

CHECKLIST

The Thaw Collection of Master Drawings: Acquisitions Since 2002
January 23 through May 3, 2009

FRANCESCO DI GIORGIO MARTINI (FRANCESCO MAURIZIO DI GIORGIO DI MARTINO POLLAIUOLO)

Siena 1439–1502 Siena

Design of a Temple

Verso: *Standing Female Figure*

Pen and brown ink

10 15/16 x 7 1/4 inches (278 x 183 mm)

FEDERICO BAROCCI

Urbino 1535–1612 Urbino

Head of a Bearded Man in Profile to the Right, 1588–91

Black, red, white, and brown chalk, on blue paper faded to blue-green; laid down on a Cobenzl mount

12 1/4 x 10 1/16 inches; 311 x 255 mm

ALESSANDRO MAGNASCO

Genoa 1667–1749 Genoa

Three Male Figures Resting, One Playing a Pipe

Brush and brown ink, over black chalk, heightened with white gouache; a large strip along upper left edge cut away
7 3/4 x 16 3/4 inches (197 x 440 mm)

Numbered on the strip added along upper left edge, in pen and brown ink, 26.

ANONYMOUS, Sixteenth century, German (probably Augsburg)

Three of Seven Maidens Placing a Wreath on a Knight (Maximilian I?), ca. 1515

Pen and black ink, with some black chalk, over an unrelated sketch in black chalk, with a ruled line in black ink at left and traces of framing line along right edge

13 x 8 7/8 inches (330 x 225 mm)

Inscribed on verso, in pen and brown ink, in an old hand, [F]reydal [cropped].

Watermark: Cow skull surmounted by a crosier with entwined serpent [close to Briquet 15376: Rattenburg, 1498; 15379: Nuremberg, 1524; 15395: Munich, 1508].

DANIEL LINDTMAYER THE YOUNGER

Schaffhausen 1552–1606/7 Lucerne

Study for a Stained Glass Panel, with Episodes from the Lives of the Apostles

Pen and black ink, over black chalk

13 1/8 x 8 3/16 inches (333 x 208 mm)

Signed with monogram and dated on the well stone, at lower right center, in black ink, 1583/DL; inscribed with illegible letters, along right side, in black ink; on verso, in pen and brown ink, *ITE IN ORBEN VNIVERVM ET/BRITICATE DICENTES* [sic]; in graphite, 2400 and Z 5694 Lindtmayer.

Stamp of Dietrich Schindler, Zurich (L. 793) at lower left center; unidentified collector's stamp (L. 168a, probably of Amsler and Ruthardt, Berlin),¹ at lower right.

CHRISTOPH JAMNITZER

Nuremberg 1563–1618 Nuremberg

Dance of the Months, with a Celebration of Neptune, ca. 1610

Pen and brown ink, brown wash, heightened with white, over black chalk, extended onto a second sheet at right

6 1/8 x 19 1/2 inches (155 x 492 mm), irregular shape

Inscribed on verso, in pen and brown ink, *S Tito/55*.

Watermark: Eagle encircled, surmounted by a crown (similar to Briquet 207, Rome: 1573–76); fragment of letters or numbers on sheet at right.

ATTRIBUTED TO ANSELMUS BOËTIUS DE BOODT (AFTER HANS VERHAGEN DER STOMME)

Bruges ca. 1550–1632 Bruges (Mechelen [?], 1540/45–fl. Antwerp, ca. 1554–1600)

Brown Bear

Watercolor and gouache, with some pen and black ink over traces of black chalk, heightened and corrected with white gouache

9 15/16 x 13 1/8 inches (257 x 333 mm)

Inscribed in brown ink, at upper left, *ourse*, and, at lower left, *Sniders fecit*.

WILLEM (PIETERSZ.) BUYTEWECH

Rotterdam 1591/92–1624 Rotterdam

River Landscape with Sailboats, ca. 1617–20

Pen and brown, black, and gray ink, brush and gray wash, on off-white paper; framing line in brown ink

3 3/8 x 7 7/16 inches (85 x 190 mm)

Inscribed on verso: at upper center, in a seventeenth-century hand, in brown ink, *bújttewech*; to the left of this, in a later hand, also in brown ink, *Willem*; at upper right, in graphite, *Buitengeweg / v. van B^e* (?); and at lower left, also in graphite, *rúh*.

JAN ASSELIJN

Dieppe, after 1610–1652 Amsterdam

An Italianate Landscape with Ruined Tower

Brush and gray wash over graphite and traces of black chalk; framing line in dark brown ink

7 3/16 x 10 1/2 inches (181 x 267 mm)

Signed at lower left, in pen and brown ink, *fe asselin*; inscribed at lower right in graphite, . . . *sselin*.

Watermark: Foolschap (cf. Heawood 1921: Dutch, 1648–49)

WILLEM VAN DE VELDE THE ELDER

Leiden 1611–1693 London

The Battle of Scheveningen: The Meeting of the Squadrons of Lt-Admiral Tromp and Vice-Admiral Witte de With, 9 August 1653, 1653

Graphite and gray wash, on six sheets of paper joined together; framing line in brown ink

10 1/2 x 23 7/8 in. (265 x 607 mm)

Watermark: Shield with hunting horn and the letters *WR* (cf. Heawood 2715: Amsterdam, 1668)

Inscribed variously by the artist, in graphite (from left to right): *de faem slaende . . . ; de harder backer zijnd(e) / visad van witte; twapen van de prins; visad de widt verlaet voorste vande / schepen uyt Tessel genaemt grueningen / sij ware(n) 28 en 28 int getal zijnde het cekours; de bijeenkomste vanden visadmiraal de witt en den / admiraal tromp den 9 augustij ontrent . . . drie uuren / na de middag op den saterdag den 10 augustus 1653 alwaer den ouden / heer tromp doot blijft; jan everts visad wapen (van) zeelant; and on the verso, also in graphite, *de bijeenkomst van admiraal tromp / en de witte visadmir(ael)*.*

WENCESLAUS HOLLAR

Prague 1607–1677 London

View of Tangier from the Southeast, ca. 1669

Watercolor, pen and brown ink, over black chalk, on two pieces of paper joined together

6 1/8 x 24 1/2 inches (157 x 623 mm)

Watermark: shield surmounted by a crown.

Inscribed by the artist, in brown ink: at upper center, *Tangier from South East*; and from left to right, indicating the landmarks, *Irish Battery; Charles fort; Peterborough Tower; Upper Castle; Governours house; Yorke Castle; Coast of Spaine; Tariffa; The Mould; Point of Gibraltar; Bay of Tangier; Cape Malabata; and Coast of Barbary*.

FRANÇOIS BOUCHER

Paris 1703–1770 Paris

Adoration of the Shepherds (or The Nativity), ca. 1761–62

Pen and brown ink, brown and red wash, brown and black chalk, heightened with white chalk, worked wet, over traces of black chalk, on pink-prepared paper

11 3/8 x 14 5/8 inches (289 x 371 mm)

Watermark: Vryheyt surmounted by a crown and fruit-bearing tree (central medallion similar to Churchill 84: 1746)

JEAN-BAPTISTE GREUZE

Tournus 1725–1805 Paris

The Game of Morra, ca. 1756

Pen and brown ink, brown and gray wash, over graphite; laid down on old mount

9 7/8 x 14 3/8 inches (248 x 363 mm)

Blind stamp on mount at lower right, *ARD*

PIERRE JOSEPH REDOUTÉ

Saint-Hubert 1759–1840 Paris

Bearded Irises (Dark Purple, Light Purple, White, and Yellow)

Watercolor, over graphite, on vellum prepared with a white ground

17 13/16 x 14 inches (441 x 356 mm)

Signed at lower right in graphite, *PJ Redouté 18* [partially effaced by repair].

FRANÇOIS-MARIUS GRANET

Aix-en-Provence 1775–1849 Aix-en-Provence

Two Monks in a Cloister

Pen and brown ink and wash, over traces of black chalk

6 1/4 x 5 1/16 inches (159 x 129 mm)

NOËL-THOMAS-JOSEPH CLÉRIAN

Aix-en-Provence 1796–1843 Avignon

Roman Interior

Brush and brown wash, over traces of graphite, heightened with white gouache, on wove paper

7 7/8 x 6 1/8 inches (200 x 156 mm)

Inscribed at lower right, in brown ink, *A Callet Rome*.

LOUISE COCHELET, MADAME PARQUIN

ca. 1790–after 1835

The Palais Royal at Plombières, 1814

Brush and brown wash over traces of black chalk; laid down on a green paper album leaf

7 5/8 x 10 7/16 inches (194 x 265 mm), on an album leaf measuring 10 x 14 3/8 inches (254 x 367 mm)

Inscribed, dated, and initialed on mount below drawing in pen and brown ink, *Vue du Palais Royal à Plombières 1814*

LC; numbered on verso in graphite, 2.

JEAN-AUGUSTE-DOMINIQUE INGRES

Montauban 1780–1867 Paris

Portrait of Adolphe-Marcellin Defresne, 1825

Pencil

16 15/16 x 11 9/16 inches (428 x 292 mm)

Signed and dated at lower right, in pencil, *Ingres Del. 1825*

JEAN-AUGUSTE-DOMINIQUE INGRES

Portrait of Mme Adolphe-Marcellin Defresne, née Sophie Leroy, 1826

Pencil

17 1/4 x 12 inches (436 x 305 mm)

Signed and dated at lower left, in pencil, *Ingres. Del. 1826*

JEAN-AUGUSTE-DOMINIQUE INGRES

Study for the Martyrdom of St. Symphorien, 1825–34

Pencil on tracing paper; squared for transfer, pentimenti in horse's head and flank, rider's left arm and legs, especially the left

12 5/8 x 7 7/8 inches (325 x 199 mm)

Signed and inscribed at lower margin, in pencil, *J. Ingres pour le Saint Symphorien*

GEORGE ROMNEY

Dalton-in-Furness, Lancashire, 1734–1802 Kendal, Cumbria

John Howard Visiting a Prison, ca. 1780–85

Pen and brush and black ink, over graphite

12 3/4 x 21 inches (324 x 533 mm)

Watermark: A coat of arms with three five-pointed stars surmounted by a crown (cf. Heawood 687, 824: both Venice, 1784)

Illegible collector's stamp in lower right corner

FRANCIS TOWNE

Exeter(?) 1739/40–1816 Exeter

The Bay of Naples with the Temple of Venus, 1786

Watercolor over traces of graphite; laid down on original mount

13 1/4 x 19 1/2 inches (336 x 495 mm)

Signed and dated at lower right in pen and black ink, 1786, and inscribed by the artist on verso of the original mount at upper center in brown ink, *No. 9 / Bay of Naples / A View of the Temple of Venus / looking towards the / Island of Nisida. / Drawn on the Spot by / Francis Towne / 1786.*

CASPAR WOLF

Muri, Canton Aargau, 1735–1783 Heidelberg

Waterfall at Wasserberg in the Canton Schwyz

Watercolor and gouache on thin card

12 1/4 x 7 15/16 inches (312 x 203 mm)

ADRIAN ZINGG

St. Gallen 1734–1816 Leipzig

View of the Hirschstein Castle on the Elbe, 1794

Pen and black ink, brown wash

18 15/16 x 24 7/8 inches (480 x 631 mm)

Signed at lower left, in pen and black ink, *A. Zingg ad Nat: / del.*; signed at lower center on a rock, in pen and black ink, *A. Zingg ad Nat. del / 1794.*; inscribed on verso, near lower margin, in pen and black ink, *Hirschstein bei Meissen?*

JAKOB PHILIPP HACKERT

Prenzlau 1737–1807 San Pietro di Careggi, near Florence

Study of a Tree, 1790s

Pen and brown ink, over graphite

28 3/4 x 21 inches (730 x 533 mm)

Watermark: J. WHATMAN and an escutcheon with fleur-de-lis, surmounted by a crown (similar to Heawood 1857: London, 1789)

JOHANN WOLFGANG VON GOETHE

Frankfurt 1749–1832 Weimar

Bay of Naples, with the Tip of Posillipo, seen from the Harbor, 1810–24

Brush and brown ink, over graphite; laid down on a mount decorated with four strips of green paper

Image: 4 x 5 1/4 inches (100 x 133 mm); mount: 6 15/16 x 8 3/16 inches (177 x 208 mm)

Inscribed by the artist on verso of the mount, *Gräfin Julien [von Egloffstein] / zum neuen Jahr / 1824. / J.W. v. Goethe*, with (presumably the recipient's) notes on front of the mount, at lower right, in dark brown ink, *Am Schlu des glücklichen Jahr's / von Goethes Genesung / als Neujahrgeschenk für 1824 / in weiter Entfernung von ihm / dem Neugeschenken erhalten!* (Far away, at the end of the happy year of Goethe's recuperation [this drawing was] received from him—the newly given one [i.e., Goethe, having been newly restored to the world]—as a New Year's gift); at lower left, in dark brown ink, *Abtei Marienrode bey Hildesheim*; above this, at lower left, in a fainter brown ink, *Zueignung und Namensunterschrift auf der Rückseite*; and in the same faint ink, at top of mount, *Im Besitz der Gräfin Julie von Egloffstein / Motiv: / Neapel mit der Spitze des Pausilippo [sic] vom Hafen aus gesehen. / Von Goethe aus der Erinnerung gemalt, im Jahr 18.*

JOHANN GEORGE VON DILLIS

Grüngiebing 1759–1841 Munich

Cloud Study, 1810s/20s

White chalk and stumping on blue laid paper

9 7/8 x 15 1/4 inches (251 x 387 mm)

Watermark: CS within rectangular plaque

JOSEPH FISCHER

Vienna 1769–1822 Vienna

Moonlit Ideal Landscape with Two Figures, 1815

Brush and brown and black ink, heightened with white gouache, over black chalk on brown paper

5 x 6 1/4 inches (129 x 159 mm)

Signed and dated twice at left in pen and black ink, *JFischer / 1815.*; and again at lower right, *Fischer 1815.*

JOSEPHUS AUGUSTUS KNIP

Tilburg 1777–1847 Berlicum

The Temple of Minerva Medica, Rome, ca. 1810

Watercolor over graphite on wove paper

17 x 23 1/4 inches (432 x 591 mm)

Watermark: J KOOL

Inscribed, at lower left, in graphite: *10 Vensters, 9 niches, 1 deur / Van den eenen hoek tot den andere is 22 1/2 Voed / en den geheelen omtrek is 222 Voed*; at lower center, *5 1/2*; at lower right, *Temple de Minerva Medica* (also at lower right, *I / inv. no. 71.005*); on verso, at lower right, in graphite, *ER*.

FRANZ LUDWIG CATEL

Berlin 1778–1856 Rome

View from Castellammare to the Gulf of Naples and Mount Vesuvius, ca. 1818/19

Watercolor and gouache, over traces of black chalk, on wove paper

6 13/16 x 11 5/16 inches (174 x 287 mm)

Signed and inscribed by the artist on the former mount in brown ink, *Vecchio Castello. Castell a Mare. / Catel.* and by another hand, *Berühmter Maler.*

HEINRICH REINHOLD

Gera 1788–1825 Rome

An Italian Landscape: View Through Two Trees onto Water (Gulf of Naples), 1820

Graphite, heightened with white gouache, on blue-gray paper

13 1/8 x 17 5/16 inches (332 x 440 mm)

KARL FRIEDRICH SCHINKEL

Neuruppin (Brandenburg) 1781–1841 Berlin

The Pediment of a Doric Building amid Dense Vegetation

Watercolor, over traces of black chalk

10 3/4 x 14 15/16 inches (274 x 353 mm)

Signed and dated at bottom right below the drawing in watercolor *Schinkel / 1836*, inscribed at upper right, in graphite, *No 31.*

KARL FRIEDRICH SCHINKEL

A Study for The Pediment of a Doric Building amid Dense Vegetation

Verso: *Architectural Studies for Pediment amid Dense Vegetation*

Black chalk; verso: pen and dark brown ink

5 1/2 x 8 7/8 inches (140 x 225 mm)

CARL GUSTAV CARUS

Leipzig 1789–1869 Dresden

Fountain Before a Temple, 1854–1857

Charcoal, heightened with white gouache, on blue paper

18 x 11 1/4 inches; (457 x 285 mm)

Signed and inscribed, on the mount beneath the drawing, in brown ink, *Dresden d. 16/11 57; Zu freundlichem Andenken / CG Carus*; below this, in brown ink, *Carl Gustav Carus.*

CARL GUSTAV CARUS

A Monk in a Cloister

Watercolor, gray and green gouache, and pen and brown ink

8 5/16 x 6 3/16 inches (211 x 157 mm)

Signed at lower left, in pen and brown ink, *C.G.C.*

Watermark: Whatman (fragment)

LUDWIG EMIL GRIMM

Hanau 1790–1863 Kassel

The Virgin Mary Supporting the Standing Christ Child, ca. 1816–20

Verso: *Sketches of Figures*

Graphite and pen and black and brown ink, over graphite; verso: graphite

Inscribed on verso at upper right, 702/36/3

13 1/4 x 9 1/16 inches (337 x 230 mm)

JOSEPH [RITTER] VON FÜHRICH

Kratzau (northern Bohemia) 1800–1876 Vienna

Nine Drawings for The Lord's Prayer (Das Gebeth des Herrn)

Title page: *The Lord's Prayer*

Graphite

9 3/4 x 8 3/8 inches (247 x 213 mm)

Inscribed with title, in graphite, *Das Gebeth des Herrn*; and lettered on book, in graphite, OAMDG.

Numbered at upper center, 0.

Signed at lower center in graphite, *Joseph Führich invenit.*

Page 1: *Our Father*

Graphite

9 3/4 x 8 7/16 inches (247 x 214 mm)

Lettered on book, in graphite, OAMDG.

Numbered at upper center, 1.

Inscribed in lower margin in graphite, *Vater unser.*

Page 2: *Hallowed Be Thy Name*

Graphite

9 5/8 x 8 5/16 inches (245 x 211 mm)

Lettered on book, in graphite, OAMDG.

Numbered at upper center, 2.

Inscribed in lower margin in graphite, *Geheiliget werde dein Name.*

Page 3: *Thy Kingdom Come*

Graphite

9 11/16 x 8 7/16 inches (246 x 214 mm)

Lettered on book, in graphite, OAMDG.

Numbered at upper center, 3.

Inscribed in lower margin in graphite, *Zukomme uns dein Reich.*

Page 4: *Thy Will Be Done*

Graphite

9 11/16 x 8 7/16 inches (246 x 214 mm)

Lettered on book, in graphite, OAMDG.

Numbered at upper center, 4.

Inscribed in lower margin in graphite, *Dein Wille geschehe.*

Page 5: *Give Us This Day Our Daily Bread*

Graphite

9 11/16 x 7 3/16 inches (246 x 182 mm)

Lettered on book, in graphite, OAMDG.

Numbered at upper center, 5.

Inscribed in lower margin in graphite, *Gib uns unser tägliches Brod.*

Page 6: *And Forgive Us Our Trespasses*

Graphite

7 15/16 x 7 3/16 inches (202 x 182 mm)

Lettered on book, in graphite, OAMDG.

Numbered at upper center, 6.
Inscribed in lower margin in graphite, *Vergib uns unsere Schuld*.

Page 7: *And Lead Us Not into Temptation*
Graphite
9 3/4 x 8 7/16 inches (247 x 215 mm)
Lettered on book, in graphite, OAMDG.
Numbered at upper center, 7.
Inscribed in lower margin in graphite, *Führe uns nicht in Versuchung*.

Page 8: *But Deliver Us from Evil*
Graphite
9 5/8 x 8 7/16 inches (245 x 215 mm)
Lettered on book, in graphite, OAMDG.
Numbered at upper center, 8.
Inscribed in lower margin in graphite, *Erlöse uns vom Uibel* [sic].

EDUARD [EDWARD] JAKOB VON STEINLE
Vienna 1810–1886 Frankfurt am Main
Head of a Young Man
Graphite with fixative (applied in an oval covering the whole head, the neck, and upper shoulders)
11 9/16 x 7 15/16 inches (293 x 201 mm)
Monogram at lower center, in graphite, ES.

ERNST KUSTER
Munich, active 1850s
A Wedding Procession
Graphite and black ink over graphite
10 7/8 x 5 1/4 inches (277 x 131 mm)
Signed with monogram at lower left corner, EK.

THOMAS FEARNLEY
Frederikshald 1802–1842 Munich
Waterfall at Berchtesgaden, ca. 1835
Watercolor, pen and black ink
10 3/8 x 14 1/8 inches (264 x 359 mm)
Signed on rock in lower left foreground, in watercolor, *Th. Fearnley. Roma*; inscribed on verso, in graphite, *Jan 1 Taagestykke af [illegible] Størrelse til een / [illegible] 40 Luid[?]-*; numbered in pen and dark brown ink, 33; at center, *Wandfald ved Bergtholsghaden. malet / af Th. Fearnley 1835. / i Rom. / for W[?]Bycroffit. Esq' / i England*; in another hand in black ink, *largezza 5 palm 3 1/4 once. Romano / altezza 3 __ 8 3/4 __ . . .*; at lower center in graphite, *I.J. Paris*; at lower right in graphite, *N. B.*; along bottom center, under a graphite line marked with measured increments, *1 Fot English*.

GEORG FRIEDRICH AUGUST LUCAS
Darmstadt 1803–1863 Darmstadt
Women Laundering in the Grotto at Subiaco, 1850
Watercolor over graphite
12 3/4 x 18 5/8 inches (323 x 473 mm)
Signed with monogram, dated, and inscribed at lower right, in graphite, *Subiaco li 6 di Septbr/ A L 1850*; inscribed at upper left, *N 12 6*.

FRIEDRICH PRELLER THE ELDER
Eisenach 1804–1878 Weimar
Sketchbook, 1864
Graphite on variously colored paper, sometimes alternating, in light brown, rose, light pink, and blue
Binding: natural linen covered boards, including pencil holder on spine, the whole gone over with a painted preparation, measuring 7 3/4 x 4 5/8 inches (195 x 115 mm). Leaf: irregularly trimmed, but most leaves measure 7 11/16 x 4 1/2 inches (196 x 113 mm)
Flyleaf inscribed, in graphite, *Erinerung* [sic] *an Jenny und* [image of a bearded man—Preller?]; pages numbered in graphite at upper right (vertical) corner.

ADOLPH MENZEL

Breslau 1815–1905 Berlin

Standing Young Man

Verso: *Study of a Man Fencing*

Black chalk, stumped, with touches of black wash, heightened with white gouache, on brown wove paper; verso: watercolor and gouache and graphite

11 13/16 x 6 9/16 inches (304 x 165 mm)

Signed at lower right, in black chalk, *Menzel*.

CLAUDE MONET

Paris 1840–1926 Giverny

Figure of a Woman (Camille), 1865

Black chalk on laid paper

18 1/2 x 12 3/8 inches (472 x 314 mm)

Watermark: partial letter *M*

HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834–1917 Paris

Landscape with Path Leading to a Copse of Trees, ca. 1890

Pastel over monotype in oils, on paper, laid down on board

Signed and inscribed at lower right in charcoal, à *M. Charpentier / Degas*; numbered on reverse of board, in blue chalk, *D8315*.

10 5/8 x 14 inches (271 x 358 mm)

ODILON REDON

Bordeaux 1840–1916 Paris

Reading Centaur (Centaure lisant)

Charcoal on light brown paper, with scratching, some stumping and eraser work, sprayed with fixative; tack holes in lower left and right corners; some adhesive residue of old border visible

18 13/16 x 14 3/4 inches (473 x 376 mm)

Signed at lower right, in charcoal, *ODILON REDON*.

PAUL GAUGUIN

Paris 1848–1903 Atuona, Marquesas Islands

Study for Breton Girls Dancing, Pont-Aven, mid-July 1888

Pastel and charcoal, with watercolor and gouache, on cream-colored paper

31 1/2 x 25 3/4 inches (800 x 654 mm)

PIERRE BONNARD

Fontenay-aux-Roses, near Paris, 1867–1947 Le Cannet

Two Studies for Intimacy, 1891

Brush and black ink, over graphite pencil, machine laid on cream-colored paper

4 9/16 x 3 1/2 inches (116 x 89 mm) each

Watermark: (1) crest with intertwined initials; (2) *ORIGIN[AL?] / CASREN*.

FÉLIX (-EMILE-JEAN) VALLOTTON

Lausanne 1865–1925 Paris

Five O'clock (Cinq Heures), 1901

Pen and black ink, over black chalk, on wove paper

Image: 6 9/16 x 5 inches (167 x 127 mm); sheet: 10 3/8 x 7 15/16 inches (264 x 202 mm)

Monogram at lower right, in ink and graphite: *FV*; inscribed on verso, at upper left, in graphite: *6772 C* and *L. G.*

211; at lower center: *16.5 x 12.5 cm*; and at lower left: *942 photo P. V.*

JUAN GRIS

Madrid 1887–1927 Boulogne-sur-Seine

Man with Opera Hat, 1912

Black chalk

18 3/4 x 12 1/2 inches (478 x 315 mm)

Watermark: INGRES

JACQUES VILLON

Damville, Eure, 1875–1963 Puteaux, near Paris

Study of a Skull, ca. 1956–58

Pen and brush and black ink, corrected with white gouache, on blue-gray wove paper darkened to tan, laid down on lilac paper adhered to card stock using a press

8 3/4 x 7 5/8 inches (222 x 194 mm)

Signed at lower left in graphite, *Jacques Villon*; numbered at lower right in graphite, 41.

KURT SCHWITTERS

Hanover 1887–1948 Kendal, England

Mz 309 Alma Gassert, 1921

Cut and torn pasted papers and fabric, pen and black ink, graphite on paper mounted in mat

Collage: 8 1/2 x 7 1/4 inches (180 x 145 mm); mat: 9 5/8 x 7 5/8 in (244 x 194 mm) Inscribed on mat at lower left in black ink, *Mz 309 / Alma Gassert*, and at lower right, *K. Schwitters. 1921. / B*; on verso, inscribed in graphite, *Mz 309*.

OSKAR KOKOSCHKA

Pöchlarn, Lower Austria, 1886–1980 Montreux

Portrait of Trudl, ca. 1931–32

Graphite and white chalk, on wove paper

19 5/8 x 14 inches (498 x 356 mm)

Signed at lower right, in graphite, *OKokoschka*; inscribed in lower right corner, in graphite, 3; on verso, inscribed at lower right corner, in graphite, 13961; below that, in a different hand, in graphite, *Sammlung Valentin / New York. USA*; at bottom center, in graphite, 248 and 40; in lower right corner, in graphite, *B. Kokoschka „ttia” / Kreidezeichnung. 1933 / E2282*.

HENRI MATISSE

Le Cateau-Cambrésis 1869–1954 Nice

Grand Visage I (Lydia), 1952

Brush and India ink

25 1/2 x 19 3/4 inches (649 x 502 mm)

Monogrammed at lower right in black ink, *HM*.

ALBERTO GIACOMETTI

Borgonovo (near Stampa) 1901–1966 Chur

Three Men Walking, ca. 1949

Graphite on graph paper

6 9/16 x 4 5/8 inches (167 x 116 mm)

Signed at lower right, in graphite, *A Giacometti*.

JACKSON POLLOCK

Cody, Wyoming, 1912–1956 East Hampton, NY

Untitled (Abstract Ram), ca. 1944

Latex and enamel paints, black ink wash, pen and black and red ink, sgraffito

29 3/4 x 19 3/4 inches (755 x 501 mm)

Signed at lower right, in black ink, *Jackson Pollock*.

FRANZ KLINE

Wilkes-Barre, PA 1910–1962 New York

Study, 1953

Brush and black ink with yellow oil paint on paper lined with fabric and mounted to canvas

13 3/4 x 13 inches (349 x 330 mm)

Signed at lower left, *KLINE*.

ROBERT MOTHERWELL

Aberdeen, WA, 1915–Provincetown, MA, 1991

Hen (Fowl), 1952

Brush and India ink, and graphite

21 x 17 inches (533 x 432 mm)

Initialed at lower right, in graphite, *RM*.

Inscribed on original backing sheet, *Hen (Fowl)*, Robert Motherwell, 1952.

ROBERT MOTHERWELL

Young Bird, ca. 1952

Brush and India ink, with graphite

27 x 17 inches (686 x 432 mm)

Initialed at lower left, in graphite, *RM*.

GEORGIA O'KEEFFE

Sun Prairie, Wisconsin, 1887–1986 Santa Fe

Untitled (Antelope Horns), ca. 1952

Graphite pencil on beige wove paper (Manila paper)

17 7/8 x 23 7/8 inches (454 x 606 mm)

DAVID SMITH

Decatur, IN, 1906–1965 Bennington, VT

Untitled, 1953

Black ink

12 x 12 inches (305 x 305 mm)

On verso, estate stamp and inscription in pencil, *M65*, circled

JOSEPH CORNELL

Nyack 1903–1972 Flushing

Untitled, ca. 1958–60

Cut and pasted magazine illustrations, touched with blue gouache, mounted on Masonite; dark wood frame with blue glass

7 1/8 x 9 1/8 inches (180 x 231 mm)

Signed on reverse, *Joseph Cornell.*; stamped, *Requires Blue Glass.*

AGNES MARTIN

Maklin, Saskatchewan, Canada, 1912–Taos 2004

Untitled, ca. 1962

Pen and India ink and graphite on tracing paper

11 1/4 x 8 1/2 inches (287 x 217 mm)

ELLSWORTH KELLY

b. 1923, Newburgh, NY

White Curve (Radius: 12•), 1976

Graphite pencil and collage

31 3/4 x 47 1/2 inches (806 x 1,207 mm)

KENNETH NOLAND

Born Asheville, NC, 1924

Colors, 1979

Colored paper pulp

23 3/4 x 29 1/2 inches (603 x 749 mm)

Signed and dated at lower left, in pen and black ink, *Kenneth Noland 1.9.79.*

DAVID HOCKNEY

Bradford, b. 1937

Stanley and Boodgie, 1993

Black wax crayon on Arches paper

22 1/4 x 30 1/4 inches (572 x 768 mm)

Watermark: 24, at upper left and lower right corners; *ARCHES / FRANCE*, at upper right and lower left corners

Signed and dated at lower right, in crayon, *DH 93.*

Blind stamp, in upper right corner, *Veritable Papier d'Arches / Satire Satire.*

JIM DINE

Cincinnati, b. 1935

Blind Owl, 2000

Charcoal and oil on serigraph

35 1/2 x 30 1/2 inches (902 x 775 mm)

Signed and dated at lower center, in graphite, *Jim Dine 2000*