



PARENTS RESURRECTING.

Felton Bequest, 1948.

By Stanley Spencer.

THE QUARTERLY BULLETIN OF THE
NATIONAL GALLERY OF VICTORIA

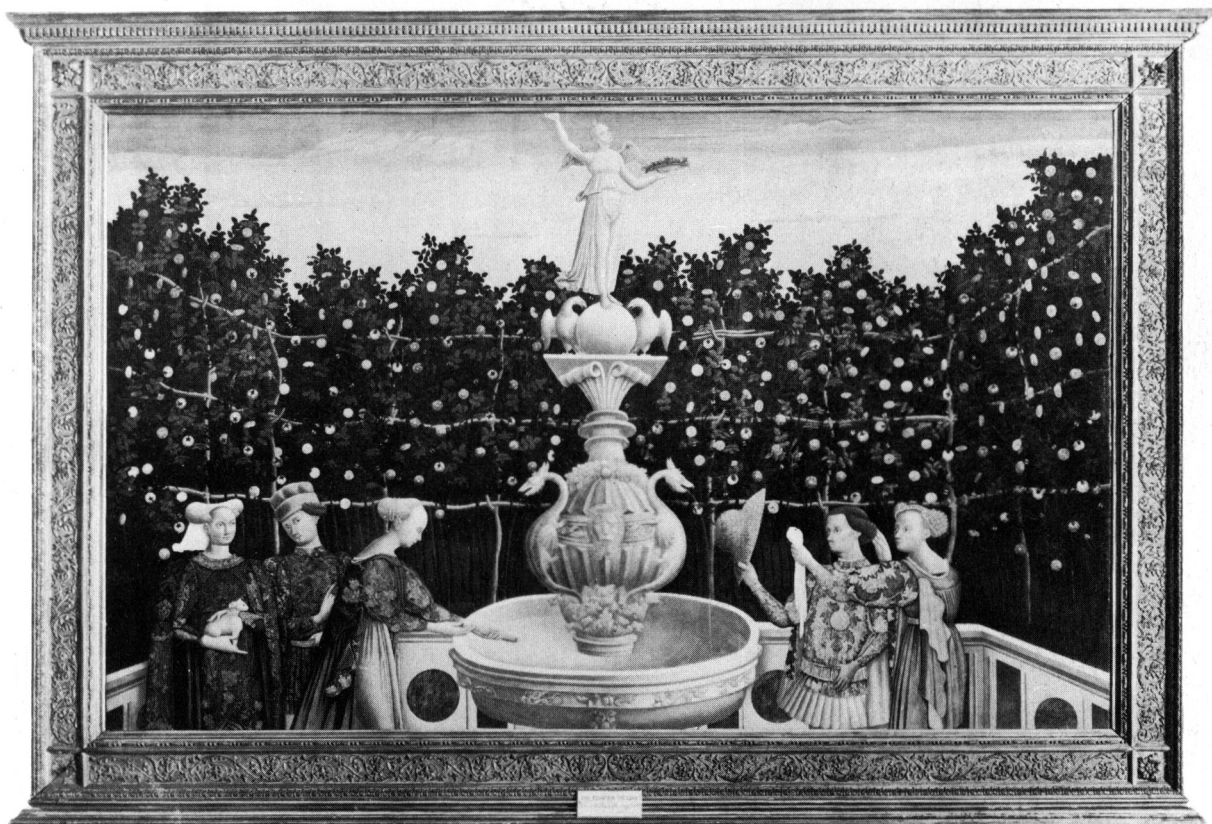
Vol. 3 No. 2

1948



THE IMMACULATE CONCEPTION.
Size 91 in. x, 80½ in.

By Bartolome Esteban Murillo, 1618-1682.
Felton Bequest, 1948.



THE FOUNTAIN OF LOVE.

Felton Bequest, 1947.

School of Pisanello.

IN THIS ISSUE WE REPRODUCE TWO IMPORTANT OLD MASTERS—Murillo's "Immaculate Conception" and the "Fountain of Love," recently purchased in London on behalf of the Felton Bequest. These two major works, along with other Felton purchases, including paintings by Landseer, Mor, Mathew Smith and Walter Sickert, were formally handed over to the Trustees of the National Gallery by Sir Alexander Stewart in the McArthur Gallery, where they remained hanging as a group for some time, so as to enable the public to appraise the rich variety of Mr. John McDonnell's overseas buying.

The "Immaculate Conception," in its ornate hand-carved contemporary frame, is, to my mind, a first-class Gallery picture. It is a typical Murillo, and makes a most valuable addition to our very meagre works of this school. Murillo, one of the outstanding religious painters of Spain, combined genuine religious feeling with the fluid Baroque style of his day. He began his art training as a pupil of Juan de Castello, and was greatly influenced by Italian works of the High Renaissance. In 1560 he became the first President of the Academy of Art in Seville. Five years later he entered a religious brotherhood. Our picture shows us the Madonna standing as a crescent moon, borne upwards by clouds, with the light of heaven round her head—a symbolism generally used in the seventeenth century to give visual form to an abstract theological thought, taken from the image of the Woman on the Moon, from the Revelation of St. John. Murillo added a popular touch by surrounding the Virgin with childlike cherubs.

The charming and curiously modern "Fountain of Love" (School of Pisanello) is one of a series of four panels, of which the remaining three are in the Walters Art Gallery, U.S.A. These panels were originally intended for the decorations of a panelled interior. Pisanello was a celebrated painter of the Fifteenth Century, who worked mainly at the small Courts of Northern Italy. In the picture we see fashionably-clad youths and ladies surrounding the Gothic fountain, from which one is busily engaged in drawing off the water of eternal youth with a species of syringe. Apart from its historical significance for students, this painting, whether by the master hand of Pisanello, or a brilliant but anonymous member of his school, has great technical ability and a splendid sense of pictorial arrangement.

Since writing the above paragraphs, a further large consignment of twenty-four pictures, sculpture and drawings, purchased under the terms of the Felton Bequest, to the value of £35,070, has arrived from England. It was officially handed over by Sir Alexander Stewart before a large gathering of the National Gallery Society and other members of the public. From the point of view of building up the historical and educational strength of the Melbourne Collection, as well as by their own inherent quality as works of art, I consider the most important of these new arrivals to be the "Passage of the Red Sea" (Nicholas Poussin) and "A View at the Mouth of the Thames" (Thomas Gainsborough). Both paintings will be reproduced in the next number of the Bulletin.

DARYL LINDSAY.



GEMS FROM THE
ART MUSEUM.

No. 10.

Portrait Head.

Terra Cotta. Height 12 ins.

GREEK (Hellenistic).
IV.-III. Century B.C.

TERRA COTTA was used extensively by the Greeks for sculpture, not only for small statuettes and pottery, but for large figures and for monumental sculpture. The majority of these sculptures are architectural; some were dedications set up in sanctuaries or cult statues placed in temples. Pausanias in his "Description of Greece," written in the second century A.D., mentions terra cotta statues of heroes and deities being placed inside buildings.

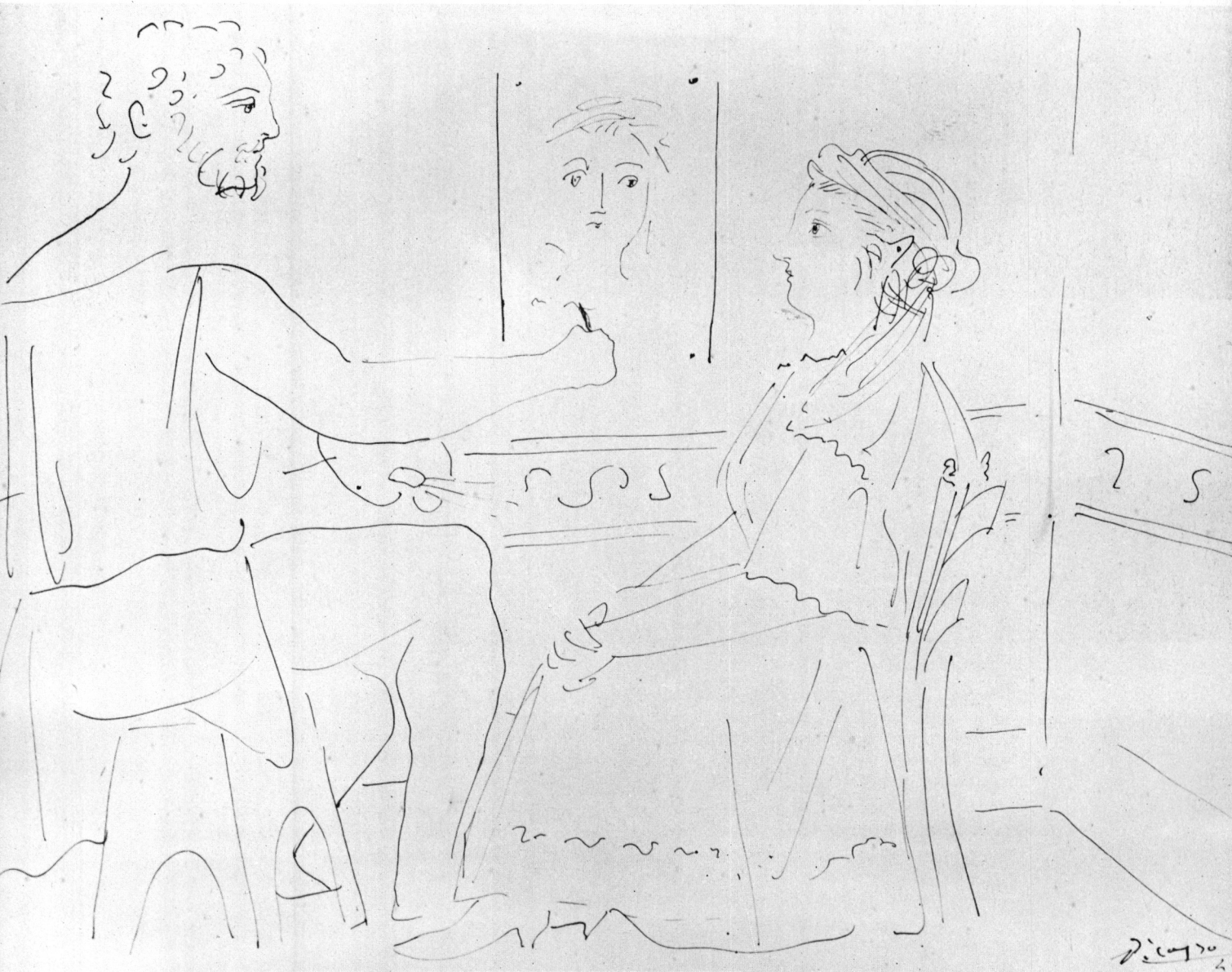
The head shown here would seem to be a portrait head, the stylized treatment of the hair being in accord with the tradition of Greek sculpture, but there is a mingling of convention and naturalism, of stylized and realistic form, which is one of the great achievements of Greek art. The back of the head is not worked out in detail, so it may be assumed that it was meant for a niche; certainly it was not meant to be shown.

Most of the clay figures were painted and often further enriched with gilding. This head shows faint traces of colour. It is one of the rare and little-known treasures of the Art Museum.

ROBERT HAINES.

THE EXQUISITE GREEK HEAD on the opposite page is over 2,000 years old. Who was the unknown sculptor? Was he acclaimed during his lifetime, or did he die "unhonoured and unsung" to live again for us of the Twentieth Century through this little head still vibrant with life and character.

The work of any contemporary artist may well give rise to similar reflection. Is Pablo Picasso, to-day on the crest of a world-wide wave of popularity, destined to survive another 2,000 years? Does he possess that part of eternal truth without which no work of art can live beyond its own brief day? Picasso's "Le Chef-d'oeuvre Inconnu" (Unknown Masterpiece) reproduced below is a spirited pen drawing by a contemporary painter with an international reputation—naturally it gives little indication of Picasso's achievement in the wider field of oils. It possesses an almost classical purity of line despite the flippancy of the subject matter, which definitely belongs to the present century. This witty and provocative drawing, recently acquired in England for the Print Room, will no doubt serve to stimulate public interest as one of the few original works by Picasso which can be seen at first hand in Australia.



LE CHEF-D'OEUVRE INCONNU.

Felton Bequest, 1948.

By Pablo Picasso.



FIGURE COMPOSITION.

(*Winning Entry—Travelling Scholarship, 1947.*)

By Douglas Green.

THE NATIONAL GALLERY TRAVELLING SCHOLARSHIP was established in 1886 to enable students of special ability to continue their art studies abroad. The first winner of the scholarship, which is awarded for three years, was a promising young man by the name of John Longstaff, in 1887. Longstaff studied in Paris under F. Cormon and made copies of works by Velasquez in the Prado, Madrid. Since Longstaff's day, many talented students of both sexes have won this coveted award—the most important of its kind in Australia—which gives to gifted Australian youth a chance to measure their strength against European standards.

Amongst scholarship winners who subsequently became outstanding in the story of Australia may be mentioned James Quinn, in 1893, and Duncan Max Meldrum, in 1899. Both of these painters remained to live and work in London and Paris for many years. In 1929 Constance Parkin (now Constance Stokes) was the winner; while in 1941 it was again awarded to a woman, Nornie Gude (now Pendlebury), who, owing to war conditions, was unable to travel under the terms of the award.

The last scholarship, awarded in 1947, was won by Douglas Green, whose winning entry is reproduced on this page. Mr. Green has just left for England. His work shows pictorial imagination allied to a serious concern with technical problems of paint. His approach to his subject matter—a crowded railway carriage—is definitely modern in feeling and somewhat similar to the earlier work of Stanley Spencer, whose "Parents Resurrecting" forms the cover design of this issue of the Bulletin.

PORTRAIT OF MADAM PFUND.

By Tom Roberts, 1856-1931.

PURCHASED 1948.

Felton Bequest, 1948.



THE NATIONAL GALLERY OF VICTORIA has acquired over the last few years some outstanding examples of the work of Tom Roberts, so that it is now possible for a visitor to the Melbourne Gallery to form some idea of the versatility and wide variety of Roberts' achievement as a whole. As the virtual founder of Impressionism in this country, and as a leading portrait, genre and landscape painter of his generation, Roberts is a major figure in the annals of Australian art.

The latest purchase, reproduced above, was made shortly after the memorial exhibition held in the National Gallery during 1948. The subject, Madam Pfund, was a Swiss lady, for many years a well-known resident of East St. Kilda, Melbourne. A typical example of Roberts' early middle period, Sir Arthur Streeton considered this work "... with its completely beautiful modelling and colour, its quiet refinement and strength, one of the finest portraits painted by the artist."

RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE—

OILS.

The Fountain of Love, School of Pisanello	....	....	....	....	....	....	....	....	....	Felton Bequest
The Immaculate Conception, B. E. Murillo	....	....	....	....	....	....	....	....	....	Felton Bequest
Portrait of a Lady, Antonis Mor	....	....	....	....	....	....	....	....	....	Felton Bequest
The Earl and Countess of Sefton and Their Daughter	....	....	....	....	....	....	....	....	....	Felton Bequest
Sir Edwin Landseer	....	....	....	....	....	....	....	....	....	Felton Bequest
Portrait of the Painter Hubert, Modigliani	....	....	....	....	....	....	....	....	....	Felton Bequest
The Passage of the Red Sea, Nicholas Poussin	....	....	....	....	....	....	....	....	....	Felton Bequest
View at the Mouth of the Thames, Thomas Gainsborough	....	....	....	....	....	....	....	....	....	Felton Bequest
Gasometers at Clichy, Paul Cignac	....	....	....	....	....	....	....	....	....	Felton Bequest
Provencal Landscape No. 1, Paul Nash	....	....	....	....	....	....	....	....	....	Felton Bequest
The Bathers, Duncan Grant	....	....	....	....	....	....	....	....	....	Felton Bequest
The Thames at Chiswick (oil and pastel), Victor Pasmore	....	....	....	....	....	....	....	....	....	Felton Bequest
Peaches, Harley Griffiths	....	....	....	....	....	....	....	....	....	Purchased
Madame Pfund	....	....	....	....	....	....	....	....	....	Purchased
Low Tide, Alan Sumner	....	....	....	....	....	....	....	....	....	Purchased
Heidelberg, E. Phillips Fox	....	....	....	....	....	....	....	....	....	Purchased
Tom Roberts' Country, Harold Vike	....	....	....	....	....	....	....	....	....	Purchased
Flower Study, Sali Herman	....	....	....	....	....	....	....	....	....	Purchased
Afterwards, Murray Griffin	....	....	....	....	....	....	....	....	....	Purchased
Flagstaff Gardens, Phil Waterhouse	....	....	....	....	....	....	....	....	....	Allan R. Henderson Donation Fund

WATER COLOURS.

The River, Robert Campbell	....	....	....	....	....	....	....	....	....	Purchased
Garden, Helen Ogilvie	....	....	....	....	....	....	....	....	....	Purchased

MISCELLANEOUS.

Drawings by Tintoretto, Claude	....	....	....	....	....	....	....	....	....	Felton Bequest
Mary Cassatt, Sickert, Rodin	....	....	....	....	....	....	....	....	....	Felton Bequest
Lithographs, E. Vuillard	....	....	....	....	....	....	....	....	....	Felton Bequest
Two Tinted Drawings, Margaret Stones	....	....	....	....	....	....	....	....	....	Purchased
12 Drawings by Eugene van Guerard	....	....	....	....	....	....	....	....	....	Purchased

ART MUSEUM.

Beauvais Tapestry	....	....	....	....	....	....	....	....	....	Felton Bequest
Half Figure, Ancaster Stone, Henry Moore	....	....	....	....	....	....	....	....	....	Felton Bequest
Head, Odette (bronze), C. Despiou	....	....	....	....	....	....	....	....	....	Felton Bequest
Head, Tagore (bronze), J. Epstein	....	....	....	....	....	....	....	....	....	Felton Bequest
Standing Nude (bronze), A. Maillol	....	....	....	....	....	....	....	....	....	Felton Bequest
Figure, Source (terra cotta), F. Dobson	....	....	....	....	....	....	....	....	....	Felton Bequest
Lizard (marble), Clive Stephen	....	....	....	....	....	....	....	....	....	Purchased

GENEROUS DONATIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE—

Thirty-three Small Oil Landscapes, Rupert Bunny	....	....	....	....	....	....	....	....	....	} Presented by A. J. L. McDonnell, Esq.
Ten Pen Drawings, Rupert Bunny	....	....	....	....	....	....	....	....	....
Set of Copper Lustre (4 pieces)	....	....	....	....	....	....	....	....	....	Bequeathed By Dr. B. Stewart Cowen
Four Works by British War Artists	....	....	....	....	....	....	....	....	....	Presented by United Kingdom Authorities, distributed by Australian War Memorial, Canberra
Miscellaneous Articles of English 18th Century Wearing Apparel	Presented by the Mayos family
Victorian Parasol	Presented by Mrs. Alva Benjamin

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N.B. ALTERATION OF LECTURE DATES. Our free lunchtime Lectures for the remainder of 1948 will be held in the Lecture Hall (Swanston Street entrance), at one-fifteen on the following dates: Thursday, 23rd September, and Thursday, 21st October.