

ART BULLETIN OF VICTORIA 1967-68

Art Bulletin of Victoria

1967-68

Edited by Ursula Hoff

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FOREWORD

This year the Annual Bulletin comes out transformed in size and title. In order to widen the scope of this publication, the Council agreed to an increase of its pages, a square back and a new name: Art Bulletin of Victoria. The changes were made to allow the bulletin to serve the public galleries of Victoria as well as the National Gallery in Melbourne. From now on country galleries will be invited to submit entries on works in their collection. This year only one such invitation could be issued: Mr. Mollison, the new director in Ballarat was asked to write a short article on the major transformations which have taken place in his gallery this year. It is hoped that next year contributions will be received from other Victorian galleries as well.

The Art Bulletin of Victoria incorporates the Annual Bulletin which replaced the Quarterly Bulletin in 1959. It will continue to publish major articles for scholars and the interested public and to list and reproduce recent acquisitions. This is the only journal in Australia which issues detailed studies on works by the old Masters, giving local art historians an opportunity to publish some of their research in this field. These articles are in demand not only by local students and public but also by American and European scholars. Bulletins sent out on exchange bring back large numbers of museum bulletins, catalogues and other publications from interstate and overseas, which are valuable additions to the library of the National Gallery. Essays by two outside contributors appear in this issue: Professor Bernard Smith is the Director of the Power Institute of Fine Arts of the University of Sydney. Mr. Allan McEvey is the Ornithologist of the National Museum of Victoria.

Ursula Hoff

The cover illustration for this number of the Annual Bulletin reproduces the fine painting *Coming South* by Tom Roberts* which has recently entered the collections of the National Gallery of Victoria through the generosity of Col. A. H. L. Gibson. In making it possible for the Gallery to acquire this key work by a considerable monetary gift, Col. Gibson was, in fact, doing two things. Firstly, he was assisting the growth of an institution of which he has been for a number of years both a trustee and a benefactor. Secondly, he was recording for posterity his admiration for his parents, who, coming from Scotland to this country in 1887 might well have figured in this picture or another of the same kind. The double pattern which Col. Gibson has thus set is one which has enabled many people in the western world to help develop the range and quality of public collections and at the same time to mark a cherished personal relationship.

In the United States and to a lesser extent in Europe, many galleries have grown to their present magnificence through similar acts of private generosity and while in the National Gallery of Victoria we can look back with pride on a tradition of private benefaction unequalled in Australia, we should also be able to look forward to those people who will come forward in their turn to help us close some of the gaps in the collection which the occupation of the new building in St. Kilda Road will make more obvious. A donation of works of art or money to enable the Council to acquire works of art for the National Gallery is an act which many people have found rewarding and it is to be hoped that the names of Felton, Kent, Templeton and Miller and more recently Carnegie and Gibson among others, will be joined with new names appearing for the first time on labels and catalogues relating to a variety of objects.

Coming South has already given pleasure to thousands of Victorians and has allowed scholars to see the evidence of an important phase in the work of an Australian artist. Painted in 1886, its theme is still contemporary in that it depicts the hopes and doubts of migrants voyaging to a strange country. Under an overcast sky, the passengers are idling away another long day on deck as the "Lusitania" — the Orient line's first mail steamer — moves slowly south to the antipodes. All Australians, or their forebears, must have gone through this kind of experience and much the same scene is being re-enacted every day.

More than any other artist Tom Roberts was responsible for bringing an independent school of Australian painting into existence. His life is a classic example of the poor migrant boy making



1. Th. Géricault (1791-1824 French) *The Entombment*, oil on canvas, 31 $\frac{5}{8}$ in. x 25 $\frac{1}{2}$ in. Felton Bequest 1952/3.

good in a new country. He was 13 when he landed in Melbourne with his widowed mother and years later, having achieved fame, he commented:— "Well, this was begun at 2/- a day in the Carlton School of Design. Australia gave me my first real chance." The colour notes and sketches for *Coming South* were made in 1885. Tom Roberts, then 29 was sailing back to Australia after 5 years in the art schools and studios of London and Paris and a brief but rewarding visit to Spain. The painting was completed in the following year. By this time, Roberts was already influencing artists like Streeton with the theories of Impressionism he had brought back from Europe and the Heidelberg School was to grow up largely under the stimulus of his personality and leadership.

Now that the picture is on view in the Gallery, an inscription on the label reads "In memory of John and Anne Gibson — Settlers 1887. Presented by Col. Aubrey Gibson, 1967." One can hardly ask for a more useful contribution, both to the Gallery and to the community.

Eric Westbrook

* *Coming South* by Tom Roberts 1856-1931. Oil on canvas 25" x 19¾", inscribed lower left "Lusitania", lower right "Tom Roberts 1886", ex collection L. P. Kendall Esq. whose father bought the picture from Roberts in the 1880's. For details relating to this work, I am indebted to my colleague, Mr. Brian Finemore.

THE MELBOURNE GÉRICAUT

The Melbourne Géricault *Entombment* (Illus. 1) was acquired for the Felton Bequest in 1952. It was purchased on the advice of the late Mr. A. J. L. McDonnell and Sir Daryl Lindsay, with the support of Professor J. T. A. Burke, who viewed the painting prior to purchase from the Marlborough Galleries' exhibition of oil sketches and drawings by Géricault, held during October-November 1952. The painting had been formerly in the possession of M. Pierre Dubaut, a leading Parisian expert in Géricault, from 1928 until 1937.¹

Reviewing the Marlborough Gallery exhibition in the *Burlington Magazine*, Sir Anthony Blunt included the Melbourne *Entombment* among the paintings upon which he held reservations. 'Other paintings about which a final decision is difficult are the *Entombment* (no. 4) which is strangely close in feeling to an early canvas of the same subject by Guérin at Montpellier . . .'²

There is, however, no painting of this subject by Guérin at Montpellier. Sir Anthony Blunt was referring, as the footnote to his remark reveals, to the *Pieta* by Girodet (Illus. 2) at Montpellier.³

There is certainly an affinity between Girodet's sketch for his *Pieta of 1787* and the Melbourne *Entombment* but it is limited to the setting and, less markedly, to the broad masses of the chiaroscuro. It is difficult to understand how the two paintings can be described as 'strangely close in feeling'. The air of melancholy pathos and spiritual gloom which pervades the Girodet is almost completely absent from *Entombment*, being reflected only in the small heads of the mourners in the background at the extreme right. By contrast the three roughly-clad figures in the foreground betray no emotion. They are engrossed in the physical act of transporting the body. They could be grave robbers or assassins depositing a victim for all the compassion they show. And the body itself, with its head in shadow and gaping mouth is bereft of the pathetic dignity of Girodet's slain Christ.

In its execution and colour the *Pieta* also differs from the *Entombment*. Although both pictures are painted *di tocco*, in contrast to David's smooth manner of painting, the brushwork of the *Pieta* is laid with a small brush in shortish dabs indicating slow and somewhat hesitant work.⁴ Quite different are the long slashes of sharp-edged, broad paint by means of which the lights of the *Entombment* have been constructed. The tonal transitions of the latter are much sharper. Girodet is closer to David not only in the planar, relief-like type of composition, but also in the way he paints the reflected light upon the left side, in shadow, of Christ's body. In the same place in the *Entombment*, just where one might have expected it, between the left side and the adjacent cerement, one finds no such reflected lights. In colour, the softer and more neutral grey, grey-blue and ochre of the *Pieta* contrast with the strongly asserted red-brown, orange and green blue of the *Entombment*. There seems little ground for believing the two paintings to be by the same hand.

The attribution of the Melbourne *Entombment* to Géricault is strongly supported by a drawing attributed to Géricault (Illus. 3) in the Rouen Museum (inv 179). The number of principal figures is the same and their disposition broadly similar. The most telling resemblance in detail is the similarity between the drawing and painting of the left foot of Christ. In both the big toe is thrust forward sharply forming a V with the other toes which drop in a compact group sharply downwards. The generic resemblance of the drawing of the hand at the extreme left of the Rouen drawing to the right hand of the right bearer of the body of Christ is also to be noted. Again, in both drawing and painting the heads of a group of attendant figures are to be seen at the extreme right. There is little reason for doubting that the drawing is a preparatory study for the painting. Apart from this group, however, it is to be noted that whereas the movement in the drawing proceeds from lower right to upper left, in the painting the movement is laterally inverted, proceeding from lower left to upper right. Professor Eitner has drawn attention to this peculiarity of Géricault's process of composing. 'Géricault almost invariably projected his major compositions with a dominant right to left orientation only to reverse this, in the final stage of his development to the opposite (and more normal) orientation of left to right'.⁵

Géricault made several copies of *Entombments* after the masters and several of the closely-related subject, the *Descent from the Cross*. In his excellent catalogue Charles Clément⁶ lists three *Entombments* copies: after Raphael (no. 162), Caravaggio (nos. 158, 159, and Titian (no. 157), and three *Depositions*: after Rubens (no. 174), Sebastien Bourdon (no. 167), and Jouvenet (no. 166). Some of Clément's listings are supported by the catalogue of Géricault's Studio sale in 1824 deposited in the British Museum⁷ which lists as item no. 20 'Huit copies, la plupart traités en esquisses d'après Raphael, Rubens, Titian, Veronese, Bendette, Deheem et autres anciens'.

No evidence has been produced to suggest that the Melbourne *Entombment* is yet another Géricault copy after an old master⁸. The possibility must be borne in mind, but is unlikely because iconographically the picture possesses some odd features which will be discussed later.

It is more likely that the Melbourne *Entombment* is a highly personal variant of the *Entombment* theme deriving from Géricault's copies of *Entombments* and *Descents from the Cross*. We know that in the period after Géricault had left Guérin's studio (but was still going there from time to time to paint from the model) he set himself a programme of work which included copying from the masters and making compositions. The programme is quoted by Batissier his early biographer:⁹

'Dessiner et peindre les grands maîtres antiques

Lire et composer . . .

Fevrier — M'occuper uniquement du style des maîtres et composer, *sans sortir et toujours seul*.¹⁰

If we assume the Melbourne *Entombment* to be a variant derived from Géricault's known copies of the subject we may proceed to enquire to what extent the latter have influenced the creation of the composition. From his copying of Raphael's *Entombment*,¹¹ (Illus. 4) now in the Musée des Beaux Arts, Lyon, Géricault may have derived the placing of the head of Christ tilted back and inclined towards the right, the limp left arm hanging almost vertically, and the method of carrying by means of the grave-cloth. From copying Caravaggio's *Entombment* (copy in private collection, Switzerland¹²) is derived perhaps the realistic fashion in which the lower carrier grasps the legs of Christ firmly beneath the arm-pit (the right arm-pit in Caravaggio and the Rouen drawing, the left in the Melbourne *Entombment*) and the greater realism of treatment in general, such as the dramatic chiaroscuro which lights the body and grave-cloth, and places the attendant figures and the landscape in comparative gloom. Géricault has followed the Louvre Titian *Entombment* in using three figures only directly engaged upon the transport of the body, two carrying, one assisting, and in using two attendant mourners, who have been transposed from the extreme left to the extreme right. From Titian as from Caravaggio may come the sharper angle of the legs of Christ giving the body a hunched-up look, and the limp left arm is closer to Titian than Raphael. On the other hand, the back-tilted head of Christ and the stance of the figure supporting his back has more in common with Raphael than Titian.

Turning from composition to the mode of execution it is possible to discern similarities of style between the Melbourne *Entombment* and Géricault's small oil-sketch for Titian's *Entombment* (Illus. 5a) in the Besançon Museum.¹³ Géricault angularizes the forms and sharpens the tonal contrasts of the full and roundly-modelled volumes of Titian (Illus. 5b). A reduction of form to its geometric elements is everywhere present. To some extent this is what is to be expected in any small prepara-

2. A. L. Girodet (1767-1824 French) *Pieta*, reproduced by permission of the Museum at Montpellier.



3. Th. Géricault (1791-1824 French) *Entombement*, pencil drawing, reproduced by permission of the Museum at Rouen (Photo Ellebe).



tory sketch-copy of a large, finished painting. But, significantly, the same heightening of contrasts and cubic reduction of the volumes is to be found in the Melbourne *Entombment* which itself, bears the hallmarks, though larger than the Besançon sketch, of a vigorously-painted sketch composition rather than a finished work. Particularly striking is the way Géricault has slanted the eyebrows of the St. John and Mary Magdalene of the Titian into acute angles which fall away on either side of the bridge of the nose, a feature of style which recurs in the upper figure of the two female mourners of the Melbourne *Entombment*.

The painting of the mourners may also be compared to the painting of the head in profile at right in Géricault's *Saint Martin Sharing his cloak with a Beggar* at Brussels (Illus. 6). The broad, crisp drag of the brush defining chin and neck in the latter may be compared with the like brevity of notation in the definition of brow, nose and hand of the lower of the two mourners in the Melbourne painting. The figure of the beggar in the Brussels picture resembles the two bearers in the Melbourne painting both in proportion and musculature.

What evidence have we for dating the Melbourne *Entombment*? It possesses all the indications of an early work, and the most natural place to assign it, having regard for the work programme already cited from Batissier, is to the years after Géricault left Guérin's studio in 1811. But how long after? We must bear in mind that the painting has the character of a sketch composition rather than a finished work; and it is notoriously more difficult to date sketches and studies than finished paintings. It does seem, however, possible to place the painting with some certainty after the *Chasseur Officer on Horseback Charging* exhibited in the Salon of 1812. For the *Entombment* is quite unlike the sketches made for this painting or the painting itself. In this his first and 'modern' manner as Professor Eitner calls it, Géricault, following Gros, does not model firm sculptural volumes but paints swift, vibrant arabesques with fine tonal transitions. It is dynamic painting, but a dynamicism very much of the surface. The painter is more concerned with suggesting movement than defining form.

The *Wounded Cuirassier* exhibited in the Salon of 1814 is closer in style to the Melbourne *Entombment*. The general resemblance of the two compositions is striking in their use of a strong left-to-right diagonal movement, the lighting up of the central area, the darkened sky and the illumination of the horizon. But for the execution an examination of the studies for the painting is the more rewarding. An early study for the *Wounded Cuirassier*, the *Cuirassier seated on a Mound of Earth* (Louvre), certainly does possess the sculptural blockiness of form of the *Entombment*. But in this, as in another study for the *Wounded Cuirassier* (Brooklyn Museum, New York) the movement of the brush is slower, there is less rhythmical fluency.¹⁴ The light and dark areas are mapped out in strongly contrasting masses whereas in the Melbourne *Entombment* the chiaroscuro is very much a part of the dynamic flow of the brushwork. There is not only a stronger ingredient of the baroque but also more point, more deftness, a greater certainty of formal definition in the brushwork of the Melbourne painting.

It is possible to distinguish two distinct elements in the style of the Melbourne *Entombment*; the first is the blocky, cubic reduction, and sharp tonal contrasts seen most clearly in the paintings of the heads; the second is the supple and confident rhythmical flow of the brushwork. The first appears to derive from Géricault's studies after the antique, the second from his studies of baroque paintings, Rubens and Jouvenet especially.

Professor Eitner has demonstrated¹⁵ that Géricault's 'antique' manner does not emerge in a finished painting prior to the *Wounded Cuirassier* (1814) and has argued convincingly that all the drawings in the Zoubaloff sketchbook in the Louvre date from about the same period. There are a number of drawings in this sketchbook of interest for the Melbourne *Entombment*. The most important (Illus. 7) is the small head of a bearded man with a hooked nose, deep set eyes and shaggy hair which occurs on a page of drawings which also bears a drawing for the horse in the *Wounded Cuirassier*. This head bears a strong resemblance, despite the differences of angle, to both of the two heads in the lower left of the Melbourne *Entombment*. Other drawings in the Zoubaloff sketchbook, reveal the interest at this time in figure groups concerned with holding, carrying and sustaining a fainting, wounded or dead figure. All of these drawings however, are closer in feeling and style to the *Wounded Cuirassier* than the Melbourne *Entombment*, into which a greater amplitude of volume, and a more supple, 'proto-baroque' brushwork has entered.

The style of the Melbourne *Entombment* bears a still closer resemblance to figures in the two landscapes which came to light in Paris in 1954 and to the painting called the *Deluge* (Louvre).¹⁶

4. Th. Géricault (1791-1824 French) Copy of Raphael's *Entombment*, reproduced by permission of the Museum of art at Lyon.



5a. Th. Géricault (1791-1824 French) Copy of Titian's *Entombment*, reproduced by permission of the Museum at Besançon.

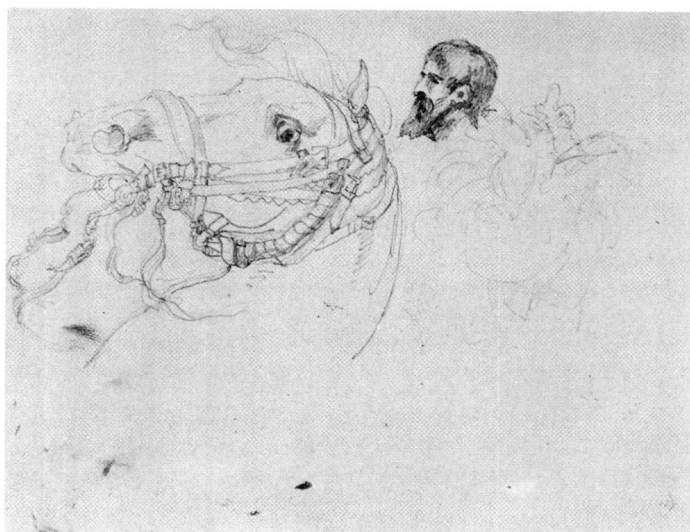


5b. Titian (c. 1487/90-1576 Italian) *Entombment*, Louvre, Paris from H. Tietze, *Titian*, Phaidon Verlag, Vienna, 1937.





6. Th. Géricault (1791-1824 French) *St. Martin Sharing his Cloak with a Beggar*, reproduced by permission of A.C.L. Brussels.



7. Th. Géricault (1791-1824 French) leaf from the Zoubaloff sketchbook, reproduced by permission of the Louvre, Paris.

There is, for example, a marked stylistic resemblance between the shepherd with Phrygian cap who talks to the young nude bather in the landscape now entitled *Evening* (*Burl. Mag.* xcvi (1954), fp. 234) and the carrying figure at right in the *Entombment*. The painting of cap and turban, of nose and brow, is similar as is the whole muscular character of the two figures. A similar resemblance will be found also in the figures of the *Deluge*, for example the painting of the head of the drowning horseman may be compared with the painting of the head of Christ. The painting of the rocky landscape and sky has much in common in character and feeling with these three landscapes subjects. Clément described the two rediscovered landscapes as being in the manner of 'Guaspre' i.e. Gaspar Dughet; and it is possible that the three banditti-type figures in the Melbourne *Entombment* owe something to Dughet too. Professor Eitner has advanced sound reasons based upon a close stylistic analysis of the *Deluge* and the two landscapes, why they should be dated between 1814 and 1816.¹⁷

Because of their close stylistic resemblance to the Melbourne Géricault there are good grounds for dating the latter to that period also. Whether closer to 1814 than to 1816 it is not possible to decide. It would be unwise, for example, to argue that the baroque element in the Melbourne painting indicates a date later than the *Wounded Cuirassier*. Géricault's many copies of the subject belong to the Renaissance-baroque tradition and on these grounds alone the subject itself may have suggested, may indeed have induced a more 'baroque' treatment at any time between 1814 and his Italian journey.

It must be noted however, how much the baroque element in the painting owes to the late baroque classicism of Jean Jouvenet. The mode of brushwork, the crisp, supple manner in which the transition from shadows, through semi-tones to highlights is carried through, is remarkably close in technique and feeling to Jouvenet. Of all the men Géricault copied *Entombment* and *Descent* themes from the spirit of none is retained so fully as that of Jouvenet. Apart from the highly relevant fact that both painters were born in Rouen, the naturalism for which Jouvenet was famed in his day exercised a strong appeal upon Géricault.

The fishermen in Jouvenet's *Miraculous Draft of Fishes* (Louvre, before 1706) in their solidity, energy and expressiveness bear a close affinity not only in technique but also in feeling to the figures of the *Raft of the Medusa*.¹⁸ A comparison of Jouvenet's *Descent from the Cross* and the Melbourne Géricault is rewarding, particularly in the execution of the arms and hands, and the tonal definition of the brushwork.¹⁹ (To be continued).

Bernard Smith

NOTES

1. In 1924 M. Dubaut organised, in association with the Duc de Trévisse and Jean Guiffrey, a large Géricault Exhibition at the Hôtel Jean Charpentier, Paris from 21 April to 16 May. Although he included many works in his possession the Melbourne Géricault was not among the paintings exhibited. It was shown however in the exhibition 'Les Peintres Normands' at the Galerie Hodebert, Paris in February 1928 as in his possession, as it was also for exhibitions at Marie Steiner, New York 1936 (no. 2) and Bernheim Jeune, Paris, 1937 (no. 32). It seems likely that M. Dubaut acquired the painting between 1924 and 1928, that is between the exhibitions at the Hôtel Charpentier and the Galerie Hodebert. But the history of the painting prior to February 1928 is unknown. L. Maurice Lang, *La Côte des Tableaux aux Annales des Ventes* Paris, 1919-29 lists no Géricault which exchanged hands in Paris sales between 1923 and 1929 corresponding to this painting.
2. *Burl. Mag.*, xcv (1953), 24.
3. For the reader is referred to Frederick Antal's illustration of the painting, *Burl. Mag.*, lxviii (1936) pl. 1A, fp.133.
4. It is an early work painted in 1787, a sketch for an altar piece for a Capuchin monastery destroyed in the Revolution. Girodet painted it while still a pupil of David in the year he won the Prix de Rome. Later he gave it to his friend the actor Chenard, from whom it was purchased by M. Valadau who bequeathed it to Montpellier, where it is called *Christ Descendu de Croix*.
5. 'Géricault's Dying Paris and the Meaning of his Romantic Classicism', *Master Drawings*, Vol. I, No. 1, 1963, pp. 21-34. Eitner cites as significant examples, *The Charging Chasseur*, *The Race of the Barberi*, *The Raft of the Medusa*.
6. Géricault. *Étude biographique et critique avec le catalogue raisonné de l'oeuvre du maître*, Paris, 1867. Clément lists both a small and large copy of the Caravaggio *Entombment* (nos. 159, 158), and Géricault appears also to have made two copies of the Titian *Entombment*, the small oil-sketch copy in the Besançon Museum (D.2122) and a larger copy in the Milich Collection, Lugarno, ill. *Burl. Mag.*, XCVI (1954) pl. 21, fp.254.
7. See L. Eitner, 'The Sale of Géricault's Studio in 1824', *Gazette des Beaux Arts*, Feb, 1959.
8. Pierre Dubaut has informed me, in conversation, that during the years he owned the painting he made an extensive search for a possible model without success.
9. Louis Batissier, 'Géricault', *Revue de XIXième siècle*, 1824.
10. Batissier, *op.cit.* quoted from *Géricault raconté par lui-même et par ses amis*, ed. P. Courthion, Genève, 1947 p. 33.
11. Probably copied while it was still at the Louvre before its return to Rome in 1816. See Blunt, *Burl. Mag.* XCV (1953), 27.
12. Illust. in *Apollo*, October, 1958.
13. This sketch, without question by Géricault, was acquired by his friend and contemporary Jean Gigoux, who gave it to Besançon in a magnificent collection of drawings and paintings. The Gigoux collection contains several important drawings and paintings by Géricault, including a study of the dead man face-down in the water and the oil-study for the head of the father who holds his dead son, both for the *Raft of the Medusa*.
14. Both studies are illust. in *Burl. Mag.*, xcvi (1954) fp.237.
15. Géricault's 'Dying Paris and the Meaning of Romantic Classicism', *Master Drawings*. Vol. 1, No. 1., pp. 21-34.
16. See Louis Eitner, 'Two Rediscovered Landscapes by Géricault and the Chronology of his Early Work', *Art Bulletin*, xxxvi (1954) 131-142, and Max Huggler, 'Two Unknown Landscapes by Géricault', *Burl. Mag.* xcvi (1954), 234-37.
17. Cf e.g. '... they do not yet attain the supple crispness of his Italian style; there still linger in them the traces of that harshness of contrasts and lumpiness of bulk which are found in the work of about 1814. Compared to the nervously rapid conduct of line that marks his Italian style, the contours here still seem rather heavy, halting and angular ... their sharp silhouetting of dark shapes against the light ... their restless illumination, and the broad impasto of the heavily laden, dragging brush — all these are strongly reminiscent of the landscapes and skies in the *Wounded Cuirassier* and other military subject of that period'. *Art Bull.* xxxvi (1954), 139. These remarks apply equally well to the Melbourne *Entombment*.
18. J. Knowlton in 'The stylistic Origins of the Géricault's Raft of the Medusa', *Marsyas*, 1942, has discussed the influence of Jouvenet on Géricault's *Butchers of Rome*. This article has not been made available to me.
19. Géricault's copy of Jouvenet's *Descent from the Cross* was a small oil-sketch on paper, somewhat similar in size (0.163 x 0.117) to his sketch-copy of Titian's *Entombment* (0.173 x 0.110) at Besançon. It was included in the Sale at the Trianon-Palace, Versailles, 29 May (1959) lot 80. Jouvenet's *Descent from the Cross* is illustrated in A. Châtelet et J. Thuillier, *La Peinture française. De le Nain à Fragonard*, Geneva, 1964, p. 122.

JOHN GOULD'S ABILITY IN DRAWING BIRDS

To the student of the hand-coloured lithographs illustrating John Gould's ornithological works one of the nagging problems is that of assessing Gould's own artistic ability and contribution. Such primary and semi-primary sources as exist in the form of published comment are at once confusing and somewhat contradictory upon this basic point. Some knowledge of this fundamental aspect, however, is necessary to a fuller appreciation of these excellent 19th century bird prints as "Gould Plates", of which a charming example by Elizabeth Gould from the Collection of the National Gallery of Victoria is shown in Illus. 8. While Gould has not been regarded as an artist in his own right, his plates in recent years have been increasingly collected for their aesthetic appeal and it is therefore relevant to investigate his artistic ability.¹

No documented account of the exact lithographic procedure adopted by Gould in the production of Gould Plates is available, though this does not mean that the sequence of steps outlined by J. H. S. (N.D.)², (see bibliography under "S") and, more briefly, by Sauer (1956) (see later quotation) are necessarily wrong. The remarks by Iredale (1951) and Cayley (1938) on Gould's lithographic process are of a general nature only. The present essay, however, is concerned not so much with this procedure as with seeking clarification of Gould's own part in it and, in particular, evidence for or against his own ability to draw birds. An ability which, rightly or wrongly, has at times been taken for granted.

It will be as well, at this stage, to indicate the kind of difference and conflict that can be found in statements from the past and upon which various more recent comments appear to have been founded. The examples quoted are not, however, to be regarded as a complete, or even exhaustive, list.

These may appropriately begin with Gould himself—and the intriguing picture he gives of "the ornithologist at work" when he wrote, in a letter to his daughter Lizzy (Eliza) in July 1856³, "after drawing the Terns and Sand Pipers I have had the latter for breakfast this morning". A more formal, though hardly more convincing statement by Gould that he actually drew (sketched) birds is found in the Preface (p. viii) of his *Birds of Europe* 1837 where he wrote "not only by far the greater number of the Plates of this work, but all those of my 'Century of Birds', of the 'Monograph of the Trogons', and at least three fourths of the 'Monograph of the Toucans' have been drawn and lithographed by Mrs. Gould, *from sketches and designs by myself* always taken from nature." (*writer's italics*).

In the Preface of *The Birds of Australia* (1848), page x, Gould, with the former circumstances in mind, makes reference to Elizabeth Gould, remarking "Would that I had the happiness of recording a similar statement with regard to the present work . . . " and speaks of her death " . . . within one short year after our return from Australia, during her sojourn in which country an immense mass of drawings, both ornithological and botanical, were made by her inimitable hand and pencil, and which has enabled Mr. H. C. Richter, to whom, after her lamented death, the execution of the Plates was entrusted, to perform his task . . . ".

It may be noted therefore that according to Gould himself (and disregarding the "del. et lith." of legends) (a) he drew birds; he had personally, at least in many cases (e.g. *The Birds of Europe*), made preliminary sketches and designs for plates, (b) Elizabeth Gould (and later Richter) had, by implication, drawn the designs in a final form, and drawn or traced these designs on stone for lithography, and (c) Elizabeth Gould had made many original drawings of birds and plants in Australia. How well or poorly Gould accomplished his own drawings remains the question to be answered.

In the writings of others of this period, or at the time of Gould's death, emphasis is usually placed in one of two directions: either (1) towards the work of the *artist* in connection with the drawings *on the lithographic stones*, and with implied total execution by that artist, or at least, without reference to any other contributor (the quotations following refer chiefly to the earlier works and the artist involved is therefore Elizabeth Gould); or (2) towards the *original sketches by John Gould* from which the finished drawings on the stones (and subsequently the coloured lithographs) were, it is claimed, developed.

A cross section of these varied comments, all of which could be perfectly true according to the sense in which they were intended to be read, and grouped in accordance with (1) and (2) above is tabled as follows:

(1) 1841 W. M. (See bibliography under "M") ("Gould's Birds" — *Westminster Review*). Of *Icones Avium* — "The figures of these goat-suckers are among the triumphs of Mrs. Gould's pencil." (p. 287). Of *The Birds of Australia* — "Accompanied by Mrs. Gould, whose pencil was now to be employed in the delineation of the feathered tribes of the 'newest' world . . ." (p. 288).

1832. Vigors (See note on this author in bibliography). Of *A Century of Birds* — "The opportunity also occurring of employing the well-known abilities of Mrs. Gould in delineating these birds, it was considered expedient to make a selection of a hundred . . ."

1881. S., [Sclater?] P. L. (See bibliography under "S"). (*Proc. Roy. Soc. Lond.*) " . . . and Gould employed his lately married wife, who had been educated as a governess, and had great artistic talent, to figure them. Thus was produced Gould's first illustrated bird book — the so-called *Century of Birds from the Himalaya Mountains* . . ."

1881. Jerrold (*The Times*). "The priest of Nature was assisted by a devoted priestess. The loving, skilful hands of Mrs. Gould were at work, painting the birds she and her husband so passionately studied together . . . There are those alive who remember her at work . . . She it was who gave form and colour to his 600 varieties of birds. It would grieve him could he know that this debt of his had been overlooked . . ."

1881. Anon. (Salvin and Sclater?) (See bibliography under "Anon"). *The Ibis* " . . . he then enlisted the artistic talent of his wife to draw the most remarkable of the species on stone, . . . During the publication of *The Birds of Australia* Mrs. Gould died; and Gould had henceforth to employ artists to do the work so efficiently performed by her who, in fact, first made his career possible, and was the mainstay of his undertaking."

1881. Salvadori (*Trans. Roy. Acad. Science*). Of Elizabeth Gould " . . . she it was who drew on stone the illustrations for her husband's first book, . . . Gould's wife was, so to speak, the fundamental column of his career."

(2) 1838. Anon. (Charlesworth?) (See bibliography under "Anon"). *The Magazine of Natural History*. Of the proposed *Birds of Australia*, "The outlines of the subjects will be made by his own hand, and the lithography, as in all his previous Illustrations, will be executed by Mrs. Gould, who will accompany him in his travels."

1841. Darwin. (Editor. See bibliography). *The Zoology of the Voyage of H.M.S. Beagle etc.* p. [1]-11. "The accompanying illustrations, which are fifty in number, were taken from sketches made by Mr. Gould himself, and executed on stone by Mrs. Gould, with that admirable success, which has attended all her works."

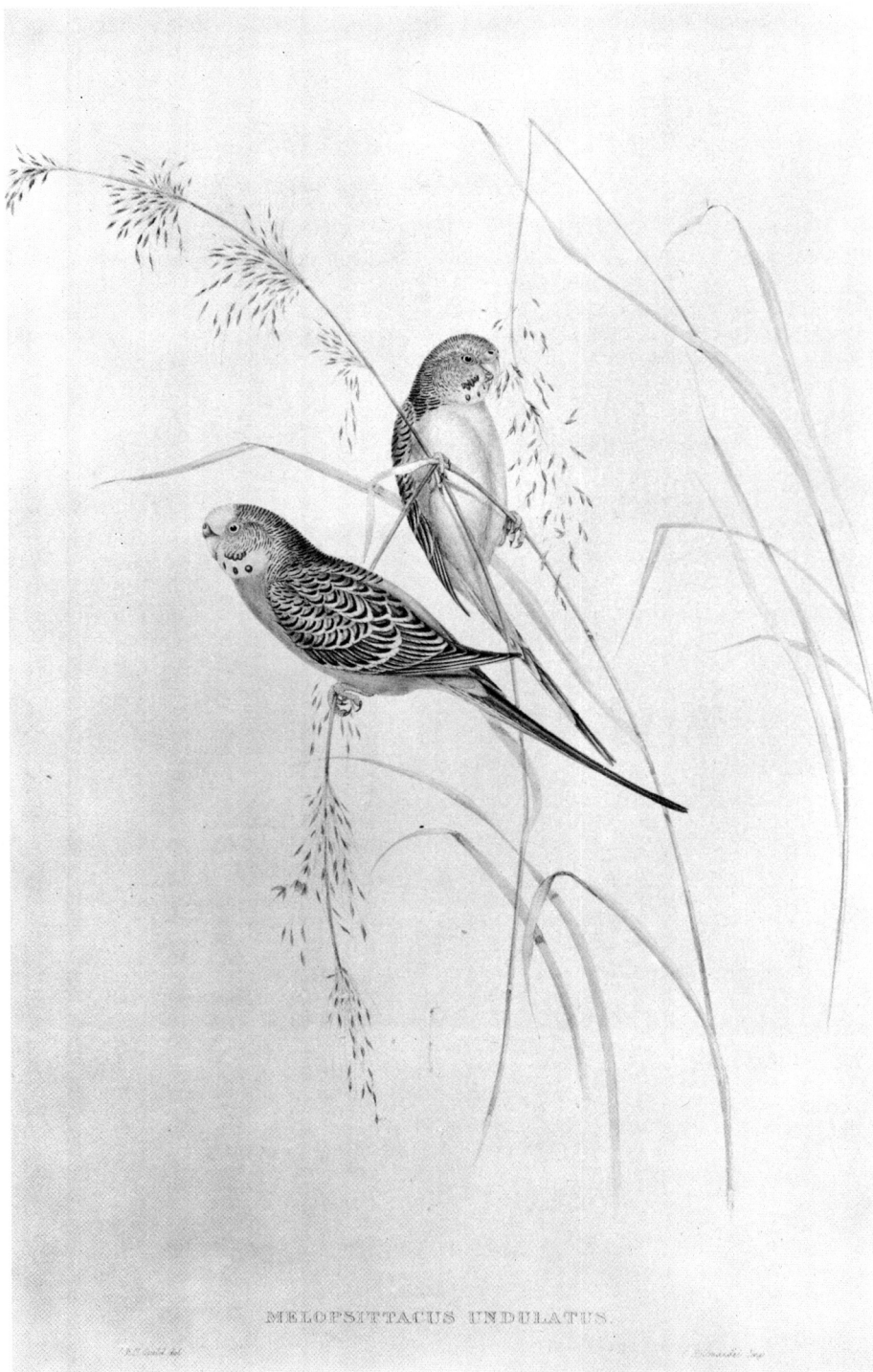
1864. Reeve (Editor. See bibliography). *Portraits of Men of Eminence etc.* Of *A Century of Birds* " . . . of which the plates were drawn on stone, from the author's sketches, by Mrs. Gould."

1881. Anon. "Nature". Of *A Century of Birds*. " . . . Mrs. Gould was an admirable draughts-woman, and, from her husband's sketches, she transferred to stone the figures of the above-named work." Of *Monograph of the Trochilidae* — "Though sketched by Mr. Gould himself (for even to the last days of his life he executed the designs for all his plates), the majority . . ."

1883. Anon. "*Proc. Linn. Soc. Lond.*" Of *A Century of Birds* — "Gould's drawings afterwards were transferred to stone by his accomplished wife."

1881. Salvadori. "*Trans. Roy. Acad. Science*". Of *Monograph of Humming Birds (Trochilidae)* — "The illustrations for the Monograph were prepared from sketches by Gould, and were lithographed by Richter." Of Gould — "As an artist he united to talent an exquisite taste, . . ." (cf. Salvadori under (1). This author expresses both points of view.)

One of the most important contributions to our knowledge of Gould and his methods is the *Memoir* by R. Bowdler Sharpe. Though not published till 1893 (Sharpe 1893), some twelve years after Gould's death in 1881, this memoir, it is suggested, may be regarded as a primary source since Sharpe, though much younger than Gould, was personally acquainted with him for some nineteen years. ("It was about the year 1862 that I myself first became acquainted with Mr. Gould, when I was a boy . . ." Sharpe 1893 p. xxi.)



8. John Gould (1804-1881 British) and Elizabeth Gould, *Warbling Grass Parakeet*, hand coloured lithograph, 21¼ in. x 14¾ in. Purchased 1967.

It may also be noted that it was to Sharpe that Gould turned for assistance in his declining years. ("By this time [about 1875] Mr. Gould had become somewhat of an invalid . . . so that he often asked me to help him in the preparation of his works.") (Sharpe 1893 p. xxiii).

R. Bowdler Sharpe, Department of Zoology, British Museum (Natural History) from 1872 to 1909 was, as "Head of the Bird Room", a scholarly and respected ornithologist, and a writer of integrity. (See *Ibis* 1910, pp. 352-8 and *British Birds* 1910 pp. 273-288 for Sharpe obituaries.) Certainly in scientific matters he was careful and precise. It is true that he was clearly an admirer of Gould's achievements, but any departure on his part from a faithful recording of fact and a sincere expression of opinion would have been out of character.

After Sharpe went to London in about 1863 he "used to meet Mr. Gould continually at the Zoological Society's meetings and also at his house . . ." (Sharpe 1893, p. xxiii). In addition to his long standing acquaintance with Gould as a personal source of information, Sharpe received assistance in compiling Gould's *Biographical Memoir* from Gould's three daughters and his nephew (Sharpe 1893, p. ix).

Of the production of Gould plates Sharpe records, concerning *The Century of Birds*, that Gould "rightly estimated his wife's artistic powers, and . . . broached the subject to her. 'But who will do the plates on stone?' she asked; . . . 'Who?' replied her husband. 'Why, you, of course!' This was the story as told me by my old friend forty years after the event. Anyhow, aided by the sketches of her husband, Mrs. Gould did draw all the plates of the *Century* . . ." (Sharpe 1893, p. xii).

Some further comments by Sharpe are worth noting, e.g. ". . . Mr. Gerrard tells me he many times visited the young couple and saw Mrs. Gould at work upon the lithographic stones . . ." (p. xii). "Considering that Gould was a self-taught man, his talents for sketching the details of a bird picture were remarkable; and though he had excellent interpreters in his wife, and afterwards in Mr. Lear, Mr. Richter, and Mr. Hart, still his was always the moving spirit in designing the plates". (p. xii). (Of *The Birds of Europe*, 1832-7) "Assisted by his wife in the drawing of the plates, which were 449 in number, . . ." (p. xiv). (Of *The Birds of Great Britain*) "The rough sketches were always designed by the author himself, . . ." (p. xxi). "He was always able to sketch, somewhat roughly perhaps, the positions in which the birds were to be drawn upon the plates, and no one could have a better 'eye' for specific differences". (p. xxiv).

What Sharpe could hardly be expected to do was to express, in words, the precise extent of Gould's artistic ability. Those ornithologists close to Gould and his work doubtless saw many examples of his ability and were acquainted at first hand with his methods—but little awareness of the future academic significance of such points was shown. The fruit of this lack of authoritative contemporary utterance has been the repetition, by modern writers, of earlier statements, sometimes as if already proven e.g. J. H. S.'s [Stonehouse's] general remarks p. 73 are "based largely on the memoir which Dr. R. Bowdler Sharpe prefixed to his Index to Gould's Works". (J. H. S. (N.D.) p. 69). The sequence of procedure in producing the plates (J. H. S. p. 74) carries no stated authority. Cayley (1938) made the general statement "In almost every instance the Gould illustrations were made from his own rough sketches". Flexner (1947) speaking generally says "The original sketches were always made by John Gould himself, although the technical details were carried out by other artists who were in his employ". Thus knowingly or unknowingly various of the earlier "authorities" are echoed by modern writers.

Gould's ability, implied by Sharpe, had been illustrated (unauthenticated) by J. H. S. with one example showing creditable talent (Kingfisher p. 75) and another (Bird of Paradise p. 76) that was crude.

Sauer, (1956) commenting on the vast Kansas collection of Gouldiana wrote that, as a general procedure, "First Gould himself would make a rough water-color sketch of the subject in a natural setting, and then his artists . . . would develop finely finished water-color drawings from Gould's sketch." and material to support this statement is claimed. No reference on this occasion is made to the extent of Gould's talent.

The writer has not had opportunity to see the Kansas material which is obviously of tremendous importance, but in August 1966, had the privilege of examining, for a few hours the relatively more modest collection of Gould M.S. material in the Balfour and Newton Library in the Department of Zoology at Cambridge. Further details on this collection will be published elsewhere. At present it may be said that though very small by comparison with Kansas holdings,

it contains many original drawings and lithographs combined usually on Whatman paper typically (though not in every case) watermarked J. Whatman 1837. These represent sketches and notes preliminary to publication of *The Birds of Australia* and, though presumably prepared prior to Gould's visit to Australia contain in at least one case (e.g. *Ocyphaps* — Pigeon) notes probably entered subsequent to this visit.

Their present significance in the writer's opinion lies in their provision of authentic original sketches by Gould and in the extent to which these answer the question posed at the beginning of this essay. This no doubt could well have been done, and more extensively illustrated with much of the Gould material known to earlier writers. Perhaps the point has been considered unnecessary — but the varying range of authoritative opinion already quoted surely indicates a need for something more definitive and documentary. Perhaps the authenticity of Gould sketches wherever looked upon, and their level of talent, have been obvious — and the obvious can be strangely difficult to document.

Against this general background information therefore we may now turn to the selected examples from the Cambridge material illustrating this paper. In most of these it will be observed that the notes beside the sketches are made in Gould's hand (see facsimile of Gould handwriting for comparison). One such note on *Acanthiza nana*, not selected for illustration, is signed J. G. The important point to be noted in the present ones is that the sketches accompanying the notes have, as far as it is possible to judge from the originals, been made by the same pencil or ink, and by the same hand. In commenting upon the drawings the scientific and common names of the bird species illustrated are given in the following sequence:

(a) as in the *Official Checklist of the Birds of Australia* R.A.O.U., (2nd ed.) 1926, including amendments to date; (b) as in Gould's *The Birds of Australia* (1848); (c) as appearing on the present drawings.



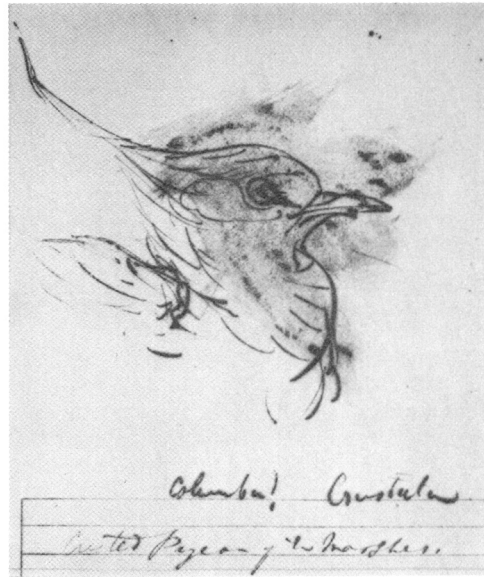
9. John Gould (1804-1881 British) Whiskered (Marsh) Tern, ink drawing, reproduced by permission of the Balfour and Newton Library, Cambridge.

Illus. 9 (a) *Chlidonias hybrida* Whiskered (Marsh) Tern, (b) *Hydrochelidon fluvialilis* Marsh Tern Vol. 7, pl. 31, (c) *Hydrochelidon fluvialilis* Black Wreath tern of the interior *Sterna* (*Viralva*) *leucopareia* crossed out.

This ink sketch has, in the original, all the appearance of being in the same ink as the writing and of having been done by the same hand probably at the same time as the writing of the names "Sterna" etc. and "Black Wreath tern". Three further brief notes in ink lower on the page are of similar appearance. In the (taxonomically) later name *Hydrochelidon*, the ink is slightly paler and the words were probably entered later. No other hand or sketch appears on the sheet.

The style is very different from Elizabeth Gould's delicate and sometimes precise line. (Elizabeth Gould's style is revealed in Mitchell Library material (see later note) and the same style is found in the airy original wash drawing (No. 785 The Spotted Owl), believed correctly attributed to E. G. by, and reproduced on verso of cover page of, *Picadilly Notes* N.D., No

10. John Gould (1804-1881 British) *Crested Pidgeon*, ink drawing, reproduced by permission of the Balfour and Newton Library, Cambridge.



11. John Gould (1804-1881 British) *Satin Bower Bird*, ink drawing, reproduced by permission of the Balfour and Newton Library, Cambridge.

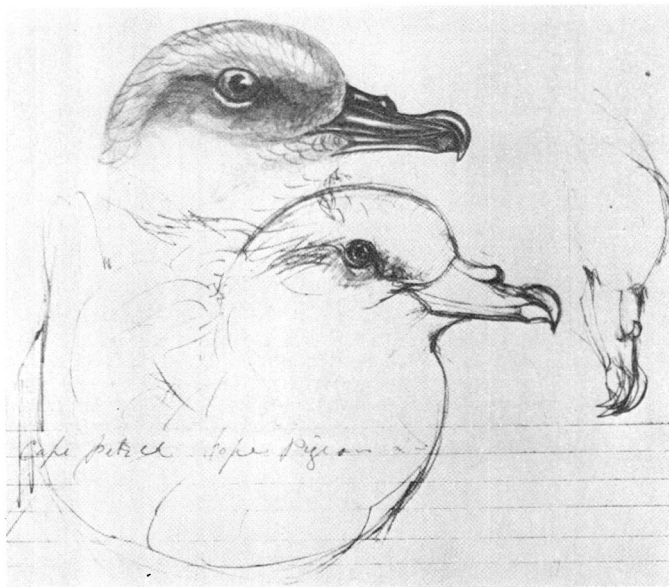


Number, "Containing Descriptions of many of the Original Drawings for Gould's *Birds of Australia* . . . etc." In *Piccadilly Notes* No. 9 the item is listed but the *original* drawing is not reproduced. The final drawing was done by Richter; but that the original wash was by Elizabeth Gould is, apart from the evidence of style, supported by Gould's remark in the text of *The Birds of Australia* Vol. 1 opposite pl. 33 under Spotted Owl, "The drawing in the accompanying plate was made from a pair of living examples which I kept for some time during my stay at Hobart Town, and which bore confinement so contentedly, that had an opportunity presented itself I might easily have sent them alive to England." No bird artist other than Elizabeth Gould was with John Gould in Tasmania, and that it could never seriously be considered as Gould's own drawing will now be apparent from its style.)

The present sketch is obviously a quick and spontaneous one; it is submitted as an authentic John Gould sketch, and, as such, is regarded as proof of Gould's ability to draw a bird's head rapidly and with confident skill. Ornithologists may query the species character. Admittedly it is not the most characteristic head shape or posture for a tern. Also the angular shape of the lower mandible typical of terns is lacking. Nevertheless it is a lively and convincing bird sketch and examination of Gould plates will show that under-emphasis of this feature of terns was a common failing. More important is its evidence of easy ability. The plate in *The Birds of Australia* shows a Marsh Tern in flight, quite unrelated in design to this sketch.

Illus. 10 (a) *Ocypha lophotes* Crested Pigeon (b) *Ocyphaps lophotes* Crested Pigeon, Vol. 5 Pl. 70 (c) *Columba cristata* (?) Crested Pigeon of the Marshes. This too is a hasty pen and ink sketch accompanied by notes in ink in Gould's hand and is submitted as an original Gould drawing. Additional notes in Gould's hand appear lower on the page. Though roughly done, and showing a static sideview it is full of animation and effectively captures species posture and personality. The plate in the Birds of Australia does not appear to have used this sketch as a basis.

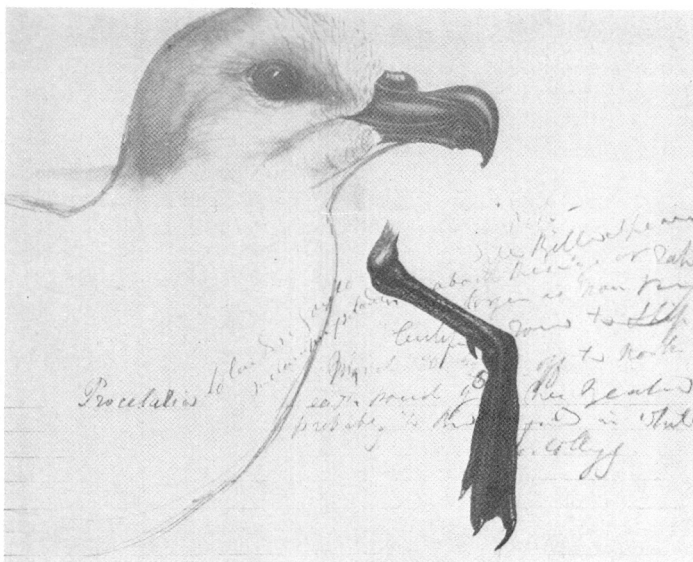
Illus. 11 (a) *Ptilonorhynchus violaceus* Satin Bower-Bird (b) *Ptilonorhynchus holosericeus* Satin Bower-bird, Vol. 4, Pl. 10, (c) Satin Bird. This rough sketch, unquestionably by Gould, done in ink as he was writing, shows his rough talent differently applied. His small birds here are merely winged objects; the whole aims purely to record the appearance and structure of a bower and the manner in which it is frequented by the birds. The aim is achieved though a more skilful hand would no doubt have captured more convincing small bird shapes, even in haste. The notes read in part "the form of this extraordinary fabric is somewhat like this. This is certainly not the nest of the Satin Bird but only a place of rendezvous for the bird . . ." The composition in the finished Plate is more elaborate though the bower is similarly placed.



12. John Gould (1804-1881 British) *Cape Petrel*, pencil and wash drawing, reproduced by permission of the Balfour and Newton Library, Cambridge.

Illus. 12 (a) *Daption capense* Cape Petrel (b) *Daption capensis* Cape Petrel, Vol. 7, Pl. 53 (c) Cape Petrel. Cape Pigeon.

The appealing outline sketch below the head in water-colour is in pencil and has in the original, all the appearance of having been done by the same pencil as that used for the pencilled notes in Gould's hand both as shown and those appearing lower on the page. The sketch shows a marked facility for catching the shape and character of the species as well as a feeling for suggesting form. The line is similar to that found in Plates 2 and 3 and this too is submitted as an original Gould drawing. Ornithologists will note that the white patch below the eye, diagnostic of this species is present in both the water-colour and the pencil sketch. It is omitted in the final, and rather poor, plate by Richter. The present sketch has possibly been used as a basis for the head of the rear bird in the finished plate.



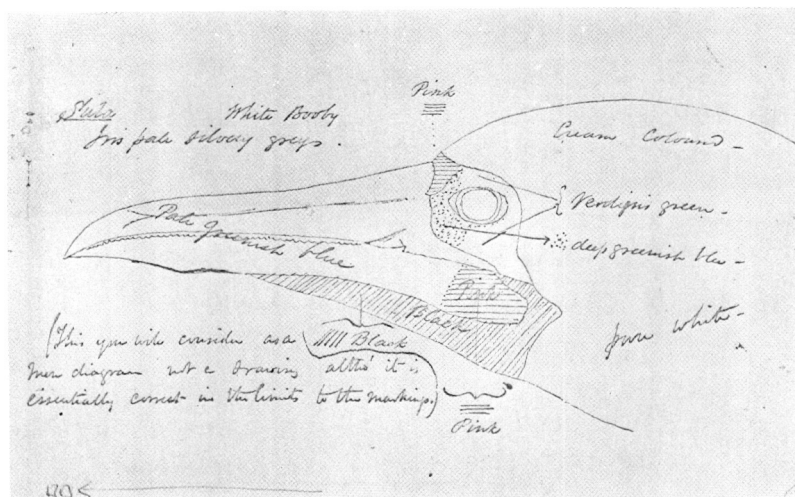
13. John Gould (1804-1881 British) *Brown-Headed Petrel*, pencil and wash drawing, reproduced by permission of the Balfour and Newton Library, Cambridge.

Illus. 13 (a) Almost certainly *Pterodroma melanopus* Brown-headed Petrel (b) Not included in *The Birds of Australia* (c) *Procelaria* (?) [Name unknown] *solandri* Gould *melanopus* of Solander.

If as determined above this sketch is of special interest ornithologically, — an aspect not to be discussed in detail here. One specimen was collected by Gould in "... Bass's Straits on the 13th of March 1839, ..." (*Handbook to the Birds of Australia* Vol. 11, p. 450). No further local records of this species were known until recent years. The illustration shows both a water-colour head and pencilled body line. The pencilled note to the right appears to read "N. B. Pale billed species about this size or rather larger is now very plentiful near to ship March 20 to 25 off to north east point of New Zealand probably to breeding ground in whole (?) (?) " obviously referring to another species since this one is dark-billed.

Gould was somewhat notorious for date discrepancies and Hindwood (1938), has drawn attention to doubt concerning his whereabouts at this time.

So far as the sketch is concerned it was first considered to show an example of Gould having altered in pencil (by narrowing the neck) an artist's wash drawing. It is more likely that the whole head body and leg were drawn in pencil outline by Gould at the time of collection of the specimen. Presumably it was drawn before the note was written, i.e. prior to March 20 to 25, 1839 (?), though the painting of the leg over the pencilled note is not out of the question. It seems most likely however that the note was written partly over the pencilled outline of the leg and rendered partly illegible when the leg was subsequently painted in. The names in ink (?) on the left have been entered later and turned, e.g. the "er" of *solander*, to avoid running into the painted leg. During March 1839 Elizabeth Gould was in residence in Tasmania (Chisholm (1944)), see letters Feb. 15, Mar. 9, May 28, 1839, not at sea with her husband. Her son Franklin was born during this period. Nothing conclusive can be drawn from the sketch. Even the dates may be wrong. It is included to illustrate the kind of "half story" often revealed by Gould MS material and, in part, the likelihood that it is a further example of Gould outline sketching. The possibility that in fact the water-colouring was Gould's own work should not be overlooked, and in consequence of this question, the same possibility granted for the head in water-colour in Illus. 12 and for some other examples in the Cambridge material.



14. John McGillivray (1821-1867 British) *Red-footed Gannet*, ink drawing, reproduced by permission of the Balfour and Newton Library, Cambridge.

Illus. 14 (a) *Sula sula*, Red-footed Gannet; (b) *Sula piscator*, Red-legged Gannet, Vol. 7, Pl. 79; (c) *Sula* White Booby.

This diagram and a long note referring to it, in part, and accompanying it on two separate sheets finally signed J. McG. are both presumed to be in the hand of John McGillivray. This assumption is based on the signed note in writing similar to that in the diagram and also upon the quotation of a paragraph from the note in the text of *The Birds of Australia* Vol. 7 opposite Pl. 79 with acknowledgement to John McGillivray for both the information and the diagram. (The quotation, "With the exception . . . the island", is almost exact.) The purpose of including the diagram here is to indicate, (a) that Gould was ready to accept and use sketches from outside sources, and (b) that non-Gould material of this kind may be found among Gould MSS.

It is likely that some of Gould's own sketches were of a diagrammatic kind though unlikely that they were ever as neatly executed.⁷ Examination of the coloured head of the Gannet in *The Birds of Australia* Pl. 79 will show that this diagram has, in all probability, been used for guidance in colouring.

Illus. 15. Portion of autograph letter from Gould to Sir Frederick McCoy, then Director, National Museum of Victoria, dated 15th April, 1859, to show Gould's handwriting. From MSS Collections, Ornithology Department, Nat. Mus. Vic.

In the Mathews Collection at the National Library, Canberra (Item GMM 598.2995)⁴ are 17 drawings marked "Original by John Gould". These are original drawings partly for *The Birds of Australia* and partly for later works. If Gould's own (and there has been no unquestionable authority establishing them as such) some, for example No. 1 *Euphemia splendida*, (Scarlet-chested Parrot) show considerable artistic talent; some carry notes, but, in the present writer's opinion at the time of study none of these were clearly in Gould's hand. In the light of Gould's ability, as now illustrated, the study of the Canberra material can well be profitably pursued. The "Pattern Plates" for the Supplement of "The Birds of Australia" are of course also in this excellent collection, and some of these are notated by Gould.

In the Gould holdings of the Mitchell Library, in addition to the Pattern Plates for *The Birds of Australia* (excluding Supplement) a collection (D377)⁵ of 74? drawings of plants, which appear to be Item No. 800 in Piccadilly Notes No. 9, are confidently accepted as containing some work by Elizabeth Gould. Pencilled bird drawings occurring occasionally are sharp and precise in their details showing feather groupings, and are quite different in character from Gould's rough sketches in the present illustrations. Both the Canberra and Sydney material are of particular significance in possibly containing some examples of "Gould" (in general sense) material produced not long after Elizabeth Gould's death in 1841.

in Victoria
if so will you
be kind enough
to tell him to
draw upon me
for 20 or 30 pounds
If however
you pay for
the shells he
will not require
it
Yours
John Gould
Per. Inc. loc.

please say to
my son that
I wrote to him
at Alexandria
sending him
a parcel by
Mr Munro which
he received

15. John Gould (1804-1881 British), portion of autograph letter to Sir Frederick McCoy; National Museum of Victoria.

Finally, attention is drawn to the H. M. S. Sulphur bird report written by John Gould (Gould 1844) which is accompanied by 16 lithographs of which 12 bear the printed legend "Drawn by J. Gould, on stone by B. Waterhouse Hawkins". There is little distinction between them; none are particularly good, some are poor, all are adequate for their purpose. They represent work following the death of Elizabeth Gould presumably when Gould was seeking new help. There seems little in them to show how much is Gould's own work. Comparison with other work done by Hawkins alone (e.g. Mammal plates in same volume) suggests that he (Hawkins) was responsible for the branches and foliage (though these are to some extent conventional) and it is likely that they represent Gould bird drawings developed to a lesser stage of refinement than would have been the case had Elizabeth Gould or Richter been the artist. Perhaps original sketches or notes are in existence to clarify this.

From the preceding discussion come the following conclusions:

(a) It is submitted that Illus. 9 and 10 establish and illustrate authentic examples of original John Gould outline drawings. Drawings of this kind served no doubt as a preliminary reference both for Gould and the artists but were neither plate designs, nor were they necessarily used in the preparation of the final plates.⁶

(b) On the basis of the similarity between Gould's style as illustrated and that shown in the water-colour sketches reproduced in Piccadilly Notes No. 9 and there attributed to Gould, much weight is added to these latter attributions, supported also by Sauer's comments, and there is little reason to question their accuracy. It should be added however that there is still much to be learned about the range of Gould's own sketching techniques, his development, his level of attainment,

and the existence (?) among Gould MS material of preliminary sketches by his artists. The correct attribution of original drawings relating to Gould plates will require no less knowledge and care than that normally bestowed upon tracing the genesis of other kinds of fine prints. The Piccadilly Notes sketches are rough designs for plates. The present Illus. 11 might well exemplify a rough design at its very beginning.

(c) Correct attribution of numerous water-colour heads among the Cambridge material awaits further evidence of authorship. Some may be from Gould's hand representing another type of Gould drawing.

Gould, it is suggested, had at his best, a genuine ability for drawing birds and considerable aptitude for catching the essential character of a species together with the ornithological rightness so important in bird illustration. At times however his drawings did not display the confident sureness of a practised draughtsman. The Cambridge material is significant in representing reasonably early work and the lines of the Gould sketches now illustrated typically reflect his vigour and energy.

One cannot escape a strengthening conviction that Gould Prints, more than most, were truly the result of close co-operation between ornithologist and final artist; that Gould was indeed "the moving spirit" and, granting now some drawing ability on his part, that the extent to which this "moving spirit" dwelt not only among aspects ornithological but touched even the *compositional details* characterizing a typical Gould Print is a question opening further avenues of investigation likely to be full of interest.

Allan McEvey

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NOTES

1. All lithographs from the ornithological works of Gould are conventionally known as Gould Plates or Prints regardless of the names of the artists. The significance of the term "drawn from Nature" found in the legends of some plates is interpreted by the writer usually to mean "drawn from a specimen as distinct from (a) "drawn from life" (i.e. the living bird) or (b) being copied from another artist's illustration. Accuracy of structure, plumage markings etc. might therefore reasonably be expected when "drawn from Nature". But if the artist has not seen the species alive, and if the specimen is a "study skin" (a bird stuffed but not set up in a natural position) he is dependent on information from others and from his own imagination for correctness in the further attributes of posture and species character. If the specimen is "mounted" (set up in a natural position) he is dependent for these on the degree of fidelity achieved by the taxidermist who so mounted it. Gould probably saw many Australian birds in the field, these being widely representative of genera and families. Hence the purpose and importance of his notes guiding the artist who, presumably, was usually drawing from a specimen.
2. J. H. S. [Stonehouse?] p. 74. "The methods by which the beautiful coloured plates to Gould's Works were produced are illustrated for the first time, in an Exhibition now being held, in the Gallery on the First Floor, at 43 Piccadilly. Here the plates may be seen in the following sequence: I. Mr. Gould's rough sketches. II. Developments of same by Mr. Hart or Mr. Richter. III. Drawings done with lithographic pencil for transfer to the stone. IV. Lithographic stones, with the drawings on them. V. Proof Impressions of the Plates (uncoloured). VI. Finely finished Water-colour Drawings to serve as patterns to the colourist. VII. The finished Plates coloured by hand." In March (1955) Messrs. Henry Sotheran, Ltd. kindly obliged the writer by answering a number of questions posed by him and directed on his behalf by Professor J. Burke. These questions touched various matters relating to the Gouldian material previously held by H. Sotheran Ltd. Included

- among these was the question, "What documentary evidence is there for the outline of Gould's method of producing the plates as given on page 74 of *Piccadilly Notes* No. 9 ? "Reply: None—but this would appear to be the normal method" (In litt. Depart. of Fine Arts, University of Melbourne).
3. From copy of Gould letter among Gouldiana in K. A. Hindwood Coll. 1957. Copy seen by writer at that date.
 4. The present comments are from notes made by the writer in 1955 when examining this material.
 5. The present comments are from notes made by the author when examining this material in 1955. The pencil notes accompanying the plant drawings appeared to be in Elizabeth Gould's hand. The "E. Gould" on the plant drawing illustrated in *Piccadilly Notes* No. 9, p. 82, signs a note, not the drawing, but there is no doubt that it is E. G's.
The E. G. wash drawing of the Spotted Owl No. 785 is reproduced also opposite page 132 of *The Emu*, Vol. 38.
 6. Attention to drawings carrying Gould's notes of instruction to the colourist as represented in the Canberra material, or to the artist, as in some Cambridge material, has not fallen within the scope of the present study which is concerned primarily with discovering unquestionable samples of Gould's own work.
 7. A rather diagrammatic style is found in some sketches for example in two heads, on the one sheet, of *Phalacrocorax carbooides* (*P. carbo*), but there are no particular grounds for attribution of these to Gould.

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A SHORT HISTORY OF THE BALLARAT ART GALLERY

Ballarat owes the foundation of its art gallery to the vision, drive and to a large part, the generosity of one of its most remarkable citizens, James Oddie. In 1884 he paid the costs, some £238, of a 'Public Exhibition of Paintings' on loan from Ballarat and other private collections, at the Ballarat City Hall. This exhibition, insured for £10,000, was the most ambitious undertaking of this kind the city had seen; it aroused great interest and was both a popular and social success. Upon the enthusiasm for public art displays that this exhibition aroused, those who had organised the exhibition formed themselves into the 'Committee of Management of the Ballarat Fine Art Public Gallery', with Mr. Oddie as president, and transferred a number of the works from the 'Loan Exhibition' to rented premises, a large room in the Academy of Music, a theatre in Lydiard Street. Thereupon they enlisted some subscribers at a guinea and upwards a year to help meet the running cost of the 'Temporary Loan Gallery' (it was subsidised with £1,135 from Oddie up to 1890) while they worked to obtain a site and building funds for a permanent gallery.

The minutes of the meeting of the Committee of Management for July 1886, record that the Lands Department, prevailed upon, had reserved a large block of land in the best street of Ballarat, for gallery purposes, and further that Mr. Alfred Deakin, the Chief Secretary, had placed £2,000 on the estimates for pictures or other works of art to be bought for Ballarat at the discretion of the Committee. The Committee of Management at the same meeting decided to build two shops into the ground floor of the proposed gallery to provide revenue to maintain the building.

By August, plans and elevations for the gallery building, drawn by the appointed architects, Tappin and Gilbert of Ballarat, had been provisionally accepted, and by March 1887, after tenders had been called for in September 1886, a meeting of subscribers carried the motion, 'that this meeting heartily approved of the proposal to erect an Art Gallery by public subscription as a permanent memorial of the Jubilee of Her Majesty the Queen'. In May tenders totalling £4,600 were accepted and on the 21st of June 1887 the foundation stone of the partially completed building was laid. During the playing of Bulch's Jubilee March by Bulch's Band, friendly societies and other representative bodies as well as individual donors placed purses containing their contributions to the project, on the stone.

The building, The Queen Victoria Jubilee Memorial, Ballarat Fine Art Public Gallery was financed, apart from these contributions, by £3,500 worth of debentures at 6% of which £3,000 worth were taken by James Oddie. The building cost £5,819 to erect and furnish. It was officially opened in June 1890. Of its 169 paintings, 96 had been presented by James Oddie; they had cost him almost £2,000 and included 50 small portraits of Ballarat pioneers and official identities. There were 26 further presentations including three from Mr. Martin Loughlin that had cost almost £4,000, paintings by Peter Graham R. A., B. W. Leader A.R.A. and Vicat Cole R. A. As well twenty four paintings had been purchased from various funds at a total cost of £2,707, and there were twenty three works carried over from the Loan Exhibition.

Those who founded the Ballarat Gallery aimed to build a great collection. Sixty two of these paintings including all but two of the expensive ones were by European or other artists. Unfortunately for us they had not been adventurously chosen and they command some interest but little respect now.

The paintings were hung in two large galleries on the first floor. The ground floor being taken up by two self contained shops, one on either side of an entrance hall, offices, and a grand flight of steps that gave access to the exhibition galleries. The larger room of these two had its walls hung with maroon serge, its friezes were pea green. Carpet runners in grey with red borders indicated the correct distance from which the art should be viewed.

In later years, the gallery struggled to keep going. The collapse of the banks, following the burst of the land boom in 1892 hurt many local citizens, many supporters of the gallery withheld their subscriptions and a depleted Treasury could no longer be looked to for much help. The rents from the shops paid the interest on the debentures until 1907 when a grant from the Chief Secretary, Sir Alexander Peacock, of £3,000 to repay the debenture holders eased this burden on the Gallery Council and a further grant of £700 was given for much needed renovations.

While money to meet the costs of keeping the gallery open to the public in subsequent years was often hard to find and money to provide further services in the way of exhibitions and lectures

was not available at all, gifts and bequests have always provided the council with fair or modest sums to spend on enlarging the collection. The care with which such monies have always been expended is reflected in the quality of the collection today. Whilst never possessing the money to buy the outright masterpieces of Australian art, a group of oil paintings and watercolours was assembled that illustrates the development of Australian art with 'text book' care. Likewise money has twice been available to extend the building. In 1927, the building fund had reached £2,500, to which the Government added £1,000 to enable two further galleries to be built. These were again on the first floor, supported on pillars above the shops, offices and yard. The recent renovation of 1966-67 cost \$82,000, of which \$60,000 came from the State Government and the rest was provided by donors to the building appeal. This added four new galleries and a store room on the ground floor. Two galleries use the space previously taken up by the shops, and one of the new rooms was built beneath the galleries erected in 1927 in space that was previously the yard.

With the completion of so much new exhibition space and the appointment of a Director in 1967, the Ballarat Art Gallery has entered a new phase of activity. The collection is now hung in chronological order throughout the building, a gallery has been established to exhibit works by all of the artist members of the Lindsay family, who came from Creswick near Ballarat, and two galleries have been devoted to temporary exhibition. A facsimile of the sitting room at 'Lisnacrieve', the old Lindsay house in Creswick, has been installed as a gift from the Lindsay family.

The Crouch prize that was first awarded in 1926 and was then very well known is to be revived as a prize for serious young artists and an extensive programme of art education to reach every level in the community is in operation.

The dedication of successive Gallery Councils and the remarkable service of some Council members over many years needs to be remarked at a time when it is again being realised that though an art gallery might be difficult and expensive to maintain, it does provide an enjoyable and civilized adjunct to a provincial community.

JAMES MOLLISON



Tom Roberts *The Log Splitters* (Ballarat Art Gallery).

SELECTED RECENT ACCESSIONS IN AUSTRALIAN PAINTING

Public and private collecting are different in kind. The joyful idiosyncrasies of the patron are denied to the curator. Sir Kenneth Clark has written of the "ideal of completeness and coherence" which haunts all museum men. This ideal is especially dangerous in regard to completeness when collecting in a limited national field, where it is attainable, but at the cost of coherence, and of aesthetic judgment. Throughout its history the Melbourne collection has been gathered on aesthetic principles, no matter how wrong headed some of those judgments may now appear.

At present the collection continues to be built on the basis of the accumulation of the past hundred years. The report of the select committee of 1853 upon the aims of the National Gallery London is germane to the present policy of Melbourne in the collecting of Australian art. "The intelligent public of this country is daily becoming more alive to the truth, which has long been recognised by other enlightened nations, that the arts of design cannot be properly studied or rightly appreciated by means of insulated specimens alone; that in order to understand or profit by the great works either of the ancient or modern schools of art, it is necessary to contemplate the genius which produced them, not merely in its final results, but in the mode of its operation, in its rise and progress, as well as in its perfection. . . In order, therefore to render the British National Gallery worthy of the name it bears, your committee thinks that the funds appropriated to the enlargement of the collection should be expended with a view not merely of exhibiting to the public beautiful works of art, but of instructing the people in the history of that art, and of the age in which and the men by whom these works were produced."

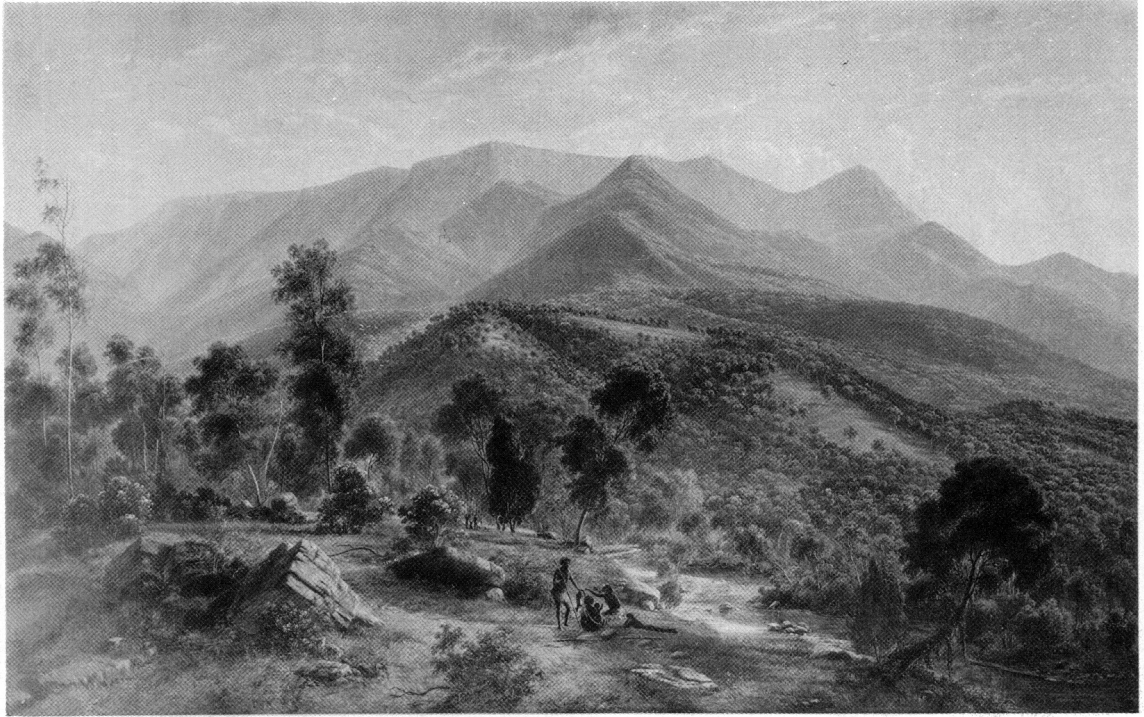
At Melbourne we are endeavouring to work on both an historical and an aesthetic principle combined; seeking to fill gaps in the historical development of painting in this country, with typical and fine examples, while continuing to support, collect and display the serious work of our contemporaries.

A selection from recent accessions to the Department of Australian Art may indicate something of the range and direction of the collection's growth.

Landscape as a means of pictorial expression has characterised the development of this country's art. During the period of the European settlement of Australia in the 19th century, landscape as an independent art form became the dominant mode of expression. Thus the natural impetus created by the novelty of the countryside was reinforced by the prevailing tide of European art. Therefore it is little wonder that Australian painters have long sought their artistic expression in landscape, and continue to do so. The paintings by Von Guérard, Julian Ashton and Fred Williams, here illustrated, exemplify the collection's continuing interest in this sphere.

Eugène Von Guérard came to Victoria in 1853. He must have been a man of great physical energy for he travelled widely, to the most remote and inaccessible parts of the colony, in search of picturesque subjects for his topographical painting. He was an artist of considerable quality in a field of meticulous linear naturalism. His calibre has been somewhat undervalued though a popular enthusiasm for the impressionistic landscape achievements of the ensuing Heidelberg school. This typical painting of 1864 is of an almost gaudy beauty, in its depiction of the aboriginal group in the foreground, over-shadowed by the theatrical backdrop of sunset stained mauve mountains and pink sky (Illus. 16). In 1870 Von Guérard was appointed the first "Master of the Painting School and Curator of the National Gallery of Victoria" which post he retained until 1881, when he returned to Europe. So it is particularly appropriate that Melbourne should represent him by first rate works.

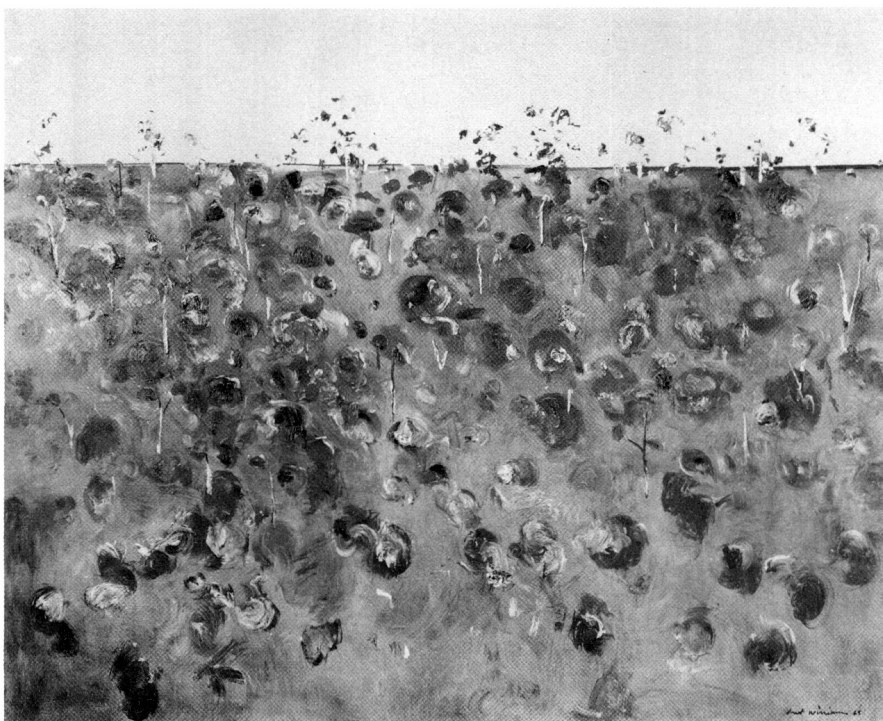
The water colour *North Head Sydney Harbour*, 1888 by Julian Ashton is of interest not merely from its intrinsic charm but as an example of landscape conceived as decoration as well as description (Illus. 17). Charles Conder first went out painting with Ashton, who was an important influence on his development. The vertical format and decorative placing of the figures, and foreground grasses, put one in mind of Conder's work, notably his *Cove on the Hawkesbury* and *Ricketts Point Near Sandringham* both in this collection. Ashton's painting lacks the imaginative daring of Conder's, but his early water colours display a sensibility and accomplishment which has been obscured by the somewhat muddy oil paintings of his late years. During his



16. Eugène von Guérard (1811-1901 Australian) *A View of the Snowy Bluff on the Wannangatta River, Gippsland Alps, Victoria*, 1864, oil on canvas, 37½ in. x 60 in. Purchased 1965.



17. Julian Ashton (1851-1942) *North Head, Sydney Harbour*, 1888, watercolour, 13¾ in. x 9½ in. Purchased 1965.



18. Fred Williams (b. 1927 Australian) *Upwey Landscape*, 1965, oil on canvas, 58 in. x 72 in. Felton Bequest 1965.

long lifetime in Australia from his arrival in 1878, he made a definite contribution to the emerging culture of the community.

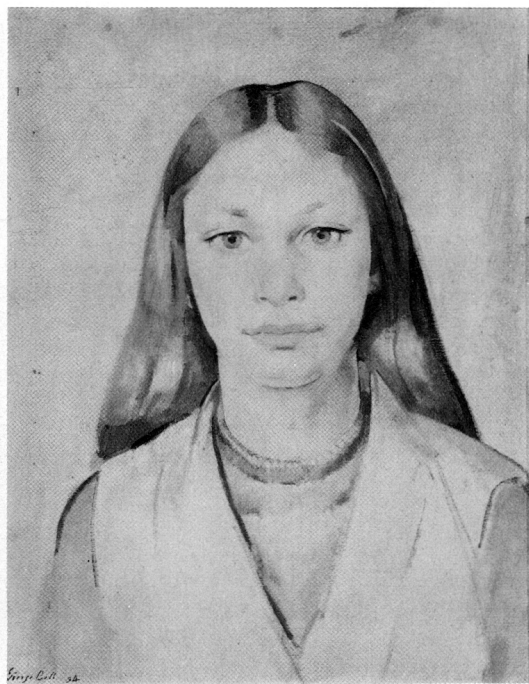
Fred Williams is regarded as one of the most important of the modern landscapists. His original interpretation of the ragged spontaneous unpredictable appearance of eucalyptus scrub country has won him wide acclaim. In this *Upwey Landscape* the growth crawls up the hillside in warm patches of blue and pink, while on the horizon against a white sky, the trees explode like fireworks in fan tracery (Illus. 18). Williams' work has shown a constant progression and one feels confident that his future work will enter the collection also.

The two portraits of young women painted respectively by George Walton in 1886 and George Bell in 1934 are both aesthetically satisfying and historically illuminating (Illus. 19, 20). Each artist was involved with progressive movements of their time. Walton was an English painter who had been a fellow student of Tom Roberts at the Academy Schools London. In 1884 he was in Paris with John Russell, the impressionist and Bertram Mackennal the sculptor. Through these Australian friends, he came to this country shortly afterwards in search of a climate beneficial to his health. In Melbourne he took a studio in Grosvenor Chambers, Collins Street, where Roberts also had his studio. Through him he became friendly with Conder and Streeton who both admired his work. In 1890 he returned to Europe, at the same time as Conder, the two artists being given a farewell dinner at Legals by the Victorian Artists Society. When he died two years later, Roberts said of him "He was the finest painter of the head when I was at the Academy Schools."

This painting has a strong affinity to Roberts portraiture. It shows a knowledge of and sympathy with contemporary French painting, noticeably Manet, while its soft hued, understated palette of mauve greys and olive browns is of Whistlerian tranquility.



19. George Walton (19th century Australian) *Portrait of a Girl*, 1886, oil on canvas, 19½ in. x 15 in. Purchased 1966.



20. George Bell (1878-1966 Australian) *Portrait of Toinette*, 1934, oil on canvas, 19½ in. x 15 in. Purchased 1966.

George Bell's portrait of his daughter *Toinette* is of a classical simplicity in its controlled form, and limited palette in high tonality. It well displays the interest in post-impressionist principles which he championed in Melbourne in the 1930s. It is difficult now to recapture the intensity of the controversy which enveloped the emergence of "modern art" in Victoria. The school which George Bell and Arnold Shore founded in 1932, and which Bell continued alone from 1937, had a profound influence. Bell was an inspiring teacher and painters who worked with him have contributed greatly to contemporary Australian art. This splendid example of his mature manner hangs very happily with the later work of his students in this collection especially the masterly *Two Children* by Russell Drysdale.

"Modernism" of a post-impressionist nature reached Sydney about a decade earlier than Melbourne. The acknowledged leaders of the first wave of revolt against the entrenched but waning forces of impressionism were Roy de Maistre, Grace Cossington Smith and Roland Wakelin. Its starting point was the Saturday classes of the Royal Art Society under Dattilo-Rubbo and his encouragement of experiments prompted by the theories and photographic examples of post-impressionism brought back to Australia by Norah Simpson in 1913. Two works by Wakelin and three by Cossington Smith have been acquired recently, greatly enhancing the collection and making possible an intelligent consideration of the period.

The Bridge under Construction c. 1928-29 (Illus. 21), exemplifies Wakelin's mature manner inspired by an admiration for the art of Cézanne. It is an exercise in disciplined composition, with a strong simplified design executed in a range of dry subdued greyish pinks and blues. It is difficult to recapture the historical atmosphere in which the works of these artists, with their structural and colouristic vigour and genuine search for a revitalized idiom provoked such virulent criticism.

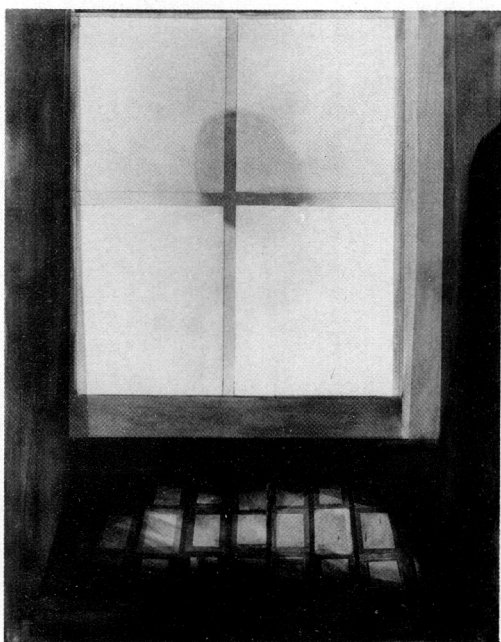
The second wave of the modern movement in New South Wales was championed by Grace Crowley and Rah Fizelle in the 1930s. From 1932 to 1937 they together conducted Sydney's only



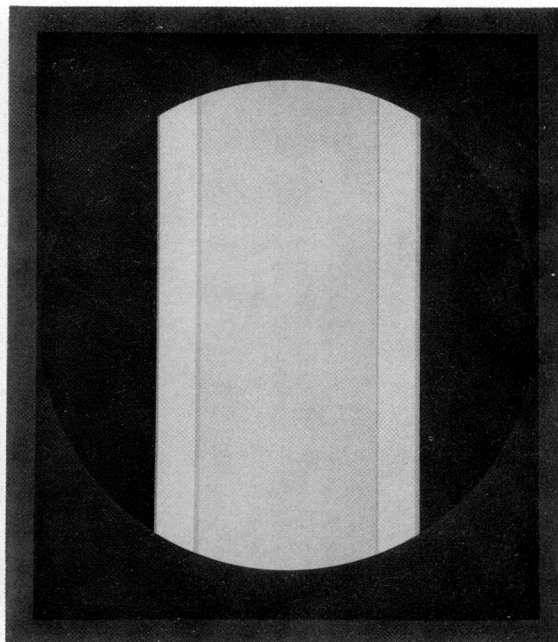
21. Roland Wakelin (b. 1887 Australian) *The Bridge under Construction*, c. 1928-29, oil on canvas, 40 in. x 48 in. Purchased 1966.



22. Grace Crowley (b. 1891 Australian) *Girl with Goats*, 1928, oil on canvas, 21 $\frac{3}{4}$ in. x 28 $\frac{5}{8}$ in. Presented by the National Gallery Society 1967.



23. Charles Blackman (b. 1928 Australian) *Window Shadow — Large Reflection*, 1965, oil on canvas, 72 in. x 56 in. Purchased 1966.



24. Sydney Ball (b. 1933 Australian) *Canto No. 21*, 1965/6, oil on canvas, 72 in. x 60 in. Purchased 1966.

school of modern painting. This may be regarded as being parallel to the Bell-Shore school in Melbourne in its influence though its principles and sources were different. From 1927 till 1930 Grace Crowley was in Europe chiefly in Paris where she studied with André Lhote, and later with Albert Gleizes in the south of France. The acquisition illustrated, *Girl with Goats*, 1928, was painted while in France (Illus. 22). It is a painting of classical restraint which nevertheless reveals the artist's excited intellectual fascination with André Lhote's formal conception of picture making. Miss Crowley is a highly conscious artist, and most selective in her output. Her interest in formal values increased gradually and from 1940 her work has been purely abstract in geometric forms. One of these works, *Painting*, 1940, has also entered the collection, together with a typical work of about 1936 *Portrait of Betty Collings* by her friend and colleague Rah Fizelle.

Currently, artists of equal integrity and ability are working in the disparate fields of figurative and abstract painting. Examples of these diverse trends in the work of senior artists which have been added to the collection are *Harbourside* by John Passmore and *Configuration* by Roger Kemp. (Illus. 24, 25). While amongst the work of artists in their early maturity are *Window Shadow Large Reflection* by Charles Blackman and *Canto No. 21* by Sydney Ball.

John Passmore spent from 1933 to 1950 studying and working in Europe, after his initial studies at the Julian Ashton School, Sydney. Since his return he has had wide influence as artist and teacher. This painting shows one aspect of his work, and is part of a series of paintings of fishermen and bathers around the beaches of Sydney. It is indebted to his admiration of Cézanne. His later manner, and his influence upon his students, has been towards more informal abstraction, which led to the development of abstract expressionism in Sydney about 1956.

Roger Kemp is a painter of symbolical abstraction whose slow developing devotion to his art has been an inspiration to a number of painters in Melbourne. His art is austere and uncompromising in its intent, but richly emotional in its colour and handling. It is only recently that he has been honoured by critics and favoured by prizes. This very freely painted work, in an almost monochromatic range of blue and white, reveals a more spontaneous and expressionist form, than the earlier more cerebral paintings by him in the Melbourne collection.



25. Roger Kemp (b. 1908 Australian) *Configuration*, 1964, oil on Masonite, 54 in. x 60 in. Purchased 1965.

Charles Blackman and Sydney Ball may seem oddly juxtaposed in the collection, their respective idioms of humanist representation and geometric abstraction being so different. However, the artists are but a few years apart in age and their art has certain affinities. Each artist is absorbed in conveying a sensation of glowing light and a simplification of form, though their objectives vary. *Window Shadow Large Reflection* shows Blackman at the height of his evocative powers. (Illus. 23). The generally cool tonality of the painting in related blues is emphasized and challenged by the vivid reds of the light drenched rug beneath the window. A moment of solitary hushed privacy is revealed in a pattern of strength and simplicity derived from a union of abstraction and tonal painting. Sydney Ball, to the contrary, seeks to impart a mystical awareness of colour, light and archetypal form without reference to personal experience. (Illus. 26). His art is difficult to define, lying somewhere between hard-edge and op-painting. His pictures do not confuse the retinal impressions of the viewer, but their colour relations are deliberately chosen to create an impression of confined power which commands the eye. Charles Blackman is building on a long tradition of figurative, humanist painting while Sydney Ball is finding his own voice in the language of contemporary painting in New York, a city where he studied under Theodore Stamos from 1963 to 1965. Yet each artist plays a valid role in the contemporary art of Australia.

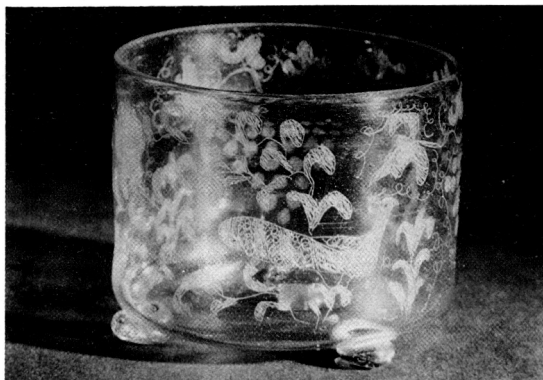


26. John Passmore (b. 1904 Australian) *Harbourside*, oil on hardboard, 24 in. x 33½ in. Purchased 1966.

The paintings here illustrated and the artists discussed are selected from an extensive spectrum included in recent acquisitions. Contrary to a wide spread myth of romantic origin, knowledge does not stifle appreciation of the visual arts. Therefore, while the Department of Australian Art continues its basic curatorial role in the creation and maintenance of a repository of the fine art of the community, it is hoped that by a catholicity of taste, it will act also as a prophylactic against prejudice. To this end the Gallery not only collects, but organises temporary loan exhibitions, both "Retrospectives" of an historical nature and "Surveys" of the recent work of Australian Artists. From the permanent collection, and from such exhibitions the public may inform themselves of the growth of the art of the past, and of the condition of the present. A true appreciation of the nature of the emergent arts in this country can do no other than assist the judgment and guide the direction thereof.

Brian Finemore

27. Dutch School, c. 1685, h. 3 in. Felton Bequest 1966.



Glass Beaker with Diamond Point Engraving.

DUTCH SEVENTEENTH-CENTURY GLASSES

The glass collection at the National Gallery has been enriched during the past 12 months by the addition of a small but very charming group of Dutch glasses all dating from the second-half of the Seventeenth Century. During the past 30 years, purchases have almost without exception been of English or Irish origin but this section of the collection has now reached a stage where it has been felt that some attention could well be given to glass from the Continent.

Each of these Dutch glasses is outstanding in its own way, of considerable rarity and in faultless condition. Figure One is a charming small beaker three and five-sixteenths inches high on three bun feet, a shape which recalls some silver vessels of the same period made both in England and on the Continent. (Illus. 27). The body is decorated in a rather sketchy technique of diamond point engraving which is similar in style to that found on a good many other Dutch glasses of this period, many of which are signed "W. Mooleyser". The design is one of fruiting vine, flowers and a peacock and it can almost certainly be attributed to the hand of Mooleyser. The glass itself is of the clear thin and slightly bubbly texture of soda metal faintly greenish in colour. It is of similar quality to most other Dutch vessels of the Seventeenth Century. All five glasses are of this same type of metal although the tint varies very slightly.

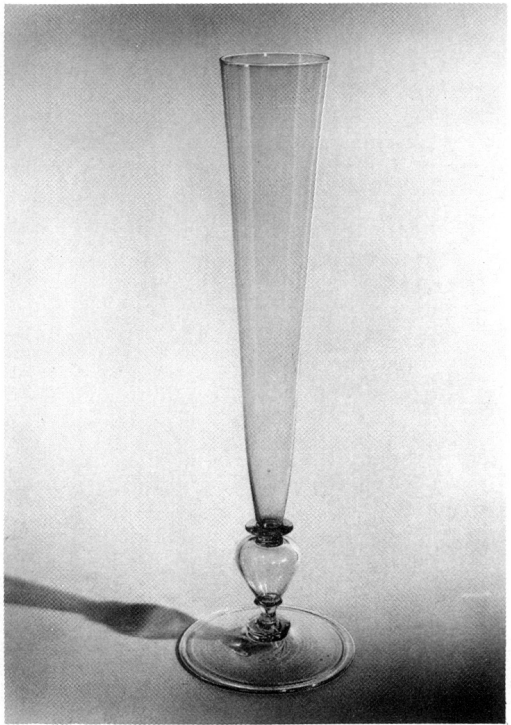
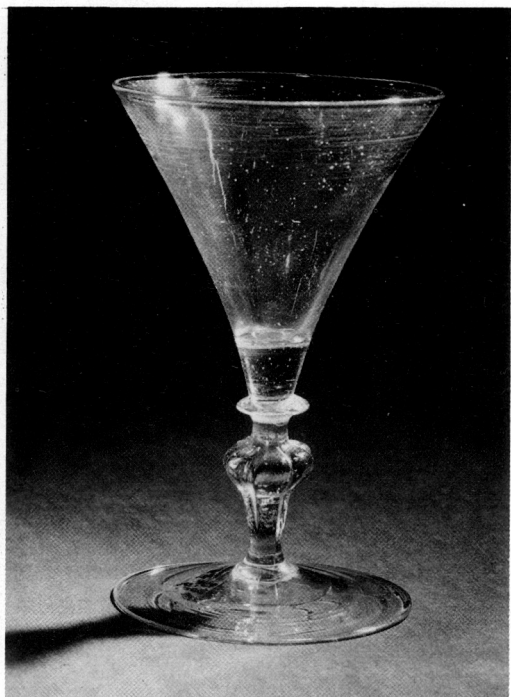
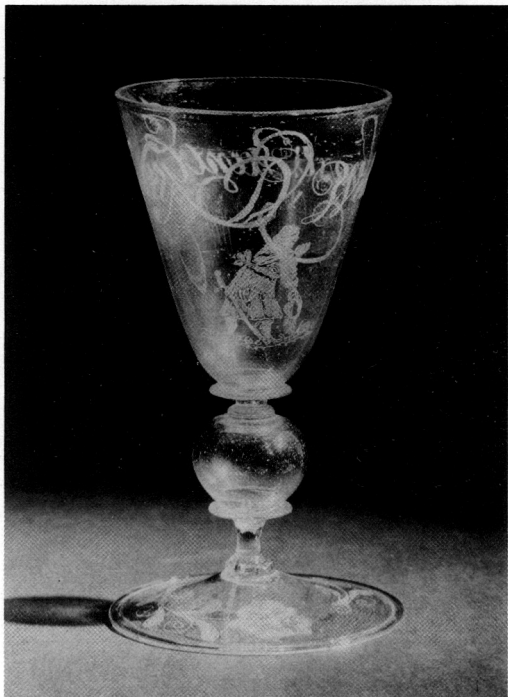
Illus. 28 is a wine glass five and five-eighths inches high with a round funnel bowl set on a hollow knop, the wide foot being folded in the typical narrow manner. The bowl is engraved in a style similar to Figure One and although also unsigned, can be fairly confidently attributed to Mooleyser. The engraving represents a cavalier in Seventeenth Century attire and has the inscription in large script "Welkomst Van Geselschap". Floral sprays adorn the foot, as is customary with his work.

Illus. 29 shows a very fine covered goblet eleven and one-eighth inches high, the domed cover having a leaf-shaped finial. The straight-sided bowl is set on a hollow inverted pear-shaped knop with again the typical narrow folded foot. Although such vessels have appeared fairly often in Dutch pictures of the period, it is most unusual to find a perfect specimen complete with its original cover and only a very few appear in the museums of Europe. The metal is almost colourless with a faintly green tint.

Illus. 30 is a splendid and quite delightfully elegant flute glass standing fourteen and one-half inches high, which will also be familiar to admirers of Dutch interior paintings, but which survives only very rarely in European collections. The straight-sided bowl is set on a short inverted pear-shaped knop. This glass is probably the earliest of the group and has been dated at Circa 1660. There is a very faint straw tint in the clear metal.

Illus. 31 is a small and very pretty glass also somewhat earlier than the first three pieces and dated circa 1660. It is only four and three-eighths inches high and has a charming and slightly wasted trumpet-shaped bowl. The stem is interesting in that the knop which is hollow as is usual with these glasses, has the further and less usual refinement of being shaped into six lobes. The foot in this case is unfolded and the metal is almost colourless.

Rex Ebbott



NEWS FROM THE NATIONAL GALLERY SOCIETY

In 1966, the National Gallery Society inaugurated the "1000 Plan", by which it was hoped to increase the membership of the Society to 10,000 members in the next five years. This figure was based on the membership of comparable societies overseas.

By the time this membership drive was launched in August, 1966, the Society had decided to modify this figure slightly and set a target of 1,200 members a year for the next five years.

Since August over 5,000 of the "1000 Plan" brochures have been sent to firms, institutions, donors and benefactors to the Cultural Centre Appeal, Art Societies, etc. More than 600 new members have joined the Society over the last ten months in response to this appeal.

As the Cultural Centre Appeal list alone contains over 44,000 names, the Society feels that its drive for new membership is proving to be most successful. Coupled with the assistance given by members in sponsoring friends, the target of 6,000 members in 5 years should be achieved.

The Society has once again offered its members a varied and interesting programme this year.

Starting in February with a talk on "The People of Victoria" by Alan Marshall, who built a vivid picture of the early days of our State, the many music lovers among us were entertained by an 18th Century Music Night in March. Miss Mary Chamot fascinated an unusually large audience in April with an absorbing account of the chequered history of the Hermitage Museum. This was followed in May by a talk on "The Function of the Literary Magazine" by C. B. Christesen, O.B.E.

In June, we had two very different and interesting talks. Josef von Sternberg, the Film Director who discovered Marlene Dietrich, spoke of his half a century of work in the jungle of Hollywood's film industry. Daniel Thomas, against a background of paintings from the exhibition "Two Decades of American Art", lectured on the contemporary world of art in the United States especially New York.

In July, Professor Burke spoke to the members on portraiture in the Renaissance and 17th and 18th Centuries. Mr. Westbrook's talk on the new Arts Centre and the Society's role in it was most interesting and informative.

The programme for the rest of the year includes a Modern Music Night, a talk by His Excellency the Mexican Ambassador on the art of his country, the Annual Reception which is being held to coincide with the Sidney Nolan Retrospective Exhibition and finally a review of the year's art in December.

Ann Wilkinson

THE NATIONAL GALLERY DESK DIARY FOR 1968, produced by the National Gallery Society in conjunction with the National Bank of Australasia, has as its theme "Gifts to the Gallery". Nigel Buesst and Ritter-Jeppeson Pty. Ltd. were responsible for the photography. The striking cover and formal lay-out of the design by Brian Sadgrove make this an unusually attractive issue. Mr. Westbrook's introduction points to the important role which private benefactions must now play in the formation of public collections. A most revealing feature of the diary is the large number of private individuals who from as early as 1864 onwards have generously presented or bequeathed works of art of such diverse nature as a 13th century sculpture, 17th century book covers, Sepik River carvings and 20th century works of cubist, fauve and "pop" styles.

Ursula Hoff

28. (Top left) Dutch School, c. 1685. *Wineglass with Diamond Point Engraving*, h. 5% in. Felton Bequest 1966.

29. (Bottom left) Dutch School, c. 1665, *Covered Goblet*, glass, h. 11% in. Felton Bequest 1966.

30. (Bottom right) Dutch School, c. 1660. *Fluteglass*, h. 14½ in. Felton Bequest 1966.

31. (Top right) Dutch School, c. 1660, *Small Fluteglass*, h. 4% in. Presented by Mr. Howard Philipps.

RECENT ADDITIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE:

Acquisitions listed date from August 1966 when the last Annual Bulletin Vol. VIII, 1966/67 went to press until the end of July 1967.

Italian Renaissance painting which figured in last year's Felton acquisitions has received a further memorable addition in *The Adoration of the Magi*. This small panel, dating from about 1420, is the earliest Renaissance work in our collection. The painter belongs to the circle of the severe Florentine Master Masaccio (1401-28) but still follows the earlier ideal of courtly splendour.

The *Rocky Wooded River Landscape* with the Temple of Vesta at Tivoli by Claude Lorrain (1600-82), a small early work by this 'father of European landscape', is a Felton acquisition of great importance, all the more so, since this work, coming from the collection of the Earls of Brownlow, had hitherto remained unknown.

A major addition to the Print Room collection are the *Disasters of War* by Goya (1746-1828) which, like the same artist's *Tauromachia*, received in 1949, were given by the Felton Bequest.

The Everard Studley Miller Bequest has had an unusually fortunate year in being able to secure four portraits of outstanding merit, three of which add to our still small sculpture collection. In Johann Zoffany's *Elizabeth Farren as 'Hermione'* this gallery has acquired its first example of the 'elevated' portrait which plays such an important part in the art theory of Sir Joshua Reynolds. In such portraits the sitter is ennobled beyond his everyday self by enacting a role. Miss Farren enacts the role of Shakespeare's heroine of 'A Winter's Tale' who pretends to be a statue, gradually coming to life.

The marble bust of the *Emperor Septimus Severus* is the first Roman portrait bust to come here. The sculptured head and shoulders of *George Gougenot* (1674-1748) Seigneur de Croissy-sur-Seine, who held high office at the court of Louis XV, adds a superb example of baroque illusionism to our collection. Michael Rysbrack's terracotta bust of *Rubens* of c. 1743, a posthumous likeness, is an ideal acquisition for the Everard Studley Miller Bequest since it was actually made as part of a series of "men of merit in history".

Purchases from Government Vote have mainly been made on the local market, a notable exception being Frank Gallo's *Standing Girl*, which was acquired in the United States and is the first modern American piece of sculpture to come here.

Australian Painting purchases have been discussed by Mr. Finemore elsewhere in this issue.

In buying for the Print Department, the curators have been anxious to enlarge the number of graphic works held by important artists to give the viewer an idea of their development. Early drawings by George Lambert, early woodcuts by Margaret Preston, a drawing by Eric Thake from the forties, several drawings by Charles Blackman from the early fifties and a fine Passmore drawing of 1958 were purchased with this end in view.

The gallery has been fortunate in being given some notably fine works in presentations. Colonel Aubrey Gibson's munificent gift of Tom Roberts' *Coming South* (cover illustration) is discussed by the Director in this issue. The National Gallery Society has again supported the purchase programme of the gallery by underwriting a group of paintings from New South Wales, dating from the rise of the modern movement; these are discussed in Mr. Finemore's article in this bulletin. A splendid gift was received from the Friends and Admirers of Jenny Brennan, who, taking advantage of an important loan show from overseas, chose from it Emilio Greco's outstanding bronze *Bust of Iphigenia* to commemorate the distinguished teacher of dancing.

Drawings, Prints, glass and costumes and Asian art owe fine additions to benefactions.

We wish further to acknowledge with gratitude the donation of a fund of money by Mr. Roderick Carnegie for the purchase of works of art.

Ursula Hoff

32. Perino del Vaga (1501-1547 Italian) *The Holy Family*, c. 1539, oil on panel, 39½ in. x 29½ in. Felton Bequest 1966.

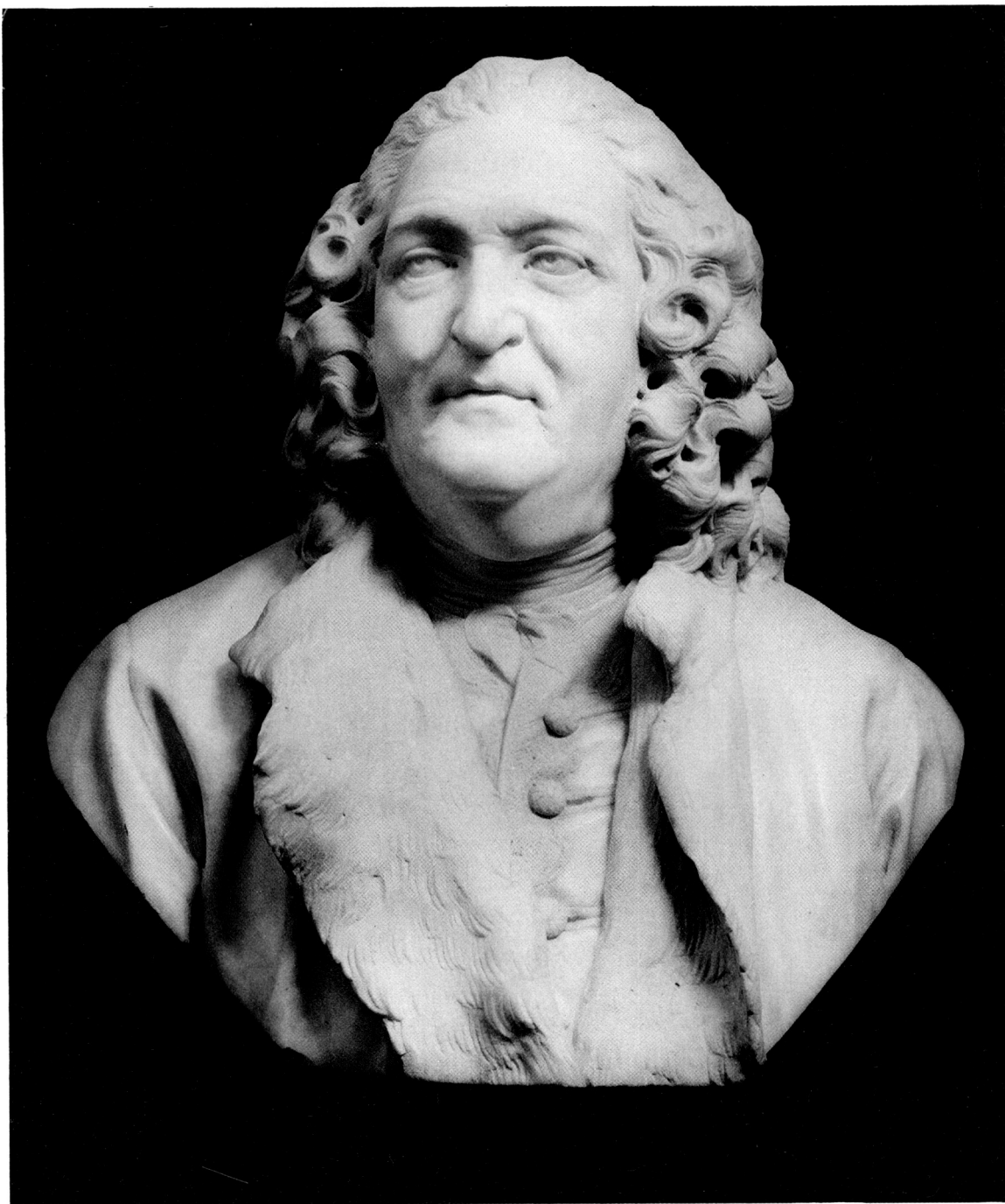


PAINTINGS

Italian School 15th Century	<i>The Adoration of the Magi</i> . Tempera on panel	Felton Bequest
Claude Lorrain (1600/82 French)	<i>Rocky Wooded River Landscape</i> . Oil on Canvas	Felton Bequest
Johann Zoffany (1734/5-1810 British)	<i>Elizabeth Farren as 'Hermione' in 'The Winter's Tale'</i> . Oil on canvas	Everard Studley Miller Bequest
George Bell (1878-1966 Australian)	<i>Toinette</i> 1934. Oil on canvas on board	Purchased
Christine Berkman (b. 1939 Australian)	<i>Ramona II</i> . Oil on hardboard	Purchased
Asher Bilu (b. 1936 Australian)	<i>Yuga II</i> 1966. Polyvinyl, etc. on hardboard	Purchased
Arthur Merric Boyd (1862-1940 Australian)	<i>St. Kilda Pier</i> 1888. Oil on canvas	Purchased
Lina Bryans (contemporary Australian)	<i>The Bush (I)</i> 1965. Oil on canvas on hardboard	Purchased
Laszlo Hegedus (b. 1920 Hungarian-Australian)	<i>Seagulls</i> . Oil on hardboard	Purchased
Jacqueline Hick (b. 1919 Australian)	<i>Lazarus</i> . Oil on hardboard	Purchased
Robert Jacks (b. 1943 Australian)	<i>Timbrel and Harpssoothe</i> 1965. Oil on canvas	Purchased
Franz Kempf (b. 1926 Australian)	<i>The Silent Lake</i> . Oil on canvas	Purchased
Brian Kewley (b. 1933 Australian)	<i>Evening Calm, Brighton</i> 1965. Oil on hardboard	Purchased
John Mather (1848-1916 Australian)	<i>Melbourne from Prospect Hill</i> 1878. Oil on canvas	Purchased
Winston Thomas (b. 1942 Australian)	<i>Sun, Moon, Mountains, Sky</i> . Gouache	Purchased
Roland Wakelin (b. 1887 Australian)	<i>The Bridge under Construction</i> c. 1928-29. Oil on canvas on chipboard	Purchased
George Walton (died c. 1892 Australian)	<i>Portrait of a Girl</i> 1886. Oil on canvas	Purchased

WATERCOLOURS, ENGRAVINGS, ETC.

Francisco Goya (1746-1828 Spanish)	<i>Los Desastres de la Guerra</i> , 1st edition 1863. Etching and aquatint	Felton Bequest
Janet Alderson (contemporary Australian)	<i>From the Sun series (?)</i> . Collage, paper	Purchased
Charles Blackman (b. 1928 Australian)	<i>Four drawings</i> , 1951-54	Purchased
Horace Brodzky (b. 1885 Australian)	<i>Pascin in New York</i> , 1917. <i>Two Female Nudes</i> . Two pencil drawings	Purchased
Murray Griffin (b. 1903 Australian)	<i>The Owl</i> . Colour linocut	Purchased
Richard Havyatt (b. 1945 Australian)	Untitled, 1966. Wash drawing	Purchased
Frank Hodgkinson (b. 1920 Australian)	<i>Abstract</i> . Gouache	Purchased
Robert Jacks (b. 1943 Australian)	Drawing, 1966 Ink and chalk	Purchased
Robert Klippel (b. 1920 Australian)	<i>Structures in a Landscape</i> , 1963. Lithograph	Purchased
George W. Lambert (1873-1930, Australian)	<i>Young Woman with Book</i> . Pencil drawing	Purchased
George W. Lambert (1873-1930, Australian)	<i>Old Lady Seated</i> . Pencil drawing	Purchased
Roy de Maistre (b. 1894, Australian)	<i>Seated Woman, Winding Wool</i> . Ink drawing	Purchased
John Passmore (b. 1904, Australian)	<i>Landscape with Figures</i> , 1958. Wash drawing	Purchased
Margaret Preston (1883-1963 Australian)	<i>Still Life, Fuchsias</i> . Handcoloured woodcut	Purchased
Margaret Preston (1883-1963 Australian)	<i>Three Lubras</i> . Woodcut	Purchased



33. J. B. Pigalle (1714-1785 French) *Georges Gougenot*, 1748, marble bust, h. 21 in.
Everard Studley Miller Bequest 1967.

Thea Proctor (1880-1966 Australian)	Four woodcuts	Purchased
Oliffe Richmond (b. 1919 Australian)	<i>Two Studies for Sculpture</i> . Ink drawings	Purchased
E. Elderson Smith	<i>Portrait of an Army Officer</i> , 1945. Pastel	Purchased
Eric Thake (b. 1904 Australian)	<i>Young Blackbird</i> , 1947. Pen drawing	Purchased
Eric Thake (b. 1904 Australian)	Two lino cuts	Purchased
Ron Upton (b. 1937 Australian)	Cortical Blindness. Photographic Collage	Purchased
Brett Whiteley (b. 1939 Australian)	<i>An Ape</i> . Charcoal drawing	Purchased
James McNeill Whistler (1834-1903 American)	<i>Liverdun</i> . Etching	Purchased
George Baxter (1804-1867 British)	<i>The Tarantella Set</i> c. 1850. Colour woodcuts	Purchased
Isaac and George Cruickshank (Early 19th century British)	<i>Three Subjects from Ups and Downs of Life in London</i> . Colour aquatints	Purchased
Alan Davie (b. 1920 British)	<i>Zurich Improvisation XXXIII</i> . Colour lithograph	Purchased
John Gould (1804-1881 British)	<i>Grass Parakeet</i> . Coloured lithograph	Purchased
Victor Pasmore (b. 1908 British)	<i>Points of Contact No. 7</i> , 1965. Lithograph	Purchased
Céri Richards (b. 1903 British)	Three colour lithographs, 1965	Purchased
Karel Appel (b. 1921 Dutch)	Untitled Composition, 1958. Colour lithograph	Purchased
Jules Chéret (1836-1932 French)	<i>Palais de Glace</i> , 1894. Colour lithograph (poster)	Purchased
Eugène Lami (1800-1890 French)	<i>Four Military Subjects</i> , 1828-9. Handcoloured lithographs	Purchased
Daniel Chodowiecki (1726-1801 German)	<i>General Ziethen Asleep</i> . Etching	Purchased
Tuvia Beeri (Contemporary Israeli)	<i>Composition</i> . Etching and aquatint	Purchased
Emilio Greco (b. 1913 Italian)	<i>Crouching Nude Clasping her Feet</i> , 1964. Lithograph	Purchased
Nobuya Abe (b. 1913 Japanese)	<i>Work</i> . Lithograph	Purchased
Hideo Hagiwara (b. 1913 Japanese)	<i>Fantasy in White</i> , 1962. Colour woodcut	Purchased
Yukihasa Isobe (b. 1936 Japanese)	<i>Work B2</i> , 1961. Colour lithograph	Purchased
Sho Kidokoro (b. 1934 Japanese)	<i>Broken Flag</i> . Colour woodcut	Purchased
Yoshitoshi Mori (b. 1898 Japanese)	<i>Kanjincho</i> , 1965. Colour woodcut	Purchased
Mitsunori Tosa (active 1583-1638 Japanese)	<i>The Tale of Genji</i> . Watercolour on silk — in book form	Purchased

SCULPTURE

Head of Septimus Severus	Marble, Roman, Early 3rd Century	Everard Studley Miller Bequest
Jean Baptiste Pigalle (1714-85 French)	<i>George Gougenot</i> , Esq., marble	Everard Studley Miller Bequest
Michael Rysbrack (1693-1770 Flemish)	<i>Sir Peter Paul Rubens</i> , Terracotta	Everard Studley Miller Bequest
Manjusri, <i>God of Wisdom</i>	Gilt bronze, Nepalese, late 18th Century	Purchased
Bamileke Stool	Wood, Bamileke (Cameroons) early 20th Century	Purchased
Female Figure	Wood, Baule (Ivory Coast) early 20th Century	Purchased
Akua'ba	Wood, Ashanti (Gold Coast-Guana), early 20th Century	Purchased
Frank Gallo (b. 1933 American)	<i>Standing Girl</i> , 1966, Epoxy resin	Purchased
Clifford Last (b. 1918)	Australian "Lucis" 1965-66, Jarrah	Purchased

DECORATIVE ARTS

Carpet	Wool and cotton, Bokhara, late 19th Century	Presented by estate of late C. J. W. Farfor
Pair of Salt Cellars	Glass and metal, English, late 19th Century	Presented by Dr. Aren Horton
Pair of Salt Spoons	Brass, probably English, late 19th Century	Presented by Dr. Aren Horton
Scent Bottle	Stoneware and gilded metal, English, Doulton, late 19th Century	Presented by Dr. Aren Horton
Box	Agate, bloodstone, slate, gold-plated brass, English, late 19th Century	Presented by Dr. Aren Horton
Shawl	Silk, Chinese, late 19th Century.	Presented by Mrs. C. H. Palmer
Chest	Rosewood, Korean, late 19th, early 20th Century	Presented by Mrs. J. I. Winter-Irving
Wine Glass	Glass, Dutch, c. 1660	Presented by Mr. Howard Phillips, London
Wedding Frock and Train	Satin and lace, Australian, 1913	Presented by Miss F. M. Johnston
Dress	Satin trimmed with lace, Australian, c. 1845	Presented by Miss Ruth Watchorn
Pelerine (collar)	Muslin, probably Australian, mid 19th Century	Presented by Mrs. C. Rowan
Pair of sleeves	Lace, English, third quarter 19th Century	Presented by Miss M. Bostock
Sword	Ivory, Japanese, 19th Century	Presented by Miss Biddy Allen
Bowl	Earthenware, Japanese, 19th Century	Presented by Miss Biddy Allen
Goblet	Glass, German, c. 1600	Purchased
Chair	Blackwood and hide, by Norman Stocks. Contemporary Australian	Purchased
Ungven Tarium	Glass, Syrian, 1st Century A.D.	Purchased
Set of candleholders	Glass with inset metal, designed by Douglas Annand, Contemporary Australian	Purchased
Tea pot, milk jug, sugar bowl	Silver, by Helge Larsen and Darani Lewers, Contemporary Australian	Purchased
Wine Glass	English, c. 1685	Purchased
Wine Glass	English, c. 1685	Purchased
Schlangenglas	German, late 16th Century	Purchased
Bottle	Stoneware, by Colin Levy, Contemporary Australian	Purchased

Generous Presentations to the National Gallery and Art Museum Include

PAINTINGS, WATERCOLOURS, ETC.

Meyer D. Altson (19th Century Australian)	<i>Eight paintings.</i> Oil on canvas	Bequeathed from the Estate of the Artist
George J. Coates (1869-1930 Australian)	<i>Two Drawings</i>	(Anonymous donor; presented through the Agent General of Victoria, London)
Harold Herbert (1892-1945 Australian)	<i>Country Road with Farm House.</i> Pencil drawing	Presented by Dr. Leonard B. Cox
Totoya/Hokkei (1780-1850 Japanese)	<i>Sea Creatures.</i> Colour woodcut	Presented by Dr. Leonard B. Cox
John Skinner Prout (1806-1876 Australian)	<i>Tasmania Illustrated 1844, part 1.</i> Lithographs	Presented by Dr. Leonard B. Cox
George Sheringham (1884-1937 British)	<i>Costume Study for the Ballet. "The Toymaker of Nuremberg".</i> Pencil and watercolour drawing	Presented by Dr. Leonard B. Cox
George C. Benson (early 20th Century Australian)	<i>A Village in the Hills, Woods Point.</i> Watercolour	Presented from the estate of the late G. E. Dickenson

Tom Roberts
(1856-1931 Australian)
Henry Gritten (middle 19th
Century Australian)
Grace Crowley
(b. 1891 Australian)
Rah Fizelle
(1891-1964 Australian)
Anthony Irving
(Contemporary Australian)
Grace Cossington Smith
(Australian)
Grace Cossington Smith
(Australian)
Grace Cossington Smith
(Australian)
Roland Wakelin
(b. 1887 Australian)
after R. A. Pascoe
(Australian)
Hugh Ramsay
(1877-1906 Australian)
Robert J. Haddon
(19th/20th Century
Australian)
M. Napier Waller
(b. 1894 Australian)
John Collier
(20th Century British)
Adrian Lawlor
(b. ? Australian)
French School

Coming South. Oil on canvas
Sydney Harbour, 1855. Oil on canvas
Girl with Goats. Oil on canvas
Portrait of Betty Collins. Oil on canvas
Uncle John's Home-coming. Oil on hardboard
The Bridge. Tempera on cardboard
Crowd. Oil on hardboard
Quaker Girl. Oil on canvas
Girl in Purple Dress. Oil on pulpboard
*Arrival of the First Gold Escort, William
Street, Melbourne.* Lithograph
Consolation. Oil on canvas
Two Sketchbooks, 1912-13
Self Portrait. Colour linocut
Angela Thirkell. Oil on canvas
Self Portrait, 1936. Pencil drawing
Six reproductive engravings

Presented by Colonel Aubrey
H. L. Gibson
Bequeathed from the estate of
the late Margaret Kiddle
Presented by the National
Gallery Society of Victoria
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Presented by the Royal Mel-
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Templer
Presented by Eric Thake
Presented by Mrs. G. L.
Thirkell, London
Presented by Grace Thake
Presented by Jessie Traill
through Joyce McGrath

SCULPTURE

Emilio Greco
(b. 1913 Italian)
Nelson Illingworth
(b. ? d. ? Australian)

Bust of Iphigenia, 1961. Bronze
Bust of Henry Lawson c. 1918-20. Plaster

Presented by friends
and admirers of
Jennie Brennan
Presented by Miss R.
Illingworth

PUBLICATIONS

CATALOGUE OF EUROPEAN PAINTINGS BEFORE 1800 — by Ursula Hoff \$4.25
2nd fully illustrated edition; 223 pages, 207 illustrations; listing the old master paintings in the National Gallery of Victoria including biographies of the painters and extensive notes on the pictures.

BLAKE'S ILLUSTRATIONS FOR DANTE 50c
50 pages, including 20 illustrations.
12 black and white reproductions from the original water colours in the Print Room of the National Gallery of Victoria, and eight from the Fogg Art Museum, Cambridge, Massachusetts, of scenes from Dante's Divine Comedy, with translations of the relevant texts.
Published 1953

THE MELBOURNE DANTE ILLUSTRATIONS — by William Blake \$1.00
Colour cover, 40 pages, including 36 illustrations.
With introduction by Ursula Hoff. All the illustrations are reproduced in black and white and accompanied by translations of the relevant text from Dante.
Published 1961

J. M. W. TURNER WATERCOLOURS 70c
32 pages, including 40 illustrations.
This publication is a catalogue of the water colours on loan to the National Gallery of Victoria during 1961 from the British Museum, in addition to black and white reproductions of all the exhibits and catalogue details, and an introduction by J. Isaacs.
Published 1961

AN ILLUMINATED BYZANTINE GOSPEL BOOK OF ABOUT A.D. 1100 75c
By Hugo Buchthal.
Colour cover, 14 pages including illustrations, from the manuscript in the collection of the National Gallery of Victoria.
Published 1961

CHARLES CONDER, HIS AUSTRALIAN YEARS — by Ursula Hoff \$3.00
47 pages, including 22 illustrations, six of which are in colour.
A biographical account of Conder's stay in Australia with a discussion of his paintings and a critical annotated catalogue.
Published 1960, by the National Gallery Society.

THE FELTON GREEK VASES — by A. D. Trendall 85c
32 pages, including 10 pages of black and white illustrations. An address delivered to the Australian Humanities Research Council at its Annual General Meeting in Canberra on Thursday, 7th November, 1957.
Published 1958

SOME AUSTRALIAN LANDSCAPES 50c
Colour cover, 28 pages including 13 colour illustrations.
Twelve landscapes from the collection of the National Gallery of Victoria, with biographical notes on the artists.
Published 1957

THE ART OF DRAWING 50c
22 pages, including 11 illustrations.
This is an annotated catalogue of 100 old master and modern drawings from the Print Room of the National Gallery of Victoria and some drawings from private and interstate collections. The extensive text gives historical information.
Published 1964

BUDDHIST ART 30c
24 pages, including eight illustrations.
This publication is a catalogue of some of the works of art in the National Gallery of Victoria which are connected with Buddhism, augmented by some pieces from private collections, and an introduction by Leonard B. Cox.
Published 1956

TEXTILE TREASURES OF THE NATIONAL GALLERY

40c

Colour cover, 12 pages, including illustrations.

A brief survey of the textile collection divided into four main sections: The Gibson-Carmichael Collection of Fine Embroideries, The Oriental Collection of Costumes and Hangings, The Collection of English, French and Colonial Costumes, and Peasant Art from the Balkans and Eastern Europe.

Published 1961

NATIONAL GALLERY BOOKLETS, published by the Oxford University Press in association with the National Gallery of Victoria.

60c
each

ENGLISH POTTERY by Kenneth Hood. 27 pages, including 22 black and white illustrations.

FRENCH IMPRESSIONISTS and Post Impressionists by Margaret Garlick. 32 pages including 16 black and white illustrations.

FEMALE COSTUME in the Nineteenth Century by Marion Fletcher. 27 pages including 16 black and white illustrations.

EARLY AUSTRALIAN PAINTINGS by Jocelyn Gray. 32 pages, including 16 black and white illustrations.

SHORTLY TO APPEAR:

ENGLISH SILVER by David Lawrance.

RENAISSANCE ART by James Mollison.

FOLDERS

Prepared by the Education Officer, each folder containing 10 postcard size illustrations of works in the National Gallery of Victoria.

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Pottery and sculpture from the Oriental Collection of the National Gallery of Victoria.

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Enamelling, tapestry, stained glass, metalwork, monumental brass rubbings, manuscript illumination and woodcarving.

Volume 1

Colour cover, 32 pages, including illustrations.

Articles include *Introduction* by Eric Westbrook; *The Livy Manuscript* by K. V. Sinclair; *The Barlow Dürer Collection* by Ursula Hoff; *Bassano, Portrait of a Man* by Edoardo Arslan.

Published 1959

Volume 2

Colour cover, 32 pages, including illustrations,

Articles include *Van Dyck's Countess of Southampton* by Ursula Hoff; *Romney's Leigh Family* by Joseph Burke; *Everard Studley Miller Bequest Portraits* by Ursula Hoff; *Pre-Raphaelite Works in the Collection of the National Gallery of Victoria* by Daniel Thomas.

Published 1960

Volume 3

Colour cover, 30 pages, including illustrations.

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

Published 1961

Volume 4

Black and white cover, 32 pages, including illustrations.

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 5

Colour cover, 35 pages, including illustrations.

Articles include: *Early Masterpieces of Iranian Pottery* by W. Culican; *A Porcelain Pouring Bowl of the Yuan Dynasty* by G. Thomson; *A New Double Portrait by Rigaud* by Ursula Hoff; *Some Acquisitions of Recent British Sculpture* by Eric Westbrook; *Some Recent Acquisitions under the Terms of the Everard Studley Miller Bequest* by Harley Preston.

Published 1963

Volume 6

Colour cover, 35 pages, including illustrations.

Articles include: *A. J. L. McDonnell as Adviser to the Felton Bequest and its purchasing policy during the Post-War Period* by Ursula Hoff; *Four Hoysala Sculptures* by Douglas Barrett; *Two Portraits by Pompeo Batoni* by Harley Preston; *Two Additions to the Collection of British Sculpture* by Eric Westbrook; *The Australian Collection: Some Recent Accessions of Contemporary Paintings* by Brian Finemore.

Published 1964

Volume 7

Colour cover, 34 pages, including illustrations.

Articles include: *A Sicilian Neck Amphora* by A. D. Trendall; *An Icon of Saint 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 8

Colour cover, 36 pages, including 23 black and white and 2 colour illustrations.

Articles include: *Two New South Italian Vases* by A. D. Trendall; *A Head of the Gudea Period* by W. Culican; *Two Rococo Drawings by Boucher in the Print Room* by Ursula Hoff.

Published 1966

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Gordon Thomson, B.A., Deputy Director
Ursula Hoff, Ph.D. (Hbg.), Acting Deputy Director
Kevin Gronow, Administrative Officer
John R. Gray, Registrar
Loris Cleveland, Secretary to the Director
Mrs. E. I. Wicks, Secretary to the Deputy Director
Margaret O'Neil, Secretary to the Administrative Officer
Denise Westone, Kerry Chippindall, Stenographers

CURATORIAL:

ASIAN ART: *Curator*: vacant; *Assistant*: Chew Wai-Tong; *Honorary Consultant*: Dr. Leonard B. Cox, M.A., (Edin.), F.R.A.C.P.
AUSTRALIAN ART: *Curator*: Brian Finemore; *Assistant*: vacant.
DECORATIVE ARTS AND SCULPTURE: *Curator*: Kenneth Hood; *Assistant*: Elwyn Dennis; *Assistant, Textiles*: vacant; *Assistant, Furniture and Woodwork*: vacant. *Honorary Consultants*: Professor A. D. Trendall, C.M.G., R.C.S.G., Litt.D., F.S.A., (Greek and Roman Antiquities); W. Culican, M.A. (Edin.) (Near Eastern Art); Rex Ebbot (glass); Marion Fletcher (costume). *Technical Assistant*: vacant.
EUROPEAN PAINTING BEFORE 1800: *Curator*: vacant.
EUROPEAN PAINTING AFTER 1800: *Curator*: vacant; *Technical Assistant, Painting*: vacant.
PRINTS AND DRAWINGS: *Curator*: Harley Preston, acting; *Assistant*: vacant; *Print Room Workshop*: *Technical Assistant*: Albert Southam.
EXHIBITIONS OFFICER: John Stringer; *Assistant*: vacant; *Technical Assistant*: vacant.
CONSERVATORS: Harley Griffiths, David Lawrance.
PHOTOGRAPHIC DEPARTMENT: *Honorary Consultant*: Albert Brown. *Photographer*: vacant.
EDUCATION OFFICER (Part time): Robert Thomas; *Part Time Assistants*: Athol Watson, John Goatley, Colin Phillips, Peter Dodds, John Stirling, Graeme Lennox, Barry Preston.

The cover illustration in this issue is *Coming South* by Tom Roberts (1856-1931 Australian). Oil on canvas, 25½ in. x 19⅞ in.
Presented by Colonel Aubrey H. L. Gibson.