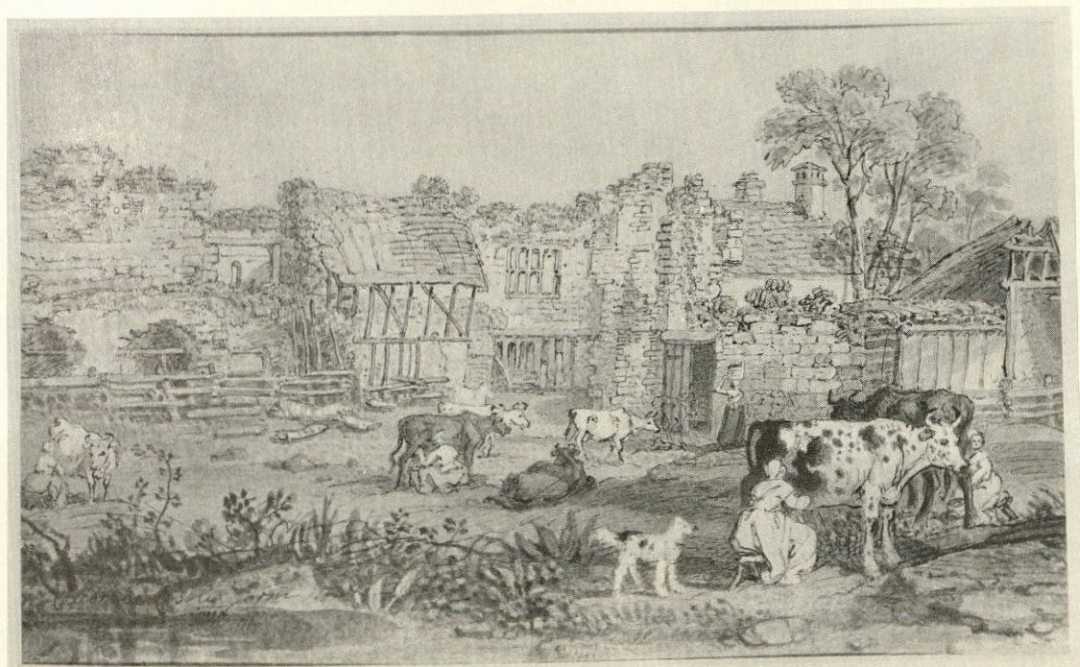
14. *Psyche Paying Charon for the Trip to the Underworld*

HENRY TRESHAM, attributed to



15. *A Catholic Procession in Landeck (Tirol)*

BRITISH SCHOOL



16. *Colcombe Castle Farm House*

JAMES WARD



17. *Standing Nude Doing Her Hair*
JOHN DAWSON WATSON



Nude Woman Crossing Her Hands in Front of Her Body
JOHN DAWSON WATSON



18. *The Disobedient Prophet* (I Kings 13:23-30)

BENJAMIN WEST



19. *Three Figures*

BENJAMIN WEST



20. *Study for the Crucifixion*

BENJAMIN WEST

**DUTCH
FLEMISH AND BELGIAN
SCHOOLS**



21. *The Ruins of the Colosseum*

JAN ASSELYN, attributed to



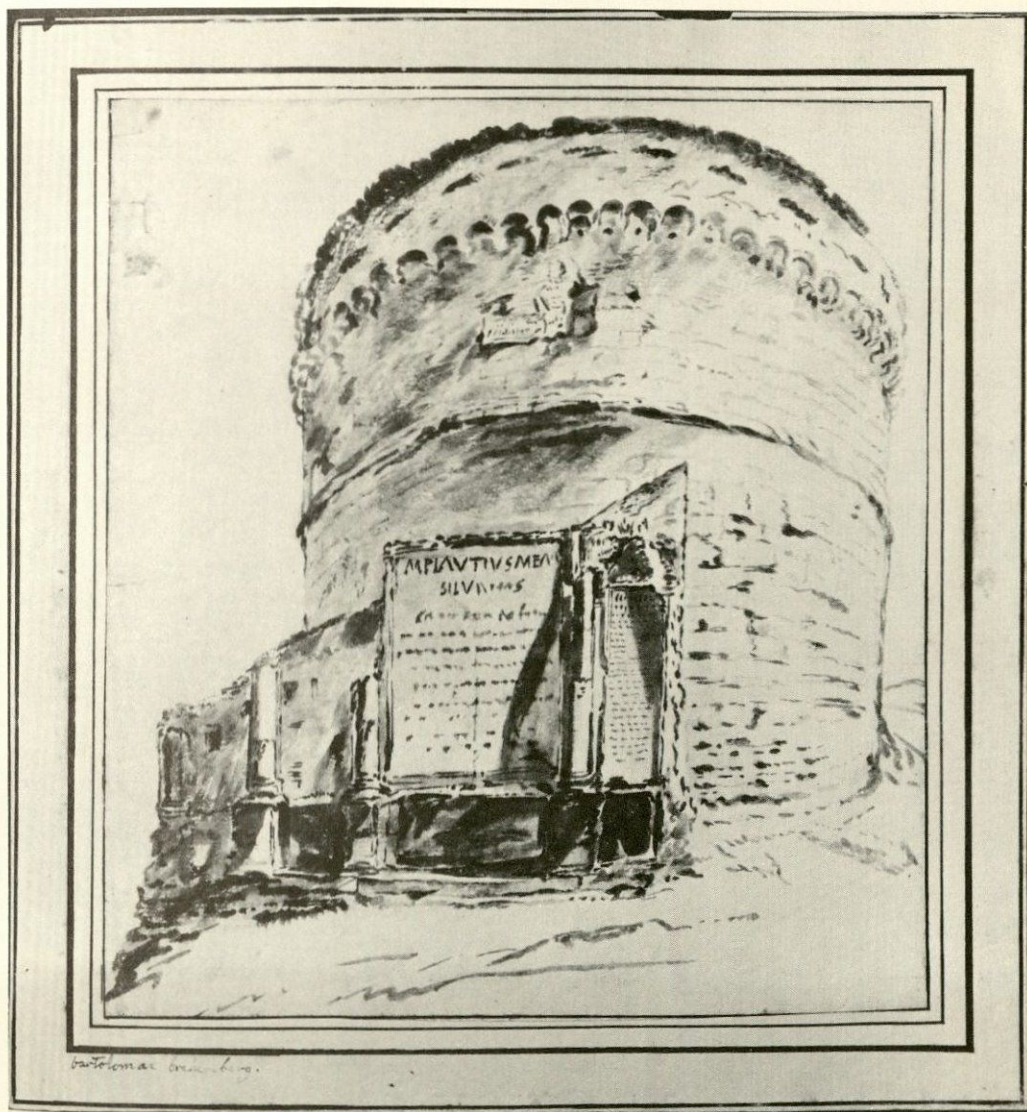
22. *Head of a Man*

GERRIT CLAESZ BLEKER, attributed to



23. *Stellio Changed into a Lizard by Ceres*
(Ovid, *Metam.* V, 445)

LEONARD BRAMER



24. View of the Tomb of M. Plautius Silvanus

BARTHOLOMAEUS BREENBERGH



25. *Seated Man*

JAN VAN BOUCKHORST, attributed to



26. *Farm House Near Brook*

JAN VAN GOYEN



27. *Sketches of Six Men*

JAN VAN GOYEN



27. *View of a Dutch Village* (reverse of above drawing)

JAN VAN GOYEN



28. *Christ before Caiphas*

LAMBERT VAN NOORT



29. *A Seated Lady Doing Some Needlework*

CORNELIS TROOST, attributed to



30. *Allegorical Subject*

DUTCH SCHOOL



31. *A Seated Female Nude*

DUTCH SCHOOL



32. *Portrait of a Dutch Woman*

WALLERANT VAILLANT



33. *Emblematic Subject*

ADRIAEN PIETERSZ VAN DE VENNE



34. *An Old Water-mill*

CORNELIS ADAMSZ WILLAERTS



35. *Paris Receiving the Apple* (Project for a Plafond)

JACOB DE WIT



36. *The Risen Christ, Surrounded by Saints*

JAN VAN BOECKHORST



37. *Religious Allegory*

THEODORE BOEYERMANS, attributed to



38. *The Virgin Appearing to St. Francis and Another (Franciscan) Saint*

ABRAHAM VAN DIEPENBEECK



39. *Studies for a Battle of Nude Men*

ANTON VAN DYCK



40. *Interior of Artist's Studio*

FRANS FRANCKEN THE YOUNGER



41. *Five Saints*

PIETER DE JODE THE ELDER



42. "Het Syn goede Keersen die voor Lichten"
(It is good candles which light the way)

JACOB JORDAENS



43. *The Virgin with Sts. Anne, Joachim, Elisabeth, and Zacharias*

JACOB JORDAENS



44. *Landscape with Small Pilgrimage Church*

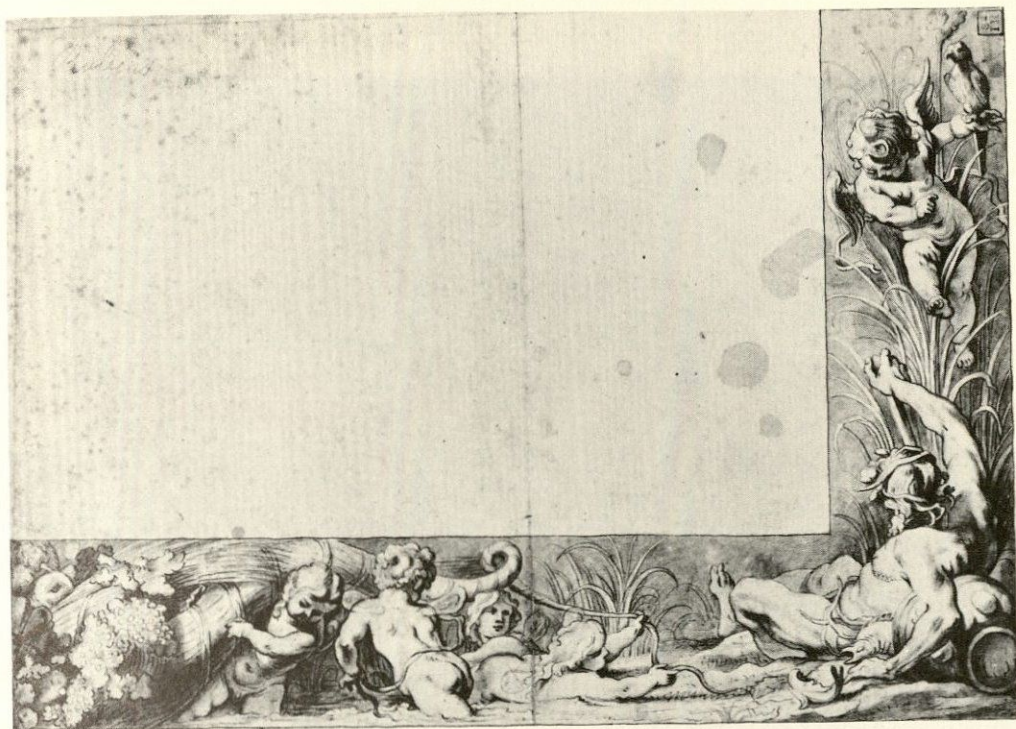
ANTON MIROU





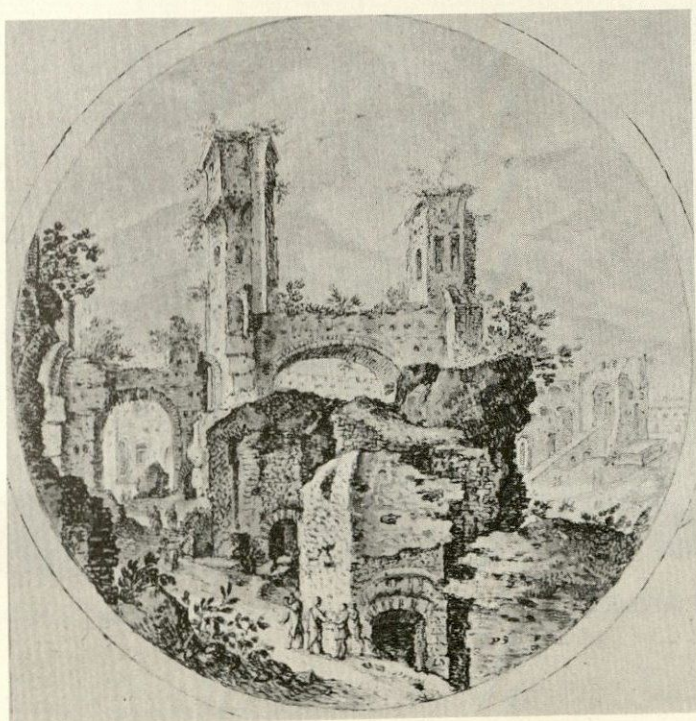
46. *St. George Liberating the Princess*

ANTOINE SALLAERT



47. *Design for a Decorative Margin*

CORNELIS SCHUT

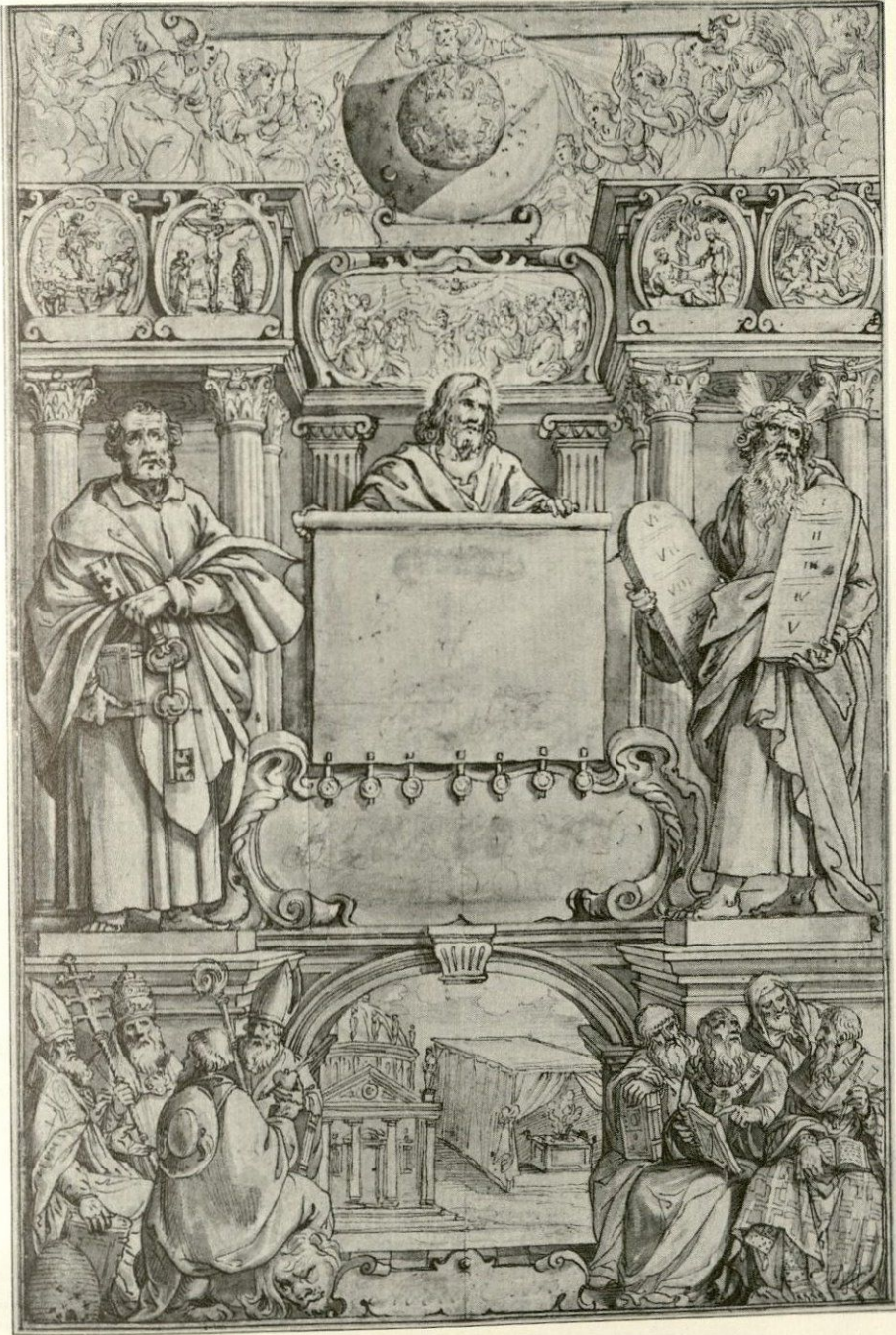


48. *Landscape with Roman Ruins* PIETER STEVENS (STEPHANI)



49. *Studies from Rural Life*

DAVID TENIERS THE YOUNGER



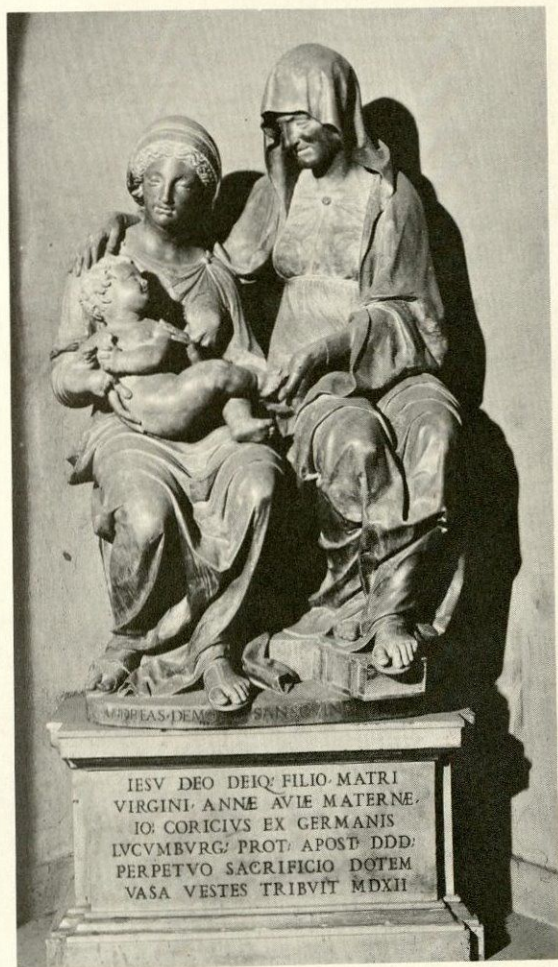
50. *Design for a Title Page (of a Bible?)*

FLEMISH SCHOOL

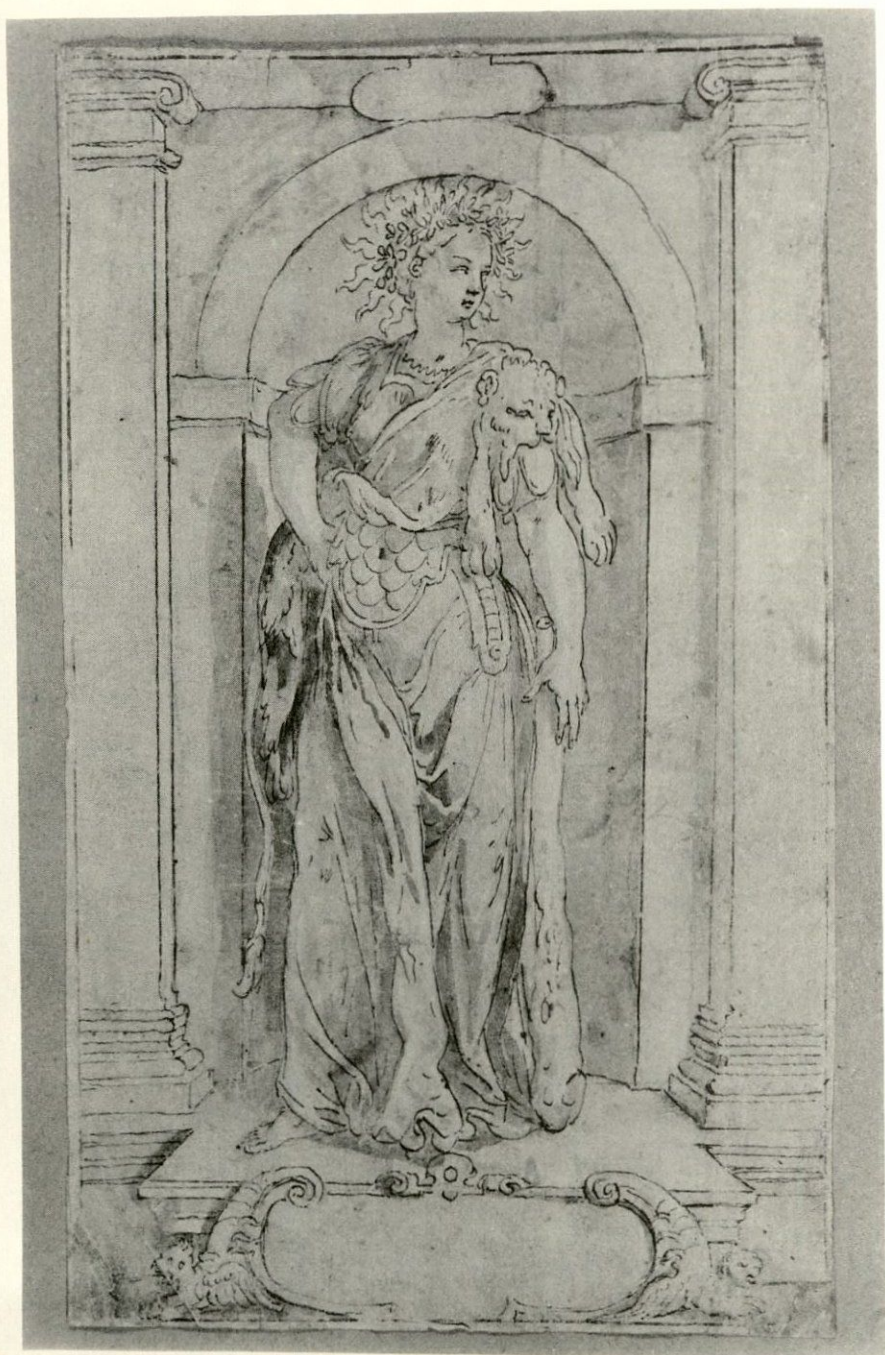


51. *St. Anne, the Virgin and the Infant Jesus*
("St. Anne Selbdritt".)

FLEMISH SCHOOL



51a. *Madonna and Child with St. Anne* ANDREA SANSOVINO
S. Agostino, Rome



52. *The Spirit of Fortitude*

MARTEN DE VOS



53. *A Roman Triumph*

MARTEN DE VOS



54. *Studies of Four Figures*
(probably for a rendering of the Months of February and March)

SEBASTIAN VRANCX

FRENCH SCHOOL



55. A Noble Pisan Lady

JEAN-JACQUES BOISSARD

Nobilis femina Pisana



55a. Engraving made from the drawing no. 55



56. *Wooded Landscape*

JEAN JACQUES DE BOISSIEU





58. *Portrait of Jacob Meyer-Heine*

FELIX BRACQUEMOND



59. *The Virgin, Christ Child, and Angels, with
Sts. John and Luke*

JEAN COUSIN THE YOUNGER



60. *Rowboat with Orientals before a Near Eastern Town*

GABRIEL ALEXANDRE DECAMPS



61. *The Unequal Couple* GEORGES LALLEMAND, attributed to



62. *The Presentation of Christ in the Temple* LAURENT DE LA HIRE



63. *Head of a Roman Soldier*

CHARLES LE BRUN



64. *Cupid Riding on the Back of a Centaur*

ALPHONSE LEGROS

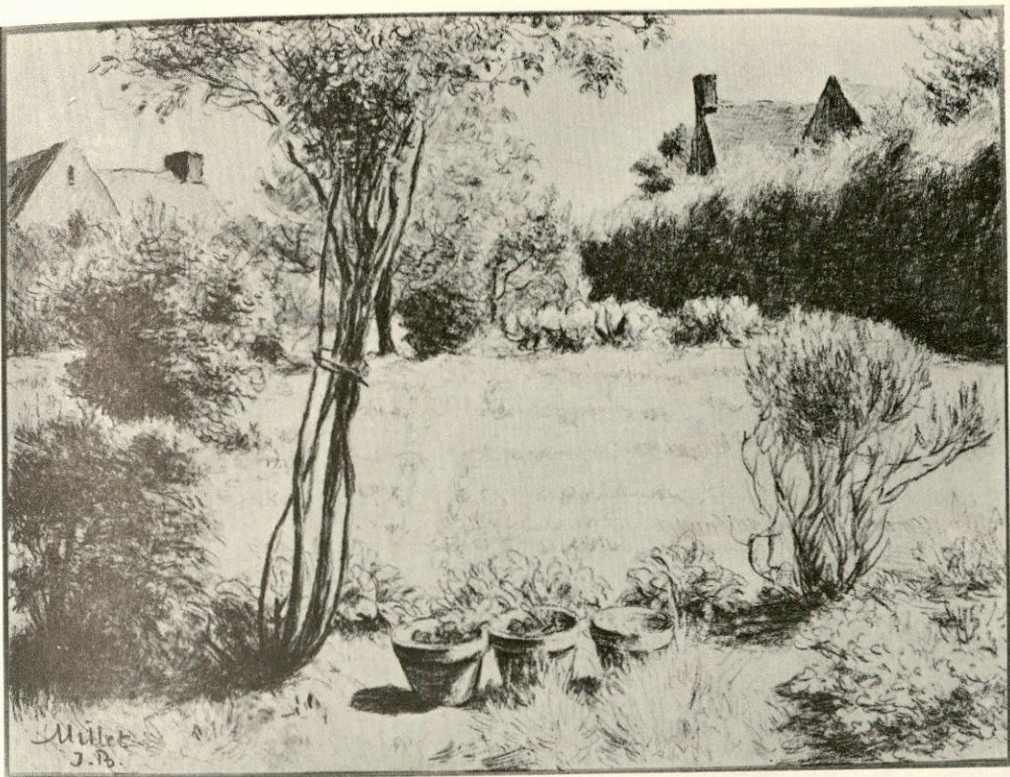


65. *Young Lady Seen from the Back*



65a. Engraving made from the drawing no. 65

MAITRE "D", FRENCH



66. *A Backyard in a Small Town*

JEAN-BAPTISTE MILLET



67. *Young Girl in Hammock*

PIERRE OZANNE



68. *The Fair at Impruneta*

JACQUES STELLA



69. *Girl in a Boat*

JAMES JACQUES JOSEPH TISSOT



70. *Landscape with Cattle*

CONSTANT TROYON