





HEAD OF A YOUTH, terracotta, Italic, late 2nd or early 1st century B.C.
Felton Bequest.

CLASSICAL SCULPTURE IN THE NATIONAL GALLERY

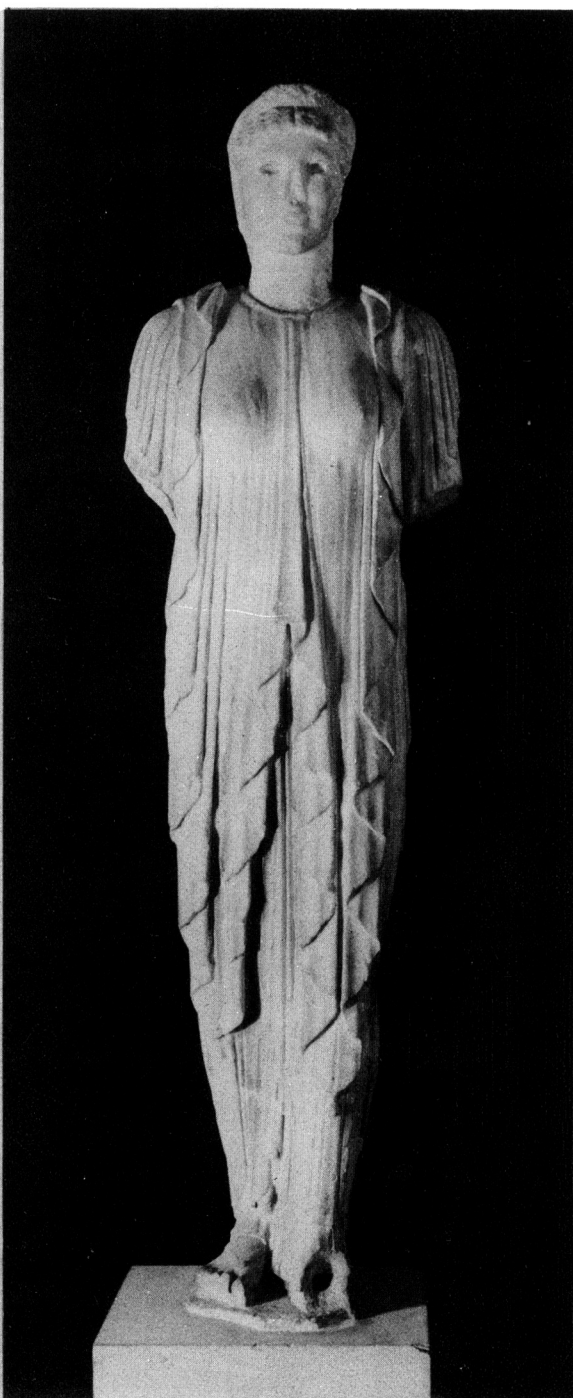
Since major works of classical sculpture can be acquired in these days only with extreme difficulty and at very high cost, it is not surprising that Australian galleries contain regrettably few examples of this important branch of ancient art and that students for the most part have to be content with reproductions or plaster casts. The Melbourne Gallery is therefore fortunate in possessing three pieces of considerable importance, representing widely different sculptural styles.

Perhaps the most interesting of these is the marble *kore* formerly in the Sciarra Collection in Rome and acquired by the Gallery in 1950. *Kore* is the Greek word for a girl and the term is used to describe the draped female statues which were dedicated on the Athenian acropolis in large numbers between ca. 550 and 480 B.C., when they were destroyed by the invading Persians.

Later when the site was rebuilt they were used in the foundations and thus preserved, although often in a sadly damaged state, to delight us with their beauty and grace, and provide a rich store of material for the study of the development of drapery in the archaic period. Similar statues were also made and dedicated by the Greek colonists of Southern Italy, who were particularly fond of the long fall of wavy drapery folds such as we see down the front of our statue. The Melbourne *kore* is not an original of the archaic period but a Roman copy, made probably during the first century B.C., when versions of earlier Greek statues were extremely popular and were produced to cater for the prevailing taste for Greek works of art, which had developed as a result of the transport to Rome of so many masterpieces from Greece after the conquest of that country. Copies of archaic sculpture are comparatively rare as they had less appeal to the Romans than the more sophisticated work of the succeeding centuries. The best parallels to the Melbourne statue are to be found in two bronze statuettes, one in Dumbarton Oaks and the other, illustrated here, in Vienna. They both represent a young maiden with offerings in her hands, and a glance at the Vienna bronze will show how closely related it is to our statue. The stance is almost identical, the drapery is strikingly similar with the same stylization of the folds. In both the breasts are set fairly close together, and this is another indication that the works are not actually archaic since in that period they would usually be placed rather more



KORE, bronze statuette, Roman, 1st century B.C. Vienna.



KORE, marble, Roman, 1st century B.C.

Presented by Tomas Harris, London.

widely apart. The heads are treated somewhat differently, but it is clear that ours is a later addition and does not belong. The torso however, apart from the arms, is remarkably well-preserved and must be regarded as a particularly fine example of its kind.

Next comes a replica of the famous Medici Venus, a life-size marble statue representing the goddess surprised while bathing and modestly endeavouring to conceal her nudity. The dolphin beside her is an allusion to the legend that she was born from the sea and serves the practical

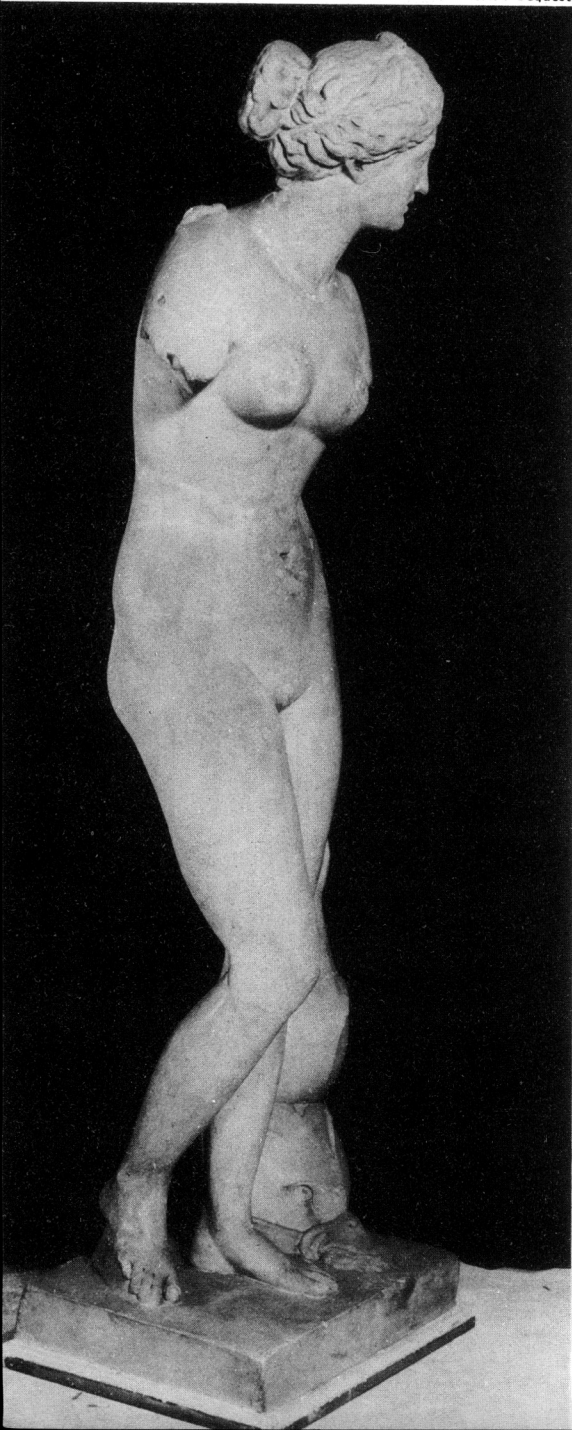
purpose of providing a firm support for her left leg. The original must have been the work of a Greek sculptor about 300 B.C. and continues the tradition begun by Praxiteles with his Aphrodite of Cnidos, to which it undoubtedly owes its inspiration. The actual original has not been preserved, nor do we know the name of its sculptor, but the large number of copies of Roman date testify to its popularity and importance. Of these the most famous used to be the statue in the Uffizi Gallery at Florence, formerly in the Villa Medici at Rome, from which the type gets its descriptive label, but an even better replica came to light recently and has just been acquired by the Metropolitan Museum of New York. In this copy the head of the statue had never been broken off, as in most of the others, so it is now possible to correct its setting and it should be turned a little more in the direction of the left shoulder, with a very slight downward tilt.

Lastly in the terra-cotta head of a youth we have a fine example of Italic work of the late second or early first century B.C. Italic portraiture arises from ritual practice, since it was a long-standing custom in Italy to preserve the features of one's departed ancestors in the form of wax effigies which played a part in funeral ceremonies. The influence of this art is seen in a sharpness of characterization which is typical of an Italic portrait as compared with a Greek one. A strong tendency to naturalism was aided by the choice of terra-cotta or wax as the medium, and one can see how the artist tends to concentrate on the expression and emphasize the salient points of the face, leaving the construction as a whole to take care of itself, in contrast with the Greek manner, where the use of marble compelled the sculptor to give more careful consideration to structure. The Italic method regularly produces an extremely sensitive portrait and the Melbourne head is an admirable example of this, with its high cheek-bones, expressive mouth and deep-set eyes. Originally the head would have been coated with white stucco, traces of which appear between the locks of hair, and painted to give a more life-like effect.

A. D. TRENDALL

VENUS, marble, Roman copy of Greek original of c. 300 B.C.

Felton Bequest.



A RECENT ACQUISITION,
THROUGH THE FELTON BEQUEST

CHARITY by Alessandro Turchi (1578-1649) was formerly in the collection of the Earl of Radnor, from which our Gallery six years ago acquired the *Crossing of the Red Sea* by Poussin. Turchi, a North Italian artist from Verona, worked in Rome from 1604 onwards where he came in contact with the art of Caravaggio, the noted inaugurator of the "chiaroscuro" (light-dark) manner. Vivid contrasts of brilliant light and abrupt darkness play over the forms of the standing boy and over the face of the woman in Turchi's picture. Caravaggesque also is the use, in an allegorical picture, of an unidealized model, clad in contemporary garments.

The large and richly decorative picture is dominated by the warm wine-red of the garment—an effect enhanced by contrast with the dark, yet cool, tones of the background. Turchi's style exemplifies the formative phase of the Italian baroque style, as yet little represented in this collection.

Charity, as it is described in the Scriptures, has a two-fold aspect: in one way it refers to the love of one's neighbour, and finds expression in acts of welfare (*caritas misericordia*); in another way it refers to the unselfish love of man to God and to his fellow beings (*agape*).

Since the 13th century Italian artists had aimed either to stress the spiritual nature of Charity, or to reconcile its two natures in one image. Turchi aims at such a reconciliation. Charity carries the infant at her breast and holds a young boy by her hand, thus engaging in an act of welfare. She wears the red dress traditionally associated with love and the second child which seems to lead her rather than to be led by her, carries a quiver and torch, the traditional attributes of the classical Eros, the god of love. Turchi has made a bold and telling contribution to the traditional imagery of Charity by this addition. Choosing an image of love, familiar to all, he has given most striking expression to the central aspect of Charity without abandoning the practical nature of this cardinal virtue. (For a contemporary description of Charity, see C. Ripa, *Iconologia*, Rome, 1603.)



A. TURCHI, CHARITY, oil on canvas, 81 in. x 40 in.

Felton Bequest.

URSULA HOFF



M. KIKOINE, THE MUSIC LESSON, oil on canvas, 35½ in. x 46 in. Felton Bequest.

Three painters of the French School are represented in the latest acquisitions under the terms of the Felton Bequest. "Still Life" by Nicholas de Stael could scarcely be simpler in statement. Unmodulated areas of white and strong colour, laid on the canvas with a knife, compel regard for shapes and colours in direct relation. Volume is suggested only by an approximation of contour. Abstract qualities are emphasized, but the work is evidently based on an analysis of a natural effect. De Stael, born in St. Petersburg in 1914, first studied art in Brussels. He made contact with the Belgian expressionists and later painted a series of theatre settings, settling in Paris in 1932. After extensive travel in Spain, Italy and other countries, from 1935 to 1940, he returned to Paris in 1943 and became a friend of Braque. His first exhibition in Paris in 1945 consisted of violently expressive abstracts painted in red and black.

"Owl" by Bernard Buffet, is typical of this painter's abandonment of colour, his stress on drawing and use of themes revolving around feelings of frustration. Pencil and paint are used in conjunction to express form and variety of surface. The birds fixed on their stands are sensitively drawn and well-placed in the composition.

Bernard Buffet, son of an ex-miner, was born in Paris in 1928. He is practically self-taught, having studied for one month only at the School of Fine Arts. He was then strongly influenced by Gruber. In 1948, together with Bernard Lorjou, he was awarded the Prix de la Critique—a prize designed to help young expressionist painters. He and de Stael were represented in the "French Painting Today" Exhibition shown last year at the National Gallery.

"The Music Lesson" by Michael Kikoine belongs to an earlier form of expressionism. An effect of intensity has been gained though the treatment is heavy and unattractive in colour. The picture invites comparison with Renoir's versions of a similar theme.

Kikoine, born at Smilovitchi, Russia in 1892, studied at Minsk and Vilna with Chaim Soutine and later worked with him in Paris. Soutine is depicted in the background of "The Music Lesson".

ARNOLD SHORE

THE NATIONAL GALLERY SOCIETY OF VICTORIA

CIRCULAR

APRIL, 1955.

NEW MEMBERS.

The following new members have been elected to the Society since the last Executive Meeting on April 5th. 1955.

Miss E. Bennett	Mrs. W.M. Hyland
Mrs. M. Dietrich	Miss P. Mann
Mrs. B. Doughty	Mrs. Russell Martin
Miss J. Gurney	Miss M.T. McQuillan
Miss N.E. Hosking	Miss G.M. Powell
Mrs. H.M. Venus	

It is hoped that 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.

NEW OFFICE FOR SOCIETY.

Will members please note that the new office for the Society is in the Kent Gallery on the ground floor of the National Gallery. Hours are - 9 a.m. to 12 noon, 1 p.m. to 4 p.m. Mondays to Fridays.

LUNCH-TIME FILMS AND LECTURES.

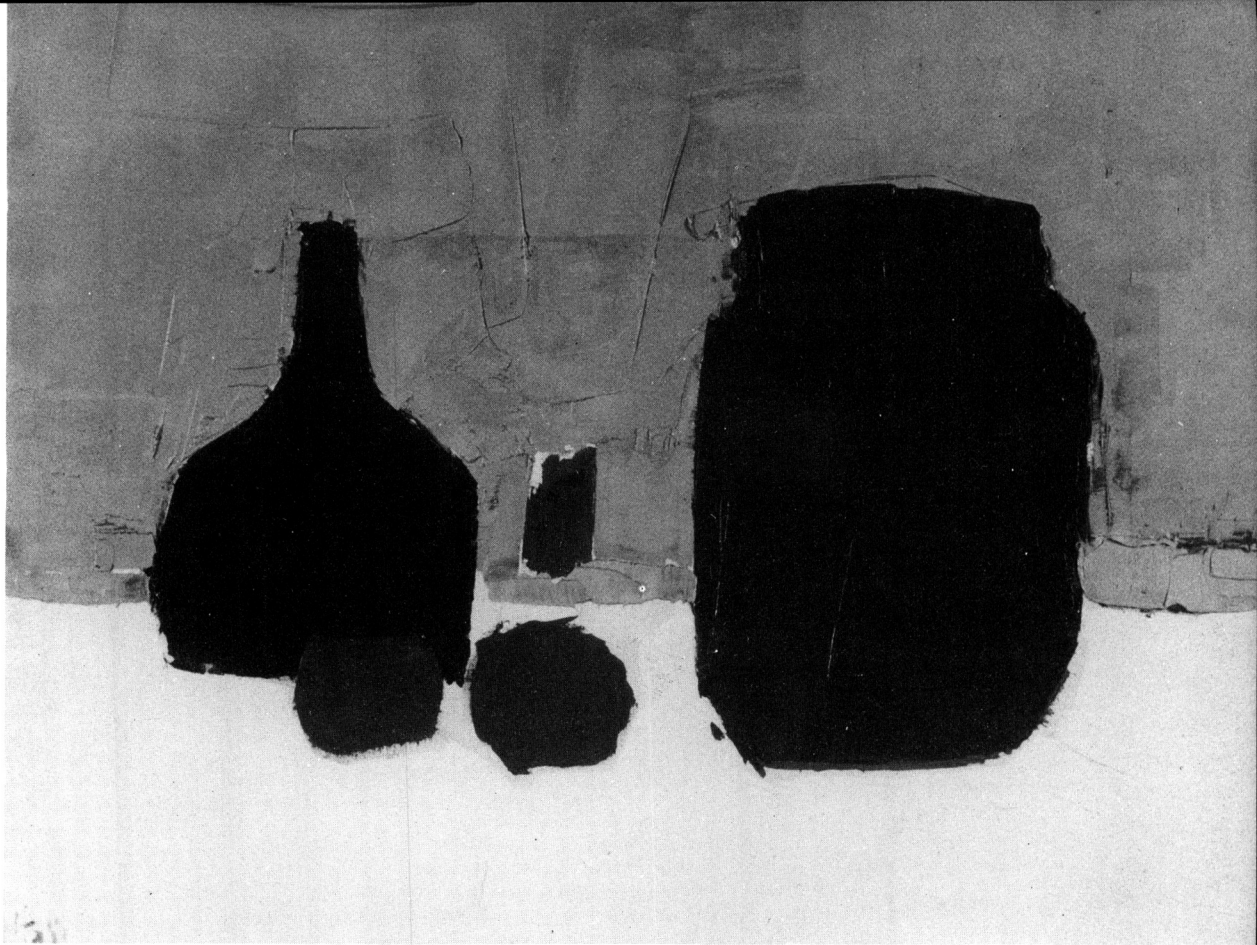
Following is a list of Films, Lectures etc. to be held in the Theatrette at 1.15 p.m. on Tuesdays and Thursdays. Admission is free and the public is cordially invited.

April 19th.	Tuesday	Carbon Fourteen, Conspiracy in Kyoto, Dream Valley - State Film Centre.
April 21st.	Thursday	<u>Come Saturday</u> - Saturday afternoon pastimes of English people <u>Corroboree</u> - John Antill and assistant artists translate primitive music and Aboriginal dances.
April 26th.	Tuesday	Family Portrait - Scientist in Antarctic - United Kingdom Information Office.
April 28th.	Thursday	Music.
May 3rd.	Tuesday	Tomorrow's Timber - Banker's Day - State Film Centre.
May 5th.	Thursday	Lecture - Public Library of Victoria.
May 10th.	Tuesday	Forest Ranger - Irrigation Farming - Unites States Information Service.
May 12th.	Thursday	Music.
May 17th.	Tuesday	Drawings that walk and talk - The Loon's Necklace - State Film Centre.
May 19th.	Thursday	Family Portrait - Tanglewood - Festival of Britain Theme and Rehearsal by Kouffevitzky and Orchestra of Beethoven overture to Goethe Egmont.

Entrance to the Theatrette is from both Latrobe and Little Lonsdale Streets.

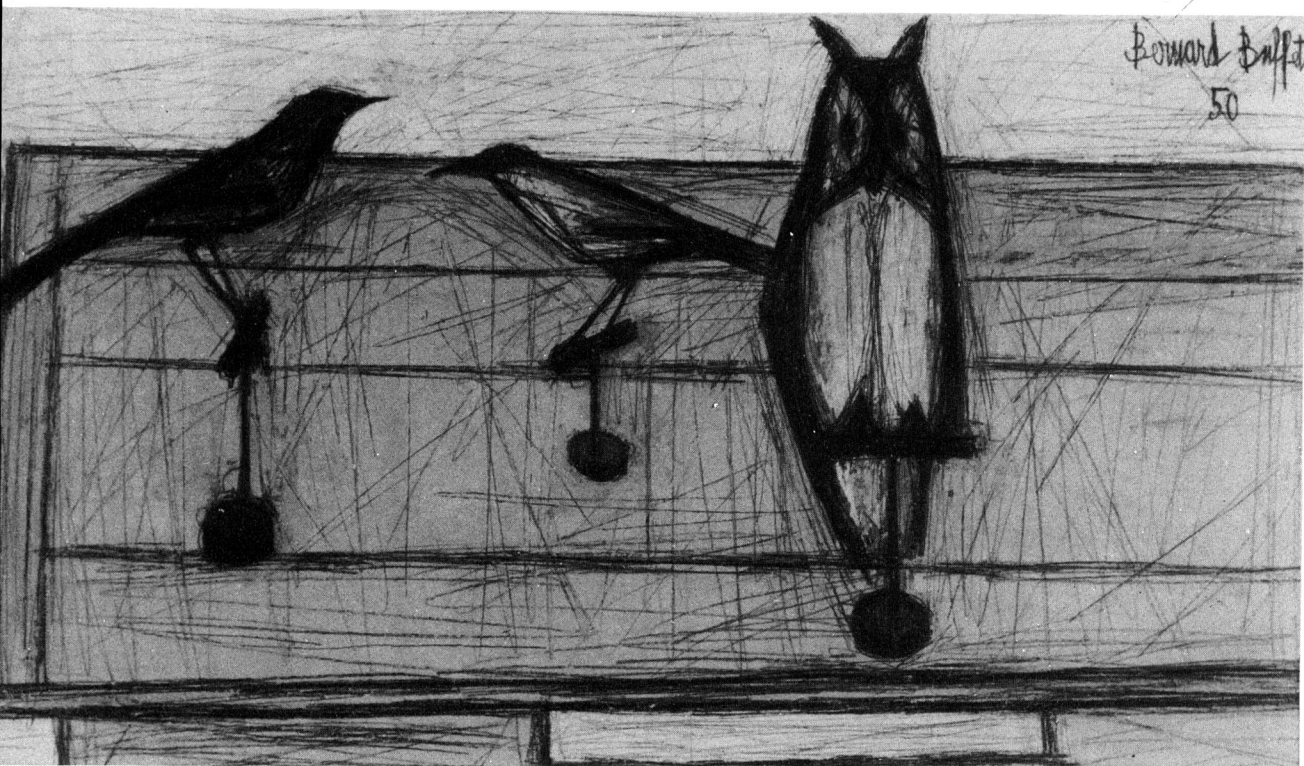
6th. April, 1955.

Keith V. Mattingley,
Honorary Secretary.



N. DE STAEL, STILL LIFE, oil on canvas, 25½ in. x 32 in.

B. BUFFET, OWL, oil on canvas, 39½ in. x 23½ in. Felton Bequest.



RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE :

Oil Paintings :							
Contemplation, by J. Carington Smith	..	..	..	..	..	..	Purchased
St. Peter, Watson's Bay, by Roland Wakelin	..	..	..	..	..	..	Purchased
Mullion Bay, by Peter Lanyon	..	..	..	..	..	..	Felton Bequest
The Monument, by James Cant	..	..	..	..	..	..	Felton Bequest
Watercolours							
Vase, Marrow and Pineapple, by Peter Foldes	..	..	..	..	..	..	Purchased
The Avon, Warwickshire, by Hector Gilliland	..	..	..	..	..	..	Purchased
Hangar, by F. C. Hinder	..	..	..	..	..	..	Purchased
Rough Sea, by Robert Campbell	..	..	..	..	..	..	Purchased

GENEROUS DONATIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE :

One Spanish chasuble, and various costumes (17th-19th centuries), Presented by Tomas Harris, Esq., London.
embroidered panels (16th-17th centuries)

Stone carving, letters and numerals by Eric Gill Presented by Mrs. Frank Rinder

9 ethnological objects Presented by Dr. Clive Stephen.

TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA :

Sir John Medley, Kt., D.C.L., LL.D., M.A. (Chairman).
Allan R. Henderson, LL.M. (Deputy Chairman).
J. G. Burnell, M.C., B.E. (Treasurer).

Professor J. T. A. Burke, O.B.E., M.A.
The Hon. T. W. Mitchell, M.A., M.L.A.
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 Guide Lecturer	Ursula Hoff Arnold Shore
Education Officer Secretary	Gilbert Docking 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 a Roman Bronze handle. Felton Bequest.