

1965/2





I Parmigianino, Cat. No. 2



II Andrea del Sarto, Cat. No. 47

THE ART OF DRAWING



Drawings which are illustrated in this catalogue have been marked with an asterisk.

Cover illustration Jacques de Gheyn II Cat. No. 54.

THE ART OF DRAWING

The exhibition presented here is a rarity among major shows destined to travel interstate, since gallery authorities are reluctant to expose drawings to long periods of display. Fragile by dint of their support, paper, and subject to discoloration of the inks or to rubbing of the chalks, drawings are more frequently the victims of loss and ruin than most art works. Many of the drawings included were made several centuries ago; such drawings, here and in the greater collections abroad, owe their preservation to the determined care of their creators and owners: Albrecht Dürer, who left one of the largest drawing oeuvres of any artist, set such store by his drawings that he signed and dated many of them. Velasquez, on the other hand, did not sign a single drawing and no evidence remains that he left an oeuvre of drawings with his estate; few drawings may with certainty be attributed to him. In order to survive after the artist's death, drawings had to find a collector. In the 15th and 16th centuries this was usually the inheritor of the creator's workshop; in the 16th and 17th centuries it was often a painter who collected for the sake of collecting. Giorgio Vasari (1511-1574), Nicolaes Flinck (1646-1723, the son of Rembrandt's pupil Govaert Flinck), and Sir Peter Lely (1618-1680) owned some of the most famous "old master drawing" collections of all time. In addition there was the connoisseur, the creator of the cabinet des dessins such as the early 18th century French collector Pierre Crozat who allowed artists like Watteau to come and study his exquisite sheets of drawings by Rubens, Titian and other masters; such drawings were kept in portfolios, arrayed like a library and the student could sit at tables and drawing-stands to study, discuss or copy his favourite work.

Collector's collections eventually came to form the backbone of museum collections: Everhard Jabach, the greatest collector of drawings in the 17th century, sold his cabinet of drawings to the Louvre in 1670. N. A. Flinck's collection, with many drawings inherited from his father, is the mainstay of the drawings assembled at Chatsworth. The contents of Holbein's workshop which remained in the Royal household after his death now form part of the collections of Windsor Castle.

The National Gallery of Victoria also owes its old master drawings to the activities of private collectors; the entries in the catalogue list the previous owners, where they are known. Among them are the English early 18th century connoisseur Jonathan Richardson Snr. (1665-1745); the prince of early 18th century French collectors, Pierre Crozat (1665-1740); the English 19th century connoisseur William Esdaile and many others.

Melbourne has profited directly from two collections made by Australians; Howard Spensley of Melbourne, residing for the most part of his life in England, bequeathed 198 old master drawings in 1939. Sir Lionel Lindsay who all his life had hunted for drawings by Charles Keene and eventually possessed the second finest collection of this draughtman's work, made it available for purchase to the Gallery in 1951.

In addition to gathering up privately owned works public galleries actively joined the collector in the hunt for drawings both old and modern and by providing that 'cabinet des dessins' where drawings may be inspected in the peace and order of a well arranged study.

Drawings bring the spectator more intimately into contact with an artist's sensibilities than any other form of art. We can follow the creator of the work in every line and absorb the 'handwriting' of each design in a manner made easy by the small size. Drawings are, however, best enjoyed when approached with not too narrow a range of criteria. 'Spontaneity' is an important and satisfying feature but drawings should not be judged on this alone.

The scintillating light in Constable's near view sketch (No. 69) must not blind us to the more complex effects of Claude's No. 64 with its suggestion of deep space filled with carefully selected motifs. Rembrandt's bold reed pen strokes (No. 21) certainly satisfy a demand for directness but contain a calligraphic charm peculiarly Rembrandt's own which creates a dramatic effect of chiarosuro by rapid transition from deep darkness to highlight.

The attraction of de Gheyn's head (No. 54) lies in the contrast between the spontaneous sketchiness of the shoulders and meticulously treated head which catches form in a lucid network of lines and dots.

Modigliani's Nude (No. 41) almost totally abandons the traditional "beautiful" stroke; his drawing has the detached nature of a geometrical freehand drawing, attractive in the precision with which it conveys a sense of form and direction.

In short, the drawings assembled here should suggest to the visitor that drawing, like art as a whole, can have many facets, all of which equally merit the attention of the discerning.

Though the exhibition covers a wide range of work in the field of drawing, it is far from comprehensive through lack of local holdings in this little collected field. For example, it has not been possible to include the great draughtsmen of the High Renaissance; indeed, many of the other leading masters such as Pisanello, Watteau, Goya and Ingres are not represented, as it has so far not been possible to include many such figures in Australian collections.

The organizers have endeavoured to elucidate the various uses to which drawing is being put, and the principle of selection has emphasised the categories rather than to aim at full representation of such draughtsmen as are available. Some of the limitations of Gallery material have been happily overcome by the generous co-operation of several private collectors and artists: Mr. and Mrs. Oscar Edwards, Colonel Aubrey H. Gibson, Sir Daryl Lindsay, Mr. William Ritchie and Mr. Eric Thake.

Grateful acknowledgement is made for assistance received from the following: Mr. Harley Preston in the preparation of the catalogue; Mr. John Stringer in catalogue lay-out; Mr. Albert Southam in mounting and framing of the drawings.

Apart from loans, where stated, from the Art Gallery of New South Wales, the National Gallery of South Australia, the State Library of Victoria, and various private lenders, all the drawings in this Exhibition are from the collection of the National Gallery of Victoria.

URSULA HOFF

COMPOSITION STUDIES

One of the most vital incentives in drawing is related to the designing of another work—say of painting, sculpture or engraving. Here, sometimes by a process of trial and error, the construction is evolved, and the general compositional components are elucidated. Further drawings, perhaps from life, perhaps from the knowledge and competence gained from life drawing, may be made to polish up the individual elements of the final plan. As the great fifteenth century architect, writer and “universal man” of the Renaissance, Leone Battista Alberti (1404?–1472) wrote: “Composition is that method in painting by which the parts of the things seen are put together in the picture. A painter’s biggest work—a colossus! But let him do narrative pictures, for narrative pictures evoke greater praise for talent than any other colossus whatever. The narrative is reducible into bodies, bodies into limbs, limbs into surfaces. Thus the prime divisions of painting are surfaces. There arises from the composition of the surface that grace of bodies which is called beauty”. (from *De Pictura—On Painting*, 1435).

Certainly one of the central categories of Western Art has been what Alberti termed “narrative pictures”—subsequently termed “History Painting”. By this was meant, besides actual history, subjects from literature—particularly-classical literature—and from the Old and New Testaments of the Bible. The earliest drawings exhibited in this section belong to the 16th century but it is not until the 17th century that we can show a drawing directly connected with a known painting (No. 6) The circle around Rembrandt, (Nos. 7, 8) continued the creation of imaginary ‘histories’ when these began to lose favour elsewhere in Holland where patrons preferred small scale still lifes, landscapes, flowerpieces and genre scenes closely based on observation of everyday life. A remarkable flowering of imaginative compositions occurred among the artists of the pre-romantic school here represented by English draughtsmen; Romney, Fuseli, Haydon foreshadow the art of William Blake. Matisse’s study for St. Dominic, though a single figure, has been included here since it is drawn for a mural decoration.

- 1 TINTORETTO (Jacopo Robusti, called) SHEET OF STUDIES OF MEN
(1518–1594 Italian) IN THE ATTITUDE OF ARCHERS
Pen: $3\frac{1}{2}'' \times 10\frac{3}{8}''$ (similar studies recto and verso) Unsigned, undated. Collection: P. Crozat 1741, A. G. B. Russell.

Other drawings of figures in similar attitudes of strained activity (ultimately deriving from the impact of Michelangelo’s sculpture) abound in Tintoretto’s oeuvre. Many of these are in black or black and white chalks on coloured papers, and seem to have constituted a repertoire of forms which have their reflection in Tintoretto’s large figure paintings. Somewhat similar figures (not archers) occur in the foregrounds of some of the Scuola di San Rocco paintings, e.g. “Moses Striking the Rock” and “The Brazen Serpent” (H. Tietze, Tintoretto, London 1948, pls. 186–7). This drawing was engraved in *Disegni Originali d’Eccellenti Pittori in 1793*.
Felton Bequest 1948.

- 2 PARMIGIANINO (Francesco Mazzola, called) (1503–1540 Italian) THE DEATH OF ORPHEUS
Pen and wash, with (later?) added pencil: $5\frac{1}{16}'' \times 7\frac{3}{8}''$ (with strip of additional paper). Unsigned, undated. Coll: Possibly from a collection of Parmigianino drawings formed by Giovanni Antonio Armaro in the late 18th century; said to be from the Lord St. Helens, 1840, and W. B. Tiffin, 1877, collections; R. C. Sticht, Tasmania, 1923.

* The dating of between 1523/4–27 has been suggested by A. E. Popham, who has published a somewhat similar pen drawing at Windsor (Royal Library; Italian Drawings of the Sixteenth Century at Windsor Castle, London 1949, No. 571)

which contains tents in the background, suggesting that it at least does not show the Death of Orpheus, the supreme musician who was torn apart by frenzied maenads. Drawings similar in style to this exist in the British Museum and the Uffizi.
Felton Bequest 1923.

- 3 PALMA GIOVANE (1544–1628 Italian) DESIGN FOR A “PARADISO”, c. 1588
Pen and wash over pencil: $10\frac{3}{8}'' \times 15\frac{1}{8}''$ (including arched top) Unsigned, undated.

This is a drawing by a minor Venetian artist of the mannerist period who, together with Veronese, Jacopo Bassano and Tintoretto entered designs in competitions in 1579 for the Sala del Gran Consiglio, of the Ducal Palace in Venice. Tintoretto finally executed the vast work (H. Tietze, Tintoretto, London 1948, p. 54, pl. VI). A reference to a last Judgement by Palma in the Ducal Palace occurs in a document in the Scuola S. Fantin of 1588 (W. Arslan, in Thieme Becker, 1932). This Paradise shows the ordered heavenly hosts ranged around the symbol of the cross in a luminous aureole.
Purchased 1950.

- 4 FEDERICO ZUCCARO (1540/43–1609 Italian) THE MARRIAGE OF THE VIRGIN
Red and black chalks: $10\frac{3}{4}'' \times 10\frac{3}{16}''$. Unsigned, undated. Coll: Thomas Hudson, and an unidentified collection.

The subject of this drawing is the Sposalizio or marriage of the Virgin and St. Joseph, a subject often depicted in Italy in the fifteenth and sixteenth centuries. The present composition, an example of late academic mannerism, recalls early formulations such as Pontormo’s fresco in the Certosa di Val d’Ema. (1522–5). Strikingly mannerist is the pushing of the main incident with its etherialized figures back in space and high up in the composition; this thrust is achieved by the large looming foreground figures, although the space in between is notably ambiguous.
Felton Bequest 1950.

- 5 GIOVANNI BENEDETTO CASTIGLIONE (1616–1670 Italian) FIGURES WITH A MULE
* Pen and brush and bistre: $8\frac{3}{16}'' \times 11\frac{1}{16}''$. Unsigned, undated. Coll: Howard Spensley, 1939.

The subject of this vigorous drawing is sufficiently vague as to make it uncertain whether it is a genre piece or a biblical event.
Howard Spensley Bequest 1939.

- 6 GUERCINO (Francesco Barbieri, called) MADONNA APPEARING TO ST. JOHN, c. 1630
(1591–1666 Italian)
Pen and wash: $10\frac{1}{16}'' \times 8\frac{3}{16}''$. Unsigned, undated.

According to Denis Mahon (1956) this drawing is related to Guercino’s altarpiece of 1630 in the church of San Vincenzo at Modena, representing the Virgin, St. John the Evangelist and San Gregorio Taumaturgo (Photo No. 1). It is not impossible that it may be a studio copy.
Felton Bequest 1951.

- 7 LEONARD BRAMER (1596–1674 Dutch) DAVID PLAYING BEFORE SAUL
Wash drawing on dark grey paper: $15\frac{1}{2}'' \times 12''$. Unsigned, undated. Coll: C. R. Rudolph, London.

Bramer, who after his Italian journey settled in Delft in 1625, had been under the influence of Feti and Elsheimer, and is best described as a precursor of Rembrandt. Other drawings by Bramer of Old Testament subjects and in similar style exist, such as the Adam and Eve in the British Museum Print Room (Add. 208, 1942, 11–142). The subject of this drawing is the aged Saul whose melancholy could be dispersed only by the harping of the shepherd boy David (Samuel XVII, 15–23).
Purchased 1960.

- 8 AERT DE GELDER (1645–1727 Dutch) DAVID AND JONATHAN
* Pen and bistre ink, with bistre, Indian ink and watercolour washes: $7\frac{3}{16}'' \times 12''$. Unsigned, undated. Coll: Albertina (Archduke Friedrich) Vienna; Henry Oppenheimer, 1936. Lit: Commemorative Catalogue Dutch Exhibition, Burlington House, 1929, No. 675; J. Byam Shaw, Old Master Drawings, Vol. IV, pl. 15; Hofstede de Groot, Repertorium für Kunstwissenschaft, Vol. I, 1929, p. 144.

De Gelder was Rembrandt’s last pupil and worked with him about 1660. J. Byam Shaw regards this as the finest drawing attributed to the master. The subject is uncertain; it may represent Jonathan consoling David or the Reconciliation of David and Absalom. Scenery and costumes show similarities to Rembrandt’s painting of the latter subject of 1642 (Hermitage, Leningrad).
Felton Bequest 1936.

- 9 FRANÇOIS BOUCHER (1703–1770 French) THE NATIVITY
* Brush drawing in brown and white oil pigment over black chalk: $17\frac{3}{16}'' \times 12\frac{5}{16}''$. Signed l.r., undated. Coll: Henry Oppenheimer, 1936.

This animated drawing, a finished collector's piece in its own right, is a fairly rare example of a religious subject treated by this great master of the rococo, whose subjects frequently fall into the category of classical and secular, often with amorous overtones. The handling anticipates the breadth and painterly qualities of Fragonard's style.
Felton Bequest 1936.

10 JEAN BAPTISTE GREUZE

LA MALÉDICTION PATERNELLE, 1765

(1725-1805 French)

Brush and Indian ink: 9" x 14½". Unsigned, undated. Coll: E. J. Manteau (mid 19th century); Howard Spensley, 1939.

This drawing is of the same subject of The Father's Curse as the famous painting by Greuze in the Louvre. The composition, and the individual figures, however, show considerable differences, suggesting that it is a preliminary rejected idea rather than a direct study.

Howard Spensley Bequest 1939.

11 HENRI MATISSE (1869-1954 French)

STUDY FOR SAINT DOMINIC, 1948

Pencil: 19" x 12". Signed and dated. l.r. Coll: Oscar Edwards, Sydney (directly from the artist).

This fluent line drawing shows a subject which was painted as a mural on yellow glazed tiles in the church of Notre-Dame-de-Toute-Grâce, Assy, Haut-Savoie in 1948. The final version of St. Dominic was the great mural in the Chapel of the Rosary at Vence, Alpes Maritimes, of 1949-51, and the full-length format of this drawing suggests it is an early formulation for this latter project. The model was Père Marie Alain Couturier, the Dominican monk who was responsible for the modern churches at Audincourt and Ronchamps as well as the above. The murals are reproduced in A. H. Barr, Matisse, New York 1951, p. 511 and pp. 514-23.

Loaned by Mr. and Mrs. Oscar Edwards.

12 PABLO PICASSO (b. 1881 Spanish)

LE CHEF D'OEUVRE INCONNU, 1926

Pen and Indian ink: 11½" x 15". Signed and dated l.r.

Related to a recurring theme, based on an illustration for Balzac's *Le Chef d'Oeuvre Inconnu* published by A. Vollard in 1931, this is an example of Picasso's neo-classical style which begins after his visit to Rome in 1917. Repr: *Quarterly Bulletin Nat. Gall. Vic.*, Vol. III, 2, 1948, p. 5.

Felton Bequest 1948.

13 GEORGE ROMNEY (1734-1802 English)

EURIDYCE FLEEING FROM ARISTAEUS, 1780/81

Pencil and bistre wash: 12¾" x 9¾". Unsigned, undated. Coll: G. Romney; Mrs. Eyleen Zander; Robert Haines Esq. Lit: Humphrey Ward and W. Roberts, Romney, London 1904, I, p. 67.

This drawing, formerly identified as Lady Hamilton as Cybele, has now been shown by Miss Patricia Milne Henderson to be one of two existing drawings for *The Flight of Euridyce*, studies for a cartoon presented in 1823 by John Romney to the Royal Liverpool Institution. The other, closer drawing is in the Fitzwilliam Museum Cambridge. Repr: *Quarterly Bulletin Nat. Gall. Vic.* Vol. II, 1946, 2, p. 7.

Purchased 1946.

14 HENRY FUSELI (1741-1825 Swiss-English)

STUDY FOR MACBETH

Black chalk and wash: 17¾" x 16¾". Unsigned, undated. Coll: Howard Spensley, 1939. Exh. FUSELI, at R. E. A. Wilson's, London, March 1935.

Howard Spensley Bequest 1939.

15 BENJAMIN ROBERT HAYDON

ACHILLES RETURNING TO BATTLE, c. 1811/12

(1786-1846 English)

Sepia ink and pencil, squared for transfer: 15¾" x 20¾". Unsigned, undated. Lit: Y. ffrench, "Some Unrecorded Haydon Drawings", *Apollo*, November 1958, p. 148, fig. 1. Cat. No. 1. A preparatory sketch for this drawing (Cat. No. 2) carries the signature and date 1811.

The subject is from the Iliad. A description of Haydon's idea on reading Homer is given in his *Diary* (ed. E. B. Pope, 1960, Vol. 1, pp. 166-7, 198) Jan. 15 and 16, 1812 (p. 223) "Made a sketch for Achilles rushing to Battle—brassy, gleaming, dreadful Armour against a dark blue sky—his spear a comet—Horses—blazes—in back ground Army shouting for miles".

Purchased 1959.





V *Arti de Gelder*, Cat. No. 8



VI *Rembrandt*, Cat. No. 21

16 WILLIAM BLAKE

EPHIALTES AND TWO OTHER GIANTS, between 1824 and 1827

(1757–1827 English)

* Pencil and watercolour: $14\frac{1}{2}'' \times 20\frac{5}{8}''$. Inscribed: "Hell Canto 31," unsigned, undated. Coll: John Linnell and with his Family until 1918. Lit: A. S. Roe, *Blake's Illustrations to the Divine Comedy*, Princeton 1963, pp. 122–3, pl. 62 (with further bibliography); U. Hoff, "The Melbourne Dante Illustrations", *Special Bulletin*, Nat. Gall. Vic. 1961.

This watercolour is one of a series of 102 commissioned as preliminary studies for engravings, late in Blake's career, by his fellow artist John Linnell and illustrating *The Divine Comedy* of Dante. Many of these remained unfinished at Blake's death, some little more than sketches. The present example, half-finished, illustrates lines from the *Inferno* which describe the giant Ephialtes who had dared to match his strength against the gods and for his pride was bound with great chains. The poem employs the images of mist, thunder and earthquake in this canto. Dante and his guide Virgil witness this punishment as diminutive figures to the left.

Felton Bequest 1920.

17 ARTHUR BOYD (b. 1920 Australian)

ST. JOHN THE BAPTIST c. 1948

Reed pen: $15\frac{1}{2}'' \times 19\frac{3}{4}''$. Signed, titled and dated "about 48" l.r. Purchased 1958.

18 JUSTIN O'BRIEN (b. 1917 Australian)

GREEK BURIAL

Pen and Indian ink and wash: $22\frac{3}{8}'' \times 16''$. Signed u.r., undated.

This work is a later formulation of a remembered incident of a mass burial performed by Orthodox priests and witnessed by the artist when a prisoner of war in Greece during the 1939–1945 war. An important drawing of this artist, it post-dates several oil paintings based on the same theme.

Purchased 1961.

MODEL STUDIES

Perhaps one of the basic impulses to draw with serious intent, lies in the wish to record a fragment of observable reality for later use or to train the eye, mind and hand. It was given its classic form in the famous legend told by Vasari about the "father of Italian Painting". Cimabue found Giotto, "while his sheep were browsing, portraying a sheep from nature on a flat and polished slab, with a stone slightly pointed without having learnt any method of doing this from others but only from nature."

In the preparation of figure compositions the study from the model; including that of single limbs, heads, hands, feet played a vital part in the Renaissance. In this exhibition only later examples of such studies may be shown. (Nos. 20, 30). Most of the drawings in this section belong to the more spontaneous variety of studies direct from life, in which the artist notes themes particularly appealing to his taste. Carracci's dwarf like figure reminds us of the many drawings he made of figures from everyday life in Bologna. Rembrandt's *Elder* is not a study from a posing model but a memory of picturesque garb and expressive gesture. His stroke contrasts in its baroque shape most tellingly with the archaizing purity of line in Rossetti's No. 22, in which the simplicity of conception of the painters 'before Raphael' is well in evidence. Millet's *La Becquée* is in a sense a chance effect in nature.

Australian drawings include a rare example of a study by Strutt whose complex and romanticised paintings were prepared by painstaking study from the life around him. (No. 30).

19 ANNIBALE CARRACCI (1560–1609 Italian)

MAN IN A CLOAK

* Pen, ink and wash, the background filled in with grey oil colour: $12\frac{5}{8}'' \times 5\frac{3}{16}''$. Unsigned, undated. Coll: J. Richardson Snr. (1665–1745); Howard Spensley, 1939.

This drawing probably dates from 1590 when Annibale made similar genre drawings now in the Ellesmere Collection and the Louvre as well as drawings of Bolognese artisans and craftsmen, later engraved by Simon Guillain and known as the *Arti di Bologna*.

Howard Spensley Bequest 1939.

20 CARLO MARATTA, attributed to

STUDIES OF THE HEAD AND HANDS OF A NUN

(1625–1713 Italian)

Black and red chalk on light brown paper: $8\frac{1}{8}'' \times 8''$. Unsigned, undated. Coll: Luigi Grassi, 1924; Julian Lonsada; Howard Spensley, 1939.

Although the attribution of this seventeenth century Italian drawing is possibly open to question, it forms an excellent example of the type of sectional study for a finished work which would show a nun, perhaps a Saint, adoring the crucifix.
Howard Spensley Bequest 1939.

- 21 REMBRANDT VAN RYN (1606-1669 Dutch) STUDY FOR AN ELDER, c. 1637
* Reed pen and bistre: $6\frac{3}{4}'' \times 5\frac{1}{4}''$. Unsigned, undated. Coll: B. West, 1820; Th. Lawrence, 1830; W. Esdaile, 1840; C. S. Bale, 1881; J. P. Heseltine, 1912; H. Oppenheimer, 1936. Lit: O. Benesch, *The Drawings of Rembrandt*, Vol. I, 1954, Cat. No. 157, fig. 170 and previous literature. Repr: *Quarterly Bulletin Nat. Gall. Vic.*, Vol. V, 2, 1951, p. 6. Exh: Rembrandt Tekeningen, *Tentoonstelling Rotterdam-Amsterdam*, 1956, Cat. 86, pl. 26. Inscribed u.l. "Rembrandt f. 1646."

This drawing has been connected with the paintings of Susannah and The Elders at the Hague, 1637 (Bredius 505) and at Berlin, 1647, (Bredius 516, Photo No. 2) Benesch dates it about 1637.
Felton Bequest 1936.

- 22 DANTE GABRIEL ROSSETTI MISS SIDDAL PAINTING AT AN EASEL, c. 1856
(1828-1882 English)
Pencil and blue wash: $12\frac{3}{8}'' \times 6\frac{3}{16}''$. Unsigned; undated. Coll: G. P. Boyce, R. W. S.; Sir Sydney Cockerell.

Other drawings of Miss Siddal painting exist besides the present unpublished study, cf H. C. Marillier, *Dante Gabriel Rossetti*, London 1899, pp. 49, 59. Exh: *Pre-Raphaelite Art*, Australian State Galleries 1962, No. 69, fig. 18.
Felton Bequest 1920.

- 23 CHARLES KEENE (1823-1891 English) CAMBRIDGE GRISETTE, c. 1862
A Pen and ink: $8\frac{1}{2}'' \times 5\frac{1}{4}''$. Unsigned, undated; artist's stamp C. K. Coll: J. E. Heseltine; Sir Lionel Lindsay, 1951.

This is an unused study for the frontispiece to *The Cambridge Grisette* by Henry Vaughan of 1862. Repr: *Quarterly Bulletin Nat. Gall. Vic.*, Vol. V, 3, 1951, p. 1.

- 23 EGYPTIAN WOMAN
B (Pen and ink: $6\frac{3}{4}'' \times 4''$. Unsigned, undated. Coll: Sir Lionel Lindsay, 1951.

Study made at the Langham club for the Princess in Mark Lemon's *Legends of Number Nip* of 1864, p. 27. Used also in "Egyptian Preference" *Punch*, Aug. 5, 1882.
Felton Bequest 1951.

- 24 JEAN FRANÇOIS MILLET STUDY FOR "LA BECQUÉE" ("THE BILLFULL"), 1860.
(1814-1875 French)
Black chalk: $92'' \times 9\frac{1}{2}''$. Stamped initials l.r. (Vente Millet), undated.

This swift and intimate drawing is a closely related study for Millet's painting *La Becquée* showing a peasant woman feeding her three children on the door step of a cottage, dating from 1860 and acquired in 1872 by the Lille Museum. (repr. E. Moreau-Nélaton, *Millet Raconté par Lui-même*, Paris 1921, II fig. 157) for which there is also an upright sketch showing the whole composition (Moreau-Nélaton, op. cit., III, fig. 338). The Melbourne drawing is a section only, but in the disposition of the figures is nearer the final painting and probably comes later.
Felton Bequest 1921.

- 25 JEAN LOUIS FORAIN (1852-1931 French) THE CARDPLAYER
Chalk and wash: $13\frac{1}{4}'' \times 19\frac{3}{4}''$. Initialled fo l.r., undated.

Verso head of a woman.
Felton Bequest 1920.

- 26 JAMES ABBOT McNEILL WHISTLER CHARLES KEENE SKETCHING
(1834-1903 American-English)
Pencil: $9\frac{3}{4}'' \times 6\frac{5}{16}''$. Unsigned, undated.

This drawing portrays the famous Victorian humorous draughtsman and *Punch* illustrator, who has a small output of etchings. Whistler must have met him when, in 1859, they were members of the Junior Etching Club in England.
Felton Bequest 1953.

- 27 MARY CASSATT (1845-1926 American-French) STUDY OF A YOUNG GIRL
Pencil, chalk and wash: $10\frac{3}{4}'' \times 8''$. Undated.

This double sided drawing (the verso has a full-face view of the subject with slight sketches and is signed l.r.) has been done on a piece of paper from a book or folder which has, in letter-press: "Aubrey Beardsley at the age of 13" (verso). The recto, as exhibited, is a charming and fresh study by this American artist who worked in France with the Impressionists.
Felton Bequest 1948.

- 28 WALTER RICHARD SICKERT (1860-1942 German-English) STANDING WOMAN, c. 1915
Black chalk and Indian ink: $15\frac{1}{2}'' \times 9\frac{1}{2}''$. Signed l.r., undated. Repr: *Quarterly Bulletin Nat. Gall. Vic.*, Vol. X, 2, 1956, p. 4.

The subject resembles that of the etching "Ennui".
Felton Bequest 1948.

- 29 PERCY WYNDHAM LEWIS (1884-1957 English) THE CABBY, 1920
Crayon, pen, ink and colour wash: $14\frac{1}{2}'' \times 10\frac{1}{2}''$. Signed and dated l.r. Exh: Tate Gallery, London, 1956, Cat. 63. Wyndham Lewis and Vorticism, *Arts Council of Great Britain*, Cat. No. 24. Lit: C. Handley-Read, *The Art of Wyndham Lewis*, London 1951, p. 94, pl. 30, as "Study of an Elderly Man"—one of a series of the same sitter, Lewis' Taxi driver. E. Westbrook, "Two Drawings by Wyndham Lewis" *Annual Bulletin*, Nat. Gall. Vic., Vol. 1, 1959.
Felton Bequest 1958.

- 30 WILLIAM STRUTT (1825-1915 Australian-English) STUDIES OF A BULLOCKY
Pencil and coloured wash on blue paper: $8'' \times 6\frac{5}{8}''$ (approx.). Unsigned, undated. Inscribed in pen l.r. "Bullock driver rushing his team". Coll: A. Gill, Melbourne.
Purchased 1962.

- 31 GEORGE WASHINGTON LAMBERT (1873-1930 Australian) THE RUNAWAY
Pencil: $8\frac{3}{4}'' \times 5\frac{3}{4}''$. Signed monogram, undated.
One of a number of studies made of soldiers and equipment during first world war.
Purchased 1926.

- 32 WILLIAM DOBELL (b. 1899, Australian) STUDY OF A YOUTH, 1941
* Pencil and chalk on prepared coloured paper: $10\frac{3}{4}'' \times 10\frac{1}{4}''$. Unsigned, undated.
This drawing bears a certain similarity to the painting "The Student", although not a direct study for it (Gleeson No. 33 is the study). It also seems to reflect something of the artist's interest in Cypriot and Greek sitters at this time.
Lit: J. Gleeson, *William Dobell*, London 1964, No. 99, pl. 32 where dated.
Purchased 1946.

- 33 ERIC THAKE (b. 1904 Australian) THE OLD KING, DALY WATERS, 1945
Pencil and pen and ink: $8\frac{7}{8}'' \times 8\frac{1}{8}''$. Signed and dated.
This drawing depicts an elderly aboriginal, designated "King" because of his venerable age, grinding ochre. It was made at the Daly Waters Station 400 miles south of Darwin while the artist was en route in his capacity as R.A.A.F. Official War Artist.
Purchased 1946.

- 34 DARYL LINDSAY (b. 1891 Australian) BARONOVA WALKING, 1939
Brown chalk: $20'' \times 15''$. Signed and dated l.l.
This drawing was one of a number made by the artist during the visit of the Russian Ballet to Australia during the pre-war and early war years.
Loaned by Sir Daryl Lindsay.

- 35 RUSSELL DRYSDALE (b. 1912 Australian) FAMILY BEFORE A BURNT-OUT HOUSE
Pen and ink: $7\frac{9}{16}'' \times 8\frac{3}{4}''$. Signed l.r., undated.
This drawing belongs in mood with paintings on the theme of domestic destruction, such as the Bush Fire of 1944 in the Queensland Art Gallery (J. Burke. *The Paintings of Russell Drysdale*, Sydney n.d. (1951), pl. 12).
Repr: *Quarterly Bulletin Nat. Gall. Vic.*, Vol. 1, 2, 1945, p. 7.
Purchased 1944.

- 36 CHARLES BUSH (b. 1919 Australian) CHILDREN, SHANGHAI, 1956
Brown chalk: $19\frac{1}{2}'' \times 9''$. Signed l.r., undated.

This is one of a number of drawings made by the artist in China when he was a member of a delegation invited by the Chinese Government in 1956.
Purchased 1957.

- 37 FRANCIS LYMBURNER (b. 1916 Australian) DESTITUTE MAN, 1959
Brush, pen and ink: 12 $\frac{1}{4}$ " x 9". Signed and dated l.l. Exh: South Yarra Galleries, Melbourne, 1964, Cat. No. 16.
Lit: John D. Pringle, in *The Painter and Sculptor*, London 1961, Vol. 4, No. 1, p. 22 repr.
Purchased 1964.

NUDE STUDIES

The most important detail study in the planning of Renaissance compositions was that of the nude. For this the artist had to acquire a knowledge of the skeleton and the structure of muscles. The Renaissance theorist Alberti recommended that in composing a group, all figures should first be drawn in the nude, the draperies to be added later. Such a procedure was adopted by Andrea del Sarto in this study of St. John the Baptist (Photos Nos. 3, 4). Grace of movement and correct understanding of anatomy underly the High Renaissance compositions of Raphael (Photo No. 4a of engraving by Marc Antonio, after Raphael). As Sir Kenneth Clark has shown, the Renaissance predilection for the male nude was supplanted in later centuries by the female nude. The English sculptor Alfred Stevens, a pupil of the neo-classicist Danish sculptor Thorvaldsen in Rome, still adhered closely to Renaissance practice but preferred female models for his well constructed, ideally beautiful figures, No. 38. The previous tradition of the academic nude by European draughtsmen is not represented in this exhibition. Australian artists do not seem to have used the nude as a form of artistic expression until after 1900, but later Bunny and Stokes give variations on the classical conception. (Nos. 42, 44).

The use of the nude in what might be described as the era of Picasso is illustrated by Nos. 41, 43; the nude here appears as an end in itself, a theme for formal constructions and markedly deviates from the classical canons of beauty.

- 38 ALFRED STEVENS (1817-1875 English) NUDE FIGURE, STANDING
Reddish crayon, some pencil: 12 $\frac{3}{8}$ " x 9 $\frac{1}{2}$ ". Unsigned, undated.
Felton Bequest 1920.

- 39 CHARLES DESPIAU (1874-1946 French) NUDE STANDING IN PROFILE
Red crayon and stump: 14 $\frac{1}{4}$ " x 9". Signed l.r., undated.
Felton Bequest 1948.

- 40 JACOB EPSTEIN (1880-1959 American-English) NUDE STUDY
Pencil: 18 $\frac{1}{8}$ " x 25 $\frac{1}{8}$ ". Signed l.r., undated.
Presented by Miss R. Blyth, 1961.

- 41 AMADEO MODIGLIANI (1884-1920 Italian-French) RECLINING NUDE
Pencil on buff paper: 11 $\frac{1}{2}$ " x 19". Signed l.l., undated. Coll: Paul Nash, Mrs. P. Nash.

This and similar drawings are closely related in theme and composition to a famous series of paintings of resting female nudes, such as a painting (of 1917-18) illustrated in G. Jedlicka, *Modigliani*, Zürich 1953, pl. 32.
Felton Bequest 1948.

- 42 RUPERT BUNNY (1864-1947 Australian) NUDE STUDY
Pen and ink: 12 $\frac{5}{16}$ " x 9 $\frac{7}{16}$ ". Unsigned, undated.
Presented by A. J. L. McDonnell Esq., 1948.

- 43 GODFREY MILLER (1893-1964 Australian) NUDE RECLINING
Pencil: 7" x 10". Signed with initials l.r., undated.
Purchased 1957.

- 44 CONSTANCE STOKES (Contemporary Australian) SEATED NUDE
Pen and purplish ink: 13 $\frac{1}{8}$ " x 10 $\frac{1}{2}$ ". Signed l.r., undated.
Purchased 1946.

- 45 CHARLES BLACKMAN (b. 1928 Australian) NUDE, 1960
Charcoal and blue wash: 26 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ ". Signed and dated l.r. Repr: B. Finemore, "Charles Blackman", *Annual Bulletin*, Nat. Gall. Vic., Vol. III, 1961, pl. 25.
Purchased 1961.

HEAD STUDIES

Next to the nude the study of the head was the most important task of the Renaissance draughtsman since, according to Leonardo, the good artist had to represent 'man and his soul'. The study of the youthful St. John the Baptist by Andrea del Sarto (No. 47), is an excellent example of the Renaissance head study. Made as a part of the preparations for a large mural it has that heightened sense of life and grandeur of conception demanded by the age. Its bold contour clarifies the relation between face, neck and shoulders and vigorous modelling assists the three dimensional effect. Sarto's manner of draughtsmanship contrasts with that of Parentino (No. 46) who continued the more linear manner of the Quattrocento and adhered to the profile view. Later Italian heads (Nos. 48-51) increasingly favour animation and movement. In striking contrasts to the monumental Italian heads stands the drawing of about 1600 by Jacques de Gheyn. Minuteness of scale and precision of line work show that he was trained as an engraver as well as a painter. The intimately conceived head is one of many similar sketches from nature made for their own sake. Portrait drawing is increasingly favoured in the following centuries, but in as late an example as the head by Augustus John (No. 56) the double aim set by the Renaissance, truth to nature and elevation of nature are again strongly in evidence.

The transformation of this tradition in the 20th century is here illustrated by three artists of note. Boccioni, famous as the creator of 'Futurism', has drawn a head which, like a Brancusi sculpture has left the moorings of neck and shoulders and become a floating shape. Wyndham Lewis, the Creator of 'Vorticism', makes an entity more tense and angular than nature in his head of T. S. Eliot (No. 57), and Jankel Adler reveals 'the soul' of the sitter by distortion of shapes. Among the Australian draughtsmen represented in this section Brack (No. 61) and Molvig (No. 60) show affinities with the aims of the modern movement abroad. Paolozzi who, together with some architects, calls himself a brutalist, arouses suggestions of shattered and broken forms.

- 46 BERNARDO PARENTINO (c. 1437-1531 Italian) HEAD OF A POET
Pen and brush in brown and grey pigments: 10 $\frac{3}{8}$ " x 8 $\frac{3}{8}$ ". Unsigned, undated. Coll: Howard Spensley, 1939.
The attribution is by Sir Karl Parker (see Howard Spensley Mss.). For poets crowned with laurel see Sidney Colvin, *A Florentine Picture Chronicle*, London 1898, c. 1460, pl. 52—portraits of Linus and Museius, and many later instances.
Howard Spensley Bequest 1939.

- 47 ANDREA DEL SARTO (1486-1531 Italian) HEAD OF A LAUGHING BOY, c. 1521
* Black chalk and stump: 10 $\frac{3}{8}$ " x 8 $\frac{1}{2}$ ". Unsigned, undated. Coll: P. H. Lankrink; Earl of Warwick, 1896; J. P. Heseltine, 1912; Henry Oppenheimer, 1936. Lit: K. T. Parker, *Catalogue of the Oppenheimer Collection*, London 1936, No. 171; B. Berenson, *I Disegni dei Pittori Fiorentini*, Milan 1961, II, No. 141B, p. 27, III, fig. 765 (with further bibliography); S. J. Freedberg, *Andrea del Sarto*, Harvard 1963, I, p. 97; II, pl. 99.

This famous drawing is a study for the head of the infant St. John in Andrea's fresco of the Madonna, Child and St. John for a shrine at the Porta a Pinti outside Florence, of about 1521 and now destroyed. The British Museum has the study for the whole composition (Freedberg, op. cit. II, pl. 98) and the fresco is known through a large number of old copies such as those at Birmingham (Barber Institute, Berenson, Op. cit. III, pl. 794) and that formerly in the W. R. Hearst collection, New York (Freedberg, op. cit. pl. 97). The Melbourne drawing shows an excellent example of sfumato modelling (i.e. smoky, subtly soft) as was much practised by Leonardo da Vinci. A weak copy or derivative, no longer given to Sarto, is in the Albertina, Vienna. A. Stix and L. Fröhlich-Bum, *Beschreibender Katalog . . . Albertina, Vienna 1932*, III, No. 348, pl. 97 (see Photos Nos. 5, 6).
Felton Bequest 1936.

- 48 PIETRO FACCINI (1562-1602 Italian) HEAD OF A WOMAN
Black chalk, heightened with white on grey-green paper: 11 $\frac{3}{4}$ " x 8 $\frac{3}{4}$ ". Unsigned, undated. Coll: Howard Spensley 1939.
Inscribed l.l. in an old hand "Pietre Facini Bolognieso" and l.r. "di Pietro Facini".

Faccini won fame for his bold use of foreshortening. Exh: 17th Century Art, Royal Academy, 1938 (Catalogue No. 360).
Howard Spensley Bequest 1939.

- 49 CARLO MARATTA (1625–1713 Italian) STUDIES FOR THE HEAD OF JAEI
Red chalk on blue paper: $15\frac{5}{16}'' \times 10''$. Unsigned, undated. Inscribed in lower margin in an old hand "di Carlo Maratti". Coll: E. P. Shirley, Ettington Park, Warwickshire 1937 (from an album); Howard Spensley 1939. Lit: A. Blunt and H. L. Cooke, Roman Drawings . . . at Windsor Castle, London 1960, p. 57, No. 295; A. Mezzetti, "Carlo Maratti" —Altri Contributi", *Arte Antiqua e Moderna*, 13/16, 1961, p. 377 and pl. 184 d.

This drawing is a study for the head of Jael, and one of a series for the depiction of Jael and Sisera. This was one of subjects representing the prophets and heroines of the Old Testament which were depicted in mosaic, from Maratta's cartoons, in St. Peter's Rome (Aula della Bendizione) and completed in 1695. Painted versions of four of these mosaic lunettes were made by the artist for the Marchese Niccolò Pallavicini before 1705.
Howard Spensley Bequest 1939.

- 50 GIOVANNI BATTISTA TIEPOLO (1696–1770 Italian) HEAD OF A SOLDIER, c. 1743
Black chalk heightened with white chalk on bluish grey paper: $11\frac{1}{2}'' \times 8\frac{1}{4}''$. Unsigned, undated. Coll: Prince Orloff, Paris, 1920.

This characteristic chalk study on blue Venetian paper is drawn from the head of a bearded soldier in the large canvas of The Family of Darius before Alexander (now in the London National Gallery). A further drawing after this canvas, the so called "Bologna Dogs" (New York, Metropolitan Museum, 37.165.53) is known. Veronese's painting is one of the great influences on Venetian 18th century art in general and Tiepolo in particular. The date of this drawing is suggested by G. Knox. Lit: H. Preston, "A New Drawing by G. B. Tiepolo", *Annual Bulletin, Nat. Gall. Vic.*, Vol. IV, 1962; fig. 12, and further literature.
Purchased 1948.

- 51 GIOVANNI BATTISTA PIAZZETTA (1683–1754 Italian) HEAD OF A GIRL
Black chalk on grey paper heightened with white chalk: $15\frac{1}{4}'' \times 11\frac{3}{8}''$. Unsigned, undated. Coll: R. C. Sticht, Tasmania, 1923. The series of strongly three-dimensional studies from the model, with the play of chiaroscuro emphasized by the use of black and white chalks, is a very characteristic and famous aspect of this Venetian late Baroque painter's oeuvre, containing both religious subjects and Northern inspired genre. Similar themes occur also in his paintings but are rarer. Made from actual peasant types, (the same models reoccur frequently) these drawings seem to have been finished collectors' items in themselves rather than studies for paintings. Piazzetta was a notable influence on development of Venetian rococo painting.
Felton Bequest 1923.

- 52 UMBERTO BOCCIONI (1882–1916 Italian) SELF PORTRAIT
Pencil: $6\frac{3}{4}'' \times 6\frac{3}{8}''$. Signed l.r., undated. Another foreshortened head study verso.
Purchased 1962.

- 53 EMILIO GRECO (b. 1913 Italian) ANNA, 1954
Pen and ink: $17\frac{1}{4}'' \times 13\frac{1}{4}''$. Signed and dated in Rome, titled beneath.
Loaned by William Ritchie Esq.

- 54 JACQUES DE GHEYN, II (1565–1627 Dutch) PORTRAIT HEAD OF A YOUTH
* Pen and sepia ink: $4\frac{3}{8}'' \times 4\frac{5}{16}''$. Unsigned, undated (upper corners cut diagonally and replaced). Coll: C. van der Voordt Pieck 1837; Schretlen; Dr. H. C. Valkema Blouw, 1954. Lit: for the same model see Vijf Eeuwen Tekenkunst, *Boymans Museum* 1957, No. 13. Exh: P. and D. Colnaghi, Exhibition of Old Master Drawings, 1958, No. 48, pl. III. Repr: *Annual Bulletin, Nat. Gall. Vic.*, Vol. I, 1959, fig. 5.

De Gheyn was the pupil of Hendrick Goltzius between 1585–1587. Reznizek in Die Zeichnungen von Hendrick Goltzius, Utrecht 1961, has shown that Goltzius after his Italian journey of 1592 turned away from his previous mannerist style; by renewed study of the masters of the High Renaissance, particularly Dürer, he developed an individual manner of drawing which in the 90's exercised a marked influence on de Gheyn. Goltzius' fantasy Portrait of a Man, 1600 (in Manchester, Reznicek K. 329, pl. 358) has close affinities with de Gheyn's head here exhibited. The lively rhythm of the closely controlled line work, the sensitively observed expression of the face with its upward look, the effective contrast of close handling of face and sketchy openness of the treatment of the shoulders etc., are a landmark in 16th century draughtsmanship and show de Gheyn to be the great forerunner of Rembrandt.
Purchased 1958.

- 55 RICHARD PARKES BONINGTON (1801–1828 English) MODEL STUDY OF A GIRL
Pencil, pen and brush in brown wash: $4\frac{7}{8}'' \times 4\frac{3}{8}''$. Unsigned, undated. One of two studies in the National Gallery of Victoria in similar medium made from the same model who is, perhaps, in fancy costume. Coll: R. C. Sticht, Tasmania 1923.
Felton Bequest 1923.

- 56 AUGUSTUS JOHN (1879–1961 English) HEAD OF A GIRL
Pencil: $6\frac{1}{2}'' \times 5\frac{1}{2}''$. Unsigned, undated. Coll: L. W. Hodson, Wolverhampton, 1906.
The resemblance of the subject of this, and a companion drawing of the same provenance, to photographs of the artist's wife Ida Nettleship, suggest that she is the subject and that the drawings might be dated in the 1890's.
Felton Bequest 1906.

- 57 PERCY WYNDHAM LEWIS (1884–1957 English) PORTRAIT OF T. S. ELIOT
Pen and ink and coloured wash: $11\frac{3}{4}'' \times 9\frac{1}{2}''$. Inscribed with title and signed l.l.
Wyndham Lewis painted two portraits of the poet T. S. Eliot, one of 1938 in the Durban Art Gallery (C. Handley-Read, *The Art of Wyndham Lewis*, London 1951, pl. 40) and the other of 1949 at Magdalene College, Cambridge (C. Handley-Read, op. cit., colour plate B). Although it has some similarities to both, this early drawing is a direct study for neither. Lit: E. Westbrook, "Two Drawings by Wyndham Lewis", *Annual Bulletin, Nat. Gall. Vic.*, Vol. I, 1959, fig. 21.
Purchased 1949.

- 58 JANKEL ADLER (1894–1949 Polish-English) PORTRAIT OF FRANZ KAFKA
Pencil, on white paper: $12\frac{1}{2}'' \times 9\frac{1}{2}''$. Unsigned, undated, inscribed "Franz Kafka".
The subject is the great writer and novelist who was one of the dominating literary figures in the contemporary European scene.
Purchased 1952.

- 59 EDUARDO PAOLOZZI (b. 1924 Italian-English) HEAD OF A MAN, 1953
Pen: $11'' \times 9''$. Signed and dated, l.r. Coll: Oscar Edwards, Sydney. Exhibited at the I.C.A. London, Feb. 1954 in *An Anthology of Recent British Drawing*.
Lent by Mr. and Mrs. Oscar Edwards.

- 60 JON MOLVIG (b. 1923 Australian) STUDY OF TWO FEMALE HEADS
Charcoal: $19\frac{3}{8}'' \times 14\frac{7}{8}''$. Signed l.r., undated.
Purchased 1958.

- 61 JOHN BRACK (b. 1920 Australian) HEAD OF A MODEL (Barbara Blackman) 1954
Conté crayon: $15'' \times 17''$ (approx.) Signed l.r., undated. Repr: *Quarterly Bulletin Nat. Gall. Vic.* XII, 3, 1958, p. 7.
Purchased 1957.

LANDSCAPE STUDIES

The study of landscape took a subordinate part in academic theory. Leonardo da Vinci was the first author to write a treatise on it, but his observations, mainly concerned with effects of light and atmosphere remained beyond the powers of 16th century art. A particularly important centre for the development of landscape compositions in the 16th century was Venice. Domenico Campagnola's drawing (No. 62) here represents the 'ideal landscape', created by Titian; it aims at the creation of deep space and is made up from 'stock' motifs, not portraying a given spot. Claude Lorraine in the following century immensely enriched ideal landscape by incorporating effects of air, atmosphere and evoking infinite distance by making the sky the centre of the all pervading light.

Jan Brueghel in contrast to the above accurately portrayed a given spot and thus appears here as the representative of the 'landscape of fact'. This type of drawing reached its apex in the superbly true and luminous portrayals of Dutch scenery by Rembrandt (Photo No. 7). Though in some ways close to Rembrandt, Lieven's drawing (No. 66) conveys a scene more invested with movement and drama than would be found in the lowland countryside, and thus combines fact and fancy. The two basic approaches to landscape, the ideal and the factual intermingle in the art of the later 17th and 18th century: a northerner working in Italy, Vanvitelli depicts an identifiable spot (No. 67) from a viewpoint which allows the inclusion of picturesque motifs in the taste of Salvator Rosa. Gainsborough invented landscape in the ideal tradition (No. 68A) and in the manner of the Flemish landscape

(No. 68B). The great age of landscape, the 19th century, brings us the 'natural vision'; Constable (No. 69) catches light sparkling on water and foliage with a freedom prophetic of Impressionism and the rendering of light remains the mainstay of the depiction of landscape until in the 20th century a more intellectual approach lays bare the bones of scenery (Nos. 73, 75) or creates patterns which in connection with a title invite the fantasy of the beholder. (No. 76).

As a brief appendage to this landscape section has been added a token representation of topographical art. Topography concerns itself with the description of a particular place, town or city, or tract of land with a detailed attention to its recognizable features. Only local topography has been included for exhibition, and, indeed, in Australia early and recent topographic art has been of the greatest importance to the local historian, and provides valuable records of a vanished, or threatened past.

The exhibition contains some depictions of early architecture in Victoria and Melbourne and Sydney's recently restored Lower Fort Street (Ure Smith No. 80).

62 DOMENICO CAMPAGNOLA

EXTENSIVE LANDSCAPE WITH A CASTLE

(worked 1511 to after 1563 Italian)

Pen and ink: $7\frac{1}{4}'' \times 11''$. Unsigned, undated. Coll: E. Calando, Paris. Lit: Quarterly Bulletin Nat. Gall. Vic., Vol. XII, 2, 1958, p. 4.

Resemblance may be seen between this drawing and one in the Albertina in Vienna, ascribed by Meder to Domenico. (A. Stix and L. Fröhlich-Bum, Beschreibender Katalogue . . . Albertina, Vienna 1926, I, No. 44. The imaginary scene is conceived in the manner of the ideal landscape by Titian.

Purchased 1956.

63 JAN BRUEGHEL THE ELDER 'Velvet Brueghel'.

LANDSCAPE WITH A ROADSIDE CHURCH

(1568-1625 Flemish)

Pen and ink with blue and green wash: $5\frac{1}{4}'' \times 8\frac{1}{4}''$. Unsigned, undated.

Views of the Flemish countryside, with its medieval churches, villages, city gates, towns, castles and farmhouses had a long tradition in Flemish art even before Peter Brueghel the Elder gave them luminous expression in drawings, many of which were made for engravings; he handed on the tradition to his son Jan.

Short Bequest 1958.

64 CLAUDE GELLÉE, LE LORRAIN

LANDSCAPE WITH JACOB, RACHEL AND LEAH, 1665

(1600-1682 French)

Drawing, pen and brown ink, pencil and wash: $16\frac{5}{16}'' \times 8\frac{5}{8}''$. Unsigned, undated. Coll: J. Richardson Snr. (1665-1745); J. Richardson Jr. (1694-1771); Bishop Buxton until 1953; inscribed on rear of mounting paper by J. Richardson Snr., copied from Claude's own letter on the back of the drawing addressed to Sigr. Dewael, the agent for Henri van Halmale, Dean of the Cathedral of Antwerp. M. Roethlisberger, Claude Lorrain, Yale 1961, I, 400, as one of two preliminary drawings for a painting of same title of 1666 (Leningrad, Hermitage). The alternative drawing, which is more closely related to the painting, is in the National Gallery of South Africa. (Photo. No. 8).

Felton Bequest 1954.

65 GIOVANNI FRANCESCO GRIMALDI

WOODLAND LANDSCAPE

(1606-1680 Italian)

Pen and ink, wash, on blue paper, heightened with white: $10\frac{1}{4}'' \times 16\frac{1}{8}''$. Inscribed in an old hand Grimaldi Bollognese, undated. Coll: A. G. B. Russell, 1928; Howard Spensley, 1939. Exh: 17th century Art, Royal Academy, 1938, Cat. No. 389. Howard Spensley Bequest 1939.

66 JAN LIEVENS THE YOUNGER

LANDSCAPE WITH SHEPHERD AND CATTLE

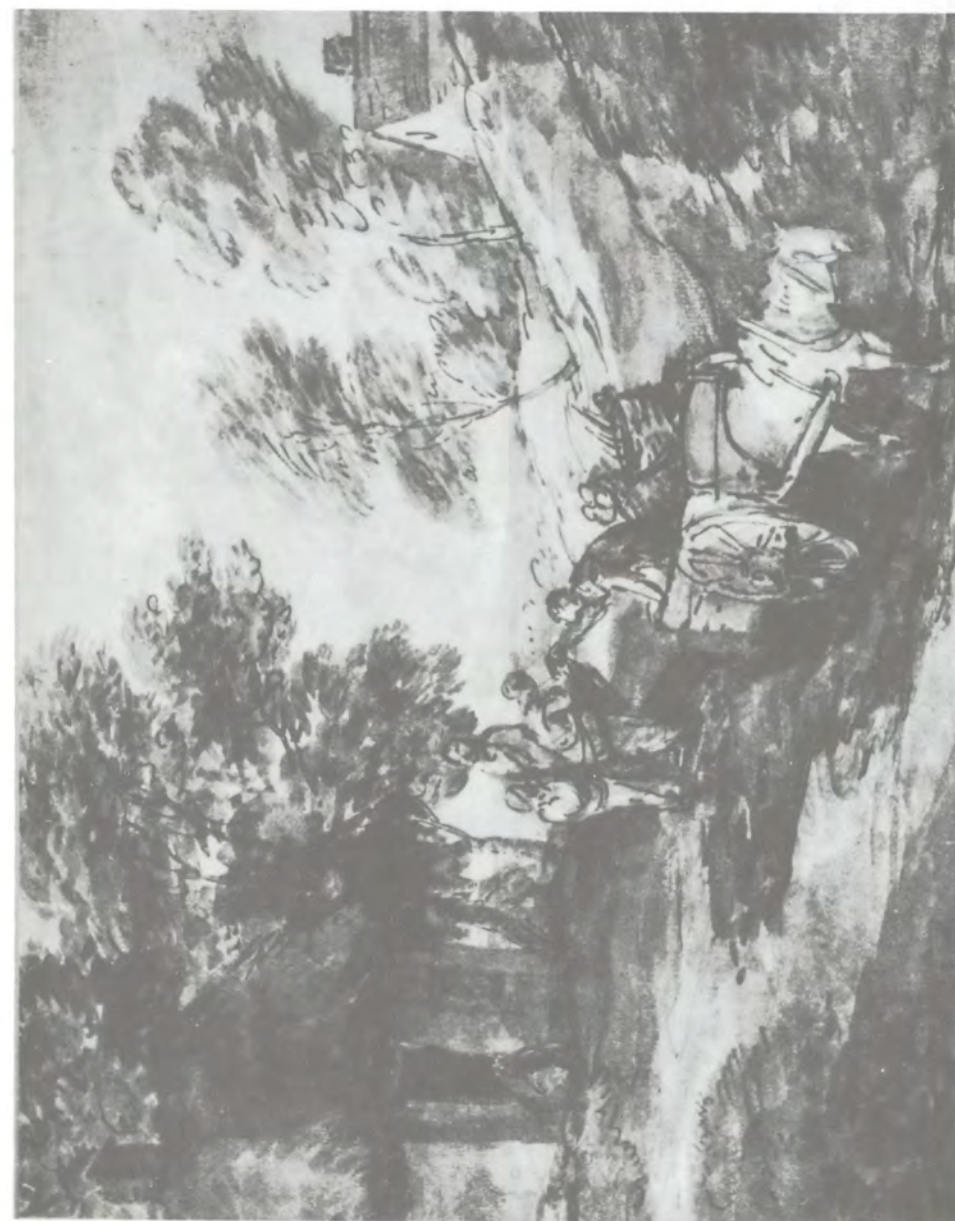
(1644-1680 Dutch)

Pen and bistre: $11\frac{1}{8}'' \times 20''$. Unsigned, undated. Coll: J. Tonnenman, (1688-1750); Abraham Broyel, 1759; Van der Mark; T. O. Weigel, 1872; J. P. Heseltine, 1912; Henry Oppenheimer, 1936. Lit: K. T. Parker, Henry Oppenheimer Collection, 1936, Cat. No. 265, H. Schneider, Jan Lievens, 1932, p. 232, No. 297. Exh: Burlington Fine Arts Club, 1926.

Lievens stood in close relation to Rembrandt during their partnership in their early Leyden years. His landscape drawings, mostly made after 1641 show the influence of his years in Antwerp and particularly his admiration of the work of Adriaen Brouwer. Felton Bequest 1936.



VIII Boucher, Cat. No. 9



VII Gainsborough, Cat. No. 66B



67 GASPAR VAN WITTEL

THE RIVER ATERNO AT AQUILA IN THE ABRUZZI

(1653-1736 Dutch-Italian)

Sanguine, pen and ink, grey wash: 15" × 19 $\frac{1}{8}$ ". Unsigned, undated. Coll: M. Pacetti, 1856; Paul Fatio.

A typical drawing by the Dutch artist born in Amersfoort in 1653, who worked as landscape painter in Italy for much of his life under the Italianized name of Gaspare Vanvitelli; these drawings, finished works in their own right, are well known and look forward to the 18th century Italian topographical tradition of such artists as Canaletto.

Felton Bequest 1962.

68 THOMAS GAINSBOROUGH (1727-1788 English)

CLASSICAL LANDSCAPE

A Black and white chalk: 10 $\frac{5}{8}$ " × 14 $\frac{1}{2}$ ". Unsigned, undated; old attribution verso, which identifies it as being "after the style of Gaspar Poussin". Coll: Richard French (from the artist); G. Bellingham Smith, J. Leslie Wright; Howard Bliss. Exh: Oxford 1935 (Cat. No. 2); Sassoon 1936, (Cat. No. 45). Lit: M. Woodall, Gainsborough's Landscape Drawings, London 1939, No. 390, pl. 92, pp. 23, 70. Repr: Quarterly Bulletin Nat. Gall. Vic., Vol. V, 4, 1951, p. 5.

68

ROADSIDE COTTAGE WITH A CART, 1778

B Pen, ink, wash and white heightening: 10 $\frac{3}{16}$ " × 13 $\frac{5}{8}$ ". Coll: W. Esdaile (1758-1837); Dr. Th. Monro, 1833; Th. Thane, * 1846; Sir Thomas Barlow. Unsigned, undated; attribution and date in old hand verso. Repr: Quarterly Bulletin Nat. Gall. Vic., Vol. IV, 2, 1950, p. 7.

Presented by Sir Thomas Barlow, Bart., 1950.

69 JOHN CONSTABLE (1776-1837 English)

BARGE ON THE STOUR

Pencil: 8 $\frac{1}{2}$ " × 12 $\frac{3}{16}$ ". Unsigned, undated.

This drawing is related to paintings such as the View on the Stour, Huntington Art Gallery, San Marino, Calif.

Felton Bequest 1949.

70 SAMUEL PALMER (1805-1881 English)

CULBONE, SOMERSET

Charcoal, wash and body colour on tinted paper: 11 $\frac{1}{2}$ " × 15 $\frac{1}{4}$ ". Unsigned, undated. Coll: H. S. Reitlinger. Exh: P. & D. Colnaghi, Exhibition of Old Master Drawings, May-June 1959 plate X; Colnaghi's 1760-1960 pl. 87.

In 1832 or 33 Palmer went on a drawing visit to North Devon. Culbone is just across the Devon border. A delicate portrait of a characteristic scene this drawing is closer to nature than Palmer's stylized Shoreham drawings which he made under the influence of William Blake.

Purchased 1959.

71 JEAN FRANÇOIS MILLET

STUDY FOR "THE CHURCH AT GRÉVILLE", c. 1871

(1814-1875 French)

Ink and wash on canvas: 23 $\frac{1}{2}$ " × 28 $\frac{1}{2}$ ". Signed l.l. Acquired by the National Gallery of South Australia in 1934.

This drawing on canvas is closely related to the famous picture in the Louvre, "L'Église de Gréville". It is either a study or an abandoned preparation for the final picture which Millet laboured upon for some considerable time, 1871-1874 (repr. E. Moreau-Nélaton, Millet Raconté par Lui-même, Paris 1921, fig. 270). A rapid sketch of the church tower made on the spot from another viewpoint is repr. in Moreau-Nélaton, op. cit., III, fig. 356.

Loaned by the National Gallery of South Australia.

72 ANTON MAUVE (1838-1888 Dutch)

FLOCK OF SHEEP

Charcoal heightened with white chalk, 11" × 14 $\frac{3}{8}$ ". Unsigned, undated. A rough sketch of the same subject verso.

This drawing by a Dutch follower of the lyrical naturalism of Millet (see No. 71), Corot and Daubigny, was selected for the National Gallery of Victoria by Joseph Pennell.

Felton Bequest 1907.

73 BEN NICHOLSON (b. 1894 English)

BURNSALL BRIDGE, WHARFEDALE, 1954

Pencil and yellow wash: 15 $\frac{1}{2}$ " × 22". Inscribed and dated on back of sheet May 15-54. Exh: Ben Nicholson, British Council, Paris, Amsterdam, Brussels, Zürich, 1954-55 No. 78. Ben Nicholson, Tate Gallery, 1955, No. 79. Ben Nicholson, Works since 1947, London 1956, pl. 90. Gimpel Fils Gallery, 1958.

Loaned by the Art Gallery of New South Wales.

74 HANS HEYSEN (b. 1877 Australian)

WHITE GUMS

Charcoal: 24" × 18". Signed l.l., undated.

Study for the oil painting in the Ballarat Gallery.
Felton Bequest 1943.

- 75 GEORGE BELL (b. 1878 Australian) THE HARBOUR, 1939
Pen and ink: $9\frac{5}{8}'' \times 16\frac{13}{16}''$. Signed and dated.
Reproduced in a folio of serigraph prints after Australian drawings made in 1958 by Norman O'Connor.
Purchased 1942.

- 76 LEONARD HESSING (b. 1931 Australian) MIDDLE COVE (Charcoal No. 1) 1960
Charcoal: $20\frac{1}{4}'' \times 29\frac{1}{2}''$. Signed and dated l.r.
Purchased 1963.

- 77 EUGÈNE VON GUÉRARD SOUTH VIEW OF THE CRATER
(1811–1901 Australian) FROM THE SUMMIT OF MOUNT GAMBIER, 1857
Pen and wash: $13\frac{1}{2}'' \times 20\frac{3}{8}''$. Inscribed with the title and landmark identifications below, signed and dated l.r.
From a series of preparatory drawings for chromolithography for von Guérard's Australian Landscapes, printed and published by Hamel and Ferguson (Melbourne n.d.). This view became plate XI. The National Gallery of Victoria possesses a further 35 drawings from the series.
Felton Bequest 1960.

- 78 EDWARD LATROBE BATEMAN VIEW OF THE STATION, "PLENTY"
(1816–1897 Australian-English) IN THE PORT PHILLIP DISTRICT
Pencil on buff paper heightened with white: $7\frac{1}{2}'' \times 10\frac{3}{4}''$. Unsigned, undated, uninscribed. Coll: John S. Bakewell, Taunton, Somerset.
The property near Melbourne contained prefabricated buildings and is associated with John and Robert Bakewell, early pioneer settlers, sheep-farmers and viticulturalists in the area. "Plenty" was occupied by John Bakewell over the years 1840–59, and this drawing is one of a set of twelve views.
Felton Bequest 1960.

- 79 LIONEL LINDSAY (1874–1961 Australian) ST. KILDA ESPLANADE
Pencil: $7\frac{1}{2}'' \times 13\frac{7}{8}''$ (approx. sheet size). Signed l.r. and titled.
This stretch of road above the sea frontage was always a prominent feature of St. Kilda. Called variously "The Terrace", and (later) "The Promenade" and the "Esplanade" in the 1850's. The site of this drawing marks the summit of a retaining wall, containing shops, which divides the Upper and the Lower Esplanade beyond Fitzroy Street, the construction dating from the 1890's. The bandstand has disappeared and the whole area has recently been modernized. This drawing probably dates c. 1900.
Presented by Peter Lindsay Esq., 1962.

- 80 SYDNEY URE SMITH GROUP OF HOUSES, MILLER'S POINT, 1944
A (1887–1949 Australian)

- 80 B Coloured pencils: (a) $8\frac{7}{8}'' \times 7\frac{11}{16}''$ (sight); (b) $9\frac{3}{4}'' \times 7\frac{5}{8}''$ (sight). Signed and dated l.r.
OLD HOUSES, SYDNEY, 1945
These drawings show two details from the sequence of houses and terraces, still preserved, covering the period from the 1830's to the 1870's in Lower Fort Street, Sydney. Notable amongst the buildings are "Holbeck House" dating in the 1830's the fence piers of which may be seen in the first drawing; to the right of it, the sole surviving terrace built by architect John Verge in 1834–35.
Felton Bequest 1945.

- 81 LEN ANNOIS (b. 1906 Australian) "ROCOCO RESIDENTIAL", CARLTON, 1948
Pencil, black ink and sepia and olive wash: $15'' \times 20''$ (approx.). Titled, signed and dated l.r., various inscribed notes.
This ornamental building, No. 48 Drummond Street, was christened 'Benvenuto' by the small arms manufacturer B. S. Abrahams who had it built in the late 19th century, with marble and stained glass imported from Italy. In about 1955 it became 'Medley Hall', a student hostel attached to the University of Melbourne.
Purchased 1948.

SCULPTORS' DRAWINGS

As a postscript to the sequences of model, life and nude studies, and composition drawings, has been included a small group of sculptors' drawings. There is, necessarily, some overlapping—Rodin (No. 82) Dobson (No. 83) and Bow (No. 85) are of course nude studies albeit strongly related to a finished sculptural end, while Stevens' No. 38 could, like Paolozzi's (No. 59) perhaps qualify as a sculptor's drawing.

Rodin's drawings were closely related to his sculpture, in that they guided and quickened his perceptions—his ability to catch and arrest movement and feel foreshortening into depth. The Moore (No. 84) seems to offer a variety of related points of departure for pieces such as the later Helmeted Heads.

Of particular interest is the drawing by Clive Stephen which, in the sculptor's characteristic manner, has been gradually evolved from the pattern of the wash; the figures have been made to emerge from this as if they were emerging from the inarticulate mass of the stone. The Bow shows the sculptor visualizing and exploring on paper the multifacial aspects of a free standing figure. Other studies for sculpture (Nos. 86, 87, 88) introduce self-sufficient abstract drawings conceived in the terms of the style of the sculptors concerned. Klippel's collage provides a graphic equivalent of his junk sculpture and similarly exercises the skill in utilizing the potentialities of ready made forms designed for functions other than artistic. The ink study a diagram of a certain way of thinking is in some ways a contemporary equivalent of that repertoire of forms which the drawings retained in the studio provided for the earlier masters (e.g. No. 1).

- 82 AUGUSTE RODIN (1840–1917 French) NUDE
Wash drawing: $10'' \times 12\frac{7}{8}''$. Signed l.r., undated.

Rodin's drawings from nature are concerned almost exclusively with the human form and are visualized in sculptural terms although they are rarely preparatory drawings for sculpture. They tested, for the artist, co-ordination of hand and eye, being drawn, often, without looking directly at the sheet of paper. The drawings using wash seem to have been developed by the 1890's, and show shorthand effects based on a great mastery of anatomical representation. Rodin regarded them as beneath his sculpture in status, and although now prized he wrote of them "It is a false idea that the drawing itself can be beautiful. It is only beautiful through the truths and feelings that it translates". (A. E. Elsen, Rodin, New York 1963, p. 155 ff.)
Felton Bequest 1948.

- 83 FRANK DOBSON (b. 1889 English) WORKING STUDY FOR A BRONZE, 1919
Pen and ink, and red chalk: $12\frac{1}{16}'' \times 9\frac{3}{16}''$. Signed and dated l.l. Coll: Howard Spensley through R. E. A. Wilson (directly from the artist).

A drawing for Dobson's first work, now in Edinburgh.
Howard Spensley Bequest 1939.

- 84 HENRY MOORE (b. 1898 English) HEAD STUDIES FOR SCULPTURE, 1940
Pen, wash and crayon: $10'' \times 17''$. Signed and dated l.r.
Allan R. Henderson Bequest 1956.

- 85 IAN BOW (b. 1914 Australian) THREE STUDIES FOR VENUS
Black ball-point pen: $8\frac{1}{2}'' \times 8''$. Unsigned, undated.
Presented by the Artist 1958.

- CLIVE STEPHEN (1889–1957 Australian) TWO FIGURES, 1954
A Brown wash: $14'' \times 10''$. Signed and dated l.l. Exh: Clive Stephen Memorial Exhibition, Nat. Gall. Vic. 1959.
Loaned by Colonel Aubrey H. Gibson.

- 86 NORMA REDPATH (Contemporary Australian) STUDY FOR SCULPTURE, 1957
Crayon, ink and oil colour: $17'' \times 25\frac{1}{4}''$. Signed and dated l.r. Exh: Six Sculptors, Nat. Gall. Vic., 1959.
Purchased 1959.

- 87 INGE KING (Contemporary Australian) THREE FIGURES, DRAWING FOR SCULPTURE, 1959
 $18'' \times 13\frac{3}{4}''$. Signed and dated l.r.
Purchased 1959.

- 88 ROBERT KLIPPEL (b. 1920 Australian) STUDY FOR SCULPTURE
A Pen and ink: $18'' \times 12''$.

SOME SPECIAL APPLICATIONS OF DRAWING

The aim of this short section is to suggest, rather than to illustrate comprehensively, a few of the roles which drawing has played traditionally, and, even in a technological age, can still play.

The earliest drawing by Dürer is a direct and close study for the engraving—the image of which is naturally reversed in the process of printing, after the lines had been engraved, by Dürer himself, on the copper plate. Many of Dürer's finest drawings are related to engravings and woodcuts—in which arts he was a supreme master. Later examples include Hogarth's drawing (No. 91)—in this case also one which Hogarth himself engraved. The small Cochin study must stand (along with the two Charles Keenes Nos. 23 A, B) for the vast field of book illustration.

Preliminary drawings over the centuries were often required to be transferred to another surface, be it copper, canvas or indeed any other. One method used is that of pricking through the outline so that the form emerges as a dotted contour. In this case the final image is the same size as the preliminary drawing. The habit of squaring off a drawing and then transferring the design piecemeal to proportionately larger squared surface was, and is, used where a degree of magnification is required. The O'Brien, and another drawing in the exhibition (No. 15) are examples. Further types of draughtsmanship—ignoring the purely scientific and engineering work, are the architect's scale drawings of the plans and elevations of buildings which must both give an idea of the finished edifice, and be accurate enough for estimates of quantities and costs and constructional techniques. Of the many designs possible to include (fabrics, furniture, interior fixtures) two contrasting silversmiths' designs have been exhibited one (No. 95) concerning itself with ornamental motifs, the other, (No. 96) the plan of a carefully worked out harmony of shapes and proportions. Anatomical and botanical drawings have still not been superseded by the camera as they can stylize and simplify for instruction and teaching and can show aspects (e.g. sections, combinations of disparate elements) which the camera can achieve less easily and effectively.

- 89 ALBRECHT DÜRER (1471–1528 German) THE VIRGIN CROWNED BY AN ANGEL, 1520
Pen and ink: 5½" × 3¾". Signed with monogram and dated. Coll: Josef Carl, Ritter von Klinkosch, Vienna 1889; J. P. Heseltine, 1912; H. Oppenheimer, 1936. Lit: C. Ephrussi, Albert Dürer et ses Dessins, 1882, p. 191; J. Meder, Dürer Katalog, 1932, p. 85, No. 41; E. Panofsky, Dürer, Princeton 1947, No. 683, p. 76 (with further references).

This drawing is a close study in reverse for Dürer's engraving of the same year, (Bartsch 37, Campbell Dodgson 94) a photograph of which is exhibited (No. 9).
Felton Bequest 1936.

- 90 CHARLES NICHOLAS COCHIN (1715–1790 French) CUPID'S DART
Plumbago, ink and wash on vellum: 6" × 3½". Inscribed Cochin Fils on old mounting paper, undated.

This drawing, although small, is a characteristic ornamental cartouche to be engraved for book illustration—in this case, presumably a title page. The female figure seems to be in Turkish costume, much favoured by the rococo cult of the exotic.
Exh: P. & D. Colnaghi, Old Master Drawings, June–July 1958, No. 27.
Purchased 1958.

- 91 WILLIAM HOGARTH (1697–1764 English) STUDY FOR "TIME SMOKING A PICTURE", 1761
Pencil with (later?) strengthening: 9¾" × 7½". Various partially indistinct inscriptions below by Hogarth, including part of a signature, comprising a receipt, and the date; also indications of some of the inscriptions which appear in the engraving for which this is the drawing in reverse. Coll: Ninth Earl of Exeter, 1782; A. B. Triggs, Yass, 1945. Lit: A. Dobson, William Hogarth, 1891, p. 284; P. Oppé, The Drawings of William Hogarth, London 1948, p. 34, No. 26, under the entry for the drawing of Hymen.

Both this subject of Time Smoking a Picture and Hymen were engraved by Hogarth as subscription tickets for the raffle of his painting Sigismunda (Tate Gallery). The intention of the engraving was to satirize the prizing of old discoloured allegedly "old master" paintings by eighteenth century collectors to the detriment of the struggling contemporary British school to which Hogarth

belonged. The theme is stated in the inscription "as statues moulder into worth" which is moved to the bottom of the design in the final print. The initials P. W. stand for Paul Whitehead, Hogarth's collaborator in an epistle on the subject of Sigismunda. Loaned by the Art Gallery of New South Wales.

- 92 PAOLO VERONESE, School of (c. 1528–1588 Italian) STUDY OF A DOG
Red chalk: 8¾" × 5¾". Inscribed l.r. with the name of Veronese in a later hand, undated. Coll: Possibly one of several drawings from the collection of Mr. R. Duppa Lloyd presented to the Art Gallery of New South Wales by Mr. Campbell Lloyd in 1926 and originally formed in Italy.

The outline of the dog in this sixteenth century Venetian drawing has been pricked for transfer to the painting surface—a tail not indicated by the chalk has, it will be noticed, also been pricked out.
Loaned by the Art Gallery of New South Wales.

- 93 JUSTIN O'BRIEN (b. 1917 Australian) THE VIRGIN ENTHRONED, c. 1950
Pencil, squared and numbered in ink: 17¼" × 27" (three laid sheets overall). Signed and titled l.c.

This is a squared working drawing for one of the artist's best known paintings, The Virgin Enthroned, now in the National Gallery of Victoria. The central panel is reproduced in colour in B. Smith, Australian Painting 1788–1960, Melbourne 1962 pl. 167 (Photo No. 10). The painting won the Blake Prize for religious art in 1951.
Presented by the artist, 1951.

- 94 CHARLES LAING NORTH ELEVATION OF "CORYULE HOUSE", 1848
(Nineteenth Century Australian)
Pen, ink and wash: 21" × 26¼". Signed "Charles Laing Architect, Decr. 1848" l.r.; various other inscriptions and measurements.

This drawing is No. six of a set of eleven sheets of plans, the specification and two contracts for the house at Coryule, Indented Head, near the Barwon in the Geelong area, designed for the managing partners Miss Anne Drysdale and Miss Caroline Elizabeth Newcomb. A Picturesque Tudor villa, it was built in stone and brick under Laing's supervision during 1849. Laing, emigrating from Manchester was active in the infant settlement of Melbourne in the period 1840 to 1858. This design was made after he had resigned as Town Surveyor, but many notable early landmarks were his work such as the predecessor of the present Prince's Bridge (designed 1844—opened 1850) and, amongst many ecclesiastical buildings, his best known surviving work, the older section of St. Peter's, Eastern Hill (1846–1847).

Lit: ed. P. L. Brown, Clyde Company Papers, London 1958, III, pp. 633–4.
Loaned by the State Library of Victoria.

- 95 ERASMUS HORNICK (c. 1520–1583 Flemish) DESIGN FOR A TAZZA, c. 1545/55
Pen and ink and grey wash: 16⅞" × 11⅞". Unsigned, undated. Numbered 71 u.r. Coll: Prince Liechtenstein, Vaduz, (from an album).

This is one of about 100 drawings from the Liechtenstein album, now distributed in London, Ottawa, New York and Hamburg which was possibly part of a larger collection now in the Victoria and Albert Museum, London. Marine symbolism occurs also in the drawings of another mannerist artist in Italy, Francesco Salviati. Hornick travelled around the main centres of the goldsmith's art in the 16th century—Italy, Nürnberg and Augsburg. He was appointed to the court of Rudolph II in Prague in 1582 and came originally from Antwerp. Despite many drawings and the fact that some were engraved in pattern books, no example of his work in silver or gold is so far known.

Lit: J. F. Hayward, "The Mannerist Goldsmiths" The Connoisseur, 1964, Vol. 156, No. 628 pp. 92–96, fig. 9.
Purchased 1956.

- 96 JEAN PUIFORCAT (1897–1945 French) DESIGN FOR A CIBORIUM
Pen and wash in various colours: 17¾" × 12¼". Signed l.r. and inscribed with various identifying legends, undated.

This is a proportional design, based on the "golden section", for a ciborium or ecclesiastical pyx by one of France's greatest modern silversmiths who died during the second world war. It was intended to be carried out in silver, ivory and silver gilt. Similar drawings are reproduced in Jean Puiforcat: Orfèvre Sculpteur, Paris 1951, pp. 20–21.
Felton Bequest 1952.

- 97 LÉON BAKST (1868–1924 Russian) PERSIAN DANCER, 1912
Pencil and gouache on grey paper: 22½" × 18½". Signed and dated l.r. inscribed "Danse Indo-Persane", Marquis Casati, u.l.

Acquired by the National Gallery of South Australia in 1934. This costume drawing was made by Bakst when working before the first world war with the famous Diaghilev Ballet Company—for which he produced many famous sets and costumes such as “Firebird”, “Schéhérazade”, “Daphnis and Chloe”, “L’après Midi d’un Faune”, “Tamara”, “La Peri” and many other stage and opera designs.

Loaned by the National Gallery of South Australia.

- 98 JOHN BRACK (b. 1920 Australian) STAGE SET DESIGN “ROUNDELAY”, 1964
Pen, ink and body colour: 18" × 30". Titled, signed, and dated l.r.

This is a back-drop for the Australian Ballet Company's production of the new ballet “Roundelay” touring Australia during 1964; it represents the first theatrical design produced by the artist.

Purchased 1964.

- 99 MARGARET STONES (Contemporary Australian) HAKEA SERICEA
Watercolour: 21 ³/₁₆" × 16 ¹/₈". Signed E. Margaret Stones, l.c. and titled “Hakea Sericea Schrad, Australia”, undated.

The drawing shows the specimen in flower in addition to a separate seed pod, a seed, and a diagram of the flower. Some varieties of this extensive Australian genus are known by the common name of needle-bush.

Purchased 1953.

- 100 ERIC THAKE (b. 1904 Australian) MEDICAL DRAWING FROM BRAIN SURGERY
Pencil, coloured washes and bodycolour: 15" × 10 ¹/₂". Signed l.r., undated.

This drawing, a diagram of a cerebral condition, was made for R. S. Hooper, F.R.A.C.S. and illustrates aneurysm occurring with a pituitary tumour. It reveals a field in which drawing can, for study and teaching purposes, surpass photography in its clarity and diagrammatic simplification.

Loaned by Eric Thake, Esq.



XI Dobell, Cat. No. 32



X Picasso, Cat. No. 12

THE ART OF DRAWING

*100 Drawings from the
Print Room of the
National Gallery of Victoria
and some other Collections*