

A CORNER OF THE MURDOCH GALLERY

## MURDOCH GALLERY

It is nearly a century since the National Gallery of Victoria came into existence and we owe a debt to the vision of those early trustees who laid the foundations of the great Collections it houses today. Certain names stand out—Barry, Stawell, McArthur—and the late Keith Arthur Murdoch—in whose memory this Gallery has been named—takes his place naturally amongst them.

Frank Rinder, with whom I worked in London in the early twenties, was responsible for getting us many notable acquisitions, amongst them the van Eyck, the Memlinc, the Flemish Triptych, the Nottingham Alabaster, the Books of Hours, and other early works which are a lasting memorial to that wise and far seeing advisor to the Felton Bequest.

It was almost entirely due to Keith Murdoch that I joined the staff of the Gallery in 1940 and when I took over the Directorship two years later it was one of my ambitions to carry on the work started by Rinder in building up the collections of Primitive and Mediaeval Art. In these twelve years we have acquired the Swabian sculpture, the early 15th century French "St. Barbara", the Burgundian tapestries and a number of Spanish and Italian works of rare beauty, all of which are displayed in this room, and it is hoped that as time goes by, with the resources of the Felton Bequest to draw on, future trustees and directors will add other pieces of comparable quality to our Mediaeval Collection.

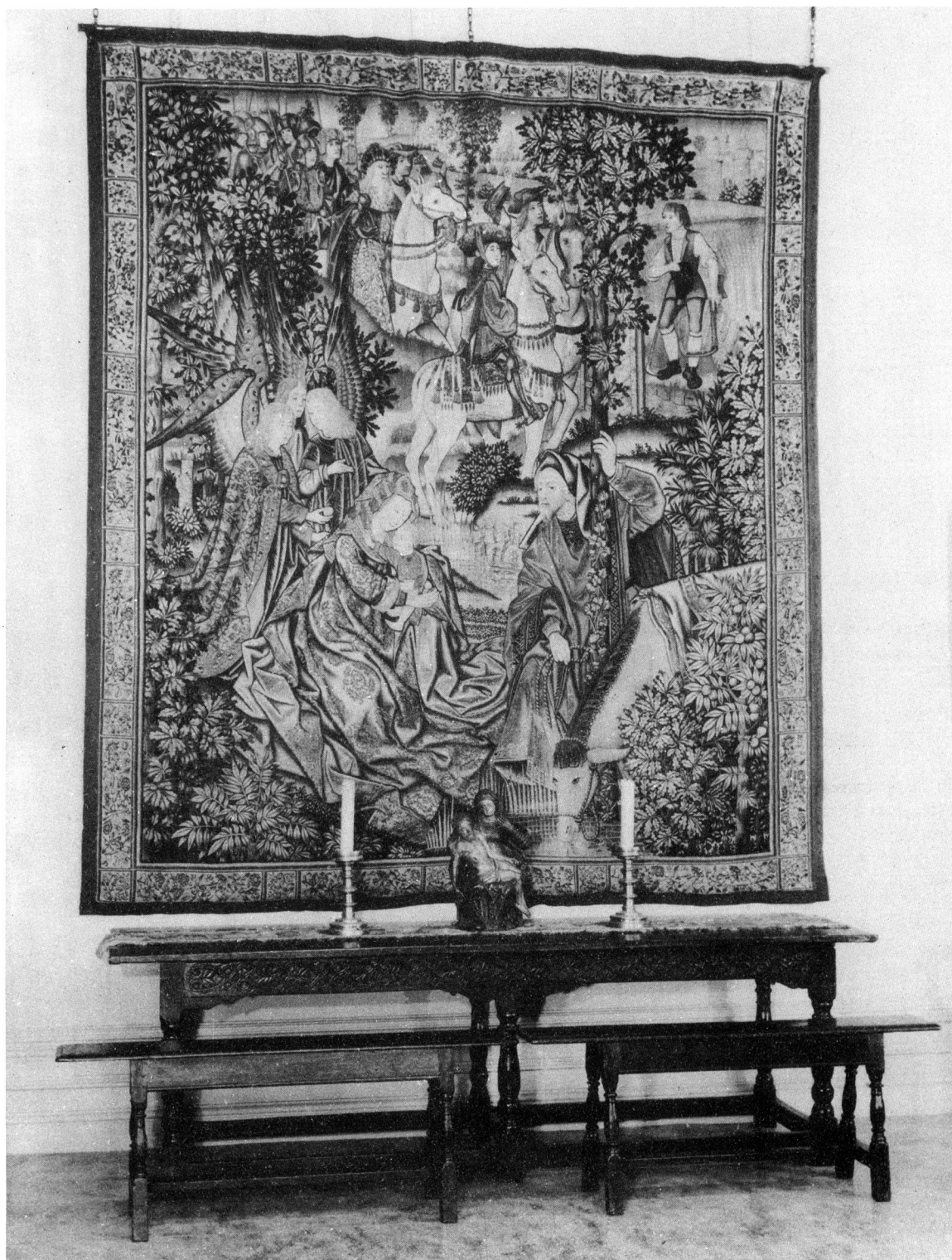
I believe that the majority of the works in this Gallery would grace any collection in the world and I have tried to make it worthy of a man who during his life time did so much to raise the standard of culture in this country.

I wish to thank Mr. Williamson, Mr. Brier and the staff for the fine effort they made in completing the work of renovating this Gallery against time for the Official Opening. As Mr. Brier said—"I think Sir Keith would have liked this room".

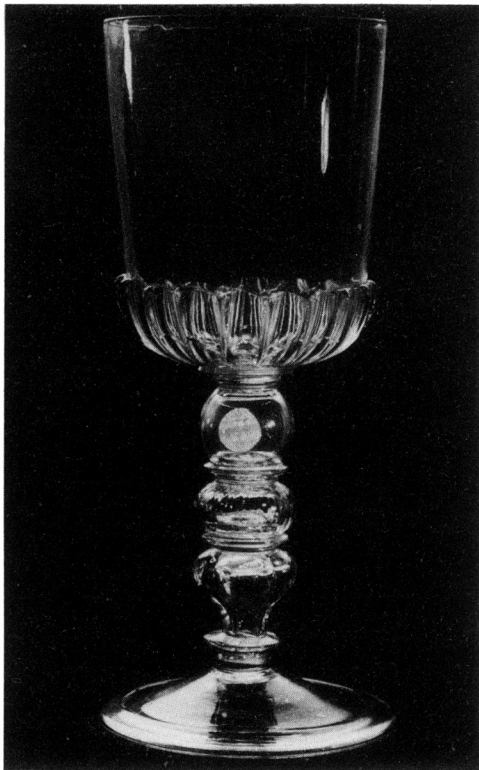
DARYL LINDSAY,

*THE MURDOCH GALLERY was officially opened by His Excellency the Governor, Sir Dallas Brooks, on 23rd September, 1954, before a large audience of Government Officials, the Trustees of the National Gallery, Public Library, National Museum and Museum of Applied Science, the Felton Bequests Committee, the Directors of the Trustees, Executors and Agency Company, and the Council and members of the National Gallery Society.*





FLEMISH TAPESTRY WITH A FLIGHT INTO EGYPT, c.1520, Felton Bequest, in the Murdoch Gallery



LARGE GADROONED GOBLET, CHARLES II., height 10 $\frac{1}{2}$  inches

## THE GLASS COLLECTION

To those interested in Antique English and Irish Glass it has been apparent that the Collection in the Gallery has been developed over the past few years into a most attractive, interesting and comprehensive group; but it may not generally be known that the Melbourne collection is one of the most complete of any museum in the world, not excluding even the famous Victoria and Albert. We may never be able to match the great museums of England and America for single rare and costly pieces such as 16th Century Verzelini glasses or sealed Ravenscroft pieces but our aim has been rather towards a complete range of ordinary glasses. The collection has been carefully planned to show all the main types produced in the British Isles during the great period of English glass-making extending roughly from George Ravenscroft's discovery of lead crystal in 1675 to the decline of taste in about 1840.

The development of the various forms has been shown from the early heavy glasses with simple inverted baluster stems through the gradual elaboration of knops to the charming and intricate light baluster from Newcastle; simple plain stems; the basic air twists progressing through complex patterns of air threads to similar arrangements of opaque white threads and colour twists and, late in the 18th Century, facet cut stems. Almost all known shapes of bowl are shown, as are the many varieties of foot.

Methods of decoration are also illustrated with examples of diamond engraving, wheel engraving, enamelling, various sorts of cutting and also glasses inscribed to record events and figures in history.

The collection has been classified according to the system now fairly generally accepted and set out by Mr. E. B. Haynes in his Pelican publication "Glass through the Ages".

It is hoped that a beginner in glass collecting will be able to examine specimens of any type of glass he may hear mentioned

BALUSTER WINE GLASS, QUEEN ANNE, height 6 $\frac{1}{8}$  inches





THE NATIONAL GALLERY SOCIETY OF VICTORIA

CIRCULAR.

FEBRUARY, 1955.

NEW MEMBERS.

The following new members have been elected to the Society since the Membership List re-opened on 1st. January, 1955.

Mrs. G. Allard	Mrs. M.S.H. Lawrence
Misses M. & L. Baker	Mr. D.W. London
Mr. & Mrs. G. Barrett	Miss E. Lovett
Mr. C. Bednall	Mr. W. Kerr-Morgan
Miss M. Bell	Mrs. F.C. Muirhead
Miss M. Benjamin	Mr. & Mrs. J. Mackie
Miss H. Birtwistle	Lady Mary C. Newton
Mr. G. Blanch	Miss A. Paterson
Mr. E. Bryans	Colonel & Mrs. V.J. Paterson
Dr. & Mrs. L.B. Bull	Miss L. Pitkethly
Mr. V.P. Cahill	Mr. & Mrs. E.R. Scott
Miss J. Christian	Misses B.E. & L.C. Shannon
Mrs. H. Fleigner	Miss E.L. Sim
Miss N. Ford	Miss C.P. Smith
Mrs. N. Gantner	Mrs. Louis Smith
Dr. E. Green	Dr. J.R. Stawell
Mr. D.P. Griffin	Mr. G. Stewart
Mr. & Mrs. A.W. Hamer	Miss J. Stewart
Dr. & Mrs. C.S. Hocking	Miss B. Taylor
Mr. & Mrs. W.T. Hooper	Miss L. Stuart Taylor
Miss I. Johnson	Miss V. Thomas
Mr. & Mrs. G.A. Jones	Dr. & Mrs. A. Walkley
Miss J. Kemp	Mrs. B. Wallace
Mrs. D. Kennison	Mrs. J.F. Wilkinson
Miss M.V. Kerr	Mrs. E.K. Wilson
Mr. R. Komon	Mr. & Mrs. O.H. Vary
Mrs. F. Lawrence	

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It is hoped that the proposers and seconders of these new members will introduce them to Councillors and other members of the Society at the earliest opportunity. A Membership Book containing the names of all members of the Society is available for inspection at each Monthly Meeting.

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LUNCH-TIME DOCUMENTARY FILMS.

The following is a list of Films to be screened in the Theatre at 1.15 p.m. on Tuesdays. Admission is free and the public is cordially invited.

February 15th.	Clay Craft at Denby Journey into History Colour	United Kingdom Information Office
February 22nd.	Road to Canterbury Tsetse Fly	United Kingdom Information Office
March 1st.	Under Western Skies Mohammedan World	State Film Centre
March 8th.	Toughest Inch Auto Worker of Detroit	United States Information Service
March 15th.	Colour in Clay Fine Tableware in the Making - The Glassmakers	United Kingdom Information Office.

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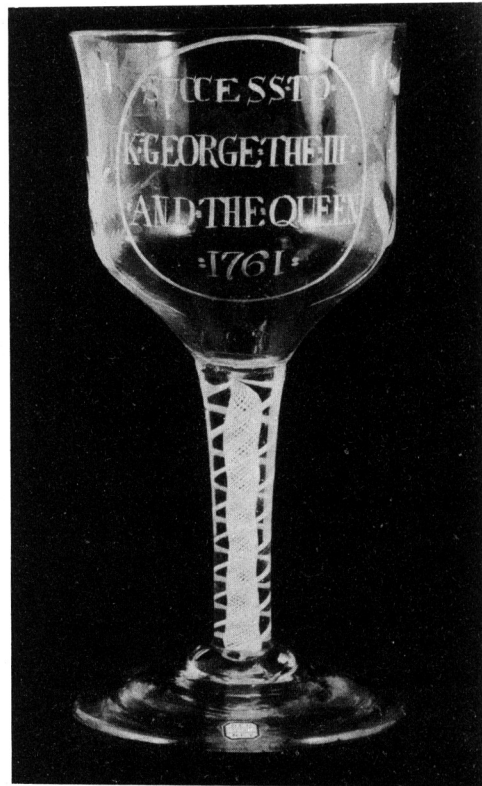
February 3rd. 1955.

Donald Malcolmson,  
Honorary Secretary.

or read about in the various books on the subject and indeed a study of the collection in conjunction with this Pelican should yield a very good basic knowledge of the subject. However it is obvious that the appeal of the collection should not be restricted to specialist collectors and in an endeavor to provide a more general interest for the casual visitor to the Museum, additions have recently been made to the series of Royalty glasses so that all reigns from Charles II to Elizabeth II are now represented.

Possibly the most interesting and beautiful of the recent acquisitions is the large gadrooned goblet illustrated, which has a coin of Charles II 1680 enclosed in the stem. This glass has unfortunately been damaged. However if it were not for this we may never have had the opportunity of its purchase, or certainly not at the very reasonable price at which it was offered. Made in about 1685, the year of the death of Charles II, this glass is probably a memorial to that King. Queen Anne is represented by the fine baluster stem specimen here shown which

RUMMER, GEORGE IV., height  $5\frac{9}{16}$  inches



GOBLET, GEORGE III., height  $7\frac{1}{4}$  inches

has the rare "drop knob" stem formation and is inscribed in diamond point "To the Pious Memory of Queen Anne". The accession of George III in 1761 is commemorated by the opaque twist goblet illustrated and bearing the inscription "Success to K. George III and the Queen 1761" and that of George IV by the bucket bowl rummer engraved with a mounted figure of the King's Champion, the Royal Cipher "GIVR" and the coronation date "19th July, 1821".

The series is displayed as a whole in one case in the Verdon Gallery and it is hoped that visitors to this gallery may find some interest in these pieces that were created to mark the reign of England's Monarchs over nearly 300 years.

REX EBBOTT



J. CARINGTON SMITH, CONTEMPLATION, oil on canvas, 24 inches X 29½ inches

Purchased

It is perhaps unusual to consider together such diverse works as the three contemporary Australian paintings reproduced here. But they are not without points of contact; one of these is that all three employ the compositional device of dividing the picture-area into rectangular panels of considered proportions.

It is "The Public Servant", of course, which provides the extreme example of the system, but even "Man Asleep on the Stairs" in which the familiar proportions are less strongly insisted upon, and "Contemplation" with its indication of recession, depend to some extent on this procedure.

In Dickerson's picture the expression is mainly directed towards social commentary. The sleeping figure, in which the beauty of the form is brought out by very precise drawing and rigorous simplification, is surrounded by a world of unconcern. The picture is painted smoothly and gives an unusual example of the resolution of two virtually incompatible colours (saffron for the man's clothes and a blue sky) by a line of pink in the stanchion.

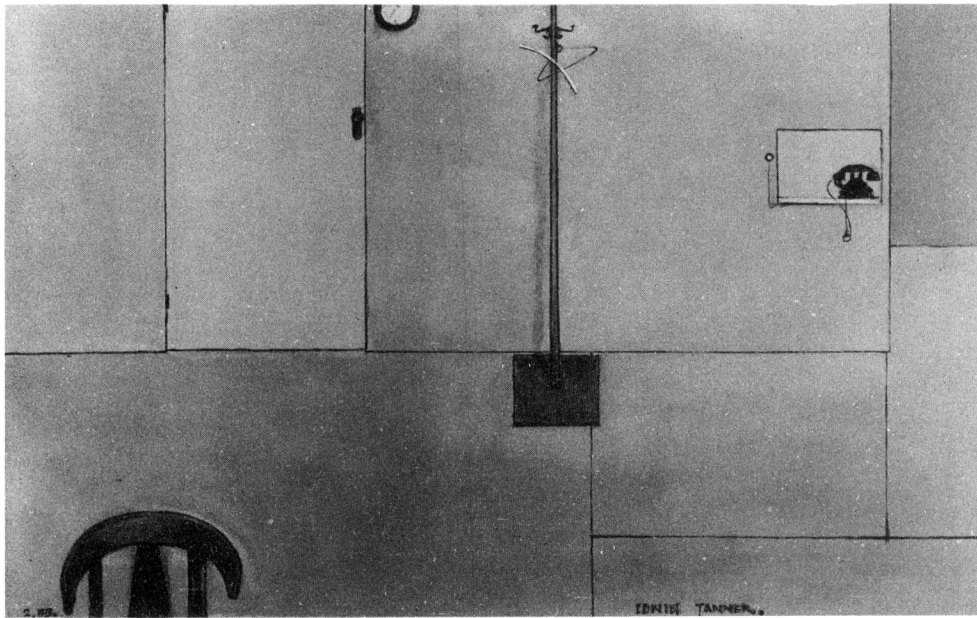
Carington Smith's "Contemplation" is a subject in the same tradition as Ramsay's "The Student". Here, however, the design is more deliberate, and the interest is centred more on form than on light. The paint is firmly trowelled on, and the modulations are of colour rather than of tone. This use of colour and lively surface texture support the interest of the intense, strongly modelled figure.

In Tanner's carefully calculated picture perspective is suspended so that the movement of proportions from rectangle to square, from horizontal to perpendicular to diagonal, shall not be challenged by any three-dimensional counter-attraction. A network of lines like those in Justin O'Brien's drawing for "The Madonna Enthroned" may be traced on this painting, revealing many elegant relationships.

Quite a covey of ideas are set in flight by the title and one may speculate. This is the portrait of a hat-rack; on it could hang, of course, the "Greatcoat" of Gogol's famous story. But the humble piece of furniture is itself a public servant, the symbol for a contrivance upon which may be hung an endless succession of plans for pictures. Perhaps the artist is offering here, in truly twentieth-century style, a sardonic comment on the sophisticated art form he manages so skilfully.

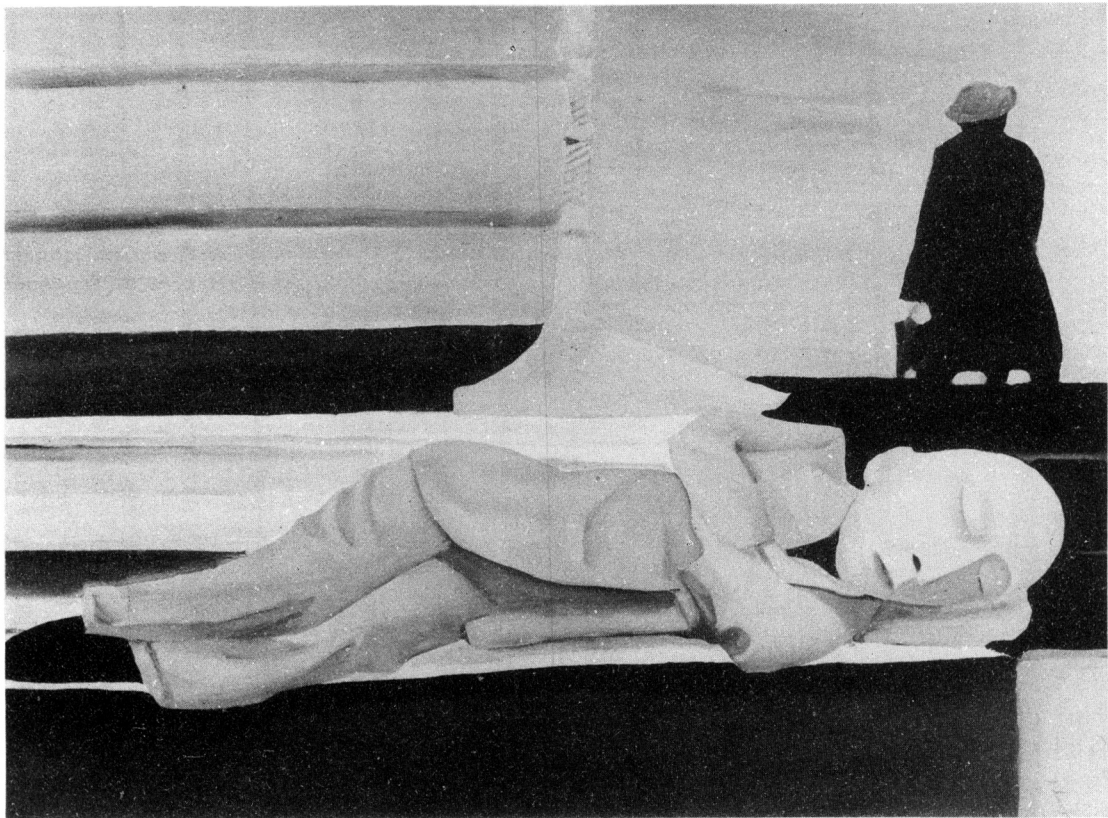
GORDON THOMSON





E. R. TANNER, PUBLIC SERVANT, oil on canvas, 25 inches X 39 inches

Purchased



R. H. DICKERSON, MAN ASLEEP ON THE STEPS, enamel on board, 29½ inches X 39½ inches

Purchased

RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE :

Oil Paintings :

Charity .. .. .	.. .. .	Alessandro Turchi .. .. .	.. .. .	Felton Bequest
The Finding of the True Cross .. .. .	.. .. .	Cola dell'Amatrice .. .. .	.. .. .	Felton Bequest
Madonna and Child .. .. .	.. .. .	Simon Marmion .. .. .	.. .. .	Felton Bequest
The Music Lesson .. .. .	.. .. .	Michel Kikoine .. .. .	.. .. .	Felton Bequest
Owl .. .. .	.. .. .	Bernard Buffet .. .. .	.. .. .	Felton Bequest
Still Life .. .. .	.. .. .	Nicolas de Stael .. .. .	.. .. .	Felton Bequest

Art Museum :

Madonna and Child, glazed terracotta .. .. .	Benedetto di Giovanni Buglione .. .. .	Felton Bequest
Bodhisattva or Kuan-Yin Carved Stone figure .. .. .	Chinese, Sung period .. .. .	Felton Bequest
Mother and Child, half-figure, marble .. .. .	Victor Greenhalgh .. .. .	Purchased

GENEROUS DONATIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE :

Indian bronze statuettes .. .. .	.. .. .	Presented by Dr. Ham
Needlework panel, Charles II period .. .. .	.. .. .	Presented by Lady Murdoch
"Yard of Ale" glass, 18th century .. .. .	.. .. .	Presented by Norman Matheson, Esq.

TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA :

Sir John Medley, Kt., D.C.L., LL.D., M.A. (Chairman).	Professor J. T. A. Burke, O.B.E., M.A.
Allan R. Henderson, LL.M. (Deputy Chairman).	The Hon. T. W. Mitchell, M.A., M.L.A.
J. G. Burnell, M.C., B.E. (Treasurer).	The Hon. Mr. Justice Sholl, M.A., B.C.L. A. T. Smithers, C.B.E.

FELTON BEQUESTS COMMITTEE :

Sir Russell Grimwade, Kt., C.B.E., B.Sc. (Chairman)
The Hon. Sir Frank Clarke, K.B.E., M.L.C.
The Rt. Hon. Sir Owen Dixon, G.C.M.G.
Sir Alexander Stewart, Kt.
A. J. L. McDonnell (Felton Bequest Advisor in London)
Colin G. Rigg (Secretary)

Director of the National Gallery : Daryl Lindsay

Assistant and Curator of Art Museum, Gordon Thomson	Assistant and Keeper of the Prints Ursula Hoff
Education Officer Gilbert Docking	Guide Lecturer Arnold Shore
Secretary E. N. Dewar	Secretarial Assistant Beryl Hollingsworth
. . . . .	
Head of the National Gallery Schools Supervisor Alan Sumner Hector Williamson	Assistant Art Instructor National Gallery Society Charles Bush E. Paton

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—Third Thursday.  
 PUBLIC LIBRARY LECTURE—First Thursday.  
**MUSICAL RECORDINGS—**Second and Fourth Thursdays.

*The cover design in this issue is a detail of three angels from the Flemish tapestry, Brussels, c.1520, with Flight into Egypt  
 Felton Bequest*