

Annual Bulletin of The National Gallery of Victoria  
Vol. VIII, 1966-67

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The cover illustration in this issue is  
*Pelike*, Greek, 5th century B.C. h. 12½ ins.  
obverse, Felton Bequest.

## TWO NEW SOUTH ITALIAN VASES

The past year has seen the addition of two important new red-figured vases to the Felton Collection in the National Gallery.<sup>1</sup> Both are of South Italian origin: one is a distinguished example of the work of one of the earliest local artists, the Painter of the Berlin Dancing Girl; the other is a large and very typical piece by the most significant of the later Lucanian vase-painters, the Primato Painter.

About 440 B.C. the Greek colonists in South Italy began to supplement their imports of red-figured vases from Athens with locally-made products, which at first were so closely modelled upon Attic prototypes in both shape and design that they are not always readily distinguishable from each other.<sup>2</sup> By the end of the fifth century there were two well established local schools of vase-painters, each with its own characteristic style, though still with many features in common. At the head of the first school stand the Pisticci and Amykos Painters, whose work leads up, through that of their immediate successors, the Creusa and Dolon Painters, to the developed Lucanian style of the second and third quarters of the fourth century B.C. We do not know for certain where the first workshop was located; the origins of the local fabric have been plausibly associated with the foundation of Thurii in 443, but Heraclea has also a strong claim as one of the likely centres of manufacture, especially in the light of the recent discovery at Policoro (near to the site of the ancient city) of a tomb containing a group of vases from this workshop.<sup>3</sup> By the beginning of the second quarter of the fourth century, however, its artists had moved into the Lucanian hinterland, where Anzi and Armento seem to be the chief production centres, and where, cut off from the main streams of artistic development, the local style soon degenerated into something that is at best provincial and at worst completely barbarised.

The second school, which was probably established a decade or so after the first, can safely be identified as Apulian and was almost certainly located at Taranto, to judge from the high proportion of its vases which have been found there or in the near vicinity. Its chief artists were the Painter of the Berlin Dancing Girl and his colleague, the Sisyphus Painter, and they must be regarded as the founders of the Apulian style, both "Plain" and "Ornate", of the fourth century. From the start this school tended to produce larger and more elaborately decorated vases, which are clearly the forerunners of the later monumental vases, so characteristic of the developed Apulian style and imitated by Lucanian artists like the Primato Painter.

The National Gallery is fortunate to possess in the almost perfectly preserved pelike 1391/5 (illus. cover and figs. 1-3)<sup>4</sup> one of the finest extant works of the Painter of the Berlin Dancing Girl, who was so named from his charming calyx-krater in Berlin,<sup>5</sup> which shows a young girl dancing while an older woman plays the flute and taps with her foot to keep time. On the obverse (illus. cover and fig. 3) is depicted an Amazonomachy, a popular subject with this painter, since it is to be found on several of his other vases,<sup>6</sup> though on our vase he has chosen to identify the two principal characters as Telamon and Andromache by inscribing their names beside them. Telamon frequently accompanied Heracles on his various adventures and expeditions, and the scene here depicted must be an episode from one of the latter's twelve labours, the winning of the girdle of the Amazon queen, Hippolyte; through the duplicity of Hera this was transformed into a major battle, which became a very popular theme with Greek vase-painters,<sup>7</sup> especially in the middle decades of the fifth century, doubtless under the influence of the monumental paintings of Mikon (ca. 460 B.C.), now irrevocably lost to us, and of such sculptures as the west metopes of the Parthenon (447-40 B.C.) and the reliefs on the shield of the famous statue of Athena Parthenos by Phidias (438 B.C.), about which we are rather better informed.<sup>8</sup>

It is not difficult to find good Attic parallels for the Melbourne vase. Two of the best in regard to shape, decoration and treatment may be seen in two pelikai in Syracuse,<sup>9</sup> dating to ca. 440-30 B.C., on each of which a mounted Amazon is shown in combat with a Greek, while on the reverse a bearded man who holds a sceptre, and is therefore probably to be regarded as a king, stands between two women. One is signed by Polygnotos the vase-painter, the other is by a member of his circle, and it is vases such as these that provided the model for the Painter of the Berlin Dancing Girl.



1. Pelike, reverse, Felton Bequest.



2. Pelike, side view, Felton Bequest.

Telamon is often represented fighting alongside Heracles against the Amazons, but it is more usually the latter who is engaged in combat with Andromache, whose name (*fighter with men*) appears frequently in representations of Amazonomachies,<sup>10</sup> where it is, of course, particularly appropriate. To the left on our vase (fig. 3) is the bearded figure of Telamon, in heroic nudity, wearing a crested helmet of Corinthian type on his head over his long hair, and carrying in his right hand a spear, with which he is lunging at Andromache, and in his left a round hoplite shield, which is shown from the inside to give us a very clear view of the bronze arm-band (*porpax*) in the centre, and the leather hand grip (*antilabe*) at the rim.<sup>11</sup> Over his right shoulder is the baldric from which a sheathed sword hangs by his left side. Anatomical markings are rendered in lines of diluted glaze, as is the hair on his chest. Andromache, the central figure of the composition, is shown in three-quarter face astride a spirited horse, the upper part of her body half turned round, to give her a better striking position for the defensive blow she is about to strike with the battle-axe she holds above her head in her right hand. She wears the typical Amazon costume, a close-fitting long-sleeved and trousered garment, decorated with a diamond or spear-head pattern, over which is a short tunic of thin material, with fine folds, patterned with dot-clusters. On her head is an Oriental cap probably made of fox-skin, with long flaps, and on her feet shoes with pointed toes, curving slightly upwards. Her right hand grasps the horse's bridle, and beneath her left arm appears part of her Scythian bow. On her face is a look of stern determination; she is clearly concentrating all her effort on the blow she is about to deliver. To the right (fig. 2) an unnamed Amazon runs off with an anxious backward glance at her companion; she is dressed in similar fashion, but wears a leather tunic over her main garment, of which the sleeves and trouser-legs are decorated with chevrons.



3. Pelike, obverse, detail.

4. Bell-Krater, Leningrad 1316.



As is generally the case with vases of this period, the scene on the reverse is of less interest. It represents (fig. 1) a bearded man, possibly a trainer or a *paedagogus*, with a staff, standing between two youths, one fully enveloped in his *himation* (cloak), the other only half-draped and leaning on a knotty stick. The bearded man, who finds a counterpart in the king on the reverses of the two Attic *pelikai* in Syracuse previously mentioned, wears his cloak in such a fashion that it leaves his torso bare and runs across his waist in a large bunch of horizontal folds. This is a favourite figure with the Painter of the Berlin Dancing Girl and recurs on at least nine of the reverses of his other vases.<sup>12</sup> Also characteristic of the painter is the use of a rather thick meander pattern below the designs, accompanied by dotted squares which lack the customary central cross; this serves as a ready means of identification, since this particular pattern is unique to him.

Although in style the Painter of the Berlin Dancing Girl stands very close to the Sisyphus Painter, he has a number of individual characteristics which serve to distinguish his work. He is a very competent draughtsman, with clear, firm lines and a good sense of composition. Notable is the treatment of the eye, especially in profile, with the long curving stroke for the upper lid (cf. Telamon, and the bearded man on the reverse); his figures also possess a certain angularity, especially in his earlier work like the Leningrad krater (fig. 4), which looks like the forerunner of our vase, on which Telamon is a more mature version of the young Greek warrior. We can also detect a hardness in the drawing of the drapery; look especially at the cloaks of the youth to left and of the bearded man on the reverse (fig. 1). Some of his figures have a statuesque quality which suggests the influence of sculpture—the rather solemn-looking youths on his reverse are distantly reminiscent of the Parthenon, the Amazon battle-scenes remind us more closely of the frieze from the Temple of Apollo at Bassae (ca. 425-20 B.C.).<sup>13</sup> Yet the attempt to reproduce the same power and violence is not entirely successful; the scenes as a whole often fail to carry conviction, and the principal characters give the impression of being little more than actors, making the appropriate gestures but not really concerned with what is going on around them. Herein lies one of the great weaknesses of South Italian vase decoration, which is to become even more apparent in the work of succeeding generations. With our vase we have not yet reached that stage, though the signs of its coming may be observed, and we may take pleasure in the clarity of its drawing and the beauty of its composition. It is an outstanding example of the developed style of the founder of the Apulian school of vase-painting, and, on stylistic evidence and by comparison with Attic prototypes and parallels, it may be dated to the decade between ca. 420 and 410 B.C.

The large volute-krater 1369/5 (figs. 5-8),<sup>14</sup> which is almost a century later in date, presents a notable contrast in shape, style of drawing and ornament, and well illustrates the changes and development which had taken place in South Italian vase-decoration during the intervening period. It is a typical work of the Lucanian school of the second half of the fourth century B.C., which drew its inspiration from "Ornate" Apulian vases by such artists as the Lycurgus Painter and his followers, from whom it derived a number of stock figures and patterns. Our vase may be attributed to the chief artist of this school, the Primato Painter, who was so named by Beazley<sup>15</sup> after an obscure publication entitled *Primato Artistico Italiano* in which a few of his better-known vases were illustrated. Altogether some 150 vases may be ascribed to his hand and, if the quality of his work does not altogether justify his name, he is none the less the most important of the later Lucanian vase-painters. We may place his activity between ca. 360 and 320 B.C., with our vase coming in the latter half of this period.

From the outset of his career the Primato Painter had a great predilection for decorative patterns, both floral and architectural, and for elaborate palmettes below the handles of his vases. The latter may be well studied on our vase (fig. 7), and the neck of the reverse (fig. 6) gives an excellent example of his floral decoration, with the characteristic bell-like flowers which appear on so many of his vases. The egg and dart motive above the designs on the neck is also typical, though here we see it in a simpler form than usual; the four-petalled rosettes in the field on both the main designs are also among his favourite filling ornaments.

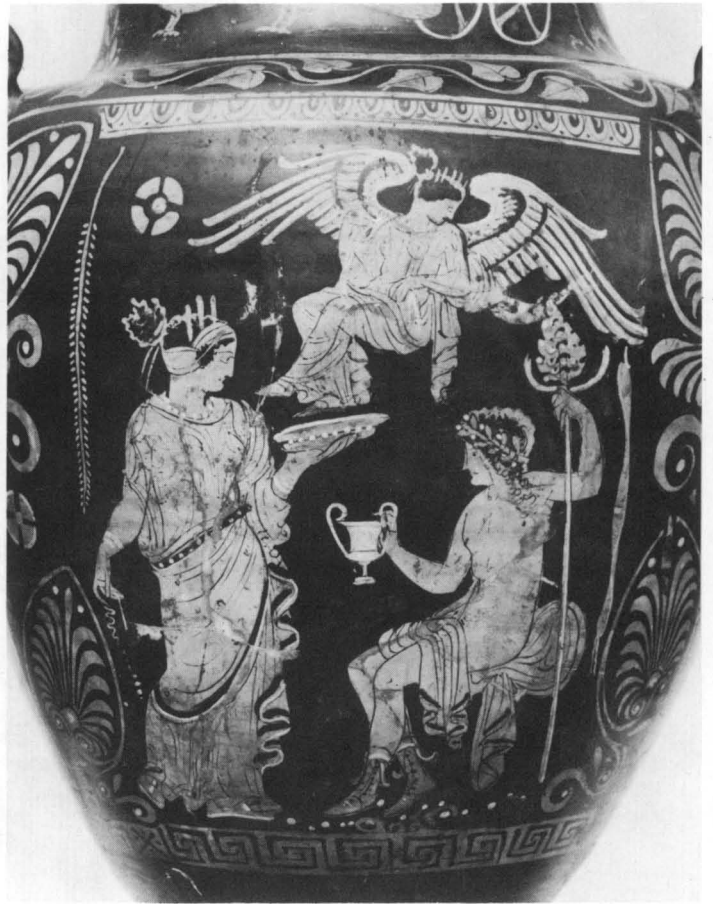
On the body of the obverse (figs. 5 and 8) is a Dionysiac scene showing the god seated on a piece of drapery, with a large thyrsus in his left hand and a white (i.e. metal) *kantharos* in his right, which he holds out towards a maenad who stands before him with a flat dish (*phiale*) in her left hand and a fillet in her right. She wears a short sleeved *chiton* (tunic), with a piece of black and white bordered drapery across the front of her body, falling in wavy folds down her left side. Her



5. *Volute-Krater*, obverse, Lucanian, height  $12\frac{3}{16}$  ins., 4th century B.C., Felton Bequest.



6.



8.



7.

6. *Volute-Krater*, reverse, Felton Bequest.

7. *Volute-Krater*, side view, Felton Bequest.

8. *Volute-Krater*, obverse detail, Felton Bequest.



hair, arranged in a trident-like bunch at the back, is caught up in front in a *sphendone* (bandeau) with three large spikes sticking up from it. This hair style is extremely popular with the Primato Painter and recurs frequently upon his vases. Above these two figures is a seated Nike (Victory) holding a fillet in her hands and looking down at Dionysos. On the neck is Eros in a small chariot drawn by two large birds, which look to be some kind of geese.

The reverse (fig. 6) represents a bearded Heracles, with his left foot resting upon an ornamental rock, his club by his side, and his lion-skin over his left shoulder, receiving a branch from a winged Nike (Victory), who flies towards him. Her hair is dressed similarly to that of the maenad on the obverse, but the wind gives a magnificent swirl to her drapery in a manner again entirely characteristic of this painter,<sup>16</sup> who is very fond of representing figures in violent movement (running, dancing or flying) so that he may fully exploit his love of billowing draperies, usually bordered in black and white to heighten the effect. Heracles is one of his favourite heroes and he is represented on many of the Primato Painter's vases, in his contest with Apollo for the Delphic tripod,<sup>17</sup> in his struggle with Nessos over Deianeira,<sup>18</sup> in the performance of one or other of his labours,<sup>19</sup> and above all receiving from the hands of Nike the crown or other symbol of victory when they had been successfully concluded.<sup>20</sup>

The vase has been recomposed from a number of large fragments and, though there is some restoration (notably on the handles and the silen-masks on the volutes) and repainting along the joins, this does not seriously affect either of the principal scenes. These give an admirable idea of the later style of the Primato Painter, some of whose characteristics (e.g. the spiky head-dress, trident-like back hair, swirling drapery) have already been noted. Here we can see to good advantage his typical profiles, with the small chin beneath a somewhat prominent and often sharply-pointed nose which runs in a straight line from the forehead above, the rather staring eyes, not always very accurately placed, and the straggly hair. His work affords us a splendid example of the effects of artistic isolation in bringing about an increasing tendency to stylize existing forms rather than to create new ones; this leads ultimately to a marked decline in the quality of his drawing together with a wearisome repetition of stock figures. Our vase comes fairly early in his later period (ca. 340-320 B.C.), when these tendencies are only beginning to appear; signs of deterioration are visible in the drawing, especially of the faces, but it has not yet sunk to the almost barbarised level of his latest work and that of his followers.

These two vases are of considerable interest not only for their style and subjects but also for the light they shed upon artistic developments and changing tastes in the Greek colonies of Southern Italy in the period between the earliest red-figured pottery and the beginning of its rapid decline.

D. Trendall.

## NOTES

1. For other vases acquired in recent years through the Felton Bequest see *Ann. Bull.* VII, 1965, pp. 1-5 and note 1.
2. A short survey of the history and development of South Italian red-figure will be found in A. D. Trendall, *South Italian Vase Painting* (British Museum, 1966); for the early period see in particular Noël Moon (Mrs. Oakeshott), "Some Early South Italian Vase-painters", in *Papers of the British School at Rome* XI, 1929, pp. 30-49 (= Moon); A. D. Trendall, *Frühitaliotische Vasen*, Leipzig, 1938; A. Cambitoglou and A. D. Trendall, *Apulian Red-figured Vase-painters of the Plain Style*, Arch. Inst. of America, 1961 (= APS).
3. See *Archaeological Reports* 1963-4, pp. 35-6; Degrassi, *Bollettino d'Arte* L, 1965, pp. 5-37, figs. 1-50; Trendall, *The Red-figured Vases of Campania, Lucania and Sicily*, pp. 50-51, 55-58.
4. Height  $12\frac{1}{4}$  inches (= 31 cm.); diameter of mouth  $6\frac{13}{16}$  ins. (= 17.3 cm.), of foot  $6\frac{5}{16}$  ins. (= 16 cm.); maximum width  $9\frac{7}{16}$  ins. (= 24 cm.).

5. F 2400; Moon, p. 35; *APS* p. 6, no. 4 (where bibliography).
6. E.g. on a calyx-krater in the collection of Professor John Oddy of Boston, on the bell-kraters Leningrad St. 1316 and Taranto 12569, and on the hydria Leningrad St. 1143 (*APS* pp. 6-7, nos. 5, 8, 9 and 11).
7. See in particular D. von Bothmer, *Amazons in Greek Art* (Oxford, 1957), especially Chapters II, III, IX and X.
8. Bothmer, *op. cit.* pp. 193 and 208-214.
9. Syracuse 23507 (*CVA* 1, III I, pl. 4; Bothmer, p. 179, no. 48), by Polygnotos (Beazley, *ARV*<sup>2</sup> p. 1032, no. 53); Syracuse 9317 (*CVA* 1, III I, pl. 5.1-2; Bothmer, p. 177, no. 31; Arias, Hirmer, Shefton, *History of Greek Vase-painting*, pl. 191), attributed by Beazley (*ARV*<sup>2</sup> p. 1059, no. 132) to the Group of Polygnotos.
10. E.g. Bothmer, chap. II, nos. 1, 3, 8, 11, 25; chap. III, 106, 179 bis; chap. IX, 3, 8, 9, 38; chap. X, 4, 12, 100, 161.
11. See Snodgrass, *Early Greek Armour*, pp. 61 ff.
12. *APS* nos. 3-8, 10, 12 and 15.
13. Now in the British Museum; see H. Kenner, *Der Fries des Tempels von Bassae-Phigalia*. Cf., for instance, B.M. nos. 533-4 (Kenner, pls. 14-15) with the scene on our vase.
14. Height, to top of handles,  $31\frac{1}{2}$  ins. (= 80 cm.), to rim of vase  $27\frac{13}{16}$  ins. (= 70.7 cm.); diam. of mouth  $13\frac{15}{16}$  ins. (= 35.9 cm.), of base  $8\frac{3}{4}$  ins. (= 22.2 cm.); maximum width  $17\frac{1}{8}$  ins. (= 43.5 cm.).
15. *Amer. Journ. Arch.* XLIII, 1939, p. 633, note 3. For a full study of this painter and a complete list of his works see my forthcoming *Red-figured Vases of Lucania, Campania and Sicily* (= *LCS*) Part 1, Chapter IX, especially pp. 162-179; the Melbourne vase is no. 931a.
16. Cf. *LCS* p. 163 and pl. 73. 3-4; pl. 76.7.
17. Naples 1762 — *LCS*, no. 917.
18. Louvre K 537 — *LCS*, no. 960, pl. 75.2.
19. E.g. Berlin F 3145 — *LCS*, no. 921, pl. 72.2.
20. E.g. Rio 1195 — *LCS*, no. 932; Ipswich LR 1921-120B — *LCS*, no. 945; Sydney 46.46 — *LCS*, no. 962; Naples 3250 — *LCS*, no. 963, pl. 75.5.

## A HEAD OF THE GUDEA PERIOD

A sculptured head of Gudea of Lagash was purchased at Sothebys in November 1965 under the terms of the Everard Studley Miller Bequest for portraiture (fig. 9 and 14). It had previously been part of a private collection of important Near Eastern Antiquities and had remained unknown. The importance of the acquisition merits a preliminary study in this Bulletin.

Gudea, ruler of Lagash in about 2080 B.C., is well known from the numerous inscriptions and pieces of statuary surviving from Tello, either from the official French excavations there, or from clandestine operations on the site. Ancient Lagash, modern Tello, lies in the alluvial plain between the Tigris and the Euphrates some 260 km. from Baghdad and 190 km. from Basra. M. Edouard de Sarzec, Vice Consul of France in Basra in 1887, was attracted to the site by the appearance of numerous sculptures on the market. With the support of Heuzey and the Louvre he continued excavations until his death in 1901. Operations were then conducted by Gaston Cros from 1903 to 1909. In 1929 the Louvre began more direct excavations under Henri de Genouillac, later continued by André Parrot. The sculptures found in the course of these excavations are now mostly in the Louvre. Others, however, found their way to the West through unknown channels. F. Thureau Dangin (*op. cit.*) writes . . . "la remarquable trouvaille faite au mois d'août 1924 à Tello, dans l'ancien champ de fouilles de Sarzec et de Cros. Les Arabes du voisinage . . . ont découvert un nombre encore mal connu de statuette, groupées, assure-t-on, dans une même chambre." A number of the 'Gudea' pieces now known are thought to come from this or similar finds.

The means by which a line of local princes gained independence from either Gutian control or that of the strong Ur III dynasty are unknown. Lagash appears to have been the 'economic miracle' of ancient Sumer: Gudea's inscriptions leave no doubt of the wealth of the city in his time or of the widespread nature of the trade of Lagash. Inscriptions mention expeditions which imply economic exchanges from N. Syria to S. Sumer, and the archæological record of the building activities at Lagash during and immediately before Gudea's time bear out the picture of an economically expansionist city given in the texts. Yet there is no clue as to the source of this wealth; of the commodities which Lagash exchanged for the building materials and costly goods she imported; or of the underlying cause for the peaceful conditions in which these exchanges took place. Only once, and briefly, do the inscription of Gudea refer to a military expedition. The dynasty was pious, and Lagash was built up as the foremost religious centre of Sumer, around a religious shrine, the Girsu, and the cult of Ningirsu the patron god. To this Gudea added temples to his personal god Ningizzida and his divine spouse Geshtinanna, and it was for the adornment of these shrines that his sculptures were intended.

A survey of the known pieces of Gudea sculpture was carried out by André Parrot in 1947, where eleven standing statues are listed, all but two identified with inscriptions; seven seated statues including the famous figure of Gudea *à la regle*, showing him with his architect's tablet and rule; and six heads which were broken from statues and mutilated in antiquity. To Parrot's list must be added a miniature seated figure acquired by the Metropolitan Museum in 1959, a seated figure in the Iraq Museum (to which the head in Philadelphia is said to belong), a head acquired by the Prado in Madrid, and a head given in recent months to the Bronfman Museum, Jerusalem, Israel by Mr. Frederic Mann of Philadelphia (fig. 12).

Whilst many of the standing and seated statues are identified by inscriptions, it is impossible to be certain whether some of the 'Gudea' heads actually portray this ruler. There is a certain facial diversity and indeed there are three heads which appear to portray persons other than Gudea. However the inscribed statues in Copenhagen (Ny-Carlsberg Glyptothek), the Louvre '*Gudea au vase jaillissant*' and '*Gudea assise Sarzec-Cros*' and Baghdad (plus the Philadelphia head) (fig. 11) depict him with high cheek bones, a square jowly face, firm wide chin and developed sinu features. These same characteristics are found in detached heads — the *tête à turban* in the Louvre (fig. 13) and a superb turbaned head in the Museum of Fine Arts, Boston (fig. 10). The Melbourne head shares these characteristics to such a marked degree that we may reasonably expect it to belong to Gudea himself. It is 8½ in. broad by 9½ in. high and is of black diorite with green flecks. The nose is lost and the 'turban', probably representing a hat of curly astrakan, is chipped round the edges and broken off on the right side.



9. *Head of Gudea in Diorite, h. 9½ ins., 22-2100 B.C., Everard Studley Miller Bequest 1965.*



10. Diorite *Head of Gudea*, Museum of Fine Arts, Boston.



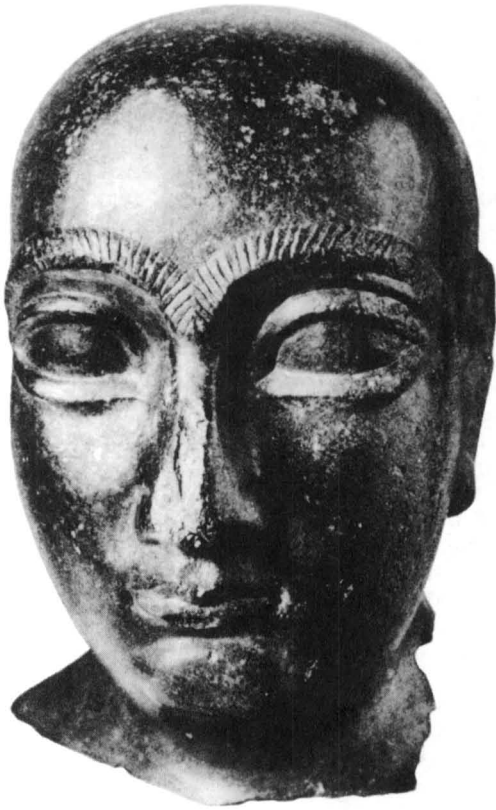
11. Diorite *Head of Gudea*, University Museum, Philadelphia.

It was probably in Akkadian times that the native plump and fleshy style of Sumerian sculpture was transformed into something more naturalistic. Realism is developed in a series of reliefs of the Imperial Akkadian period of which the best known is the 'victory stela' of Naram-Sin. In this and other monuments there is a developed portrayal of correct bodily proportion and intergration of limbs. Perhaps the best example is the stela from the region of Nasiriyya in the Baghdad Museum. Freestanding sculpture of the Akkadian period is however rare and fragmentary. A diorite statue from Ashur in the Vorderasiatisches Museum in Berlin is in its technique and proportions an important forerunner of the Gudea style, but even here despite the advanced modelling of the limbs the musculature of the back is rendered as a formal pattern.

The Sumerian sculptors preferred soft limestones and alabaster, but Ur-Bau, father-in-law of Gudea appears to have revived a rare Sumerian tradition in carving in hard stone, incorporating the later Akkadian techniques. Ur-Bau's headless diorite statue in the Louvre, still dumpy in the tradition of Sumerian statuary in hard stone, is the immediate stylistic ancestor of the Gudea group at Lagash and of the two surviving statues of Gudea's son and successor Ur-Ningirsu, narrower in facial features than Gudea and more supple of body. The inheritance of both the archaic Sumerian forms of expression and the Akkadian feeling for the plasticity of limbs is obvious. The novelty of the Gudea sculpture is in the unique awareness of the underlying bone structure of the head and in a new attitude to the medium itself: the highly polished surface of the stone introduces highlights which play along the flat uninterrupted surfaces, broken by the refined closely grouped lines which offset the bodily organs and the clothing.



12. Diorite Head of Gudea, Samuel Bronfman Biblical Archaeological Museum, Jerusalem, Israel. After "ART INTERNATIONAL".



13. Diorite Male Head in 'Gudea' style, Louvre, AO 20216.

There is an attempt at formal portraiture. Facial naturalism was an unknown phenomenon in the ancient Near East, but the Gudea heads are portraits in the widest sense, not veridical likenesses but 'spiritual portraits' in which a sublime sense of poise and dedication, achieved by an almost expressionless symmetry, gives us the overall impression, with a minimal physical veracity, of the way Gudea wanted to be understood. In the seated statues the exaggerated size of the head is also a manifestation of this spiritualization. The degree of physical likeness can only be generally estimated by comparison with other individual heads — those of Ur-Ningirsu and unnamed persons as well as the exquisite female busts from Tello, one of which (*la femme à l'écharpe*) is often taken to be a bust of Gudea's wife. It is reasonable to suppose that the artists of Lagash would attempt some degree of physical likeness in view of the unprecedented numbers of statues of their ruler on show to the public. Differences in physiognomy among the known portraits of Gudea have been attributed to different 'schools' and to Gudea's own advance in years. His inscribed standing statue from the Stoclet collection in Brussels definitely appears to depict him as a young man: the face is adolescent and the body more lithe — rather like that of the 'young' statue of Ur-Ningirsu. The famous standing statue in the British Museum appears to show him mid-way in age (perhaps in his twenties) between the Brussels piece and the series of seated and standing statues and heads, especially the Copenhagen Gudea, who appears older, but the British Museum piece is not identified by inscription and has certain slight divergences. Giving ages to the rest is largely a subjective pursuit.

It cannot be said with certainty whether the Neo-Sumerian sculptural style originated in Lagash. Recent excavations in Mari have brought to light two pieces in related style, statues of the dignitaries Idi-Ilum and Ishtup-Ilum, preserved in the museum of the later palace of Zimri-lim. There is also evidence that in Eshnunna (Tell Asmar) in Babylonia a sculpture school of similar technique was active since two statues from Susa are identified by inscriptions as having originated at Eshnunna. They were probably taken as booty from Babylonia in the 12th century B.C. campaign of Shutruk-nakhkhute of Susa and along with them the stela of the Hammurabi code and the turbaned head of a bearded prince, often said, on slender grounds, to represent Hammurabi himself. A similar head was acquired by the Kansas City Museum a few years ago. It is possible that Hammurabi maintained at Babylon a museum similar to that of his contemporary Zimri-lim at Mari, containing pieces from the Ur III and Isin periods, whose style Hammurabi emulated in the eighteenth century. The art of both these rulers was strongly influenced by Isin period sculpture as the relief of Hammurabi carved above his code and the wall-painting of Zimri-lim at Mari show. The finest of all the diorite sculptures is that of a king-god bearing a dedication by Puzur-Ishtar and his brother Milaga found by Koldewey in the 'palace museum' in Babylon, now divided between Istanbul (body) and Berlin, Vorderasiatisches Museum (head).

Our chronological data are not precise, but it is generally taken that Lagash began the style and certainly we have more diorite sculptures from Lagash than elsewhere, including four androcephalous bulls, one of which pre-dates Gudea. The penetration of the style was deeper at Lagash than elsewhere: its extreme economy and precise lines are repeated in cylinder seals of the Gudea period. Its finest achievements were also at Lagash, in the two sculptured female busts, one of which is mentioned above. Gudea himself claims in his clay cylinder inscriptions to have been particularly active in obtaining fine stones: "In the quarries which nobody had entered before the *en*-priest of Ningirsu made a path and thus the stones were delivered in large blocks. Boats loaded with halunastone, boats loaded with nalu-stone, they brought to Gudea . . . red stone from Meluhha in great amounts."

It is not only therefore for its inherent beauty that the sculptures of Gudea are prized. They come from a rare documented historical framework, belonged to a man of whom we know some personal details, besides having been a formative influence in Near Eastern Art.

W. Culican.

## NOTES

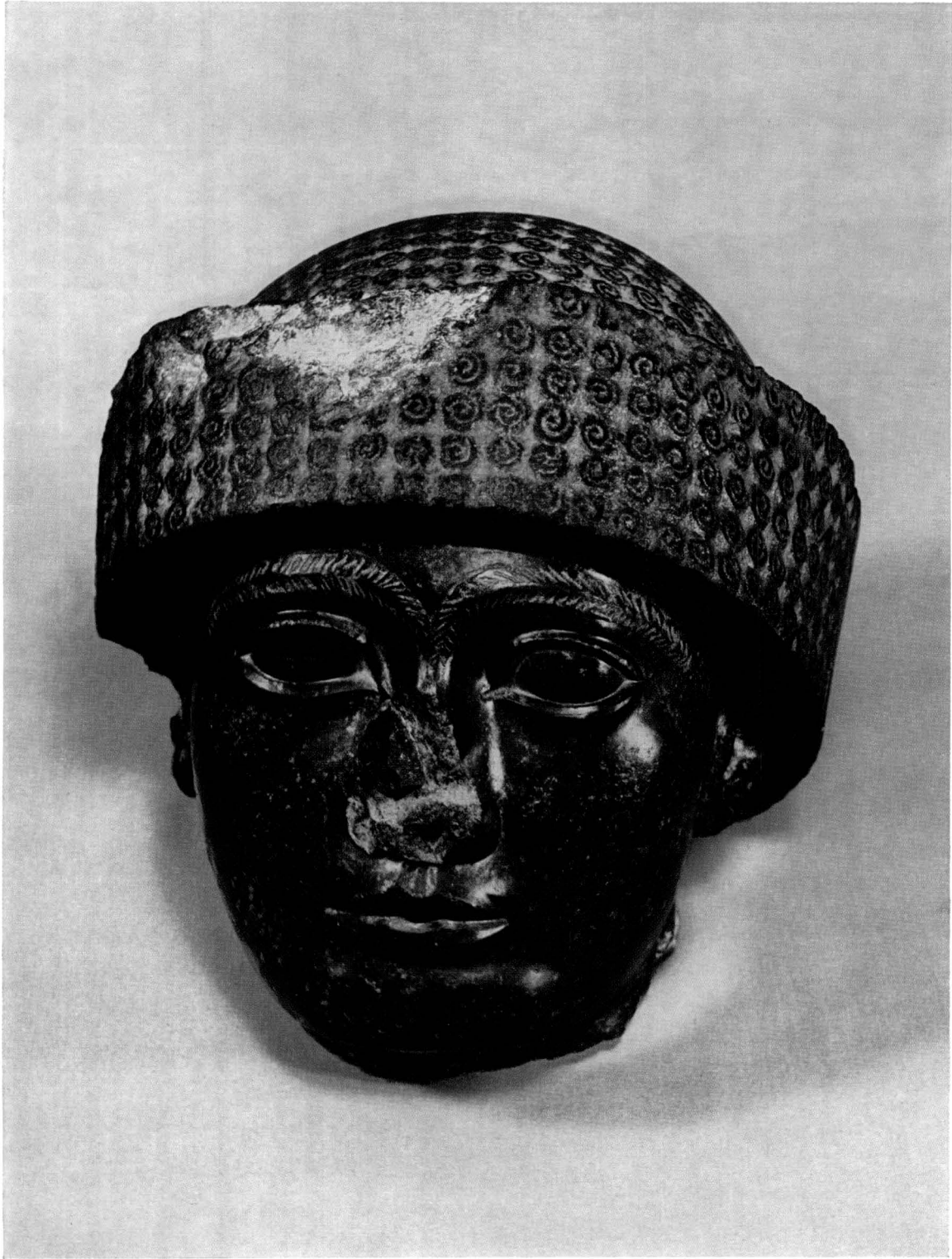
A. Parrot, *Tello: Vingt campagnes de fouilles* Paris 1948, pp. 160-172 gives the most complete treatment of Gudea period sculpture. See also F. Thureau-Dangin, 'Statuettes de Tello' in *Monuments Piot* XXVII, 1924, pp. 97-111 where the Copenhagen statue is discussed in detail and a late statue of a priest (also called Ur-Ningirsu) is published.

For the Prado piece, A. Blanco Freijeiro, *Archivo Español de Arqueología*, XXV, 1952, pp. 83-84. For the Platt Collection piece, A. Parrot, 'Acquisitions et inédits du Musée du Louvre 5, antiquités mésopotamiens', *Syria*, XXI, 1954, pp. 1-3. The Istanbul piece is published by E. Unger, 'Kalksteinstatue des Gudea von Lagasch in Paris und Istanbul,' *Revue d'Assyriologie*, LI, 1957, pp. 169-176. For the New York Gudea, *Metro-politan Museum of Art Bulletin*, XVIII, 1959-60, p. 34. The two heads illustrated in this article are Boston: *Museum of Fine Arts Bulletin*, XXV, 1927, pp. 29-34; Philadelphia: E. Legrain, 'A Diorite Head of Gudea', *Museum Journal*, 1927, pp. 241-45. The Bronfman Museum head is illustrated in *Art International*, IX/6, 1965, p. 30.

Diorite heads of the Gudea period not attributed to the ruler are (besides Parrot *op. cit.* p. 188, fig. 40): L. Schnitzler, *Frühe Plastik im Zweistromland*, 1959, pl. 28 and Parrot, 'Acquisitions et inédits du Musée du Louvre', *Syria* XXXIV, 1957 pp. 228-231.

Mari diorite sculptures: A. Parrot, *Mission archéologique de Mari: Le Palais*, p. 2 ff., pls. I-III; p. 16 ff., pls. IX-XI. The statue dedicated to Puzur-Ishtar: W. Nagel, *Zeitschrift für Assyriologie*, NF 19, 1959, p. 261 ff., 'Hammurabi' head, Susa, A. Parrot *Sumer* fig. 375. Eshnunna sculptures (Susa) *ibid.* fig. 329 and *Encyclopédie de l'Art* (Louvre) I, 262.





14. *Head of Gudea in Diorite, 22-2100 B.C., h. 9½ ins. Everard Studley Miller Bequest.*

## Two Rococo Drawings by Boucher in the Print Room Collection

"Boucher," the Goncourts wrote, "was one of those men who indicate the taste of a Century, express, personify, embody it. In him French eighteenth-century taste was manifest, in all the peculiarity of its character. Boucher was not only its painter but its chief witness, its chief representative, its very type."<sup>1</sup>

One of the leading French exponents of the Rococo, François Boucher (1703-1770) made considerable and not yet fully explored contributions to design in the applied arts as well as to painting and drawing.<sup>2</sup> He began his career as an engraver for Jean de Julienne's *Figures de différents caractères* published in 1726 and 28, for which he made copies after some of Watteau's drawings, which show his excellent feeling for the quality of Watteau's style.<sup>3</sup> Most important for Boucher's development as a painter however was the training he received from François Lemoyne (1688-1737), whose work reflects the influence of the Italian masters Pellegrini, Sebastiano Ricci, Pietro da Cortona and Solimena, and the technique of Rubens.<sup>4</sup> When twenty years of age Boucher won the grand prix de peinture; he went to Italy in 1727 together with the painter Carle van Loo (1705-1765) visiting Rome, Naples and Venice. During this journey he was laying the foundations of a collection of paintings, prints and drawings by such Italian artists as Correggio, Pietro da Cortona, Carlo Maratti, the Carraccis and Guercino, Tiepolo and Rembrandt, Rubens and van Dyck.<sup>5</sup>

He returned to France in 1731, was made an academician in 1734 and Chief Court Painter in 1765. About 1746 he became the protégé of Madame de Pompadour, owing to whose influence and that of her brother, the Marquis de Marigny (Director of the King's Buildings) he was appointed director of the Gobelins factory. Boucher made important contributions to the genre of chinoiserie; he stimulated the development of methods of colour engraving and etching by supplying the engraver Gilles Demarteau (1722-1776) with drawings that lent themselves to reproduction; he designed for tapestry and stage decor, made models for Sèvres porcelain figures and drawings for sculpture. His paintings often formed part of ensembles designed for the decoration of a room. Exhibiting at the *Salon* he came in for increasingly severe criticism from Diderot and Grimm, who, supporting the rising neo-classicists, among whom they counted Greuze, found Boucher's graceful artifices of style, the gaiety and voluptuousness of his themes too much at variance with the severity of the 'grand gout'.<sup>6</sup> A similar attitude is still reflected in the statements by Delacroix (1798-1863) who remarked in 1847 that the modern school regards "Boucher and van Loo as the great men to be imitated; but for all their bad taste those painters had real knowledge; whereas these pigmies . . . of the present time have neither feeling nor the least smattering of knowledge."<sup>7</sup> Again in 1853, Delacroix wrote: "Colour is nothing unless it is appropriate to the subject and increases the effect of the pictures through the power of the imagination. Let men like Boucher and van Loo use light and charming tones . . ."<sup>8</sup> Though Delacroix made fun of the severe moral strictures imposed on Boucher's paintings by a zealous professor from Gascony in 1853, he would seem to have agreed in some points with Diderot's criticism, but he appreciated Boucher's "remarkable methods of execution" and saw that his art was firmly rooted in tradition.<sup>9</sup> During Delacroix's life-time, the fourth Marquess of Hertford (1800-1870) brought together his great collection now the Wallace collection in London, with which he tried to recapture the spirit of the Rococo and which contained twenty-five paintings by Boucher. Contemporary with the ageing Delacroix were the writings of Edmond and Jules de Goncourt which were to make the Rococo the ideal of the artists and writers of the *fin de siècle*.

The patronage of Madame de Pompadour whose portrait by Boucher has recently come into our collection, played an outstanding part in Boucher's career. Jean Antoinette Poisson Le Normand d'Étioles (1721-1764) became in 1745 *maîtresse en titre* to Louis XV who bestowed the marquise of Pompadour on her. Her love of the arts and of literature made her one of the outstanding patronesses in history.<sup>10</sup> Sir Trenchard Cox has suggested that perhaps the earliest undertaking for her by Boucher on a large scale was to provide a series of paintings to match the blue and silver theatre at Fontainebleau in 1748. A number of the works by him which belonged to Madame de Pompadour are now in the Wallace collection.<sup>11</sup>



15. E. Fessard after Boucher, 'La Lumière du Monde', engraving, by courtesy of The Bibliothèque Nationale, Paris.



16.



17.



18.

16. François Boucher, *The Adoration of the Shepherds*, brush drawing from E. & J. de Goncourt, *Madame de Pompadour*, 1888, opp. p. 96.

17. Antonio Correggio (c. 1489-1534, Italian) *Adoration of the Shepherds* ('La Notte'), reproduced by courtesy of Staatliche Kunstsammlungen, Dresden.

18. Guido Reni (1575-1642, Italian) *Adoration of the Shepherds*, reproduced by courtesy of the National Gallery, London.



19. François Boucher *The Adoration of the Shepherds*, brush drawing,  $7\frac{3}{16}$  ins. x  $12\frac{5}{16}$  ins., Felton Bequest.

An *Adoration of the Shepherds*, in monochrome (fig. 19), which came into the possession of the Print Room in 1936,<sup>12</sup> was in 1913 thought to be connected with a commission by Madame de Pompadour, namely with the altarpiece for the chapel of her château de Bellevue, built by the architect L'Assurance between 1748 and 1750.

When this drawing was exhibited at the Burlington Fine Arts Club in 1913, the medium used was described as sepia and chinese white. In *Catalogue of French Art R.A. 1932* it is called study in oil colours over preliminary pencil. In the sale catalogue of the *Henry Oppenheimer Collection* Dr. Parker referred to it as brush drawing in monochrome oil pigment (brown and white) over black chalk (see Note 12). Detailed tests carried out recently by Mr. Harley Griffiths show that the drawing is done in a medium soluble in water.

The Virgin is seated low in the middle distance; she appears to be lifting a veil from the Christ Child, reclining on her left; a radiance originating in the Child illuminates the scene. Above an angel, holding a scroll is accompanied by four cherubim. To the left St. Joseph rests leaning against a haystack; below the head of an ox next to which is a woman carrying a basket; a child leans against her knee; in front a kneeling shepherd, bottle tied to his waist, his hands clasped in prayer; next to him on the right an overturned basket, from which two roosters have fallen. On the right at the back a shepherd rubbing or shielding his eyes; below him a woman with a basket; on the extreme right a standing shepherd with his back to the spectator, with a lamb slung from a pole which rests on his shoulder.

A number of features of this composition seem related to earlier representations of this theme. The light, radiating from the Christ Child occurs frequently; a noted example is Correggio's *Notte* in Dresden.<sup>13</sup> Boucher is known to have possessed engravings after Correggio's paintings.<sup>14</sup> The drawing here has certain features which may have been suggested by the *Notte*: (fig. 17); the three figures on the right may be compared with the three figures on the left of the *Notte*; in both compositions one shields his eyes, one is seated low and the third stands with naked legs, holding a staff; in both designs, though in a different pose, Joseph appears behind and above the Madonna.

Boucher's altarpiece for the château de Bellevue (for which our drawing has been thought to be a study<sup>12</sup>) was exhibited at the *Salon* in 1750. Its present whereabouts are unknown, the only surviving record of it being an engraving by Etienne Fessard, published in 1761 under the title *La Lumière du Monde*<sup>15</sup> (fig. 15).

The title adopted by Fessard shows that Christ is still the centre of radiance. The group of the three shepherds at the left of the engraving may be regarded as a variation on the same motif in the *Notte* and in our drawing. In one important respect however Fessard's engraving differs markedly from our drawing; the Virgin and Child are no longer placed side by side in the middle distance but occupy a position close to the foreground; in showing the Child lying in a basket in front of the Madonna the engraving bears a striking resemblance to Guido Reni's (1575-1642) *Adoration of the Magi*<sup>16</sup> (fig. 18).

A drawing once in the collection of the de Goncourts, said to be in oil colours diluted with turpentine ('à l'essence') also described as being for the altarpiece in the chapel of the château de Bellevue (fig. 16), is somewhat closer to it than our drawing.<sup>17</sup> The Madonna and Child, the position of St. Joseph, the break in the clouds relate this design to the engraving by Fessard; the kneeling shepherds, bearing gifts, with further figures behind them fill the right hand side in a manner not unlike that of the *Adoration* by Reni mentioned above. As in Reni's composition, too, small angels in full figure (rather than heads of angels or a large angel) as in fig. 19 surround the break in the cloud.

To judge from Fessard's engraving (fig. 15) our *Adoration of the Shepherds* and the one once owned by the de Goncourts (fig. 16) are more exuberantly decorative in effect than the altarpiece. According to Pierre de Nolhac Boucher returned to this theme several times and used it for the great altar of the church of Saint-Louis in Versailles.<sup>18</sup> With the information at present available to the author it is not possible to decide whether the drawings illustrated here were indeed related to the Bellevue altarpiece. The brush technique is rare in the drawing oeuvre of the master who is more often seen to use chalk sometimes heightened with white; pen drawings also are known.<sup>18a</sup> Boucher's brush drawings resemble in general effect the oil sketches by Giovanni Benedetto Castiglione (c. 1600-1670)<sup>18b</sup> (his last submission to the Salon in 1769 was a *Caravane de Bohémiens* 'painted in the style of Benedetto')<sup>18c</sup> and are closely akin to the brush and sepia drawings of his most famous pupil Jean Honoré Fragonard.



20. François Boucher, *Madame de Pompadour*, pastel, 14½ ins. x 10½ ins., Everard Studley Miller Bequest.

The portrait of Madame de Pompadour, dated 1754 (fig. 20) is conceived in a more informal vein than the five or six oil paintings he made of her.<sup>19</sup> The decorative ensemble recalls similar designs made by Boucher's favourite master, Rubens. There is here a double illusion: a painted oval portrait of the Marquise is surrounded by flowers and putti, which, though also painted, are more real than the portrait. Such double illusion was frequently used by Rubens; an example is the painting in Munich in which a picture of the Madonna and Child is set in a wreath of 'real' flowers encircled by 'real' fleshcoloured putti, which are larger than the Christ Child in the picture.<sup>20</sup> In Boucher's design all is artifice; the portrait of the Marquise has a garland of flowers which make no claim to be natural; the putti are a delicate bronze tone which suggests the gilt bronze or carved and gilt wooden ornaments on the furniture of the time. In Rubens' drawing of a shield (fig. 21) the putti are engaged in hanging the garlands, they stand on clouds and due emphasis is given to weight and support.<sup>21</sup> Boucher's putti cling playfully to the flowers; the weight of their chubby bodies balancing on the frail support creates a wittily precarious effect.

Medallions surrounded by decorative motifs, particularly flower garlands are a favourite and very frequently used device in eighteenth century design. Boucher had used it in his etched frontispiece to Vol. II of the *figures de différents caractères* where a medallion portrait of Watteau is decorated by putti with a garland.<sup>22</sup> At the bottom of this design lie the easel and palette and a plasterhead symbolizing the arts; such symbolism also accompanies our portrait.

Underneath the rose-rimmed medallion on the right is a leather-bound book without a name. Other portraits of the Marquise, such as the pastel by Quentin de Latour (1704-1788) in the Louvre, give a more detailed insight into the literature favoured by the sitter;<sup>23</sup> there we see a copy of Vol. III of Montesquieu's *l'Esprit des Lois*, Voltaire's *Henriade*, a fourth volume of Diderot and d'Alembert's *Encyclopedie* and Guarini's *Pastor Fido*. In our pastel the emblems emphasize the arts: palette, brushes and mahlstick, a drawing-stick to which a piece of black chalk is mounted, remind us that she patronized such well-known painters as Quentin de Latour, Chardin, Oudry, Vien, van Loo and others. Some architectural instruments recall that she employed Jean l'Assurance (1695-1755) who built several houses for her including her château de Bellevue near Sèvres; the plasterhead and hammer in the foreground are a reminder that in her garden at Bellevue (finished in 1750) there was a statue by Pigalle (1714-1785) of *Madame Pompadour as Love*; statues by Etienne Maurice Falconet (1716-1791) were also to be seen at Bellevue together with those by other sculptors of the time. Wind instruments lie behind an open music book and we recollect that she was also a patroness of music, opera and ballet.<sup>24</sup>

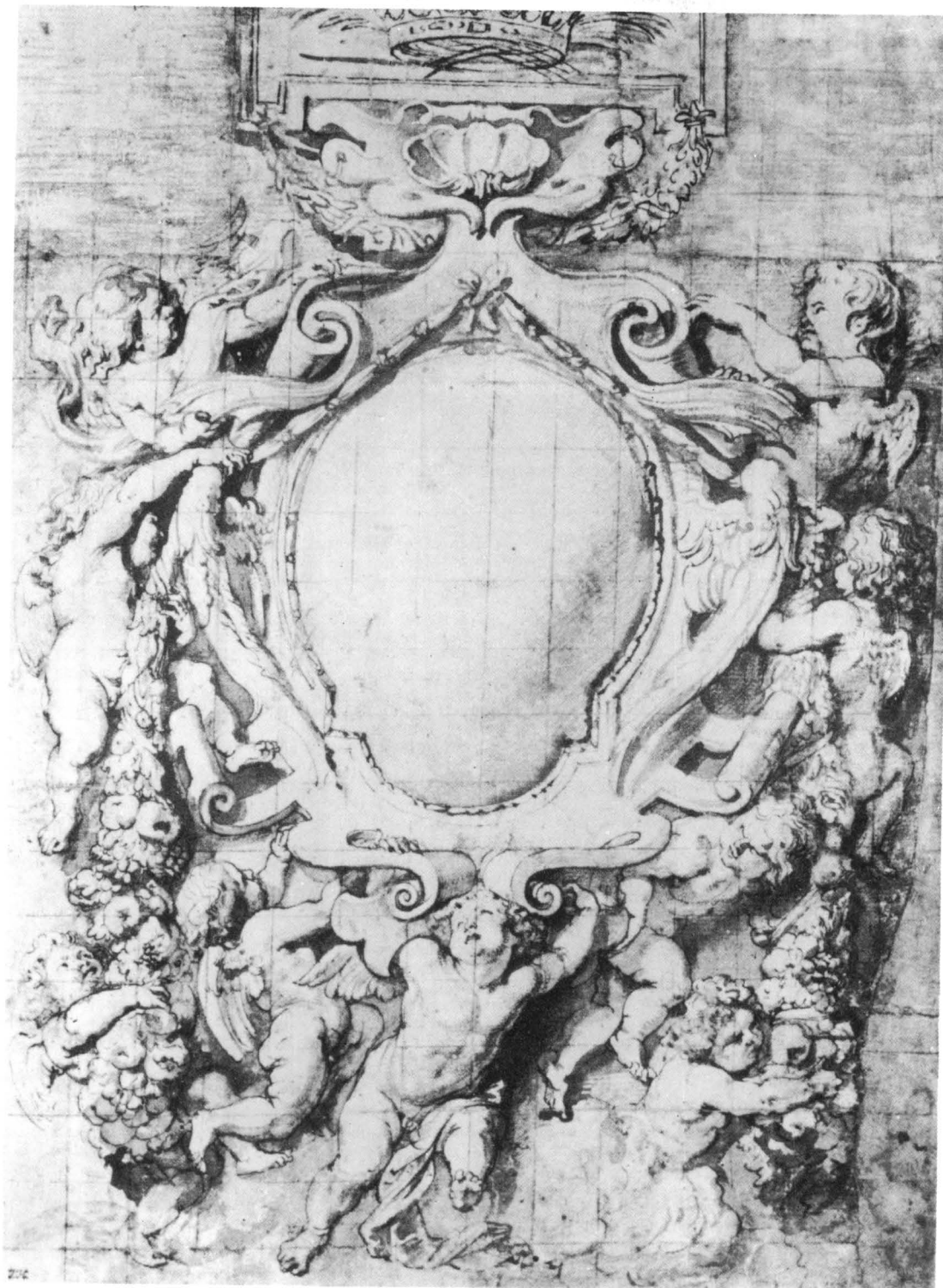
The portrait is drawn in brown chalk heightened with pink, blue, green and white shades of pastel. The technique of pastel painting reached its height in the eighteenth century in France. Its means are sticks formed from a paste of pigment mixed with a binder and left to dry. The term 'pastello' occurs as early as 1585 in the *Trattato* by Lomazzo who attributed its first use to Leonardo da Vinci. The red, yellow and brown used in drawings by Luini, Boltraffio, Barocci and other 16th century painters are indeed forerunners of the full range of colours found in eighteenth century pastels. The Venetian painter Rosalba Carriera (1675-1757) brought pastel painting into vogue in Paris, Vienna and among English tourists. Maurice Quentin de Latour (1704-1788) was, with Jean Baptiste Perronneau (? 1715-1783) the most celebrated pastellist of the eighteenth century.<sup>25</sup>

When Boucher took up this medium, it was the height of fashion. Gustave Geffroy has suggested that the colour scheme of Boucher's oil paintings was influenced by the shades of pastel.<sup>26</sup> It is noticeable that his colour schemes became the special butt of the criticism of his opponents. Diderot refers to his "Carnation fardé," his 'make-up' fleshtones, which please "la foule de ceux qui sont étrangers au vrai gout, à la vérité, aux idées justes, à la sévérité de l'art."<sup>27</sup>

In the pastel here such 'make-up' fleshtones are not greatly in evidence. The slight bronze colour of the putti emphasises by contrast the delicate white and rose of the skin of the Marquise. As is evident from a comparison of the portrait here with the above-mentioned pastel portrait of the same sitter by de Latour in the Louvre, Boucher has idealised the features of the Marquise. Unlike de Latour, Carriera, Perronneau, Liotard or the artist himself in such pastels as his portrait of a Lady,<sup>28</sup> Boucher here does not emulate oil painting by pastel; similar to the technique used by him in his head of Louis XV<sup>29</sup> the Madame de Pompadour is a shaded and modelled drawing, delicately heightened with tender tints and displaying to the full the knowledge and skill which place Boucher among the finest draughtsmen. In its prettiness and gaiety the design is the very embodiment of the spirit of the Rococo.

*Ursula Hoff.*





21. Peter Paul Rubens (1577-1640 Flemish) Design for a shield supported by Cherubim, chalk drawing, British Museum from R. A. d'Hulst, *Rubens Drawings*, Brussels, 1963.

## NOTES

1. Edmond and Jules de Goncourt, *French XVIII Century Painters*, London 1948. 55.
2. There is no recent catalogue raisonné of Boucher's work; the most recent biographical account is L. Réau, *Boucher*, In *Encyclopedia of World Art*, Vol. II, 1960, with bibliography.
3. A. M. Hind, *A History of Engraving and Etching*, London, Bombay, Sydney 1923, 200, 201, note 1. K. T. Parker, *The Drawings of Antoine Watteau*, London 1931, 3, gives the date of publication of the *différents caractères* as 1726 and 1728.
4. Réau, *loc. cit.*
5. Réau, *loc. cit.* and F. Lugt, *Répertoire des Catalogues de Ventes*, The Hague, 1938, 1895.
6. *Oeuvres complètes de Diderot*, ed. J. Assézat, Paris, 1875, Vol. X, 113.
7. *The Journal of Delacroix*, ed. H. Wellington, London, 1951, 77.
8. *Ibid.* 168.
9. *Ibid.* 179, 331.
10. E. & J. de Goncourt, *Madame de Pompadour*, Paris 1888 (first published in 1860).
11. Trenchard Cox, *A General Guide to the Wallace Collection*, London 1933, 4.
12. Boucher, *The Nativity*, Stockbook No. 361/4; brush drawing in monochrome; brown and white washes over black chalk;  $17\frac{3}{16}$  ins. x  $12\frac{5}{16}$  ins. (43.8 cm. x 31.4 cm.); signed F. Boucher in lower r. hand corner; undated. Nothing is known of the early history of the drawing. Exhibited *Burlington Fine Arts Club*, 1913, *French Art of the Eighteenth Century, Catalogue*, London 1914, No. 28, owner Henry Oppenheimer; *French Art, R. A. Commemorative Catalogue*, Oxford, London, 1933, No. 651; sold Christie, July 10-14, 1936, *Oppenheimer Drawings*, No. 411, bt Randall Davies under the terms of the Felton Bequest. In good condition, despite slight foxing and a certain loss of pigment and darkening of the whites.
13. Corrado Ricci, *Correggio*, London, New York, 1930, pl. CL. Ricci writes that the radiance seems to have been suggested by various passages in the apocryphal books of the New Testament: see the *Proto-Evangelion* Ch. XIV, 10-12; the first *Gospel of the Infancy of Christ*, Ch. 1, 10 (*The Apocryphal New Testament*), London 1920.
14. See note 5 above.
15. I am indebted to M. R. A. Weigert, Conservateur, Cabinet des Estampes, Bibliothèque Nationale, Paris, for having given me the following *résumé* and excerpts from Roux, Fessard No. 395 *l'inventaire du fonds français, XVIIIe siècle, Bibliothèque Nationale*: Annonce des gravures de Fessard au Mercure de France, avril 1761, p. 157; Original exposé par Boucher au Salon de 1750, no. 23: "Un tableau en hauteur de 5 pieds et demi sur environ 4 de large représentant une Nativité ou Adoration des Bergers pour la Chapelle du Château de Bellevue." Tableau payé 722 livres à la vente de Madame de Pompadour, en 1766. Vente d'Ennery, 1786, No. 26. Selon P. Mantz la peinture originale aurait passée à l'Hôtel des Ventes vers 1880. A sketch, on panel, of the Bellevue *Nativity* occurred in the sale Cayeux, Paris 11.12.1769. I am indebted to Mr. J. Nieuwstraten of the Netherland Institute for Art History at The Hague for an extract from the catalogue: "49. La Nativité de J. C. belle esquisse terminée, peinte en grisaille, sur bois: hauteur 9 pouces 6 lignes, largeur 7 pouces par le même *Francois Boucher* c'est le petit tableau d'un grand, d'après lequel Etienne Fessard a gravé l'Estampe, ou au bas on lit: La Lumière du monde." Added are notes in pen and ink: 33 (price fetched) and Menageau (name of buyer). A grisaille of the *Adoration of the Shepherds* (La Lumière du Monde) was in the sale M<sup>me</sup>. Gustave Meunié, Galerie Jean Charpentier, Paris, Dec. 14th, 1935, No. 61, 44 cm. x 31 cm., engraved by Fessard. This information was kindly supplied by Mr. Byam Shaw Esq., London, and Mrs. Henry W. Howells Jr., Frick Art Reference Library, New York. Mr. Byam Shaw also informed me that a sketch for the head of the standing shepherd on the left in the Fessard engraving was in 1946 in the possession of P. & D. Colnaghi, London.
16. *National Gallery Acquisitions*, London, 1953-1962, 74, No. 6270, repr. Mr. Martin Davies kindly informs me that a copy of this picture is, so he understands, in the Cathedral of Dôle, and a variant picture is at Naples.
17. *The Adoration of the Shepherds*, drawing, formerly in the possession of E. & J. de Goncourt is reproduced in their book *Madame de Pompadour*, ed. Dujardin, Paris, 1888 opp. p. 96, heliogr. Dujardin. Lady Dilke, in *French Painters of the XVIII Century*, London 1899, 53, note 6 refers to a sketch of the Bellevue altarpiece having been exhibited by M. de Goncourt in 1888. Her ref. to a *Nativity* in a Salon exhibition of 1759 and to the Diderot Grimm correspondence refers to a different picture altogether. The Gallery owns another drawing by Boucher: *A Woman at the Door of a Cottage*, inscribed F. Boucher 1.1. Black chalk:  $8\frac{3}{4}$  ins. x  $6\frac{3}{4}$  ins. (22.2 cm. x 17.1 cm.). Nothing is known of its origin or history Cat. *Oppenheimer Drawings*, Christie, July 10-14, No. 414; bt. Randall Davies under the terms of the Felton Bequest.
18. Pierre de Nolhac, *Boucher*, Paris, 1925, p. 119.
- 18a. The following brush drawings by Boucher have come to my notice: *Diploma of the Bordeaux Freemasons*, brush, grey and cream oil paint; made for a print which bears the date 1765 for Boucher's design and 1766 for the engraving itself; see Jacob Bean, *One Hundred European Drawings in the Metropolitan Museum*, New York n.d. pl. 58. *The Presentation in the Temple*, brown and white oils over black chalk, Paris, Louvre, signed and dated 1770: see Walter Vitzthum, *Master Drawings* Vol. 3, No. 3, 1965, p. 258, fig. 12b. *The Adoration of the Magi* brown and white oils over black chalk, unsigned, undated, Worms, Kunsthau Heylshof, attributed to Boucher by Vitzthum, *ibid.* fig. 12a. *Diana and her Companions* 'cameo-sepia' unsigned, undated, coll. Maurice Fenaille, Paris; see S. Rocheblave, *French Painting of the XVIIIth Century* London, n.d. pl. 34. This drawing is so close in effect to the ones listed above that it would appear to be done in the same technique.

- 18b. Anthony Blunt, *G. B. Castiglione and Stefano della Bella*, London, 1954.
- 18c. Haldane Macfall, *Boucher*, London 1908, p. 75.
19. *Madame de Pompadour pastel*, Stockbook No. 1482/5, 370 x 270 mm. (14½ ins. x 10½ ins.) signed and dated F. Boucher 1754 l.l.; from the collections of: The Marquis de Ménars (and Marigny), sale Paris 1782, 18 March to 6 April, Bassan, Joullain, No. 282, (F. Lugt, *op. cit.* 3389); described in the annotated catalogue, British Museum, as follows: "282, le portrait d'une jolie femme; il est entourné d'une guirlande de fleurs formée par des amours et accompagné des Attributs des Arts. Ce charmant morceau est au pastel. Hauteur 13 pouces, largeur 9 pouces 6 lignes." Annotated "150 Joullain"; according to de Goncourt, *op. cit.* 340 owned by an anonymous English collector in Paris before 1860; Edouard Kahn, Paris; J. H. J. Mellaart and B. Houthakker, Amsterdam; H. E. ten Cate (Catalogue Dr. Hannema, 1955, No. 187, pl. 122, according to which ten Cate purchased this pastel from Messrs. Agnews, London). Exhibitions: Amsterdam, 1929, Rijksmuseum, *Oude Kunst*, Cat. No. 177, repr. owner B. Houthakker; Amsterdam 1934, Museum Willet Holthuysen, *Pastel uit drie Eeuwen*, Cat. No. 6, owner ten Cate; acquired by the National Gallery of Victoria under the terms of the Everard Studley Miller Bequest in 1965 from Messrs. Boerner, Dusseldorf. In good condition, despite slight foxing and slight loss of pigment.
- A second version was also listed in the sale of Ménars de Marigny, Paris, 1782, lot 283 "le même sujet qui n'est pas moins intéressant que le précédent, avec quelques différences dans la composition et qui a été fait de la même composition en 1754 de la même grandeur (annotated in British Museum catalogue "145 Joullain"); this version is not known to me. I am indebted to Dr. Mary Woodall for the references to the British Museum copy of the Ménars sale.
- A related composition, oblong, was reproduced by Emile Wattier (1800-1868) in lithography (illus. 22); a print of this is in the Cabinet des Estampes, Bibliothèque Nationale, Paris; the medallion (without the surround) as drawn by Wattier, resembles a pastel portrait by Boucher reproduced under the title of "Madame de Pompadour dans un habillement de jardinière, le bras sur un panier de fleurs, estampe faite en imitation de pastel, et qui porte Boucher 1751-Bonnet 1769" as frontispiece to de Goncourt's *Madame de Pompadour*, Paris, ed. 1888. The date that appears on the work itself seems to be 1757 rather than 1751. According to Pierre de Nolhac, *Boucher*, Paris 1925, p. 119, this pastel represents Madame Baudouin, daughter of Boucher, and not Madame de Pompadour.
20. R. Oldenbourg, A. Rosenberg, *P. P. Rubens*, Berlin, Leipzig, 1928, 138 (Alte Pinakothek, Munich; the flower garland was painted by Jan Brueghal).
21. L. Burchard, R.-A. d'Hulst, *Rubens Drawings*, Brussels, 1963, I, No. 117, study for a carved relief in stone; II, fig. 117.
22. *Watteau, Boucher and the French Engravers and Etchers of the Eighteenth Century*, in the series *Great Engravers*, London 1911, pl. XL.
23. C. A. Sainte Beuve, *Causeries du Lundi*, 5e ed. Paris, Garnier frères (n.d.), Vol. II, 507. Michael Levey, *A Concise History of Painting from Giotto to Cézanne*, London 1964, fig. 378.
24. de Goncourt, *op. cit.* 43ff.
25. Joseph Meder, *Die Handzeichnung*, Vienna, 1923, 134, 135.
26. Gustave Geffroy in *Thieme Becker's Dictionary*, Vol. IV, 1910, 429, col. 1.
27. *Oeuvres Complètes de Diderot*, ed. J. Assézat, Paris 1875, Vol. X, 113.
28. E. Dacier, P. Ratouis de Limay, *Pastels Français des XVIIe et XVIIIe Siècles*, Paris 1927, pl. XIX, No. 27.
29. *Ibid.* p. XVIII, No. 26.



22. E. Wattier, lithograph after Boucher, by courtesy of The Bibliothèque Nationale, Paris.

## NEWS FROM THE NATIONAL GALLERY SOCIETY

### COLOUR FILM "THE MAKING OF A GALLERY"

When we were approached by the National Gallery Society of Victoria to make a film on the gallery in Melbourne we were confronted with a great mass of material.<sup>1</sup> Out of this material the Society wanted us to make a film capable of being entered in a film festival (and, if possible, of winning a prize in it). The film had to show the gallery, its history and its future, its collections, and the work of the society. The purpose of the film, as we understood it, was to publicise and give, not only to Australians but to other people overseas, information about what was, in world terms, a relatively unknown but important gallery and collection.

In these initial stages, our main problem was now to make some unity out of the diversity of material that we had. This was to be our fifteenth film about art, but the others had all been films about one artist: This was not only to be a film about many artists separated by hundreds of years and thousands of miles and by the media of silver and pottery and paint and canvas, but also about an old gallery and a new arts centre which had not even been built.

The theme that we chose to unify the film was its making, which implied also its growth. In other words, what happens in the years between the time when a 26 years old city in a fit of youthful exuberance built a gallery and now, when the same city is building again. What caused this growth? Who were the main figures and what were the events behind it? And what has been the result of all the work that has been done in these years?

The film falls into three main sections:

The first is the historical introduction which uses contemporary prints and paintings belonging to the National Gallery, and documents and photographs from the Latrobe Library. The second section deals with the collections of pictures, ceramics, and sculptures belonging to the Gallery. Rather than aiming at giving a comprehensive but superficial account of the whole collection we have tried to concentrate on giving a thorough and intensive film treatment of the acknowledged masterpieces and such related series of paintings, prints or sculptures as naturally lend themselves to film treatment.

The third part of the film tells of the present activities of the Gallery and Gallery Society and of the future plans for the new centre. Most of this part is explained by the Director of the Gallery, Mr. Eric Westbrook, and the architect for the centre, Mr. Roy Grounds, both of whom were unrehearsed and unscripted. They spoke their own thoughts directly onto the camera in answer to questions put by Tim Burstall.

One of the difficulties in making a film about art is that the film-maker is dealing with two different art forms — film or motion picture which implies movement and whose action takes place in time, and the plastic arts which are generally static. There is a difference between film, and say, a series of static photographs flashed on to a screen by a slide projector. The difference lies in many things such as camera movement, and the making of relationships between following shots through cutting or editing. Music, in the case of 'The Making of a Gallery' by George Dreyfus, also plays its very important part in creating that illusion which I believe is part of all art.

The film runs for about 40 minutes and was shot in 35 mm. Eastmancolor. It is designed to be screened at commercial cinemas as well as being transmitted on television.

*Patrick Ryan.*

#### NOTE

1. "The Making of a Gallery" was produced by Eltham Films under the direction of Tim Burstall and sponsored by the National Gallery Society of Victoria and the National Bank of Australasia Ltd.

## RECENT ADDITIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE:

Acquisitions listed below date from October 1965 when Bulletin No. VII went to press to August 1966 when the present number went to press. They include the first major consignment of Felton Bequest acquisitions recommended by Dr. Mary Woodall. Among these special attention must be drawn to the romantic *Portrait of a Youth* of the North Italian School of about 1520; this panel is more nearly related to the High Renaissance period than any other work in the collection. Notable additions to the Mannerist School (1520-1600) are Pieter Candid's *Lamentation over the Dead Christ* and Perino del Vaga's *Holy Family*. Twentieth century painting is being significantly enriched by the cubist Robert Delaunay's *Nude* and Jesus Raphael Soto's kinetic *Écriture de Londres*. Paintings by Arthur Boyd, George Johnson and Fred Williams mark the inclusion among Felton Bequest recommendations of modern Australian work. The Print Department has received two additions of unusual importance: a leaf from a well known early Renaissance sketchbook, formerly in the possession of Sir Sydney Cockerell, shows some remarkably fine silverpoint drawings of *Famous Men*; it dates from before 1450 and is the earliest drawing to come into the collection. An unusually splendid impression of Mantegna's engraving *The Battle of the Sea Gods* further enhances the Renaissance section.

Decorative Arts has received a welcome contribution to the still very small group of tapestries by a French 17th century work. A group of 17th century Dutch glasses is notable. Two fine Greek vases are the topic of an article by Professor Trendall in this issue.

The Everard Studley Miller Bequest has made an outstanding contribution to the section of near-eastern antiquity with the important *Head of Gudea*; this is the subject of an article by W. Culican in this issue. Other contributions under the terms of this Bequest are the full-length standing state portrait of *Earl Temple* by Allan Ramsay (1713-84), and a lively pastel bust portrait of *Abbé Pommyer* by Georges de Latour (1593-1652).

Local purchases include an example of Op Art by Sydney Ball, a collage by Ostoja-Kotkowsky and paintings by Ian Armstrong, Charles Blackman, Anton Holzner, R. Haughton James, Roger Kemp, John Passmore and Michael Shannon.

A special feature this year are the numerous presentations made by the National Gallery Society, among which the paintings by Jane and Ruth Sutherland, friends of the members of the Heidelberg School, are of particular interest.

*Ursula Hoff.*

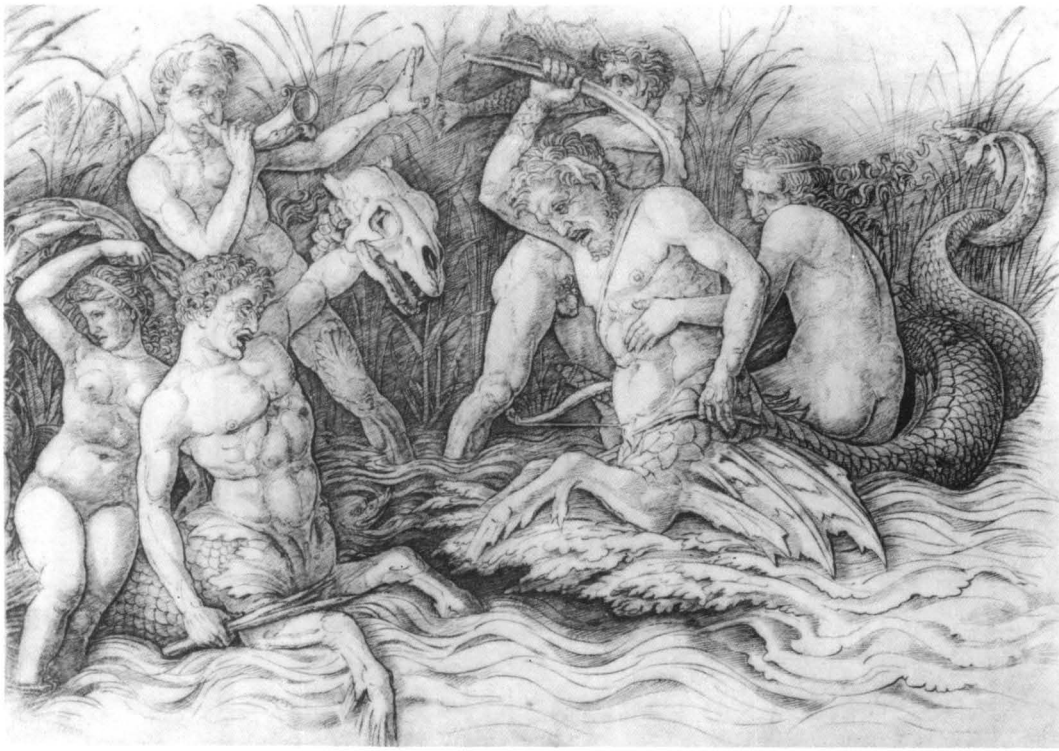
### PAINTINGS

|   |   |                                   |
|---|---|-----------------------------------|
| Pieter Candid (de Witte)<br>(c. 1540-1628<br>Flemish-Italian-German)<br>North Italian c. 1520 | <i>The Lamentation over the Dead Christ.</i> Oil on canvas  | Felton Bequest                    |
| Perino del Vaga<br>(1501-1547 Italian)  | <i>Portrait of a Youth.</i> Oil on poplar panel             | Felton Bequest                    |
| Arthur Boyd<br>(b. 1920 Australian)   | <i>Madonna and Child with St. Joseph.</i> Oil on canvas     | Felton Bequest                    |
| Robert Delaunay<br>(1885-1941 French)   | <i>Nude with Beast I.</i> Oil on masonite                   | Felton Bequest                    |
| George Johnson<br>(b. 1926 Australian)  | <i>Seated Female Nude, Reading, c. 1915.</i> Oil on canvas  | Felton Bequest                    |
| Jesus Raphael Soto<br>(b. 1923 Venezuelan)  | <i>Totem</i> 1962. Oil on canvas                            | Felton Bequest                    |
| Fred Williams<br>(b. 1927 Australian)   | <i>Écriture de Londres, 1965.</i> Painting and construction | Felton Bequest                    |
| Allan Ramsay<br>(1713-1784 British)   | <i>Upwey Landscape, 1965.</i> Oil on canvas                 | Felton Bequest                    |
|   | <i>Richard Grenville, Earl Temple</i>                       | Everard Studley<br>Miller Bequest |

|   |   |           |
|---|---|-----------|
| Ian Armstrong<br>(b. 1923 Australian)                     | <i>David Lawrance</i> 1965. Oil on canvas                   | Purchased |
| Sydney Ball<br>(b. 1933 Australian)                       | <i>Painting No. XXI</i>                                     | Purchased |
| Charles Blackman<br>(b. 1928 Australian)                  | <i>Window Shadow, Large Reflection</i> . Oil on canvas      | Purchased |
| Anton Holzner<br>(b. 1926 Austrian-Australian)            | <i>Coromandel</i> . Oil on canvas                           | Purchased |
| R. Haughton James<br>(b. 1906 Australian)                 | Painting. Oil on board                                      | Purchased |
| Roger Kemp<br>(b. 1908 Australian)                        | <i>Configuration</i> , 1964. Oil on masonite                | Purchased |
| Stanislas Ostoja-Kotkowski<br>(b. 1921 Polish-Australian) | <i>Enclosed Spheres</i> . Collage                           | Purchased |
| Kate O'Connor<br>(worked since 1920<br>Australian)        | <i>Verging on the Abstract</i> . Oil on canvas on hardboard | Purchased |
| John Passmore<br>(b. 1904 Australian)                     | <i>Harbourside</i> . Oil on hardboard                       | Purchased |
| Sir William Rothenstein<br>(1872-1945 British)            | <i>Charles Conder</i> . Oil on canvas                       | Purchased |
| Michael Shannon<br>(b. 1927 Australian)                   | <i>Sea Baths</i> . Oil on canvas                            | Purchased |

#### WATERCOLOURS, ENGRAVINGS, ETC.

|   |   |   |
|---|---|---|
| Florentine School<br>(c. 1450)                  | ' <i>Uomini Famosi</i> '. Vellum leaf of drawings                         | Felton Bequest                                      |
| Andrea Mantegna<br>(c. 1431-1506 Italian)       | <i>Battle of Sea Gods</i> . Right half of a frieze, engraving,<br>c. 1490 | Felton Bequest                                      |
| Maurice Quentin de Latour<br>(1704-1788 French) | <i>Abbé Pommyer</i> . Pastel  | Everard Studley<br>Miller Bequest<br>Felton Bequest |
| Sam Francis<br>(b. 1923 American)               | <i>Blue, Red, Yellow</i> , 1964. Gouache                                  | Felton Bequest                                      |
| Barry Kay<br>(b. 1932 Australian)               | <i>Two Theatrical Studies for "Don Quixote"</i> . Gouache<br>and collage  | Felton Bequest                                      |
| Hokusai<br>(1760-1849 Japanese)                 | <i>Old Man Kneeling</i> . Ink drawing                                     | Felton Bequest                                      |
| Toshusai Sharaku<br>(active 1790-95 Japanese)   | <i>Matsumato Yonesaburo</i> . Colour woodcut                              | Felton Bequest                                      |
| Ian Armstrong<br>(b. 1923 Australian)           | <i>Jennifer Purnell</i> 1965. Drawing                                     | Purchased   |
| Domenico Beccafumi<br>(1486-1551 Italian)       | <i>Sheet of Studies</i> . Drawing   | Purchased   |
| Charles Blackman<br>(b. 1928 Australian)        | <i>Head Study, Girl in Chair</i> . Monotypes.                             | Purchased   |
| Charles Blackman<br>(b. 1928 Australian)        | <i>The Aspendale Papers</i> . Seven lithographs                           | Purchased   |
| Arthur Boyd<br>(b. 1920 Australian)             | <i>St. Clare Offering Marzipan to St. Francis</i> . Pastel                | Purchased   |
| Arthur Boyd<br>(b. 1920 Australian)             | <i>Two Subjects for the Ballet Electra</i> . Etchings and<br>aquatint     | Purchased   |
| Arthur Boyd<br>(b. 1920 Australian)             | <i>16 Drawings</i> , 1942-3   | Purchased   |
| Arthur Boyd<br>(b. 1920 Australian)             | <i>The St. Francis Series</i> . Lithographs                               | Purchased   |
| John Brack<br>(b. 1920 Australian)              | Two etchings: <i>Walking Machine, Sunlamps</i>                            | Purchased   |
| Barbara Brash<br>(b. 1926 Australian)           | <i>Facade II</i> . Plaster print  | Purchased   |
| Charles Conder<br>(1868-1909 British)           | <i>Faust and Mephistopheles</i> . Drawing                                 | Purchased   |
| Jack Courier<br>(b. 1915 Australian)            | <i>Kitchen Still Life</i> . Colour lithograph                             | Purchased   |
| Laurence Daws<br>(b. 1927 Australian)           | <i>Incident at Anakie</i> . Six serigraphs, folio                         | Purchased   |
| Erwin Fabian<br>(b. 1920 German-Australian)     | <i>Figure on Sofa</i> , 1964. Monotype-                                   | Purchased   |
| Donald Friend<br>(b. 1915 Australian)           | <i>Fishermen</i> , 1965. Lithograph                                       | Purchased   |



23. Andrea Mantegna (Italian, c. 1431 - 1506) *The Battle of the Sea Gods*, right half of a frieze, engraving, 11 $\frac{3}{8}$  in. x 15 $\frac{5}{8}$  in. Felton Bequest.



24. Hokusai (Japanese, 1760 - 1849) *Old Man Kneeling*, 8 $\frac{7}{8}$  in. x 11 $\frac{1}{2}$  in., ink and brush drawing. Felton Bequest.



25. Austrian School, 17th century, *Madonna and Child*, h. 37 $\frac{7}{8}$  ins. limewood statuette. Felton Bequest.



|  |  |           |
|--|--|-----------|
| Thomas Gleghorn<br>(b. 1925 Australian)      | <i>Cante Jondo</i> , 1963. Colour lithograph         | Purchased |
| Richard Havyatt<br>(b. 1945 Australian)      | Untitled drawing                                     | Purchased |
| Joy Hester<br>(1920-1960 Australian)         | <i>Head of a Woman with a Hat</i> . Drawing          | Purchased |
| L. Hirschfeld-Mack<br>( — German-Australian) | Four Compositions, watercolours                      | Purchased |
| Sydney Nolan<br>(b. 1917 Australian)         | Three colour serigraph                               | Purchased |
| Henry Moore<br>(b. 1898 British)             | Two woodcuts c. 1932                                 | Purchased |
| Gareth Sansom<br>(b. 1939 Australian)        | <i>Temple</i> , 1966. Collage                        | Purchased |
| Udo Sellbach<br>(b. 1927 German-Australian)  | <i>The Target is Man</i> . Portfolio of 12 aquatints | Purchased |
| Brett Whiteley<br>(b. 1939 Australian)       | Two serigraphs from the Zoo Series                   | Purchased |
| Joshua Smith<br>(b. 1905 Australian)         | <i>Bathers</i> . Drawing                             | Purchased |
| Jack Carington Smith<br>(b. 1908 Australian) | <i>Summer Afternoon, Bruny Island</i> . Watercolour  | Purchased |
| Eric Thake<br>(b. 1904 Australian)           | <i>Bird Watching</i> . Linocut                       | Purchased |
| Félix Vallotton<br>(1865-1925 French)        | <i>Le Suicide</i> . Woodcut                          | Purchased |

## SCULPTURE

|   |  |                                   |
|---|--|-----------------------------------|
| Head of Gudea, ruler of<br>Lagash             | Sumerian, 22-21st Century B.C.                                       | Everard Studley<br>Miller Bequest |
| Madonna and Child                             | Limewood statuette with traces of polychrome,<br>Austrian c. 1680-85 | Felton Bequest                    |
| Four panels of a frieze carved<br>in relief   | Wood with polychrome, Indian, Kerala, 17th Century                   | Felton Bequest                    |
| Aryavalokitesvara                             | Gilded bronze figure, probably Chinese, 18th Century                 | Felton Bequest                    |
| Horse   | Bronze, Persian (Amlash) 10th-9th Century B.C.                       | Felton Bequest                    |
| Horse   | Bronze, Persian (Amlash) 10th-9th Century B.C.                       | Felton Bequest                    |
| Clifford Bayliss<br>(Contemporary Australian) | 'Construction', 1965, Brass, Copper and Tin                          | Purchased                         |
| Robert Klippell<br>(b. 1920 Australian)       | 'Junk Sculpture', Metal  | Purchased                         |
| Southern India                                | Carved Panel, Wood   | Purchased                         |

## DECORATIVE ARTS

|  |  |                |
|--|--|----------------|
| Ewer   | Silver with gilded relief decoration, Persian (Sassanian)<br>7th Century | Felton Bequest |
| Tapestry "Carlo and Ubaldo at<br>the Fountain of Laughter"               | Wool, French (Paris) 1640-50   | Felton Bequest |
| Two Bowls  | Earthenware, Persian (Nishapur) 9th-10th Century                         | Felton Bequest |
| Bowl   | Earthenware, Mesopotamian, 10th Century                                  | Felton Bequest |
| Jug  | Earthenware, Persian (Rayy) 12th-13th Century                            | Felton Bequest |
| Bowl   | Earthenware, Persian (Kashan) early 13th Century                         | Felton Bequest |
| Jug and Bowl   | Earthenware, Persian (Gurgan) 13th Century                               | Felton Bequest |
| Mirror   | Carved gilt frame, English, c. 1695                                      | Felton Bequest |
| Fluteglass   | Glass, Dutch, c. 1660  | Felton Bequest |
| Ceremonial Goblet with cover   | Glass, Dutch, c. 1665  | Felton Bequest |
| Beaker   | Glass with diamond-point engraving, Dutch, c. 1685                       | Felton Bequest |
| Wine Glass   | Glass with diamond-point engraving, Dutch, c. 1685                       | Felton Bequest |
| Goblet   | Glass, German (Thuringia) 1718   | Felton Bequest |
| Wine Glass   | Glass, English, c. 1750  | Felton Bequest |
| Shallow Dish   | Glass, English, c. 1750  | Felton Bequest |
| Vase   | Opaque white glass, English (Bristol) 1760-70                            | Felton Bequest |
| Cameo — Lieutenant Colonel,<br>The Honourable Seymour<br>Thomas Bathurst | Opaque white glass, English, c. 1825                                     | Felton Bequest |

|                    |   |                |
|--------------------|---|----------------|
| Pelike             | Earthenware, Greek (Apulian), 4th Century B.C.  | Felton Bequest |
| Volute-Krater      | Earthenware, Lucanian, mid. 4th Century B.C.  | Felton Bequest |
| Neck Amphora       | Earthenware, Sicilian, c. 340 B.C.  | Felton Bequest |
| Lion-headed Rhyton | Earthenware, Greek (Apulian), 4th Century B.C.  | Felton Bequest |
| Jar                | Earthenware, Chinese Pre-Tang   | Felton Bequest |
| Square Mirror      | Bronze, inlaid with Malachite, Chinese, Shang Period  | Felton Bequest |
| Belt Hook          | Bronze, Chinese, Han Dynasty  | Felton Bequest |
| Two Mirrors        | Bronze, Warring States, c. 300 B.C.   | Felton Bequest |
| Platter            | Vitreous enamel by Norma Sherriff, Australian, 1965   | Purchased      |
| Casserole          | Stoneware, by Milton Moon, Australian, 1965   | Purchased      |
| Platter            | Stoneware, by H. R. Hughan, Australian, 1965  | Purchased      |
| Triptych           | Silver and enamel with semi-precious stones,<br>by Caroline Francis, Australian, early 1950's | Purchased      |
| Toilet Bottle      | Glass, Roman (from Gaza) 3rd-4th Century A.D.   | Purchased      |
| Casserole          | Earthenware, by Reg Preston, Australian, 1965   | Purchased      |
| Vase and Bottle    | Glass, by Erik Höglund, Swedish (Boda), Contemporary  | Purchased      |
| Bowl               | Stoneware, by Peter Wiseman, Australian, 1965   | Purchased      |
| Bowl               | Stoneware, by Ian Sprague, Australian, 1966   | Purchased      |
| Box                | Porcelain, Annamese, 17th Century   | Purchased      |

## Generous Presentations to the National Gallery and Art Museum Include

### PAINTINGS, WATERCOLOURS, ETC.

|  |  |   |
|--|--|---|
| George Bell<br>(b. 1878 Australian)  | <i>Lady in a Deck Chair.</i> Oil on canvas | Presented by the Melbourne Contemporary Artists             |
| D. Clark<br>(19th Century Australian)  | <i>View of Warrnambool.</i> Oil on board   | Presented by Mrs. Douglas Carnegie                          |
| William Frater<br>(b. 1890 Australian)   | Three Sheets of Studies, Drawings          | Presented by the artist                                     |
| Gil Jamison<br>(b. 1934 Australian)  | <i>The Pigs.</i> Oil on masonite           | Presented by the National Gallery Society (McCaughey Prize) |
| Adrian Lawlor<br>(b. 1891 Australian)  | <i>En Route.</i> Oil on cardboard          | Presented by Mrs. Lina Bryans                               |
| Jane Sutherland<br>(c. 1854-c. 1928 Australian)  | <i>Self Portrait.</i> Oil on panel         | Presented by the National Gallery Society                   |
| Jane Sutherland<br>(c. 1854-c. 1928 Australian)  | <i>Portrait of a Girl.</i> Pastel          | Presented by the National Gallery Society                   |
| Ruth Sutherland<br>(— Australian)  | <i>Girl in a Hammock.</i> Oil on panel     | Presented by the National Gallery Society                   |
| Walter Withers<br>(1864-1914 Australian)   | Sketchbook                                 | Presented by Mrs Richard McCann                             |
| Ten Colour Lithographs by Leonard French, Leonard Hessing, John Olsen, Russell Drysdale, Albert Tucker, Fred Williams, Roger Kemp, Donald Friend, Charles Reddington, Colin Lanceley |  | Presented by the National Gallery Society                   |

### DECORATIVE ARTS

|  |   |                                     |
|--|---|-------------------------------------|
| Pair of Earrings                           | Silver and paste, French, c. 1870                   | Presented by Mrs. A. D. Ellis       |
| A Vase and a Bowl                          | Stoneware, by Charles Bruce, Australian             | Presented by Mrs. Jean Bruce        |
| Panel of Embroidery                        | Silk and metallic thread, Indian, 19th Century      | Presented by Miss B. Gidlow         |
| Teapot                                     | Stoneware, English (Castleford), early 19th Century | Presented by Miss L. Bone           |
| Cup  | Earthenware (copper lustre), English, 1820-30       | Presented by Miss M. Morgan         |
| Jacket, cuffs and two panels of embroidery | Felt and metallic thread. Probably Turkish, Modern  | Presented by Mrs. Reginald Saunders |

|  |   |   |
|--|---|---|
| Shawl  | Wool, English, 19th Century                             | Presented by Miss J. Charlotte Sargood        |
| Long-case clock                                | Walnut, by Richard Eva, English, c. 1785                | Presented by Miss J. Charlotte Sargood        |
| Canterbury (music stand)                       | Rosewood, English, 19th Century                         | Presented by Miss J. Charlotte Sargood        |
| Box  | Walnut veneer on fruitwood, English, early 18th Century | Presented by Miss J. Charlotte Sargood        |
| Table Bookshelf                                | Mahogany, English, 19th Century                         | Presented by Miss J. Charlotte Sargood        |
| Urn Stand                                      | Cedar, English, 19th Century                            | Presented by Miss J. Charlotte Sargood        |
| Four Decaners in Frame                         | Glass and leather-covered frame, English, 19th Century  | Presented by Miss J. Charlotte Sargood        |
| Pair of Decanter Labels                        | Enamel, English, 19th Century                           | Presented by Miss J. Charlotte Sargood        |
| Pair of Candlesticks                           | Sheffield Plate, by John Hoyland and Company, c. 1764   | Presented by Stanley Lipscombe Esq.           |
| Fan  | Ostrich feathers and tortoise-shell, English, 1905-1910 | Presented by Mrs G. H. Williams               |
| Collection of costumes and panel of embroidery | English and Indian, 19th-20th Centuries                 | Presented by the Tin Alley Players, Melbourne |
| Collection of costumes and costume accessories | English and Australian, 18th-20th Centuries             | Presented by Mrs W. H. Sloane                 |

## PUBLICATIONS

- CATALOGUE OF EUROPEAN PAINTINGS BEFORE 1800** — by Ursula Hoff \$1.75  
 150 pages listing the old master paintings in the National Gallery of Victoria including biographies of the painters and extensive notes and information.  
 Published 1961
- ILLUSTRATIONS OF EUROPEAN PAINTINGS BEFORE 1800** 75c  
 52 pages, 90 illustrations in black and white: this booklet is the companion to above catalogue.  
 Published 1961
- BLAKE'S ILLUSTRATIONS FOR DANTE** 50c  
 50 pages, including 20 illustrations.  
 12 black and white reproductions from the original water colours in the Print Room of the National Gallery of Victoria, and eight from the Fogg Art Museum, Cambridge, Massachusetts, of scenes from Dante's Divine Comedy, with translations of the relevant texts.  
 Published 1953
- THE MELBOURNE DANTE ILLUSTRATIONS** -- by William Blake \$1.00  
 Colour cover, 40 pages, including 36 illustrations.  
 With introduction by Ursula Hoff. All the illustrations are reproduced in black and white and accompanied by translations of the relevant text from Dante.  
 Published 1961
- J. M. W. TURNER WATERCOLOURS** 70c  
 32 pages, including 40 illustrations.  
 This publication is a catalogue of the watercolours on loan to the National Gallery of Victoria during 1961 from the British Museum, in addition to black and white reproductions of all the exhibits and catalogue details, and an introduction by J. Isaacs.  
 Published 1961
- AN ILLUMINATED BYZANTINE GOSPEL BOOK OF ABOUT A.D. 1100** 75c  
 By Hugo Buchthal.  
 Colour cover, 14 pages including illustrations, from the manuscript in the collection of the National Gallery of Victoria.  
 Published 1961

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