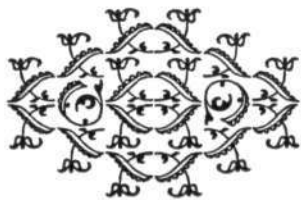


Old Master Drawings

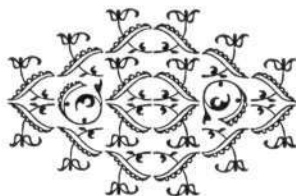
from the Witt Collection



THE AUCKLAND CITY ART GALLERY

Old Master Drawings

from the Witt Collection



THE AUCKLAND CITY ART GALLERY

September-October 1960

FOREWORD

THIS EXHIBITION of old master drawings is drawn from the collection of 3,500 drawings collected by Sir Robert Witt, and bequeathed by him to the Courtauld Institute of Art, University of London.

We are indebted to the Institute's Director, Sir Anthony Blunt, for the generous loan of these drawings and for his introduction.

We are also very grateful to Mr Philip Troutman, Keeper of the Collection, for his notes on the drawings and for the trouble he has taken over their dispatch.

P.A.T.

INTRODUCTION

DRRAWINGS DO NOT CARRY the same publicity value as paintings. They do not fetch the same colossal prices, and even the most celebrated of them do not hang in reproductions in every home like the great masterpieces of painting. But they can often tell us things about artists that we cannot learn from his finished paintings. They are a more intimate outpouring of his personality, and they may record some facet of his thought or feeling which reflection caused him to eliminate in the finished work of art. Drawings let us in not only to the studio of the artist, but in some ways to the workings of his mind. They let us see his first reaction to a subject, or they allow us to watch him in the process of creation.

Drawings are of many types and are used for many purposes. They may embody the perception of an effect in nature which has to be seized almost instantaneously; they may be the result of a careful study of a deliberately posed model to be used in a big composition; or they may be finished drawings intended to be complete in themselves.

All these types and most of the intermediate categories are represented in the present exhibition, but it is not always easy to say to which group a particular drawing belongs. The Constable sketches, for instance, were certainly done either in front of nature or from a precise memory of a particular moment, but the Turner, though based on an equally intimate knowledge of nature, was certainly executed in the studio, mainly from imagination. The drawings by Claude Lorraine seem to be an intermediate category. We know that he drew from nature, but there is good reason to think that even drawings such as the two views of Rome were probably executed in the studio on the basis of more rapid sketches made on the spot.

Portrait drawings, like those of Lawrence and Romney, again vary in their function. The Lawrence is a finished work, certainly not intended to be developed into an oil painting, whereas the Romney is a first jotting, probably made in the absence of the sitters, to establish a general grouping for the portrait.

Most of the Italian drawings are studies for religious or allegorical compositions. A number of these are projects for the general design; others, like the Domenichino, are studies from the model, made as a preparation for a detail of a big picture. Guercino and other seventeenth century artists certainly made figure studies, possibly from nature, possibly from imagination, for their own sake, and in fact many of Guercino's most brilliant and attractive works are of this kind. Castiglione and Piazzetta carried the idea still further, though in different ways. Castiglione invented a peculiar technique by which he could produce rapidly and cheaply a drawing which had the qualities of an oil sketch on wood or canvas. Piazzetta aimed at a much more finished effect, perhaps having in mind that his drawings might be engraved.

The range of subjects to which drawings could be applied was even wider than this. Callot and Stefano della Bella used the technique to record groups of figures from the life which they saw around them either in Florence or in Nancy. A century later Canaletto shows us two Venetians seen no doubt in the Piazza, and about the same time Pier Leone Ghezzi exploits the technique for caricature, a favourite game in the seventeenth and eighteenth centuries. At the other extreme

Giulio Romano and Piranesi apply the medium to the problem of decorative design.

It was one of the purposes of the late Sir Robert Witt, who formed the collection from which these drawings come, to illustrate the variety of ends to which the art of drawing could be applied and also to show how important they could be as documents for the art historian through being either signed or dated or connected with known works by the artists. It is our hope in lending these drawings that some part of the pleasure and the knowledge which he intended to spread will be conveyed to those who will see them in Auckland.

July, 1960

ANTHONY BLUNT

HISTORICAL NOTE

CHRONOLOGICALLY, the exhibition starts with Italian artists in the first half of the sixteenth century who were associated with Raphael's studio in Rome, like Giulio Romano, Barrocci and da Carpi. The sculptor Bandinelli was their contemporary in Florence.

In the latter half of the century while Venice maintained its position with artists like Tintoretto and Palma, Bologna became more and more the main centre of influence through the Carracci. However, Rome with its massive building and decorating programme implemented by successive Popes, attracted both the Carracci and other Bolognese masters like Domenichino and Guercino. Then in the seventeenth century Rome became the greatest source of artistic activity. Not only did master designers like Pietro da Cortona work there, but also foreigners like the Frenchman Claude, the Flemish painter Bril and the German Elsheimer, all three being major influences in the development of landscape painting. During the same century and well into the eighteenth Venice regained some of its old reputation through the Tiepolos and Piazzetta.

Nearly all the Dutch and Flemish artists worked in the Netherlands on its characteristic subjects, genre, landscape and seascape. But artists like Heemskerck and Cort worked as engravers in Italy and their art was influential on the contemporary Italian printmakers.

The seventeenth and eighteenth centuries witnessed an ever-growing traffic of artists through all the countries of Europe. Thus in England, Lely and Kneller arrived and stayed to paint portraits, Canaletto to paint views of London, and Willem van der Velde to paint seascapes.

In France, during these centuries, under a powerful monarchy, building, decorating and commissions of all kinds provided endless employment for artists like Caron and Boucher, with designs for tapestries and mural paintings, while Germany and Spain employed the Tiepolos for similar large schemes.

During the eighteenth century the Rococo style hid under its decorative surface a real interest in nature, which later blossomed into the Romantic Movement — this romantic attitude in various ways caught up artists like Gainsborough, Blake, Fuseli, Constable, Delacroix and Turner.

From Giulio Romano's arrival in Mantua in 1524 to Turner's death in 1851, this exhibition describes the creative notes of artists in Europe.

P. A. TOMORY

THE CATALOGUE

Note — All measurements are in millimetres, height before width.

English School

FRANCIS BARLOW (1626-1702)

1 A FIGHT BETWEEN A RHINOCEROS AND AN ELEPHANT

Pen and bistre, Indian ink wash, on buff paper 243 x 338

Bought Sotheby, 11/7/28 (38).

Coll: A. G. B. Russell.

Exh: V & A 1943. Witt Coll: National Gallery of Canada 1949/50 (3); Washington 1951 (3); Bristol 1952 (7).

Lit: Sparrow, *Apollo*, Jan. 1934, p.25ff, and repr. p.29; Ritchie (ed.), *English Drawings*, repr. p.7; Woodward, *Tudor and Stuart Drawings*, 1951, repr. pl.31.

Signed *F Barlow 1684*

The rhinoceros is taken from Dürer's woodcut of 1515 (Bartsch 136).

2 A FIGHT BETWEEN A COCKEREL AND TURKEY IN A POULTRY YARD

Pen and brown ink, grey wash, on light buff paper 185 x 296

Signed in ink bottom left *F. Barlow*

Bought Sotheby, London (no date).

Exh: Vienna 1927; Grosvenor Place, London, 1932; V & A 1943; Arts Council 1948 (3).

Lit: *Apollo*, Vol. XIX, 1934, pp.25-29.

WILLIAM BLAKE (1757-1827)

3 VISIONARY HEAD OF SOLOMON

Pencil 255 x 215

Bought Parsons.

Coll: J. Linnell (from the artist).

Lit: Gilchrist, *Life of William Blake*, 1863, Vol. II, p.244, No.43, in list No.2; Keynes (ed.),

Pencil drawings by William Blake, 1927, repr. pl.43.

The Linnell sale catalogue refers to three versions, of which this is one; the others are in the Huntington Library, California, and the Morris Wolf Collection, Philadelphia. Keynes (*op. cit.*) dates the drawing 'about 1819.' One of the heads which Blake drew from images which he called up, partly at the instigation of his friend John Varley, the water-colour painter, who was also interested in the occult.

JOHN CONSTABLE (1776-1837)

4 SEASCAPE

Pencil 110 x 140

Verso Two similar seascapes in lead pencil.

Bought Heinemann, Munich 1926.

Coll: Isabel Constable.

Exh: Oxford Arts Club 1937; Worcester 1938; Courtauld Institute 1958 (58).

Probably executed c.1830-1835.

5 BRIGHTON BEACH WITH COLLIERS

Pencil 115 x 185

Inscribed *Brighton Friday 14 Oct. 1825*

Bought Sotheby 1933 (125).

A note signed by Leggat Bros., dated October 1899, records that they purchased the drawing from the collection of Hugh Constable, grandson of the artist.

Coll: Hugh Constable (1899); Leggatts; Sir Harry Baldwin.

Exh: Oxford Arts Club 1937; V & A 1943; Churchill Club 1945; Courtauld Institute 1958 (52).

Closely related to the painting of the same subject in the Victoria and Albert Museum.

6 A WELL ON THE ROAD BETWEEN EAST BERGHOLT AND IPSWICH

Pen and greyish brown ink, greyish brown, grey and blue wash, over some lead pencil, on a light buff paper 191 x 156

Inscribed by the artist on the back of the drawing in pencil: *Well on the Road from / E.B. to Ips.ch done in / a gig by J.T.S. & / this is my copy from it.* (That is, on the road from East Bergholt [Constable's birth-place] to Ipswich. 'J.T.S.' refers to John Thomas Smith, 'Antiquity' Smith, the author of *Nollekens and his Times*. In 1797 Smith published a series of etchings of picturesque cottages, entitled *Remarks on Rural Scenery with Twenty Etchings of Cottages from Nature*, and it was in that year that Constable first became acquainted with Smith, and submitted to him some drawings of cottages. This drawing seems to belong to 1797, and the inscription indicates that Smith made the journey from London to visit Constable in Suffolk.)

Bought Leggatt (n.d.).

Coll: F. White; Isabel Constable.

Exh: Oxford Arts Club 1937; Stafford Gallery 1939 (56).

The drawing passed through the Christie sale of 30 November 1892 (Lot 113), and the drawings in this sale came from the same source as those in the Isabel Constable sale at Christies in June of the same year.

HENRY FUSELI (1741-1825)

7 TITANIA'S DREAM

Water-colour and drawing with point of brush over pencil 382 x 382

Bought Colnaghi.

Exh: Paintings and drawings by Fuseli; Roland, Browse, and Delbanco, 1948 (4); Arts Council, Fuseli, 1950 (132).

Lit: Powell, *The drawings of Henry Fuseli*, 1951, repr. pl.61.

Dated 1 May 22 (1822), it is one of the latest drawings known by Fuseli.

A study for the painting sold in the Weill sale, Bollag, Zurich, 23/3/1933.

8 A LADY SEATED AT A SPINET — back view (traditionally said to represent Queen Charlotte)
Lead pencil, and some coloured wash (Top corners cut away) 459 x 299

Bought Rudolf (n.d.).

In the Nottingham Art Gallery is a very similar drawing by Fuseli, clearly representing the same sitter, in which the main difference is that another figure appears to the left.

THOMAS GAINSBOROUGH (1727-1788)

9 A ROAD THROUGH A WOOD, WITH TWO FIGURES ON HORSEBACK AND THREE ON FOOT (*Plate 2b*)

Black chalk and water-colour, varnished 220 x 305

Exh: Gainsborough Bi-centenary, Ipswich, 1927 (165); Gainsborough, Sassoon, 1936 (73); Amsterdam, 1936 (218); Country Life, 1937 (478); Paris, 1938 (201); V & A, 1943; British Council, Scandinavia, 1949-50; Bath, 1951 (58); Arts Council, 1951 (76); British Council, Paris, 1953 (50); repr. pl.11.

Lit: Woodall, *Gainsborough's landscape drawings*, 1939, No.372.

10 LANDSCAPE WITH A ROAD RUNNING THROUGH A WOODED VALLEY, AND CATTLE

Black chalk, Indian ink wash, and white body colour 277 x 395

Exh: British Art, R.A., 1934 (1144), repr. souvenir, p.77; Gainsborough, Sassoon, 1936 (40); Worcester, 1938.

Lit: Woodall, *Gainsborough's landscape drawings*, 1939, No.373; Witt, *Antique Collector*, December 1935, repr. p.380.

Inscribed in pen on back of mount *Gainsbro.*

11 LANDSCAPE — A WOODED SCENE, WITH A COUNTRY LANE

Lead pencil 215 x 283

Bought Christie, sale, 11 May 1928 (6) (as a study for the 'Great Cornard Wood').

Exh: Gainsborough Bi-centenary, Ipswich, 1927 (120; as a study for the 'Great Cornard Wood'); Huddersfield, 1946; Arts Council, 1948, No.27 (as study for the 'Great Cornard Wood').

Lit: Woodall, *Gainsborough's landscape drawings*, London, 1939, No.371.

The drawing is not close enough to the 'Great Cornard Wood' (National Gallery, London), completed in 1748, to be certainly a study for the painting, but the scene is much the same, and the style is that of c.1748.

SIR PETER LELY (1618-1680)

12 PORTRAIT OF A MAN IN GARTER ROBES

Black chalk, heightened in white chalk, on blue paper. Much of the drawing has been rubbed away. The sheet made up on the left. 523 x 322.

No record of the provenance.

The drawing possibly belongs to a series of studies (another in the Witt Collection) made by Lely of the Knights, Officers and Prelates of the Order of the Garter. The series may have been conceived as part of an attempt to revive van Dyck's tentative plan to decorate Whitehall with the history and ceremony of the Order. (Cf. Arts Council Catalogue 1953 (23) for a fuller account.)

SIR GODFREY KNELLER (1646/9-1723)

13 PORTRAIT OF JOHN GAY (?)

Black chalk, white chalk heightening, on buff paper (Slightly irregular) 322 x 230

Bought Colnaghi (n.d.).

The sitter resembles John Gay (1685-1732), author of *The Beggars Opera*.

Exh: Witt Coll. — National Gallery of Canada, 1949 (34); Washington, 1950 (34).

SIR THOMAS LAWRENCE, PRA (1769-1830)

14 PORTRAIT OF A LADY (MISS HARTLEY)

Pastel on vellum Upright oval 330 x 280

Signed bottom left *T. Lawrence Pinxt.*

Bought Leggatt (n.d.).

The drawing has been taken from its original oval frame. On the back board of the frame are the inscriptions: *Miss Hartley* and *To be kept from the Damp & Sun. T. Lawrence Pinxt.*, in the artist's hand; and in the hand of a David Hartley, brother of the sitter, *I have given my Sister's picture to Mrs Sarah Jer(vas?). David Hartley.*

GEORGE ROMNEY (1734-1802)

15 STUDY FOR A PORTRAIT GROUP

308 x 388

Verso Sketch in lead pencil for the same composition.

Bought Sotheby, 12 February 1947 (302), repr.

Lit: National Gallery Catalogue, British School; Sewter, *Burlington Magazine*, 1941, No. LXXIX, repr.

A study for the Beaumont family (National Gallery, London) painted 1777/9.

GEORGE STUBBS, ARA (1772-1806)

16 A LIONESS PROWLING

Red chalk, and in the head red and black chalk 210 x 301

Verso The head of a lion, and a slighter sketch of a lion, in red and black chalk and black chalk respectively.

Bought Nicholson, London (n.d.).

Exh: Arts Council, 1948 (76); Witt Coll. — National Gallery of Canada, 1949-50 (53); Washington, 1950-51 (53).

A very similar drawing of a lion is in the Witt Collection; and another drawing by Stubbs of a lioness is in the Picton Library, Liverpool.

JOSEPH MALLORD WILLIAM TURNER (1775-1851)

17 A BOAT ON A ROUGH SEA

Water and body colour on grey paper 128 x 178

Bought Sotheby 24 November 1948, Lot 31.

A late drawing.

Italian School

BACCIO BANDINELLI (1493-1560)

18 STANDING FIGURE OF A MAN, DRAPED, HOLDING AN OPEN BOOK — AN APOSTLE OR PROPHET

Pen and brown ink. The drawing laid down. Slightly irregular. 392 x 190

Bought Neumayer (n.d.).

Coll: Benno Geiger.

FEDERIGO BAROCCI (1526-1612)

19 DRAPED FIGURE OF A YOUNG MAN BENDING FORWARD

Black, red and white chalk on blue paper 335 x 230

Verso Study of drapery, in black and white chalk.

Bought Colnaghi, 1938.

Coll: E. Habich (Lugt 862); P. von Baldinger-Seidenberg (Lugt 212); C. Weisböck (Lugt 2576).

Exh: V & A, 1943.

A study for the attendant in *The Circumcision*, painted for the Campagna del Nome di Dio, Pesaro, and now in the Louvre.

LUCA CAMBIASO (1527-1585)

20 THE MARTYRDOM OF ST LAWRENCE

Bistre, pen and wash 244 x 355

The drawing, with its schematic, cube-like construction, is characteristic of Cambiaso's much imitated method.

Coll: St Cyr.

21 THE HOLY FAMILY AT THE FIRESIDE

Pen and brown ink, brown wash, on buff paper 236 x 174

Bought Colnaghi 1935.

Inscribed in ink bottom right *Cambiaso*

Inscription bottom centre erased and illegible

This group of a mother with her child on her lap, a man and another child, in an interior, would apparently be a genre representation of the Holy Family. Paintings by Cambiaso of the Holy Family or the Madonna and Child treated in a similar way are known, and this treatment of the subject was probably of important influence in Genoa (his home town) and North Italy, and in Spain, where he spent his last years. The drawing is less schematic than the *Martyrdom of St Lawrence* (No.20), but a simplification based on the same approach is apparent.

ANTONIO CANALE called CANALETTO (1697-1768)

22 STANDING FIGURE OF A MAN IN CONTEMPORARY DRESS

Pen and bistre over slight black chalk drawing 302 x 175

Bought Sotheby, Chariette sale, 30 April - 1 May, 1923 (1) (as by Ghezzi).

Coll: Chariette (not in Lugt).

Exh: BFAC, 1927-8; Settecento, Venice, 1929; Matthiesen, 1939; V & A, 1943.

Lit: Hadeln, *Burlington Magazine*, December 1926, p.310ff, repr. pls. IIIA & B; Hadeln, *The drawings of Canaletto*, 1929, pls. 60 & 61; Parker, *Canaletto drawings at Windsor Castle*, p.26; Fiocco, *Venetian painting of the Seicento and Settecento*, 1929, p.65.

Repr: Ojetti, *Il Settecento Italiano*, 1932, fig.163.

Inscription by the artist 'II volta'. On the *verso* a similar drawing of a man seen from behind and with the same inscription. These drawings are studies for the painting in Ottawa *The Vegetable Market at San Giacomo di Rialto in Venice*. Figure drawings by Canaletto are rare; there is a similar sheet in the Metropolitan Museum, New York, and two pages of figure studies in Berlin (repr. Hadeln, *op. cit.*, pls. 62 & 63).

GIROLAMO DA CARPI (1501-1566 or 69)

23 DESIGNS FOR DECORATIVE MOTIFS IN RAPHAEL'S 'LOGGIE'

Pen and bistre 406 x 260

Coll: Baron de Triqueti (1804-1874) (Lugt 1304).

Bought Maison, London, February 1955 (Witt Bequest).

Exh: *Decorative Arts of the Italian Renaissance, 1400-1600*, Detroit, 1958-59 (17).

Originally attributed to Giovanni da Udine; attribution to Carpi due to Philip Pouncey.

The designs are related to designs actually carried out in the 'loggie' of the Vatican, Rome.

24 DESIGNS FOR ORNAMENTAL MOTIFS

Pen and bistre 355 x 247

Verso Similar designs.

Coll: Grahl (1791-1868) (Lugt 1199).

Bought at the Amherst of Hackney sale, Sotheby, 14 December 1921.

Possibly designs for ornamental motifs to be carried out in stucco as the drawing seems to suggest raised work. The general character of the designs suggests a connection with the type of decoration in the Villa Madama, Rome. The hand is clearly the same as that responsible for drawing No.23, and possibly again connects with work carried out under Raphael's supervision (Villa Madama...).

Originally attributed to Perino del Vaga; later to Giovanni da Udine as by the same hand as No.23, and finally by Philip Pouncey to Girolamo da Carpi.

Exh: *Decorative Arts of the Italian Renaissance, 1400-1600*, Detroit, 1958-59 (16).

ANNIBALE CARRACCI (1560-1609)

25 JUNO

Bistre, pen and wash 195 x 134 (The corners cut away)

Bought Colnaghi, 1935.





Plate 2a

PARMIGIANINO (38)

Plate 2b

GAINSBOROUGH (9)



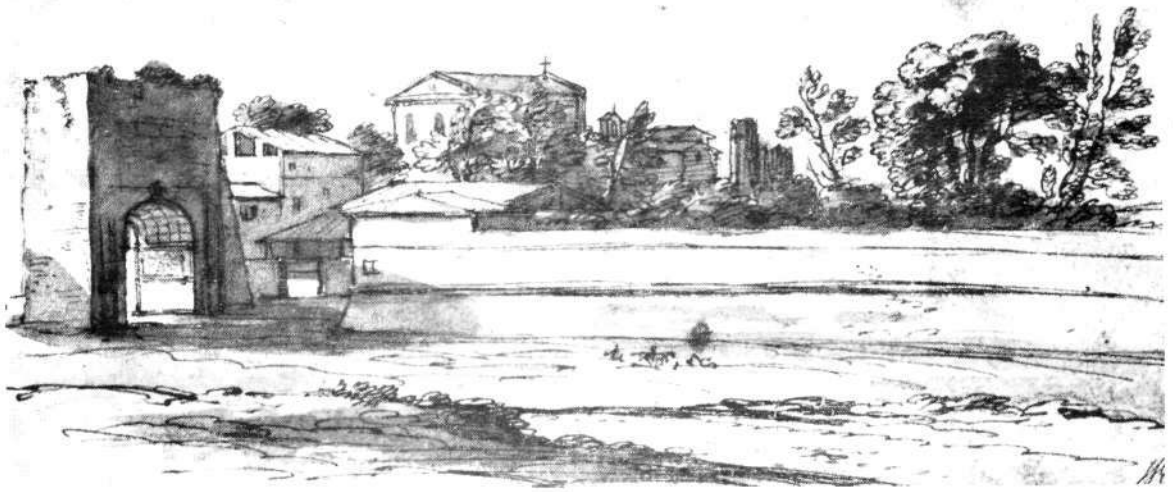


Plate 3a

CLAUDE (71)

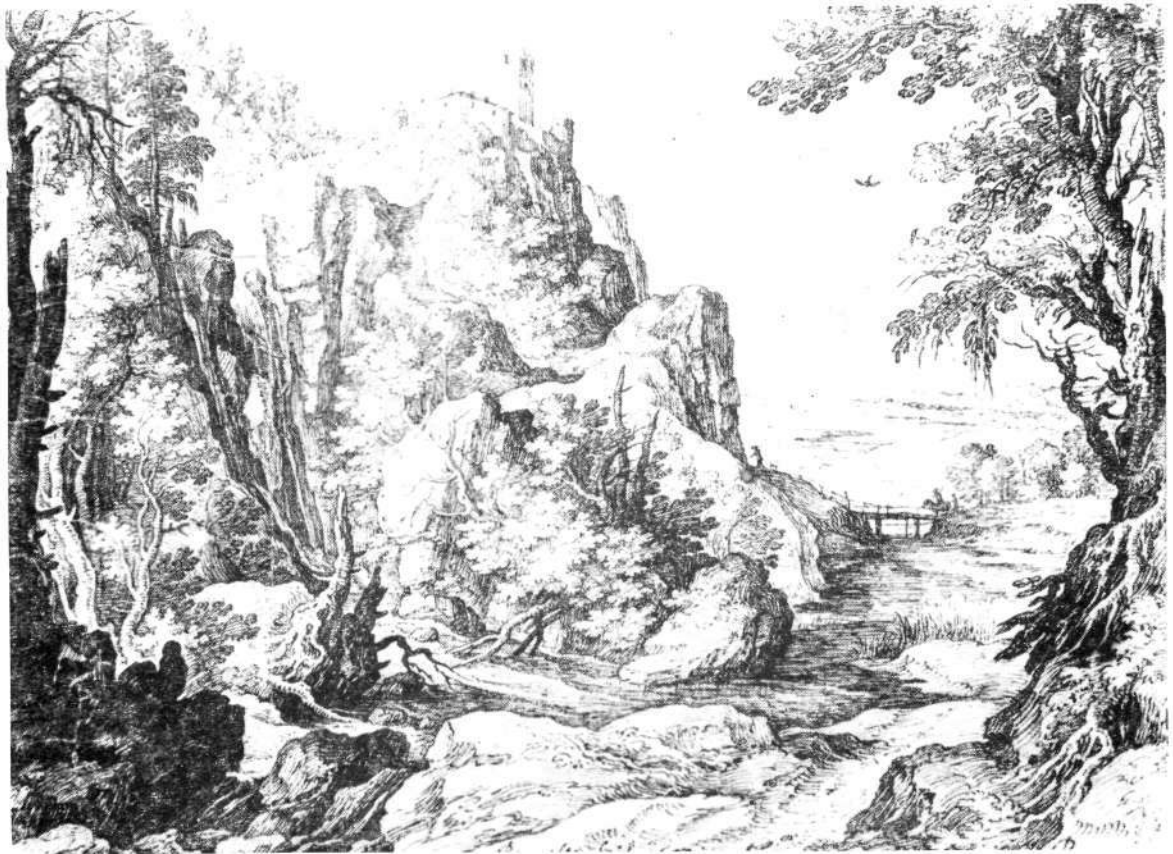
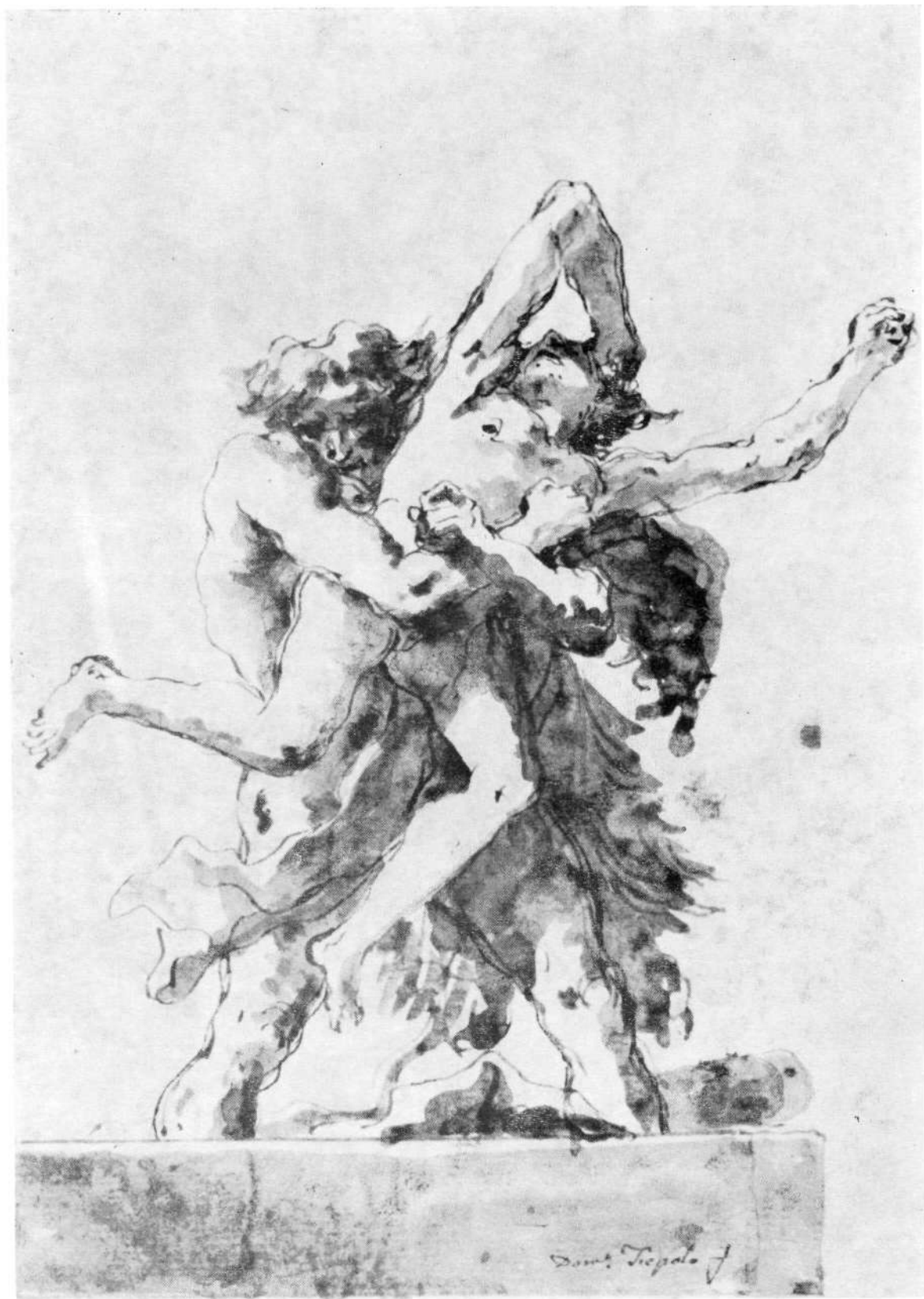


Plate 3b

BRIL (54)



Lit: Mentioned Tomory – *Catalogue of the Ellesmere Collection of Drawings*, 1954, p.22
(as Annibale Carracci, 'Juno').

Exh: Mostra dei Carracci, Bologna, 1956, Drawings (192).

A first study for the figure in the fresco *Juno and Jupiter* in the Galleria Farnese, Rome, painted 1597-1604.

AGOSTINO CARRACCI (1557-1602)

26 LANDSCAPE WITH THE REST ON THE FLIGHT

Pen and brown ink 240 x 270

Bought Colnaghi 1935.

(Illegible inscription bottom left, in pencil and probably not old)

LUDOVICO CARRACCI (1555-1619)

27 THE HOLY FAMILY (OR THE REST ON THE FLIGHT)

Pen and brown ink, grey brown wash 247 x 198

Coll: Lely (Lugt 2092).

Bought Parsons (n.d.).

Versions: Windsor (see under Literature); Accademia, Venice, another copy, of the Virgin and Child only.

Lit: Bodmer, *Lodovico Carracci*, 1939, p.150, No.62;

Wittkower, *Carracci drawings at Windsor . . .*, in note to No.80.

Exh: Drawings by Old Masters, Royal Academy, 1953, No.150; Mostra dei Carracci, Bologna, 1956, Drawings (40); Courtauld Institute, 1958 (33).

GIOVANNI BENEDETTO CASTIGLIONE (1610-1665)

28 A RUSTIC SCENE, INCLUDING A WOMAN AND CHILD ON HORSEBACK AND OTHER FIGURES AND ANIMALS IN A LANDSCAPE

Brush drawing using a red earth paint and little medium 280 x 420

Bought Meatyard.

Exh: BFAC, 1937-8; Courtauld Institute, 1944.

A late drawing inscribed '4' at the top.

GIUSEPPI MARIA CRESPI (1665-1747)

29 MYTHOLOGICAL OR ALLEGORICAL COMPOSITION OF THREE FIGURES

Pen (or point of brush) and brown ink, brown wash, over red chalk. Laid down. 200 x 236

(Inscription on the back seems to read *Gionima . . .* (?) – referring to the artist Antonio Gionima, to whom the drawing was attributed in the Christie sale.)

Bought Christie, Oppenheimer sale, July 1936, 80 (as by Antonio Gionima).

Coll: Benno Geiger; H. Oppenheimer.

Exh: Gernsheim 1937.

The subject has not been identified. The woman in the centre appears to be holding a pair of scales (Justice?); the figure on the right appears to be wearing a cap with feathers or wings (Mercury?); a wrongdoer (?) on the left. . .

DOMENICHINO (DOMENICO ZAMPIERI) (1581-1641)

30 FEMALE DRAPED FIGURE, FACING FRONT

Black chalk, traces of white chalk heightening, on buff paper. 232 x 188

Verso Head of a woman. Partly cut away. Black chalk.

Bought Stuttgart (n.d.).

PIER LEONE GHEZZI (1674-1755)

31 CARICATURE PORTRAITS OF TWO ECCLESIASTICS

Pen and brown ink 342 x 241

Signed and dated 1752 in the artist's inscription at the base of the drawing, which also identifies the persons portrayed.

Coll: Marquis de Lagoy; H. Danby Seymour.

GIOVANNI FRANCESCO BARBIERI, called GUERCINO (1591-1666)

32 A MOTHER AND CHILD; THE CHILD SEEN FROM BEHIND, STANDING BETWEEN ITS MOTHER'S KNEES (Plate 1)

Red chalk 305 x 210

Coll: Earl of Gainsborough.

Exh: BFAC, 1923; Gernsheim, 1937 (26); Seventeenth Century Art in Europe, R.A., 1938 (452); Eton, 1939; V & A, 1943.

Repr: Russell, *Drawings by Guercino*, 1923, p.38, pl.VII.

Copied by Bartolozzi for an engraving by Bartsch, with the figure of the mother, here only summarily treated, completed.

33 A MOTHER EMBRACING HER CHILD, OR VENUS AND CUPID

Bistre, pen and wash 235 x 185

Coll: Earl of Gainsborough.

Exh: BFAC, 1923; Gernsheim, 1937 (27); Seventeenth Century Art in Europe, R.A., 1938 (465); V & A, 1943.

Lit: Popham, *Burlington Magazine*, January 1938, p.19.

Repr: Russell, *Drawings by Guercino*, 1923, pl.X.

Adapted from a woodcut by N. Boldrini after Titian.

34 DAWN ON HER CHARIOT

Red chalk 246 x 271

Bought Christie, Gainsborough sale, 27 July 1922 (81).

Coll: Earl of Gainsborough.

Exh: Gernsheim, 1937 (see *Lit*); V & A, 1943; *Drawings by Old Masters*, R.A., 1953 (128); *Artists in seventeenth-century Rome*, Wildenstein, London, 1955 (44); *Courtauld Institute*, 1958 (14).

Lit: Exhibition of Drawings of the Bolognese School, W. Gernsheim, London, 1937 (32), with identification as a study for the 'Aurora' by Denis Mahon; *La Critica d'Arte*, III, 1938, p.XXII, and reproduced on p.XXI.

A study for the ceiling fresco of Aurora in the Casino Ludovisi, Rome, 1621-3. Other studies for the same are in the collections of Denis Mahon, the Cleveland Museum, Mass., and Berlin, i.a.

35 TWO WOMEN DRYING THEIR HAIR BY A FIRE

Bistre (?), pen, and wash 189 x 262

Coll: Earl of Gainsborough.

Bought Christie, Gainsborough Sale, 27 July 1922 (81).

JACOPO PALMA IL GIOVANE (1544-1628)

36 THE ADORATION OF THE SHEPHERDS

Pen and bistre, light brown wash, some white body heightening (the Child, and around the Child; partly discoloured), over black chalk, on buff paper. 193 x 280

Dated (in the artist's hand) 1625 on the wall to the right.

Bought Parsons (n.d.).

Coll: The Earl of Warwick (1818-1893 (Lugt 2600); Sir Charles Greville (1763-1832) (Lugt 549).

Lit: Tietze and Tietze-Conrat, *The Drawings of the Venetian Painters*, 1944, No.1021, p.209.

37 THE MARTYRDOM OF ST LAWRENCE

Pen and brown ink, light brown wash, white body colour heightening (mostly darkened), over some black chalk, on buff paper. (Laid down.) 295 x 203

Signed and dated by the artist, bottom right, *I.P.F. 1628 / i4.8tobre* (i.e., Iacopo Palma Fecit 1628 14 October)

Inscription *palma* bottom centre.

Bought Sotheby, Hope and Phillpott sale, 5 November 1930.

Coll: Thomas Thane (1782-1846) (Lugt 2420); Bishop Phillpott.

Lit: Tietze and Tietze-Conrat, *The Drawings of the Venetian Painters*, 1944, No.1019, p.209.

PARMIGIANINO (FRANCESCO MAZZUOLO) (1503-1540)

38 A RUSTIC SCENE (Plate 2a)

Bistre, pen and wash 101 x 124

Bought Sotheby, 10 April 1933, Lot 22 (from the J. P. Heseltine collection).

Coll: A. M. Zanetti; Arundel; Earl Spencer (Lugt 1530, bottom right); L. Galichon; J. P. Heseltine (cf. Sotheby sale, 1933).

Engraved both by Zanetti and Lanière; and by Lucas Vosterman I, and in article by Emile Galichon, *Les dessins du Parmesan*, in *Gazette des Beaux-Arts*, Vol. V, 2e période, 1872, facing p.346, as in the collection of L. Galichon (engraving by Rosotte).

Lit: *Gazette des Beaux-Arts* (see above), pp.344-348; Bartsch, Vol.XII, pp.185-6, No.63; Popham, *The drawings of Parmigiano*, 1953, p.34 (referred to as *scena campestre*), and as related in

character to one in the British Museum (*Figures in a ferry boat*, pl.XLII, Popham, *op. cit.*), and to drawings in the Louvre (Nos.6499, especially, and 6427); *Art Quarterly*, XX, 1957, p.283, fig.7.

Exh: Mostra del Correggio, Parma, 1935, disegno No.21, repr. p.140 ('scena campestre') ('... si puo riferire al periodo giovanile del Parmigianino prima del 1524'); Courtauld Institute, 1958-59 (38); Italian Art and Britain, R.A., 1960 (469).

39 PROFILE HEAD OF A GIRL

Pen and dark brown ink and grey wash (the wash and ink possibly the same) 101 x 82

Set in old mount cut at the top (Mariette's mount?), inscribed in cartouche at bottom
Franciscus MAZZUOLA.

Coll: Earl of Arundel (1586-1646) (copied when in Arundel's collection); P. J. Mariette (1694-1774) (Lugt 2097); Charles Rogers (1711-1784) (Lugt 625); Henry Wagner (cf. sale).
Bought at Sotheby's, 12 December 1928, Lot 78.

A copy of the drawing by Lucas Vosterman, apparently made for Arundel, is in the British Museum.

Lit: Hind, *Catalogue of Drawings by Dutch and Flemish Masters in the British Museum*, Vol.II, 1923, Lucas Vosterman I, No.12 (p.148).

Exh: Italian Art and Britain, R.A., 1960 (467).

GIAMBATTISTA PIAZZETTA (1683-1754)

40 HEADS OF A YOUTH AND AN OLD MAN

Black and white chalk on grey paper 342 x 276

Coll: Argoutinsky-Dolgoroukov (sale, Sotheby, 4/7/1923, No.17).

Exh: V & A, 1943.

Possibly a study for part of a composition.

PIETRO DA CORTONA (1596-1669)

41 THE ASSUMPTION OF THE VIRGIN

Black chalk on light buff paper (the paper originally probably white, but the drawing covered with brown paint removed 1925). 429 x 292

Coll: P. J. Mariette (Lugt 1852—almost obliterated when paint removed from the drawing 1925, see above); Jonathan Richardson Senior (1665-1745) (Lugt 2184).

Bought Sotheby (n.d.).

42 ANGELS AND CHERUBIM AMONG CLOUDS

Pen and brown ink, brown wash. Arched top. 132 x 225

Bought Sotheby, Worsley sale, 20 July 1932 (13).

Coll: Henry Reveley (1737-1798) (Lugt 1356).

The drawing was engraved in facsimile by C. M. Metz.

Possibly a design for the decoration of the vault of an apse—the curved line at the base of the drawing suggests this. All attention seems to be focussed upon the small angel holding the staff, but the subject is not identified (Adoration of...).

GIOVANNI BATTISTA PIRANESI (1720-1778)

43 THE TOMB OF THEODORIC AT RAVENNA

Pen and brown ink, some red chalk. 110 x 167

Inscribed *Tempio di Ravenna* in the artist's hand, and *Piranesi*, possibly autograph.

Bought Colnaghi (n.d.).

Lit: Thomas, *Piranesi*, 1954, p.35 ('... more than a dozen ... very early drawings exist, most in the British Museum, others in the collections of Sir Robert Witt, ...')

GIULIO ROMANO (1499-1546)

44 DESIGN FOR A TUREEN

Bistre, pen and wash (the sheet cut away at the top corners, and made up) 181 x 219

Inscribed on the older mount (Fairfax Murray's?) *Giulio Romano*

Bought Sotheby, 19 February 1930 (4).

Coll: Jonathan Richardson the Elder (1665-1745) (Lugt 2184); Sir Henry Hawley; Fairfax Murray.

A similar design was executed for the Duke of Mantua (cf Sir Robert Witt's note). Replicas are in the Louvre, Paris, and in the Victoria & Albert Museum, London (the latter definitely a copy).

Lit: Mullaly, *Apollo*, April 1958, p.105 et seq., repr. fig.III.

Exh: Decorative Arts of the Italian Renaissance, 1400-1600, Detroit, 1958 (19).

Design for an ornamental tureen, to be cast, apparently, in metal (silver?).

STEFANO DELLA BELLA (1610-1664)

45 *Three separate sheets of drawings mounted together*, showing

GROUPS OF SOLDIERS (top) COMBAT BETWEEN TWO HORSEMEN

Pen and bistre 62 x 99

(middle) STANDARD-BEARER AND SOLDIER

Pen and bistre 67 x 96

(bottom) GROUP OF FOUR SOLDIERS SITTING PLAYING CARDS, AND ONE STANDING LOOKING ON

Pen and bistre 72 x 102

Bought Sotheby, Delamere sale, 13-14/4/1926 (365).

Coll: Delamere.

Exh: V & A, 1943.

The drawings are studies for the figures in a series of etchings by Stefano della Bella entitled *Desseins de quelques conduites de troupes* (cf. Jombert, *Essai d'un catalogue ... de La Belle*, Paris, 1772, No.92).

GIOVANNI BATTISTA TIEPOLO (1696-1770)

46 ANGELS ON A CLOUD

Bistre, pen and wash 206 x 281

Coll: Count Algarotti.

Bought Parsons (n.d.).

Exh: Eton College, 1939; Courtauld Institute, 1958 (15).

Repr. Hadeln, *The drawings of G. B. Tiepolo*, 1928, pl.37.

GIOVANNI DOMENICO TIEPOLO (1727-1802)

47 HERCULES AND ANTAEUS (Plate 4)

Indian ink, pen and wash over some black chalk. 210 x 150

Bought Colnaghi

Signed *Dom. Tiepolo f.*

48 SAINT ANTHONY OF PADUA AND THE MIRACLE OF THE MULE

Indian ink, pen and wash 170 x 261

Signed bottom right in ink *Dom Tiepolo*

Bought Sotheby, 13 July 1937 (11).

JACOPO ROBUSTI, called TINTORETTO (1518-1594)

49 NUDE FIGURE OF A MAN, STANDING AND BENDING FORWARD, WITH HANDS (BOUND?) BEHIND HIS BACK

Black chalk on blue-grey paper; squared 330 x 210

Bought Colnaghi, 1922 (Sotheby, Morrison sale, 23-24/5/1922 [29], repr.).

Coll: Sir Joshua Reynolds; G. M. Fitzgerald; Morrison.

Exh: BFAC, 1927-8; Italian Exhibition, R.A., 1930 (665); V & A, 1943; Paris, 1935 (Sterling cat.709).

Lit: Popham, *Catalogue of Italian Drawings exhibited at the Italian Exhibition of 1930*, 1931, No.283, Pl. CCXXXVIIA; Tietze and Tietze-Conrat, *The Drawings of the Venetian Painters*, 1944, No.1713, p.289.

Inscribed in late hand *G. Tintoretto*

Possibly a study for a Flagellation, or according to Tietze (*op. cit.*) for the lost Last Judgment of c.1570.

A drawing in the Hermitage similar in size and technique and related in subject is listed in Tietze (*op. cit.*, No.1688), and three drawings possibly from the same series are in the Victoria & Albert Museum (Nos.240, 241, 247). On the *verso* is another drawing in black chalk of a nude figure of a man in a similar attitude and possibly related to the study on the *recto*.

Dutch and Flemish Schools

ABRAHAM BLOEMAERT (1564-1651)

50 THE FOUR EVANGELISTS

Pen and brown ink, greyish brown wash, white body colour heightening, on buff paper.
265 x 337

Bought Sotheby, at the Warwick sale, 17 June 1936.

Coll: Earl of Warwick.

51 THE ADORATION OF THE SHEPHERDS

Pen and dark brown (black?) ink, light greyish brown wash, white body colour heightening (discoloured), over some drawing in black chalk, on paper toned a light brown. 140 x 274
Bought Reader (n.d.).

Inscribed on the old mount *Abm. Bloemart*

Coll: (Lugt 474) unidentified, no longer regarded as Crozat's mark.

An engraving after the drawing is known.

ANDRIES BOTH (c.1608-1649)

52 TWO PEASANTS, ONE READING A LETTER, THE OTHER LOOKING ON

234 x 157

Bought Colnaghi, 1935.

(Collector's mark 'CG' not in Lugt)

Exh: Artists in seventeenth-century Rome, Wildenstein, London, 1955 (10); Courtauld Institute, 1958 (69).

Cf. Wildenstein catalogue, '... another Bambocciant drawing, of peasants drinking soup, signed and dated 1636, is in the Print Room of the Rijksmuseum, Amsterdam (reproduced in '*L'Amatore d'Arte*,' January 1920). Both this and the present drawing show that Both quickly assimilated the Van Laer manner – or rather, as the drawing of *Peasants in the open* signed and dated *Rouen 1633* (Weimar) ... indicates, he brought with him to Rome an approach that could be readily adapted to the native life.' (Both arrived Rome 1636; stayed to 1642.)

HANS BOL (1534-1593)

53 THE FALL OF PHAETON

Pen and bistre and purplish wash 188 x 273

Exh: Flemish & Belgian Art, R.A., 1927 (534); Berlin & Bochum, 1927-8;

International Exhibition, Antwerp, 1930.

Signed on centre cloud *H. Bol 1569*, the 'H' and 'B' in monogram.

One of Phaeton's sisters, turned into a tree, and his kinsman Cygnus, changed into a swan, also appear (*vide* Ovid, *Metamorphoses*, Bk. II).

PAUL BRIL (1554-1626)

54 A ROCKY LANDSCAPE WITH WATERFALL, STREAM, BRIDGE AND FIGURES (Plate 3b)

Pen and bistre 205 x 275

Coll: Crozat; Sir Thomas Lawrence (Lugt 2445).

Exh: Flemish & Belgian Art, R.A., 1927 (541); Berlin & Bochum, 1927-8.

Lit: Baer, *Paul Bril, Studien zur Entwicklungsgeschichte der Landschaftsmalerei um 1600*, Munich, 1930, p.97.

Signed at bottom edge *Pauuelse bril 1607 . . . Roma* (the *Roma* partly cut away).

JAN BRUEGEL THE ELDER (1568-1625)

55 A ROAD THROUGH A WOOD, WITH A VIEW OF AN EXTENSIVE LANDSCAPE ON THE LEFT

Bistre, pen and wash 135 x 180

Bought Sotheby, Argoutinsky-Dolgoroukov sale, 4/7/1923 (57).

Coll: Argoutinsky-Dolgoroukov (not in Lugt).

Exh: Berlin & Bochum, 1927-8.

Inscribed *Johan breughel. 1619*. Similar inscriptions occur on other drawings by the artist.

WILLEM BUYTEWECH (1591/2-1624)

56 LANDSCAPE WITH TREES; IN THE FOREGROUND A MILKMAID AND GOATS

Black chalk 280 x 365

Bought Colnaghi.

Initialed and dated in pencil WB (in monogram) 1617; only the 'W' clear.

JACOB DUCK (c.1600-after 1660)

57 STUDY OF A MAN, HALF TURNED TO THE LEFT, BENDING FORWARD (ADJUSTING HIS HOSE?); AND A SMALLER STUDY OF THE SAME IN A SLIGHTLY DIFFERENT ASPECT

Black chalk 275 x 135

Bought Parsons, 1927.

CORNELIS CORT (1533-1578)

58 LANDSCAPE — A ROCKY COAST WITH STORMY SEA

Pen and brown ink 191 x 271

Inscribed bottom right in pen *Cornelis Cort van horn* in old hand.

Verso Similar subject

Bought Ridley sale, Sotheby, 25 July 1928 (18).

Repr: de Haan, *L'Oeuvre gravé de Cornelis Cort, Graveur hollandais, 1533-78, 1948*, pl.63, p.225.

Two etchings by Cort of similar subjects, of wrecked ships, etc., appeared 1553, edited by George Hoefnagels, the etchings inscribed *Cornelius Cort Batavus fec.*

HENDRIK GOLTZIUS (1558-1617)

59 ALLEGORICAL FIGURE; A FULL-LENGTH FEMALE FIGURE, STANDING AND HOLDING A BOOK IN HER RIGHT HAND

Bistre, pen and wash, and some white heightening. 240 x 155

Bought Sotheby, 21/2/1934 (96).

Coll: W. Young Ottley; Stoop.

Signed HG in monogram.

MARTEN VAN HEEMSKERCK (1498-1574)

60 THE COLOSSUS OF RHODES

Pen and brown ink. Pressed through for engraving. 205 x 263

Signed bottom left in pen *Martyn van Heemskerck. inventor* and dated bottom right 1570

Inscribed by the artist top left 6./*Colossus/Bolis* Inscribed bottom right of centre 5

Coll: A. G. B. Russell.

Bought Meatyard (n.d.).

Exh: BFAC, 1924; Oxford Arts Club, 1929.

This is one of a series (another in the Witt Collection) made by Heemskerck issued under the title *The Wonders of the World*, and engraved by Galle; the present drawing was engraved as number 5 of the series.

HERMAN (VAN) SWANEVELT (c.1600-1655)

61 LANDSCAPE WITH THE REST ON THE FLIGHT

Pen and bistre, brown wash 197 x 265

Verso Inscribed in pen *Swaneveldt F*, and other old inscriptions not yet deciphered.

Bought Colnaghi, 1936.

Exh: Artists in seventeenth-century Rome, Wildenstein, London, 1955, No.76 (cf. Wildenstein catalogue 'as yet it does not seem possible to date Swanevelt's drawings with certainty. Four prints of this subject . . . by the artist are recorded, . . . none of which is connected with this drawing').

ADRIAEN VAN DER VELDE (1636-1672)

62 STUDY OF A YOUTH LYING ON THE GROUND, SEEN FROM THE BACK

Black chalk, heightened with white, on blue paper. 210 x 205

Exh: V & A, 1943.

Initialled A.V.V.

WILLEM VAN DER VELDE THE YOUNGER (1633-1707)

63 A LARGE SHIP GIVING A SALUTE, AND OTHER BOATS IN AN ESTUARY (THE THAMES?)

Black chalk 372 x 510

Bought Sotheby, Amherst sale, 14/12/1921 (one of 90 drawings contained in 99, 100, 103, 108, 110, 112).

Exh: BFAC, 1926; Dessins hollandais de Jérôme Bosch à Rembrandt, Brussels, 1937 (150), repr. pl.XCIa; V & A, 1943.

French School

FRANCOIS BOUCHER (1703-1770)

64 GROUP OF THREE HEADS, A WOMAN AND TWO BEARDED MEN

Black chalk, in parts softened, possibly with a stump. 300 x 232

Exh: V & A, 1943.

Possibly a study for part of a composition.

65 LANDSCAPE WITH A BRIDGE

Black and white chalk and stump on light grey paper 231 x 402

Coll: Bellingham-Smith.

Bought Colnaghi (n.d.).

Exh: Landscape in French Art, R.A., 1950 (445); Courtauld Institute, 1958 (59).

JACQUES CALLOT (1592-1635)

66 TWO STREET TRADERS, ONE WITH A BASKET AND THE OTHER STANDING BY A CARCASS

Red and black chalk 85 x 112

Bought Sotheby, Amherst sale, 14/12/1921 (with No.67 below) (52).

Coll: Dijonval; Dimsdale (Lugt 2426); Amherst.

See note to No.67.

67 A TETHERED HORSE, AND A MAN STANDING WITH ARMS FOLDED

Red and black chalk 85 x 112

Bought (see 66)

Coll: (see 66)

This drawing and No.66 appear to be from the same sketch-book, from which other drawings are in the Royal collection at Windsor (Nos.26 to 31 in *Blunt French Drawings at Windsor Castle*, 1945). They were probably made in Florence 1617-19.

ANTOINE CARON (c.1520-1598)

68 FESTIVAL AT THE COURT OF THE VALOIS — NUMBER 4

Black chalk, pen and brown ink, light brown wash, white body colour heightening, on light buff paper. 327 x 482

Bought Colnaghi, September 1955 (with Antoine Caron, No.4648, Witt Collection, No.6 of the series).

A design for one of the series of eight tapestries in the Uffizi Gallery, representing festivals at the Valois court. Further drawings are in the Louvre, the Pierpont Morgan Library and the National Gallery of Scotland. The tapestries, made in Brussels, were begun in 1580-5 and completed in 1588.

EUGENE DELACROIX (1798-1863)

69 STUDIES OF LIONS

Lead pencil on light cream paper 251 x 384

The mark *E.D.* (Lugt 838) is the mark of the artist's sale (held 1864 after his decease — 17-19 February 1864 and 21 April 1865).

Bought Prouté, Paris (n.d.).

A similar sheet of studies is at Bayonne.

CLAUDE GELLEE called CLAUDE LORRAINE (1600-1682)

70 A CLASSICAL BUILDING; A VIEW THROUGH A COLONNADE, LOOKING TOWARDS THE SEA, WITH SMALL FIGURES

Pen and brown ink 175 x 130

Bought Langton Douglas.

Coll: Richardson sen. (Lugt 2183) (sold 1772); Reynolds; Voll; Earl of Aylesford (sold 1846); Woodburn (sold 1847).

Exh: Magnasco Society, 1928; Seventeenth-century Art in Europe, R.A., 1938 (532); V & A, 1943; Landscape in French Art, R.A., 1949-50 (453); Old Master Drawings, Leicester, 1952 (23).

Lit: *Old Master Drawings*, III, 1928-9, No.20, with appreciation by Tancred Borenius, and repr.

71 A VIEW OF THE ARCH OF TITUS AND PART OF THE WALL OF THE VILLA FARNESE IN ROME

(Plate 3a)

Pen and brown ink, and bistre wash, on blue paper, with some white heightening. 105 x 200

Coll: Esdaile (Lugt 2617); Bale (Lugt 640).

Exh: V & A, 1943; Landscape in French Art, R.A., 1949-50 (448).

A page from the sketch-book.

The *verso* shows a standing figure of a man seen from behind, executed in pen, and a mediaeval town-wall, executed in pen and wash.

A number of drawings of the same size, and similar in technique and style, exist in private collections, and are variously ascribed to Claude Lorraine or Gaspar Dughet. One showing a view of the Tiber, traditionally attributed to Gaspar, is in the Witt collection.

72 STUDY OF A TREE

Pen and brown wash, white body (now discoloured), on blue paper. 186 x 112

Coll: de Fries (Lugt 2903); Lawrence (Lugt 2445); Esdaile (Lugt 2617).

A record reads that this was one of the 150 drawings from the de Fries collection chosen in 1820 by Sir Thomas Lawrence for his collection. The drawing subsequently passed through the Esdaile sale of 30 June 1840 (5th part of the sale), London (drawings by Claude and Titian acquired from Lawrence).

The discoloration of the white body gives an impression of a tree in blossom. The white body-colour has in part turned pink and in part completely grey. Possibly only high lights are intended; at least there was not originally a pink colour.

73 VIEW OF ROME, WITH THE TIBER

Bistre, pen and wash, on blue paper. 105 x 205

Coll: Wrest Park; Lucas; Oppenheimer.

Acquired Christies, London, 1936, at the H. Oppenheimer sale (1425).

Exh: Landscape in French Art, R.A., 1949-50 (522).

A page from a sketch-book (see No.69).

The quality of some of these drawings, apparently all by the same hand and from the same sketch-book (or same series of sketch-books), suggests that Claude Lorraine was responsible. The drawing closely relates to drawing No.69.

The *verso* shows a standing figure of a man, drawn with the point of the brush.

JEAN BAPTISTE GREUZE (1725-1805)

74 A GENRE SCENE (THE RETURN FROM THE HUNT?)

Brush and grey wash 210 x 328

Acquired Konstantinoff, Paris (n.d.).

On the back of the paper on which the drawing is mounted is the inscription *première pensée pour son tableau* and *J. B. Greuze*

A study for some anecdotal painting. The subject has not been identified or connected with any painting by Greuze, but the inscription suggests a painting once existed. Another drawing of a very similar type is in Frankfort, and possibly represents another episode from the same story.

JEAN AUGUSTE DOMINIQUE INGRES (1780-1867)

75 STUDY FOR A FIGURE OF FAME

Lead pencil 237 x 161

Lit: Alazard, *Ingres et Ingrisme*, 1950.

Bought Drey (n.d.).

The sheet marked with the stamp of the artist's sale (Lugt 1477).

A study for the figure of Fame crowning Napoleon in the 'Apotheosis of Napoleon I' (Louvre) which was painted by Ingres in 1853 for a ceiling in the Hotel de Ville, Paris.

EUSTACHE LESUEUR (1617-1655)

76 STANDING FIGURE OF A CARTHUSIAN, AND A STUDY FOR THE COWL OF THE SAME FIGURE

Black chalk, white chalk heightening, on buff paper. Squared with stylus for enlargement.
427 x 249

Bought Rudolf (n.d.) with others of the same series (Witt Nos.1882-97).

This drawing and the others of the series, bound in one volume, passed through a sale 1887.

Exh: V & A, 1943.

One of a series of drawings of single figures of Carthusians, of which others are in the Witt collection and the Louvre, Paris, connected with Lesueur's great work, the decoration of the Cloister of the Chartreux in Paris, with scenes depicting the Life of St Bruno (the paintings now in the Louvre), 1645-47. The same figure appears on the Witt drawing No.1893; the present squared drawing makes the silhouette more interesting.

CHARLES PARROCEL (1688-1752)

77 A CAVALRYMAN

Black and white chalk, on light brown paper. 416 x 270

Bought Maison, February 1955 (Witt Bequest).

JEAN FRANCOIS DE TROY (1679-1754)

78 STANDING FIGURE OF A MAGISTRATE

Black chalk, heightened in white chalk, on a greenish grey (originally blue?) paper. 514 x 301

Bought John Manning, November 1958 (Witt Bequest).

Possibly a study connected with some *Échevin* group.

German School

ADAM ELSHEIMER (1578-1610)

79 SAINT JOHN THE EVANGELIST

Wash drawing 310 x 200

Bought Christie, Oppenheimer sale, 10-14/7/1936 (369).

Coll: H. Oppenheimer.

Exh: Seventeenth Century Art in Europe, R.A., 1938 (493); V & A, 1943; Eton, 1950.

Repr: Drost, *Elsheimer und sein Kreis*, 1933, p.124, pl.163.

On the *verso* writing in black chalk in large Hebrew characters (*Evangelium . . . Jehovah*).