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RACHEL DE RUVIGNY, COUNTESS OF SOUTHAMPTON
BY SIR ANTHONY VAN DYCK

Van Dyck's Countess of Southampton is the most splendid example of 17th century portraiture in our collection. Recent cleaning has removed the old green coloured varnish with which the work was covered and bringing up the rich contrasts between the white highlights and the deep blue shadows in the garment, restored to it the baroque drama of its original conception⁽¹⁾ (illus. 1).

The portrait was so popular in its day that eight repetitions were made, three of which were life-size⁽²⁾. The version now at Welbeck Abbey was inherited by the sitter's daughter, Elizabeth, who married Noel, later Baron Noel of Titchfield⁽³⁾. The Titchfield House pictures came to Welbeck Abbey with the Bulstrode pictures in 1810. The copy of the Countess of Southampton by Lely belonged to Rachel, her second daughter, and was subsequently inherited by the relatives of her husband, Lord Russell. It is now at Woburn Abbey⁽⁴⁾. The only other lifesize version, now at Althorp in the possession of Earl Spencer, does not seem to have a family provenance, though there was a family connection between the Spencers and the Wriothesleys: the daughter of James, brother of the fourth Earl of Southampton, had married William Spencer about 1615. The portrait is first mentioned at Althorp in 1731⁽⁵⁾ (illus. 2).

It would seem significant that, while two of the other large versions belonged to the sitter's daughters, the Melbourne portrait was retained by her husband. After his death it went to his third wife, Lady Frances Seymour, who inherited it together with the contents of Southampton House, Bloomsbury Square, London⁽⁶⁾. It was at Panshanger, before coming to Melbourne in 1921.

Not only has the Melbourne portrait the best provenance but it appears in style and handling an undoubted van Dyck original. Small alterations, which came to light during the cleaning, such as the slight shift in the position of the necklace, testify to its being the first version. The other portraits derive from the Melbourne picture: Goulding describes the Welbeck portrait as "a duplicate of it";⁽⁷⁾ the Woburn portrait is known to be a copy by Lely and is taken from our or from the Welbeck picture;⁽⁸⁾ though the Althorp portrait is a variant rather than a replica,⁽⁹⁾ it can be shown that it also pre-supposes the existence of the Melbourne portrait: below the sandalled right foot fully exposed at Althorp, there remain the traces of the scalloped hem of the garment, which covers the foot in Melbourne; to reveal the foot was an afterthought; the Althorp version is clearly later than the Melbourne one.

Authors have disagreed widely over the dating of the portrait. There is no documentary evidence to show when the Countess of Southampton was portrayed; the picture is not dated. On McArdell's mezzotint, of 1758, made from the Melbourne portrait while in the possession of Lord Hardwicke, the date 1636 was added to the title.⁽¹⁰⁾ This was retained by Sir Lionel Cust.⁽¹¹⁾ Schaeffer dated the Welbeck version between 1632 and 1640.⁽¹²⁾ Glück⁽¹³⁾ agreed with Collins Baker,⁽¹⁴⁾ who, analyzing the changes in costume in van Dyck's portraits of the thirties, came to the conclusion that the Melbourne portrait must be late, between 1638 and 40. The free brushwork, particularly in evidence in the treatment of the clouds and the crystal ball, is characteristic of the late style of van Dyck. The iconography further strengthens the probability that the portrait was, in fact, painted early in 1640.

We know little about the sitter. Rachel de Ruvigny, born in 1603, was the daughter of Daniel de Massue, seigneur de Ruvigny. She married in second marriage on 18th August, 1634, Thomas Wriothesley, fourth Earl of Southampton, the son of the third Earl, friend and patron of Shakespeare. Contemporary descriptions refer to her as "very merry and very discreet, very handsome and very religious, she was called in France la belle et vertueuse Huguenotte"; "a Lady of goodly Personage, somewhat taller than ordinary French women are, excellent Eyes, black hair, and of a most sweet and affable nature."⁽¹⁵⁾ Nothing in these descriptions prepares us for the magnificence with which van Dyck has endowed her.

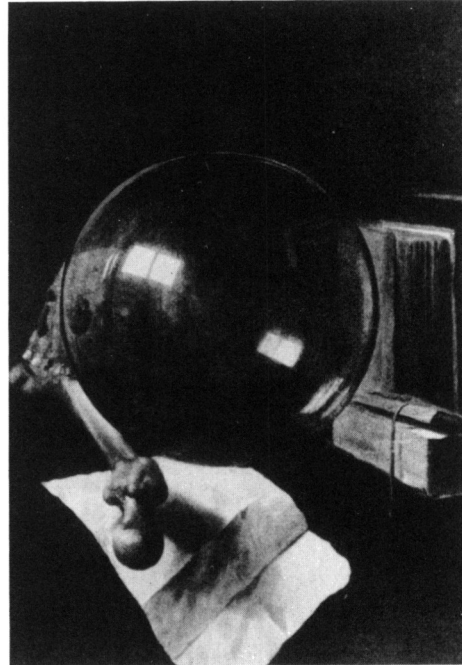
1. A. van Dyck (1599-1641), *The Countess of Southampton*, oil on canvas, 86" x 50½".
Felton Bequest.



*Rachel, F. Countess of
Southampton.*



2. A. van Dyck, The Countess of Southampton, Althorp (repr. by courtesy of the Courtauld Institute).



3. J. Luttichuys (1616-1673), Vanitas Still Life, oil painting. Bernt, Niederl. Maler No. 499.



4. F. Delaram, after N. Hilliard (1547-1619), Queen Elizabeth, engraving.



5. A. van Dyck, The Child Christ as the Saviour, oil painting. Schaeffer, van Dyck, p. 93.

We see the Countess seated in the heavens — a large crystal globe on her left, a skull under her right foot. A suggestion of "all'antica" is brought into her — contemporary — garb by the billowing scarf and the disarray of dress. Behind her, rays of light break through heavy clouds. Bellori, Vite, 1678, p. 156, said that Rachel de Ruvigny had been painted "in forma della Dea fortuna sedente su'l globe della Terra" (as fortune sitting on the globe of the earth). Bellori knew the painting from a description presumably given to him by Sir Kenelm Digby whom he met in Rome between 1645-48.⁽¹⁶⁾ The faulty description (sitting on a globe) may be due to Sir Kenelm, and suggested to Bellori the idea of Fortune. Bellori's interpretation has been accepted by many recent authors⁽¹⁷⁾ but cannot be sustained since the portrayed is neither sitting nor standing on the globe in the manner customary for fortune.⁽¹⁸⁾ Crystal globe and death's head moreover are symbols of Vanitas, as can be seen from the Dutch Vanitas still lifes such as that by Isaac Luttichuys of 1645 (illus. 3).⁽¹⁹⁾ The globe represents the breakable nature of fortune (Glück und Glass wie leicht bricht das).⁽²⁰⁾ Van Dyck related the Countess to the symbols of the transient world and death in much the same way in which he related in an earlier picture, the Child Christ to the transient world and evil or death (illus. 5). Christ leans on the globe of the sinful world and treads the snake of spiritual death underfoot.⁽²¹⁾ Rachel triumphs over the transient world and death and rises to a higher realm in which the rays of truth break through clouds.⁽²²⁾ The symbolism suggests that the portrait was painted or at least finished on the occasion of the sitter's death on 16th February, 1640. A similar and earlier example of such symbolism is the portrait of Queen Elizabeth, engraved by F. Delaram after Nicholas Hilliard in which the Queen (in the role of Astraea, the just Virgin of the Golden Age) appears against an aureole of light surrounded by heavy clouds⁽²³⁾ (illus. 4). This portrait of Elizabeth was posthumous and strengthens the case for our assumption that the portrait of Rachel de Ruvigny was completed after her death.

URSULA HOFF.

NOTES.

- (1) Cleaned by Mr. Harley Griffiths in 1959. I am indebted to Mr. Griffiths for observations on condition and alterations.
- (2) R. W. Goulding, Walpole Society, Vol. VIII, 1920, pp. 76-79, Nos. L II-L X quoted as: Goulding.
- (3) Goulding, L III; illus. by C. Fairfax Murray, *Welbeck Abbey Catalogue*, 1894, No. 346; Schaeffer, *van Dyck*, 1909, p. 412.
- (4) Goulding, L X.
- (5) Goulding, L IX and p. 34.J. Goulding says that it is first mentioned in George Vertue's List of pictures at Althorp, 1731.
- (6) Lady Frances Seymour later married Conyers Darcy (Goulding, L II) who sold the painting to Anthony Grey, Earl of Kent, in 1683. (I am indebted to Prof. E. K. Waterhouse for the quotation from the catalogue of Pictures belonging to Thomas Philip, Earl de Grey, St. James, 1834, No. 68, from which our knowledge of this sale is derived.) For the further provenance of this picture, see Goulding, L II.
- (7) Goulding, L III.
- (8) Goulding, L X.
- (9) Goulding, L IX; G. Glück, *van Dyck*, 1931, pl. 455, believed that the Althorp version was the original one, on account of the sceptre "das nach der Haltung der Hand doch wohl ursprünglich sein dürfte". Cust regarded it as a later school version. The shade of blue is noticeably different from that in the Melbourne picture, the paint more loaded with white, as I remember it. The traces of the scalloped hem are clearly visible under the clouds with which the garment near the foot was over-painted.
- (10) A proof before letters of this mezzotint is in the N.G.V. Print Collection.
- (11) L. Cust, op. cit., p. 125, seq.
- (12) Schaeffer, op. cit., p. 412.
- (13) Glück, op. cit.
- (14) C. H. Collins Baker, *Burl. Mag.*, Vol. XXXIX, p. 267.
- (15) Goulding, p. 39.
- (16) V. Gabriele, *Sir Kenelm Digby*, 1957, p. 26, note 1; p. 103-4, note 2. I am indebted for this reference to Miss Frances Yates, of the Warburg Institute, London.
- (17) Older sources do not as yet refer to the picture as Fortune. McArdell's mezzotint simply carries the name of the sitter; the picture is referred to as Rachel de Ruvigny or the Countess of Southampton by Horace Walpole (Paget Toynbee, Walpole Society, Vol. XVI, 1927/8, 40); Waagen, *Works of Art and Artists in England*, 1838, Vol. III, p. 336 (Althorp), No. 8; the same, *Treasures of Art in Great Britain*, 1854, Vol. II, p. 85 (Panshanger); both described as a "kind of apotheosis". M. Rooses, *Anthony van Dyck*, 1900, p. 63, refers to the Althorp version as "Beauty vanquishing Death and ruling the World". The Panshanger and Althorp versions were exhibited as "Fortune" at the Grosvenor Galleries, 1887, Nos. 42, 123.
- (18) C. Ripa, *Iconologia*, ed. 1630, p. 271, seq. R. v. Marle, *Iconographie de l'Art Profane, Allegories et Symboles*, 1932, p. 181-202.
- (19) W. Bernt, *Die Niederländischen Maler des 17 Jahrhunderts*, 1948, Vol. II, No. 499.
- (20) L. Moeller, *Jahrbuch der Hamburgischen Kunstsammlungen* [1952] p. 175, note 39.
- (21) Glück, op. cit., pl. 258, the globe surmounted by a cross and placed at an angle indicates the topsy-turvy world first to be found in Brueghel's paintings (Moeller, loc. cit., p. 162).
- (22) A similar sky appears behind another representation of the Child Christ, standing on a globe, before a clouded sky with rays of light; see Glück, op. cit., p. 368; for rays of light as a representation of truth, combined with the figure of Veritas treading on a skeleton see the engraving by A. Wiericx, Veritas. Palma Giovane, la verita e la giustizia (in the Accademia in Venice) sets Veritas beside a large globe; Ripa gives light and globe as attributes of Veritas. Van Dyck's portrait may well have been meant as a Christian apotheosis. I am much indebted to Miss Frances Yates for suggesting the connection between van Dyck's picture and allegories of Truth.
- (23) Frances Yates, *Journal of the Warburg and Courtauld Institutes*, Vol. X, 1947, p. 28, 65, pl. 19b.

ROMNEY'S 'LEIGH FAMILY' (1768) :

A LINK BETWEEN THE CONVERSATION PIECE AND THE NEO-CLASSICAL PORTRAIT GROUP

George Vertue in his notebooks first used the term 'conversation' in an entry which he dated January, 1730.⁽¹⁾ In this he described 'the daily success of Mr. Hogarth in painting small family peices & Conversations with so much Air and agreableness'. In December, 1730, he praised the *Wollaston Family* by Hogarth as 'a most excellent work, containing the true likeness of the persons, shape aire & dress — well disposd. genteel, agreable. — . & freely painted & the composition great variety & Nature.'⁽²⁾ Either at the end of October or early in December, 1737, he made his longest and most important observations on the new kind of portraiture, which had come into fashion towards the close of the 1720's. As is always the case when he comments on the conversation piece, the occasion was the notice of a particular practitioner, Gawen Hamilton, who had just died.⁽³⁾ He related the category to its origins by referring to 'conversations done above a hundred years ago — by Teniers, Brower Breugil Watteau and some of those Flemish Masters of the School of Rubens Vandyke and indeed some painters lately here.' By this list he correctly identified the sources of the English conversation piece as informal group portraiture in the Low Countries, on a small scale influenced by genre and on a large scale influenced by Rubens, and informal group portraiture in France, influenced by the *fêtes galantes* and *fêtes champêtres* of Watteau, himself a follower of Rubens and Van Dyck in his youth. Vertue described Hamilton's 'conversations' as follows:

peices of Conversations—family peeces—small figures from the life in their habits and dress of the Times. well disposd gracefull and natural easy actions suteable to the characters of the persons and their portraitures well toucht to the likeness and Air, a free pencill good Colouring and ornamented or decorated in a handsom grand manner every way Suteable to people of distinction.

In his first entry for 1738 he commented on the informal portrait groups of Philip Mercier, the most important figure among those who practised in the category before Hogarth took it up:

peices of some figures of conversation as big as the life conceited pleasant Fancies & habits. mixt modes really well done.⁽⁴⁾

In this last significant entry on the subject he no longer made smallness a criterion, and he added the phrase 'conceited pleasant Fancies' to describe playful invention.

Following these observations and other descriptions or titles indicating a recreational and proprietary setting, e.g. a card party, a music party or a club of virtuosi in a private house, garden or room, the conversation piece may be defined as an informal portrait group, generally with small figures, in a familiar private and proprietary setting, with an emphasis on relaxation, a precise attention to costume and accessories and frequently some measure of playful invention.⁽⁵⁾ Only smallness and playful invention are optional for Vertue. Mercier painted figures 'as big as the life'; Hogarth almost invariably introduced 'conceited pleasant Fancies', whereas others, notably Arthur Devis, rarely did.⁽⁶⁾

Between 1763, when Romney arrived in London, and 1773, when he left to study in Italy, there is a notable influence of the conversation piece on his portrait groups, two of which he exhibited at the Free Society of Artists in 1766 and 1768 under the titles of 'A Conversation' and 'A Family Piece' respectively.⁽⁷⁾ The first represented his brothers Peter and James, the former seated at his easel and explaining a proposition of Euclid to the latter. The second was the *Leigh Family*, depicting Mr. Jarret Leigh, a Proctor in Doctor's Commons, with his wife and six children⁽⁸⁾ (illus. 6).

In 1768 Richard Cumberland, on the threshold of his career as a dramatist, brought David Garrick to Romney's studio, 'hoping to interest him in his favour':



6. G. Romney (1734-1802), *The Leigh Family*, oil on canvas, 72" x 79". Felton Bequest.

A large family picture unluckily attracted his attention; a gentleman in a close-buckled bob wig and a scarlet waistcoat laced with gold, with his wife and six children, (some sitting, some standing) had taken possession of some yards of canvas very much, as it appeared, to their own satisfaction, for they were perfectly amused in a contented abstinence from all thought and action. Upon this unfortunate group Garrick had fixed his lynx's eyes, he began to put himself in the attitude of the gentleman, and turning to Mr. Romney — 'Upon my word, Sir, said he, this is a very regular well-ordered family, and that is a very bright well-rubbed mahogany table, at which the motherly good lady is sitting, and this worthy gentleman in the scarlet waistcoat is doubtless a very excellent subject — to the State I mean, (if all these are his children) but not for your art, Mr. Romney, if you mean to pursue it with that success, which I hope will attend you . . .'⁽⁹⁾ The modest artist took the hint, as it was meant, in good part, and turned his family with their faces to the wall.



7. G. Romney, Leigh Family, detail.



8. G. Romney, Leigh Family, detail.

All the points singled out for criticism by Cumberland in his narrative and Garrick in his remarks derive from the features of the conversation piece that Vertue noted, and which have been included in our definition. The members of the family 'are perfectly amused in a contented abstinence from all thought or action', in other words, there is an emphasis on relaxation; the close-buckled bob wig, the scarlet waistcoat laced with gold and the 'very bright well-rubbed mahogany table' reveal a precise attention to costume and accessories; and the very regular well-ordered family, the gentleman looking worthy, his good lady motherly, admirably illustrate the Georgian ideal of domestic informality tempered by the rule of taste. Last but not least, both Cumberland and Garrick detected the note of the proprietary. The former observed that the family 'had taken possession of some yards of canvas very much, it appeared, to their own satisfaction', and the latter singled out for ridicule the pride of the *paterfamilias* before his six children.

'Too many of Cumberland's anecdotes are imperfectly authenticated'.⁽¹⁰⁾ This particular one is confirmed by the *Memoir* written by his son, the Rev. John Romney. Six pages are devoted to a discussion of the *Leigh Family*, by far the longest entry relating to a single painting.⁽¹¹⁾ He states that the picture was much admired by the public at the time of its exhibition, and that both Cumberland and Garrick 'seem to have indulged themselves too freely in sarcasm, the former at the expense of truth, and the latter, of good manners'. He describes in detail two earlier studies for the family group composition in a lost sketchbook. Before doing so he introduces the premise 'that that force of expression and that energy of action, peculiar to historic compositions, are not to be expected in a family-picture, which can only represent the habits and occupations of domestic life'. The first compositional sketches showed Mr. Leigh, who was an amateur painter and whose youngest daughter married Francis Wheatley, sitting in a reclining attitude before his easel, while the oldest daughter, about thirteen or fourteen years old, pauses from reading aloud from a book so that the family may listen to some observations made on the passage by her sister, a year younger. The second showed the father in the same part of the picture explaining what he had just read from a book lying on the table, while the rest of the family listen attentively, except the baby and the two youngest daughters who are playing with a doll and a dog intervening between the two groups. Both these earlier compositions conformed strictly to the conventions of the conversation piece, apart from the optional one of size. Moreover, John Romney used the word 'conversation' in the sentence that concluded his defence against the severity of the Cumberland-Garrick attack:

One might almost say of a conversation, or historical composition, what has been said of a convivial party; that it should not consist of more than the Muses, nor of fewer than the Graces.



9. G. Romney, *Leigh Family*, detail.



10, 11. G. Romney, Studies for Leigh Family, sketchbook pages, 7 $\frac{7}{8}$ " x 6 $\frac{1}{8}$ ". Felton Bequest.



12. Cult of a figure of Hermes, detail, reversed. Brunn Arndt, Denkmaler griechischer und römischer Skulptur No. 342.



13. J. Vien (1716-1809), Jeune Grecque, engraving, detail.



14. J. Reynolds (1723-92), Lady Sarah Bunbury, 1765 oil painting, detail, by courtesy of The Art Institute of Chicago.

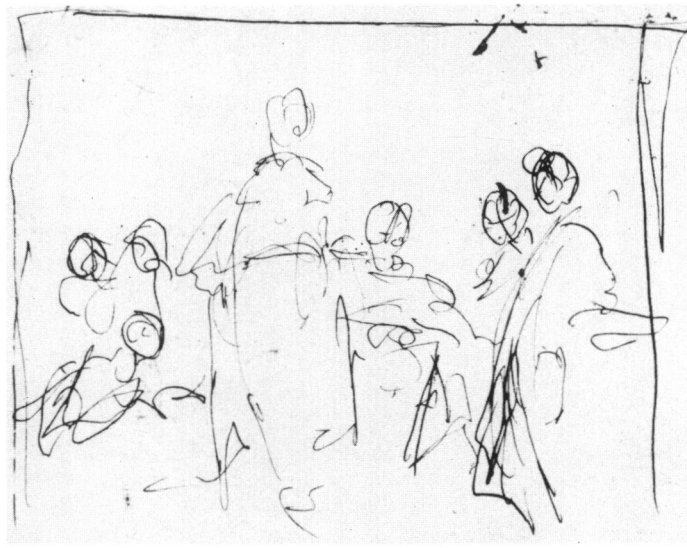
At least as early as August, 1762, John Zoffany was living in Garrick's house. Eight of his works, including theatrical conversations, views of the villa at Hampton and domestic conversation pieces, were in the actor's possession at the time of his death. It has been suggested that Garrick was the inventor of the theatrical conversation, that he saw in pictures of this character, popularised by engravings, a new medium of publicity, and discovered in Zoffany, who had been working as drapery painter to his friend Benjamin Wilson, an artistic talent almost perfectly suited to his purpose.⁽¹²⁾ At the time that he visited Romney's studio his protégé had begun to exhibit informal theatre pictures and had turned his hand from the theatrical to the domestic conversation piece. Why, then, did Garrick object so strongly to the *Leigh Family*, and advise the painter to pursue another path?

All accounts of Garrick agree that he acted in two styles, a grand manner for tragedy and an informal one for comedy. Both styles are recorded in Hogarth's *Garrick as Richard III* and *The Farmer's Return*. The same insight that led the actor to spot Zoffany as the successor of Hogarth in the limited categories of the theatrical picture and conversation piece caused him to recognise that Romney's potential was for elevated portraiture.

The picture that he singled out from the others provided the evidence for his verdict. The central figure of the *Leigh Family* is borrowed from one of the most widely promulgated images in classical relief sculpture, that of the maiden or vestal virgin shown standing in profile, her foreward leg gracefully bent at the knee, and head and arm uplifted in prayer or an offertory gesture⁽¹³⁾ (illus. 12). Reynolds had used the pose in *Lady Sarah Bunbury sacrificing to the Graces* (illus. 14), exhibited three years earlier at the Society of Artists, although characteristically varying it by turning the figure half sideways and exaggerating the bend at the knee. Romney, like Reynolds, establishes the classical context by introducing antique sculpture into the composition. But to borrow Vertue's phrase, he has 'mixed his modes', and the 'lynx's eyes' of the actor must have immediately detected the incongruity.



15. J. Reynolds, *The Marlborough Family*, 1778 oil painting, by courtesy of Country Life.



16. G. Romney, Composition Study, Leigh Family, sketchbook page, 7 $\frac{3}{8}$ " x 6 $\frac{1}{8}$ ". Felton Bequest.

John Romney's lengthy descriptions of two earlier studies for the family group make it clear that the classical borrowing was an afterthought. The process by which the artist arrived at his final composition is indicated by studies in another sketchbook until recently in the possession of Sir Bruce Ingram and acquired for the Print Room as a result of Dr. Ursula Hoff's correspondence with Miss Patricia Milne Henderson during the former's recent visit to England. Miss Henderson already knew the Bruce Ingram sketchbook and has identified eleven drawings in it as sketches for the *Leigh Family* (fols. 9, 15, 49 verso, 50, 54 and 62). Three of the six pages with these drawings are reproduced here. The one on fol. 54 verso more closely resembles the final composition than either of the two described by John Romney (illus. 16). The figure on the extreme right seems to be standing, and there is only one central figure, which is certainly not in profile and appears to be turning back to the right-hand group. Fol. 62 contains four drawings of a seated figure, the second of which (from the top) is very close in posture to Mr. Leigh, except that the right arm resting on the table has had to be shifted to make room for the hands and forearms of Mrs. Leigh (illus. 17). The key drawings for our purpose are those of a girl or young woman on fol. 50 and fol. 49 verso (illus. 10, 11). The single one is naturalistic and might have been taken from life; the left of the two on fol. 49 verso is more elegantly composed and distinctly neo-classical in feeling. But the child is still hugged, and there is no suggestion of the prayer-like clasp of the hand.

What prompted Romney to change this somewhat Raphaelesque figure into the classical image that he finally substituted for the central one of his drawing on fol. 54? Borrowings from ancient marbles were very much in the air after Ramsay and Reynolds introduced them into fashionable portraiture about the middle of the century.⁽¹⁴⁾ It is known that after his arrival in London in 1763 Romney was in the habit of copying in the Duke of Richmond's collection in the Privy Gardens; according to J. T. Smith, he was 'one of the most constant and well-behaved students in his Grace's gallery'.⁽¹⁵⁾ This collection of originals and plaster casts, some of which had earlier found their way into the Royal Academy, was sold in 1820, and it is possible that the particular model from which Romney borrowed the classical image may one day be identified with some item from it⁽¹⁶⁾ (illus. 13). At the time when he painted the *Leigh Family* most of his patrons came from the provinces and the middle class in London, particularly, his son tells us, 'the gentlemen of the law', like Mr. Leigh himself.⁽¹⁷⁾ It was therefore natural for the painter to strike out on the same path that Reynolds had taken earlier, if he wanted to accelerate his progress in fashionable portraiture.

There can be few paintings over which Romney took more trouble than the *Leigh Family*. It was the most ambitious attempt he had made in portraiture, and painted for exhibition at a time when he had just raised his scale of prices. The National Gallery of Victoria has been fortunate in acquiring a painting which marks a turning point in the artist's development and illustrates admirably his more careful and finished style of execution. There can be little doubt that he heeded Garrick's well-intentioned advice, which was later supported by Cumberland's injunction that the title of two pictures that he proposed to call *L'Allegro* and *Il Penseroso* should be 'in their own language, or in established classical terms', like *Melpomene* and *Euphrosyne*.⁽¹⁸⁾ Romney preferred the former alternative and exhibited them in 1770 as *Melancholy* and *Mirth*. The tide of neo-classicism was sweeping away 'mixed modes'. It was possible to combine the English with the classical, the modern with the ancient, as in West's later and more revolutionary *Death of General Wolfe* (1771) in contemporary costume and the general grand manner, because the age identified itself with the classical past.⁽¹⁹⁾ But the confusion of styles was impermissible.



17. G. Romney, Studies for Mr. Leigh, sketch-book page, 7 $\frac{7}{8}$ " x 6 $\frac{1}{4}$ ". Felton Bequest.

The painting contains many beautiful passages, as the details show, and the device of dividing the two more naturally rendered groups by a central classical one in frieze profile is ingenious and so far as I am aware unique in eighteenth century portraiture. It almost, but not quite, comes off. Reynolds did not depict *Lady Sarah Bunbury sacrificing to the Graces* (illus. 14) surrounded by her family taking tea. And yet something of the conversation piece was to survive in the main stream of elevated portraiture in spite of the growth of neo-classicism. In 1778 Reynolds exhibited the *Family of George, 3rd Duke of Marlborough* (Blenheim Palace) at the Royal Academy (illus. 15). The monumental arch rises, the draperies swirl, the figures twist and turn, as in a baroque composition; but as in a classical one the figure of the Duchess divides the group into halves on either side of its central axis, her head provides the apex of a pyramid from the base angles accentuated by dogs, the group is arranged on a narrow foreground platform parallel to the picture plane, the figures are represented in clear outline and one of the framing two is shown in elegant profile silhouette. Into this, the grandest of his portrait groups and 'the very centrepiece of his public style',⁽²⁰⁾ Reynolds has introduced many informal and playful motifs, precise details of costume and adornment, and the proprietary note sounded by the matronly figure of the mother surrounded by her children and with her right hand touching the arm of her husband. In Romney's *Leveson-Gower Children* (1776-7) the classical dancers do not cease to look like a happy English family. Later still, in the 1780's, he painted Emma Hart, later Lady Hamilton, as *Iphigeneia*, *St. Cecilia*, a *Bacchante*, *Alope*, *Cassandra*, *Calypso*, a *Magdalen*, *Joan of Arc*, the *Pythian Priestess* and *Cassandra*, rôles of the kind she enacted with something of what Vertue meant by 'conceited pleasant fancies' in the *conversazioni* given by her friends, including at least one by Romney himself. The oldest daughter of Mr. Leigh may turn her back on him, as the painter turned the whole family with their faces to the wall, but a living tradition is not so easily dismissed.

JOSEPH BURKE

NOTES.

I am indebted for much help in preparing this article to Dr. Ursula Hoff, who has supplied the notes on the literature and provenance of the painting. In addition to this information and the benefit of discussion and advice, she has furnished careful descriptions of the *Leigh Family* drawings in the Bruce Ingram sketchbook, together with a note on the unpublished identifications and observations of Miss Patricia Milne Henderson.

1. *Walpole Society*, Vol. XXII, 1934, *Vertue III*, pp. 40-1.
2. *Ibid.*, p. 46.
3. *Ibid.*, p. 81.
4. *Ibid.*, p. 82.
5. This definition is confined to the meaning of the word in Vertue's lifetime. For a wider discussion see G. C. Williamson, *English Conversation Pictures*, 1931, Sacheverell Sitwell, *Conversation Pieces*, 1936, Ralph Edwards, *Early Conversation Pictures from the Middle Ages to about 1730: a Study in Origins*, 1954, and the valuable observations of Professor Ellis K. Waterhouse in *Painting in Britain 1530-1790*, 1953, p. 140. Mr. Edwards' scholarly monograph constitutes the leading authority.
6. Vertue, whose entries close in 1752, does not mention Devis, who belonged to a younger generation than the first English practitioners in the category.
7. Arthur B. Chamberlain, *George Romney*, 1910, p. 51, based on the Rev. John Romney, *Memoirs of the Life and Works of George Romney*, 1830, p. 53, and checked with the catalogues.
8. Mr. Leigh's first name seems to have escaped the search of writers on Romney. In 1939 the Walpole Society published in its 27th volume the 'Notes by Horace Walpole, Fourth Earl of Orford, on the Exhibitions of the Society of Artists and the Free Society of Artists, 1760-1791', transcribed and edited by Hugh Gatty from the original annotated catalogues in the great collection of Walpoliana by Mr. Wilmarth S. Lewis of Farmington, Connecticut, U.S.A. I am indebted to Mr. G. H. Gannon for this reference. The entry on Item 180 in the Catalogue, 'A Large Family Piece', is in the hand of the secretary who seems to have been employed to write in Walpole's comments where he did not do so himself. It reads: 'Mr. Jarret Leigh of Wardrobe Court Great Carter Lane dressed in a brown Coat a Goldlaced Waistcoat — the Pattern of the Lace finely painted — black Breeches & Grey Silk Stockings — the Gloss of the Silk fine — sitting crossleg'd in an Easy Posture Mrs. Leigh near him leaning on a Table — the Projection beautiful — dressed in a black Lace Handkerchief & yellow Sattin Negiglee behind her a Boy in blew at her side the Eldest Girl in a Pink Lutestring Coat holding the youngest Girl up in her Arms next her the second Daughter in Green Lutestring with a small Baskett on her Arm — the Gloss & Folds of the Sattin & Lutestrings Extremely beautiful — at the Left a younger Boy & Girl in white Frocks playing at a Chair — the whole Picture greatly admired'.
9. Richard Cumberland, *Memoirs of his Own Life*, 2 vols., 1806-7; quoted by John Romney, *op. cit.*, p. 56 and more fully by Arthur B. Chamberlain, *op. cit.*, p. 53, with Garrick's equally stringent comments on the portrait Romney was painting of Cumberland, later engraved in stipple by William Evans as a frontispiece for the *Memoirs*.
10. Chamber's *Cyclopaedia of English Literature*, ed. David Patrick, LL.D., 1902, p. 561.
11. *Op. cit.*, pp. 53-59.
12. E. K. Waterhouse, *op. cit.*, p. 229.
13. The beautiful early example here chosen for illustration is taken from the Attic relief found near Naples, representing the cult of a terminal figure of Hermes, now in the Glyptotek at Munich. Brunn-Arndt, *Denkmäler griechischer und römischer Skulptur* No. 342. The figure has been reversed to facilitate comparison.
14. Cf. Edgar Wind, 'Humanitätsidee und heroisiertes Porträt in der Englischen Kultur des 18. Jahrhunderts' *Vortrag der Bibliothek Warburg*, 1930-31, C. Mitchell, 'Three Phases of Reynolds's Method', *Burlington Magazine*, LXXX, Feb. 1942, p. 85 ff. and E. K. Waterhouse, *op. cit.*, under Ramsay and Reynolds.
15. *Nollekens and his Times*, 1828, II, p. 171. The Duke later became one of Romney's principal patrons.
16. *Ibid.*, pp. 170-173, and Adolf Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 92, for short notices of the collection. But Romney could easily have borrowed the attitude from a pictorial source, e.g., the neo-classical paintings of Vien which he would have seen on his visit to Paris in 1764. Cf. Vien's *Jeune Grecque* exhibited in the Salon of 1761 (Jean Seznec et Jean Adhemar, *Diderot: Salons*, Vol. I, pl. 31).
17. John Romney, *op. cit.*, p. 52.
18. *Ibid.*, pp. 61-2.
19. Cf. Charles Mitchell, 'Benjamin West's *Death of General Wolfe* and the Popular History Piece', *Journal of the Warburg and Courtauld Institutes*, VII (1944), pp. 20-33.
20. E. K. Waterhouse, *op. cit.*, p. 169.

PORTRAITS
 ACQUIRED UNDER
 THE EVERARD
 STUDLEY MILLER
 BEQUEST.



18. A. van Dyck (1599-1641), Jan Snellinx, M. 10, etching, hand touched, first state, 6 $\frac{3}{4}$ " x 9 $\frac{3}{4}$ ". Everard Studley Miller Bequest..

In 1956 the late Mr. Everard Studley Miller, of Melbourne, bequeathed to the National Gallery of Victoria the net residue of his estate, amounting to some £200,000, upon trust to be applied in and towards the purchase of portraits of individuals of merit in history, painted, engraved or sculptured before 1800.

The first acquisition made under the terms of this bequest was a series of 505 etchings and engravings known as the Landau-Finally Collection of Van Dyck's Iconography.⁽¹⁾

This series appeared in 1645, four years after the death of Van Dyck in Antwerp, in an edition of 100 engravings published by Gillis Hendricx under the title *Icones principum virorum doctorum pictorum, chalcographorum, statuariae necnon amatorum pictoriae artis numero centum ab Antonio van Dyck pictore ad vivum expressae eiusque sumptibus aeri incisae Antverpiae Gillis Hendricx excudit Anno 1645.* (One hundred portraits of princes, scholars, painters, engravers, sculptors as well as connoisseurs painted from life by Anthony van Dyck and splendidly engraved, published by Gillis Hendricx of Antwerp in 1645.) Eighty plates of this series had been printed in 1636 during van Dyck's lifetime, by Martin van Enden, whom van Dyck had entrusted with their publication, but who never brought out a complete corpus. This series being much in demand was printed several times, the number of plates varying in each edition.



19. P. P. Rubens (1577-1640), Louis XIII of France, oil on paper mounted on a panel, 16 $\frac{3}{4}$ " x 12 $\frac{3}{4}$ ". Everard Studley Miller Bequest.



20. J. Highmore (1692-1780), Samuel Booth, oil on canvas, 49" x 39". Everard Studley Miller Bequest.

In 1877 Wibiral issued a catalogue of 505 prints, which included all plates which at various times had been bound up with the original collection.⁽²⁾ Such a complete series was brought together between 1800 and 1817 by Franz Rechberger of Vienna. Rechberger (1771-1843),⁽³⁾ a painter and curator of the print cabinet of Count de Fries and later of the Albertina, formed this collection for Count Moritz de Fries,⁽⁴⁾ who owned one of the most famous print collections of his time. The iconography formed a notable item at the de Fries Sale of 21st June, 1824, in Amsterdam, where it was acquired by Clarke and subsequently passed into the possession of Baron Horace de Landau (1824-1903),⁽⁵⁾ a banker in the house of Rothschild. Acquiring a large villa outside Florence in 1866, the baron devoted himself for the next thirty years to extending his collections. His library excelled in rare incunabla and illuminated 14th century French and Italian manuscripts; he presented the prayerbook of Gian Galeazzo Visconti, illustrated partly by Giovanni de Grassi (d. 1397), to the Uffizi in Florence.⁽⁶⁾



21. R. Wilson (1714-1782), Michael Everitt, R.N., oil on canvas, 49" x 39½".
Everard Studley Miller Bequest.

After Baron Landau's death the collection went to his niece, Mme. Finally; it was sold after her son's death at various auctions between 1948 and 1952. The iconography was lot 27 on 10th April, 1951, at Sotheby's in London, where it was acquired by Colnaghis, from whom it was purchased under the terms of the Miller Bequest by Mr. McDonnell in 1959.

Artistically the most valuable items of the series are 15 etchings by van Dyck's own hand which bear his signature; Jan Snellinx (illus. 18) is here shown in a unique hand-touched proof of the first state. Van Dyck has added a suggestion of architecture, which, however, was not carried out in later editions.⁽⁷⁾

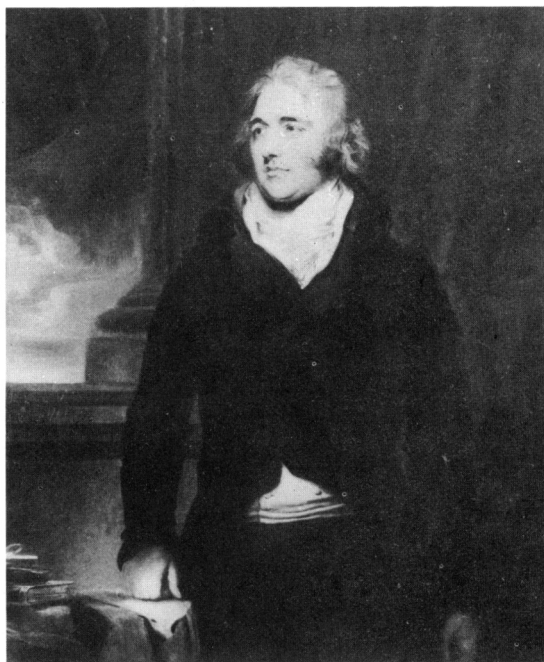
These etchings hold an important position in the history of portrait etchings. The rest of the series, made mostly from van Dyck's designs, were done by the highly skilled engravers of the Rubens workshop, and give a remarkable survey of the ideals of portraiture in northern Europe in the 17th century as well as a pictorial history of many important men and women of that time.

The iconography adds examples of van Dyck's Flemish portraits to those of his English period already in our collection of paintings: The Countess of Southampton, from Panshanger, and the Earl of Pembroke, from Kyre Park.

In 1959 the head and shoulders of Louis XIII, by Rubens, formed the second purchase made under the Miller Bequest (illus. 19). This portrait, which has not been previously published, was identified in 1955 by the doyen of Rubens experts, Dr. Ludwig Burchard.⁽⁸⁾ The portrait was then in the possession of A. Harrison, in Worcester. This head, painted on paper, is the model study of a three-quarter length portrait of Louis XIII, painted by Rubens, perhaps with the help of assistants. (Now with Duveen in New York.)⁽⁹⁾ Instead of the royal robes in which he appears in the large portrait, the prince is portrayed in our picture in a small white ruff and metal collar. The features are carefully noted, hair and garment briefly sketched in. The age of the sitter makes it certain that the portrait was painted in 1622, when Rubens was in Paris to make plans with Marie de Medici, Regent of France and Mother of Louis, for the series of her life which was to adorn a hall in the Luxemburg Palace (now in the Louvre).⁽¹⁰⁾ This fine head is the second work by Rubens to come into the collection; it joins the sketch of Hercules and Antaeus (1625-30) from Belvoir Castle acquired in 1947.

Joseph Highmore's Samuel Booth brings yet another portrait to our collection of works by this artist⁽¹¹⁾ (illus. 20). The sitter (d. 1737) was Steward to the Duke of Montague, who was the first (and only) great Master of the Order of the Bath, as revived in 1725. Booth was the first to be appointed messenger to the Order of the Bath. He wears over his ordinary clothes the esquire's white surcoat with a badge of three crowns upon a plain blue shield and seems to be carrying a hat in flat Tudor style. The portrait, painted in 1732, would appear to be the earliest of Highmore's works held in our collection and excels in fine quality of brushwork and illusionist effect.

The second of the English portraits has hitherto remained unpublished and is reproduced here for the first time. It is one of the few portraits painted by Richard Wilson before he became a landscape painter.⁽¹²⁾ Michael Everitt, R.N. (1717-1776) (illus. 21), became a Captain in the Royal Navy in 1747,⁽¹³⁾ and his portrait was presumably commissioned on this occasion. He is holding a telescope and leaning on an anchor which bears the signature R. Wilson; a coast scene with sailing ship forms the background. Everitt played an important part in the engagement of the English and French fleets at Port Mahon, Majorca, in 1756, when Admiral Byng commented on his gallantry.⁽¹⁴⁾ The portrait closely resembles Richard Wilson's portrait of Admiral Thomas Smith, of 1746, in the National Maritime Museum at Greenwich,⁽¹⁵⁾ which, to quote Professor Waterhouse, "is very little below Hogarth in its genial interpretation of character and in the attractive quality of its paint surface."⁽¹⁶⁾ The gallery is fortunate to own one of the portraits of Wilson together with his fine landscape of Dolbadarn Castle and Llyn Peris, of about 1763, acquired through the Felton Bequest in 1949.⁽¹⁷⁾



22. Th. Lawrence (1769-1830), Lord Hobart, oil on canvas, 50" x 40". Everard Studley Miller Bequest.

Another portrait to be acquired under the Miller Bequest is Lord Hobart, by Thomas Lawrence, a recorded work⁽²¹⁾ (illus. 22). The sitter held the office of Secretary of State for the Colonial War Department when Hobart Town, Tasmania, was founded and named after him in 1804. This is the first portrait by Lawrence to come into the collection; it was painted about 1795 and exemplifies well the free, virtuoso brushwork and the felicity of placing and chiaroscuro characteristic of this master.

In the four portraits discussed here as well as in the engraved series the Everard Studley Miller Bequest has made a contribution of great value to the Melbourne collection.

URSULA HOFF.

NOTES.

1. A. M. Hind, *van Dyck, His Original Etchings and His Iconography*, 1915; Arpad Weixlgärtner, *Arstryck*, 1955/56, p. 45-93; Marie Mauquoy-Hendricx, *L'iconographie d'Antoine van Dyck*, 1956 (quoted as M.).
2. F. Wibiral, *l'iconographie d'Antoine van Dyck*, 1877 (quoted as W.).
3. F. Lugt, *les Marques des Collections*, 1921, No. 2133.
4. Lugt, loc. cit., No. 2903.
5. Lugt, loc. cit., Supplement, 1956, No. 1334c.
6. Pietro Toesca, *l'ufiziolo Visconteo Landau Finaly donato alla citta di Firenze*, Florence, 1957.
7. W. & M., 10.
8. Correspondence, 1959, Gallery files. I am greatly indebted to Mr. Michael Jaffé who discovered that the portrait was painted on paper, subsequently laid down on a panel and who informed me that there is another autograph study in armour of Louis XIII, rather larger and with a sash, in the gallery at Halle in East Germany.
9. M. Rooses, *L'oeuvre de Rubens*, 1890, Vol. IV, No. 980, a bust portrait listed by Rooses IV, p. 207, is not accepted by Burchard; G. Glück, *Burl. Mag.* Vol. LXXVI, 1940, p. 183; Goris and J. Held, *Rubens in America*, 1947, p. 22.
10. H. G. Evers, *Rubens und sein Werk*, 1944, p. 56 (chronol. table).
11. J. L. Nevinson, *The Connoisseur*, Vol. CXXXIV, 1954, p. 153 seq.: fig. 12 (as unidentified gentleman by Thomas Hudson); R.A. 1956/7, *British Portraits* No. 193 (identified by E. K. Waterhouse). The portrait descended through the Booth family to Mrs. V. Gompertz. The following oil paintings by Highmore are in the collection: *Self Portrait*, 50" x 40"; about 1730-35; *Anthony Highmore (?)*, 50" x 40", about 1738; *Portrait of a Young Girl*, 36" x 28"; in 1740ies; *Four Illustrations to Pamela*, 29½" to 24½", 1744.
12. I am indebted to Mr. M. S. Robinson of the National Maritime Museum, Greenwich, for assistance in the identification of the sitter. The portrait had a family provenance until 1844.
13. John Charnock, *Biographia Navalia*, 1794/8, Vol. VI, p. 41, 42.
14. *Ibid.*, Vol. IV, p. 145.
15. W. G. Constable, Richard Wilson, 1953, pl. 2a, Cat. p. 151.
16. E. K. Waterhouse, *Painting in Britain, 1530-1790*, p. 174.
17. W. G. Constable, loc. cit., Cat. No. 37b, p. 176.
18. Kenneth Garlick, *Sir Thomas Lawrence*, 1954, p. 29. The portrait was in the collection of the sitter; inherited in 1816 by his daughter, the Countess Ripon; Earl de Grey and Ripon, 1868; a private collector, London; P. Jackson Higgs, N.Y., 1930; brought back from America by Messrs. F. Partridge, London, 1958, and acquired in the same year for the Everard Studley Miller Bequest.

PRE-RAPHAELITE WORKS IN THE COLLECTION.

Raphael in his prime was an artist of the most independent and daring course . . . the artists who . . . servilely travestied this prince of painters at his prime were Raphaelites. Pre-Raphaelitism is not Pre-Raphaelism.

HOLMAN HUNT.

The Pre-Raphaelite Brotherhood, whose most important members were Holman Hunt, Millais and Dante Gabriel Rossetti, was formed in London in 1848 and remained in existence for about five years. Other well-known members were the painter James Collinson, the sculptor Thomas Woolner and the two writers William Michael Rossetti and F. G. Stephens⁽¹⁾. Two others certainly regarded themselves as members, for works of 1849 by Bernard Smith and of 1850 by W. H. Deverell bear the initials PRB.⁽²⁾ Deverell had been a close friend of Rossetti's since 1846 and his election to the Brotherhood was proposed. Bernard Smith sailed with Woolner in 1852 for Melbourne and the goldfields and remained in Australia; neither of the latter are represented in the Melbourne collection, whose greater part of Pre-Raphaelite works was recommended to the Trustees by the Director, Bernard Hall, and the Felton Advisers, Robert Ross and F. W. Gibson, between 1905 and 1919. Together with the recently acquired Rossetti and Hughes, the Gallery now owns a nucleus of Pre-Raphaelite paintings and drawings of sufficient interest for a special article.

The earliest painting of the groups is one of Deverell's half-dozen known paintings, *The Grey Parrot*⁽³⁾ (illus. 23). It is not yet Pre-Raphaelite in style, for it preserves an interest in open texture of paint and in conventional chiaroscuro.

The Pre-Raphaelites were against convention and they preferred an absolutely smooth surface so that the paint itself should not distract from the subject. Deverell's subject has no special significance, being more generally lyrical than specifically literary.

The picture, closely related to *The Pet* in the Tate Gallery, appeals by its beautiful colour, balanced tones of brown and green, offset by a blue bow and a grey and red parrot. The Gallery's earliest painting in the typical Pre-Raphaelite style is not by a member of the Brotherhood, but by a slightly younger artist, Arthur Hughes, who was strongly influenced by them. In his *Fair Rosamund* (1854) (cover illus.)⁽⁴⁾ there is no generalization of form, no modification of colour nor balance of tone for pictorial effect, as with Deverell. Everything is extremely particularised, each leaf and flower is botanically identifiable; the colour is vivid to the point of garishness, and the tonality high and fairly uniform.

Nothing quite like this had existed before Holman Hunt and Millais. They themselves suggested that their inspiration came from engravings of the Campo Santo frescoes at Pisa which showed an "innocent . . . and attentive observation of inexhaustible Nature."⁽⁵⁾

It is true also that in 1849 Holman Hunt, with Rossetti, visited Paris and Belgium and for the first time saw original work by Fra Angelico and Van Eyck. But the term Pre-Raphaelite implied a dislike of the academic tradition rather than imitation of the fifteenth century; moreover, when the term was chosen the Brotherhood would have had the slightly earlier German Pre-Raphaelites, or Nazarenes, in mind. Rossetti's teacher, Ford Madox Brown,⁽⁶⁾ had met them, and often used their flat, well-organised fresco-like style. They painted serious, Christian subjects, and it was this "Early Christian" quality which appealed to the English group, whose very first paintings were biblical subjects in the German style.⁽⁷⁾

To at least one contemporary, visiting Hunt's studio in 1848, it seemed that the seeds of the characteristically English Pre-Raphaelitism were to be found in the stereoscope,⁽⁸⁾ and it does seem very likely that the style had its source in the camera. Photography had been known only since 1839; in 1844 appeared *The Pencil of Nature*, the first book to be illustrated by photographs; so in 1848 photography still offered a new and exciting vision of nature.



23. W. H. Deverell (1827-1854), *The Grey Parrot*, oil on canvas, 20 $\frac{7}{8}$ " x 13 $\frac{3}{4}$ ". Felton Bequest.

Further evidence is found in the remarkable similarity of Fair Rosamund to the photographs actually taken by Fox Talbot, England's most celebrated photographer in the 1840's. During the long exposures then necessary his women at Lacock Abbey were posed, just like Fair Rosamund, leaning against ivy-covered walls. Again, the even tonality of Pre-Raphaelite painting is similar to early photographs; not till later did fast film produce photographs with tonal contrast, approximating the more natural vision of the Impressionists. Nor was the bright colour without precedent. In this connexion it is interesting that Fair Rosamund, when first received at the Gallery, was mistakenly deposited with the watercolours. The typical Pre-Raphaelite technique of painting very thinly on to a wet white ground results in a high keyed jewelled brilliance which clearly acknowledges the prestige of watercolour in England. The publicity given to fresco painting by the 1843 Westminster Palace competitions would also have encouraged the tendency towards whiteness and brightness.

However, although these precedents for the style existed, the Pre-Raphaelites claimed to have disregarded stylistic considerations for moral ones. Truth was almost the only quality praised at the time. Ruskin, for instance, in *Modern Painters* (1843), had advised art students "to go to nature . . . and walk with her laboriously . . . rejecting nothing, selecting nothing, and scorning nothing," and the Pre-Raphaelites had done exactly this. Long before Impressionism they took their canvases into the open air—if only for the background—and long before Impressionism we find Arthur Hughes in Fair Rosamund painting the shadows a most uncompromising violet.

But despite this realistic style, the Pre-Raphaelites belong to the Romantic Movement. Their subject matter is taken from romantic literature and mediaeval history. Fair Rosamund, daughter of Walter, Lord Clifford, was the mistress of King Henry II of England. He built her a house at Woodstock, in a maze of which he and she alone knew the secret. Queen Eleanor, Henry's wife, penetrated the labyrinth and "so dealt with her that she lived not long after."⁽⁹⁾



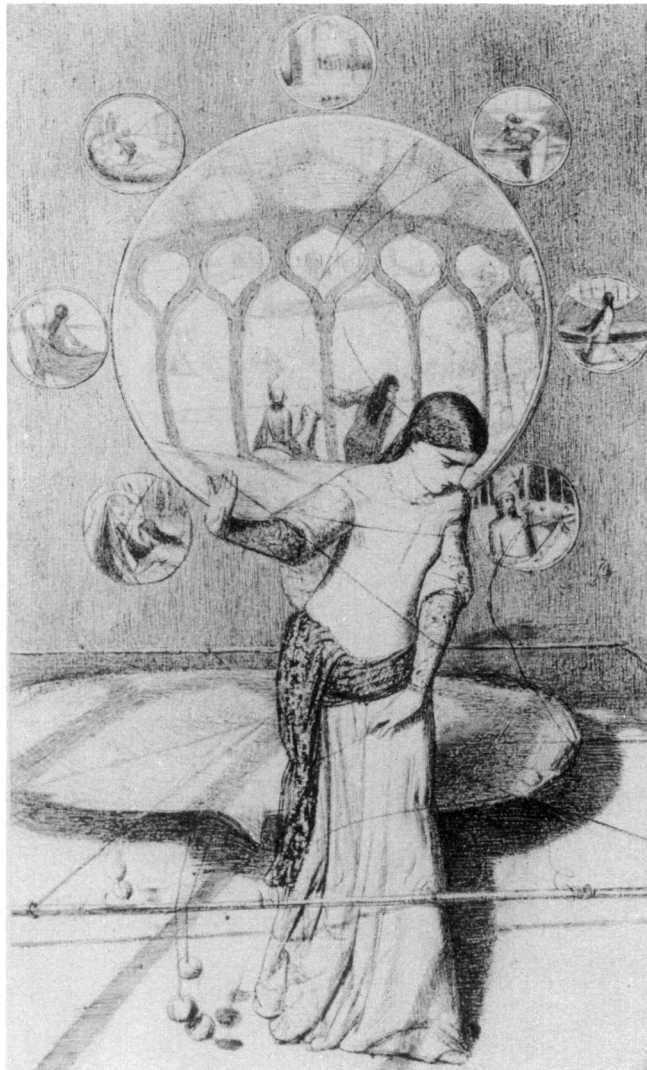
24. J. E. Millais (1829-1896), *The Rescue*, oil on canvas, 46" x 32½". Felton Bequest.

Even Millais' *The Rescue*, of 1855 (illus. 24), his most important realistic picture of a contemporary subject, was inspired by the romantic horror of seeing two firemen collapse into the flames, and was painted with the romantic aim "to honour a set of men quietly doing a noble work — firemen."⁽¹⁰⁾

It is not a sober record, but a dramatic composition painted in the studio from professional models and society friends.

The Brotherhood was taking subjects from Keats and Tennyson in 1848 when neither was well known. The Gallery owns a very early drawing by Holman Hunt of Tennyson's *Lady of Shalott*⁽¹¹⁾ (illus. 25), datable on stylistic grounds to 1849. A deliberate awkwardness of attitude gives the figure a most expressive intensity. Hunt later used this *Lady of Shalott* design in Moxon's well-known illustrated edition of Tennyson's *Poems* (1857), and again in 1886 for an oil painting.⁽¹²⁾ It is his most romantic work and one of his very best.⁽¹³⁾

The design also suggests a possible dependence on another great romantic, William Blake, a notebook of whose, bought by Rossetti in 1847, had helped form the Brotherhood's unfavourable views on painterly art, Sir "Sloshua" Reynolds in particular. Rossetti borrowed direct from Blake.⁽¹⁴⁾ Millais in 1853 designed an astonishingly Blakean Gothic window, so it is conceivable that the unusual strength of design and the flowing line in Hunt's *Lady of Shalott* also owe something to Blake. Besides Blake, Rossetti greatly admired Theodore Von Holst⁽¹⁵⁾ (a student of Fuseli's work), and various romantic German Shakespeare illustrators, but he probably saw more in Blake than the romantic subjects common to them. Technically amateurish to the end, and never using the elaborated Pre-Raphaelite style, Rossetti shared with Blake a genuinely pictorial imagination. Alone of the Brotherhood he consistently invented memorable images.



25. W. H. Hunt (1827-1910), *The Lady of Shalott*, black chalk, pen and ink, 9¼" x 5⅞". Felton Bequest.

The Gallery's Rossetti watercolour, *Paolo and Francesca* (illus. 26) — a subject also treated by Blake — is perhaps the most beautiful of three existing versions. It was probably painted in 1854 from a design of 1849 and enlarged in 1861 with added paper on all four sides.⁽¹⁶⁾ The emblematic red roses on the floor and in the tub, and the Malatesta arms in the window are all on the added paper.

In Arthur Hughes' *Fair Rosamund* the violence is implied by the title only and the name Rosamund embroidered on her hips. The Rossetti illustrates the following lines:—

One day for our delight, we read of Lancelot
 How him love thrall'd . . .
 When of that smile we read
 The wished smile, so rapturously kiss'd,
 By one so deep in love, then he who ne'er .
 From me shall separate, at once my lips
 All trembling kiss'd. (Dante, *Inferno*, V)



26. D. G. Rossetti (1828-1882), *Paolo and Francesca*, watercolour, 15 $\frac{7}{8}$ " x 13". Felton Bequest.

But a knowledge of Dante is not essential for understanding that Paolo and Francesca have just yielded to their first kiss.

Unlike the other Pre-Raphaelites, Rossetti influenced several generations, first Burne-Jones, then the Symbolists and Art Nouveau, and even, it has recently been suggested, the young Picasso.⁽¹⁷⁾

Burne-Jones' later diluted romanticism deserves a postscript. He could compose large pictures effectively and thereby fill the demands of upper class patronage for large decorative imitations of quattrocento painters, especially Mantegna and Botticelli. Melbourne owns two paintings and numerous drawings of which I reproduce "Ladies and Death" (illus. 27), a design for the panel below the keyboard of his piano now in the Victoria and Albert Museum. It is datable to 1860⁽¹⁸⁾ and still strongly influenced by Rossetti (showing girls listening to music in a garden full of sunflowers, at least twenty years before sunflowers became an aesthetic cult). The design is very close to one of Lasinio's engravings of the Campo Santo frescoes in the book which by some accounts initiated the Brotherhood⁽¹⁹⁾ (illus. 28).

Though the Pre-Raphaelites of the eighteen-fifties expressly denied that they were influenced by paintings prior to Raphael, several of their patrons combined a taste for Pre-Raphaelite work with an interest in the Italian 15th century masters. William Graham, of Glasgow (1817-1885), who had a large collection of Pre-Raphaelite paintings, including the Rossetti watercolour of Paolo and Francesca, discussed above, also owned works of the Italian Quattrocento masters⁽²⁰⁾ and was the possessor of Paolo Veneziano's 14th century Crucifixion, the earliest Italian painting in the National Gallery of Victoria.⁽²¹⁾ Alexander Barker, also a noted Pre-Raphaelite patron⁽²⁰⁾ was the first known owner of the Florentine 15th century Profile Portrait of a Lady, one of the masterpieces of the Melbourne Collection.⁽²²⁾ Both collectors seem to have been more interested in the late Rossetti and Burne-Jones than in Holman Hunt and the moral realism of the early phase.

DANIEL THOMAS.



27. E. C. Burne-Jones (1833-1898), *Ladies and Death*, pen and ink, 5 $\frac{3}{8}$ " x 17 $\frac{1}{16}$ ". Purchased.

NOTES.

1. W. Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 1905, Vol. I, ch. 6.
2. Minnie Smith, *Bernard Smith and his Relation with Art*, 1917, (typescript and photographs, Mitchell Library, Sydney); *Pre-Raphaelite Drawings and Watercolours*, Exh. Arts Council of Great Britain, 1953, Cat. No. 15. Bernard Smith became a small-town official who made ghost drawings, some of which are with his family in Melbourne. Woolner is represented in the Public Library of Victoria, the University of Sydney and other Australian collections.
3. Acquired on the advice of Sir Sidney Colvin and Frank Gibson in 1913; no information as to provenance. R. Ironside & J. Gere, *Pre-Raphaelite Painters*, 1948, p. 28, dated 1825-33.
4. Ironside, Gere, *op. cit.*, p. 41; according to a review in the Critic, January, 1855, p. 25, the picture was exhibited in the Winter Exhibition of 1854, presumably held at the French Gallery, 121 Pall Mall; it also appeared in the Pre-Raphaelite Exhibition at No. 4 Russell Place, Summer, 1857, No. 36 (described as Fair Rosamund, a sketch painted in 1854) (above information kindly made available by John Gere); according to a label on the back the picture was exhibited at the Hampshire House Social Club, n.d. owner P. A. Daniel. Another work by Hughes in the collection is La Belle Dame sans Merci, oil, 59 $\frac{3}{8}$ " x 48".
5. Holman Hunt, *op. cit.*, Vol. I, p. 133.
6. The following works by F. M. Brown are in the collection; Haidee and Juan, watercolour, 19" x 23", 1869; The Entombment, watercolour, 37" x 44", 1871-78; The Baptism of Edwin, cartoon, w. col., chalks, 57" x 125", 1878-9; coloured 1891. The Sheepshearers, drawing, 9 $\frac{5}{8}$ " x 4 $\frac{3}{8}$ ".
7. Only Holman Hunt remained interested in biblical subjects. The Gallery owns a very late one, The Importunate Neighbour, 1895, repr. in Holman Hunt, *op. cit.*, Vol. I, p. 480; oil on canvas, 14" x 20". Felton Bequest, 1905.
8. W. B. Scott, *Autobiographical Notes*, 1892, Vol. I, p. 251.
9. Quoted from Ironside and Gere, *op. cit.*, p. 42.
10. J. G. Millais, *Life and Letters of Sir John Everett Millais*, 1899, Vol. I, p. 248. The Gallery also owns Millais' Diana Vernon, 1880, oil, 49 $\frac{1}{2}$ " x 38".
11. Coll. Coventry Patmore; ref. Vasari Society, 2nd Series, p. III (L.922), 21.
12. A. C. Gissing, *William Holman Hunt*, 1936, p. 46, 137, etc. Forrest Reid, *Illustrators of the Sixties*, 1928, p. 39.
13. Other drawings by H. Hunt in the collection are: Study for Claudio and Isabella, 1850, brush, 7" x 3 $\frac{15}{16}$ "; Study for the Hireling Shepherd, 1852, pen, 6 $\frac{15}{16}$ " x 6 $\frac{15}{16}$ "; Head of the Highpriest in the Finding of Christ in the Temple, 1854, pencil 8 $\frac{3}{8}$ " x 5 $\frac{9}{16}$ "; An Arab Girl, 1854, pencil, 8 $\frac{15}{16}$ " x 5 $\frac{1}{2}$ "; Head of Emily Hunt, 1857, pen, 4 $\frac{5}{8}$ " x 4 $\frac{1}{4}$ "; Figtree for The Shadow of Death, 1870, watercolour, 3 $\frac{1}{4}$ " x 9 $\frac{5}{16}$ "; Head of Cyril B. Hunt, 1877, pencil, 9 $\frac{1}{8}$ " x 7 $\frac{1}{8}$ ".
15. A drawing by von Holst, from an album of drawings by von Holst and Fuseli put together by the artist's family, has recently been acquired for the Print Room Collection.
16. H. C. Marillier, *Dante Gabriel Rossetti*, 1899, p. 66, 242, No. 103, repr. opp. p. 116; the entry is dated 1861 but Marillier adds 'Drawing of first compartment of diptych, c.f. No. 41. Possibly of earlier date originally, but enlarged and finished later. Formerly in the collection of W. Graham; present owner W. R. Moss; Exh. B.F. A.C. 1883, No. 34 (where dated 1854); Manchester Jubilee Exh. 1887; Guildhall 1896; New Gallery 1897-8; E. Radford, *Dante Gabriel Rossetti*, n.d. pl. XVIII. Ironside and Gere, *op. cit.*, p. 32. The watercolour has an oak frame designed by Rossetti. Another work by Rossetti in this collection is Miss Siddall at the Easel, about 1856, pencil and wash, 12 $\frac{3}{4}$ " x 6 $\frac{5}{16}$ ".
17. Phoebe Pool, *Sources and Background of Picasso's Art*, 1900-1906, Burl. Mag., 1959, p. 179. The following works by Burne Jones are in our collection; The Wheel of Fortune, 1870-88, oil, 59 $\frac{1}{2}$ " x 28 $\frac{1}{2}$ "; The Garden of Pan, 1887, oil, 59 $\frac{3}{8}$ " x 73 $\frac{1}{2}$ "; drawings for The Mirror of Venus, 1867, chalk, 10 $\frac{9}{16}$ " x 12 $\frac{3}{8}$ "; of a Head, 1870, pencil, 7 $\frac{5}{8}$ " x 6 $\frac{7}{8}$ "; for the Wheel of Fortune, 1870, chalk, 25" x 11"; for The Golden Stairs, 1872, pencil, 11" x 4 $\frac{3}{8}$ "; for Armour, 1875, chalk, 16 $\frac{1}{4}$ " x 9 $\frac{7}{8}$ "; for Briar Rose, 1884, gouache, 15 $\frac{1}{2}$ " x 33 $\frac{1}{2}$ "; and two cartoons for the Ascension, one dated 1884, monochrome chalk and wash, 57" x 26"; 75" x 36" for the East window of the Cathedral at Birmingham.
19. Carlo Lasinio, *Pittura a fresco del campo santo di Pisa*, intagliate da C. Lasinio, Florence, 1812.
20. Royal Academy Cat. Italian Art, 1960, p. 101.
21. E. Sandberg Vavala, Burl. Mag., Vol. LVII, 1930, p. 177, No. 21.
22. J. P. Hennessy, Paolo Uccello, 1950, p. 150, fig. XIV.



28. C. Lasinio (1759-1838) (after F. Traini, middle 14th century), The Triumph of Death (detail), engraving.



29. Three 18th Century Wine Glasses. Felton Bequest and Purchased.



30. Bowl of wineglass, 1.

31. Bowl of wineglass, 2.

THREE EIGHTEENTH-CENTURY WINE GLASSES.

1. A Wine Glass, 6 $\frac{1}{4}$ inches high with round funnel bowl, balustroid stem with row of tears in the uppermost knop and with a wide plain foot. The bowl is decorated in diamond point with an apple, leaves and smaller fruit, possibly cherries, and inscribed "F. Greenwood fecit" in script. The glass is probably English with the diamond point engraving, c. 1746 (illus. 30). Felton Bequest, 1960.
2. A Wine Glass, 6 $\frac{3}{4}$ inches high, with drawn trumpet bowl, multi-ply air twist stem and plain foot. The bowl is diamond engraved with the Crown, the Royal Cipher IR direct and reversed, and

God Save the King I pray
 God Bliſs the King I pray
 God Save the King.
 Send Him Victorious
 Happy and Glorious
 Soon to Reign over us
 God Save the King
 Amen
 God Bliſs the Prince of Wales
 The True-Born Prince of Wales
 Sent Us by Thee
 Grant us one Favour more
 The King for to Reſtore
 As Thou haſt done before
 The Familie.

The engraving on the foot does not appear to be the work of a professional engraver and consists of a hand followed by

God Bliſs the Church I pray,
 And Save the Church I pray
 Pure to Remain
 Against all Heresie
 And Whigs Hypocrisie
 Who Strive Maliciously
 Her to Defame.

Scottish, c. 1743-50 (illus. 31).

Felton Bequest, 1960.

3. A Wine Glass, 5 $\frac{1}{4}$ inches high with bucket bowl, multi-ply air twist stem knopped at top and centre and with plain foot. The bowl is engraved with a six-petal heraldic rose and two differing buds and with Prince Charles Edward wearing the Order of the Garter. The portrait is engraved in an oval above which is a ribbon inscribed "AUDENTIOR IBO." The foot is engraved with a thistle and bud beneath the portrait. English, c. 1750. Purchased, 1960.

RECENT ADDITIONS TO THE ART GALLERY INCLUDE:

OIL PAINTINGS.

G. Romney. The Leigh Family	Felton Bequest
M. Callyannis. Cyresses, Mountains	Felton Bequest
B. Neale. Charles Laughton	Felton Bequest
J. Tunnard. The Levant Mine	Felton Bequest
A. Fry. Dancing Figures	Felton Bequest
D. Leonelli. Collage	Felton Bequest
P. P. Rubens. Louis XIII of France	Everard Studley Miller Bequest
J. Highmore. Samuel Booth	Everard Studley Miller Bequest
R. Wilson. Michael Everitt, R.N.	Everard Studley Miller Bequest
Th. Lawrence. Lord Hobart	Everard Studley Miller Bequest
R. Jarvis. Man Reading Newspaper	Purchased
A. Streeton. Long Wave, Coogee Bay	Purchased
R. Crooke. Mission Girls	Purchased
C. Pugh. Day of Winter	Purchased
D. Sime. Solar Components	Purchased
Ch. Bush. Bourke, Lonsdale, Russell Streets	Purchased
W. Rose. Cosmorama	Purchased

WATERCOLOURS, DRAWINGS, ETCHINGS, etc.

G. D. Tiepolo. Centaur Carrying off a Fauness, drawing	Felton Bequest
A. Pollaiuolo. The Battle of the Nudes, engraving	Felton Bequest
Caraglio. Battle Scene, engraving	Felton Bequest
E. v. Guerard, E. Bateman. 52 Drawings of Western District Homesteads	Felton Bequest
J. Bratby. Nativity, drawing	Felton Bequest
W. Lewis. Figures, drawing	Felton Bequest
Picasso. Divine Visitors in the Studio, aquatint	Felton Bequest
L. von Siegen. Elizabeth of Bohemia, mezzotint and 300 portrait engravings, etc., by Goltzius, Hollar, Rembrandt, Nanteuil, etc.	Everard Studley Miller Bequest
Palma Giovane. Entombment, drawing	Purchased
Th. Bewick. Skull and Horns of Persian Goat	Purchased
Th. v. Holst. Helmeted Head and Two Warriors	Purchased
L. Bramer. David Playing Before Saul	Purchased
W. Blake. 14 wood engravings to Thornton's Virgil	Purchased
J. Flaxman. 6 drawings to Dante's Divine Comedy	Purchased
S. Palmer. Culborne, Somerset, drawing	Purchased
B. R. Haydon. Achilles Returning to Battle	Purchased
W. R. Sickert. Mother and Daughter; Interior w. Figures, etchings	Purchased
T. Lessore. Recollections, watercolour	Purchased
F. White. Nude, drawing	Purchased
American. Etchings by G. Peterdi, M. Lasanski	Purchased
French. 17 posters and prints	Purchased
Japanese. Woodcut by Tamami Shima	Purchased
A. Streeton. Mountain Landscape, Grampians, watercolour	Purchased
J. Ashton. Afterglow, Hawkesbury, watercolour	Purchased
L. Annois. View of Heidelberg, watercolour	Purchased
F. Williams. Trees and Rocks, gouache	Purchased
J. Wigley. Two Aborigines, drawing	Purchased
Th. Cleghorn. Study for Promise of Rain, drawing	Purchased
N. Redpath. Study for Sculpture, drawing	Purchased
I. King. Study for Sculpture, drawing	Purchased
V. Jomantas. Figure, drawing	Purchased
L. Thorpe. Cyclamen, Afterglow, linocuts	Purchased
A. David. Bird, monotype	Purchased
L. Annois. Apocalypse, 7 lithographs	Purchased
N. Counihan. 6 linocuts	Purchased
S. McInnes. Head Study, drawing	Purchased

SCULPTURE.

Henry Moore. Draped Seated Woman, bronze Felton Bequest
H. Hohaus. Crouching Girl, bronze Purchased
Peter Scheemakers. Three Busts of Members of the Shirley Family, marble Purchased

DECORATIVE ARTS.

Coromandel Eight Fold Screen. Chinese, early 18th C. Felton Bequest
Wine Glass. ("Amen" glass) engraved with Crown, the Royal Cipher IR and Jacobite Anthem.
Scottish, c.1745-50 Felton Bequest
Wine Glass. Decorated in diamond point by Franz Greenwood. Prob. English, c.1746 . . Felton Bequest
Six Bronze Mirrors. Ch'in Dynasty (221-207 B.C.). Chinese Felton Bequest
Bronze Mirror. Han Dynasty (207 B.C.-221 A.D.). Chinese Felton Bequest
Pair of Tankhas. Watercolour on linen. Tibetan, early 18th C. Purchased
Wine Glass. Engraved with portrait of Prince Charles Edward and "Audentior Ibo". English, c.1750 Purchased
Cruet. Silver warwick frame and five glass bottles with silver labels. English, 1768 Purchased
Jug. Stoneware, I. Englund Purchased
Jar. Stoneware, M. Douglas Purchased

GENEROUS DONATIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE:

OIL PAINTINGS.

N. Counihan. After Work; presented by the National Gallery Society under the terms of the McCaughey Prize,
S. Herman. Country Street Scene, 1959 winning entry, John McCaughey Art Prize; presented by the National
Gallery Society of Victoria.

WATERCOLOURS, DRAWINGS, ETCHINGS, etc.

C. Dinkmuth. 2 illustrations to the Chronika. 1486, woodcuts; presented by Sir Thomas Barlow, London.
M. Wohlgemuth. S. Sebald, woodcut; presented by Sir Thomas Barlow, London.
K. Dujardin. 20 etchings; presented by Miss M. E. Chomley.
J. B. Jackson. The Finding of Moses, after Seb. Ricci, chiaroscuro woodcut; presented by P. and D. Colnaghi,
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W. Blake. 6 engravings to Dante's Divine Comedy; presented by Mr. Lessing Rosenwald, Jenkintown, Pa.,
U.S.A.
S. Gooden. Triton, St. George, Bookplate, engravings; presented by Miss J. Gooden, Lymington, England.
E. Lear. Braubach, watercolour; presented by Mrs. Bracegirdle.
Millet. The Woolcarder, etching; J. McN. Whistler, The Rag Gatherers, etching; presented by Mrs. David Keppel,
Washington.
S. de Castro. Fruit, Bowl and Bottles, gouache; S. Dobson, Composition, drawing; Schettini, Abstract, drawing;
presented by the Contemporary Art Society, London.
H. Matisse. Illustration to Mallarme's Poems, etching; J. Villon, Bird on Nest, lithograph; C. Pissarro, Pay-
sanne au Puit, etching; presented by J. Mollison.
W. Dyson. 3 prints, 1 drawing, 3 books of caricatures; presented by Mrs. Clive Stephen.
W. Dyson. Caricature of Dyson; presented, anon.
L. Annois. Mozart in the Stawell Gallery, watercolour; presented by the National Gallery Society.

DECORATIVE ARTS.

Collection of 5 Japanese Inro and 23 Chinese Snuff Bottles; presented by Mr. Geoffrey Innes in memory of
Mr. Guy Innes.
Inkstone, in form of crouching tiger, Chinese, c.1778; presented by Miss Mow Fung.
Embroidery Picture, "Hagar and Ishmael," English, 1773; presented by Miss Grace Hall.
Two Chairs, Hepplewhite style, English, late 18th C.; presented by Mr. Aubrey Gibson.
Shawl and Four Baby Garments, English, 19th C.; presented by Miss M. Sugden.
Collection of Ancient Middle-East Pottery; presented by Mr. Gerald Kaye.
Jug, Copper, by James Fawcett, F.R.A.I.A.; presented by Miss J. Fawcett.
Dagger, with silver-mounted hilt and scabbard, Caucasian; presented by Mr. W. Morphett.

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