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The Cover Illustration in this issue is  
Still Life by Nicholas de Stael, 1914-1955, oil on  
canvas, 25½ ins. x 32 ins. Felton Bequest 1954.





A. J. L. McDonnell, 1904/1964.

## OBITUARY

The death of A. J. L. (John) McDonnell in England on January 13, 1964, has not only deprived the Felton Bequests' Committee and the National Gallery of Victoria of a distinguished adviser, but many people in the old and the new worlds of a loyal and sympathetic friend and companion.

Born in Toowoomba, Queensland, in March, 1904, the son of a well-known surgeon, Aeneas John McDonnell, he was educated at Cranbrook School, Sydney. For a time he was private secretary to the Governor of Queensland; then served in the A.I.F., Middle East from 1940-1943, where he was mentioned in dispatches. He later joined the headquarters of the Allied Expeditionary Force in France and Germany; then the Control Commission for Germany, for which service he was honoured by the French Government by appointment as Officer of the Legion of Honour.

His great tact, charm of manner, and diplomacy made him many friends and he travelled widely in Europe, America, and the Middle and Far East.

He found in himself a love of art at an early age, which he satisfied by the purchase of fine books and pictures. This he developed to a connoisseurship in many fields of the fine arts. His taste was not only contemporary, but in the art of all countries, at all periods of time; so that later in his flat in Lowndes Street, his friends might find modern French paintings, sculpture, and examples of ancient Chinese and Japanese art, set in an arrangement united by some mysterious common quality.

In 1947 the Felton Committee appointed him as their adviser in London, at first with Sir Kenneth Clark, then in 1951 alone when the latter advised that he was competent to act so, and tendered his own resignation. John McDonnell put his gifts of perception and discrimination to great use in a variety of fields ancient and modern; in painting, sculpture, furniture, textiles and oriental art. He had important friendly connections with numerous specialist scholars, and with collectors and dealers. He returned to Australia on three occasions, to consult with his committee and the trustees and professional officers of the Gallery. At one time his own appointment as director was considered; but he preferred the life he had chosen with its centre in London, and circuit of travel.

He was the first Australian appointed as Felton adviser; and later, through the generosity of his committee, became the Miller buyer as well. His taste, general knowledge, connoisseurship, and gifts of friendship, were all exceptional, and it will be difficult to find another with all these qualities.

He was unmarried, and had few relatives; he will be mourned by a large circle of friends.

LEONARD B. COX





2. Ornamental border from the Acciaiuoli-Strozzi Hours (see illus. 3).

## A.J.L. McDONNELL AS ADVISER TO THE FELTON BEQUEST AND ITS PURCHASING POLICY DURING THE POST WAR PERIOD

Mr. McDonnell's advisership from 1947 to 1964 was the longest tenure of this office in the history of the Felton Bequest<sup>1</sup>. He took up his appointment under the most favourable circumstances: post-war conditions in Europe brought many works on to the market; funds, accumulated during the war years were abundant<sup>2</sup> and the rise of prices, which accelerated in the Fifties was only in its beginning. Until early in 1951 Mr. McDonnell had Sir Kenneth Clark as consultant; later he was able to enlist the help of such noted authorities as the following: in painting: Sir Philipp Hendy, of the London National Gallery, Professor Ellis Waterhouse, Mr. Francis Watson of the Wallace Collection; for furniture: Sir Leigh Ashton and Mr. Ralph Edwards, both of the Victoria and Albert Museum; for old master drawings: Mr. A. E. Popham of the British Museum and Mr. J. Byam Shaw of Colnaghi's; for engravings and etchings: Mr. Harold J. L. Wright of Colnaghi's; for oriental works of art: Mr. Edgar Bluett of Bluett and Sons, London.

The many friends he won in the art world created towards Melbourne a climate of good will which also found expression in the many valuable gifts which the gallery received from time to time from overseas well wishers.

At no period in the history of the institution has the buying of European Old Masters maintained such a consistently high level. Particularly in the first years of his advisership Mr. McDonnell succeeded in securing works which have substantially contributed to the international reputation of the National Gallery of Victoria. The great Poussin, *The Crossing of the Red Sea*, c. 1635 (F.B. 1948), an 'architectural' composition of figures and space in the classicist style, gained the Melbourne gallery representation at the *Exposition Poussin* in the Louvre in Paris in 1960.<sup>3</sup>

The *Portrait of a Man* (1667), a fine late example of Rembrandt's style from the Beit collection (F.B. 1951), was requested by the Rijks-museum for the *Tentoonstelling Rembrandt* in Amsterdam in 1956.<sup>4</sup>

The rare *Illuminated Byzantine Gospel Book* of 1100 A.D. from the C.W. Dyson Perrins collection (F.B. 1960) was shown in 1964 at the exhibition *Byzantine Art, A European Art at Athens*.<sup>5</sup> In *The Study Of a Boat Passing a Lock* (F.B. 1950) Melbourne gained a newly discovered work of major importance by John Constable, who had hitherto only been represented here by small oil sketches.<sup>6</sup> With the assistance of Sir Daryl Lindsay and Mr. Harold J. L. Wright a major acquisition was made in the field of old master engravings: the graphic oeuvre of Albrecht Dürer, collected by Sir Thomas D. Barlow. This collection contains 104 of the 107 engravings made by Dürer<sup>7</sup> and all except 70 of the 346 woodcuts illustrated by Kurth<sup>8</sup> and a



number of others not illustrated there; also 27 of the books for which many of the woodcuts were originally made. These prints comprise some of the most brilliant offprints known and a number of unique states and rarities.<sup>9</sup> As a whole this collection displays a remarkably even standard of excellence of preservation and freshness of impression. In addition to its established renown overseas it has won immediate and lasting popularity in Australia.

One of the marked features of the buying policy carried out during the post World War II period was the tendency to create groups of related works, to strengthen existing groups and to widen the field of collecting. Thus Italian early Renaissance painting was represented before 1940 by the unfinished *Mother and Child* by Pesellino from the Howard Spensley Bequest (1939) and the Florentine School *Virgin and Child* of the early 15th century (ibid.). In 1946, on the advice of Daryl Lindsay, these pictures were joined by the Florentine *Profile Portrait of a Lady* of about 1460. By 1950 the group had been augmented by the Paolo Veneziano *Crucifixion* of about 1320 (F.B. 1948). The Domenico di Bartolo *St. George and the Dragon* of about 1438 (F.B. 1949) and the *Garden of Love* of the North Italian School of about 1465 (F.B. 1947/8, recommended by Sir Kenneth Clark). A last addition to this period was made when the *Acciaiuoli-Strozzi Book of Hours* of 1495, (illus. 2, 3) illuminated by Monte and Gherardo del Fora, from the C. W. Dyson Perrins collection was acquired in 1961.<sup>10</sup>

Both Sir Kenneth Clark and Mr. McDonnell took trouble to find companions for the *Banquet of Cleopatra* by Tiepolo which had come from the Hermitage collection, Leningrad, into the Melbourne Gallery in 1932. Sir Kenneth, assisted by Professor Randolph Schwabe, recommended the *Reward of Philosophy* by Paolo Veronese in 1947, and together with Mr. McDonnell provided the Amiconi *Group Portrait with the Singer Farinelli* (F.B. 1949); several other baroque Italian works by Pittoni and Salvator Rosa (F.B. 1950), Trevisani (F.B. 1954), Turchi (F.B. 1953), Renieri (F.B. 1955) and Sebastiano Ricci (F.B. 1959) followed, making the Italian 17th and 18th century section one of the finest in the collection.

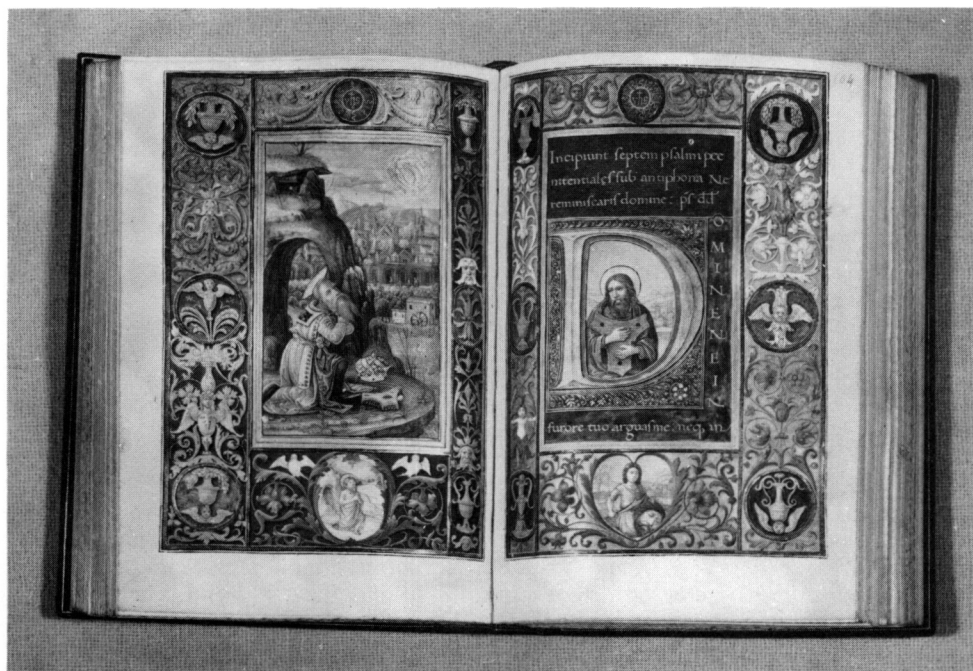
The English 18th century section had always been a strong point of the Melbourne gallery; McDonnell's and Sir Kenneth Clark's recommendation of the Gainsborough *The Mouth of the Thames* (F.B. 1947), Richard Wilson, *Lake Llanberis* (F.B. 1948) and McDonnell's Reynolds, *Lady Frances Finch* (F.B. 1956) and last to arrive the Romney, *Leigh Family* (F.B. 1959), all top ranking pictures, have raised the level of this group and this was even further improved by the acquisition of Gainsborough's *Speaker Cornwall* (1962), under the Everard Studley Miller Bequest, on whose behalf Mr. McDonnell also had been buying in recent years.<sup>11</sup>

The post war period has seen the growth of a new branch of collecting, the addition of byzantine works, the first of which were ikons from the collection of Professor Seltman and the last the illuminated Byzantine Gospel Book, referred to above.

Old master buying however had perforce to take a minor place in recent years. While the Felton Bequest had between 1949 and 1954 been able on an average to present 3-4 major old master paintings per year, from 1955 onwards the number and importance of older works presented decreased sharply. The last acquisition of an old master painting by the Felton Bequest was made in 1959 with the *Leigh Family* by Romney which I have referred to above. The spectacular rise of market prices and the diminishing opportunities to secure such works were the reason for this decline.<sup>12</sup> The nature of the price rise may be illustrated by one example. In 1948 Mr. McDonnell was able to acquire by private treaty with the owner, the Earl of Radnor, the *Crossing of the Red Sea* (60½ in. x 82½ in.), for the price of £14,000 st.; this is one of Poussin's most important works, the companion to which, the *Adoration of the Golden Calf*, hangs in the National Gallery in London. In 1956 *The Adoration of the Shepherds* (38 in. x 29 in.), a smaller and less important painting by the same artist, fetched £29,000 at Sotheby's.<sup>13</sup>

While opportunities to acquire Old Master Paintings thus became rarer, the Trustees of both the Gallery and the Felton Bequest agreed on several occasions to go outside the field of easel painting and to secure illuminated manuscripts, engravings, and old master drawings to fill the gaps in the painting collection. A case in point is the *Acciaiuoli-Strozzi Book of Hours*, (F.B. 1962) (illus. 2, 3) illuminated in the style characteristic of late 15th century Florentine Art and thus related to an altarpiece by Ghirlandaio. Such altarpieces no longer come on the market, but illuminated manuscripts, drawings, engravings, are still within reach of the Felton Bequest's resources.





3. David in Prayer and David Playing the Psaltery, fol. 103 and 104 of the Acciaiuoli-Strozzi Hours, Florence 1495. Felton Bequest 1960.

In accordance with the buying policy employed since 1944,<sup>14</sup> Mr. McDonnell's recommendations enriched the main periods to which the Gallery's paintings may be assigned, by art objects such as sculpture, tapestries, furniture and other works of this kind. Thus the Renaissance section benefited greatly by two 16th century Florentine carved *Cassones* (F.B. 1955) and by Lord Ashburnham's exceptional Italo-Flemish group of *Dancing Children*, 16th century (illus. 4), The *Overmantle Mirror of Adam* design (F.B. 1958),<sup>15</sup> the *Chippendale Rococo Tea Table* acquired in 1949 (illus. 5, 6), to name only a couple of outstanding examples, have been valuable English extensions into fields other than painting.

The oriental collections, so well supplied with Chinese art have been widened in scope through the inclusion of Indian, Japanese and Persian works: the *Jizo Bosatsu* figure (F.B. 1957),<sup>16</sup> the *Indian Dancer*, stone figure (F.B. 1963) (illus. 10, and discussed in this issue pp. 8-10), and the Persian *Lakabi Ware Dish* (F.B. 1949),<sup>17</sup> all not only extend the scope of the collections but have added rare and fine works.

Acting on the same principle Mr. McDonnell made a wide selection of ceramics, glass, silver and furniture from England, France, Italy and Scandinavia of the present century.<sup>18</sup>

The painting of masters of the school of Paris acquired by Mr. McDonnell found companions in Maillol's *Standing Nude* (bronze, F.B. 1948) and Despiau's *Odette* (bronze, F.B. 1948) as well as Lurçat's tapestry *Adam Standing before the Created World*, woven at Aubusson (F.B. 1952).

Twentieth century English paintings were accompanied not only by three sculptures by Henry Moore but by a group of eight bronzes which arrived in 1962 and among which may be quoted Hubert Dalwood's *Ikon* and Barbara Hepworth's *Oread*.<sup>19</sup>

With few exceptions, such as Landseer's *Countess of Sefton* (F.B. 1948) and Signac's *Gasometers at Clichy* (F.B. 1948),<sup>20</sup> 19th century painting figured little in the buying of the last twenty years. 19th and early 20th century paintings are amply represented in the Gallery's collection but the Post Impressionist period and the School of Paris had been neglected by the buyers of the first half of this century. It was too late in the 1940s and 50s to remedy this earlier



4. Italo-Flemish, 16th century, *Dancing Children*  
(detail) bronze, h. 19 in. Felton Bequest 1956.



omission to any great extent. Mr. McDonnell did however succeed in adding Modigliani's *Painter Hubert* (F.B. 1948),<sup>21</sup> Rouault's *Veil of St. Veronica* (F.B. 1951), Vuillard's *Portrait of Madame Bonnard* (F.B. 1955) and *Interior* (F.B. 1952),<sup>22</sup> Bonnard's *Siesta — The Artist's Studio* (F.B. 1949)<sup>23</sup> and a small painting by Matisse, *Resting Nude* (F.B. 1952).<sup>24</sup>

Mr. McDonnell gave much serious consideration to finding for Melbourne a wide range of different schools of contemporary painting as well as sculpture and decorative arts. For this he was allotted a special annual grant of £2,000 approved by the Felton Trustees in 1953, for use at his own discretion. Groups of Scandinavian glass, pottery and furniture, French colour lithographs, English sculpture as well as French, Spanish, Italian and German paintings have come into the collection in recent years. The many fields to be covered out of this annual grant limited the amount of money that could be expended on each individual work and on the whole the contemporary section cannot boast the same number of outstanding examples which can be found in the Old Masters' works acquired by him. Few of the pieces could be described as major examples of the work of the artists concerned. Pasmore's *Thames at Chiswick* (F.B. 1948),<sup>25</sup> Duncan Grant's *Bathers* (F.B. 1948),<sup>26</sup> Francis Bacon's *Nude* (F.B. 1953),<sup>27</sup> Nicolas de Stael's *Still Life* (F.B. 1954)<sup>28</sup> (cover illustration in this issue), Karel Appel's *Moonbird* (F.B. 1961) and Saura's *Abstract* (F.B. 1962) may be quoted as among the finest that were chosen.

The Trustees of the National Gallery and of the Felton Bequest were extremely fortunate to have had for so many years an adviser of the knowledge and perception of Mr. McDonnell who was capable of carrying out the broadly planned buying policy of the "Post World War II" period. A report made by Mr. McDonnell to the Trustees of the National Gallery and of the Felton Bequest in 1950, based on close discussions with the Director and the Trustees, states clearly that this policy aimed to complete the collections and to provide a programme for a new gallery building when such a building would be considered. It may be of interest to end this article with a quotation from Mr. McDonnell's report "... I do think that a plan should be devised for the provision in the new Gallery of a number of rooms in which could be displayed together pictures, sculpture, furniture, textiles and ceramics of one age.

"Thus there would be a Mediaeval or Gothic Gallery, a Renaissance Gallery, a Baroque Gallery, a Rococo or 18th century Gallery, a 19th century Gallery and a Modern Gallery, with later on if the necessary acquisitions came our way, a Classical and a Byzantine Gallery, each room containing objects of fine quality only, suitably arranged and giving to the public and to students and artists alike some idea of what has occupied man's creative spirit during the various phases of European civilisation. Our Chinese collection would fit in admirably with this scheme, and together with an annexe devoted to Muslim art (Persian, Arab, Turkish, etc.) and one devoted to Indian would give some adequate idea of what Eastern civilisations have contributed to the arts. This scheme would maintain the aesthetic standard of the Gallery, which is all-important and at the same time its educational value would be a most complete expression of the wishes of Alfred Felton and an asset of real cultural value to the State of Victoria and to the Commonwealth as a whole."

URSULA HOFF.



5. English, c. 1760, Rococo Tea or China Table, h. 30 $\frac{3}{4}$  ins. Purchased 1950

#### NOTES

1. For studies of the Felton Bequest see Joseph Burke, *Alfred Felton and his Bequest, Meanjin*, Vol. VII, 1948, pp. 95-104 illus. Daryl Lindsay, *The Felton Bequest, An Historical Record, 1904-1959*, Melbourne 1963; reviewed in *Meanjin Quarterly*, 1964, I, 103-5, with reference to earlier literature.
2. £420,000 (Aust.) were available for the Works of Art Fund during the period of Mr. McDonnell's advisership. This figure covers works purchased everywhere, not only under recommendation made by the London adviser.
3. *Catalogue Paris 1960*, No. 37. Franz Philipp, *Poussin's Crossing of the Red Sea in The Honour of Daryl Lindsay, Essays and Studies* edited by Franz Philipp and June Stewart, 1964, pp. 80-99. For further information and literature on the Old Master Paintings referred to in this article see Ursula Hoff, *Catalogue of European Paintings before Eighteen Hundred*, National Gallery of Victoria, 1961, 2 vols., text and illus.
4. *Catalogue Amsterdam, 1956*, No. 99.
5. Hugo Buchthal, *An Illuminated Byzantine Gospel Book of About 1100 A.D. Special Bulletin Nat. Gal. Vic., Centenary Year 1961. Catalogue*, Athens 1964, No. 311.
6. W. G. Constable, *The Lock as a Theme in the Work of Constable in: In Honour of Daryl Lindsay, Essays and Studies*, edited by Franz Philipp and June Stewart, 1964, 128-144.
7. For an account of the Barlow Dürer Collection see Ursula Hoff in: *Annual Bulletin, Nat. Gal. Vic.*, Vol. I, 1959, pp. 12-17. Note 14 lists Sir Thomas' own publications on Dürer. The following engravings are not represented: *The Conversion of St. Paul* (Dodgson 2), *The Sultan* (Dodgson 15), *The Judgement of Paris* (Dodgson 106). All three are known in one or two impressions only.
8. W. Kurth, *The Complete Woodcuts of Albrecht Dürer*, New York 1946; The Kurth numbers, not represented in the Barlow Collection, are: 1-14, 21, 23, 63-84, 87, 88, 90, 91, 92, 95-97, 147-157, 169, 171, 173-4, 297, 298, 300, 303, 320, 324. The more important among these, such as Kurth 300, *An Owl Fighting with Other Birds*, are known to exist in one or two copies only.





6. English, c. 1760, detail of illustration 5.

9. Listed (with some illustrations) by Hoff, *loc. cit.* (note 7 above).
10. Sir George Warner, *Descriptive Catalogue of Illuminated Manuscripts in the Library of C. W. Dyson Perrins*, D.C.L., F.S.A. 1920, No. 23.
11. For this and other portraits acquired by Mr. McDonnell under the terms of the Everard Studley Miller Bequest see the following articles in the *Annual Bulletin, Nat. Gal. Vic.*: II, 1960, 15-20 (Ursula Hoff, *Portraits acquired under the Everard Studley Miller Bequest*); IV, 1962, 16-19 (John Kennedy, *Luigi Boccherini, 1743-1805*); V, 1963, 11-13 (Ursula Hoff, *A New Double Portrait by Rigaud*); *ibid.* 21-25 (Harley Preston, *Some Recent Acquisitions under the terms of the Everard Studley Miller Bequest*); and in this issue (Harley Preston, *Two Portraits by Pompeo Batoni*).
12. A very informative analysis of the international Art Market by Eric Hodgkins and Parker-Lesley appeared in *Fortune*, Vol. LII, 1955, 118-132 and LIII, 1956, 122-125, 130-136. See also Gerald Reitlinger, *The Economics of Taste, the Rise and Fall of Picture Prices 1760-1960*, London 1961; (reviewed by Joseph Burke in *Business Archives and History*, Vol. II No. 2, 1962, 177-8 and by F. J. B. Watson, in *Apollo*, Vol. 76, 78-79) see also Vol. II *The Rise and Fall of Objets d'art prices since 1750*, London 1963.
13. *The Adoration of the Shepherds* eventually came into the National Gallery in London; see *National Gallery Acquisitions 1953-1962*, London 1963, 70, No. 6277, repr.
14. For a record of the buying schedule adopted by the Felton Bequest in 1944 see Daryl Lindsay, *op. cit.* App. I, 83-91.
15. Daryl Lindsay, *op. cit.* fig. 47.
16. Leonard B. Cox, *Quarterly Bulletin Nat. Gal. Vic.* XI, 1957, (4) 2-4.
17. E. A. Lane, *Early Islamic Pottery*, (1957), pl. B and p. 35.
18. G. Thomson, *Quarterly Bulletin, Nat. Gal. Vic.*, VI, 1952, 3-6.
19. Eric Westbrook, *Annual Bulletin, Nat. Gal. Vic.* Vol. 5, 1963, pp. 15-20, repr.
20. John Rewald, *The History of Impressionism*, New York, 1946, p. 394 repr.
21. Arthur Pfannstil, *Modigliani*, (1929), 98 repr.
22. M. Raynal, *History of Modern Painting from Baudelaire to Bonnard*, 1949, p. 97 repr.
23. John Rewald, *Pierre Bonnard*, New York, 1948, p. 80 repr.
24. *Quarterly Bulletin, Nat. Gal. Vic.*, Vol. VII, 1953, (2) 4.
25. Alan Bowness, *Burl Mag.*, Vol. CII, 1960, p. 198 seq., fig. 17.
26. Germain Bazin, *History of Modern Painting*, Paris, 1951, p. 266.
27. Venice Biennale 1954 (British Pavilion 60).
28. Douglas Cooper, *Nicholas de Stael*, London, 1961, pl. 44.



7. Indian, 12th century, Hoysala Dynasty, *Woman in Dance Pose*, blue-grey chloritic schist, h. 34 $\frac{3}{4}$  in. British Museum.



8. Indian, 12th century, Hoysala Dynasty, *Woman in Dance Pose*, blue-grey chloritic schist, h. 34 $\frac{3}{4}$  in. British Museum.

## FOUR HOYSALA SCULPTURES

The National Gallery of Victoria, Melbourne, and the British Museum have recently acquired four Indian sculptures from the Right Honourable the Earl of Dalhousie, G.B.E., M.C., D.L., LL.D. These sculptures, which may well have formed part of the collections of the first Marquis of Dalhousie, who was the last Governor-General of India (1847-1856), are splendidly representative of the school of art which evolved in the 12th and 13th centuries A.D. under the Hoysala dynasty of the Southern Deccan.

The history of the Deccan and South India from the 7th century A.D. to the Islamic invasions of the 14th century A.D. was one of endemic warfare between the powerful dynasties





9. Indian, 12th century, Hoysala Dynasty, *Woman in Dance Pose*, blue-grey chloritic schist, h. 34 $\frac{3}{4}$  in. British Museum.



10. Indian, 12th century, Hoysala Dynasty, *Woman in Dance Pose*, blue-grey chloritic schist, h. 34 $\frac{3}{4}$  in. Felton Bequest 1963.

which held the Deccan plateau and those which ruled in what is now the State of Tamilnad, the rich coastal plain from Madras to Cape Comorin. From the 7th to the 10th century A.D. it was the Early Western Calukyas (about 550 to 750 A.D.) and the Rashtrakutas (about 750 to 975 A.D.) who from their capitals in the southern and central Deccan waged war on the Pallavas of Kanchipuram (about 575 to 890 A.D.) and the Early Colas of Tanjavur (about 875 to 985 A.D.). Thereafter the Late Western Calukyas and the later Colas continued the struggle. The region south of the River Tungabhadra to the borders of Tamilnad was occupied by several buffer states, feudatories or, more rarely, independent allies of whichever of the rival powers was in the ascendant. By the latter part of the 11th century A.D. both the Colas and the Late Western Calukyas were beginning to feel the effect of this continuous drain of men and

material. Of the more powerful of the feudatories who seized the opportunity to assert their independence, the most significant perhaps from the artistic point of view were the Hoysalas. The first important ruler of the dynasty was Vinayaditya (about 1047-1098 A.D.), but it was his grandson Bittiga or Vishnuvardhana who was the real creator of the Hoysala Kingdom. He seized the Cola held province of Gangavadi (southern Mysore) and when he died about 1152 A.D. his kingdom included Mysore and most of the territory to the south of the River Tungabhadra. His main capital was Dvarasamudra, the modern village of Halabid. The Hoysalas remained a real force in South India until they were finally submerged by the Islamic invasions of the 14th century A.D.

The 12th and 13th centuries A.D. witnessed a tremendous outburst of architectural activity. Within the boundaries of the old Mysore State alone nearly eighty temples survive in the Hoysala style. The best known examples are the Chenna Kesava Temple at Belur built by Bittiga himself by 1117 A.D., the Hoysalesvara Temple at Halabid of the first half of the 12th century A.D., and the Kesava Temple at Somnathpur completed about 1268 A.D. The Hoysala temple consisted of a shrine (garbhagriha), a vestibule to the shrine (sukhanasi) and a central hall (navaranga) with three main entrances. Though a development of the architectural style of the late Western Calukyas, it exhibits several original features, especially in planning. The shrines were star-shaped in plan and frequently grouped in twos, threes, even fives in a single composition. Towers, domes, wallspaces and pillars were elaborately carved, the whole structure being treated as one huge piece of sculpture, though the architectural framework remains clear and logical.

An important feature of the Hoysala Temple is the use of figure-brackets at the top of the pillars of the central hall. They incline outwards and appear to support the horizontal members. Similar brackets were used in North India, at Khajuraho, in Gujarat and Rajasthan for example, but they were a specially popular motif in the Deccan. Fine examples of their early use are at Badami, a capital of the Early Western Calukyas, in Cave III dated 578 A.D., and in the Ramesvara Cave at Elura of the 7th century A.D. Later they were employed not only by the Hoysalas but also by the other great feudatories, the Yadavas of the northern Deccan (the Gondesvara Temple at Sinnar) and the Kakatiyas of the eastern Deccan (the Ramappa Temple at Palampet) as well as in the parent style of the late Western Calukyas (the Mallikarjuna Temple at Kuruvatti). Nowhere, however, are they used in such numbers and with such effect as in the Hoysala temple, where they are known as 'madanakai' images, the Tamil form of madanikā, a lovely girl.

The figure brackets closest in style and quality to the National Gallery of Victoria and British Museum pieces are undoubtedly those on the Chenna Kesava Temple at Belur, completed by 1117 A.D., in honour of the 'victorious Vishnu' (Vijayanarayana) after Bittiga's return from the capture of Talakad, the capital of Gangavadi. Four bracket-figures adorn the great round pillars which support the dome of the centre hall, and thirty-eight (originally forty) are placed just below the projecting eaves on the exterior pillars of the hall. They are all carved, like the fabric of the temple itself, from a blue-grey chloritic schist, which is of a fine, homogeneous texture but soft enough to allow delicate and intricate carving, undercutting and *à jouré* work of a fantastic virtuosity. The subjects, framed by a tree with a canopy of foliage, still adhere to the ancient Indian motif of the Salabhanjika, the beautiful woman who brings a tree into bearing by her embrace or touch. Here, however, the women are in dance poses accompanied by diminutive figures of drummers (Fig. 7), arranging their hair or ornaments in a mirror (Fig. 8) or themselves playing musical instruments (Fig. 9). The piece in the National Gallery of Victoria retains the Salabhanjika motif (Fig. 10). Other subjects found at Belur and elsewhere in Mysore represent huntresses in leaf-skirts and girls disrobing to remove a scorpion from their garments, an opportunity for the sculptor to demonstrate his treatment of the nude. Though none of our pieces is inscribed, many in Belur are carved with the artists' names and villages and with grandiloquent descriptions of their status among rival sculptors.

Our four pieces, all about three feet in height, may be placed in the first half of the 12th century A.D., the period of freshest invention and complete technical control. The stance and modelling of the figures is vital and individually conceived, and the elaborate detail has movement and meaning.

DOUGLAS BARRETT.

## TWO PORTRAITS BY POMPEO BATONI

In 1788, when delivering his chauvinistic Discourse XIV devoted to a qualified eulogy of Gainsborough at the expense of the Italian School, Sir Joshua Reynolds predicted (inaccurately) that the illustrious names of Pompeo Batoni and his compatriot Anton Raphael Mengs (1728-1779) would soon fall into oblivion like that of Placido Costanzi (c. 1690-1759), or those of Sebastiano Conca (1680-1764), Francesco Fernandi (called Imperiale—active first third of the eighteenth century) and Agostino Masucci (c. 1691-1758)<sup>1</sup> who are known to have been the masters of Batoni. Pompeo Girolamo Batoni,<sup>2</sup> born in 1708 had died the previous year, 1787, at the termination of a brilliantly successful and prosperous career, an honoured *cavaliere*, with a reputation (predominantly from jealous professional rivals) for great personal pride.<sup>3</sup> Batoni's *oeuvre* ranges over two distinct categories, on one hand, that embracing history painting, with its altarpieces, decorative works and classical and secular allegories forged stylistically on the study of Raphael and the antique,<sup>4</sup> and on the other, that which the nineteenth century often tended to overlook, the phenomenally brilliant portraiture of European potentates, aristocrats and celebrities. Batoni's excellence in this field had been recognized by the Abbé J. J. Winckelmann — that great apologist and founding father of eighteenth century neo-classicism who in 1759<sup>5</sup> had written with great encomiums upon the full-length portrait of Sir Wyndham Knatchbull-Wyndham.<sup>6</sup>

While Italian painting in the eighteenth century was attaining its final glittering manifestation in Venice — where a late Baroque style was blossoming into a scintillating rococo, Rome had an important if less spectacular role to play in the development of neo-classicism, and one for which, through its historical endowments, it was best qualified. Like Venice, it was also to a certain extent dependent upon the commissions and patronage of a "tourist trade", and Batoni and Mengs led a concourse of competent if less fashionable artists, excellently equipped to provide the visitor with a satisfying commemoration of his visit. Indeed, within the field of society portraiture, Batoni had made the sub-category of the portrayal of English *milordi* on the Grand Tour in Italy specifically his own territory. Although born in the artistically provincial centre of Lucca, Batoni went to Rome about 1728 and spent most of his life there. The city is more central to his painting than merely suggesting sculptural fragments and architectural back-drops to his pictures, for his art perhaps sums up best the atmosphere of the eighteenth century metropolis. A certain rococo sinuousness and elaboration of curvilinear patterns may sometimes occur in his work, but basically Batoni's art is aligned with that element of taste which veers away from the rococo mentality, and his portraits, carried abroad from Rome by the Grand Tourists influenced appreciably the development of the neo-classicist portrait in Europe.

The National Gallery of Victoria has recently acquired a large, important and excellently preserved example of such a portrait<sup>7</sup> (illus. 11), one which exemplifies a more than usually comprehensive selection of Batoni accoutrements, and sums up the *ambiente* of the Grand Tour with overwhelming immediacy and vividness. It has been recognised as one of the most important of Batoni's works of its kind, and was signalled out by Dr. Waagen,<sup>8</sup> when, in the mid-nineteenth century he was making pilgrimage to the great private collections of England, as revealing the painter's special ability in this *genre*. Although Waagen must have seen countless Batonis in English country houses, this is the only portrait he mentions, indeed the only Batoni apart from one history piece.

The fresh-complexioned and elegantly clad Sir Sampson Gideon, as a twenty-two year old Baronet, is accompanied by a piece of classical sculpture, a famous ruin and a classicist architectural setting—the characteristic appendages which occur in many of the larger and more complex Grand Tour portraits.<sup>9</sup> To complete the paraphernalia the portrait includes a second sitter, an Italian tutor called Signor Basti, of whom so far little more than the name is known.<sup>10</sup> These tutors, *ciceroni* or "bear-leaders", were a customary concomitant of the Grand Tour. Frequently English scholars or experts, occasionally European, they guided their wealthy and aristocratic young charges, newly-fledged from the classical studies of the universities, and confronted them with the standard art galleries, antique collections, picturesque sights and architectural monuments of Italy; some were art dealers, including those specializing in genuine (and sometimes fake) antiquities.<sup>11</sup>





11. P. G. Batoni (1708-1787, Italian) *Sir Sampson Gideon and his Tutor, Signor Basti*, 1767; oil on canvas, 108 ins. x 74½ ins. Everard Studley Miller Bequest, 1963.

If a nineteenth century "reading" of the picture were taken, an almost anecdotal sequence could be invented for the painting. Sir Sampson has received a letter bearing his name (a device frequently used by Batoni for identifying his sitter) which one could pretend came from the future Lady Gideon, whose portrait miniature<sup>12</sup> is shown with some pride to the deferential tutor, who wearing sword and with hat under arm might perhaps be supposed to have entered prior to an excursion. The latter stands before the symbols of the glorious past for which he is, presumably, the interpreter; the bust of Athena on the table places the young man virtually beneath the gaze and surveillance of wisdom. This bust, apparently hitherto unidentified, is a reduced section of the famous Roman figure of the Minerva Giustiniani standing with a spear,<sup>13</sup> which occurs in other portraits by Batoni. It looks across the ducal coronet and sceptre from a niche in one of the earliest successful portraits, the Karl Eugen, Duke of Württemberg of 1754,<sup>14</sup> and occurs, in the English group, in those of Sir Robert Davers, Bart (1756) and Lord Crewe of Crewe (1760).<sup>15</sup>

The tessellated floor, the favourite draped curtain and the architectural frame of columns and pilasters complete the equipment of the grand manner, these architectural members — (Tuscan Doric is almost invariably employed) prevent the eye or attention from wandering outside the strictly framed picture space. This idea of an enclosed space (occurring in the masterpiece of the Thomas Coke portrait<sup>16</sup> and very many others) enshrines the figures in what, if we were to retain the nineteenth century analogy, is a temple of learning. The actual temple revealed in the background against a lowering sky, depicted in many eighteenth century drawings and paintings and three etchings from Piranesi's famous suite of the *Vedute di Roma* (Hind 61-63), was called at that time the Temple of the Sybil, and is now usually identified as the Temple of Vesta, situated at Tivoli. It is shown atmospherically in a fairly simplified form, its sub-structure omitted or concealed by the land fall. This building had already occurred at least once before in the Knatchbull-Wyndham portrait of 1759 referred to above.

The third subject, a small, rather curiously jointed Italian greyhound appears by its entreaty to belong to Basti. Dogs are however very frequent in Batoni's larger portraits as part of the *staffage*, understandably they are popular in the English ones — dogs sometimes being taken on the Grand Tour as part of a retinue.<sup>17</sup>

Despite its conscious trappings of the grand manner, its columns and its curtain, the Melbourne Batoni is a more intimate work than its local companions of the seventeenth century such as the Rigaud *Pierre Cardin le Bret and Cardin Le Bret* of 1697<sup>18</sup> — which exemplifies an official state image of two persons quite unmistakably in High Office, or the Van Dyck *Countess of Southampton*<sup>19</sup> where a lady of pleasing personality is the subject of a celestial Baroque allegory of resounding splendour. The Batoni with a symbolism perhaps closer to actuality, shows the young man in the process of the getting of wisdom surrounded by references to the things which, for a time at least, comprised his private world. The work records for all to see the actuality of his experience, the objects of his tour ostensibly reflected in the symbols of his taste and culture, the succinct externalization of a milestone in his personal life. Certainly this picture illustrates by contrast with the more tonal conception of the Van Dyck the clear, sculptural and linear style of neo-classicism. The figures are generally evenly lit and sharply defined and shown with almost completely unpainterly modelling. There is great attention to precision of finish which excludes any dramatic spotlighting in contrasting patterns of light and shade. The figures are set decisively in the architecturally enclosed space by means of the inlaid marble floor. The separation of parts is assisted by the contrast of the bright blue costume with silver embroidery worn by Sir Sampson with the gold-embroidered scarlet of his tutor. This strong colour combined with the whole length representation might have risked an equal prominence for both sitters, but for the fact of the main sitter and commissioner of the work being seated in a relaxed pose with his features catching the light, while the companion standing in a vaguely sculptural pose, not without a certain stiffness, looks down with his features more in shadow. The remaining colours, apart from the red seat of the gilt chair, are in a tonality of warm grey, buff, brown and subdued green.

Sir Sampson's tour of Italy must have commenced in 1765, as by October of that year he was already in the country.<sup>20</sup> The portrait itself is dated in Rome in the year 1767, but the date given for Gideon's marriage to Maria Marow, the daughter of Chief Justice Sir John Eardley Wilmot, is 6 December, 1766.<sup>21</sup> If the sitter returned to England on this occasion (and there is

no record of Maria and her family being in Italy at the time) it seems probable that Batoni may have painted the features from life and completed the remainder of the picture subsequently. Early writers mention his habit of working in sections,<sup>22</sup> and by contrast with the quality of the features, the remainder of the figures has less the appearance of being made at an actual sitting. Another patron, the fifth Duke of Hamilton, was aware of this practice, as his companion Dr. Moore wrote to his mother, the Duchess of Argyll on 24 May, 1776:

"We made a very short stay at Rome at our return from Naples, and would not have Remained so long as we did had it not been for his Grace's sitting to Pompeo for his Portrait for your Grace. It is to be large full length. The Face only was finished when we left Rome. He is to be paid as he proceeds, and therefore there is Reason to believe he will not delay so very much as is his custom. The Picture is to be sent the first opportunity after it is finished, along with some others belonging to the Duke."<sup>23</sup>

The existence of one of the very rare drawings for a portrait<sup>24</sup> (Illus. 13) further endorses this theory that the painting may have been signed and dated in 1767 when completed and despatched to the sitter.<sup>25</sup>

The drawing, presumably from life, shows Gideon seated in the chair he occupies in the painting, but as a costume study omitting the features. It suggests that the identifying letter held in the hand might be a second thought in the finished composition. The emphatic horizontal of the sword has been omitted giving greater ease to the effect.

The sitter, the Right Honourable Baron Eardley of Spalding, Baronet of Great Britain, D.C.L., F.R.S., F.S.A., Senior Bailiff of the Bedford Level Corporation and sometime Member of Parliament for Cambridge, Midhurst and Coventry, was the son of Sampson Gideon (1699-1762) the famous and eminent financier, philanthropist and financial stay and advisor to the British Government. Although the father was of Portuguese-Jewish descent, his son (born 1744) was educated as a Christian at Eton, and in recognition of his father's services and standing was created a Baronet on 19 May, 1759, while still a schoolboy. In 1789 Sir Sampson adopted his wife's surname of Eardley, and in October of that year was created Lord Eardley in the Irish Peerage.<sup>26</sup>

Very little of the private life of Lord Eardley has survived. A few anecdotes, quite possibly apochryphal, seem to have originated in his reputation for wealth.<sup>27</sup> There are accounts of his entertaining in fine style at his house in Arlington Street and at his country seat, Belvedere, near Erith, in Kent. He is recorded as receiving the Corsican leader Paoli in 1777,<sup>28</sup> Pitt in 1789.<sup>29</sup> Fanny Burney may not have felt the Gideons matched the brilliance of their hospitality, but she was not unimpressed, writing in 1782:—

"There was a grand assembly at Lady Gideon's: and everything in the house, both of decorations, refreshments and accommodation, was in greater magnificence than I have yet seen. Lady Gideon is still very pretty, and extremely gentle, well bred, attentive, and amiable. Sir Sampson seems all good-nature, and his desire to oblige is unremitting, and there is even a humility in the manners of both that makes it impossible to quarrel with them for such brighter qualities as they have missed."<sup>30</sup>



12. P. G. Batoni, detail of illus. 11.





13. P. G. Batoni (1708-1787, Italian) *Study for the Portrait of Sir Sampson Gideon*; black chalk, heightened with white, 5 $\frac{3}{4}$  ins. x 6 $\frac{3}{4}$  ins. Courtauld Institute, Witt Collection.

Amongst those present was Sir Joshua Reynolds, and indeed, most of the works which Sir Sampson added to the small but fine collection of Dutch, Flemish, Italian and Spanish paintings formed by his father,<sup>31</sup> were portraits. He was painted by West<sup>32</sup> and Reynolds (1764),<sup>33</sup> which latter painted his wife twice (c. 1763 and 1769) and his son and daughter (R.A. 1788).<sup>34</sup> Gainsborough painted Lady Eardley alone (1766)<sup>35</sup> and with her daughter (R.A. 1770).<sup>36</sup> The collection at Belvedere was housed in a mansion re-built for Sir Sampson (c. 1775-1777) to the design of James Stuart,<sup>37</sup> the property being referred to by Waagen as "one of the most pleasing country seats I have seen in England, which is no small praise in a land which surpasses all others in the number and beauty of its country residences."<sup>38</sup> Lord Eardley's two sons predeceased him unmarried, and after his death on 25 December 1824 at 10 Marine Parade, Bath, his extensive estates were divided amongst his three married daughters.<sup>39</sup>

A second example of Batoni's virtuosity (Illus. 14) acquired by the Gallery in 1961,<sup>40</sup> reveals the painter working for a client somewhat different to the wealthy young Englishman. In this case the sitter was an important Papal official, the Duke Sforza Cesarini, to whom, as an Italian living in Rome, the panoply of classical or regional devices would cease to be quite so appropriate or meaningful. Then again it belongs to a simpler category of Batoni portraiture of which many examples remain. These half and three-quarter lengths often less elaborate, are a form which Batoni handled with particular felicity, and of which this example, signed and dated in Rome, 1768, is a most happy illustration. Gaetano Sforza Cesarini, Duke of Segni, was born on 23 August, 1723, one of the nine surviving children of Guiseppe Sforza who, descended from an illegitimate branch of a family which was to become the ruling house of Milan, was Ambassador to the Holy See from the Court of Naples. Gaetano himself was appointed on 18th August, 1750, *Protonotario Apostolico* and *Referendario delle Due Segnature*, and six years later became Vicar of the College of Santa Maria in the Via Lata. In 1759 he was created head of the administrative council of the Papal State, in 1763 being sent to Perugia, as Papal Commissioner, to calm unrest and disturbance caused by dissatisfaction with annual rationing. Gaetano resigned his ecclesiastical career upon the death, without issue, of his eldest

brother and heir to the title—Filippo. He was made Captain of the Cavalry Guard in 1766 by Clement XIII (one of the three Popes painted by Batoni), then in 1769 Ferdinando, Duke of Parma, appointed him Gentleman of the Bedchamber and *Maggiordomo Maggiore* to the Duchess Maria Amalia's household. These positions he resigned in 1770, and died in Rome 17 March, 1776.<sup>41</sup>

Until its acquisition, this portrait was accompanied by a pendant representing the Duchess Sforza Cesarini<sup>42</sup> (Illus. 15) now in the Birmingham City Museum and Art Gallery. Of identical size, the picture does not harmonize in scale, composition or colouring with the Melbourne painting and is not signed or dated. If it is assumed to be a contemporary companion piece it would probably represent the Duke's second wife, Marianna di Michelangelo Gaetani, who was a lady at the Court of Maria Amalia of Parma and who died in 1785. The dissimilarity might suggest that it is a posthumous (?) portrait of the Duke's first wife, Teresa di Litterio Carraciolo, born 17 February, 1747, who was married in 1756 and died in Rome in 1767.<sup>43</sup> The Melbourne canvas is an admirable example of one of the bravura aspects of Batoni's art which strongly appealed to his contemporaries in its achievement of a high meticulous finish and great polish and precision of detail. Against a very dark ground, into which the right arm holding a three-cornered hat merges, the vividly characterized features in rather floridly complexioned fleshtones and powdered hair emerge resoundingly. The very smoothly and carefully wrought paint texture is allied to an even closer focus in the handling of the details of costume, notably in the depiction of lace cravat and cuffs and silver thread embroidery; it is here particularly that the sharp and linear naturalism of the style is visible.

Signally successful in this instance is the muted but rich colour scheme—apart from the fleshtones, the colouring lies mainly in the dark olive of the Duke's watered silk coat and waistcoat, and the greyish-blue and silver of its intricate trimmings. The pose which suggests both ease and a certain swagger, allows one hand to rest against the right hip, the other to hold the identifying letter addressed to the sitter. Batoni utilizes a number of stock poses but rarely makes a really exact repetition. For example the Lord Richard Cavendish of 1773<sup>44</sup> has the left arm similarly posed, while the right arm is varied by resting against a Roma figure, hat in hand.<sup>45</sup> A reversed version of the Duke's pose is suggested in the portrait of John Sadler.<sup>46</sup> This cold and sharp elaboration of detail, almost suggesting metal or carved wood, has a hardness and brittleness which removes Batoni's work decisively from the looser and more painterly portraits of the English School, as from the handling of the Venetian rococo which may be glimpsed in works in the Gallery by Tiepolo, Guardi, Amigoni, Ricci and Pittoni. Although the neo-classicist resurgence in Italy is so far exemplified only by these two Batonis,<sup>47</sup> the National Gallery of Victoria may account itself fortunate in possessing one of the most important full-length Grand Tour portraits, and an attractive and extremely fine example of the master's more intimate smaller scale portraiture.



14. P. G. Batoni (1708-1787, Italian) Gaetano Sforza Cesarini, Duke of Segni, 1768; oil on canvas, 38½ ins. x 28½ ins. Everard Studley Miller Bequest, 1961.

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15. P. G. Batoni (1708-1787, Italian) *Teresa Caracciolo, Duchess of Segni*; oil on canvas, 38½ ins. x 28½ ins. City of Birmingham Museum and Art Gallery.

#### NOTES

I am most grateful for assistance received in writing this article from Professor J. T. A. Burke, and from Mr. Anthony M. Clark who has generously communicated material from his own research for a forthcoming book on Batoni.

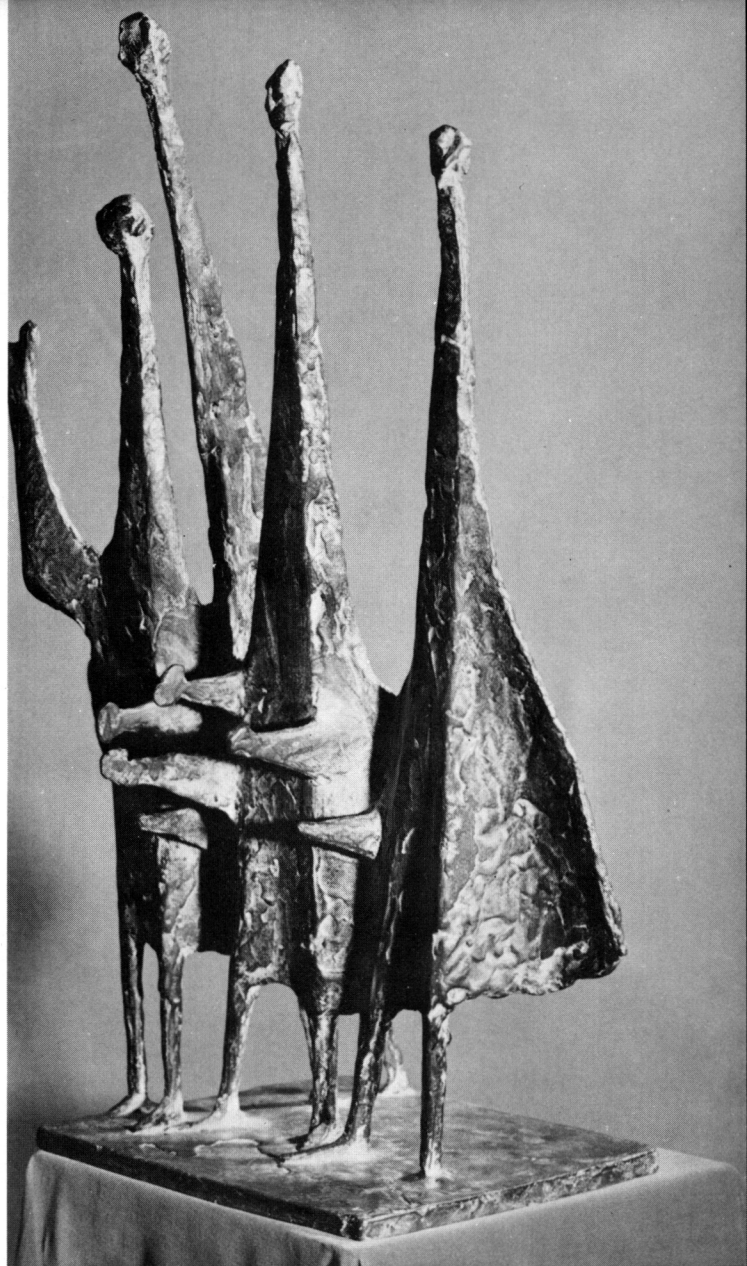
1. Sir Joshua Reynolds, *Discourses on Art*, ed. Robert R. Wark, San Marino 1959, pp. 248-9.
2. The only modern monograph on Batoni is the doctoral dissertation of Professor Ernst Emmerling, *Pompeo Batoni, Sein Leben und Werk*, Darmstadt 1932.
3. "You may be sure a man so eminent as Pompeo has been asked for his portrait for the Duke's gallery, but so great is his pride and so impossible does he think it to have any honour done him that he will not send it without being paid his own price for it, and once when he had painted a Cardinal's picture, the Cardinal offered him a diamond cross to wear at the bosom of his coat, but he refused it and said he had a drawerful at home." W. T. Whitley, *Artists and Their Friends in England, 1700-1799*, London 1928, II, pp. 310-311. (Extracts from the correspondence of James Northcote, R.A. 1771-9, Rome 11 September, 1778.)
4. Amongst the further literature on the important field of Batoni's subject paintings are the following: L. Cocchetti, "Pompeo Batoni e il Neoclassicismo a Roma", *Commentari*, III, October-December 1952, pp. 274-281. R. Chyurlia, "Pompeo Batoni o del Classicismo Settecentesco", *Emporium*, CXVII, 1953, pp. 56-67. A. M. Clark, "Some Early Subject Pictures by P. G. Batoni," *The Burlington Magazine*, CI, June 1959, pp. 232-236.
5. "Der Chevalier Wyndham hat sich lassen vom Pompeo Battoni stehend malen; er hat das Werk nicht fertig gesehen. Sagen Sie ihm zu seiner Freude, wann ich davon urteilen kann, dass sein Porträt für eines der ersten in der Welt passieren kann. Man kann nicht leicht etwas Schöneres sehen." C. Justi, *Winckelmann und seine Zeitgenossen*, Leipzig 1898, II, p. 118.
6. Sir Wyndham Knatchbull-Wyndham (1737-1763) 6th Baronet, dated merely "before 1763" by J. Steegman, "Some English Portraits by Pompeo Batoni," *Burlington Magazine*, XXXVIII, March 1946, pp. 55-63, No. 31.
7. 1325/5—Oil on canvas 108" x 74½" (stretcher size). Everard Studley Miller Bequest 1963. Signed and dated beneath the tread of the lower step to the left in simulated incised letters: *Pompeo Batoni/ Pinxit Romae* (last two letters in monogram)/ *An. 1767*. The letter held in the sitter's left hand is inscribed in script *To/ Sir Sampson Gideon Bart/ Roma*. The picture passed with Belvedere and its contents to Gregory William, 14th Baron Saye and Sele (1769-1844) son-in-law of the sitter, and whose own son, William Thomas, 15th Baron died in 1847 unmarried. It then passed to a second son-in-law, Sir Culling Eardley, Bart (1805-1863) and was moved from Belvedere to the latter's seat at Bedwell Park, Herts, in



- 1860, and owned successively by his daughters Mrs. Culling Hanbury and Mrs. William Henry Fremantle, thence to Sir Francis Eardley Fremantle (d. 1944); it was sold after his death (Christies 14 December 1945) by his son Lieutenant-Colonel F. D. E. Fremantle. The picture then entered the important collection of eighteenth century English conversation pieces formed by Mr. and the Hon. Mrs. Basil Ionides at Buxted Park, Kent. Sold Sotheby's 3 July 1963, lot 34 (reproduced), *The Property of the late the Hon. Mrs. Nellie Ionides*. Steegman 42; cited (as at Bedwell) in T. Lejeune, *Guide Théorique et Pratique de l'Amateur de Tableaux, Etude sur les Imitateurs et les Copistes*, Paris 1863-65, III, p. 19; reproduced in colour—C. Gould, "The English Conversation Piece", *Country Life Annual*, 1949, pp. 40-49, fig. 7; *The Ivory Hammer—The Year at Sotheby's*, 219th Season 1962-1963, London, 1963, pp. XXIII-XXIV, pl. 37.
8. "The Staircase. Pompeo Battoni. Portraits of Lord Eardley and his tutor. Full-length figures, life-size. Next them a dog. This picture is proof that this master was well adapted for this class of painting. The arrangement is happy, the heads animated, and the whole carefully executed in a fresh colouring." Dr. Waagen, *Galleries and Cabinets of Art in Great Britain*, London 1857, p. 284.
  9. Although the most famous and consistent practitioner of these "backdrops" Batoni was not the inventor of such compositions, see B. Ford, "A Portrait Group by Gavin Hamilton: with some Notes on Portraits of Englishmen in Rome," *The Burlington Magazine*, XCVII, December, 1955, p. 372.
  10. The identification depends upon an old but not contemporary inscription formerly (before cleaning) in the lower left corner *Lord Eardly*, (sic) *and his tutor Signor Basti. Pompeo Batoni Pinxt.* Similar inscriptions occur on other Gideon portraits, e.g. E. Waterhouse, *Reynolds*, London 1941, pl. 289 (Maria Gideon and the Hon. William Eardley). Basti, who seems otherwise unknown, may well be a corruption of the inscriber. Anthony Clark has mentioned (*in litt.* H. Preston, 4 May 1964) a Filippo Barazzi, a wealthy merchant and friend of Batoni from whom grand tourists rented accommodation.
  11. For grand tourists and their tutors generally see: J. Fleming, "Lord Brudenell and his Bear-Leader," *English Miscellany*, ed. Mario Praz, Rome 1958, pp. 127-145; "Some Roman Cicerones and Artist-Dealers," *The Connoisseur Year Book*, 1959, pp. 24-27.
  12. Not a cameo as suggested by Cecil Gould, *loc. cit.*
  13. S. Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Paris 1920, I, p. 233, pl. 465, 875. The statue is in the Vatican, see E. Pistolesi and C. Guerra, *Il Vaticano, Descritto ed Illustrato*, Rome, 1829-38, IV, tav. XXVIII; W. Amelung, *The Museums and Ruins of Rome*, London 1906, I, pp. 28-29.
  14. A. M. Clark, "Neo-Classicism and the Roman Eighteenth-Century Portrait", *Apollo*, November 1963, p. 353, pl. III.
  15. Steegman 16 and 21. The identical piece also appears in a portrait very much in the Batoni manner by the contemporary Italian Pietro Labruzzi (1739-1805) that of Sir James Bland Burges, Bart, 1773 (Steegman p. 56, pl. IIIe). Although Steegman suggests it is a bronze bust, the colour seems to vary, and probably a cast is the origin of this and other sculptural studio properties. From Emmerling's description (*op. cit.* p. 105, No. 41) it occurs also in the portrait of Princess Maria Federovna, 1782, which would seem to share a number of compositional features with the Melbourne portrait. The other items of sculpture which most frequently appear are a seated female figure holding a sphere and representing Dea Roma, the Ludovisi Ares, The Vatican Ariadne, the Apollo Belvedere, the Laocoon, the Praxitelean Hermes (once called the Antinous of Belvedere) and various busts, altars, bas-reliefs and continually re-occurring architectural fragments. Of the intact buildings, the two most usual seem to be a view of the Colosseum looking—almost in section—into the arena, and a combination of St. Peter's with the Castel Sant'Angelo.
  16. Thomas William Cook, first Earl of Leicester, 1774, Emmerling 15, Steegman 66, pl. IVa, reproduced in colour: *Country Life Annual*, 1964 (cover).
  17. B. Ford, *loc. cit.*
  18. U. Hoff, "A New Double Portrait by Rigaud," *Annual Bulletin of the National Gallery of Victoria*, Vol. V 1963, pp. 11-13, pl. 8.
  19. U. Hoff, "Rachel de Ruvigny, Countess of Southampton," *ibid.*, Vol. II 1960, pp. 1-4, pl. 1.
  20. See a letter from Henry Sherdley (British chargé d'affaires in Turin) introducing Sir Sampson Gideon and his companion Mr. Altman to Sir Horace Mann, British Envoy in Florence, 12 October 1765, Public Record Office, London, State Papers—Foreign, 105/316 f.276. I am most grateful to Mr. Brinsley Ford for this reference.
  21. *Dictionary of National Biography*, under Sampson Gideon the Elder.
  22. Joseph Farington wrote (19 December 1795) of Batoni: "West visited him in Rome, and saw him painting. He had wrought up a part of his picture to receive the finishing touches, and proceeded to give them while West was present; which, when He had done; all the while uttering tones of delight; He fell back into a chair and cried out, Viva Battoni." *The Farington Diary*, ed. J. Greig, London n.d., I, p. 126. See also Reynolds, *op. cit.*, p. 251, "Pompeo Batoni . . . finished his historical pictures part after part; and in his portraits completely finished one feature before he proceeded to another."
  23. *Intimate Society Letters of the Eighteenth Century*, ed. by the Duke of Argyll, London n.d., II, p. 413; also quoted by Brinsley Ford, *loc. cit.*

24. The Courtauld Institute of Art, London, Witt Collection No. 4450, black chalk heightened with white, 5 $\frac{1}{4}$ " x 6 $\frac{1}{2}$ " as seated figure of a man, first identified as a study for this portrait by Anthony Clark. The seated figure pose is used elsewhere in Batoni's work (e.g. Sir Humphrey Morice, repr. *The Connoisseur*, May 1938, p. 277).
25. Against this hypothesis remains the suggestion by Anthony Clark (*in litt.* H. Preston, 4 May 1964) that the composition is based on the engraving by Georg Friedrich Schmidt after Amédée Vanloo of Prince Heinrich of Prussia (Jacobi 88, Wessely 49) the painting of 1766, the print dated 1767. Romney's portrait of Richard Cumberland (H. Ward and W. Roberts, *Romney: A Biographical and Critical Essay*, New York 1904, II, p. 37 (1.)) is his suggested reflection.
26. For information on Sampson Gideon and his descendants, see *Dictionary of National Biography*, loc. cit.; *The Biographical Dictionary of 1825*, London 1826, obituary of Lord Eardley, pp. 421-23; J. Nicholls, *Literary Anecdotes of the Eighteenth Century*, London 1815, IX, p. 642; J. Picchiotto, *Sketches in Anglo-Jewish History*, London 1875, pp. 61-63, 303-5; P. H. Emden, *Jews of Britain*, London n.d., p. 522. A point of local interest lies in the fact that the ill-fated Lieutenant-Governor of Tasmania—Sir John Eardley Eardley Wilmot who administered from 1843-1846 is a distant descendant.
27. One anecdote is related of Sir Sampson in which he is alleged to have honoured a toast to the Prince of Wales, of whom he was an admirer, by drinking with the wine (!) a bank note for a thousand pounds, having first kept a record of the number. (W. T. Whitley, *Gainsborough*, London 1915, p. 70). Another story tells of Sir Sampson following the Duke of Rutland around Cambridgeshire discharging that extravagant nobleman's unpaid bills, (*The Letters of Horace Walpole*, ed. Mrs. Paget Toynbee, Oxford 1904, XI, pp. 260-61 (23 August 1780)). Yet another records his purchasing a commission for a deserving young officer of high repute whom he had not even met personally, (*The Biographical Index for 1825*, p. 423).
28. L. Einstein, *Divided Loyalties*, London 1933, pp. 174-5.
29. E. S. Roscoe and H. C. Clergue, *George Selwyn: His Letters and his Life*, London 1899, p. 253.
30. *The Diary and Letters of Madame D'Arblay*, ed. Charlotte Barrett, London 1904, II, pp. 148-9.
31. Including the Murillo *Immaculate Conception*, now in the National Gallery of Victoria.
32. Waagen, *op. cit.* p. 281, now in the Mint Museum of Art, North Carolina.
33. E. K. Waterhouse, *Reynolds*, London 1941, p. 53.
34. *Ibid.* p. 53, p. 60, p. 80 and pl. 282.
35. The full length of Lady Gideon (presumed a marriage portrait) from the Viscount Gage, J. Pierpont Morgan and Oscar B. Cintas Collections (Waterhouse, *Gainsborough*, London, 1958, No. 227, pl. 94) was temporarily re-united with its counterpart in the London Salerooms in 1963. The picture now belongs to the Beaverbrook Foundation, Fredericton.
36. E. K. Waterhouse, *op. cit.* p. 65, No. 228, pl. 126.
37. L. Lawrence, "Stuart and Revett: Their Literary and Architectural Careers", *Journal of the Warburg and Courtauld Institute*, Vol. II, 1938-39, p. 142.
38. Waagen, *op. cit.* p. 275.
39. *The Biographical Dictionary of 1825*, p. 423.
40. 1211/5 Oil on canvas 38 $\frac{1}{2}$ " x 28 $\frac{1}{2}$ " (stretcher size). Everard Studley Miller Bequest 1961-2. Until its acquisition the picture and its pendant had a family provenance and came from the descendants of the sitter in Rome. The work is signed (*l.c.*) in simulated embroidery on the lower band of the waistcoat (swordbelt?) *P. Batoni Pinxit Romae* (last two letters in monogram) 1768. The date has also been read as 1765. The letter held in the left hand is addressed *A Sua Eccellenza/Il (?) Duca Sforza Cesarini/Roma*.
41. P. Littà, *Famiglie Celebri Italiane*, Milan 1819, I, tav. III.
42. Oil on canvas 38 $\frac{1}{2}$ " x 28 $\frac{1}{2}$ " (stretcher size), unsigned, undated. Acquired by Birmingham 1961. The painting has an original eighteenth century frame identical to its companion piece. The work contains orange, yellow, pinkish-red and strong blue tones lacking in the Melbourne picture. I am grateful to Miss Patricia Butler for information on this painting.
43. P. Littà, *op. cit.*
44. Emmerling 12, Steegman 57, pl. IIIa.
45. Similarly, the fifth Duke of Devonshire, 1768, (Emmerling 19, Steegman 48, pl. IIIb), is alike in pose to the Mr. Scott of Banksfee, 1774, (London National Gallery, *Acquisitions 1953-1962*, 6308, p. 12), except that the book and gloves of the former are replaced by staff and hat.
46. Repr. *Antiques*, LXXII, August 1957, p. 98.
47. There remains also the anonymous portrait of Luigi Boccherini, (Everard Studley Miller Bequest 1961) *Annual Bulletin of the National Gallery of Victoria*, Vol. IV 1962, pl. 12, at one time attributed by Herman Voss and Emmerling (*op. cit.* p. 98, No. 8) to Batoni.

TWO ADDITIONS  
TO THE  
COLLECTION  
OF BRITISH  
SCULPTURE



16. Kenneth Armitage, b. 1916, English, *People in the Wind II*, 1951, bronze, h. 25 $\frac{1}{4}$  ins. Felton Bequest, 1963.

In the course of an article on some recent acquisitions of British sculpture, which I contributed to the Annual Bulletin of the National Gallery of Victoria in 1963, I pointed out that, while the works which we have representing this vigorous and recent new school of sculpture already form a group of high quality, some important names were not represented. Of these Lyn Chadwick, Reg Butler and Eduardo Paolozzi are still not represented but, happily, two major figures among the younger generation can now be seen in bronzes which are typical of important phases of their production. These artists are Kenneth Armitage and Bernard Meadows.

The sculpture by Armitage, *People in the Wind* (Illus. 16), was made in 1951 and it was works of this kind shown in the British Pavilion at the Venice Biennale in 1952 that established the artist outside England. Armitage is a humanist whose work begins with a precise study of the





17. Bernard Meadows, b. 1915, English, *Armed Bust I*, bronze, h. 13 $\frac{3}{16}$  ins. Felton Bequest, 1963.

form of the human figure and continues with an investigation of the serio-comic aspects of the human situation. In this bronze the little group of people pressing against the wind are stretched like terrified barnyard fowls, but at the same time each retains a human dignity which Armitage insists on even in his most ungainly figures. But each figure is also part of a group and in a majority of his works Armitage seems obsessed with the physical relation of one figure with another as though to support John Donne's contention that "no man is an island".

The *Armed Bust* by Bernard Meadows (Illus. 17) was made exactly ten years later than the previous work and came at the end of a long series of experiments in various directions, some completely abstract and some deriving from animal and insect forms. The work of Meadows shown alongside that of Armitage in Venice in 1952 was very different in character but since that time the two artists have come closer together and Meadows now seems firmly embarked on works that derive basically from the human figure. Yet the *Armed Bust* represents a crueller vision than that of Armitage. One is not certain if the figure with its edged breastplate and menacing spikes is the victim of man's humanity to man or whether this is the torturer and not the tortured.

This element of cruelty has been present in many of his works but his creatures, human or animal, cannot shelter together like those of Armitage but each stands alone either to hurt or be hurt.

Although both these new works are comparatively small they have a strength which enables them to stand easily with the larger works by other English sculptors already in the collection. It is to be hoped however that both Armitage and Meadows will later be represented in Melbourne by major outdoor pieces.



18. William Dobell, b. 1899. Australian. *Portrait of Helena Rubinstein*. Oil on hardboard, 38" x 38". Signed l.l.: Dobell. Undated (painted 1957). Awarded the *Australian Women's Weekly* Portrait Prize, 1957. Felton Bequest, 1964.

## THE AUSTRALIAN COLLECTION: SOME RECENT ACCESSIONS OF CONTEMPORARY PAINTING

The National Gallery of Victoria houses a large collection of Australian Painting. Not only does it conserve works of historical importance in the emergence of a local culture, but it has a policy of collecting and exhibiting recent works of interest, both traditional and experimental.

The past decade has witnessed the continuance of the Australian artist's search for a personal utterance within the authoritative idiom of current international language. The four paintings here illustrated show something of the consequent diversity of style in present day art in Australia.

### Select Bibliography

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*The Art of William Dobell* edited by Sydney Ure Smith, Ure Smith Pty. Ltd., Sydney, 1946.

*William Dobell* James Gleeson. Thames and Hudson, 1964.

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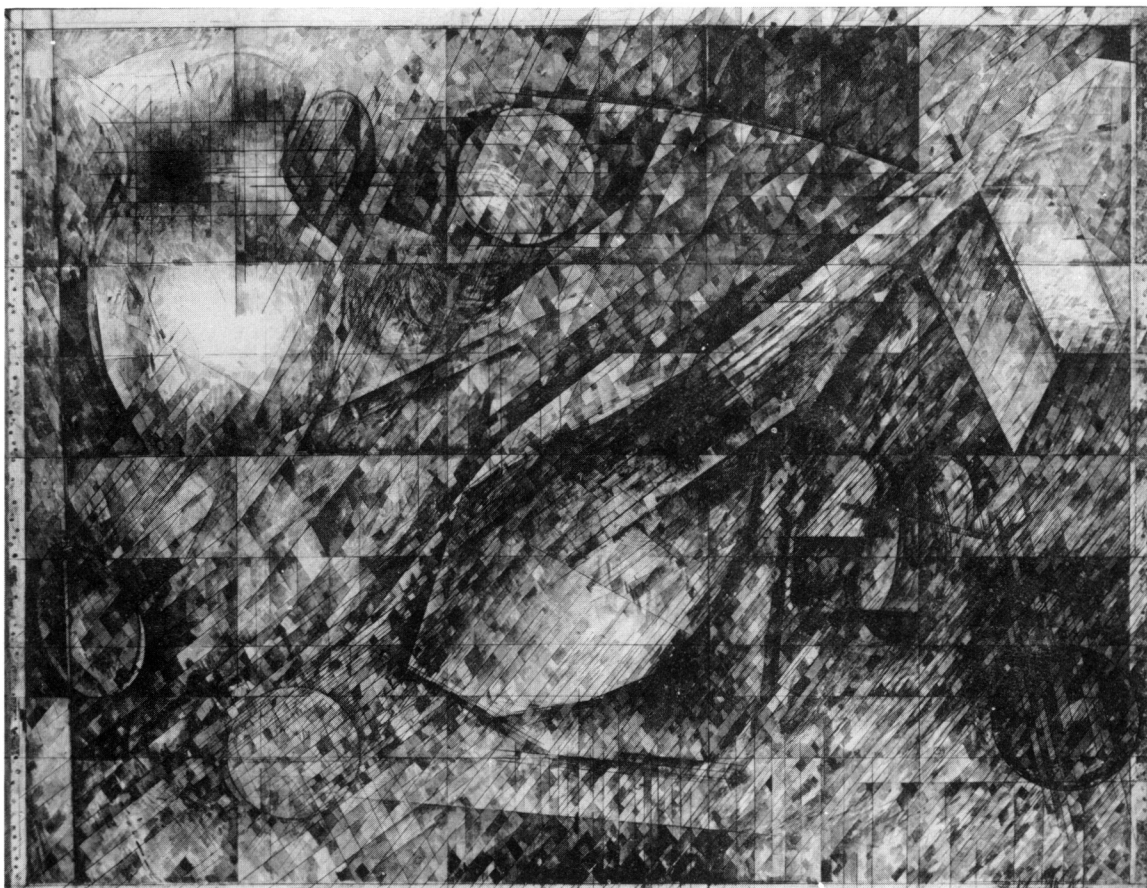
### WILLIAM DOBELL

Born at Newcastle, N.S.W., in 1899, William Dobell studied at the Julian Ashton School, Sydney, 1924-29. Winning a travelling scholarship, he spent the following ten years in Europe, returning to Sydney on the eve of war in 1939. Two years were spent at the Slade School, London, studying under Henry Tonks and Wilson Steer with some private assistance from Sir William Orpen. A year was spent at the Hague studying the Dutch masters. During the war he was an official artist with the Allied Works Council. His paintings of the men of the Construction Corps, which include some of his finest work, are housed in the National War Memorial, Canberra. Thrice winner of the Archibald Prize, Australia's highest award for portraiture, he lives at Wangi Wangi, N.S.W.

William Dobell is the most famous of living Australian artists. Undeterred by, but not disinterested in, the experiments which have occupied many of his generation, he pursues a classical tradition. He devotes himself largely to portraiture, though his occasional landscapes are of a rare lyrical beauty. As a portraitist he does not work from the model, but, having made various sketches assessing his subject, he works from these gradually seeking the pose, expression, and style which best typifies his reaction to the personality of the sitter.

In 1957 Mme. Helena Rubinstein visited Australia: whilst in Sydney she granted Mr. Dobell two sittings. He was much impressed by Mme. Rubinstein and is reported to have said of her, "She was a good sitter, but oddly enough, rather diffident and shy—a very nice person with a strong personality".

Since then, apart from studies, he has painted three major portraits in an attempt to resolve the complexity of Mme. Rubinstein's character as he saw it. The portrait here reproduced is the first complete work of the series and is a major addition to the Melbourne collection. A vigorous piece of painting of most lively surface, it displays an almost baroque richness in its tawny reds and honey yellows. It emphasizes the intelligence, self sufficiency and authority of the sitter. It is particularly happy that this picture comes to Melbourne for it was in this city that Mme. Rubinstein humbly commenced the now world-wide cosmetic business which bears her name.



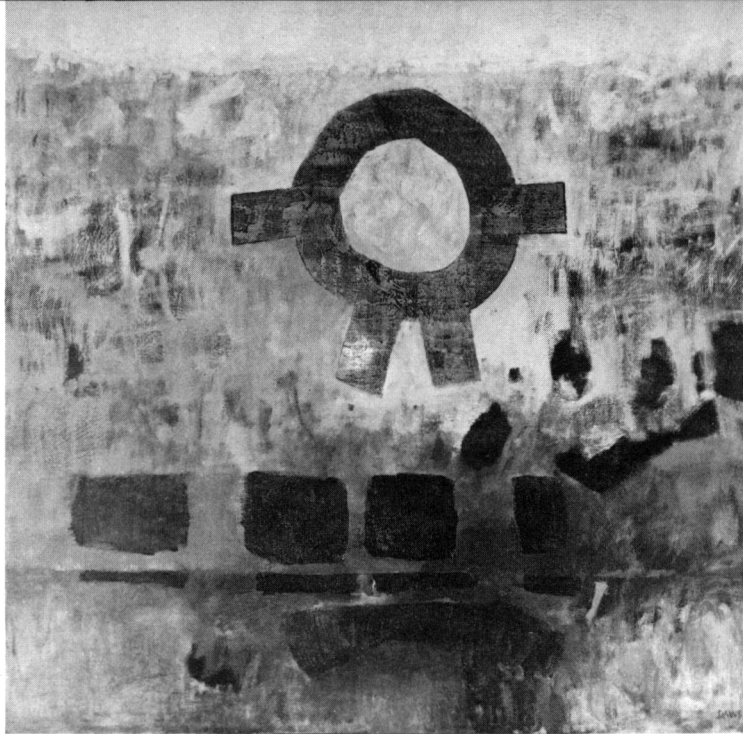
19. Godfrey Miller, 1893-1964. Australian. *Still Life with Musical Instrument*. Oil on canvas put down on plywood panel, 25 $\frac{7}{8}$ " x 33 $\frac{1}{2}$ ". Signed l.r.: Godfrey Miller, undated. Felton Bequest, 1963.

### GODFREY MILLER

Born at Wellington, New Zealand, in 1893. Studied at the Slade School, London. Served in World War I. Travelled extensively, particularly in the East. Settled in Sydney where he for a time taught drawing at East Sydney Technical College. Though of a solitary nature and reluctant to exhibit he was honoured by a retrospective exhibition at the National Gallery of Victoria in 1959. Represented in most Australian State Galleries and in the Tate Gallery, London. Died, Sydney, 1964.

It is difficult to describe the work of Godfrey Miller. He was a man of philosophical temperament with a profound interest in Oriental thought. There is an air of intellectual detachment about his pictures. He takes the traditional themes of nude, still life, or landscape and reconsiders them in the light of artistic problems posed by the masters of post impressionism and early abstraction, Cézanne, Seurat and Braque. No mere decorator, he seeks a mode of visual thought to convey the mystical idea of permanence within perpetual flux. In this painting he takes the typical objects of still life and encases them in small diamond facets of colour as in a net. The surface glitters and vibrates but the objects preserve an impassive solidity and tranquility within their atmosphere of trembling mosaic fragments. Rarely exhibiting, leading a life of seclusion, spurning publicity, he nevertheless exercised a profound influence. This influence did not take the form of a school of followers or imitators. Rather it was the example of his single minded life-long pursuit of a classical idea which was an inspiration to the younger generation of artists, particularly in Sydney.





20. Lawrence Daws, b. 1927. Australian. *Mandala*, oil on canvas, 54" x 54". Signed and dated l.r.: Daws, 62. Purchased 1963.

## LAWRENCE DAWS

Lawrence Daws was born at Adelaide, South Australia, in 1927. For three years he studied Architecture and Geology at Adelaide University and School of Mines. He then spent two years in New Guinea on field survey work. Coming to Melbourne he concentrated his activity on painting, undertaking the full four years' course of study at the National Gallery Schools from 1950 till 1953. For the following eighteen months he did geological field work in the north of Australia, painting the while. An exhibition in 1955, "A Group of Four" (Lawrence Daws, Donald Laycock, Clifton Pugh and Donald Howley) first brought him critical acclaim. In 1957 winning the Italian Flotto-Laura—Dante Alighieri scholarship enabled him to study in Europe. He now resides in England, returning for brief visits coinciding with Australian exhibitions of his work.

Since his first coming to critical notice in 1955 Lawrence Daws' work has reflected the changing interests of Australia's younger painters. He has moved from figurative to non-figurative painting, from intellectual cubist tendencies to a romantic symbolic abstraction. His early work relates to his survey mapping journeys in the more remote and arid regions of Australia. *Oenpelli* of 1955 in the National Gallery of Victoria shows a group of aborigines, elongated and silhouetted against a background of simple segmented planes enclosing areas of flat local colour. He thus handled a constant motif of Australian painting, "figures in the landscape", within an idiom ultimately derived from cubism.

His contact with contemporary Italian painting led to a more painterly manner and denser, richer colour shown in *Mandala*, here reproduced. This picture belongs to a series of paintings incorporating the mandala form in its Jungian sense of archetypal unifying image. These paintings were exhibited in London in October, 1962. Lest one incline to a doctrinaire psychological interpretation of the works, Daws wrote in 1963: "In my case the symbols in the paintings came instinctively, i.e., is just instinctive shape making. I decided to call them mandalas later, and after I had read about mandalas in the works of Jung and other sources. It just seemed the best thing to call them."

The most recent work of Lawrence Daws shows a return to a more figurative manner. The unifying and continuing quality of his work is a strong sense of rich and resonant colour which European critics have considered typically Australian.



21. Jeffrey Smart, b. 1921. Australian. *Cahill Expressway*. Oil on plywood, 32" x 44". Signed I.L.: Jeffrey Smart, undated. (Painted 1962.) Purchased 1963.

### JEFFREY SMART

Jeffrey Smart was born at Adelaide, South Australia, in 1921. He first studied at the South Australian School of Art. Then for three years he travelled in Europe. During 1949-50 he studied in Paris at La Grande Chaumière and at the Académie Montmartre under Fernand Léger. Upon his return to Australia he settled in Sydney where he is widely known both as a painter and a lucid artistic commentator on television. In 1951 he was awarded the Commonwealth Jubilee Open Art Competition. In December, 1963, he left for Italy where he plans an extended stay.

Jeffrey Smart's painting lies apart from the mainstream of contemporary Australian art. He paints the landscape and townscape of urban Australia. He reveals to Australians his view of what Australia is like. It is a highly personal image, always tinged with some unnerving hint of isolation, of threatening change, of mortal man imprisoned in his environment. These imaginative constructions are painted in the studio, but they are based on factual observation. In his wanderings about Sydney, watching its people in the city streets, or in their playgrounds, or on their beaches he notices the bizarre, almost macabre juxtaposition of man and his city. Sometime on a beach ablaze with light he sees one solitary youth, vulnerable in isolation, looking out to sea where in the dark sky is the hint of coming violence in a whirlwind forming. Or in his painting here reproduced the great concrete impersonal highway is contrasted with the rhetorical gesture of a Victorian statue and the lone one armed man.

These intimations he paints with a close focus realism reminiscent of surrealism, and a minute linear rendering of particularities akin to pre-Raphaelite practice. It is the vision of a highly literate and speculative mind that he offers without apology to his generation. A period of critical neglect during the last decade of general enthusiasm for the development of romantic abstract expressionism in Australia has in no way deterred Jeffrey Smart from his chosen subject and figurative manner.

## RECENT ADDITIONS TO THE NATIONAL GALLERY INCLUDE:

As usual the acquisitions listed below date from the time of publication of last year's Annual Bulletin to the same date this year. Owing to circumstances beyond the editor's control vol. V did not go to press until November 1963. This year's vol. VI went to press in July 1964; the acquisitions listed were made in a period of eight months. The shortness of the list is further due to the absence from it of any overseas purchases made under the Felton and Everard Studley Miller Bequests, a sad reminder of the loss, early this year, of the adviser to both Bequests, Mr. A. J. L. McDonnell.

Among local acquisitions William Dobell's portrait of *Helena Rubinstein* is outstanding; for its discussion see p. 23 of this issue.

The Department of Prints and Drawings has acquired two English drawings from overseas, by William Pitts (1790-1840) and Benjamin West (1738-1820). Pitts was a goldsmith by profession and West a history painter and President of the Royal Academy. These artists usefully join the group of English artists of the pre-romantic movement in our collection, such as Blake, Flaxman, Fuseli, Niels von Holst, Barry, and Alexander Runciman.

Japanese and Israeli acquisitions reflect the opportunities offered by Melbourne's commercial galleries. Munakata's two large-scale woodcuts belong to his well-known series of *Ten Great Disciples of Buddha*, which helped him to win his grand prizes at the São Paulo Biennale in 1955 and the Venice Biennale in 1956.

An important contribution to the collection of Australian works are four etchings by Arthur Boyd, of the backdrop and side curtain motifs designed by him for the ballet *Elektra* performed at Covent Garden in London in 1963.

Works of prominent New South Wales Draughtsmen (Hessing, Klippel) and leading South Australian Printmakers (Kempf, Schepers) help to widen the scope of the Melbourne collection.  
U.H.

### AUSTRALIAN PAINTING

William Dobell (born 1899)	<i>Madame Helena Rubinstein</i> . Oil on canvas.	Felton Bequest.
Maximilian Feuerring (born 1896)	<i>Beyond</i> . Synthetic paint on board.	Purchased.
Robert Juniper (born 1929)	<i>Painting</i> . Synthetic paint on board.	Purchased.
Percy Lindsay (1870-1952)	<i>The Miner's Hut, Creswick</i> . Oil on canvas.	Purchased.

### SCULPTURE

Norma Redpath (Contemp. Australian)	<i>Dawn Sentinel</i> , 1962. Bronze.	Felton Bequest
Julius Kane (1921-1962, Australian)	<i>Organic Forms</i> , 1962. Wood.	Purchased.
Thai, 19th century	<i>Figure of Buddha</i> . Gilded Bronze.	Purchased.
Indonesia, Modern	<i>Male Figure</i> . Wood.	Purchased.

## WATERCOLOURS, DRAWINGS, ENGRAVINGS, ETC.

### AUSTRALIA

Arthur Boyd (born 1920)	<i>Four etchings from his stage sets to the ballet 'Elektra.'</i> Etching and Aquatint.	Purchased.
Abram Louis Buvelot (1814-1888)	<i>A Summer Evening in the Pentland Hills.</i> Chromolithograph.	Purchased.
Leonard Hessing (born 1931)	<i>Middle Cove.</i> Drawing.	Purchased.
Franz Kempf (born 1926)	<i>Garden of Bomazzi.</i> Colour Aquatint.	Purchased.
Graham King (born 1915)	<i>Floating Tower.</i> Colour Lithograph.	Purchased.
Robert Klippel (born 1920)	<i>Two Studies for Sculpture.</i> Drawings.	Purchased.
Mary Macqueen (born 1912)	<i>Apollo Bay.</i> Colour Lithograph.	Purchased.
Norma Redpath (Contemp.)	<i>Piccola Città.</i> Drawing.	Purchased.
Karen Schepers (born 1927)	<i>Greek Figure.</i>	Purchased.
Fred Williams (born 1927)	<i>You-Yang Landscape.</i> Etching.	Purchased.
Walter Withers (1854-1914)	<i>Road to Heidelberg.</i> Drawing.	Purchased.
Walter Withers (1854-1914)	<i>Portrait of Hal Waugh.</i> Watercolour.	Purchased.

### ENGLAND

Robert Havell (between 1808 and 1840)	<i>View of Oporto.</i> Colour Aquatint.	Purchased.
Miller-Marshall (Worked in 1890's, English)	<i>Sydney Harbour from the Domain.</i> Water-colour.	Purchased.
William Pitts (1790-1840)	<i>Macbeth and the Witches.</i> Drawing.	Purchased.
Benjamin West (1738-1820)	<i>A Standing Warrior.</i> Drawing.	Purchased.

### HOLLAND

Corneille (Cornelis van Beverloo)	<i>Bathers, 1963.</i> Colour Lithograph.	Purchased.
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### JAPAN

Shiko Munakata (born 1903)	<i>Autumn Sky.</i> Woodcut.	Purchased.
Shiko Munakata (born 1903)	<i>Two Woodcuts from the series "The Ten Disciples of Buddha," 1939.</i>	Purchased.
T. Nakayama (born 1927)	<i>Horses in the Wind.</i> Colour Woodcut.	Purchased.
Hiromu Sato (born 1923)	<i>Dancer No. 5.</i> Colour Woodcut.	Purchased.
Gen Yamaguchi (born 1903)	<i>Permission.</i> Colour Woodcut.	Purchased.

### ISRAEL

Jacob Pins (Contemporary)	<i>Crucified Clown.</i> Woodcut.	Purchased.
Jacob Pins (Contemporary)	<i>Blind People.</i> Woodcut.	Purchased.

### DECORATIVE ARTS

Covered Jar	Stoneware, by H. R. Hughan, Australian, 1963.	Purchased.
Bottle	Stoneware, by Les Blakebrough, Australian, 1963.	Purchased.



## Generous Presentations to the National Gallery and Art Museum include:

Among the presentations generously made since the appearance of the Annual Bulletin in November 1963 special mention must be made of the seven Japanese scrolls presented by Professor Toru Mori, Professor of Fine Arts at Tokyo University and former Curator of Paintings of Kyoto National Museum. The occasion of this gift was the visit of Professor Toru Mori to Australia, the first venture of cultural exchange sponsored by the Department of External Affairs.

Gifts to the Department of Prints and Drawings include some important collections. The 261 etchings and engravings by Sir Frank Short represent with only some exceptions the oeuvre of this outstanding English graphic artist, who is perhaps best known for his mezzotints based on drawings by Turner. It is the last of several important gifts which came to Melbourne through the good offices of the late Mr. Harold Wright of Colnaghi's.

The fifty Portrait Drawings by Louis Kahan were formally handed over by the Chairman of the Age, Mr. Oswald Syme, on 1st of November 1963. Thirty-nine of these were published in the Melbourne Age to illustrate "Australian Artists in Profile" by John Hetherington, in the Literary Supplement between 11th November 1961 and 7th November 1962. Forty appear in John Hetherington, *Australian Painters, Forty Profiles*, E. W. Cheshire, Melbourne 1963.

The section of Decorative Arts has been enriched by a wide variety of *objets d'art*. Mrs. F. Turner's two English silk gowns, one of a muted light brown silk for every day wear and the other a light brown silk woven with silver brocade, are very fine examples in remarkably good state of preservation.

U.H.

### PAINTINGS. WATERCOLOURS, ETC.

Chikudo Kishi (1826-1897, Shijoh School)	<i>Birds and Flowers</i> . Painted Scroll.	Presented by Professor Toru Mori
Raisho Nakashima (1796-1871, Shijoh School)	<i>Dancing Girl</i> . Painted Scroll.	Presented by Professor Toru Mori
Aiseki Nakanishi (1804-1829, Nanga School)	<i>Landscape</i> . Painted Scroll.	Presented by Professor Toru Mori
Bunrin Shiokawa (1807-1877, Shijoh School)	<i>Flowers and Birds</i> . Painted Scroll.	Presented by Professor Toru Mori
Bunrin Shiokawa (1807-1877, Shijoh School)	<i>Flowers and Birds</i> . Painted Scroll.	Presented by Professor Toru Mori
Chikuto Nakabayashi (1778-1853, Nanga School)	<i>Landscape</i> . Painted Scroll.	Presented by Professor Toru Mori
Nichokuan Soga (1600-1660, Suibokuga School)	<i>Bird and Bamboo</i> . Painted Scroll.	Presented by Professor Toru Mori
Louis Kahan (1905, Australian)	50 Portrait Drawings of Australian Artists.	Presented by The Age, Melbourne
Th. Penleigh Boyd (1890-1923, Australian)	Three Drypoint Plates.	Presented by Mr. Raymond Wallis
Charles Troedel (Australian)	<i>The Melbourne Album (1863-64)</i> Lithographs, Uncoloured.	Presented by Mr. A. T. Troedel of Troedel and Cooper, Melbourne
Maurice Greiffenhagen (1826-1931, English)	<i>Model Study</i> . Drawing.	Presented by William Frater
Sir Frank Short (1857-1945)	261 Engraved Works.	Presented anonymously through the late H. J. L. Wright of P. & D. Colnaghi & Co. Ltd., London
John Brack (born 1920, Australian)	<i>Jockey and Trainer</i> , 1956. Etching.	Presented by the artist
John Brack (born 1920, Australian)	<i>Jockeys Returning</i> , 1956. Etching.	Presented by the artist

## SCULPTURE

Head of Buddha

Bronze, Thailand, 18th century.

Presented by Mrs. D. Carnegie

## DECORATIVE ARTS

Tea Caddy

Tortoise-shell and Ivory, English, Early 19th century.

Presented by Mrs. Zoe Stokes

Evening Wrap  
Coat

Plush, English, c. 1860  
Braid, English, c. 1850.

Presented by Mrs. F. B. Harris  
Presented by Mrs. E. W. H. Walker in memory of Mr. G. L. Jessop (The Croucher) and his wife.

Man's Suit

Black Barathea, English, Late 19th century

Presented by Miss Elizabeth Fenton

Shirt

Cotton, English, Late 19th century

Presented by Miss Elizabeth Fenton

Pair of six-branch  
Candelabra

Silver Plate, Belgian, c. 1900

Presented by Mr. G. Russell

Four Decanters in Wooden  
Box

Glass, English, Early 19th century

Presented by Mr. G. Russell

Two Vases  
Dress

Earthenware, Indo-Persian, 19th century  
Blue net with Sequins, French, Late 1920's

Presented by Mr. G. Russell  
Presented by Mrs. R. M. Eggleston

Two Vases

Glass, Finnish, Designed by Kaj Franck, Contemporary

Presented by Incorporated Agencies Pty. Ltd.

Gown

Silk Brocade, English, 1750-1775

Presented by Mrs. F. Turner

Gown

Silk, English, c. 1820

Presented by Mrs. F. Turner

Needle-case

Wood, English, 1850-1860

Presented by Mrs. H. A. Gregory

Case for Crochet Hooks

Tortoise-shell and Ivory, English, 1850-1860

Presented by Mrs. H. A. Gregory

Sewing Case

Leather, English, 1850-1860

Presented by Mrs. H. A. Gregory

Four Scent Bottles

Glass, English, 1850-1860

Presented by Mrs. H. A. Gregory

Purse

Silk with Steel Beads, English, 1850-1860

Presented by Mrs. H. A. Gregory

Dress Suit

Wool, Australian, 1901

Presented by Mrs. Hilda Mackay

Fly Swat

Elephant Hair and Peacock Plumes, Chinese, 19th century

Presented by Miss Margaret Kirkhope

Table Cover

Linen, Flemish, 18th century

Presented by Mrs. Gilbert Farnfield in memory of her husband, the late Captain Gilbert Farnfield, D.S.O., D.S.C., R.N.

Figurine

Red Amber, Chinese, 19th century

Presented by Miss D. Gibb

Hat Ornament

Brass and Glass, Chinese, 19th century

Presented by Miss D. Gibb

Collection of 153 Snuff  
Bottles

Chinese, 18th-20th centuries

Presented by Miss D. Gibb

Handkerchief

Cotton and Lace, English, Late 18th century

Presented by Miss H. Calcutt

Fan and Box

Ivory and Black Cockatoo Feathers. Made in Darwin by Chinese workmen, c. 1880

Presented by Mr. James Reid

Feather Boa  
Chair

South African, 1900-1920  
Papier Maché set with Mother-of-pearl, English, c. 1845

Presented by Mrs. A. J. Scott  
Presented by Mrs. Irene Kiddle

## 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.
- BLAKE'S ILLUSTRATIONS FOR DANTE** 5/-  
50 pages, including 20 illustrations.  
12 black and white reproductions from the original water colours 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 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.
- 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.
- AN ILLUMINATED BYZANTINE GOSPEL BOOK OF ABOUT A.D. 1100** 7/6  
By Hugo Buchthal.  
Colour cover, 14 pages including illustrations, from the manuscript in the collection of the National Gallery of Victoria.  
Published 1961.
- 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 from the collection of the National Gallery of Victoria, with biographical notes on the artists.  
Published 1957.

**CHARLES CONDER, HIS AUSTRALIAN YEARS—by Ursula Hoff**

30/-

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