





Lucas van Leyden (1494-1533), St. John the Baptist in the Wilderness, engraving, 1513, 3½ in. x 4¼ in. Felton Bequest, 1958.

RECENT ACQUISITIONS TO THE PRINT ROOM REFLECT THE POLICY OF THE Trustees to round off certain sections in the Print Room collection.

The work of the Dutch artist, Lucas van Leyden (1494-1533), hitherto not represented here, is of particular importance to our collection since it forms the historic link between the work of Albrecht Durer and that of Rembrandt.

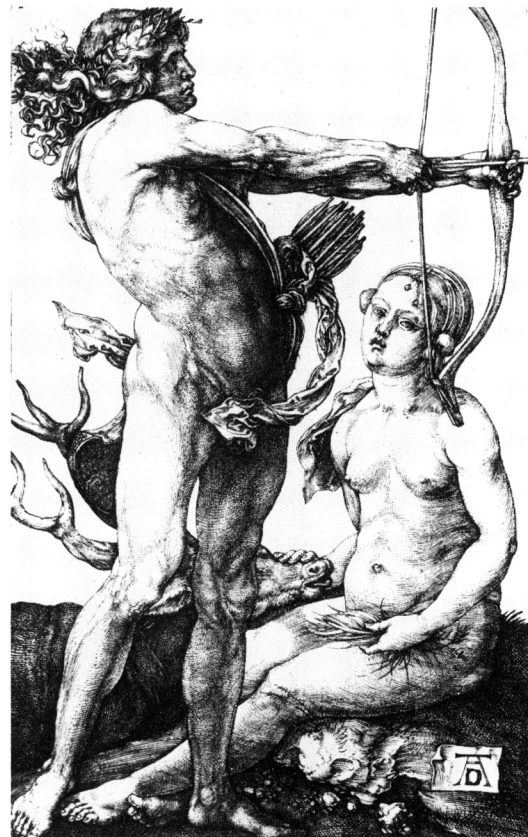
Lucas, twenty-three years younger than Durer, had, according to his earliest biographer, Karel van Mander (1548-1606), begun as a self-taught engraver. He soon seems to have become acquainted with Durer's prints. *Susannah and the Elders* of 1508 (cover design) not only shows the fine line technique of Durer's early work, but its composition reminds us of Durer's *Penance of St. Chrysostome* (B. 63) engraved before 1495. In both prints one group of 'actors' appears close to the spectator, while the second 'actor' (*Susannah* in Lucas' engraving) is placed in the far distance. Lucas' figures, however, are still very gothic and much flatter than those of Durer.

In the following years Lucas acquired a more advanced knowledge of figure drawing. *St. John the Baptist* of 1513 is placed in a contrapostal attitude found, for example, in Durer's *Child Christ in the Virgin with the Monkey* (B. 42) of before 1506. Like Durer, Lucas now engraved the plate all over, sparing out a few lights on garment and figure; such an effect was produced by Durer for the first time in his *Christ on the Cross* (B. 24) of 1508.

In 1521 Lucas met Durer in Antwerp. In the work of the following years the influence of the Dutch Mannerist, Goltzius, gradually superseded that of the German master. The print of *Lamech*, which we reproduce, is still reminiscent in style of the figure drawing of Durer's *Apollo and Diana* (repr.). While Durer's *Apollo* is represented in the very act of shooting, Lucas' *Lamech* is shown prior to action. According to a famous twelfth century Bible Commentator, Raschi, the blind *Lamech*, a descendant of Cain, was led about by his son *Tubal-Cain*; the latter, seeing what he took for a wild beast in a distant thicket, directed his father to shoot it. Thus *Lamech*, unwittingly, killed Cain. Lucas has represented *Lamech* with his eyes closed, sightless; he is grasping his bow in a strained pose, which reveals the beginnings of Mannerism in Lucas' work.



Lucas van Leyden (1494-1533), Lamech and Cain, 1524, engraving, 4 $\frac{3}{8}$ in. x 3 in. Felton Bequest, 1958.



Albrecht Dürer (1471-1528), Apollo and Diana, 1502-3, engraving 4 $\frac{1}{2}$ in. x 3 in. Felton Bequest, 1958.

Twenty-five etchings by Rembrandt have been added to the existing collection. Of these we reproduce the portrait of Cornelis Claesz Anslo, 1641 (H. 187, IV), the only Rembrandt etching in our collection which is printed on yellow China paper (often referred to as Japanese paper). In later years Rembrandt used to print an early edition of his etchings on such paper, using white Dutch paper for subsequent printings. The fine soft quality of the blacks to be obtained on China paper is strikingly in evidence in this superb impression. Outstanding among the remainder is *The Little Goldsmith* of 1655 (H. 285, I). I do not know of any work by Rembrandt or any other master which so tellingly pictures the artist's oneness with his creation; the figure which the goldsmith has fashioned is a statuette of Charity.

Three landscape etchings form also part of the new acquisitions: *The Omval*, 1645 (H. 210, 1), *Landscape with a Cow Drinking*, 1650 (H. 240, II), and *The Cottage with a White Paling*, of 1652 (H. 203, II) (repr.). There have been disputes about the date of the latter, since the writing is ambiguous. Lugt and Björkelund, however, read 52 instead of the customary 42, and this late date is born out by the prevailing horizontality of forms. This beautiful print, which gains its main effect from the contrast between the white fence and the surrounding shadows, was formerly in the collection of Sir Seymour Haden.

Other works included among the new prints are a set of Callot's *Balli di Sfessania*, 1621, and his large *Temptation of St. Anthony*, 1635; Marc Antonio Raimondi's *Massacre of the Innocents* after Raphael and a set of fashion plates of the 1920's by Raoul Dufy.

URSULA HOFF.

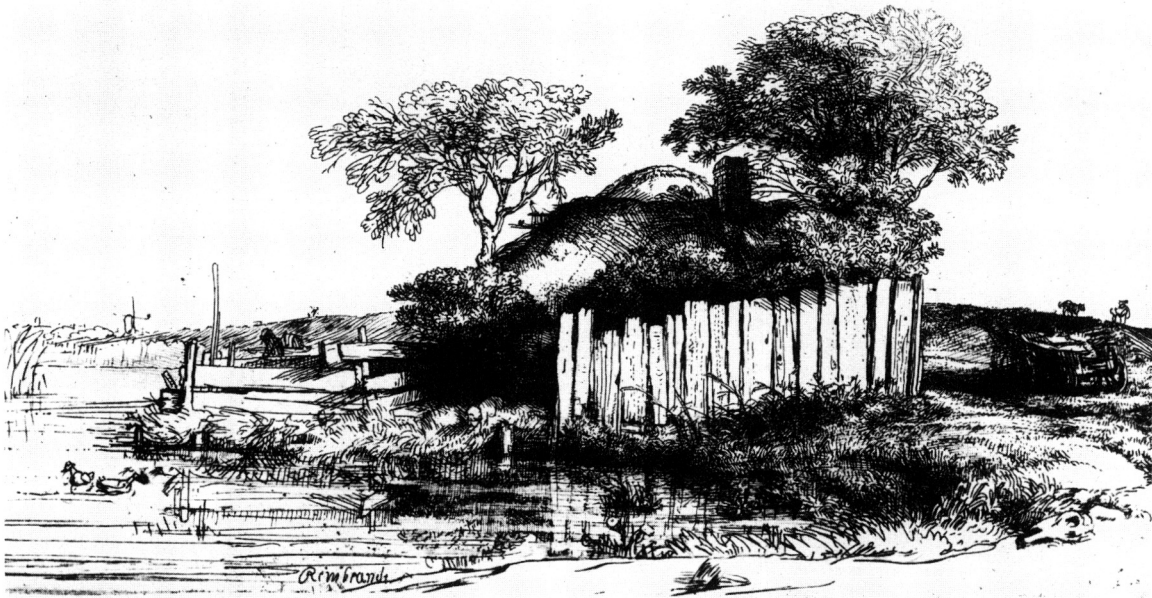


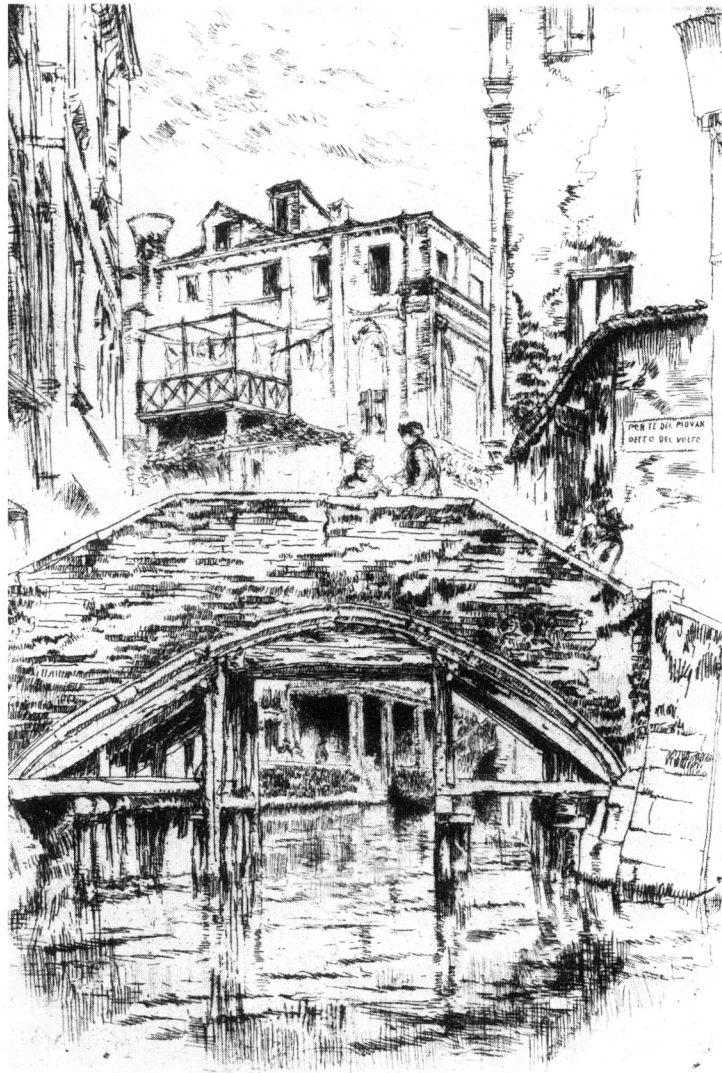
Rembrandt (1606-1669), Cornelis Claesz Anso, 1641, etching, 7½ in. x 6¼ in. Fourth state on yellow China paper. Felton Bequest, 1958.

Rembrandt (1606-1669), *The Goldsmith*, 1655, etching, first state, $3\frac{1}{16}$ in. x $2\frac{1}{4}$ in. Felton Bequest, 1958.



Rembrandt (1606-1669), *Cottage with a White Paling*, 1652, etching, second state, $5\frac{1}{8}$ in. x $6\frac{1}{4}$ in. Felton Bequest, 1958.



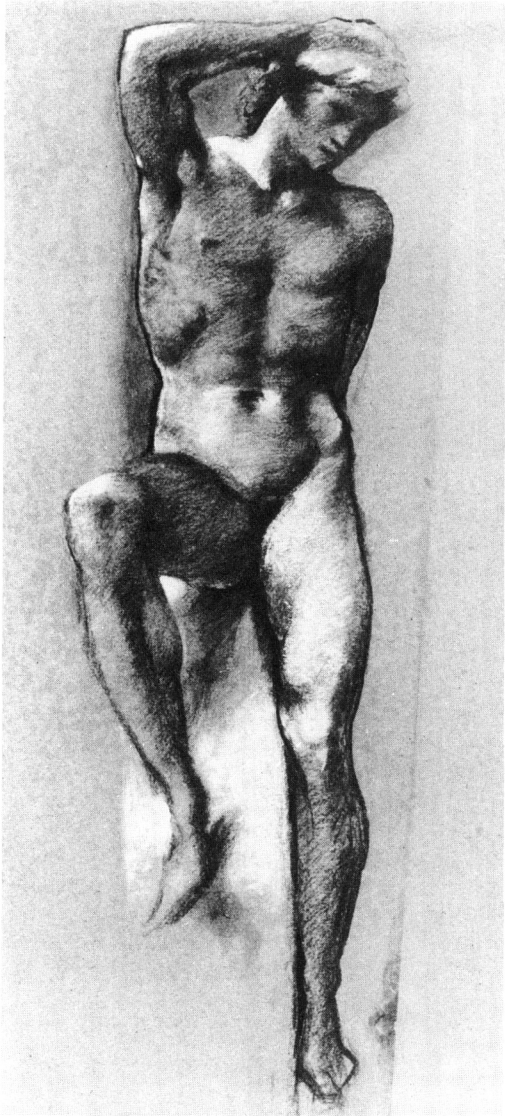


J. A. McNeil Whistler, Ponte del Piovan, 1886, etching (K. 209, VI). Presented by Miss Rosalind Birnie Philips, London, 1958.

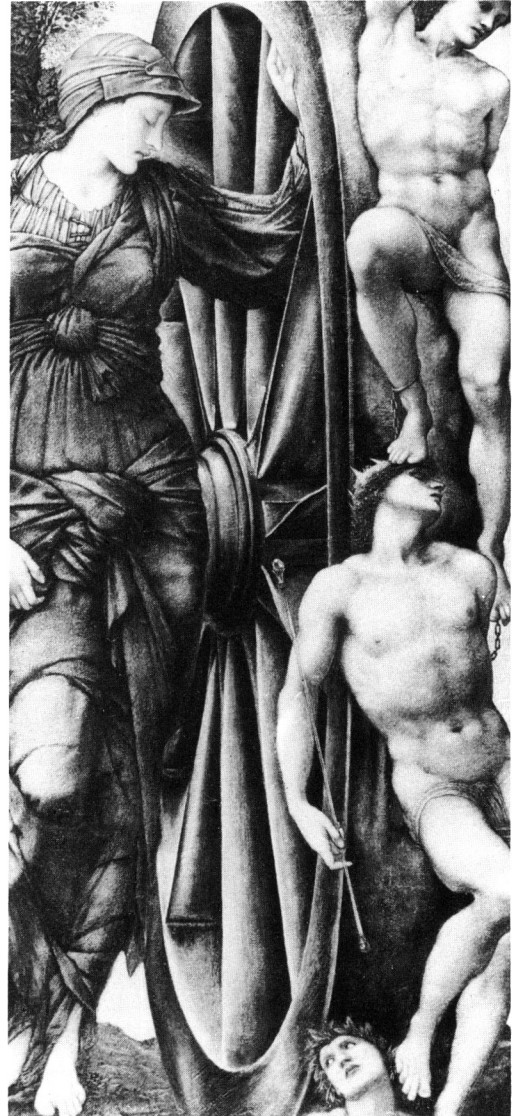
Two valuable prints from Whistler's second Venice Set have been presented to the National Gallery by Miss Rosalind Birnie Philips, the sister-in-law and executrix of the artist. At the suggestion of Mr. Harold Wright of Colnaghis, Miss Philips presented the Ponte del Piovan (reproduced here), and San Biagio (K. 197, VIII), both from the set of "Twenty-six Etchings," published by Messrs. Dowdeswell in 1886.

The Gallery owns already a fine sequence of early etchings by Whistler, including the famous Thames Set (issued 1871), one of the earliest acquisitions to be made by the Print Room. It was bought by Sir Hubert Herkomer in 1892. The Venice Set forms a significant contrast with the Thames Set, which showed Whistler under the influence of the fine and precise draughtsmanship of Charles Meryon, the French etcher who is well represented in this collection. In the Venice Set, Whistler had abandoned his early draughtsmanlike manner for an evocative impressionist approach.

U.H.



E. C. Burne-Jones, *The Slave*, 1870, charcoal drawing on brown paper, heightened with Chinese white; 25 in. x 11½ in. Purchased 1957.



E. C. Burne-Jones (1833-1898), *The Wheel of Fortune*, oil on canvas, 59½ in. x 28½ in. Felton Bequest, 1909.

Burne-Jones' first version of the *Wheel of Fortune* has been in our collection since 1909. The artist began it in about 1870, when he drew in the composition and finished the large head. About 1885, he repeated this same composition on a larger scale and then returning to the first version, finished it soon afterwards. Fortune is turning the Wheel on which are suspended, above, a slave, in the centre, a king, and below, a poet. A model study for the slave, which seems to belong to the first invention of the theme in 1870, has recently come into our possession. The pose of the figure is clearly inspired by Michelangelo's statue known as the *Boboli Slave*, while the figure of the king echoes that of the *Louvre Slave* (in pose) and the *David* (in right arm and hand).

U.H.

RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE:

ETCHINGS AND ENGRAVINGS

CORNELIS CLAESZ ANSLO, MENNONITE PREACHER, etching by Rembrandt, Felton Bequest.

THE OMVAL, etching by Rembrandt, Felton Bequest.

COTTAGE WITH A WHITE PALING, etching by Rembrandt, Felton Bequest, and twenty-three other Rembrandt etchings, Felton Bequest.

SUSANNAH AND THE ELDERS, engraving by Lucas van Leyden, Felton Bequest, and five other engravings by Lucas van Leyden, Felton Bequest.

THE MASSACRE OF THE INNOCENTS, engraving by Marc Antonio Raimondi, Felton Bequest.

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THEATRETTÉ: ART FILMS on the third Tuesday of each month; **DOCUMENTARY FILMS** on Tuesday, excepting each third Tuesday; **MUSICAL RECORDINGS** on the second and fourth Thursday. All these activities are held at 1.15 p.m.

The cover design in this issue is "Susannah and the Elders," 1508, line engraving, by Lucas van Leyden. Felton Bequest. 7-11/16 x 5 $\frac{3}{4}$ inches.