





## ART BULLETIN OF VICTORIA 1970-71

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1 Attic BLACK FIGURE LIP CUP, detail of head on reverse.

## ADDITIONS TO THE GREEK VASE COLLECTION IN 1969

A. D. Trendall

In 1969 the collection of ancient Greek pottery in the National Gallery was greatly strengthened by the acquisition of four new vases, each from a different fabric, and all of considerable interest not only on stylistic grounds but also for the subjects represented upon them.

The earliest is an outstanding example of the work of one of the Little-Masters in Athens soon after 550 B.C. Two, purchased by the Trustees of the Felton Bequest, are typical products of South Italian workshops in the later fourth century — one Apulian, the other Campanian. Between them, they illustrate the three principal forms of tomb-monument current at that time and are therefore of special interest for the light they shed upon local funerary customs and the cult of the dead. The fourth, which had been lost to sight for a hundred years, is an Etruscan red-figured vase from the first half of the fourth century, with two remarkable representations of Greek legends, one of considerable rarity.

The Gallery may indeed count itself fortunate to have been able to secure in a single year such a wide range of new and important material in this field.

1. *Attic black-figure Lip Cup by Sakonides*<sup>1</sup> (Figs. 1-2).

The third quarter of the sixth century B.C. was a period of very rapid artistic development at Athens in both sculpture and vase-painting. The black-figure technique reaches its highest level in the large vases decorated by the great artists like Exekias and the other painters in Group E, of whose work the Gallery possesses an excellent example in its magnificent amphora with Ajax and Achilles.<sup>2</sup> Side by side with the painters of such vases as this come the Little-Masters,<sup>3</sup> who specialised in the decoration of cups in a miniaturist style of great charm and delicacy. Two main types of cup are found at this period — the Lip and the Band. Both have a tall stemmed foot and a spreading bowl; in the former, the lip is rather more clearly marked off, and the outside, where the figure-decoration is located, is left in the natural orange-red of the terracotta; in the latter, the lip passes gradually into the bowl and is painted black outside, the decoration being confined to a reserved band between the handles.

We know the names of several of the Little-Masters from their signatures<sup>4</sup> on the cups, either as potters or as decorators, and among them one of the most distinguished





2 Attic BLACK FIGURE LIP CUP by SAKONIDES, D188/1969, ht 13.3 cm. (5¼ ins),  
c 550 B.C., purchased 1969.

is Sakonides, who signed five cups and to whose hand ours may be ascribed. The figure-decoration on a lip cup normally consists of a brief picture — a single figure or, at most, a compact group — in the middle of the lip, giving it what has been termed a “spot-light” treatment, together with an inscription on the handle-zone, usually between small upright palmettes attached by a tendril to the handles. The inscription may tell us the name of the potter or the painter of the cup, may exhort us to drink from it, or to drink and be of good cheer; sometimes, however, as on this vase, the artist paints merely a string of meaningless letters to provide the decoration which he obviously felt to be necessary in that area.

Over a dozen of the cups painted by Sakonides are decorated on the lip with a female head in outline on each side — “little-mistress” cups, as they have been called<sup>5</sup> — and ours is a notable addition to the list. It depicts (Figs. 1-2) the head of a young woman, her hair neatly dressed in a red cap, decorated with a band of incised lattice pattern and with two incised lines round the edge, beneath which a fringe of small curls is visible. She has a drop ear-ring and a bead necklace and wears a red peplos, the small reserved space in the middle of which is meant to represent her bare arm. The eye, almond-shaped for a woman in the usual black-figure manner, is shown frontally in the profile head in accordance with the normal archaic practice at this time. The interior of the cup is left black, except for a narrow reserved stripe below the rim and a small disk in the centre.

On a lip cup the balance between light and dark is greatly in favour of the former, since much of the surface is left in the natural colour of the terracotta, and the effect is therefore bright and cheerful. This, combined with the harmony between the elegant precision of the shape and the sober neatness of the drawing, makes these cups among the most attractive products of Attic black-figure vase-painting.

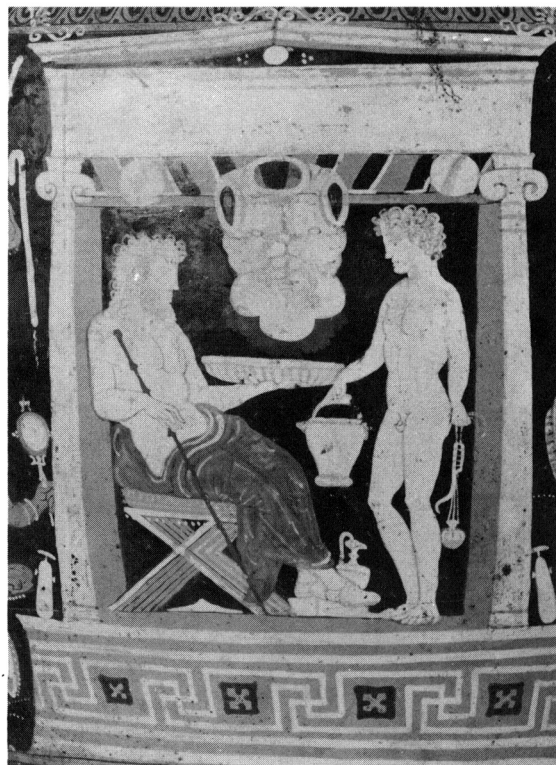
2. *Apulian red-figured Volute-krater by the Ganymede Painter*<sup>6</sup> (Figs. 3-5 and Cover).

One of the most characteristic features of Apulian vase-painting from the second quarter of the fourth century onwards is the frequent appearance of very large vases decorated in a highly ornate style with scenes associated with the cult of the dead. Many such vases represent the actual grave-monument, which often takes the form of a *naiskos* or shrine, in which one or more figures appear painted in added white to imitate the effect of the original, which would have been in marble or in limestone covered with white stucco. Numerous fragments of such monuments have survived at Taranto,<sup>7</sup> the ancient Taras (Roman Tarentum), a wealthy and flourishing city in the fourth century B.C., whose inhabitants indulged their taste for artistic luxuries not only in large and elaborately-





3 Apulian VOLUTE-KRATER, D88/1969, by the Ganymede Painter, ht 88 cm. (34¾ ins), 330-320 B.C., Felton Bequest 1969.



4 Apulian VOLUTE-KRATER, detail of *naiskos* scene, obverse.

decorated vases, but also in gold jewellery and ornaments.

The main scene on our vase (Figs. 3-4) shows such a *naiskos*, around which are grouped four mourners, each with various kinds of offerings for the deceased. The *naiskos* itself consists of a small temple-like structure standing on a rectangular base, the front of which is decorated with a white swastika-meander pattern interspersed with black squares with reserved cross-patterns in the centre. The *naiskos* has two white (i.e. marble) Ionic columns in front, which support the architrave and a low pediment, decorated with a central white disk flanked by dot-clusters, and with acroteria in the form of palmettes at each of the angles. The flat beams of the roof are clearly shown, together with the posts which support them at the far end. From the roof hangs a metal cuirass, with a white disk (probably a ball) on each side of it. Within the *naiskos* are two figures, both painted in added white. Seated upon a folding stool is a man with a piece of red drapery covering the lower part of his body. He has curly golden hair and beard; in his right hand he lightly holds a knotty purple stick, in his left he holds out a large flat metal dish (*phiale*) in front of a naked boy who stands before him holding a pail (*situla*) in one hand and an oil-bottle (*aryballos*) and a scraper (*strigil*) in the other. The *aryballos* would contain the oil for anointing the body preparatory to scraping it off with the *strigil*. The scene is therefore intended to represent an episode from the daily life of the deceased, as is commonly the case on the marble grave-stones, when his servant brings him the necessary requisites for a wash and rub-down after some form of exercise. At his feet is a tall-necked jug and, resting against each of the columns, is an *alabastron*, or flask for perfumed oil, which had probably been placed there as an offering.

Around the monument, seated on rising ground indicated by lines of small white dots, are two women and two youths. They are drawn in red-figure, i.e. as normal human beings, to distinguish them from the two in added white in the *naiskos*, who are conceived as sculptured representations. The youths are naked and sit upon a piece of folded drapery — one holds a basket with a large cake (*plakous*) and a bunch of grapes in his right hand, and a knotty stick in his left; the other two *phialai* (used for libations), a bunch of grapes, and a plain stick. The women both wear peploi, fastened on each shoulder by a brooch, with a beaded girdle round the waist. Their hair is caught up in a *kekryphalos*, from which a large bunch emerges at the back, tied with fine white ribbons. One is seated upon a square box (*cista*), divided diagonally into quarters, each of which is decorated with a solid white triangle in the typical Apulian manner (cf. the





5 Apulian VOLUTE-KRATER, reverse.



6 Apulian VOLUTE-KRATER, with Ganymede, private collection.

basket held by the youth on the left), and holds a large fan in her hand; the other holds a *phiale* and a ball in one hand, and a mirror in the other. In the field are white fillets, used for decorating the tomb, and two *phialai*, one on each side of the monument; at the feet of the woman on the left some small white flowering plants are growing.

On the reverse of the vase (Fig. 5) there is a somewhat similar scene, but here the *naiskos* is replaced by a *stele*, another, and perhaps more common, type of grave-monument. It consists of a broad shaft rising from a base decorated with a black scroll pattern; round the middle a black fillet is looped, and on the top, which is painted white, are some small offerings. On each side of it another fillet, this time in red-figure with white edges and ribbons, is suspended. The four mourners are grouped around in a fashion similar to those on the obverse, and hold the same sort of offerings, except for the woman to left who holds a beaded wreath, and the youth to right who grasps a long handled *patera* (used for libations) in one hand, and has two *phialai* and a rosette-chain in the other. The balanced grouping of the figures (youth and woman above; woman and youth below) is characteristic of tomb-scenes like those on this vase, and it is also in accordance with regular practice to show a *naiskos* on one side and a *stele* on the other.

The decoration of the neck-panel on the obverse (illustrated on the cover) is of particular interest. It shows in added white, with golden-yellow for details, the head of a woman seen in three-quarter view, rising from a flower in the midst of a most elaborate floral surround, consisting of scroll-like stems, with buds, flowers, fruits and birds, all shown in added white, yellow and brown, beautifully drawn and shaded. The woman wears a necklace and ear-rings, and her hair is almost completely concealed by her *sakkos*, only a few golden curls being visible beside the ear. Such scenes are common on the necks of large vases from c. 360 B.C. onwards; they usually depict the head of a woman either in profile or in three-quarter to frontal view, although occasionally there is a figured scene, as on the vase (Fig. 6) from which our painter takes his name, where Ganymede is represented being carried off by a swan in a similar floral setting<sup>8</sup>. On one vase<sup>9</sup> the female head is inscribed AYP A (the breeze), but we cannot be certain that it is always she who is depicted, and on some occasions it is more likely to be Aphrodite or perhaps Hera Eileithyia (goddess of childbirth), who is represented in a somewhat similar fashion on numerous South Italian terracottas<sup>10</sup>. On the neck-panel of the reverse is a large fan-palmette in the centre, flanked by scrolls and smaller fans.





7 Apulian VOLUTE-KRATER, Swiss private collection detail.

The volutes are decorated with mascarons of Io, who may be identified by the presence on her brow of the horns of the heifer into which she was transformed by Zeus to protect her from the jealousy of his wife Hera. On the obverse the visible flesh is painted white and the hair is shown as a mass of curls in added golden-yellow on the black background. On the reverse, although the same mould is used, the effect is quite different, since the flesh is left in the natural red of the terracotta and the hair is black. On the top of the drums of the volutes may be seen the pierced round vent-holes<sup>11</sup> which were needed to allow the drums to dry properly without cracking and to prevent them from bursting during the firing.

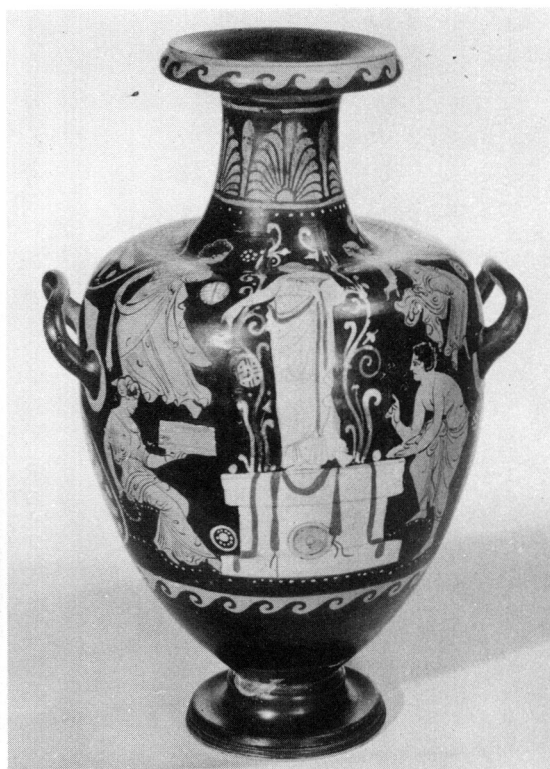
The vase, which may be dated c. 330-20 B.C., is a very typical work of the Ganymede Painter, a later follower of the Darius Painter, the dominant figure in Ornate Apulian vase-painting of the second half of the fourth century B.C. The Ganymede Painter has a very characteristic style and tends to repeat his various figures from vase to vase with monotonous regularity. Noteworthy is his drawing of the face, with the long straight line of brow and nose, the rounded chin, and the widely-arched eyebrow, as well as of the body, with the rather spindly legs and the curiously pear-shaped breasts of the women. Very close in style and treatment to our vase is another volute-krater, reputedly from the same tomb and now in a Swiss private collection (Fig. 7), on which we see an almost identical treatment of the *naiskos* and of the figures grouped around it. Many other vases<sup>12</sup> with similar scenes may be ascribed to his hand, and he must be regarded as one of the more important of the later Apulian vase-painters.

### 3. *Campanian red-figured Hydria by the Libation Painter*<sup>13</sup> (Figs. 8-9)

The Libation Painter, so-called from his fondness for painting scenes showing people offering libations either to departing warriors or at grave-monuments, is the chief painter in one of several workshops which flourished in Campania during the second half of the fourth century B.C. Its products are sometimes referred to as the AV Group, because many of these vases used to be attributed to a fabric of Avella (where a few of them had been found), although it now seems more probable that the workshop was based on Capua.<sup>14</sup> Characteristic of these vases as a whole is the café au-lait colour of the terracotta, to which a pinkish-red wash is often applied, and the extensive use of added white and yellow, often with a good deal of red as well, especially for details and adjuncts, and of the work of the Libation Painter himself, the drawing of the face, and, in particular, the rendering of the mouth (often with a marked downward turn, as on the youth and the



8 Campanian RED-FIGURED HYDRIA, detail of statue.



9 Campanian RED-FIGURED HYDRIA, D119/1969, by the Libation Painter, ht 43 cm. (17 ins), 350-325 B.C., Felton Bequest 1969.

woman above to left) and of the eye, in which the pupil often appears as a black dot or a short curving line between the two eyelids.

In the representation of the cult of the dead on vases Campanian practice differed considerably from Apulian. On the vases of the Capuan school we do not find the *naiskos*-scenes so common in Apulia, and indeed they appear at Cumae only in the later phase of that fabric (c. 330 B.C.), after it had been subjected to a very strong Apulian influence.<sup>15</sup> In Campania the typical grave-monument takes the form of either a stele or an Ionic column rising from a plinth or a stepped base, on which offerings in the form of vases are regularly placed, while the shaft is often bedecked with fillets, usually in red or black.

Our vase (Figs. 8-9) is exceptional in that instead of a grave-stele it depicts an actual statue of the deceased, in added white to represent marble, standing upon a plinth surrounded by the scroll-like tendrils of a tall flowering plant, over which red fillets have been looped. The statue (Fig. 9) is that of a woman, wearing a chiton, with a red-bordered cloak draped across the front of her body and over her left arm. In her left hand she holds a golden *phiale* full of eggs, and her right, from which a red fillet is hanging, points downwards. In the field beside her are two balls, one of which seems to be caught in the tendrils of the plant. On the top of the plinth, which is decked with red fillets, similar to those on the scrolls and in the hand of the statue, are two eggs, intended no doubt as offerings<sup>16</sup> to the dead woman; against the base rests a *phiale* with a raised boss in the centre, painted in golden yellow to simulate metal. Around the statue are four figures — three women and a youth. Above, to left, a woman, holding a fillet in front of her body, moves away, with a backward glance at the statue, while on the right a seated woman, with a *phiale* in her left hand, also looks intently at it. Below, facing the statue, are a seated woman holding a bead-wreath and a *cista*, and a youth, who is bending slightly forward over his right leg, which is raised on a low mound, and is about to place an offering from a *phiale* on the top of the plinth. He is naked, save for a piece of drapery wrapped around the lower part of his body. Large white dots are used to indicate the ground-lines.

Below the design is a band of wave-pattern; on the neck is a frieze of fan-palmettes separated by tall leaves, and on the back of the vase superposed fan-palmettes with elaborate side-scrolls and fans, in the typical Campanian manner.

A hydria in New York, from the same school but not by the same painter, provides





10 Campanian HYDRIA in New York.



11 Faliscan RED-FIGURED VOLUTE-KRATER, D87/1969, ht 47 cm. (18½ ins), purchased 1969.

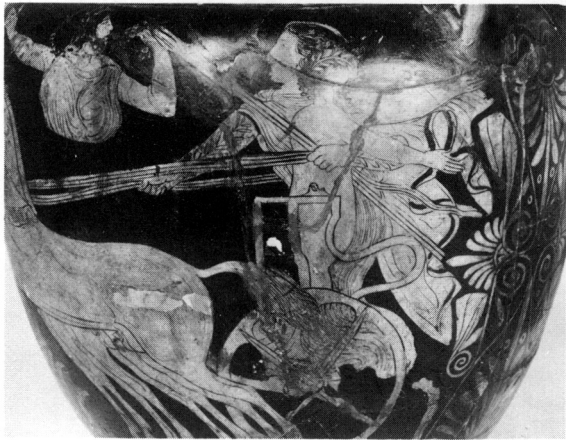
the only close parallel for the representation on our vase.<sup>17</sup> It shows a very similar statue (Fig. 10) in the same setting, with two youths and two women seated or standing around it with a variety of offerings. The statue here is a little more elaborate, in that the woman wears a crown and a veil, instead of a *saccos*, and details are highlighted in added gold, but otherwise there is a very close correspondence between the two vases, and it is not impossible that both represent the same monument, the Melbourne vase presenting it in a somewhat simpler version than the larger and more pretentious one in New York. The hydria, as its name implies, was used primarily for carrying water, but it also plays an important part in funeral rites and sometimes appears on the steps of a grave monument,<sup>18</sup> or on top of the shaft.

The Libation Painter decorated a number of other vases of this shape, very frequently with stele scenes, and also with ornamental scroll-work in added white,<sup>19</sup> but so far this is the only vase from his hand to show a marble statue, and it thus admirably complements the Apulian volute-krater, enabling us to see the three standard forms of South Italian grave-monument — the *naiskos* with sculptured decoration in relief, the stele, and the sepulchral statue.

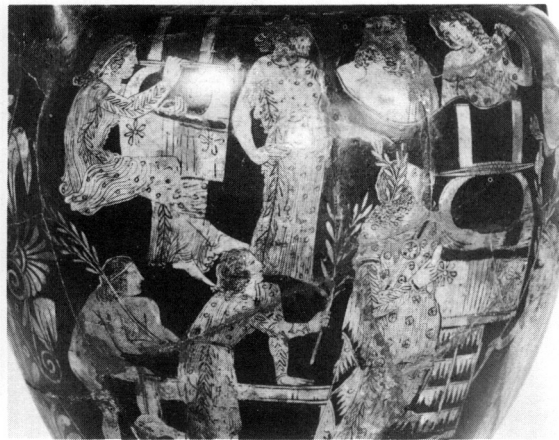
#### 4. Etruscan red-figured Volute-krater<sup>20</sup> (Figs. 11-14)

This vase, which was originally in the Pulszky Collection, disappeared from sight after the sale of that collection in 1868, and after passing into private hands turned up again last year in Melbourne, when it was acquired by the National Gallery. It has been badly put together from a number of fragments, with a good deal of modern restoration, including the volutes and most of the neck, and a considerable amount of rather clumsy repainting along the joins. The vase will soon undergo a thorough cleaning, but even in its present state it is worth at least a passing mention, in view of its importance both for its style and its subject-matter, especially as only the reverse has yet been published and that in a somewhat misleading line-drawing, which has been reproduced several times<sup>21</sup> but which has led to erroneous deductions regarding the date and fabric of the original. The vase is not Attic, as had previously been supposed, but Faliscan, one of the chief Etruscan fabrics of the fourth century B.C., which in its earlier stages adhered fairly closely to Attic models. The designs on both sides are typical of Faliscan adaptations of Greek mythological themes, in which at times the local vase-painters appear not to have fully understood all the details of the story or the characters involved in it.

The subject of the reverse (Figs. 11-12), which represents the rape of Chrysippos,



12 Faliscan VOLUTE-KRATER, with Laios and Chrysippos in chariot.



13 Faliscan VOLUTE-KRATER, detail of obverse, I. side.

is comparatively rare in vase-painting and is represented on only three other vases,<sup>22</sup> all Apulian of the third quarter of the fourth century B.C. The scene is probably based on the version of the legend used by Euripides in his play, in which Chrysippos was the true son of Pelops and Hippodameia, and not the former's illegitimate offspring by a nymph. While Laios was staying with Pelops during his exile from Thebes, he was smitten by an overwhelming passion for Chrysippos, who was a youth of exceptional beauty, and carried him off in a chariot, probably during the games at Olympia. Thereafter, the sequence of events is obscure, but it seems that Chrysippos committed suicide out of shame, and Pelops called down upon Laios the curse that he should perish by the hand of his own son (Oedipus).

On our vase (Figs. 11-12) Laios is intent on driving the chariot; he grasps the reins firmly in both hands, and holds two spears in his left as well. Behind him his cloak billows out in the wind. The young Chrysippos (Fig. 12) stands beside him, encircled by his left arm; he stretches out both hands in a gesture imploring the assistance of someone who is not shown. This would have been Pelops, who is represented on two of the Apulian vases as rushing forward in a vain endeavour to rescue his son. The identity of the woman, who appears on our vase as a bust above the chariot, is problematic; her open mouth and the gesture of her left hand suggest anguish rather than encouragement, and she may well be Hippodameia, the boy's mother. The Apulian vases are somewhat later in date than ours, but the similarity in their treatment of Laios and Chrysippos may indicate that all look back to a common original.

The scene on the obverse (Figs. 13-14) shows the contest between Apollo and Marsyas and makes an interesting contrast with the semi-comic representation of the story on the Apulian oenchoe by the Felton Painter.<sup>23</sup> The silen Marsyas, having picked up the flute which Athena had cast away and learnt to play it, became so proud of his talent as a musician, that he challenged Apollo to a contest. With the Muses as arbitrators, the latter easily won on his lyre, and, as punishment for his presumption, Marsyas was flayed alive. The contest is a popular subject in Greek vase-painting, where it is depicted in all aspects, from its beginning when Marsyas plays the flute while Apollo listens, through Apollo's own performance on the lyre, to his final triumph over his discomfited rival, who is then represented with bound hands awaiting his punishment.<sup>24</sup>

On the Melbourne vase Apollo appears as the dominant figure in the centre (cf. the Apulian oenchoe); his flowing hair is bound with a laurel-wreath, he wears a long,





14 Faliscan VOLUTE-KRATER, detail of obverse, r. side.

sleeved chiton, embroidered with stars and with laurel-leaves, and over it a stiff cloak, with a ray-pattern border. In his left hand he holds the lyre, from the sounding-board of which falls a ray-patterned apron, and in his right hand is the plectrum, with which to pluck the strings. Grouped around him are some of the Muses, dressed in similarly embroidered robes, and to left a nude youth and a girl hold laurel-boughs, as they stand beside a low table. The youth might possibly be Olympos, the pupil of Marsyas, who is sometimes present at the contest. Above to right sits Marsyas himself, looking away from Apollo at one of the Muses who stands before him, leaning forward over her raised leg and grasping him by the arm; the empty flute-case hangs beside him, and below are two more Muses. Immediately above Apollo appear the busts of the two figures, cut off behind the ground-line. One is a bearded man, whose face is unfortunately missing, the other woman in three-quarter view, who plucks at the drapery above her shoulder. The former might well be Zeus, who appears on other representations of the legend,<sup>25</sup> in which case the latter should be a goddess, possibly Aphrodite to judge from her pose. Etruscan vase-painters not infrequently make considerable variations, both in treatment and in emphasis, on the Greek presentation of myths; another Faliscan vase (Berlin F 2950)<sup>26</sup> with Apollo and Marsyas is a good example of this, since here it is Zeus who dominates the composition and divides the two contestants from each other, and it looks as if the vase-painter has not completely understood his original model, which would probably have been an Attic vase or painting of the late fifth century.

Until the Melbourne krater has been properly cleaned it is difficult to place it precisely. Volute-kraters are very rare in Faliscan, the best known example being the famous Aurora krater in the Villa Giulia,<sup>27</sup> which may be dated near the middle of the fourth century. The pattern-work, especially the palmettes on the neck and beneath the handles, the use of relief-lines, and the absence of added white all suggest a slightly earlier date for our vase, probably not far from 370 B.C. The use of elaborate drapery is characteristic of Faliscan, particularly in the first half of the century, and may be noted on many of the vases in the Diespater Group or by the Nazzano Painter, on which also chequered squares often accompany the meander pattern, as on the Melbourne vase, which should therefore belong to this general area.

1. Accession no. D 118/1969. Ht 13.3 cm. (=5¼ ins); diam. — of mouth, 21.3 cm. (=8¾ ins), — incl. handles, 28.4 cm. (=11¾ ins).
2. Acc. no. 1729/4; *Greek Vases in the Felton Coll.* (National Gallery Booklets, 1968), pp. 6-7, pls. 5-6.
3. On Little-Master cups see in particular: J. D. Beazley, *Journ. Hell. Studies* 52, 1932, pp. 167-204, and *Development of Attic Black-figure*, pp. 53 ff.; R. M. Cook, *Greek Painted Pottery*, pp. 79-80.
4. See Beazley, *Attic Black-figure Vase-Painters*, pp. 159 ff., where the vases by Sakonides are listed on pp. 171-2.
5. Beazley, *Journ. Hell. Studies* 59, 1939, p. 282; *Amer. Journ. Arch.* 31, 1927, p. 346. For good illustrations of these cups see A. Rumpf, *Sakonides*, pl. 28.
6. Acc. no. D 88/1969; ht — to top of volutes, 88 cm. (=34¾ ins), — to top of rim, 75 cm. (=29½ ins); diam. — of mouth, 38 cm. (=15 ins), — of body, 40 cm. (=15¾ ins).
7. See H. Klumbach, *Tarentiner Grabkunst* (1937) and, more recently, J. C. Carter, "Relief Sculptures from the necropolis at Taranto", in *Amer. Journ. Arch.* 74, 1970, pp. 125-137.
8. Now in a private collection; K. Schauenburg in *Opus Nobile (Festschrift Ulf Jantzen, 1969)*, pp. 131 ff., pl. 21, 1-2; *Neapolis* 1, 1913, p. 37, fig. 8.
9. B.M. F 277; Webster, *Hellenistic Art*, pl. 2. On the subject in general see K. Schauenburg, "Zur Symbolik unteritalischer Rankenmotive", in *Röm. Mitt.* 64, 1957, pp. 198-221, pls. 33-45; H. Jucker, *Das Bildnis im Blätterkelch*, pp. 199 ff., figs. 123-8.
10. See in particular M. W. Stoop, *Floral Figurines from South Italy* (Assen, 1960).
11. See J. V. Noble, *The Techniques of painted Attic Pottery*, p. 18.
12. The following are the most important of the other vases which may be attributed to the Ganymede Painter:—  
*Volute-kraters*  
 All have *naiskos*-scenes on the obverse, and on the reverse two youths and two women at a stele (nos. 3-4, 6-7), or at a shrine in which is a flowering plant (nos. 1-2), or two women approaching a stele (no. 5).  
 1. Private coll. (Fig. 6).  
 2. Trieste S. 494 (CVA, IV D, pl. 13).  
 3. Swiss private coll. (Fig. 7).  
 4. Brussels, Errera coll.  
 5-7. Basel, Antikenmuseum, Loan S 23-25.  
*Amphorae*  
 8-9. Basel, Antikenmuseum, Loan S 29-30.  
*Hydriai*  
 10-11. Basel, Antikenmuseum, Loan S 26-27; both with two women at a shrine, in which is a flowering plant (cf. nos. 1-2).  
*Situla*  
 12. Liverpool 50.43.16, found with the Ganymede volute-krater (no. 1).  
*Column-kraters*  
 13. Pescara, Prof. Moccia.  
 14. Bologna 576 (CVA 3, IV Dr, pl. 19, 3-4).  
 Both have women with an Oscan warrior on the obverse and draped youths on the reverse.
13. Acc. no. D 119/1969; ht 43 cm. (=17 ins); diam. — of mouth, 14.9 cm. (=5¾ ins), — of body, 31 cm. (=12¼ ins).
14. On this school see in particular A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily* (=LCS), pp. 398 ff., and *Supplement (Bulletin of the Institute of Classical Studies, Suppl. 26, 1970)*, p. 73 (where this vase is listed as no 314a), pl. 19, 2.
15. LCS, pp. 495 ff.
16. On eggs as offerings to the dead, see M. P. Nilsson, *Das Ei im Totenkultus der Griechen* (Lund, 1901), and A. B. Cook, *Zeus* ii, p. 1060. Because of its cosmogonic significance the egg was an important symbol in the Orphic religion (Guthrie, *Orpheus and Greek Religion*, pp. 92 ff.).
17. New York 06.1021.230 (Rogers Fund); LCS, p. 411, no. 342, pl. 165, 3. Here reproduced by courtesy of the Trustees of the Metropolitan Museum of Art.  
 An Apulian prototype occurs on a volute-krater of the school of the Iliupersis Painter (Leningrad 567, St. 878), which shows two women seated above the statue of a youth on a plinth, with an acanthus plant on either side of it; a later Apulian volute-krater (Louvre K 74) shows a youth and a woman bringing offerings to a statue of a youth, with a lyre and a long-handled patera beside it, and a krater and an oenochoe on top of the plinth.
18. See Erika Diehl, *Die Hydria* (Mainz, 1964), esp. pp. 128 ff. and pl. 44.
19. E.g. LCS, pp. 407-8, nos. 311-315, 317.
20. Acc. no. D 87/1969; ht (of vase in its present state — to top of volutes, 47 cm. (=18½ ins), — to rim, 40.5 cm. (=16 ins); diam. — of body, 29 cm. (=11½ ins), — of foot, 12 cm. (=4¾ ins).
21. *Wiener Vorlegeblätter* VI, pl. 11 = Roscher, *Mythologisches Lexicon*, 903 = Séchan, *Études sur la tragédie grecque*, p. 315, fig. 90 = Stella *Mitologia greca*, ill. on p. 632. The most recent discussion and publication is by Trendall in *Jahrb. Berl. Mus.* 12, 1970, where the other Chrysis vases are listed.
22. Bell-krater: Berlin 1968.12; amphorae: Berlin F 3239 and Naples 1769.
23. Acc. no. 90/5; *In Honour of Daryl Lindsay*, pp. 45 ff., pl. 27; *Greek Vases in the Felton Coll.*, p. 26, pl. 12.
24. See in particular: C. Clairmont, "Apollo and Marsyas", in *Yale Classical Studies* 15, 1957, pp. 161-178 (where the earlier literature is cited), and K. Schauenburg, "Marsyas" in *Röm. Mitt.* 65, 1958, pp. 42-66.
25. See Beazley *Etruscan Vase-Painting*, pp. 74-6; an Apulian pelike in Naples (3231) and a fragment in the Clairmont collection (Clairmont *op. cit.*, pl. 1, no. 23) are good examples.
26. Beazley, *op. cit.*, pp. 73 ff.; Clairmont, no. 16.
27. 2491; Beazley, *op. cit.*, pp. 80 ff., pl. 20, 1 and pl. 24, 3; Bloch, *Etruscan Art*, pl. 71 (colour). Mingazzini (*Annuario* 29-30, 1967-8, pp. 348 ff., fig. 22) has suggested that this vase is Apulian, but both style and decoration argue otherwise.





15 G. L. BERNINI, THE COUNTESS MATILDA, gilt bronze statuette, ht 40.5 cm (16 ins), Felton Bequest 1970.

## TWO BRONZES BY BERNINI IN THE NATIONAL GALLERY

Rudolf Wittkower

Works by Bernini or associated with Bernini are getting extremely scarce on the market. But chance willed it in recent years that a few interesting pieces be available. Nowadays there are many competitors for such prizes, and courage and quick action are of the essence more than ever. The National Gallery of Victoria is to be congratulated upon having secured two important Bernini trophies.

Both belong to Bernini's middle period. The earlier in time is a gilt bronze of the Countess Matilda of Tuscany on a contemporary marble base that carries the inscription: MATHILDI/GRATI ANIMI/ERGO/URBANUS VIII/POSUIT. (Figs. 16, 17.) Four years ago, at the time of the second edition of my Bernini book (1966), three bronzes of the Matilda had been known to me.<sup>1</sup> One of these, then in the collection of Principe Urbano Barberini in the Palazzo Barberini, Rome, had been published by Antonio Muñoz in 1917. (Fig. 18.)<sup>2</sup> The brevity of Muñoz's reference, coupled with a poor illustration, robbed this interesting piece of the attention it deserved. When I first saw the bronze in the Prince's apartment, I was immediately struck by its high quality; and an examination convinced me that it must have been cast from a terracotta model by Bernini.

To understand the presence of this piece in an old papal family, we have to recall that the Countess Matilda had always been venerated by the Papacy. In her lifetime (1046-1115) she had displayed remarkable political genius, and her name was connected with the glorious triumph of the papacy over the German emperor at Canossa. For over



16 G. L. BERNINI, THE COUNTESS MATILDA, marble, overlife size, 1633-7, from the Tomb in St. Peter's Rome. Photo Anderson.



17 G. L. BERNINI, THE COUNTESS MATILDA, backview of fig. 15.

500 years, the ashes of the Countess had been resting in the Benedictine monastery at Mantua. Pope Urban VIII Barberini (reigned 1623-44), was particularly dedicated to this benefactress of the Holy See, who had also bequeathed to the popes her feudal domains, including practically all Tuscany. So, Urban had her ashes secretly transported to Rome and commissioned Bernini to erect a tomb for her in St. Peter's (1633-1637). (Fig. 15.) Bernini, probably following the Pope's wishes, interpreted Matilda as a personification of the Papacy, holding the keys of St. Peter in her left hand and supporting the papal tiara with her left arm, while wielding the baton of temporal power in her extended right. For Urban the sacrilegious exhumation and reburial was an act of political importance: it was like a manifesto declaring his own independence from the Habsburg Emperors.<sup>3</sup>

Years ago I wrote, and I still believe it to be correct, that Urban VIII wanted to have a small bronze as a memento of the venerated Countess in his private apartment, and that this is the reason for its survival in the Palazzo Barberini. For about forty years this bronze appeared to be a unique cast. But then, suddenly things began to happen. In 1958 Messrs. G. Cramer in The Hague had found a second bronze (coming from the Karl Henschel Collection in Kassel)<sup>4</sup> that was purchased by the North Carolina Museum of Art at Raleigh. (Fig. 19.) In 1966 I could identify a third cast which a New York collector, Mr. Max Falk, had picked up at an antique dealer in Third Avenue, New York. (Fig. 20.) Finally, in 1968 and 1969, two more bronzes appeared on the London market. One of these, a splendid piece, is with Cyril Humphris (Fig. 21);<sup>5</sup> the other was with the Heim Gallery Ltd., and is now at the National Gallery of Victoria. According to an oral tradition, its pedigree leads back to the collection of Prince Altieri in Rome (later in the Prince Ruspoli collection and in a private collection in Paris). In any case, the fact that it is the only gilt bronze presently known proves that it was made for an important patron.<sup>5a</sup>

All these bronzes are 40½ cm. high, and may well be casts from the same form. They are certainly not simply reduced replicas after the marble statue on Matilda's tomb. Even a cursory examination shows consistent and revealing differences between the bronzes and the marble. Not only are the proportions of the bronzes more attenuated, not only is the head smaller in relation to the body, but there are also distinct minor differences in the arrangement of Matilda's dress and mantle. Between them, the bronzes largely correspond: the papal keys are held in a more horizontal position than in the marble; the curved, sweeping fold that in the marble continues Matilda's left hand is not yet fully developed in the bronzes, and so forth. There are, in my view, compelling





18 G. L. BERNINI, THE COUNTESS MATILDA, bronze statuette, ht 40.5 cm (16 ins), Principe Giuliano Barberini, Rome. *Arte photographica*.

19 G. L. BERNINI, THE COUNTESS MATILDA, bronze statuette, ht 40.5 cm (16 ins), by courtesy of North Carolina Museum of Art, Raleigh.

20 G. L. BERNINI, THE COUNTESS MATILDA, bronze statuette, ht 40.5 cm. (16 ins), by courtesy of Mr. Max Falk, New York.

reasons to assume that the bronzes reproduce Bernini's terracotta maquette, which prepared the statue on the tomb. A document in Bernini's own hand confirms that he himself had made small models of all the figures of the tomb and that most of the monumental marble figure of the Countess had been executed by him.<sup>6</sup> Thus we have documentary evidence for the fact that an authentic model of the figure of the Countess had existed. But it is the condition and character of the bronzes themselves that reveal their closeness to a terracotta model.

Bernini was in the habit of working the soft terracotta very rapidly, both with his fingers and with a fine tooth chisel that produced long parallel grooves between narrow elevations. The marks of this tool appear in Matilda's mantle, most conspicuously in the lower part of the back. (Figs. 17, 19.) Higher up, he seems to have smoothed the chisel marks with his thumb in order to produce a broad concave fold all the length of the back, between the collar and the tool marks.

It may also be noted that Bernini used the tooth chisel almost horizontally at the back of the oval base, and there is an area where the vertical and horizontal striations meet. The occurrence of similar tool marks in corresponding areas of all the bronzes supports the conclusion that the casts presently known either came from the same form or at least derived from the same original maquette.

It would also appear that all the bronzes belong to the same early period, i.e., to the time of the erection of the tomb. There are small differences between them, but these may have resulted from chasing. The Barberini and the Cyril Humphris bronzes are beautifully chased, presenting rich and warm surfaces, while the National Gallery bronze shows a superior attention to detail — for instance, in the decoration of the tiara, probably in preparation for the gilding.

The second piece acquired by the National Gallery of Victoria is a bronze bust of Cardinal Richelieu. Before turning to it, I have to familiarize the reader with one of the toughest problems of Bernini criticism. It cannot be doubted that Bernini executed a marble bust of the Cardinal. We have not only the contemporary biographers' reports, but also documentary proof according to which a marble was carved between the fall of 1640 and the summer of 1641.<sup>7</sup> This bust was conveyed to Paris by two of Bernini's studio hands, and the ensuing correspondence continued until 24 May 1642, when Bernini thanked Richelieu for presents received in return. In all this correspondence, there never was talk of a bronze bust. But Baldinucci, in his contemporary catalogue of



21 G. L. BERNINI, THE COUNTESS MATILDA, bronze statuette, ht 40.5 cm. (16 ins), by courtesy of Cyril Humphries, London.



22 G. L. BERNINI, BUST OF CARDINAL RICHELIEU, marble, life size, 1640-41, The Louvre Museum, Paris.

works by Bernini (appended to his *Life of the Master*) mentions a bronze of the Cardinal by Bernini's hand in Paris.

One should have expected that Bernini's marble bust would not have presented problems of identification. The contrary, however, is true. It almost sounds unbelievable that the Louvre bust (Fig. 22), first given to Bernini by Marcel Reymond in 1910, had earlier been attributed to Coysevox, as well as to Girardon. While many, among them myself, regarded Reymond's identification as a stroke of genius, some scholars of considerable reputation believed and still believe that this bust has to be given to Bernini's slightly older contemporary, Francesco Mochi.<sup>8</sup>

There are credentials for both claims. According to an old tradition, Bernini's bust passed from Richelieu to the Duchess of Aiguillon, from her to the chapter of Notre-Dame, and from Notre-Dame to the Louvre.

On the other hand, Philippe de Champaigne's triple portrait of Richelieu in the London National Gallery (Fig. 23) has a piece of old canvas stuck on to the stretcher with the inscription: *RITRATTO DEL CARDINALE DI RICHELIEU DI MONSV SCIAMPAGNA DA BRUSSELLES, LO FECE IN PARIGI PER ROMA AL STATUARIO MOCCHI QUALE POI FECE LA STATUA E LA MANDO A PARIGI.*<sup>9</sup> This inscription in capital letters is difficult to date. But it is likely that before relining it was on the turnover of the original canvas. Written by an Italian who was no doubt well informed, it states that this is a "portrait of Cardinal Richelieu by Monsieur Champaigne from Brussels; he made it in Paris for the sculptor Mochi in Rome, who then made the bust (*statua* may be both statue and bust) and sent it to Paris." It would be foolish to discard the value of the inscription altogether. It may well be that Philippe de Champaigne's painting served Mochi for his statue of Richelieu, now in the Musée Lapidaire at Niort; but since that figure is a headless fragment, we will never be able to find a definite answer to this perplexing question.

In another place I have suggested that, at this stage of our knowledge, we have to be guided by stylistic criteria: stylistically, the Louvre bust cannot be given to Mochi, but shows Bernini's characteristic idiosyncracies.

Bernini's marble must have enjoyed a considerable reputation in its time; so far, three marble copies have come to my knowledge: one, in the Museum at Bayeux, first introduced by Mme. Charageat,<sup>10</sup> was purchased in Florence at the end of the nineteenth century; the second was in 1940 in the collection of Prince Marcantonio Doria d'Angri;<sup>11</sup> the third appeared recently in the London art market (1967). This bust must be regarded



23 PHILIPPE DE CHAMPAIGNE, TRIPLE PORTRAIT OF CARDINAL RICHELIEU, oil on canvas, 58.4 x 72.4 cm. (23 x 28½ ins), National Gallery, London.

as a good old copy after the Louvre marble. (Fig. 24.)<sup>12</sup> All the forms of the original have been generalized: the hair, moustache and beard, for instance, lack the fine striations produced by a tooth chisel that was handled — as always in Bernini's work — with the greatest assurance. On the other hand, the copyist attempted to follow the original with almost slavish faithfulness; thus, he used the drill in the hair at the same passages as Bernini.

The claim the bronze has on Bernini's authorship may now be examined. There is first the above-mentioned catalogue entry of Baldinucci, and Baldinucci's catalogue has proved to be pretty reliable. There is secondly the bronze bust at Sanssouci (near Potsdam) that was purchased by Frederick the Great in 1742, as by Bernini from the Polignac Collection. (Fig. 25.) The attribution, therefore, takes us back at least to the beginning of the eighteenth century.<sup>13</sup> Thirdly, and most importantly, there is a close relationship between the marble and the bronze.

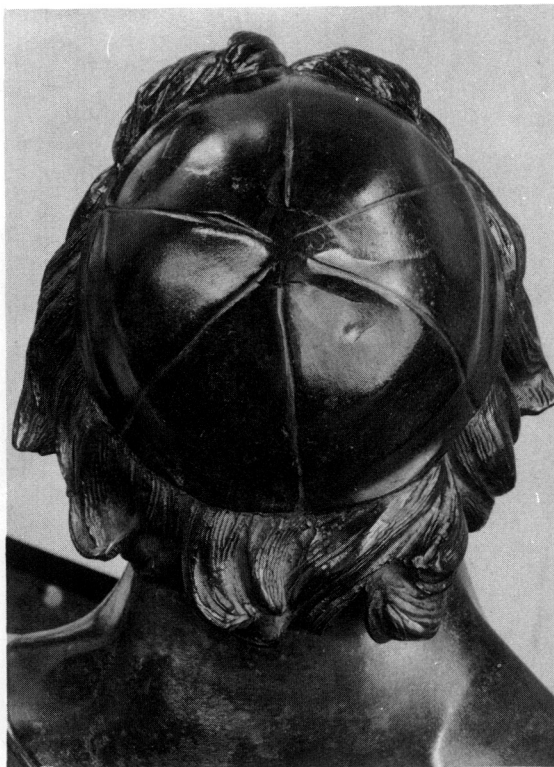
Until recently the Sanssouci bronze had been the only known version of its kind. The second version, now in the National Gallery of Victoria, was on the London market in 1968. (Figs. 26, 27, 28.)<sup>14</sup> Like the Sanssouci bronze, it is a piece of very high quality, and both may well be casts from the same form.

The bronze is not as close to the Louvre marble as may at first appear. The face of the bronze seems to be a trifle more angular; but, while general observations in comparing a bronze and a marble bust may easily lead the beholder astray, no error is possible when details are checked. Despite the great similarity in the rendering of the hair, in the bronze it is more stringy and slightly less wavy than in the marble. Moreover, there are areas where it falls quite differently, particularly over Richelieu's left temple. Even more obvious is the difference between the lower parts of the marble and the bronze. Under the mantle of the marble bust we seem to sense a contrappostal movement of the arms — as if the left were swinging forward and the right arm backward.<sup>15</sup> None of this is to be found in the bronze; here the lower part is more formalized — one sweeping, wavy fold reaching from shoulder to shoulder. The contrappostal movement is the later, or in any case, the more mature solution, a solution that Bernini first rendered in the Richelieu marble, and that in one way or another appears in all his later busts. By contrast, the formation of the lower part in the bronze is still reminiscent of the Scipione Borghese bust dating eight years earlier. One is therefore inclined to conclude that the casts were derived from a preparatory model, rather than from the marble bust. Bernini





27 G. L. BERNINI, CARDINAL RICHELIEU, profile of fig. 26.



28 G. L. BERNINI, CARDINAL RICHELIEU, detail of Cap and hair from the back, of fig. 27.

1. *Gian Lorenzo Bernini The Sculptor of the Roman Baroque*, London, 1966, p. 202. Cf. the catalogue entry in this book also for all other material on the Countess Matilda.
2. "Nuovi studi sul Bernini," *L'Arte*, XX, 1917, p. 188 f. The piece is now owned by Principe Giuliano Barberini. I am very grateful to Professor Italo Faldi, Director of the Galleria Nazionale in Rome, for providing a new photograph of this bronze for me.
3. Cf. F. Gregorovius, *Urban VIII im Widerspruch zu Spanien und den Kaisern*, Stuttgart, 1879; p. 92 f.
4. Information kindly supplied by Mr. H. M. Cramer.
5. Mr. Humphris informed me that it came from a private collection in England. Like the Barberini bronze, this bronze has no inscription. The Raleigh bronze has incised at the back of the base OPUS EQUITIS BERNINI, and the Falk bronze at the front of the base, CONTESSA MATILDA.
- 5a. Acc. no. E.2.1970.
6. O. Pollak, *Die Kunsttätigkeit unter Urban VIII*, Vienna, 1931, vol. II: Die Peterskirche in Rom, pp. 204 ff.
7. For all information on the Richelieu bust, cf. my book, pp. 209 f.
8. In opposition to a Bernini attribution: Eric MacLagan (1922), Florence Ingersoll-Smouse (1922), Paola della Pergola (1938), Marguerite Charageat (1949).  
In favour of Bernini, apart from Raymond, Ernst Benkard (1926), Max von Boehm (1927), Valentino Martinelli (1955) and myself, more recently also Howard Hibbard (1965), and Maurizio and Marcello Fagiolo dell'Arco (1967).
9. Cf. Martin Davies, *National Gallery Catalogues. French School*. London, 1957, p. 25.
10. In: *A travers l'art italien. Revue des études italiennes*, ed. Henri Bédarida, Paris, 1949, p. 158. I have never seen this bust, and it was not possible to obtain photographs of it. Judging from the poor illustration in Mme. Charageat's paper, it is a straight-forward copy of the Louvre bust. The inscription 'Mochi' at the back of the bust may be of recent date.
11. Cf. *Collezione del Principe Don Marcantonio Doria d'Angri*. Catalogo. Napoli Galleria Ciardello di Firenze, 26 February to 1 March 1940, no. 455. Height of the bust 0.80 m., with base 1.35 m.
12. The bust is 67 cm. high and is, therefore, almost 20 cm. smaller than the original in the Louvre.
13. Cardinal Melchior de Polignac (1661-1741), who had spent many years in Rome, was a well-known collector. While in his collection, the bust bore the correct name Bernini; but after its purchase by the Prussian king, it was attributed to Girardon.
14. Acc. no. E.1.1970.
15. For this problem, cf. my book, pp. 14, 186.
16. Ten years after the Richelieu bust, Bernini himself was badly served when carving the bust of Francis I d'Este (1650-51) and swore never again to work a bust from painted portraits.
17. The only strange disparity concerns the cross of the decoration. In Champagne's painting and in the marble, the centre of the cross is embellished with the image of the Holy Dove, and the corners between the cross-arms are decorated with the French lilies. The cross of both bronzes lacks the Holy Dove, but while the Sanssouci bronze has the French lilies, they are missing in the National Gallery cast.  
In addition to the names I have mentioned, I am indebted to the following friends for various kindnesses while writing this paper: A. S. Ciechanowiecki and Cecil Gould in London, Michael Hall in New York, and Hellmut Hager in Rome.



## TOBIT BURYING THE DEAD:

a newly acquired drawing by G. B. Castiglione (1611?-1665?)

URSULA HOFF

Giovanni Benedetto Castiglione, painter of landscapes, pastoral and arcadian scenes, was born in Genoa where he received his initial training. He was influenced there by the work of van Dyck and Rubens and by another Flemish painter, Jan Roos who was in Genoa from 1614-1638. He also early made a close study of the etchings by Rembrandt of the 1630s. In 1632 Castiglione was resident in Rome where he came in contact with the Poussin-Cassiano del Pozzo circle and had connections with Bernini and Pietro da Cortona. From 1636-1646 he was in Genoa; he appears also to have worked in Naples, Parma, Florence, Bologna and Modena; his presence in Rome is again documented for 1647 until 1651 when he became court painter to the Gonzagas at Mantua where he died.<sup>1</sup>

The story of Tobit takes place during the Jewish exile in Assyria. Tobit was a devout Jew who kept the laws of his religion even under persecution. Though King Sennacherib had issued an edict forbidding the interment of Jews who had been slain by his soldiers, Tobit went out at night to bury the dead.<sup>2</sup>

Castiglione faithfully follows the text of the Apocrypha. (Fig. 29.) The frail old Tobit stands to the left, directing the burial of a corpse carried by a grave digger; another corpse lies in the foreground; further to the left a child turns away in fear and grief. To the right, on the stylobate of a temple, stand a dog and two prying youths, one of whom is pointing to the foreground scene while turning his head towards a shrouded bystander further back, presumably the Ninivite who, so Tobit says 'went and complained of me to the king, that I buried them.' In the right foreground a sarcophagus decorated with garlands, rests on a base; it is surmounted by a shield supported by putti; the broken herm of a hellenistic satyr and an overturned corinthian capital lean against the tomb; the whole, enclosed by foliage, picturesquely evokes a deserted ancient burial ground. In the background to the left are faint outlines of further figures, a pyramidal obelisk, a large marble krater and a temple with a pediment among trees. In the distance on the right we see the silhouette of the walls of Nineveh.<sup>3</sup>

The burial scene from the book of Tobit occurs a number of times in the oeuvre of Castiglione and his school.<sup>4</sup> In an early etching, signed and dated 1635, carried out in the taste of Rembrandt, the setting consists of an ancient row of tombs among which appear some spectators with a torch and an isolated figure to the right. Tobit, the gravediggers and the frightened child are arranged differently from the figures in Melbourne.<sup>5</sup> A setting including a column and a view of Nineveh in the distance occur in the upright drawing at Chatsworth, where the figures are also closer to Melbourne; the second gravedigger resembles one of the foreground figures in Poussin's *Crossing of the Red Sea* (painted before 1640).<sup>6</sup> The main figures in the drawing in the Witt collection compare quite closely to Melbourne, the prying youths stand on the stylobate of the temple; there is a tomb and some sculpture on the right hand side.<sup>7</sup>

The architectural background in the Melbourne drawing recalls motifs in paintings by Poussin, such as *The Pest at Ashdod* of 1631,<sup>8</sup> where we see a similar stylobate of a temple. Poussin's painting was in Rome in the sixteen thirties and forties and could have been known to Castiglione. The motifs on the left hand side could have been observed by the artist in the Roman surroundings; the pyramidal obelisk recalls the pyramid of Cestus, the houses and temple are a well known background motif in ancient Roman wall paintings.<sup>8a</sup> A similar tomb as that on the left hand side occurs in two drawings by Castiglione of *Women and Children praying before a Tomb*;<sup>9</sup> these tombs are variations on that of the Countess Matilda by Bernini erected in St. Peter's in Rome in 1637.<sup>10</sup> All this suggests that the drawing belongs to Castiglione's first Roman period.

Castiglione's technique for which he used a brush dipped in oil and then in dry pigment of yellow ochre, or dull red is uniquely his own.<sup>11</sup> He is believed to have been inspired to it by the oil sketches of van Dyck and Rubens both of whom had worked in Genoa. It is essentially a painter's technique suggesting areas of light and shade. The Melbourne design owes its appeal to its sketchy briefness and the picturesque effects of its red brown colour against the white of the paper, further enlivened by touches of light grey-blue in the garment of Tobit and of the informer, and in the resting corpse on the right.

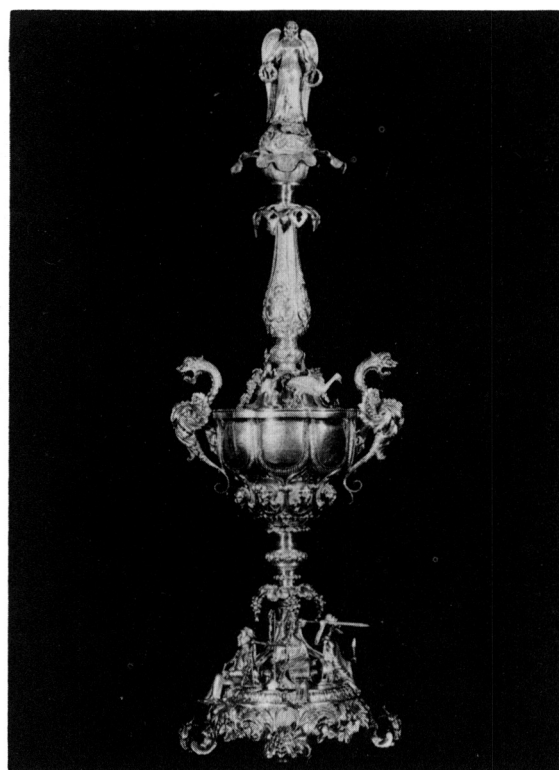
The attraction which this particular episode from the book of Tobit had for Castiglione and his school would appear to lie in the macabre theme of a clandestine interment of slain bodies in a romantically decayed setting. A similar taste for the gruesomely picturesque can be found in Castiglione's etchings *Raising of Lazarus*, B. 6, *The Finding of the Bodies of SS Peter and Paul*, B. 14, *The Tomb filled with Armour*, B. 24 and *The Four Philosophers* (or *Temporalis Eternitas*) B. 25, the latter dated 1645 which foreshadow related themes by Salvator Rosa as well as the *Capricci and Scherzi di Fantasia* by G. B. Tiepolo.

1. For Castiglione's life see: Ann Percy, Castiglione's Chronology, Some Documentary Notes in: *Burl. Mag.* CIX, 1967, pp. 672-677.
2. *Apocrypha, The Book of Tobit*, bk 1.
3. P. 85/1970. Oil and red pigment, 410 x 542 cm.; (16½ ins x 21½ ins). Provenance: H. Hone (1718-1784) Lugt 2783. Acquired from Herbert Bier with the assistance of the National Art Collections Fund, London.
4. Anthony Blunt, A Poussin-Castiglione Problem, *Classicism and the Picturesque in 17th Century Rome* in: *Journal of the Warburg and Courtauld Institutes*, III, 1939/40, pp. 142-7. Blunt states: "in dealing with these drawings I shall be cautious in attributing them to the master himself since . . . we are not in a position to say . . . which are the genuine drawings . . . and which are by very close followers." p. 143, note 5. The Melbourne drawing is published by us for the first time.
5. Blunt, *ibid*, pl. 26c; B. 4.
6. Blunt, *ibid*, pl. 27a.
7. Blunt, *ibid*, pl. 27b; further variations are at Cleveland and formerly in the de Vries collection, Blunt 27d, c, and in Chicago.
8. Anthony Blunt, *The Paintings of Nicholas Poussin, A Critical Catalogue*, London 1966, No. 32.
- 8a. Professor A. D. Trendall kindly assisted in the identification of the classical details.
9. Anthony Blunt, *The Drawings by G. B. Castiglione and Stefano della Bella in the Collection of Her Majesty the Queen at Windsor Castle*, London 1954, pls. 2, 3.
10. Rudolf Wittkower, *Gian Lorenzo Bernini*, London 1966, p. 200, fig. 38. Anthony Blunt, *The Drawings of G. B. Castiglione* in: *Journal of the Warburg and Courtauld Institutes*, VIII, 1945, p. 167.
11. *Ibid*, p. 166.





30 ERNEST LEVINY, INKSTAND, gold, size unrecorded, present whereabouts unknown; reproduced from *The Art Journal Catalogue*, London International Exhibition, 1862, p. 153.



31 ERNEST LEVINY, PRESENTATION CENTRE PIECE, silver, ht 48.3 cm. (19 ins), c. 1863, Felton Bequest 1970.

## AUSTRALIAN SILVERSMITH WORK:

Ernest Leviny: his Inkstand and Presentation Cup

IRENA ZDANOWICZ

The catalogue of the London International Exhibition of 1862 published by the Art Journal in memory of the Prince Consort states that "British Art Producers . . . in 1862, gathered the harvest of which the seed was planted in 1851."<sup>1</sup>

With this in mind it is interesting to note that whilst Victoria's contribution to the Great Exhibition of 1851 consisted of a token bag of flour,<sup>2</sup> in 1862 the colony was represented by, amongst other things, a solid gold inkstand by Ernest Leviny,<sup>3</sup> a Hungarian-born silversmith working in one of the flourishing goldmining towns of Australia — Castlemaine.

Leviny was born at Szepes-Szombat<sup>4</sup> close to the Tatra Mountains in 1818. A trained silversmith and jeweller by profession he went to Paris in the 1840's continuing on to England in 1846 where it is likely that he saw the great Exhibition of 1851.

Lured by the prospect of gold, he came to Australia in 1853. His four hired labourers deserted him on arrival but despite this disappointment he went on to Castlemaine with the mining machinery he had brought with him from England. His attempts to earn money on the goldfields were not as successful as he had anticipated so he set up a business in Market Square, Castlemaine, as a watchmaker and jeweller.<sup>5</sup> The business prospered to such an extent that he was able to retire and speculate in land and building, and became one of the wealthiest citizens in the area.<sup>6</sup> His residence — "Buda" was acknowledged as the handsomest in Castlemaine.

Five years after his arrival, on 25th September, 1858, at the age of 39 Leviny married Mary Isaacs. Only 4 years later, and after the death of his son, his wife died. However, Leviny married again and his marriage to Berthe Hudson from Launceston, Tasmania, was a long one. The couple had 10 children<sup>7</sup> and the youngest one, Miss Hilda Geraldine Leviny still lives at the family home, "Buda" in Hunter Street, Castlemaine.

From "the seed planted in 1851" sprouted many other similar exhibitions in Ireland, America and again in London which changed the attitude of individual artists and of the larger silver — and goldsmithing establishments to such enterprises. Whereas in 1851 a large part of the exhibits had been chosen from existing stock, in 1862 many of the articles had been made expressly for the Exhibition.<sup>8</sup>



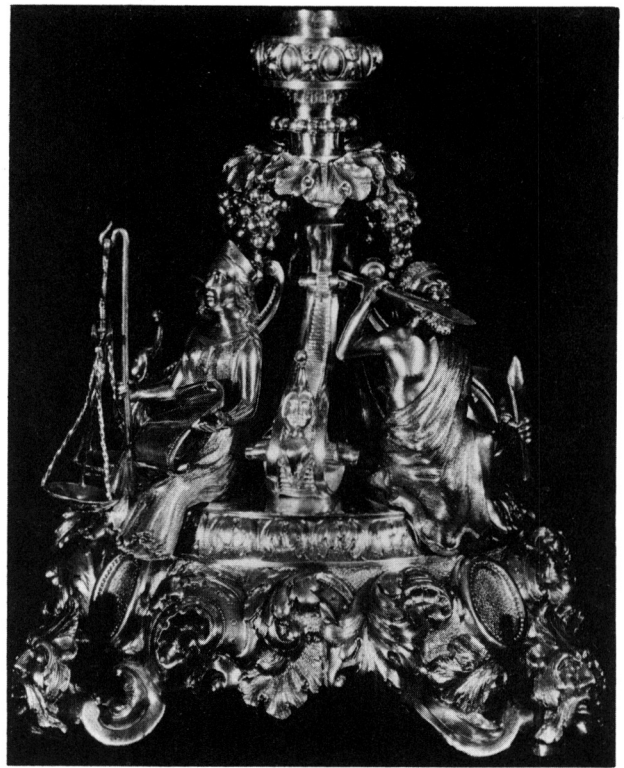
32 ERNEST LEVINY, PRESENTATION CENTRE PIECE, detail of base.

The years between 1851 and 1862 saw some change in spirit of design, the most important being the suppression of that naturalism that was so often displayed in all its confusion particularly in English exhibits.<sup>9</sup> Ralph Nicholson Wornum, contemporary commentator on the Great Exhibition of 1851 had noted a difference between the English and the French silver exhibits which is relevant to our theme. English work displayed a profusion of naturalistic ornament, carried out with little regard for structure and design. French work emulated the formal devices of the 16th and sometimes the 17th centuries: "The great model of the French silversmiths is Benvenuto Cellini notwithstanding several important specimens of the Louis Quatorze" wrote Wornum.<sup>10</sup> This difference in taste would have been noted by Leviny who had recently arrived from Paris.

Unlike English silver, French silver at the time that Leviny was in France possessed a dimension that due to more complicated shapes defined the space around it in a more varied way. This does not mean that it did not share with English plate a certain amount of eclecticism, of a use (or misuse) of motifs from other styles. Indeed, the Renaissance motifs were at times used quite out of context and simply transposed into a 19th century formula. However, the French did not display such a great interest in the exotic. It is true that in the wake of the Napoleonic campaigns they had shown a fascination for Egyptian motifs as is seen in the work of Jean-Baptiste-Claude Odier, but this was transformed into a highly sophisticated classical style which did not possess that quality of quaintness that is seen in English silver in the ennoblement of the primitive inhabitants of the more recently discovered continents.

In 1862 English exhibits contained a greater number of formal designs in the French taste and among them was an inkstand by Ernest Leviny.<sup>10a</sup> (Fig. 30.) Leviny made this inkstand at the request of workmen who presented it to J. V. A. Bruce, the contractor of the Melbourne and Murray Bridge Railway<sup>11</sup> and decided to submit it to the London Exhibition of 1862. On being shown in Melbourne, before its display in London, it won a medallion. However, because it did not reach London in time for the judging, the jury was unable to grant it a special award which it otherwise would have received according to the "Report of the Juries" which found his work "highly creditable to the colony."<sup>12</sup> Its present whereabouts are unknown but we can judge its design from an engraving in the Art Journal Catalogue (p. 153) and from an old photograph.

The combination of asymmetry of detail with a careful organization is the striking feature of this piece. The scrolls on each end of the upper platform combined with the



33 ERNEST LEVINY, PRESENTATION CENTRE PIECE, detail of base.

inverted ones supporting it are forms taken from a 19th century rococo vocabulary. The balancing of the two sides is achieved by the positioning of the upstanding scrolling finials at the base, the two small figures on the second tier, the gold nugget covers of the wells and the sprays of olive and oak branches in the lower central flange. Providence is seen in the central figure holding a coat-of-arms and a scroll. (The latter does not appear to be inscribed in the photograph but is shown with an indecipherable inscription in the Art Journal engraving. It was probably engraved with a dedication soon after the photograph was taken.) This careful and deliberate ordering of motifs, and also details of style such as the sprays of flowers in the curved supports betray Leviny's debt to his experience in Hungary and France.

Leviny was probably assisted in making such spectacular pieces as this inkstand by Frederick Kronberg, a Hungarian living in London, whom he had invited to come to Australia.<sup>13</sup> Arriving in Castlemaine in 1855 Kronberg, a jeweller, would have not only been a brother in spirit and profession but could complement Leviny's interest in the designing of jewellery, the manufacture of those small details like the chasing of particular surfaces and the precision of moulding as is seen in the grotesque masks of the inkstand.

The sculptural qualities of this stand are quite different from those of English sculpture in silver. Indeed, the intricacy of the design is related to jewellery rather than to sculpture. In this sense the piece shows the tension that exists between the construction of complicated work consisting of small details and its conception as a sculptural entity — a problem that Leviny solved more successfully in the presentation centrepiece in the form of a covered cup, which was acquired by the National Gallery of Victoria in March of this year.<sup>14</sup> (Figs. 31, 32, 33.)

The cup bears the following inscription on the outside of the lobed bowl:— "Presented 31st December, 1863 to Chas. Abraham Saint by his Friends and Fellow Citizens in recognition of many services rendered as Editor of the Mount Alexander Mail to the Town and District of Castlemaine" and continues on the scroll held by the figure of Justice at the base, "from September 1851 to December 1863". Leviny was faced here with the task of creating a work which necessitated the combination of a rhetorical statement with a didactic and yet pleasing design — a problem that many English silversmiths had encountered. He chose a subject appropriate to the growth and development of Castlemaine as a gold-mining centre — a development with which his friend and



notable citizen, Mr. Saint, was very much involved. Thus the figure of Victory standing above the nugget of gold, holding a laurel wreath in each hand is not merely a reference to the achievements of Mr. Saint but through its juxtaposition with the four figures at the base — personifications of Justice, goldmining, farming and the indigenous aboriginal tribes — assumes a wider significance. It suggests the victorious struggle of man in the goldfields and on the land.

Few pieces of Australian silver attempt such experiment with allegory and Leviny was not always as successful as this. For example, the aborigine which forms the finial on the cover of the gold inkstand is in no way related to the design or meaning of the piece except in a very elementary way. The four figures of the cup do not only partake in its meaning but also in its design as they are seated between the four volutes of the base as well as emphasizing its four corners.

This is not merely using motifs for their curiosity in the process of encountering new visual images, it is a more complex activity — that of interpreting new data. Despite the mingling of these indigenous figures with European vine leaves which form a serrated canopy above them, the idea remains a fruitful and valid one. It is forceful enough to diminish the impact of another and perhaps more strange juxtaposition — that of the group of kangaroos and emus on the cover and the dragons which form the handles. It must be admitted however, that even this seems a little incongruous though not entirely incomprehensible given the particular scheme employed by Leviny. He attempted to create a unity between his own style and the new set of images presented to him by the Australian environment.

The lobed bowl of this cup has that roundness reminiscent of 16th and 17th century "columbine" and "pineapple" cups; the dragons, grotesque masks at the base of the bowl and the superb chasing and repoussé work of the baluster stem are in the Renaissance style and the asymmetrical scrolls of the base though coupled with more masks are inspired by the rococo. The design of the cup can be seen on two different planes which do nevertheless complement one another. The three-dimensional aspect of the vase and its little cast figures progress to a two-dimensional plane defined by the dragon handles, which again is followed by the fullness and roundness of the cover, its stem and finally the frontally positioned winged female figure. However, this progression is well balanced and the variety of shape and space can be related to the interesting method by which Leviny organized his iconographic system.

The Victorian love of what Patricia Wardle calls "exotic naturalism" has been integrated with a largely European Renaissance revival and certainly would have compared favourably with exhibits in the 1862 Exhibition where foreigners like Morel Ladeuil were employed by reputable English firms such as Elkingtons.

Made only a year after the inkstand, the presentation cup of 1863 is less flamboyant, more tightly organized and more pleasing. Though Leviny showed such promise, he ceased working in silver a few years after making these pieces. In the 1872/3 Sandhurst, Castlemaine and Echuca Districts Directory his occupation is listed as that of a "gentleman".<sup>15</sup> But his love of art lived on in his wife and daughters, who played a significant part in the establishment of the Castlemaine Art Gallery.<sup>16</sup>

I am grateful to Miss J. Maslen of the La Trobe Library, Melbourne, for her help in making the catalogues, directories and other books so readily available.

1. *Art Journal*, Vol. I, 1862. Dedication page.
2. Geoffrey Searle, "The Golden Age", MUP (1963), p. 359.
3. All biographical details except where indicated are taken from Egon F. Kunz, "Blood and Gold", Cheshires (1969), p. 74.
4. The name of the town was later changed to Georgenberg and is now Spitza Sobita.
5. *The Mount Alexander Mail*, March 7th, 1905. See obituary therein.
6. *Ibid.*
7. Death Certificate of Ernest Leviny.
8. Patricia Wardle, "Victorian Silver and Silver Plate", Victorian Collector Series, London (1963), p. 114.
9. Patricia Wardle, *ibid.*, p. 36. Miss Wardle, however, makes the point that since this naturalism was so strongly accepted in the years before 1862, its popularity waned but little. Nevertheless, it is necessary to point out that it was being subdued by a greater interest in formality — in itself a significant step.
10. "The Exhibition as a Lesson in Taste", by Ralph Nicholson Wornum in the *Art Journal Catalogue of the Great Exhibition of 1851*, p. IX\*\*\*.
- 10a. For additional discussion of this work see "Nineteenth Century Australian Gold and Silver Smiths" by Kurt Albrecht, Hutchinson Group (Australia) Pty. Ltd. (1969) pp. 11-12.
11. The *Art Journal Catalogue of the International Exhibition of 1862*, p. 153.
12. "Reports by the Juries" (of the International Exhibition, London 1862), Class XXXIII, p. 4.
13. Egon F. Kunz, *op. cit.*, p. 75.
14. Acc. no. D 9/1970.
15. Leviny's Death Certificate also gives that description of his rank and profession.
16. Ref. "The Art Gallery of Castlemaine — Quest for a Conder", by Gilbert Foster in the *Annual Bulletin of Victoria* 1968/9, p. 40.



## BALLARAT ART GALLERY: ROY DE MAISTRE

### MARGARET MACKEAN.

Ballarat has been fortunate in acquiring an extremely good painting by Roy de Maistre (1894-1968) (Fig. 35). It was listed in the 1960 catalogue of his retrospective exhibition held in the White-chapel Gallery, London, as no. 48, with the following information: *The Cricketers*. 1937. Oil on canvas. 76.2 x 63.5 cm. (30 x 25 ins). Collection: The Trustees of the New Atlantis Foundation.

From the time of his arrival in London, de Maistre was regarded as a significant painter and this exhibition, covering the years 1917-1960, established his position as one of the most important figures in the English school. It was the culmination of years of research and investigation into the properties of colour and form so that a perfect balance of these two elements might be realized.

The early theories which he put forward in Sydney just after the first world war — when he was involved in colour harmonics — gave tremendous impetus to the art scene in Australia. His friendship with Norah Simpson and her experience of the Post-Impressionist school — liberated him from the prevailing tradition of 'Impressionism' which was the accepted art form of Streeton and his school. De Maistre, in the company of Roland Wakelin and Grace Cossington Smith, was one of the pioneers of modernist art in Australia. His non-figurative painting of *Rhythm in Yellow Green* minor was painted according to his theories of harmonizing colour in accordance with the musical system of harmonizing sound and marked the beginning of abstract painting in Australia.

Because of its extremely intellectual character and the obvious sincerity and ability of its author, de Maistre was accorded a foremost place among the younger generation of Australian painters.

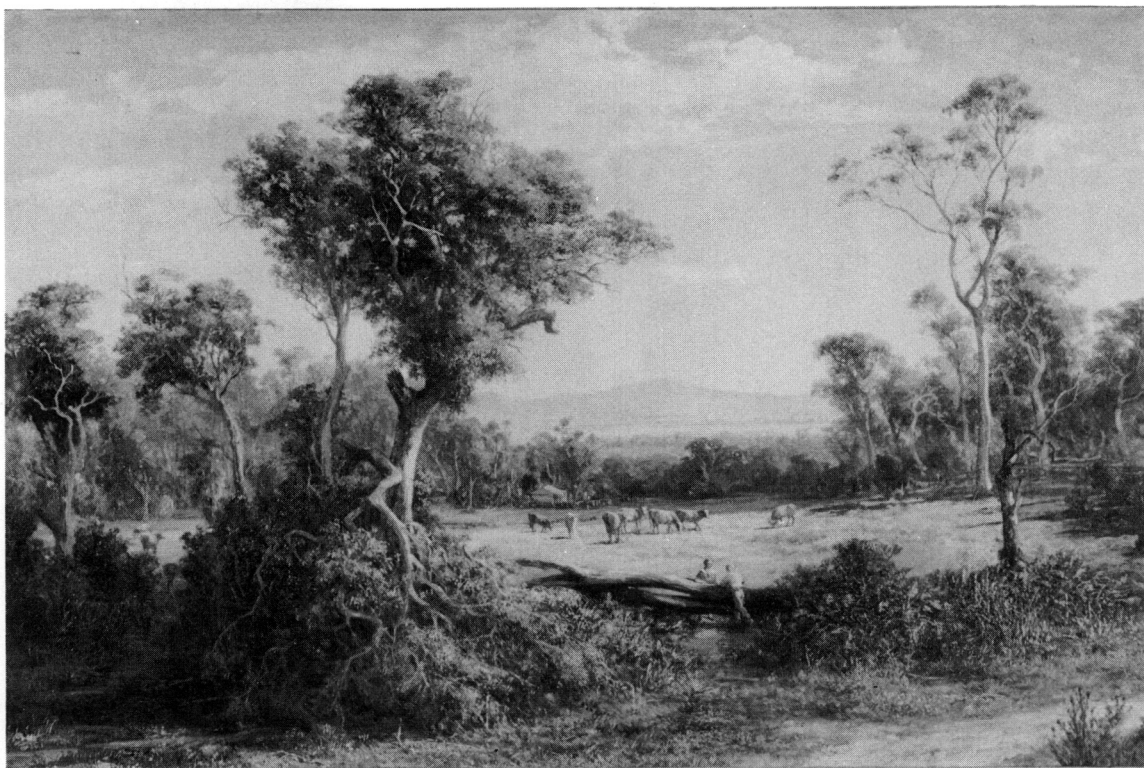
The opportunity to study European sources first-hand came with the award of the N.S.W. travelling scholarship in 1923 which enabled him to spend two years in France and England — which were

later to become his permanent home. The results of his two years work in Europe were shown in exhibition upon his return to Sydney in 1926 where it was received with interest and respect — but also with renewed hostility from the establishment whose position he threatened. This hostility and the realization that only in Europe could he find the climate suitable for developing his ideas — decided his return to London.

His natural reticence and his disregard for public relations account in part for his work being little noticed by the general public — although respected by a number of painters and critics — and acquired for such major collections as the Tate Gallery.

De Maistre was essentially an indoor artist, content to use the traditional subjects of figure compositions, portraits and still life, of which the painting of *The Cricketers* is a typical example. It is a quiet confident painting using pictorial elements which are familiar. The forms have been reduced to a series of simple shapes — the colour applied thinly to the canvas, with light impasto in the white of the figures. The various areas within the composition are marked by a strong black line which divides the picture surface into precisely calculated patterns, using strong clear colours within these areas.

This painting has had a disturbing effect on the gallery. The quality of the painting demands a re-valuation of all the others sharing the same area. It insists upon a standard not often realized among his Australian contemporaries and demands that we expand our collection to include those important links with de Maistre — namely Wakelin and Cossington Smith, Crowley and Fizelle. Of these we already hold a fine Cossington Smith and two compositions of Rah Fizelle — the latter only bought a month after the de Maistre. Our search now therefore is for Grace Crowley and Roland Wakelin so that we might have an adequate representation of this extremely important group of painters.



35 A. L. BUVELOT, *THE CLEARING*, oil on canvas, 71.2 x 112 cm. (28 x 44 ins), 1875, Bendigo Art Gallery.

## BENDIGO ART GALLERY: A. LOUIS BUVELOT

URSULA HOFF

Since 1960 the Bendigo Art Gallery has owned a fine group of works by Louis Buvelot introducing the viewer to all phases of this important painter's work.

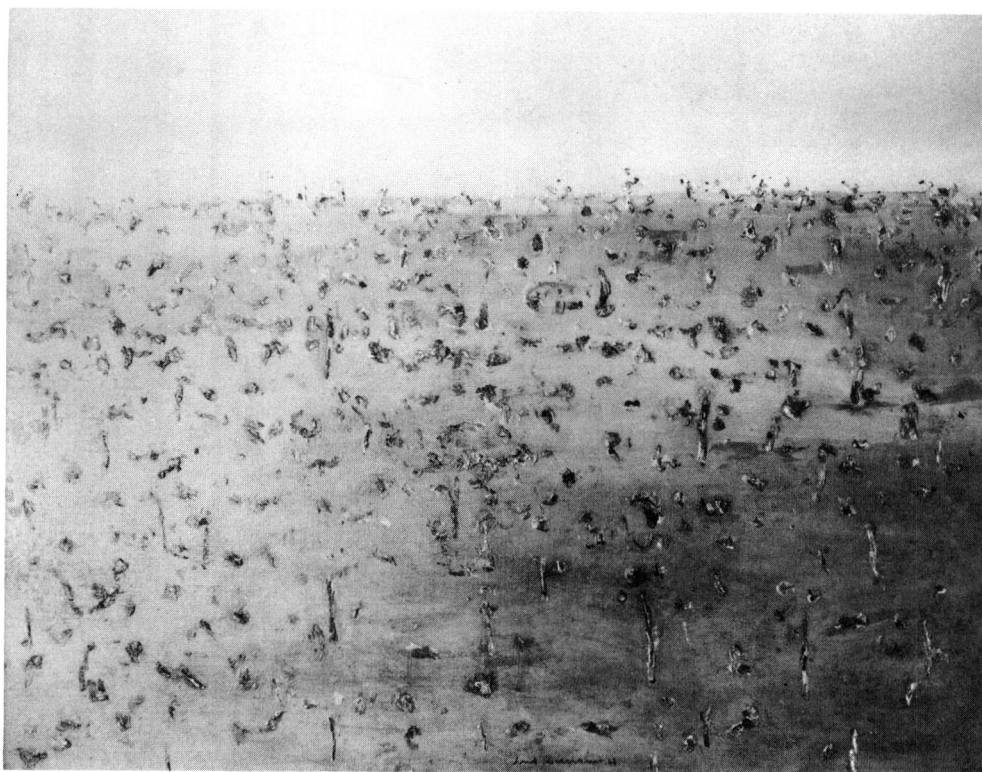
With the exception of one small oil painting, *Landscape*, 1875, the works were previously in the possession of Charles Bennett, a monumental mason and an amateur artist who often painted with Buvelot. After Mr. Bennett's death the pictures remained in the possession of his wife in South Yarra until their acquisition by the Bendigo Gallery.

A couple of the drawings originated in 1866, the year after Buvelot's arrival in Australia. The oil paintings were executed in the eighteen seventies; the watercolours belong to the years between 1871 and 1888. All are signed and dated. Most of them are identified by their titles as depicting Victorian localities, lying within short journeys from Melbourne. They thus illustrate Buvelot's tendency, de-

rived in his youth from the example of the Barbizon painters, to look for humble and familiar subjects in the pastoral landscape of his home state. As Jocelyn Gray has pointed out, Buvelot was the first Australian landscape painter "to have succeeded in evoking an enduring and credible idea of the Australian scene, a truly native poetry of quiet corners and old gum trees".

*The Clearing* of 1875 (Fig. 36) owes its vitality to a true gradation of light and shade and to the delicate handling of its brushwork. The shadows are luminous, the light falls warmly on the paddock which lies secluded within the surrounding darkness of the bush. For his small oils Buvelot often chose intimate fragments of nature. The large canvasses, like this one, follow the concept of the complex balanced composition which Corot or Daubigny sent to exhibitions at the Salon, but the motifs are studied from Australian nature.





36 FRED WILLIAMS, SILVER LANDSCAPE, 91 x 111.2 cm. (35¾ x 45¾ ins), Castlemaine Art Gallery.

## CASTLEMAINE ART GALLERY: FRED WILLIAMS

BETH SINCLAIR.

Castlemaine has acquired another outstanding painting for its collection — *Silver Landscape* by Fred Williams (Fig. 37).

As in other countries, our landscape has always been a source of inspiration to many painters, the final result depending on individual background, their attitude to life and closeness to nature and the ability to communicate this in terms of paint.

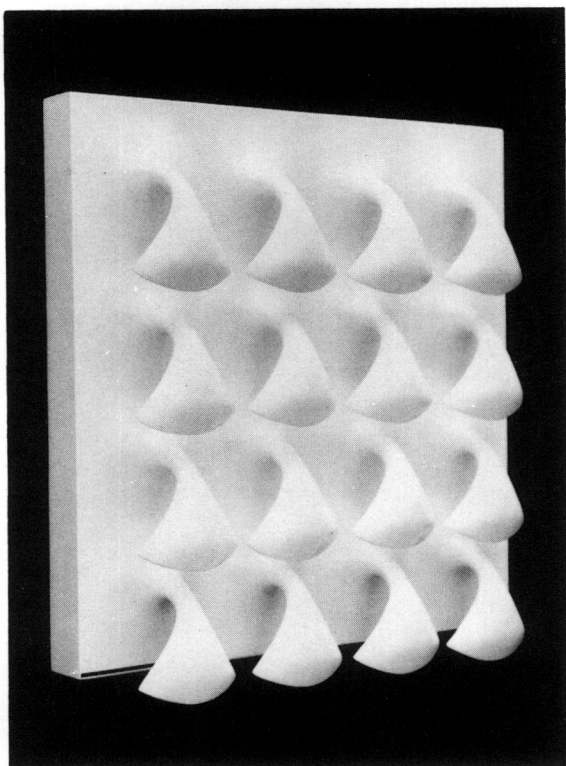
Landscape painting here developed from Conrad Martens and his contemporaries, who saw our land through European eyes, to Buvelot and the Heidelberg school where, for the first time, was seen a deep affinity with the environment, and later to those much maligned painters of the so called sheep and gum tree school in the period between the wars. One would think from critics of this particular period that pastoral subjects were the only ones depicted, yet a quick glance at the Castlemaine collection, mostly acquired between 1920 and 1940, does not seem to bear this out. Certainly some painters, Heysen and John Rowell among them, were most successful in presenting the open grazing lands backed by distant hills, so successful in fact that this aspect was repeated ad nauseum by considerably lesser painters and the subject itself brought into disrepute, an event which is almost bound to happen no matter what the prevailing style.

The painters of this period were more concerned with what is generally considered the more pleasing aspects of our countryside but this in itself does not exclude validity. Painters must be allowed to choose their own subjects and present them in their own way, a remark which is made so often but which one sometimes doubts is ever really believed.

Williams' *Silver Landscape* is a far cry from the landscapes of previous periods. He has chosen what at first sight would appear to be a most unlikely subject. There is no lush growth here, only tired land and battered trees stretching to the distant horizon.

In these days of frantic, aggressive uncertainty and its resultant effect on the art of our age, *Silver Landscape* would almost be considered an anachronism. With its vast, lonely distances, quiet moody colour and subtle form, it is surprising but refreshing to be faced with a work that allows the viewer the time and the privilege of putting just a little of himself into the picture, rather than being shocked into acceptance or rejection outright. It gives one the chance to get one's breath to deal with the deadly manifestations of our society, to this writer no unnecessary thing.

*Silver Landscape* is landscape painting at its best. It is a work showing a sensitive artist's feeling for his country and his times in which the two are inextricably woven together.



37

## GEELONG ART GALLERY: PAUL PARTOS JOHN DAVIS

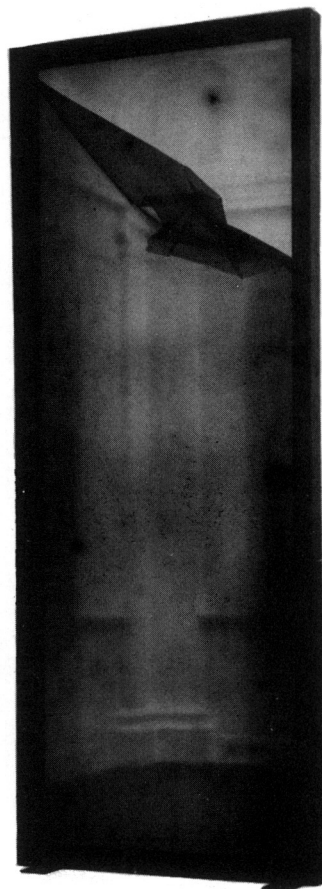
### RICHARD ANNOIS.

The collection of the Geelong Art Gallery has recently been enlivened by the acquisition of two works by two Melbourne artists — the 1969 "Corio Prize" winner by Paul Partos, *Untitled Black* (Fig. 38) and *Multiple* by John Davis.

The Partos was the subject of criticism as not being a painting within the eligibility terms of the Prize, but in the opinion of the judge, Daniel Thomas, there was no doubt that it was the result of the application of paint to a surface. For those who wish to classify art objects it rests uneasily in the pigeon hole marked "painting", but it matters little to its validity and vitality what label is attached. Writing of it in "Art International" Alan McCulloch agreed it was not a painting if painting was defined in the traditional sense, and added "But who does that today?" The same author has also described it as "the logical outcome of a direction in which local contemporary painting has been heading for some time".

Across both sides of a black timber rectangular frame, free standing 120 inches high and 42 inches wide but only 3½ inches thick, Partos has stretched sheer nylon, and in the centre of the wafer has inserted a third layer of fabric tumbling irregularly at its top into jagged folds. The external fabric is sprayed with black acrylic, and the internal a deep blue black.

Immaculately finished it stands tall, stately and elegant in its proportions, offering a subtlety of tone and color changing from black to deep blue and back to black again. The texture of the fabric varies from transparency to opaqueness, and finally to the



38 PAUL PARTOS, *UNTITLED BLACK*, timber and nylon, 306 x 102 x 8.3 cm. (120 x 42 x 3½ ins), Geelong Art Gallery.

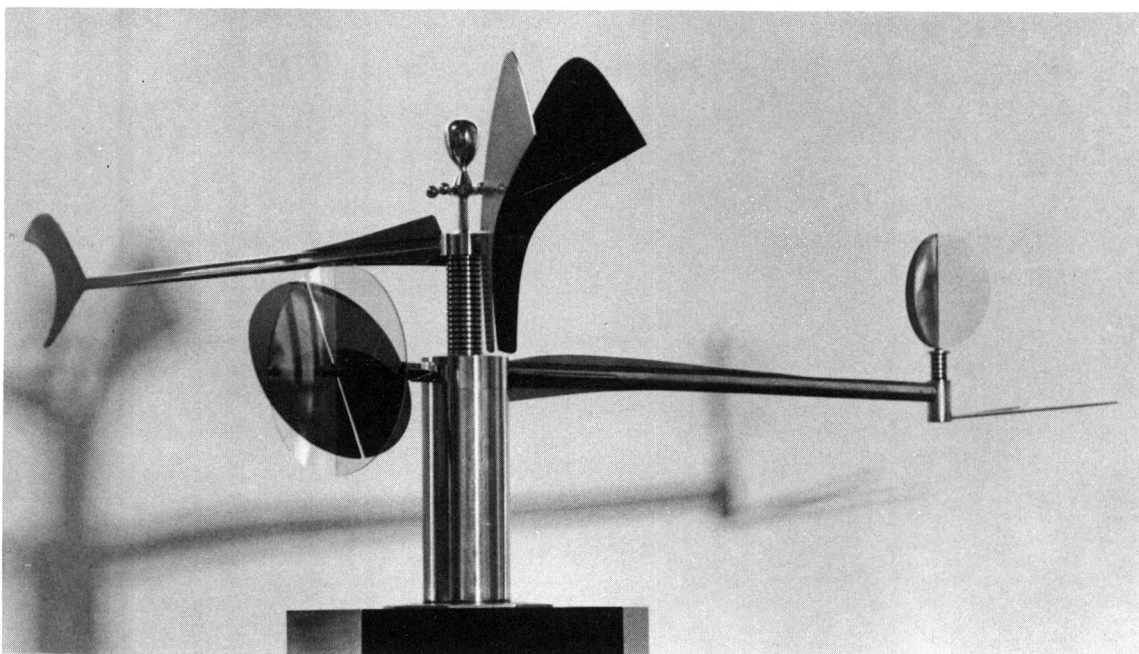
density of the internal folds. In its simplicity and starkness it stands as a man-made monolith in isolation amongst the rest of the collection of the more conventional "wall hangings".

To make the appreciation path of gallery-goers more readily negotiable the Gallery has purchased the Davis fibre glass sculpture *Multiple*. It stands in its own right as a sensitive creation of 16 repeating shapes, each generating its own multiplying patterns of shadow on the moulded forms of the base from which the theme of the design sprouts. *Multiple* surprises with changing valleys of shade, light and forms as the viewer moves around it, like the rows of an orchard seen from a passing car. When viewed in combination with the Partos each compliments the other as sensual essays in tone and design.

Paul Partos was born in Czechoslovakia in 1943, arrived in Australia in 1950 and studied at the Royal Melbourne Institute of Technology from 1959 to 1963. He studied overseas on a travelling scholarship in 1965 and has had one-man shows in Sydney and Melbourne.

John Davis is another graduate from R.M.I.T. and obtained his Diploma in Art (Sculpture) in 1966. He now lectures in design and sculpture and has exhibited regularly with group shows since 1965.

Just as McCubbin's *Bush Burial* marked the commencement of the Geelong Gallery and its collection in 1901, *Multiple* and *Untitled Black* may well herald the shape that the future collection of contemporary work will take for the new extensions to the Geelong Gallery to be opened in 1971.



39. Victor Royer, Sun Machine, Brass and Perspex ht. 76.2 cm. (30 ins.) excluding base.

## NEWS FROM THE NATIONAL GALLERY SOCIETY

R. R. McNICOLL.

At the end of 1969 the Society had 6660 subscribers, and it was estimated that about 10,500 people were entitled to the use of the Society's facilities. Nearly \$5000 was paid to the Trustees for the year in lieu of admission charges for members.

The level of activity has been sustained. Educational programmes have been particularly well patronised, and it has proved necessary to extend their scope.

The 1969 programme ended with the illustrated 'Survey of the Year's Art in Australia' delivered in December in the Great Hall by Mr. James Mollison. This annual survey is commissioned early in each year so that exhibitions can be viewed and slides made. For 1970 it is in the hands of Mr. Elwyn Lynn.

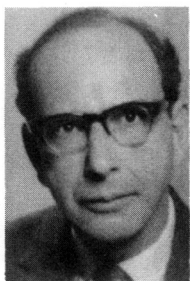
The main evening programme for 1970 has included a talk by Dr. A. E. Werner on his work as Keeper of the Research Department of the British Museum, a lecture by Mr. Dacre Stubbs on Stone Age Art in Australia, a lecture by Dr. Donald Brook of the Power Institute on Art, Science and Technology, Dr. Hoff's important lecture on Tiepolo (arranged in conjunction with the Italian Cultural Institute), a discussion between Professor Ironside and Dr. Orchard on Psychology and Art, and a talk by Robert Grieve on Museums in Japan.

A significant event which is planned for October 1970 is a season of performing arts, towards which the Society has obtained a subvention from the Council for the Arts. A prominent overseas sculptor is to be brought to Australia for the occasion. There will be a talk by a leading London stage producer, a special orchestral concert, ballet performances, and screenings of new Australian films.

Perhaps the most significant development during the period under review — October 1969 to September 1970 — has been the formulation of a firm art patronage policy. For most of the Society's life it has been regarded as a source of funds which the Trustees could call upon if needed to take advantage of a fleeting opportunity. Such contingencies are now met from other resources. It has been agreed that the Society should concentrate its acquisition funds over a period into one or more specific fields of art. The first field to be chosen is that of sculpture. The Society has provided \$10,000 to buy an important piece of kinetic sculpture by Victor Royer of California and Florence.

The Society's contribution to art patronage during the calendar year 1969 was over \$19,000, and it is expected that this sum will be exceeded in 1970.





## IN MEMORY OF FRANZ PHILIPP: URSULA HOFF

In Franz Philipp, whose premature death in London on 30 May of this year has been a deep shock to his many friends and colleagues, the Gallery has lost a brother-in-spirit. Many members of staff attended in their student years the lectures and seminars he gave in his twenty-two years with the Department of Fine Arts of the University of Melbourne. Harley Preston, former Acting Curator of Prints & Drawings, teacher said: "Franz was like a beacon: even at times of no personal contact he was there and pointed the way". It was not an easy way; Franz Philipp's incisive reasoning allowed for no loose ends or vague "appreciationism". Brought up in Vienna in one of the most eminent schools of art history in Europe he was a dedicated and distinguished scholar in the field of Western art. The research he practised was both detailed and comprehensive; he had a keen eye and well knew how to formulate in words what he saw; above all he had a rare gift for encouraging originality and individuality in students engaged in study under his guidance.

Amongst the ventures Franz enjoyed most were the seminars which he conducted with his senior students in front of works in the Gallery's collection. Students were assigned an individual painting or drawing or piece of sculpture, prepared a paper on it and read this to the group which then discussed the work. This close occupation with originals proved a valuable stimulus and the seminars are gratefully remembered by those who took part in them. To Franz Philipp himself such "museum working parties" brought back cherished memories of his own student days, when he had enjoyed the unforgettable privilege of attending the seminars of the eminent scholar Julius von Schlosser conducted among the treasures of one of the world's richest collections in the Kunsthistorisches Museum in Vienna.

In 1956, on the retirement of Sir Daryl Lindsay from the directorship of the National Gallery, Franz Philipp ably assisted by June Stewart and with the support of Professor Joseph Burke compiled a volume of essays which was published in Sir Daryl's honour. This book not only charmingly preserves the image of Sir Daryl's personality and directorship as reflected in the eyes of a number of notable people of his time, but includes a set of distinguished articles on outstanding works in the collection written by well-known authorities. In his own article Franz Philipp dealt exhaustively with five preparatory drawings in which Nicolas Poussin developed the rich and complex composition of the *Crossing of the Red Sea* in the Melbourne collection. These essays provide the student of the Melbourne Gallery with a treasure trove of information.

Franz Philipp was always available to the staff for the advice in research problems; many of the entries in the catalogue of *European Paintings before 1800* were discussed with him by the author.

Since 1962 he served on the Gallery's Publications Committee and for many years, was consulted by curators on gallery acquisitions.

Just before he left on his sabbatical overseas leave this year, he assisted Mr. Westbrook and the department of Australian Painting with the selection and presentation of the exhibition "Arthur Boyd's Australia", one of the events staged to mark two great occasions, the Cook Bi-Centenary and the visit of Her Majesty the Queen and the Royal Family to Australia. As stated in his introduction to the catalogue, he aimed to present the unity and variety of Boyd's landscape art from the middle 1930's to the end of the '60's, landscape being an important aspect of Boyd's art, inseparably linked with the mythic-symbolic fantasies of his figurative work. For this exhibition and its catalogue Franz Philipp was able to draw on the rich store of knowledge which he had accumulated for the production of his *magnum opus*, *Arthur Boyd*, published by Thames and Hudson in 1967.

The Boyd book was his major publication. A conscientious and painstaking worker he objected to 'rushing into print', but he did bring out some notable articles, several of which appeared in publications issued by the Gallery or dealt with topics bearing on the Gallery. In the *Quarterly Bulletin* of 1952 (VI, 1, 2-4) he discussed the medieval stained glass bought for the Gallery by Frank Rinder in 1921. In the same publication in 1954 (VIII, 1, 2) he dealt with sculptors of the Paduan school of the 15th century and in particular with the two bronzes by Bellano in the collection and their relation to the work of Donatello. In 1957 (*Quarterly Bulletin* XI, 2, 2-4) he traced the history of the various portraits, attributed to Tintoretto, of Doge Loredano; in a brilliant flash of insight he noted that the Antaeus by William Blake was based on Tibaldi's figure in the 'Conception of St. John' (*Annual Bulletin* VII, 1955, 24, 25). When Sir Archibald Grenfell Price collected material for his book on *The Humanities in Australia*, 1959, Franz Philipp supplied the Chapter dealing with research in the History of Art, generously paying tribute to the attempts of the National Gallery staff to document the material in their care.

It was Franz Philipp's gift to combine his historical interests with a lively and sympathetic understanding of the art movements of the present time. In 1961 he commented astutely on some aspects of the early plans for the new National Gallery Building (*Meanjin* No. 81). He never missed a temporary exhibition put on by the Gallery and discussed the latest manifestations of contemporary taste with the same zest which he bestowed on the work of the old masters.

Tragically cut short in its fullness, his life, unremittently devoted to the ideals of scholarship, will remain an inspiration to all who follow.

"But now meanwhile take these offerings, according to the old custom of our fathers, the tribute of sorrow, for a funeral sacrifice. Take them, wet with many a tear of your brothers. And forever Brother, hail and farewell."

Catullus (87-54 B.C.) *Carmina*, LXXXV.

## RECENT ACQUISITIONS – FELTON BEQUEST AND PURCHASES

Several major additions are the subject of articles in this issue. We are much indebted to Professor Rudolf Wittkower for his contribution on the two bronzes by Bernini, the first examples of their kind to come to Australia. Kress Professor in Residence, National Gallery, Washington 1970, Dr. Wittkower is the author of *Gian Lorenzo Bernini*, London 1966 and other Bernini studies. For the first time a work, the drawing by Castiglione, (p. 19) has been acquired with the generous support of the National Art Collections Fund in London. Two works, which had disappeared into unknown private collections since

the 1860's, turned up again this year and were bought for the collection. One of them is the *Etruscan Hydria*, included by Professor Trendall on p. 1, the other, the *Presentation Centre Piece* by Ernest Leviny, discussed by Miss Zdanowicz on p. 21. The Print Room collection has been enriched by a notable group of old master prints, including the now very rare *Christ and the Woman of Samaria* by Domenico Campagnola; a group of modern works contains Picasso's most famous etching, the *Repas Frugal* and Bonnard's lithographic series of *Some Aspects of the Life of Paris*.

### AUSTRALIAN PAINTING

SYDNEY BALL. *Sassan Encounter*. Acrylic on canvas. Purchased.

SYDNEY BALL. *Canto VII*. Silkscreen. Purchased.

ASHER BILU. *Untitled, 1965*. Oil on hardboard.

Purchased by Donation, Mrs. D. Carnegie.

CHARLES BLACKMAN. *Tiger Butterfly*. Silkscreen. Purchased.

JEFFREY BREN. *The Front Door*. Oil on canvas. Purchased.

G. S. CHRISTMANN. *Over Blue*. Acrylic on canvas. Purchased.

WILLIAM DELAFIELD COOK, *A Room Full of Chairs*. Conte on paper down on canvas. Purchased.

JAMES GLEESON. *Signals From The Frontier*. Oil on hardboard. Purchased by Donation, Mrs. D. Carnegie.

MICHAEL JOHNSON, *Emporer II*. Acrylic on shaped canvas. Purchased.

FRANZ KEMPF. *Figuration In A Garden*. Oil on canvas. Purchased.

MURIEL LUDERS. *Landscape*. Oil on canvas. Purchased by Donation, Mrs. D. Carnegie.

TONY MCGILLICK. *Fontanel*. Acrylic on canvas. Purchased.

CONRAD MARTENS. *The Valley of the MacDonald From the Road Beyond Wiseman's Ferry*. Oil on canvas. Purchased.

ROSS MORROW. *Colours of the Club*. Oil on hardboard. Purchased by Donation, Mrs. D. Carnegie.

TI PARKS. *Acrylic with Barbed Wire*. Construction with wood and mohair. Purchased.

JOHN PEART. *Blue Square*. Acrylic on canvas. Purchased.

WILLIAM PEASCOD, *Landscape Theme VII*. Oil on hardboard. Purchased by Donation, Mrs. D. Carnegie.

CHARLES REDDINGTON. *Coromandel Valley*. Oil on canvas. Purchased by Donation, Mrs. D. Carnegie.



Conrad Martens (1801-1878)

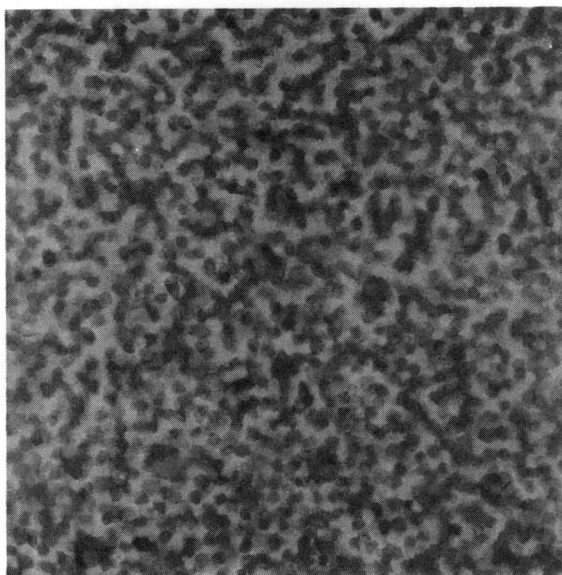
*The Valley of the MacDonald from the Road Beyond Wiseman's Ferry*

Oil on canvas 33 x 47.6 cm. (13 x 18¾ ins.)

Purchased 1970

This is the first example of an oil painting by Conrad Martens to enter the collection. Leaving aside its individual qualities it will, by joining our thirteen splendid watercolours, strengthen the gallery's capacity to illustrate the work of this important pioneer artist.

Martens arrived in Sydney on the 17th April, 1835, having come to the Pacific as topographical artist on board H.M.S. Beagle, on the voyage which crystallized Darwin's concept of "The Origin of Species". Martens' views of the young colony are not merely of historical interest. The watercolours particularly reveal him as a master working in the English tradition. He had studied under Copley Fielding and over the years, painting the high keyed brilliance of the Antipodean atmosphere, his cloudscapes achieve an almost Turnerian richness.



John Peart (b. 1945)  
*Blue Square*  
 Acrylic on canvas, 168 x 167.7 cm. (66½ x 66 ins.)  
 Purchased 1969

Originally a Brisbane artist, now working overseas John Peart first achieved acclaim as a practitioner of the Hard Edge style. He soon left the geometric approach to develop a more personal lyrical style. In *Blue Square* the flat surface of the canvas gains a new dimension. The effect of the overall dabbing of the various tones of blue, and to

some extent, the light playing on the different consistencies of the acrylic paint, results in a feeling of depth and movement. The light and dark tones pull at each other and weave half defined patterns across the surface of the painting—an effect further enforced by the contrasting dabs of the thin yellow pigment.

## DRAWINGS

- G. B. CASTIGLIONE. *Tobit Burying the Dead*. Drawing. Purchased.  
 GASTON LACHAISE. *Dancing Figure*. Pencil drawing. Purchased.  
 GASTON LACHAISE. *Male Figure*. Pencil drawing. Purchased.

## PRINTS

- ZOAN ANDREA. *Four Women Dancing*. Engraving. Felton Bequest.  
 JACOPO DE BARBARI. *Sacrifice to Priapus*. Engraving. Felton Bequest.  
 FEDERICO BAROCCI. *Virgin and Child*. Etching. Felton Bequest.  
 DOMENICO BECCAFUMI. *St. Peter*. Chiaroscuro woodcut. Felton Bequest.  
 PIERRE BONNARD. *Quelques Aspects de la vie de Paris*. 12 lithographs. Felton Bequest.  
 GUILIO CAMPAGNOLA. *Christ and the Woman of Samaria*. Engraving. Felton Bequest.  
 UGO DA CARPI. *Saturn*. Chiaroscuro woodcut. Felton Bequest.  
 G. B. CASTIGLIONE. *God the Father Appearing to the Virgin and Child*. Etching. Felton Bequest.  
 G. B. CASTIGLIONE. *The Animals Entering the Ark*. Etching. Felton Bequest.  
 DAVID LUCAS. *28 Landscapes After Constable*. Mezzotints. Felton Bequest.  
 EUGENE GRASSET. *La Trefle a quatre Feuilles*. Lithograph. Purchased.

- SHOIKI HASEGAWA. *Michi*. Colour Etching. Purchased.  
 DAVID HOCKNEY. *The Shop Window of a Tobacco Store*. Etching. Purchased.  
 DAVID HOCKNEY. *To Remain*. Etching. Purchased.  
 W. HOLMAN-HUNT. *The Desolation of Egypt*. Etching. Purchased.  
 BARRY KAY. *Fandango*. Wash drawing. Purchased.  
 RADOVAN KRAGULI. *Gourds*. Mezzotint. Purchased.  
 RICHARD LINDNER. *Two Figures and a Dog*. Lithograph. Purchased.  
 ALFONS MUCHA. *Au Quartier Latin*. Lithograph. Purchased.  
 CLAES OLDENBURG. *Scissors Obelisk*. Screen print. Purchased.  
 MICHAEL PEEL. *Slab*. Screen print. Purchased.  
 PABLO PICASSO. *Le Repos du Sculpteur devant un Nu a la Draperie*. Etching. Purchased.  
 PABLO PICASSO. *Minotaure, Buveur et Femmes*. Etching. Purchased.  
 PABLO PICASSO. *Garçon et Dormeuse*. Etching and aquatint. Purchased.



SHIKO MUNAKATA. *Ten Disciples of Buddha*. Woodblock. Felton Bequest.  
 PABLO PICASSO. *Le Repas Frugal*. Etching. Felton Bequest.  
 G. B. TIEPOLO. *Philosopher Watching a Head on a Pyre*. Etching. Felton Bequest.  
 KAREL APPEL. *Enfant*. Screen print. Purchased.  
 PAUL BERTHON. *Roses de Noel*. Lithograph. Purchased.  
 UWE BREMER. *Die Nackte Dame*. Etching. Purchased.  
 ALEXANDER CALDER. *Chevrans Noirs*. Screen print. Purchased.  
 EDWARD CALVERT. *The Cyder Feast*. Wood engraving. Purchased.  
 MARC CHAGALL. *Profil aux fleurs rouges*. Lithograph. Purchased.  
 MARC CHAGALL. *Femme Près de la Fênetre*. Lithograph. Purchased.  
 WILLIAM CHALLONER. *The Demon Barber of Chelsea*. Screen print. Purchased.  
 WILLIAM CHALLONER. *Roly-Poly Tower and Sky*. Screen print. Purchased.

FOACHE. *La Femme aux Iris*. Lithograph. Purchased.  
 BEA MADDOCK. *5 p.m.* Silkscreen. Purchased.  
 PABLO PICASSO. *Taureau Aile Contemple par quatre Enfants*. Etching. Purchased.  
 BRIDGET RILEY. *Nineteen Greys*. Screen print. Purchased.  
 BRIDGET RILEY. *Nineteen Greys*. Screen print. Purchased.  
 JAMES ROSENQUIST. *For Love*. Screen print. Purchased.  
 W. B. SCOTT (After Blake). *Satan Watching the Endearments of Adam and Eve*. Etching. Purchased.  
 W. B. SCOTT (After Blake). *The Nativity*. Etching. Purchased.  
 PETER SCHMIDT. *Cycloid 1*. Screen print. Purchased.  
 MITSUADA TOSA. *Seated Figure in Orange Robe*. Woodblock. Purchased.  
 MITSUADA TOSA. *Seated Figure in Green Robe*. Woodblock. Purchased.  
 TOM WESSELMAN. *T.V. Still Life*. Screen print. Purchased.

*Sleeping Lion, 1889*

Pencil and wash drawing 17.6 x 31.5 cm. (7 x 12½ ins.)

William Strutt (1825-1916)

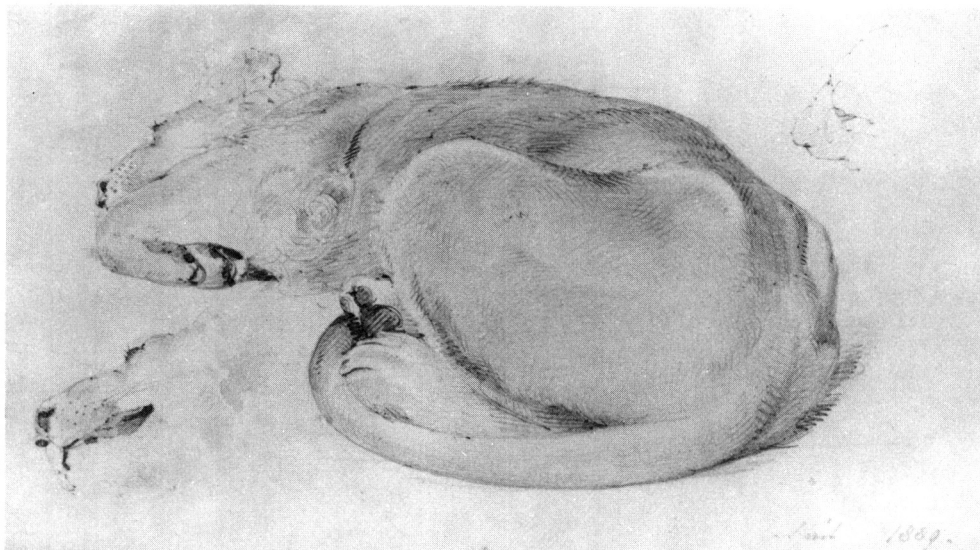
Presented by the Women's Council, 1969

Two studies by William Strutt, *Sleeping Lion* 1889 and *Indian Lion* 1900, were presented to the Print Department by the Women's Council in November, 1969.

Strutt spent 12 years in Australia, 1850-62, and is particularly noted for his Ballarat gold-digging sketches and works like 'Black Thursday'. On his

return to England he became known as an illustrator of Biblical subjects.

These two studies, made many years after his return to Europe, reveal his sensitive draughtsmanship and make an interesting complement to his Australian sketches of a *Bullocky* already in the collection.





*Philosopher Watching a Head on a Pyre*  
Etching 22.5 x 17.8 cm. (8 $\frac{7}{8}$  x 7 ins.)  
G. B. Tiepolo (1696-1770)  
Felton Bequest 1970

This etching is the fourth plate of Tiepolo's '*Scherzi di Fantasia*'. Its exact date is uncertain as the series, twenty-three in all, were not published until after his death. Some authorities think them contemporary with the *Capricci* (c. 1749) others put them as late as 1760.

The *Scherzi* plates all reflect the eighteenth century's fondness for fantasy, but the imagery remains obscure, except in its obvious references to antiquity and to magic.



*Le Repas Frugal*  
Etching on zinc 46.3 x 37 cm. (18 $\frac{1}{4}$  x 41 $\frac{3}{4}$  ins.)  
Pablo Picasso b. 1881  
Felton Bequest 1970

One of the Print Department's most outstanding acquisitions in the past year has been Picasso's '*Le Repas Frugal*', one of the masterpieces of twentieth century graphic art.

Picasso made the etching in 1904, and it appeared in a small edition. In 1913 Vollard purchased the plate and issued it with a group of fourteen etchings, called '*Les Saltimbanques*'.



*Salisbury*  
 Mezzotint 8.8 x 25.7 cm. (7 $\frac{3}{8}$  x 10 $\frac{1}{4}$  ins.)  
 Engraver's proof David Lucas (1802-1881) after John  
 Constable  
 Felton Bequest 1970

The Print Department has been fortunate to acquire a group of twenty-eight mezzotints by David Lucas, after landscapes by John Constable.

Lucas began the series in 1829 and they were published in 1830, 1833 and 1855 (Salisbury belongs to the latter group). It is known that Constable worked closely with Lucas on the plates and in these engraver's proofs, some touched with pencil

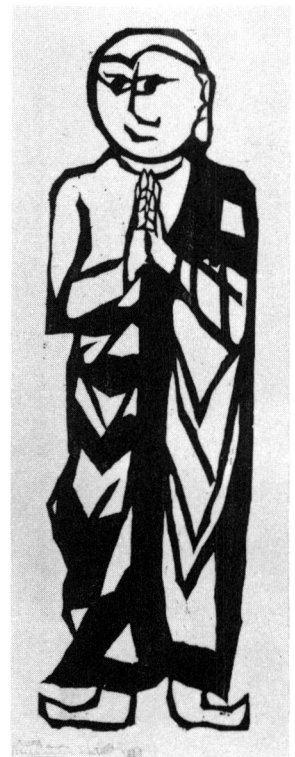
or with margin notes, we can follow the subtle changes and modifications he makes to the image.

In this series, Lucas used only mezzotint, which vividly conveys the quality of Constable's paint.

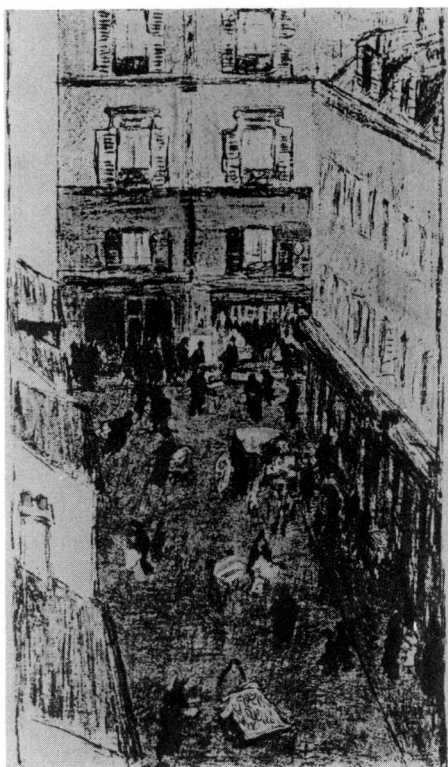
Harold Wright of Colnaghi's collected these engraver's proofs for Hans Heyesen in 1947/48. They were acquired for the Gallery from the sale of the estate of Sir Hans Heyesen in Melbourne this year.

SHIKO MUNAKATA b. 1903  
*Ragora*  
 Woodcut 94.3 cm. x 30.5 cm. (37 $\frac{1}{4}$  ins. x 12 ins.)  
 Felton Bequest 1969

Munakata, who lives in Tokyo, is one of the most famous print makers of this century. He based his style on the Japanese folk craft tradition and the medieval Buddhist prints of Japan. His series of the *Ten Great Disciples of Buddha* of which *Ragora* is one, was awarded the prizes of the Biennale of São Paulo in 1953 and the Biennale in Venice in 1956. The set acquired for Melbourne is from a limited re-issue of the 1939 edition printed from the original blocks in 1968. The print of *Ragora*, the eldest son of Buddha and the master of the esoteric, is said to be Munakata's favourite.







*Quelques Aspects de la vie de Paris*  
Album of twelve lithographs and title 33 x 41 cm.  
(13 x 16½ ins.)  
Pierre Bonnard (1867-1947)  
Felton Bequest, 1970

The series of twelve lithographs by Pierre Bonnard was published in 1899 by Vollard, in an edition of 100. Complete sets have become increasingly rare and the National Gallery was thus particularly fortunate to acquire this one. With the works of Lautrec, Bonnard and Vuillard in the 'nineties, the art of lithography was re-vitalized and 'Quelques Aspects' remains one of the outstanding achievements of that period.

## SCULPTURE

- GIAN LORENZO BERNINI. *Cardinal Richelieu*.  
Bronze. Everard Studley Miller Bequest.  
GIAN LORENZO BERNINI. *Countess Matilda of Tuscany*. Gilt bronze. Felton Bequest.  
MARTHA BOTO. *Structures Carrees en Mouvement*.  
Perspex (Motorized). Purchased.

- ARNALDO POMODORO. *Column of the Traveller*,  
1966. Bronze. Purchased.  
C. ELWYN DENNIS. *Wood Sculpture*. Wood. Purchased.

## ASIAN ART

- Ting, bronze, Chinese, period of the warring states  
Felton Bequest.  
Stone lintel, decorated with figure of the God Indra,  
riding on three elephants flanked by two snakes,  
Khmer, from the Viharn, Phahong-Jakania, Sriso-  
phong Province, 2nd half 10th century. Felton  
Bequest.

- Chia, Bronze, Chinese, early Chou period, Felton  
Bequest.  
Chih, Bronze, Chinese, Han Dynasty or later. Pur-  
chased.  
2 Wood Block Prints, Japanese, late 18th century.  
Purchased.

## DECORATIVE ARTS

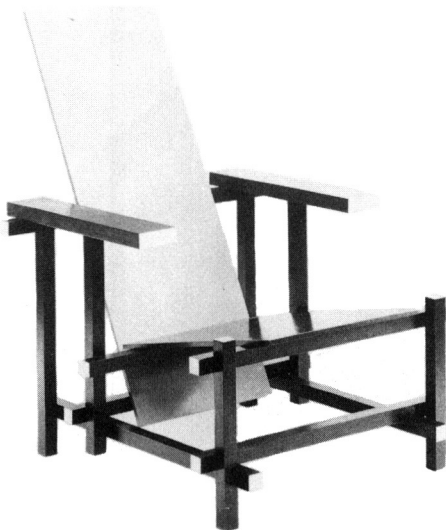
- ALABASTRON. Glass, Egyptian, 6th century B.C.  
Felton Bequest.  
ALBARELLO. Earthenware, Italian (Siena), c.  
1510-20. Felton Bequest.  
CEREMONIAL CUP. Silver, by Ernest Leviny,  
Hungarian-Australian, c. 1863. Felton Bequest.  
DISH. Earthenware, Italian (Deruta), c. 1530. Felton  
Bequest.  
OINOCHOE. Glass, Eastern Mediterranean, 5th cen-  
tury B.C. Felton Bequest.  
BOWL. Stoneware, by Len Castle, New Zealand,  
1969. Purchased.

- PAIR OF CHAIRS. Ebonised oak, designed by  
Charles Rennie Mackintosh, Scottish, 1902-04.  
Purchased.  
"Red-blue chair". Painted wood, designed by Gerrit  
Rietveld, Dutch, 1917. Purchased.  
Tapestry, "Sentinel". Wool, by Karin Wigan, Aus-  
tralian, 1969. Purchased.  
Tapestry, "Vestment". Wool, jute, sisal, rayon, by  
Mona Hessian, Australian, 1969. Purchased with  
the Assistance of the Australian Wool Board.  
TEAPOT. Stoneware, Wedgwood, English, c. 1840-  
45. Purchased.  
WALL HANGING. Linen, by Peter Collingwood, Eng-  
lish, 1968. Purchased.



VESTMENT, "TAPESTRY".  
Wool, jute, sisal and rayon. Ht. 250 cm. (137¾ ins.)  
Mona Hessing  
Purchased with the assistance of the Australian  
Wool Board, 1970

Mona Hessing is perhaps the foremost representative in Australia of a new trend in tapestry design away from the smooth surfaces and other picture-like qualities which have been traditionally associated with the medium. In *Vestment* she exploits the one characteristic which most vitally distinguishes tapestry from painting — that of texture. Within a bold but firmly-controlled structure she reveals the unique properties of her various materials, and creates a work of art of great tactile excitement and colouristic richness and subtlety.



DISH  
Earthenware  
Italian (Deruta), c. 1530  
Felton Bequest, 1970

The 16th century maiolica painters of the town of Deruta, near Perugia, are renowned for their use of brilliant lustre pigments. Their most characteristic wares are those in which the golden metallic lustre surfaces are combined, as in this example, with cool deep blue pigments.

The hollow of the dish is decorated with the portrait of a beautiful, pensive girl, a subject which often occurs at Deruta. The carefully-detailed treatment of her elaborate cap and necklace, the sensitive modelling of her face and breast, and the exquisite subtlety of her profile are contrasted with the vigorously-painted back-drop and rapidly-sketched view of a distant city.

RED-BLUE CHAIR  
Painted wood  
Dutch, designed by Gerrit Rietveld, 1917  
Purchased, 1970

Gerrit Rietveld was a foundation member of the revolutionary *de Stijl* group formed in Holland during the First World War. His 'red-blue chair' of 1917 is one of the most famous productions of the group, and clearly illustrates many of its tenets. In his design Rietveld broke completely with the past and rejected all the sophistications of contemporary chair makers for a pure and ascetic functionalism. His forms cross but do not merge, and their relationships, emphasized by the use of primary colours, allow of no ambiguity.

The *de Stijl* group had a considerable impact on the Bauhaus Movement, and the influence of Rietveld's chair is clearly to be seen in the first tubular steel chair of Marcel Breuer.

## RECENT ACQUISITIONS — GENEROUS PRESENTATIONS TO THE COLLECTIONS

### AUSTRALIAN PAINTING

FRED McCUBBIN. *Portrait of a Man*. Oil on canvas.  
Presented by Mrs. Barbey.

ROY OPIE. *Self Portrait: St. Mandrier*. Oil on board.  
Presented by Mrs. Mudge.

ROY OPIE. *Sex: Tradition*. Oil on board. Presented  
by Mrs. Mudge.

JOHN BRACK. *John Perceval with his angels*.  
Gilon canvas. Purchased by Donation, Mrs. D.  
Carnegie.

PEGGY SHAW. *Lunar Scape*. Gouache on paper.  
Presented by the Artist.

SIR BERTRAM MacKENNAL. *Eve*. Bronze Cast  
Plaque. Presented by Mrs. D. A. Chartres, Mel-  
bourne.



John Brack (b. 1920)  
*John Perceval With His Angels* 1962  
Oil on canvas 114.3 x 162.9 cm (45 x 64 1/8 ins.)  
Purchased by Donation, Mrs. D. Carnegie, 1970.

John Brack is one of Melbourne's foremost figura-  
tive painters in whose work the perceptive analysis  
of a humanist is succinctly expressed.

*John Perceval With His Angels* is a revealing  
portrait of one of Brack's fellow artists surrounded  
by his ceramic sculptures. The forms, clearly de-

fined with strong linear emphasis counter balance  
one another to achieve a compositional unity,  
strengthened by the restrained tones of the almost  
monochrome palette. Expressive brushwork operat-  
ing within the linear boundaries adds a further  
dimension to this masterly work.



Roy Opie  
*Sex: Tradition* 1953  
Oil on board 90 x 65.4 cm. (35 7/8 x 25 3/4 ins.)  
Presented by the artist's sister, Mrs. Mudge, 1969

Roy Opie was a Melbourne artist associated with  
the foundation of the Contemporary Art Society.  
Working outside the current traditions of the thirties  
he was an interesting figure in Melbourne circles.

His work follows the traditions of Surrealist art,  
but is closer in concept to the pure surrealist as  
expressed by Andre Breton than the classical Sur-  
realist style of Dali. *Sex: Tradition* a pure Surrealist  
work differs from the type of Surrealism usual in  
Australia. It is more in the automatic tradition of  
early Man Ray, Francis Picabia and Max Ernst.  
The gallery is pleased to have further evidence in  
the collections of the diversity of vocabulary in



## SCULPTURE

- ROBERT CREMEAN. *Buonarroti's Bath*. Laminated wood. Anonymous Presentation.
- SIR BERTRAM MACKENNAL. *Eve*. Bronze plaque. Presented by Mrs. D. A. Chartres.
- VICTOR ROYER. *Sun Machine IV*. Brass, Plexiglas (Motorized). Presented by the National Gallery Society.

### *Sun Machine IV 1967-69*

Victor Royer b. 1936

Brass and Perspex ht. 76.2 cm. (30 ins.) excluding base.

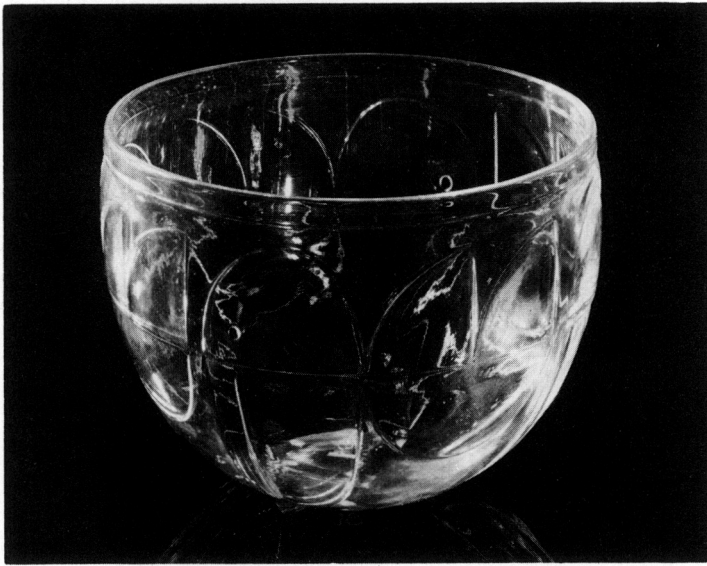
Presented by the National Gallery Society.

Victor Royer earned his Master of Arts Degree at the University of California in Berkeley where he has since taught. In addition he was a Fulbright Scholar to Italy during 1965-66.

One of the most exciting and unusual aspects of this work by Royer is its use of movement to form an actual aesthetic. Most kinetic work to be seen offers either serial development or employs random change. The *Sun Machine* establishes another view point. The changing relationships of its brass elements and perspex spheres are neither repetitious nor arbitrary. Not surprising in a work of this impeccable craftsmanship, nothing has been left to chance.

## DECORATIVE ARTS

- CUTLERY SET. Stainless steel, German, 1958. Incorporated Agencies Pty. Ltd.
- MAN'S SHIRT. Linen, English, c. 1815. Miss Sybil Irvine.
- EVENING DRESS. Silk, cotton, Australian, c. 1907. Miss L. Kelly.
- PARASOL. Silk, net, English, 1907-09. Miss L. Kelly.
- PARASOL. Satin, organza, English, 1907-09. Miss L. Kelly.
- FROCK COAT. Wool, Australian, c. 1890. Mr. T. N. Mirfield.
- BOWL. Glass, designed by Gunnar Cyren, Swedish, 1962. The Orrefors Glasbruk.
- BOX. Rosewood, amboinawood, probably French, c. 1860. Miss J. Charlotte Sargood.
- CANDLE SCREEN. Burr walnut, beadwork, English, early 19th century. Miss J. Charlotte Sargood.
- CAPE. Silk, lace, English, 1895-1900. Mrs. B. Treyvaud.
- SHAWL. Printed silk, probably Indian, 19th century. Mrs. D. Broughton.
- PAIR OF SHOES. Kid, Australian, 1911. Mrs. L. Collins.
- BOOKCASE. Cedar, Australian, late 19th century. David Syme and Co. Ltd.
- LACE PANEL. Linen, Italian (Milanese), 18th century. Mrs. M. D. Evans.
- DAY DRESS. Silk, English, 1864-69. Mrs. Beryl Gawith.
- MUFF. Albatross feathers, probably Australian, 1907. Mrs. R. Hamley.
- PAIR OF SERVING DISHES. Silver, by Charles Hougham, English (London), 1782-83. Mrs. Margaret E. Holmes in memory of her late husband John Grant Holmes.
- SERVING DISH. Silver, maker's mark N.H., English (London), 1782-83. Mrs. Margaret E. Holmes in memory of her late husband John Grant Holmes.
- CUTLERY SET. Silver-plated, German, 1967. Incorporated Agencies Pty. Ltd.



BOWL  
Glass  
Swedish (Orrefors), designed by Gunnar Cyren,  
1962  
Presented by the Orrefors Glasbruk, 1969

The design of this bowl owes little to the vicissitudes of the furnace. The simple, elegant shape and tightly-controlled pattern of segments of circles were established beforehand at the drawing board. Its austerity is, however, somewhat softened by the remarkable limpidity of the glass itself, and by the very slight modulation of the surface.

Gunnar Cyren joined the Orrefors Glasbruk in 1959, and is an important exponent of the functionalist style in glass design.



SERVING DISH  
Silver  
English (London), Maker's mark "N.H.", 1782-3  
Presented by Mrs. Margaret E. Holmes in memory  
of her late husband John Grant Holmes, 1970.

This serving dish bears the unidentified maker's mark "N.H.", and is en suite with two other dishes, smaller in size but identical in form, by the London silversmith Charles Hougham. In its use of forms and motifs from classical antiquity and in the strict subordination of ornament to surface, it is a fine and typical product of the English neoclassical style of the last quarter of the 18th century.

## ANNUAL BULLETINS OF THE NATIONAL GALLERY OF VICTORIA

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Articles include Recent Additions to the Greek Vase Collection by A. D. Trendall; Shen Chou by Chen Chih-Mai; A. Hagetsu Tosatsu Screen by Leonard B. Cox; Robert Dowling's Pictures of Tasmanian Aborigines by N. J. B. Plomley; Charles Blackman by Brian Finemore, etc.

Published 1961.

### VOLUME IV

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Articles include Bronzes of Ancient Iran by W. Culican; A New Drawing by G. B. Tiepolo by Harley Preston; Luigi Boccherini (1743-1805) by John Kennedy; Three Examples of Furniture by Kenneth Hood.

Published 1962.

### VOLUME V

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Published 1963.

### VOLUME VI

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Published 1964.

### VOLUME VII

Colour cover, 34 pages including illustrations.

Articles include A Sicilian Neck Amphora by A. D. Trendall; An Icon of St. Nicholas by W. Culican; Wyndham Lewis, The Inferno by John Brack; Two Paintings by Michael Andrews by Eric Westbrook; A Note on Blake's Antaeus by Franz Philipp.

Published 1965.

### VOLUME VIII

Black and white cover, 36 pages including illustrations (two in colour).

Articles include Two New South Italian Vases by A. D. Trendall; A Head of the Gudea Period by W. Culican, etc.

Published 1966.

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Published 1967.

## ART BULLETIN OF VICTORIA 1969/70

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Articles include The Machinery of the Gallery II by Leonard B. Cox; A Portrait of Septimius Severus by Peter Connor; Francis Seymour Haden by Nicholas Draffin; An Interesting Story by James Tissot by David Brooke, etc.

Published 1970.

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# ERRATA ART BULLETIN OF VICTORIA, 1969/70

Page 3—para. 3, end of line 2, exhibition.

Page 5—illus. 4, National Gallery of Victoria, The Old Great Hall (now demolished) with Loan Exhibition, 1866.

Page 12—the name of the author, Peter Connor, has been omitted.

Page 39—para. 5, line 7, Michelangelo.

Page 52—last line, Beetle-nut.

Postscript to Bernini at the National Gallery of Victoria.

After this paper had gone to press Irving Lavin's important article on Duquesnoy and Mochi in *The Art Bulletin*, LII (June 1970) came to hand. I was glad to find that Lavin too does not recognize Mochi's hand in any of the surviving Richelieu busts (p. 143, note 73). Lavin published a good illustration of the beheaded Richelieu statue by Mochi in the Musée Lapidaire at Niort.

It is obvious from my text that I cannot follow Lavin in his tentative attribution of the Richelieu bust at Sanssouci to Duquesnoy.

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