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National Gallery of Victoria



Bristol Set of Four

"AGRICULTURAL SEASONS"

*From the Colin Templeton Collection
Ex the Alfred Trapnell Collection,
London, 1912*

In order of the illustrations, Summer, Spring, Autumn, Winter. Modelled by John Bacon, and "repaired" by Tebo. The figure of Winter (right) bears Tebo's mark. Circa 1772-1774.

Height, approximately 10½-11 inches



CHELSEA GOAT AND BEE JUG

Circa 1745

*Height, approximately 4¾ inches
From the Colin Templeton Collection*

It is just two hundred years since the famous Chelsea porcelain factory of England came into existence. Amongst the first pieces made at the factory were small "goat and bee" jugs, stated to have been copied from a silver model made by Edward Wood in 1724.

The one illustrated is in the form of a vessel supported by reclining goats. The rustic handle, flowering branch and bee are painted in colours. The first examples were made in white. An incised triangle mark is on the base.

THE COLIN TEMPLETON COLLECTION OF ENGLISH PORCELAIN

was bequeathed to the National Gallery by the late Mrs. Colin Templeton, in memory of her husband. Mrs. Templeton was a wise and discriminating collector, whose knowledge and judgment was esteemed very highly overseas as well as in Australia. By her generous bequest she has given the people of Victoria a gift whose cultural and educational importance cannot be too highly assessed.

It has never been easy in Australia to collect examples of eighteenth century porcelain, representative of the more important English factories at Bow, Chelsea, Worcester and Derby, and their minor contemporaries, which are in the category of the discerning collector. The Templeton Collection is therefore particularly valuable to Australian students and connoisseurs, for whom it affords a splendid field for study, research and enjoyment at first hand.

Many women of the past and present have been inspired by the example set by Lady Charlotte Schrieber, who in the last century acquired a magnificent collection of English and Continental porcelains, in her extensive travels throughout England and Europe, which she bequeathed to the Victoria and Albert Museum at South Kensington in 1885.

Mrs. Colin Templeton was a keen student of the Schrieber journals, as evidenced by her catalogue notes and descriptive labels, written in her own hand, many of which were, unfortunately, lost. The seeking after a high standard was such that it can be justly claimed that a great number of pieces in the Australian collection are comparable to those at South Kensington.

The greater part of Mrs. Colin Templeton's collection was acquired here, and it was only in the few years prior to the war that some of the rare examples were purchased in London, including the rare set of the Bristol figures of the Seasons, of which the only other set known is in the Lady Charlotte Schrieber Collection in the Victoria and Albert Museum, London.

It will be realised that this collection is purely English, covering the period from 1745 to about 1820. The rival potteries of this time saw many vicissitudes in their struggle for markets. Competition was at its highest, which led to the marks of the larger factories being copied by their minor rivals, and even the larger factories were not above borrowing those of their Continental competitors.

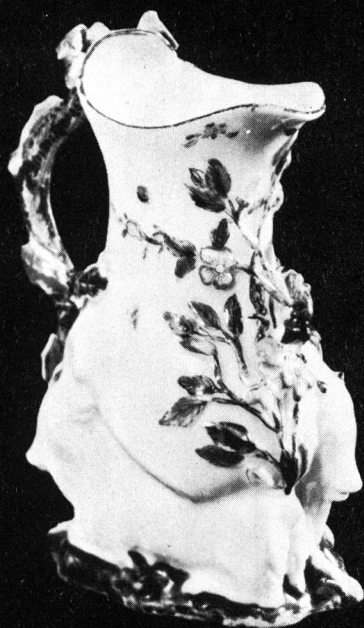
The early white of Bow and Chelsea took for inspiration the Blanc de Chine of Ching-Te Chen, and later the popular famille rose. The outstanding porcelain figures of the Meissen modeller, Johan Kändler, influenced the Bow, Chelsea and Derby models.

Expert knowledge, however, is not necessary in order to savour the difference in characterisation between a Chelsea shepherdess and her Continental counterpart in Meissen. These charming English figures, with their lambs and garlands and delicately modelled faces under coquettish little hats, seem to carry with them the atmosphere of trim Georgian parlours and the ordered elegance of domestic

English life in the eighteenth century. Even the groups and single figures in the classical manner, such as those on the opposite page, have a restraint and delicacy often lacking in the elaborate French and German compositions of similar subjects.

The ground colours of gros bleu, bleu de roi, green and crimson found in the Gold Anchor, Chelsea, and Dr. Wall, Worcester, had their origin in Louis XVI's factory at Sevres, and finally Napoleon's classical models are found in the urn-shaped vases, ice pails, cups and comports of late Derby and Spode.

These foreign influences naturally affected the old china painters and decorators, but their re-creations evolved a character that is essentially English. The evidence of this is here to see in the three hundred and sixty examples of a vital minor art, which remains with us as an historical document of an important phase of the life and manners of eighteenth century England.





GEMS FROM THE
ART MUSEUM

No. 11

SILVER COVERED JUG

George III

From the Connell Collection
Height, approximately 12 inches

Many of the English silver tea pots, coffee and chocolate jugs of the eighteenth century are notable for their simple form and beauty of outline, which was skilfully enhanced by mouldings and traditional ornamental borders.

At the present day, a jug of the type illustrated would probably be used for hot water, but such a jug is rarely found as an accompanying article to the eighteenth century tea or coffee pot. Chocolate was nearly as popular then as the other two beverages, and it is possible that it might have been used for chocolate.

Mr. C. C. Oman, of the Department of Metal Work at the Victoria and Albert Museum in 1934, states that their use is open to dispute, being attributed variously as a container for chocolate, hot milk and hot water.

In form, this one follows the line of the coffee pot, the curved pouring lip taking the place of the spout. It is a hammered piece, of plain vase form, on a simple moulded foot, with a bead border, which is repeated on the rim. The lid is domed and surmounted by an urn finial. The fluted lip terminates in a shell ornament. The hall marks on the base are of London, 1774, with the stamp of the makers, Daniel Smith and Robert Sharp. The silver salt cellar at foot is also George III, of later date.

GEORGE RUSSELL DRYSDALE, two of whose pen drawings are shown on the opposite page, belongs to the younger group of Australian artists. Born in England in 1912, he came to Australia as a child, studying first in this country with George Bell, and later at the Grosvenor School in London. He is represented in the National Galleries of Victoria and New South Wales, and in the Metropolitan Museum, New York.

Drysdale is best known to the public as a painter in oils. His "Moody's Pub," bought for this Gallery in 1942, created widespread interest as a vigorous contemporary comment on life in an up-country township. In his own highly personal manner, Drysdale may be said to be carrying on the tradition of genre painting established sixty years ago by Tom Roberts (see frontispiece) and others of the early Australian Impressionist School.

An arresting water colour, "Airport at Night," was recently purchased for the Gallery under the terms of the Allan R. Henderson Donation Fund.



Russell Drysdale

PEN AND INK DRAWINGS

BY RUSSELL DRYSDALE

Purchased 1944

Apparently tossed off without conscious effort, these freely executed drawings are the work of an accomplished painter who has mastered his material in one of the most baffling of artistic mediums—pen and ink.



Russell Drysdale

FROM THE PRINT ROOM

How many visitors to the National Gallery realize that our newly-appointed Print Room houses a collection of, roughly, sixteen hundred prints and over two hundred drawings by important English, European and Australian artists? The card indexing and cataloguing of this valuable collection has not yet been completed. The prints and drawings are arranged in specially constructed steel cabinets, in order of countries and alphabetical order of artists, and are available to students and others on Tuesdays and Fridays, from 2.30 p.m., by appointment with Dr. Ursula Hoff.

The loan of colour prints of paintings by old and modern masters, to over a hundred Victorian schools continues, in spite of acute manpower and transport difficulties. This is only one of the many services which the Trustees would like to see greatly extended after the war.

During the summer, an exhibition of 30 collotype reproductions of well-known American paintings, presented to the National Gallery by the United States Office of War Information, provided an interesting survey of the development of American art up to the present day. In February this exhibition was replaced by 31 water colour drawings by William Blake, illustrating the Divine Comedy of Dante. In the West Bay, reproductions of French water colour drawings, lent by Captain R. C. Hodgkinson, provided proof of the high standard attained by modern methods of reproduction, which can render the actual quality and texture of the artist's line. A collection of English etchings of the seventeenth and twentieth centuries will be shown in April and May.

Recent acquisitions to the Print Room include drawings and lithographs by Will. Dyson (presented by the Director), and pen and ink drawings by Tom Roberts, Douglas Watson, Alan Warren and George Bell.

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Recent acquisitions to the Art Gallery include:—

OILS

With the Light Horse in Egypt, George Lambert, A.R.A. Felton Bequest
Flowerpiece, Rachel Ruysch Presented by E. Norton Grimwade, in memory of his wife

WATER COLOURS

Airport at Night, Russell Drysdale Allan R. Henderson Donation Fund
Cypress and Pines, Len Annois Purchased

The usual Lunch-time Lectures in the Latrobe Street Lecture Hall were resumed on Thursday, 1st March, and will be held on the first and third Thursday of each month at 1.15 p.m. Speakers for 1945 include Mr. George Bell, Professor Crawford, Dr. Ursula Hoff, Miss Eleanore Lange and Mr. Arnold Shore. On 26th April, at 8 p.m., Professor Crawford will lecture on Florentine Art of the Renaissance.

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