

**ANNUAL
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The Cover Illustration in this issue is the engraving
"JASON AND THE DRAGON'S SEED" 15 $\frac{3}{4}$ " x 22 $\frac{7}{8}$ "
by Antonio Pollaiuolo, (c. 1432-1498) Felton Bequest.

BRONZES OF ANCIENT IRAN

Between the low plains of western Iraq and the upland massif of Iran lies the mountain chain of Zagros, home of the racially related kurds and lurs. The northern part of this mountain chain, known as Kurdistan, is approximately divided from the southern half, Luristan, by the modern Baghdad—Kermansah—Hamadan road. This road follows caravan routes as old as the history of human settlement in this area, routes linking the Caspian Sea with the Persian Gulf, linking in antiquity the northern nomads of the steppe-lands with the highly developed civilisations of the Mesopotamian plains.

Whilst the prehistoric civilisation of Kurdistan and the area north and east of the Zagros is known at least in outline, Luristan remains, because of both the hostility of the Lurs and the absence of accessible settlement sites, a region archaeologically unexplored. In ancient times, as today, the inhabitants of Luristan were nomadic shepherds with a propensity to independent trading in the oakwood and copper ore of their mountainous land. To the neighbouring kingdoms of Babylon, Assyria and Elam, they represented a valuable source of wealth if kept under military control. The Kassite invaders who established control of Babylon for 400 years in the second half of the second millennium B.C. were people from the mountain lands west of Mesopotamia and were probably of the same stock as the Luristanians. The Kassite interest in metallurgy and horsebreeding is well attested in Babylonian records. Both were characteristic also of Luristanians as probably also the Indo-aryan language spoken by the Kassites. So little is known however of Kassite archaeology that it is impossible to associate the Kassites and Luristanians as closely as sometimes suggested. The people inhabiting the southern region of the Zagros range were probably only a section of the more widely connected Kassite group, but became the fulcrum of Kassite movement in the 2nd millennium B.C. There can be few prehistoric cultures on earth whose products are as well known yet as little understood as those of Luristan. The famous bronzes, which since 1928 have been acquired in considerable quantities by many museums in Europe and America as well as by private collectors, are undoubtedly the most exotic, sometimes most beautiful, yet always most perplexing, products of Ancient Near Eastern civilisation. They have been compared to objects from Shang China (to which indeed they have certain technical similarities) and to objects from pre-Columbian Peru. Taking the repertoire of Luristan bronzes as a whole, however, and whilst recognizing their great individuality as works of art, certain distinct affinities may be isolated. There are in the first place links with metalwork of ancient Sumeria in the third millennium B.C. (certain spouted vessel shapes; axes; elaborate hammer heads), and additional links with Bronze Age Caucasus and N.E. Persia in the second millennium B.C. (fluted sceptre heads, jingle-bells, amulets in the form of open human hands). Thereafter, in the early first millennium B.C., there are close links with Assyria (circular standards, daggers, beaten-metal 'situlae' and shields) and distant relations with Syria and Cyprus (gold jewellery and elbow fibulae).

It is however clear that the oldest forms of Luristan bronzes, particularly the axe-heads and picks stem from ancient Mesopotamian tradition of the third B.C. On this ground Cl. Schaeffer (*Stratigraphie comparée de l'Asie occidentale*) has dated the earliest phase of Luristan cast metalwork to 2300-2100 B.C. This phase includes picks and axeheads of types 1 and 2 in the Melbourne collection (PLATE 1, 1 and 2) whose close affinities to bronze axeheads from the Royal Graves at Ur of the Chaldees is clearly instanced in a number of axeheads from that site recently unpacked in the Gallery basement. That Luristan bronze production began in the last quarter of the third millennium is indicated not only by these axes but also by recently demonstrated affinities between Sumerian and Luristan hammers (J. Deshayes, 'Marteaux de bronze iraniens', *Syria*, XXV, 1958) and the discovery of a bowl in Luristan engraved with the name of Shargali-Sharri (21st cent. B.C.) last king of Akkad (R. Dussaud in A. U. Pope, *A Survey of Persian Art* iv, p. 274, pl. 25A). Whether this relationship of Sumer and Luristan was one of trade or had wider implications is difficult to say, since the racial affinities of the Sumerians are unknown: it is indeed clear from such surviving pieces of Sumerian literature as the Enmerkar myth that the Sumerians had wide trade interests in the Zagros mountains.



Plate 1 No. 1: Pick-head, length $7\frac{1}{10}$ ins.

No. 2: Axehead, length $5\frac{1}{10}$ ins.

No. 3: Axehead, length $4\frac{3}{10}$ ins.
Felton Bequest.

The third axe (PLATE 1, 3) is of a less common type and appears to be a typological development out of 1 and 2. Unlike them however it has raised decoration, a vertically and horizontally notched band round the upper shaft and a semicircular flange behind it. This flange undoubtedly imitates the crenelated mane of a horse. It was a distinct tendency in the Luristan smiths of the early second millennium to be 'horsey' and usually axeheads with the crenelated flange also have eyes on each side of the blade, thus making them more equine. (Cl. Schaeffer *op. cit.* fig. 264, 6.). Although there are no eyes on the Melbourne axehead, the decorated band, present on the horse-head axes, might be vestigial of a piece of harness. Axeheads of the general shapes of axes 2 and 3 did not outlast 1700 B.C. when the Luristan axe type changed considerably. As for axe 3, from the occurrence of similar pieces in early second millennium contexts in other parts of Persia, it would be safest to date it about 1800 B.C. Many axes found in Luristan graves are probably ceremonial, being of two impractical a shape for general use, but the pick and two axes here described are probably ordinary tools.

More intricate is a cast openwork piece (4, PLATE 2) of a type loosely called 'standards'. It is basically tubular but has flat figures of animals on each side of the medial column, which itself is decorated with four superimposed human-heads. The shape is typologically near the end of a series of such 'standards' which depict a figure standing between two rearing panthers as a 'master of beasts'. In this instance, as in a number of others, the long thin bodies of the panthers have been fused with the trunk of the central anthropoid figure and are included in the same girdle which encircles the central column above the flanking haunches of the panthers. Some fifty similar or related standards are known: all exhibit variations and a greater or lesser degree of syncretism or fantasy which helps to place the standards in a plausible typological sequence and, although the absolute date of no piece is known, the sequence probably has a rough chronological value. The standards themselves, long thought to have been attached to the draught-poles of chariots, are known to have stood on solid bronze bases shaped like up-turned wine glasses. These bases have no means of extra attachment and hence it is more likely that these objects were centrepieces in household shrines.

H. A. Portratz has argued in his essay devoted to these standards ('Die Stangen—Aufsätze in der Luristankunst' *Anadolu Arastirmalari* I, 1955) that the sequence commences with simple columnar human figures flanked by a pair of rearing ibex, but in fact all the standards with anthropoid central shafts have flanking panthers or other feline creatures.

Noteworthy changes in the typology of these figures depict the central human figure extending bent arms to grasp the panthers' necks, add a second human head at the juncture of the central column and the curving necks of the animals, and occasionally add a third human head below this. A further interesting change is the addition of a pair of heads of 'cockerels' growing out of the backs of the necks of the panthers. In almost all cases, 'cockerel' heads are added to figures with two or more human heads on the central column. Although indeed these bird-like heads may represent hoopoes or some mythical bird of prey, they look more like cockerels than anything else and indeed barnyard fowl, introduced through Persia into the Mediterranean in the 8th

century B.C., are sometimes represented on painted Luristan pottery. The addition of the cockerel's head to the 'standards' had an important effect on the design, for the characteristics of the birds' heads were transferred to the panther heads. Thus on the Melbourne 'standard' the rearing heads on the ends of the long curved necks are more avine than feline, having the eyes and combs of cocks, whereas the two bird-heads at the base of the necks are devoid of combs. Standards in Boston, Hamburg, Musée Guimet and Louvre collections closely parallel this syncretism and along with these the Melbourne stand should be placed in the penultimate stage of development and date to ca 800 B.C. One of the most detailed of this group is the example in the Cincinnati Art Museum pictured on PLATE 3. In this superb example the bars on the beasts' necks (a late feature and one seen at the neck bases on standard 4) are given a decorative effect.

But to name a thing is not to explain it: indeed this theme of 'master of beasts' so common in Luristan art has been given no satisfactory explanation. Mostly it is said to represent Gilgamesh of Babylonian mythology, himself like Babylonian Tammuz, often represented in Mesopotamian art. Neither of these figures is however represented in the cosmic role of the Luristan master of beasts, nor does the multiplicity of faces on the central columnar shafts of these standards have any relationship to Mesopotamian iconography. Following Portratz, the basic representation appears more likely to be the Luristanian moon goddess and goddess of fertility. A number of details lend weight to the suggestion that the main anthropoid figure of these standards is female. Firstly, a number of typologically early figures raise the hands to the breast instead of to the panthers. On two standards in Hamburg (Mus. für Kunst und Gewerbe) breasts are prominently shown. The triangular pudendum is also shown on a number of figures and cross strap arrangement on the breast is reminiscent of the cross-straps of a long skirt (cf. PLATE 3) as worn by the moon goddess on Luristan engraved plaques and here especially she is shown in the company of either a pair of lions or panthers. That the head is sometimes bearded and is crowned, as in the Melbourne standard, with a phallic tip points to those androgynous characteristics not uncommon in the art of the Ancient Near East. But, on the whole, the iconography of these standards when compared with other pieces of Luristan art, appears to portray a cosmic female divinity, begetter of other deities whose faces are shown below hers on the column.

Although much disputed, the suggestion has been made that products of beaten and engraved metalwork, as opposed to cast pieces, were produced in Luristan by Kassite settlers. But apart from a series of beaten-bronze situlae, dateable by the Assyrianising elements in their design to ca 800 B.C., other beaten metal vessels are difficult to date. These consist largely of spouted beakers (10, PLATE 4) whilst a group of 'teapots' (*Schnabelkanne*) frequently represented in collections, sometimes of beaten and sometimes of cast metal, were found in considerable numbers by the French excavations at Tepe Sialk, west of the Zagros. These later most probably date to the last two centuries of the second millennium B.C., and in some cases the lion-heads on the bosses below the spouts are stylistically close to similar bosses on disc-headed pins of known first millennium dates. The discovery of such a *Schnabelkanne* in a deposit near the Heraion at Samos (an export) can only be said to be 'pre-classical' and not of the Bronze Age as contended by Schaeffer. On the other hand there is no reason why spouted beakers like that in the Melbourne Collection should not be of the early or mid-second millennium.

The theory of the Kassite origin of beaten metal vessels has no more support than that of the Kassite origin of Luristan work in general. A few spouted beakers have been found in Babylonia in 2nd millennium B.C. contexts, but no *Schnabelkanne*. This poses an interesting question as to the place of origin of these spouted beakers, which seem to derive from Sumerian ceremonial spouted vessels commonly embossed with intertwined snakes with scaly bodies. Such indeed might be the origin of the attractive raised 'curl' pattern on the sides of the vessels, for this pattern is associated with serpents in Sumerian art.

Maceheads of heavy copper or bronze had been in use in various parts of the ancient Near East since the dawn of metallurgy and a type decorated with projecting knobs or flanges is found in second millennium Persia and the Caucasus region. The type was greatly diversified by the Luristan smiths, who turned what was originally a royal weapon and a symbol of authority into a fanciful decoration. Maceheads were adopted by the Babylonians in Kassite times and two examples are known which bear Kassite royal names. Thereafter the fluted macehead was carried

by captains in the Assyrian army and the type survived about 600 B.C. The macehead No. 5 (PLATE 5) with its three panels of rows of decorative knobs on the upper half is of a type produced in the late 2nd millennium.

Of the same period and lasting through until Achaemenid times is a series of animal-shaped cheek-pieces for horse-bits. These are commonly in the shape of winged ibex or horses, but wild boar, griffens and tigers are also represented. No. 6 (PLATE 5) is the single cheek-piece of such a bit, late (ca 700 B.C.), degenerate and curiously misshapen. It is not without interest however as calling to mind some of the essential characteristics of Luristan Art. This, like all pre-Seleucid Persian Art, was an art of symmetry and stylization. There is evidence that as early as 700 B.C., woven fabrics with repeated overall designs were being made in Persia, and such exports with their repertoire of beasts greatly influenced orientalizing Greek art. Although it would be foolhardy to pretend that the inspirations of orientalizing Greek art were Persian, the similarities in fabric and colour between Luristan pottery and protocorinthian, and the ubiquity in the latter of rosettes and filling ornaments of Luristan types, as well as other similarities, are too outstanding to be ignored. To achieve this symmetry, Luristan art became essentially linear: animal limbs and tendons were delineated with multiple stylised lines and where nature provided no guide-lines, artistry supplied them by breaking the bodies of animals into 'panels', component parts outlined with milled edging. Thus in the cheek-piece, the fore and hind-quarters of the ibex have, as in many similar pieces, been enclosed in a milled-edge panel, although in this case the lines of the wing and of the forequarters have been run together.

The mountain ibex, still the prize of Iranian huntsmen, was the most popular theme of the Luristan artists, and it occurs again as a schematized terminal decoration on a long elegant pin, No. 6 (PLATE 5) the loop of the horns forming a convenient fastening for the string with which these pins were looped when worn in the dress. The snubbed upturned end of the pin forms the beast's snout in a way not perhaps remarkable, but a characteristic example of the ingenuity of Luristan art.

Of the two daggers, No. 7 (PLATE 5) is easier to date. In the general typology of Ancient Near Eastern weapons, the cutaway and bent-over hilt belongs to the late second millennium. In a recent study, W. Nagel has recently shown ('Die Königsdolche



Plate 2 No. 4: Anthropomorphic Standard, h. 7½ ins. Felton Bequest.



der Zweiten Dynastie von Isin', *Archiv. für Orientforschung XIX*, that some ten 'Luristan' daggers are known bearing cuneiform names of kings of Isin who reigned from 1158-1027 B.C. of these, seven are of the shape of the dagger No. 7. Whether in fact this dagger type is Mesopotamian or Luristanian in origin cannot be decided, but its shape so closely conforms with dagger types current in Asia Minor and Egypt that little is gained by the argument.

The second dagger (No. 9) is however unique, with blade and hilt solidly cast, and the latter terminating in the heads of bulls back to back. Luristan daggers of the Assyrian period frequently employed double heads, human or animal, as a termination for the hilt and a beautiful gold dagger of about 700 B.C. recently found at Hamadan, has back-to-back lion heads on the hilt. The idea of two animal bodies sharing the same head, or two heads the same ears (also found in the art of Shang China) seems to have fascinated the early Persian artists, and the double-animal protome typical of Achaemenid Art is now known to date back to about 800 B.C. Dagger No. 9 is a valuable example of it. It is however difficult to date: the crude kneeling moufflon on the base of the hilt perhaps owes something to the Scythian influences which began to be felt in Persia about 625 B.C. (R. D. Barnett, *Iraq XVIII* p. 114), whilst the two human heads on the hilt are modelled typically on early first millennium Luristan work. A date of about 800 B.C. would but suit the style especially since the bull is of surprising rarity in Luristan Art before the period of Assyrian influence. The human heads themselves, though summarily modelled, differ in headgear, the lower on each side wearing horn-like protuberances on the side of the head, the upper a pointed cap. Perhaps a rendering is here intended of a nameless but well represented Luristanian horned hunting demon and the Luristan moon-goddess, who was also connected with hunting and is commonly represented with a conical hair-do.

Obviously, however, much is in the realm of conjecture: the lack of sure dates and consistent iconography, our almost total ignorance of Luristan religion all make the treatment of these bronzes difficult. Artistically however, they provide a valuable light in our collection on the art of a land which in its time has transmitted and synthesized more artistic influences than any in the world.

Plate 3: "Master of Beasts" standard; Cincinnati Art Museum: reproduced by courtesy of the Trustees.

W. CULICAN



Plate 4 No. 10: Spouted Vessel, length $8\frac{7}{8}$ ins. Felton Bequest.

NOTES ON THE PIECES

1. *Pick-head* with flanged shaft-hole laterally divided by a slight projection. 4478/3, length $7\frac{1}{10}$ ins. Compare: Cl. Schaeffer, *Stratigraphie comp. de l'Asie occidentale*. fig. 263, 3; R. Dussaud in A.U. Pope edidit *A Survey of Persian Art* (1938) pl. 51 C (Philadelphia Mus.) (afterwards A. U. Pope, *Survey*).
2. *Axe-head* with three pronged socket. 4476/3, length $5\frac{1}{10}$ ins. Further evidence that this type of *casse-tête* was Sumerian is in the rock relief of Naram Sin from Karadagh (Kurdistan) in which the king holds such a pronged Axe (S. Smith, *Early hist. of Assyria* p. 47, fig. 9). Compare, Cl. Schaeffer *op. cit.* fig. 263, 4.
3. *Axe-head* with crenelated semicircular flange 4473/3, length $4\frac{3}{10}$ ins. Compare. A. Goddard, *Les bronzes du Luristan* fig. 26 also pl. XIV-XVI, XXIV; Cl. Schaeffer *op. cit.* fig. 264, 6; S. H. Howard, *Soligman Collection of Oriental Art*, A 139, pl. LV shows the full version of the equine axehead at a stage between axes 2 and 3; L. Speelers, *Bull. musées roy. d'Art et d'Hist.* t. IV. p. 63, fig. 12D; W. D. van Wijngaarden, 'De Loerestanonbronzen in het Rijksmuseum', *Oudheidkundige Mededelingen N.R.* XXXV (Suppl.) No. 14.
4. *Anthropomorphic standard*. 4473/3, height $7\frac{1}{2}$ ins. Considerable numbers of these standards are published; c.f. A. Portratz, *Anadolu Arastirmalaril* pp. 19-41. Closest in detail to No. 4 and showing the other component parts of the standard is H. Samadi, *Les decouverts fortuites etc.* (Teheran 1960) fig. 44 centre, especially close in the modelling of the heads. Rather similar is A. U. Pope, *Survey* pl. 45C. More unusual pieces are shown in M. Bussagli, *Mostra d'Arte Iranica* (1954) tav. XII.
5. *Mace-head*, 4472/3; height $6\frac{3}{4}$ ins. Compare A. U. Pope, *Survey* p. 43 (Paris Market). The decorative balls appear to derive from spikes on some of the heads.
6. *Cheek-piece* of a horse-bit, 4482/3; length of base $4\frac{6}{10}$ ins. Compare for general type A. U. Pope, *Survey* pls. 32-35, more specifically pl. 34A; for panelling, M. Heydrich, *Bronzen aus Luristan, eine Einführung der Sammlung Graeffe*, frontispiece.

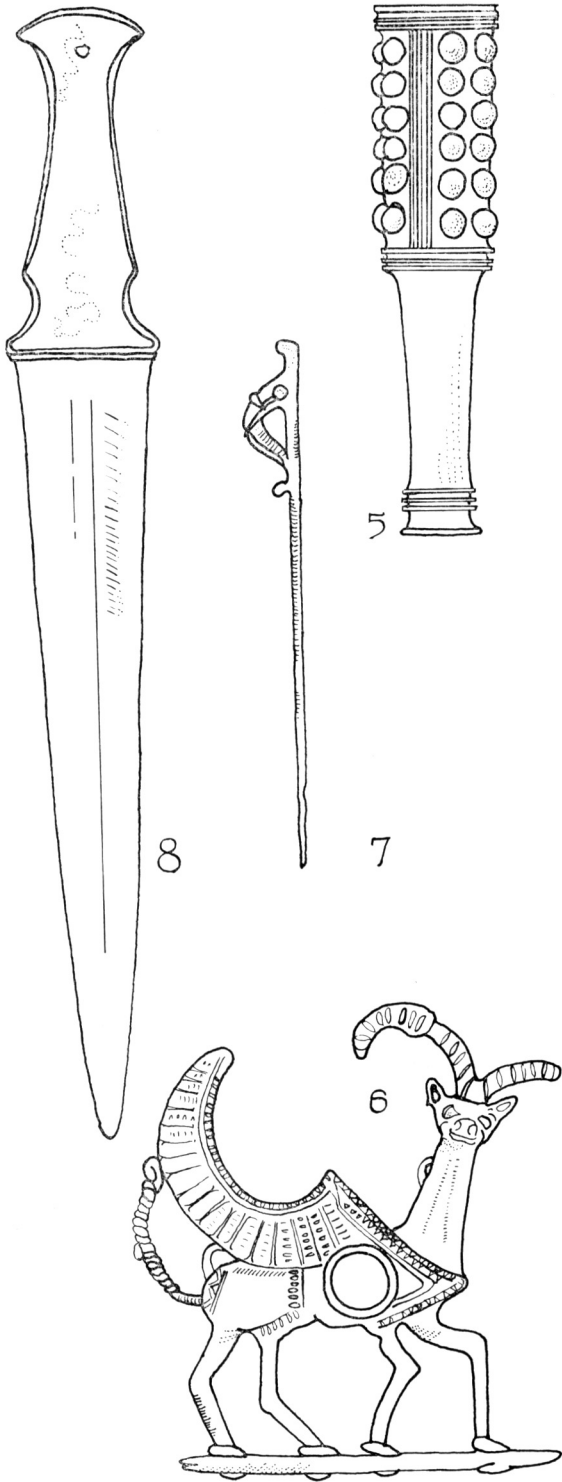


Plate 5 (left) No. 5: Mace Head, h. $6\frac{3}{4}$ ins.
 No. 6: Check-piece of a horse bit, length $4\frac{9}{10}$ ins.
 No. 7: Ibex-headed pin; length $8\frac{1}{4}$ ins.
 No. 8: Short sword or Dagger, length $14\frac{1}{2}$ ins.
 Felton Bequest.

Plate 6 (above) No. 9: Three views of a dagger with
 decorated hilt, length $13\frac{1}{4}$ ins. Felton Bequest.

7. *Ibex-headed pin* 4483/3, length $8\frac{1}{4}$ ins. Long straight pins were in use throughout Persia from Early Bronze Age times and were presumably fastenings for cloaks, being too fragile for chariot pins. Discussion of chronology, Cl. Schaeffer *op. cit.* p. 488. Compare: W. D. van Wijngaarden, 'De Loerestan Bronzen in het Rijksmus. van Oudheden' *Oudheidkundige Mededelingen* N.R. XXXV (Suppl.) Nos. 77-80; S. Prseworkski, *Archaeologia* 88, pl. LXXVIII, 37 (Ashmolean); L. Legrain, *Luristan Bronzes in the Univ. Mus. Philadelphia* pl. IV, 8; a Portratz, 'Luristanfunde aus dem Mainzer Centralmus', *Ipek* 1941-2 p. 46, Abb. 15; L. Speelers, *Bull. Musées roy. d'Art et d'Hist.* t. IV p. 101 (Brussels); Schaeffer *op. cit.* fig. 267 g.
8. *Short sword or dagger* 4469/3, length $14\frac{1}{2}$ ins. Similar daggers with cuneiform inscriptions, A. U. Pope, *Survey*, pl. 55 A-E. For discussion of Near Eastern dagger shapes cf. R. Maxwell Hyslop, *Iraq* VIII. Luristan daggers of this type with engraved decoration, G. Goosens, *Bronzen uit Loeristan* Afb. 1; *Mus. d'Art et d'Hist. (Geneva) Guides illustrés*, 6, p. 26.
9. *Dagger with decorated hilt* 4471/3, length $13\frac{1}{4}$ ins. A curiously similar layout of hilt decoration may be seen on a Han dagger made under Scythian influence, M. Rostovzeff, *The Animal Style in S. Russia*, pl. XXIII, 2, which has mustang heads on the pommel and down the hilt.
10. *Spouted vessel of beaten metal* 4481/3, max. length $8\frac{7}{16}$ ins. Compare the very similar vessel decorated with a similar but cruder design, A. U. Pope, *Survey* pl. 62A.

A NEW DRAWING BY GIOVANNI BATTISTA TIEPOLO

The last brilliant flowering of Italian art, with its great tradition extending back to Giotto and the Middle Ages, occurs in the city of Venice, the political stability of which preserved its existence as a creative entity until the closing years of the eighteenth century. Of the many eminent names associated with Venetian art of this period, it is Giovanni Battista Tiepolo (1696-1770) who has emerged as the greatest genius of his country and age, and a master of international rococo art. Although the National Gallery of Victoria possesses only one of his canvases, *The Banquet of Cleopatra*, until 1933 in the Hermitage, Leningrad, it is one of his most important easel paintings. Gianbattista occupies, with Watteau, the position of pre-eminent draughtsman of his era, with a great portion of his fluent and prolific oeuvre well preserved and distributed throughout the world. Whereas drawing in Venice still continued its traditional function as a medium of recording visible reality, and of making preparatory studies for larger works or assaying compositional ideas, it had already developed as an art form in its own right. Tiepolo, through the medium of pen and bistre wash, succeeded in capturing, with swiftly and economically suggested forms, the play of light and shadow—both naturalistic and visionary, in all its atmospheric ambience and intensity, particularly in the immediacy and elation of some of his religious subjects which seem to float in defiance of gravity.

The very small collection of Venetian eighteenth century drawings in the Department of Prints and Drawings has recently been enriched by an unpublished Tiepolo study showing a rare and interesting subject which has, to date, resisted satisfactory identification.¹ The drawing is in the technique greatly favoured by Tiepolo throughout his career, that of black chalk or graphite indications worked up in two shades of bistre, or here, more probably, iron gall wash.² The composition shows a hieratic bearded patriarch of a very familiar Tiepolo type, in a vaguely oriental costume employed by the artist for both classical and biblical subjects, accompanied by another similarly venerable figure, and anointing or baptising a kneeling female with crossed arms, the same figure motif being seen in the painting of *The Communion of St. Lucy*, Chiesa dei SS. Apostoli, Venice.³ Attendants or bystanders, many large platters and urns, and a suggestion of arched and corbelled architecture indicate that the artist possibly had in mind a fairly precise formulation of some incident, historical or apocryphal, and that the drawing is not (to steal the title used by Tiepolo for a series of etchings) a *scherzo di fantasia*, or a fancy piece analogous to the architectural *capricci* of such artists as Canaletto or Guardi. The particular grouping of a major fully revealed figure in profile or near profile, with another to the left in three-quarter view or full face partly concealed, and perhaps a third head further left again, is a system of limited spatial recession used quite frequently in Tiepolo's work, e.g., *The Beheading of St. John the Baptist* (Capella Colleoni, Bergamo),⁴ the Hamburg *Agony in the Garden*,⁵ and the Stockholm *bozzetto* of the *Contenance of Scipio*;⁶ it is frequent in the drawings.⁷ Many of Tiepolo's studies do relate to larger works, particularly the brilliant fresco paintings, and by this means may be approximately dated. Our drawing, however, does not accord with any known extant painting, and being more highly finished than many compositional studies, may have been executed as a self-sufficient drawing, as we know many earlier pieces were.

Iconographically, the work is more ambiguous. A recent pencil inscription on the back calls it the Anointing of the Virgin, an incident and subject unknown to me.⁸ There seems little doubt that the subject is a Christian Baptism in the light of the close formal analogy of *The Baptism of the Emperor Constantine* in the Folzano Altarpiece, Brescia,⁹ and a plausible identification might be the baptism by St. Andrew of Maximilla, the wife of Egeas, proconsul of the city of Patras.¹⁰ The apocryphal life of St. Andrew, with its most widely promulgated source in Jacobus de Voragine's *Legenda Aurea*, states that having performed miracles in Greece, converted Egeas' wife, and preached against imperial edicts, the Saint was finally crucified by the proconsul upon an X-shaped cross and buried by Maximilla, while an unpleasant death followed for Egeas, who was strangled by two demons.¹¹



Plate 7: G. B. Tiepolo (1696-1770)—A Scene of Baptism, pen and bistre wash, 12¾ ins. x 10½ ins.
Felton Bequest.



Plate 8: G. B. Tiepolo (1696-1770)—Study of a Bearded Soldier, after Veronese, black chalk, with white on blue-grey paper, 11½ ins. x 8¼ ins. Purchased.



Plate 9: Paolo Veronese (c. 1528-1588)—Detail from The Family of Darius before Alexander, oil on canvas. National Gallery, London.

The representation of this subject is extremely unusual throughout the history of Christian art, but one very early precedent exists in a painting by the Master of Heiligenthal, dated 1438, in the Nikolaikirche, Lüneburg.¹² In our drawing the bystanders are difficult to explain, as is the second patriarch. The addition of extra figures is, however, entirely characteristic of Tiepolo, as are the fancy dress costumes, indulgences which suggest the example of Veronese, who was interrogated by the Inquisition in 1573 for such subjective departure from biblical narratives.¹³ A drawing by Tiepolo in Berlin,¹⁴ showing the conversion of a heathen by the placing on of hands, shows great similarities, particularly in the presence of two bearded ministrants, a youthful attendant with a sword, and the array of vases and platters; here the kneeling figure is a robed male who has presumably discarded the sword. The treatment is stronger, broader and more generalized than ours and may be a little later.

It is not possible to allocate the drawing under discussion to any of the known contemporary albums or bound collections of Tiepolo drawings, such as those belonging formerly to the nineteenth century collector Edward Cheney,¹⁵ but it most resembles the type of drawings from the de Biron and Orloff groups, particularly those which are conjecturally dated in the late 1730's through to the mid 1740's¹⁶ and in view of the uncertainty of much of the dating of Tiepolo's work, one would only make the suggestion of the early 1740's as its period.

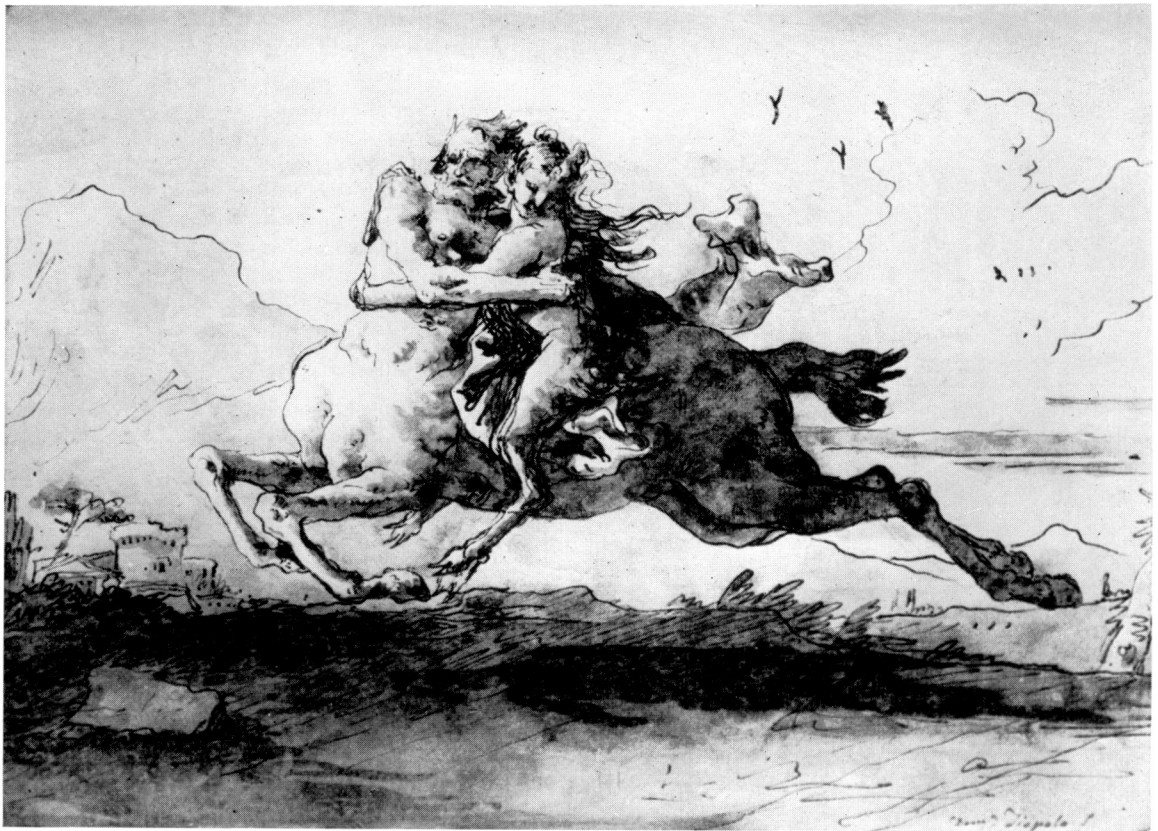


Plate 10: G. B. Tiepolo—Centaur carrying off a Fauness, pen and bistre wash, 7½ ins. x 10¾ ins.
Felton Bequest.

A second Tiepolo work which has been in the collection since 1948 is a characteristic chalk drawing of the head of a bearded man from the Orloff collection.¹⁷ This was published by Lili Fröhlich-Bum as a head of the Emperor Charles V¹⁸ (perhaps after Titian) to whose features it bears a certain, presumably fortuitous, resemblance. More recently it has been published by K. E. Maison alongside its unmistakable model, the head of a soldier in Paolo Veronese's great canvas, *The Family of Darius before Alexander*, in the National Gallery, London, identified as the head of Darius.¹⁹ Knox in a subsequent publication of the Orloff drawings, calls it merely the head of a soldier; rather more plausibly, as it is clearly from an attendant figure, and dates it in the decade 1740-50.²⁰ The subject of the Veronese evidently appealed to Tiepolo, as it appears in one of his frescos in the Villa Cordellina at Montecchio Maggiore (1743)²¹ described by Cecil Gould as a "distant derivative".²² Much of Tiepolo's work shows the clearest influence of Veronese, as just one example, his Edinburgh version of *The Finding of Moses* looks back to a Veronese original statement.²³

The Family of Darius was a painting with which Tiepolo might have had a number of contacts. Until it entered the London National Gallery in 1857, it remained in the possession of the Venetian Pisani family, a member of which commissioned it. Tiepolo also worked for this family and decorated their villa at Strà with a ceiling fresco of *The Apotheosis of the Pisani Family* in 1761-62;²⁴ one cannot, until the nineteenth century, state in which of the family residences the Veronese was located. In 1751, Count Francesco Algarotti, Tiepolo's patron and friend (who had

been instrumental in obtaining the Melbourne *Banquet of Cleopatra* for the Dresden collections) stated that he wished to commission Tiepolo to copy the Pisani canvas,²⁵ and while it is not impossible that this drawing is related to his desire, it was in December 1750 that Tiepolo and his eldest son Giovanni Domenico had been called to Würzburg for the vast commission of the fresco cycle of the *Residenz*; at some time Algarotti seems to have been compensated with the *modello* of the Cordellina fresco.²⁶ Our drawing in a traditional Venetian medium of black and white chalks on bluish paper, belongs to a small group of studies made by Tiepolo after other works of art, included portrait drawings made from a sculptured bust²⁷ and drawings after or in the manner of Rembrandt.²⁸ In all of these, red chalk is more frequent than black. Such chalk studies show the ease and sureness of line and the illusionism of form, chiaroscuro and texture of the pen and brush drawings, although the rippling, colour-charged golden brown washes which are run in with such generosity and virtuosity, are here replaced by vigorous and lively parallel hatching. Many of these chalk drawings by Tiepolo have been tentatively dated in the 1750's²⁹ and 1760's, that is during and after the Würzburg period, but he seems to have made them over much of his working life.

The collection also contains a solitary example³⁰ of a large number of small scale single or grouped caricatures by Tiepolo, comprising *pulcinelli*, *gobbi*, dwarfs, beggars and clerical figures, some of the more grotesque of which have understandably recalled the work of Rowlandson and Hogarth to the modern satirist Osbert Lancaster.³¹ These vital and amusing mannekins are fairly widespread in both public and private collections throughout the world. Our single drawing comes from an original group of one hundred and six caricatures formerly bound in a volume entitled *Tomo Terzo de Caricature*,³² and like several of the other well known series has been dated by Morassi to the period of the Villa Valmarana frescos, 1757.³³ Even if this Cheney Album could not otherwise be documented to the Tiepolo studio, one could plausibly make this hypothesis, as our little figure occurs again in a drawing signed by the artist's elder son Giovanni Domenico (1727-1804) *The Punch and Judy Show* in a French private collection,³⁴ and other such borrowings may be readily detected in this artist's work.³⁵



Plate 11: G. B. Tiepolo—Caricature of a Man, pen and indian ink with grey wash,
8½ ins. x 5½ ins. Felton Bequest.

Similar caricatures were also made by Giandomenico³⁶ whose paintings and drawings have an unmistakable affinity with his father's style, certainly those dating from his father's lifetime when they worked in collaboration on the larger projects. Presumably he was trained in draughtsmanship by the imitation of his father's drawings as was the younger son Lorenzo,³⁷ who emerges as a more nebulous figure with, so far, a rather more limited oeuvre, much of it tentatively ascribed. The final work connected with the Tiepolo family is a characteristic mythological pen and wash drawing³⁸ of fine quality by Giandomenico of *A Centaur carrying off a Fauness*,³⁹ a swift dashing bravura piece of great vigour, but also of great elegance and charm. Most of Giandomenico's drawings are, like his etched series, sets of variations on a chosen theme following Gianbattista's example, and frequently signed, perhaps as collector's items for *virtuosi*. Besides the group of *scherzi* or classical fantasies showing the centaur Nessus and nymph Dejanira, in the Albertina Vienna,⁴⁰ there is a very large series showing related centaur subjects,⁴¹ including a sequence in the Metropolitan Museum, New York. One of these, of identical size and provenance to ours, although slightly more elaborate, is especially close.⁴² Mythological creatures appear in the frescos from the Tiepolo villa at Zianigo, the Camera dei Satyri paintings were dated 1759, the ceiling of the Camerino dei Centauri, 1791,⁴³ and the well defined series of satyr and centaur drawings are usually dated between these extremes—possibly the leaf under discussion is near 1791.

Other groups by Domenico Tiepolo include lively outdoor scenes—classical and genre, the reflected images of the passing world of the various strata of Venetian society and their diversions, studies for and from engravings and historical events, many animal and bird studies, and the the famous, late Punchinello series (*Divertimento per li Regazzi*)⁴⁴ a fairy-tale picture book of drawings where an almost classicizing tendency is beginning to overlay the rococo frivolity of the theme. In addition, the earlier sets of drawings show many strongly foreshortened religious subjects and apotheoses which retain much of his father's tradition (if not always all of his superlative distinction) into the last sunset of that great Indian summer of the Venetian *settecento* of which the Napoleonic invasion of 1797 finally marks the termination.

HARLEY PRESTON

NOTES

I should like to express my gratitude to Dr. Ursula Hoff and Mr. James Byam Shaw for reading this article and offering most valuable suggestions.

1. Pen and iron gall wash over black chalk, 12¾ ins. x 10½ ins., Felton Bequest 1962. The drawing was at one time amongst the print collection of the Australian artist, the late Sir Lionel Lindsay (1874-1961) of Wahroonga, N.S.W. Earlier provenance unknown.
2. The characteristic corrosion of the paper suggests this medium, e.g., in the shadows near the head to the left the paper is eaten through, see G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum* London, H.M.S.O., 1960, pp. 3-4; and J. Watrous, *The Craft of Old Master Drawings*, Madison 1957, p. 73.
3. P. Molmenti, *Tiepolo, La Vie et l'Oeuvre du Peintre*, Paris 1911, pl. 42; G. Lorenzetti, *Mostra del Tiepolo, Catalogo Ufficiale*, Venice 1951, 68.
4. P. Molmenti, *op. cit.*, pl. 102; A. Morassi, *Tiepolo*, Bergamo 1950, pl. 42.
5. A. Morassi, *G. B. Tiepolo, His Life and Work*, London 1955, pls. 30, 33.
6. A. Morassi, *op. cit.*, pl. 29; A. Morassi, *Tiepolo*, Bergamo 1950, pl. 79; *Mostra del Tiepolo*, 55.
7. e.g., G. Knox, *op. cit.*, 17, 25 *recto*, 45, 100, 103, 106 *verso*, 112, 198, 235 *recto*, and others; *Mostra del Tiepolo*, 83, G. Vigni, *Disegni del Tiepolo*, Padua 1942, 1, 28, 171-2, 174.
8. Robert Graves has suggested (*in litt.* Robert Graves—Tomás Harris, 10 January, 1962) that the subject is St. Peter baptising, and that the source might be a combination of Acts V which describes the Saint healing the sick with his shadow (as represented by Masaccio in the Brancacci Chapel) together with the enmity of the High Priest and Sadducees, and Mark XVI, 16, a general admonition on the necessity of baptism. This scarcely explains the female aspirant. There are other accounts of specific baptismal events, both apocryphal and biblical, and the elucidation may well be less circuitous.
9. P. Molmenti, *op. cit.*, pls. 122-3.
10. Ignoring the occurrences of male baptisms, the first biblical instance to suggest itself readily to mind is the baptism by St. Paul of Lydia of Thyatira, the seller of purple (Acts XVI, 13-15). Against this is the setting, which the text implies, took place beyond city limits by a river side. Neither this subject nor the one to be proposed occurs in L. Réau, *Iconographie de l'Art Chrétien*, Paris 1959, or A. Pigler, *Barockthemen*, Budapest 1956.
11. Jacobus de Voragine, *The Golden Legend*, trans. by W. Caxton, The Kelmscott Press, 1892, I, pp. 248-52. See also L. Réau, *op. cit.*, III, I, A-F, pp. 76-7.
12. E. Panofsky, *Early Netherlandish Painting*, Cambridge Mass. 1953, I, pl. 27, fig. 63.

13. E. G. Holt, *Literary Sources of Art History*, Princeton 1947, pp. 245-8.
14. From a Marées Society Fascimile in the Print Room, National Gallery of Victoria.
15. The majority of the finest drawings of Giovanni Battista Tiepolo have, in recent years, reached public and private collections from the Cheney Albums, nine eighteenth century volumes in which apparently the bulk of the extant drawings of the Tiepolo studio were mounted, given by Tiepolo and his son (presumably Giuseppe Maria the priest) to the Library of the Convent of the Somaschi of Santa Maria della Salute. Upon its suppression, they came by devious routes to the collector Edward Cheney of Badger Hall, Shropshire (1803-1884, Lugt. 444). These were sold in 1885, two being purchased for the Victoria and Albert Museum, London, one finally ended up, through Fairfax Murray, in the Pierpont Morgan Library, New York, and the remainder seem to have been broken up. Two notable collections, those of the Marquis de Biron and Prince Orloff (*Collection de S. E. le Prince Orloff*, Sale Catalogue Galerie Petit, Paris, 29-30 April, 1920, not available) have formed important additions to Tiepolo drawings on the market, and it is Knox's suggestion that both these collections might have originated in dispersed Cheney Albums.
16. For approximate dating of Orloff drawings, see G. Knox, "The Orloff Album of Tiepolo Drawings", *Burlington Magazine*, Vol. CIII, June 1961, p. 269ff.
17. Black chalk heightened with white on blue-grey paper 11 $\frac{5}{8}$ ins. x 8 $\frac{1}{4}$ ins. Purchased 1948. Coll. Prince Alexei Orloff, Paris, 1920.
18. L. Fröhlich-Bum, "Notes on Some Works by Giovanni Battista Tiepolo", *Burlington Magazine*, Vol. LXXII, February 1938, pp. 82-87 pl. 1c.
19. K. E. Maison, *Themes and Variations*, London 1960, p. III, rather broadly dated about 1753-62.
20. G. Knox, *Burlington Magazine*, loc. cit., O.120, fig. 103.
21. For the *bozzetto* see *Mostra del Tiepolo* 54.
22. C. Gould, *National Gallery Catalogues, The Sixteenth Century Venetian School*, London 1959, pp. 144-5.
23. K. E. Maison, *op. cit.*, pp. 88-90; the Melbourne Sebastiano Ricci is a related work.
24. A. Morassi, *op. cit.*, pp. 116-7; G. B. Tiepolo, *His Life and Work*, London 1955, pl. 78.
25. C. Gould, *op. cit.*
26. L. Fröhlich-Bum, "An Exhibition of Italian Baroque Painting", *Burlington Magazine*, Vol. LXXI, August 1937, p. 93.
27. These drawings represent the sixteenth century Venetian painter Palma Giovane (1544-1628) made from the bust by Alessandro Vittoria. For further discussion see K. T. Parker, "Lorenzo Tiepolo (1737?—after 1772)", *Old Master Drawings*, Vol. IX, March 1935, pp. 61-3, which reproduces the bust (fig. 12) and some of the related drawings. Drawings in similar medium after Michelangelo casts by Tintoretto and his studio come to mind.
28. W. R. Jeurwine, *Exhibition of Old Master Drawings*, November 1960, No. 57, pl. VIII illustrates a "Rembrandtesque" chalk head study allegedly not related to a known Rembrandt work. It seems to me derived from an oil portrait of an old man in an English private collection (A. Bredius, *The Paintings of Rembrandt*, Vienna 1936, No. 633). The fact that Vliet's engraving after it is much further from the drawing (A. Rovinski, *L'Oeuvre Gravé des Elèves de Rembrandt*, St. Petersburg 1894, II, 199) indicates it cannot have been the source.
29. *Italian Paintings and Drawings at 56 Princes Gate*, London, 1959, II, p. 138.
30. Pen and Indian ink with grey wash, 8 $\frac{1}{2}$ ins x 5 $\frac{3}{8}$ ins, slight ink study of a bearded man *verso*, Felton Bequest 1950. Reproduced *Quarterly Bulletin*, Vol. IV, No. 3, 1950. Coll. E. Cheney, Arthur Kay, Edinburgh, 1943.
31. O. Lancaster, *Giov. Bat. Tiepolo, Twenty-five Caricatures*, Arcade Gallery, London n.d. (1943), our drawing is No. 15.
32. This volume broken up was in the possession of the Edinburgh collector Arthur Kay until the drawings were sold Christies 9 April, 1943. Knox (*op. cit.*, p. 7) advances the plausible hypothesis that this was one of the Cheney albums which has not been fully identified.
33. A. Morassi, *Disegni Veneti del Settecento nella Collezione Paul Wallraf*, *Catalogo della Mostra*, Venice 1959, p. 59.
34. J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London 1962, p. 87, pl. 67.
35. Amongst other literal transcriptions to be observed in the drawings illustrated, is the sculptural group with the urn in the drawing *Punchinellos in a Villa Garden* (J. Byam Shaw, *op. cit.*, pl. 94) which reproduces Gianbattista's Albertina drawing (O. Benesch, *Disegni Veneti dell' Albertina di Vienna, Catalogo della Mostra*, Venice 1961, No. 103).
36. J. Byam Shaw, *op. cit.*, pls. 78-9.
37. G. Knox, *op. cit.*, p. 28.
38. Pen and bistre wash, 7 $\frac{1}{2}$ ins x 10 $\frac{3}{4}$ ins, with a customary signature *Dom^o. Tiepolo f*, Felton Bequest 1960. Coll. Baron Louis August de Schwiter (1805-1889) Paris (Lugt 1768); Marquis de Biron, Paris and Geneva, French Private Collection. Exhibited: Y. French, *Old Master and Early English Drawings*, Alpine Club Gallery, November 1959, No. 65.
39. E. Sack, *G. B., und D. Tiepolo*, Hamburg, 1910, p. 322, No. 138.
40. A. Stix and L. Fröhlich-Bum, *Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina: Die Zeichnungen der Venezianischen Schule*. Vienna 1926, 314-316.
41. J. Byam Shaw, *op. cit.*, pp. 41-2.
42. Metropolitan Museum of Art, *European Drawings Portfolio*, New Series 1944, 17.
43. J. Byam Shaw "The Remaining Frescoes in the Villa Tiepolo at Zianigo", *Burlington Magazine*, Vol. CI, November 1959, p. 391ff; J. Byam Shaw, *op. cit.*, pp. 41-2.
44. J. Byam Shaw, *op. cit.*, pp. 52-59, pls. 81-96.

LUIGI BOCCHERINI: 1743-1805

The subject of this portrait, recently acquired by the National Gallery of Victoria, seems worthy of some comment. The name of Luigi Boccherini is, of course, a household word in the expertise of professional violoncellists; but this would hardly suffice to justify his immortalisation on canvas to the general viewer. Some might assume, from the instrument depicted in this portrait, that he might have been a virtuoso musician of the 18th century; and this would be a clear case of common sense prevailing. Others might consider him as a wealthy amateur and patron of music, who would naturally bequeath such a memorial of his likeness to posterity; and they could not possibly be farther from the truth. Yet another class of appraisers might even more cynically (and justifiably, in the light of the period's professional artistry) attempt to attribute this portrayal to personal friendship between a musician and an "established" artist. Assuming that any viewer took the trouble to venture thus far in speculation, the last conjecture is not immediately refutable, but for two known facts. Firstly, the name of Boccherini was universal in music-making of the time; and secondly, the artist responsible for this reproduction of his features remains unknown.

All of this preamble leads me to suspect that the first and simplest *raison-d'être* may well be the correct one,—i.e. that the musician was bestowing a favour by posing, rather than that the artist was patronising by portraying. A brief summary of the history and character of Boccherini may best serve to put these theorisations into perspective.

Born in Lucca in 1743, this remarkable character, son of a professional double-bass player, was not slow to make his mark, both as instrumentalist and composer. At the age of thirteen, he was already registered as a Musician of the Chapel of Lucca on the violoncello, and it speaks volumes for the local standards of teaching in those days that, after one year of composition study with a local Abbe and four years in Rome for completion of his musical education, he returned to Lucca as Director of the Chapel.

The next ten years of his life were spent in touring the continent with a view to increasing his reputation both as virtuoso and composer; in this respect at least, it is clear that the basis of a European musical career has suffered few significant changes.

In Paris he ultimately received the well-merited accolade of public and press alike, despite the jealousy and intrigue of local musicians (not peculiar to his time alone). For the next twenty years he enjoyed the patronage of such prominent but tight-fisted patrons as the Infante Luis of Spain at Madrid, and Frederick William of Prussia. Upon the latter's demise, he was afforded the "protection" of Lucien Bonaparte for a brief five-year period, until that worthy's disgrace. Three years later he died in poverty at Madrid, having eked out a miserable existence for himself and his impoverished family by re-arranging some of his music to include guitar parts for the wealthier Spanish patrons. Like Mozart, he was buried in a pauper's grave.

Portrait of Luigi Boccherini 1743-1806. Italian School, artist unknown. Size 4 ft. 3 ins. x 2 ft. 10½ ins.

Unsigned, undated; Provenance: Private owner. Munich. Acquired through A. J. L. McDonnell from Roland, Browse and Delbanco for the Everard Studley Miller Bequest in 1961. The identification of the sitter is based on tradition and on comparison with the inscribed lithograph by an unknown Spanish artist, Mazas; the lithograph being based on a marble bust representing Boccherini. The sculptor's name and the whereabouts of the bust are unknown. A traditional attribution to Pompeo Batoni, supported by Herman Voss, is not generally accepted. Francis J. Watson considers it to be North Italian or German in origin.



Plate 12: Italian School, 18th century, Luigi Boccherini, canvas, 4 ft. 3 ins. x 2 ft. 10½ ins. (sight measurements). Everard Studley Miller Bequest.

This may well seem an unfitting end for one who had dominated for twenty years the development of instrumental music throughout Europe; but the portrait in itself throws some light upon the attitude of the man. The frank, wide-eyed stare of a character whose naiveté stems from self-taught peasantry is clearly depicted. Such a figure, content with a servant's livery and salary, was also content with offering his genius to a patron's indulgence, and more than satisfied with the meagre rewards therefrom.

The complete absence of copyright protection at this time reconciles his prolific output of three hundred and sixty-six instrumental works with his poverty-stricken ending. Times have changed only socially and numerically in the musical profession. Whilst established composers are safeguarded today better than Mozart, Beethoven or Schubert (to whom most owe their very existence), how many talented instrumentalists have sold their birthright for a mess of organized orchestral patronage?

The work of Boccherini, together with his obvious and tremendous cellistic facility, naturally reflects the nature of the man. He was responsible for the invention of the string quintet, featuring two 'cellos; and who can say today how far Schubert was influenced by the establishment of this combination in the creation of one of his greatest masterpieces, after Boccherini alone had composed one hundred and thirteen of them?

A man who was corresponding with Haydn himself and between both of whom existed a high mutual esteem, could hardly be accused of lack of originality. Thus, in his works, it is no great surprise to find, as an answer to poverty and domestic troubles, a freshness of approach coupled with true melodic inspiration, in addition to a sensitive and exuberant spirit. In common with many other better known composers, his external circumstances were wretched and sordid, and his internal existence correspondingly rich and creative.

It is, perhaps, worthy of note that, in these busy and troublesome times, the music of Boccherini is being re-discovered and enjoyed through the media of recorded and broadcast performances, not only in Italy, but also throughout the civilized musical world. His music, forged in the crucible of personal suffering, provides for many the answer to totalitarian comfort. He is an exquisite miniaturist, and thus a relief to those who are constantly obliged to "think big" these days; he is a master of craftsmanship, and thereby a compensation to those who suffer from slipshod work; and finally, he combines both Italian and Spanish idiom in his writing, which is a welcome relief for the over-nationalised.

A small wonder, then, that his music, like that of Mozart and Schubert, has a universality in its appeal to the normally musical ear, both recreational and aesthetic.

Apart from the background and character of its model, this portrait also serves as a timely reminder of several interesting technical questions pertaining to the instrument itself, as performed then and now.

The violoncello, faithfully reproduced in this painting appears to be the exact counterpart of its modern equivalent, with two obvious exceptions:—firstly the absence of end-pin, which was invented by Duport the younger more than a century later. The reason for this subsequent modification is not universally known, and affords an amusing illustration of one individual's incapacity resulting in universal comfort. It appears that Duport had a wealthy pupil who was also born a bon viveur; the unhappy result of this combination was a state of obesity whereby it became impossible to support the instrument between the calves as heretofore, owing to the intrusion of the paunch; and it became necessary to devise a pointed stem from the ground by way of substitute. However unfortunate the reasons for this modification, even lean 'cellists are today grateful for the added control and power which it provides. Any concert performer who has once attempted discarding the end-pin will cheerfully substantiate this opinion.

More interesting to current exponents of the violoncello are two further details in the portrayal,—namely, the shortness of fingerboard, which would cause extreme difficulty in articulation of the top register of the instrument: and the thinness of the upper strings which, if accurately represented, would lead to two surmises. Either the texture and sonority of the instrument have altered entirely since Boccherini's day (which may well be the case), or his tuning system differed from ours.

Gut strings were the fashion until recent times, when ribbon-wound steel strings have been ultimately hailed as slimmer, more flexible and more powerful substitutes for modern concert

acoustic demands. It has taken a quarter of a century to evolve the current technical ideal for performers, and it would be hard to imagine how gut strings of equal thinness could have been manufactured over two hundred years ago.

Several interesting theories have evolved from the nature of Boccherini's writing for his own instrument. One is that he composed for a five-stringed instrument (somewhat akin to Bach's viola pomposa) which would account for his neglect of our current bass C string, and for the mass of technical work on our top A string, which would more than justify the addition of a fifth E string. But this theory is negated by the portrait under review, which depicts only four strings.

An alternative suggestion is that the four strings may have been tuned a fifth higher, providing a range from G to E, instead of from C to A. Some strength is lent to this possibility by his continuous neglect of any notes below G in his best known compositions, and by the thinness of his strings in this portrait. Regarding his established works for solo 'cello, only two have been frequently performed during the last century—his sonata in A, and his concerto in B flat. The former never descends below the G string, whilst the latter originally does so for only one bar. Incidentally, that work which has been popularly performed as the concerto is in fact a mere adaptation and re-arrangement of themes from Boccherini by the 'cellist Grützmacher, with scant regard for the composer's intentions.

However, we cannot assume from these examples alone that such was indeed the case, and until further data comes to light, we must perforce take it that his stringing of the instrument was as we know it today. Certain conclusions are obvious. Firstly, that he never exploited the lower range of the instrument, as have romantic and modern composers; secondly, that the pressure of bow and fingers of the left hand must have been so light as to favour facility rather than sonority. In this respect, one has only to regard the delicate pointed fingers in the painting. An honest teacher these days would prefer a student with thicker fingers and more spatulate finger-tips, for reasons of technical strength and tone production. Furthermore, it would be fatal to hold the bow half-way up the stick, as was obviously the prevailing custom in Boccherini's day. Thirdly, we must reconcile ourselves to the fact that many of the notes which he himself wrote lie well above the fingerboard depicted, which would result in a mere whisper of sound, in today's concert parlance.

In short, were Boccherini to perform in current concert condition, his tone would seem to us shrill and nasal, and, despite his prodigious technique, inaudible in the modern concert hall.

Finally, one aspect of this otherwise admirable portrait which impressed me was the absolute lack of life or tone in the painting of the instrument itself. In contrast to the sheen of satin, wig, eyes and brocade, the flatness and drabness of the 'cello are incredible to one who has always experienced the incomparable varnish tones of Stradivarius, Amati, Guarnerius, Gagliano, Grancino, etc., To a contemporary professional violoncellist the instrument would appear a factory manufactured "box", and utterly undesirable; but it is evident that the leg of the stool or chair on which Boccherini is seated is treated in the same desultory fashion. Thus we are driven to two possible conclusions:—either that Boccherini could not afford an instrument or chair of any value, or, as seem more probable, that the artist was completely disinterested in the portrayal of woodwork.

Be all this as it may, the portrait is a stimulating and provocative addition to the National Gallery of Victoria.

JOHN KENNEDY



Plate 13: Armchair—Mahogany. English, c. 1740, h. 3 ft. 1 in., w. 2 ft. 7 ins., d. 2 ft. 6 ins.

ARMCHAIR.—Mahogany. English, c 1740. H. 3' 1", W. 2' 7", D. 2' 6".

This chair of exceptionally fine proportions is carved on the knees of the cabriole legs with bearded lion masks which, between 1720 and 1725, represented the latest development in fashionable furniture design. The head, legs and hair of the animal were employed as outstanding ornamental features on chairs and tables. Acanthus brackets are used to unite the masks to the seat rail and similar foliage which, in this case, represents the beard of the lion, is carried down each leg to the paw foot. Equally admirable carving is to be seen in the terminations of the arms and the under framing connecting the legs. The seat is unusually wide (it was so constructed to give greater room to a lady wearing the hooped petticoats fashionable during the period) and the upholstery is green velvet.

CHINA-CASE.—Mahogany. English, c. 1760. H. 6', W. 1' 10", D. 1'.

The case is in four stages and the sides and back of the open shelves are formed by diagonal railing which is derived, ultimately, from Chinese designs—this was the period of considerable Chinese influence on the decorative arts. The upper cupboard for the display of Chinese or Chinoiserie porcelain is enclosed by pierced open fret doors and sides. Smaller oriental curios were contained in the drawers and the various objects were placed on a pull-out slide for dusting or inspection by the connoisseur. The china-case itself is supported on a small stand with circular legs and a fretted frieze.

KENNETH HOOD

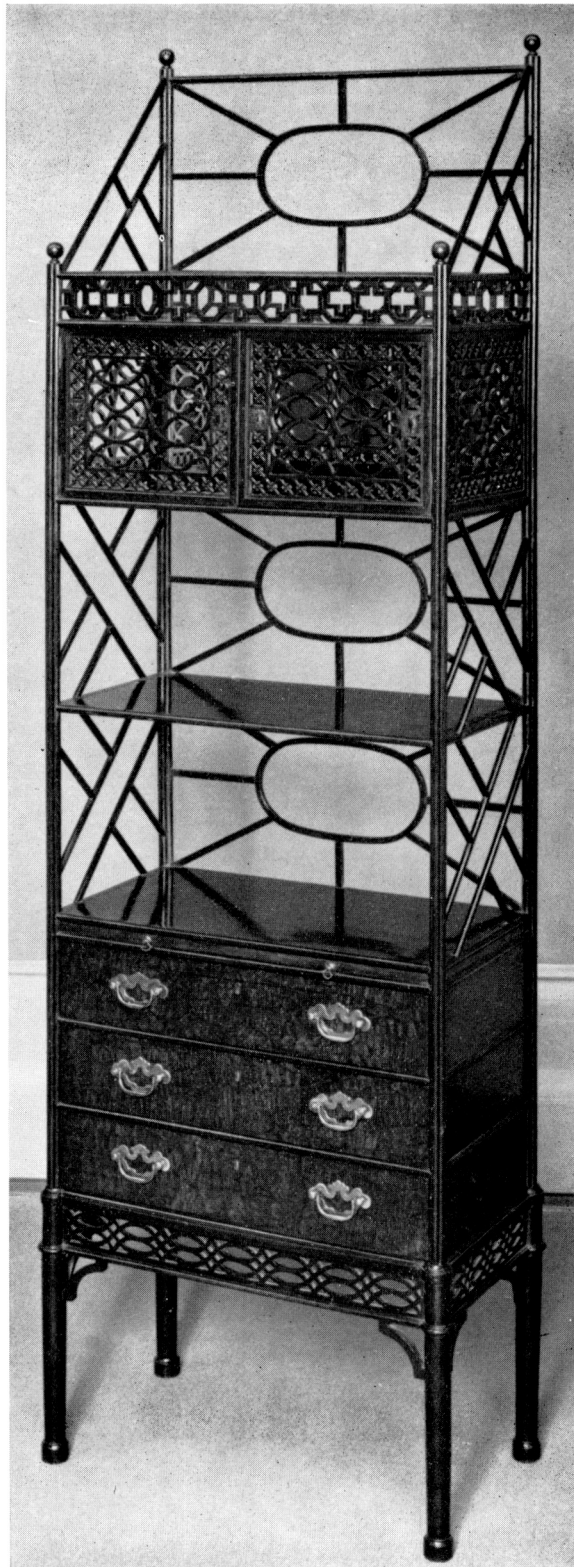


Plate 14: China-case—Mahogany. English, c. 1760.
h. 6 ft., w. 1 ft. 10 ins., d. 1 ft.

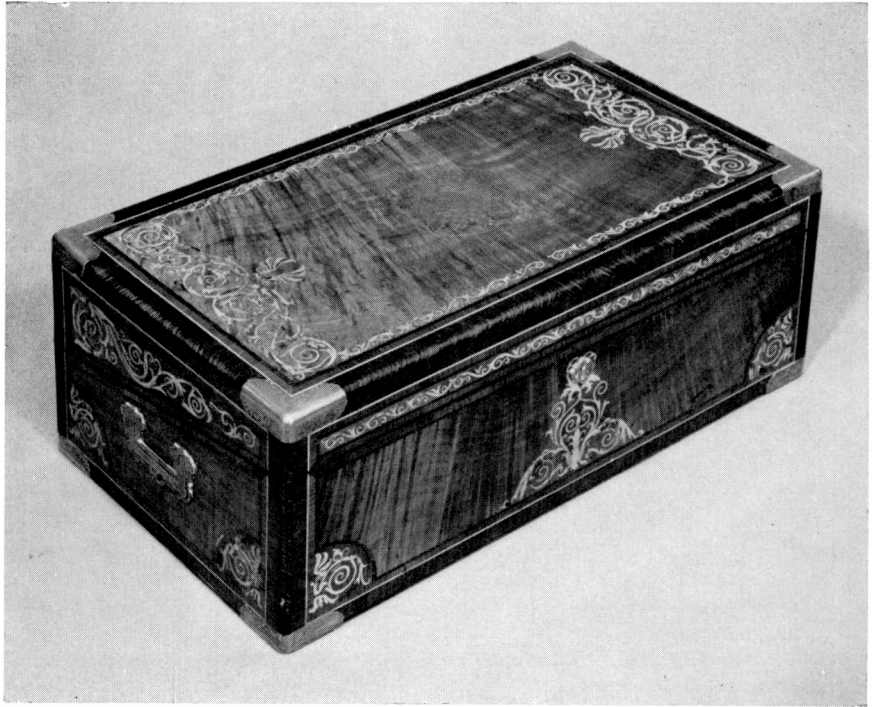
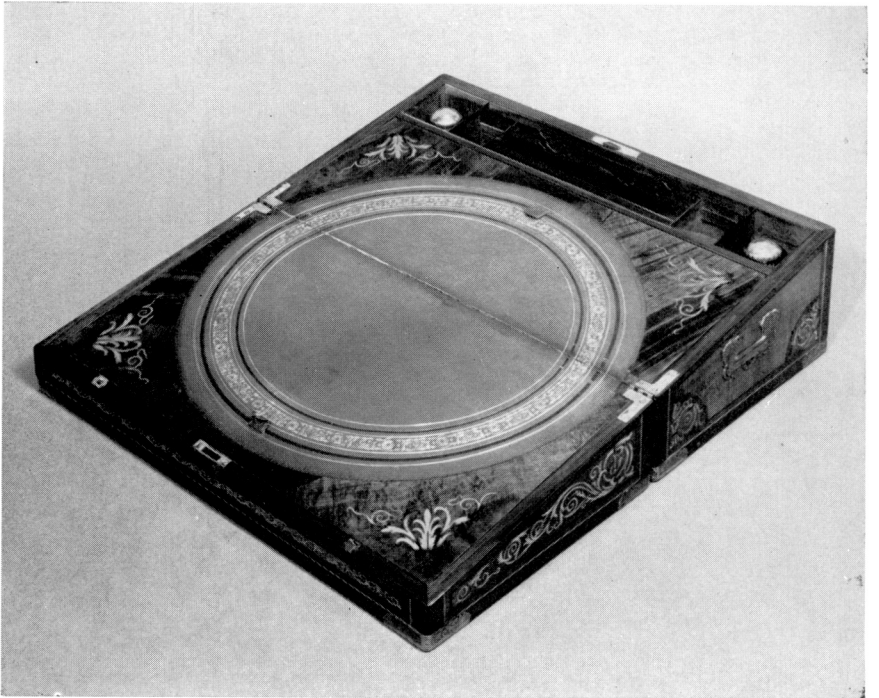


Plate 15: Folding Travelling Desk—Australian, 1860. l. $22\frac{1}{8}$ ins., h. 8 ins., w. $11\frac{7}{8}$ ins.



FOLDING TRAVELLING DESK.—
Australian, 1860. L. $22\frac{1}{8}$ ", H. 8", W.
 $11\frac{7}{8}$ ".

This travelling desk was made in 1860 and presented to Captain Pasley, R. E., Inspector General of Public Works in Victoria by the Officers of the Department of Public Works. Cedar, blackwood, huonpine, myallwood and redwood were employed in the construction of the case whilst the handles, reinforced corners and tops of the ink bottles are of silver. The red leather is well preserved and is embossed with gold.

KENNETH HOOD.

Recent Additions to the National Gallery Include :

The rich and varied acquisitions reflect some fortunate windfalls which have benefited the search for portraits under the Everard Studley Miller Bequest.

The Gainsborough and the Rigaud are particularly splendid examples of the art of these masters while the charming Roslin adds yet another sitter of musical interest to the Boccherini discussed in an article in this issue.

A good number of contemporary overseas and Australian paintings and sculptures present us with examples of abstract and semi-abstract trends.

Special reference must be made to the acquisition of the remarkable watercolour by Arthur Streeton, *Mittagong, N.S.W.* 1892 which the artist painted "from the summit of a huge precipice" and regarded as "his best commencement for a picture in watercolour". The Tiepolo drawing, the subject of an article in this issue, is the second finest old master drawing yet acquired by the Melbourne Print Room. Among the engravings and etchings Meryon's mysterious *Morgue* brings our first class group of fine plates by this artist to completion.

In the sculpture section, useful additions have been made to both the Howard Spensley group of Renaissance bronzes and to the modern section. The real starpiece in sculpture however, and of the greatest rarity, is the Japanese figure of KAN-NON.

The Decorative Arts section has been notably enriched by a rare and fine Chinese porcelain pouring bowl, and by some other pieces of great interest which are discussed on previous pages.

U.H.

PAINTINGS:

Martin Bradley (Contemporary English)	Soul of the Forest, 1961. Oil on canvas.	Felton Bequest
William Crozier (born 1933 Scottish)	Small Man in a Landscape, 1961. Oil on canvas.	Felton Bequest
Pierre Lesieur (born 1922 French)	Composition. Oil on canvas.	Felton Bequest
Emile Marzé (Contemp. French)	Blue Bay, Oil on canvas.	Felton Bequest
Francis Newton Souza (born 1924 English)	Standing Nude. Oil on board.	Felton Bequest
Joe Tilson (born 1928 English)	Vertical Collage, Veneer on plywood.	Felton Bequest
Pierre Wemaere (born 1913 French)	Le Masque Furieux, 1958. Oil on canvas.	Felton Bequest
Anthony Whishaw (born 1920 English)	Three Sleeping Figures, 1961. Oil on board.	Felton Bequest
Arthur Streeton (1867-1943 Australian)	Hawksbury River above Richmond, Autumn. Oil on panel.	Felton Bequest
Thomas Gainsborough (1727-1788 English)	The Rt. Hon. Charles Wolfran Cornwall, 1785/6. Oil on canvas.	Everard Studley Miller Bequest
Hyacinthe Rigaud (1659-1743 French)	Pierre Cardin le Bret and Cardin le Bret, 1697. Oil on canvas.	Everard Studley Miller Bequest
Alexandre Roslin (1718-1793 Swedish-French)	Count Andrew Razoumovsky, 1776. Oil on canvas.	Everard Studley Miller Bequest
Roi de Maistre (born 1894 Australian)	Still Life, Zinnias. Oil on panel.	Purchased
Guy Grey Smith (born 1916 Australian)	Red Hills. Oil on board.	Purchased
Gil Jamieson (born 1934 Australian)	Tecoma Warriors. Oil on canvas.	Purchased
John Olsen (born 1928 Australian)	Journey into You Beaut Country. Oil on Board.	Purchased

SCULPTURE:

Figure of Kan-non Peter Vischer the Younger (1478-1528 German)	Japanese, 9th century A.D. Wood Boy on a Dolphin. Bronze Statuette.	Felton Bequest Felton Bequest
Johann Gregor von der Schardt (c. 1530-1581 German)	Mercury. Bronze Statuette.	Felton Bequest
Robert Adams (born 1917 English)	Screen Form, 1961. Bronze.	Felton Bequest
Barbara Hepworth (born 1903 English)	Oread, 1958. Bronze.	Felton Bequest
Leslie Thornton (born 1925 English)	Seated Figure, 1961. Bronze	Felton Bequest
Margaret Ruth Adams (born 1918 Australian)	The Third Eye. Sheet Metal.	Purchased
Clement Meadmore (born 1929 Australian)	Construction. Welded Iron.	Purchased

WATERCOLOURS, DRAWINGS, ENGRAVINGS, Etc.

Prince Hoare (1755-1834 English)	A Giant, 1779. Wash Drawing.	Felton Bequest
Charles Keene (1823-1891 English)	Thirty-two Drawings for Illustrations to Punch.	Felton Bequest
Giovanni Battista Tiepolo (1696-1770).	A Baptism. Wash Drawing.	Felton Bequest
Gaspere Vanvitelli (1653-1736 Dutch-Italian)	The River Aterno at Acquila in the Abruzzi. Wash Drawing.	Felton Bequest
Hans Holbein the Younger (1497-1543 Swiss)	Six woodcuts from the series The Dance of Death, 1538.	Felton Bequest
Charles Meryon (1821-1868 French)	The Morgue, 1854 (IVth State). Etching.	Felton Bequest
Sydney Nolan (born 1917 Australian)	The Leda Suite of eight lithographs.	Felton Bequest
Rembrandt van Rijn (1606-1669 Dutch)	Landscape with an Artist Sketching. Etching	Felton Bequest
Pietro Testa (1611-1650 Italian)	The Death of Cato, 1648. Etching.	Felton Bequest
Miscellaneous:	Fifty-nine engravings, etchings, lithographs and drawings by old and modern masters.	Felton Bequest
Daniel Chodowiecki (1726-1801 Polish-German)	Frederick II, King of Prussia, 1778. Etching.	Everard Studley Miller Bequest
Daniel Chodowiecki (1726-1801 Polish German)	Frederick the Great and General Ziethen. Etching.	Everard Studley Miller Bequest
Giuseppe Longhi, after Gros (1766-1831 Italian)	Bonaparte at the Battle of Arcole, 1798. Engraving.	Everard Studley Miller Bequest
Thomas de Leu (1562-1620 French)	Portrait of Montaigne. Engraving.	Everard Studley Miller Bequest
Rembrandt van Rijn (1606-1669 Dutch)	Three Sketches of Saskia. Etching.	Everard Studley Miller Bequest
Rembrandt van Rijn (1606-1669 Dutch)	Self Portrait in Cap and Scarf. Etching.	Everard Studley Miller Bequest
Arthur Streeton (1867-1943)	Mittagong, 1892. Watercolour.	G. W. Booth Bequest
John Borrack (born 1933 Australian)	Heavitree Gap, 1962. Watercolour.	Purchased
Rupert Bunny (1864-1947 Australian)	Tea Time. Watercolour.	Purchased
Jacob Epstein (1880-1960 American- English)	Dahlias, Watercolour.	Purchased
Iain McKinnon (1886-1960 Australian)	Lake through Trees. Watercolour.	Purchased
Iain McKinnon (1886-1960 Australian)	Hilly Landscape. Watercolour.	Purchased
Eric Thake (born 1904 Australian)	Margo in Spring, 1962. Watercolour.	Purchased

Max Beerbohm (1872-1956 English)	Phillip Guedalla, 1929. Wash Drawing.	Purchased
Edward Burne-Jones (1833-1898 English)	Head of Bacchus. Drawing.	Purchased
George Lambert (1873-1930 Australian)	Head Study, Wash Drawing.	Purchased
Norman Lindsay (born 1879 Australian)	Satyrs Playing. Drawing.	Purchased
Arthur Loureiro (1860-1932 Australian)	Boy with an Apple, 1891. Pastel.	Purchased
Conrad Martens (1801-1878 Australian)	Entrance to Port Philip. Drawing.	Purchased
Justin O'Brien (born 1917 Australian)	Greek Burial. Wash Drawing.	Purchased
William Strutt (1825-1915 Australian)	Study of a Bullocky. Wash Drawing.	Purchased
Hardy Wilson (1882-1955 Australian)	Pigeons and Hydrangeas. Drawing.	Purchased
Earle Backen (born 1927 Australian)	The Vision, 1961. Colour Etching.	Purchased
Earle Backen (born 1927 Australian)	Monument, 1962. Colour Etching.	Purchased
John Farmer (born 1897 Australian)	Kananook Creek. Etching.	Purchased
John Farmer (born 1897 Australian)	Landscape. Etching.	Purchased
Robert Grieve (born 1924 Australian)	Cohuna Landscape, 1961. Colour Lithograph.	Purchased
Robert Grieve (born 1924 Australian)	Burnt Landscape, 1961. Colour Lithograph.	Purchased
Elioth Gruner (1882-1930 Australian)	The Wattles, Etching.	Purchased
Eileen Mayo (contemporary Australian)	The Pumpkin. Linocut.	Purchased
Utamaro (1753-1806 Japanese)	Catching Insects at Nightfall. Colour Woodcut.	Purchased
Shunzan (working 1782-1798 Japanese)	A Tokugawa Princess Descending from a Carriage. Colour Woodcut.	Purchased
Nineteen other Japanese Colour Woodcuts	Nineteenth Century.	Purchased
James McNeill Whistler (1834-1903 American- English)	Little Evelyn, 1896. Lithograph.	Purchased
Hodaka Yoshida (Contemporary Japanese)	Three Wheels, 1961. Colour Woodcut.	Purchased
Kalighat School, India, Nineteenth Century	Six Watercolour Paintings of Hindu Deities.	Purchased

DECORATIVE ARTS

Two Chairs	Walnut, English c. 1715.	Felton Bequest
Mirror	Walnut, English c. 1735.	Felton Bequest
Armchair	Mahogany, English c. 1740.	Felton Bequest
China Case	Mahogany, English c. 1760.	Felton Bequest
Pair of Side Tables	Mahogany, English, 18th century.	Felton Bequest
Travelling Desk	Australian, 1860.	Felton Bequest
Vase	Porcelain, Chinese, 14th century.	Felton Bequest
Pouring Bowl	Porcelain, Chinese, 14th century.	Felton Bequest
Pair of Plates	Porcelain, Chinese, 18th century.	Felton Bequest
Seventeen Panels of Stained Glass	English and Dutch, 17th century.	Felton Bequest
Wine Glass	English, c. 1750.	Felton Bequest
Wine Glass	English, c. 1760.	Felton Bequest
Wine Glass	Enamelled, English, c. 1770.	Felton Bequest
Chandelier	English, Early 19th century.	Felton Bequest
Yu	Bronze, Chinese, 1122-947 B.C.	Felton Bequest
Snuff Box	Gold, English, 18th century.	Felton Bequest

Dish	Lacquer, Chinese, 17th century.	Felton Bequest
Chair	Teak, Contemporary Danish.	Purchased
Tea Pot	Stoneware, Staffordshire, c. 1750.	Purchased
Plate	Porcelain, English (Bow), c. 1760.	Purchased
Mask Jug	Porcelain, English (Worcester), c. 1760.	Purchased
Plate	Earthenware, Staffordshire, c. 1800.	Purchased
Tea Pot	English, Early 19th century.	Purchased
Bottle	Stoneware, Patricia Englund.	Purchased
Wine Glass	English, c. 1710.	Purchased
Goblet and Cover, Glass	English, early 18th century.	Purchased
Goblet and Cover, Glass	English, c. 1750.	Purchased
Two Goblets, Glass	English, c. 1760.	Purchased
Goblet	Glass, Contemporary Swedish.	Purchased
Bowl	Glass, Contemporary Dutch.	Purchased
Vase	Glass, Contemporary Dutch.	Purchased
Bowl	Silver, Indian, 19th century.	Purchased
Five Spoons	Silver, English, 16th-17th centuries.	Purchased
Two Bark Paintings	Australian Aboriginal.	Purchased

Generous Presentations to the National Gallery and Art Museum Include :

A gratifyingly large number of generous presentations have resulted in welcome additions to a number of departments. In many instances works given have helped to 'point up' and 'give finish' to groups of works acquired in previous years. A notable example of this is the gift by Mrs. Edward H. Shackell of an important painting by Jane Sutherland, a student of the National Gallery art school in the eighties, a member of the early Victorian Artists Society and of the camping and sketching clubs around Melbourne in the eighties and nineties. Her painting joins those of Clara Southern, Walter Withers and David Davies already in the collection and enriches this group by a new name as well as a fine work. The early Australian section is further enhanced by the paintings of John Ford Paterson (donor L. Owen Menck Esq.), Henry Reilly (donor Miss F. M. Pickersgill), John Glover (donor Miss E. Hunter) and a drawing by the sculptor John Sommers, a pupil of the Gallery Art School in the 1870's, presented by Hugh McCubbin, Esq.

Drawings given by A. J. L. McDonnell of the "Edwardian" artist Thea Proctor fill a noticeable gap in the Print Room collection, while drawings by Sir Lionel Lindsay given by his son Peter help to round off what is the best collection of this artist's work anywhere. The presentations interestingly include a good number of contemporary works. Figurative expressionism is shown by the Australian Lina Bryans (presented by the sitter) and English Jacob Epstein (bequeathed by Miss Alice Michaelis). Abstract Expressionism prevails in John Olsen's Australian and Adrian Heath's English work; Olsen's picture was given by the daughters of Nancy Perrins; the Contemporary Arts Society, London, presented the Heath.

Decorative Arts have received an important gift from the National Gallery Society in the seven medallions by Andor Meszaros, an artist not hitherto represented, and the only skilled medallion maker in Australia. 19th century costumes and ceramics open a new avenue of collecting for the institution.

U.H.

PAINTINGS, WATERCOLOURS, DRAWINGS, Etc.

Lina Bryans (Contemporary Australian)	Portrait of Jean Campbell. Oil on canvas.	Presented by Miss Jean Campbell
Alasdair Cary Elwes (1866-1946 English)	Portrait of Rupert Bunny. Oil on canvas.	Presented by Cuthbert C. Chisholm, Esq., London.
Gustave Doré (1832-1883 French)	Little Red Riding Hood. Oil on canvas.	Presented by Mrs. S. Horne
John Glover (1767-1849 English-Australian)	Ullswater, Cumberland, 1840. Oil on canvas.	Presented by Miss B. Hunter
John Glover (1767-1849 English-Australian)	Kirkstall Abbey. Oil on canvas.	Presented by Mrs. H. MacKay
Adrian Heath (Contemporary English)	Red Painting, 1959. Oil on canvas.	Presented by the Contemporary Art Society, London
Justine Kong Sing (1868-1960 Chinese-Australian)	Two Miniature paintings on Ivory.	Presented by Mrs. M. Whitaker, the niece of the artist
John Olson (born 1928 Australian)	Diana's World. Oil on canvas laid down on panel.	Presented in memory of Nancy Perrins (née Yuille) by her daughters Elizabeth Perrins, Neil Perrins, Peggy Shaw and Margery Sammons
John Ford Paterson (1851-1912 Australian)	Melbourne, Twilight, 1887. Oil on canvas.	Presented by L. Owen Menck, Esq.
Henry Reilly (active 1870's Australian)	Jackson's Creek, Sunbury. Oil on canvas.	Presented by Miss F. M. Pickersgill, N.S.W.

Jane Sutherland (active 1890's Australian)	Landscape. Oil on canvas.	Presented by Mrs. Edward H. Shackell
Jacob Epstein 1880-1960 American English)	The Sunflower, 1936. Watercolour.	Bequeathed by Miss Alice Michaelis, one time member of the National Gallery So- ciety
Jacob Epstein (1880-1960 American English)	Lilies, 1936. Watercolour.	
John Glover (1767-1849 Australian)	The Vale of Vallombrosa. Watercolour.	Presented by Miss B. Hunter
Thea Proctor (Contemporary Australian)	The Green Door, and five other watercolours and two drawings.	Presented by A. J. L. Mc- Donnell, Esq., London
Jacob Epstein (1880-1960 American- English)	Nude Study. Drawing.	Presented by Miss R. Blyth
George Lambert (1873-1930 Australian)	Thea Proctor, 1904. Drawing.	Presented by A. J. L. Mc- Donnell, Esq., London
Lionel Lindsay (1874-1961 Australian)	New Port, County Mayo. Drawing. Sheet of Studies. Drawing. Prince's Bridge. Drawing. Study of an old house, Lonsdale Street. Drawing.	Presented by Sir Daryl Lind- say on behalf of Peter Lindsay, Esq.
John Sommers, Senior (active 1880-1900 Australian)	St. Kilda Esplanade. Drawing. Portrait of Frederick McCubbin at the age of 21. Drawing.	Presented by Hugh McCubbin, Esq., Son of the artist portrayed and one time Council Member of the National Gallery Society
Randolph Schwabe (1885-1948 English)	Birdie Sewing, 1927. Drawing.	Presented by A. J. L. Mc- Donnell, Esq., London
James McNeill Whistler (1834-1903)	Portrait of an unknown man standing, Drawing.	Presented by Eric Thake, Esq.
Rupert Bunny (1864-1947 Australian)	Out of the Sea, 1909. Monotype.	Presented by Cuthbert C. Chisholm, Esq., London
Lionel Lindsay (1874-1961 Australian)	Euchered. Etching.	Presented by Peter Lindsay, Esq.
Thea Proctor (Contemporary Australian)	Mother and Son. Lithograph.	Presented by A. J. L. Mc- Donnell, Esq., London.
Evelyn Syme (died 1961, Australian)	Hong Kong Harbour, 1934. Linocut.	Presented by the Trustees of the Estate of the late Evelyn Syme (Mrs. J. H. Knox and Hugh Syme, Esq.)

DECORATIVE ARTS:

Model Circular Staircase. Australian, late 19th century	Presented by Mrs Douglas Carnegie, N.S.W.
Vase, Stoneware. Japanese, 19th century	Presented by Mrs. Murray
Lamp, Pottery. South Italian, c. 250 B.C.	Presented by Mrs. M. I. Ashton
Lamp, Pottery. Roman c. 50 A.D.	Presented by the Exhibition Trustees
Collection of Royal Worcester Porcelain (32 pieces), Late 19th century	
Inkstand, Ironstone. Staffordshire, c. 1825	Presented by Mrs. H. E. Hayes
Figure Group, Earthenware. Staffordshire, mid 19th century	Presented by Mr. and Mrs. D. E. Robinson
Pair of Figures, Porcelain. German, 19th century	Presented by Mr. H. Lockwood
Vase, Stoneware. English, c. 1910	Bequeathed by Mr. William Pulteney Mein
Seven Medallions, Silver, Stations of the Cross by Andor Meszaros	Presented by the National Gallery Society of Victoria
Medallion, Bronze, Portrait of Sir John Medley by Andor Meszaros	Presented by Sir John Medley
Medallion, Bronze, Portrait of Dag Hammarskjold	Presented by R. J. Atkins, Esq.
Robe, Chinese, 19th century	Presented by East Kew Presbyterian Church
Collection of Chinese Costumes and Embroideries, 19th century	Presented by Miss Emma de Long Mills, New York
Skirt, Contemporary Chinese	Presented by Miss M. Waters
Quilt, Embroidered linen. Irish, c. 1770	Presented by Mrs. Z. Stokes

Collection of child's clothing and linen panels with samples of stitches. English, 19th century.	Presented by Miss E. M. Quick, Surrey, England
Cape, Ladle, Daguerrotype. English, 19th century	Presented by Mrs. S. B. Hart
Cup and Saucer and collection of Lace. English, 19th century	Presented by Mrs. J. M. Irvine
Shawl and Vase. English, 19th century	Presented by Miss K. D. Selby
Collection of English Textiles and Fan. English, 19th century	Presented by Mrs. V. Hamilton
Skirt. English, Late 19th century	Presented by Mrs. E. Kiddier
Pair of Gloves. English, Late 19th century, and Tablecloth, Damask. English, 18th century	Presented by Mrs. I. Macfarlan, Mrs. H. Hall and Mrs. C. Macartney
Wedding Gown and Veil. English, c. 1875	Presented by Sister Winifred Hurley
Collection of English Costume	Presented by Miss E. Ruttle
Collection of Textiles, English and Turkish	Presented by Mrs. Murdoch
Doll and Doll's Pram. English, 19th century	Presented by Miss A. Bellairs
Snuff-bottle and collection of Chinese Jewellery Japanese and English Ceramics and English Silver, 19th century	Presented by Miss G. Hay-Hendry

PUBLICATIONS

- CATALOGUE OF EUROPEAN PAINTINGS BEFORE 1800—by Ursula Hoff. 17/6
150 Pages listing the old master paintings in the National Gallery of Victoria including biographies of the painters and extensive notes and information.
Published 1961.
- ILLUSTRATIONS OF EUROPEAN PAINTINGS BEFORE 1800. 7/6
52 pages, 90 illustrations in black and white: this booklet is the companion to above catalogue.
Published 1961.
- CATALOGUE OF THE NATIONAL GALLERY OF VICTORIA 5/-
300 pages listing oil paintings, watercolours, miniatures, illuminated manuscripts, sculpture, pastels and cartoons; with biographies of artists.
Published 1948. Appendices published 1950 and 1954.
- MASTERPIECES OF THE NATIONAL GALLERY OF VICTORIA. 70/-
by Ursula Hoff, Joan Lindsay and Alan McCulloch. 103 full plate illustrations including 16 colour reproductions, with descriptive text to each plate and essays introducing the nine sections, which include Medieval, Renaissance and Baroque, Eighteenth Century English, Modern French and Australian.
Published by F. W. Cheshire Pty. Ltd., 1949.
- THE FELTON GREEK VASES—by A. D. Trendall. 8/6
32 pages including 10 pages of black and white illustrations. An address delivered to the Australian Humanities Research Council at its Annual General Meeting in Canberra on Thursday, 7th November, 1957.
Published 1958.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA. Volume 1. 7/6
Colour cover, 32 pages including illustrations.
Articles include Introduction by Eric Westbrook; The Livy Manuscript by K. V. Sinclair; The Barlow Durer Collection by Ursula Hoff; Bassano, Portrait of a Man, by Edoardo Arslan, etc.
Published 1959.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA. Volume 2. 7/6
Colour Cover, 32 pages including illustration.
Articles include Van Dyck's Countess of Southampton by Ursula Hoff; Romney's Leigh Family by J. T. A. Burke; Everard Studley Miller Bequest Portraits by Ursula Hoff; Pre-Raphaelite works in the collection of the National Gallery of Victoria by Daniel Thomas, etc.
Published 1960.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA. Volume 3. 7/6
Colour cover, 30 pages including illustrations.
Articles include Recent additions to the Greek Vase collection by A. D. Trendall; Shen Chou by Chen Chih-Mai; A Hagetsu Tosatsu screen by Leonard B. Cox; Robert Dowling's pictures of Tasmanian Aborigines by N. J. B. Plomley; Charles Blackman by Brian Finemore, etc.
Published 1961.
- AN ILLUMINATED BYZANTINE GOSPEL BOOK OF ABOUT 1100 A.D. 7/6
by Hugo Buchthal.
Colour Cover, 14 pages including illustrations.
Published 1961.
- J. W. M. TURNER WATERCOLOURS. 7/-
32 pages, including 40 illustrations.
This publication is a catalogue of the watercolours on loan to the National Gallery of Victoria during 1961 from the British Museum, in addition to black and white reproductions of all the exhibits and catalogue details, and an introduction by J. Isaacs.
Published 1961.

- TEXTILE TREASURES OF THE NATIONAL GALLERY. 4/-
 Colour cover, 12 pages including illustrations.
 A brief survey of the textile collection divided into 4 main sections: The Gibson-Carmichael Collection of Fine Embroideries, The Oriental Collection of Costumes and Hangings, The Collection of English, French and Colonial Costumes, and Peasant Art from the Balkans and Eastern Europe.
 Published 1961.
- THE MELBOURNE DANTE ILLUSTRATIONS—by William Blake 10/-
 Colour cover, 40 pages, including 36 illustrations.
 With introduction by Ursula Hoff. All the illustrations are reproduced in black and white and accompanied by translations of the relevant text from Dante.
 Published 1961.
- BLAKE'S ILLUSTRATIONS FOR DANTE. 5/-
 50 pages including 20 illustrations.
 12 black and white reproductions from the original watercolours in the Print Room of the National Gallery of Victoria, and 8 from the Fogg Art Museum, Cambridge, Massachusetts, of scenes from Dante's Divine Comedy, with translations of the relevant texts.
 Published 1953.
- THE MELBOURNE LIVY—by K. V. Sinclair. 12/6
 77 pages including 15 black and white illustrations.
 A study of Bersuire's translation based on the manuscript in the collection of the National Gallery of Victoria.
 Published 1961, by the Melbourne University Press on behalf of the Australian Humanities Research Council.
- SOME AUSTRALIAN LANDSCAPES. 5/-
 Colour cover. 28 pages including 13 colour illustrations.
 Twelve landscapes with biographical notes on the artists.
 Published 1957.
- CHARLES CONDER, HIS AUSTRALIAN YEARS—by Ursula Hoff. 30/-
 47 pages including 22 illustrations, 6 of which are in colour.
 A biographical account of Conder's stay in Australia with a discussion of his paintings and a critical annotated catalogue.
 Published 1960, by the National Gallery Society.

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