The background of the entire page is a highly detailed black and white embroidery. It depicts a lush garden scene with various plants, flowers, and birds. The embroidery is dense and intricate, with many small details visible. The plants include large, dark, heart-shaped leaves, smaller flowers, and various types of foliage. There are also several birds, including what appears to be a parrot or a similar large bird, and smaller birds perched on branches. The overall style is reminiscent of traditional embroidery or tapestry work.

The Quarterly Bulletin of the
NATIONAL GALLERY OF VICTORIA

Vol. II. No. I. 1946



ST. BARBARA
Gothic Wood Carving
French Early Fifteenth Century
Height, 43 inches
Felton Bequest, 1945



Unique in Australia is this fine example of early French wooden sculpture—the work of an unknown master. Charming grace and humanity of the Saint gives this figure a universal appeal, while the strong sculptural design satisfies the eye from every angle. Cunningly incorporated is Saint Barbara's own particular symbol, with which she is always associated—the tower in which she was lodged by her heathen father. During her incarceration Barbara became a Christian, and caused three windows to be built into her tower, signifying the Holy Trinity, a gesture of piety which resulted in her execution by her father, who was himself struck dead by lightning. To-day the memory of his daughter, Barbara, lives on as Patron Saint of those in danger of sudden death.

In the hands of a superb craftsman, the symbolic tower is something more than an external embellishment and has been utilised as an integral feature of the sculptural mass as a whole. Functionally, it serves to balance the line of the right arm and gives the necessary weight to the figure at the base.

THE EXQUISITE MEDIEVAL FRENCH WOOD CARVING OF ST. BARBARA, purchased in America last year under the terms of the Felton Bequest, arrived from New York in February, and was at once put on view in the Buvelot Gallery. As soon as possible it will be suitably displayed in a permanent position. Like the majority of such carvings, our figure was intended to occupy an important position in a church. Five hundred years ago architects and sculptors wisely collaborated to such an extent that to-day a piece of early sculpture often loses much of its original significance when divorced from the surroundings for which it was designed. In our St. Barbara, we are particularly lucky in the possession of a splendid example of ecclesiastical wood carving, which can be enjoyed from almost every angle. The statue is in perfect mint condition, and the wood, which was probably painted, is as sound to-day as when the flowing draperies were so boldly conceived.

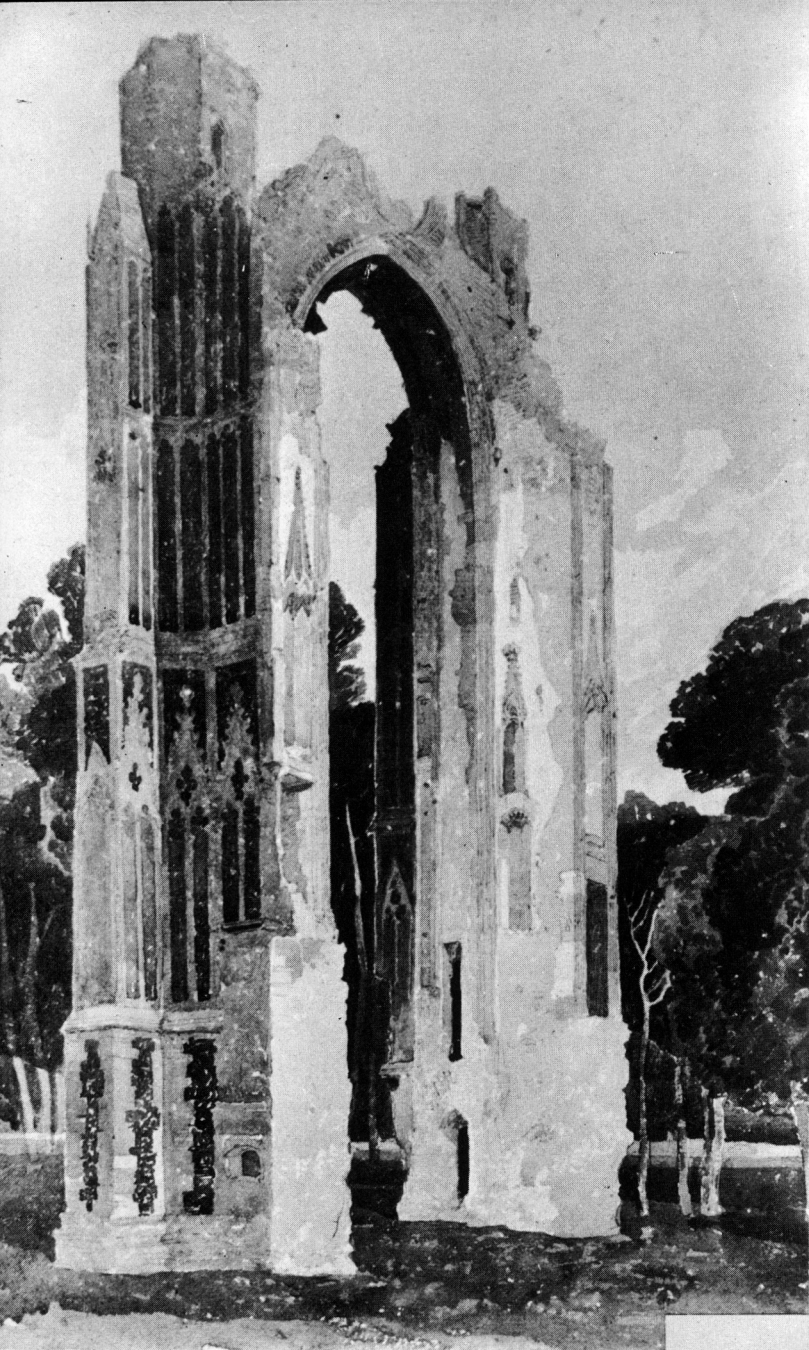
In my opinion, this beautiful little figure is one of the most interesting and important additions to the Art Museum for many years. Apart from its intrinsic merit as a wood carving, it supplies a definite historical link in our all-too-meagre collection of plastic art. A few years ago we were fortunate in acquiring some excellent examples of German Fifteenth Century wooden sculpture. (See No. I of this Bulletin.) Already these groups have done much to stimulate the imagination of Australian craftsmen, for whom such pieces are more or less impossible to study in Australia at first hand. The art of the sculptor, unfortunately, loses even more by photography than do paintings and drawings, which at least give a fairly good idea of the original; but I defy the student of sculpture to derive any great pleasure or instruction from a photograph.

Although roughly half a century earlier than the Swabian wood carvings, it is immediately apparent that St. Barbara belongs to a different tradition and atmosphere. The French Saint is much more sophisticated in treatment, and the emotional appeal comparatively slight. The face, hands and feet are individual and full of style, and the whole conception far less stark and simple than that of the German religious figures. Notice particularly the carving of the hair, the head ornament, the delicate little hand, which already hint at the far more elaborate and realistic period which this type of carving was soon to enter. Formerly in a well-known European collection, and subsequently transplanted to America, little is known of the history of our St. Barbara, except that experts fix her date as somewhere about the beginning of the Fifteenth Century.

I look forward to the day when such important pieces as St. Barbara will be augmented by the display of suitable period tapestries, as such things can do much to accentuate the educational and historical angle of early works. Arts and crafts in almost every age of civilisation, except the present machine-made age, went hand in hand, so that the student, given the necessary facilities, can follow out the same trend in objects of household use, architectural ornament and the plastic arts. In America I saw several art galleries and museums where paintings, sculpture, carefully selected pieces of furniture and tapestries were successfully combined.

The Art Museum of this Gallery already possesses a valuable collection of Eastern and Southern European needlework. (See Bulletin No. III.) We have also the nucleus of a good collection of lace, for which we, unfortunately, have no display space at present, some of it of an early date; but this, of course, is the merest beginning. The cover design of this issue shows an original panel of Seventeenth Century embroidery, at present hanging at the foot of the staircase leading to the Connell Collection.

DARYL LINDSAY.

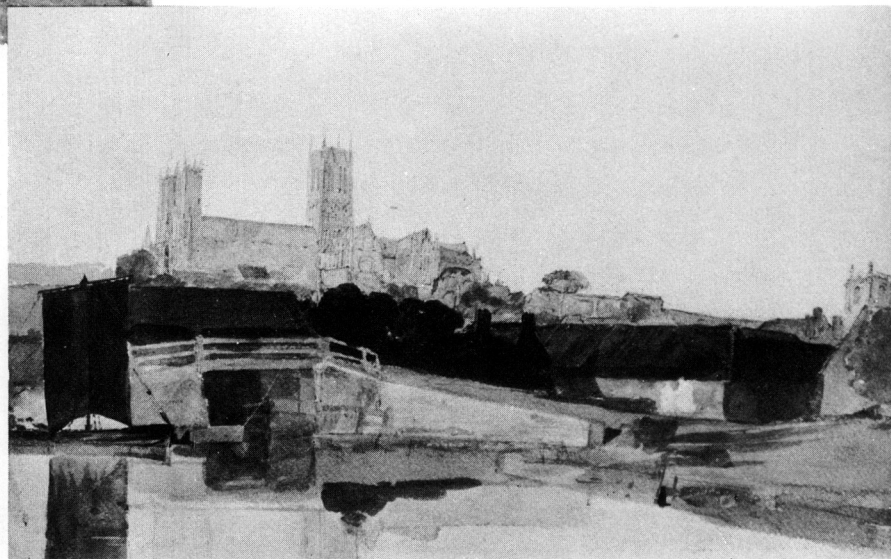


RUINS OF WALSINGHAM PRIORY,
NORFOLK

By John Sell Cotman
1782-1842

LINCOLN CATHEDRAL

By Peter de Wint
1784-1849



THE ENGLISH SCHOOL OF WATER COLOUR PAINTING has long been regarded as the highest form of expression in this medium. The rolling hills and wide atmospheric skies of England seem to offer the ideal setting for the water colourist of to-day as they did in the eighteenth and nineteenth centuries.

Many English painters, known to the world mainly as masters in oils, have also excelled in water colour drawings and lively impressions of the English scene. Crome and Cotman, Gainsborough and Turner were all expert water colourists as well as distinguished painters in oils.

This Gallery is fortunate in possessing representative examples of a variety of great English water colourists from the days of the famous "Norwich School" down to the present. Turner, Bonington, Girtin, Cox, de Wint, Cotman and Prout—these and many other important painters in the best tradition of English water colour can be studied at first hand in the Buvelot Gallery. Wilson Steer, the veteran artist and critic, D. S. McColl, Hercules Brabazon, Albert Ruthertson, Phillip Connard, Ethelbert White and Paul Nash enable us to trace the development of English water colour painting up to the present time. To-day many Australian artists are working within the same tradition, in which the use of colour and line go hand in hand.

The English have always had a leaning towards nature unadorned by artifice. Turner, who, like Wilson Steer a century later, loved to find his subjects while strolling along the banks of the Thames, was in this respect typically English. After the foundation of the Norwich School by Crome in 1803, the majority of English water colourists were no longer content to make pretty pictures in the classical manner beloved of the eighteenth century, complete with ruined temples and waterfalls. From now on, English landscape painters, whether in oils or water colours, concerned themselves with sea, woods and skies, and the ever-changing moods of nature.

Contemporary with Crome, and a brilliant member of the Norwich School, was John Sell Cotman. His "Ruins of Walsingham Priory" on this page show how he combined a free, direct wash with a delicate precision of significant detail. His instinctive feeling for the texture of old buildings, clouds and their shadows—everything that he touches with that sure and sensitive brush—lends his work unending variety. Cotman lived a life of extreme poverty, embittered by the lack of public recognition of his art. In 1834 he was appointed Professor of Drawing at King's College, London, a post which he held till his death in 1842.

Peter de Wint, educated to follow his father's profession of medicine, became one of the greatest exponents of the Norwich School. His "Lincoln Cathedral," reproduced here, has the strength and vitality of an oil, without sacrifice of the transparency of the washes and judicious interplay of colour and line peculiar to the medium.



EVENING ON THE TAMAR

By Robert Campbell

Of the three Australian painters whose water colours are reproduced on this page, Robert Campbell is probably the most traditional in his technical approach. That is to say that he handles his medium in the tradition which has been brought to its highest perfection by the great English water colourists, such as Turner, Cotman and Wilson Steer. In common with these men, Mr. Campbell has a profound understanding of the changing moods of earth, wind and sky. Trees, clouds and water are treated as component parts of the subject as a whole, rather than individual items to be set down. It is in this sympathetic inter-relationship of natural phenomena that Mr. Campbell excels, and in his ability to express what he sees with a full brush. He is also an accomplished painter in oils, which he handles with the same freedom and style as his water colours.

Mr. Campbell was born in Scotland, but came out to Australia as a boy of fourteen. He painted for several years in Europe, but has worked for the greater part of his time in Australia, and at the present time is Director of Art at Launceston Technical College.

THE ROAD TO THE FARM, LISMORE

By Hal Missingham

Hal Missingham is a modern with a strongly individual attitude towards his subject matter. He, too, may be counted as working within the best traditions of water colour painting, in that he never attempts to strain his medium to compete with the infinite gradations of tone and colour proper to oils.

In "The Road to the Farm" he gives us a sense of weight and solidity in the rolling hills and massed trees—an effect achieved by insistence on form and line rather than tone and colour—and thus makes another link in the chain that binds the great water colourists of the past to those of to-day. Mr. Missingham has recently been appointed Director of the National Art College.



SPANISH BOATS

By George Bell

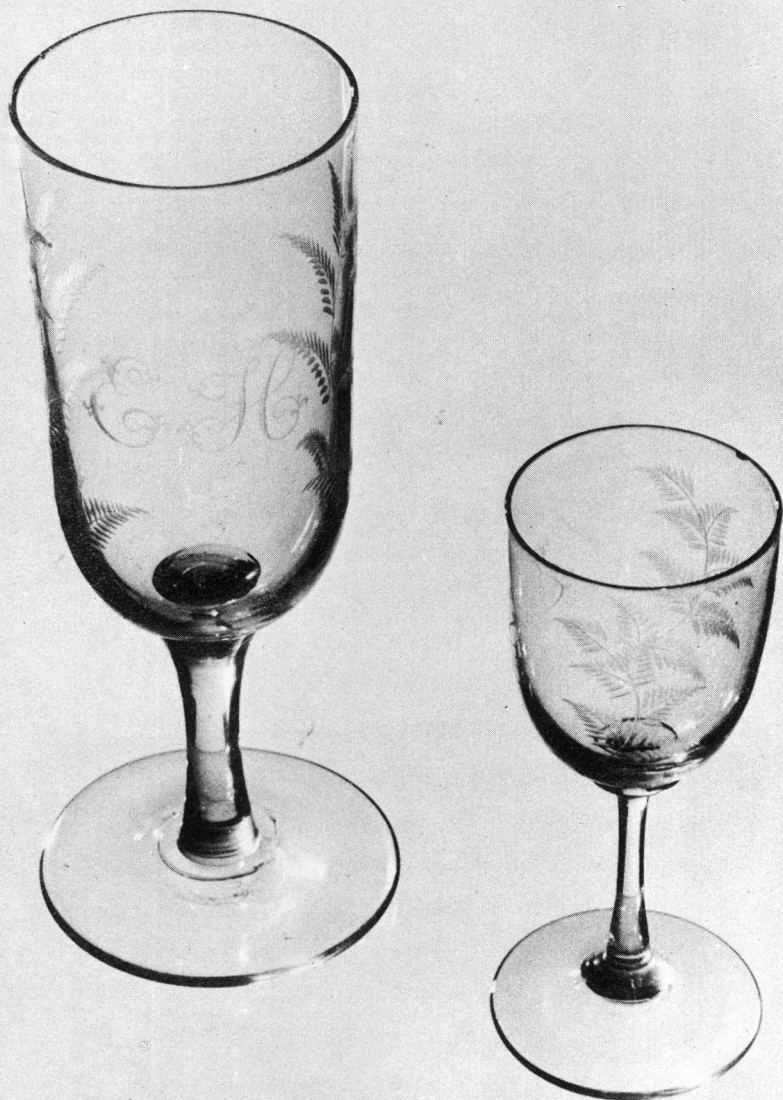
An outstanding and forceful personality in the Australian art world, George Bell first became widely known in this country as the moving spirit and one of the founders of the Contemporary Art Group, formed in Melbourne in 1932.

Mr. Bell received his early training at the National Gallery Art Schools, and later in Paris. The intellectual and artistic stimulus of Paris and London appealed to the young Australian painter, and he settled down in England, exhibiting at the Royal Academy, New English Art Club and Paris Salon, and familiarising himself with the best in contemporary art. He became an official artist in the 1914-1918 war, and ultimately returned to Australia in 1921.

A man of burning sincerity, the theories of Cezanne affected him so deeply that his work underwent a marked change from the modified impressionist technique of his early days. In popular parlance, Mr. Bell has "gone modern". His "Lulworth Cove", purchased for this Gallery in 1920, already shows something of that preoccupation with form and pictorial organisation which dominates his work to-day.

As a water colourist, Mr. Bell works with breadth and spontaneity, and within the accepted scope of the medium. "Spanish Boats", reproduced here, is a water colour drawing with the casual strength and surety of an old master.





GEMS FROM THE ART MUSEUM
No. 5

Two Glasses, decorated with the letters "E. H." and fern leaf design.

(The gift of the Mayor and Council of South Melbourne)

The two glasses shown here are not only charming in quality and design, but have a definite historical interest for Victorians. Until recently they were in use in the Mayoral apartments at the South Melbourne Town Hall, where they originally formed part of a set, of which they, unfortunately, appear to be the sole survivors. Little is known of their origin, except that they must have been made at least sixty years ago, as the letters "E. H." stand for "Emerald Hill," the original name for South Melbourne. Town Hall officials believe them to have been made by a Swedish craftsman working in Melbourne for Australian Glass. The glasses have a good ringing quality and are excellently proportioned.

FOUR IMPORTANT ACQUISITIONS UNDER THE TERMS OF THE FELTON BEQUEST—the Florentine Profile Portrait, attributed to Uccello; the Portrait of a Lady, by Terborch; La Belle Jardiniere, by Augustus John, and the St. Barbara Statue—were officially handed over to the Trustees by Sir Alexander Stewart on April 11th, before representatives of The Trustees Executors and Agency Company, The Felton Bequest Committee and the Trustees of the National Gallery.

A special exhibition of British contemporary paintings, purchased on behalf of the National Gallery and the Ballarat, Geelong and Castlemaine Art Galleries, is on show in the Textile Room, and recent acquisitions of British water colours in the Buvelot Gallery.

During the past few years we have been steadily building up our already distinguished collection of water colours, which has been strengthened in the English section by a number of works by leading contemporary artists. The Australian section has also been made more widely representative by the addition of water colours by some of the rising but less widely known amongst the younger painters. Newly-acquired oil paintings in the Australian section will be shown in the Latrobe Gallery in June. In the near future the loan collection of pictures to country galleries and other public institutions will be recalled, entirely reclassified and brought up to date; and an exhibition of Australian water colours from Conrad Martens till to-day will shortly go on circuit to the country galleries.

While abroad, the Director was able to enrich our large collection of colour prints by the addition of many good examples unobtainable in Australia, which are gradually being mounted and framed for inclusion in the loan scheme to Victorian schools.

From the Print Room Dr. Hoff reports good attendances at the Exhibition of Coloured Drawings of the History of Costume, by Loudon Sainthill, on loan from the Army Education Services of New South Wales.

A memorial exhibition of works by the late Sir D. Y. Cameron, R.A., called attention to the varied output of a distinguished painter and etcher, best known to the Victorian public by his landscape, "Ben Voirlich," in this Gallery.

The Free Lunch-time Lectures in the Latrobe Street Lecture Hall were resumed on March 7th, when Mr. George Bell was the speaker. These lectures will be continued throughout the year on the first and third Thursdays of each month, at 1.15 p.m. We regret that the time was incorrectly stated at 2.15 p.m. in our last Bulletin.

Mr Charles Wheeler resigned from the position of Head of the National Gallery Schools while our last number was in the hands of the printer. His place has been temporarily filled by Mr. William Rowell, with Mr. James Quinn as temporary Drawing Master. We congratulate the drawing and painting students on the publication of a magazine, which should prove an interesting medium of expression, both literary and pictorial.

We have to thank the National Gallery of South Australia for current numbers of their Quarterly Bulletin, as well as numerous English, Scottish and American institutions for similar publications.

Visitors to the Gallery are reminded that a variety of post-cards (coloured and uncoloured), coloured souvenir cards, illustrated catalogues, etc., are on sale at the Swanston Street entrance. A new edition of the National Gallery Catalogue, unillustrated, is now available; price, one shilling.

GIRL RECLINING — By Randolf Schwabe — Pencil Drawing

Professor Randolf Schwabe succeeded Professor Henry Tonks as Drawing Master at the Slade School, London. He has recently been appointed, with Sir Kenneth Clark, to the important post of London Advisor to the Felton Bequest.

The drawing reproduced here shows the type of draftsmanship which is usually associated with this famous school. Slade students are encouraged in the use of pure line, unassisted by tone. Former pupils include Sir William Orpen, Stanley Spencer, Ambrose McEvoy and Augustus John.



RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE:—

OILS

La Belle Jardiniere, Augustus E. John, R.A. ....	....	....	....	Felton Bequest
Profile Portrait of a Lady, attributed to Uccello ....	....	....	....	Felton Bequest
The Path of Fire, George Duncan ....	....	....	....	Felton Bequest
Portrait of a Lady, Gerard Terborch ....	....	....	....	Felton Bequest
Still Life, A. M. Plante ....	....	....	....	Purchased
Yacht Club, Constance Stokes ....	....	....	....	Purchased
Carrington Street, Frank Andrew ....	....	....	....	Purchased
Ben More from Balfron, Mary Armour ....	....	....	....	Purchased
Admiral Duquesne Dieppe, Walter Richard Sickert ....	....	....	....	Purchased

WATER COLOURS

Evening on the Tamar, Robert Campbell ....	....	....	....	Purchased
Dead Trees, Helen Ogilvie (Pen and Water Colour) ....	....	....	....	Purchased
Late Summer, Hampshire, Hal Missingham ....	....	....	....	Purchased

SCULPTURE

St. Barbara, Carved Wooden Figure, French, Fifteenth Century ....	....	....	....	Felton Bequest
The Bather, Bronze Statue, Maurice Lambert ....	....	....	....	Purchased
Head of a Virgin, Ola Cohn ....	....	....	....	Purchased

MISCELLANEOUS

Ten Pen and Ink Drawings, Elaine Haxton ....	....	....	....	Purchased
Bear, Pen and Ink Drawing, Francis Lyburner ....	....	....	....	Purchased
Nude, Pencil Drawing, Charles Bush ....	....	....	....	Purchased
Nine Pen and Ink Drawings, William Dobell ....	....	....	....	Purchased
Etchings, Jack Callot ....	....	....	....	Purchased
Persian Illuminated Book ....	....	....	....	Felton Bequest

GENEROUS DONATIONS TO THE NATIONAL GALLERY AND
ART MUSEUM INCLUDE:—

Needlework Map of the World } Scottish Silver Tea Service }	Charlotte, Sophie and Jessie Jamieson Christie Bequest
Twenty Silk Screen Prints (Coloured)	Presented by Captain R. Malcolm Warner
A Portrait in Oils, by Dod Procter	Presented by Mrs. E. M. Gerard Shaw
Two Old Wine Glasses	Presented by the Mayor and Council of South Melbourne
A Georgian Beaded Reticule	Presented by Miss Alice Becher

TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA

Sir Keith Murdoch (President)	Allan R. Henderson, LL.M.
J. D. G. Medley, M.A. (Vice-President)	A. T. Smithers, A.I.C.A.
H. W. Kent (Treasurer)	M. Napier Waller
R. D. Elliott, C.M.G.	

FELTON BEQUESTS COMMITTEE

The Hon. Sir Frank Clarke, K.B.E., M.L.C. (Chairman)
Major-General H. W. Grimwade, C.B., C.M.G.
Sir Alexander Stewart
The Hon. Sir Owen Dixon, K.C.M.G.
Sir Keith Murdoch (Representative of the Trustees of the National Gallery of Victoria)
Colin G. Rigg (Secretary)

Director of the National Gallery - - -	Daryl Lindsay, A.R.W.S.
Assistant Keeper of the Prints - - -	Dr. Ursula Hoff
Hon. Curator of Chinese Art - - -	H. W. Kent
Guide Lecturer - - -	Andrew E. Anderson
Acting Head of the National Gallery Schools -	William Rowell
Acting Drawing Master - - -	James Quinn