

ART BULLETIN OF VICTORIA 1968-69

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Edited by Ursula Hoff

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THE NATIONAL GALLERY OF VICTORIA

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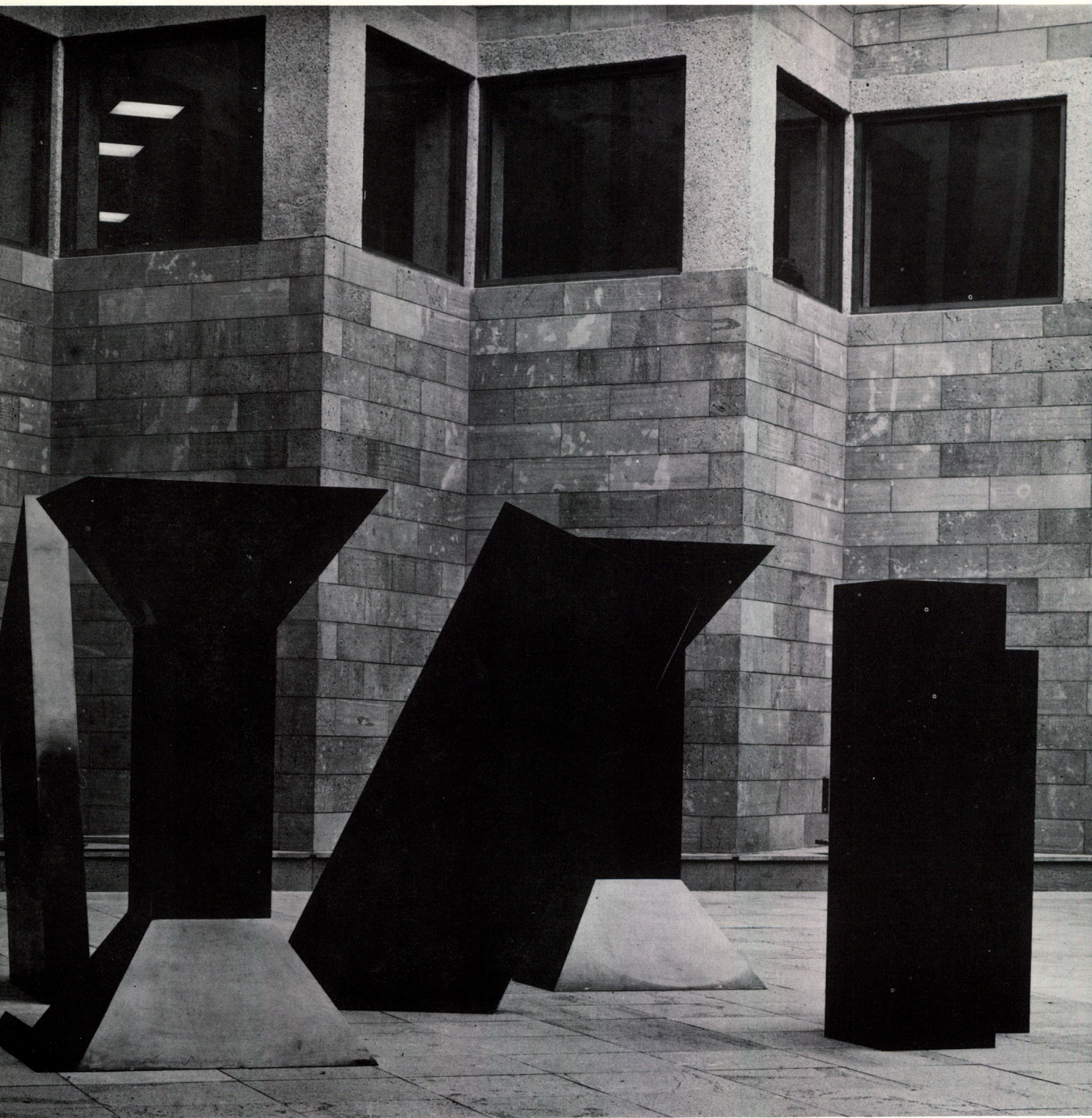
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THE MACHINERY OF THE GALLERY

Of the three major elements which make up a public art gallery, most attention has recently been given to the collections and building of the National Gallery of Victoria. But now that the collections have been set up and the building in St. Kilda Road opened, the third element, that of the staff, might usefully be considered.

In Australia, public galleries have never been and are still not adequately staffed and only in Melbourne, and this only in recent months, is there a sufficient number of skilled people to undertake the range of activities which should be expected from this kind of institution. These activities consist basically of the acquisition, study, presentation, interpretation and safeguarding of objects of art; the formation and display of temporary exhibitions of other material which cannot be, or should not be acquired, and, necessarily occupying a less central position, the presentation and performance of the other arts and the various social activities which assist in the promotion of the Gallery's programme.

To accomplish these tasks, the Gallery has a policy-making and controlling body, the Council of Trustees, a chief executive officer, the director, answerable to and advising this body and under him officers engaged in the specialist fields of curatorship, education, conservation, display, security, administration and the various supporting services. At the National Gallery of Victoria are added to these the teaching staff of the Art School and in association, the staff which administers the affairs of the National Gallery Society.



1. Lindsay Court. North Wall with *Span* 1967 by Phillip King. Felton Bequest 1968.

The duties and responsibilities of the Trustees and the changes which have occurred within this body in more than a hundred years, should, I believe, be the subject of a separate study which might perhaps be undertaken soon. Here I will limit my attention to the activities of the staff.

In this institution (and it should be pointed out that the system differs elsewhere) the title of curator indicates that an officer is the head of a department. At the time of writing the departments which have curators are those of Australian Art, Decorative Arts, European and American Painting after 1800 and Sculpture. European Painting before 1800, Prints and Drawings and Asian Art are at present without curators but are conducted by members of the senior staff who have other administrative and curatorial responsibilities. There is a Senior Curator, a post which is at present combined with that of Assistant Director, whose duty it is to act as a co-ordinator and adviser to the curators and to be responsible to the Director for the welfare, presentation and development of the collections.

In a department, the next senior rank is that of Assistant Curator who may either be the deputy to the head of that department, or, as in the case of Decorative Arts, a specialist officer concerned with such areas of the collection as furniture, textiles, metalwork, glass and ceramics. Below the Assistant Curators may be an Assistant to whom is allocated general duties within the department while studying for higher rank.

All curatorial officers must possess certain qualities and abilities. They must have a sound knowledge of art history and especially the history of the particular type of material under their care. This knowledge must be supported by a sensibility alert to the aesthetic qualities of each object for without this art history becomes only a well laid-out collection of dry bones. At the same time, a professional curator must not use his position to exercise his personal taste on the 'gentleman connoisseur' level, otherwise the collections will grow in an unbalanced way and the public will be given a private collection paid for from public funds. It is, in fact, the basic difference between the professional and the amateur that the former must comprehend and take with the utmost seriousness, objects which come outside the range of his personal enthusiasms but which are in his opinion the best examples of a suitable kind. On the other hand, nobody will praise a museum officer for breadth of mind if this breadth encompasses bad material.

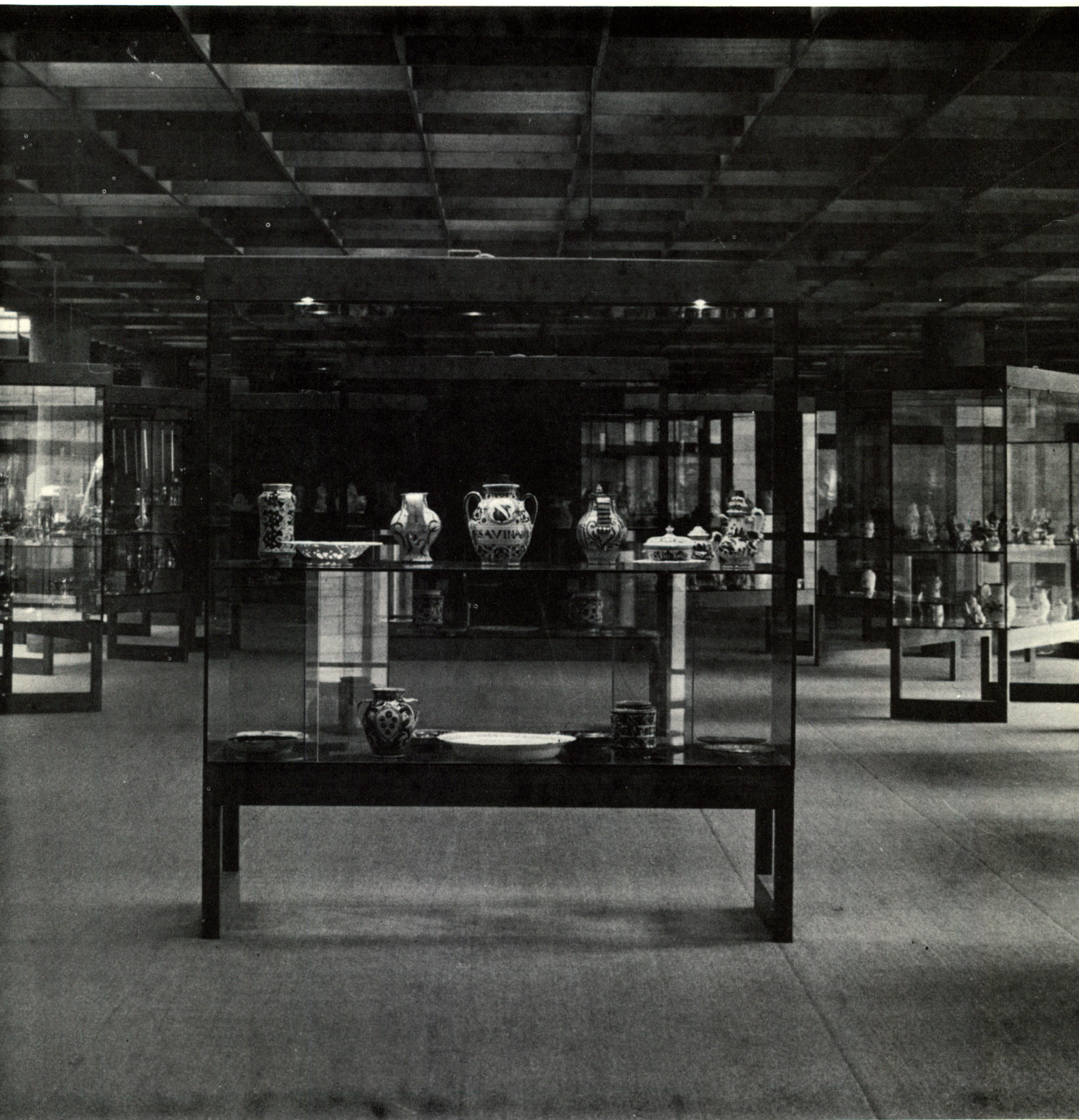
However, if an art object which the curator recognises from his experience as being of good quality seems possible to acquire, then he must first establish its nature, its history and its condition. A work which has many good qualities may, under close inspection, be very different from what it is claimed to be—a picture cut down or in part repainted or a piece of 18th Century silver beaten at a later date and with elements added or a table assembled from a number of different sources. Works of this type are offered more frequently to the Gallery than the more dramatic deliberate forgery, although recent discoveries in some major museums have shown that these can be astonishingly convincing. But unless there is some special reason for wanting a work of this kind, the pursuit will stop at this point. If however the object survives the first inspection then the curator will next seek to establish its provenance or life-history. Clearly, a painting or piece of sculpture which has come straight from the studio of a living artist, or which has been in one family collection from the day it was produced will present few difficulties, while work which has passed from hand to hand over many years may mean weeks of investigation—sometimes with little tangible result. The gallery officer will question the present owner, ask him if there are any documents associated with the work or (and here he will move with care) if there are any verbal or written traditions related to it. He will pursue the work through old records and sale catalogues and will write to colleagues in other museums who may have special knowledge of this work or others like it, and he will collate all the worthwhile facts which emerge until a plausible sequence of events can be produced. All this work will take time and patience and often may be fruitless, but there is the compensation that if the object proves to be of interest, and especially if it is eventually acquired, then the results of his research can be used by the curator in future catalogues and articles.

Armed with these facts and a case for its value to the gallery, the curator will discuss the possible acquisition first with the Senior Curator and then with the Director. Either of these officers may argue that the work is not of a nature which would make its presence in the collections desirable, and the Director may veto it by deciding not to bring it before the Council of Trustees for their approval. In all these discussions the financial aspect of the case will be of crucial importance. If the work is offered at a price beyond the resources of the gallery then either it will be rejected on this score or, if it is of prime importance, then a possible donor will be sought. In Melbourne a decision may be taken to refer the matter to the Felton Bequests Committee¹ but private benefactors and commercial or industrial organizations willing to become benefactors to the gallery have increased very considerably in recent years, and it is not cynical to observe that this increase in the number of donors has been due not only to the increasing wealth of the country, but also to the tax concessions which are offered on gifts to public institutions. At the other end of the scale is the work which is offered as a gift. Gifts to museums have built some of the world's greatest collections, but they have also filled many museum storerooms with rubbish. Both Curator and Director must take care not to be seduced by the fact that none of the gallery's financial resources will be touched, and they must certainly not accept any object to which conditions have been attached by the possible donor. A work which must be shown in a particular place or on particular occasions must be treated with the greatest care and any which involve the acceptance of other, and poorer, objects must be shunned. No gallery officer should take the responsibility for burdening his successors with unworkable conditions or unshowable objects.

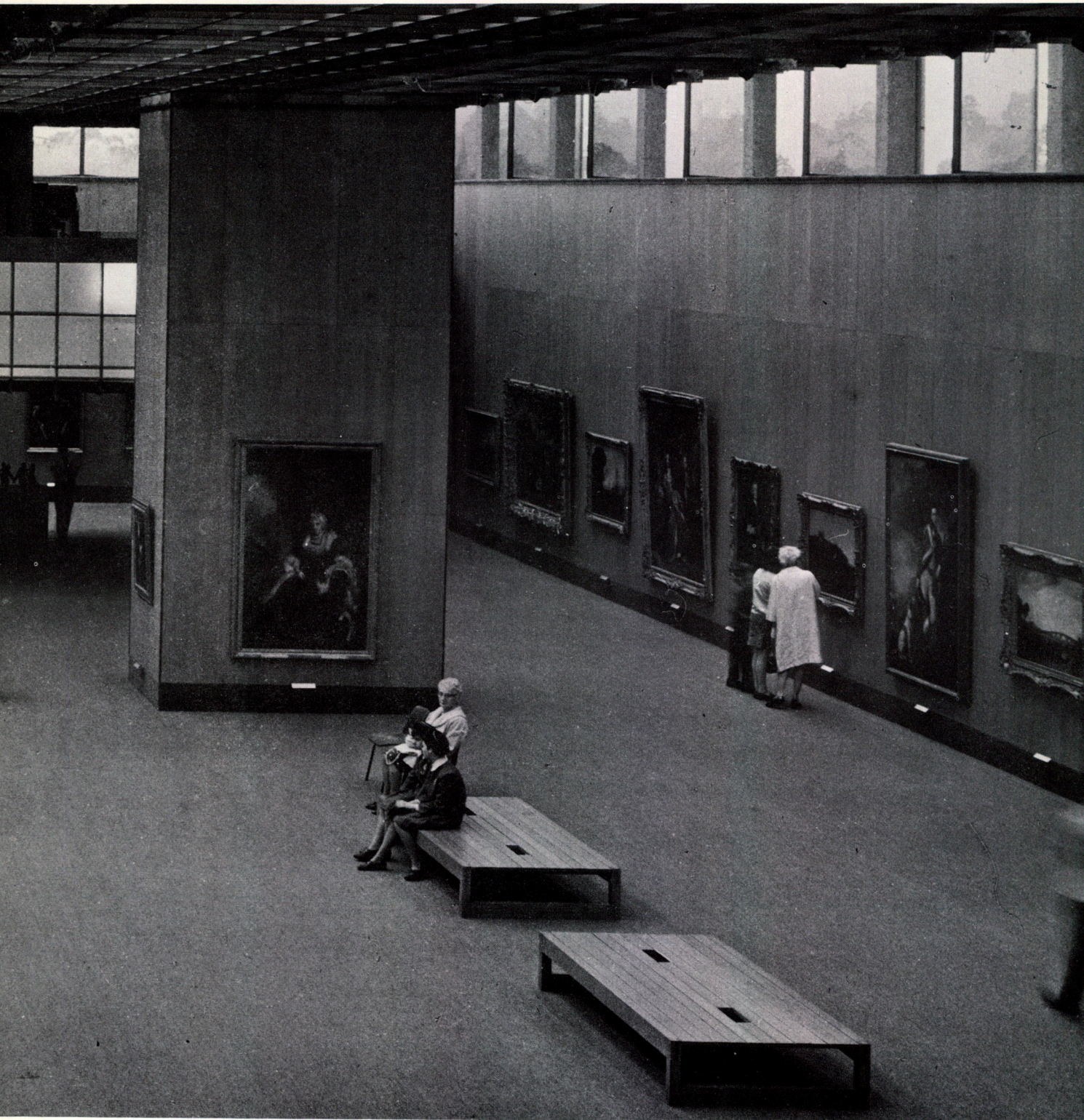
The final stage of the process is the presentation of the work to the Council of Trustees at one of their monthly meetings, together with a written report and a recommendation from the Curator of the Department to which it will go if accepted. It is on the basis of this report and the support which the Senior Curator and the Director give it that the Trustees will accept or reject the work; or they may approve of the work but decide that sufficient money cannot be spared to buy it. The work which passes safely through these various perils and enters the collection immediately becomes the centre of attention of a number of different officers. The Curator or one of his Assistants must enter it into requisition books and on cards to be passed to the Registrar for inclusion in the gallery records. For these records and for later use in publications it will be photographed by the staff photographer and if it is to be bought the Accountant will be asked to arrange payment. Although as part of his preliminary investigations the curatorial officer will usually have asked the Conservation Department to report to him on the physical condition of the object, for it is undesirable that works should enter a public collection in a bad state, it may still need repair or cleaning by the conservation staff, or the Technical Officer of the Department before it can be shown in the display areas.

Display immediately raises a number of problems which the Curator may decide to solve himself or he may seek the assistance of officers from the Exhibitions Department. A work, when it is placed in the gallery enters into a relationship with others which, even if they are by the same artist or come from the same period or region, will usually have different and often conflicting characteristics. These differences must be resolved so that each work is shown in the best possible way and does not harm the other's visual impact. It must be illuminated by natural light, by lamps or by both so that it can be seen under good conditions but not damaged physically by excessive light. It must be then given a label which gives the fullest possible information for both the general visitor and the specialist scholar, but which must not be too long or too obtrusive.

Once on display the work comes into the province of the educational and information officers to interpret to the audiences for which they are responsible. The Chief Education Officer and her colleagues may include the new acquisition in a programme for the school groups which visit the gallery under their care, and Information Officers learn where it is placed so that they will be able to direct enquiries to it. At the same time the guide Lecturer



2. MacKay Gallery. Facing south into Ceramic Display.



3. European Painting Before 1800 (Second floor) Major gallery Facing east.

will decide if it is to be included in a lecture tour or is of such importance as to deserve special attention, and she will bring it to the notice of the Voluntary Lady Guides who must be acquainted with it and its background so that they can give accurate information to the parties which they conduct through the building. If the acquisition is of special importance, then it will certainly be published either in a catalogue or in one of the booklets which are written by curatorial officers and into which much of their research material will go. The work has now moved into the province of the Librarian and the Bookshop Manager who will not only handle the publications prepared by the gallery's own staff, but will also make available for study or for sale other appropriate books for those who wish to increase their knowledge of the work and the social and cultural environment within which it was produced.

Finally our painting, wineglass, bronze, drawing, chair or costume becomes part of the responsibilities of the attendant security staffs and technical staffs. They must protect it from theft and accidental or deliberate damage day and night, while the Engineer and his colleagues guard it against deterioration by their constant attention to the temperature, the humidity and cleanliness of the air in the building.

The work will now have become part of the Permanent Collection and will, unless it is lent for a period to another gallery or for an exhibition in Australia or overseas, always be available to the public. If it is taken off display then it will be placed in a study storage area where with the approval and assistance of an officer of the Department it will be shown on request. In the Exhibitions Gallery however, our object may only spend five or six weeks on display and never be seen there again. Exhibitions cover a wide range of material and come from a variety of different sources, and it is the task of the Exhibitions Officer to judge their quality, and to recommend their inclusion in his programme if they are suitable. He must have the same background knowledge of art history and constant regard for standards as his curatorial colleagues, but he will be largely concerned with the cumulative effect of a group of objects presented in such a way that the visitor is given an insight into the achievements of an individual artist or a group, the character of a style or direction from the past or the present or the range and quality of material from one particular area of design activity.

If an exhibition is located within the institution then the Exhibitions Officer will be responsible for its documentation in the form of a catalogue which must not only be of value to the visitor while he or she is in the exhibition, but also be a reminder of the show when it is no longer available, and a reliable record of its contents for future scholars. The catalogue should not only offer a clear account of each object, but if possible an interpretative and explanatory essay, biographical details together with good reproductions or key works. In itself the catalogue must be an example of fine design and production and be in sympathy with the character of the exhibition. In creating such an exhibition within his institution the Exhibitions Officer will therefore at the same time be concerned with a precise detail of fact for the catalogue and the practical details of collection, packing, transport, and insurance before the works arrive and after they leave and while they are under his care they must be shown to the fullest advantage.

Behind each one of the officers and supporting them in carrying out their work lies the administrative structure of the gallery. At all stages the Director, the Deputy Director and the Secretary to the Trustees will be involved. The Secretary and his staff arrange for the payment of salaries and accounts, the correct use of the financial resources of the Trustees and the appointment of new staff. They are responsible for the upkeep of the buildings and gardens through the carpenters, painter, plumber and supervising gardener. They draw up contracts with caterers and potential hirers of the Great Hall and other parts of the building. They, in fact, provide the machinery which, by its smooth functioning, enables each officer of each Department to perform his or her duties at the highest level. The final result of the integration of all these functions is the pleasure and profit which each visitor, whether he is a child from a country school, an international scholar or the most casual of wanderers, will obtain from the National Gallery of Victoria.

Eric Westbrook

NOTE

1. A study of the Felton Bequest and its procedures will be undertaken at a later date.



4. Mattia Preti (1613–99 Italian) *Sofonisba Receiving the Poison* Oil on canvas, 56¼in. x 102in. Unsigned, undated, Felton Bequest 1968.

5. Mattia Preti (1613–99 Italian) *Sofonisba Receiving the Poison* Museum Lyons.

6. Mattia Preti (1613–99 Italian) *Sofonisba Receiving the Poison* Pallavicini Gallery, Rome.

7. Mattia Preti (1613–99 Italian) *Sofonisba Receiving the Poison* Jerace Collection, Naples. Photo Alinari N.45361.

AN UNKNOWN VERSION OF MATTIA PRETI'S SOFONISBA



5



6



7

The picture recently acquired for the National Gallery of Victoria (Illus.4) by the Felton Bequest was exhibited in Rome in 1944 with the title, *Queen Cleopatra of Cyprus Poisoned by her Son*.¹ The man offering the cup is clearly too old to be her son, and there is no doubt that the theme of the picture comes from Livy's *History of Rome*, XXX, 12–15, Sofonisba taking the poison. Sofonisba was the wife of the ruler of Carthage and when Masinissa and Laelius under the command of Scipio overthrew Carthage in 203 B.C., Sofonisba took poison. This was sent to her, according to Livy's romantic story, by Masinissa who was deeply in love with her and could think of no other way to spare her the humiliation of captivity.

The theme rarely occurs before the seventeenth century when it became a favourite subject from about 1620–1730 and is found in the work of such painters as Vouet, Renieri, Guercino and others and at the latest in Tiepolo. The subject is treated by them in the Caravaggesque manner, in half-length figure dramatically lit. The theme is used to illustrate heroism in women, the stoic acceptance of death, and revolves around such persons as Lucretia, Cleopatra, Judith, Susannah and Esther.

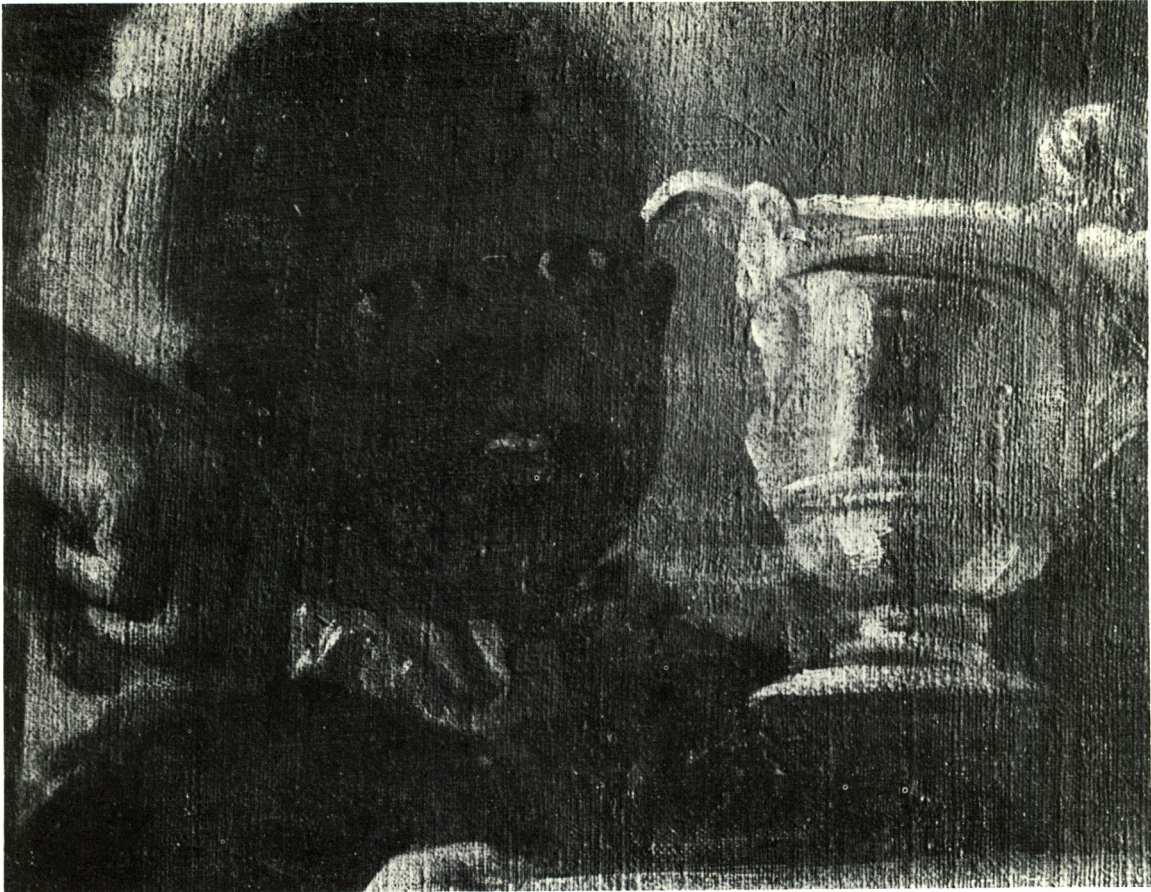
According to A. Pigler, *Barockthemen*, II, 1956, Preti painted four versions of Sofonisba:

1. In the Museum at Lyon (Illus.5)
2. In the Pallavicini Gallery, Rome (Illus.6)
3. In the collection of Francesco Jerace, Naples (Illus.7)
4. In a picture formerly at Messina.

It was at first thought that the Melbourne picture might be No.4, since a Sofonisba is known to have been in the famous collection of Don Antonio Ruffo of Scaletta at Messina in the seventeenth century. It is described in a MSS inventory made by Don Antonio before 1646 as: "Sofonisba che si avvelena". Con oltre quattro mezze figure di palmi 6 x 8 (a palma was about 9 ins.),² in fact the same size as the Jerace picture which also corresponds to the description given above. The Melbourne picture measures 56¼ ins. x 102 ins. It seems fairly clear, therefore, that Pigler's 3 and 4 are the same and that the Melbourne picture is another version previously unpublished. In the catalogue of the 1944 exhibition in Rome, the picture is said to have come from the collection of principi antichi Mattei, Rome and of conti Gaetani, Rome. Although both names occur frequently in sale catalogues, I have not up to date been able to trace the history of the picture further.

In both the Melbourne and the Jerace pictures the figures are half-length in a horizontal composition and in both the silver cups are identical. In the Melbourne version, however, the spacing of the figures is more effective. Masinissa, silhouetted dramatically against the sky, contrasts with the passive acceptance implied in the quiet figure of Sofonisba painted in gold and silver tones against the dark background. The other pair, Pigler 1 and 2, also have points in common, in both the composition is built up from left to right and again the cups are similar, although different from those in the other pair. All the pictures show the influence of Veronese, but particularly the Melbourne version. Commenting on the picture in the catalogue of the 1944 exhibition (see note 1), Briganti says: "Si possono ascrivere tra le opere migliori del momento più felice di Mattei Preti, quel tardo periodo argenteo e lunare indicibilmente libero e pittorico di cui tutta la ricerca par consistere ne un adeguarsi sentimentale alla visione di Paolo Veronese."

Is it possible that Preti returned to the Veronese manner late in life, or does Briganti's reference suggest the late period in Rome? In 1650–51 he was commissioned to paint the fresco in the apse of S. Andrea della Valle in Rome where he was competing with the masterpieces by Lanfranco and Domenichino, shortly afterwards he was working on the frescoes in dome and apse of S. Biago at Modena, which show the strong influence of the young Guercino. When he returned to Naples he was therefore fully equipped to introduce the high baroque style which he did to great effect in the frescoes painted 1656/59 displayed over the gates of Naples to commemorate the great plague. These are now lost and only the modelli remain in the Naples Museum. According to Professor Waterhouse, the highly personal style in which "the learning of Venice, Bologna and Rome, and the Caravaggesque idiom of the early



8. Mattia Preti (1613–99 Italian) *Sofonisba Receiving the Poison Oil* on canvas, 56¼in. x 102in., detail. Felton Bequest 1968.

the Naples Museum. According to Professor Waterhouse, the highly personal style in which “the learning of Venice, Bologna and Rome, and the Caravaggesque idiom of the early Guercino” were fused changed little for the remainder of his life.³

The Jerace picture is dated before 1646, and as the Melbourne *Sofonisba* seems to be a refinement on an earlier idea, when Veronese was his inspiration, it seems reasonable to conjecture a date in the late sixteen forties. The earliest of Pigler’s four versions is undoubtedly No.1, with its somewhat fragmented composition in which *Sofonisba* looks towards the spectator; in No.2 she is bending towards *Masinissa*, in No.3 she is nearly in profile but does not extend her hand to the cup. In the Melbourne version she is entirely in profile and is taking the cup, thus becoming more involved in the drama and creating a greater unity in the composition. Without attempting any exact dating the theme does seem to develop in a logical way through the various versions.

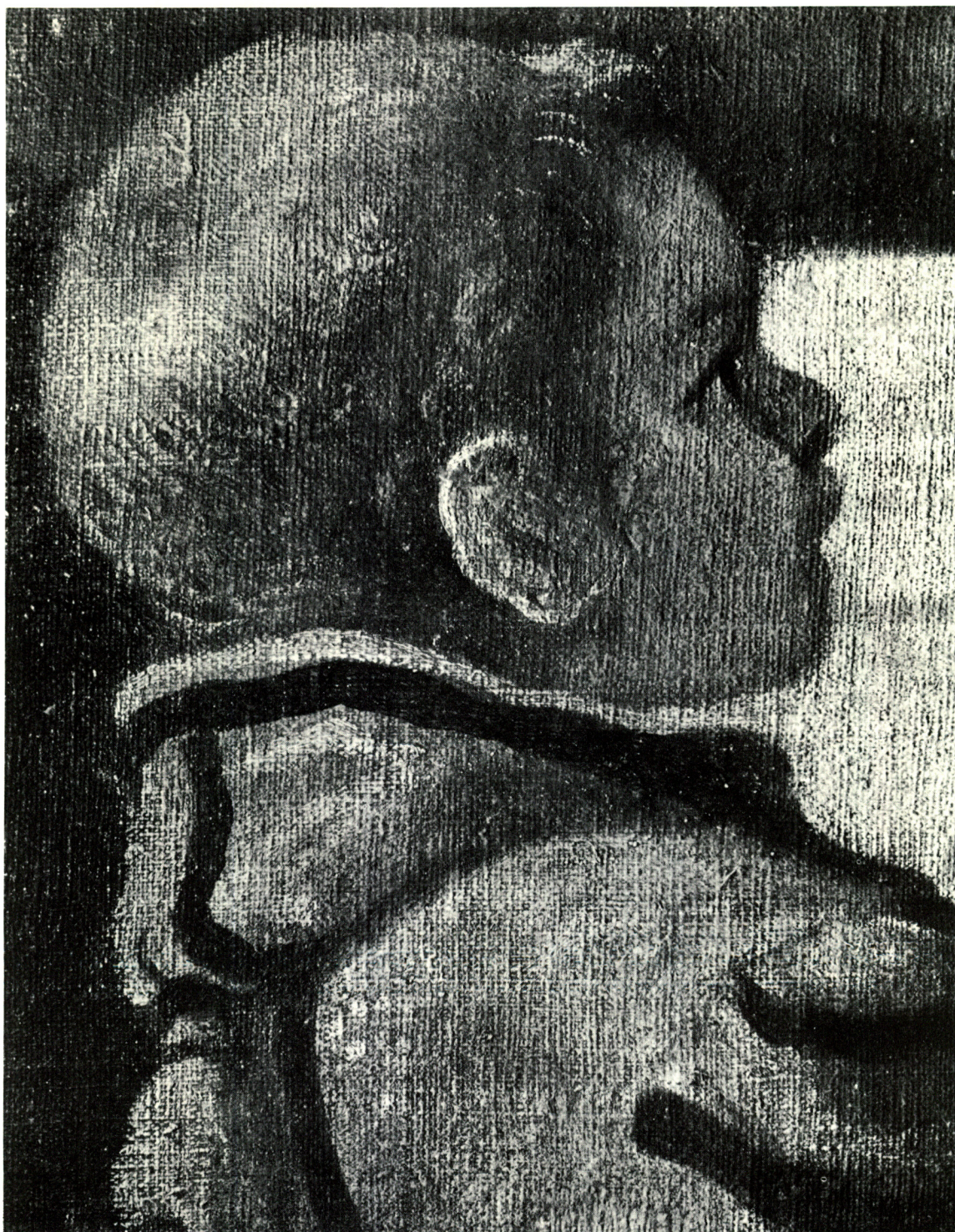
Mary Woodall

NOTES

1. *Mostra di Pittori Italiani del Seicento*, Roma, Studio d’Arte Palma, Dec. 1944, Feb. 1945, No.20.
2. *Bolletino d’Arte*, X, 1916, 386.
3. Ellis Waterhouse, *Italian Baroque Painting*, London 1962, p.188.



9. Mattia Preti (1613–99 Italian) *Sofonisba Receiving the Poison Oil* on canvas, 56¼in. x 102in., detail. Felton Bequest 1968.



10. Mattia Preti (1613–99 Italian) *Sofonisba Receiving the Poison* Oil on canvas, 56 $\frac{1}{4}$ in. x 102in., detail. Felton Bequest 1968.

THE MELBOURNE GÉRICAUT, II

The iconography of the Melbourne *Entombment* presents some curious features.* The very fact that it is intended to represent an Entombment can be questioned.²⁰ That the body carried depicts Christ there can be no doubt, for the mark of the nails is upon the left hand though not, convincingly, upon the left foot. Two crosses are dimly discernible upon the horizon, and below them in the middle distance, well separated from those who carry Christ, are the two mourning Marys.

If Géricault was depicting an Entombment he seems to have been bent upon suppressing the transcendental dignity and sublime melancholy traditionally associated with the theme. In traditional Entombments and Descents from the Cross—in all the paintings Géricault copied related to these subjects—Christ is surrounded by his disciples in a circle of warm sorrow and tender despair. But no sympathy is expressed by the two figures who carry Christ in the Melbourne *Entombment*. The one, at right, who supports the back of Christ is emotionally neutral, intent entirely upon what he is doing. The other, at left, who presses the knees of Christ into his chest in taking a firm grasp of the grave-cloth reveals no grace of action nor any respect for Christ's body. The dark eyes of the man, who holds the flambeau, reveal no pity. This lack of spiritual grace is equally present in the depiction of Christ's body. With the sole—and noteworthy—exception of Caravaggio, all the masters Géricault copied made eloquent use of the limbs of Christ. In Raphael, Titian and Sebastian Bourdon his right arm is raised by a mourner in piteous love. In Rubens and Jouvenet the arms are gently lowered by the disciples taking him from the Cross. Even in Caravaggio the limp figure of Christ is surrounded by mourners with arms raised in dramatic and despairing gestures, and the body itself is beautiful. But in Géricault the flesh is flaccid and the head, with its mouth gaping in death—a Caravaggesque touch perhaps—is blotted out by the harsh shadow cast by the flambeau. In it there is no trace of beauty or grace, nor any promise of a resurrection.

Furthermore, the three figures who attend Christ are not differentiated. They are anonymous, bearded and swarthy muscle-men bared to the waist, roughly-clad with coloured kerchiefs around their heads like seventeenth-century banditti. Traditional presentations of the *Entombment* did, of course, make differentiations. St. Matthew informs us that St. Joseph of Arimathea was a rich man,²¹ St. John that Nicodemus was a ruler of the Jews²² a man learned in the law; and the old masters in their Entombment paintings depicted them appropriately clad. When a third figure appears it is usually St. John, a handsome youngish man with curly hair. The three figures in the Melbourne *Entombment* differ so radically in dress, bearing and expression from such traditional figures that one must wonder whether we are indeed supposed to be looking at St. Joseph of Arimathea, Nicodemus and St. John bearing Christ to the tomb or at some other scene.

On this matter two further points may be noted. Firstly, a flaring torch is not included in any of the painting which Géricault is known to have copied of the subject.²³ Secondly, the two figures at lower right are depicted at a much lower level than the third carrier at right. They appear to be standing in the tomb, their waists level with the third man's feet.

It is impossible to decide conclusively on the evidence of the painting whether the three men are taking up the body of Christ or setting it down. But it is simpler to lower than to raise a body from a tomb without stepping down into the tomb itself; and since the two men at left are depicted waist-high it can be argued, plausibly if not decisively, that Géricault is here showing Christ being removed from his tomb. The way in which the lower carrier clasps Christ's knees to his chest and seeks a firm grasp on the grave-cloth suggests that he is in the act of stepping up from the tomb while holding and bearing the weight of the body. The stretched cloth held by the right hand of the bearer at right also suggests an act of raising rather than lowering since the body of Christ appears to be resting on the side of the tomb while the bearer at left adjusts his grasp on the body. Finally, the fixed stare of the man who holds the flambeau is more appropriate to a man looking at a corpse at the first opportunity after it has been raised from a tomb than to one who has helped in bringing



11. Th. Géricault (1791–1824 French) *The Entombment*, oil on canvas, 31.5/8in. x 25.1/2in., Felton Bequest 1952–3.

the body all the way from the Cross. On this view Géricault would be interpreting the death of Christ from the point of view of those who disbelieved in the Resurrection.

There is, in short, a case for arguing that Géricault was not seeking to illustrate the account of the Entombment contained in the four gospels but that his picture has gained its ultimate inspiration from the story of the watch placed over Christ's tomb contained in St. Matthew:

"Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate.

Saying, Sir, we remember that that deceiver said, while he was yet alive, After three days I will rise again.

Command therefore that the sepulchre be made sure until the third day, lest his disciples come by night, and steal him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first.

Pilate said unto them, Ye have a watch: go your way, make it as sure as you can. (Matthew 27, 62-65)

...
Now when they were going, behold some of the watch came into the city, and shewed unto the chief priests all the things that were done.

And when they assembled with the elders, and had taken counsel, they gave large money unto the soldiers,

Saying, Say ye, His disciples came by night, and stole him away while we slept.

And if this come to the governor's ears, we will persuade him, and secure you.

So they took the money, and did as they were taught and this saying is commonly reported among the Jews until this day." (Matthew 28, 11-15)

On this view the three principal figures of the *Entombment* are to be seen as anonymous Christians removing Christ from the tomb, witnessed, if not assisted, by the two Marys.

That Géricault should adopt such an heretical point of view is by no means out of character. This, together with the preparatory drawing for it at Rouen, is the only known case of his essaying a religious subject. His so-called *Prayer to the Madonna* (Ecole des Beaux Arts, Paris) is not a religious painting, but a genre scene, perhaps drawn in Rome, of an overcrowded church congregation which has swelled out into the street, in the course, perhaps, of a mass. He is known to have refused in 1821 a government commission through the Count de Forbin, one of the few commissions he ever received, for a Virgin of the Sacred Heart for a convent at Nantes. Instead he recommended his friend Delacroix,²⁴ who was accepted and completed the commission.²⁵

Géricault was not in the least interested in painting religious pictures at this time. Writing to his life-long friend Dedreux-Dorcy from London shortly afterwards²⁶ he tells how he is filled with excitement at the prospect of making money from the new lithographic process.

"Avec un peu plus de ténacité que j'en ai, je suis sûr que l'on pourrait faire une fortune considérable..." And proceeds to pour scorn upon the religious commission which had recently been proposed to him.

"Vous appellerez cela de l'ambition; mais, ma foi, il n'est rien de tel que de battre le fer quand il est chaud, et puisque je commence à être encouragé, j'envoie au diable tous les *Sacré Coeur de Jésus*. C'est un vrai métier de gueux à mourir de faim. J'abdique le cothurne et la sante Ecriture pour me renfermer dans l'écurie dont je ne sortirai que coustu d'or."²⁷

Supporting evidence that the Melbourne Géricault is an unbeliever's gloss upon the Resurrection, a comment upon and deviation from the many *Entombments* which he had copied, is contained in the Baron d'Holbach's *Histoire Critique de Jésus-Christ*,²⁸ which might possibly have served as the inspiration of the composition. The *Histoire Critique* is one of the first attempts to provide an account of Christ's life in naturalistic terms, denying all miraculous events, including the Resurrection. It was written as a part of Holbach's life-long campaign against Christianity.

His account of the burial of Christ and the events which followed are obviously a develop-

ment of the story of the watch from St. Matthew, quoted above:

"Sur ce récit il est bon d'observer que les gardes ne disent point avoir vu Jésus ressusciter; ils prétendent simplement avoir vu l'Ange du Seigneur, descendant du ciel, et roulant la pierre qui était à l'entrée du tombeau. Ainsi cette Histoire n'annonce qu'une apparition, et non une résurrection. On pourrait l'expliquer d'une façon assez naturelle en disant que, pendant la nuit, tandis que les gardes étaient plongés dans le sommeil, les adhérents de Jésus ont pu, à la lueur des flambeaux, venir à force armée ouvrir le tombeau, effrayer les soldats pris au depourvu qui, dans le trouble ou ils furent, s'imaginèrent avoir vu leur proie enlevée de leur mains par une force surnaturelle; ce qu'ils affirmerent pour se justifier."²⁹

Holbach's dramatic picture of the followers of Christ coming in force by the light of flambeaux to open the tomb corresponds closely enough to the painting to suggest that Géricault might have been inspired by Holbach's text, or some version of it. It is true that Géricault left only one flambeau in his composition. But an examination of the paint surface above and to the left of the figure holding the flambeau suggests that other hands holding flambeaux have been painted out and also the heads of some background figures.^{29a} In this connection it is to be noted that the Rouen drawing contains the heads of four background figures. Géricault's first idea might well have been to paint the crowds which Holbach describes.

Holbach's naturalistic explanation of the empty tomb comes at the conclusion of a detailed criticism of the accounts of Christ's Death and Resurrection contained in the four gospels; a criticism with which Géricault, in all probability, agreed.³⁰ That the grave-robbers are roughly-clad and fierce-looking in appearance also finds its sanction in Holbach. Speaking of the character and appearance of the apostles he writes:

"Ces apôtres étaient-ils des hommes bien éclairés? Tout nous prouve qu'ils étaient ignorantes et grossiers, et qu'une crédulité infatigable formait leur caractère."

And of the gospel Holbach held a comparable opinion:

"...l'Evangile n'est qu'un roman oriental, dégoûtant pour tout homme de bon sens et qui ne semble s'adresser qu'à des ignorants, des stupides, des gens de la lie du peuple, les seuls qu'il puisse séduire."³¹

Much of Holbach has certainly entered in Géricault's conception. The men who bear Christ's body answer well enough to his description of the early Christians—illiterate, coarse, credulous. There has been a shift in Géricault's conception away from the Christian pathos of traditional *Entombments*, wherein the death of Christ is played as a dark, dramatic foil to the imminent and luminous Resurrection.

But an emotional shift from Holbach's self-confident atheism is also present in Géricault. The men who carry Christ are not presented in a spirit of malice, scorn or satire, as they would be had Géricault set out to capture the spirit of Holbach. There is a massive, sculptural dignity about the man at right who draws Christ up from the tomb. Both bearers fix their gaze upon Christ's head with rapt intensity, and the two mourning figures preserve something of the sympathy and sorrow of the traditional *Entombments*. Then, too, why did Géricault remove the other attendant figures of the Rouen drawing and all but one torch? Had he retained them the painting might be interpreted as little more than an illustration to Holbach. It is just possible that the composition was a project begun during the last days of the Empire and left unfinished because of the Restoration. A subject so heretical might well have made Géricault pause, after the return of the Bourbons.

Even so, the alterations are not to be satisfactorily explained in terms of political caution, even if it could be shown to be true that political events had influenced the alterations in any way. The needs of the composition alone might have prompted the obliteration of numerous background figures. But an explanation of the change wholly upon formal lines is as unsatisfactory as an explanation in purely political terms in the case of an artist of Géricault's stamp. It is better to interpret the influence of Holbach as a step in the iconographic development of the picture, a step which parallels the part played by Géricault's

copies of traditional *Entombments* in the formal development of the picture.

On this view the Melbourne Géricault represents a shift away from two kinds of confidence. The confidence of the Christian pathos of the traditional *Entombment* in which Christ's death is a prelude to Resurrection, and the confidence of Holbach's atheism in which terms, to an *Ecce Homo*.

But not of course, a traditional *Ecce Homo*. In the traditional iconography, of which there is a continuous history from the xv to the xix century, the scene is centred upon the words of Pilate as he presents Christ, wearing his crown of thorns and purple robe, to the people. Even Daumier, who was more interested in the historical Jesus³² than the divine Christ, followed that tradition. (*Ecce Homo*, Folkwang Museum, Essen).

The *Ecce Homo* possesses a singular importance for Christian iconography because it presents Christ at the moment when he is most human, at the moment of his greatest humiliation when shown to the people as a pathetic preacher who thought he was a king and the son of God. The fact that it only appears at the end of the xv century when the new humanism of the Renaissance had begun to challenge the dominance of Byzantine and Medieval conceptions of Christ as king and judge, indicates how much the *Ecce Homo* image is linked with the slow but continuous interest in the humanity of Christ. Yet between the traditional presentations and Géricault's *Ecce Homo* there is a world of difference.

For the painting represents both a presentation and a discovery. The two carriers look intently at the head of Christ, the seat as Géricault would have conceived it, of reason and spiritual life. And it is the head, and only the head which, by the flaring light of the torch, is blotted out by a harsh, deep shadow. This surely is symbolism within the conventions of realism. The light of the torch, traditional symbol in western art of truth and enquiry, reveals that Christ is dead.³³

The stance and gaze of the man who holds the torch is important. The two carriers, as we have noted, look intently at Christ, their gaze closing the composition. They are intent entirely upon what they see and what they are doing. But the third man holds up the torch so that all may see. His gaze is more generalised. We cannot say with certainty whether he is looking at Christ, or over the body towards the spectator as though saying, like Pilate, *Ecce Homo*.

On this view the Melbourne Géricault represents a shift away from two kinds of confidence. The confidence of the Christian pathos of the traditional *Entombment* in which Christ's death is a prelude to Resurrection, and the confidence of Holbach's atheism in which the Resurrection becomes no more than a trick of visual illusion played upon the credulous watch by the Christian robbers of Christ's tomb. It represents a shift towards Géricault's personal view of death as final extinction. His picture is the tragedy of men who have discovered that their Messiah, who said and believed that he would rise again, was mortal.

That Géricault should give such an heretical twist to the traditional Christian iconography of both the *Entombment* and the *Ecce Homo* need not surprise us. Later, in his paintings of the insane he was to introduce another radically new point of view. "Hitherto, madness, however accurately reported by painters, had been most frequently interpreted in terms of demonic possession, or occasionally witchcraft."³⁴ And both innovations, it may be remarked, stem from the same desire to remove any trace of the supernatural from his interpretation of the subject. Nor need it surprise us that he should have been inspired by a literary source such as Holbach. For it was written reports which suggested to him both the *Murder of Fualdes* and the *Raft of the Medusa*.

From Géricault's copies of the old master paintings of *Entombments* and *Descents from the Cross* to his Melbourne *Ecce Homo*—if *Ecce Homo* it be—we may witness a movement from a divine to a humanized conception of Christ. And though he did not essay a religious subject again the formal theme of the dying or dead carried or supported by a group of friends, continued to play an important role in his subsequent development. In this he may again be compared with Girodet.

The important difference of feeling, already discussed at the beginning of this essay,



12. Th. Géricault (1791–1824 French) *Death of Fualdes*, drawing, Lille, from K. Berger, *Géricault*, Vienna, 1952, pl.57.

between Girodet's *Pietà* and the Melbourne Géricault sprang from a fundamental difference in temperament and outlook. Both paintings were completed when the artists were young: Girodet, 20; Géricault probably between 23 and 25. This early difference of attitude is illuminated by a consideration of the way in which they used similar themes at later stages in their careers. Girodet's *Pietà* is notable in that it arouses as Antal has put it³⁵ "all the instincts of religion by means of its emotional, deeply-stirring pathos." And this at a time when the Church was about to confront a major challenge to its doctrines. Girodet's appeal is far more personalised than the public emotion of the baroque to which both Girodet and Géricault owed much. His religious temperament lent itself admirably to the aesthetic Christianity of Chateaubriand and the early *Pietà* found a natural culmination in *Atala* (Louvre, 1808), which Géricault would certainly have known. Since it made use of *Entombment* motifs and was inspired by contemporary literature it affords something of a parallel to the Melbourne Géricault. But Girodet's appeal is through *exotisme* and the *bon sauvage*. Death is seen through a gentle veil of lyricized emotion and aesthetic religiosity. Géricault moved, by contrast, towards the heroic and the realistic.

What he learned in expression and composition from his copying of *Entombments* and *Descents from the Cross*, he put to other uses. Professor Eitner, in his brilliant reconstruction of the *Paris and Oenone* drawings has provided us with a group of designs for a composition which can be dated with confidence to 1816.³⁶

As in the Melbourne painting Géricault here makes use of heavily-muscled and bare figures supporting, in this case, a dying man who is half-wrapped in a sheet. Otherwise there is little in common between the two compositions. The *Paris and Oenone* drawings, for one thing, owe little to the baroque being more closely related (the subject after all was classical,



13. Th. Géricault (1791–1824 French) *Wagonload of Wounded* drawing, Dubaut collection, Paris, from K. Berger, *Géricault*, Vienna, 1952, pl.14.

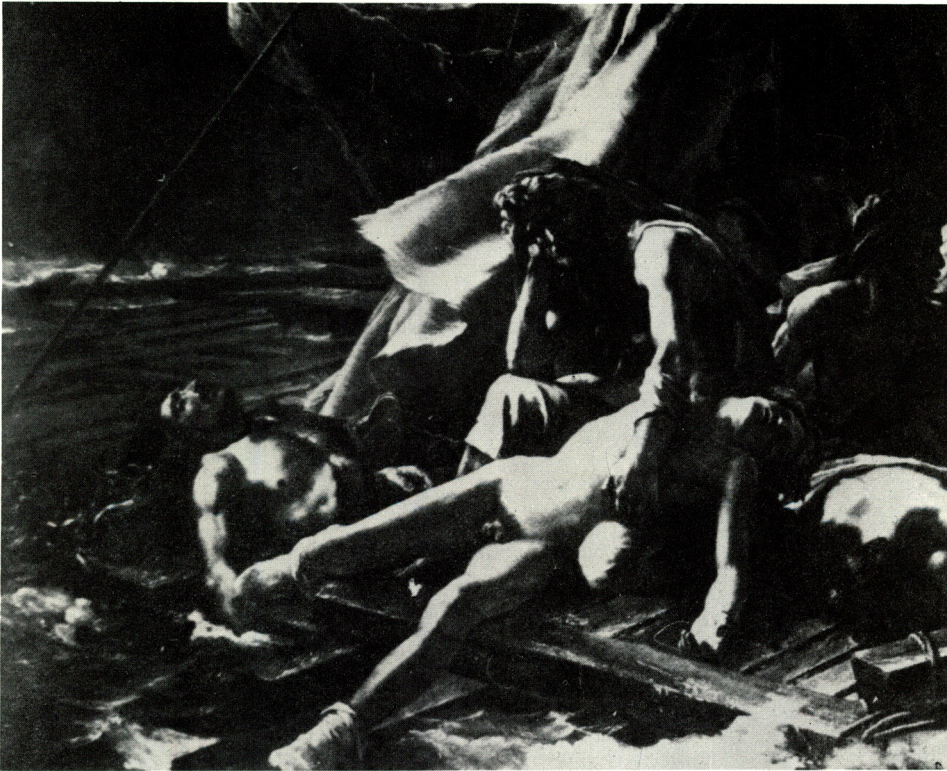
and the predispositions of the judges of the Prix de Rome, classicist), to Géricault's own drawings from the Hellenistic sarcophagi in the Musée Napoleon.

Closer both in style and spirit to the Melbourne painting are the group of drawings executed about 1817 for the *Death of Fualdes*. There is nothing in the whole of Géricault's *oeuvre* which recalls the Melbourne painting so vividly as the drawing at Lille in which the murderers drag Fualdes' body to the Aveyron by night in order to dispose of it (Illus.12). Here are the same squat, energetic, muscled figures carrying a body by night. This too, like the Melbourne painting, was inspired by a written account, and never saw completion in a finished work. But the theme has now become entirely secular and rather sordid: the body of a victim carried by his assassins to be dumped in a river.

Also related thematically to the Melbourne painting is the drawing for *Wagonload of Wounded* (Dubaut collection, Paris)³⁷ (Illus.13). Although the subject is again secular and contemporary, the wounded soldier and the seated man who helps him into the cart is painted on a similar angle of recession and with a similar ascending movement towards the right. The limp left arm and the delineation of the knees are also comparable to those of Christ in the Melbourne painting. Moreover, the drawing of the head and nose of Christ's carrier is similar to that of the assisting seated soldier.

Something of all these compositions contributed to the *Raft of the Medusa* (Illus.14). Of particular significance for the theme which we have been studying are the three figures, of the dying man, and the father who holds his dead son, which are all placed in the left-hand corner of the *Raft*. And of the three it is, appropriately, the body of the dead son which most recalls the body of the dead Christ in the Melbourne Géricault.

Bernard Smith



14. Th. Géricault (1791–1824 French) *The Raft of the Medusa*, detail from K. Berger, *Géricault*, Vienna, 1952, pl.45.

NOTES

- * This article is continued from ART BULLETIN I, 1967–8, pp.5–12.
- 20. It was called *Descente de Croix* at its first appearance on the market. See *L'Art Vivant*, 1 Feb. 1928, p.116.
- 21. St. Matthew, 27,57.
- 22. St. John 3, 1–21.
- 23. *Entombments* treated as night scenes, however, occur in the Carracci circle, see Alfred Moir, *The Italian Followers of Caravaggio*, Harvard, 1967, Vol.II (I am indebted to Dr. U. Hoff for this reference) and in some 16th century Flemish paintings of the *Entombment*.
- 24. Delacroix was paid 1800 francs. The painting is now at Ajaccio, where it was sent by the state in 1827.
- 25. An examination of the Beaux Arts archives in the 1820 and 1830's (Archives Nationale, Paris) reveals that the most pressing demands being made upon it at that time were received through the Minister of the Interior from churches, religious schools and convents seeking religious paintings to refurnish walls stripped during the Revolution. The survival of the baroque in France during the early years of the nineteenth century owes more than has been realised to this persistent and nation-wide demand to refurnish bare churches and convents.
- 26. Géricault to Dedreux-Dorcy, 12 February 1821, Courthion, *op.cit.*, p.99.
- 27. Courthion, *op.cit.* pp.98–99.
- 28. Paul Heinrich Dietrich, Baron d'Holbach (1723–89), *Histoire Critique de Jésus Christ, Analyse Raisonnée des Evangiles (Ecce Homo)*, 1770.
- 29. D'Holbach, *Textes Choisis* tome premier, Paris 1957, p.190.
- 29a. M. Pierre Dubaut noted over paints in this area of the painting when it was in his possession.
- 30. Géricault's disbelief in an after-life may be tentatively inferred from his drawing *La Supplice* (Rouen). 'The blankly staring eyes of one of the condemned show him to be terrified beyond reach of the consolation offered by a minister'. S. Lodge 'Géricault in England', *Burl.Mag.* cvii (1965), 617.
- 31. D'Holbach, *op.cit.* p.185.
- 32. On this subject see A. Schweitzer, *The Quest of the Historical Jesus*, London, 1911.
- 33. The *Ecce Homo* was a theme significant for the liberal theology of the nineteenth century. Sir John Seeley chose *Ecce Homo* as the title of his study of Christ as a moral reformer.
- 34. Margaret Miller, 'Géricault's Paintings of the Insane', *Journal of the Warburg and Courtauld Institutes*, iv. (1940–41), 153 *passim*.
- 35. Antal, *op.cit.* p.130.
- 36. Eitner, *op.cit. Master Drawings*, Vol.I, No.1, 1963, pp.21–34.
- 37. Dated by Dr. K. Berger, *Géricault and his Work*, 1955 to 'probably soon after 1814'. Professor Blunt, suggests a later date closer to the lithograph of a similar subject of 1818. *Burl.Mag.* xciv (1953), 27.

MONUMENT TO BALZAC BY RODIN

It is not often that the National Gallery of Victoria has been able to acquire large-scale sculpture and, indeed, within the limitations of the old building the accommodation of such pieces was a considerable difficulty. Several areas in the new gallery are, however, very suitable for monumental sculpture and the recently acquired cast of the *Monument to Balzac*¹ (Illus.15) by Auguste Rodin (1840–1917) is not only a major work by the most celebrated and influential sculptor of the late nineteenth century but it has become a dominating and central statement in the Lindsay Courtyard.

Rodin's statue of Balzac was shown in 1898 at the Salon de la Société Nationale and almost immediately was responsible for considerable debate; it was at once rejected by the Société des Gens de Lettres which had commissioned it, then withdrawn from exhibition and not shown again. Rodin never, in fact, saw it cast.

Balzac had died in 1850 and when, in 1891, the commission for a monument to the great writer was given to him Rodin knew that this was merely the conclusion of almost forty years of argument and controversy. After Balzac's death a public subscription for a commemorative statue was opened but the idea came to nothing. It was not until 1853 that Alexandre Dumas, who had been no friend of Balzac, opened a second subscription but this too, through the intervention of Balzac's widow, was abandoned the following year. Balzac's tomb at the Cimetière Père Lachaise was, by then, quite neglected and Dumas had intended to shame Mme. de Balzac into undertaking its restoration but the Tribunal Civil upheld the family's right to maintain the tomb as it wished.

Nothing then was done until November 1883 when, immediately following the installation and unveiling of Gustave Doré's monument to Dumas (who had died in 1870) the Société des Gens de Lettres decided at last to inaugurate a subscription to Honoré de Balzac who had been their second president. Funds were raised and the city of Paris promised a site but no sculptor was chosen.

Balzac was born in Tours and it was there, in 1889, that the first statue in memory of the writer was erected. The Société was to be outdone by a provincial city and, in Paris, the sculptors Millet, Coutan, Chapu and Vasselot quickly applied for the commission although the first two withdrew before a decision was made. Finally Chapu (b. 1833) a member of the Academy and professor at the École des Beaux-Arts, was chosen.

Chapu, however, died before he could undertake more than drawings for the proposed monument and it was in 1891 that Emile Zola, recently elected as President of the Société, called on Rodin to undertake the commission. In accepting, Rodin may have thought he could use Chapu's preliminary work as a basis for his own for he promised in the contract to deliver the statue within eighteen months. He soon realised, of course, that this would be impossible.

Always thorough, Rodin set about his task with more than usual persistence; faced with the considerable difficulty of creating a memorial to a man he had neither known nor seen he read and re-read not only Balzac's own works but also those biographies which contained descriptions of the writer. He made several visits to Touraine, Balzac's native area, in the hope that, in the district, he would find similar physical types. His researches led him to make a series of studies for the head based not only on men from Touraine but very largely on caricatures and a daguerreotype dating from many years before Balzac's death. Yet Balzac proved a difficult subject; short and stout he dressed extravagantly in public but a Dominican monk's habit was sufficient at home where he spent up to eighteen hours each day writing.

The Société, however, became impatient. By 1894 Rodin had shown nothing but some unacceptable sketches and a small sculpture of Balzac naked.² Moreover, he continually demanded more time.

Despite ill health Rodin went in 1894 and 1895 to Burgundy and it was here that he may have found some help in his difficult search for a costume for Balzac. Always influenced



15. Auguste Rodin (1840–1917 French) *Monument to Balzac*, 1898, bronze (cast 1967) H. 111 in., signed on base. Felton Bequest 1968.

by medieval sculpture he made drawings in the Dijon Museum of the figures of the mourners by Claus Sluter for the tomb of Philippe le Hardi. He was working at this time on *The Burghers of Calais*; a figure group in which the drapery takes on a particularly expressive quality and which may, in fact, have suggested a source for the clothing of Balzac.

Despite considerable opposition and intrigue from rival sculptors, much of it instigated by Vasselot,³ Rodin persisted but little is known of the progress of the work until its exhibition in 1898. Rodin certainly hurried to finish the sculpture before 1899, the year of Balzac's anniversary. Studies of the naked and clothed figures alternated and in 1892, the year in which a study of the nude figure was shown to the Société, Rodin also experimented with the figure clothed in his monk's robe.

Whilst medieval sculpture seems to have been of some importance in the final version of the sculpture and the work of Medardo Rosso or a Japanese figurine of a monk, given to him by an admirer some years earlier, have both been suggested as possible influences, Rodin seems to have been searching for a spirit of timelessness in his sculpture. Shortly before 1906 he is recorded as having said:

"The dress of the Roman was universal and for all time, in this sense, that it did not mar the beauty of the human body. This is also true of much of the clothing of the Middle Ages. That is why I did not strip Balzac; because, as you know, his habit of working in a sort of dressing gown....gave me the opportunity of putting him into a loose flowing robe that supplied me with good lines and profiles without dating the statue."⁴

By 1897 the form of the statue may have been finally decided for, in that year, he experimented with draperies dipped in liquid plaster. The final *maquette* was then enlarged mechanically by his assistants with Rodin himself carrying out the necessary modifications.

As soon as the work was exhibited at the Salon in May 1898 it was immediately rejected by the members of the Société des Gens de Lettres and the public generally. To them it was incomprehensible that this gigantic figure about to stride forward could represent a man who in life had been inactive and physically short. Balzac had been so vain as to have had a cast made of his right hand; Rodin had concealed both hands under a voluminous robe. The broad details with stark contrasts of light and dark accentuating the head were quite unlike the delicately modelled sculpture Rodin had exhibited only a year or two earlier. The Société threatened legal action but there were many requests, which Rodin declined, to sell the work and his friends hoped to arrange its exhibition in London and Brussels. Perhaps no work of art in France had created such adverse criticism since those shown by Manet at the Salon des Refusés in 1863. But Rodin did have the support of the sculptors of the Société Nationale and the more informed and advanced late nineteenth century writers and artists.

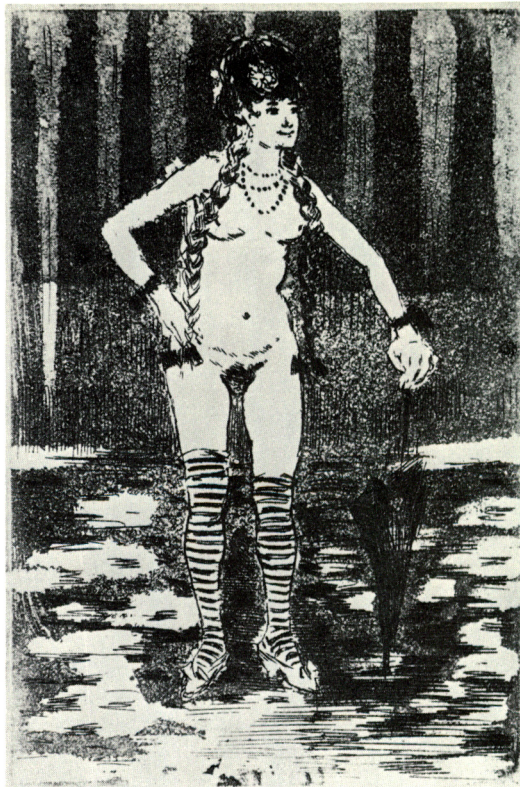
Rodin had attempted to put an end to the tradition of dull and academically conventional public sculpture by insisting, primarily, on artistic expression and it was this which enraged his critics. During all the storm of unfavourable comment he was greatly praised by Zola, who was then much involved with the Dreyfus case, and his support lent the whole controversy a political bias. For this reason Rodin decided to withdraw the sculpture from exhibition.

It was not until 1939 that a cast in bronze was erected in Paris at the intersection of the Boulevards Raspail and Montparnasse. Since then the Balzac has been cast several times and the Melbourne sculpture is the last to be made.

Kenneth Hood

NOTES

1. Felton Bequest 1968.
2. Albert Elsen, Rodin's Naked Balzac (*The Burlington Magazine*, CIX, November 1967, pp.606-617).
3. Jacques de Caso, Rodin and the Cult of Balzac (*The Burlington Magazine*, CVI, June 1964, pp.279-284).
4. Anthony M. Ludovici, *Personal Reminiscences of Auguste Rodin*, London, 1926, p.112.



16. J.L. Forain (1852–1931 French) *Danseuses dans leur Loge*, G.7, etching, 6.3/8in. x 7.7/8in. signed on the plate, top left *L. Forain* Collection: the Writer.

17. J.L. Forain (1852–1931 French) *Rejected Frontispiece for Marthe G. 12*, aquatint and etching, 4.7/8in. x 9.7/8in. unsigned. Reproduced from M. Guérin, *Forain aquafortiste*, Paris 1912.

JEAN LOUIS FORAIN (1852–1931) A RE-ASSESSMENT

Jean Louis Forain's etching career commenced in 1873 when he was twenty one. Although strongly influenced by Manet and Degas in this formative period, he still managed to endow his plates with a restrained, poetic mood. The subjects are familiar enough today, for they have been immortalized by Forain, Degas, Manet and Toulouse Lautrec. Lovers presenting bouquets, stage dressing rooms, dancers, Folies Bergère performances, Paris cafés and brothels—Forain handles all these with great gusto and relish. Top-hatted pompous bourgeois men strut and compete for the favours of the demi monde women who, after due consideration, prepare to sell to the highest bidder. So in these early etchings made from 1873 to 1886, Forain stated his main theme, tenderness and love in an uneasy relationship with hypocritical middle class morality. Forain seems to say everything has a price and yet he abstains from making moral judgments. He is still optimistic. In *Danseuses dans leur loge* (Illus.16), Forain establishes his gift for the impetuous, bounding contour which probes the scene with great liveliness, and his virtuosity is evident in cleanly bitten, pure, sharp lines. Some pastiche is present but Forain relates the dancer to her cluttered environment, in which the figure of another woman is suggested. The women seem detached from each other. Throughout his later graphic work, the theme of isolation is particularly strong.

In *Frontispiece Refusé pour Marthe* (Illus.17), Forain's sense of wit is obvious, the nude delights with its spontaneity and unashamed humour. This plate is a curious one in Forain's oeuvre, for he heightens the linear areas by adding aquatint in several different tones. Aquatint is rarely used by Forain. He was commissioned to etch this plate as the frontispiece for



18. J.L. Forain (1852–1931 French) *The Return of the Prodigal Son* G.47, etching, 10.3/8in. x 17in. 1st state, 4th plate, inscribed *forain* on plate, lower right and again in pencil in the margin *ler état-forain*, Felton Bequest 1921.

Huysman's *Marthe* but it was rejected by the startled editor. Forain collaborated again as an illustrator for Huysman in *Parisian Sketches*. So the bulk of the twenty-eight early etchings are illustrations to accompany and embroider books. The best of them transcend this function. By 1886 Forain had outgrown his formative influences and had developed his mordant view of the human comedy.

Then for a long period Forain ceased etching but instead produced lithographs, satirical cartoons and illustrations for periodicals like "*Psst !*". The lithographs reveal his dissatisfaction with the social conditions of his time and, from his earlier attitude of moral detachment, he became a relentless and unforgiving critic of human wickedness. "He draws like a fighter a blow here and an insult there".¹ Claude Roger Marx has written "Forain's lithographs are amongst the most powerful of the century".²

However, it was the second period of etching between 1908–1910 that established his international reputation. In about twenty months he produced the ninety four plates listed in Volume 2 of the Guérin catalogue. These etchings are very uneven for they include the best and worst of Forain—there is abundant mock piety, contrived sentiment and an uncritical hero worship of Rembrandt. Yet he still manages to retrieve some of his former power to give life to the subjects of models resting, evicted tenants and so on. One does not dare accuse Forain of insincerity in his religious works since they are obviously devout, but elevated subject matter does not necessarily confer greater quality, although it may impress the layman. In detaching his vision from genre subjects, he entered an area of activity fraught with artistic perils. He did not come through unscathed.



19. Rembrandt (1606–1669 Dutch) *The Return of the Prodigal Son* B.91, etching, 6.3/16in. x 5.3/4in. (cut) only state, signed and dated *Rembrandt f. 1636*. Felton Bequest 1933.

Lithographic work had conditioned Forain to draw in a certain way—he could wield the greasy crayon to make tonal contrasts with the accompanying line, and the effect produced was convincing. However, he never really seemed to understand the intrinsic differences between lithography and etching. Whilst Forain kept to the pure line in his etchings he was on safe ground, so in most of his etchings, the first state is generally the best. Subsequent states grew weaker as he added tone, by using cross hatching, drypoint, soft ground and varnish brush marks. Forain was most impatient with the etching technique and rarely did any scraping or removing of faulty lines or tones. After all, a draughtsman uses a rubber to erase mistakes—why not the etcher? But one realises that Forain’s attitude to his graphic output was rather uncritical. This is one of the disadvantages of an artist accepting the public’s opinion that he is a virtuoso.

The Print Room of the National Gallery of Victoria has four large etchings of Forain’s which are representative of the period 1908–1910. Three of these prints were purchased by the Felton Bequest from the famed Beurdeley Collection,³ when it was dispersed by public auction in 1920. Alfred Beurdeley had collected twenty eight thousand nineteenth and twentieth century prints, including the complete graphic works of Daumier, Gavarni, Géricault, Fantin-Latour, Delacroix and Forain. Forain’s etching, *The Return of the Prodigal Son*, (Illus.18), is the first state of the fourth plate. Max Lehrs, Conservator of the Dresden Cabinet des Estampes, wrote enthusiastically in the foreword to Guérin, *Forain aquafortiste*, Paris 1912 about this print “.....if Rembrandt was his model, he has shown himself his equal”. Oddly enough this comparison with Rembrandt was to be fairly widespread during the



20. J.L. Forain (1852–1931 French) *The Prisoner and his Child* G.52, etching, 16.1/4in. x 11.7/16in. signed in pencil in the margin *forain*. Felton Bequest 1914.

1920's. This etching is printed with warm sepia and umber toned ink on a light buff Dutch Van Gelder Zonen paper, and is handsomely marked across the centre by a delightful symbolic water mark of "Fortune". In this etching, there is a broad, deep sense of space in which the figures of father and son assume monumental proportions. Although the lines are drawn in an urgent manner, the overall effect is to heighten the gentle mood of pathos and forgiveness. If the mood seems a little contrived, the warmth and depth of Forain's emotion is enough to compensate. It is a print which needs to be studied at arm's length (as well as close up) because of its scale. For a work of such sparse linear areas, its form and space are convincing. It is a fine example of ruthless selection by strict economy of line. The line is wiry, sharp and, at times, diffused by the lines being crossed or running closely together. Forain took this plate to two further states but it is the first state which succeeds. This etching is the culmination of the work done on three other plates in the same series.

Rembrandt's painting and etching of *The Return of the Prodigal Son* are the sources for Forain. In the etching (Illus.19), Rembrandt condenses the story as told by St. Luke; the father falls on the prodigal's neck, a servant appears holding the robe and shoes requested by the father. Rembrandt builds up a closely knit design of figures, etches subtle textures of stone and wood, and makes satisfying architectural space. This complex imagery is handled



21. J.L. Forain (1852–1931 French) *The Lawyer Speaking to the Accused* G.54, etching, 9.1/16in. x 11.3/8in. (trial proof) signed in pencil in the margin *ép. d'essai* and *forain*. Felton Bequest 1921.

with a natural grace. The forms are compressed and the print is approximately one fifth the size of the Forain. It is printed with a warm black ink. The Rembrandt print is the deeper statement, it offers a number of meanings, whereas the Forain print does not yield much after first viewing. Rembrandt achieves strongly modelled forms, by close hatching which creates tone. Forain achieves form too, but his method differs. He is at his best when he depends solely on line to create the form. It is curious to note that Forain identifies himself with the old man, and Rembrandt with the son. The explanation may be the respective ages of the artists when they made their etchings.

Forain's etching *The Prisoner and His Child*, (Illus.20), illustrates the court room as a stale, dreary place but the drama is overstated and becomes maudlin. Rembrandt and Daumier are the unresolved influences present. The central figures are well drawn but are too stiffly posed; they are obviously unaware of the presence of each other and show little depth of character. The cumulative effect of these faults would seriously weaken a small plate and so this oversized print creaks with strained artifice. Many fine etchings are not without structural weaknesses in the early states but a determined resourceful artist perseveres until he succeeds. Rouault is an excellent example of this dogged application—as he said “There is always hope until you reach the other side of the plate”. Perhaps the comparison is unfair to Forain who



22. J.L. Forain (1852–1931 French) *The Model's Rest* G.57, etching, 8in. x 11in. 2nd plate 1st state, unsigned. Reproduced from Malcolm C. Salamon, *Jean Louis Forain* (Modern Masters of Etching Vol.4) London 1925.

depended so much on quantity and spontaneity.

Forain generally worked on a number of plates or stones with the same subject from slightly different viewpoints, and so his work developed along the lines of a serial performance. *The Lawyer Speaking to the Accused* (Illus.21), is closely related to the drypoint *The Prisoner and His Child*. Perhaps Forain felt dissatisfied with his latest proof and believed that the next image of the same subject would be the definitive one. Probably he was conditioned by the ease and speed with which he drew on lithographic transfer paper. *The Lawyer Speaking to the Accused* is an excellent example of rich drypoint and is proofed in strong black on a warm toned background. This is an aggressive use of the drypoint needle, as considerable strength of wrist and arm would be needed to gouge out enough surface scratches to hold the heavy rich black ink. Forain's sympathy for children is direct and appealing, the child in this print is sensitively drawn; by comparison the other figures are dull accessories.

Forain is close to his finest draughtsmanship in the etching, *The Model's Rest* (Illus.22). In this satisfying print there is an absence of strain and tension, with no uplifting sentiment or sublime thoughts, merely the elderly artist glancing through his work whilst his plump young model rests her arm on his shoulder. An air of relaxation and quiet thought is achieved by sensitive variations of the linear rhythms. The two figures merge, almost fuse together. One contrasts his prints, such as the court room series, in which the space around the figures is artificial and theatrical. This plate is most certainly the inspired result of a lifetime of



23. J.L. Forain (1852–1931 French) *Supper at Emmaus* G.93, etching, 11in. x 9.9/16in. 2nd state, 2nd plate, signed in margin *2e état* and *forain*, Felton Bequest 1921.

drawing.

Forain's etching of *The Breaking of the Bread*, (Illus.23) was derived from Rembrandt's plates of *Christ at Emmaus* (B.87, 1654 purchased 1891) and it is clear that Forain was too heavily influenced. He was unable to give the figure of Christ a personal meaning—Christ has become an actor. The two kneeling figures are more successfully drawn since they are taken from his extensive repertoire of ordinary workmen. In the whole series of Forain's religious etchings, the figure of Christ is rather insipid and elusive, "one feels the attempt to impress upon the character of Christ an air of divine nobility which does not come naturally".⁴ Forain's biblical etchings are best when Christ is barely suggested or even completely left out, as in the etching *After the Apparition* (Guérin No.82) in which two men kneel before an empty chair. Forain aspired to lofty heights in his figures of Christ but this straining after compassionate significance is at war with his natural gifts. His problem was to relate the drawings of Christ to the social conditions of his own time. It was clearly absurd to have a traditional symbol of Christ in a genre scene. Georges Rouault solved these problems in religious etchings (in which he used traditional techniques) but he related his satirical and visionary themes to the twentieth century. The proof *The Breaking of the Bread* has an atmosphere of impending tragedy. Apart from the placing of the two kneeling figures, which force the viewer to look up at Christ, and the heavily drawn criss-crossed lines, the aura of gloom is achieved by subtle variations of the heavy, dark ink tone which has been left on

the surface of the plate. Forain invariably proofed and printed his editions in preference to a professional printer so there are considerable variations in the qualities of proofs in the same edition. The etching *The Breaking of the Bread* is one of Forain's own proofs.

A tradesman printer aims at consistency—"no variety or fantasy but something definitive and dry".⁵ Forain did not print his plates objectively but aimed at varied, subtle tonal contrasts by sensitive hand-wiping of the oil tone; other areas would be wiped vigorously to ensure a lighter tone. To some degree this means the proof can become a monotype, as it is nearly impossible to ensure that each proof conforms exactly to the other proofs in the same edition. Forain was an impetuous worker and he generally pulled only a few proofs of each state. Because of the unique proofing and the rarity of the edition, Forain was in great demand by collectors in the nineteen twenties.

Whistler was another etcher who placed great emphasis on the artist acting as his own printer. It is clear that both Whistler and Forain attached as much value to printing as to the making of the plate. It is open to conjecture as to whether Whistler's *Venice Set* would have been finer if the edition had been proofed by tradesmen. It is clear, however, that even the cleverest hand-wiping will not save an inferior etching.

Mr. Campbell Dodgson (then Keeper of Prints and Drawings at the British Museum) in a lecture delivered to the Print Collectors' Club in 1922 said "Forain is one of the supreme masters of etching in modern times and one of the great etchers of the world". Forain was regarded as the leading exponent of pure etching by conservative collectors and scholars. The fashion then was to overpraise the exalted themes and to downgrade the early prints (Guérin Vol.1) as "rather insignificant scenes of vulgar Parisian life".⁶ Piety seemed superior to illustrations of low life. This assessing of works of art according to the nobility or otherwise of the subject is, of course, considered irrelevant by today's critical standards. Ironically it was the change of direction in the themes he explored that contributed most of the overpraise and the inevitable loss of reputation. "The sets inspired by *The Prodigal Son* show how he struggled to find better sources of strength than violence and bitterness".⁷ Admittedly, although a large part of Forain's work lies in the twentieth century, he is essentially a nineteenth century artist, and in terms of the printmaking of that era, he must be granted a high place.

Murray Walker

NOTES

I am most grateful for the assistance from Mr. Nicholas Draffin for his translation of Marcel Guérin, *Forain aquafortiste*, Paris 1912, and to Dr. Ursula Hoff and Mr. John Brack for reading this article and offering valuable suggestions.

1. Claude Roger Marx, *Graphic Art of the 19th century*, London, p.213.
2. As above, p.214.
3. F. Lugt, *Marques de Collections*, Amsterdam, 1921, pp.73 to 75.
4. From the Introduction to the *Catalogue Raisonné* by Marcel Guérin, p.6.
5. As above, p.14.
6. Campbell Dodgson, *French Etchings from Meryon to Lepère*. (A lecture delivered to the Print Collectors' Club, 1922.)
7. Claude Roger Marx, *Graphic Art of the 19th Century*, London, 1962, p.218.

VICTOR VASARELY

The painting on the cover of this issue of the Bulletin is by the Hungarian-French painter, Victor Vasarely.

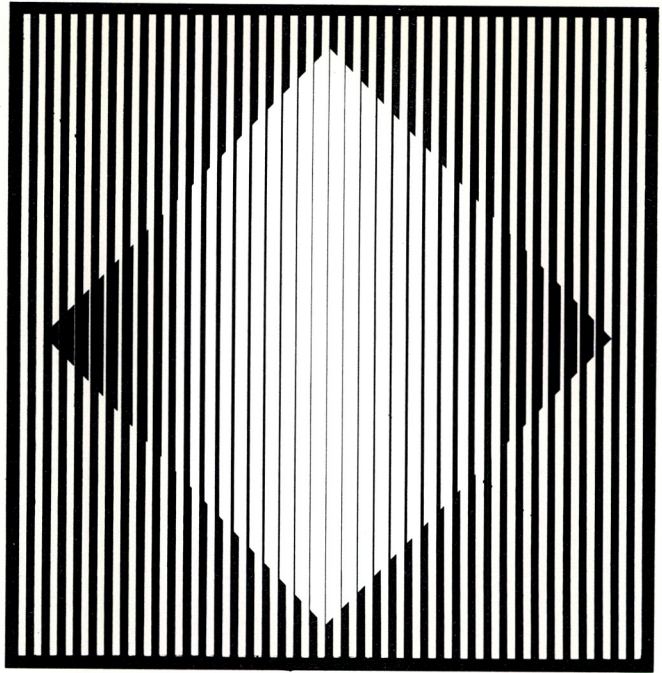
Vasarely is known in the art world as the founder of "op art" and his influence has been considerable. Born in Pécs, Hungary on April 9, 1908, he began studying medicine at the University of Budapest in 1925. He began his artistic training two years later at the Poldini-Volkman Academy in Budapest, and from 1928–29 at the "Műhely" Academy of Alexander Bortnyik, the Budapest Bauhaus. In 1930 he travelled to Paris and settled there earning a living making graphic creations for Havas, Draeger and Devambes. In 1944, together with Denise René, he founded the Denise René Gallery, where he still exhibits to-day. It was in 1947 however, that he formed the basis of his constructivist, optical, geometric, kinetic style.

From his first one-man exhibition at the Galerie Kovacs Akos, in Budapest in 1930, to the present day, Vasarely has exhibited widely, throughout the world. He has also won many international art prizes including the Critics' Prize, Brussels, the gold medal at the Milan Triennial, the Valencia International Prize (Venezuela) in 1955, the International Guggenheim Prize in 1964 and in 1965 the Grand Prize in engraving at Ljubljana and the Grand Prix at the Biennale of Sao Paulo.

Vasarely's work since 1947 can be divided into a number of periods, the more essential ones being Denfert, Belle-Isle, Crystal, Kinetics, White-Black and Plastic Unity (Planetary Folklore). He has also invented the term "la plastique cinétique", now much in use. Writing of the beginning of his style he says "The idea of movement in a plane has haunted me since my childhood. The "railroad" and the "herd of elephants in mad flight" were the favourite themes of my first drawings. One of the games I enjoyed most was drawing with my fingers on steam-clouded window panes. I must explain. In my native Hungary the windows are double because of the extremes of the continental climate. One winter, then, I drew a sun-face on the outside pane, then, shutting the inside window-frame, I tried to reproduce exactly the same drawing on the second transparent surface, separated from the first by some six to eight inches. I had to work fast, for the condensed water vapor quickly turned into big drops. But these two sun-faces that were superposed when looked at from directly in front, doubled their grimaces when I moved my head a little to the right or to the left. This crude little cinema has left deep traces in my subconscious.

"A little later came my 'games' on tracing paper: a 'deep' translucent surface having a specific property, that of showing both sides of the paper at once. With a pen and india ink I would draw the upper half of a bathing girl on one side of the tracing paper, and the lower half on the other. The effect was startling, the translucent substance of the tracing paper, covering the bathing girl's legs, effectively evoked the dimension of water. The same effect was produced when I drew a factory on the right side and the smoke from its chimneys on the wrong side of the tracing paper. By using three sheets of tracing paper and painting figures of different sizes in black gouache on each of the sheets, I produced an image of a crowd in a milky mist. These superpositions (in which the idea of 'screens' was already germinating) were anticipations of spatiality. Now space equals time-movement. In two gouaches, 'Green Study' and 'Blue Study', executed at the Budapest Bauhaus, superposed linear networks gave me the first watering effects, anticipating by twenty-five years the 'photographisms', the 'deep works' and the 'grills'."

Many of Vasarely's early works are paintings of zebras, where he uses the stripes of the zebra to continue its natural pattern to cover the entire picture plane. These were then reduced to abstraction in later works which he has called Photo-Graphisms, where a fine black line on a white ground is used to create optical movements, both across the picture plane and to create movement back and forth into and out from the picture plane. These works of the 50's and 60's had a great impact on the young British painter, Bridget Riley, one of the leading young exponents of "optical art", represented in the collection by an early work, "Opening", acquired at the same time as the work by Vasarely. In an interview with John

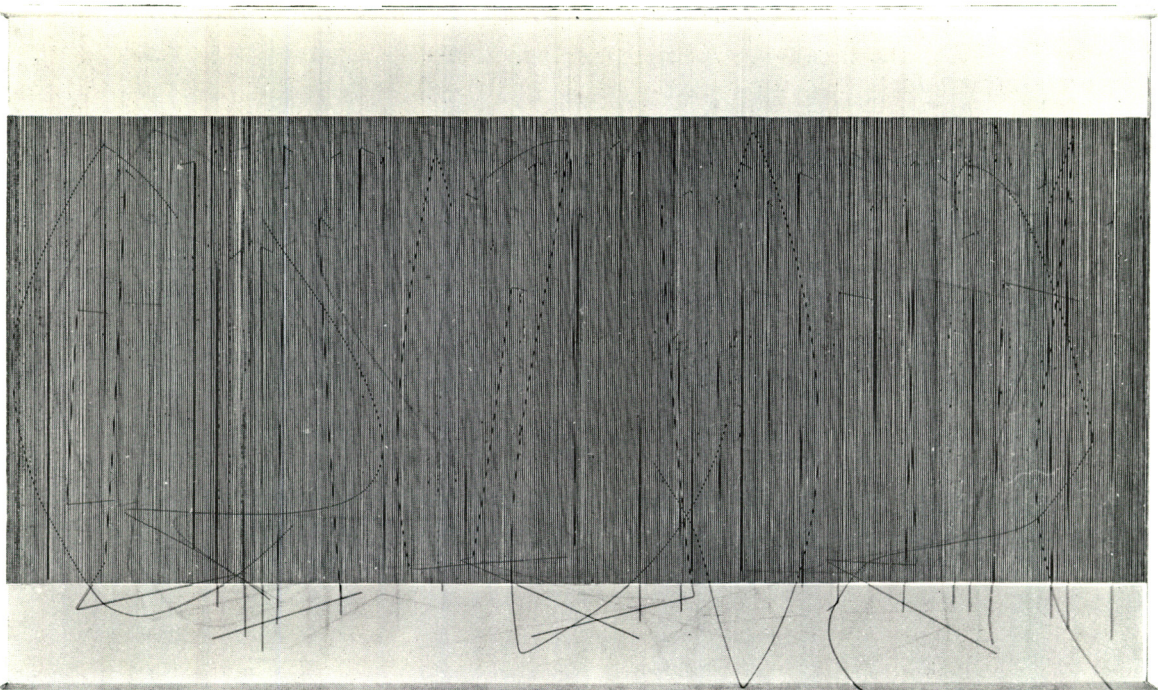


24. Bridget Riley (b. 1931, British) *Opening*, 1961, oil on hardboard, 40in. x 40.1/8in., Felton Bequest 1968.

Russell in the London Sunday Times in 1965 he said of her “Bridget Riley, for instance. Possibly she took something from me in the beginning, but now she is completely herself. That’s how it should be”. (Illus.24).

Another acquisition of the previous year “Écriture de Londres” by Jesus-Raphael Soto, is also a major work of this school. However, whereas Riley and Soto are concerned with a strong optical effect. Vasarely works in a more subtle way, producing optical vibrations, illusions, after-images etc. which move much more lightly on the surface than the works of the other two. (Illus.25).

Vasarely has engaged in many projects with architects to create environmental art as it relates to his stated philosophy of art. One outstanding example are the two reliefs he did for the architect Villanueva, for the University Housing Centre in Caracas in 1954. Vasarely has written a great deal about his own work and in a statement written in Cologne in 1963 he explains the development of his ideas and the philosophy behind them. “The first tantalizing question that people asked me when they saw my abstractions: ‘But what does it mean.....’ left me perplexed for some time. The question is still asked, but in the course of the years I have found, not *the* answer, but the answers. Objectively speaking, what I paint is a two-dimensional composition of forms-colours or a multi-dimensional structure, in which intuition, science and technique all have a share, containing visual stimuli and intended for one of the multiple plastic functions of the modern city. Subjectively speaking, it is a poetic creation having sense qualities, capable of stimulating the imaginative and emotional process in others. On this ground, to be sure, all interpretations or equivalences become possible. These will accordingly spread round my work—which was conceived to be rigidly dialectical—a metaphysical halo imagined, desired, willed, by the viewers. I can do nothing about this! For as far as I am concerned, there was never consciously a theme having as its origin an extraplastic story or anecdote which I wished to communicate by means of the canvas. Having convinced myself of the vanity of tirelessly representing—as it is done—the named



25. Jesus Raphael Soto (b. 1923, Venezuelan) *Ecriture de Londres*, 1965, painting and construction, 40.1/8in. x 67.3/4in., Felton Bequest 1967.

or unnamed archetypes of nature, I wish to create the beings of a world apart, that of pure plastics: genesis, birth, abundance, complexification, perfecting, functionalization of plastic structures.

“From my earliest youth I have drawn networks of lines that were now horizontal, now vertical, now crossed, initially figurative, later abstract, without ever questioning their origin or their meaning. The works are nevertheless there, in great number: drawings, gouaches, paintings, photographisms, tapestries, monumental works in ceramics, in aluminium. This book provides me the opportunity of making a brief voyage into my past, to cross the threshold of the willed, of explaining my subconscious to bear witness from memory. Where do these networks come from? When did they assume importance, and why? I have lately decided to call them *Births*.

“In about 1913, as a child, I injured my forearm while playing. I was kept in bed for a day or two.....an eternity! The wound was dressed with gauze, a light white fabric that changed its shape at the slightest touch. I never tired at gazing at this micro-universe, ever the same and yet other, I would play with it, pulling the crossed threads one by one..... In about 1920, at the *lycée* during the geography course, I was struck by an isobar map of the Earth. From these equal lines emerged the well-known contours of the continents, causing me to dream, to escape..... Then, in the physics course, the isoclinical, isochronous and isochromatic lines completed my vision. I passionately loved those networks, I filled whole notebooks with them.

“In the years that followed, the attraction exerted on me by the effects of linear networks became stronger and stronger: the odd play of cross-hatching, the subtleties of old engravings, the metamorphoses that occurred behind twisted grill-works, the vibrating chords of the Hungarian cymbalum, the complex sheaves of threads on a loom or on woolcombing machines in spinning factories, printing screens seen under a magnifying glass, the vanishing furrows on a tilled field, the waves of telegraph cables seen from a speeding train, the maze of shining

rails in a marshalling yard, the force-lines.....and I am surely forgetting some.

"In 1929 at Master Bortnyik's Bauhaus in Budapest, I made a thorough study of linear and criss-crossed networks, and for ten years applied and experimental graphism was to be my principal occupation in Paris. The dark years of the war paradoxically gave me the opportunity and the good fortune of becoming better acquainted with the painting produced since 1900. In certain futurist canvasses, in Paul Klee's pen-and-ink drawings, I discovered analogies with my networks, as later in the work of Pevsner and in a composition by Albers..... Was this pure coincidence? Absorbed from 1948 on by the form-colour of 'pure composition', it was only in about 1951 that I had some small linear drawings photographically enlarged to wall scale and exhibited them under the title of *Photographisms*. These same networks transposed on transparencies were projected and used as a setting for a ballet. In these experiments my direct writing appeared in gigantic form, while still keeping its character intact—thus the intervention of the machine made it possible to go beyond the human scale.

"During these crucial years I devoured numerous works on Relativity, on Wave Mechanics, on Cybernetics, on Astrophysics. A sentence (was it by Bohr, Dirac, De Broglie or Wiener, Dauvillier or Heisenberg?) struck me vividly.....'in the last analysis, matter-energy could be considered as a deformation of space.....'

"Pure physics suddenly revealed itself before my dazed eyes as the new poetic source. The habitual landscape disappears, certainty—uncertainty alternate. Carried by the waves, I let myself be swept forward, now toward the atom, now toward the galaxies, passing through attractive or repelling fields. Could the Universe be but one grandiose equation? But here is anti-matter and the mirror-image—are they new realities or hypothesis? Exact science or philosophy? I would tremble as I thought of Plato's pre-existing ideas or of Leibniz's monads and I continued to draw my networks."

Thus this comprehensive statement on his own work provides a good framework for the understanding of this new style. This excellent example of his work in the collection, together with the recent acquisition of works by Riley and Soto has created the nucleus for the development of a collection of this important current art movement.

Royston Harpur

NOTE

All quotations from: *Plastic Arts of the 20th Century*. Collection edited by Marcel Joray, *Vasarely*. Editions du Griffon Neuchâtel-Suisse 1965.



26. Charles Conder (1868–1909 British) *The Blue Sofa* c. 1904, oil on canvas, 34in. x 44in. signed l.r. Art Gallery, Castlemaine.

THE ART GALLERY AT CASTLEMAINE—QUEST FOR A CONDER

Of all the ways by which a Gallery can acquire pictures there is perhaps no better than by donation, as long as the works are by artists of repute and of undisputed quality.

Looking through the catalogue of the Castlemaine Art Gallery, one cannot but be impressed by the number and quality of the pictures donated by friends of the Gallery. These range from a Malmsbury water-colour by Harold Herbert, the gift of Sir Harry Lawson, a delightful Gruner and Hilder's *Brisbane River* both given by R.D. Elliott, to the portrait of David Mitchell by Hugh Ramsay which was presented by Dame Nellie Melba. The same donor contributed to the collection one of its outstanding landscapes *Golden Sunlight* by Frederick McCubbin, while W.B. McInnes' very typical work *Ploughing* came to the Gallery as a gift from another distinguished Australian, Sir Baldwin Spencer. Among the pictures generously donated by artists during the Gallery's formative years were Louis McCubbin's *Hanover Mine*, *Zinnias* by A.M.E. Bale, Rupert Bunny's *Cliffs at Avignon* and Tom Roberts' important and imposing *Reconciliation*.

Formed at the instigation and through the continuing efforts of a few enthusiastic citizens, the Castlemaine Art Gallery throughout its history has been fortunate in having on its committee keen, capable and hard-working members. Notable among those who served the Gallery from its earliest days have been several members of the Leviny family. It was Mrs. Leviny who made available a shop for early exhibitions, while her two daughters, Kate and Dorothy, gave loyal and active support for many years, so when Miss Kate Leviny died in 1965, it was decided to purchase a picture to commemorate her sincere love and affection for the Gallery. Choosing a picture for such a purpose is difficult, especially if it is felt that it should express the taste of the person honoured and at the same time enrich the Gallery's collection by being of high artistic merit. It was felt that if a picture could satisfy these two conditions, then it would rightly perform its function of perpetuating Miss Leviny's memory.

For many years the Gallery committee had been aware of one serious gap in its presentation of the historical development of Australian painting. The Heidelberg School was represented strongly and painters of a later period seemed adequately recognized, but without a work by Charles Conder, Streeton and Roberts appeared strangely alone. So keenly was this deficiency felt that Dr. J.G. Burnell, a former Gallery President was once heard to remark: "We'd almost commit murder for a Conder".

It has been noted above that most generously Tom Roberts had given the Gallery his large *Reconciliation* where it joined *Kallista* a tiny panel reminiscent of the 9 x 5 period. *Buffalo Mountains* and the Whistlerian *Thames in Golden Light* established the presence and the importance of Streeton but the absence of a Conder was obviously serious.

It was extremely fortunate that just when we were looking for a picture to commemorate the interest and service of Miss Leviny, *The Blue Sofa* by Conder became available and was brought to the notice of the Gallery committee. After seeking advice from acknowledged authorities, this picture with its pleasing rhythms of form and its subtlety of colour was added to our collection, a fitting tribute, it was felt, to the devoted service of Miss Leviny and an important acquisition to the Gallery's collection. No longer need we yearn for a Conder. That particular quest is over.

Gilbert Foster

THE MILDURA ARTS CENTRE—A DEGAS PASTEL

Mildura Arts Centre is a municipal government project which has grown into a complex of museum, art gallery and theatre building over the past twelve years. Rio Vista, a nineteenth century mansion, was originally opened to the public by the Mildura City Council in 1956 as Mildura's Art Gallery and Museum; it served this dual role until November, 1966 when Sir Henry Bolte K.C.M.G., M.L.A., officially opened two new buildings, an art gallery and a 402-seat theatre alongside it. Rio Vista continues to be open to the public as a more complete museum specialising in the local history of Mildura and district. In itself this mansion is an important part of Australia's history because it was the home of irrigation pioneer W.B. Chaffey. Financial support has been received from the State Government for the purchase of Rio Vista and for later building additions. As a whole, the Centre provides interest, education and entertainment for a comparatively large proportion of a scattered



27. Edgar Degas (1834–1917 French) *Femme à la baignoire se coiffant* pastel 26in. x 18.1/8in. signed l.r. Mildura Arts Centre.

rural community numbering about 35,000 people in Northern Victoria and Southern New South Wales. There are some eleven performing arts groups actively engaged in producing or sponsoring amateur and professional performances continuously in the theatre, which is the virtual headquarters for the Sunraysia Branch of the Arts Council of Australia (N.S.W. Division). Growing numbers of visitors and cultural organisations using the art gallery and museum keep the staff on duty for seven days and usually five or six nights per week, most of the year. Annual arts festivals and triennial sculpture competitions synthesise the cultural liveliness which Mildura has been enjoying for the past twelve years through the Centre.

Since its beginnings, there has always been a professional Director to care for Mildura's museum and art gallery. Mrs. Hilda Elliott, wife of the original benefactor of the gallery, (the late R.D. Elliott C.M.G.), generously paid the salary of its first Director, Mr. Rex Bramleigh, for two years. The present Director, Thomas G. McCullough, and his predecessor, Ernst van Hattum, were appointed as officers of the Mildura City Council. The Director's staff now comprises: Director's Secretary, two male and two female cleaner/attendants and a half-time Education Officer (seconded from Mildura Technical School).

Although much should be said about architect Douglas Alexandra's fine design in the complex and men like Mr. R.R. Etherington J.P., (who were responsible for the Centre's realisation politically and financially), there is space here for only limited comment. It is appropriate to devote this space to some mention of the R.D. Elliott Collection.

This gift of approximately one hundred and sixty artworks was Mildura's original inspiration for its Arts Centre. As a friend and admirer of Sir Frank Brangwyn R.A. and Sir William Orpen R.A., Mr. Elliott became the owner of many of their pictures among a small number of other English and Australian works. The Mildura Brangwyn murals, paintings and drawings, and numerous Orpen portraits are widely known and accepted as such among Australian gallerymen and critics. However, the most important single work in the Collection is a Degas pastel, "*Femme à la baignoire se coiffant*", dated by Lemoisne to about 1894.¹ (Illus.27) The history of the drawing can be traced from the time it left Degas' studio to its acquisition by R.D. Elliott who gave it to the Mildura Gallery.² The theme of the bather doing her hair occurs frequently in Degas' oeuvre from the eighteen eighties onwards; the unusual twisted pose of the model, the high viewpoint transforming the familiar bathtub into a compositional device as powerful as a stylized Byzantine throne; the delicate vibrant blues and greens of the pastel, the broad handling are characteristic of Degas' latest style.

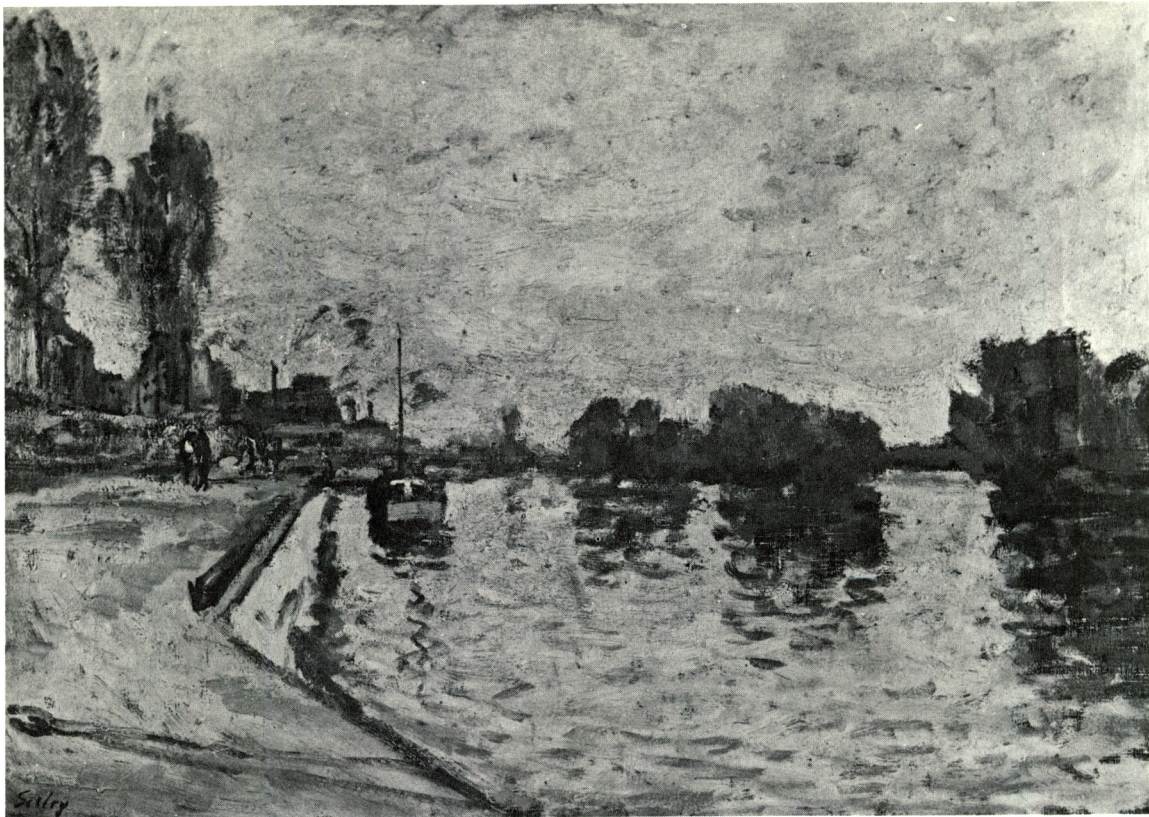
An eloquent evocation of Degas' late manner written by Dr. Boggs may appropriately be quoted here:³

"As he moved out of the seventies Degas' work became increasingly free, and he depended more upon charcoal and pastel than upon ink, pencil and gouache. His drawings became larger and more open in their impression, in keeping with his more generous feeling towards the subjects themselves. It was in the eighties that he made his remarkable studies of nudes which have a force and warmth his work had not possessed before. The sense of human drama which Degas had revealed from his first hesitant drawings assumed a different character than it had in the seventies; it was not a witty comedy of manners but began to express through the forceful light and shade of the charcoal and pastel, deeper and more passionate human emotions."

Tom McCullough

NOTES

1. Paul Lafond, *Degas*, Paris 1919, 11, opp. p.56 repr.; P.A. Lemoisne, *Degas et son Oeuvre*, Paris 1946, Vol.III,p.680, No.1173.
2. Provenance: sold to Durand-Ruel, March 1894; to Tavernier Feb. 1899; to Durand-Ruel in sale Tavernier, March 1900, Paris; to Grundheer Feb. 1924; to P.M. Turner in sale Hotel National, Lucerne 8 Sept. 1929, No.39 repr.; to Geoffrey Shakespear, M.P. in March, 1937; to R.D. Elliott 15 July, 1938, who gave the pastel to Mildura.
3. *Drawings by Degas*—an essay and catalogue by Jean Sutherland Boggs, published by the City Art Museum of St. Louis, 1966, p.18.



28. Alfred Sisley (1839 - 99 French) *Canalscene*, 1879, Oil on canvas, 18 $\frac{1}{2}$ in. x 25 $\frac{1}{2}$ in. signed I.L., Bendigo Art Gallery.

THE NEPTUNE SCOTT BEQUEST AT THE BENDIGO ART GALLERY

The Bendigo Gallery is particularly proud of its collection of paintings left to the Gallery by a Bendigo surgeon, Dr. J.A. Neptune Scott who died in 1944 and by his wife who died in 1953.

At the direction of Dr. Scott's will, Mrs. Scott chose twelve of the paintings and presented them to the Gallery soon after his death; later she gave the remainder of the collection of about forty paintings.

During his many years practice in Bendigo, Dr. and Mrs. Scott visited Europe annually, spending much of their time in Paris, where they paid many visits to collections and exhibitions.

Dr. Scott was attracted by the work of the Barbizon School and other French landscape painters and bought many fine paintings by Corot, Rousseau, Daubigny, Sisley, Boudin, Courbet, Harpignies, Puvis de Chavannes and by such smaller masters as Charles André, Victor Vignon, Gabriel Decamps, Jules Dupré, Samuel Fromentin, Louis Isabey, Charles Jacques, Maximilien Luce, Jean Remond and others.

He was also interested in other schools, buying pictures by the Dutchman Jongkind, the Italian Hermann Corrodi and the Russian painters Zsagoskin and Nacovsky as well as a flower study by an unknown seventeenth century Flemish artist.

The *Canalscene* (Illus.28) is one of two paintings by Sisley in the Scott Bequest.¹As his name indicates, Alfred Sisley was the son of English parents, but he was born in Paris and

his association with the Impressionists dates from his student days, when, together with Monet, Bazille and Renoir he studied at the atelier Gleyre. Sisley lived for the most part at Moret-sur-Loing. Since 1874 he exhibited constantly with his friends and was much influenced by Monet. The *Canalscene* shows clearly the characteristically Impressionist application of paint in single bold strokes of the brush, set down in one sitting, without alteration and over painting. This and other landscapes in the Neptune Scott Bequest were painted during the same years during which Buvelot, Roberts, Streeton and McCubbin created the first school of Australian landscape painting. The visitor to the Bendigo Gallery can, thanks to Dr. Scott, study at first hand works of some of these Australian painters alongside those of their French forerunners and contemporaries.

W.B. Bolton

NOTE

1. This painting is similar to *La Seine à Suresnes* 0.55m x 0.73m (21 5/8in x 28 3/4in) in the Bridgestone Gallery, Tokyo and another of the same subject 0.50m x 0.65m (19 3/4in x 25 5/8in) exhibited at Galeries Durand-Ruel, Paris, May 29 to September 20, 1957, No.30. Both these paintings are reproduced in François Daulte, *Alfred Sisley*, Lausanne, 1959, Nos.313, 314 as dating from 1879. The Bendigo painting is slightly smaller and more sketchy.

U.H.

THE ART GALLERY OF GEELONG

The collection of the Geelong Art Gallery commenced at the beginning of this century when 100 guineas was raised by a public appeal to buy Frederick McCubbin's "Bush Burial" then displayed at the Geelong City Hall in an exhibition by members of the Victorian Artists' Society.

From that purchase in 1901 to the present day the Gallery's acquisitions reflect the degree of prosperity and artistic interest of the community the Gallery serves—an unusual social barometer but a fairly accurate one. It was not until 1915 that that part of the Gallery known as the Howard Hitchcock Gallery was opened to house the pictures acquired in the preceding years and to start the complex of galleries to be added between then and 1948 which now make up the Geelong Art Gallery. In that period Geelong has changed from a rural and pastoral community of 15,000 people to a large industrial city and port of 100,000 population. Its public art collection has grown commensurately but perhaps its strength and best work lies in the early Australian works acquired in the first 20 years of its existence. The Gallery is fortunate to have outstanding examples of work by von Guérard, Buvelot, Conder, Withers and McCubbin and lesser works by other artists of the period.

About 6 years ago the Gallery Committee made an appreciation of its policies for future purchasing and development. It had not shared significantly in the upsurge of interest and talent in Australian painting after the second World War. Being a gallery with limited funds with which to purchase work it was decided to reconstitute the nature of acquisitive prizes which had been conducted for many years. By the generous sponsorship of The United Distillers Ltd., the Corio Prize of \$1000 for oil painting was inaugurated in 1965. This was an immediate success, attracting works of calibre from every State of the Commonwealth and sparking local interest for a rewarding response. The Gallery's permanent collection now proudly includes fine paintings by Louis James, (Illus.) Jon Molvig and Sydney Ball as a result of the first 3 years of competition. The judge for each competition has been a director of a State gallery.

It was also determined to promote the Gallery's collection of prints and an acquisitive print prize was inaugurated in 1961. This prize has grown and is now in two parts—the F.E.



29. Louis James (b. 1920 Australian) *Carnival* 1966 oil on board, 60½in. x 72in. signed L.J., Geelong Art Gallery.

Richardson Prize of \$200 and the Geelong Print Prize of \$100 for artists under 25 years. The standard of this show is extremely high and has enabled the Gallery to acquire a valuable and interesting collection of Australian prints.

With these two annual prize exhibitions and an average of ten temporary exhibitions each year, the policy of the Gallery to present an ever-changing display is achieved.

Whilst for economic reasons the Gallery has not been able to appoint a director, it has been fortunate to have had the partial services of an education officer seconded from the Department of Education since 1964. There are 27 secondary schools in Geelong and district and a consequently large school population has grown to know, and, it is hoped, enjoyed the Gallery through the association engendered by the education officer.

The Gallery is endowed with private bequests of modest capital sums and relies for its needs upon the income from this source, the annual State grant, municipal subsidies from six of the municipalities composing the area of greater Geelong, and the subscriptions of a growing private membership to the Gallery Association. The Gallery does not desire to sacrifice its independence of action and decision for the financial security of municipal control.

A Government building grant has been made and within the next few years it is planned to extend and renovate the Gallery to accommodate its growing needs and to provide services in keeping with the part it is playing in the growth of a large industrial city.

Richard Annois

NEWS FROM THE NATIONAL GALLERY SOCIETY

1968 witnessed the passing of two memorable milestones in the history of the National Gallery Society. Firstly its coming of age and secondly its eagerly awaited relocation in the magnificent new Arts Centre.

With this new centre, Melbourne has been invested with a treasure-trove of art ranking among the finest of its kind in the world and the Society is, more than ever, determined in its dedication to assist the citizens of Victoria to appreciate and enjoy these national treasures.

The Society was happy to be able to allocate the sum of \$4,000 to the Council of Trustees to assist in the purchase of two paintings by Albers and Frankenthaler as additions to the Gallery's collection of American Art.

The Society continues to provide for members, programmes of an interesting and stimulating nature which it hopes, by later discourse, will encourage others to join. A strong, virile and financially sound Society is essential if its future aims and objectives are to be achieved.

The Council of the Society has been heartened by the substantial growth of membership during the past year and regards this as a healthy sign of increasing public interest in the fascinating subject of art.

To maintain this interest, and to ensure that future programmes were designed to cater successfully for the wide variety of tastes and interests of the present 6,000 members, the Council of the Society appointed a full time General Secretary, Mr. Paton Forster, to administer the Society's activities.

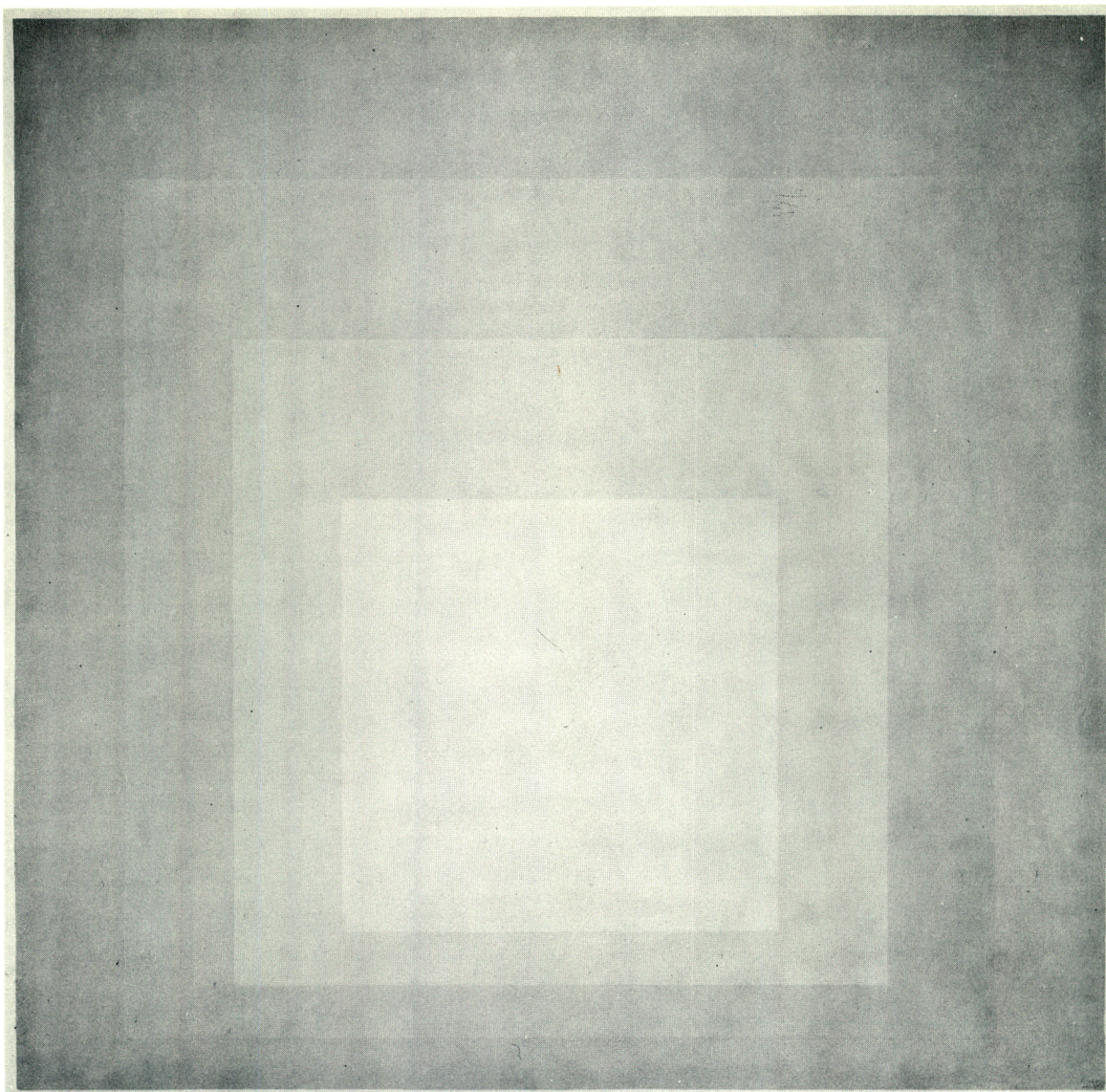
During 1968 we enjoyed many evenings of musical entertainment and talks on a wide variety of subjects by authoritative guest speakers.

In February a poetry reading by Miss Beverley Dunn and Mr. Sydney Conabere together with a brilliant performance on the harp by Mr. Hew Jones. In April Professor Mylonas, the eminent Archaeologist, held an audience in rapt attention with a talk on Mycenae—capital city of Agamemnon, whilst in May, Mr. Norman Bromelle, Head of the Department of Conservation at the Victoria and Albert Museum in London, enlightened us with an instructive discourse on "A scientific examination of Works of Art". In the same month we enjoyed a lecture on Contemporary Art by one of America's leading Art critics—Mr. Clement Greenberg—who spoke with unusual authority on this very controversial subject. Another fascinating talk, profusely illustrated, was given by Mr. Gordon Thomson, Deputy Director and Curator of Asian Art of the National Gallery of Victoria. His subject was Angkor, the fabulous city of Cambodia, whose wonderful temples and sculptures are slowly being recovered from the tropical jungle under which they have lain hidden for centuries. A visitor to Melbourne for the opening ceremonies of our own Gallery, Mr. John Walker, Director of the National Gallery of Art in Washington was a welcome speaker on another occasion. A rather unique subject, Modern French Tapestry, delivered by M. Henri Souillac, was the theme of a talk originally prepared by Maître Mathieu Matégot, one of France's leading tapestry designers, who was commissioned to design three tapestries for the National Library in Canberra.

The Great Hall of the National Gallery has already been the venue of two musical functions arranged by the Society, a concert by the Melbourne Symphony Orchestra conducted by Stanford Robinson and a piano recital by the rising young Australian pianist, Stephen McIntyre.

These are but a few of the main events of the past year.

The Younger Group, which now represents a sizeable percentage of our total membership, continues to forge ahead under the enthusiastic leadership of Miss Sue Holland. Among their activities have been a visit to Eltham to inspect the mud homes designed by Alistair Knox, cocktail parties and barbecues, a return visit to the home of Mr. Joe Brown to view his private collection of Australian paintings and enjoy his learned discourse on the collec-



30. Joseph Albers (b. 1888 German American) *Homage to the Square: Autumn Echo*. 1966 Oil & synthetic polymer paint on composition board 48.1/8in. x 48.1/8in. Purchased with the assistance of the National Gallery Society.

tion, and an evening performance by the Australian Ballet School, in the Great Hall followed by a champagne supper.

The lunch hour programmes of French, British and Italian films shown earlier in the year at the National Gallery theatrette were so popular, that a new series of Swedish films has been planned for showing towards the end of the year.

The remainder of the year's programme will embrace a film evening on Scandinavian design concurrently with the opening of the 'Design in Scandinavia' Exhibition at the Arts Centre, visits to galleries in Melbourne, Ballarat and Mildura and specially arranged theatre evenings. The grand finale of the year's activities will be the Annual Reception to be held in the Great Hall at the Art Centre.

George Siney



RECENT ACQUISITIONS AND DONATIONS

Though art prices have kept on the upward trend characteristic of the last few decades, a steady flow of acquisitions has continued to enlarge the collections.

The European painting section has been significantly enriched by several works; a recently discovered canvas, *The Virgin Annunciate*, c. 1640, by the Neapolitan master Bernardo Cavallino, together with the Mattia Preti discussed by Dr. Woodall in this issue enhance the holdings of seventeenth century Italian baroque art. French baroque is seen in Largillière's portrait of *Frederick August of Saxony*, c. 1714, of particular interest to Melbourne since the sitter was the first owner of the *Banquet of Cleopatra* by Tiepolo. Vasarely's *Attica*, 1957–60, reproduced on the cover of this issue, is one of a group of fine twentieth century abstract works also part of this year's purchases under the Felton Bequest.

The small collection of American twentieth century paintings has two major additions: Helen Frankenthaler's *Cape Provincetown* and Joseph Albers *Homage to the Square* were acquired with the generous assistance of the National Gallery Society.

One of the most important pieces yet to come into the sculpture collection, Rodin's *Balzac*, is discussed by Kenneth Hood in this issue.

An outstanding event in the history of the gallery's acquisitions has been the recent enrichment of the glass collection by two hundred examples of English glass from the eighteenth and nineteenth centuries from the famous glass collection of Mr. Gordon Russell, part of which has come to the Department of Decorative Arts under the munificent endowment made by William and Margaret Morgan. In addition the glass collection has received its first sixteenth century German glass through the generous presentation by Dame Hilda Stevenson of a large glass vessel picturesquely adorned with the Imperial double headed eagle of the Holy Roman Empire and the coats of arms of dependant nations. The ceremonial goblet and cover of 1678 is an interesting reminder of the seventeenth century practice of sending glass from England to Holland for the purpose of engraving. The English tumbler of c.1793 could be acquired under the terms of the Everard Studley Miller Bequest since it is engraved with the profile portrait of George III.

Australian painting has been notably enriched by fine examples of early works by Sydney Nolan and Arthur Boyd among many others, through the addition of works from the Carnegie collection, made available through the generosity of Mr. Roderick Carnegie.

From the same collection come the spectacular Melville Island Graveposts and New Guinea Masks and carved panels which form the nucleus of a small Primitive Art section.

A presentation of eight paintings by contemporary South-East Asian artists was made by the National Art Gallery of Malaysia and personally by the Director, Mr. Frank Sullivan, to mark the occasion of the opening of the new Gallery. The Trustees accepted the gift with gratitude and established policy extending the scope of the Asian collections to include contemporary art. All works are listed on page 59. The first three artists and Soo Pieng were represented in the Exhibition of Malaysian Art which toured Europe in 1965–66–67, the other three artists have emerged in the past two or three years—all artists are represented in the collection of the National Art Gallery, Malaysia. Lee Joo For, Khalil Ibrahim, Angelina Ibrahim trained in the United Kingdom. The others have not been overseas, but Sui-Hot is to hold a one-man show in Bangkok shortly. Khalil Ibrahim and Angelina Ibrahim are not related.

Acquisitions listed dated from the end of July 1967 when the Art Bulletin 1967/8 went to Press, until 1st October 1968.

Ursula Hoff

◀ 31 Helen Frankenthaler (b.1928 American) *Cape, Provincetown*. 1964 Synthetic polymer paint and resin on canvas 109.5/8in. x 93.1/4in. Purchased with the assistance of the National Gallery Society.



32

PAINTINGS

Sandra Blow
(Contemporary British)
Bernardo Cavallino
(1622–54 Italian)
Ivon Hitchens
(b. 1893 British)
Paul Jenkins
(b. 1923 American)
Sydney Nolan
(b. 1917 Australian)
Mattia Preti
(1613–99 Italian)
Bridget Riley
(b. 1931 British)
John Peter Russell
(1858–1931 Australian)
Victor Vasarely
(b. 1908 Hungarian French)
32 ▲ Nicholas de Largillière
(1656–1746 French)
Joseph Albers
(b. 1888 German American)
Helen Frankenthaler
(b. 1928 American)
John Coburn
(b. 1925 Australian)
Dale Hickey
(b. 1937 Australian)
Paul Partos
(b. 1943 Australian)

Painting No.18/1968. Oil on canvas
The Virgin Annunciate. c. 1640. Oil on canvas
Reflection, Orange to Brown. Oil on canvas
Phenomenon "Vanishing by Green". 1966. Oil
on canvas
Landscape. 1967. Oil on canvas
Sofonisba Taking The Poison. c. 1640–50. Oil
on canvas
Opening. 1961. Oil on hardboard
Field of Beetroots. Oil on canvas
Attica. 1957–60. Oil on canvas
Frederick August of Saxony. Oil on canvas
Homage to the Square, Autumn Echo. Oil on
polymer paint on hardboard
Cape Provincetown. Synthetic polymer paint
and resin on canvas
Primordial Garden. Liquitex on hardboard
Untitled. Acrylic on canvas
Quantum. Acrylic on canvas

Felton Bequest

Felton Bequest

Felton Bequest

Felton Bequest

Felton Bequest

Felton Bequest

Felton Bequest

Felton Bequest

Felton Bequest

Everard Studley Miller Bequest

Purchased with the assistance
of the National Gallery Society
Purchased with the assistance
of the National Gallery Society
Felton Bequest

Felton Bequest

Felton Bequest



33

WATERCOLOURS, DRAWINGS, ENGRAVINGS, ETC.

	Alberto Giacometti (1877–1947 Swiss)	<i>Head of a Man.</i> Lithograph	Felton Bequest
	Oskar Kokoschka (b. 1886 Austrian)	<i>The Odyssey.</i> Album of 44 lithographs	Felton Bequest
	Colin Lanceley (b. 1938 Australian)	<i>Absent Aggressor.</i> Lithograph	Felton Bequest
33 ▲	Pablo Picasso (b. 1881 Spanish)	<i>Woman with Fan.</i> 1904. Pen drawing	Felton Bequest
	Frank Stella (b. 1936 American)	<i>Die Fahne Hoch.</i> Lithograph	Felton Bequest
	Mark Tobey (b. 1890 American)	<i>Composition.</i> 1965. Monotype in gouache	Felton Bequest
	Lorri (Lorraine Whiting, contemporary Australian)	<i>Illustrations to Christopher Fry, Book of Poems.</i> Print Medium	Felton Bequest
	Lorri (Lorraine Whiting, contemporary Australian)	<i>The Fall of Icarus.</i> Watercolour	Felton Bequest
	Charles Blackman (b. 1928 Australian)	<i>The Aspendale Papers.</i> Folio of 6 lithographs	Purchased
	Jeffrey Bren (Contemporary Australian)	<i>Untitled.</i> Charcoal drawing	Purchased
	Elwyn C. Dennis (b. 1941 American Australian)	<i>Portrait of Part of a Lady.</i> Pen drawing	Purchased
	Herta Kluge-Pott (b. 1934 German Australian)	<i>Man's Planet.</i> Lithograph	Purchased
	Alun Leach-Jones (b. 1937 Australian)	<i>Untitled (No. II).</i> Screen print	Purchased
	L.S. Lowry (b. 1887 British)	<i>A Village on a Hill.</i> Lithograph	Purchased
	Andrew Sibley (b. 1933 Australian)	<i>Dumb Waiter.</i> Pencil drawing	Purchased



34

SCULPTURE

Sir Francis Chantrey
(1781–1841 English)

Auguste Rodin
(1840–1917 French)

Tim Scott
(b. 1937 English)

Phillip King
(b. 1934 English)

Anthony Caro
(b. 1924 English)

34 ▲ Gaston Lachaise
(1882–1935 American)

Bust of George Canning. c.1827. Marble

Monument to Balzac. 1897. Bronze

Peach Wheels. 1962–65. Wood and glass

Span. 1967. Painted steel

Piece—XLIV. 1967. Painted steel

Torso (of Elevation). 1912–1927. Bronze

Felton Bequest

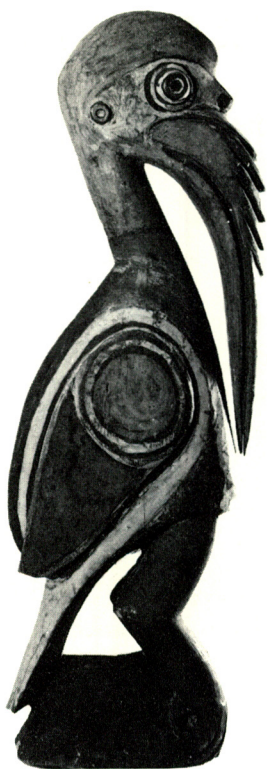
Felton Bequest

Felton Bequest

Felton Bequest

Felton Bequest

Purchased



35

ETHNIC ART

35 ▲ Sculpture—Hornbill

Sculpture—Double Figure Carving

Polychromed Wood, New Guinea (Sepik), second quarter
20th century

Purchased

Polychromed wood, New Guinea (Sepik), late 19th—early
20th century.

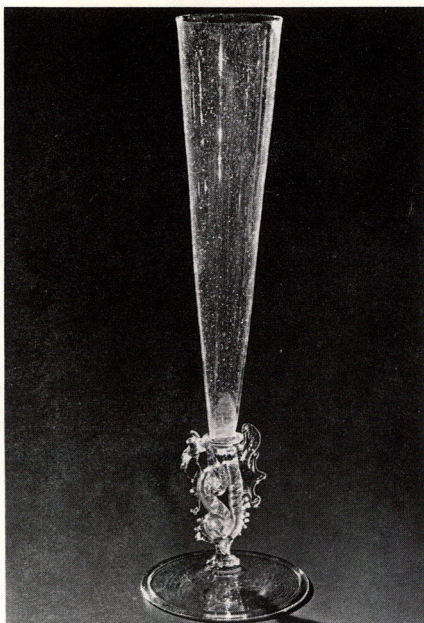
Purchased

ASIAN ART

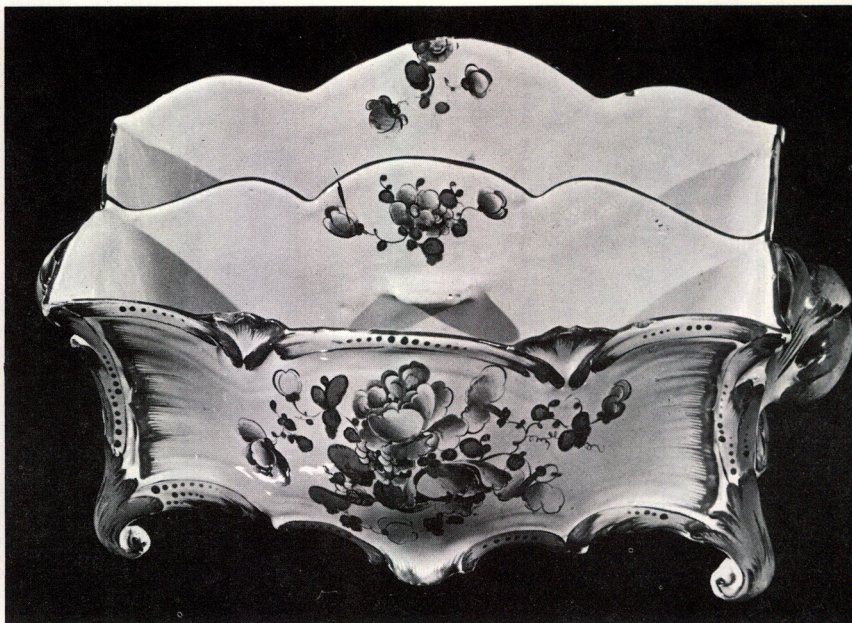
Box
Vase
Figure of Varuna
Bowl
Bottle
Mirror
Dish
Short Sword
Situla
Beaker
Two Ear-rings
Vase
Dish
Figure of Buddha

Lacquer, Chinese, 16th century
Porcelain, Japanese, late 17th century
Red sandstone, Indian, 9th–11th century
Earthenware, East Persian (Nishapur), 9th–10th century
Glass, Persian (Gurgan), 12th century
Bronze, Persian, 12th century
Earthenware, Turkish (Iznik), 16th century
Iron, Iranian, 900–700 B.C.
Bronze, Central Luristan, c. 800 B.C.
Bronze, Central Luristan, c. 750 B.C.
Gold, Sub-Achaemenian, c. 400 B.C.
Earthenware, Syrian-Byzantine, 6th century A.D.
Earthenware, Syrian-Byzantine, 6th century A.D.
Stucco, Gandhara, c. 200 A.D.

Felton Bequest
Felton Bequest
Felton Bequest
Felton Bequest
Felton Bequest
Felton Bequest
Felton Bequest
Purchased
Purchased
Purchased
Purchased
Purchased
Purchased
Purchased



36



37

DECORATIVE ARTS

- 37 ▲ Jardinière
Bowl
38 ▲ Plate
36 ▲ Flute Glass
Ceremonial Goblet and Cover
Ceremonial Goblet and Cover
Tumbler
Toilet Set
39 ▲ Dish, Stoneware
Alabastron

Earthenware, French (Sceaux), c. 1770
Earthenware, French (Sceaux), c. 1775
Earthenware, French (Strasbourg) 1760–80
Low Countries, Early 17th century
English c. 1678
English c. 1700
English c. 1793

Painted silk, English, c. 1910
Les Blakebrough, b. 1930, Australian
Glass, Phoenician, c. 300 B.C.

Felton Bequest
Felton Bequest
Felton Bequest
Felton Bequest
Felton Bequest
Felton Bequest
Everard Studley
Miller Bequest
Purchased
Purchased
Purchased



38



39

GENEROUS PRESENTATIONS TO THE COLLECTIONS INCLUDE:

PAINTINGS WATERCOLOURS DRAWINGS ETC.

Kate O'Connor (b. 1876 Australian)	<i>The Priest</i> . Oil on canvas	Presented by Mrs. Lina Bryans
Kate O'Connor (b. 1876 Australian)	<i>Nude Study</i> . Pencil drawing	Presented by Mrs. Lina Bryans
W. Stanley Hayter (b. 1901 British)	<i>Enfant au Bateau</i> . Oil over plaster on wood panel	Presented by Mrs. Rowena Burrell
Rah Fizelle (1891–1964 Australian)	<i>Nude Study</i> . Pencil drawing	Presented by Michaelle Fizelle
Ryonosuke Shimomura (Contemporary Japanese)	<i>The Fish</i> . 2 papier maché panels	Presented by the artist through Colonel Aubrey Gibson
Asher Bilu (b. 1936 Israeli Australian)	<i>Untitled</i> . Oil on hardboard	Carnegie Collection 1968
Arthur Boyd (b. 1920 Australian)	<i>Burning Off</i> . 1957. Oil on hardboard	Carnegie Collection 1968
John Brack (b. 1920 Australian)	<i>John Perceval and His Angels</i> . Oil on canvas	Carnegie Collection 1968
James Gleeson (b. 1915 Australian)	<i>Signals from The Frontier</i> . Oil on hardboard	Carnegie Collection 1968
Ross Morrow (b. 1932 Australian)	<i>Colour of the Club</i> . Oil on hardboard	Carnegie Collection 1968
Sydney Nolan (b. 1917 Australian)	<i>Sergeant Fitzpatrick and Kate Kelly</i> . Oil on hardboard	Carnegie Collection 1968
Sydney Nolan (b. 1917 Australian)	<i>Luna Park in the Moonlight</i> . Oil on hardboard	Carnegie Collection 1968
William Peascod (b. 1920 Australian)	<i>Landscape Theme VII</i> . Oil on hardboard	Carnegie Collection 1968
Charles Reddington (b. 1929 Australian)	<i>Coromandel Valley</i> . Oil on canvas	Carnegie Collection 1968
Arthur Boyd (b. 1920 Australian)	<i>Wimmera Landscape</i> . Oil on hardboard	Presented by Godfrey Phillips International Pty. Ltd.
Robert Hunter	<i>Untitled</i> , Acrylic on canvas	Presented by N.R. Seddon

ETHNIC ART

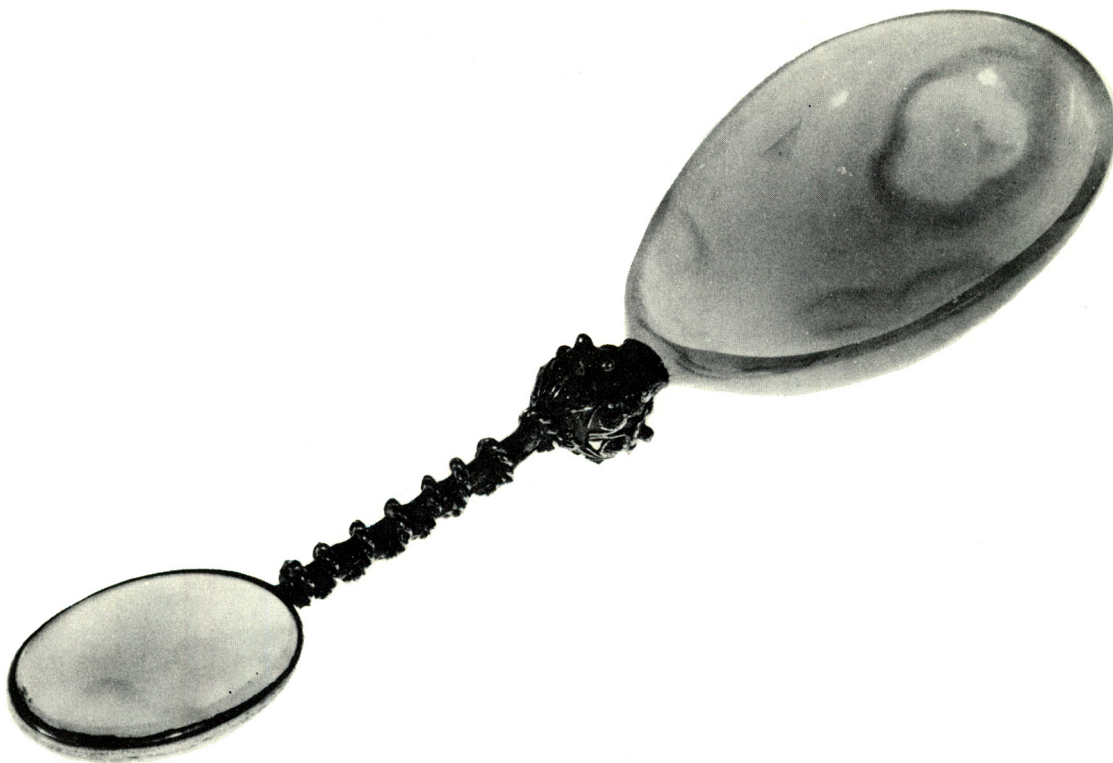
Ten Grave Posts	Polychromed wood, Melville Island, 2nd quarter 20th century	Carnegie Collection
Two Carved Figures	Polychromed wood, Australian (Arnhem Land), 2nd quarter 20th century	Carnegie Collection
Two Basket Masks	Polychromed wood and clay, New Guinea, 2nd quarter 20th century	Carnegie Collection
Two Carved Panels	Polychromed wood, New Guinea, 2nd quarter 20th century	Carnegie Collection

ANTIQUITIES

Collection of Ten Examples of Cypriot Earthenware	c. 1850 B.C.–c. 1400 A.D.	Colonel Aubrey Gibson
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CERAMICS

Collection of Eighty-Five Examples of Pottery and Porcelain	English, 18th–19th centuries	Arthur Allen Bequest
Jug and Sugar Bowl	Porcelain, English, late 19th century	Dr. Aren Horten
Collection of Fifty-Five Examples of Contemporary Pottery and Porcelain	German and Finnish	Incorporated Agencies Pty. Ltd.
Dish and Jug	Earthenware, Rumanian, late 19th–early 20th century	Institute of Cultural Relations with Foreign Countries Bucharest
Teapot, Three Plates, Two Jugs	Earthenware, by Gladys Reynell, Australian, 1920's	Mr. W.G. Preston
Mug	Earthenware, English, 1937	A. Wright



40

METALWORK

Collection of Thirty-Eight
Examples of Contemporary
Stainless Steel Cutlery and
Cooking Utensils

German

Incorporated Agencies Pty. Ltd.

COSTUME AND TEXTILES

Shawl and Cap
Fan
Handbag
Evening Gown
Set of Panels

Lace, English, mid 19th century
Silk and spangles, English, c. 1900
Silk, English, late 19th–early 20th century
Brocade, Australian, c. 1900
Satin and silk, Sino-Portuguese, Probably early
18th century

Mrs. A.H. Berrenger
Mrs. Lina Bryans
Mrs. Lina Bryans
Mrs. Lina Bryans
Mrs. Lina Bryans

Wall Hanging

Painted and dyed hessian, by Michael
O'Connell, English, c. 1950

Mrs. Lina Bryans

Carriage Mantel
Handbag
Evening Dress
Two Rugs
Evening Coat
Shawl
Collection of Costumes
Embroidered Panel

Velvet, English or Australian, 1880–90
Brass and satin, Indian, late 19th century
Net, English, c. 1925
Wool, Bolivian or Peruvian, early 20th century
Velvet c. 1938
Wool and cotton, Scottish, c. 1860
French and English, c. 1900–c. 1927
Australian, by Edith Wright, 1950's

Mrs. C. Clifford Edmondson
Mrs. E. McCormick
Miss Vivien Pearl
Mr. W.G. Preston
Mrs. Varcoe-Cocks
Mrs. C. Thorpe
Dr. Norman Wettenhall
A. Wright

MISCELLANEOUS

40 ▲ Anointing Spoon
Card Case
Signet Ring
Pocket Watch
Bracelet

Silver and agate, Russian, c. 1450
Mother-of-pearl, English c. 1890
Gold, English, 19th century
Gold, English, second quarter 19th century
Gold, English, mid 19th century

Stanley Lipscombe, Esq.
Miss Helen Calcutt
Estate of Mrs. D.V.G. Scouler
Estate of Mrs. D.V.G. Scouler
Estate of Mrs. D.V.G. Scouler



41

GLASS

Collection of Sixty Examples
of 18th and 19th century
glass

Bowl

Collection of Twelve Examples
of Contemporary Glass

Collection of Two Hundred
Examples of 18th and 19th
century Glasses

Vase

41 ▲ Reichsadlerhumpen

FURNITURE

Bureau-Cabinet

SCULPTURE

Plaque

English

Dutch, c. 1640
German

From the G. Gordon Russel Collection

Czechoslovakian, late 19th—early 20th century
German, 1593

Walnut, English, 'c. 1715

Entry into Madrid of Duke of Wellington.
Bronze, English, Mid 19th century

42



Arthur Allen Bequest

Rex Ebbott, Esq.
Incorporated Agencies Pty. Ltd.

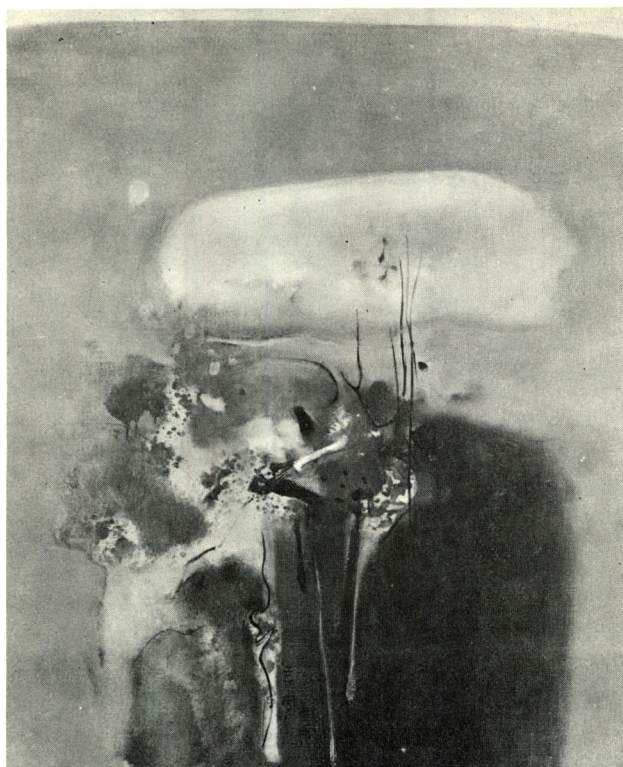
William and Margaret Morgan
Endowment

Mrs. J. Semmler
Dame Hilda Stevenson

Arthur Allen Bequest

Miss J.B. Paton

42 ▲ Ceremonial Goblet. Height 15.7/8in. Glass, English, c. 1750. Presented by the William and Margaret Morgan Endowment 1968.



43

ASIAN ART

Collection of Twenty-Two
Examples of Porcelain
Four Decorative Panels and a
Screen
Snuff Box
Vase
Puzzle-Ball

Chinese, 18th–19th century

Wood inlaid with ivory and bone, 19th century

Tortoiseshell, Chinese, mid 19th century

Porcelain, Chinese, 19th century

Ivory, Chinese, 19th century

Arthur Allen Bequest

Mrs. E. Macpherson

Estate of Mrs. D.V.G. Scouler

Mrs. J. Semmler

A. Wright

PAINTINGS FROM MALAYSIA

Khoosui-Hot
Malaysia
Ismail Mustam
Malaysia
John Lee Joo For
Malaysia
Khalil Ibrahim
Malaysia
Chew Kiat Lim
Malaysia
Angelina Ibrahim
Malaysia
Angelina Ibrahim
Malaysia
43 ▲ Soo Pieng
Singapore

Three by the Sunset. Oil.

Trio on a Beach. Gouache.

First Renaissance Pulsating. Mixed Media.

Movement II. Batik.

The Creature. Batik.

Vision in Brown. Batik on Silk.

Birds of Paradise. Batik on Silk

Nature 1968.

Gift of the National Art
Gallery of Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia
Gift of Frank Sullivan,
Kuala Lumpur, Malaysia

PUBLICATIONS

NATIONAL GALLERY OF VICTORIA

PAINTING DRAWING SCULPTURE — by Ursula Hoff and Margaret Plant \$21.00

This volume reproduces more than 140 European and Australian works many of them in colour, with extensive text and short biography of the artists.

BIRTH OF A GALLERY — By Eric Westbrook \$10.00

An illustrated history of events leading to the establishment of the National Gallery of Victoria, including black and white illustrations of works in the collection.

EUROPEAN PAINTINGS BEFORE 1800 — by Ursula Hoff \$4.25

146 pages listing the old master paintings in the National Gallery of Victoria including biographies of the painters with extensive notes and information, plus 207 black and white illustrations. Second and revised edition.

Published 1967.

- GALLERY GUIDE** 20c
A guide to the National Gallery of Victoria with illustrations of selected items from the collection.
- CHARLES CONDER, HIS AUSTRALIAN YEARS — by Ursula Hoff** \$3.00
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.
- THE ART OF DRAWING CATALOGUE** 50c
22 pages including illustrations.
An annotated catalogue of 100 old master and modern drawings from the Print Room of the National Gallery of Victoria and some drawings from private and interstate collections. The extensive text gives historical information.
Published 1964
- THE MELBOURNE DANTE ILLUSTRATIONS — by William Blake** \$1.00
Colour cover 40 pages including 36 illustrations.
With introduction by Ursula Hoff. All the illustrations are reproduced in black and white and accompanied by translation of the relevant text from Dante.
Published 1961
- BLAKE'S ILLUSTRATION FOR DANTE** 50c
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
- SOME AUSTRALIAN LANDSCAPES** 50c
Colour cover, 28 pages including 12 colour illustrations with biographical notes on the artists.
Published 1957
- ILLUSTRATIONS OF EUROPEAN PAINTINGS BEFORE 1800** 50c
52 pages, 90 illustrations in black and white.
Published 1961
- J.M.W. TURNER WATERCOLOURS** 50c
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