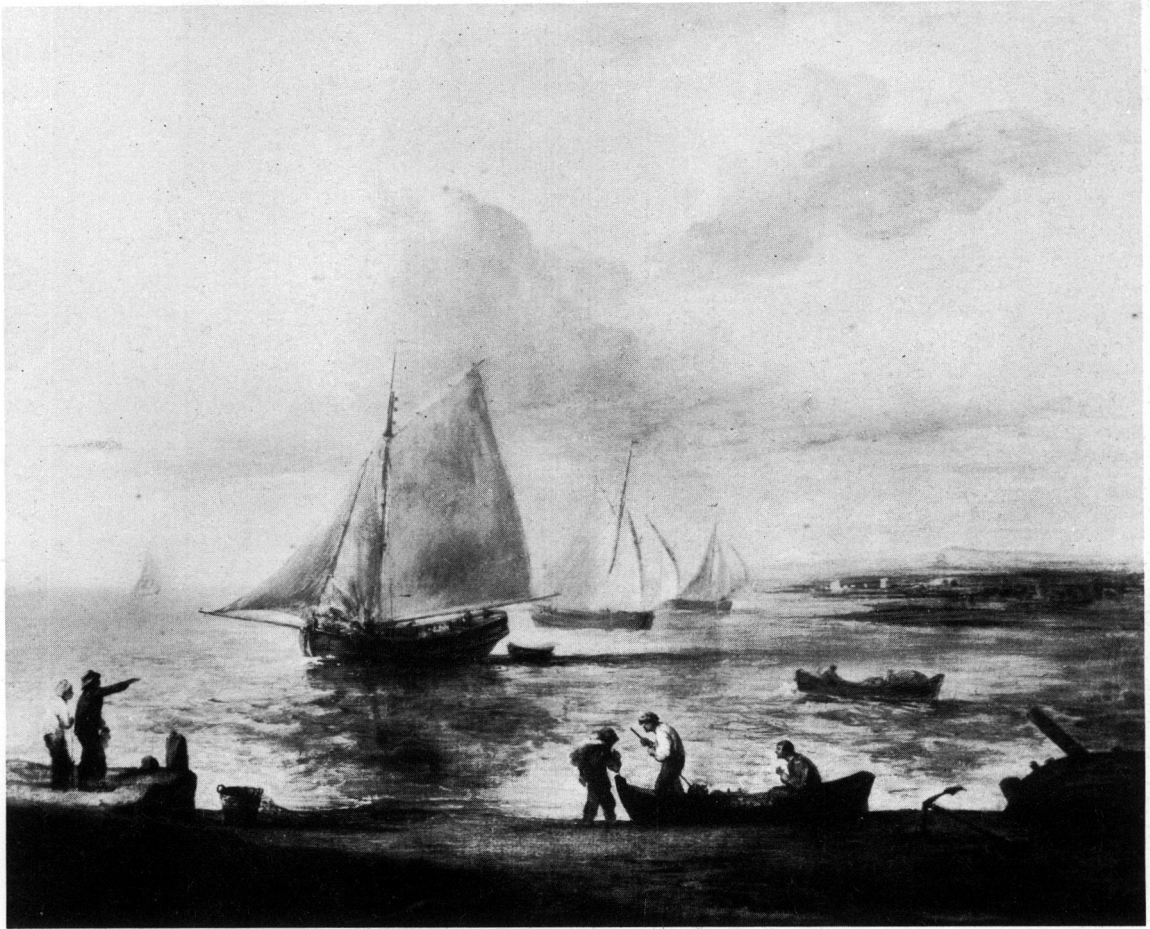


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PORTRAIT OF A LADY by Antonis Mor (Moro). Size 27½" x 38½". Felton Bequest, 1948.

THE QUARTERLY BULLETIN
of the
NATIONAL GALLERY OF VICTORIA



VIEW OF THE MOUTH OF THE THAMES by Thomas Gainsborough, 1727-1788. Size 75" x 61".
Felton Bequest, 1948.

A NOTABLE EVENT OF RECENT MONTHS WAS SIR KENNETH CLARK'S VISIT TO Australia in January. His stimulating lecture on "The Idea of a Great Collection" will long be remembered by the large audience who filled the University Theatre to overflowing.

During his stay in Victoria, Sir Kenneth spent many days studying our collection with a view to the future buying policy and gave much valuable advice to the Trustees and the Director on Gallery matters generally. Sir Kenneth retired from the Directorship of the National Gallery, London, some years ago, to take over the Chair of Slade Professor at Oxford, and we are fortunate in having a man of his wide experience and erudition as a consultant to our Felton Advisor in London, Mr. A. J. L. MacDonnell.

We reproduce in this issue two important Old Masters newly acquired on their joint advice: On the cover, the superb "Portrait of a Lady" by Antonis Moro; and above, "The Mouth of the Thames" by Thomas Gainsborough. We already possess two fine examples of Gainsborough's portraits — "The Duchess of Grafton", and "Portrait of an Officer". This sensitive seascape of a homely subject reveals the fashionable eighteenth century portrait painter in a rather less sophisticated vein, and makes a valuable addition to our English School.

DARYL LINDSAY.

THE CONNELL COLLECTION

"The collection of china, glass, silver, furniture, paintings, engravings and other objects of art was presented to the State by Mr. John H. Connell, a well-known citizen of Melbourne, and native of Victoria, in February, 1914, and added to later."

Beyond this abrupt factual statement published in the Catalogue of the Collection, the public was given little further information about the gift, and it is typical of the donor's reticence that this simple statement has sufficed for so long. A beautifully designed tablet by the distinguished English sculptor, Eric Gill, is set in the wall of the Barry Hall to record the gift, but apart from those who know him, the general public know little of the quiet, retiring man who has shunned publicity all his life and who made this handsome gift to the State.

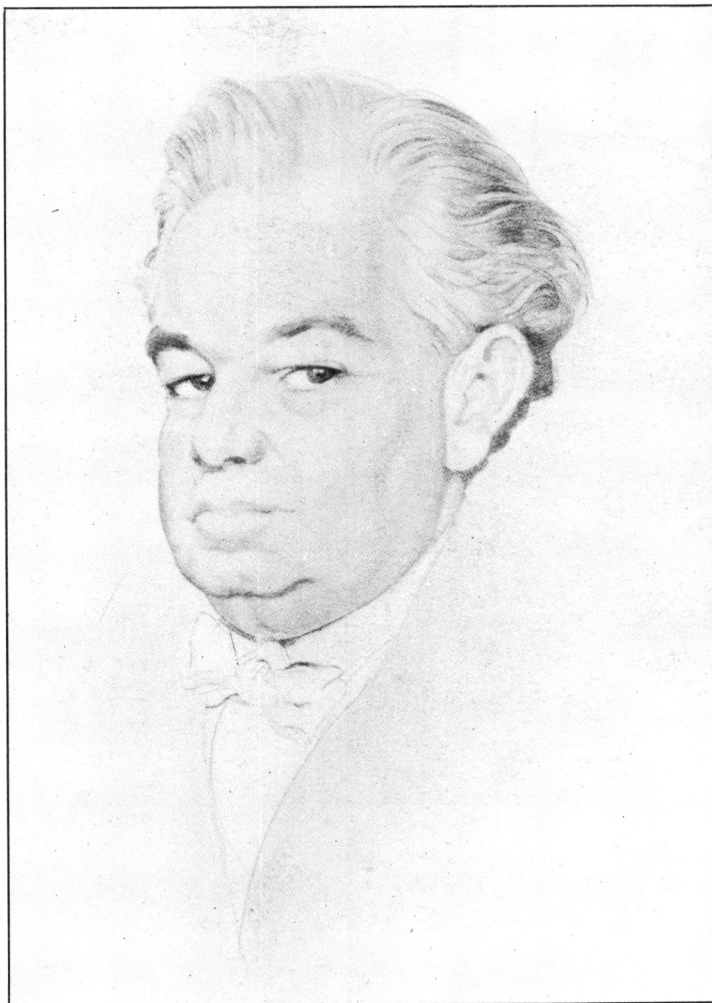
It may be said of John Connell that, during his long life, he has collected two things. His collection of antiques gathered together over the last fifty years has gladdened the hearts and enriched the knowledge of his fellow Australians. His collection of friends is legion and has been unconscious — springing from a kindness of heart that is always ready to help others less well endowed. Those privileged to know him intimately are received with a charming smile, a friendly pat on the shoulder, and can be assured of encouragement and advice from his rich store of human understanding.

From his grandmother and mother, who brought their family possessions to Australia from England, Mr. Connell inherited a love of the English way of life and of fine British craftsmanship. Fostered in such an atmosphere it was natural that as a young man he should set about collecting those things which meant so much to him — a piece of Sheraton furniture — a print — examples of Staffordshire and Chelsea — 18th century glass and silver — a time piece or a miniature — and with the desire that the future generation of Australians might share his love of British craftsmen and British craftsmanship, offer his collection to The National Gallery of Victoria.

The greater part of the collection was purchased from various sources in Australia, notable pieces coming from the Hardy Wilson Collection, and through the interest and agency of the late Mr. W. Gill of the Fine Arts Society, and Mr. Frank Godden. Others were acquired during his visits abroad.

Mr. Connell says of his collection, "it is like the curate's egg", and when he offered it to the State, it was offered "in whole or in part". Mr. Bernard Hall, then Director of the Gallery, made the selection. Recently the collection has been rearranged and shown in bays with furniture and other exhibits of the same period grouped together. The display cases are not so crowded and the best pieces are shown to better advantage.

The Connell Collection is a most valuable gift and will always stand as a reminder of the love the generous donor had for his British background and his desire to share this with his fellow Australians.



JOHN H. CONNELL, ESQ.

From a pencil drawing by George W. Lambert, A.R.A.





THE CONNELL COLLECTION

- I. Bedroom Furniture in mahogany. English, eighteenth century.
- II. Drawingroom Furniture in mahogany and satinwood. English, eighteenth century.
- III. Furniture in walnut. Charles II, and William and Mary periods. 1660-1702.
- IV. View of the Connell Collection, showing display cases of silver, porcelain and glass. To the left are the bays containing the exhibits in photographs I, II, III.



GEMS FROM THE ART MUSEUM

No. XI

THE SEASONS

A group of four figures with pedestals in glazed white porcelain.

Mark in blue, crossed swords with a star.

Dresden. Marcolini Period, 1774-1814.

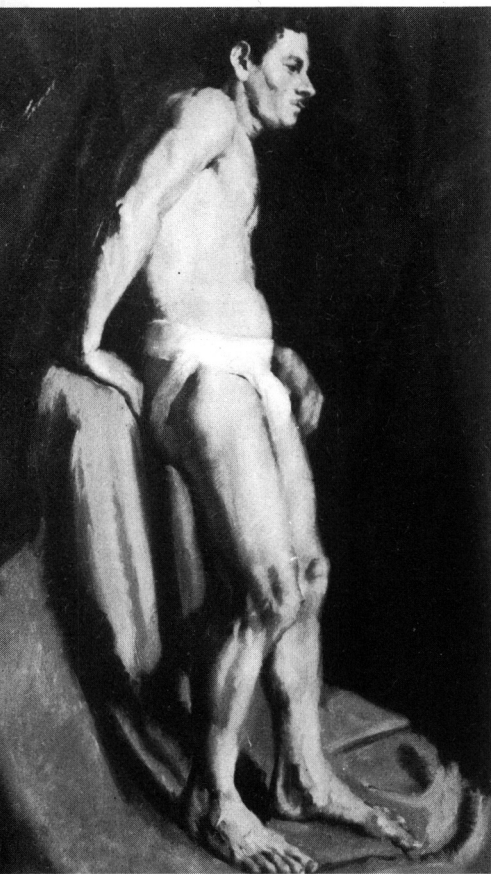
Connell Collection.

The group "The Seasons" has great charm and elegance and provides an interesting contrast to the earlier and more robust and vigorous figures to be seen in the Colin Templeton Collection.

Soon after 1760 the Rococo began to give way to a classical revival and the earlier painted figures were referred to by the contemporary German critic J. J. Nicklemann as "ridiculous dolls whose triviality could not be compared to the works of antiquity". The desire to emulate classical marble later resulted in a European vogue for unglazed, unpainted "biscuit" porcelain. Although "The Seasons" retains the charm of porcelain because of its glaze, it belongs to this imitative period of classical revival of which the plain bases decorated with a formalised garland are a characteristic feature.



SOME PRIZE-WINNERS AT THE ANNUAL EXHIBITION BY STUDENTS OF THE NATIONAL GALLERY PAINTING SCHOOL, 1948.

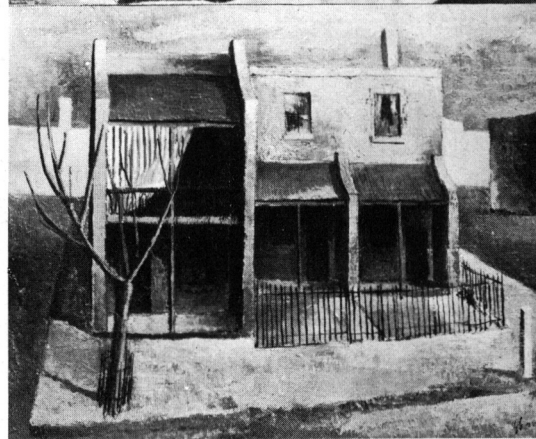


Awarded first prize in its section, an ably painted full length nude by Kevin Henry.

A natural sense of rhythm is shown in this prizewinning still-life by Marion McGibbon.

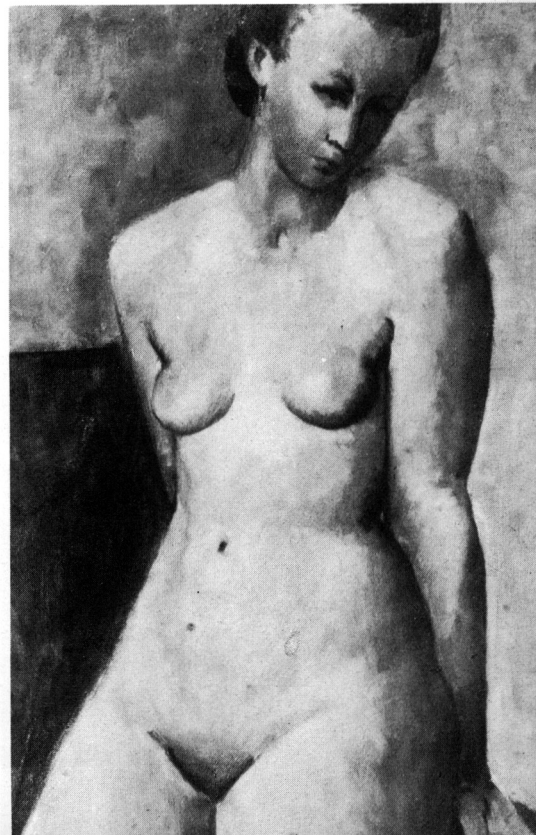


Another prizewinner was Michael Shannon, with a solidly constructed study of a Melbourne street.



Winning entry for the coveted Hugh Ramsay Prize, a woman in a green dress, handled with strength and simplicity by David Edward Armfield.

Roderick Clark won the important Grace Joel Scholarship with a sensitive study of a nude model.



RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE:

OILS

Portrait of Sir Thomas Aston, Sir Godfrey Kneller	Felton Bequest
Enfants a la Barque, Paul Serusier	Felton Bequest
High Tide at Blakeney, Sir Walter Russell, R.A.	Felton Bequest
Rae, Sir Walter Russell, R.A.	Felton Bequest
Shoreham — The Ferry, Sir Walter Russell, R.A.	Felton Bequest
Hot Wind — Sydney, Julian Ashton	Purchased
Street Scene — Chelsea, Rodger James	Purchased
Portrait of some Rocks, Lloyd Rees	Purchased
Hill End Ruin, Margaret Olley	Purchased
Breezy Day at North Ryde, Rowland Wakelin	Purchased
The Artist's Wife, L. S. Pendlebury	Purchased

WATER-COLOURS

Autumnal Landscape, A. Dunoyer de Segonzac	Felton Bequest
Chepstow Castle, Sir Arthur Streeton	Purchased

MISCELLANEOUS

Six Monotypes, Margaret Preston	Purchased
Peasant Family (Gouache), Bernard Meninsky	Felton Bequest
Eight Theatre Prints — English, Nineteenth Century	Purchased
Twenty-four Ascher Printed Silk Squares	Purchased
French's Forest (Pastel), Desiderius Orban	Purchased
Eight Original Lithographs of Early Melbourne	Purchased
Drawings by Eugene Delacroix, Louis Buvelot, Jacob Jordaens, Tiepolo, Charles Despiau, Len Annois, A. Modigliani, John Glover.	

ART MUSEUM

Cupboard and Chest of Drawers (Oak)	Felton Bequest
Inlaid Escretoire, J. Dubois	Felton Bequest
Cupboard (Walnut), Italian Renaissance	Felton Bequest
Carved Book Case (Oak) — English, Charles II	Felton Bequest
Fourposter Bed (Oak) — English, Elizabethan	Felton Bequest
Carved Armchair (Oak) — English, Elizabethan	Felton Bequest
Gateleg Table (Yew Wood) — English, Late Seventeenth Century	Felton Bequest
Side Table (Mahogany) — English, Middle Eighteenth Century	Felton Bequest
Side Table (Mahogany) — English, Adam Period	Felton Bequest
Family Group (Bronze), Henry Moore	Felton Bequest
Four Important Chinese Pieces from the Rutherston Collection	Purchased

GENEROUS DONATIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE:

Neworth Castle (Oil), John Constable, R.A.	Presented by F. J. Nettlefold, Esq.
St. Davids — Pembroke (Oil), Richard Wilson, R.A.	Presented by F. J. Nettlefold, Esq.
Portrait of Will Dyson (Oil), T. S. Dugdale, R.A.	Presented by the Artist
Head of a Native Woman (Gouache), Ian Fairweather	Presented by Dr. Clive Stephen
Five Drawings, Rupert Bunny	Presented by the Rupert Bunny Estate
Soup Tureen and Stand, Chelsea	Presented by Professor and Mrs. Stanley Kent
Carved Ivory Hand Rest	Presented by H. W. Kent, Esq.
Collection of Nineteenth Century Costumes	Presented by Misses M. K. and A. E. Butler
Three Antique Clocks	Bequeathed by Miss Isabella Mary Castle

TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA:

Sir Keith Murdoch (Chairman)	Allan R. Henderson, LL.M.
Sir John Medley, M.A. (Vice-Chairman)	A. T. Smithers, C.B.E.
H. W. Kent (Treasurer)	D. Max Meldrum
R. D. Elliott, C.M.G.	E. N. Dewar (Secretary)

FELTON BEQUESTS COMMITTEE:

The Hon. Sir Frank Clarke, K.B.E., M.L.C. (Chairman)
Russell Grimwade, C.B.E., B.Sc.
Sir Alexander Stewart
The Hon. Sir Owen Dixon, K.C.M.G.
Sir Keith Murdoch (Representative of the Trustees of the National Gallery of Victoria)
Colin G. Rigg (Secretary)

Director of the National Gallery	Daryl Lindsay
Assistant Director	Robert Haines
Keeper of the Prints	Dr. Ursula Hoff
Hon. Curator of Chinese Art	H. W. Kent
Guide Lecturer	Arnold Shore
Head of the National Gallery Schools	William Dargie
Drawing Master	V. Murray Griffin
Assistant Drawing and Painting Master	Alan Sumner

N.B.—National Gallery lunch-time talks are given on the second and fifth Thursdays of each month.

(There is, however, a lecture or films EVERY Thursday—some arranged by the Public Library and others by the museums.)