

THEODORE GERICAULT, THE ENTOMBMENT, *Oil on canvas, 30 $\frac{1}{4}$ in. x 25 in*

Felton Bequest.

Gericault's "The Entombment" was acquired on the occasion of the Gericault Exhibition held at the Marlborough Galleries in London in 1952. Religious subjects rarely occur in the work of this artist, and our picture, a study, is thought to belong to his very early phase, "probably before 1814"

The conception of the scene differs markedly from that seen in traditional religious art. Tradition on the whole gave prominence to the sorrowing women; it emphasised tenderness and distress in the disciples, and heroic beauty in the figure of Christ. Our study describes the Entombment in the spirit of an impassioned documentary realism. The picture conveys the loneliness and secrecy of the burial, the primitive simplicity of the disciples. The dramatic light-effects, the pre-occupation with the pathos of death betray the romantic temperament of its painter.

Gericault's name is closely linked in the history of French painting with that of his younger friend Delacroix. Both artists were ardent admirers of England. Delacroix's "Confession of the Giaour," acquired for the Gallery in 1910, is one of a series of illustrations to Byron's "Giaour," begun in 1824. The artist presented to Georges Sand a large version which has since disappeared. Apart from a lithographic reproduction our small picture is the only record of Delacroix's conception of the confession scene. It calls up Byron's description of the "accursed Giaour":

"See by the half-illuminated wall,
His hood fly back, his dark hair fall,
That pale brow wildly wreathing round,

URSULA HOFF.

EUGENE DELACROIX, THE CONFESSION OF THE GIAOUR, *Oil on canvas, 9 in. x 12½ in.*

Felton Bequest.





OAK CHAIR, *English*. Height 3 ft. 11 in., Width 23 in.

Purchased.



OAK REFECTORY TABLE, *English*. Height 2 ft. 7 in., Length 8 ft. 3 in., Width 2 ft. 6 in.

Purchased.

From the Middle Ages until the Restoration, oak was the preferred furniture timber in England, because it is a durable timber of rich colour and markings. Its strength is not of the kind which encourages the use of elaborate detail and florid curvature; the design of good pieces reflects the robust character of the material in simple straight members, forthrightly joined and ornamented with shallow carving and light turning.

The table shown has simple turned legs and comparatively slender stretchers, and retains the character of oak furniture while avoiding the appearance of excessive weight and in this respect it may be said to be typically English. The top is of three planks of quartered English oak. The upper rail is lightly carved. Glue is seldom used in furniture of this period, and the joints of the table are held together by wooden pins. The table is accompanied by two oak benches, and the three pieces have been used together for centuries.

The chair illustrated is an early oak panelled back arm-chair. The turned "bobbins" are unusual in chairs of this kind, although turning was a very ancient trade. Turned chairs were made by turners and panelled ones by joiners, and these are more characteristic of the turner's product.

Arm-chairs of the sixteenth and seventeenth centuries were usually of dignified form as they were generally reserved for the owner of the house (the "chairman"), or an honoured guest, while the ordinary members of the household and less distinguished guests used forms, stools or chests.

As with the refectory table, the chief distinction of this piece lies in its unusually satisfying proportions. The two pieces represent a period for which good examples are becoming increasingly rare.

The coffer shown is of timber covered with red leather ornamented with brass nails studded to form patterns and the crown and royal cypher of King James. Under the curved lid is a deep well, lined with damask. The lower portion of the front of the chest falls to give access to a set of four drawers faced with red leather tooled in gold, and lined inside with the same pink damask of the upper compartment.

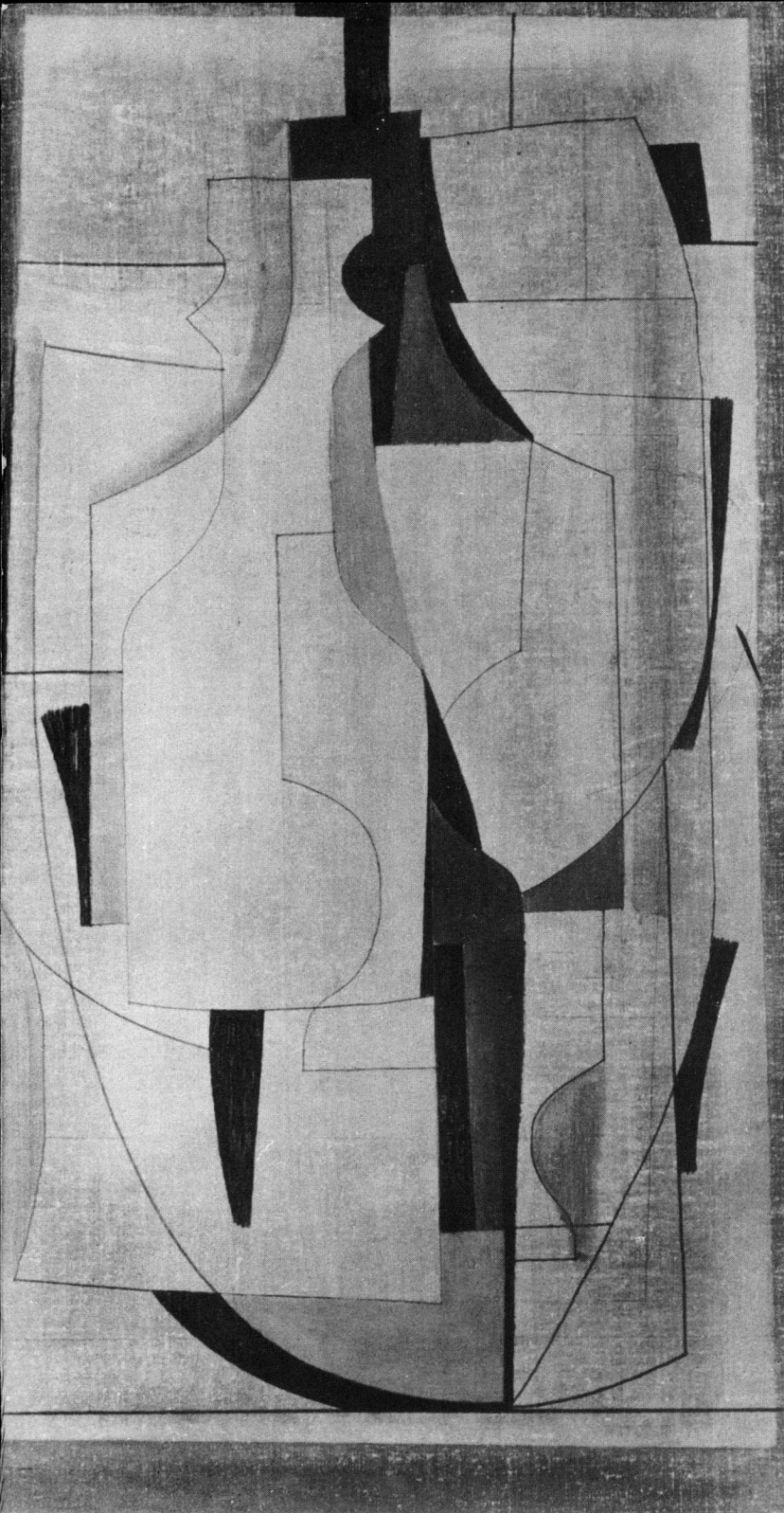
These three items are part of a consignment of furniture purchased from the Government Vote, and were recommended by the Director during his recent visit to England.

G. THOMSON.

LEATHER COFFER, *English, 17th century. Height 25 in., Length 38 in., Width 22 in.*

Purchased.





BEN NICHOLSON, STILL LIFE, PUNCH AND JUDY, FEB. 28, '49.
Oil on board, 28½ in. x 15½ in. Purchased.

On opposite page.

Above:

MARCEL GROMAIRE, NAVIRES AU LARGE,
Watercolour, 13 in. x 17¼ in. Purchased.

Below:

MERLYN EVANS, THE JAIL, Oil on board,
25 in. x 37 in. Purchased.

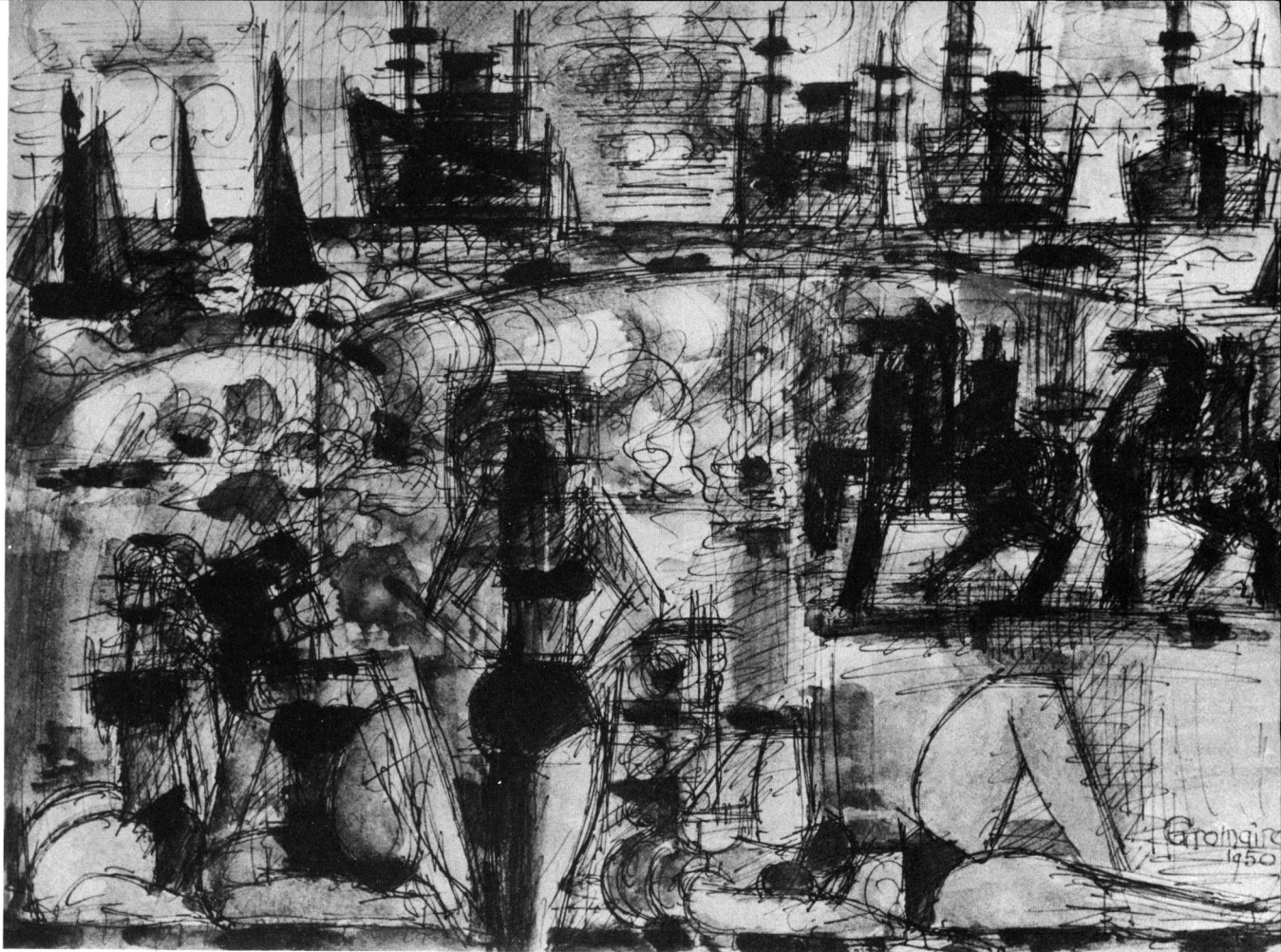
These three recent acquisitions show various aspects of abstract and semi-abstract design.

Ben Nicholson's picture gains harmonious perfection from the balance of echoing forms and intertwining shapes. His art "aspires to the state of music."

Gromaire's "Navires au Large" weaves bathers, horsemen, waves and ships into a pattern of rhythmically recurrent geometric shapes set down with spontaneous freshness.

In "Jail" Merlyn Evans uses abstract forms to emphasise the sinister, inhuman aspects of his theme.

URSULA HOFF.



RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE:

OIL PAINTINGS AND WATERCOLOURS

Grand Canal, Venice	W. R. Sickert	Felton Bequest
Portrait of Petrus Woortman	J. B. Perronneau	Felton Bequest
Lion and Rat (Gouache)	Marc Chagall	Felton Bequest
Portrait of the Earl of Leicester	F. Zuccaro	Felton Bequest
The Entombment	Th. Gericault	Felton Bequest

DRAWINGS AND PRINTS

The Bohemian, drawing	F. Topolski	Purchased
The Beggar Boy, drawing	T. Gainsborough	Felton Bequest
Charles Keene, drawing	J. McN. Whistler	Felton Bequest
Hakea Sericea, drawing	M. Stone	Purchased
Nude, lithograph	P. Bonnard	Felton Bequest
Twelve Woodcuts	J. Hassall	Purchased
Lion and Horse, mezzotint	after G. Stubbs	Purchased

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The following publications and reproductions are on sale at the Swanston Street entrance:

Catalogue of the Gallery (5/-). Gallery Guide (1/-). Catalogue of Selected Masterpieces with 30 illustrations (1/6). Ten large colour reproductions (25/- each). A selection of small reproductions including Christmas cards.

THEATRETTE

DOCUMENTARY FILMS: Every TUESDAY at 1.15 p.m.

LECTURES: NATIONAL GALLERY LECTURE — First Thursday.

PUBLIC LIBRARY LECTURE — Third Thursday.

MUSICAL RECORDINGS — Second and Fourth Thursdays.

The cover design in this issue is a detail from a panel of genoa velvet.