

Volume One  
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The Quarterly Bulletin of the  
NATIONAL GALLERY OF VICTORIA



MARY, ST. JOHN,  
AND  
MARY MAGDALEN

*Wood-Carving  
Polychrome  
Swabian, 1470*

Acquired under the  
terms of the  
Felton Bequest in 1941

Carved in Southern Germany by the hand of an unknown master nearly five centuries ago, the bold simplicity and sculptural quality of this mediaeval group make a strong appeal to modern eyes. It is probable that the three figures at one time formed part of a larger composition, possibly a Crucifixion or Descent from the Cross. The colouring, though faded, is still preserved to some extent in the reds, greens and blues of the draperies, giving us an idea of the beauty and brilliance of the work in its original state.

The carving is from a famous private collection formerly in Frankfort. At the present time, when early masterpieces of this type are exposed to the hazards of war, Melbourne is particularly lucky in possessing such a rare and excellent example of mediaeval plastics as the above. This Gallery also possesses a fine pair of carved figures in the same manner, but of a slightly later date.

## THERE IS EVERY EVIDENCE TO-DAY OF A GROWING INTEREST IN ART.

It is noticeable in every walk of life and is by no means the prerogative of the wealthy picture-buyer or the connoisseur. The Art Museum or National Gallery of any country should be the centre where the public can study and enjoy the exhibits and actively participate in all matters to do with art and its various offshoots. As Director of the National Gallery of Victoria, I feel very strongly that this great collection exists for the public to whom it belongs.

To fall into line with the trend of modern life, our galleries of the future must be more informative and educational than those of the past—their progressive policy must depend largely on their educational value to the State and the interest and active co-operation of the public. It is with a view to further stimulating this mounting interest that the Quarterly Bulletin of the National Gallery of Victoria has come into being. It is hoped that the information it contains will be of practical help and interest to the people of Victoria who feel that their National Gallery stands for something vital and significant in the life of the community.

Now that the worst war years are over, our most valuable works of art have returned from storage and are once more on view in the National Gallery. The Van Dyck which has returned to us after a triumphal tour of the United States of America is now hanging, with other Primitives, in the North Rotunda, where it is once more proving one of our most popular pictures with the public. Other Old Masters have returned to the Stawell and McArthur Galleries and the South Rotunda. The most important of the water colours have been re-hung in the Buvelot, and an interesting collection of contemporary French and English paintings, on loan from the Herald and Weekly Times, are on view in the Textile Room.

In the newly-appointed Print Room (off the Print Gallery) the important work of cataloguing our large and valuable collection of prints and drawings goes steadily on. Increased facilities for research work by students and others should help to popularise this department with the public. Chamber music (unfortunately, interrupted during the war), lectures and talks on art and kindred subjects, which were instituted as part of the Trustees' progressive policy during the last few years, have proved beyond question the need for such things in our civic life. But this is only a beginning of the type of cultural activities connected with the National Gallery and Art Museum, which we hope will be greatly extended after the war.

Owing to lack of wall space, it is impossible to hang the whole of our large collection of Australian pictures simultaneously, but a representative selection will always be on view in the Latrobe and Upper McAllan Galleries. Loans to country galleries and other Government institutions also account for the temporary absence of some well-known pictures from our walls—for instance, a Hoppner, Van Dyck and Reynolds, and three fine landscapes by leading Impressionist painters, were recently sent on tour to the principal country galleries, where lectures on these works were delivered by the Director.

Our lunch-time talks (see back page) continue to be well attended. Our guide lecturer also gives frequent instructional talks to parties of students and others, and is always willing to help visitors with information. Large crowds of visitors attended the British, Australian and American War Artists' Exhibitions, and the Streeton Memorial Exhibition.

Generous benefactions received recently by the National Gallery include the important Colin Templeton Collection of English Porcelain, of which some account will be given in a future Bulletin. Six paintings by Hugh Ramsay were donated to the Gallery by the late Miss Nellie Ramsay and other members of the artist's family. Mr. Allan R. Henderson, of Melbourne, made the Gallery a gift of £50 annually for the purpose of acquiring contemporary paintings by Australian artists, and Mr. Donald Henderson, of New Zealand, presented us with six of the eighteenth century water colour drawings from his collection, which was displayed in the Textile Room last year. The Trustees are also indebted to many other generous and public-spirited people for their gifts of valuable art treasures to the Art Museum.

DARYL LINDSAY.





## THE RED HAT

By

William Frater

Acquired by the National Gallery in 1943, this portrait was hung for some months in the Buvelot Gallery amongst other recent acquisitions. It is now to be seen on the South wall of the Latrobe Gallery. William Frater, born a Scotchman, has spent the greater part of his adult life in Victoria, and can thus be claimed as an Australian artist. His artistic interests are fairly evenly divided between landscape and portraiture. His landscapes, like his portraits, have a fine, airy sweep and a looseness of handling born of long and serious study of the technical problems of painting. Much of the beauty of this artist's work lies in his tender and subtle appreciation of colour, of which the "Red Hat" is an excellent example. The original picture, in tones of cool greens and greys, is given the necessary warmth and vitality by the introduction of a vivid raspberry red in the hat.

*Girls of the North Brunswick Experimental School make an interested audience in the McArthur Gallery as Mr. Anderson, Guide Lecturer at the National Gallery, explains the relationship between fine craft work and fine pictures. Eager listening faces show reaction of contemporary youth to the stimulus of beauty.*





GEMS FROM THE  
ART MUSEUM  
No. 1

ENGLISH 18TH CENTURY GLASSES

*Height, approximately  
8½ and 7 inches*



The plain glass is an interesting survival of the first half of the 18th century—the great days of wits and beaux and the literary society who frequented the coffee-house and tavern. These tipplers were fortunate in the new English glass, which, from the introduction of lead to its composition, gained a strength and brilliance unknown to the frailer Venetian and Anglo-Venetian varieties.

The form of this simple tavern glass has to-day many admirers, and could well be reproduced in its plainness for modern use. Characteristic of all 18th century English glass is the excellence of the proportion of this original. The broad folded foot tapers from a dome to a good solid "drawn" stem enclosing an upside-down "tear." The well-balanced funnel bowl allays the fear of loss of precious contents from top-heaviness. As a tavern glass its use may have been for wine or beer; the capacity of the bowl in these early glasses does not necessarily designate the drink.

Many of the "Amen" or Chevalier glasses of Jacobite fame are in this style, and the one broken by Prince Charles Edward, after drinking from it his father's health, is similar to the one illustrated here. Judging from the simulated "barley corn" engraving, the other glass was made for ale, at least thirty years after the plain glass. Commemorative of a christening or a twenty-first birthday, it is inscribed "Joseph Dear. Born March - 1772." The bird hovering between the barley stalks is a rare feature, usually associated with the grape and vine of the wine glass. The capacious straight-sided bowl stands on an "air-twist" stem, at this time in the height of fashion. In comparison to the earlier glass, the foot, without the fold, is disproportionate.

These glasses are to be seen in the third and fourth cabinets in the south-west corner of the Verdon Gallery.



*Portrait of*  
PROF. G. W. L. MARSHALL HALL

(Reproduced by Courtesy of  
Miss Lorna Stirling)

An arresting study of one of Australia's musical pioneers. This fine portrait of Professor Marshall Hall, painted in 1889, was the subject of much interested comment at the Streeton Memorial Exhibition.

*For two months, scenes like this were a daily occurrence at the Streeton Memorial Exhibition, where large crowds of interested visitors testified to the popularity of a great Australian painter.*

## THE STREETON MEMORIAL EXHIBITION

which was opened by Sir Frederick Mann on September 5th, attracted record crowds to the Latrobe Gallery, and proved so popular with the public that it was prolonged for an additional three weeks until October 23rd. Concrete evidence of how deeply Streeton's art is appreciated not only by connoisseurs, but the man in the street, is shown by the sale of ten thousand illustrated catalogues, many of them to Victorian schools.

During the exhibition, the Director of the Adelaide Art Gallery, Mr. Louis McCubbin, came to Melbourne especially to lecture at the Gallery on the art of Arthur Streeton, lifelong friend and contemporary of his own distinguished father, the late Frederick McCubbin. The Director of the Melbourne Gallery and Mr. R. H. Croll also gave talks in the Latrobe Gallery on Streeton's life and work.

All these lectures were well attended, visitors enjoying the informal atmosphere and lingering to admire the pictures on the walls after the lecture. The Trustees regret that, owing to faulty adjustment of the microphone in the Latrobe Gallery, some of the audience were unable to hear the lecturers distinctly.

The exhibition showed the development and full flowering of Streeton's talent over a very long period—approximately sixty years—and proved that the artist's widespread popularity is built on an enduring foundation. Looking at these drawings and paintings, we feel at once a deeply satisfying sense of a superb craftsman who knew exactly what he wanted to say. The water colour drawings and oil paintings, covering a wide variety of subject and treatment, place Arthur Streeton for all time as a dominating influence in the landscape art of this country.





FROM THE PRINT ROOM

An important exhibition of Sir Lionel Lindsay's Collection of Drawings by Charles Keene was held in the Print Gallery in August and October. The collection is unique in its scope, and aroused much interest amongst connoisseurs of fine drawings.

Over a hundred schools in Victoria are now participating in the scheme by which colour prints of old and new masters are loaned in rotation by the Print Department. Owing to transport difficulties and staff shortage, it is not possible at present to greatly increase this most desirable service to Victorian youth.

Recent acquisitions to the Print Room include pen drawings by Russell Drysdale and a chalk drawing by Arthur Murch.

Facilities are now available for students and others to study the collection in the Print Room on Tuesdays and Fridays, from 2.30 p.m., by appointment with Dr. Ursula Hoff.

*A recent purchase for the Print Room—one of a set of five early Russian lithographs of the last century, made in Leningrad and coloured by hand.*



*T'zu-Chow Ware  
Sung Dynasty, A.D. 960-1279  
Kent Collection*



*Vue d'une partie du Jardin d'été de l'Hôtel-Restaurant et du Môle de la Marine*

WINE JAR OF POTICHE FORM

Broad-shouldered, tapering sides, short wide rim, white glaze with decoration in black.

One of many rare and beautiful pieces from the Kent Collection, which is permanently on view to the public in the McAllan Gallery. Elegant, distinguished, clear cut in its simplicity of form and line . . . . . this superb example of ancient Chinese Art tells of a civilisation whose art and craft was closely intertwined. The T'zu-Chow Kiln has been in existence at least since the Sui Dynasty (A.D. 589-617), and is still producing.

## TRUSTEES OF THE PUBLIC LIBRARY, MUSEUMS AND NATIONAL GALLERY OF VICTORIA

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Director of the National Gallery	-	-	-	Daryl Lindsay, A.R.W.S.
Assistant Keeper of the Prints	-	-	-	Dr Ursula Hoff
Guide Lecturer	-	-	-	Andrew E. Anderson
Master of the Art School	-	-	-	Charles Wheeler

Recent acquisitions to the Gallery and Art Museum include:—

#### OILS

Landscape, Tom Roberts	-	-	-	<i>W. H. Short Bequest</i>
Elizabeth Bay, Arthur Streeton	-	-	-	<i>W. H. Short Bequest</i>
Snow in Autumn, Lina Bryans	-	-	-	<i>Allan R. Henderson Donation Fund</i>
The Farm in Winter, Will Ashton	-	-	-	<i>Felton Bequest</i>
Yarding Sheep, Charles Conder	-	-	-	<i>Bequeathed by Mary Helen Keep</i>
Cove on the Hawkesbury, Charles Conder	-	-	-	<i>Bequeathed by Mary Helen Keep</i>
Carnival, Charles Conder	-	-	-	<i>Bequeathed by Mary Helen Keep</i>
Spring Street, Melbourne, Charles Conder	-	-	-	<i>Bequeathed by Mary Helen Keep</i>
Negro Baptism, Stuart Purser	-	-	-	<i>Presented by Mrs. R. G. Casey</i>

#### WATER COLOURS

Ferry Shed, Ross Creek, Douglas Annand	-	-	-	<i>Allan R. Henderson Donation Fund</i>
The Quarry, Robert Campbell	-	-	-	<i>Purchased</i>
The Winter Scene, Phillip Connard	-	-	-	<i>Felton Bequest</i>
Beach Scene, Albert Rutherston	-	-	-	<i>Felton Bequest</i>

#### MISCELLANEOUS

Irish and French Lace	-	-	-	<i>Presented by Mrs. John Connell</i>
Ivory and Irish Lace Fan	-	-	-	<i>Presented by Mrs. Youngman and Mrs. Lindsay</i>
Pair of Toby Jugs	-	-	-	<i>Purchased</i>

The usual lunch-time lectures in the Latrobe Street Lecture Hall will be resumed on Thursday, 1st March, at 1.15 p.m. The lectures are held on the first and third Thursdays of each month. Speakers for 1945 include Mr. George Bell, Professor Crawford, Dr. Ursula Hoff and Mr. Arnold Shore. An exhibition of water colours by William Blake, illustrating the Divine Comedy of Dante, will be held in the Print Gallery in February and March, 1945. English Etchings of the seventeenth and twentieth centuries will be shown in April and May.

*A selection of postcards, coloured reproductions, illustrated catalogues, etc., etc., are on sale at the Swanston Street entrance to the Gallery. An up-to-date catalogue of the Art Gallery is now available; price, one shilling.*