



ANNUAL BULLETIN
of the National Gallery of Victoria Vol.1, 1959

ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA

Vol. I, 1959

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The cover design in this issue is the illumination to the third decade of Livy, History of Rome, fol. 377, r, Artist A:

- (a) Pierre Bersuire writing his translation.
- (b) A meeting of Roman Senators.
- (c) A siege of a city.
- (d) A battle scene.

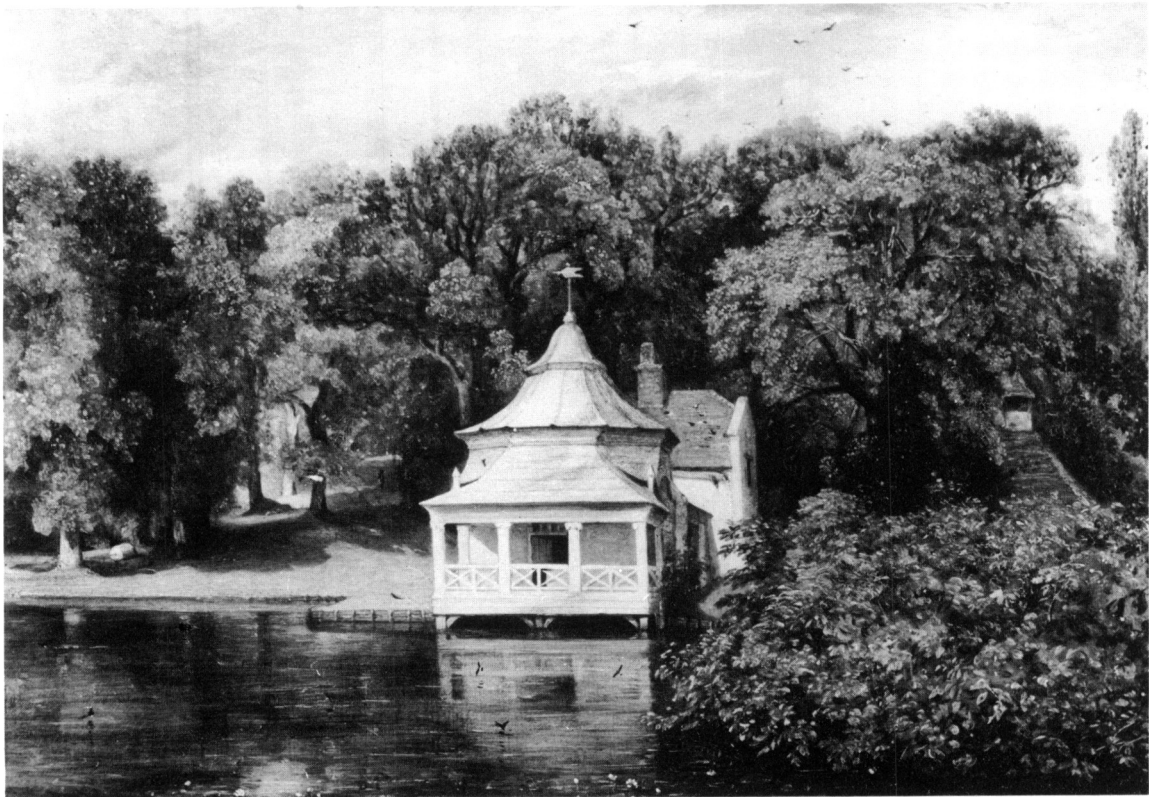
Felton Bequest.

INTRODUCTION

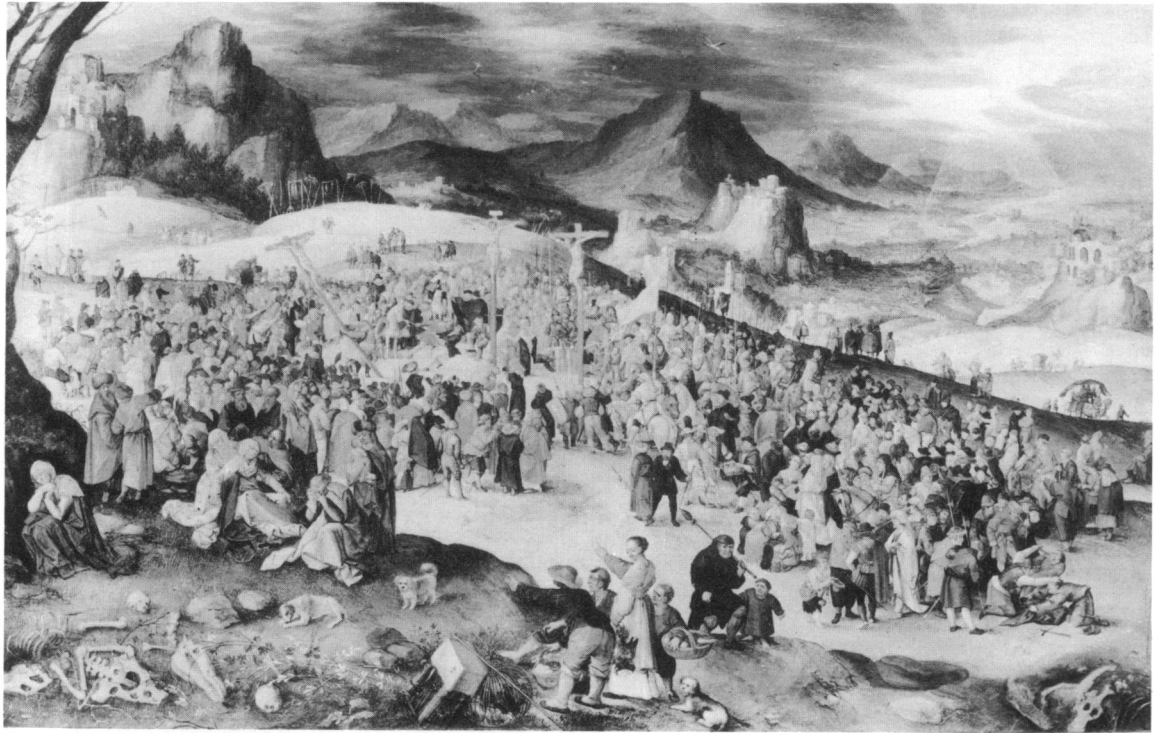
It is obviously valuable in any Art Gallery for the senior officers to turn sometimes from their necessary preoccupation with the future of their Institution and to attempt an assessment of its past. But present action and planning are to some of us more attractive than counting our profits and losses, and therefore it needs a special occasion to make us give our attention to this salutary exercise. A major change in the Gallery's public programme, which in itself indicates growth, seems such an occasion, and therefore for this, the first number of the Annual Bulletin, I would like to glance backwards briefly. This is not the place for a history of the Gallery or of its most important ally, the Felton Bequest — such tasks are in any case being undertaken elsewhere — but a brief consideration of the nature of our collections and their development may, perhaps, be of value.

In 1961 we will celebrate the Centenary of the Opening of the first Art Museum rooms, and while today the works which were then acquired to fill these rooms look slightly pathetic and even comic, yet the pattern laid down was a very significant one, for we are, in fact, still (and I believe rightly), an Art Museum and not purely a Picture Gallery.

As it has often been stressed elsewhere that there is no pattern for a public Art Collection which can be applied under any circumstances, a gallery must grow in accordance with the needs of the community which it serves and by building collections of furniture, ceramics, glass, textiles and similar material, as well as of the "Fine Arts", I believe that previous administrators have created a suitable pattern to answer the demands of Australia. I stress Australia rather than Victoria, for, as we are the only public gallery in a position to acquire important examples of world art, we have more than a local responsibility. With growing cities and a growing economy, it is clear that this country must have tested yardsticks in every field of visual experience against which to measure its own achievements.



2. J. Constable (1776-1837), *The Quarters, Alresford Park*, oil on canvas, 12 $\frac{3}{4}$ ins. x 19 $\frac{3}{4}$ ins. Presented by Mrs. Ethel Kirkpatrick.

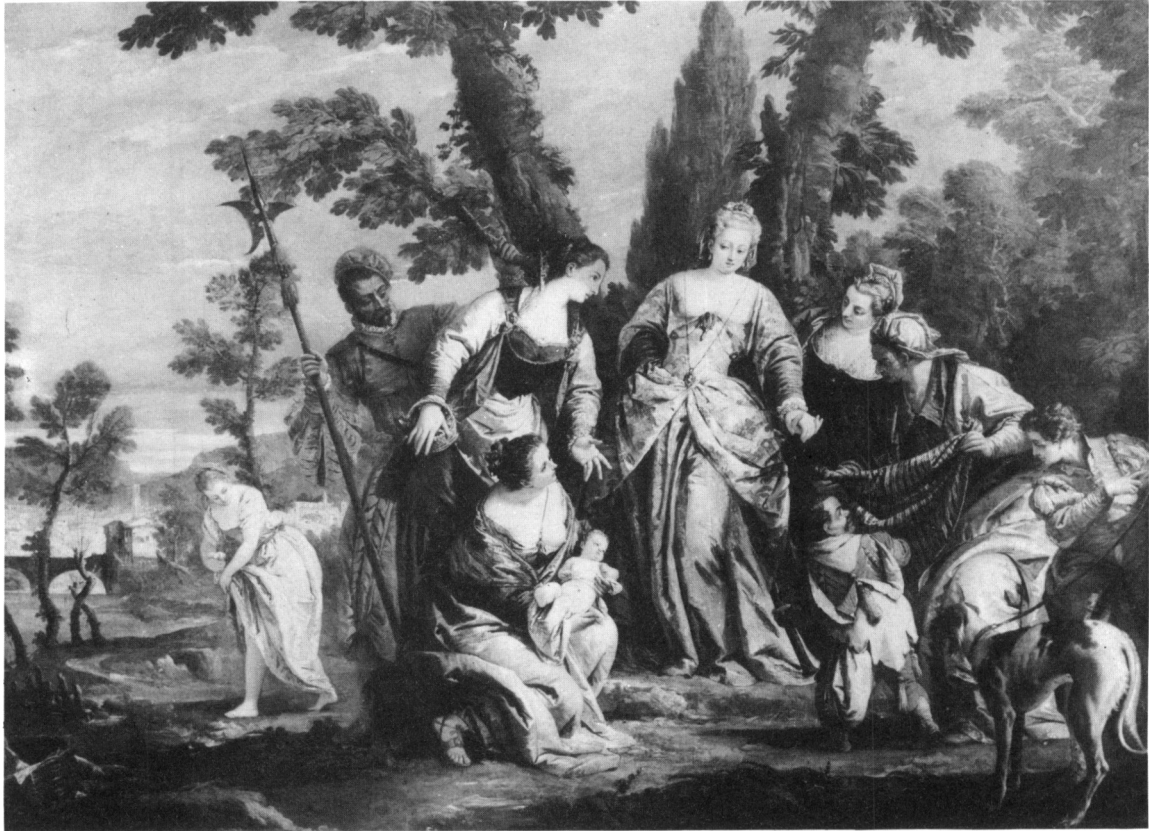


3. Jan Brueghel (1568-1625), *Calvary*, about 1498, oil on copper, 13 $\frac{3}{4}$ ins. x 21 $\frac{3}{4}$ ins. Felton Bequest.

So far, these materials could only be administered as sections of the Applied Arts collections, but it is quite clear that they must now be developed into true Departments under expert Curators if they are to serve the community adequately. In fact, it is to be hoped that the Curators of these future Departments will be automatically the leading Australian authorities in their own fields. But no Curator, however informed, can produce his best for the community unless he has first-rate material at his disposal, and it is therefore heartening that in recent years such fine things as the Adam Overmantle and the Trinitarias carpet have come to Melbourne. These Departments will grow naturally out of existing groups of works, but it will certainly be necessary to consider the creation of new Departments which would start by collecting their own material. Here I have in mind as one example a Department of Industrial Design, a field which is now of the most vital importance, and one which no Art Museum, I believe, can afford to neglect. But if I have stressed first the value of the Applied Arts, it must not be thought that all of us are unheeding of the value of the Departments of Painting, Prints and Drawings, and Sculpture.

The Department of European Paintings has steadily increased its range and importance, and it is encouraging to find the *Burlington Magazine* saying of us (September, 1958) that "It is rapidly growing into a representative collection of the main European Schools" — and this, it should be noted, is only in reference to our Catalogue up to 1954. Since then a number of fine works have come to us, the range of which can be indicated by the examples of the "Portrait of Lady Frances Finch" by Sir Joshua Reynolds, and the more recently acquired "Calvary" by Jan Brueghel the Elder (ill. 3), a work which in its brief Australian life has already attracted considerable attention.

If any part of the European collections causes uneasiness, it is the representation of the Contemporary Schools. We were fortunate in being able to acquire a small but worthy group of Impressionist pictures before the advent of the speculative picture buyer, and the consequent fantastic prices in the salerooms for which he has been largely responsible. But from the Post-Impressionists onwards our steps falter, and especially the one established



4. S. Ricci (1658-1734), *The Finding of Moses*, oil on canvas, 92 ins. x 122 ins. Felton Bequest.

movement of the twentieth century, Cubism, is hardly represented at all in our collection of paintings. It will, therefore, be vitally necessary, before these pictures finally move into the Old Master class, that they should be represented here. It is some consolation, however, that both the movements of the twentieth century and the men who made them can be studied in the Department of Prints and Drawings, particularly through the medium of colour lithography. In the last few years this Department has added considerably to its representation of twentieth century print making and can now proudly display examples by most of the significant figures of our own time. In the wider view, indeed, this Department has perhaps developed more rapidly than any other in this Gallery, and this has come about through skilful curatorship and our very good fortune in being able to acquire complete private collections of world class such as the Dürer Engravings from Sir Thomas Barlow and the Landau-Finlay collection of Van Dyck's "Iconography". These great groups, together with our Rembrandts and Blakes, have become part of a firm foundation for the creation in Australia of a great Print Room of international standard.

But the second part of the Department's name must never be forgotten, and concentration must certainly be made on drawings, both by the Old Masters and the Masters of our own time.

In the last two years, as an indication that attention is being given to this problem, I might mention the pen drawing by de Gheyn which provides a most valuable link with Rembrandt in our chain of Dutch drawings.

These few comments, together with articles which have appeared in the Quarterly Bulletin, and which will appear in future in this new publication, should give some idea of the attention being given to the collections at a time when the purchasing power of money is considerably less, and prices themselves have soared.

But however much is acquired, these things have little value until they are presented to the public — and, therefore, I would like to conclude by drawing attention to the very considerable changes which have occurred, both in the display of our existing collections and in the field of temporary exhibitions. The present building is, of course, basically entirely unsuitable for the conduct of a Public Gallery in the twentieth century — its facilities for storage and the movement of works are distressing — but this does not mean that nothing can be done, and as an example of the efforts being made by the staff not only to accommodate their collections, but to display them to the best advantage, I need only mention the new setting of the collections of glass in the annexe to the Verdon Gallery. Here, for the first time, our glass can really be seen, and such is the success of the display that many regular visitors are conscious for the first time that we possess a fine group of works in this medium.

In the Verdon Gallery itself we at last have been able to achieve a large, flexible and well-lit hall where temporary exhibitions can be staged without the disruption which previously occurred in areas devoted to the permanent collection. This, together with the appointment of a full-time Exhibitions Officer, has meant that a most valuable series of displays, each individually designed, has now been and will continue to be presented—and this, in its train, has brought through our doors a new and vastly increased public. But every member of the staff is fully conscious that these changes must be regarded in two lights — firstly, as a means of encouraging people to come to the Gallery; and secondly, as a means of training themselves for the great task which must lie ahead — the building of our new Gallery. This first Annual Bulletin appears when we are poised between nearly a hundred years of past achievement and the unforeseeable future. Perhaps, when it is joined on your shelves by the second number, some part of that future may be clear, and the Collections which have grown so magnificently, and will continue to grow, and the staff which has looked after them so faithfully and will continue to do so, will be preparing themselves for a new home and a vastly increased programme of public service.

ERIC WESTBROOK

5. J. de Gheyn II (1565-1629), Portrait Head of a Youth, pen drawing, 4 $\frac{7}{8}$ ins. x 4 $\frac{5}{16}$ ins.
Purchased.



THE MINIATURISTS OF THE LIVY MANUSCRIPT IN THE NATIONAL GALLERY COLLECTION

In 1937 the National Gallery of Victoria purchased through the Felton Bequest the Livy manuscript, a volume whose artistic and literary merit has not received the attention it deserves. It is hoped that the short study which follows will make the artistic qualities of the volume more widely known and appreciated.¹

Its five hundred and ten folios contain a French translation of Livy's *Ab Vrbe Condita*. It was translated at the instigation of King John II of France by the Benedictine, Pierre Bersuire, prior of the monastery of Saint-Eloi in Paris. This close friend of Petrarch completed his undertaking about 1356 and it was not long before the translation was much sought after by bibliophiles. Many of the sixty or so extant manuscripts of the text had illustrious owners. Charles V, Charles VI, Humphrey, duke of Gloucester, and Philip the Good owned MS. Sainte-Geneviève 777²; John, duke of Berry, possessed MSS. B. N. fr. 264-6³, and MS. Chantilly, Condé 757⁴; MS. B. N. fr. 34 was in the library of Louis de Bruges⁵; while MS. B. N. fr. 268 was once in the hands of Jacques d'Armagnac⁶. The Melbourne Livy carries on fol. 510 v⁰: *Nul ne si frote: ob de Bourgogne*, the *ex-libris* of Antoine Bâtard de Bourgogne (1421-1504). Between 1504 and 1931 the manuscript led an undisclosed existence.

The text is copied in a beautiful Gothic hand and the scribe's name is on the last folio: GILLEQUIN GRESSION. Apart from the Melbourne copy, nothing is known about his scribal activities. However, the Flemish diminutive suffix of his Christian name and the picardisms in his transcription of the text point to Flanders as his birth-place. There is no statement in the *explicit*⁷ to the text to indicate where it was copied or illuminated. It is most likely to have been Paris, since the decoration and illumination resemble those executed in the capital. There are superb ivy leaf panels and borders of burnished gold and colour.⁸ Around the pictures are red, white and blue quatrilobate frames, the hall-mark of Parisian ateliers.⁹ We hope to show that the styles employed by the painters are characteristic of artists working in the capital at the turn of the fifteenth century. This will confirm the manuscript's date at c.1400, as proposed by the author of the sale catalogue (p. 4).

At the head of Book I of each of the three Decades of the text is an illustration in four compartments, occupying half the length of the page and extending over the full width of the two columns of text; the remaining twenty-seven miniatures are single scenes, one at the head of the prologue and one at the head of each of the books of each Decade. The miniatures are easily distinguished as the work of two artists whom we shall call artists A and B. Artist A is responsible for two half-page illustrations and eight single scenes; while artist B has completed the illustration of the manuscript by painting the remaining half-page and nineteen single pictures.

The subject matter for illustration is derived from events narrated in the first chapter of a Book (for the single scenes) or in the early chapters of a Decade (for the large miniatures). Thus, of the four pictures on fol. 8 r⁰ (ill. 6); the second is based on Book I, ch. iv; the third on I, ch. viii; the fourth on I, ch. xxi. Although most of the scenes in the volume are inspired by events in Roman history, there is little or no sign of classical antiquity, since few mediaeval French Gothic painters were concerned with archaeological accuracy. The Roman senators adoring idols (ill. 7, 8) wear flowing robes and pointed hats. When the Romans are depicted defeating the Privernates (ill. 11), the knights on both sides wear mediaeval fourteenth-century armour (pointed bassinets, camails of mail, surcoats, spurs); they clasp shields blazoned with imaginary coats of arms, only the splayed eagle suggesting Roman antiquity. Apart from these general observations, the scenes here reproduced enable us to proceed to examine the work of each artist, to assess the painters' artistic merit, to date their work, and compare it with that of other artists of the day.

Both use three dimensional space against Gothic patterned backgrounds of chequer-boards (ill. 6 b, c, 8, 9, 10) or lozenges (ill. 6).¹⁰ The indoor scenes are implied interiors which artist A indicates by means of a foreshortened tiled floor (ill. 6 a, c, 7, 9) and B by a plain floor (ill. 8, 10). For the outdoor scenes the plane is grassy with an occasional tree or hill (ill. 6 b, d, 11). The use of tiled floors, grassy planes and patterned backgrounds conforms to the French manner of space representation used from Jean de Bondol (1368-81) onwards.¹¹ Artist A places his figures and furniture away from the foreground line and thus creates the impression that they are surrounded by space (ill. 6 a, c, 7). The second



6. Livy, fol. 8, r, Artist A:

- (a) Pierre Bersuire presents his translation to King John II. (c) Romulus promulgates the Laws of Rome.
 (b) Faustulus discovers the she-wolf with Romulus and Remus. (d) The three Horatii and the three Curatii.

Felton Bequest.

artist in a less progressive manner retains a tendency to place his figures and furniture on the base line (ill. 8, 10, 11).

In composition, artist A is more advanced than artist B. In the scene depicting a ruler sending despatches (ill. 9, 10), both had identical subject matter to treat: a crowned ruler seated with a messenger before him, and on the right a messenger handing a letter to another person. Both painters place the ruler left foreground, three-quarters facing. Artist A provides him with a faldstool, artist B seats him in a high-backed throne in an upright position, unlike the unusual attitude that artist A adopts for the ruler by placing his left leg across his right knee. B draws in soldiers behind the ruler — A leaves him unsupported. The couriers are situated in approximately the same position by both artists, B drawing them back to back, but A turning the right-hand one nearly full face. He depicts only one person (half-obsured by the frame) about to receive the despatch. Artist B arranges for three persons to be present on the arrival of the messenger. There is no doubt that artist A has aimed at and achieved extreme simplicity in the composition of his scene, while artist B has tried to crowd it.

In the case of the battle scene, the artist was required to portray Roman knights engaged in combat with an enemy. Making allowances for the fact that in the scene of the Curatii and Horatii (ill. 6 d) the painter's task was simplified in that he only needed three horsemen on each side, he still shows considerable ingenuity of composition by painting the three knights on the left in arrow-head formation and the three on the right in echelon. On the horizon there is a citadel to fill in the gap behind the two parties of horsemen. Artist B, on the other hand, leaves no space for such a fill-in. Although the scene is a *mêlée* (ill. 11), he paints only three horses and the legs of a fourth, leaving us to imagine the other mounts. The knight holding the second shield from the left sits in a saddle which has no horse under it. The white charger in the left foreground looks as if it is prancing on the prostrate knight beneath it. There is a conscious attempt to draw shields full on to the viewer, with the result that the position of the shields is inconsistent with the *élan* of the riders. Artist A is careful to make the position of the shields conform to the attitude of their holders. If further proof is desired that artist A is more advanced in composition, the presentation scene (ill. 6 a) provides it. The five figures outline a triangle whose apex is the elder theologian in the background, while the other two corners are the king and the monk.

In the handling of perspective, the first artist is again more progressive. He achieves this excellence by varying the position of the horizon (ill. 6 a, b) by darkening the ground as it recedes from the viewer (ill. 6 b, d) or by reducing the size of the squares in the floor as it approaches the horizon (ill. 6 a, 2). Artist B is less conscious of perspective. Often his objects and figures are on one plane. In many of his pictures, not reproduced here, the furniture is lop-sided, as are castle walls and turrets, and the ground is nearly always flat.

In the matter of garments, armour, crowns, etc., artist A is once again more advanced than the second painter. In the presentation scene (ill. 6 a) each of the five persons wears clothing realistically observed, and here, as elsewhere, garments sit convincingly upon their wearers, in natural folds whose shading is never exaggerated or grotesque. Doubtless artist B's linear style accounts for the less attentive way he depicts garments. For example, a horseman riding into battle (ill. 11) is clad in a mantle that barely conveys the nature of his situation.

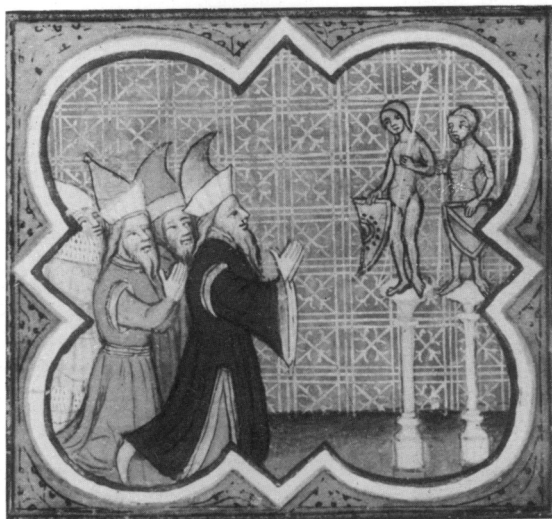
Neither artist pays strict attention to principles of heraldry in the application of colours and metals. But in the use of colour in general there are some significant differences between the two painters. The colours applied by artist B are invariably pastel shades of pink, mauve, red, orange, blue, yellow, grey and green. The floors never bear coloured designs, the grounds in the outdoor scenes are green, dirty white or brown. The gold is very often butter yellow. As well as for backgrounds, it is used for crowns, knee-pieces, spurs and the edging of non-military garments. Weapons are white. He uses black lines, particularly for details of armour (ill. 10, 11). Artist A, on the other hand, uses black lines sparingly so that they do not dominate the other colours. He employs more full-bodied colouring than artist B, choosing the colours for purposes of contrast and lighting effect. The grass is invariably light green in the foreground and deepens to dark green as it recedes into the distance. Even the trees (ill. 6 b) are in two basic shades of green to suggest a play of light. His gold is carefully burnished and is employed with restraint for backgrounds,



7. Livy, fol. 30, r, Artist A: Romans worshipping their idols.



9. Livy, fol. 137, v, Artist A: A ruler despatching a messenger.



8. Livy, fol. 393, r, Artist B: Romans worshipping their idols.



10. Livy, fol. 463, r, Artist B: Amyndor sends to the chiefs of Argitheia.

crowns, sceptres, clasps and chains of office. Tunics, robes and mantles are painted rich vermillion and royal blue, contrasting with the discreet glimpses of white linings. White is soberly used to obtain lighting effects. The floors he paints are beautiful examples of tile and gyronny designs. The armour is always light blue grey. The faces of his figures are ash grey.

The characteristics of artist A can now be stated. Examination of his work reveals he is a master in his own right. He is bold in the choice and application of colour. The attitudes of his figures, the fall of their garments and the way he renders feeling are true and give every impression of having been closely observed.

With his co-illustrator we are in a different world. He employs a style current about thirty years earlier, and in some cases even earlier. There is affinity with the work of the Maître aux boqueteaux in the third quarter of the fourteenth century.¹² In the picture on fol. 344 r⁰, the sea is depicted by opaque wavy lines which can be compared with the transparent wavy lines of the sea in the miniature on fol. 274 v⁰ of MS. Sainte-Geneviève 777, decorated by artists of the Maître's School. Another analogy of style is in the bulging chests given to the messengers (ill. 10) and the knights (ill. 11). The shaggy beards and long wavy hair emerging from beneath the hats and hanging down the sides of the face (ill. 8) are like those in the Maître's work in MS. B.N. fr. 15397.¹³ To decide whether these affinities are the result of conscious imitation or the result of the artist's apprenticeship is difficult. We are inclined to think they arise from a close association at some time with the Maître's School, but an association that was not continuous. For there are indications that artist B was not uninfluenced by trends current at the turn of the century. The robes and armour he depicts are unlike those found in the work of artists known to have been associated with the Maître. They are more recent in design and pattern. It is worthy of note that his use for indoor scenes of a horizon about one fifth the way up from the bottom of the picture (ill. 8) is very similar to the disposition seen on fol. 61 v⁰ of MS. Sainte-Geneviève 1028, illuminated by Jean de Nizières.¹⁴ This painter was active in Paris at the close of the fourteenth century and in the early years of the fifteenth.¹⁵ Another similarity of style is in the disposition of the pupil in the eye. While many earlier painters had painted the pupil black and placed it in a corner to contrast with a longer area allocated to the white of the eye, artist B's portrayal of this (ill. 8, 10) is almost identical with that of Jean de Nizières, as seen in the same scene of the Sainte-Geneviève MS. Along with these two artistic currents, the old and the new, artist B gives every indication of seeking inspiration for his compositions in the work of Artist A¹⁶. It was not uncommon for a master to begin to decorate a manuscript, then to leave the completion to either his pupils or his assistants. The Melbourne Livy appears to fall into this category, as the superior artist of the two has painted fewer scenes, the bulk of which occur in the first third of the manuscript.

Analogies of style for the work of artist A also exist. The obvious traits common to him and the Maître aux boqueteaux are the bulging chests (ill. 6 b, 4) and the commanding index finger (ill. 6 c). On the other hand we look in vain for the mushroom-shaped trees of the Maître. The trees of artist A (ill. 6 b) seem to announce those of the Boucicaut Master as reproduced by Bella Martens in her study on Meister Francke,¹⁷ yet there is no attempt by artist A to go in for the countrysides and rock formations which the Boucicaut Master studs with trees. Other characteristics of artist A seem to point to the Master of 1402¹⁸ (ill. 12). There are similar spatial concepts for the battle scenes, such as receding stage and echelon arrangements, similar types of horses, similar styling for the rounded helm, pointed bassinets, camails of mail, surcoats and gauntlets. In the indoor scenes we find the foreshortened chequer-board creating spatial illusion by virtue of its depth. The architectural style depicted by artist A and by the Master of 1402 is similar. Tempting as these resemblances may seem, there are significant differences which exclude any exact identification of the two artists. The difference is most striking in the middle distance positioning of the riders by the Master of 1402.¹⁹ Again, in his work reproduced by Bella Martens,²⁰ the figures are larger in relation to the size of the picture than they are in the work of artist A.

All these factors considered, artist A appears to come chronologically before the Master of 1402 and the Boucicaut Master, while having a conception of deep space that goes beyond that of the Maître aux boqueteaux. Artist B also seems to come between two currents: he



11. Livy, fol. 154, r., Artist B: The Romans defeat the Privernates.



12. Paris Bibl. Nat. Ms. fr. 12420, Antiope and Oreithya (from E. Panofsky, *Early Netherlandish Painting*, Harvard, 1953, Vol. II, fig. 54).



13. Livy, Mss. Geneva, fr. 77, fol. 9, r, detail.

- (a) Pierre Bersuire presents his translation to King John. (c) Romulus promulgates the Laws of Rome
(b) Faustus discovers the she-wolf with Romulus and Remus. (d) A mêlée.

has much of the Maître's style, yet reveals some characteristics of the work of Jean de Nizières. We are therefore inclined to attribute the decoration of the manuscript to the last years of the fourteenth century rather than to the opening years of the following century. The identity of the two artists is not known as they have not signed their work. But the comparisons made above and the evidence concerning the borders and backgrounds point to Paris as the place where the manuscript was produced.

For another indication that the Melbourne Livy was decorated in a Parisian atelier, we turn to a Parisian copy of the same text owned by John, duke of Berry, MS. Geneva fr. 77, dated c.1400.²¹ There is similarity between the illustration pattern of the two volumes. Not only is the positioning of certain scenes in the text identical in both copies, but there is also coincidence in the subject matter of the pictures in both, as, for example, the four scenes placed at the beginning of Decade II and three of the four which come at the head of Decade I (cf. ill. 1 and 13).²² Yet in earlier and later copies of Bersuire's translation the disposition and number of pictures accompanying the text is not the same. That the Melbourne and Geneva Livy manuscripts are identical in this respect would point to them being illustrated at one place and in the same decade.

Does this identity justify any conclusions about the artists involved? While the two artists of the Geneva manuscript were not the two of the Melbourne copy, since the styles are so different, it is tempting to think that one copy could have been the source of inspiration for the artists painting scenes in the other. Unfortunately for our purpose, we have no reliable means of ascertaining which manuscript was prepared first. It cannot be assumed that because one artist has a more developed pictorial style, he was using an inferior artist's work for his inspiration. It could be that all the artists involved were working from other scenes available to them but which have not come down to us. Moreover, both the artists of the Melbourne copy and of the Geneva volume were painting at a time when pictorial skills and styles were open to much experimentation and to many influences. It seems wiser, therefore, to leave this problem unsolved until more is known about the ateliers in which the artists worked.

K. V. SINCLAIR

FOOTNOTES

1. It was the subject of a short description when offered for sale by Sotheby & Co. in 1931: *Catalogue of the Livy of the Bâtard de Bourgogne*, London, 1931, 8 pp., 4 plates (one in colour). Later, Dr. Ursula Hoff devoted to it p. 8 of her *Masterpieces of the National Gallery of Victoria*, Melbourne, 1949.

2. L. Delisle, *Recherches sur la librairie de Charles V*, Paris, 1907, I, pp. 283-4; II, p. 161 (No. 981); G. Doutrepoint, *La Littérature française à la cour des ducs de Bourgogne*, Brussels, 1909, pp. 126-7.

3. J. W. Bratley, *A dictionary of Miniaturists*, London, 3 vols., 1887-89, III, pp. 282-3; L. Delisle, "Vente de manuscrits du comte d'Ashburnham (suite)," *Journal des savants*, 1899, p. 499.

4. M. Bouteron and J. Trembot, *Catalogue général des manuscrits des bibliothèques publiques de France. Paris. Bibliothèque de l'Institut. Musée Condé à Chantilly* . . ., Paris, 1928, p. 155.

5. L. Delisle, *Cabinet des manuscrits de la Bibliothèque Impériale*, Paris, I, 1868, p. 142.

6. L. Delisle, *Cab. mss.*, I, p. 87.

7. To indicate that he had come to the end of the text he was copying, the scribe may write this word only or accompany it with a statement giving the title of the work, date and place of transcription, etc.

8. For example, the shield pattern in the border on fol. 8 r^o resembles that on fol. 9 of MS. Geneva fr. 77 (dated c. 1400), a volume that will be referred to again later. The central vertical panel and the first and third ones on fol. 8 r^o are identical with the first and third, and the second panel, respectively, of MS. Arsenal 5058 (dated c. 1402), fol. 1 r^o—reproduced in H. Martin, *La Miniature française du xiii^e au xv^e siècle*, Paris, 1923, pl. 75 (fig. C).

9. L. Delisle, *Recherches*, I, pp. 62-7.

10. Artist B also occasionally uses a background of foliated scrolls, a design characteristic of Parisian ateliers of the day.

11. E. Panofsky, *Early Netherlandish Painting, its origins and character*, Cambridge, Mass., 1953, I, p. 35.

12. P. d'Ancona and E. Aeschlimann, *Dictionnaire des miniaturistes du moyen âge*, Milan, 2nd ed. 1949, p. 138.

13. H. Martin, *Miniat. fr.*, pl. 45-46.

14. Reproduced by A. Boinet, *Les Manuscrits à peintures de la Bibliothèque Sainte-Geneviève de Paris*, Paris, 1921, pl. xxxviii.

15. P. d'Ancona and E. Aeschlimann, *Dict. miniat.*, p. 116.

16. One has only to compare the scenes in ill. 2 and 3, 4 and 5.

17. Bella Martens, *Meister Francke*, Hamburg, 1929, I, fig. 29, 37, 39.

18. E. Panofsky, *Neth. Painting*, II, fig. 53-56.

19. E. Panofsky, *Ibid.*, II, fig. 54.

20. Bella Martens, *Meister Francke*, I, fig. 42, 43, 50, 52.

21. L. Delisle, *Recherches*, II, pp. 311-2; H. Aubert, "Notices sur les manuscrits Petau conservés à la bibliothèque de Genève," *Bibliothèque des Chartes*, LXX (1909), pp. 498-504; and his "Les principaux manuscrits à peintures de la bibliothèque publique et universitaire de Genève," *Bulletin de la Société française de reproduction de manuscrits à peintures*, 11 (1912), pp. 65-70, pl. xxxii-xxxiii.

22. I should like to express my grateful thanks to the Director of the Geneva Public Library for kind permission to reproduce the miniature that constitutes illustration 7.



14. Albrecht Dürer (1471-1528), The Coat of Arms with a Skull, B.101, engraving. Felton Bequest.

THE THOMAS D. BARLOW COLLECTION OF DÜRER'S ENGRAVINGS AND WOODCUTS

When preparing his fully-illustrated standard catalogue of Albrecht Dürer's engravings (*The Medici Society*, London, 1926), the great expert, Mr. Campbell Dodgson, decided that in every instance the illustration should be made from the most brilliant impression known to him of the original engraving, whether in public or private possession. Hence, his illustrations are mostly from prints in the great Museums — Vienna, Berlin, London and New York — but we find him reproducing six prints owned privately, namely three then belonging to Professor Werner Weisbach of Berlin, and three then owned by T. D. Barlow of Manchester. Of the Weisbach three, two subsequently passed to Sir Thomas Barlow as "improvements", and came to be held by him amongst his most prized possessions.¹

In 1956, the whole of the Barlow Dürer Collection — the engravings, the woodcuts, and the rare books illustrated by Dürer with woodcuts — was acquired for the Melbourne National Gallery Print Room by the Felton Bequest.^a It had taken Sir Thomas fifty years to form this superb collection. During all those years his enthusiasm for Dürer's work never flagged. He was tireless in his efforts not only to secure, if possible, an example of every engraving and woodcut by the master, but in the finest and best preserved impression he could obtain. Even when he had acquired what he deemed an unsurpassable impression of any plate, he constantly maintained a keen look-out for any chance yet to improve on it, and what is more, never failed to take it when it came. As events have proved, such opportunities have never recurred, and Sir Thomas always rejoiced he took them. Hence, what in 1926 Dodgson had been able to describe as "a remarkably good collection" had by 1956 become "an outstanding collection", to quote Mr. A. E. Popham, a successor of Mr. Dodgson in the Keepership of the Prints and Drawings in the British Museum. Most truly it is, for it not only excels in the high quality and beauty of the impressions throughout, but is complete, save only for three extremely rare plates,² of which the only known impressions are in museums.

One of the richest prints in the Barlow collection is the Coat of Arms with a Skull, B.101 (ill. 14), from the Weisbach collection. It corresponds to Meder's No. 98, state a,³ and is a very early proof still showing some burr in its deep black shadows and printed on High Crown paper which Dürer used for his prints between 1480 and 1525. Only in such superb impressions can Dürer's ability to suggest texture be appreciated fully. The contrast between the hard metal of the helmet, the soft ivory of the skull, and the soft and flowing forms of drapery, feathers and pinions is much less dramatic in the later and weaker impression also to be seen in our collection. In addition to such outstanding impressions, the Barlow collection contains a number of great rarities. These consist, firstly, in the two unique proofs: the trial proof of the Title Page of the Apocalypse series B.60 (illus. 15),⁴ and the second state of the circular engraving, the small Crucifixion, B.23 (illus. 17)⁵; and secondly, in certain works, impressions of which in all likelihood may never appear again on the market, including one of the only four impressions known of the earliest Dürer engraving, *The Great Courier*, B.81⁶; the woodcut of *The Coat of Arms of Dürer*, B.160; the woodcut of *The Virgin and Child on a Grassy Bank*, B.98; and the drypoint, with much burr, *St. Jerome beside a Willow*, B.59. Other great rarities are the first states of the following: *St. Jerome in Penitence*, B.61; and *Melancholia*, B.74⁷, engravings; and *The Adam and Eve Expelled*, from the small Woodcut Passion, B.18⁸, and *Eight Austrian Saints* (showing as yet six saints only), B.116, woodcuts.

In addition, twenty-seven books with original woodcut illustrations by Dürer form part of the collection. Among these is a unique copy of *Etliche Unterricht zu Befestigung der Stett, Schloss und Flecken*, Nurnberg, 1527, from the Firmin-Didot Library (1790-1876, Lugt 119⁹), with a hand-coloured impression of the woodcut of the Siege of a City and a misprint in the colophon¹⁰; a very rare folio volume, in a 16th or 17th century vellum binding, containing the three great woodcut series, the Apocalypse, the Life of the Virgin and the Great Passion bound up together, the latter with the original wide margins¹¹; and the most complete of the only two known copies of the *Salus Animae* of 1503.¹²

In bringing together this fine collection, Sir Thomas benefited from the dispersal of a number of the extensive and expertly formed old German print collections which took place



15. Albrecht Dürer (1471-1528), Titlepage, Apocalypse, B.60, woodcut Felton Bequest.



16 and 17. Albrecht Dürer (1471-1528), The Small Crucifixion, B.23, engraving (enlarged),
a, first state; b, second state. Felton Bequest.



18. Albrecht Dürer (1471-1528), *The Madonna Suckling the Child Christ*, B.36, engraving. Felton Bequest.

over a series of years just before and after the first world war. Particularly close was his indebtedness to the Vincent Mayer collection (1831-1918) sold in 1919. Lugt (2525) records that Vincent Mayer, having been a lithographic printer in America, began collecting after his retirement to Freiburg in the Black Forest. Between 1884 and 1912 he formed a famous print collection, notable particularly for its fine Dürers. In this he was assisted by his son, the late Gustav Mayer, who became a partner in Obach & Co., and later with P. and D. Colnaghi & Co. in London, and also the main advisor to Sir Thomas in his Dürer collecting. Among the engravings which came into the Barlow collection from that of Vincent Mayer are the *Virgin with the Singing Bird*, B.34, 1903; the *Assembly of Men at Arms*, B.88, c.1496 — both of outstandingly fine quality. Among the woodcuts, Vincent Mayer owned the unique trial proof of the *Apocalypse with long rays*, B.60, already mentioned.

Another noted German collector from whom Sir Thomas Barlow acquired two engravings and twenty-one woodcuts by Dürer was Paul Davidsohn, a wealthy merchant who had spent the early part of his life in Scotland and London. About 1882 he settled in Vienna, and in 1886 in Berlin (Lugt 654), and his collecting activities increased during these years. He specialized in the works of 16th and 17th century engravers and etchers and made notable contributions to the con-

noisseurship of old prints in general. His very extensive collection was dispersed in 1920, and from it Sir Thomas secured the woodcut series of the *Great Passion*, B.4-15, one of the finest items in the whole Davidsohn collection.

One of the two engravings reproduced by Dodgson from the collection of Professor Werner Weisbach, which later came into the possession of Sir Thomas Barlow, is the *Virgin and Child with the Monkey*, c.1489-99, B.42.¹³ This superb impression had previously been in the possession of the most famous German print collector of the early 19th century, Dr. August Sträter (1810-1897, Lugt 787). Dr. Sträter had been an intimate friend of the eminent collector, B. Suermondt (whose 17th century Dutch paintings were acquired by the Berlin Museums), and of the connoisseur, Eugène Dutuit, author of the *Manuel de l'Amateur des Estampes* (1881-1888). Sträter's collection was renowned for its fine impressions, many of which he had acquired at the dispersal of some of the famous print collections formed in the 18th century. The Barlow *Madonna Suckling the Child Christ*, B.36 (illus. 18), from this collection, for instance, has one of the oldest pedigrees of any print he secured. From an old inscription on its back it is assumed to have been originally in the famous album of Dürer engravings formed by the 16th century geographer, Abraham Ortelius (1527-1598), (Lugt 2490, p. 467). On his death, Ortelius bequeathed this album to Michael Colyns, a Dutch architect; in 1775 it appeared at the sale of P. J. Mariette 1694-1774, Lugt 1852) and then passed into the possession of the Viennese banker, Count Moritz von Fries (1777-1826, Lugt 2903), but was broken up in the sale of the following

owner's collection, Baron J. G. Verstolk van Soelen (1776-1845, Lugt 2490), Minister for Foreign Affairs at the Hague. The greater number of the prints there were acquired by the Rijksmuseum at Amsterdam, but some went to other bidders, and this Madonna Suckling the Child Christ was successively owned by Dr. August Sträter (sale 1894) and Franz von Hagens (1817-1899, Lugt Suppl. 1052A), before it passed at the latter's sale into the Barlow collection in 1927.

These are but a few of the celebrated print-collectors who are known to have owned various prints now in the Barlow collection. As the annotations to this article show, constant reference to this collection has for many years been made in the standard literature on Dürer's prints. Like many of his forerunners among collectors, Sir Thomas has himself made distinguished contributions to Dürer scholarship, notably in three published books, and also in the extensive annotations to the catalogues of the two exhibitions of his Dürers held in Manchester and Birmingham.¹⁴ His outstanding Dürer collection was the first complete (or near-complete) set of any Old Master's print work to come to the Melbourne National Gallery Print Room. This year, however, it is being joined by another print collection of great, perhaps equal, importance in its own kind — the Landau-Finaly collection, formed around 1800 in Vienna, of no less than five hundred engravings and etchings after Van Dyck portraits, including the eighteen portraits etched by Van Dyck's own hand, and the celebrated series of one hundred plates issued in Antwerp in 1642, known as the "Iconography", comprising engravings after Van Dyck's portraits by master engravers commissioned by Van Dyck to produce these, and working under his supervision. This is the first acquisition to be made under the terms of the Everard Studley-Miller Bequest.

URSULA HOFF

NOTES

(a) For much of the information contained in this article I am greatly indebted to Mr. H. J. L. Wright of P. & D. Colnaghi & Co. Ltd., who, for many years, together with the late Mr. Gus Mayer, assisted Sir Thomas in his Dürer collecting.

1. The Coat of Arms with the Skull, B.101, and the Virgin with a Monkey, B.42.

2. The only engravings not represented are The Conversion of St. Paul, p. III, 157, 110, the only known impression of which is in the Dresden Print Room; The Sultan, p. III, 320, 61, the unique trial proof of which is in the Rijksmuseum, Amsterdam; and the doubtful Judgment of Paris, B.65, of which two impressions only are known, one in Vienna, the other in Munich.

3. Joseph Meder, *Dürer Katalog*, Vienna, 1932.

4. Meder, p. 151, 153, No. 163-178, 1; describes the Barlow print with bibliogr.

5. Meder, p.76, 77, No. 24, fig. 49a. The Barlow print is described as 2nd state of the plate quoted by Passavant; this unique 2nd state was seen by Meder at the Gellatly sale in 1911, and passed from there to T. D. Barlow. The most obvious difference between the two states is the hair line of St. John, broken in the 1st state, a firm curve in the 2nd state. "These impressions were taken from an engraved gold medal, not destined to be printed . . . the gold medal was supposed to have served for the pommel of a sword of Maximilian I, but was more likely a medal for a hat, as worn by the Emperor in the Woodcut, B.154, and in the two paintings in Vienna and Nuremberg."—E. Panofsky, *Albrecht Dürer*, Princeton, Vol. II, p 22, No. 130.

6. Meder, p. 102, No. 78, only lists three impressions — Dresden, Paris and Vienna. The Barlow impression came from the collection of the Earl of Bute. Not always accepted as by Dürer, bibl., see Meder.

7. Meder, p.100, 101, No. 75, lists the few existing impressions of this first state, including the one owned by Barlow.

8. Meder, p. 133, No. 127, lists four impressions of this first state. He did not know the impression owned by Barlow.

9. Fritz Lugt, *Les Marques de Collections*, Amsterdam, 1921, and Supplement, 1956.

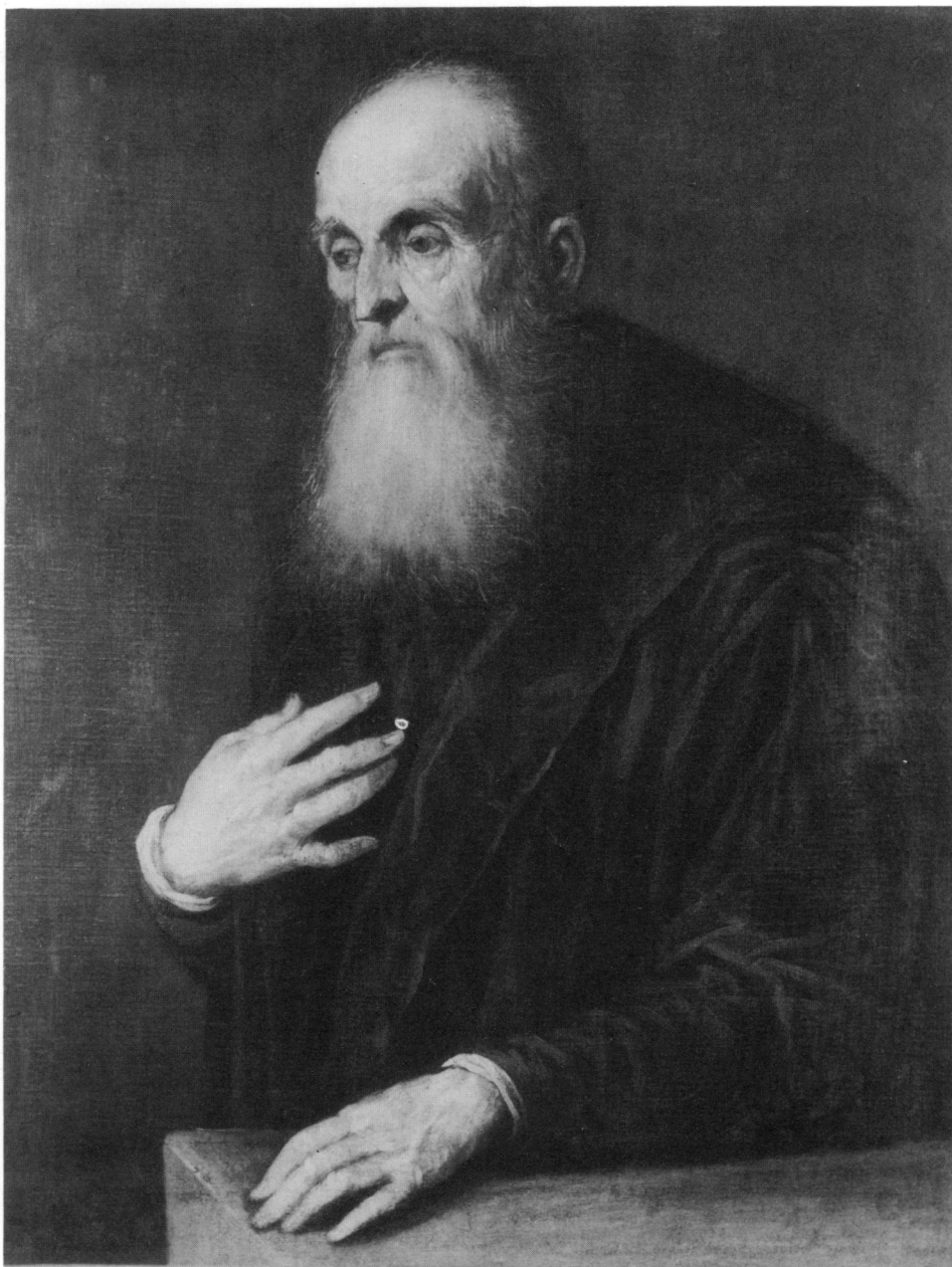
10. Meder, No. 272, p.253, 287, lists the Barlow folio with bound-in woodcut as unique thus. All later editions appeared without the woodcut. It is possible the colouring by hand of the woodcut in the Barlow volume was carved out by the artist himself.

11. Meder, p.120, No. 113-124, 2, refers to similar bound volumes of the three sets.

12. Only two copies of the *Salus Animae* are known — one in Vienna, National Library; the other in the Barlow collection. See Meder, p. 38, 281. Though the title page and fo's. 130, 146 are missing, Meder describes the Barlow copy as more complete. For the later monograms see Meder, p.51.

13. W. Weisbach, *Der junge Dürer*, p.58; and E. Panofsky, *Albrecht Dürer*, Princeton, 1948, Vol. I, p.67, and bibliogr. discuss the Italian influence in this print.

14. Sir Thomas D. Barlow: *Albrecht Dürer, His Life and Work*. Print Collector's Club, London, 1922; *Woodcuts and Engravings of Albert Dürer*, Cambridge University Press, 1926; *Catalogue, Dürer Exhibition*, City of Manchester Art Gallery, October 22-December 1, 1935; *Catalogue, Dürer Exhibition*, City Museum and Art Gallery, Birmingham, February 1-March 19, 1950; *The Medieval World Picture and Albert Dürer's Melancholia*. Printed for the Roxburgh Club, Cambridge, 1950.



19. Jacopo Bassano (1510-1592), *Portrait of a Man*, oil on canvas, 57 $\frac{1}{4}$ ins. x 93 ins. Felton Bequest.

A PORTRAIT BY JACOPO BASSANO IN THE MELBOURNE GALLERY

The portraits of Jacopo Bassano constitute one of the most fascinating problems of Venetian painting of the Cinquecento, and especially the portraits of the last period from about 1570 onwards. Not much was known about them 30 years ago. A portrait of an old man was happily recognised some time ago in the National Gallery of Oslo; it was then published with a lively commentary by Adolfo Venturi. Another portrait of a monk, of which trace has been lost, was discovered by the same Venturi. These works were really beautiful, and had a special quality entirely their own. The painter with minute, restless comma

strokes was making a subtle psychological examination of his subject, taken not in its exterior aspects of elegance or imposing appearance, as is seen in the work of Tintoretto and Paolo Veronese, but scrutinized intimately with a subtle sense of human comprehension. That that was to be the way that other possible portraits were going to be sought we know now that new masterpieces of this kind have come to light. But then it was often enough that some elements of the Bassano school should be found in portraits of the Tintoretto school for the name of Jacopo Bassano to be mentioned.

Now, these portraits, which we also published at that time, appear very inferior to those which more fortunate investigations have enabled us to discover, and all of them, one should particularly note, with the name already happily proposed of the great master of Bassano. The Venice Exhibition of 1957 has, in fact, brought to our attention anew some of those pictures formerly attributed to him, but they have not stood up to dispassionate investigation.

We allude to the so-called self portrait of Jacopo (No. 1 of the portraits), perhaps a copy by Leandro from a lost original; to the senator (No. 7) in the Venice Academy (No. 404); to the portrait (No. 8) in the Art Institute of Chicago, rather similar to Bassetti; to another portrait (No. 10) in the Venice Academy (No. 403), which the exhibition itself proved to be the work of Leandro; to the portrait (No. 11) in the Vienna Museum, certainly belonging to the Jacopo School; to the double portrait in the same Museum (No. 12) which, however, sets certain problems; and to another portrait also in Vienna (No. 13), which is a typical work of Bartolomeo Passerotti; and finally to the portraits published by Berenson in the Tours Museum and in the Venice Academy (No. 897), to which can be added the two in Vienna (No. 237 and No. inv. 3568), also published by myself. The truth is that in this most delicate question the error was committed of looking for Jacopo in traces of Tintoretto and his school, and not following the very personal and precious indications of his style, which is clearly distinguishable even in his last years.

Three portraits now show us what must have been the character of Jacopo's art in the last decade of his working life, from 1570 to about 1580, because it is known that his activity in the last decade of his life must have been very small or almost entirely lacking (Jacopo died in 1592). A portrait in the Prague Museum and the one in the Boston Museum, and finally the most superb of all, the portrait of an old man in the National Gallery of Victoria in Melbourne (ill. 19).

The portrait in Prague (a head of some man, perhaps of humble condition), shows a penetrating, almost searing insight. In it, beside such superb touches, for example, the ear, we find again a meticulous and passionate description of a human life expressed in the acute melancholy of the pupils with their somewhat bitter look, in the vein on the temple, in the emaciated cheeks (No. 53). Somewhat more sustained and aulic but equally penetrating is the portrait of an old man in the Boston Museum, where we see again that pungent look, and the temple, caught in this portrait also by the light, shows the pulsation of the vein. The best of all, however, is the fantastic half figure portrait of an old man in the National Gallery of Melbourne, with its highly acute intensity of expression, wholly without pride, humble as Tintoretto seldom was. The light lightly catches the skin stretched taut on the cranium, making noticeable the hollow eye, the fine wrinkles, the veins, the thin hairs of the beard. But, above all, the minute brush strokes, introspective and extremely sagacious, of Jacopo in his old age reveal, with a sincerity of which no Venetian was ever capable, in those hands deformed by arthritis, the end of a long life, the acceptance of a mortal fate.

Similar confessions are found more easily in Rembrandt or in Goya than, in general, in Italian painting. Such it seems to us are the real portraits of the late Bassano, who is very different both from Tintoretto and from Titian. The portrait in Melbourne, noted by Berenson in his last lists, is considered, with some doubt by this scholar, to be a picture of Titian in his old age.

Even if this identification cannot be accepted, there remains the high standard of interpretation that indicates, in the vast field of Venetian painting of the Cinquecento, a new and unsuspected direction and opens up a completely new field of research.

EDOARDO ARSLAN

TWO DRAWINGS BY WYNDHAM LEWIS, 1884-1957

Walter Richard Sickert, who was not given to easy enthusiasms for the work of his younger contemporaries, or for modern art in general, once said, after seeing a drawing by Wyndham Lewis, that Lewis was "the greatest portraitist of this, or any other, time."

Unless one had been present, it would be difficult to guess the degree of twinkle that was in Sickert's eye, but he undoubtedly admired Lewis's talent, if not his personality, and Lewis's great gifts as a portraitist have now been recognised by others besides Sickert. "Face Painting" — to use the Eighteenth Century expression — has always been particularly associated with the British School, but it is remarkable that Lewis should have turned to it, for in his early work everything seemed to point in a different direction.

Which modern master was the first to produce pure abstractions is an issue still debated by art historians, although there seems to be strong evidence that it was the Russian painter Kandinsky; but there can be little doubt that Wyndham Lewis was the first British abstract artist, for there was shown in a British Council Exhibition which visited Australia and New Zealand a few years ago a non-representational pen drawing dated 1912, and from 1913 there are a number of paintings and drawings to which the artist gave such titles as "Plan" or "Plan of Campaign."

In a conversation with the present writer, Lewis once claimed that he was working in this manner in 1910-11 — but this may have been a lapse of memory, or an understandable desire in a man who liked high drama to claim an even more striking pioneer role than that which he actually played. It is true that Lewis had the advantage between 1902 and 1908 of travelling widely in Europe and living in cities where the seeds of twentieth century art were germinating — but so had other painters, and it seems that only he among his countrymen was able to perceive the really significant happenings. We have only to remember that Ruskin was in Paris when the most heroic artistic events of the mid-nineteenth century were taking place, and that he failed entirely to notice the Impressionists — to see that to be at the heart of affairs is not always to be aware of them.

Throughout his career, both as a writer and as a painter, Lewis had not only extraordinary perception of the most important events of his time, but also the ability to assess them, and the courage to point out to his contemporaries that they were immersed in ideas which were no longer valid. Living on the continent of Europe he had seen Cubism as the most vital movement of the early twentieth century, while his fellows at home were still finding it difficult to digest post-Impressionism. He was also aided by a superb technical accomplishment as a draftsman, which enabled him to put into concrete form and use for his own purpose ideas which he had assimilated. This skill as a draftsman had taken him to the Slade School in 1899 at the age of 15, and enabled him there to win a drawing prize and earn the respect of the formidable Professor Tonks.

But after the traditional studies of his student days, Lewis turned away from representation towards a personal statement, often more "literary" than the purists would have approved, but always existing in its own right. It is a pleasant and harmless game to imagine the direction which an artist's work might have taken if circumstances had been different, but the student can only be seriously concerned with things as they actually were. It may well have been that if he had not been caught up in the first world war as a fighting soldier and then as a war artist, Lewis might have continued as an abstract painter for a good part of his career. However, in 1917, he was called upon to make a series of drawings of Naval guns and howitzers at the Canadian Corps' Headquarters in France, and in these drawings he applied his own version of Cubism, which he called "Vorticism", to showing gunners in action; men and weapons are sometimes almost inextricably mixed, as if the human being had become part of the machine which he served; but always Lewis was concerned to include an incident or a form which reinstated man in his own right. Although at intervals, especially in book decoration, Lewis returned to an abstract or near-abstract style, from that time onwards human beings became the centre of his work as a painter, and it was inevitable that he should develop and retain an interest in portraiture.

After demobilisation in 1920, Lewis began to prepare work for his second one-man show (the first had been of war drawings at the Goupil Gallery in 1919), to be held at the Leicester Galleries in the following year. Among the drawings was a series in conte crayon

20. Wyndham Lewis (1884-1957), *The Cabby*, pen and coloured wash drawing, 14½ ins. x 10½ ins. Felton Bequest.



which included portraits of his friend, Mary Webb, the novelist, and the poet, Ezra Pound. In these and other sketches of the same time, tone is used sparingly, and the main characteristic is a springy, self-confident line, varying little in width, but expressing form and character with all the beauty of an Italian Renaissance drawing. In these works one feels that Lewis stands only a little behind Mantegna, an artist for whom he had great respect. That the bulk of the drawings of this period should be so "white" puts the study "*Cabby*" in the collection of the National Gallery of Victoria apart from its fellows. If it were not clearly signed and dated in a manner which the artist was using in the 'twenties (the double line over his name disappeared later), one might expect it to come much later in his career. In this work, while there are traces of his favourite conte pencil, the line has been overlaid with a full vocabulary of pen and ink hatching and strong washes of watercolour.

We note from other drawings, and from Mr. C. Handley-Read's useful book ("*The Art of Wyndham Lewis*", Faber, 1951), that the model for this drawing was a London taxi-driver who Lewis was employing very frequently at this time. In our drawing, the model has been posed with his head resting on his left hand, perhaps as a tribute to Cézanne, who repeatedly used this pose, or for the same practical reason that the model could sit longer like this without undue strain. Once, when writing about figure drawing, Lewis said that he was concerned with "burying Euclid deep in the living flesh" — but from the head in this drawing, one feels rather that he has set out to uncover geometrical principles which already exist. This essential simplicity of structure for which Lewis is prepared to sacrifice such details as eyes is contrasted strongly with the Baroque exuberance of the jacket and

waistcoat, wing collar and tie, which, in their uniform monochrome, provide at the same time a strong and necessary support for the head and hand. In Mr. Handley-Read's book (page 94, illustration No. 30), this drawing is titled "Study of an Elderly Man," and its whereabouts are there stated as being unknown. The ownership of this fine drawing, which hangs with complete ease alongside drawings from other centuries, can now be established by this publication, and it is a treasure of which we are particularly proud. It was obtained through the Felton Bequest from Messrs. Zwemmers of London in 1958. In the Department of Prints and Drawings, which, as I have indicated above, this drawing has recently entered, it has joined another drawing by Lewis acquired in 1950 through the Felton Bequest. This is the pen and watercolour drawing of Mr. T. S. Eliot. On seeing this drawing for the first time, one is naturally tempted to associate it with one of the two paintings of Mr. Eliot produced in 1938 and 1949, and respectively owned by the Durban Municipal Art Gallery, South Africa, and the Master and Fellows of Magdalen College, Cambridge. However, both from internal and external evidence, it seems that this sketch dates from an earlier period in the relationship between the poet and the painter. Even the brief indication of collar and tie points to the early part of the century, and we are given the younger and more austere Eliot rather than the relaxed and successful dramatist of nearer our own time.

Technically, this is one of Lewis's most unforced and happy drawings. The pen line flows freely, and a minimum of hatching is used to indicate the precise bone structure in the poet's face. The whole drawing fits the page with a kind of inevitability, in spite of the fact that faint ruled pencil lines seem to indicate that the artist had some intention of enlarging the head in a painting. The inscription to the spectator's left seems to date

from two separate periods, the signature in pen being of the same period as the drawing, while the inscription, portrait of S. Eliot, in pencil, appears to be later.

In these drawings one can see evidence of one of the great masters of our time — a man whose stature has not yet been fully assessed. As has been pointed out before, it is dangerous in England to be too versatile, for each of one's talents will be underestimated. Lewis had many talents which cannot be enclosed within the general terms of writer or painter; he was philosopher, political theorist, art critic, poet, dramatist, decorator and portrait painter. It is to be hoped that our two drawings will be joined by others in the near future. Our collections of British painting cannot be regarded as fully representative until an important painting by Lewis hangs there.

ERIC WESTBROOK



21. Wyndham Lewis (1884-1957),
Portrait of T. S. Eliot,
drawing, 11½ ins. x 9½ ins.
Felton Bequest.



22. J. Bratby (b. 1928), *Three Self Portraits*, oil on canvas, 79 ins. x 96 ins. Felton Bequest.

Since its acquisition in 1958, the obsessive three-fold self-portrait of John Bratby (1957) has dominated the collection of British contemporary painting in the McArthur Gallery — by the formidable assault, both of its size and of its vigorous emotional paint. An enquiry into the nature and origin of Bratby's style is demanded by the strange stridency of this panel, despite its large areas of ochres, browns and sombre greens.

John Bratby was born in London in 1928. After studying first at Kingston School of Art, Surrey (1947-49), and at the Royal College of Art, London (1951-54), a scholarship enabled him to visit Italy. But his art remained stubbornly northern, and unaffected by the classicism of the Mediterranean. Continual honours, including representation in the Tate Gallery, London, and the Museum of Modern Art, New York, and twice winning the Guggenheim National Award, mark him as the most considerable younger British painter working in a representational medium.

Despite his resounding success in Britain and the United States, he has not been taken up on the continent. This is revealing of the real nature of his work, which has been described as realist by even so acute a critic as Sir John Rothenstein. This is not so. His detailing of everyday life, the packet of breakfast food, the studio litter, the stiff-backed chair, and the ugly record-player, have misled those critics who count him a realist. His art is expressionist, and therefore inevitably romantic. Expressionism makes the work of art an emotionally charged symbol for the artist's subjective feelings. It is not a specifically modern form, but is native to northern Europe, and it tends to reappear whenever external influences wane. Bratby's rejection of the values of the School of Paris and of Mediterranean classicism make expressionism his natural inevitable mode.

Bratby's emotional style stems directly from Van Gogh, and is influenced by that of Kokoschka. In 1954, John Berger wrote of him, truly, "One feels that he paints every picture in order to imprint the subject so vividly on his consciousness that he may never lose it." Thus, with ruthless distortion of perspective, arbitrary tone and vibrant strokes and swirls of paint, Bratby forces us to look anew at the commonplace. Lacking Van Gogh's perceptions, Bratby's egocentric universe is conspicuously vulnerable to banality or vulgarity. Forms directly observed save the Melbourne panel from this danger, while the somewhat paranoid scale of this insistent portrait protects it from too great a yielding to that persistent element of expressionist art which is caricature.

BRIAN FINEMORE

A DISH AND POSSET POT OF STAFFORDSHIRE SLIPWARE

The illustrated examples of early Staffordshire slipware are among the many notable pieces in the Ceramics collection and were purchased in London in 1938 under the terms of the Felton Bequest. Both pieces were formerly in the Lomax collection.

Slipware is so-called from the process by which it is decorated. It is the earliest known Staffordshire pottery with a claim to artistic merit, and was made from the second half of the 17th century onwards, apparently for special occasions such as weddings or christenings. The usual body is a clay which, when fired, produces a fairly hard earthenware either yellow-brown or red in colour. The decoration consists of variously coloured clays mixed with water to a semi-liquid consistency known as "slip" and applied to the surface by means of a pipe or spouted vessel. Finally, a lead glaze gives the ware its characteristic deep yellow tone.

The dish (ill. 23) measures 17" in diameter and has an overall depth of 3". There is no foot rim and from the flat base the dish curves up to the edge which is flattened and finished by a running series of indentations. The unglazed back of the dish shows the red-dish colour of the body. The design filling the middle of the dish has a large cock in the centre surrounded by ten small cocks which the decorator has happily fitted into the vacant



23. Dish, Staffordshire Slipware,

17 ins. diam. Felton Bequest.

areas, varying their sizes and shapes to suit the spaces allotted to them. These are outlined by trails of dark brown slip, while groups of dots, some in white slip and some in dark brown, provide the birds with a decorative texture and also serve to enliven the surface of the dish. The rim is decorated with an alternation of sections of crosses and dots with sections of S shapes.

The vitality of design and the simple harmonious colour are united in a most satisfying way. The two handled posset pot (ill. 24) is a typical example and may originally have had a lid. It is roughly circular, the diameter varying between $6\frac{1}{2}$ " and 7", and is 5" in height.

The colour of the body is yellow-brown, which shows on the unglazed, slightly-domed bottom of the pot. The decoration is carried out in a dark brown slip with some patches of lighter brown within the leaves in the design, and decorative dots in white slip. The inscription, a favourite one, "The best is not too good for you", runs completely around the upper part of the pot. The lower part is decorated with a conventional design of tulips and leafy sprays contained in two panels. The front panel also bears the letters "A.S.", which may be the initials of the potter.

Like the dish, the posset pot has the charm and simplicity of the means by which it was produced and the quality of a direct and unselfconscious approach on the part of the maker.

DAVID LAWRENCE

24. Two-handed Posset Pot, Staffordshire Slipware, h., 5 ins. Felton Bequest.



RECENT ADDITIONS TO THE ART GALLERY INCLUDE:*

OIL PAINTINGS

A Girl on the Balcony	M. Andrews (Felton Bequest)
Calvary	J. Brueghel (Felton Bequest)
The Finding of Moses	S. Ricci (Felton Bequest)
The Thunder Bird	J. P. Riopelle (Felton Bequest)
Burning Chairs	J. Smith (Felton Bequest)
Rain Forest	S. Nolan (Allan R. Henderson Bequest)
Roses	C. Asquith Baker (Purchased)
Log Cabin	A. Calkoen (Purchased)
Composition	L. G. Crawford (Purchased)
Spring	J. Gleeson (Purchased)
Dawn	J. Hassall (Purchased)
Rocky Landscape	K. Hood (Purchased)
Planes of Perception	E. McGilchrist (Purchased)
The Little Orchestra	E. Medworth (Purchased)
Tallarook on Sunday	E. Patterson (Purchased)
Girl Reading	T. Roberts (Purchased)
Cloud Study	T. Roberts (Purchased)
The Nattai River	F. Williams (Purchased)
Theme for a Mural	E. Wilson (Purchased)
Breezy Day near Geelong	W. Withers (Purchased)
Woman with Lamp	T. M. Woollaston (Purchased)

PRINTS, DRAWINGS AND WATERCOLOURS

Bedouin with Gazelle, watercolour	J. Dubuffet (Felton Bequest)
The Something Road Group, drawing	W. Roberts (Felton Bequest)
Three People in Conversation, drawing	A. Zadkine (Felton Bequest)
Abstract Design, etching	P. Soulage (Felton Bequest)
The Iconography, 500 etchings and engravings	A. van Dyck (Everard Studley Miller Bequest)
Woman Reading, etching	R. Bizley (Purchased)
Peacock, linocut	B. Brash (Purchased)
Drawing for Book Illustration	Ch. N. Cochin (Purchased)
Cottage Garden, watercolour	M. Birket Foster (Purchased)
Symbol, silkscreen	L. French (Purchased)
Panoramic View of King George's Sound, aquatint	R. Havell (Purchased)
Townhall, Talbot, linocut	K. Jack (Purchased)
Tiger, wood engraving	M. Kohn (Purchased)
Villon's Death Ballad, lithograph	R. Lebrun (Purchased)
N.W. Australian Aborigine, drawing	C. Martens (Purchased)
Study of Two Heads, drawing	J. Molvig (Purchased)
At Philip Island, etching	T. Roberts (Purchased)
Self Portrait, drawing	T. Roberts (Purchased)
Fish and Flowers, monotype	H. Rosengrave (Purchased)
Landscape, drawing	R. Russell (Purchased)
Phoenix, lithograph	B. Shahn (Purchased)
Princes Bridge, lithograph	E. Thomas (Purchased)
Workers, drawing	C. Stephen (Purchased)
Treasury Buildings, lithograph	C. Troedel (Purchased)
View on the Upper Mitta Mitta, lithograph	C. Troedel (Purchased)
View from Studley Park, lithograph	C. Troedel (Purchased)
Seven Sketchbook Drawings	E. Wilson (Purchased)
Two People, drawing	T. M. Woollaston (Purchased)

*The works listed here have been acquired between July, 1958, and June, 1959. Certain of these, which were listed in previous bulletins, have been omitted.

GENEROUS DONATIONS TO THE NATIONAL GALLERY INCLUDE:

OIL PAINTINGS

- The Quarters, Alresford Park J. Constable (Presented by Mrs. Ethel Kirkpatrick)
 Three Cloud Studies J. Constable (Presented by Mrs. Ethel Kirkpatrick)
 Mount Gambier S. T. Gill (Presented in Memory of Arthur H. S. Piggin
 and his family)
 Flower Study and two other paintings G. Leschkau (Bequeathed by the Artist through her
 Executrix, Dr. Julie Hickford)
 Marine Subject W. van de Velde (Presented by Mrs. Ethel Kirkpatrick)

WATERCOLOURS, PRINTS AND DRAWINGS

- The Bull, watercolour A. Bayefsky (Presented by Mrs. George of Canada,
 through the Rev. Sir Francis Rolland)

ART MUSEUM

- Mirror. Carved and gilt in the style of Chippendale. English. c.1775 Purchased
 Overmantel, in painted, carved and gilt wood frame. Adam design. Panels painted by Cipriani. English.
 c.1790 Felton Bequest
 Side Table. Gilt carved and gesso decoration. Veined green marble top. English. c.1715 Felton Bequest
 Collection of embroideries. Chinese. 18th century Felton Bequest
 Coat and waistcoat, elaborately embroidered, with matching decorations showing flowers and foliage. English.
 18th century Felton Bequest
 Tureen and cover. Armorial porcelain showing arms of Fletcher family. Chinese. c.1790.
 Presented by Brian D. Austin
 Teague collection of 68 Central European textiles Purchased
 Oinchoe. Apulian, decorated with figures in a comic presentation of the legend of Apollo and Marsyas. Classic
 period Felton Bequest
 Carpet. Persian. (Tabriz) c.1600. With large central medallion, flowers and cloud-bands. Formerly pro-
 perty of the Trinitarias Convent, Madrid Felton Bequest

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