



Vol. IV No. III

1950

THE QUARTERLY BULLETIN OF THE NATIONAL GALLERY OF VICTORIA

*This copy of the Bulletin temporarily departs from the custom of recording works in the various sections of the National Collection and is devoted entirely to recent acquisitions to the Print Room. The following notes by the Keeper of the Prints also give an idea of the scope of this collection as a whole, which now holds something over three thousand important prints and drawings.*

THE PRINT COLLECTION WAS GIVEN AN EXCELLENT START WHEN IN 1891 AND 1892 PROFESSOR Herkomer purchased for Melbourne a number of etchings and engravings, many of which had previously been in the collections of Sir Seymour Haden and Meryon's friend, M. Salicis. A small but first rate nucleus of work, consisting of prints by Durer, Rembrandt, Meryon, Whistler and Seymour Haden was thus established.

How fine these early acquisitions are was borne out recently when our three great Durer prints, Knight Death and the Devil, Melancholia I and St. Jerome, were taken to London to be cleaned. Experts remarked they had rarely seen impressions as good as these and comparison showed that our impressions of these three prints are fully as fine as those in the Print Room of the British Museum.

Gradual enlargement over the years has now resulted in a collection in which most print techniques are adequately represented by examples from the periods at which they achieved their greatest perfection. Thus the flowering of etchings in 17th century Holland, particularly in the work of Rembrandt, may be compared with the revival of this technique during the 19th century in the work of Sir Seymour Haden, Whistler, Forain and Meryon. Woodcuts of the 16th century German and Italian School may be seen side by side with those of the English wood engravers of the sixties and examples of modern English and Australian wood engraving. Lithography, one of the most recent inventions in the field of print making, is represented by the work of such masters as Toulouse Lautrec, Steinlen, Bonnard and Vuillard.

Line engraving, one of the oldest of the print making processes, is represented in excellent impressions by such early masters as Schongauer and Meckenem and the classic period of this technique can be seen not only in the superb impressions of Durer's work mentioned above but in thirty-eight examples by his hand.

Among these thirty-eight prints are twenty which have been added to the collection this year. Outstanding among the new acquisitions is a particularly fine impression of the Virgin with the Monkey, engraved about 1498. The fact that this impression can be traced back to a 17th century collection of prints is proof that it has always been highly valued by collectors. The St. Eustace and the Stag, about 1501, the largest plate ever engraved by Durer, belonged in 1660 to the famous French connoisseur, P. Mariette, and came to us from the collection of King Friedrich August of Saxony. In this work, which also still belongs to Durer's formative years, a dramatic moment is interpreted with magic tranquillity. St. Eustace is converted to Christianity by the appearance of a stag carrying the crucifix between its antlers. The reverently outlined scenery conveys the typically northern love of knotty detail but Durer achieves harmony by the controlled evenness of his execution. In his later work Durer shows that he has absorbed the Italian taste for formal design. His series of the Small Passion contains such striking compositions as Christ before Caiaphas, where the whole scene is a balance of large masses of light and dark. Ornamental grace and a quaint sense of humour distinguish Christ in Limbo, where the devil forming a decorative border together with the rounded arch, pokes the head of Adam with a stick. Durer often places his religious subjects into contemporary settings but he draws from this contemporary world the illusion of a higher reality.

It is instructive to compare Durer's work with that of other artists of his day. The most important among these is perhaps Albrecht Altdorfer, who is represented by some small examples. The solitude of rocks overhung by dank moss and gnarled roots appears to him the proper setting for an ascetic St. Jerome whom Durer in his plate of 1514 (also in our collection) depicted as a comfortable scholar, ensconced in his roomy, sunlit study.

Hans Sebald Beham, a follower of Durer, excels in the art of genre, the small scale intimate portrayal of scenes from every day life, for the depiction of which religious subject matter forms the pretext. His Death and the Young Woman is a beautifully composed record of 16th century female fashion, his Prodigal Son an exquisitely balanced design of rural life. Beham's decorative sense comes out most clearly in his ornamental plates such as the Little Buffoon.

Line engraving lost in popularity in the 17th century and was replaced by the quicker and more flexible method of etching. Jacques Callot's line often conveys the verve and swiftness of his hand with the immediacy of a drawing. His figures of war veterans reduced to ragged poverty deeply influenced Rembrandt. A typical one is "The Blind Beggar and His Companion" reproduced on the cover. Callot and his contemporary Hollar are both well represented in the collection and provide the background for the work of Rembrandt.



Christ in Limbo  
11.5 cm. x 7.25 cm.

B.16  
*Felton Bequest, 1949*

A. DURER



Christ before Caiaphas  
11.7 cm. x 7.3 cm.

B.6  
*Felton Bequest, 1949*

A. DURER

From the Engraved Passion series

## DRAWINGS

IN 1939 THE HOWARD SPENSLEY BEQUEST GAVE TO THE PRINT ROOM A SUBSTANTIAL GROUP OF interesting old master drawings among which were a number of 17th century Italian drawings by such artists as Guercino, Annibale Caracci, Grimaldi and others. Drawings by the High Renaissance Master Andrea del Sarto were acquired in 1936 from the famous English private collection of Henry Oppenheimer. Among recent additions are a fine sheet of figures by Tintoretto and the caricature by Tiepolo reproduced here.

The Dutch drawings include two Rembrandt sketches also from the Oppenheimer collection.

In the French section, 18th century masters are represented by some good examples. An important, exquisitely finished drawing by Ingres of Lady Jane Montagu was bought for Melbourne in 1920 by Mr. Frank Rinder. Drawings by J. F. Millet, Modigliani, Picasso, Despiau were among the acquisitions of the last few years.

Of outstanding interest in the English section are the thirty-six watercolour drawings by William Blake; part of a set of one hundred, they were made by the artist in illustration of Dante's Divine Comedy. They had been commissioned from the artist by John Linnell, from whose descendants Mr. Robert Ross bought them for the Felton Bequest in 1918. Contemporary work includes that of John, Sickert, Dobson, Kessel and others.

Notable in the Australian section is a fine set of drawings by the early masters Eugene von Guerard and Abram Louis Buvelot. Past and contemporary artists are represented in this section.

— Ursula Hoff.



Death and the Young Woman B.149  
7.9 cm. x 5.2 cm. *Felton Bequest, 1950*  
H. S. BEHAM



Peasant Woman with a Goose B.192  
4.75 cm. x 3.5 cm. *Felton Bequest, 1950*  
H. S. BEHAM



The Prodigal Son Repentant  
7.3 cm. x 11.5 cm.

H. S. BEHAM (1500-1550)

B.35  
*Felton Bequest, 1950*

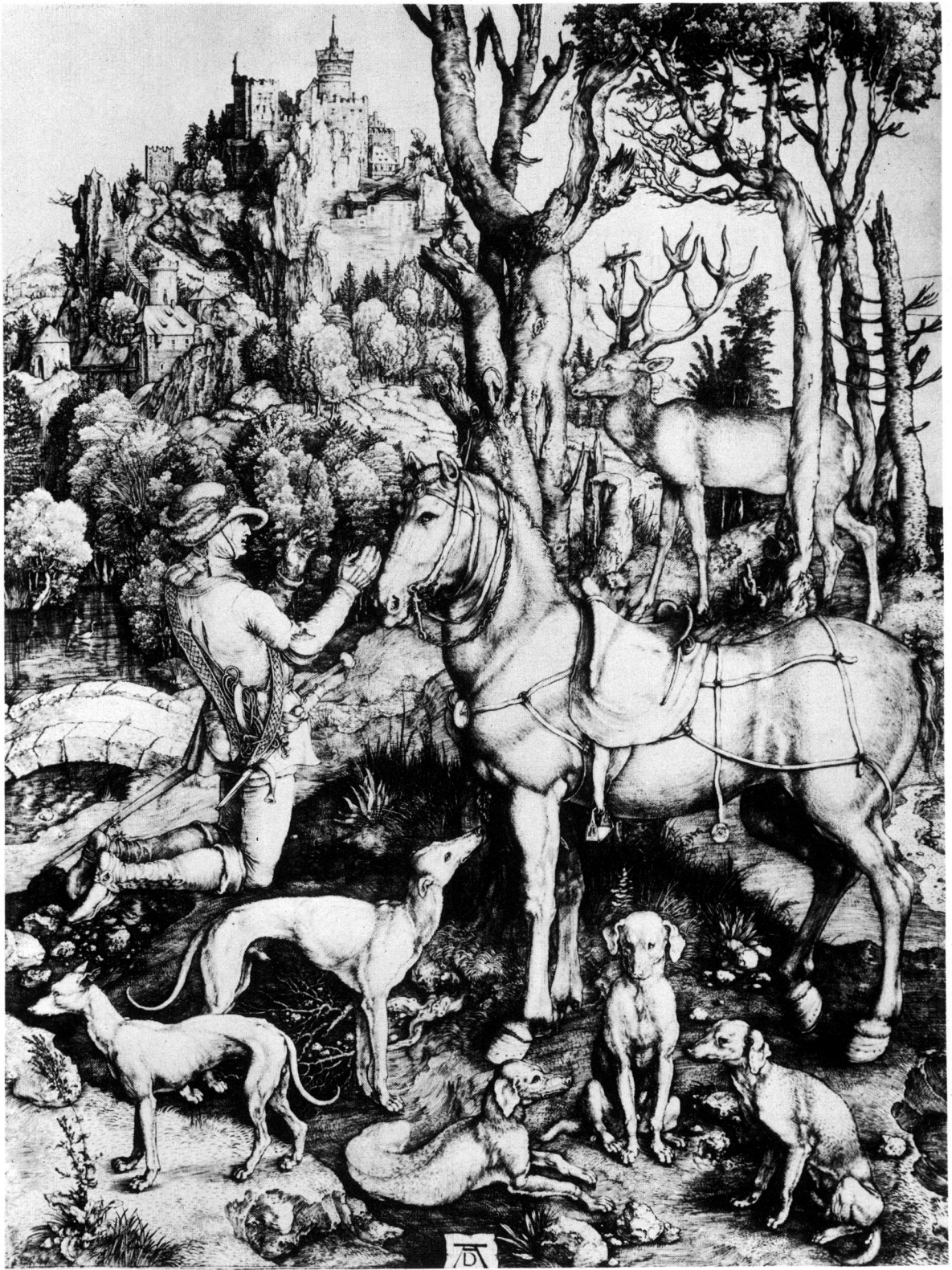


The Virgin with the Monkey  
19.25 cm. x 12.3 cm.

A. DURER (1471-1528)

B.42

*Felton Bequest, 1949*



St. Eustace  
36 cm. x 26.2 cm.

A DURER.

B.57  
*Felton Bequest, 1949*

RECENT ADDITIONS TO THE PRINT ROOM,  
acquired under the terms of the Felton Bequest  
or by purchase, include:

MONOTYPES, PEN AND WASH DRAWINGS  
by George Lawrence, Roland Wakelin, Ena  
Joyce, Russell Drysdale, S. T. Gill, Cedric  
Flower and Margaret Stones.

#### LINE ENGRAVINGS

- Altdorfer**, St. Jerome in a Cave ..... B.21  
Two Satyrs Contending for a Woman ..... B.38  
**H. S. Beham**, A Fool and His Wife ..... B.213  
Christ and the Virgin Mary (Pieta) ..... B.9  
The Story of the Prodigal Son ..... B.31/4  
The Prodigal Son Tending the Swine ..... B.35  
Death and a Young Woman ..... B.149  
Peasant Woman with a Goose ..... B.192  
The Standard Bearer ..... B.201  
Genius with Banderolles ..... B.230  
**Master I. B.**, Ornament with Cuirass ..... B.49  
**Jer Wierix**, Henriette de Balzac ..... A.1850  
**H. Aldegrever**, Ornament ..... B.231

#### ETCHINGS

- Altdorfer**, Goblet and Cup ..... B.95  
**H. S. Lautensack**, Landscape ..... B.43  
**W. Hollar**, The Four Seasons ..... P.607/9

#### WOODCUTS

- Altdorfer**, Thisbe Lamenting Pyramus ..... B.61  
**Beham**, The Garden of Gethsemane ..... B.85  
**Durer**, Title page to the  
"Small Woodcut Passion" ..... B.16  
**Anonymous** (German School),  
Suso Adoring Christ ..... Schr. 5325/11  
**Ugo da Carpi**, Surprise, St. Peter Preaching,  
Christ in the House of Simon.  
**Andrea Andreani**, Clelia Fleeing from the Camp  
of Porsenna.  
**Anonymous** (Italian School), Virgin and Child  
with St. John.

#### OLD MASTER DRAWINGS

by Giacomo Amiconi, Paolo Farinati, G. B.  
Piranesi, Palma Giovane, G. B. Tiepolo,  
Federigo Zuccaro, Pier Leone Ghezzi, Gabriel  
Metsu, Ford Madox Brown and Allan Ramsay.

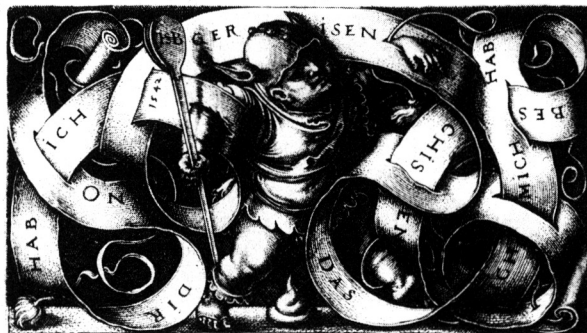
RECENT GENEROUS GIFTS TO THE PRINT  
ROOM include:

- Twenty-four etchings and a drawing by Sir  
D. Y. Cameron, presented in memory of  
Frank Rinder (Felton Bequest Advisor in  
Europe, 1919-28) by his wife and daughter.  
Brown wash drawing, River and Trees, by John  
Varley, presented by Daryl Lindsay.  
Four coloured reproductions of paintings by  
John Piper, presented by Arnold Shore.  
Eleven coloured reproductions presented by the  
British Council.



St. Jerome in a Cave ..... B.21  
10.7 cm. x 6.1 cm.  
*Felton Bequest, 1950*  
A. ALTDORFER (c. 1480-1538)

H. S. BEHAM (1500-1550)  
The Little Buffoon (Genius with Banderolles) ..... B.230  
4.5 cm. x 8.1 cm.  
*Felton Bequest, 1950*







G. B. TIEPOLO  
 Caricature of a Man. Pen Drawing, height 17.9 cm.  
*Felton Bequest, 1950*

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Ornament with Cuirass (B.49), MASTER I. B.

*Felton Bequest, 1950*

