





CHAMPLEVE ENAMEL RELIQUARY, LIMOGES, XIIIth CENTURY. (Detail.)
Felton Bequest

THE RECENTLY ACQUIRED PLAQUE OF CHRIST belongs to the well-known group of champleve enamels executed in the South Central French town of Limoges in the XIIth and XIIIth centuries. Enamel in the Middle Ages was considered a semi-precious material and was often used in combination with precious stones to achieve an effect of richness. Limoges' workshops specialized in enamel plaques made for the decoration of reliquaries and altar frontals, but they are also found on secular objects.

A Limoges reliquary in our collection was reproduced and described in the *Quarterly Bulletin*, Vol. VI., No. 1, 1951; a detail from this reliquary is reproduced here. The recently acquired plaque may have been part of either a larger reliquary or a retable. Plaques very similar in character though slightly more advanced in style are in the Metropolitan Museum, New York (*Met. Mus. Bulletin*, May, 1946, p. 238) and in the Louvre (Michel, *Histoire de L'Art*, Vol. II., 2, p. 951, Fig. 569).

The figure on our plaque, cast separately and rivetted to the enamelled plate, in the manner typical of the 12th and 13th century, represents Christ; α and ω are inscribed on either side of his head; a cross is drawn over the halo, in the same way as on the halo of Christ on the Reliquary. In the traditional manner Christ holds a book in the left hand while the right hand holds a round object, apple or orb, a variation on the more usual gesture of blessing. While on the reliquary the folds are incised in the stern linear manner of French Romanesque cathedral sculpture, the garments on the plaque are treated in soft masses, a feature which reminds us that in the XIIIth century the style of cathedral sculpture had changed from Romanesque to the more naturalistic Gothic.

The head, though very formalized, has lost the severe treatment of beard and hair to be seen on the Romanesque Christ of the Reliquary, but it is difficult, with present library resources, to trace a comparable example.

The Christ on the Reliquary is depicted as a vision, surrounded by a half circle of cloud pattern. This is an unusual feature in the XIIIth century but may be found very similarly on a reliquary of the XIIth century (see Gauthier, *Emaux Limousins*, pl. 9). The Christ on the plaque is set directly against a sparkling pattern of elaborate rosettes. The Limoges workshops which carried out commissions for patrons not only in France but over the whole of Europe, worked with certain set motifs; the rosettes on our plaque recur on many contemporary enamels. Thus the Reliquary of Saint Calmine, (Gauthier, p. 39) 2nd quarter XIIIth century, shows on its lid and small sides a great number of the rosette motifs to be found on our enamel. Inlay of precious stones on the sleeves, neckband, hem of Christ's garment, incised patterns on bodice, book and pedestal combine with the coloured rosettes and the gilded metal to produce an effect of great richness.

URSULA HOFF.



CHAMPLEVE ENAMEL PLAQUE. LIMOGES. XIIIth CENTURY.

(Height, 10 in.)
Felton Bequest



GIOVANNI BATTISTA PITTONI: THE MIRACLE OF THE LOAVES AND FISHES.

(Oil on canvas, 47 in. x 70 in.)
Felton Bequest

Above : Venetian School. The picture is a variant on the canvas executed by the artist for the church of San Cosmo della Guidicca before 1733, now in the Academy in Venice.

Below : Venetian Roman School. The scenery reflects the artist's love of Titian as well as his interest in the work of Claude Lorraine and Salvator Rosa.

FRANCESCO TREVISANI: JOSEPH SOLD INTO SLAVERY.

(Oil on canvas, 43 $\frac{1}{2}$ in. x 61 in.)
Felton Bequest



THE LANDSCAPE WITH A GROUP OF TREES is the second drawing by CLAUDE to be acquired by the Gallery. It bears the marks of the famous XVIIIth century collectors Jonathan Richardson, Senior (1665-1745) and Jonathan Richardson, Junior (1694-1771). In more recent years the drawing was in the collection of Bishop Buxton from whom it passed to the Felton Bequest.

To judge from a note on the back dated 1665 and printed in full below, Claude sent this drawing to a client as a model. In answer he expected to be told the size of the canvas on which to execute his painting. It is not known whether the transaction ever came to a satisfactory conclusion : no surviving painting by Claude corresponds to the design in our drawing.

Pen and bistre are laid over a pencil sketch. Pencil alone has been allowed to remain in the background, the difference in tone being used to convey aerial perspective. Such, for the time, unusual use of the pencil is reported by Meder for the Dutch landscape painter Albert Cuyp.

The composition, based on a centre group of trees and a vista on either side, occurs fairly frequently in Claude's late oeuvre. A drawing in the collection of G. Hibbert in 1776, and reproduced in Earlom's *Liber Veritatis* III., No. 73, comes in parts very close to our drawing.

Text of note on back, transcribed by Jonathan Richardson from the back of the drawing itself to the back of the mount :—

Monseigneur

"J'estoy attendant de vous faire quelqs desseins comme je vous avois signifie mais il Sigre Deuual ma ordonne un atre Tableau de la grandeur de ces deux q vous avez receu, c'est pourquoy je vous envoie ces present desine pour les pouvoir accompagner attendant un mot de response et la mesure pour faire la toille, je suis de coeur pour servir *

a Roma ce 20 mars

1665

vostr res aff. Serviteur
Claudio Gillee
Dit le Lorrain.

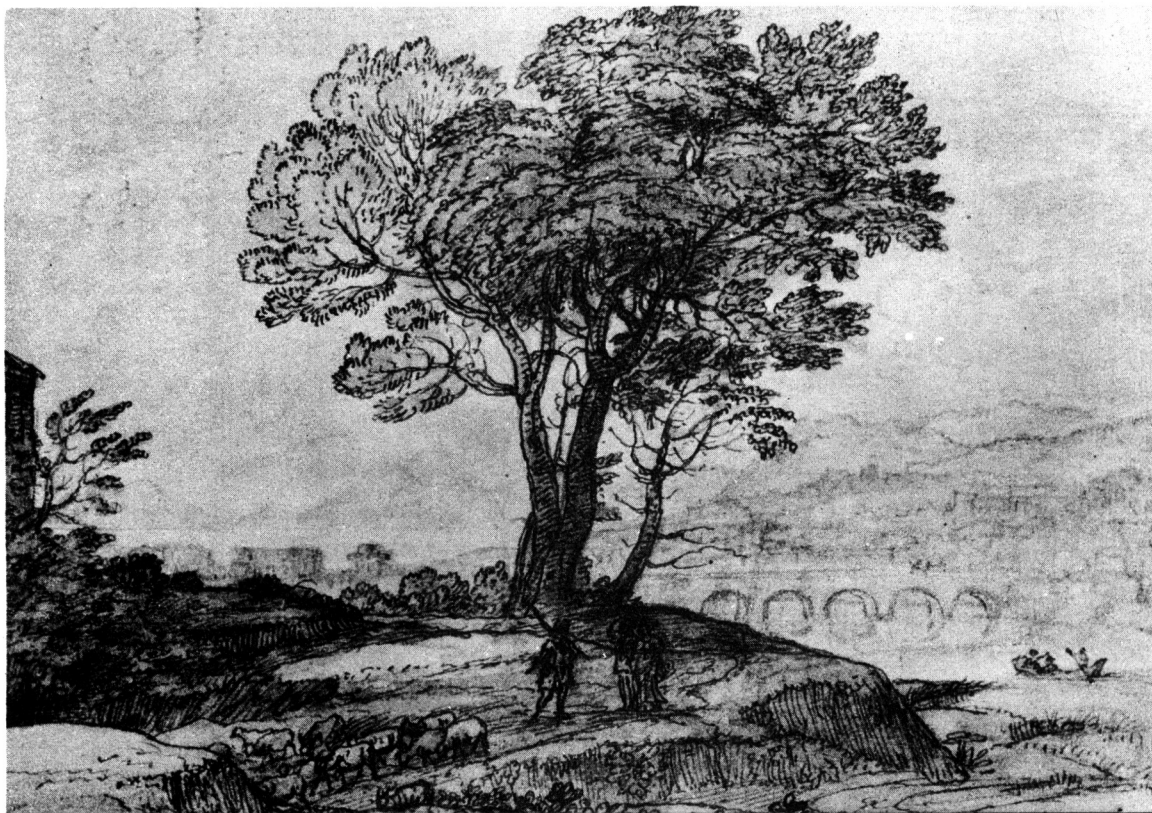
This is on the back of the Drawing, only some part was cut off being on the paper which was beyond the Line of the Landsc : So farr as to the asterisk is of some other, the rest is of Claude's own hand ; all spelt as here."

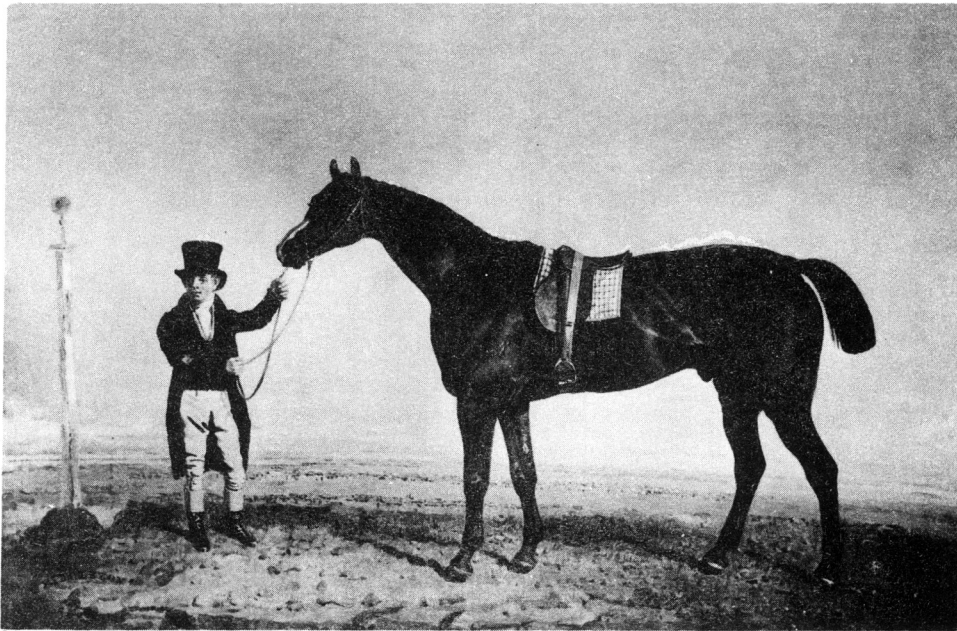
It has not been possible to identify the client in question nor the Mr. Deuual mentioned in the note.

URSULA HOFF.

CLAUDE LORRAIN : LANDSCAPE WITH A GROUP OF TREES.

(Bistre drawing, 6 $\frac{1}{16}$ in. x 8 $\frac{5}{8}$ in.)
Felton Bequest





BEN MARSHALL : LORD JERSEY'S MIDDLETON.

(Oil on canvas, 27 in. x 36 in.)
Felton Bequest

BEN MARSHALL (1767-1835) THE PAINTER OF THE LATEST ADDITION to the sporting section of our Gallery is the greatest "sportraittist" England has produced. Stubbs painted horses (and for that matter all animals and people) better may be ; Ferneley certainly painted action hunting scenes better ; but for character, space, and atmosphere Marshall stands alone.

Born in 1767, he studied for a while under Lemuel F. Abbott. In 1812 he went to Newmarket ; " There," said Marshall, " I can study the second animal in creation, a fine horse, in the greatest grandeur, beauty and variety ", but explained also that as Stubbs and Gilpin were dead he had fewer rivals to contend with in animal painting than if he kept to portrait painting.

From 1797 his paintings were being engraved for the " Sporting Magazine " and under various pseudonyms including " Observator " he wrote regularly for that journal, as well as continuing his artistic work.

His portraits of John Gully, Gentleman Jackson, Thomas Gosden, the sporting bookbinder and publisher, not to mention his still more famous ones of Mr. Powlett and his Hounds, Mr Furmor and his Hounds at Tusmore, and the two of Tom Oldaker on " Pickle " and " Brush ", are sufficient justification for claiming Marshall as more than just a mere sporting artist.

Charles Simpson, R.I., the noted bird and animal painter, says : " to live with such pictures is to find inexhaustible pleasures in the resources of his painting for the rendering of the individual expression, suggesting the age, even the disposition of each animal with a technique that is never laboured and a quality of paint that seems to produce the detail of itself ".

He was an artist in the truest sense of the word and " Middleton " is certainly a grand addition to the National Gallery both as a work of art and as a further link in our growing chain of English sporting pictures.

The following abbreviated extract from " The Turf Herald ", or the Annual Racing Calendar, December, 1825, is of interest in relation to this picture : " The Derby Stakes of 50 sovs. each h.ft. for three year old colts 8 st. 7 lb. and fillies 8 st. 2 lb. The owner of the second horse receiving 100 out of the stake.

Lord Jersey's ch. c. Middleton by Phantom out of Web by Waxey (J. Robinson). 1

Duke of Grafton's ch. c. Rufus, by Election out of Prudence (Arnall) . . . 2

Mr. Batson's ch. c. Hogarth by Rubens out of Pranks (Chifney) . . . 3

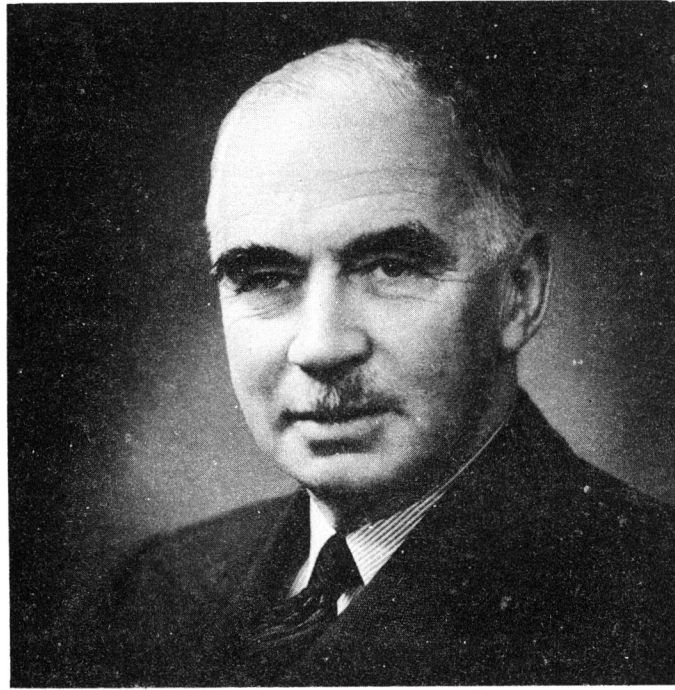
Fifteen others started ' but were not placed '.

Won easy by two lengths (at 7 x 4 agst.) amidst the shouts of the multitude."

Middleton's son " Bay Middleton " won the Derby of 1836 for Lord Jersey.

G. A. GANNAN.

(For previous reference to sporting painters see Bulletin, Vol. VI., No. 2, 1952.)



SIR RUSSELL GRIMWADE, 1879-1955

Russell Grimwade was a great Australian and to those of us who knew him personally, a generous and loyal friend. Pre-eminent in so many fields he gave lavishly of his intellect, his energy and time to any public cause that he felt would be of benefit to his country.

I knew him intimately over the past thirty years—sharing a common interest in fine craftsmanship, our native flora and what I can only describe as his passionate devotion to the collecting of Australiana. In a letter written to me just before he left England, like a true collector he was full of excitement and enthusiasm for his latest acquisition—"Bushrangers on St. Kilda Road" by the pioneer painter William Strutt—a picture he had been hunting down for many years. A few days before he died he discussed with me the showing of this picture at the Gallery. It will be hung in the Latrobe Gallery early in the New Year.

As a member of the Felton Bequests' Committee and its Chairman in recent years, Sir Russell brought to his task a balanced judgment, human understanding, and his personal knowledge derived from a life time's association with the affairs of the Bequest. He took the keenest interest in the Gallery and the whole of this institution.

In 1945, when the two Museums came under control of one body of Trustees, Sir Russell was appointed the first Chairman. Later he became the Chairman of the Trustees of the National Museum, a position he graced until his death. His wise counsel, his generosity and understanding of Museum problems will ever be remembered. As a member of the Building Trustees, both in the position of Treasurer and Deputy-Chairman, his interests were in the whole Institution, and he was constantly seeking means for raising its cultural status in the community.

DARYL LINDSAY

RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE :

Oil Painting, Watercolours, and Drawings

Joseph being Sold by his Brothers	Francesco Trevisani	Felton Bequest
Harrison, watercolour	H. J. Harpignies	Felton Bequest
Chinoiserie Drawings	Jean Pillement	Felton Bequest
A Philosopher Meditating under a Tree	Chinese Scroll	Felton Bequest
Returning by Boat to the Misty Village	Chinese Scroll	Felton Bequest

GENEROUS DONATIONS TO THE NATIONAL GALLERY INCLUDE :

Still Life, oil painting, by Godfrey Miller	Presented by the Sydney Ure Smith Memorial Fund
Waterfall and Bridge, watercolour, by Louis Buvelot	Presented by Daryl Lindsay
Nineteen English etchings	Presented by Arthur Hordern, Esq.
Rooster, lithograph, by S. Horne-Shepherd	Presented by Mrs. Dorothy Scouler
Cattle on Hillside, oil painting by J. W. Curtis	Presented by Frank G. James, California
Psalter, 1498	Presented by Mrs. Sprowles, Devon, England
Six watercolour drawings, by Louis Buvelot	Presented by Mr. and Mrs. A. H. Southey.

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The following publications and reproductions are on sale at the Swanston-street entrance :

Catalogue of the Gallery (5s.) Gallery Guide (6d.). Catalogue of Selected Masterpieces with 30 illustrations (1s. 6d.).
Thirteen large reproductions (25s. each). A selection of small reproductions including Christmas cards.

THEATRETTE :

LUNCHTIME FEATURES at 1.15 p.m.

ART FILMS : Third Tuesday of each month.

DOCUMENTARY FILMS : First, Second, and Fourth Tuesdays and Third Thursdays.

PUBLIC LIBRARY LECTURE : First Thursday.

MUSICAL RECORDINGS : Second and Fourth Thursdays.

The cover design in this issue is an early Japanese lacquer-mask of the Kamakura Period, Height 8½ in.
—Felton Bequest.