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FOUNDED 1744

The John R. Gaines Collection


NEW YORK

MONDAY, NOVEMBER 17, 1986









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The John R. Gaines Collection

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Cover Illustration: Lot 4

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Marc E. Rosen

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SOTHEBY'S

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8. Lots marked with □ immediately preceding the lot number are offered subject to a reserve, which is the confidential minimum price below which such lot will not be sold. We may implement such reserves by bidding on behalf of the Consignor. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve. Where the Consignor is indebted to or has a monetary guarantee from us, and in certain other instances, where we or our affiliated companies may have an interest in the offered lots and the proceeds therefrom other than our commissions, we may bid therefor to protect such interests.

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Glossary

The following are examples of the terminology used in this catalogue. Please note that all statements in this catalogue as to authorship, period, culture, source or origin are qualified statements and are made subject to the provisions of the Conditions of Sale and the Terms of Guarantee printed in this catalogue.

***Giovanni Bellini**

Followed, under the heading "Authorship," by the words "ascribed to the named artist."

In our opinion, *a work by the artist* (when the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that, in our opinion, the work is by the artist named). While this is our highest category of authenticity, no unqualified statement as to authorship is made or intended.

Attributed to Giovanni Bellini

In our opinion, *probably* a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by *an unknown hand in the studio* of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an *as yet unidentified but distinct hand* closely associated with the named artist but not necessarily his pupil.

Style of . . . Follower of Giovanni Bellini

In our opinion, a work by a painter working *in the artist's style*, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist *and of a later date*.

After Giovanni Bellini

In our opinion, *a copy* of a known work of the artist.

The term *signed* and/or *dated* and/or *inscribed* means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term *bears* a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width.

Pictures are framed unless otherwise stated.

Guide for prospective buyers

Sotheby's encourages buyers to read through the "Conditions of Sale" and "Terms of Guarantee" which appear on the preceding pages. The following definitions and explanations are provided for the convenience of prospective bidders.

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Definition:

A "Reserve" is the confidential minimum price agreed between the seller and us, below which the lot will not ordinarily be sold. On unsold lots, less than the full commission may be paid.

Policy:

All lots marked with ☐ immediately preceding the lot number are being offered subject to a reserve. Our standard advice to sellers is that reserves be set at a percentage of the mean of the estimates, generally somewhat below the low estimate. In no case do we permit a reserve to exceed the high estimate. Estimates for each lot are printed in the catalogue or may be obtained from the expert department.

Implementation:

We as agent for the seller protect reserves, that is, place bids during the auction if and when the highest outstanding bid at any time during the sale is below the reserve on the lot being offered.

Owned Property

Definition:

"Owned property" is property which, at the time it is offered for sale at auction, is owned solely or partially by us or an affiliate (and in the sale of which we are acting as a principal and not an agent).

Policy:

The purchase of property by us for sale at auction is an insignificant part of our overall business. Direct purchases are only made at the request of a client and, in these cases, only after standard commission sales have been rejected by the client. Reserve prices of property owned by us are set on the same or a lower basis than property sold for other consignors, that is, reserves usually will be set below the low pre-sale estimates provided with this catalogue and in no case will they be higher than the high estimates. All property owned by us will be identified in the catalogue as "Property of Sotheby's" or a similar recognizable designation. In some cases, the prior source of property will be identified, e.g., "Property from the Estate of John Doe sold by order of the present owner Sotheby's."

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Unless other arrangements have been agreed upon, we must ask buyers to remove their purchases by 5 pm on the third business day following the sale. Purchases not removed within this time will be subject to a handling charge, as outlined in paragraph 7 of the "Conditions of Sale."

Guide for prospective buyers (continued)

The packing and handling of purchased lots by our employees is undertaken solely as a courtesy to our clients, and in the case of fragile articles, will be undertaken only at our discretion. In no event will we be liable for damage to glass or frames, regardless of the cause.

Although we recommend the use of professional packers, books and small articles which are not fragile can be packed on our premises for a nominal charge, and, at our sole

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Fine Arts Representatives

Michael Owen, (212) 606-7121

Beverly Miller, (212) 606-7120

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Sarah D. Coffin, (212) 606-7420

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Our experts will provide a free preliminary auction estimate, subject to a final auction estimate after first-hand inspection, if you send a clear photograph of each item, or a representative group of photographs if you have a large collection. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition, and any other relevant information.

Evaluations of property can also be made at your home. The usual fees for such visits outside of Manhattan are: other

New York City boroughs/\$100 per half-day; elsewhere in North America/\$250 per day. (Travel expenses are additional.) These fees may be rebated if you consign your property for sale at Sotheby's.

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Preface

I first became a collector by temperament and inclination; I then became a collector by choice and through knowledge; I am now a collector through love and inner necessity.

My collection of nearly fifty Old Master and Modern drawings, ranging from Leonardo to Watteau to Picasso, was assembled over the past fourteen years, starting with Agostino Carracci's splendid transitional sheet of *The Adoration of the Shepherds* from the Ellesmere collection, to Matisse's highly important, paper cutout of 1938 *La Danse*, acquired from the Estate of Richard S. Davis. My collection has become, for me, more than a historical record of the great draughtsmen of the Western World, more than a passionate questing search for the unobtainable, and more than an expression of my personal aesthetic vision. A collection should not mean; a collection should only be. Gradually, the eye of the amateur becomes grafted onto his heart and he begins to "in see" as well as to "see in". The mysteries of the domain of art reveal themselves to us at times of their own choosing; no matter how faithful, how vigilant, or how discerning we may be, who of us really knows what was in the hearts, in the hands, and in the minds of the creators of these beautiful works? Each and every sheet in the collection is charged with the spiritual truth of the artist and is annointed, so to speak, by the very abundance of the creative act. At the same time these works, both individually and as a whole, are validated through the lived experience and poetic intuition of the collector. It is this love of the amateur that gives a collection its integrity, its harmony, and its certitude.

I have been asked at various times why my collection does not include works by the lesser Masters as well as the great names. I tried this approach over the years and, for whatever the reason, it just never worked for me. I discovered that only "the best of all the rest" is what piped me to still pastures and was the only music that my heart cared to hear. Alas, the best of all the rest was not to include a Pisanello, a Michelangelo, or a Titian and the right Poussin, Rubens, or Goya was not to find me.

About halfway through my collecting career I was given the opportunity of acquiring the beautiful Rembrandt landscape *An Inn Beside a Road* by my good friend, the distinguished dealer, critic, and connoisseur Eugene V. Thaw. While contemplating the purchase of this magical sheet I had a dream one evening. I found myself striding along the country road in our drawing with my walking stick and knapsack and as I approached the inn a figure suddenly appeared at the door and beckoned me in. It was Rembrandt. As I crossed the threshold, he embraced me eagerly and said, "I have been waiting for you for a long time, my son. Come warm your hands with me before this fire." Inside the inn a marvelous fire glowed, and seemed to burst forth with an ever increasing radiance. Rembrandt stepped back from the hearth and said, "The name of this fire is Beauty; I have helped to kindle it and I have chosen you to help me tend it for we must keep Beauty from vanishing away." I promised him that I would do the very best that I could and, although filled with awe, I was still able to inquire of him, "Tell me Master, what do you do with Beauty?" He smiled knowingly and his face, highlighted by the flickering flames, was full of kindness and wisdom. I pressed him, "Master, what do you do with Beauty?" He seemed somewhat perplexed and then said simply, "You catch it, you keep it, and then you give it back to God, Beauty's self and Beauty's giver."

As we gaze together into the flames of the radiant fire of Beauty, it is my fondest hope and most fervent wish that you too will experience the lasting joys that collecting these works have brought to my friends, my family and to me, and I shall always wonder what mysteries will be discovered now that Rembrandt waits for you.

JOHN R. GAINES

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The John R. Gaines Collection

MONDAY, NOVEMBER 17, 1986 at 7 pm

Lots 1 to 46

***Simon Marmion or his immediate Circle**

□ 1 FOUR ACTS OF MERCY

each gray gouache heightened with white, on vellum
each $1\frac{3}{8}$ by $1\frac{3}{16}$ in. 41 by 30 mm.

These four miniatures were cut from an illuminated manuscript, but it is not clear what text they illustrated. They may be from some exceptionally elaborate Office of the Dead in a Book of Hours, but if so, nothing comparable is known. Similar death-bed scenes occur in copies of the *Speculum artis bene moriendi*; cf. Sir G. Warner, Dyson Perrins catalogue, 1920, pl. LXXV, and the Dyson Perrins sale Sotheby's, December 1, 1959, lot 75. The scenes appear to be acts of mercy. They are: a man freeing a prisoner from his cell by paying the jailer, a man visiting a dying man in bed; a woman preparing the body of a dead man for burial; a burial service.

A very similar burial scene appears as the illustration for the Office of the Dead in a Book of Hours by Simon Marmion in the Biblioteca Nazionale, Madrid (MS. Reserve 149, see J. Dominguez Bordona, *Manuscritos con pinturas*, I, Madrid, 1933, no. 834, pp. 324-7).

Simon Marmion, panel painter and illuminator, ranks among the greatest artists of the late Middle Ages. He was born probably at Amiens around 1425, the son of a painter, and by 1458 he had moved to Valenciennes where he married, acquired property and worked until his death in 1489. Panels ascribed to Marmion include the Altarpiece of St. Bertin, now divided between the National Gallery, London, and the Berlin-Dahlem Museum. In 1503 he was still described as the "*prince d'enluminure*" and his name coupled with that of Jean Fouquet; cf. esp. E. W. Hoffmann in *Scriptorium*, XXVII, 1973, pp. 263-90. The present four tiny pictures are among the most delicate and refined Flemish miniatures known to us. They come from an album assembled in France by Peter Birmann for Daniel Burckhardt-Wildt at the end of the 18th century. For a full discussion, see the introduction to the Sotheby's catalogue, April 25, 1983, in which the contents of the album were offered for sale.

Provenance:

Daniel Burckhardt-Wildt (Basel 1759-1819), by descent (sale: London, Sotheby's, April 25, 1983, lot 137)

\$50,000-75,000



1 actual size

***Master of the Coburg Roundels**, active *circa* 1475-1500

- 2 *RECTO*: THE MYSTIC WINEPRESS
VERSO: THE MYSTIC WINEPRESS AND CHRIST ON THE CROSS

two color notes in German inscribed on the *verso* by the artist
pen and brown ink (*recto* and *verso*)
7⁵/₈ by 10¹/₈ in. 195 by 257mm.

Dr. Christiane Andersson has firmly attributed this drawing to the Master of the Coburg Roundels. A large number of drawings can be attributed to this artist, both original compositions and copies after other masters. Because many of his drawings contain detailed studies of drapery, he has also been called the Master of the Drapery Studies. In the exhibition catalogue cited below, Dr. Andersson gives a convincing and explicit discussion of his work. He was active in Strasbourg in the last quarter of the 15th century, both as a painter and as a stained glass designer. As the Mystic Winepress was a popular subject for stained glass, the Gaines drawing may be related to that craft.

Provenance:

Tobias Christ, Basel (his sale: London, Sotheby's, April 9, 1981, lot 1)

Literature:

Alfred Weckwerth, "Christus in der Kelter", *Speculum Artis*, Heft 6, November-December 1964, pp. 41-43, pl. 2 and 3

Christiane Andersson, "Excursus: The Master of the Coburg Roundels", *From a Mighty Fortress: Prints, Drawings and Books in the Age of Luther 1483-1546*, Detroit, Ottawa and Veste Coburg, 1983, p. 389

\$10,000-15,000



2 recto



2 verso



***Leonardo da Vinci**

- 3 **RECTO:** SHEET OF STUDIES, INCLUDING THREE SKETCHES OF A CHILD EMBRACING A LAMB AND THREE LINES OF TEXT, IN MIRROR WRITING
VERSO: SHEET OF STUDIES: A CHILD WITH A LAMB, A HEAD OF AN OLD MAN, STUDIES OF MACHINERY AND SEVERAL LINES OF EXPLANATORY TEXT, IN MIRROR WRITING

inscribed in pen and brown ink (*recto*): *jicipit liber. endaborum. assauasorda. judeo. inebraicho coposit[us] et a platone/tiburtinj inlatin sermone translat[us] anno. arabu. dx. mse sap h ar/capi tulu pimu ingeometrice arihtmetice (p) vnyversalia proposita: and franco. o di f.*; inscribed in pen and brown ink (*verso*): *vedj la testa de [llo] alto vitj sella tenuto il fermo / essapi dal caiano / il zendato invernica [to e] stacciatovi. suso la cimatura conuarj colori / a uso dj gianbellotto. e altre opere. regie allacqa / essimilmente. sidebbe. f [a] / re. da potere. rimecter [e] / il polo. quando. fussi. ch[o] / summato / [Figura] polo. (s) rimessibile.*

black chalk and pen and brown ink (*recto* and *verso*)

8 by 5⁷/₁₆ in. 203 by 138mm.

This sheet of studies by Leonardo is one of the few remaining in private hands. It has a special importance in that it contains examples of his artistic, scientific and mechanical interests. Its provenance can be traced back to the early nineteenth century to Sir Thomas Lawrence, the distinguished British painter and collector. It may subsequently have belonged to King William II of Holland, and then it entered the collection of the Grand Dukes of Saxe-Weimar (possibly purchased at the sale of King William's collection in 1850). It remained in the Schlossmuseum at Weimar until it was sold in 1929.

The studies of a child embracing a lamb which appear on both sides of the sheet have been identified by some scholars as the Infant Christ and by others as St. John the Baptist, and have been associated with several of Leonardo's compositions: the Louvre *St. Anne with the Virgin and Child*, a *Madonna with the Two Holy Children*, known only through replicas and a cartoon of the *Virgin and St. Anne* only recorded in contemporary literature.

continued

Lot 3 continued

The sheet is generally dated between 1500 and 1506, but Dr. Wasserman places it more precisely between 1503 and 1506 on stylistic grounds, comparing it with Leonardo's studies for the *Battle of Anghiari* of c. 1503. He writes about the Gaines drawing as follows: "The exciting process by which Leonardo integrated [his] diverse approaches to experience are evident in the three ink sketches on the *recto*. In the earliest (upper right), the child is rendered almost entirely geometrically: the single line of shoulder and arm conforms to an abstract circle. In the following sketch below, the outlines are loosened: they are more fragile, varied, and subtle in weight and graduations. Yet the outlines clearly define the natural shapes of the child and lamb and coexist with the volumes of the figures.... In the final drawing (at left), lines and volumes dominate, but the volumes are now malleable and soft to the touch, and the repetition of outlines create blur and shadow. Child and lamb are thus imbued with transitory visual qualities, of texture and motion, and with the sensation that they are emerging from deep space and atmosphere.

"Leonardo's search for form is evident in the remarkable chalk sketch on the *verso* and is characterized by a profusion of lines and pentimenti. The result is the loss of definition, which allows the larger form to stand out more boldly and energetically. Moreover, Leonardo is applying the system of chiaroscuro he formulated, according to which shadow and illumination derive from the intermingling of universal light and universal darkness. Thus the child, illuminated obliquely from the upper left, remains submerged in half tones and atmosphere."

Two closely related studies of the child with a lamb are at Windsor (Clark, *op. cit.*, nos. 12539, 12540). There are other faint sketches on the Gaines sheet, including a study of an old man's head which reflects Leonardo's interest in human physiognomy.

Leonardo's scientific interests are attested to by his reference on the *recto* to a Latin translation of a twelfth century mathematical manuscript originally written in Hebrew by Savasorda of Barcelona. The manuscript of the Latin translation was in the library of the Convent of S. Marco and is now in the Laurentian Library, Florence.

The mechanical studies on the *verso* of the Gaines sheet reveal Leonardo's innovative method of designing machinery with accompanying written descriptions to facilitate their manufacture.

Provenance:

Abbot Luigi Cellotti (according to the Lawrence catalogue)
Sir Thomas Lawrence (Lugt no. 2445)
Probably William II, King of Holland, sold 1850?
Grand Ducal Collection, Schlossmuseum, Weimar, sold 1929
S. Schwarz, New York

Exhibited:

London, The Lawrence Gallery, Fifth Exhibition, *A Catalogue of One Hundred Original Drawings by Julio Romano, Francesco Primaticcio, Leonardo da Vinci and Pierino del Vaga, Collected by Sir Thomas Lawrence*, 1836, p. 24, no. 70

Literature:

E. Solmi, *Le Fonti dei Manoscritti di Leonardo da Vinci*, Torino, 1908, pp. 263-264
J. Seidlitz, *Leonardo da Vinci, der Wendpunkt der Renaissance*, Berlin, 1909, vol. I, p. 76, illustrated p. 80
W. Suida, *Leonardo da Vinci und seine Schule in Mailand*, 1920, p. 284
A. Venturi, "Per Leonardo da Vinci", *L'Arte*, XXV, 1922, pp. 1-6, fig. 3
E. Möller, "Die Madonna mit den spielenden Kindern aus der Werkstatt Leonardos", *Zeitschrift für bildenden Kunst*, LXII, 1928-29, p. 226, illustrated
T. Borenius, "Leonardo's Madonna with the children at play", *The Burlington Magazine*, LVI, March, 1930, p. 142
E. Verga, *Bibliografia Vinciana, 1493-1930*, Bologna, 1931, vol. I, p. 172, no. 475
A. E. Popham, *The Drawings of Leonardo da Vinci*, 1946 and reprinted London 1964, pp. 51-52
K. T. Steinitz, "The Leonardo Drawings at Weimar", *Raccolta Vinciana*, XX, 1954, p. 343
C. Pedretti, *Studi vinciani*, Geneva, 1957, pp. 228f, pl. 14
Reale Commissione vinciana, I Manoscritti e i disegni di Leonardo da Vinci, Rome, 1958, fasc. VI, no. 243, 2; fasc. VII, p. 38, pl. 243, 2
K. Clark, *The Drawings of Leonardo da Vinci in the Collection of Her Majesty The Queen at Windsor Castle*, 1935 and reprinted with C. Pedretti London, 1968, pp. 98-99, under no. 12540
J. Wasserman, "A Re-discovered Cartoon by Leonardo da Vinci", *The Burlington Magazine*, CXII, April, 1970, pp. 194-204, pls. 11, 13
C. Pedretti, *Leonardo dopo Milano, La Madonna dei fusi (1501)*, Florence, 1982, p. 82, figs. 110, 111
Naples, Museo Nazionale di Capodimonte, *Leonardo e il Leonardismo a Napoli e a Roma*, Florence, 1983, pp. 72-73, figs. 72-73

Estimate on Request

*** Albrecht Dürer**

□ 4 THE SATYR'S FAMILY

pen and brown ink

4⁵/₁₆ by 2⁷/₈ in. 110 by 73 mm.

This is a preliminary study, in reverse, and with important differences for Dürer's engraving (B.69) dated 1505. As John Rowlands has written (*op. cit.*): "This sketch reveals the master's penwork at the height of his powers, and is in one respect, unique, for it appears to be the only rapid preliminary sketch for the composition of an engraving by Dürer that has come down to us." The subject was probably inspired either by Lucian's description of a painting by Zeuxis or by Philostratus's description of a family of Centaurs. A related drawing is in Coburg (Strauss, *op. cit.*, no. 1505/16).

Provenance:

Paris Art Market before 1927

Tobias Christ, Basel (his sale: London, Sotheby's, April 9, 1981, lot 5)

Exhibited:

Basel, Kunstverein, *Ausstellung von Kunstwerken des 15 bis 18 Jahrhunderts aus Basler Privatbesitz*, 1928, no. 10

Literature:

P. Ganz, "A Newly Discovered Drawing by Albrecht Dürer", *Old Master Drawings*, vol. II, no. 5, 1927, p. 1, pl. 1

F. Lippmann and F. Winkler, *Zeichnungen von Albrecht Dürer*, Berlin, 1927, no. 720

H. Tietze and E. Tietze-Conrat, *Der Junge Dürer, Verzeichnis der Werke bis zur Venezianischen Reise im Jahre 1505*, 1928, p. 81, no. 275, illustrated p. 210

E. Flechsig, *Albrecht Dürer. Sein Leben und seine Künstlerische Entwicklung*, Berlin, 1931, vol. II, p. 439

F. Winkler, *Die Zeichnungen Albrecht Dürers*, Berlin, 1937, vol. II, p. 64, no. 345

E. Panofsky, *The Life and Art of Albrecht Dürer*, Princeton, 1955, p. 87, pl. 122

Charles W. Talbot, ed., *Dürer in America, His Graphic Work*, Washington, 1971, p. 134 under no. 32

W. L. Strauss, *The Complete Drawings of Albrecht Dürer*, New York, 1974, vol. II, p. 874, no. 1505/17

W. Hütt, *Albrecht Dürer 1471 bis 1528*, Herrsching, (n.d.), p. 394

Walter Strauss, ed., *The Illustrated Bartsch Albrecht Dürer*, vol. 10, New York, 1981, p. 153, under no. 1001.069

John Rowlands, "The Tobias Christ Collection of Old Master Drawings", *Art at Auction: The Year at Sotheby's 1980-81*, London, 1981, p. 32, fig. 7

\$150,000-200,000



4 actual size

□ 5 *Hans Suess von Kulmbach

ST. KILIAN

pen and brown ink

12¹/₂ by 7¹/₄in. 317 by 185mm.

As can be seen from the literature cited below, this drawing has in the past been given to various masters. Winkler who at first put forward the attribution considered it one of the masterpieces of Kulmbach's output as a draughtsman and linked it stylistically to his early works, suggesting a date of between 1505-07.

St. Kilian is the principal patron saint of Würzburg. An Irish bishop, he set out with eleven companions to preach in Germany. He aroused the hostility of King Gozbert who had married his own brother's widow. When Kilian attempted to separate them, Gozbert had him murdered. His festival is celebrated on the 8th of July.

Provenance:

Salm-Salm collection

Tobias Christ, Basel (his sale: London, Sotheby's, April 9, 1981, lot 8)

Literature:

F. Winkler, *Hans von Kulmbach*, in *Old Master Drawings*, 1933, vol. VIII, no. 29, p. 12-13, pl. 14

F. Stadler, *Hans von Kulmbach*, Vienna, 1936, p. 79 (as Master of the Bergmannschen Offizien)

A. Wiegand, in *Berlin Jahrbuch*, 1939, p. 148 (as Master of Schalkhausen)

E. Baumeister, in *Pantheon*, December 1940, vol. 26, p. 284 (as early Grünewald)

F. Winkler, *Die Zeichnungen Hans Süß von Kulmbachs...*, Berlin, 1942, p. 18, and 51, no. 20, pl. 20

F. Winkler, *Hans von Kulmbach*, München, 1959, p. 18, pl. 7

\$60,000-80,000



□ 6 * **Baccio della Porta, called Fra Bartolommeo**

RECTO: THE VIRGIN AND CHILD CROWNED BY TWO ANGELS, WITH THREE OTHER ANGELS PRESENTING A KNEELING MONASTIC SAINT AND THE INFANT ST. JOHN; ABOVE, A SEPARATE STUDY FOR ONE OF THE ANGELS
VERSO: AN ANGEL KNEELING TO THE LEFT

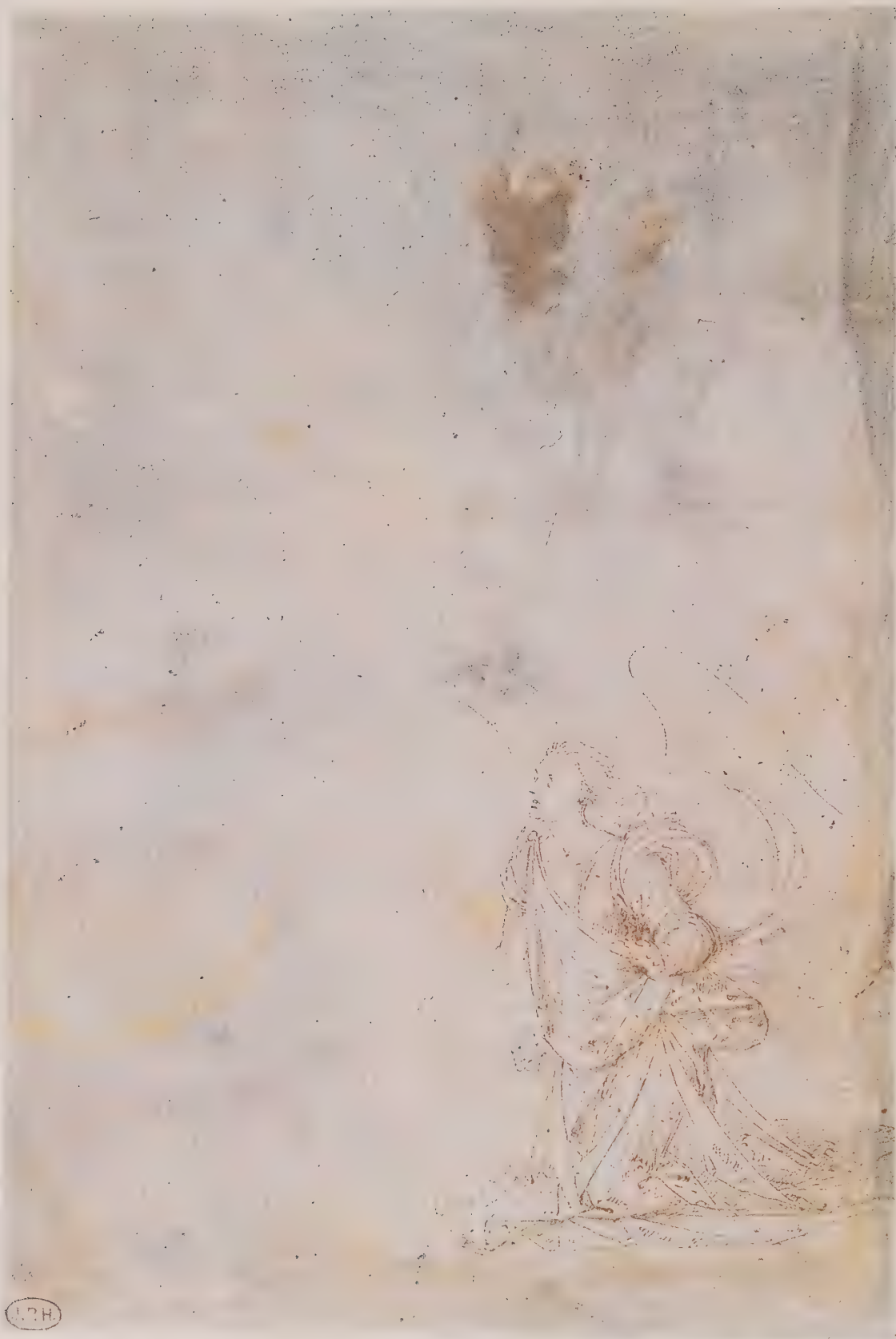
pen and brown ink heightened with white on paper washed pink (*recto*);
pen and brown ink heightened with white (*verso*)
8¹³/₁₆ by 6¹/₁₆in. 223 by 154mm.

This is one of the most charming and beautiful of Fra Bartolommeo's early drawings. Another sketch for the same composition is in the Uffizi (H. von der Gabelentz, *Fra Bartolommeo*, Leipzig, 1922, vol. II, p. 72, no. 141, pl. 32) and as Dr. Borgo was the first to notice, another is in the British Museum (see N. Turner, *Florentine Drawings of the Sixteenth Century*, London, 1986, p. 65, no. 38). Gabelentz dates the British Museum and the Uffizi drawings *circa* 1506-08, but Chris Fischer believes, on stylistic grounds, that all three studies should be dated between 1500 and 1504. A *tondo* in the Samuel Kress Collection, formerly attributed to Mariotto Albertinelli but now attributed to Fra Bartolommeo, seems to be based on these studies (see F.R. Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools XV-XVI Century*, London, 1968, p. 126, no. K148, fig. 305). Chris Fischer believes that the Gaines drawing, the one in the British Museum mentioned above, and several in the Uffizi, all of which are on paper washed pink and of similar measurements, must have formed part of a "pink sketchbook".

continued



6 recto
actual size



6 verso
actual size

Lot 6 continued

Provenance:

William Mayor (Lugt no. 2799)

Lanna

J. P. Heseltine (Lugt no. 1507)

Paul von Schwabach

Lt. Col. N. R. Colville

Dr. and Mrs. Francis Springell (their sale: London, Sotheby's, June 28, 1962, lot 10)

Hans Calmann (purchased at the above sale)

John Goelet

Exhibited:

London, Royal Academy, *Drawings by Old Masters*, 1953, no. 24

London, P. and D. Colnaghi; and afterwards, Newcastle upon Tyne, The Hatton Gallery, *Drawings by Old Masters from the Collection of Dr. and Mrs. Francis Springell*, 1959, no. 17, pl. VI

Literature:

William Mayor, *A Brief Chronological Description of a Collection of Original Drawings and Sketches by the Most Celebrated Masters*, 2nd Ed., Hogarth, London, 1875, no. 32

Gustav Gruyer, *Fra Bartolommeo della Porta et Mariotto Albertinelli*, Paris, 1886, p. 101

Bernard Berenson, *Drawings of the Florentine Painters*, Chicago, 1938, vol. II, p. 38, no. 427a (incorrectly as formerly in the Oppenheimer Collection)

Bernard Berenson, *I Disegni dei Pittori Fiorentini*, Milan, 1961, vol. II, p. 73, no. 438a

Ludovico Borgo, *The Works of Mariotto Albertinelli*, New York, 1986, p. 307

\$350,000-450,000

***Vittore Carpaccio**

- 7 *RECTO*: STUDIES FOR THE LISTENERS IN *THE SERMON OF ST. STEPHEN*
VERSO: SKETCH FOR A *MARTYRDOM OF THE TEN THOUSAND CHRISTIANS*

red chalk (*recto* and *verso*); the upper left corner missing
8⁵/₁₆ by 11¹¹/₁₆in. 211 by 296mm.

Jan Lauts was the first to notice that all the figures on the *recto* are preliminary studies for the audience (not yet wearing Oriental costumes) in *The Sermon of St. Stephen*, which formed part of the cycle in the Scuola di S. Stefano and is now in the Louvre, repr. Lauts, *op. cit.*, pl. 159, and dated by him about 1514. The *verso*, as Hadeln (1925) and others have noticed is certainly a first idea for the painting *The Martyrdom of the Ten Thousand Christians on Mount Ararat*, formerly in the church of Sant'Antonio di Castello and now in the Accademia, Venice, repr. Lauts, pl. 179, and dated by most scholars 1515.

Provenance:

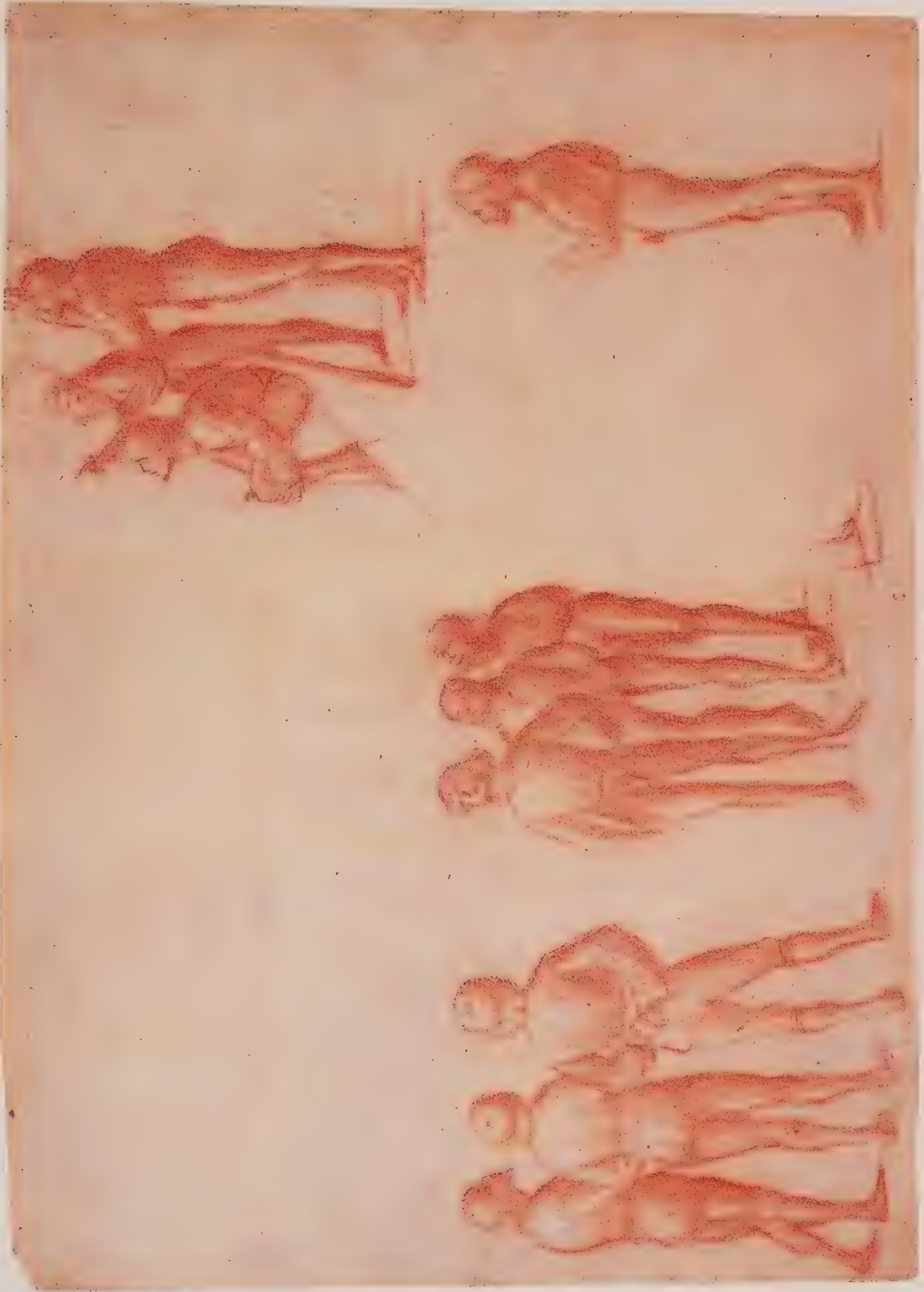
Sunderland

John Postle Heseltine, London (Lugt no. 1507)

Henry Oppenheimer (his sale: London, Christie's, July 10-14, 1936, lot 52)

Robert von Hirsch, Basel (his sale: London, Sotheby's, June 20, 1978, lot 19)

continued





Lot 7 continued

Literature:

- Sidney Colvin, "Über einige Zeichnungen des Carpaccio in England", *Jahrbuch der Königlich Preussischen Kunstsammlungen*, Berlin, 1897, p. 194
- Gustavo Ludwig and Pompeo Molmenti, *Vittore Carpaccio: la Vita e le Opere*, Milan, 1906, p. 284 (*verso*) and p. 286 (*recto*) both reproduced
- Joseph Meder, *Die Handzeichnung*, Vienna, 1919, pp. 288-289, pl. 97 *verso* reproduced
- Vasari Society for the Reproduction of Drawings by Old Masters*, 1913-1914, part IX, nos. 6 and 7
- Detlev von Hadeln, *Venezianische Zeichnungen des Quattrocento*, Berlin 1925, pp. 58-59, pls. 37 and 38
- Giuseppe Fiocco, *Carpaccio*, Paris, 1930, p. 70, pl. CLXX a/b; 1931 ed., p. 84, pl. CLXX a/b
- Raymond van Marle, *The Development of the Italian Schools of Paintings* vol. XVIII, The Hague, 1936, p. 345
- Hans Tietze and Erica Tietze-Conrat, *The Drawings of the Venetian Painters*, 1944 and reprint New York, 1970, no. 623 (*verso*), pl. XVIII
- Giuseppe Fiocco, *Carpaccio*, Novara, 1958, p. 33
- Jan Lauts, *Carpaccio*, London, 1962, p. 263, pl. 163 (*recto*), pl. VIIb (*verso*)
- Pietro Zampetti, *Catalogo della Mostra Vittore Carpaccio*, Venice, Palazzo Ducale, 1963, pp. 250-51, under no. 54
- Terisio Pignatti, "Review of Lauts *Carpaccio*", *Master Drawings*, 1963, no. 4, p. 53
- M. Muraro, *Carpaccio*, Florence, 1966, pp. 107, CCII, pl. CCIII
- M. Cancogni and G. Perocco, *L'Opera Completa del Carpaccio*, Milan, 1967, under nos. 56 and 61, reproduced
- M. Muraro, *I Disegni di Vittore Carpaccio*, Florence, 1977, p. 27-28, figs. 52 and 61.

\$150,000-200,000

***Raffaello Sanzio**

- 8 A: FIVE APOSTLES: STUDY FOR *THE CHARGE TO SAINT PETER*
B: ST. JOHN AND TWO APOSTLES: STUDY FOR *THE CHARGE TO SAINT PETER*

both red chalk over stylus. B cut around the profile and hands of St. John and made up, and also made up at bottom edge

A: $2\frac{5}{8}$ by $2\frac{1}{2}$ in. 67 by 115mm.

B: $3\frac{1}{4}$ by $4\frac{3}{8}$ in. 81 by 117mm. (2)

In 1515, Pope Leo X commissioned from Raphael a series of ten tapestry cartoons with subjects drawn from the lives of Sts. Peter and Paul. The tapestries were to be woven in Brussels and then hung in the Sistine Chapel. Seven of Raphael's finished cartoons have survived and are currently on loan at the Victoria and Albert Museum. J. A. Gere was the first to recognize that these two drawings are fragments of a preliminary study for the composition of one of the extant cartoons, *The Charge to St. Peter*. Another fragment of the same sheet, showing the figure of Christ, is in the Louvre (inv. 3854), and an offset of the whole drawing, made before it was dismembered, is at Windsor (A. E. Popham and J. Wilde, *The Italian Drawings... at Windsor Castle*, London, 1949, p. 313, no. 802, pl. 62). From this, one can see that the drawing represented an early stage in Raphael's planning of the composition, and that he was working from living models in the studio. The final *modello* from which the cartoon was made is now in the Louvre (inv. 3863). The history of the present fragments is obscure. Shearman (*op. cit.*, p. 96, note 14) suggests that they may have been the drawings which Jonathan Richardson, Jr. saw in Pierre Crozat's collection and which were catalogued by Mariette as lot 110 in Crozat's sale, April 10, 1741. Noël Annesley has noticed that Charles Paul Jean-Baptiste Bourgerin de Vialart, Comte de Saint-Morys made an etching of the two drawings, in reverse, one above the other, dated January 31, 1790.

Provenance:

Pierre Crozat?

Anonymous sale: London, Christie's, November 29, 1977, lots 33 and 34

Literature:

John Shearman, *Raphael's Cartoons in the Collection of Her Majesty the Queen and the Tapestries from the Sistine Chapel*, London, 1972, pp. 96-97, figs. 48 and 49

O. Fischel and K. Oberhuber, *Raphael Zeichnungen*, vol. IX, Berlin, 1972, nos. 443 and 444, pl. 45

Noël Annesley, "Raphael's *Charge to Saint Peter*", *Christie's Review of the Season*, 1978, p. 96

E. Knab, E. Mitsch and K. Oberhuber, *Raphael: Die Zeichnungen*, Stuttgart, 1983, p. 125, pls. 514, 515.

Paul Joannides, *The Drawings of Raphael*, Oxford, 1983, p. 223, nos. 359 and 360, illustrated

E. Knab, E. Mitsch and K. Oberhuber, *Raffaello: I Disegni*, Florence 1983, pp. 122 and 630, nos. 514 and 515, figs. 514 and 515.

\$250,000-350,000



8 actual size

***Francesco Maria Mazzola, called Il Parmigianino**

- 9 A WOMAN SEATED ON THE GROUND NURSING HER CHILD, A CHAIR BEHIND

red chalk heightened with white

9⁵/₈ by 6⁷/₈ in. 244 by 175mm.

A. E. Popham dates this drawing 1524, at the time when Parmigianino was painting a fresco decoration in the house of Gian Galeazzo Sanvitale at Fontanellato. He relates it to several others drawn by the artist in the same period which share stylistic similarities and are genre studies taken from life. Popham points out that the kind of chair found in the Gaines drawing (a "Savonarola" chair) appears in some of the others of the Fontanellato period and also in Parmigianino's *Portrait of Gian Galeazzo Sanvitale*, dated 1524.

Provenance:

Chatsworth inventory no. 337

The Dukes of Devonshire, by descent

Sold by Order of the Trustees of the Chatsworth Settlement, London, Christie's, July 3, 1984, lot 31

Exhibited:

Washington, National Gallery of Art, et al., *Old Master Drawings from Chatsworth*, 1962-63, no. 41

London, Royal Academy, *Old Master Drawings from Chatsworth*, 1969, no. 41

Tokyo, National Museum of Western Art, *Old Master Drawings from Chatsworth*, 1975, no. 33

Literature:

S. A. Strong, *Reproductions of drawings by Old Masters in the Collection of the Duke of Devonshire at Chatsworth*, London, 1902, pl. 65

A. E. Popham, *Catalogue of the Drawings of Parmigianino*, Cambridge, 1971, vol. I, p. 7; p. 61 (under no. 60); p. 205, no. 691; vol. II, pl. 43

\$200,000-300,000



***Federico Barocci**

□ 10 STUDY FOR THE HEAD OF CHRIST

black, red and white chalk with pale pink and brown pastels, stumped, over traces of incised contour lines, on greyish-blue paper
13¹/₈ by 9³/₄in. 332 by 248mm.

This is a study for the head of Christ in Barocci's *Last Supper* painted for the Cappella del Sacramento in the Cathedral at Urbino. The painting was commissioned early in 1590 and finished in 1599.

A large number of preparatory studies are known for this commission including another for the head of Christ (see A. Emiliani, *op. cit.*, pp. 330-341). They reveal the care with which Barocci worked out the details of the figures for the composition. Edmund Pillsbury has suggested that the present study was drawn as Barocci was painting the canvas, as a final working-out of the position of Christ's head and of the lighting. It has been noted that the features of this head resemble those of Francesco Maria II della Rovere, Duke of Urbino.

Provenance:

Sir Peter Lely (Lugt no. 2092)

William, 2nd Duke of Devonshire (Lugt no. 718)

Chatsworth inventory no. 354

The Dukes of Devonshire, by descent

Sold by Order of the Trustees of the Chatsworth Settlement, London, Christie's, 3 July 1984, lot 3.

Exhibited:

London, Royal Academy, *Drawings by Old Masters*, 1953, no. 99

Manchester, City Art Gallery, *Old Master Drawings from Chatsworth*, 1961, no. 3

Washington, National Gallery of Art, et al., *Old Master Drawings from Chatsworth*, 1962-63, no. 4

London, Royal Academy, *Old Master Drawings from Chatsworth*, 1969, no. 4

Aarhus Kunstmuseum, *Mestertegningene fra Chatsworth*, 1973, no. 8

Bologna, Museo Civico, *Federico Barocci*, 1975, p. 194, no. 233, illustrated

Tokyo, National Museum of Western Art, *Old Master Drawings from Chatsworth*, 1975, no. 41

Jerusalem, The Israel Museum, *Old Master Drawings, a loan from the collection of the Duke of Devonshire*, 1977, no. 1

Cleveland Museum of Art and Yale University Art Gallery, *The Graphic Art of Federico Barocci*, 1978, no. 65.

Literature:

August Schmarsow, *Federico Barocci's Zeichnungen*, 1914, IIIb, p. 40

Harald Olsen, *Federico Barocci*, 1955, p. 158 and 1962, p. 202

J. A. Gere and P. Pouncey, *Italian Drawings... in the British Museum, Artists working in Rome, c. 1550 to c. 1640*, London 1983, p. 44, under no. 52

Andrea Emiliani, *Federico Barocci*, Bologna 1985, vol. II, p. 332, no. 714, illustrated, p. 451

\$150,000-250,000





***Paolo Caliari, called Paolo Veronese**

- 11 **RECTO:** STUDIES FOR A JUDITH AND HOLFERNES, DAVID AND GOLIATH AND OTHER COMPOSITIONS
VERSO: STUDIES FOR THE RAISING OF LAZARUS?

inscribed in pen and brown ink (*recto*): *una Giudite che talia la testa Ahofele*, and *Nano* and *Per (?) un Presepio*; *verso*: *REMI pro 50 stampa a la sua spesa 100 folli che sarano Carte 50*; bears signature: *Paulo Veronese*

pen and brown ink and wash (*recto* and *verso*); top corners made up
 11³/₄ by 7⁵/₈ in. 298 by 194mm.

This sheet contains studies for a large variety of compositions. Richard Cocke suggests that the *Judith and Holofernes* (top right) and the *David and Goliath* (bottom left) may be connected with paintings of those subjects which according to Borghini (*Il Riposo*, 1584) Duke Charles Emanuel I of Savoy commissioned from Veronese, but which are otherwise unrecorded. Prof. Cocke (*op. cit.*, 1984) lists in some detail other works by Veronese and his workshop which may derive from the many studies on this sheet.

These studies are drawn in the large blank spaces of a letter sent to Veronese at Venice by Marco Antonio Gandino from Treviso and dated September 18, 1582 with which Gandino sends him 12¹/₂ yards (*braccia*) of black cotton satin. The text of the letter reads (contractions expanded): *Magnifico Signor Compare, Mando à Vostra Signoria li braccia 12¹/₂ rassa, la quale credo piacerà à cui deve adoperarla; Se in altro posso servirla ella mi commandi; et di core la saluto. Di Trivigi à 18 settembre 1582. Di Vostra Signoria Compare affettuosissimo Marco Antonio Gandino*. The text of the address (on the other side of the letter), in Gandino's hand, reads: *Al Molto Magnifico Signor / Paolo Caliari Veronese compare et / Signor mio Colendissimo / Vinegia / Con un rotolo di braccia 12¹/₂ rassa gottonata nera / A San Samuel presso la fabrica / nova da cà mozenigo*. Marco Antonio Gandino of Treviso is known as a friend of Veronese, several of whose letters to him are extant. He may be identical with the Antonio Gandini who was a pupil of Veronese (Thieme-Becker).

Provenance:

From the so-called Borghese Collection (Lugt no. 2103a: *P:N:44*)

Emile Wauters (Lugt no. 911) (his sale: Amsterdam, Müller, June 15-16, 1926, lot 32, illustrated)

Robert von Hirsch, Basel (his sale: London, Sotheby's, June 20, 1978, lot 30)

Literature:

Frederic Lees, *The Art of the Great Masters as exemplified by drawings in the Collection of Emile Wauters*, London, 1913, p. 51, figs. 66-67

Tancred Borenius, "A Group of Drawings by Paul Veronese", *The Burlington Magazine*, February, 1921, p. 54

Detlev von Hadeln, "Drawings by Paul Veronese", *The Burlington Magazine*, December 1925, p. 303

Detlev von Hadeln, *Venezianische Zeichnungen der Spätrenaissance*, Berlin, 1926, p. 27

Percy H. Osmond, *Paolo Veronese, his career and work*, London, 1927, p. 100

Giuseppe Fiocco, *Paolo Veronese*, Bologna, 1928, pp. 194, 210

Hans Tietze and Erica Tietze-Conrat, *The Drawings of the Venetian Painters*, 1944 and reprinted New York, 1970, no. 2028, pls. CLIII and CLII

Richard Cocke, "Observations on some drawings by Paolo Veronese", *Master Drawings*, vol. XI, 1973, no. 2, pp. 141-143, pl. 9

Terisio Pignatti, *Veronese*, Venice, 1976, p. 164 under no. 323; p. 174 under no. A42; p. 189 under no. A151; illustrated fig. 754

Richard Cocke, *Veronese's Drawings*, London, 1984, pp. 231-235, no. 99, illustrated

\$200,000-300,000

***Agostino Carracci**

- 12 A SHEET OF STUDIES: SHEPHERDS FOR AN ADORATION, THREE HEADS IN A CIRCLE, THE HEAD OF AN OLD MAN AND THE HEAD OF A FOX

bears inscription in pencil lower left: *An.C.*

pen and brown ink

15⁷/₈ by 12¹/₁₆in. 404 by 307mm.

The attribution to Agostino was made by Bodmer. Denis Mahon has dated the drawing *circa* 1598-1600 in Agostino's Roman period. Wittkower was the first to observe that the chief feature of this sheet, a study for an *Adoration of the Shepherds*, is related to a lost composition by Annibale, known through Domenichino's copy painted *circa* 1607-1608, now in the National Gallery of Scotland, Edinburgh. Annibale's lost original was traditionally dated *circa* 1598, but Diane DeGrazia has recently and convincingly proposed a dating of *circa* 1606, and has suggested that Annibale took the figures from this earlier drawing by his brother Agostino. Other instances of Annibale's dependence on Agostino are known (see D. DeGrazia Bohlin, *op. cit.*, p. 474, note 9). Wittkower also pointed out that the caricature-like *Head of an Old Man* halfway up the sheet on the right is found, seen from various points of view, on other drawings by Agostino (all reproduced, Posner, *op. cit.*, figs. 56ff. some of them incorrectly as Annibale).

Provenance:

Marquis de Lagoy (Lugt no. 1710)

Thomas Dimsdale (Lugt no. 2426)

Sir Thomas Lawrence (Lugt no. 2445)

Lord Francis Egerton, 1st Earl of Ellesmere (Lugt no. 2710b), then by descent to the 5th Earl of Ellesmere, 6th Duke of Sutherland, (his sale: London, Sotheby's, July 11, 1972, lot 32)

Exhibited:

London, Lawrence Gallery, Sixth Exhibition, *A Catalogue of One Hundred Original Drawings by Lodovico, Agostino and Annibale Carracci, collected by Sir Thomas Lawrence etc.*, 1836, no. 87 (as Annibale)

London, Royal Academy, *Old Master Drawings*, 1953, no. 159 (as Agostino)

London, P. and D. Colnaghi, *Drawings by the Carracci and other Masters*, 1955, no. 36

Bologna, Palazzo dell'Archiginnasio, *Mostra dei Carracci, Disegni*, 1956, no. 71, pl. 35

Newcastle upon Tyne, The Hatton Gallery, *The Carracci, Drawings and Paintings*, 1961, no. 30, pl. XII

Literature:

Catalogue of the Ellesmere Collection of drawings at Bridgewater House, London, 1898, no. 106 (as Annibale)

Heinrich Bodmer, "Drawings by the Carracci", *Old Master Drawings*, March 1934, pp. 65, 66, pl. 66 (as Agostino)

Rudolf Wittkower, *The Drawings of the Carracci at Windsor Castle*, London, 1952, under nos. 89 and 157

P. A. Tomory, *The Ellesmere Collection of Old Master Drawings*, Leicester Museum, 1954, no. 35

F. Stampfle and J. Bean, *Drawings from New York Collections, The Seventeenth Century in Italy*, New York, 1967, p. 25, under no. 14

Anthony Blunt, *Supplement to the Italian Drawings... at Windsor Castle*, London, 1971, p. 60, under W. no. 89

Donald Posner, *Annibale Carracci*, London, 1971, vol. II under no. 108, vol. I, fig. 57

Hugh Brigstoke, *Italian and Spanish Paintings in the National Gallery of Scotland*, Glasgow, 1978, p. 40

Diane DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family*, Washington, 1979, pp. 470-72, under no. 22

\$150,000-200,000



***Sir Anthony van Dyck**

- 13 SAINTS JEROME, GEORGE, CATHERINE OF ALEXANDRIA, SEBASTIAN AND TWO MONASTIC SAINTS

drawn with the brush in brown wash with touches of gray wash; made up at the top right corner

11³/₄ by 9⁷/₁₆in. 295 by 240mm.

The composition of this drawing is closely related, but in reverse, to another van Dyck in the British Museum (Vey, *op. cit.*, 1962, no. 94). Both seem to be studies for a *Sacra Conversazione* which was never painted. Other related drawings are in the Albertina, Vienna and at Chatsworth (Vey nos. 97, 98). They can be dated around 1621 before van Dyck's departure for Italy. The figure of St. Catherine in the present drawing reflects that of St. Domitilla in Rubens' altarpiece, intended for S. Maria in Vallicella, Rome but now in the museum at Grenoble (Rubens, *Klassiker der Kunst*, 1921, p. 23). The grouping of the figures recalls Rubens' *Madonna and Child adored by the Four Great Penitents and other Saints*, now at Kassel, which can be dated circa 1617 and which van Dyck played a major part in executing for Rubens (Rubens, *Klassiker der Kunst*, p. 129).

Provenance:

Nicolaes Flinck (Lugt no. 959)

William, 2nd Duke of Devonshire, who paid 12,000 florins for Flinck's collection in 1723

Chatsworth inventory no. 991

The Dukes of Devonshire, by descent

Sold by Order of the Trustees of the Chatsworth Settlement, London, Christie's, July 3, 1984, lot 56

Exhibited:

Genoa, Palazzo dell'Accademia, *100 opere di van Dyck*, 1955, no. 100

Nottingham University, *Paintings and Drawings from Chatsworth*, 1957, no. 34

Antwerp, Rubenshuis and afterwards Rotterdam, *Antoon van Dyck, Tekeningen en olieverfschetsen*, 1960, p. 86, no. 49, pl. XXXI

Manchester, City Art Gallery, *Old Master Drawings from Chatsworth*, 1961, no. 73

Washington, D.C., National Gallery of Art, et al., *Old Master Drawings from Chatsworth*, 1969-70, no. 82

London, Victoria and Albert Museum, *Old Master Drawings from Chatsworth*, 1973-74, no. 82

Jerusalem, The Israel Museum, *Old Master Drawings, a loan from the Collection of the Duke of Devonshire*, 1977, no. 31

Ottawa, National Gallery of Canada, *The Young van Dyck*, 1980, p. 123-125, no. 54, illustrated p. 235

Literature:

Horst Vey, *Van Dyck-Studien*, Cologne, 1958, p. 135ff.

Horst Vey, *Die Zeichnungen Anton van Dycks*, Brussels, 1962, vol. I, p. 166, no. 95, vol. II, fig. 127

\$175,000-225,000



***Jacques Callot**

- 14 BATHERS AND OTHER FIGURES ON A RIVERBANK, WITH A DISTANT VIEW OF FLORENCE

brown wash over black chalk, heightened with slightly oxidized white, and some traces of red chalk; the upper left corner made up by the artist; the whole extensively indented with the stylus

7³/₄ by 13³/₁₆in. 188 by 336mm.

This is a large scale preliminary idea for one of Callot's etchings in the series of ten titled *Paysages italiens*, first published about 1630. Callot's final preparatory drawings for the prints are in an album still at Chatsworth. The present drawing is in reverse from the print (J. Lieure, *Jacques Callot ... L'œuvre gravé*, Paris, 1924, vol. I, no. 270) and differs from it in the arrangement of the figures and in the background, where the Florentine view is replaced by a landscape. Another related drawing, of the same size as the present sheet, is in the Louvre (Ternois, no. 432). The drawings were probably made in Florence circa 1618-20 and etched after Callot's return to Nancy.

Provenance:

William, 2nd Duke of Devonshire (Lugt no. 718)

Chatsworth inventory no. 947

The Dukes of Devonshire, by descent

Sold by Order of the Trustees of the Chatsworth Settlement, London, Christie's, July 3, 1984, lot 48

Exhibited:

Brussels, Palais des Beaux-Arts, et al., *Le dessin français de Fouquet à Cézanne*, 1949-50, no. 26bis

Manchester, City Art Gallery, *Between Renaissance and Baroque*, 1965, no. 282

Washington, D.C., National Gallery of Art, et al., *Old Master Drawings from Chatsworth*, 1969-70, no. 110

London, Victoria and Albert Museum, *Old Master Drawings from Chatsworth*, 1973-74, no. 110

Literature:

Leopold Zahn, *Die Handzeichnungen des Jacques Callot unter besonderer Berücksichtigung der Petersburger Sammlung*, Munich, 1923, p. 100, fig. 31

Jacques Lieure, *Jacques Callot*, Paris, 1924-27, I, *La vie artistique*, vol. 1, part I, fig. 73

D. Ternois, "Un album de dessins au château de Chatsworth", *Gazette des Beaux-Arts*, March, 1954, pp. 151ff., fig. 10

Alexandre Glikman, *Jacques Callot*, Leningrad, 1959, p. 36

D. Ternois, *L'art de Jacques Callot*, 1962, pp. 110 and 120, pl. 21a

D. Ternois, *Jacques Callot, Catalogue complet de son œuvre dessiné*, Paris, 1962, p. 82, no. 431, illustrated

\$100,000-150,000



*** Claude Gellée, called Claude Lorrain**

- 15 *RECTO*: THE TIBER VALLEY NEAR ROME
VERSO: HALF-LENGTH FIGURE OF A MAN CARRYING A SACK

drawn with the point of the brush and two shades of brown wash and light gray wash (*recto*); red chalk (*verso*)
8⁷/₈ by 12³/₄in. 225 by 325mm.

This drawing is a particularly fine example of Claude's rare work in pure wash. Professor Roethlisberger dates it around 1640 and states that it was drawn in the Tiber Valley, near the Ponte Molle. The drawing comes from the important album generally referred to as the Wildenstein Album. Professor Roethlisberger has explained the particular significance of the album as "...the most authentic and comprehensive anthology of Claude's drawings." (M. Roethlisberger, *The Claude Lorrain Album...*, Los Angeles, 1971, p. 6). It contained the finest examples of his draughtsmanship in all media and of all subjects, from every period of his life. Professor Roethlisberger suggests that, as Claude did not usually part with his drawings, the selection in this album may have been made by one of his heirs with a view towards sale to an important collector.

When acquired by Georges Wildenstein in 1960 the album contained "sixty drawings, including twenty-four nature studies, twenty-one composition drawings, and fifteen figure drawings. Subsequent to its early publication [by Roethlisberger, in 1962, *op. cit.*], it has come to light that eight drawings were detached from the album by Hans Calmann in 1957/58, and that another thirteen drawings were retained by the Odescalchi family until the mid-1970's, making a total of eighty-one. This figure corresponds exactly to the number in the 1713 Odescalchi inventory, as well as the number '81' which is at the top of the first page of the album." (*Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw, op. cit.*)

continued





Lot 15 continued

Provenance:

Probably Queen Christina of Sweden and then by descent to Cardinal Decio Azzolini and to Marchese Pompeo Azzolini
Prince Livio Odescalchi, by descent
Wildenstein and Co., New York, 1960
Norton Simon
Artemis Group

Exhibited:

Princeton University, Art Museum, et. al., *The Claude Lorrain Album in the Norton Simon, Inc. Museum of Art*, n.d., no. 15, illustrated
Washington D.C., National Gallery of Art, *Claude Lorrain*, 1982, p. 231, no. 29

Literature:

Marcel Roethlisberger, *Claude Lorrain: The Wildenstein Album*, Paris, 1962, p. 30, no. 51
Marcel Roethlisberger, *Claude Lorrain: The Drawings*, University of California, Los Angeles, 1968, p. 187, no. 425, fig. 425
Marcel Roethlisberger, *The Claude Lorrain Album in the Norton Simon, Inc. Museum of Art*, Los Angeles County Museum of Art, 1971, p. 18, no. 15
C. Denison, J. Herd, W. Robinson and S. Wiles, *Drawings from the Collection of Mr. & Mrs. Eugene Victor Thaw, Part II*, New York, 1985, p. 28, album discussed (exhibition catalogue)

\$200,000-250,000

*** Claude Gellée, called Claude Lorrain**

□ 16 A WOODED LANDSCAPE

pen and brown ink and wash heightened with white on blue paper
8⁷/₈ by 11¹⁵/₁₆in. 225 by 303mm.

Professor Roethlisberger dates this drawing around 1640-42. It comes from the same album as lot 15, but is one of the thirteen which had been retained by the Odescalchi family.

Provenance:

Probably Queen Christina of Sweden and then by descent to Cardinal Decio Azzolini and to Marchese Pompeo Azzolini
Prince Livio Odescalchi, by descent
Artemis Fine Arts

Literature:

Marcel Roethlisberger, "Neun Zeichnungen von Claude Lorrain", *DU*, July 1973, p. 512

\$150,000-200,000



***Jan Lievens**

□ 17 PORTRAIT OF A GENTLEMAN, FACING LEFT

signed: *I L.*

black chalk

$8\frac{1}{2}$ by $7\frac{3}{4}$ in. 216 by 198mm.

Professor Sumowski compares this sheet with drawings dating from the years preceding Lievens' departure from Antwerp in 1643, and with others from the late 1640's when he was in Amsterdam.

Provenance:

Van Gogh, Amsterdam, 1883

William Pitcairn Knowles (Lugt no. 2643), (his sale: Amsterdam, F. Müller and Co., June 25, 1895, lot 395, Dfl. 75)

Rudolf Philip Goldschmidt (Lugt no. 2926), (his sale: Frankfurt a.M., F. A. C. Prestel, October 4-5, 1917, lot 337, pl. 8, Dm. 2100)

Dr. Cornelis Hofstede de Groot (Lugt no. 561), inv. no. 593, (his sale: Leipzig, Boerner, November 4, 1931, lot 138, pl. IX, Dm. 750 to Christ)

Tobias Christ, Basel (his sale: London, Sotheby's, April 9, 1981, lot 36)

Exhibited:

The Hague, Gemeente Museum, *Verzameling Dr. C. Hofstede de Groot, II, Teekeningen door Rembrandt waaronder de schenking aan den staat der Nederlanden*, 1930, no. 68

Literature:

H. Schneider, *Jan Lievens, sein Leben und seine Werke*, Haarlem, 1932, p. 201, Z. 93

H. Schneider and R. E. O. Ekkart, *Jan Lievens, sein Leben und seine Werke*, Amsterdam, 1973, pp. 203-4, 363, Z. 93

Werner Sumowski, *Drawings of the Rembrandt School*, vol. 7, New York, 1983, p. 3572, no. 1602, illustrated

\$25,000-30,000



*** Rembrandt Harmensz. van Rijn**

□ 18 THE BEHEADING OF ST. JOHN THE BAPTIST

inscribed in brown ink on the *verso* by Ploos van Amstel:

b: 6 1/4 / b: 3 3/4 / Rembrandt f / Geb: Lyderdorp 1696 / Gest: Amsterdam 1678
pen and brown ink and brown, gray and black wash
6⁵/₁₆ by 9¹⁵/₁₆ in. 161 by 253 mm.

Benesch considers this to be one of the most important of Rembrandt's compositions of many figures. He concurs with earlier scholars in proposing a date of *circa* 1640, and points out that the contrast between the shining figure group and gloomy architecture are to be found in Rembrandt's etching (B.92) of the same subject dated 1640. The present drawing is more experimental in character than the other drawings connected with the etching (Benesch nos. 478, 479, 482 *verso*) in all of which the executioner's sword is poised above his head. In the present sheet the blade is shown just before the point of impact, its rapid movement conveyed by the white heightening. A copy of this drawing is in Besançon (inv. D.2645).

Provenance:

Cornelis Ploos van Amstel (Lugt no. 3002 and Lugt no. 3004)

Jacob de Vos Jacobszoon (Lugt no. 1450)

William Pitcairn Knowles (Lugt no. 2643) (who bought it from the Vos sale, Seymour Haden was underbidder)

Pieter Langerhuizen (Lugt no. 2095)

Sale: Amsterdam, Frederick Müller, *Dessins Anciens, Collections Cte. De Robiano, d'un Amateur de La Haye, E.A.*, June 15-16, 1926, lot 433

Robert von Hirsch, Basel (his sale: London, Sotheby's, June 20, 1978, lot 40)

Anonymous sale: London, Sotheby's, April 9, 1981, lot 94

Exhibited:

Frankfurt, Städelches Kunstinstitut, *Rembrandt-Ausstellung*, 1926, no. 358

Bern, Kunstmuseum, *Rembrandt-Ausstellung*, 1937, no. 187

Literature:

Wilhelm R. Valentiner, *Rembrandt Handzeichnungen, Klassiker der Kunst*, Stuttgart (n.d.), p. 304, no. 279, reproduced

H. Kauffmann, *Zur Kritik der Rembrandtzeichnungen, Repertorium für Kunstwissenschaft*, 47, Berlin, 1926, p. 171

Otto Benesch, *The Drawings of Rembrandt*, London, 1957, vol. III, no. 480, fig. 601

Werner Sumowski, *Review of Benesch, 1957, op. cit.*, Bad Pyrmont, 1961, p. 8

Werner Sumowski, "Zwei Rembrandt Originale", *Pantheon*, XII, January/February 1964, p. 33(4)

Otto Benesch, *The Drawings of Rembrandt*, London, 1973, vol. III, no. 480, fig. 636

\$400,000-500,000



***Rembrandt Harmensz. van Rijn**

- 19 *RECTO*: VIEW OF HOUTEWAAL NEAR THE SINT ANTHONISPOORT
VERSO: FIGURES ON THE ANTHONISDIJK ENTERING HOUTEWAAL FROM THE WEST
pen and brown ink and gray-brown wash with touches of white bodycolor
(*recto*); pen and brown ink (*verso*)
4¹⁵/₁₆ by 7³/₁₆in. 126 by 183mm.

This drawing is dated *circa* 1650 by Slive and *circa* 1651 by Benesch. A drawing in Rotterdam (Benesch 1262) shows the village from the same angle as the *verso* of this sheet, but from further west along the Anthonisdijk, and without figures.

Provenance:

Possibly Govaert Flinck

Nicolaes Flinck (Lugt no. 959)

William, 2nd Duke of Devonshire, who paid 12,000 florins for Flinck's collection in 1723

Chatsworth inventory no. 1032

The Dukes of Devonshire, by descent

Sold by Order of the Trustees of the Chatsworth Settlement, London, Christie's, July 3, 1984, lot 63

continued



19 recto
actual size



19 verso
actual size

Lot 19 continued

Exhibited:

- London, Royal Academy, *Exhibition of Dutch Art*, 1929, no. 608
London, Arts Council of Great Britain, *Old Master Drawings from Chatsworth*, 1949, no. 36
Stockholm, Nationalmuseum, *Rembrandt*, 1956, no. 134
Manchester, City Art Gallery, *Old Master Drawings from Chatsworth*, 1961, no. 93
Washington, D.C., National Gallery of Art, et al., *Old Master Drawings from Chatsworth*, 1969-70, no. 93
London, Victoria and Albert Museum, *Old Master Drawings from Chatsworth*, 1973-74, no. 93

Literature:

- F. Lippmann, *Original Drawings by Rembrandt*, vol. II, Berlin, 1888-1902, no. 58
C. Hofstede de Groot, *Die Handzeichnungen Rembrandts*, Haarlem, 1906, no. 846
Max Eisler, *Rembrandt als Landschaftler*, Munich, 1918, p. 65
F. Lugt, *Mit Rembrandt in Amsterdam*, Berlin, 1920, p. 133, pl. 82a
G. Wimmer, *Rembrandts Landschafts-Zeichnungen*, Frankfurt, 1935, p. 65
Otto Benesch, *Rembrandt, Werk und Forschung*, Vienna, 1935, p. 48 (reprinted with corrections by Eva Benesch, Vienna, 1970)
Otto Benesch, *Rembrandt, Selected Drawings*, London, 1947, p. 26, fig. 181
Otto Benesch, *A Catalogue of Rembrandt's Selected Drawings*, London, 1947, p. 37, no. 181
Otto Benesch, *The Drawings of Rembrandt*, vol. VI, London, 1957, p. 357, no. 1261, figs. 1485-1486
S. Slive, *Drawings of Rembrandt*, New York, 1965, no. 58, illustrated
Otto Benesch, *The Drawings of Rembrandt*, London, 1973, vol. VI, p. 345., no. 1261, figs. 1565-1566

\$500,000-600,000

***Rembrandt Harmensz. van Rijn**

□ 20 AN INN BESIDE A ROAD

pen and brown ink and wash on paper washed pale gray-brown
 $4\frac{5}{8}$ by $8\frac{11}{16}$ in. 117 by 221 mm.

This is one of a group of landscape studies made near Amsterdam in the early 1650's. Benesch dates the drawing about 1653 and notes that it is more advanced in style than Rembrandt's other study of the same inn which is now at Chatsworth (Benesch, no. 1314).

Provenance:

Städtische Gemäldegalerie, Mainz
Edwin A. Seasongood, New York
Clyde M. Abbott, Cincinnati, Ohio
R. M. Light & Co., Santa Barbara
E. V. Thaw & Co., New York

Exhibited:

Frankfurt a.M., Städelsches Kunstinstitut, *Rembrandt Ausstellung*, 1926,
p. 61, no. 368e
New York, Pierpont Morgan Library, and afterwards, Cambridge, Mass.,
Fogg Art Museum, *Rembrandt Drawings from American Collections*, 1960,
p. 42, no. 56, pl. 48

Literature:

*Stift und Feder, Zeichnungen von Künstlern aller Zeiten und Länder in
Nachbildungen*, Frankfurt, 1930, pl. 96
Otto Benesch, *Rembrandt Werk und Forschung*, Vienna, 1935, p. 49 (reprinted
with corrections by Eva Benesch, Vienna 1970)
Otto Benesch, *The Drawings of Rembrandt*, vol. VI, London, 1957, p. 368,
no. 1315, fig. 1547
Otto Benesch, *The Drawings of Rembrandt*, vol. VI, London, 1973, p. 355,
no. 1315, fig. 1625

\$300,000-400,000



20 actual size

***Rembrandt Harmensz. van Rijn**

□ 21 A RECLINING NUDE GIRL

inscribed by a much later hand in blue crayon on the *verso*: *Carel Fabritius/ 1614-1654*

pen and brown ink and brown and gray wash over traces of black chalk on vellum

7¹/₄ by 9¹³/₁₆ in. 183 by 249mm.

Benesch includes this drawing in Rembrandt's largest surviving group of studies from the nude which he dates 1654-56. Some drawings in this group have always been questioned by scholars. Kenneth Clark writes of the Gaines drawing "Rembrandt, who came to accept so much of classical art, never accepted the classical proportions of the human figure for either the male or female nudes. His drawings of the nude became less provocatively monstrous (cf. Benesch nos. 191-3); many of them, indeed, are quite seductive, and when his model is a young girl the result is almost like a Manet."

Provenance:

Sir Charles Greville (Lugt no. 549)

The Earl of Warwick (his sale: London, Sotheby's, June 17, 1936, lot 103)

Marignane (purchased at the above sale)

Robert von Hirsch, Basel (his sale: London, Sotheby's, June 20, 1978, lot 41)

Exhibited:

Rotterdam, Museum Boymans van Beuningen; and afterwards, Amsterdam, Rijksmuseum, *Rembrandt*, 1956, p. 175, no. 243

Literature:

Otto Benesch, *The Drawings of Rembrandt*, London, 1957, vol. V, p. 315, no. 1115, fig. 1333

E. Haverkamp Begemann, "Review of Benesch, 1957, *op. cit.*", *Kunstchronik*, XIV, 1961, p. 26 (as Rembrandt with washes by another hand)

Hans Redeker, *Rembrandt*, Berlin/Munich, 1965, p. 88, pl. 41

Kenneth Clark, *Rembrandt and the Italian Renaissance*, London, 1966, pp. 32-33, fig. 26

Otto Benesch, *The Drawings of Rembrandt*, London, 1973, vol. V, p. 302, no. 1115, fig. 1410

\$100,000-150,000



*** Antoine Watteau**

□ 22 THREE STUDIES OF THE HEAD OF A YOUNG GIRL WEARING A TOQUE

red and black chalk; graphite underdrawing on the head at the left
5½ by 8¾in. 138 by 246mm.

Margaret Morgan Grasselli has pointed out that Watteau used the study on the right for the small child in the left foreground of *Les Plaisirs du Bal* (now in Dulwich Picture Gallery), painted *circa* 1716-1717. The heads at center and right were engraved by J. Audran in *Figures de différents caractères* (nos. 145 and 245, respectively). Another study, now lost, of the same young model was copied by Sebastiano Ricci who, during his visit to Paris in 1716, was introduced to Watteau by Crozat (see Anthony Blunt, *Venetian Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1957, pp. 61-62, fig. 41).

Provenance:

Private Collection, Switzerland
E. V. Thaw & Co., New York

Literature:

K. T. Parker and J. Mathey, *Antoine Watteau*, Paris, 1957, vol. II, p. 335, no. 717, fig. 717.

\$400,000-600,000



***Giovanni Battista Tiepolo**

□ 23 APOTHEOSIS OF A WARRIOR

pen and brown ink and wash over black chalk

8½ by 11¾/in. 217 by 290mm.

Mr. J. Byam Shaw and Professor George Knox date this drawing in the late 1740's on the basis of its strong similarity in subject and handling to a Tiepolo drawing in the Metropolitan Museum of Art (see J. Bean and F. Stampfle, *The Eighteenth Century in Italy*, New York, 1971, no. 139). Both can be related to Tiepolo's painting of that date, *The Apotheosis of Francesco Barbaro*, painted for the Palazzo Barbaro, Venice and now in the Metropolitan Museum of Art (see A. Morassi, *G. B. Tiepolo*, London, 1955, fig. 27).

Provenance:

William Bateson

Anonymous sale: London, Sotheby's, December 9, 1936, lot 59

E. V. Thaw & Co., New York

Exhibited:

London, Burlington Fine Arts Club, *Venetian Painting of the Eighteenth Century*, 1911, no. 65 (lent by W. Bateson)

Literature:

Eduard Sack, *Giambattista und Domenico Tiepolo*, Hamburg, 1910, p. 252, no. 103.

\$50,000-75,000



*** Francesco Guardi**

□ 24 A HUNTING PARTY IN A WOOD

pen and brown ink and wash over traces of black chalk

17⁷/₈ by 25³/₁₆in. 455 by 640mm.

This large and fluid drawing can be dated towards the end of Guardi's life. A similar drawing of a hunting scene was in the Crespi collection, Milan (see A. Morassi, *op. cit.*, 1975, no. 438) and a painting of a similar landscape is in the Musée de Picardie, Amiens (see A. Morassi, *op. cit.*, 1973, no. 1000).

Provenance:

Adrien Fauchier-Magnan, Paris

Anonymous sale: Paris, Palais Galliera, June 16, 1966, lot 1, and again March 16, 1967

P. and D. Colnaghi, London

John Goelet

Exhibited:

London, P. and D. Colnaghi, *Old Master Drawings*, June 1967, no. 64, pl. XI

Literature:

Max Goering, *Francesco Guardi*, Vienna, 1944, pp. 32, 79, no. 41, illustrated

J. Byam Shaw, *The Drawings of Francesco Guardi*, London, 1951, p. 77 under no. 70

A. Morassi, *Guardi*, Venice, 1973, p. 495, under no. 1000

A. Morassi, *Guardi: Tutti I Disegni*, Venice, 1975, p. 157, no. 437, fig. 440

\$75,000-125,000



*** Antonio Canal, called Canaletto**

□ 25 WARWICK CASTLE: THE EAST FRONT FROM THE COURTYARD

pen and brown ink and gray wash
12½ by 22⅓ in. 316 by 570 mm.

This magnificent drawing is the *pendant* to one now in the Robert Lehman Collection, Metropolitan Museum of Art, New York, showing the East Front of Warwick Castle from outside the walls (Constable, *op. cit.*, no. 759). The drawings were probably made around 1748, and are related to Canaletto's paintings of Warwick Castle done for Francis Greville, Earl Brooke (Constable, *op. cit.*, nos. 446, 447). Mrs. Finberg, *op. cit.*, suggests that the two drawings may have been given to Paul Sandby by his friend, Charles Greville, second son of Earl Brooke.

Provenance:

Paul Sandby (Lugt no. 2112)

Lady Eva Dugdale (her sale, London, Sotheby's, November 18, 1920, lot 42, with pendant)

Sabin Gallery, London

Adrien Fauchier-Magnan (his sale: London, Sotheby's, December 4, 1935, lot 5, illustrated)

A. Tooth, London

Sir George Leon, Bt.

E. V. Thaw & Co., New York

Literature:

Hilda F. Finberg, "Canaletto in England", *The Walpole Society*, vol. 9 (1920-21), p. 68, pl. XXVIIb

W. G. Constable, *Canaletto*, Oxford, 1962, vol. I, p. 142, pl. 143, vol. II, p. 536, no. 760

Jacob Bean and Felice Stampfle, *The Eighteenth Century in Italy*, New York, 1971, p. 68, under no. 157

W. G. Constable, revised by J. G. Links, *Canaletto*, Oxford, 1976, vol. I, p. 142, pl. 143, vol. II, p. 584, no. 760

A. Bettagno, *Canaletto*, Venice, 1982, p. 76, under no. 105.

\$200,000-300,000



***Katsushika Hokusai**

□ 26 SOKO PROTECTING LADY FUJIYO FROM DANGER

drawn with the brush in gray and black wash, made up of several sheets of paper

11³/₄ by 12³/₄ in. 298 by 315mm.

This has always been considered one of Hokusai's most striking drawings. Although formerly titled "The Rape", this drawing is a preliminary study for the right-hand part of a book illustration of Soko, the Leader of the One Hundred and Eight Heroes, engaged in protecting Lady Fujiyo from danger. The illustration appeared in vol. 29 of *Shimpen Suiko Gaden*, published about 1825 (Hillier, *op. cit.*, pl. 35, illustrated).

Provenance:

Henry Vever (bears his collector's mark) (his sale: London, Sotheby's, Part I, March 26, 1974, lot 317)

Literature:

E. de Goncourt, *Hokousai*, Paris, 1896, pp. 316-317

H. Focillon, *Hokousai*, Paris, 1914, p. 129, pl. XXI

Theodore Bowie, *The Drawings of Hokusai*, Bloomington, 1964, p. 163, fig. 116

J. Hillier, *Hokusai Drawings*, London, 1966, pl. 34 (incorrectly as in the Musée Guimet, Paris)

\$50,000-75,000



***Jean-Auguste-Dominique Ingres**

□ 27 THREE STUDIES FOR THE FIGURE OF STRATONICE

graphite and black chalk, stumped
15½ by 11¼ in. 394 by 280 mm.

This is a preliminary study for the eloquent figure of Stratonice in Ingres's painting, *Antiochus and Stratonice*, commissioned in 1834 by the Duc d'Orleans. On this sheet Ingres has drawn the complete figure, in the nude, and then made two detailed studies of key elements of the pose, which he undoubtedly based on an antique source.

A later stage in the development of the composition can be seen in a study in the Metropolitan Museum (acc. no. 63.66) of the same figure now draped in classical robes. The complex history of Ingres's involvement with this ancient romance, which he copied in his Notebook X from Plutarch's *Life of Demetrius*, is discussed in the catalogue of the Louisville exhibition, *op. cit.*, pp. 60-63.

Provenance:

Private collection, Paris
Paul Rosenberg and Co., New York

Exhibited:

Louisville, Kentucky, The J. B. Speed Art Museum, *In Pursuit of Perfection: The Art of J.-A.-D. Ingres*, 1983, p. 168, no. 17, illustrated

\$150,000-200,000



***Joseph Mallord William Turner, R. A.**

□ 28 VENICE: A STORM APPROACHING SAN GIORGIO AND THE DOGANA

watercolor with scratching out on wove paper watermarked: *J. Whatman*
1834

8³/₄ by 12¹/₂in. 222 by 320mm.

Turner visited Venice on three occasions, in 1819, 1833 and 1840. The Turner Bequest includes a large number of his studies associated with the visits of 1833 and 1840. The precise dating of these works remains unresolved although evidence suggests that all might be connected with the final journey of 1840. Certainly the present work with an 1834 watermark, which is also found in a complete roll sketchbook of Venetian watercolors in the artist's Bequest (T.B.CCCXV), must be the result of Turner's last visit.

Of his Venetian watercolors, six, including the present work, concentrate on the dramatic effect of a storm over Venice. All six were among the twenty-five recorded Venetian watercolors which were extracted from the artist's Bequest probably by his agent, Thomas Griffith. Of those twenty-five works, nineteen are to be found in museum collections and just five others, apart from the present work, are in private collections.

Turner made no attempt to produce more formal watercolors from his Venetian work as he did with some of his late Swiss subjects for instance. This is perhaps not surprising because it was his intention to display the transient effect of light on the architecture and water, and any further development in the studio would in all probability risk the loss of atmospheric quality for which his Venetian works are so renowned. Turner's watercolors of Venice are commonly regarded as his most remarkable exercises in the medium.

Provenance:

Reverend A. Stopford Brooke

Anonymous sale: London, Christie's, March 16, 1982, lot 92, illustrated

Exhibited:

London, Royal Academy, *Turner 1775-1851*, 1974, no. 551.

Literature:

Sir W. Armstrong, *Turner*, New York, 1902, p. 282

Andrew Wilton, *The Life and Works of J. M. W. Turner*, Fribourg, 1979, no. 1355.

\$250,000-350,000



***Eugène Delacroix**

□ 29 L'ÉDUCATION D'ACHILLE

signed

pastel on paper

11⁵/₈ by 15⁷/₈ in. 295 by 403mm.

The subject appears on one of the pendentives painted by Delacroix in the Library of the Chambres des Députés, a project which was completed in 1847. Professor Lee Johnson has suggested that this pastel was executed *circa* 1855-58 and points out that it is close in composition to Delacroix's oil painting (formerly in the Alexis Rouart Collection) which is dated 1862 but on which he was already working in 1858.

Provenance:

Vente George Sand, 1864

Vente Khalil-Bey, 1868

Quincy Shaw McKean, Boston

Richard S. Davis, New York and London

Literature:

Adolphe Moreau, *E. Delacroix et son œuvre*, Paris, 1873, p. 323 (incorrectly listed as having passed through the posthumous sale of the artist's works)

Alfred Robaut, *L'Œuvre complet de Eugène Delacroix*, Paris, 1885, p. 218, no. 841.

\$250,000-350,000



***Jean-François Millet**

□ 30 LE SEMEUR

signed
pastel and black chalk on paper, laid down
14¹/₈ by 16⁷/₈ in. 360 by 43mm.

Executed *circa* 1865. Millet's archetypal figure of a peasant is here seen striding across the plain that joins Barbizon with Chailly. The remains of the tower of Chailly are visible on the horizon, just above the head of the sower. The features of the well-known early composition have here been transposed from a Norman to a Barbizon setting. The figure of the sower preoccupied Millet over the course of a twenty-year period during which he refined and developed numerous compositions involving the theme both in oil as well as in pastel. Robert Herbert refers to this work as the best known of "three superb pastels," (see catalogue of the exhibition: London, The Arts Council of Great Britain, Hayward Gallery, *Jean-François Millet*, 1976, p. 77) one of which is a vertical composition in a private collection in Pittsburgh; the other, a horizontal composition, is in the collection of the Walters Art Gallery, Baltimore.

This pastel has been frequently reproduced. It was engraved by Greux for Boussod-Valadon in 1888, lithographed by E. Piridon for Lemer cier in 1889 and engraved by Cavallo-Peduzzi for Benezit-Constant in 1891.

Emile Gavet, the first documented owner, was an avid collector of works by Millet. He was particularly fond of the artist's pastels and owned some of the best examples of his work in this medium.

Provenance:

Emile Gavet, Paris (his sale: Paris, Hôtel Drouot, June 11-12, 1875, no. 14)

Leroux

Ferdinand Herz, by 1887

Cocquelin (his sale: Paris, Galerie Georges Petit, May 27, 1893, no. 74, illustrated)

Raphaël Gérard

Roy J. Carver (sale: New York, Sotheby's, February 27, 1982, lot 23)

Exhibited:

Paris, *Dessins de Millet provenant de la collection de M. G. (Gavet)*, 1875, no. 15

Paris, Ecole des Beaux-Arts, *J. F. Millet*, 1887, no. 115

Paris, *Exposition centennale de l'art français*, 1889, no. 429

London, Arts Council of Great Britain, Hayward Gallery, *Jean-François Millet*, 1976, p. 157, no. 99, illustrated

continued



Lot 30 continued

Literature:

- A. Sensier and P. Mantz, *La vie et l'œuvre de Jean-François Millet*, Paris, 1881, p. 124
D. C. Thomson, "The Barbizon School, Jean-François Millet," *Magazine of Art*, 1889, no. 12, pp. 375-84, 397-404, illustrated
D. C. Thomson, *The Barbizon School of Painters*, London, 1890, p. 262, illustrated
Bénézit-Constant, *Le Livre d'or de J.-F. Millet par un ancien ami*, 1891, pp. 49-51, illustrated
L. Roger-Milès, *Le Paysan dans l'œuvre de J.-F. Millet*, Paris, 1895, illustrated
J. M. Cartwright, *Jean-François Millet, His Life and Letters*, London, 1896, p. 112
L. Soullié, *Les Grands peintres aux ventes publiques, Jean-François Millet*, Paris, 1900, pp. 123-124
R. Rolland, *Millet*, London, 1902, illustrated
E. Staley, *Jean-François Millet*, London, 1903, pp. 54-55, illustrated
H. Marcel, *J.-F. Millet*, London, 1904, illustrated
R. Muther, *J.-F. Millet*, 1904, illustrated
G. Krügel, *Jean-François Millet*, Mainz, 1909, illustrated
P. M. Turner, *Millet*, London, 1910, pp. 27-28
E. Moreau-Nélaton, *Millet raconté par lui-même*, Paris, 1921, vol. II, p. 176, fig. 208
B. H. Thomson, *Jean-François Millet*, 1927, illustrated
M. T. DeForges, *Barbizon*, Paris, 1962 and 1971, illustrated

\$300,000-400,000

***Thomas Eakins**

□ 31 NUDE WOMAN RECLINING

charcoal on pink laid paper
18³/₄ by 24in. 476 by 610mm.

Executed *circa* 1863-1866. This work belongs to a series of twenty-one charcoal drawings, the most famous of which is the image of a seated nude woman wearing a mask now in the Philadelphia Museum of Art. Lloyd Goodrich has noted that in most of these works the drawing technique is fully developed, "not linear but in complete tone, with full attention to light and shadows and with backgrounds included, so that the figures are situated in pictorial space. In these respects they are not the usual life-class studies, but painterly drawings." (*Thomas Eakins*, pp. 11-12)



31

Provenance:

Mrs. Thomas Eakins

Mrs. Robert Wheelright, Wilmington, Delaware

Hirschl & Adler Galleries, New York

Literature:

Lloyd Goodrich, *Thomas Eakins: His Life and Work*, New York, 1933, no. 15

Lloyd Goodrich, *Thomas Eakins*, Cambridge, 1982, vol. I, pp. 11-13, no. 7, illustrated

\$30,000-50,000

***Honoré Daumier**

□ 32 UN ATELIER DE PEINTRE

signed

pen and ink with charcoal and gray wash on laid paper

12¹/₄ by 17³/₄in. 312 by 456mm.

Drawn *circa* 1860-70.

Provenance:

P. Aubry, Paris

Boussod & Valadon, Paris

E. Vaulheret, Lyon

E. Chausson, Paris

Bernheim-Jeune, Paris

Paul Rosenberg, Paris

Mrs. Marshall Field, Chicago

Mrs. Diego Suarez, New York

M. Knoedler & Co., New York

M. F. Feheley, Toronto, (sale: London, Sotheby's, June 28, 1972, lot 6, illustrated)

Exhibited:

Paris, Galerie Durand-Ruel, *Exposition des Peintures et Dessins de H. Daumier*, 1878, no. 101

Paris, Palais de l'Ecole des Beaux-Arts, *Exposition Daumier*, 1901, no. 489

New York, Wildenstein & Co., *Timeless Master Drawings*, 1955-56, no. 119

Literature:

Arsène Alexandre, *Honoré Daumier — L'Homme et l'Œuvre*, Paris, 1888, p. 376 (listed twice under two owners: P. Aubry, as *Atelier de peintre*, quoted from the catalogue of the 1878 Exhibition; Boussod & Valadon, as *Amateurs d'estampes* with description of the drawing)

Erich Klossowski, *Honoré Daumier*, Munich, 1923 (second edition), no. 368A

Edward Fuchs, *Der Maler Daumier*, Munich, 1930, no. 332b, illustrated

Raymond Escholier, *Daumier*, Paris, 1938, p. 59

K. E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolors and Drawings*, Greenwich, Connecticut, 1968, vol. II, no. 386, pl. 128, illustrated

\$200,000-300,000



Edgar Degas

□ 33 LE PAS BATTU

signed

pastel over monotype in black ink on laid paper

$10\frac{5}{8}$ by $11\frac{5}{8}$ in. 270 by 295mm.

Executed *circa* 1879.

Provenance:

Alexis Rouart, Paris (4^e Vente, May 8-10, 1911, no. 217, illustrated)

Lucien Guiraud, Paris

Paul Brame, Paris, 1953

Emil Bührle, Zürich

Wildenstein & Co., New York

Exhibited:

Paris, Galerie Georges Petit, *Degas*, 1924, no. 118

Paris, Galerie André Weil, *Degas*, 1939, no. 3

Zürich, Kunsthaus, *Sammlung Emil Bührle*, 1958, p. 105, no. 160

London, Arts Council of Great Britain, *Masterpieces from the Bührle Collection*, 1961, no. 24, pl. IIa, illustrated

Cambridge, Massachusetts, Fogg Art Museum, *Degas Monotypes*, 1968, no. 11, illustrated

Literature:

P. A. Lemoisne, *Degas et son Œuvre*, Paris, 1946, vol. II, p. 320, no. 569, illustrated p. 321

Eugenia Parry Janis, *Degas Monotypes: Essay, Catalogue & Checklist*, Cambridge, Massachusetts, 1968, no. 11, illustrated

\$500,000-750,000



Edouard Manet

□ 34 LE REPOS

pastel and oil on canvas
12⁵/₈ by 19⁵/₈in. 320 by 500mm.

Executed in 1881. The sitter has often been identified as Madame Jules Guillemet, from the notation "Adele Guillemet?" found on the photograph made by Fernand Lochard. Madame Guillemet was the American wife of a well-known fashion dress shop owner and friend of Manet's. Both of them were painted by Manet and there is also a small watercolor version of *Le Repos*. (cf. Kurt Martin, *Edouard Manet Watercolors and Pastels*, London, 1958, no. 28, illustrated)

Provenance:

Vente Manet (Paris, Hôtel Drouot, February 4-5, 1884, no. 97)
Durand-Ruel, Paris (purchased at the above sale)
Charles Haviland, Paris
Durand-Ruel, Paris, September 1917
Henry Bernstein, Paris
Private Collection, Paris

Exhibited:

Paris, Orangerie des Tuileries, *Manet*, 1932, no. 97

Literature:

Théodore Duret, *Histoire d'Edouard Manet et de son Œuvre avec un catalogue des Peintures et des Pastels*, Paris, 1902, no. 47
Etienne Moreau-Nélaton, *Catalogue manuscrit de l'Œuvre de Manet*, Paris, 1926, no. 412
Paul Jamot and Georges Wildenstein, *Manet*, Paris, 1932, no. 475, illustrated
Adolphe Tabarant, *Manet et ses Œuvres*, Paris, 1947, no. 510, illustrated
John Rewald, *Edouard Manet, Pastels*, Oxford, 1947, p. 12, illustrated
M. Bodelson, "Early Impressionist Sales, 1874-1894," *The Burlington Magazine*, June 1968, p. 342, no. 97
D. Rouart and S. Orienti, *Tout l'Œuvre peint d'Edouard Manet*, Paris, 1970, no. 366, illustrated; English edition: Pool and Orienti, 1970, no. 362A, mistakenly reproduced the watercolor of the same subject
Denis Rouart and Daniel Wildenstein, *Edouard Manet, Catalogue raisonné, Tome II: Pastels, Aquarelles et Dessins*, Lausanne and Paris, 1975, p. 24, no. 63, mistakenly reproduced the watercolor

\$300,000-350,000



Claude Monet

□ 35 ÉTRETAT: LA FALAISE D'AMONT

signed

pastel on gray brown paper, backed with another sheet

9⁷/₈ by 14⁷/₈ in. 238 by 378mm.

Executed *circa* 1884-86. This work will be included in the forthcoming volume V of *Claude Monet: Biographie et catalogue raisonné* by Daniel Wildenstein.

Provenance:

Theodore Pope Riddle

Wildenstein & Co., New York 1959

Sydney Shoenberg, St. Louis

E. V. Thaw & Co., Inc., New York

Exhibited:

New York, Wildenstein & Co., *French Nineteenth Century Drawings*, 1948, no. 39

East Hampton, Guild Hall, *The Sea Around Us*, 1953 no. 46

New York, Wildenstein & Co., *Timeless Master Drawings*, 1955, no. 157

Caracas, *Exposicion dibujos del renacimiento al siglo 20*, 1957, no. 43

\$50,000-75,000



Odilon Redon

□ 36 PAR LA FENTE DU MUR, UNE TÊTE DE MORT FUT PROJETÉE

signed

charcoal and pencil on brown paper, laid down on board

17 by 12in. 432 by 305mm.

Executed *circa* 1886-87. This is a preparatory drawing for one of seven lithographs designed by Redon as illustrations to the five-act Symbolist drama *Le Juré* written by Redon in collaboration with Edmond Picard (Brussels, 1886-87).

From the late 1860's through the 1890's Redon worked primarily in black. In discussing his charcoal drawings and lithographs he wrote, "Le noir est la couleur la plus essentielle... Il est agent de l'esprit bien plus que la plus belle couleur de la palette ou de prisme." (Odilon Redon, "De Soi-Même" in Mellerio, *op. cit.*, p. 67).

Provenance:

Edmond Picard, Brussels

S. van Deventer, De Steeg

E. V. Thaw & Co., New York

Exhibited:

Brussels, Galerie Georges Giroux, *Odilon Redon*, 1920-1921, no.84

Bern, Kunsthalle, *Odilon Redon*, 1958, no.36

Literature:

cf. Edmond Picard and Odilon Redon, *Le Juré*, Brussels, 1886-87, the lithograph of the same title

cf. André Mellerio, *Odilon Redon*, Paris, 1913, p. 101, no. 78, illustration of the lithograph pl. 78

Klaus Berger, *Odilon Redon—Fantasy and Color*, New York, 1965, p. 230, no. 652, listed, illustration of the lithograph no. 53

\$80,000-120,000



Georges Seurat

□ 37 ENSEMBLE, ÉTUDE POUR *LA PARADE*

pen and brown ink on paper, squared in pencil for enlargement, affixed to mount

5 by 7 1/2 in. 127 by 190 mm.

Drawn in 1887. This rare pointillist drawing is a complete study for the painting *La Parade* in the Metropolitan Museum of Art, New York.

Provenance:

Wildenstein & Co., London

Robert von Hirsch, Basel (his sale: London, Sotheby's, June 27, 1978, lot 847, illustrated)

Exhibited:

London, Wildenstein & Co., *Seurat and his Contemporaries*, 1937, no. 55

Basel, Kunstverein, *Ausstellung von Werken des 19. Jahrhunderts aus Basler Privatbesitz*, 1943

Literature:

John Rewald, *The History of Post-Impressionism*, New York, 1956, p. 111, illustrated

Henri Dorra and John Rewald, *Seurat*, Paris, 1959, p. 227, no. 181a, illustrated

César M. de Hauke, *Seurat et son Œuvre*, Paris, 1961, vol. II, no. 681, illustrated

A Chastel and F. Minervino, *Tout l'Œuvre peint de Seurat*, Paris, 1973, no. D.64, illustrated

\$250,000-350,000



37 actual size

Vincent Van Gogh

□ 38 HEAD OF A PEASANT WOMAN

India ink, pen and brown ink, white gouache and pencil, on laid paper
5^{1/4} by 3^{7/8} in. 134 by 98mm.

Drawn in the Nuenen, in December 1884. One of several drawings and paintings of this elderly peasant executed in the winter of 1884-85, (cf. particularly, de la Faille, F75), this study, among the most penetrating of the series, reflects the compassion for the poor that prompted Van Gogh's abortive career as a lay preacher among Belgian miners and culminated in his great painting of 1885, *The Potato Eaters* (Rijksmuseum Vincent Van Gogh, Amsterdam).

The artist described these drawings in several letters to his brother Theo.

"Dear Theo,

I'm working very hard on the series of heads from the people which I have set myself to make. I'm just enclosing a little scratch of the last one; in the evening I generally sketch them from memory on a little scrap of paper, this is one of them. Perhaps later I will make them in watercolor too. But first I must paint them." (LT 390)

"I don't yet know what I shall do with those heads, but I want to extract the motif from the characters themselves." (LT 391)

Provenance:

Mme. Johanna Van Gogh-Bonger (the artist's sister-in-law), April 17, 1923

Mr. A. Storm, Gothenburg (gift from the above)

Mr. H. A. Storm, Gothenburg, winter, 1962

M. Knoedler & Co., Inc., New York, June, 1962

Mr. & Mrs. Clifford Michel, Southampton, New York

William Beadleston, Inc., New York

Literature:

cf. *The Complete Letters of Vincent Van Gogh*, Greenwich, Connecticut, second edition, 1959, vol. II, pp. 341-343

J.-B. de la Faille, *The Works of Vincent Van Gogh: His Paintings and Drawings*, New York, 1970, p. 431, no. F1193a, illustrated

Paolo Lecaldano, *L'Opera pittorica completa di Van Gogh*, vol. I: *Da Etten a Parigi*, Milan, 1971, p. 101, no. 125B, illustrated

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, p. 127, no. 552, illustrated

\$100,000-150,000



38 actual size

Vincent Van Gogh

□ 39 LES TOITS, ARLES

pencil, reed pen and ink on paper
10 by 13⁷/₈ in. 255 by 345mm.

Executed in March-April 1888. This view was taken from the artist's room at the Hôtel-Restaurant Carrel at 30, rue Cavalerie, shortly after his arrival at Arles. According to Ronald Pickvance "this drawing is his only rooftop view." (*Van Gogh in Arles*, p. 56) The buildings seen in the distance are, from left to right, a tower of the arena, the spire of the Church of the Cordeliers, the cupola of the Homme de Bronze, the bell tower of Saint-Julien, and, at far right, the Church of the Dominicans.

"Van Gogh began with a fairly extensive pencil drawing; there are still pentiments visible, as well as much shading. The reed pen reinforces and restates."

"The hatched strokes in the receding roof tiles suggest the furrows of a ploughed field and are comparable to those in another early drawing from Arles, *Peasants Working* (F1090). Here, as there the promise of burgeoning nature is conveyed; the spots of foliage at right indicate a late March or early April date." (Pickvance, *op. cit.*)

Provenance:

Paul Poiret, Paris (who had the drawing bound with a deluxe copy of Vollard's edition of Van Gogh's letters to Emile Bernard)

John Rewald, New York (his sale: London, Sotheby's, July 7, 1960, lot 47, illustrated)

Heinz Berggruen, Paris

Exhibited:

New York, Wildenstein & Co., *Van Gogh*, 1955, no. 96

Los Angeles, Municipal Art Gallery, *Vincent Van Gogh*, 1957, no. 31

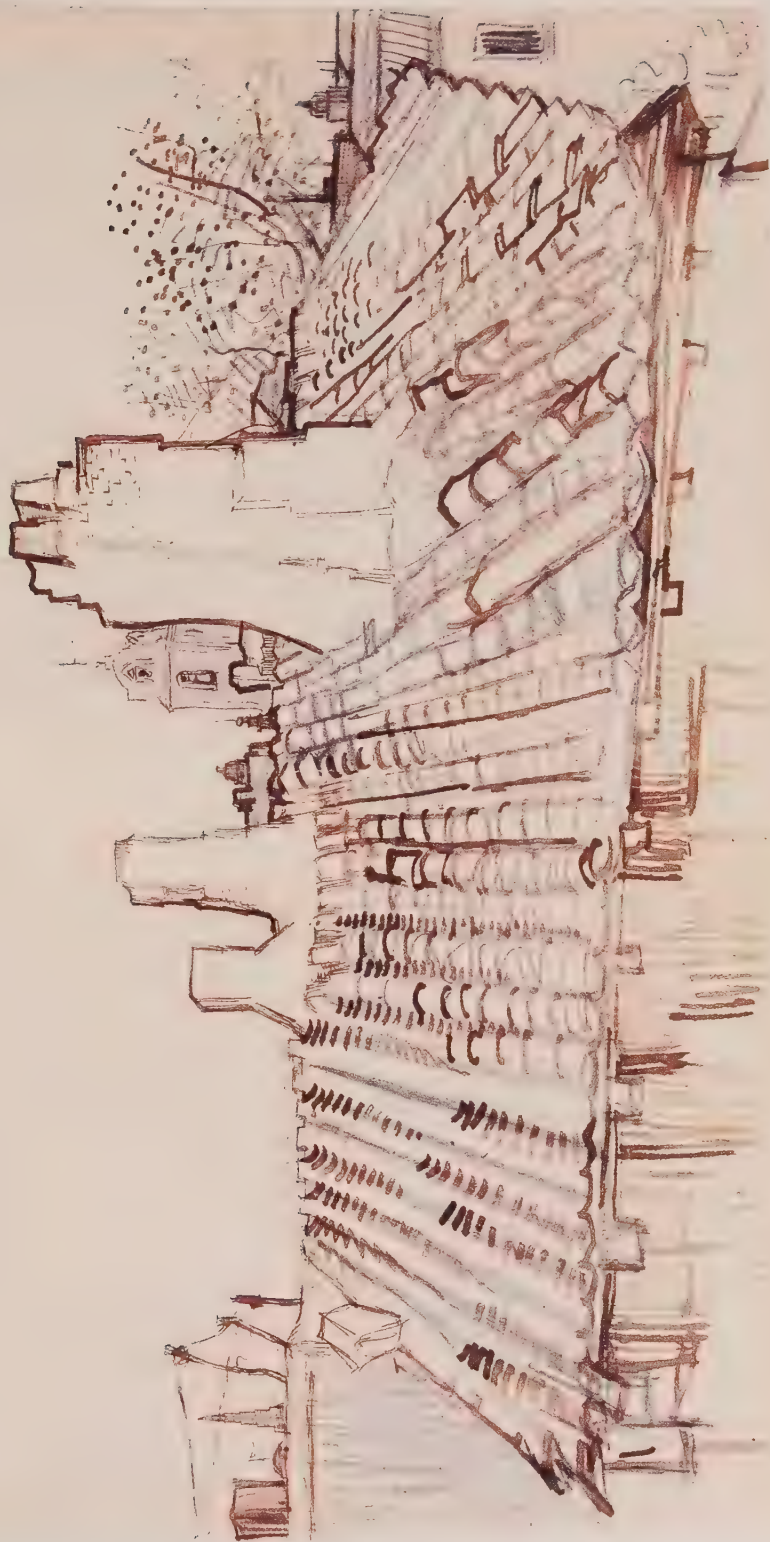
Essen, Villa Hügel, *Van Gogh, Leben und Schaffen, Dokumentation, Gemälde, Zeichnungen*, 1957, no. 264 (also with photograph of the same subject)

Munich, Städtische Galerie, *Vincent Van Gogh Zeichnungen und Aquarelle* 1961, no. 54

Hamburg, Kunstverein, *Wegbereiter der Modernen Malerei Cézanne-Gauguin, Van Gogh-Seurat*, 1963, no. 94

New York, Metropolitan Museum of Art, *Van Gogh in Arles*, 1984, p. 56, no. 14, illustrated

continued



Literature:

John Rewald, *Post-Impressionism—From Van Gogh to Gauguin*, New York, 1956, p. 224, illustrated

Documentaire tentoonstelling Vincent Van Gogh, Stedelijk Museum, Amsterdam, 1958, no. 226 and 228, illustrated in catalogue with photograph of the same subject (exhibition catalogue)

F. Elgar, *Van Gogh*, Paris/New York, 1958, p. 88-89, illustrated
Vincent Van Gogh, Musée Jacquemart-André, Paris, 1960, no. 354 and 355, illustrated with photograph of the same subject (exhibition catalogue)

Marc Edo Tralbaut, *Vincent Van Gogh*, New York, 1969, p. 221, illustrated with a photograph of the same subject

J.-B. de La Faille, *The Works of Vincent Van Gogh: His Paintings and Drawings*, New York, 1970, p. 514-15, no. F1480a, illustrated

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1977, pp. 318-319, no. 1403, illustrated

Ronald Pickvance, *Van Gogh in Arles*, Metropolitan Museum, New York, 1984, p. 56, no. 14, illustrated (exhibition catalogue)

\$400,000-500,000

Vincent Van Gogh

□ 40 LETTER WITH STUDY FOR *PLOWED FIELD*

double-sided letter

pen and ink on brown ruled note paper

sheet: 8¹/₈ by 10¹/₂in. 206 by 267mm.

sketch: 3³/₈ by 5¹/₄in. 87 by 133mm.

Written in Arles in September, 1888. This letter (LT541a) to the artist's brother, Theo, is thought to have been written on September 26, 1888. Although previously considered part of an unfinished letter, Professor Ronald Pickvance (*Van Gogh in Arles*, p. 260) states that four pages of LT543 actually belong to LT541a. In the letter Van Gogh describes and includes a sketch of the oil painting he has just completed, *Plowed Field* (Rijksmuseum Vincent Van Gogh, Amsterdam).

Translation of the letter (LT541a)

"Dear Theo,

I have to thank you most kindly for the consignment of canvas and colors from Tasset's, which arrived in good condition and this time by parcel post. In my last letter I already told you that autumn has manifested itself in rain and bad weather. This has hampered me a little, but all the same I have just finished a size 30 canvas representing a plowed field, done in the sunny intervals.

A blue sky with white clouds. An immense expanse of ground of an ashy lilac. Innumerable furrows and clods. A horizon of blue hills and green bushes with—(illegible).



40 detail
actual size

This is another one that will take a long time to dry; pictures that are thickly painted must be treated like the stronger types of wine; one must let them mature. I have ordered a white-deal frame for this one.

As long as autumn lasts, I shall not have hands, canvas and colors enough to paint the beautiful things I see.

I am also working on a portrait of Milliet, but he poses badly, or I may be at fault myself, which, however, I do not believe, as I am sorely in want of some studies of him, for he is a good-looking boy, very unconcerned and easy-going in his behavior, and he would suit me damned well for the picture of a lover.

I have already promised him a study for his trouble, but, you know, he cannot keep still.

Besides, he hardly has any time to spare, seeing that he must take a tender leave of all the grues et grenouilles de la grenouillère of Arles, now that he has to return to his f_____ garrison, as he says.

I do not object to it, but I regret that he has a nervous motion of the legs when posing.

He is a good fellow, but he is only twenty-five, God damn it, ten years younger than I am—and within ten years—according to Ziem—I am afraid that, if he goes on like this, and not being able to caper about any longer, he may join the ambitious.

continued

Lot 40 continued

I should not be surprised if in his heart he were annoyed at having to leave, and perhaps he is living beyond his means, which obliges him to go back to Africa. I only know one serious fault in his character, which is that he likes *L'abbé Constantin* by Georges Ohnet, and I have told him that he had a thousand times better read *Bel Ami* by Guy de Maupassant.

What does Father Tanguy say of the gross-grained paints now? I think I must warn him at once that I still want 5 or even 10 meters of canvas. And that at the same time I shall also want:

3 large tubes as the silver white and the zinc white and the Prussian blue
6 large tubes id. id. chrome I citron
6 large tubes id. id. chrome II
2 large tubes id. id. chrome III
6 large tubes id. id. malachite green
and 6 medium tubes geranium lake
12 zinc white, large tubes
12 silver white

This is approximately in proportion to the canvas.

As I have just received the consignment of canvas and colors, you will understand that there is no hurry; however, it is the minimum that I shall need during autumn and the falling of the leaves, which certainly will be marvelous and which lasts only one week.

I am sure that I shall be able to do a good job of work, and during that period I should not like to run short of yellow and blue. In case you should be a bit hard up, I could manage perfectly without the expensive blues and the carmine. One tube of Prussian blue yields as much as six of ultramarine or cobalt and costs *three times less*.

Now it fades a little, but when I use zinc white in its crude state, I shall be able to do without the rest if necessary.

Delacroix swore by that vulgar blue and used it often.

So I warn you of the state of affairs in advance, though the famous falling of the leaves is still a considerable distance off.

I must work like a team of mules as long as autumn lasts if I want to recover what our furniture has cost."

Provenance:

Anonymous sale: Paris, Hôtel Drouot, April 2, 1963

Heinz Berggruen, Paris

Literature:

The Complete Letters of Vincent Van Gogh, Greenwich, Connecticut, 1959, vol. III, p. 50-53, sketch of *Plowed Field* illustrated p. 51

Paolo Lecaldano, *L'Opera pittorica completa di Van Gogh*, vol. 2: *Da Arles à Auvers*, Milan, 1971, p. 212, sketch illustrated

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, p. 363, no. 1587, sketch illustrated (incorrectly as in Rijksmuseum Vincent Van Gogh, Amsterdam)

cf. Ronald Pickvance, *Van Gogh in Arles*, New York, 1984, pp. 260 and 263, letter listed (exhibition catalogue).

\$100,000-150,000

mais c'est seulement le minimum de
ce que je calcule avoir besoin pendant
l'hiver et à la chute des feuilles qui
c'est sera chose et que comme la le sus
ne dure qu'une semaine. Je dois sans
pouvoir alors abriter du bon travail et
je suis sûr que je n'ai à cette époque été
à sec de farine et de blé
Je puis en cas que la saison gèle m'en
fournir sans problème. Sans les blés chers
et le commerce. Je dois de la farine
fournir comme 6 ou 8 tonnes au cabot
et comme 3 fois à l'intérieur
maintenant il passe un plus grand
maître en employant la blance de junc et
en l'employant en je puis à la
je puis une passer du reste.
de la croix j'aurai par ce blé canaille
et j'en ai servi
Je le prévient donc de cet état de
quelque nous soyons à considérer
maître chato des feuilles
J'ai besoin de travailler comme un mollusque
de mulet sans que dans la course
de je veux rattrapper ce qui a coûté
notre aménagement.

mon cher Théo, j'ai à te remercier beaucoup de l'envoi
de la toile et de l'argent qui est arrivé en
bon état et maintenant en cette posture
Dans ma lettre du 10, j'ai dit que l'acharnement
était manifeste par de la pluie et de mauvais temps
totalement impossible mais dans les intervalles
c'est les belles journées de vent de passer
une fois de 30 jours de la terre
La base

Un ciel bleu avec nuages blancs
un immense terrain d'un bleu de ciel
des sillons des mottes innombrables
l'horizon de collines bleues et de bosquets verts
avec petits ruisseaux à l'horizon



C'en est encore un qui prendra long à s'écher
pour les tableaux imprimés et faut faire comme
pour le vin plus fort et un fait que celui
cure. Aussi, en je commande un cadre
en sapin blanc pour celui là
Tant que dure l'automne, je n'aurai pas assez
de mains de toile et de couleurs pour
peindre ce que je vois de beaux. Je travaille aussi
au portrait de Millech mais il paraît mal en bien cela tient
à moi ce qui je ne crois pourtant pas car j'aurai trop
besoin de quelques études d'après lui parce qu'il est
bien gardé, bien dégagé, avec beaucoup de détails
et les dans l'œuvre et il paraît tellement mon
affaire pour un tableau d'ambiance.
Je lui ai déjà promis une étude pour sa peine
mais lui ne peut pas l'avoir en place.
Avec cela qu'il m'a guère le temps vu qu'il
aura à faire de l'œuvre adieu et les les
guies et granoulles de la granoulle d'Arles
maintenant que comme il dit et y a sa peine
sentée en garnison.
Je ne m'y oppose point cependant je regrette
qu'il a un mouvement nouveau dans les jambes
lorsqu'il pose. C'est un bon garçon mais
il n'a que 25 ans, nous le cherchons de moins
que nous - et dans dix ans - selon Zoro
je craindrais s'il continue comme cela que
ne pouvant plus fonder et se mettre par lui-même
dans les ambulations.

Je ne serais pas et non point de cela l'ambulation
au fond d'un... à parler et pendant de l'argent et
son budget et est ce pour cela qu'il est obligé de
rentrer en Afrique. Je ne lui en veux pas
qu'un soit grave c'est d'arriver l'abbé Courant
de monsieur Georges Bonet et je lui ai dit
qu'il serait mille fois mieux de lire tel ami
de Guy de Maupassant. C'est dit maintenant
peu l'argent de la couleur à gros grains
Je crois que je dois l'avertir de suite que
j'aurai encore besoin de 5 ou même
10 mètres de toile
Et que en même temps il me l'aura
alors aussi
3 X gros tubes comme le blanc
d'argent et de 30 cm de bleu de Prusse
6 gros tubes d. 2 Chrome I et II
6 " " d. 2 " III
2 " " d. 2 " III
6 " " d. 2 Vert Veronese
et 6 tubes moyens chaque couleur
12 blanc de junc gros tubes
12 " d'argent.
Cela c'est approximativement
proportionné à la toile
Puisque je tiens de recevoir
l'envoi et de toile et de couleurs tu
comprendras combien c'est peu pour...

Paul Gauguin

□ 41 YOUNG GIRL AND FOX

signed

charcoal heightened with white chalk on yellow paper, affixed to board
irregular shape: 12 1/2 by 18 1/2 in. 316 by 332 mm.

Executed *circa* 1890-91. This drawing is a study for the painting *La Perte du Pucelage* (The Chrysler Museum, Norfolk, Virginia) which Gauguin painted after he returned to Paris from Brittany in November 1890 and before his departure for Tahiti in April 1891. Juliette Huet, who posed for the drawing, was Gauguin's mistress in Paris during the winter of 1890-91. This study is a detail of the painting showing a naked young girl sensuously stretched out in a Breton landscape. The fox at her side rests his paw on her breast, personifying Gauguin's Symbolist ideas of lust and lasciviousness.

Provenance:

Octave Mirbeau, Paris (sale: Paris, Galerie Durand-Ruel, February 24, 1919, no. 18 as *La Fille au Chien*)

Mr. and Mrs. Leigh B. Block, Chicago

E. V. Thaw & Co., New York

Exhibited:

Washington, D.C., The National Gallery of Art; Los Angeles, The Los Angeles County Museum of Art, *100 European Paintings and Drawings from the Collection of Mr. and Mrs. Leigh B. Block*, 1967, no. 73, illustrated

Literature:

Denis Sutton, "La Perte du Pucelage by Paul Gauguin," *The Burlington Magazine*, vol. XCI, April 1949, illustrated

René Huyghe, *Le Carnet de Paul Gauguin*, 1952, p. 119

Robert Goldwater, *Paul Gauguin*, New York, 1957, illustrated, p. 29

John Rewald, *Gauguin Drawings*, New York and London, 1958, no. 27, illustrated

Herbert Read, *Art News Annual*, New York, 1958, p. 153, illustrated

Jean Leymarie, *Paul Gauguin, Aquarelle, Pastelle und Farbige Zeichnungen*, Basel, 1959, p. 15, illustrated

Georges Wildenstein, *Gauguin Catalogue*, Paris, 1964, p. 159, drawing cited

Ronald Pickvance, *The Drawings of Gauguin*, London et al, 1970, p. 29, illustrated pl. 49

Jefferson C. Harrison, *French Painting from the Chrysler Museum, Norfolk, Virginia*, 1986, p. 81, fig. 40, illustrated and cited (exhibition catalogue).

\$125,000-175,000



Paul Cézanne

□ 42 LE JOUEUR DE CARTES

watercolor and pencil on paper
19¹/₄ by 14⁵/₈ in. 488 by 372 mm.

Executed *circa* 1900-02. Although the pose is related to the man on the left in the two versions of *Les Joueurs de Cartes*, one in the Metropolitan Museum, New York and the second in the Barnes Foundation Collection, Philadelphia (see Venturi, nos. 559 and 560), this watercolor represents a different model, and an execution date of some ten years later seems more probable.

John Rewald describes this watercolor as “a masterpiece of understatement, where nervous lines, sparse colors, and judiciously distributed areas of shadows create a monumental and three-dimensional image.” (*Paul Cézanne, The Watercolors*, p. 220)

Provenance:

Ambroise Vollard, Paris (Vollard archives photograph no. 220)

Dr. Simon Meller, Budapest and Munich

Robert von Hirsch, Basel (his sale: London, Sotheby's, June 27, 1978, lot 840, illustrated)

Contemporary Art Establishment, Zürich

Acquavella Galleries, New York

Exhibited:

Basel, Kunsthalle, *Paul Cézanne*, 1936, no. 84

Basel, Kunstverein, *Ausstellung von Werken des 19. Jahrhunderts aus Basler Privatbesitz*, 1943, no. 184

New York, Acquavella Galleries, *XIX & XX Century Master Paintings*, 1981, no. 8, illustrated

Literature:

Lionello Venturi, *Cézanne, Son Art - Son Œuvre*, Paris, 1936, no. 1099, illustrated

Georg Schmidt, *Aquarelle von Cézanne*, Basel, 1952, pl. 30, illustrated in color

Juri Siblik, *Paul Cézanne-Dessins*, Prague, 1970 and Paris, 1972, pl. VI, illustrated in color

John Rewald, *Paul Cézanne, The Watercolors, A Catalogue Raisonné*, Boston, 1983, p. 220, no. 542 (as *Homme Assis*), illustrated

\$500,000-700,000



Pablo Picasso

□ 43 LE COUPLE AU BAR

signed
pen and ink and wash on paper
14½ by 10½ in. 370 by 267 mm.

Executed *circa* 1903-04.

Provenance:

Gertrude Stein, Paris
Pierre Loeb, Paris
James Pendleton, California
E. V. Thaw & Co., New York

Exhibited:

New York, Acquavella Galleries, *XIX & XX Century Master Drawings & Watercolors*, 1986, no. 8

Literature:

Werner Spies, *Picasso, Pastelle, Zeichnungen, Aquarelle*, Stuttgart, 1986, p. 275, no. 23, illustrated (catalogue of travelling exhibition)

\$200,000-250,000



Pablo Picasso

□ 44 TÊTE D'HOMME À LA PIPE

signed on the *verso*
charcoal on laid paper, affixed to mount
24³/₈ by 18³/₄ in. 620 by 476mm.

This drawing is a departure from the strict constraints of analytical cubism and its inherent spatial ambiguity. According to Gary Tinterow, "the figure is now detached from the surrounding space. Some areas of *passage* continue to link the figural and spatial planes, but there is no ambiguity as to where the figure ends and the background begins." (*Master Drawings by Picasso*, no. 39).

Jean S. Boggs (*v.i. Picasso and Man*, exhibition catalogue, Toronto, 1964, p. 72) comments on another particularly important aspect of this composition. "Perhaps because analytical cubism had been so serious and so restraining, humor for the first time begins to appear in his work as it does here in the hat, the moustache, the mouth and even in his mockery of the analytical cubist eyes."

Provenance:

Earl Stendahl, Los Angeles
Buchholz Gallery, New York, 1950
Dr. and Mrs. Israel Rosen, Baltimore

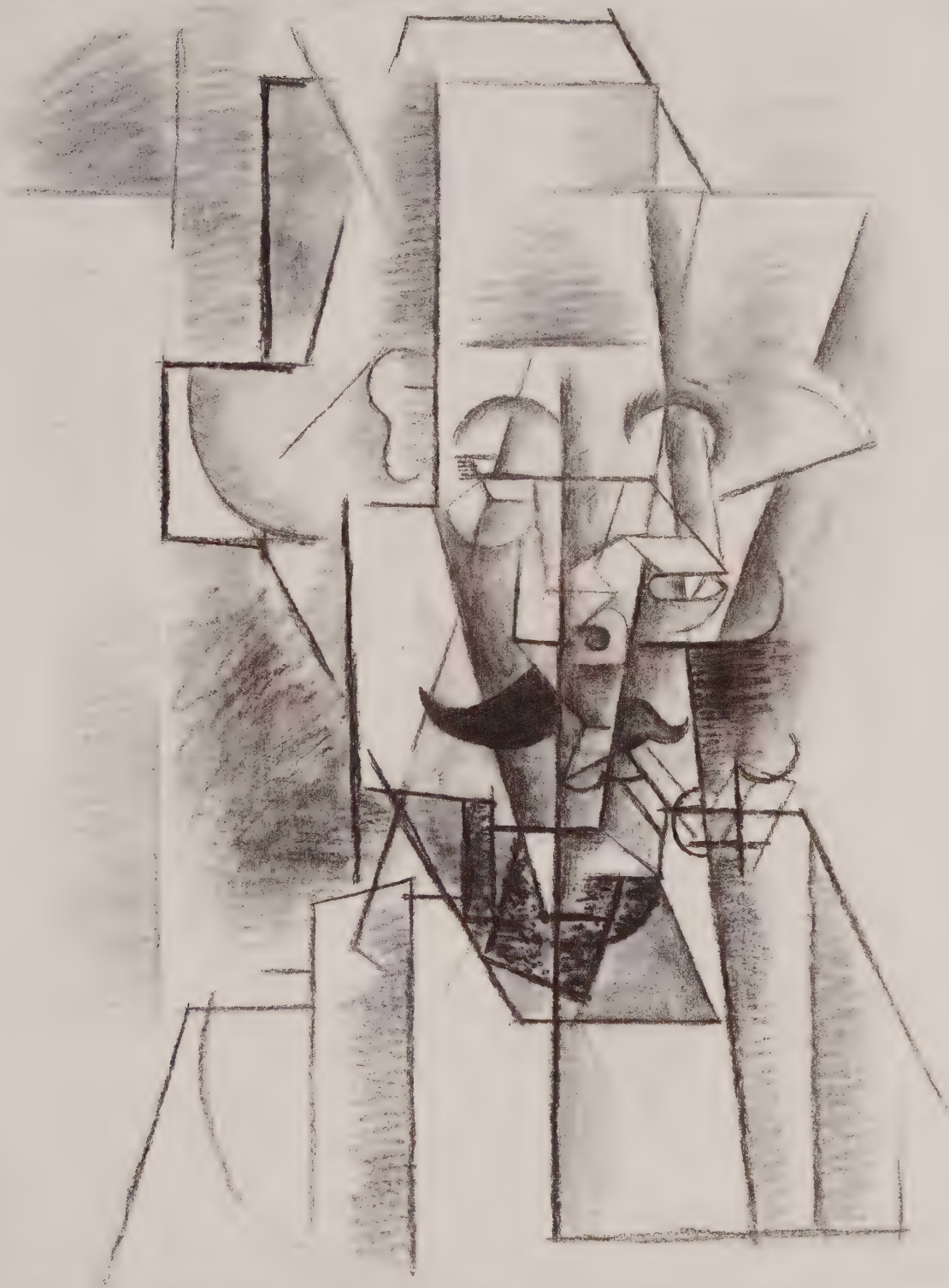
Exhibited:

Hannover, Landesmuseum, 1925
Houston, Contemporary Arts Association, *Picasso Exhibition*, 1955, no. 13
New York, Museum of Modern Art, Chicago; Art Institute of Chicago, *Picasso's 75th Anniversary Exhibition*, 1957, p. 40, illustrated
Philadelphia, Philadelphia Museum of Art, *Picasso, A Loan Exhibition of his Paintings, Drawings, Sculpture, Ceramics, Prints and Illustrated Books*, 1958, no. 62, illustrated
Toronto, Art Gallery of Toronto; Montreal, Museum of Fine Arts, *Picasso and Man*, 1964, no. 60, illustrated
Tokyo, National Museum of Modern Art; Kyoto; Nagoya, *Picasso Retrospective*, 1964, no. 22, illustrated
New York, Saidenberg Gallery, *Hommage to Picasso for his 90th Birthday, years 1901-1924*, 1971, no. 18, illustrated
New York, Museum of Modern Art, *Pablo Picasso: A Retrospective*, 1980, p. 160, illustrated
Cambridge, Massachusetts, Fogg Art Museum, *Master Drawings by Picasso*, 1981, no. 39, illustrated
Tübingen, Kunsthalle; Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Picasso, Pastelle, Zeichnungen, Aquarelle*, 1986, p. 277, no. 74, illustrated

Literature:

Christian Zervos, *Pablo Picasso, Supplément aux vols. 1-5*, Paris, 1954, vol. 6, p. 137, no. 1144, illustrated
Sam Hunter, *Picasso Cubism to the Present*, New York, 1957, illustrated
Maurice Jardot, *Pablo Picasso Drawings*, New York, 1959, no. 31, illustrated
Arthur Millier, *The Drawings of Picasso*, Los Angeles and Boston, 1961, illustrated
Jean Leymarie, *Picasso Dessins*, Geneva, 1967, p. 35, illustrated p. 37
Jacob Rosenberg, *Great Draftsmen from Pisanello to Picasso*, New York, 1974 (revised edition), p. 165, no. 297, illustrated
Pierre Daix and Joan Rosselet, *Picasso The Cubist Years, 1907-1916*, Boston, 1979, p. 108, illustrated
Jean Leymarie, Genevieve Monnier, Bernice Rose, *History of an Art: Drawing*, New York, 1979, p. 203, illustrated.
Gary Tinterow, *Master Drawings by Picasso*, Cambridge, Massachusetts, 1981, no. 39, illustrated and discussed (exhibition catalogue)

\$700,000-900,000



Georges Braque

□ 45 NATURE MORTE AU PAQUET DE CIGARETTES

signed

charcoal with collage of *faux bois* paper, painted paper and wrapper from packet of cigarettes, on paper

11³/₈ by 17⁵/₈in. 290 by 448mm.

Executed in 1913-14. According to E. A. Carmean, Jr. "this handsome collage is one of several works from 1914 in which Braque not only employed *papier faux bois*, but began to use decorative papers as well, such as the simulated weave-patterned paper (*papier peint*) at the lower right. (*Braque, The Papiers Collés*, p. 128).

Provenance:

Studio of the artist

Pierre Gaut, Paris

Heinz Berggruen, Paris

E. V. Thaw & Co., New York

Exhibited:

Edinburgh, The Royal Scottish Academy; London, Tate Gallery, *Georges Braque*, 1956, no. 38, pl. 21, illustrated

Basel, Kunsthalle, *Georges Braque*, 1960, no. 37

Paris, Galerie Maeght, *Georges Braque, papiers collés 1912-1914*, 1963, no. 24, illustrated

Munich, Haus der Kunst, *Georges Braque*, 1963, no. 40, pl. 36, illustrated

Paris, Centre Georges Pompidou, Musée national d'art moderne, *Georges Braque: Les papiers collés*, 1982, no. 39, illustrated in color p. 143

Washington, D.C., National Gallery of Art, *Braque, The Papiers Collés*, 1982, p. 128, no. 40, illustrated, also illustrated in color pl. 8

Literature:

Le Point, "Braque", XLVI, October 1953, p. 9, illustrated

XX siècle, 1973 (included in a photograph of Braque by Brassai),

Eduard Trier, *Zeichner des Zwanzigsten Jahrhunderts.*, Frankfurt, 1956, p. 78, no. 58, illustrated

Ulrich Weisner, *Zeichnungen und Collagen des Kubismos, Picasso, Braque, Gris*, Bielefeld, Kunsthalle, 1979, no. 168, illustrated (exhibition catalogue)

Nicole Worms de Romilly and John Laude, *Braque Le Cubisme: Catalogue de l'œuvre 1907-14*, Paris, 1982, p. 221, no. 195, illustrated in color

E. A. Carmean, Jr., et. al., *Braque, The Papier Collés*, Washington, D.C., National Gallery of Art, 1982, p. 128, no. 40 illustrated and discussed (exhibition catalogue).

\$300,000-400,000



Henri Matisse

□ 46 LA DANSE

signed
découpage with India ink, watercolor and gouache
19 1/4 by 24 1/4 in. 490 by 616 mm.

This small replica of Matisse's large painting *La Danse*, 1910, now in the Hermitage, Leningrad, was executed for *Verve* to be reproduced lithographically in the January-March issue, 1939. The painted and cut margin papers which served to adjust the image to the *Verve* format, more importantly provide a bold and decorative setting for the subject.

As John Hallmark Neff notes, "one could say that Matisse always had the impulse toward the cut-out within him, clear in his feeling for pattern and tension of an equivalent figure-ground." ("Matisse, His Cut-Outs, and the Ultimate Method", *Henri Matisse, Paper Cut-Outs*, The St. Louis Art Museum/The Detroit Institute of Arts, 1977, p. 22)

Provenance:

Richard S. Davis, New York and London

Exhibited:

Boston, Museum of Fine Arts, *Sources of Modern Painting*, 1939, no. 55, p. 64, illustrated

Washington, D.C., National Gallery of Art; Detroit, The Detroit Institute of Arts; St. Louis, The St. Louis Art Museum, *Henri Matisse, Paper Cut Outs*, 1977-78, p. 96, no. 9, illustrated

Stockholm, Moderna Museet, *Matisse*, 1984-85, no. 62

Literature:

Verve, No. 4, January-March 1939, pp. 53-54, the color lithograph.

\$400,000-500,000

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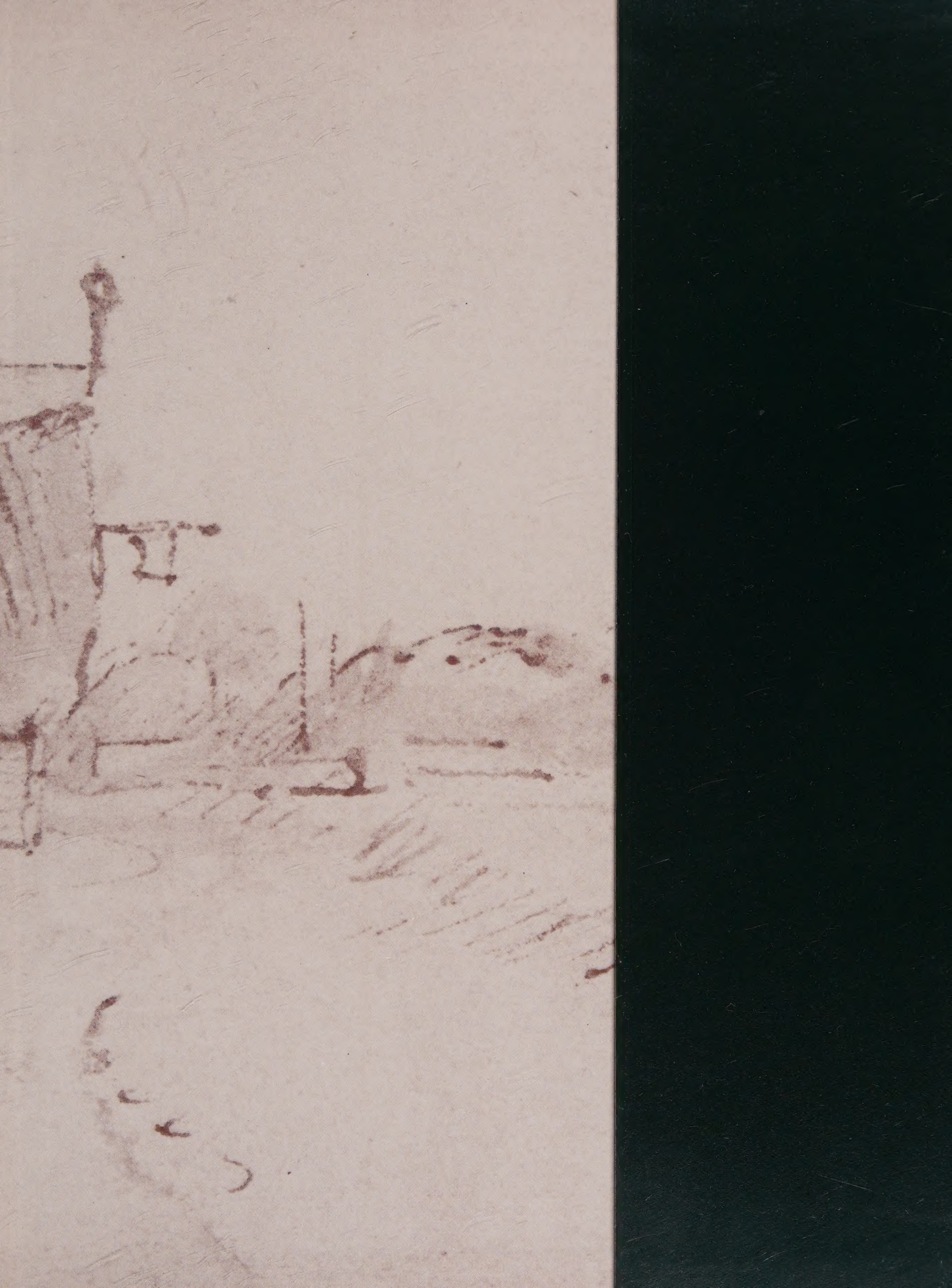
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