

Introduction

Drawing is the most intimate and personal side of an artist's work. It is the first step and the means by which he achieves the synthesis of vision which is the basis of his art. For the greatest draughtsmen from Michelangelo to Picasso, drawing has been the very act of creation, when the artist's imagination has forged visual experience into the enduring and inexhaustible image of art. Because of this drawings have always had a fascination for the discerning and have been collected for centuries by artists and connoisseurs.

Drawings take us into the timeless moment in which they were created and allow us, more readily than either painting or sculpture, to communicate with the artist and to experience his excitement and emotion. Although the intensity of a drawing varies according to the imaginative powers of the artist, the reward from any good drawing is immense for the world which it implies is boundless and extends beyond the limitations of the medium. It is in fact because drawing is so little dependent on the complexities of matter—the artist only needs a pencil and some paper—that it can contain the most immediate creative flow of the artist in its own simple but dynamic language.

There is much more to drawing than finding the contour of objects or accuracy of description. These are often only a minor function where the ordering of space, the search for scale, the exploring of volume or the probing into the meaning of a subject are of much greater significance.

Drawings reveal the inner reality of the world which is generally hidden in a chaos of detail, where colour and movement further complicate our perceptions of the visible. By transcribing everything into the colourless and abstract concepts of line, tone or shape (or a mixture of them) drawings create order and explore deep into the essence of things. Great drawings, whatever their subject, reduce the world to its innermost simplification without loss of association or meaning and thus achieve the greatest possible compression of emotion and idea. At their greatest drawings are sublime metaphor and the very essence of art.

Looking at drawings is a somewhat specialised activity. It is not unlike the listening to chamber music, for drawings are intimate statements which preclude a large audience. Generally it is the artist speaking to himself and we are, as it were, allowed to listen to what he is saying. But to know what this is we must become familiar with the draughtsman's language and be able to "read" it. To achieve this there is no better way than to look at as many good drawings as we can and as often as possible.

The limited size of drawings or the minimal amount of physical effort involved in their making bears no relation whatever to the level of artistic achievement which they can attain. (Some of the world's most beautiful drawings are extremely small and contain only a few lines.) It makes them, however, the ideal means by which artists can approach the world at the most profound and intimate level. Drawing has been and is still an important inward-outward activity for artists, particularly for those with an intellectual nature. No one has expressed this better than Watteau (1684-1721), when in a

letter he speaks of devoting his mornings to "pensees a la sanguine."

One hundred years before him and throughout the seventeenth century—in which period the majority of the drawings here exhibited were made—the art of drawing flourished as it had never done before. It served a diversity of purposes: in Holland it was mainly a quest to capture the country's life and landscape; in Italy it was the means by which artists could engage in large scale decorations; for most artists it was a compulsive activity through which they recorded their insatiable curiosity and enthusiasm for the visible world. To see just how important it was we need only consider such great figures as Rembrandt or Claude. Both have left a very large corpus of drawings despite the fact that many must have perished with time.

Many of these artists were industrious draughtsmen but the most prolific of them all was probably Annibale Carracci for whom drawing was part of living. A very apt description of him says that he had "il pane in una mano, nell'altra la matita o il carbone"—a piece of bread in one hand, in the other a pencil or a piece of charcoal. Malvasia who wrote the lives of the Bolognese artists recounts a curious but telling incident concerning Annibale's brother Agostino. A drawing which he saw in Rome had the following inscription by Mastelletta: "I tore this drawing from Agostino Carracci who was about to wipe a frying pan and light the fire with it."

With their cousin Ludovico, Annibale and Agostino ran an Art School in Bologna where drawing was a very important part of the curriculum. All three were fine draughtsmen but there is no doubt that Annibale was the most gifted. It is estimated that he made some 1,000 drawings for the Farnese Gallery (see No. 5) which for two centuries was regarded as one of the marvels of Rome. He was also an important innovator in landscape painting and among other things he and Agostino were the founders of modern caricature (see No. 4).

A considerable number of the drawings in the exhibition belonged to some of the greatest collectors of drawings, such as Pierre Crozat (1665-1740), No. 48; Pierre-Jean Mariette (1694-1774) No. 14; Sir Joshua Reynolds (1723-1792) No. 19; and Sir Thomas Lawrence (1769-1830) Nos. 17, 20, 48 and 55. Two of them are actually represented by drawings: Jonathan Richardson (1665-1745) No. 62, who owned some of the finest drawings in this selection, Nos. 2, 6, 19, 20, 42, 55 and 56; and Sir Peter Lely (1618-1680) No. 61, to whom once belonged Lodovico Carracci's "The Holy Family" (No. 1).

All the drawings come from Sir Robert Witt's collection, or from drawings added to it from a fund which Sir Robert left, together with his collection, to the Courtauld Institute and the University of London. We are indeed indebted to the present owners for this exhibition which was specially chosen for the Adelaide Festival and for showing later in the other State Galleries.



Jacob de Gheyn II: Woman and Child (Cat. No 29)

Catalogue

ITALIAN

Lodovico Carracci 1555-1619

1

The Holy Family

Pen and brown ink, light grey-brown wash
24.7 x 19.8 cm
Possibly a "Rest on the flight"
Collection: Sir Peter Lely

2

Two studies of hands (illustrated)

Black and some white chalk on blue grey paper
23.7 x 30.6 cm
Collection: Padre Resta; Jonathan Richardson the Elder; Lord Somers; J. E. Huxtable

Agostino Carracci 1557-1602

3

Landscape with the rest on the flight

Pen and bistre
24 x 27.2 cm

4

Caricature studies

Red chalk and some black chalk
28.5 x 37.5 cm
Similar drawings are on the verso
Purchased through the Witt Fund, 1965

Annibale Carracci 1560-1609

5

Juno

Bistre, pen and wash
19.3 x 13.4 cm
Study for Juno in the fresco of "Jupiter and Juno"
in the Galleria Farnese, Rome

6

A nude child

Red chalk
24.4 x 19.8 cm
The attribution of this drawing to Annibale has
been questioned
Collection: Jonathan Richardson the Elder

Guido Reni 1575-1642

7

**A draped female figure, and a study of
the head**

Red and white chalk on buff paper
31.1 x 21.1 cm
Studies for the "Crucified Christ with the Virgin,
Magdalene and St. John" in Bologna
Verso: a putto, black chalk

**Domenico Zampieri called
Domenichino** 1581-1641

8

Seated figure of a woman

Black chalk on buff paper
23.2 x 18.8 cm
Verso: Head of a woman, partly cut away

**Giovanni Francesco Barbieri
called Guercino** 1591-1666

9

Standing female nude

Red chalk
27.4 x 18.2 cm
Collection: Earl of Gainsborough

10

A mother and child

Bistre, pen and wash
20.9 x 19.9 cm
Collection: Earl of Gainsborough

Pietro da Cortona 1596-1669

11

Angels among clouds

Bistre, pen and wash
22.5 x 30.1 cm
Collection: Henry Revely

Giovanni Francesco Grimaldi

1606-1680

12

Landscape with a walled town on a hill

Bistre, pen and wash
17 x 24.9 cm

Stefano della Bella 1610-1664

13 a

Combat between two horsemen

Pen and bistre
6.2 x 9.9 cm

b

Standard-bearer and soldier

Pen and bistre
6.7 x 9.6 cm

c

**Group of four soldiers playing cards, and
one looking on**

Pen and bistre
7.2 x 10.2 cm
Studies for the figures in a series of etchings
entitled "Dessins de quelques conduites de
troupes"
Collection: Delamere

Simone Cantarini 1612-1648

14

Sheet of studies of a Madonna and Child

Pen and bistre
26.4 x 19.2 cm
Collection: P. J. Mariette; Argoutinsky-Dolgoroukov

Salvator Rosa 1615-1673

15

Studies for the finding of Moses

Pen and dark brown ink
23.5 x 17.8 cm
Collection: E. Bouverie

16

A nude male figure lying in a landscape

Red and white chalk on buff paper
26.9 x 40.2 cm

Giovanni Benedetto Castiglione

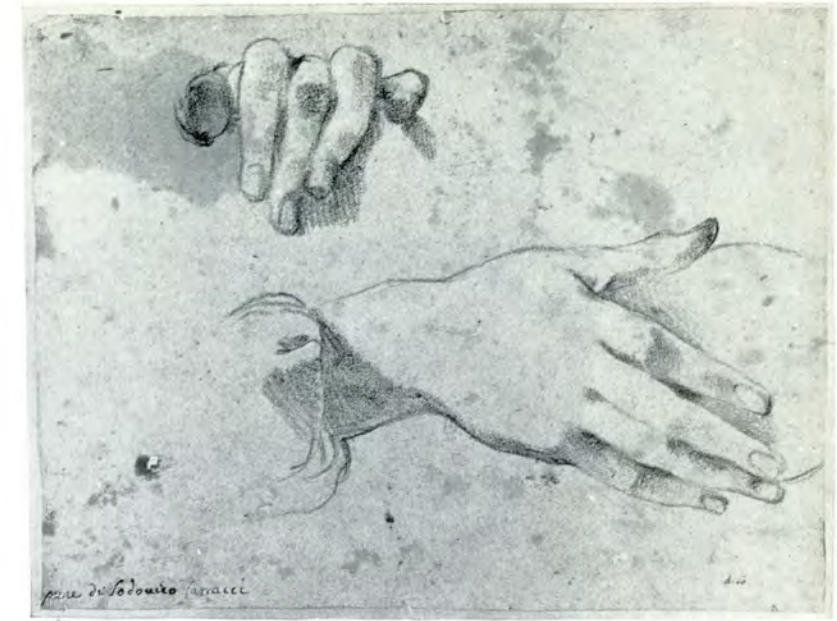
1616-1670

17

A rustic scene

Brush with a red earth pigment and little medium
28.7 x 43.4 cm
Collection: Sir Thomas Lawrence; J. Thore

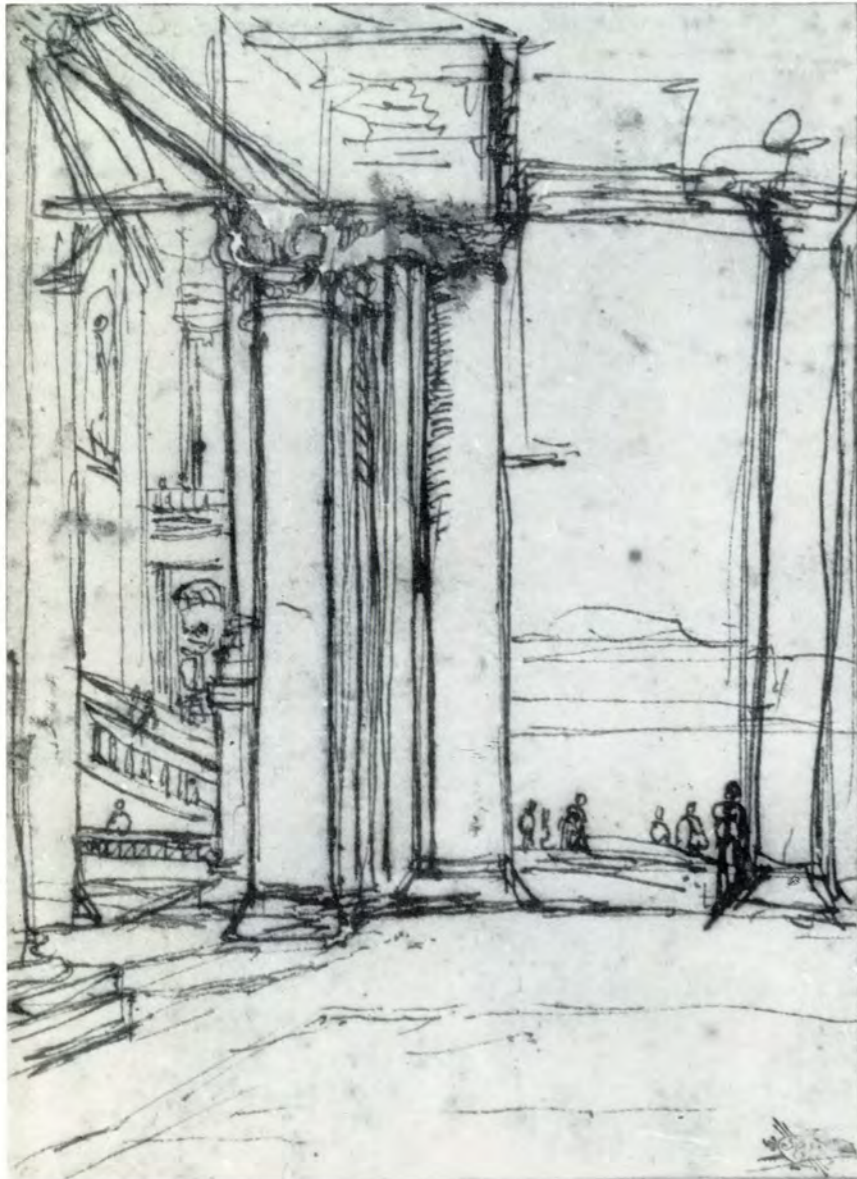
Right
Lodovico Carracci:
Two Studies of Hands
(Cat. No 2)



Below:
Anthony Van Dyck:
The Brazen Serpent
(Cat. No 55)



Claude Lorrain: View through a Colonnade (Cat. No 19)



FRENCH

Jacques Callot 1592-1635

18 a

A horse and a man (top)

Red and black chalk
8.5 x 11.2 cm

b

Two street traders (bottom)

Red and black chalk
8.5 x 11.2 cm

Collection: Dijonval; T. Dimsdale; Amherst

**Claude Gellée, called
Claude Lorrain** 1600-1682

19

View through a colonnade (illustrated)

Pen and bistre
17.5 x 13 cm

Collection: Jonathan Richardson the Elder;
Sir Joshua Reynolds; Johannes Voll; Earl of
Aylesford; C. Woodburn

20

Venus presenting arms to Aeneas

Pen and brown ink, grey wash, white body colour
17.4 x 23.7 cm

An inscription on a strip of paper originally part
of the drawing, now attached to the mount:
"virgilio libro ottava venera da l'arma a Enea
Claudio Fecit Roma 1670"

Collection: Padre Resta; Lord Somers; Jonathan
Richardson the Elder; John Barnard; Sir Thomas
Lawrence; W. Esdaile; Dr. Wellesley; William
Wickham; Lady Bonham-Carter; presented to the
Courtauld Institute of Art by Lady Bonham-Carter,
1965

Gaspard Dughet 1615-1675

21

Landscape

Brush and brown wash
13.5 x 19.8 cm

Inscribed on the verso: "All'Emin. mo. Sigre
Cardie/ Panfillj/Per/flaminio allegrini e francesco
suo/figlio"



Pieter Molyn: Landscape with a Road and Figures (Cat. No 31)

SPANISH

Francisco Pacheco 1564-1654

22

St. Mark

Pen and black ink, grey wash, body colour on
light brown paper
32.7 x 22.1 cm

Dated "23 de Octobre 1632" in the artist's hand

**Jusepe de Ribera,
called Spagnoletto** 1591-1652

23

**A man tied to a tree, and another figure
resting**

Red chalk
24.2 x 15.1 cm
Inscribed "Spagnoletto"

Alonso Cano 1601-1667

24

Studies for an Annunciation

Pen and bistre
37.5 x 21.8 cm

Verso: The Madonna and Child

Bartolome Esteban Murillo
1618-1682

25

Saint Francis and the crucified Christ

Lead pencil
33.7 x 22.7 cm

A study for one of the paintings for the Capuchin
Church in Seville, executed 1665 to 1670. The
painting is now in the Seville Museum. Purchased
through the Witt Fund, 1956

GERMAN

Adam Elsheimer 1578-1610

26

Landscape with a building on a cliff

Pen and bistre
10.9 x 14.6 cm

DUTCH

Abraham Bloemaert 1564-1651
27

Triumph of Galatea

Pen and brown ink, brown and blue wash, over lead pencil
12.8 x 21.2 cm

Collection: Earl of Warwick

28

Landscape with cottage

Brown wash over black chalk
16.4 x 23.1 cm

Collection: Earl of Spencer

Jacob de Gheyn II 1565-1629

29

Woman and child *(illustrated)*

Pen and bistre
18.3 x 13.5 cm

Willem Buytewech 1591-1624

30 a

Woman seated with a bowl

Black chalk, pen and bistre
13.6 x 9.1 cm

b

Man seated on a stool

Black chalk, pen and bistre
13.5 x 8.7 cm

c

Woman seated, knitting

Black chalk, pen and bistre
13.4 x 8.9 cm
Signed with monogram WB
Collection: T. F. Fenwick; Count Seilern (who presented the drawing to Sir Robert Witt)

Pieter Molyn 1595-1661

31 *(illustrated)*

Landscape with a road and figures

Red and black chalk, and light brown wash
18.8 x 30.1 cm
Signed P. Molyn, PM in monogram

Jan van Goyen 1596-1656

32

Dutch coast scene

Black chalk, grey wash
12.1 x 20.6 cm
Signed and dated 1653

Pieter Saenredam 1597-1665

33

Interior of the Groote Kerk at Haarlem

Black chalk, pen and brown ink, grey wash body colour on blue paper
33.8 x 23.8 cm

Bartholomeus Breenbergh

1599/1600—before 1659

34

A fortified bridge over a river

Pen and brown ink, brown-grey wash
13.8 x 18.9 cm

Jan Lievens the Elder 1607-1674

35

A wood

Pen and brown ink
22.3 x 37.3 cm
Collection: Sir Willoughby Rooke; Miss Williams

Andries Both 1608-1650

36

Two peasants

Black chalk, grey-brown and brown wash
23.4 x 15.7 cm
Signed and dated "A Both F/Roma/1637," AB in monogram

Adriaen van Ostade 1610-1684

37 a

A peasant with a bottle and glass

6.6 x 5.1 cm

b

A peasant with a bottle and glass

7.8 x 4.5 cm

c

A peasant seated at a table with a glass

7.8 x 5.4 cm

d

A peasant seated on the ground

6.6 x 5.1 cm
Pen and brown ink, grey wash
Collection: W. Esdaile; Sir E. J. Poynter

Philips de Koninck 1619-1688

38

A farmhouse by a canal

Pen and brown and brown-grey wash
12.2 x 17.8 cm
Collections: I. F. Ellinckhuysen; J. P. Heseltine; H. Oppenheimer

Nicolaes Berchem 1620-1683

39

Landscape with figures and cattle

Black chalk, grey wash
14.3 x 19.2 cm
Signed and dated 1655
Collection: H. Oppenheimer

Gerbrand van den Eeckhout

1621-1674

40

A youth asleep

Bistre, brush, wash (stained)
19.1 x 29 cm
Collection: L. Lucas

Allaert van Everdingen 1621-1675

41

Norwegian landscape

Pen and grey wash
12.1 x 16.6 cm
Signed with initials

Circle of Rembrandt

42

Interior, with a man, seated by a fire, reading by lamplight

Pen and brown ink, brown wash
15.5 x 14.6 cm
Inscription by Richardson on his mount "Given to me by Sir Ja; Thornhill. Oct. 1724"
Collection: Sir James Thornhill; Jonathan Richardson the Elder; Thomas Hudson; Henry Reveley

Jacob van Ruisdael 1628-1682

43

Dune landscape

Red chalk on buff paper
15 x 19.9 cm
Signed with monogram

Constantyn Huygens 1628-1697

44

View of the Yssel

Bistre, pen and wash
11.1 x 17.2 cm
Inscribed "Aen de Yssel 5 Jun. 1672"

Jan de Bisschop 1628-1671

45

View near The Hague

Bistre, pen and wash
9.9 x 15.4 cm
With inscriptions on verso

Ludolf Backhuysen 1631-1708

46

Shipping off a coast

Bistre, pen and wash
16.7 x 23.5 cm
Signed and dated 1664

Valentyn Klotz Worked 1667-1699

47

View of Grave on the Maas after a siege

Pen and brown ink, grey wash
19.6 x 23.8 cm
Dated 1675 and with inscription on the back
Collection: N. D. Goldsmid



Jan Brueghel the Elder: Panoramic Landscape (Cat. No 50)

FLEMISH

Paul Bril 1554-1626

48

Rocky landscape

Pen and bistre
20.1 x 27.2 cm
Signed and dated "Pauuelse bril 1607 . . . Roma"
Collection: Crozat; Sir Thomas Lawrence

Tobias Verhaecht 1561-1631

49

Wooded and rocky landscape

Bistre, pen and wash
20.5 x 32.3 cm

Jan Brueghel the Elder 1568-1625

50

Panoramic landscape *(illustrated)*

Bistre, pen and wash
14 x 18.1 cm
Signed "Johan Breugel 1619"
Collection: Argoutinsky-Dolgoroukov

Roelandt Savery 1576-1639

51

Two Hungarian riders

Black and coloured chalks
17.3 x 14.6 cm
Collection: K. E. von Liphart; Freiherr R. von Liphart; E. Rodrigues

Peter Paul Rubens 1577-1640

52

Drawings from the antique

Pen and bistre
27.8 x 40.6 cm
With inscription by the artist
Collection: Horace Walpole; J. Wyck; Barry Delaney

Frans Snyders 1579-1657

53

Head of a wolf

Black and white chalk on blue paper
26 x 26.4 cm
Collection: J. van Haeckan

Jacob Jordaens 1593-1678

54

Offering to Ceres

Bistre, pen and wash
31.4 x 25.1 cm
A study for the painting in the Prado
(This drawing will be exhibited only in Adelaide)

Anthony van Dyck 1599-1641

55

The brazen serpent (*illustrated*)

Bistre, pen and wash
15.3 x 20.6 cm

A study for the painting in the Prado
Verso: A study of a Madonna and child
Collection: Jonathan Richardson the Elder;
Sir Thomas Lawrence; R. P. Ronpell

56

**Figure of a man bending forward with his
right arm outstretched, and three studies
for the right arm and one of the left
hand for the same figure**

Black, white chalk on light buff paper
27 x 43.3 cm

Studies for the executioner who bends over the
figure of Christ in the "Carrying of the Cross" in
St. Paul's, Antwerp, painted in 1617.
Collection: P. H. Lankrink; Jonathan Richardson
the Elder

David Teniers the Younger

1610-1690

57

Archery scene

Pencil and grey wash
21.4 x 36.8 cm

Jan Fyt 1611-1661

58

Still life with dead game

Pen and bistre
20.5 x 15.8 cm

Verso: there is a slight sketch of partridges in
black chalk

Collection: F. W. Fink

Adam Frans van der Meulen

1632-1690

59

**Study for a warrior lying on the
battlefield, and an additional study of the
left hand**

Red and black chalk, some white chalk on buff
paper
24.8 x 44.5 cm

Originally attributed to Maratta

Collection: Sir Robert Mond; Mrs. F. H. Brackley,
daughter of Sir R. Mond. Purchased through the
Witt Fund, 1962

ENGLISH

Isaac Oliver 1551/65-1617

60 a

Female figure resting

Pen and wash

b

Female figure, playing the lute

Pen and wash

c

Eleven heads, and a female figure

Pen

d

Female figure, reclining

Pen and wash

e

**Figure of a youth, standing and
the head of a man**

Pen

Size of sheet 18.5 x 14.7 cm

The studies appear to record motives from Italian
paintings. (The technique is one appropriate to
a painter of miniatures.)

Collection: Earl of Pembroke

Sir Peter Lely 1618-1680

61

Two heralds in ceremonial dress

Black and white chalk on blue paper
51.8 x 36.3 cm

Jonathan Richardson the Elder

1665-1745

62

**Portrait of Jonathan Richardson the
Younger**

Black, red and white chalk on blue paper
28.7 x 24 cm
Dated 173(3?)

Collection: Jonathan Richardson the Elder

**This exhibition was
arranged by the
Art Gallery of South Australia
with the co-operation of the
Courtauld Institute of Art, London**

Itinerary

Adelaide	March 9 - April 7
Perth	April 26 - May 26
Brisbane	June 14 - July 14
Sydney	July 26 - August 25
Newcastle	September 6 - October 6
Hobart	October 18 - November 17
Melbourne	November 28 - December 30