



## THE HEAD

The head has more meaning for us than any other motif available to the artist. A sense of connection across the centuries is the great gift of the skilled portraitist.

By capturing the most subtle nuances of appearance, we can feel that Hans Holbein has brought *Sir Thomas More* (no. 1) into our presence. Even in the modern age, a portrait drawing can capture personality like no other medium: David Hockney's delicate study of *Jacob Rothschild* (no. 75) and John Singer Sargent's imposing portrait of *Henry James* (no. 70) show two contrasting twentieth-century approaches, and demonstrate why drawing can still be as central to our perception of the world today as it was 500 years ago.

Guido Reni's screaming *Marsyas* (no. 36), Charles Le Brun's terrified *Persian warrior* (no. 37), and Carlo Maratti's decapitated *Holofernes* (no. 38) were all studies intended to draw the spectator into the drama of a composition.

But drawings do not have to be dramatic to be powerful, and Piazzetta's melancholy *Young Moor* (no. 50) or Leendert van der Cooghen's study of an unknown *Young woman* (no. 39) are, in their quiet way, just as moving.