

ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA

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The Cover Illustration in this issue is a
HORSE, Pottery with unfired pigments, Chinese, T'ang
Dynasty (A.D. 618-907). Height 14½". Kent Collection.



EARLY MASTERPIECES OF IRANIAN POTTERY

Archaeological material from the district of Amlash, a village high in the valleys of the western Elburz Mountains south-west of the Caspian Sea, became known no earlier than 1958. Without precise information of circumstances of discovery, a steady trickle of exciting antiquities—pottery, bronze animals, embossed gold beakers—has been reaching dealers in Teheran and it seems that they come mostly from megalithic tombs on the mountain slopes in the districts of Gilan and west Mazanderan around Amlash. Besides providing the mountain peasants with a new source of income, these tombs have enriched many museum and private collections with hitherto undreamed of creations of Iranian art.

In the case of most of the Amlash pieces, and certainly to the bull-jug and the spouted pottery pitcher of Luristan type recently acquired by the National Gallery, 'Iranian art' can be applied in a strict sense, since the cultural complex to which they both belong is that of the Iranian invasion of western Iran about the 10th century B.C. Still a little understood phenomenon, this invasion was first traced in the black and grey polished pottery from southern sites; Tepe Siyalk, Tepe Giyan and Luristan, where bronzes in the 1st millennium have links with those of the east European Cimmerians and the Iron Age peoples of the trans-Caucasian Koban. Not only the fabric of this dark pottery but also the shapes were distinctive, many copying flasks and spouted vessels only practical in metal. Quite recently, however, this black-pottery culture has been recognized at northern sites; Hasanlu south-west of Lake Urmiya, Marlik Tepe and Khurvin, both south of the Caspian. The Iranians (mostly Cimmerians in the first wave, but later Medes) certainly invaded from across the Caucasus and passed down the Zagros, where they fused with earlier cultures (like that of Luristan) with more Mesopotamian bent. Links between Luristan and the Caspian-Urmiya region are now becoming obvious; and an important exchange of influences, nomadic impulses to the south, Mesopotamian impulses to the north, took place in the period 1000-750 B.C.

One fashion they shared was the beak-spouted pitcher. Very similar pitchers to that now in the Gallery (Plate 1) have been found in Luristan, though they are not common. The kite-like patterns—they are really highly stylized conical trees—painted on the body are known in Luristan, and Tepe Giyan near Nehavend, but too little is known of Persian pottery of the first millennium to make attribution to any one site certain. It is thought that these beaked jugs imitate pelicans or other water birds, since these have a funerary significance in Iranian mythology. Beaked jugs are known mainly from tombs and their painted and plastic decoration is full of bird symbolism. At least four vessels of the same shape as our pitcher have the small plastic ram's head at the juncture



Plate 1: Painted Pitcher from Luristan, 1200-800 B.C.
Purchased.



Plate 2a: Bull Jug from Amlash, N. Iran, c. 1000 B.C.
Felton Bequest.

of handle and rim above the spout. Parallels for this symbolism can also be found in metal vessels from graves and it is therefore probable that we are dealing with no everyday kitchen jug but with a vessel once an accessory for an elaborate funerary ritual.

The bull-jug from Amlash (Plate 2) is perhaps the most impressive example of a small group numbering over a dozen, all of the same buff fabric with tile-red polished slip and all sharing a sculpturesque quality worthy of Brancusi or Henry Moore, certainly unexpected in 1000 B.C. Besides the jugs in humped-bull form, a few are shaped like stags and horses; others are tall bottles shaped like women; another is a bear begging for buns; and at least one bull was mounted on wheels to make a child's toy. These are the work of potters of both technical excellence and unsurpassed imagination. At the same time the bulls have a folk-art quality, an earthy solidity which assures us that they are not the exotic products of a chance spark of genius kindled by the friction of migratory cultures. Viewed from the 20th century they add a new and appealing dimension to the rather formalized world of Ancient Near Eastern Art.

The only scientifically documented find-spot for the bulls is that of Marlik Tepe in the nearby Rudhbar Valley. Here during recent excavations by Dr. O. Negabahn, five bull-jugs were found grouped in a corner of one of the chieftain's tombs. Again it seems that these jugs are not tableware and a likely suggestion is that they were bottles (since the spout is the only opening) for fermented milk-liquor placed in the tombs to fortify or solace the dead.

W. CULICAN

NOTES

The pitcher (Plate 1) 450/5, Ht. 10 $\frac{5}{8}$ in., fabric dull buff with parchment-coloured slip, slightly polished. The paint is a dark purplish brown. The basket handle over the mouth consists of three strands of twisted clay and at its juncture with the rim above the spout there is a small plastic ram's head. The juncture of the side handle and the body is also decorated with a rudimentary animal head. Unpublished, but exhibited at the Exhibition of Iranian Art, Zürich, 1962, *Kunstschätze aus Iran*, (Buchdruckerei Neue Zürcher Zeitung, 1962), no. 660.

The closest published parallel is pl. 123, nos. a, b, of J. Vanden Berghe, *Archéologie de l'Iran ancien* (Leiden, 1959) from Tepe Giyan in Luristan. Two Luristan pitchers with exactly similar handles terminating in rams' heads, A. Godard, *Ars Asiatica*, xvii, figures 240 and 241, also G. Contenau and R. Ghirshman, *Fouilles des Tépé-Giyan* (1935), pl. XVII. For 'kite' ornament see G. Contenau and R. Ghirshman *op. cit.*, pl. XVIII, and M. Bussagli, *Mostra d'arte iranica* (Milan, 1956), pl. 20, no. 169, and for discussion of pitcher form and symbolism, B. Goldman, *Artibus Asiae*, XX, 4 (1957—needing modification).

The bull-jug (Plate 2) 449/5, Ht. 10 $\frac{1}{2}$ in., buff orange fabric, crimson-red polished slip, traces of black paint-spots on horns and rump. A number of Amlash bull-jugs belonging to the Foroughi Collection in Teheran were exhibited in Zurich and Paris in the 1962 Exhibition. They are not published in detail but are briefly described in *Kunstschätze aus Iran*, no. 61, 62, pl. opposite p. 12; pl. 13. No. 61 is an attractive piece close to the gallery jug but with the head placed high on the hump itself. On the rump and beneath the head impressed patterns indicate rough hide. From the colour plate, no. 62 appears to be of brownish grey clay with a tile-red polished slip. In this example, however, the hump and head-parts are greatly enlarged at the expense of the shapeless body and stumpy legs. These and other similar Foroughi Collection pieces, including goats and stags, are illustrated but not described by R. Ghirshman, 'Notes Iraniennes XI', *Artibus Asiae*, XXXV, 1, 1962, who considers them to be early rhyta. The Marlik Tepe pieces (bulls and stags) are published by O. Negabahn, *Illustrated London News*, May 5, 1962, figs. 2, 9, 10. Figure 9 is particularly like the Melbourne jug. The Marlik Tepe tombs provide the context of a northern-orientated culture of about 1000 B.C. linked with Talish and Russian Lenkoran. Apart from pieces in the hands of dealers, particularly K. Rabenou and S. Motamed of New York, two notable bulls are in United States collections: Boston Museum of Fine Arts, *Annual Report*, 1961, p. 58, and Seattle Museum (Plate 3).

Both pieces were purchased from the Galerie Vollmoeller.



Plate 3. Bull Jug from Amlash, N. Iran, c. 1000 B.C.
Felton Bequest.



Plate 2b: Amlash Bull. Pottery, unglazed. Seattle Art Museum, U.S.A.
Reproduced by courtesy of the Trustees.



Plate 4: Pouring Bowl. Porcelain, Chinese, Yüan dynasty. Felton Bequest.

A PORCELAIN POURING-BOWL OF THE YÜAN DYNASTY

Conspicuous among the recent acquisitions under the terms of the Felton Bequest is a rare item of Chinese porcelain, a pouring-bowl decorated in underglaze blue and dating from the 14th Century. (Plates 4 and 6.)

It is a vivacious example of the art of the Yüan period which in spite of the savagery for which it is better known saw notable changes in the arts of painting, porcelain and the theatre. Under the Mongol emperors the potteries suffered the suspension of Imperial patronage which hitherto had been practically continuous from early times, and the attention of designers had now to be oriented towards a new group of taste-makers. Among the influences was a new internationalism brought about by the unified administration of a vast congeries of states stretching almost from the Mediterranean to the Pacific. The potters were stimulated to produce innovations addressed to the livelier if less elevated tastes of a widespread and cosmopolitan clientele. So it is not surprising that the form of our bowl follows models which may have had their origins in Persia, and the design is a departure from the severity of many Sung examples.

The structure of the piece is simple. First a bowl was made, then a wedge-shaped gap was sliced into it from rim to base and a square spout luted in. Under the spout a puzzling little support has been added, using a tendril of clay wound into a spiral. The bowl measures $5\frac{3}{8}$ inches in diameter and $1\frac{5}{8}$ inches high. The base, which has a diameter of $3\frac{3}{8}$ inches, has a marked concavity underneath ($\frac{3}{16}$ ") and except for a scarcely perceptible ridge there is no footrim. The spout protrudes $1\frac{3}{8}$ inches from the rim, making the greatest dimension $6\frac{3}{4}$ inches.

The upper rim of the bowl is unglazed and shows ferruginous colour on the edges. The base is also unglazed except for a very small accidental splash, but has a pale brownish dressing. On the inside and the spout the glaze is complete; on the outside it ends in an uneven margin just above the base.

The glaze is a typical lime-felspar with possibly a little ash. Where it has gathered (at the end of the spout for instance) a very weak celadon green, due to impurities of up to 1% iron, has formed.¹ In other parts it is clear and almost white. From the run of the glaze there seems no doubt that the piece was fired mouth down. But the spout would then be a little lower than the rim, and it shows no sign of contact. The spout would make the use of a stepped conical sagger difficult, so perhaps a series of these bowls was stacked in the kiln mouth to mouth, base to base, with the spouts at different angles. However it was arranged this bowl has touched something in the kiln, most probably another bowl, and a semi-circular imperfection at the rim opposite the spout has resulted.

The decoration in the inside consists of a circular asymmetric design showing a duck and a drake swimming together among lotus and other aquatic plants. This motif is known in a number of other examples, and symbolizes connubial felicity. The brushwork is free and decisive, but is neither as neat as that of the stemcup of the Museum of Eastern Art, Oxford, nor as accomplished as that of the baluster-form vase in the Collection of Mrs. Alfred Clark (both of these pieces use the same subjects).² There is a marked 'heaped and piled' effect, and minute black spots have erupted here and there into the blue, sometimes regularly enough to serrate the leaves.

The central tondo is surrounded by a double circle, from the outer of which a flame-like spray breaks off to decorate the floor of the spout. Then there is an annular decoration of scrolling vine form with six single chrysanthemum flowers of the kind often used in decorating bowls, but with one less flower than usual because of the gap for the spout. Above this is another double

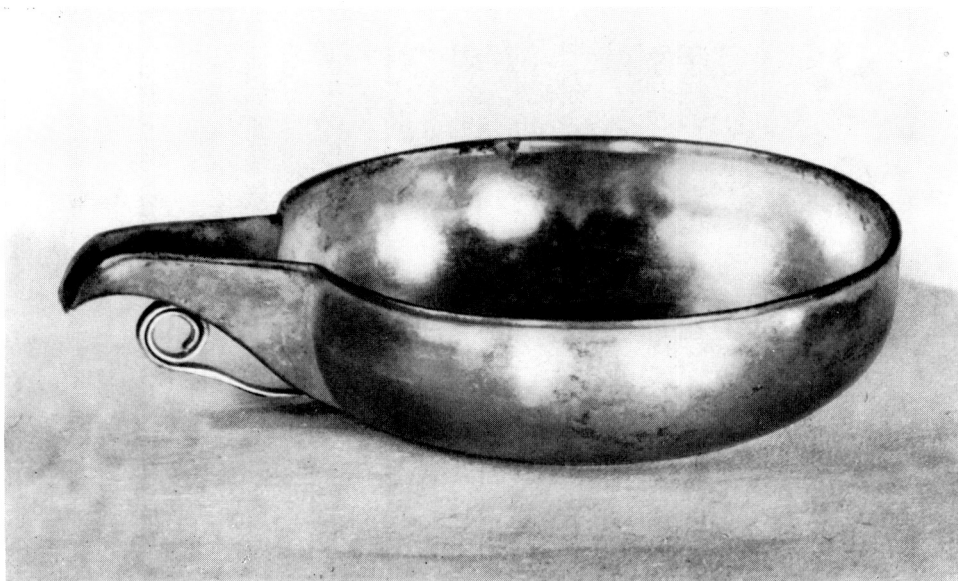


Plate 5: Pouring-bowl, Silver, Chinese, Yüan dynasty from Hofei, Anhwei Provincial Museum, Hofei.
(Photograph by courtesy of the Director, Mr. Ma Shu-Ming.)



Plate 6: Pouring Bowl. Porcelain. Chinese, Yüan dynasty. Felton Bequest.

circle. Outside are seven stylized petals, each enclosing a fungus pattern (drawn in line) and a small thick circle.

There could be no clearer case of a porcelain form deriving from a metal one. The square-channel spout is far removed from anything possibly suggested by a plastic material, the absence of foot-rim is unusual in porcelain bowls, but follows the form of silver ones, and the little spiral 'support' is a strict copy, as close as can be, of the spiral-wound silver wire under the spout of its metal prototype. For the metal prototypes are available for comparison.

The 'Hofei Treasure' found in the capital city of the province of Anhwei, China, in 1955 and described in the archaeological publication *Wên-wu Ts'an-k'ao Tzu-Liao* (Peking, 1956) contains six such bowls (Plate 5), differing from one another only in the little spout 'supports' and then only slightly. This booklet was discussed and the items it describes compared with some in the Nelson Gallery of Art (Kansas City) in an article by Laurence Sickman in *Archives of the Chinese Art Society of America*, XI, 1957.



Plate 7: Flanged Cup. Silver, Chinese.
Felton Bequest.

Several of the Hofei pieces are inscribed, indicating that they were made in the district in the year 1333. It therefore seems probable that our pouring bowl was made somewhere about that time and perhaps in the same region. Chingtechen, where blue and white porcelain was already being made, is only 170 miles from Hofei.

No feasible explanation for the spout support presents itself. That on the Nelson Art Gallery bowl is clearly a handle like the one on the porcelain flanged cup in the Eumorfopoulos collection.³ The spouted bowls were presumably for household use, perhaps for pouring water over a diner's hands into a large bowl with a loop for the servant's finger. It would seem then that the handle atrophies and modifies into a scroll before the final translation into porcelain.

Study of Dr. Sickman's article and the Chinese publication drew attention to a small silver cup which has long been in this collection (Plate 7). Mr. Basil Gray of the British Museum has ascribed it to 'Sung or perhaps later'. On a recent visit to China I was privileged to see some of the pieces of the Hofei treasure, including one of the pouring bowls and the large and very handsome silver fruit box. The little flanged cup at once came to mind, as in the main body form, and in particular in its rim formation, it closely resembles the silver pouring bowls, and the decoration inside, which is chased with a fine tool, is remarkably similar to the designs of flowers on the book-shaped panels of the fruit box. (Plate 8.) A strange feature of the cup is the marked difference in skill shown by the handling of the two areas of decoration. It would seem that a craftsman who could work to the standard of the chased design inside could not possibly be satisfied with the clumsy punched design on the flange. Such discrepancies have been illustrated before, notably by Gyllensvärd.⁴ But here the case is extreme, and the work on the flange is only to be accounted for, I believe, as an unfinished scroll pattern, not more than outlined, the punch-marks limiting both edges of the stylized vine. It could have been intended either to finish the design with a punched ground or to enamel or paint it, but the latter seems unlikely.

In looking at this period of China's development, the romantic writers, ransacking history for the most resplendent euphonies, are carried away by the golden tales of barbaric splendour, while the historians more often present us with an unrelieved picture of brutal destruction. These two

small objects with their proof of a vigorous artistic life help to offset this. For not only is the period one of creative activity in painting, but it has been described as 'a major turning-point in the history of Ceramics as a whole'.⁵ And the blue and white wares with their quite revolutionary advances illustrate the pivotal importance of the brief century of Yüan dominion. This little porcelain bowl, of a form which does not seem to have survived for long, and whose decoration is far from common, provides an interesting example of the art of the time, and an important term in the progression of blue-and-white wares, one of the most compact and attractive units of oriental Ceramic study.

G. THOMSON

NOTES

1. I am indebted to Mr. R. Hughan for these technical details.
2. *Oriental Blue and White* (Sir Harry Garner), Faber, Plates 5 and 9.
3. *The Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain* (R. L. Hobson), Vol. II, B75.
4. *Chinese Gold and Silver in the Karl Kempe Collection* (Bo Gyllensvärd), Stockholm, 1953, Plate 136.
5. *Some Characteristic Wares of the Yüan Dynasty* (John Ayers), T.O.C.S., Vol. 29, 1954-5, p. 70.



Plate 8: Rubbing of chased decoration on a silver fruit-box from Hofei. Now in the Peking Historical Museum.

A NEW DOUBLE PORTRAIT BY RIGAUD

This magnificent portrait, glowing in red, green, yellow and black, which until its acquisition by Melbourne had remained in the château for which it had been commissioned, does not only add an unpublished work to the known oeuvre of Hyacinthe Rigaud, but also brings to us the first example of that *grande manière* favoured during the reign of the Roi Soleil.*

The double portrait of *Pierre Cardin le Bret and His Son, Cardin le Bret*, painted in 1697,¹ fulfills exactly the conditions of the Everard Studley Miller Bequest, under which it was acquired: its sitters were indeed 'persons of merit in history'. The Le Brets were members of an old family from Gisors in Normandy who became 'nobles de robe' at the end of the 16th century; several of them played a considerable role in administration and in parliamentary life in the 17th and 18th centuries. An ancestor, also called Cardin le Bret (1588-1615), Seigneur de Flacourt, the most famous member of the family, was the author of a treatise 'De la souveraineté du roi et de son domaine et de sa couronne', 1632, which contains the complete theory of absolute power.

Pierre Cardin le Bret (1639-or 40-1710), the elder of the two people in Rigaud's portrait, held the office of 'intendant' in various provinces (such as the Limousin in 1681) until he became First President of the Parlement (High Court) in Aix, a position in which he was succeeded after his death by his son, Cardin le Bret (1675-1734), whom Rigaud shows sitting to the left of his father.²

The setting, consisting of a magnificently carved Louis XIV table, a box with (?) the seal of office, a leatherbound book, displaying (?) the family arms, the columnar architecture and brocaded chairs and curtain proclaim the sitters as bearers of high office. The cold 'high finish', the linear preciseness of shapes and contours, the piercing realism of the faces belong to the French portrait tradition and form a piquant element in combination with the classical grandeur of the background effect.³

The compositional feature which draws attention to itself, is the strong horizontal emphasis created by the two chairbacks. No double portrait of two full-length, seated persons is known in the oeuvre of Titian or Rubens. The prototype of Rigaud's composition was created by Van Dyck, and there had its ancestry in some state portraits of single, seated persons such as Titian's *Emperor Charles V* of 1548 (Munich), seated in an armchair on a red carpet, inside a loggia, against a balustrade.⁴ Rubens varied and magnified this composition in his Munich picture of *Althea Talbot, Countess of Arundel* of 1630,⁵ conveying by means of baroquely curved columns draped with a splendid curtain (in itself also a Titianesque motif)⁶, the new belief in conspicuous grandeur. The complete subordination of the Earl of Arundel, who stands well behind the Countess, was abandoned when Van Dyck adapted the general idea of the composition to the portrayal of *King Charles I and Queen Henrietta Maria with Prince Charles and Princess Mary* of 1632 from Windsor Castle.⁷ With a courtier's tact he placed the King and Queen side by side, but lessened the impact of the Queen on the spectator by turning her face towards the King so that he alone meets our gaze. It is easy to see that Rigaud's composition is related to that of Van Dyck: the distribution of the figures against the architecture, the two chairbacks running parallel with the picture plane, the very poses of the figures are related, and a similar lack of total subordination of one figure to the other keeps the spectator's attention divided between the sitters. Rigaud, who never went to England, could not have known the original long at Windsor Castle, which never left the country. Evidence can be adduced, however, that a good contemporary copy of the Windsor painting was in 1701 in the collection of le Duc d'Orléans in the Palais Royal where Rigaud must have seen it.⁸

Van Dyck's poses can frequently be seen to have inspired Rigaud to his composition schemes;⁹ the English court painter's Venetian manner of handling paint, however, did not recommend itself to the French master; Van Dyck's unified surface, his colour-scheme based on black, silver and amber is changed in Rigaud's translation into a multifaceted surface, animated by audaciously contrasting though well adjusted reds, yellows and greens, set off by brilliant contrasts of black



Plate 8: Hyacinthe Rigaud (1659-1743, French)—*Pierre Cardin le Bret and Cardin le Bret*, 1697. Oil on canvas. 86½" x 73½". Everard Studley Miller Bequest.



Plate 9: Anthony Van Dyck (1599-1641, Flemish)—*King Charles I, Queen Henrietta Maria and their Children*, 1632. Oil on canvas. Buckingham Palace. Reproduced by gracious permission of Her Majesty the Queen.

and white. The *éclat* of the colours, the pointed expressiveness of the faces, the sharply defined, curving folds bring a note of *esprit* into play which has no relation to the deliberately hieratic mood of Van Dyck's Windsor portrait.

The choice of prototype for his Le Bret portrait is characteristic of Rigaud not only in an artistic but also in a social sense: Van Dyck's group, proudly described in the Privy Seal Warrants for Payment to Van Dyck as 'one great piece of our royal self, consort and children',¹⁰ was the most majestic of Van Dyck's state portraits. The adoption of such regal types of representation for the depiction of persons not in fact quite so high born (a practice to which Rigaud was addicted on many occasions) appealed to the sense of humour of Czar Peter the Great who, confronted with Rigaud's portraits is said to have exclaimed: 'apparently all Frenchmen are kings!'¹¹

URSULA HOFF

NOTES

- *The preparation of this article was part of a research programme carried out under a special study grant made available to the writer by the Netherland Minister of Education, Art and Sciences for study in Holland. The writer acknowledges with pleasure the valuable suggestions and encouragement received from the Director of the Netherland Institute of Art History, Dr. H. Gerson.
1. The portrait, size 86 in. x 73 in.; signed and dated 1697 on the base of the table leg, l.l., comes from the collection of the Comtesse de Courthivron, Château de Bretteville, Normandy; catalogue Colnaghi and Co., Ltd., London, April, May 1962, No. 5, Pl. V; the picture is listed in Rigaud's own notebook: *Le Livre de Raison du Peintre Hyacinthe Rigaud*, ed. J. Roman, Paris, 1919, p. 59 for the year 1697: 'Mons Le Bret et Mr. son fils (ensemble) en pied 1.8000.'
 To judge from the entries in this notebook, Rigaud only three times in his life received a higher price for his paintings: in 1697 he was paid 20,000 livres each for the portrait of Monsieur le Dauphin and for the portrait of the Prince de Conti; in 1701 he obtained 26,000 livres for the portrait of the King and Queen of Spain (Phillip V), the price including a copy of the portrait of the King of the same size as the original. In the *Mémoires inédites sur la vie et les ouvrages des membres de l'Académie de Peinture et de Sculpture*, tome 2, p. 165, Paris, 1854, occurs the following passage referring to the painting under discussion: 'Monsieur Le Bret et Monsieur son fils ensemble et en pied 1.8000 livres'. This is accompanied by a note 'gravés tous deux separement et seulement en bust; le fils (Cardin le Bret, maître de requêtes et intendant en Provence) en 1706 par J. Coelemans, et le père (Pierre Cardin le Bret, premier président au parlement de Provence) par le même en 1709'.
 In an article attributed to Monsieur Bonlon in an inventory of 1877 it is added: 'Il n'en pas de même de la gravure de Monsieur Le Bret père, elle existe à la Bibliothèque nationale (section des Estampes) et elle est la réproduction fidèle d'un des personnages du grand tableau de Bretteville'.
 2. The correspondence of Cardin le Bret and that of his son with several of the ministers of Louis XIV and XV is at the Bibliothèque Nationale and is stated to be a valuable source of information on the administration of the time.
 3. Anthony Blunt, *Art and Architecture in France*, Pelican History of Art, 1953, p. 280, quotes Philippe de Champaigne and Charles Lebrun respectively as pre-figuring the 'linear sharpness' and the 'coldness of touch' in Rigaud's work.
 4. Repr. Oskar Fischel, *Titian*, K.d.K. 5th ed. (n.d.), p. 153.
 5. Repr. Rudolf Oldenbourg, *P. P. Rubens*, K.d.K., 1921, p. 200. The splendid architectural motifs of the Pesaro Madonna by Titian have inspired Rubens to the heightening of the effect of this portrait group.
 6. Note the curtain in the group portrait by Titian of *Pope Paul III, Ottavio and Cardinal Farnese*, 1545, in Capodimonte near Naples, repr. Fischel, *op. cit.*, p. 217.
 7. Repr. Gustav Glück, *Van Dyck*, K.d.K., 1931, p. 371 (Van Dyck's painting was later enlarged); see also Catalogue *Flemish Art*, R.A., London, 1953/4, No. 160.
 8. Casimir Stryjenski, *La Galerie du Régent Philippe, Duc d'Orléans*, Paris, 1913, pp. 7-9 and 190, No. 494, quotes from an inventory of 'Henriette d'Angleterre' listing paintings which the Queen had with her during her exile in Paris (inventory in Archives de Dreux). No. 402 in this inventory is 'Un grand tableaux représentant la Famille royale d'Angleterre de la main de Monsieur Van Dyck de 8 à 9 pieds de haut et large en proportion prise 1200 l'. It would appear that the suggestion mentioned by Lionel Cust, *Burl Mag.*, Vol. XII, 1907/8, p. 288, that a copy of the picture was in possession of the Queen and removed by her to France, is lent colour by this entry. The picture passed, together with all those listed in the inventory, in 1701 by inheritance to Philippe, duc d'Orléans; it is listed in Dubois, *Description des Tableaux du Palais Royal*, 1727, p. 67, and engraved in *La Galerie du Palais Royal*, Vol. II, 1808, Flemish School, first plate of the Van Dycks, engraved by Dannel; Catalogue Wilson, *The Orléans Gallery*, No. 125, Pall Mall, April 1793, No. 84; Catalogue *The Orléans Gallery*, No. 16, Old Bond Street, May 1795, No. 60; Catalogue of *Sale by private contract of pictures held by Mr. Bryan*, Pall Mall, Dec. 26, 1798, Flemish School, No. 1; sold to Mr. Hammersley, 1000 gns.; afterwards sold to the Duke of Richmond (printed in W. Buchanan, *Memoirs of Painting* (Orléans collection), London, 1824, pp. 12 seq., 164, 182).
 The picture is still in the possession of the Duke of Richmond at Goodwood.
 9. See Blunt, *op. cit.*
 10. L. Cust, *Van Dyck*, 1900, p. 99.
 11. Quoted by Werner Weisbach, *Französische Malerei des XVII Jahrhunderts*, 1932, p. 289.

SOME ACQUISITIONS OF RECENT BRITISH SCULPTURE

In a well-known passage in his writings, Leonardo da Vinci contrasts the clean, comfortable and elegant conditions in which he believes a painter should work with the dust, sweat and physical effort which, in his opinion, marks and mars the daily work of the sculptor. A similar fastidious attitude to sculpture itself has in the past been apparent in some public galleries. Sculpture is bulky and heavy and is therefore difficult to display and store; it needs good natural daylight which is not available in many museums, and it has a power and aggressiveness which makes it an uncomfortable companion for more gentle works of art. A survey of our own collections shows that we ourselves have been wary of sculpture, and its representation in the National Gallery would perhaps be best described as uneven. There are, of course, a number of outstanding works, but it is not possible to study here a school or a period in sculpture as it is in the fields of paintings, prints and drawings. The only individual sculptor who is widely represented is Rodin, and even he, up to the present, is not shown in his more monumental mood. We must probably resign ourselves to this situation with regard to the past, but learning our lesson, we should not be guilty of overlooking more recent work, especially as we will soon be moving into a large new building, the courtyards, galleries and gardens of which will cry out for fine sculpture. It has been with these considerations in mind that the Trustees, the Felton Bequest Committee and the professional staff have sought, over the last three years, to build a truly representative collection of recent British sculpture. This decision has not been governed by sentiment, but by the recognition that since the Second World War, Britain has produced several sculptors of world class and a number of more than local importance and promises to continue to do so for some time yet.

The phrase 'since the Second World War' indicates that it was only after 1945 that the full strength of British sculpture was really apparent, but in fact the origins of the movement date from a much earlier period. In the nineteen-twenties and thirties France dominated the scene, and it was difficult to see beyond such major if differing figures as Maillol, Despiau and Zadkine. In England academic sculpture was at its lowest ebb, and a violent hostility was shown towards the only two sculptors of importance, Jacob Epstein and his interesting but less vigorous colleague Eric Gill. But slowly people of informed taste became aware of the emergence of a new and very different personality—Henry Moore. In his work of the nineteen-thirties he already showed some of the qualities which have since distinguished his work. His forms, under the influence of primitive sculpture, were simple but rich; he was not concerned with mere surface virtuosity and above all he demonstrated in every work a profound understanding of the nature of the medium in which he was working. Thus stones of various kinds were not dominated and perverted with the arrogant showmanship of the nineteenth century, and woods and metals were only used in ways appropriate to their natural characteristics. These qualities were rare and valuable in themselves, but Moore was able to put them to the service of a profound humanism, for then and now, however much he may explore other fields, he has always returned to the human figure as the theme of his most deep-felt conceptions. This Gallery is most fortunate that in 1948 two fine and contrasting small works by Moore came to it under the terms of the Felton Bequest. These were the *Half Figure* in Ancaster stone and the bronze *Family Group*, both of which show the qualities which I have remarked upon above. The decision therefore in 1960 by the Felton Bequest to acquire at the request of the Trustees the bronze *Seated Figure* was a most imaginative and valuable one in that it presented yet another facet of this great sculptor's activity. This bronze is one of a series of monumental female figures which Moore produced in the late nineteen-fifties, and is perhaps the most successful of the whole group. In it Moore draws together a number of themes with which he had been occupied earlier. This is, for example, more than an echo of the figures in the air-raid shelter drawings made between 1940 and 1942, as well as the use of drapery explored in the *Three Standing Figures* in Battersea Park, London, and the oddly moving *King and Queen* series of 1952-53. As in these latter works Moore here relates a non-naturalistic head to the



Plate 10: Henry Moore (born 1898, English)—*Draped Seated Figure*, 1958. Bronze. Height 73".
Felton Bequest.

simplified realism of torso and limbs, but more than in any earlier work the complex scheme of draperies is realized so that, as in classical sculpture, they both wrap and reveal the modelling of the body. It has often been remarked that in his figures Moore makes clear references to the landscape of his native Yorkshire, and in the presence of this figure with the solids and cavities of its lower limbs one is convinced of the truth of this observation. But only when the work can be seen later in the open air will its massive nobility and subtlety of surface modelling be properly appreciated.



Plate 11: Barbara Hepworth (born 1903, English)—*Oread*, 1958. Bronze. Height 20". Felton Bequest.



Plate 12: Hubert Dalwood (born 1924, English)—*Ikon*. Aluminium. Height 56½". Felton Bequest.

Moore's success explains in great part the rise of a group of creative sculptors in a country which had lacked such people since medieval times. Artists who earlier might have been turned to painting by the lack of patronage for sculpture were given courage by his example and by that of another sculptor closely associated with him. Coming also from Yorkshire, Barbara Hepworth (born 1903) is five years younger than Moore. Like him she first exhibited in the late nineteen-twenties, but the progress of her work has been very different from his. Whereas Moore has moved to and fro between figurative and abstract forms, in her sculpture (if not in her drawings) Hepworth has slowly and consistently developed a pure and refined type of non-figuration. It is to be regretted that the National Gallery does not yet possess one of her exquisite earlier wood carvings which show her qualities so clearly, but the bronze *Figure Oread* of 1958 (Plate 12) acquired under the terms of the Felton Bequest in 1962 is a most rewarding piece. In recent years Hepworth has worked more and more frequently in bronze, and if in these works she has sacrificed something of the extreme subtlety of surface which is to be found in the carvings, they are at the same time more vigorous in both handling and shape. If one walks round *Oread* the play of the two upper 'wings' one against the other and their combined relationship to the central space have the unity of strength and grace that is found in the best classical ballet.

As has been stated, Moore and Hepworth showed their younger contemporaries that British



Plate 13: Robert Adams (born 1917, English)—*Screen Form*, 1961. Bronze. Height 18¼". Felton Bequest.



Plate 14: Elizabeth Frink (born 1930, English)—*Bird Man*. Bronze. Height 33½". Felton Bequest.

sculpture could reach the highest class, but ironically these two major figures have had very little direct influence in the stylistic sense on those who have followed them. This can be seen clearly if we consider the work of Adams, Dalwood, Frink, Thornton and Kneale.

Robert Adams (born 1917) has, like Hepworth, rarely used the human figure as a theme, but his abstract pieces differ from hers in that they are almost aggressively man-made, whilst hers have an organic quality like the opening of a flower or the slow accretion of a sea-shell. Adams' small bronze *Screen Form* made in 1961, and acquired by the Felton Bequest Committee in the following year (Plate 13), seems to invite viewing from each side as a low-relief or even as a painting, but we should not be discouraged from looking at it in profile. If we do so we will appreciate the niceness with which each small unit is placed in relation to its fellows and to the long sweeping shapes of the curved forms. Adams is not an artist who seeks to ingratiate, but a frequent return to this austere work will yield more and more of his unique flavour each time. If this characteristic flavour is 'dry', then Hubert Dalwood's (born 1924) is richly flavoured. His large *Ikon* in aluminium (Plate 12) has a mysterious sense of presence, although it is in no sense figurative. Dalwood is very typical of his generation in his liking for large-scale work, and for his rejection of the kind of 'good taste' which marks the work of his elders. 'Taste' has now become a suspect word and Dalwood and his fellows would prefer us to look to them for energy rather than elegance and power rather than purity of form. As its title suggests, *Ikon* looks as if it might be an object of veneration associated with a religion yet to be founded. Once it is savoured, this image remains hauntingly in the mind.

Elizabeth Frink (born 1930) and Leslie Thornton (born 1925) are figurative sculptors, and as such both face the perilous problems of creating a human image which avoids the literalness of



Plate 15: Leslie Thornton (born 1925, English)—*Seated Figure*, 1961. Bronze. Height 34". Felton Bequest.

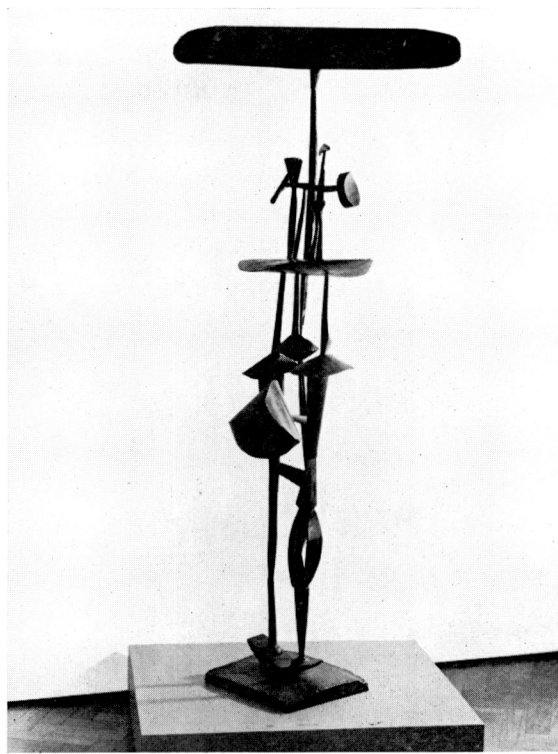


Plate 16: Bryan Kneale (born 1930, English)—*Arthropod III*. Bronze. Height 67". Felton Bequest.

the nineteenth century stone or bronze effigy and the quaintness of the garden 'ornament'. Neither Frink's *Bird Man* nor Thornton's *Seated Figure* (Plates 14 and 15), both acquired in 1962, aims at anatomical accuracy, but in each the figure is more than a decorative shape. Frink launches her figure in the same kind of tense flight that can be seen in the bronze dancers of Degas poised in the arabesque, and in doing so she defies the pull of gravity which most of her fellow sculptors are at pains to respect. Yet in spite of its lightness and the bird-like delicacy of the legs the piece never falls into whimsy, for Frink like Hepworth does not feel the need to be feeble to show that she is feminine. Thornton's figure does not take flight, but is transfixed in the middle of a mysterious movement like those tragic inhabitants of Pompeii whose last desperate gestures were captured by the catastrophe. The bitten and burnt welded bronze plates from which this figure is constructed seem to bear the scars of the agonies of our time from the concentration camps or the famine areas. Thornton does not seek the beautiful but achieves here a tragic sense which is not difficult to perceive, but almost impossible to describe.

The last sculptor in the group is very different from his colleagues, for Brian Kneale (born 1930) is a comparative newcomer in this field. Trained at the Royal Academy Schools as a painter, Kneale was awarded the Prix de Rome in 1949 and gained an early reputation as a portrait painter. His ability can be judged by the vivid *Charles Laughton* which is in our collection. In turning from this kind of painting to sculpture, it would be easy to expect Kneale to pick up the figurative forms left by Epstein or the early bronze heads of Picasso. Instead, his *Standing Figure* consists of bronze rods and hollow geometrical shapes welded together in a semi-mechanical relationship. It

can be expected that an artist who is capable of this wide range will explore both painting and sculpture further, and Kneale's future work is to be eagerly anticipated. But in the meantime our figure is an excellent example of serious twentieth century sculpture.

It can, I think, be said with justice that the British sculpture described here already forms a group of high quality. If any confirmation were needed, one had only to compare our own examples with the works by the same sculptors in the magnificent British Council exhibition 'Recent British Sculpture' now touring Australia. In every case the Melbourne works stand up well. But we must not be complacent, for some important names are still not represented, most obviously those of Lyn Chadwick, Reg Butler and Eduardo Paolozzi. The fact that a fine work by Kenneth Armitage has been acquired but not yet shown surely promises that soon this will be a truly representative collection, thanks to the admirable choices made by Mr. A. J. L. McDonnell in London and the collaboration between the Trustees and the Felton Bequests' Committee.

ERIC WESTBROOK

SOME RECENT ACQUISITIONS UNDER THE TERMS OF THE EVERARD STUDLEY MILLER BEQUEST

Acquisitions of old master paintings have, over recent years, originated almost solely under the terms of the Everard Studley Miller Bequest which stipulates portraiture of individuals of merit in history painted, sculpted or engraved prior to the year 1800. Besides the magnificent and important double portrait by Hyacinthe Rigaud, discussed on p. 11 of this Bulletin, a distinguished addition to the National Gallery of Victoria's significant collection of English eighteenth century art has been Thomas Gainsborough's large full-length portrait of the *Right Honourable Charles Wolfran Cornwall* (1735-1789)—a late portrait dating from 1785-6.¹ The sitter portrayed in this work, which is one of Gainsborough's two state portraits, was Speaker of the House of Commons from 1780 until his death. The painting contrasts, for all its dignity, with the fully stated grand manner of the Rigaud. Despite the *staffage* of billowing drapery, the framed landscape, the robes and insignia of office, it has an informal composition—the sitter holding an enamelled gold snuff box, seems to turn from his official preoccupations to look into the distance. Although noted for occasional somnolence, he is here depicted, as contemporaries observed, with alertness and animation. The movement is based on zig-zag forms in balanced asymmetry, the liveliness created through the geniality and humanity of characterization is allied with free and sensitive brush-work

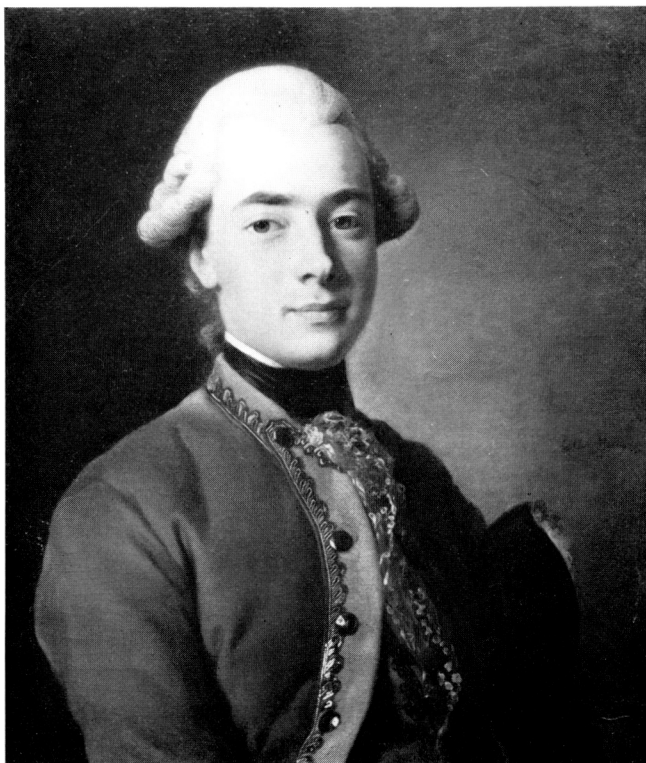


Plate 18: Alexandre Roslin (1718-1793, Swedish-French)—*Count Andrew Rasoumovsky*, 1776. Oil on canvas. 24" x 19½".
Everard Studley Miller Bequest.

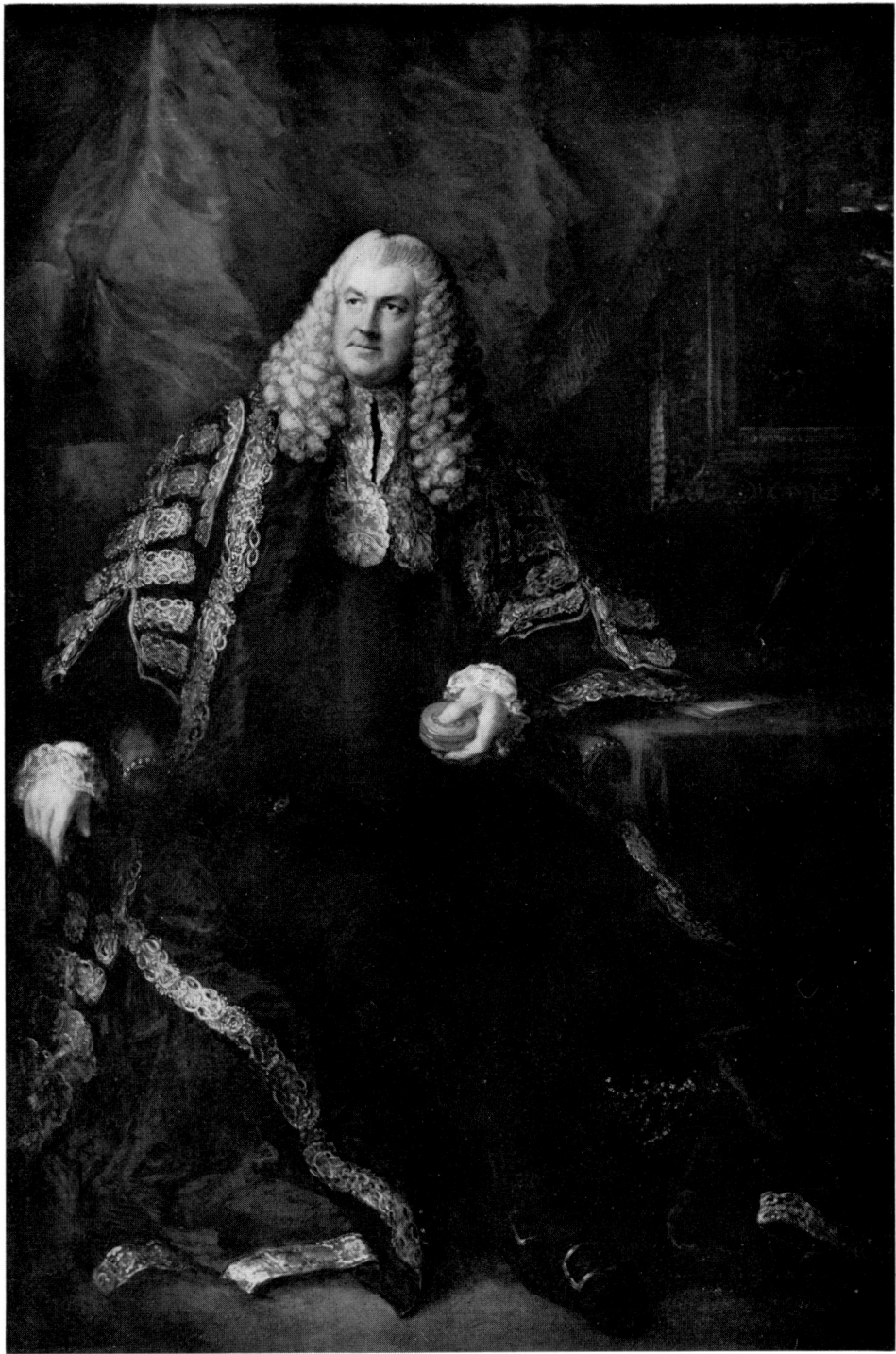


Plate 17: Thomas Gainsborough (1727-1788, English)—*The Rt. Hon. Charles Wolfran Cornwall*, 1785-6.
Oil on canvas, 89" x 58". Everard Studley Miller Bequest.

of a notably illusionistic vitality. The impasto treatment of such features as the gold braiding forms brilliant patterns against the dark bituminous chiaroscuro favoured by Gainsborough for many late portraits, creating a sombre but rich tonality of black, white, gold and brownish-red. This picture joins three other Gainsboroughs of fine quality, a seascape and two portraits.

At a charmingly evocative (if artistically more primitive) level are the two atmospheric group portraits showing members of the Drake-Brockman family of Beachborough, Kent, gathered around their carp pond.² These two small canvases conjure up with a freshness and directness of vision the placidity and prosperous content which English country life held for the eighteenth century county squire. Showing James Brockman (1696-1767) and his relatives amidst their actual and familiar surroundings in characteristic leisured pursuits, not without a gentle (if unconscious) humour, they are examples of that intimate category of portraiture known as the conversation piece—long a desideratum in this form for the Gallery. They contrast pointedly with Romney's more erudite *Leigh Family* of about 1768 (Felton Bequest, 1958), which is a more elaborate variant of the type. The attribution of these two small pictures, with their subdued local colour accents against the quiescent blue and green of their landscape backgrounds remains, to date, a matter of dispute, although a number of painters specialized in such work, under continental influences, over the second and third quarters of the eighteenth century. The pictures have been ascribed by W. G. Constable to the early landscape painter George Lambert



Plate 21: François Hubert Drouais (1727-1775, French)—*Madame Sophie de France*, 1763. Oil on canvas. 28¾" x 23¼". Everard Studley Miller Bequest.



Plate 19: English School, Second Quarter of the Eighteenth Century—*Conversation Piece of the Drake-Brockman Family*. Oil on canvas. 20 $\frac{1}{4}$ " x 24 $\frac{3}{4}$ ". Everard Studley Miller Bequest.

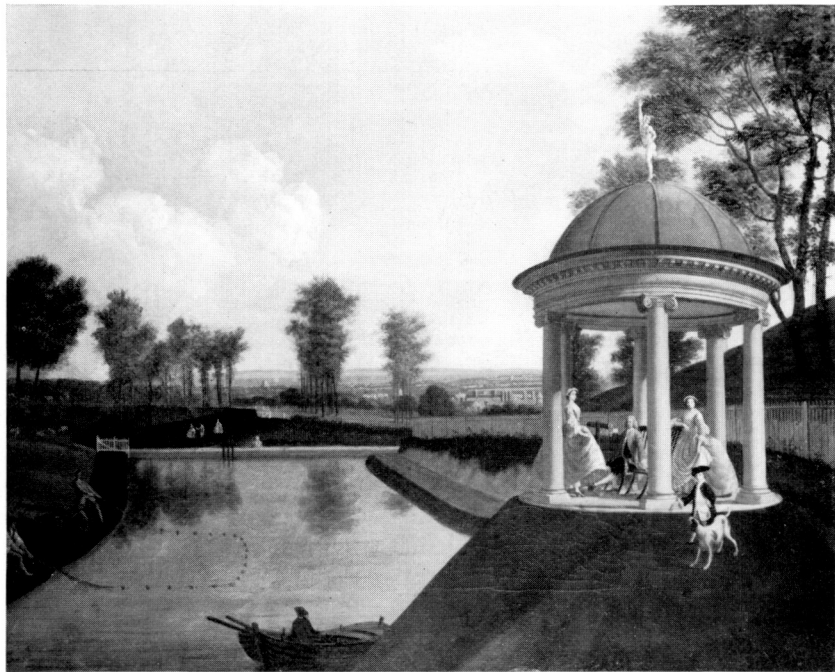


Plate 20: English School, Second Quarter of the Eighteenth Century—*Conversation Piece of the Drake-Brockman Family*. Oil on canvas. 20 $\frac{1}{4}$ " x 24 $\frac{3}{4}$ ". Everard Studley Miller Bequest.

(1700-1765) with, as was usual in his work, the figures by another hand. Indeed, his friend William Hogarth has sometimes been suggested as one of his collaborators. Basil Taylor, on the other hand, has suggested another of their collaborators, the topographical and marine painter Samuel Scott (1702-1772), as the artist responsible for the entire compositions.³

Even more significant are three other works, all once again of the eighteenth century, but indicating the wider European tradition outside of England. Of inestimable value to the collections are the two paintings with affiliations with French eighteenth century art, hitherto represented primarily by a fine portrait in oils of the Dutch priest *Petrus Woortman* painted by the pastellist Jean Baptiste Perronneau in 1771 (Felton Bequest, 1953). The first is a characteristic work by the Swedish-born artist who was highly regarded in France, Alexandre Roslin (1718-1793) and who worked in Russia between 1775 and 1777. The aristocratic sitter, described by a contemporary as 'a most amiable young man, with a handsome face, a noble bearing, and the air of a man of distinction',⁴ is *Count Andrew Cyrillovitch Rasoumovsky*, then aged twenty-four. Temporarily exiled by the Empress Catherine to a diplomatic post in Vienna, just after this portrait was painted in 1776, the name of Rasoumovsky is linked in musical circles with the patronage of Josef Haydn and Beethoven. A 'cellist himself, he was dedicatee of the three great Rasoumovsky quartets (*Opus 59*, nos. 1-3) which are a turning point in Beethoven's chamber music. The picture,⁵ a well-known work, reveals an appealing and vital portrayal of the character of this fashionable and elegant young courtier, with well integrated detail and an interest in the play of light on various textures. It has, however, with its slight tendency to austerity, left the full rococo art of France behind under the subtle and pervading influences of neo-classicism. Much more in the mood and ambience of the French rococo is the portrait of *Madame Sophie de France* (1734-1782) painted by François Hubert Drouais (1727-1775), known, and here signing himself, as Drouais le Fils.⁶ The artist, again a most fashionable painter in French court circles, held several official appointments and represented many of the famous and eminent figures of his period and their children. This widely exhibited picture shows the eighth daughter of Louis XV and Marie Leczinska, immortalized in an elaborate court dress of embroidery and lace, and leaning non-



Plate 22: Joseph le Riche (1738-c. 1812, French)—*René Descartes*, Biscuit porcelain, Sèvres, late eighteenth century. 17¾".
Everard Studley Miller Bequest.

chalantly against a balustrade with gestures which show to what extent, at this date (1763), the motifs of Rigaud have been modified. The painter has clearly delighted in the close depiction of the details of costume with, once more, a feeling for textural intricacy and elaborate patterning which sets off the delicate smoothness of powdered hair and features. The colour scheme with its effective and harmonious choice of white, greys, orange and blues, is in pale tones, preserving something of the blonde opacity and softness of the contemporary French school of pastellists, pastel being a medium which Drouais (like Roslin) occasionally employed.

The final piece takes us to the field of sculpture (albeit on a small scale) with a likeness of the distinctive features of the great seventeenth century philosopher, René Descartes. Leaning against a pedestal with symbolic attributes, the figure was modelled under the direction of Joseph Le Riche (1738-c. 1812), after the sculpture of Augustin Pajou (1730-1809)—in the biscuit (i.e. uncoloured and unglazed) porcelain favoured, with its sculptural implications, by neo-classicist taste. It was made in the last quarter of the eighteenth century at the great and influential manufactory of Sèvres, founded under Louis XV in 1738. This factory is represented only by a few minor pieces of service ware, and the figure, like the other works briefly discussed, forms a most welcome addition. Together they illustrate the value this Bequest has proved both in adding judiciously to the fields in which the gallery collections are relatively strong, and in entering highly desirable areas of acquisition which have remained hitherto unexplored.

HARLEY PRESTON

NOTES

1. Oil on canvas, 89" x 58"; the picture had a family provenance and remained at their seat of Moccas Court, Herefordshire, until recent years when it was on loan to the Hereford County Hall. Recorded—W. Armstrong, *Gainsborough and his Place in English Art*, London, 1898, p. 193; E. K. Waterhouse, *Gainsborough*, London, 1958, No. 164, p. 61; W. T. Whitley, *Thomas Gainsborough*, London, 1915, pp. 237 and 257. Reproduced by J. Woodward, *A Picture History of British Painting*, London, 1962, p. 68.
2. Oil on canvas, each about 20½ x 24½" (sight measurements) in contemporary carved and gilt frames. Until their acquisition these two pictures had a family provenance and were purchased from a descendant, W. Arble, Gresford, Wales.
3. The attributions are contained respectively *in litt.* W. G. Constable-H. F. J. Leggatt, 20 July 1962, and B. Taylor-A. J. L. McDonnell, 12 September 1962. The traditional family attribution was to Hogarth. For Lambert's possible collaboration with Hogarth, see E. K. Waterhouse, *Painting in Britain 1530-1790*, London, 1953, pp. 114-5. The present writer considers the participation of two hands in the paintings by no means inconceivable.
4. The quotation, by Prince Ludwig of Hesse-Darmstadt, has been taken from Daria Olivier's detailed article on the painter and the sitter, in a supplement to *The Burlington Magazine*, CIV, May 1962, where the portrait is reproduced.
5. Oil on canvas, 28½" x 23½"; signed and dated *le Chev Roslin 1776* to the right centre. The picture had a family provenance (i.e. from the Rasoumovsky, Vassiltchikov and Kotchoubey Collections) until the Russian Revolution; private collection, Boston. Cited by G. Lundberg in Thieme-Becker, *Allgemeines Kuenstlerlexikon*, Vol. XXIV, and in *Roslin, Liv och Werk*, Stockholm, II, no. 483, pl. 89.
6. Oil on canvas, 28½" x 23½"; signed and dated right centre *Drouais le fils 1763*. Painted for the Royal Family, and subsequently in the Eugène Kraemer (Paris, 1913) and Hodgkins Collections.

Recent Additions to the National Gallery include :

The Everard Studley Miller Bequest has continued to augment the collection with major examples of portraiture. The large double portrait by Batoni of *Sir Sampson Gideon* (later Lord Eardley) and *His Tutor* is of particular interest to us in Melbourne since he inherited from his father the *Immaculate Conception* by Murillo, now in our Gallery. The portrait by Drouais and the Conversation Pieces are discussed on p. 21.

Also due to the Everard Studley Miller Bequest is the addition to the Department of Prints and Drawings of a rare and famous portrait of Queen Elizabeth I by Crispin de Passe.

Modern English Paintings, acquired under the Felton Bequest, continue to enrich the gallery with examples of abstract and near abstract work. Special mention must be made in the sculpture section, of the carved stone *Female Figure* under a canopy from India, acquired under the Felton Bequest; part of a group of four figures, the other three of which are in the British Museum, it is the outstanding acquisition of the year.

Among modern sculpture the *Duolith III* by Clement Meadmore illustrates a crucial point in the development of this artist.

The Iranian Jug in the form of a bull, discussed in the article on p. 1, has added a work of major importance to our small section of Luristan bronzes, which were illustrated in the article by Mr. Culican in the last issue of this bulletin.

The group of Coptic textiles dating from the 6th to the 9th century are the earliest examples of this type of work so far acquired for the gallery.

U.H.

PAINTINGS, EUROPEAN

Etienne Cournault (1891-1948, French)	<i>Tobias and the Angel</i> , 1928. Oil on canvas.	Felton Bequest
John Forrester (born 1922, New Zealand)	<i>Come Dance with Me</i> , 1961. Oil on canvas.	Felton Bequest
Wyndham Lewis (1884-1957, English)	<i>The Reader</i> , 1934. Oil on canvas.	Felton Bequest
Henry Mundy (born 1919, English)	<i>Green Grooves</i> , 1961. Oil and ripolin on hardboard.	Felton Bequest
Ian Stephenson (born 1934, English)	<i>Octochromatic</i> . Oil on canvas.	Felton Bequest
Pompeo Batoni (1708-1787, Italian)	<i>Portrait of Lord Eardley and his Tutor, Signor Basti</i> , 1767. Oil on canvas.	Everard Studley Miller Bequest
François Hubert Drouais (1727-1775, French)	<i>Madame Sophie de France</i> , 1763. Oil on canvas.	Everard Studley Miller Bequest
English School, 18th century	<i>Two Conversation Pieces of the Drake-Brockman Family</i> . Oil on canvas.	Everard Studley Miller Bequest

AUSTRALIAN PAINTING

William Dobell (born 1899, Australian)	<i>My Lady Waits</i> . Oil on card.	Felton Bequest
William Dobell (born 1899, Australian)	<i>The Red Carnation</i> . Oil on card.	Felton Bequest
William Dobell (born 1899, Australian)	<i>Kensington Gardens</i> . Oil on card.	Felton Bequest
Godfrey Miller (born 1893, Australian)	<i>Still Life with Musical Instruments</i> . Oil on canvas.	Felton Bequest
Lawrence Daws (born 1927, Australian)	<i>Sungazer III</i> . Oil on canvas.	Alan R. Henderson Bequest
Leonard Crawford (born 1920, Australian)	<i>Aria</i> . Oil on hardboard.	Purchased

Robert Grieve (born 1924, Australian)	<i>Burnt Landscape No. II.</i> Oil on hardboard.	Purchased
Harley Griffiths (born 1908, Australian)	<i>The Clearing.</i> Oil on canvas.	Purchased
Henry Gritten (1818-1873, English, Australian)	<i>View of the Merri Creek near Brunswick.</i> Oil on card.	Purchased
Eugène von Guérard 1811-1901, Austrian- Australian)	<i>The Gold Diggings at Ararat.</i> Oil on canvas.	Purchased
Daryl Lindsay (born 1891, Australian)	<i>Road to Greendale.</i> Oil on canvas.	Purchased
Elwyn Lynn (born 1917, Australian)	<i>The Dividual.</i> Mixed media on canvas.	Purchased
Girolamo Nerli (1863-1936, Italian- Australian)	<i>Port Melbourne from the Foreshore.</i> Oil on card.	Purchased
Jeffrey Smart (born 1921, Australian)	<i>Cahill Expressway.</i> Oil on plywood.	Purchased
Maria Teresa Vigano (Contemporary Australian)	<i>Portrait of 'Jock' (William Frater).</i> Oil on canvas put down on plywood.	Purchased

SCULPTURE

Chinese, 6th century A.D.	<i>Figure of Maitreya.</i> Limestone.	Felton Bequest
Indian, 12th century A.D.	<i>Standing Female Figure.</i> Stone	Felton Bequest
Kenneth Armitage (born 1916, English)	<i>People in the Wind II, 1951.</i> Bronze.	Felton Bequest
Bernard Meadows (born 1915, English)	<i>Armed Bust I, 1961.</i> Bronze.	Felton Bequest
Clement Meadmore (born 1929, Australian)	<i>Duolith III, 1962.</i> Welded Wrought Iron.	Purchased
Lenton Parr (born 1924, Australian)	<i>Orion, 1963.</i> Welded Iron.	Purchased

WATERCOLOURS, DRAWINGS, ENGRAVINGS, ETC.

Henri Edion (Contemporary Austrian)	<i>The Voyager, 1958.</i> Pastel Gouache.	Felton Bequest
Andrea Mantegna (1431-1506, Italian)	<i>Hercules and Antaeus.</i> Engraving.	Felton Bequest
Jean Etienne Liotard (1702-1789, French)	<i>René Hérault.</i> Etching.	Everard Studley Miller Bequest
Crispin van de Passe (1564-1637, Dutch)	<i>Queen Elizabeth I, 1603.</i> Engraving.	Everard Studley Miller Bequest
Bill Barak (‘King Billy’—Australian Aboriginal)	<i>Two Wash Drawings, Healesville, 1898.</i>	Purchased
Umberto Boccioni (1882-1916, Italian)	<i>Head Study.</i> Drawing.	Purchased
Arthur Boyd (born 1920, Australian)	<i>Two Costume Studies for the Ballet Elektra.</i>	Purchased
Arthur Boyd (born 1920, Australian)	<i>Two Figures.</i> Etching with Aquatint.	Purchased
Arthur Boyd (born 1920, Australian)	<i>Self Portrait.</i> Etching.	Purchased
Barbara Brash (Contemporary Australian)	<i>Surfaces No. 1.</i> Mixed Media.	Purchased
Louis Buvelot (1814-1888, Australian)	<i>Bush Scene, Fernshaw, 1873.</i> Drawing.	Purchased
Henry Cliffe (born 1919, British)	<i>Brooklyn, 1962.</i> Colour Lithograph.	Purchased
Nancy Clifton (Contemporary Australian)	<i>Head of a Young Man.</i> Woodcut.	Purchased
Noel Counihan (born 1913, Australian)	<i>An American Artist, 1962.</i> Linocut.	Purchased

Alan Davie (born 1920, Scottish)	<i>Sleep, My Angel</i> , 1962. Colour Lithograph.	Purchased
Henry Fuseli (1741-1825, Swiss-English)	<i>Sleeping Woman and Cupid</i> . Etching.	Purchased
Samuel Thomas Gill (1818-1880, Australian)	<i>Native Sepulture</i> . Watercolour.	Purchased
Samuel Thomas Gill (1818-1880, Australian)	<i>Nocturnal Corroboree</i> , 1871. Watercolour.	Purchased
Pam Hallandal (Contemporary Australian)	<i>Bird Study V</i> . Wash Drawing.	Purchased
Stanley William Hayter (born 1901, English)	<i>Witches Sabbath</i> , 1958. Colour Etching.	Purchased
Patrick Heron (born 1920, English)	<i>Green Night</i> , 1958. Colour Lithograph.	Purchased
Lawrence Heyman (Contemporary American-French)	<i>Fertilization III</i> . Colour Etching.	Purchased
Grahame King (Contemporary Australian)	<i>Rain Spirit</i> . Lithograph.	Purchased
Mary Macqueen (Contemporary Australian)	<i>Barbara</i> . Drawing.	Purchased
Norman Macgeorge (1871-1952, Australian)	<i>The Farm on the Hill</i> . Watercolour.	Purchased
Norman Macgeorge (1871-1952, Australian)	<i>Foreshore Study</i> . Watercolour.	Purchased
Felicity Marshall (Contemporary Australian)	<i>Tuurungatja</i> . Colour Etching.	Purchased
Charles Meryon (1820-1868, French)	<i>La Rue des Chantres</i> , 1862. Etching.	Purchased
Jon Molvig (born 1923, Australian)	<i>The Gap</i> . Wash Drawing.	Purchased
John Hamilton Mortimer (1741-1779, English)	<i>Tragedy and Comedy</i> , 1778. Drawings.	Purchased
Céri Richards (born 1903, English)	<i>La Cathédrale Engloutie No. 3</i> , 1959. Colour Lithograph.	Purchased
Hyacinthe Rigaud (1659-1743, French)	<i>Portrait Study</i> . Sanguine Drawing.	Purchased
Egidius Sadeler (1570-1629, Flemish)	<i>Portrait of Batholomaeus Spranger</i> , 1600. Engraving.	Purchased
Henri de Toulouse-Lautrec (1864-1901, French)	<i>Yvette Guilbert</i> , 1898. Lithograph.	Purchased
Pietro Testa (1611-1650, Italian)	<i>Self Portrait</i> . Etching.	Purchased
William Scott (born 1913, Scottish)	<i>Barra</i> , 1962. Colour Lithograph.	Purchased
Walter Withers (1854-1914, Australian)	<i>Landscape with Two Cart Horses</i> . Watercolour.	Purchased
William Blamire Young (1862-1935, Australian)	<i>Seated Woman</i> . Drawing.	Purchased
Fred Williams (born 1927, Australian)	<i>Forest</i> , 1958. Engraving with aquatint.	Purchased
Eric Wilson (1911-1946, Australian)	<i>Two Studies for Channel Crossing</i> . Drawings.	Purchased

DECORATIVE ARTS

Jug in the form of a Bull	Earthenware, Persian, c. 1000 B.C.	Felton Bequest
Ten Wine Glasses with stems of various colours	English, c. 1750--c. 1760.	Felton Bequest
Figure of René Descartes	Porcelain, modelled after Pajou, French (Sèvres), late 18th century.	Everard Studley Miller Bequest
Chair	Blackwood and hide, designed by Max Hutchinson, Australian, 1962.	Purchased
Dining Chair	Steel tubing and plywood, designed by Gilda Guillen Nunez, English, 1962.	Purchased
Adjustable Wall Light	Aluminium, designed by E. Cooke Yarborough and Ronald Homes, English, 1962.	Purchased

Beak-spouted Jug	Earthenware, Persian, 1000-800 B.C.	Purchased
Jug, Bowl	Stoneware, by the Leach Pottery, English, 1962.	Purchased
Bowl	Earthenware, by Tom Sanders, Australian, 1962.	Purchased
Vase	Earthenware, by Merric Boyd, Australian, 1929.	Purchased
Bottle	Stoneware, by Peter Rushforth, Australian, 1962.	Purchased
Dish	Stoneware, by Les Blakebrough, Australian, 1962.	Purchased
Bowl	Stoneware, by Wanda Garnsey, Australian, 1962.	Purchased
Tea Pot	Stoneware, by Bernard Sahn, Australian, 1962.	Purchased
Bowl	Stoneware, by Mollie Douglas, Australian, 1962.	Purchased
Covered Bowl	Stoneware, by Colin Levy, Australian, 1962.	Purchased
'Privateer' Wine Glass	English, c. 1770.	Purchased
Vase	Glass, Dutch (Leerdam), Contemporary.	Purchased
Bowl	Glass, Italian (Murano), Contemporary.	Purchased
Wine Glass, Liqueur Glass	Danish (Kastrup Glas), Contemporary.	Purchased
Jug	Glass, Finnish (Notsjo), Contemporary.	Purchased
Bust of Queen Victoria	Glass, English, c. 1870.	Purchased
Emu Egg Cup	Silver, Australian, c. 1870.	Purchased
Necklace	Silver with star sapphire, by Helge and Darani Larsen, Australian, 1962.	Purchased
Collection of Twelve Textile Fragments	Egyptian (Coptic), 6th-9th centuries.	Purchased
Panel of Lace	English, 1725.	Purchased

Generous Presentations to the National Gallery and Art Museum include:

Notable amongst the presentations to the National Gallery of Victoria over the last year has been the fluent and freely painted portrait of the novelist George Moore by his friend Jacques Emile Blanche. Although portraiture was an important aspect of this artist's work, he has been hitherto represented in the collection only by a still life; this picture is the gift of Mrs. Percy Grainger. The intimate and spontaneous portrait sketch is carried with felicity into the Australian field in the character 'interpretation' by Hugh Ramsay of his cousin Mrs. Mima Lennie of Scotland who generously donated this interesting piece, intended to be the basis of a more elaborate portrait which never materialized. Again, the portraits of Mr. and Mrs. Oscar Mendelsohn, presented by the sitters, are the products of their friendship with the artist Max Meldrum.

Mr. Peter Lindsay of Sydney, a past benefactor of the Gallery has presented items of associational value with Sir Lionel Lindsay—a collection of small sketch books with rapid jottings and notations of European and Asian tours, and a series of prints issued by American Print Societies, to which his father subscribed and contributed examples of his own wood-engravings. A most valuable addition to the Print Room collections which contain good examples of English late eighteenth and early nineteenth century watercolour painting, is the group of thirty-one wash drawings by a member of the famous Lancashire family of artists, the landscape painter Anthony Thomas Devis. Besides their topographical interest, they illustrate the way a late eighteenth century landscapist worked with his use of picturesque conventions, and are of appeal in themselves. They include an unrepresented artist and were received through the kind benefaction of Captain George Smith of Flinders.

Outstanding amongst the many presentations to the Art Museum is a published wine glass enamelled with a charming and amusing subject by a member of the Beilby Family who are the only English mid-eighteenth century glass enamellers about whom much is known. This important example was presented by the Australian Glass Manufacturers Company—an act of generosity which marks the inception of a tradition which has greatly enriched the Art Museums of the United States of America, where business firms and large companies have frequently contributed important examples of overseas art. Many items of period costume and fashion accessories recently presented have enabled an exhibition of such material, covering the period from the mid-eighteenth to the early twentieth century, to be mounted in the Kent Gallery, where it has aroused considerable public interest.

H.P.

PAINTINGS, WATERCOLOURS, ETC.

Jacques Emile Blanche (1861-1942, French)	<i>Portrait of George Moore</i> , 1903. Oil on canvas.	Presented by Mrs. Percy Grainger
Trevor Lahiff (1939-1962, Australian)	<i>Landscape</i> , 1961. Oil on hardboard.	Presented by Mr. L. Voss Smith
Daryl Lindsay (born 1891, Australian)	<i>Landscape at Bacchus Marsh</i> . Oil on canvas.	Bequeathed by Sir John Medley
Max Meldrum (1875-1955, Australian)	<i>Portrait of Oscar Mendelsohn</i> . Oil on canvas.	Presented by Mr. Oscar Mendelsohn
Max Meldrum (1875-1955, Australian)	<i>Portrait of Mrs. Oscar Mendelsohn</i> . Oil on hardboard.	Presented by Mr. Oscar Mendelsohn
Hugh Ramsay (1877-1906, Australian)	<i>Portrait of Mrs. Lennie</i> . Oil on canvas.	Presented by Mrs. M. R. D. Lennie
Isobel Hunter Tweddle (1877-1945, Australian)	<i>Portrait of Ivy Ball in Fancy Dress</i> . Oil on canvas.	Presented by Miss Ivy Ball
Anthony Thomas Devis (1729-1817, English)	Thirty-one wash drawings of English Landscapes.	Presented by Captain George Smith, Flinders

Kate Greenaway
(1846-1901, English)
Lionel Lindsay
(1874-1961, Australian)

Seated Figure. Drawing.
A group of small sketch books.

Presented by Miss J. C. Sargood
Presented by Peter Lindsay,
Sydney

A collection of sixty engravings in a variety of media by various artists from the limited editions of:

The Woodcut Society (32 issues)
Society of Print Collectors (6 issues)
The Miniature Print Society (22 issues)

Presented by Peter Lindsay,
Sydney

Twenty-three reproductive engravings and etchings by various artists

Presented by the Art Gallery of
New South Wales (Sir Ken-
neth Street Gift)

DECORATIVE ARTS

Table
Dining Table

Various woods, Inlaid, Irish, 1830-1840
Blackwood, Designed by Max Hutchinson,
Australian, 1962

Presented by Mr. J. Erskine
Presented by Directors of
Gallery A, Melbourne
Presented by Mr. J. Ebeli

Seven Tiles

Earthenware, Dutch, 17th century

Tureen with Cover

Porcelain, Chinese, Export Ware, Late 18th-
early 19th century

Presented by Mrs. M. Martin

Bowl

Porcelain, Japanese, Arita Ware, 1800-1850

Presented by Windsor Antiques,
Melbourne

Wine Glass

Enamelled by a member of the Beilby Family,
English (Newcastle), 1765-1775

Presented by the Australian
Glass Manufacturers
Company

Sugar Bowl, Jug

Pressed glass, American, 19th century

Presented by Miss K.
Bellingham

Tumbler

Glass, Australian, 1902

Presented anonymously

Sugar Tongs

Silver, English (London), Late 18th century

Presented by Mrs. A. Sinclair

Emu Egg Cup

Silver, Australian, c. 1870

Presented by Mr. W. J. Ward

Carved Shell with Stand

Mother-of-pearl, Chinese, probably 19th century

Presented by Mrs. M. Moore

Teacup, Coffee Cup, Saucer

Porcelain, English (Worcester), c. 1780

Presented by Miss J. C. Sargood

Inkwell

Porcelain, English (Derby), Early 19th century

Presented by Miss J. C. Sargood

Jar with Cover

Glass, French, Late 19th century

Presented by Miss J. C. Sargood

Two Work Boxes

Wood, English, Mid 19th century

Presented by Miss J. C. Sargood

Cover

Silk, Chinese, 19th century

Presented by Miss J. C. Sargood

Posy Holder

Silver-plated, English, Mid 19th century

Presented by Miss J. C. Sargood

Box

Silver, Dutch, Late 19th century

Presented by Miss J. C. Sargood

Bonnet

Lace, Dutch, 19th century

Presented by Miss J. C. Sargood

Three Spoons

Silver, probably German 19th century

Presented by Miss J. C. Sargood

Dress

English, 1913

Presented by Miss M. Bostock

Morning Dress

Striped grenadine tie back, English, c. 1870

Presented by Miss M. Bostock

Dress

Silk, English, 1858

Presented by Miss M. Bostock

Jacket

Embossed velvet, English, c. 1885

Presented by Miss M. Bostock

Girl's Dress

English, Late 19th century

Presented by Miss M. Bostock

Parasol

English, 19th century

Presented by Miss V. Cox

Waistcoat

Velvet, English, 1861

Presented by Miss M. J.

Coat

Silk, Australian, c. 1950

McAvery
Bequest of the late Reta M.
Findlay through Miss V. S.
Carrad

Evening Dress

English, 1930's

Presented by Miss V. S. Carrad

Length of Honiton Lace

English, 19th century

Presented by Mr. F. Schaffer

Parasol

English, c. 1860

Presented by Miss E. Oates

Pair of Gloves

Leather, English, 1880-1890

Presented by Miss Ida Elder

Shirt

Linen, English, Mid 19th century

Presented by Miss J. Buchanan

Dress

Cotton voile, French, 1920's

Presented by Miss M. Turner
Shaw

Ball Gown
Coat

Bonnet
Parasol
Uniform—Royal Gloucester
Yeomanry Hussars
Benaki Museum
(Athens)

Satin; Locket Brooch, Gold
Orange velour, French, Early 1920's

Corded Silk, English, Late 19th century
Silk, English, Late 19th century
English, 1890-1900

Catalogue of Greek National Costume

Presented by Lady Brooks
Presented by Miss E. M.
Anderson

Presented by Mrs. M. M. Enna
Presented by Mrs. M. M. Enna
Presented by the Stone Family

Presented by Mrs. G. Levinson
with the co-operation of
Mrs. M. Silberberg and Dr.
Geoffrey Kaye

PUBLICATIONS

- CATALOGUE OF EUROPEAN PAINTINGS BEFORE 1800—by Ursula Hoff 17/6
150 Pages listing the old master paintings in the National Gallery of Victoria including biographies of the painters and extensive notes and information.
Published 1961.
- ILLUSTRATIONS OF EUROPEAN PAINTINGS BEFORE 1800 7/6
52 pages,, 90 illustrations in black and white: this booklet is the companion to above catalogue.
Published 1961.
- CATLOGUE OF THE NATIONAL GALLERY OF VICTORIA 5/-
300 pages listing oil paintings, watercolours, miniatures, illuminated manuscripts, sculpture, pastels and cartoons; with biographies of artists.
Published 1948. Appendices published 1950 and 1954.
- MASTERPIECES OF THE NATIONAL GALLERY OF VICTORIA 70/-
By Ursula Hoff, Joan Lindsay and Alan McCulloch. 103 full plate illustrations including 16 colour reproductions, with descriptive text to each plate and essays introducing the nine sections, which include Medieval, Renaissance and Baroque, Eighteenth Century English, Modern French and Australian.
Published by F. W. Cheshire Pty. Ltd., 1949.
- THE FELTON GREEK VASES—by A. D. Trendall 8/6
32 pages including 10 pages of black and white illustrations. An address delivered to the Australian Humanities Research Council at its Annual General Meeting in Canberra on Thursday, 7th November, 1957.
Published 1958.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA. Volume 1 7/6
Colour cover, 32 pages including illustrations.
Articles include Introduction by Eric Westbrook; The Livy Manuscript by K. V. Sinclair; The Barlow Durer Collection by Ursula Hoff; Bassano, Portrait of a Man, by Edoardo Arslan, etc.
Published 1959.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA. Volume 2 7/6
Colour cover, 32 pages including illustration.
Articles include Van Dyck's Countess of Southampton by Ursula Hoff; Romney's Leigh Family by J. T. A. Burke; Everard Studley Miller Bequest Portraits by Ursula Hoff; Pre-Raphaelite works in the collection of the National Gallery of Victoria by Daniel Thomas, etc.
Published 1960.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA. Volume 3 7/6
Colour cover, 30 pages including illustrations.
Articles include recent additions to the Greek Vase collection by A. D. Trendall; Shen Chou by Chen Chih-Mai; A Hagetsu Tosatsu screen by Leonard B. Cox; Robert Dowling's pictures of Tasmanian Aborigines by N. J. B. Plomley; Charles Blackman by Brian Finemore, etc.
Published 1961.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA. Volume 4 7/6
Black and white cover, 32 pages including illustrations.
Articles include Bronzes of Ancient Iran by W. Culican; A New Drawing by G. B. Tiepolo by Harley Preston; Luigi Boccherini (1743-1805) by John Kennedy; Three examples of Furniture by Kenneth Hood.
Published 1962.

AN ILLUMINATED BYZANTINE GOSPEL BOOK OF ABOUT A.D. 1100

7/6

By Hugo Buchthal.
Colour cover, 14 pages including illustrations.
Published 1961.

J. W. M. TURNER WATERCOLOURS

7/-

32 pages, including 40 illustrations.
This publication is a catalogue of the watercolours on loan to the National Gallery of Victoria during 1961 from the British Museum, in addition to black and white reproductions of all the exhibits and catalogue details, and an introduction by J. Isaacs.
Published 1961.

OBITUARY

Two important links with a vital period of the Gallery's history were tragically severed by the deaths on 26th September, 1962, of Sir John Medley, and on 22nd May, 1963, of Mr. Arnold Shore.

At the time Vice-Chancellor of the University of Melbourne, Sir John was appointed Trustee of the Gallery when the newly-created independent Board was set up. He was, in this sense a foundation Trustee, and under the Chairmanship of the late Sir Keith Murdoch, was one of those who wrestled with the problems of post-war planning, much of which is now bearing fruit. Over this period of adjustment Sir John was able to offer wise counsel to a changing and diverse group of colleagues and to two Directors. As a scholar who loved the classics he preferred tolerance to violence and steady development to spectacular change.

His wit and mastership of the apt word, which often found expression in brilliant light verse and essay, could resolve a difficult situation by healing laughter and bring down the temperature of controversy. These gifts became especially valuable after his election to the senior offices, of Deputy Chairman (June 1947) and Chairman (October 1952). The period of Sir John's Chairmanship was a testing time which saw the appointment of a new Director and the passing of the 1956 Act which set the scene for the new buildings on St. Kilda Road.

He resigned as Chairman in 1957 and as Trustee a year later. His name will not be forgotten by those who served with him or by that far greater number who came to know his essential kindness and the extent and value of his work for this institution.

The decision of the Trustees in December 1947 to appoint a salaried guide lecturer opened a new phase in the Gallery's programme, which was given special value by the appointment of Mr. Arnold Shore to the post. For Mr. Shore's distinction as a painter gave authority to his words and the fine artistic sensibility which informed his lectures was deeply appreciated by the many thousands of visitors to the Gallery who enjoyed hearing him speak.

He knew artists' methods intimately and played an important part in the most influential of the movements of our time. The range of his sympathy and understanding both of the work of art and the spectator enabled him to encourage and extend appreciation.

His speaking to young people had a particular felicity, and there must be thousands who owe to him their first interest in the visual arts and who will remember him for having opened to them a world of pleasure.

The wide fame which the Gallery enjoys was undoubtedly created in part by his work there over nearly ten years; and although his name as a painter will certainly endure there will be many who on seeing his work or on hearing his name will think of him as the gentle enthusiast who talked persuasively about the things he loved and understood so well.

LEONARD B. COX
Chairman of Trustees

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