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Saturday January 26 – Saturday February 2
Preview at all galleries
4 pm – 8 pm
Master Drawings New York

PREVIEW AT ALL GALLERIES
Friday January 25, 4 pm to 8 pm

GALLERIES OPEN
Saturday January 26 through Saturday February 2, 2013
Sunday January 27, 2 pm – 6 pm
Monday–Saturday 11 am – 6 pm

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“It’s impossible to find early drawings or anything good by recent artists . . . The situation here is truly awful . . . It’s not like the old days!”

Sound familiar? Similar messages could have been texted yesterday between collectors or dealers. However, these were Giorgio Vasari’s words in letters of the 1560s to his great friend, Vincenzo Borghini. They relate to their insatiable hunt – or Caccia – for drawings.

Borghini shared Vasari’s passion for drawings and assembled his own collection in a volume similar to Vasari’s famous Libro de’ Disegni. As a monk, Borghini obviously lacked the financial resources to buy on a grand scale, but Vasari, his best friend, helped him in many ways. First, by giving him works by artists already well represented in his collection; second, by presenting Borghini with highly impressive sheets as tokens of their friendship. All this and more is documented in their correspondence which makes for amusing reading, as when Borghini accused Vasari of behaving like the proverbial Tuscan Nonno, or grandfather, who promises presents to his grandchildren, but never delivers the goods.

Vasari and Borghini were relentless in their hunt for drawings, but by the mid 1560s, Vasari reported that the ‘prey’ was becoming ever scarcer. The chase needed to be more systematic, so together they began targeting the friends, families and older studio members of dead artists. Not even the widows of recently deceased artists were spared, as Vasari and Borghini cunningly sought to cut out the middle-men. Nothing excited them more than a potential stash of previously unseen works. Their letters are written as they spoke, and the dialogue between them would definitely have impressed and amused the Sicilian novelist, Pirandello.

Vasari and Borghini clearly fuelled each other’s passion, and by 1568 Borghini had assembled a superb collection. It included Verrocchio’s design for the Tomb of Doge Andrea Vendramin, along with a female head of great beauty, of the type that inspired Leonardo da Vinci. Also an Adoration by Rosso Fiorentino, and works by Donatello, Michelangelo, and the Zuccari. Federico Zuccari himself gave Borghini “a beautiful coloured drawing”, carefully finished in brown, grey, green, yellow and red washes. This was a study for the Plague of Flies, preparatory for his frescoes of the life of Moses in the Vatican Belvedere.

So as we buzz and swarm around the wares presented by dealers and auction houses, it is perhaps consoling to learn that little has changed in the five centuries since Vasari wrote to Borghini. The ‘strategies’ are much the same, and maybe we should make a mental note of how often we hear the lament that there is nothing to be found – and then laugh – because 500 years later, there are still great drawings waiting to be discovered.

**Rick Scorza**
Thaw Senior Fellow, Morgan Drawing Institute, The Morgan Library & Museum, 2011–12
Jean-Baptiste Oudry (1686–1755)
Study for a scene from ‘Ragotin’
Pen and ink and wash, heightened with gouache, on blue paper
8 1/8 × 10 3/8 in · 207 × 277 mm

Giovanna Garzoni (1600–1670)
A still life of grapes, nuts, miniature pears and a bee
Tempera on parchment
5 1/8 × 7 1/4 in · 133 × 292 mm
Paolo Antonacci

EXHIBITING AT:
GRAHAM
32 EAST 67TH STREET
NEW YORK, NY 10065

Telephone: +1 212 535 5767
Paolo Antonacci – Roma
Via del Babuino, 141/a
00187 Rome, Italy
Telephone: +39 06 32651679
Cell: +39 335 5631 401
info@paoloantonacci.com
www.pao loantonacci.com

Giuseppe Cades (1750–1799)
Paolo and Francesca surprised by Giangiotto Malatesta
Ink and brown wash on paper
17¾ × 23½ in · 455 × 590 mm

Richard A. Berman Fine Arts

Master Drawings 16th to 20th Centuries

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310 Duke Ellington Boulevard
New York, NY 10025
Telephone: +1 212 678 0543
richardaberman@earthlink.net

Jean-Jacques François Le Barbier,
called Barbier L’Aîné (1738–1826)
L’Offrande à Pan (The Offering to Pan)
Pen and black ink, brown washes
10¾ × 16¼ in · 273 × 384 mm
Christopher Bishop Fine Art

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19 EAST 66TH STREET,
NEW YORK, NY 10065

Telephone: +1 212 772 8083
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Milford, CT 06460
Cell: +1 203 494 8853
bishopfineart@optonline.net
www.oldmasterdrawingsandprints.com

Giovanni Domenico Tiepolo (1727–1804)
Putti Frolicking in the Clouds
Pen, brown and grey washes
Signed Dom. Tiepolo f. lower left
and numbered 37 upper right
7½ × 10½ in. · 190 × 270 mm

C. G. Boerner

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3RD FLOOR
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info@cgboerner.com
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Benedetta Becker (born 1845)
after Sandro Botticelli
The Virgin and Child
Pencil, watercolour, heightened
with gold on wove paper
Monogrammed BB
5¾ × 4½ in. · 143 × 114 mm
Simon Bening (1483/1484–1561)
*The Presentation in the Temple*, c. 1520–1530
Gouache on vellum
3 × 1 ⅜ in · 76 × 45 mm

Josef Scharl (1896–1954)
*Portrait of Albert Einstein*
Princeton, February 9, 1950
Ink on paper
Signed *Jos. Scharl, 1950*, lower right
Signed *A. Einstein*, lower centre
14 ½ × 11 ½ in · 368 × 292 mm
John Hamilton Mortimer (1740–1779)
_A Satyr embracing a woman_, 1770s
Pen and black ink
6 3/4 x 5 3/4 in · 169 x 132 mm (oval)

Margot Gordon Fine Arts

EXHIBITING AT:
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58 EAST 79TH STREET
NEW YORK, NY 10075
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EXHIBITION CONTINUES UNTIL FEBRUARY 23

Pietro Berrettini called
Pietro da Cortona (1596–1669)
_Study for the Sala di Apollo, Palazzo Pitti_
Black chalk, traces of white heightening
7 1/2 x 9 3/4 in · 184 x 247 mm
William Blake (1757–1827)
*Parental Affection*, early 1790s
Watercolour
\[5\frac{3}{8} \times 3\frac{7}{8} \text{ in} \cdot 143 \times 92 \text{ mm}\]

Achille Vianelli (1803–1894)
*The monastery cloister at Amalfi*, 1840
Pencil and watercolor
Signed and inscribed
\[11\frac{1}{4} \times 16\frac{3}{4} \text{ in} \cdot 286 \times 422 \text{ mm}\]
José de la Mano
Galería de Arte

EXHIBITING AT:
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2ND FLOOR
1016 MADISON AVENUE
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Telephone: +1 212 628 7625

Claudio Coello, 6
28001 Madrid, Spain
Telephone: +34 91 435 0174
galeria@josedelamano.com
www.josedelamano.com

Antonio González Velázquez (1723–1793)
The Apparition of the Virgin del Carmen to Saint Simon Stock, 1780
Black chalk, sepia ink and brown wash on laid paper
14¾ × 11½ in · 378 × 293 mm

Marianne Elrick-Manley
Fine Art and
Artur Ramon Art

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118 riverside drive
New York, NY 10024
Telephone: +1 212 873 7282
marianne@elrickmanley.com
www.arturamon.com

EXHIBITING THREE CENTURIES OF SPANISH DRAWING: RIBERA TO PICASSO
MONDAY AND THURSDAY UNTIL 7 PM

Francisco Bayeu (1734–1795)
Cabeza de Inmaculada Concepción, c. 1765
Black pencil on grey/blue paper
13¼ × 11¼ in · 338 × 285 mm
Diego Rivera (1886–1957)
The Italian Sketchbook, 1920–21
(31 pages)
Shown here: sketch after
Tintoretto, from the Sculo di
San Roccio, Venice
Pencil on paper
5 × 8 in · 127 × 203 mm

Joseph Stella (1877–1946)
New York, c. 1920
Watercolour and gouache
on textured paper
29 ½ × 23 ½ in · 749 × 597 mm
Richard Lindner (1901–1978)
The Academician (The Poet), 1954
Oil pastel and ink on paper
Signed and dated lower right
Richard Lindner March 1954
28½ × 22½ in · 724 × 572 mm

Rochus van Veen (1649–1709)
A Swallow
Pencil and brown ink and wash
Signed, dated and inscribed een gier
Swaees Rocho van vene. 1679
8½ × 11½ in · 225 × 285 mm
Giuseppe Cesari called Cavaliere d’Arpino (1568–1640)
Head of a Man in Profile
Pen and brown ink
5 × 3 ⅜ in · 126 × 98 mm

Stephen Ongpin Fine Art
Riverwide House, 6 Mason’s Yard
Duke Street, St. James’s
London SW1Y 6BU
Telephone: +44 207 930 8813
info@stephenongpinfineart.com
www.stephenongpinfineart.com

Odilon Redon (1840–1916)
The Sleeping Child
Watercolour, gouache and pencil on card.
Dedicated and signed a / Simone / Fayet / – / 1 Janv. / 1916 / Od.R further signed
Odilon Redon
7 × 10¼ in · 178 × 257 mm
Salvator Rosa (1615–1673)
Study of a Soldier
Pen and brown ink and brown wash.
Laid down.
5\(\frac{5}{8}\) x 3\(\frac{3}{16}\) in 
142 x 87 mm

Lorenz Frölich (1820–1908)
Fisherman from Capri
Pencil and watercolour on paper
Signed, c. 1850
11\(\frac{5}{8}\) x 9\(\frac{3}{8}\) in 
295 x 250 mm
Crispian Riley-Smith Fine Arts Ltd

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Telephone: +44 (0)1729 830 734
crispian@riley-smith.com
www.riley-smith.com/crispian

EXHIBITION CONTINUES UNTIL FEBRUARY 23

Cornelia Maria Haakman (1787–1834)
Tulips, Carnations, Blue Bells in a Vase with a Still-Life of Butterfly and Snail
Pencil and watercolour
Signed and dated C.M. Haakman / 1806
13⅓ × 11 in · 338 × 278 mm

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Jean-Pierre Menuisier
(1783–after 1819)
Portrait of a Man
Charcoal, stumping, white gouache
Monogrammed and dated in black chalk bottom right M. del 1806
10 × 9⅜ in · 255 × 235 mm
Dante Gabriel Rossetti (1828–1882)

*Sir Lancelot in Queen Guinivere’s Chamber, c. 1857*

Pencil and blue wash

11 × 14½ in · 280 × 367 mm

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Monroe Warshaw

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Jan Boeckhorst (1605–1668)

*Maria with the Four Evangelists*

Preliminary study for
the Snyders Triptych, c. 1659

Pen and ink with wash,
heightened with white

7½ × 10¾ in · 197 × 254 mm
Fantasy and Invention
ROSSO FIORENTINO AND SIXTEENTH-CENTURY FLORENTINE DRAWING

This exhibition presents an important loan from the Walters Art Museum in Baltimore: Rosso Fiorentino’s Holy Family with the Young Saint John the Baptist, ca. 1520—one of only three paintings by the artist in America. Complementing Rosso’s striking painting will be nearly twenty Florentine High Renaissance and Mannerist Florentine drawings from the Morgan’s collection and an important drawing by Rosso on loan from the Metropolitan Museum of Art.

THURSDAY, JANUARY 31, 6:30 PM
Raphael as a Designer for the Decorative Arts
A LECTURE BY SIR TIMOTHY CLIFFORD
Tickets: $15; $10 for Members
Call 212.685.0008 or visit www.themorgan.org/programs

Sir Timothy Clifford, eminent art historian and former director of the National Galleries of Scotland, will give an introduction to Raphael’s designs for metalwork, textiles, and frames. This lecture is cosponsored by the Morgan Drawing Institute.

The exhibition Fantasy and Invention: Rosso Fiorentino and Sixteenth-Century Florentine Drawing will be open at 5:30 p.m. especially for program attendees.

Rosso Fiorentino (1494–1540)
Bust of a Woman with an Elaborate Coiffure, 1530s
Black chalk, pen and brown ink; brown wash in background added by a later hand
Image copyright © The Metropolitan Museum of Art.
Image source: Art Resource, NY

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AUCTION 31 JANUARY

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Claude Gellée, Claude Lorrain (1600–1682)
A wooded landscape
Pen and brown ink, brown wash
heightened with white on blue paper,
brown ink framing lines
8 3/8 x 11 3/8 in. · 22.5 x 30.3 cm
$500,000 – 800,000

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AUCTION 30 JANUARY

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Giovanni Paolo Panini (1691–1765)
View of the Courtyard of the
Palazzo Farnese with the statue of Hercules
Pen and black ink and grey ink and wash
and watercolour, heightened with white
16 1/2 x 16 7/16 in. · 419 x 417 mm
$100,000 – 150,000
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36 East 51st Street

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Christopher Bishop Fine Art
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