



Centenary Year

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RECENT ADDITIONS TO THE GREEK VASE COLLECTION

The Felton Collection of Greek Vases already includes five very fine examples of the art of the Greek potter at different periods and places. Two vases — one Attic and the other Chalcidian — represent the black-figure technique when it was at its height during the third quarter of the 6th century B.C.; two more illustrate the skill of Attic red-figured cup painters, one bearing the signature of the potter Pamphaios and coming from the later 6th century just after the introduction of the new red-figure style, the other dating to about 460 B.C. and showing it at a more advanced stage of development.¹ The fifth is an *oinochoe* from Apulia in South Italy, about a century later, with a unique comic version of the well-known legend of Apollo and Marsyas.²

In continuation of its policy of building up a representative collection of outstanding pieces to illustrate the main periods and styles of Greek vase-painting, the National Gallery has recently acquired four more vases, three through the Felton Bequest and one by purchase. Of these two are *olpai* (jugs) associated with the Corinthian animal-frieze style of the later 7th century B.C., one made in Corinth itself and the other an excellent local imitation made in Etruria; and two are Calenian *phialai* (shallow bowls) from the early Hellenistic period, which admirably illustrate the reproduction in pottery of originals in silver relief-ware.

The Corinthian Olpe

This vase³ which stands just over 15 inches in height, was found in an Etruscan tomb, where long contact with dampness had caused some of the paint to flake off, though all the figure decoration has been preserved, at least in outline. The terracotta is a light buff in colour, with the faintly greenish tinge which is characteristic of Corinth; the figures are painted in black, with extensive touches of cherry-red to enliven them and with details shown by means of incised lines; accessory decoration, like the rosettes on the neck, is in added white.

By the later 8th century B.C. Greece had recovered sufficiently from the political and economic upheavals which followed the collapse of the Mycenaean empire to have established colonies in Asia Minor and to have greatly expanded trade contacts with the countries of the east, one result of which was a phase of strong oriental influence upon Greek art. About this time Corinth began to assume commercial leadership, and it was one of the first cities of the Greek mainland to adopt the Orientalising style, which is characterised by the introduction of many new decorative motives of eastern origin, like the palmette or the lotus bud and flower, and by the appearance in procession-like friezes round the vase of a variety of animals like deer, lions and panthers, or of hybrid creatures such as sphinxes, sirens and griffins, all of which are regularly to be found in Mesopotamian and Assyrian art. This "animal-frieze" style reached its height in Corinth during the 7th century, and its final choice as the preferred decorative system seems about contemporary with the adoption of the black-figure technique, which was destined to play such a vital part in Greek vase-painting, especially at Athens, for more than a century to come.

Our vase affords a splendid example of this style towards the end of the third quarter of the 7th century in the transitional stage between the miniaturist precision and elegance of Proto-corinthian in the preceding generation and the mass production of what has been called the "Ripe Animal Style"⁴ of developed Corinthian during the first half of the 6th century, when such vases were manufactured in huge quantities, with ever-declining quality, and widely exported. In the transitional phase there is a tendency for the vases to increase considerably in size and for the animals to grow bigger in sympathy, since larger areas could thus be decorated more quickly. Towards the end of this period (ca. 630-625 B.C.) the solid incised rosette begins to replace the more pleasing dotted variety, at first in a comparatively modest form, but, as the style develops, in ever-increasing size and quantity until the whole background becomes covered with them, giving something of the effect of a closely patterned textile.

On the oriental prototypes and on East Greek vases the animals usually move in a strict procession; in Corinthian they are more frequently disposed in groups of three or in confronting pairs. On our vase (fig. 1) the top frieze, which has now largely disappeared, had as its central group a swan between two sphinxes, with another bird on either side, to left a swan and to right an eagle. The same theme, in a much better state of preservation, is used for the central composition of the bottom row (fig. 2), but there a variety of animals, as on the two middle rows, is used to fill up the rest of the frieze. Among the animals will be found panthers, rams, goats (fig. 3),



1. a, b, c. Corinthian Olpe, terracotta, ht. 15½ ins., ca. 630-620 B.C. Felton Bequest, 1961.



2. Corinthian Olpe, detail of lion and bull.



3. Corinthian Olpe, detail of ram.



4. Corinthian Olpe, detail of goat and lion.



5. Etrusco-Corinthian Olpe, terracotta, ht. 10 $\frac{1}{4}$ ins., late 7th century B.C. Felton Bequest, 1961.



6. Etrusco-Corinthian Olpe, detail of panther.

lions (fig. 2) and lionesses, as well as a bull (fig. 2), and a donkey. Particularly characteristic of the painter of this vase are the big-chested felines (fig. 4) with tails waving in the air, and his use of rather heavy, angular incisions and bold patches of added red (cp. cover illustration in colour). His style is to be associated with that of the painter of Vatican 73 and the Sphinx painter,⁵ two of the most important artists of the Transitional period, but it is a little less elegant and somewhat coarser than theirs. His drawing of animals is, however, strong and sure, as we may see from the bull and lion in fig. 2 or the lioness on the bottom row of fig. 1a. So far our painter remains anonymous, but Professor Amyx has kindly drawn my attention to another vase by his hand, an *olpe* formerly in the Revelstoke collection⁶ and now in the Hearst Estate at San Simeon (inv. 5539; SSW 9486), with decoration very similar to ours⁷ and with the same big-chested felines.

The Etrusco-Corinthian Olpe

The second *olpe* (fig. 5)⁸ provides an excellent instance of the local imitation in Etruria of an imported Corinthian product. It is of particular interest to us, since it makes such an admirable *pendant* to the first, being an adaptation from an original, possibly by the painter of Vatican 73 or the Sphinx painter, similar to the one which influenced that vase. It is clear that the original was a little earlier than our first vase, since the shape is less elongated and dot, not solid, rosettes are used.

The terracotta is similar to that of the Corinthian vase, but of a slightly different texture and without the characteristic greenish tinge. Added red is extensively used, with white for the dot-rosettes on the roundels, the neck, and below the design. Above the frieze is a band of incised tongues, some of which are painted red, and rather more carelessly drawn than one would expect in true Corinthian of this period. The central band contains four animals — a panther (fig. 6), lion and goat, all facing to right, confronted by another lion facing left.

Our vase may be assigned to the same hand as a number of similar *olpai* which Payne first recognised as the work of an Etruscan artist imitating Corinthian,⁹ Benson has now named him the painter of the Bearded Sphinx and has made several additions to the list of his known works.¹⁰ A comparison between the original Corinthian vase and the Etruscan imitation is very instructive: we may note especially the curious segmentation of the lion's head (fig. 5), with its tangle of unrelated lines, which betrays a lack of comprehension of the true anatomical structure as shown in the original (cp., for instance, the lion in fig. 2). Such misunderstandings of motives are not uncommon in Etruscan imitations and sometimes give rise to very curious results, when the attributes of one creature are transferred to another.¹¹ The style of the drawing is also notably different and falls well below that on the Corinthian originals, especially in the treatment of the features. The panther (fig. 6) well illustrates the failings of the Etruscan imitator in this respect, particularly in his use of incised lines on the frontal face and to a still greater degree in his rendering of its legs and paws, which we may contrast with those of the panther in fig. 1c (bottom row). Also noteworthy is the comparative heaviness of the animals' bodies in relation to their rather spindly legs.

It would be reasonable to date our vase somewhat later than the original from which it was copied, probably near the end of the 7th century B.C.

The Calenian Bowls

By the beginning of the 3rd century B.C. fundamental changes had taken place in the decoration of Greek pottery, and the old black and red-figured styles, which had held sway for over three centuries, were almost completely abandoned in favour of quite different techniques. Some Hellenistic vases are decorated with polychrome painting in tempera on a prepared white slip, sometimes with plastic decoration as well, but generally speaking there is a strong preference for relief wares, which derive their inspiration from embossed metalware.

Among the best examples of Hellenistic pottery with relief decoration are the so-called Calenian *phialai* (bowls), which take their name from Cales (mod. Calvi) in South Italy where many of them have been found, some actually bearing the signatures of Calenian potters.¹² In addition to bowls, this ware also includes lampfeeders (*gutti*) with relief medallions, and cups with a central medallion reproducing a famous coin, as, for example, the late 5th century silver decadrachms of Syracuse with the head of Arethusa.

The typical decoration consists of a frieze in relief running around the interior of the bowl, in the centre of which is a boss (*omphalos*). Miss Richter's thorough researches¹³ into the relations between the reliefs on these pottery bowls and the embossed decoration on Classical Greek metal-ware has shed a great deal of light on the technical process by which Calenian ware was made. She concludes that¹⁴ "a mould was first made of the design on a metal phiale, omitting the central boss; the mould was then fired and fitted on a revolving wheel (a so-called jigger); clay was pressed into the mould, reproducing the decoration; rim and central boss were added on the wheel and refined when leather hard with turning tools (of which the marks remain); and finally the surface was covered with blaze glaze and the bowl fired. The two firings and consequent shrinkages, of course, account for the smaller dimensions of these terracotta bowls compared with those of the metal originals."

Two excellent examples of this ware have just been acquired by the National Gallery, both are splendidly preserved and the glaze has something of the colour of oxidised silver, no doubt a deliberate attempt to reproduce the metallic appearance of the originals. One (fig. 7)¹⁵ has round the interior a design in relief representing the apotheosis of Heracles, a very popular theme in Greek art and reproduced on many other Calenian bowls,¹⁶ some of which were clearly made from the same mould as ours. The frieze in relief is composed of four four-horse chariots each driven to left at full speed by a winged victory (Nike), accompanied by a deity and followed by a small Eros, hovering in the air and holding a fillet in his hands. In the leading chariot is Athena, who is conducting Heracles to Olympus. She is dressed in a long, girt tunic, wearing a crested helmet on her head and holding a shield with an aegis as its blazon; under the first horse's forefeet is a winged serpent. Next comes Heracles, with his club in his left hand and wearing the lion-skin over his head; beneath the horses in his chariot is a hare. After him comes Ares, equipped with helmet and shield, and finally Dionysus, holding a thyrsus in his left hand. Beneath their horses are a galloping hound and a stag respectively, and on the body of Dionysus' chariot is a figure in



7. Calenian phiale, terracotta, with Apotheosis of Heracles, diam. $7\frac{3}{4}$ ins., 3rd century B.C. Felton Bequest, 1961.

relief. Of particular interest is the inscription ΕΠΙΘΕΙ on his chariot-wheel;¹⁷ it must have formed part of a signature (..... made it) on the metal original, but the name of the maker has been omitted on the terracotta copy. Immediately below the rim is a wreath of ivy, and between the central boss and the frieze a circle of palmettes bordered by a bead and reel design.

Several specimens of the silver bowls¹⁸ which served as models for Calenian vases have come down to us, and figure 8 illustrates a typical example in the British Museum, also representing the journey of Heracles to Olympus in a manner very similar to, though not identical with, our own. The originals were long thought to be of Hellenistic date, roughly contemporary with the terracotta reproductions, but Miss Richter has now shown¹⁹ that many of them are much earlier, dating in fact, like the Syracusan Arethusa decadrachms, from the latter part of the fifth century B.C., and thus Calenian bowls provide an important additional source for our knowledge of Classical Greek metalware. This is also apparent in the second *phiale*²⁰ (fig. 9), decorated with a much simpler lotus-bud and palmette design, which finds a silver counterpart in a bowl found in Ithaca in 1812 and now in the British Museum,²¹ which also possesses a replica of ours,²² apparently from the same mould but not nearly in such a good state of preservation.

The manufacture of Calenian ware may have started at the very end of the 4th century, but the evidence of the inscriptions shows that most of it was produced in the 3rd, especially about the middle and during the latter half of that century.²³ As Miss Richter has pointed out, several bowls with the apotheosis of Heracles were found at Orvieto, the ancient Volsinii, which was destroyed in 265 B.C. This would provide a useful dating criterion were it not for the fact that the bowls were found not in the city itself but only in the general neighbourhood. It does suggest, however, that they are probably best dated towards the middle of the century.

A. D. TRENDALL



8. Greek Silver phiale, with Apotheosis of Heracles. British Museum.

FOOTNOTES

1. These four vases are fully published by A. D. Trendall in *The Felton Greek Vases* (Canberra, 1958).
2. Trendall, *Phlyax Vases* (London, 1959), no. 106; to be published in detail in the forthcoming volume in honour of Sir Daryl Lindsay.
3. Accession no. 268/5; max. ht. 15½ ins. (= 39.5 cm.); ht. to top of rim 14½ ins. (= 37 cm.); diam. of mouth 6¾ ins. (= 17 cm.); of base 4¾ ins. (= 12 cm.).
4. R. M. Cook, *Greek Painted Pottery* (London, 1960), pp.53 ff., with a good bibliography on p.340. For Corinthian pottery, with particular reference to the animal-frieze style, see in particular: H. G. G. Payne, *Necrocorinthia* (Oxford, 1931) = NC, with addenda by R. J. Hopper in *BSA* xliv, 1949, pp.162-257; D. A. Amyx, *Corinthian Vases in the Hearst Collection* (Berkeley, Calif., 1943); J. L. Benson, *Die Geschichte der korinthischen Vasen* (Basel, 1953) = GKV, with addenda in *AJA* lx, 1956, pp.219-230.
5. On these painters see Payne NC, p.31, note 1, and pp.277-8; Benson GKV, pp.25-6, no. 28, puts the two together and regards the work of the former as an early phase of the latter's. The Leningrad *olpe* (Payne NC, no. 149, pl. 11, 1; Benson GKV, p.25, no. 9) is a good example of the sort of vase which must have influenced our artist (cp. the sphinxes, with bird between); it is a little earlier, since only dot-rosettes are used.
6. *Ancient Greek Pottery* (Sale Cat., Puttick and Simpson, 5th April, 1935), no. 33.
7. Another *olpe* with very similar decoration is Toronto 194 (*Greek Vases in Toronto*, pl. 14), but it is too badly repainted to allow of a certain attribution.
8. Accession no. 269/5; max. ht. 10¼ ins. (= 26.5 cm.); ht. to rim 9½ ins. (= 24 cm.); diam. of mouth 4⅞ ins. (= 12.4 cm.); of base 3⅞ ins. (= 8.5 cm.).
9. NC, p.206, nos. 1-7.
10. GKV, no. 36, p.30, where 12 vases are listed; two more are added in *AJA* lxi, 1957, p.176. Amyx informs me that he would also attribute to this painter the *olpe* Würzburg 776 (*Langlotz, Gr. Vasen in Würzburg*, pl. 26), and put as near to him in style the *oinochoe* Vatican 86 (*Albizzati*, pl. 8).
11. Cp. Payne NC, p.208.
12. On Calenian ware see in particular R. Pagenstecher, *Die Calenische Reliefkeramik* (Berlin, 1909) and F. Courby, *Les Vases grecs à reliefs* (Paris, 1922). See also Caleni, Vasi, in *Enc. Arte Antica* II, pp.271-2.
13. *AJA* xlv, 1941, pp.363-389; *liv*, 1950, pp.357-370; *lxiii*, 1959, pp.241-249; *Handbook of Greek Art*, pp.353-355.
14. *AJA* *lxiii*, 1959, p.247.
15. Accession no. 270/5; diam. 7¾ ins. (= 19.7 cm.); ht. 1½ ins. (= 4 cm.).
16. Pagenstecher lists 21 such vases under no. 112 on pp.70-1 of his *Calenische Reliefkeramik*. To these may be added the four bowls in the Metropolitan Museum (96.18.144, Ol.8.13, 23.160.12, X.248.17, published by Miss Richter in *AJA* xlv, 1941, p.384, figs. 23-26), British Museum G 119, Amsterdam 1570 (CVA Scheurleer Coll., IVE, pl. 4, 3), Copenhagen 1227 (CVA, pl. 291, 2), and a particularly fine specimen recently on the market in Lucerne (*Ars Antiqua* 1, 1959, no. 132).
17. Cp. also Pagenstecher nos. 112 a, k and u; Richter, *AJA* xiv, 1941, p.388.
18. Good examples are Metropolitan Museum 39.11.4 and 47.11.9 (*AJA* xlv, 1941, pp.364 ff., figs. 1-5, and *liv*, 1950, pp.358 ff., figs. 1-4), and British Museum nos. 8-9 (*ibid.* figs. 5-6). I owe the photograph of the former and permission to reproduce it here (fig. 8) to the kindness of Mr. Denys Haynes.
19. *AJA* *lxiii*, 1959, pp.241 ff.
20. Acc. no. 271/5; diam. 7⅞ ins. (= 19.5 cm.); ht. 1½ ins. (= 4 cm.).
21. B.M. 1920. 5-29. 2, on loan from the Society of Antiquaries; *AJA* *lxiii*, 1959, p.246, pl. 59, fig. 46.
22. B.M. 39. 11-9. 37a; *ibid.* pl. 59, fig. 45.
23. Pagenstecher, *op. cit.* pp.147 ff.; Richter, *AJA* xlv, 1941, p.389.



9. Calenian phiale, terracotta, with lotus bud and palmettes, diam. 7⅞ ins. Purchased.

SHEN CHOU

Shên Chou is generally considered by the historians and critics of Chinese art as one of the "Four Great Masters" of the Ming period, the other three being T'ang Yin, Wên Chêng-ming and Ch'iu Ying, all of whom lived and worked in the latter part of the fifteenth and the early part of the sixteenth centuries.

Born in the year 1427, Shên Chou came from a family of distinguished savants. His grandfather, Shên Ch'êng, was a poet of stature who spurned governmental appointments to live to be almost ninety in his native place Ch'angchou. His father, Shên Hêng-chi, and his uncle, Shên Chêng-chi, were both noted for their poetry and painting, the latter especially for depicting human figures and animals. Together the family led an idyllic life amidst the hills and valleys, lakes and streams of Chiangnan (South of the Yangtse), a region of China renowned for its scenic beauty. They spent their days in their abode of delicate simplicity and exquisite taste, versifying to one another and collating their artistic creations. The pursuit of literary and artistic attainment, it was said, permeated even to the servants and maids all of whom were adept at "playing with the words and the brush."

In such surroundings Shên Chou was brought up. He was a precocious child. When he was eleven years old, he composed a long poem employing no less than one hundred rhymes which was presented to the viceroy of the day. His extraordinary talent was recognised, and official honours were in sight. His pursuit of high office, however, was at best half-hearted. He much preferred the serenity of life to which his forbears had accustomed him, to the intrigues at court and the hustle and bustle of the market place. It was only natural that he soon abandoned all thoughts of a public career and devoted himself wholeheartedly to literary and artistic studies.

In poetry he became an admirer of the T'ang poet Po Chü-i (772-846) as well as the Sung poets Su Shih (1036-1101) and Lu Yu (1125-1210). In calligraphy he modelled himself after the style of the Sung savant Huang T'ing-chien (1045-1105).

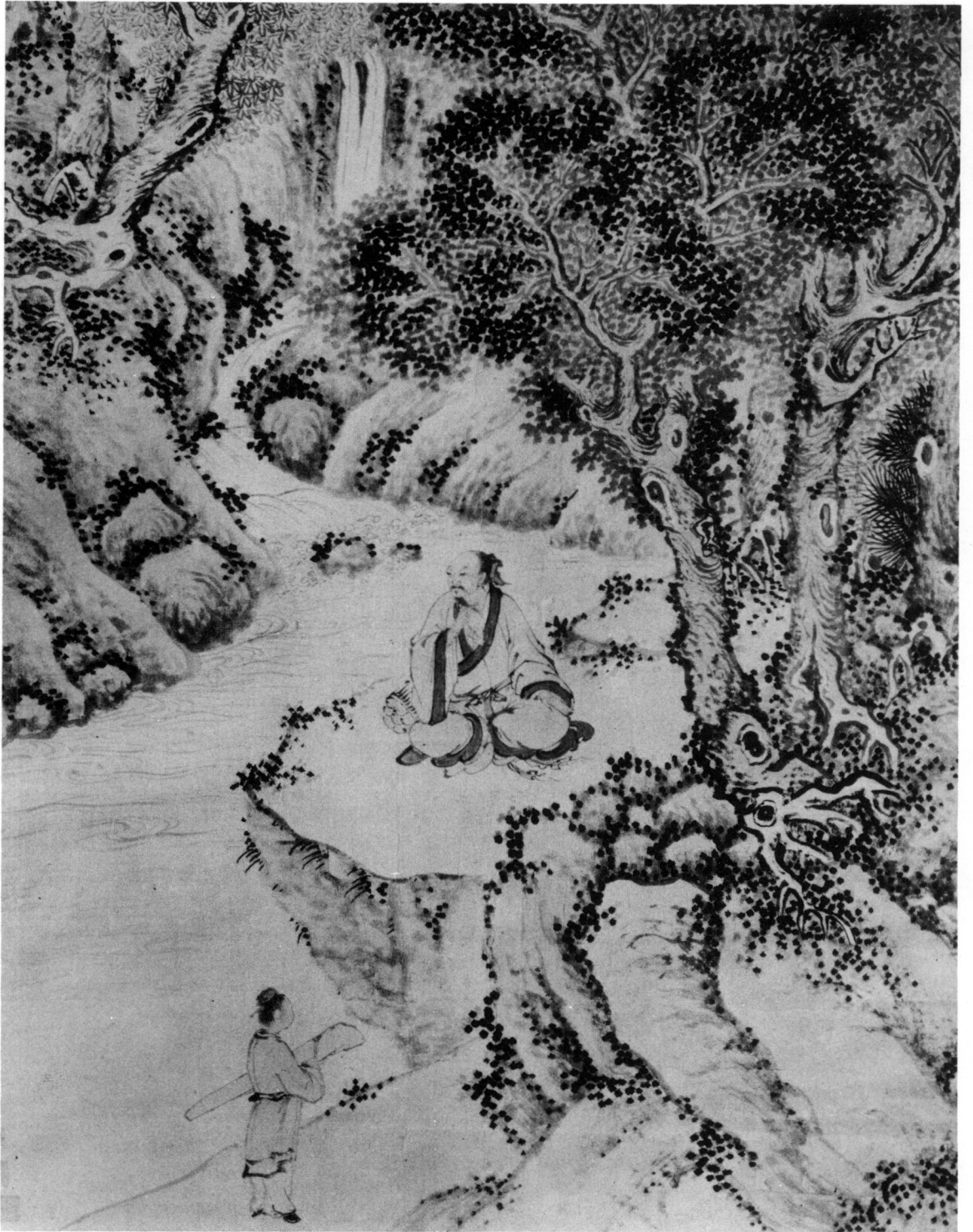
It was in the field of painting that he was most accomplished. Coming from south of the Yangtse, where nature is noted for its gentleness and grace, it was no surprise that he should align himself with Tung Yüan and Chü-jân, the great masters of landscape-painting of the tenth century. He also studied the works of the "Four Great Masters" of the Yüan period — Ni Tsan (1301-1374), Huang Kung-wang (1269-1354), Wang Mêng (circa 1325-1385) and Wu Chên (1280-1354).

Examining Shên Chou's works over a span of eighty-two years (he died in 1509), it may be said that in his early period he was more under the influence of Huang Kung-wang and in the later years that of Wang Mêng. Shên Chou confessed himself that, of the "Four Great Masters" of the Yüan period, he found Ni Tsan the most difficult to emulate.

All through his long life Shên Chou studied and painted. He gathered about himself a large group of ardent admirers, among them such illustrious names as T'ang Yin and Wên Chêng-ming. Soon enough the Wu (Soochow) School of Painting was founded, with Shên Chou as the undisputed leader. His works were lavishly praised, the greatest landscape-painter since the masters of the "Golden Age" in the tenth century — Ching Hao, Kuan T'ung, Tung Yüan, Chü-jân, Li Ch'êng and Fan Ku'an.

Shên Chou's style may properly be classified as belonging to the *wên jên hua*, or "literary man's painting," a product of the scholar-gentlemen who used painting as a medium to express their personality and thoughts. To be able to achieve excellence in this style, the painter himself must be of noble character. He must put away all thoughts of personal fame and financial gain. As Shên Chou said himself: "One flower and one bamboo, one lamp and one small table, books of poems and volumes of classics — with them I pass the rest of my years. My friends are elderly farmers, my conversations are with the mountains, my life is devoted to gardening. News of worldly affairs does not enter my gate. Should it intrude, the breeze in the pines would waft it away."

It follows that, to a man like Shên Chou, painting, however painstakingly pursued, is not a profession, although the standards are exacting enough. Like Ni Tsan who regarded selling his pictures as an insult to himself, Shên Chou was generous to the point of absurdity. He was prone to comply with all requests for his work. Sometimes he even consented to inscribe his poems or



10. Shên Chou (1427-1509), China, vertical scroll, detail. Felton Bequest.

sign his name on pictures done by those who copied them for sale. When he was entreated not to indulge in such practice, he replied: "You must know that those who ask for my pictures do so not because they appreciate them or wish to pass them on to their offspring. They want my pictures because they can be sold for money to maintain their living. It is easy enough for me to do a poem or a picture. If my work can be of some help to these poor people, I should not be stingy with them."

The National Gallery of Victoria has in its collection two samples of Shên Chou's work.

One of them is an enormous vertical scroll (*li chou* in Chinese, *kakemono* in Japanese) measuring 16' 4½" in height and 3' 7" in width. It is on paper and in light colour. It shows an elderly gentleman in the central position attended by a page carrying a lute, against the background of a massive landscape (fig. 10).

In a sense this picture may be regarded as a "portrait." As is well known, the Chinese artists are fond of portraying a subject in surroundings which befit him and which tell something of his life. This type of painting may be called biographical or autobiographical. In this picture by Shên Chou the elderly gentleman's features are quite clearly and carefully delineated. However, nowhere in the picture is the subject's identity revealed or implied.

Shên Chou is primarily a landscape-painter. In this sample of his work, his artistry in this particular genre is most generously displayed indeed.

One discerns three groups of mountains rising one above the other. This is technically known as *kao yüan*, or "high-far," which has been defined by the celebrated Sung (eleventh century) artist-critic Kuo Hsi as "looking up at the mountain from its base." It is one of the three types of perspective in Chinese landscape-painting. The height of the mountains is further brought out by the clouds and mists which may be seen floating around the waist. The clouds and mists lend character to the peaks and precipices, giving them ever-varying shapes and forms. This is why Chinese landscape-painters call themselves "addicts of clouds and mists."

The same desire to create the impression of height and depth is shown by the waterfall which appears in four tiers. The waterfall is a moving thing. It can also be heard. Looking at the waterfall as it gushes its way through the ravine, one can almost see it flowing and hear its roar. This is the kind of effect which the sixth century critic, Hsieh Ho, called *ch'i yüen shêng tung*, or "vitality of atmosphere," the first of his Six Principles (Canons) of Painting.

The treatment of trees in the picture is as classical as it is technically proficient. The trees in the foreground are dense and lush. They are depicted in detail, showing their trunks, branches and foliage. The trees in mid-distance show only their trunks, not their branches, and the foliage is less clearly delineated. The trees in the far distance, either in height or in depth, are represented only by bold dots. Such a treatment of trees, it may be said, is in full accord with the classical tradition of Tung Yüan and Chü-jân. In executing these dots, whether they represent distant trees or moss slabs, the artist must try his best to conceal the marks of his brush, giving the impression that he is wielding the instrument as if it were dropped from mid-air like "a dragon in flight."

Shên Chou belongs to that school of Chinese landscape-painting, sometimes known as the Southern School, who do not choose to use bright and heavy colours. Many of his paintings are in simple black-and-white monochrome. In this instance, he has condescended to use some light colours, but they are delicately subdued. The idea of the whole painting, it is clear, is to depict a retired scholar-gentleman in surroundings which reflect his high character and serene deportment. The air is one of peace and repose. Chinese painting, it may be said, is never meant to excite or shock the viewer. Its main purpose is to raise him above the din and dust of daily existence, to soothe rather than to irritate him. Its effect should be like good music and fine wine.

Similarly, a Chinese painter has no compunction whatsoever in depicting old scenes and in employing tried techniques. He unashamedly follows the path of the great masters. He does not purposely look for new-fangled themes or techniques for the sake of novelty. He is quite happy if he manages to convey his feelings and thoughts through his work.

The theme of Shên Chou's picture is familiar enough. So is the composition and the technique. He has introduced nothing new in this picture as in all his other pictures. And yet he is justly rated one of the greatest landscape-painters of China.

The feeling and mood of the picture are underlined by the poem Shên Chou inscribed on it. In free translation it reads:

From afar I look into a vast realm of streams and clouds
Where mountain forms and rocky peaks reflect the setting sun.
How much I love the quiet scenes of lonely forests.
That I do come so often to sit alone and meditate.

The poem is inscribed in the exquisite calligraphy of Shên Chou, which is after the style of Huang T'ing-chien. It is as graceful as it is vigorous, and adds materially to the value of the picture. Here we find an example of what the Chinese call "the three excellencies" — a good poem, good calligraphy, good painting, all done by the same man.

The picture bears the artist's signature, followed by two seals, one of his courtesy name (*tzü*), Ch'i-Nan, and the other of a nickname he gave himself, meaning "one who is crazy about bamboos."

The picture has no date. However, it may be assumed that it was done after Shên Chou was forty, that is, after 1467. This assumption is based on the knowledge, on the authority of his good friend and disciple Wên Chêng-ming, that Shên Chou seldom if ever painted large pictures before he was forty, and this picture is enormous. On the other hand, we may also say that the picture was done when he was still in full command of his faculties. This is indicated particularly by the sureness of his hand in doing the calligraphy of the poem.

Besides the two seals following the artist's signature, seven collectors' seals may be found on the picture, four on the lower left hand corner and three on the lower right hand corner. The seals are those of Hsiang Yüan-pien (1525-1590), one of the greatest art collectors and connoisseurs of China.

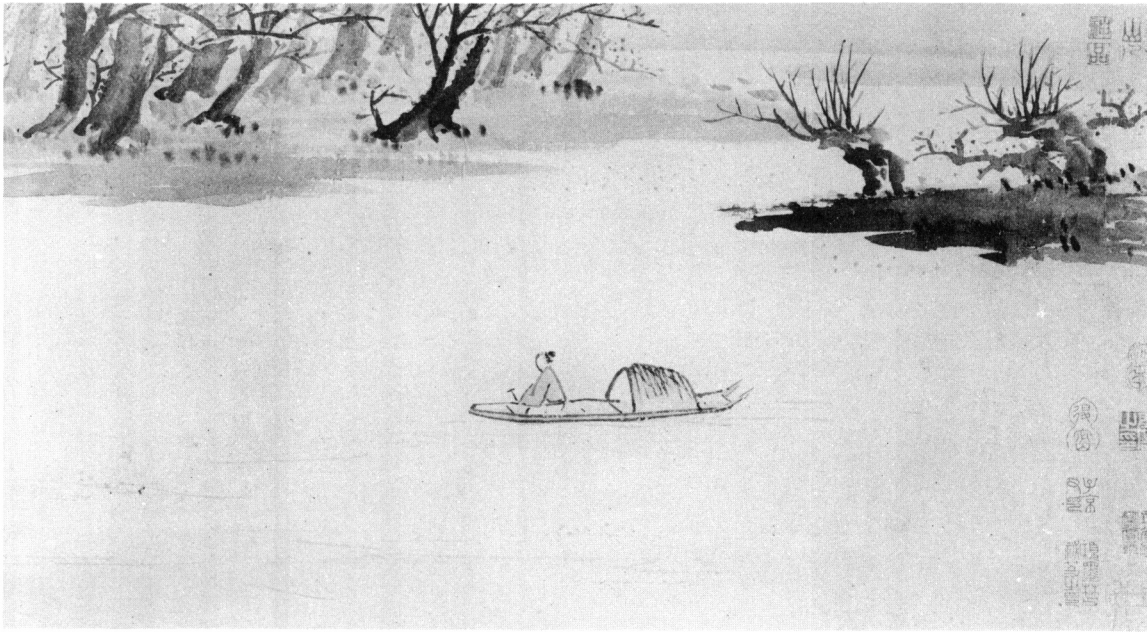
The other Shên Chou painting in the collection of the National Gallery of Victoria is in the form of a horizontal scroll (*shou chüan* in Chinese, *emakimono* in Japanese). It measures 40¾" in length and 12" in height. It is also on paper and in light, subdued colour. It shows a river bank with a small boat and isolated flower petals floating on the water. Unlike the painting described above, this one is done in *hsieh i*, or impressionistic style, a few strokes here and there giving a general idea of the theme (fig. 11).

Shên Chou was apparently taken by the idea of the flowers losing their petals and falling away, signifying in nature the end of spring and in human affairs the passing of youth. The picture in this case is merely an illustration of thirty poems on the theme of fallen flowers, which Shên Chou himself inscribed after the picture, totalling 1,680 words.

At the end of the inscribed poems, Shên Chou tells us his purpose in doing the picture and the poems. He said: "In my old age I am often melancholy. The thirty poems on fallen flowers have been helpful in giving me consolation. They are not composed to sing of the objects. The ancient sages believed that even a broken piece of bamboo or splinter of wood may be useful to the world. The poems may have something worthwhile in them. So I have inscribed the poems and painted a picture with them."

It is manifestly impossible to translate all the thirty poems. All of them are on the general theme of fallen flowers. The first poem, freely translated, reads:

Spring displays luxuriant wealth in flowering trees.
The floating fragrance lost with falling petals
Still rejoices like immortals reaching *tao*.
Green leaves form cool shade, the seed is bearing fruit.
Often the swallow seeks mud to build his nest,
From bee-made honey comes nectar for the gods.
Each year more sorrows to your fate are added;
The crescent moon alone remains unsullied.



11. Shên Chou (1427-1509), China, horizontal scroll, detail. Felton Bequest.

The scroll bears Shên Chou's signature and two personal seals. He also tells us that the picture and the poems were done when he was eighty-three years old, which should be in 1509, the year of his death. We can readily see that he had lost much of his vitality. In the calligraphic part, his hand was unsteady and unsure, and he made five mistakes.

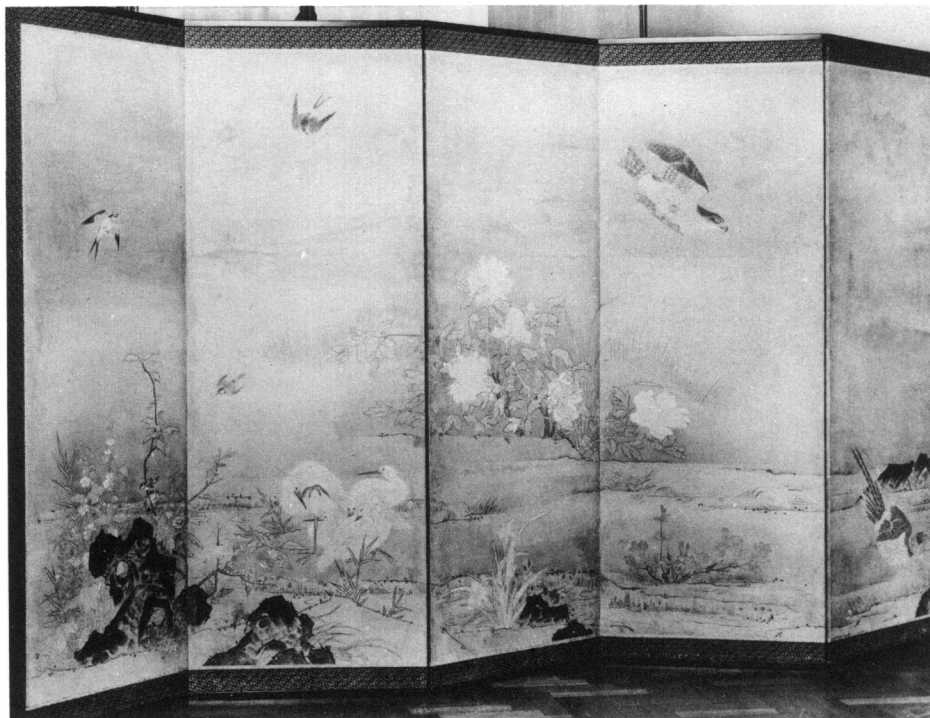
At the head of the scroll are six large characters giving the title as "Fallen Flowers Painting and Poems by the Venerable Shih-T'ien," Shih-T'ien being one of Shên Chou's courtesy names (*hao*). The characters are in *hsiao chüan*, or *yü chin chüan* (jade sinew script), the ancient script said to be inaugurated by Li Ssü in the third century B.C. They are by the hand of Sun Hsing-yên, the eminent lexicologist of the Ch'ing Dynasty, done in 1812.

At the end of the scroll are three colophons, by Wang Hsi-sun, Kuo Ch'i and Chao Wei. The first two colophons explain that the scroll belongs to Wu I-t'ang. The last colophon by Chao Wei says that he has seen several scrolls on the theme of fallen flowers by Shên Chou and that this one was done in the evening of his life, implying that it is sentimentally significant. All three colophons are dated 1813.

The scroll bears the seals of many collectors. Of particular importance are four Hsiang Yüan-pien seals, three in front and one at the end of the scroll.

Not much can be said regarding the artistic value of the scroll. Shên Chou was obviously failing when he did it. It is rather to be taken as an item in memory of a great artist than as a work of art in itself, and the memory of so accomplished and versatile a man as Shên Chou is worth cherishing indeed.

CH'EN CHIH-MAI



12. Hagetsu Tōsatsu (1516-c.1585), Japan, painted screen, silk. Felton Bequest.

A SIGNED AND DATED JAPANESE SCREEN BY HAGETSU TŌSATSU

The National Gallery of Victoria has of late years acquired through the Felton Bequest a fine and rare 12 panel movable screen in two sets of 6 panels painted by Hagetsu Tōsatsu (1516 circ. 1585) (fig. 12). Besides its aesthetic qualities and rarity, it is of peculiar interest in another rare feature, the signature of the painter and an inscription stating the year in which it was painted, corresponding to 1575. It is well known in Japan, and has been exhibited both at the Kyōto Art Gallery and the Ōsaka Museum of Art. It has also been found worthy of illustration in *Kokka* (No. 787 Oct. 57) and the colour plate of this issue reproduces one detail. It is here described and discussed by Yūzō Yamane, and much of the material in this article is derived from his scholarship as translated by Mr. Oki.

The inscription on the right hand edge of the left screen reads as follows:—

“On the Day of the Magic Ball, Sixth month, the Third Year of Tenshō, the Year of the Wild Boar of the Lower Wood, Hagetsu Tōsatsu, product of Ōsuma and Sang Yō, Sixty Years of Age, painted this. Red Seal (illegible). Red Seal of Tōsatsu. Yuge (Signature).”

The capital city of the old province of Suo was Yamaguchi, now the capital of the prefecture of its name. The painter is recorded mainly in two old books with some details of his life, with mentions elsewhere. It is likely that he was a member of a warrior family of Yuges, and that he later became a Buddhist monk. At one time he probably served the Great Lord of Satsūma. It is not clear whether he studied with the much older painter Shūgetsu Tokan, a prominent pupil of the great Sesshū. More certainly he knew, and was a pupil of, Shūtoku, one of the Sesshū school. For at one time Tōsatsu was curate of the Unkoku-An (Cloud Valley Hermitage) in Naguchi. Painting seems to have been a tradition of this temple, for Sesshū was a curate there in the 15th century, and was followed in order by Shūtoku, our Tōsatsu, and after him Tōgan. One of Tōsatsu's few known paintings is signed Ankoku, which was the privilege of its curate.



13. Hageitsu Tōsatsu, screen, detail.

Tōsatsu worked in the tradition of Sesshū (1420-1508), who was the originator of Flowers and Birds Screen Paintings in Japan. Sesshū himself stems from the Sung and Yüan tradition of China where he journeyed in 1467 when he is known to have visited Peking. His method of painting is in ink (Sumi) and the style (Sumi-e) is monochrome in graded shades. But he employed at times soft colours of water-paint contained within graded ink outlines. He established firmly the orthodox school of black-ink painting in Japan. Although his death occurred nine years before the birth of Tōsatsu it is likely that the later painter had access to both his pictures and copy-books as did most of his school.

However, Yūgō Yamane in discussing our screen points out difference between it and those of Sesshū and his followers. Thus he has omitted to balance the mass of plum tree and rocks on its right with a tree inclining towards the centre on the left. This, he considers, may have been an experiment on the part of the sixty-year-old Tōsatsu whose work at this time could have been in a stage of transition. He also finds a lack of harmony between the delicate lines delineating flowers and birds, and those employed in the Sesshū-like plum tree and rocks on the right. This again may have been an experiment. In Yamane's opinion, although individual portions of the screens are admirable, Tōsatsu had not yet succeeded in co-ordinating these into a satisfactory whole as had Sesshū or Shūtoku, or the members of the Kanō school which, although deriving from Sesshū, employed much stronger colours and simpler forms, including a gold background. He finds an element in the setting of the background which is new and unlike Sesshū, although somewhat similar in composition to the large-scale works of Eitoku Kanō (1543-1590), who may, therefore, have influenced Tōsatsu in his later years.

Yamane also notes that the escaping white heron is a design used from Sesshū as are the forms of both hawks and herons. Also one of the birds appears on a screen of Shūgetsu. This, however, appears to be an admitted practice in Japan, as it was in China, and it may be that copy-books were handed down from masters to pupils.



14. Hagetsu Tōsatsu, screen, detail.

That part of the painting which most resembles the work of Sesshū is on the extreme right of the screen. The lower part of the left panel of this portion of the screen has been illustrated in colour in *Kokka*. It shows a fleeing, startled heron, and a pair of mandarin ducks with bamboo and lotus. The subject is not restful for it represents the raid of two fierce hawks in search of prey. One has seized a white hare; the other pursues a white heron. Only in the left hand screen is there still an aspect of peace, for the herons as yet show no alarm, although a pheasant nearer the invaders is startled, and birds wheel overhead (figs. 12-14).

Of Flowers and Birds movable screens attributed to Sesshū, at least two are in western possession, one in the Boston Museum of Arts, and one in the Freer Gallery (*Oriental Art*. New series, Vol. No. 2. 1955). Distant hills are seen in the latter painting, although more through a foreground of trees and birds, than in Tōsatsu's screen. Both are reminiscent of Sung landscape painting. Tōsatsu's screen could well have been intended for a Samurai hall. For it was painted in the Momoyama period at a time when the feudal war was nearing its end, and Nobunaga with his great General Hideyoshi and his ally Ieyasu had nearly gained ascendancy. It was the end of a long era of ruthless destruction and treachery when the thoughts of the warriors were again turning to the arts of peace; and the Samurai seeking decoration for his halls saw in the hawk a symbol of himself.

It is not to be expected that Europeans, unless specially trained, will appreciate the qualities of a brush stroke alone as does a Japanese or Chinese artist or connoisseur. For that reason he must be content with such qualities as delight in western art. This screen, set out completely or examined in part, cannot fail to please. To the Japanese scholar the picture is "valuable as one of the rare standard works of Tōsatsu." The only other known to Yamane is the movable screen of Farming and the Four Seasons published in the 640th issue of *Kokka*. It is signed Unkoku Tōsatsu. He must then have been curate of the Unkoku-An, the Cloud Valley Hermitage.

PICTURES OF TASMANIAN ABORIGINES
BY ROBERT DOWLING

Robert Hawker Dowling,¹ the youngest son of the Rev. Henry Dowling, was born in England in 1827. Three years later the family went to Tasmania and, after a short time spent in Hobart, settled in Launceston where, in 1834, the Rev. Dowling became the first Baptist minister.

The fullest account of Robert Dowling's life and work is that given by Moore,² who states that Dowling had painting lessons from Thomas Bock and the Rev. Mr. Medland and, in 1856, went to London, a visit made possible by subscriptions from well-wishers in Launceston and commissions for portraits. In London he studied at Leigh's Academy and exhibited at the British Institution and at the Royal Academy until 1882. He returned to Australia at an unspecified date and painted portraits in Tasmania and Victoria. In 1886 he re-visited London but died there shortly after arrival. In Wood's *Tasmanian Almanack* for 1851, published by his brother Henry, Robert Dowling advertised himself as a "portrait and miniature painter" in Launceston.³ In England he exhibited Arabian scenes, genre and history subjects as well as portraits.

Of his four historical group-portraits of Victorian and Tasmanian aborigines, two at least were certainly painted in England.

1. *Tasmanian Aborigines*. National Gallery of Victoria. Oil. 26" x 28".
2. *Group of Natives of Tasmania*.⁴ Queen Victoria Museum, Launceston. Oil. 60" x 120".
3. *Group of Natives of Tasmania*. Royal Anthropological Institute, London. Oil. 17¾" x 35½".
4. *An Aboriginal Camp on Mingah Cattle Station*. Warrnambool Art Gallery (Victoria). Oil. 27" x 39".

The earliest reference found to portraits of aborigines painted by Robert Dowling is the following paragraph in the *Examiner* (Launceston) of March 28, 1857:—

"Our attention has been directed to three admirable oil-paintings from the easel of Mr. Robert Dowling. The two largest are groups of the aborigines of Victoria and Tasmania, and we believe are portraits of well-known individuals. We should like to see these paintings preserved in some public institution as memorials of the original occupiers of the land, who have all but disappeared before the onward progress of the white man. The other picture represents a fruit-girl of Rio carrying produce to market. All three paintings are on view at the shop of Mr. Tozer, and are well worth inspection."

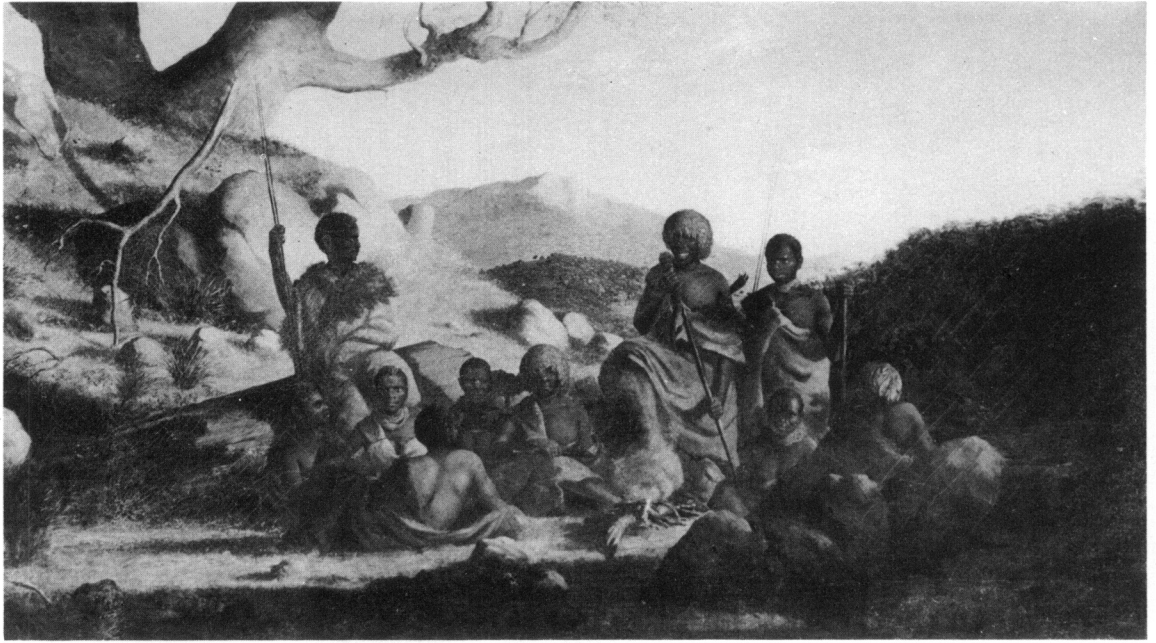
In April, 1860, there were several references in the *Examiner* to group-portrait number 2. The first of these is a statement in the issue of April 19, that "Mr. Robert Dowling's large picture" had arrived from England by the *Seaflower*, and would shortly be on view. On April 21 an advertisement for the art exhibition being held in the newly-opened Launceston Mechanics' Institute Hall announced that "Mr. Robert Dowling's large picture of the natives of Tasmania" could be seen there from April 23, and in the issue of April 24 there were the following comments upon it:—

"The Tasmanian picture of the aborigines by Robert Dowling consists of portraits, and the figures stand out with stereoscopic effect. This large painting is a gift⁵ to the Institute, and contrasts strongly with the picture by the late Mr. Dutereau at Hobart Town."⁶

and —

"57. "Group of Natives of Tasmania," by Robert Dowling.

This picture is a composition from portraits taken from life for the artist's brother, the present Mayor of Launceston, by the late Mr. Bock, of Hobart Town, and they are certified as being very accurate copies of the original portraits. The composition is of great merit. The grouping is harmonious, and the drawing and muscular development of the figures unexceptional. The foreground and the distance are well painted, and are highly descriptive of our Tasmanian scenery, whilst the breadth of light and shadow and the general effect are much to be admired."



15. Robert H. Dowling, *Tasmanian Aborigines*, canvas, 26 ins. x 28 ins. Purchased 1947.



16. Key to illus. 15. The numbers identifying the figures are those of the list of Bock's watercolours given in the text.

On the back of the painting the figures in the group are identified, name and tribal location being given. This information is printed, almost certainly by Dowling, since it is in the same style as that on some of his vignettes in the British Museum. The figure in back view is not identified. Figure 12 is given as "Jinny West Coast" on the back of the picture, but probably it is Jimmy, who was a native of the West Coast; it has been reversed from the original profile.

The Portraits of the Aborigines

If Robert Dowling painted only the four groups listed above, the information available leads to the following conclusions:—

Group 1: This is apparently the group-portrait of the Tasmanian aborigines referred to in the *Examiner* of March 28, 1857, as being then on show in Launceston (figs. 15, 16). This paragraph also puts a limit on the completion of the painting. In 1947 it was brought by the National Gallery of Victoria from J. B. Dowling, a descendant of the artist living in Sydney. Artistically, this painting is superior to the other two group-portraits of the Tasmanians: the organisation of the background is harmonious and in keeping with the natural scene in which the Tasmanians lived.

The figures are posed in a classical manner and their physical characteristics are in keeping with that style. The bare tree trunk brings in an effect of untamed nature, but the figures are noble and heroic, and the picture, like the other three listed, is painted in the spirit of the "history" picture.

Group 2: This picture was painted in London in 1859; it is signed and dated in the bottom left corner, R. Dowling, 1859 (R. and D. forming a monogram) (figs. 17, 18). The painting was given to the citizens of Launceston in 1860, and was at first in the Mechanics' Institute, but since the end of last century has been in the Museum. The standing figure (fig. 18, No. 10) in the left foreground is now shown holding in his right hand the carcass of a wallaby, but originally the hand held two boomerangs. The original condition is still found in Group 3, the related painting in the Royal Anthropological Institute in London. It is not known when or by whom the over-painting in the Launceston picture was done, though why can be answered with some certainty: the Tasmanian aborigine in his native state did not have the boomerang.⁷

Group 3: This picture was evidently painted in London contemporaneously⁸ with Group 2, which it closely resembles. There are several small differences in the grouping of the figures and in their posture, and also in such details as the number of spears held by individuals. The figure in the left foreground holds in his right hand two boomerangs, as found originally in Group 2. It is not known when the painting was acquired by the Royal Anthropological Institute, or from whom it was obtained.

Group 4: Although C. R. Badger² states categorically that the painting in the Warrnambool Gallery of Victorian aborigines at Mingah station "was certainly painted by a Dowling, but not by Robert Dowling of Tasmania," the usual attribution to Robert Dowling is perhaps not the blunder he considers it to be. Quite apart from the fact that Robert Dowling painted the Victorian aborigines (*Examiner*, March 28, 1857), it is difficult to reconcile with Badger's assertion the occurrence among the vignettes given by the McClintock family to the British Museum (see below) of portrait studies of Victorian aborigines, some of whom are definitely represented in the Mingah group. Though unsigned, these vignettes are clearly the work of Robert Dowling, being a companion series to the copies from Thomas Bock's portraits of the Tasmanian aborigines.

If the Warrnambool painting is by Robert Dowling, its style and composition point to an early phase of his work, and suggest that it is contemporary with the painting of the Tasmanian aborigines in the National Gallery of Victoria.

Source of the Portraits of the Tasmanians

Dowling's paintings of the Tasmanian aborigines have their basis in a series of watercolour portraits by Thomas Bock, who was transported to Tasmania in 1824. He died in Hobart in March, 1855. Bock's work is of a high standard and his portraits of Tasmanian personalities provide an illuminating record of the period. He also painted a number of the Tasmanian aborigines, and a series of watercolour portraits of them, some in full-face and others in profile, is well known. Bock is said to have prepared only two sets of these portraits, one for Lady Franklin, whose husband, Sir John Franklin, was Governor of Tasmania from January, 1837, until August, 1843, and the other for George Augustus Robinson, who worked among the natives of Tasmania from 1829 until 1839. This is substantially correct, though Bock did prepare additional examples of at least some of the portraits, and also painted a few other natives than those whose portraits are included in the two sets. However, a number of copies of Bock's paintings are known, probably made by Alfred Bock from his father's originals.⁹

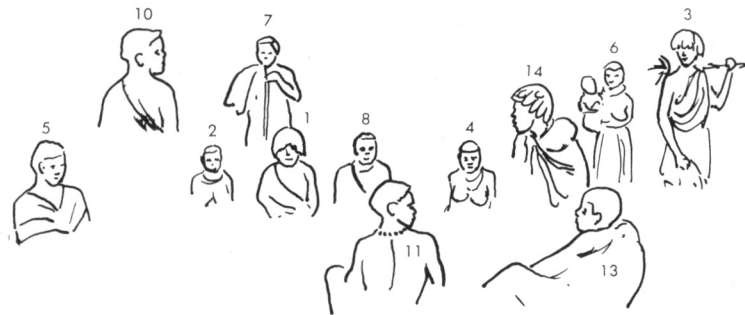
The Robinson/Franklin series comprise the following portraits:—

Full-face —

(1) Woureddy, native of Bruny Island. (2) Truggernana, native of the southern part of Van Diemen's Land. (3) Jack (Tunnerminnerwait), native of Cape Grim. (4) Jack's wife (Fanny), native of Port Dalrymple. (5) Timmy, native of Georges River. (6) Jenny (Jinny), wife of Timmy, native of Port Sorell. (7) Jemmy (Jimmy), native of Hampshire Hills. (8) Larretong, native of Cape Grim. (9) Manalargenna, a chief of the eastern coast of Van Diemen's Land.



17. Robert H. Dowling, *Group of Natives of Tasmania*, canvas, 60 ins. x 120 ins. Queen Victoria Museum, Launceston.



18. Key to illus. 17. The numbers identifying the figures are those of the list of Bock's watercolours given in the text.

Accompanying the painting is an ink sketch identifying the natives by name and/or tribal location. It does not seem to be Dowling's work, but to have been prepared from information supplied by him. The figures of Dowling's picture have been compared with the Bock watercolours, and there is agreement with the identifications of the sketch except for figures 12 and 13, which are not close to the originals and have also been reversed from the original profiles.

Profile —

(10) Timmy. (11) Jenny (Jinny). (12) Jemmy (Jimmy). (13) Truggernana. (14) Manalargenna. The full-face portraits are in natural colour and most of them show the head and thorax or head and trunk of the native, and with only the upper arm painted usually, though in two cases an arm is complete. The profiles are done in blue, and show only the head and part of the neck. The colouring of Bock's full-face portraits is probably very true to the natural colour, but in the copies attributed to Alfred Bock the reds and browns are too strong, as they are in Dowling's vignettes also and in the paintings derived from them.

It seems fairly clear that Bock painted his portraits of the natives between 1830 and 1839. Two at least of his subjects were dead by the latter date, Manalargenna dying on December 4, 1835, and Larretong not later than November, 1837. Robert Dowling (born 1827) could not, therefore, have studied at least two of his subjects, if indeed he saw any of them except as the miserable exiles of Flinders Island. The Rev. Dowling and his son Henry could well have known and seen them, and there is also at least the link of correspondence with G. A. Robinson about the natives,

but the statement by Fenton¹⁰ that Henry Dowling obtained portraits from Bock, which later came into the possession of the Tasmanian Government, is hardly likely to be correct: at any rate, the portraits now in the Tasmanian Museum, Hobart, obtained from the government in 1889, are copies of Thomas Bock's originals, probably prepared by Alfred Bock. Moreover, the only sets of Bock's portraits that can be accounted for are those belonging originally to G. A. Robinson and to Lady Franklin, though it is possible that some of the extra copies of individual portraits were originally in the possession of the Dowlings, and, of course, Robert Dowling having been a student of Thomas Bock must have been well acquainted with at least pencil sketches based on these portraits.¹¹

There is little doubt that as a preliminary to painting his groups of the Tasmanian aborigines, Robert Dowling prepared vignettes in oils from Bock's portraits. A number of these (for portraits 1-4, 6-8, 10 and 11) are now in the Department of Ethnography of the British Museum, the gift of the McClintock family in 1924. The vignettes, which had been given to Sir Francis Leopold McClintock by Robert Dowling, are on millboard, each about the size of the corresponding portrait by Bock. In a few of them some background has been added.

Dowling's copies from Bock are not close to the originals (see figs. 19-21). As already pointed out, the reds and browns are too strong, and there is a bluish-black ground in most of Bock's originals which has quite been lost. Mathew,¹² believing that Robert Dowling had painted from life and that his representation was to be relied upon, based his arguments concerning the colour of the skin in the Tasmanians upon those shown in the painting of them which Dowling had presented to Launceston. The facial characters found in Bock's original portraits have lost their distinctness and clarity in Dowling's pictures also. Moreover, the proportions of the bodies, and especially those of the legs, are European in character and do not conform with what is known about their characteristics in the Tasmanians, little as our knowledge of this is. Compare the thin leanness shown in the Tasmanians of Bock, Duterreau and the artists of the early French expeditions with the well-nourished robustness of Dowling's figures.

N. J. B. PLOMLEY

ACKNOWLEDGMENTS

I should like to thank Mr. W. F. Ellis, Director of the Queen Victoria Museum, Launceston, for information and helpful discussion; Mrs. I. Mead and Dr. C. Craig of the same city for information, and the Librarian and staff of the Launceston Public Library for reference material.

My thanks are also due to Dr. Ursula Hoff and Mr. Brian Finemore of the National Gallery of Victoria, who have given me particulars of the Victorian collections, and to Dr. Bernard Smith who has made some helpful suggestions.

Miss P. Mander Jones, of the Australian Joint Copying Project in London, very kindly obtained photographs of Dowling material in the British Museum and sent me information about it.

FOOTNOTES

1. The Dowling family was a large one, and from similarity of Christian names confusion has sometimes arisen. Thus, the Rev. Henry Dowling (born 1780) should be distinguished from his eldest son Henry (born 1810). The latter was associated with printing and publishing in Tasmania, being the proprietor of the *Launceston Advertiser*, and publisher of such books as West's *History of Tasmania*, and the well-known Tasmanian printing of the *Pickwick Papers*; he was also prominent in public life, and was Mayor of Launceston from 1857 to 1861.
2. William Moore: *The Story of Australian Art*, Sydney, 1934, Vol. 1, p.36-7, Vol. II, p.4. Moore does not give the sources of his information. Biographical notes on the Dowling family, "based largely on the information placed at our disposal by Mr. L. J. Dowling, of Launceston, and Mr. H. J. Dowling, of Hawthorne, Victoria," are given by E. O. G. Scott in an article in the *Examiner* (Launceston) of March 16, 1940. There are also some notes on Robert Dowling in the *Catalogue of Pictures in the Loan Exhibition . . . at the King's Hall, Launceston, March 10th & 11th, 1927*. Dates given by Scott do not always agree with those given by Moore. For example, Scott states that Robert Dowling went to England in 1857, while according to Moore he went in 1856. No information on this point could be found in the contemporary newspapers. (The report in the *Examiner* of March 28, 1857, that some of Robert Dowling's paintings were then on show in Launceston does not necessarily signify that the artist was himself there at the time: the Dowling family was a prominent one and the showing of the pictures would have formed an interesting item of local news.) Moore's statement (Vol. II, p.174) that Robert Dowling reached Launceston in 1839 is surely incorrect. Presumably he accompanied his father when he came there some five years earlier. It is not clear from either Moore or Scott how long Robert Dowling spent abroad on his first visit. Moore says only that "on his return, he continued to work in Tasmania and then went to Melbourne, where he painted portraits of Sir Henry Loch . . . and others." Then follows the statement that "on his second trip to London in 1886, Dowling died shortly after his arrival." Scott states that "in 1866 Robert Dowling visited Tasmania on a trip largely undertaken for his health, and en route painted Sir Henry Locke's portrait at Melbourne. He died suddenly on his return to England" — but 1866 may be an error for 1886. Associated with the vignettes of Tasmanian and Victorian aborigines in the British Museum (see text) are some notes made in 1924 by H. F. McClintock. Much of the information given is incorrect and it is clear that the notes were compiled from inadequate sources at the time the Dowling material was given to the British Museum by the McClintock family. However, one note is of interest, a reference to Grave's *Dictionary of Royal Academy Exhibitors*, in which Robert Dowling's London address is given as 27 Coleherne Road in 1872. Does this mean that there had been other visits to London between his return to Australia in 1866 (Scott) and his journey in 1886 (Moore)? The confusion is added to by C. R. Badger's comment (*Australian Quarterly*, 17, pp.122-124, September, 1945), that the picture of the group of Victorian natives at Mingah station (Warrnambool Gallery) "was certainly painted by a Dowling, but not by Robert Dowling of Tasmania." It is difficult to reconcile this with the fact that among the portrait studies by Robert Dowling in the McClintock collection in the British Museum are those of several of the figures in the Warrnambool picture. William Paul Dowling was another portrait painter who worked in Hobart and Launceston in the forties and fifties of last century. He was not related to the Rev. Henry Dowling's family.



19. Thomas Bock (d. 1855), Jenny, Native of Port Sorell, Van Diemen's Land, watercolour, h. 5 ins. Collection Captain A. W. F. Fuller, London.



20. Robert H. Dowling, Jenny, Native of Port Sorell, Van Diemen's Land, oil on millboard, diam. 5½ ins. British Museum, Department of Ethnography.



21. Robert H. Dowling, Jenny, detail of illus. 15.

3. There are some undistinguished portraits of children in the Queen Victoria Museum (Launceston) which probably belong to this period. The Launceston Gallery has also several of the portraits he painted in England — copies of Winterhalter's portraits of Queen Victoria and the Prince Consort, portraits of the Prince and Princess of Wales and of the Duke of Edinburgh, as well as a self-portrait. The minutes of the Launceston Mechanics' Institute contain references to several of these paintings, and there are also a number of entries relating to the group-portrait of the Tasmanian aborigines which is now in the Launceston Museum.
4. Moore, *op. cit.*, Vol. 1, p.36, refers to this painting as: "Tasmanian aborigines. Scene in the Bay of Fires, 1860."
5. Launceston, whose citizens had earlier subscribed to send Dowling to England for study (see Moore, *op. cit.*, Vol. II, p.4), responded by forming a committee "to raise by subscription the sum of three hundred guineas, fifty to be appropriated to the cost of framing, packing, and freight of Mr. Dowling's munificent gift; and the remainder to be devoted to a commission for him to paint portraits of Her Most Gracious Majesty the Queen, and His Royal Highness the Prince of Wales" (*Examiner*, August 25, 1860). Three days later the same newspaper made editorial comment on the proposal and had the right things to say: that the commission would be a graceful, though an inadequate, return for the munificent gift of the artist of his picture of the Tasmanian aborigines; that "the improvement of Mr. Robert Dowling in his art is something marvellous"; that his *Breakfasting Out* "manifested true genius"; and that "the pictures he has painted since he reached England establish his right to rank highly among the artists of the day."
Launceston and her citizens continued to support Robert Dowling, as witness the collection now in the Queen Victoria Museum. Information about several of these paintings is to be found in the minutes of the Mechanics' Institute, where they were originally. Soon after the museum was founded in the early 1890's, Dowling's group-portrait of the Tasmanian aborigines and others of his paintings were transferred there from the Institute.
6. The "picture by the late Mr. Dutereau at Hobart Town" is probably Benjamin Dutereau's *The Conciliation; a Sketch for a National Picture* to be 14 ft. long by 10 ft. high, which is now in the Tasmanian Museum, Hobart, or perhaps even the "national picture" itself. The "sketch" measures 4 ft. 6 ins. x 5 ft. 6 ins., and is in oils.
7. (a) Probably the picture was altered in the early years of this century, for there are still a few people alive who have vague memories of it. Many of those knowing the collections at the Launceston Museum, particularly those whose interest was the extinct Tasmanian aboriginal, have known about the alteration, but there are now few if any who have first-hand knowledge of it. Thus, one thinks that the alteration was made about 1908; another that the overpainting was done in 1904 or 1905 by James Oliver Bowman, who had a studio in Brisbane Street, Launceston. No information on the matter has been found in the archives of the Launceston Museum, though that is not surprising, for H. H. Scott, who was Curator from 1897 until his death in 1938, ran the institution almost single-handed for much of that time.
Photographs showing the painting in its original state were published in John Mathew's *Eaglehawk and Crow* (1899), in Henry Button's *Flotsam and Jetsam* (1909), and in the *Weekly Courier Annual Special Number* (Launceston) of November, 1909. The two latter photographs were taken by a Launceston photographer, Mr. Stephen Spurling, now retired, and he can recollect photographing the portrait in its original state and after alteration, but cannot fix a date for this or name the person who did the over-painting, only suggesting that it might have been one of the several artists who lived in Launceston at that period — Joshua Higgs, Gladstone Eyre, F. Styant-Browne, Lucien Dechaineaux. Mr. Jack Cato, the photographer, believes Dowling's painting was altered after 1909; this was when he left Tasmania. Possibly there was some comment in the local press about the alteration of the picture, but an incomplete search over some of the years mentioned above did not disclose anything relating to it. In the absence of any definite information it seems reasonable to assume that the changes were made about fifty years ago by a local amateur or commercial artist.
Ernest Whitfield (1902) *Jubilee of the Launceston Mechanics Institute* (Launceston) records that the picture was shown at two International Exhibitions held in Melbourne and one in Sydney. It has also been reproduced in books and articles.
8. The picture is signed and dated, but my notes are incomplete on this point. The Librarian of the Royal Anthropological Institute, London, has informed me that neither signature nor date are clear, and appear to be "J. Dowling" and "1869." The initial is very unclear: could it be "R" as in the Launceston picture, monogrammed R.D.? The "1869" is more likely to be 1859 or 1860, the similarity of the London and Launceston versions being too close for a long time to have elapsed between their painting.
9. These matters will be dealt with more fully in a paper now being prepared.
10. James Fenton (1884), *A History of Tasmania* (Hobart). See also the *Examiner* of April 24, 1860 (quoted in text).
11. It is not yet clear whether the pencil sketches in the Bock collection at the Launceston Museum are Thomas Bock's original sketches for his watercolour portraits, or Alfred Bock's copies or tracings of his father's originals.
12. John Mathew (1899), *Eaglehawk and Crow* (London).
Mathew reproduced the picture in the Launceston Gallery (Group 2) as the frontispiece of his book, and in his text accepted Dowling's colouration of the skin as being correct, saying —
"Strange that the colour of the Tasmanians should already be a matter of dispute . . . Topinard describes it as a chocolate-black, which corresponds fairly with the complexion of the natives in the painting by Mr. Dowling in the Launceston Museum. Mr. Dowling was a high-class painter, and as he painted from life I think his representation may be relied upon . . ."

CHARLES BLACKMAN

AUSTRALIAN PAINTER

"Que la vie est quotidienne"!

La Forge.

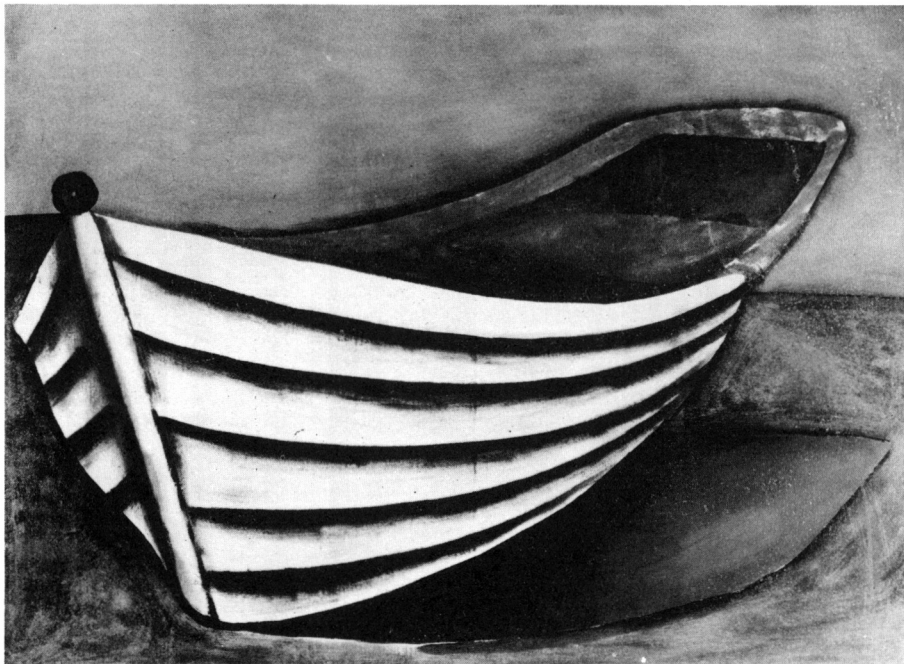
"Poetry creates anew the universe after it has been annihilated in our minds by the recurrence of impression blunted by reiteration."

Shelley.

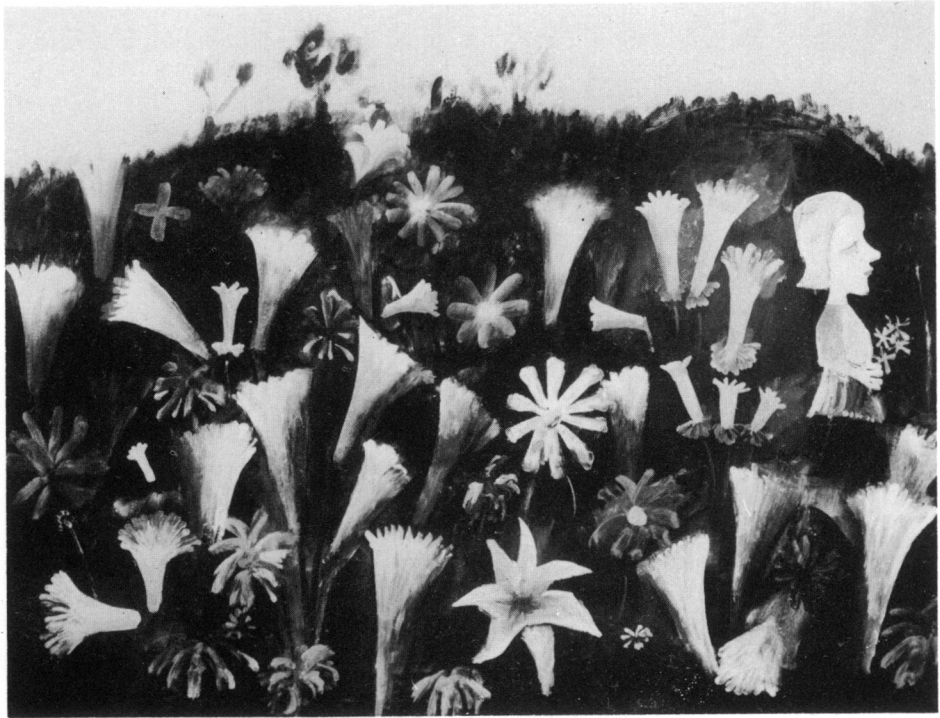
Deliberately isolating themselves from current international trends of abstract, non-figurative paintings, a group of Australian artists seek rather the telling image, the meaningful symbol to express their response to life. Prominent among them is the poetic humanist Charles Blackman.

Using synthetic enamels, Charles Blackman paints on a large scale, series of pictures on emotional themes basically literary by nature. He has painted series on "Schoolgirls," "Alice in Wonderland," "The Sleeping Beauty" and "Dreaming in the Street." His painting is a mode of perception; it is art as a way of getting on terms with life. It attempts to reveal the poetry latent in everyday life. At times his work puts one in mind of the sentimental anecdotage of nineteenth century illustrators of poetic themes inspired by Keats and Tennyson. But always Blackman's poetry has the off-key quality of the comic strip or the newspaper cartoon. His milieu is twentieth century suburbia. His basic theme is loneliness; the isolation of the individual in either his pain or his pleasure. Left far behind is the elegant ideal world of bourgeois leisure which was so favoured by the French Impressionists.

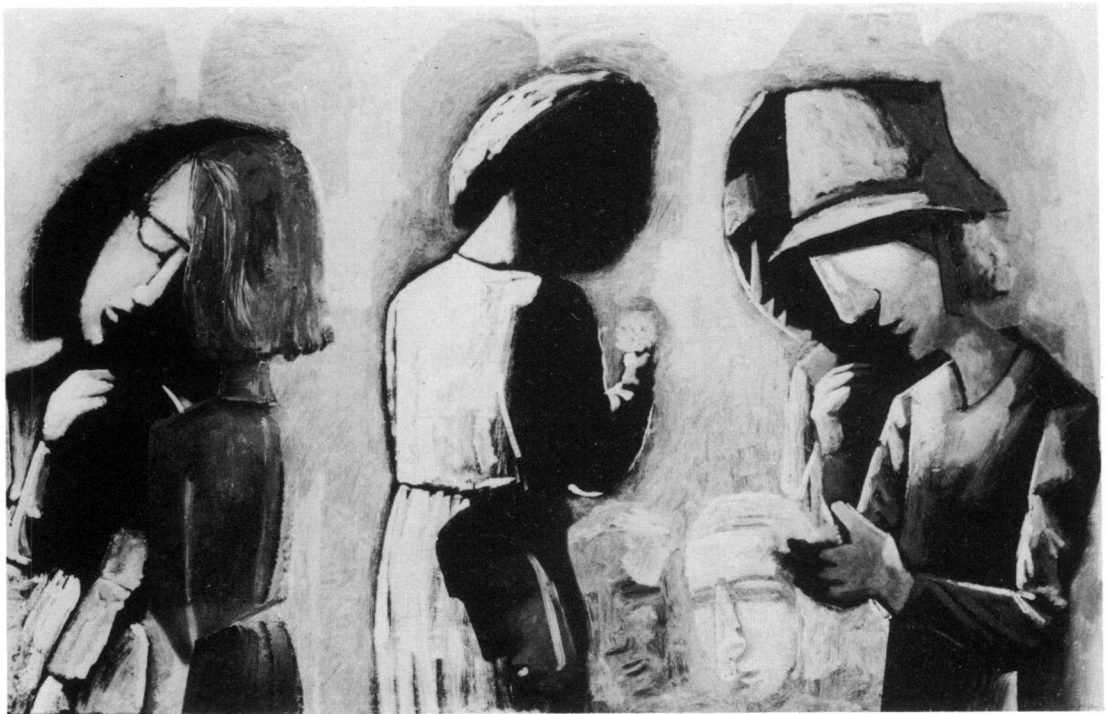
Charles Blackman's art is not akin to the genre photographers' recording of the life of a great city. Always he seeks the symbol to make visible a poetic intuition. Bright girls, unseeing heads bent, half-dreaming over vivid bouquets; monochromatic schoolgirls faceless beneath concealing straw hats; hurrying pedestrians in a crowded street, each withdrawn, intent upon inward communings; these are his subjects. By isolation, by concentration, by eliminating detail, by reducing the tonal range he intensifies a pictorial effect which compels us to look afresh at the commonplace of urban life, to become involved with the lost.



22. Charles Blackman, "The Boat" (c. 1956), synthetic enamel on lithograph paper on pulp board, 38½ ins. x 52 ins. Purchased 1956.



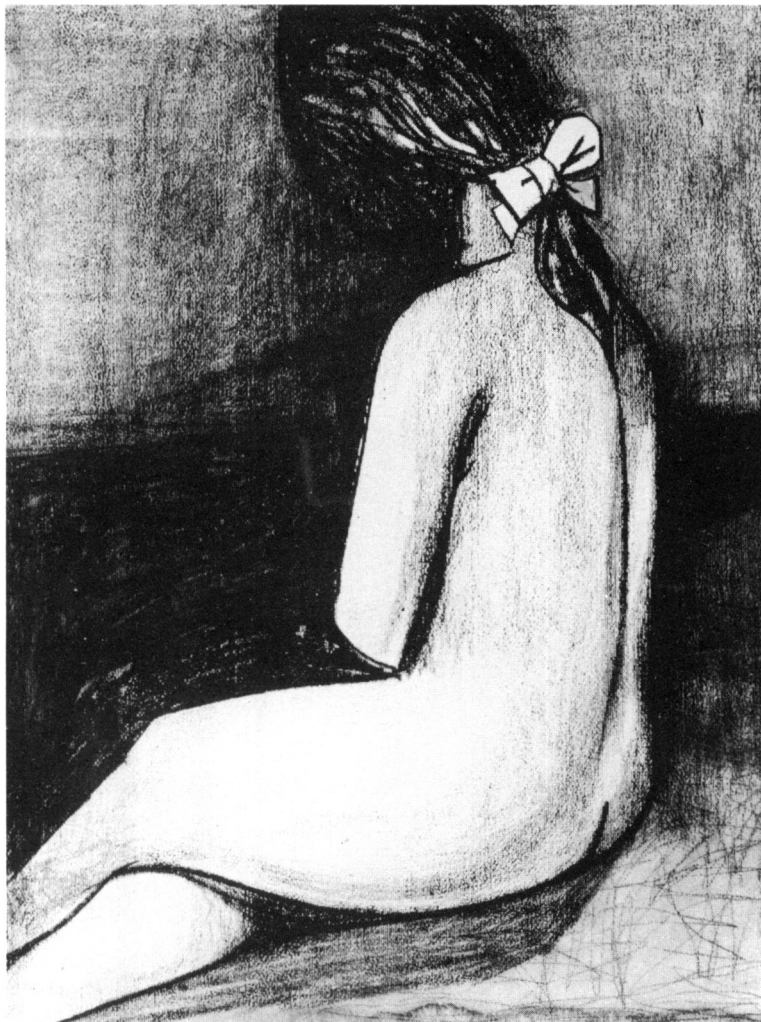
23. Charles Blackman, "Flowers on the Hill" (1955), synthetic enamel on pulp board, 37 ins. x 50 ins. Private Collection.



24. Charles Blackman, "Dreaming in the Street" (c. 1960), synthetic enamel on pulp board, 48 ins. x 72 ins. Purchased 1960.

Charles Blackman was born in Sydney in 1928. Largely a self-taught artist, he worked first as a press artist. Since 1953 he has held regular one-man exhibitions in Melbourne, Sydney, Brisbane and Adelaide. A career of increasing importance was honoured in 1960 when he won the Helena Rubinstein Travelling Art Scholarship. Under the terms of this rich endowment which Madame Helena Rubinstein founded in 1958 to encourage Australian artists who "exhibit a forward-looking attitude," Blackman now is studying in London and is to exhibit at the Whitechapel Gallery.

BRIAN FINEMORE



25. Charles Blackman, "Nude" (1961), watercolour and charcoal on paper, 26½ ins. x 20½ ins. Purchased 1961.

RECENT ADDITIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE:

PAINTINGS.

Karel Appel. Moon Bird	Felton Bequest
Norman Bluhm. Lover's Leap	Felton Bequest
Max Meldrum. The Artist's Wife	Felton Bequest
Kenneth Rowell. Crescendos	Felton Bequest
Karl Weschke. Kenidjack	Felton Bequest
Bram Bogart. Dancing, Crying	Felton Bequest
Claude Garanjou. Marine Composition	Felton Bequest
Joseph Lacasse. Blue Painting	Felton Bequest
Evert Lundquist. The Easel	Felton Bequest
Antonio Saura. Painting (1956)	Felton Bequest
Antonio Tapies. Black with Curves	Felton Bequest
Artist Unknown. Portrait of the Composer, Boccherini	Everard Studley Miller Bequest
Pompeo G. Batoni. Portrait of The Duke Sforza Cesarini	Everard Studley Miller Bequest
Charles Blackman. Dreaming in the Street	Purchased
George Browning. Marsupial Mother	Purchased
Leonard French. Death in the Garden	Purchased
Sir John Longstaff. Gum Trees	Purchased
Frederick McCubbin. Study, South Yarra	Purchased
Frederick McCubbin. Falls Bridge, Melbourne (Painted in 1882)	Purchased
Girolamo Nerli. Head of a Woman	Purchased
Jane R. Price. The Patch, Kallista	Purchased
Tom Roberts. Blue Eyes, Brown Eyes	Purchased
Violet Teague. Portrait of the Artist's Mother	Purchased
Boyd Turner. Study of Time 1	Purchased
Fred Williams. Charcoal Burner	Purchased

SCULPTURE.

Hubert Dalwood. Icon, Aluminium	Felton Bequest
Elisabeth Frink. Bird Man, Bronze	Felton Bequest
Bryan Kneale. Arthropod III, Bronze	Felton Bequest

WATERCOLOURS, DRAWINGS, ETCHINGS, Etc.

The Four Gospels in Greek, written and illuminated by Theophanes, Constantinople, about 1100 A.D. Manuscript	Felton Bequest
Renaissance manuscript, The Acciaiuoli-Strozzi Hours, late 15th century	Felton Bequest
Umetaro Azechi. Parting, 1950 Woodcut	Felton Bequest
Guilio Campagnola. St. John the Baptist Engraving, 16th century	Felton Bequest
George Romney. Sketchbook	Felton Bequest
Kiyoshi Saito. Garden in Tenryu-Ji, 1959 Woodcut	Felton Bequest
Stanley Spencer. The Mocking of Christ, Wash Drawing	Felton Bequest
Pietro Testa. Thirteen Etchings	Felton Bequest
Collection of 197 Portrait Engravings, etc., 16th-18th centuries	Everard Studley Miller Bequest
Nicolaus Reusner. Icones Sive Imagines Virorum Literis. Printed book with woodcut illustrations by Tobias Stimmer, 1587	Everard Studley Miller Bequest

Roy Bizley. Cliffs and Sea, Silk Screen Print	Purchased
Barbara Brash. Lighthouse, Silk Screen Print	Purchased
Louis Buvelot. Ruin of a Romanesque Building, Watercolour	Purchased
Janet Dawson. Interior, Drawing	Purchased
Copley Fielding. Landscape, Watercolour	Purchased
Philipp Galle. Four engravings of the Story of Jonah, after Marten van Heemskerck	Purchased
S. T. Gill. Mt. Alexandra Goldfields, Lithograph	Purchased
John Glover. Brady's Lookout, Wash Drawing	Purchased
John Glover. Patley Bridge, Wash Drawing	Purchased
Mauricio Lasansky. Pieta, Etching	Purchased
Conrad Martens. Tahiti, 1835, Watercolour	Purchased
Helen Maudsley. Plant Landscape, Watercolour	Purchased
Skiko Munakata. Monju, 1951, Japanese Woodcut	Purchased
Skiko Munakata. Fugen, 1951, Japanese Woodcut	Purchased
Girolamo Muziano. Landscape with Bridge and Buildings, Drawing	Purchased
T. Nakayama. Girl Holding a Sunflower, Colour Woodcut	Purchased
T. Nakayama. Heads of Two Horses, Colour Woodcut	Purchased
Yoshiko Noma. Field XII, Etching	Purchased
Gabor Peterdi. Herald of Awakening, Etching	Purchased
Krishna Reddy. Maternity, Colour Etching	Purchased
Robert Russell. The Inlet, Watercolour	Purchased
H. Salkauskas. Landscape, Watercolour	Purchased
F. Thomas. The First Melbourne Exhibition, Lithograph	Purchased
Sergio Gonzalez Tornero. Garden, Colour Etching	Purchased
Edith Wall. Roses up a Gum Tree, Lithograph	Purchased
Edith Wall. Hour, Watercolour	Purchased
Walter Withers. Country Doctor, Watercolour	Purchased

DECORATIVE ARTS.

Processional Cross, Wood, Florentine, 14th century	Felton Bequest
Corinthian Olpe, Terracotta, late 7th century B.C.	Felton Bequest
Etrusco-Corinthian Olpe, Terracotta, late 6th century B.C.	Felton Bequest
Calenian Phiale, with Apotheosis of Heracles, 3rd century B.C.	Felton Bequest
Covered Jar. Stoneware, H. R. Hughan	Purchased
Vase. Stoneware, H. R. Hughan	Purchased
Dish. Earthenware, Phyl Dunn	Purchased
Dish. Earthenware, John Percival	Purchased
Covered Jar. Stoneware, Eileen Keys	Purchased
Vase. Earthenware, Peter Rushforth	Purchased
Decanter. Stoneware, Ivan Englund	Purchased
Vase. Stoneware, Ivan Englund	Purchased
Vase. Earthenware, Guy Grey Smith	Purchased
Water Pot. Lung Ch'uan ware, Chinese, Yuan/Ming Dynasty (c. 1368)	Purchased
Dish. Lung Ch'uan ware, Chinese, Sung/Yuan Dynasty (c. 1280)	Purchased
Fish Slice. Silver, English, 1768-9	Purchased
Covered Goblet. Glass, English (c. 1753)	Purchased
Calenian Phiale with lotus bud and palmettes, Terracotta, 7th century B.C.	Purchased

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Roger Kemp.	Contemporary Conception, Oil Painting	Presented by Mr. Aubrey Gibson
Frederick McCubbin.	J. A. Panton, Esq., P.M.	Presented by Mr. Hugh McCubbin
Frederick McCubbin.	Miss Fleming (A Study in White)	Presented by Mr. Hugh McCubbin
Frederick McCubbin.	Eileen Watkins (Mrs. Isadore Kozminsky) (Blue and Gold)	Presented by Mr. Hugh McCubbin
Frederick McCubbin.	Mrs. F. McCubbin (Against a Red Screen)	Presented by Mr. Hugh McCubbin
Frederick McCubbin.	Mrs. Beaufort (A Lady of Virginia)	Presented by Mr. Hugh McCubbin
Frederick McCubbin.	Mrs. F. McCubbin (Wearing a Black-Plumed Hat)	Presented by Mr. Hugh McCubbin
Frederick McCubbin.	Eliza Hall (Mrs. Walter Hall)	Presented by Mr. Hugh McCubbin
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Will Dyson.	122 Sheets of Drawings and Caricatures with three Lithographs and one Poster	Presented by Mr. Hugh McCubbin
G. Humphrey.	Queen Cardine, 1821, A Book of Etchings	Presented by Mrs. M. Margaret Barrow
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Max Meldrum.	Plant Landscape, Drawing	Presented by Robert Haines, Esq.
Frederick McCubbin.	Six Sketchbooks and one Scrapbook	Presented by Mr. Hugh McCubbin
Simonneau (The Elder).	Portrait of J. Hardouin Mansart, Engraving	Presented by The Royal Historical Society of Victoria
John Stringer.	Bather Drying Her Hair, Linocut	Presented by Mr. Ross Meldrum
J. McNeill Whistler.	Five Lithographs, one Etching	Presented Anonymously through P. & D. Colnaghi
Folio of 16 Colour Woodcuts of Traditional Vietnamese Subjects		Presented by Mr. & Mrs. M. Salmon

DECORATIVE ARTS.

Set of Silver Book Mountings.	Spanish, late 17th century	Presented by Lord Rennell of Rodd
Wine Glass.	English, c. 1750	Presented by Mrs. M. Margaret Barrow
Ink Stand.	Silver, British-Indian, 1847	Presented by Mrs. Jameson
Collection of 18th century Chinese "Export" Porcelain		Presented by Mrs. Oscar Hammerstein II
Tobacco Jar.	Earthenware, Port Arthur, Tasmania	Presented by Miss P. Bagge
Costume.	Norwegian	Presented by Mrs. E. Becher
Gown.	Late 19th century	Presented by Mrs. Z. Stokes
Gown.	19th century	Bequest of Mrs. C. P. Nicholas
Harness Ornament.	Gilded Bronze, Han period (205 B.C.-220 A.D.), Ordos	Presented by Sir Daryl Lindsay
Japanese Tortoiseshell Dish and Chinese Rock Crystal Covered Bowl		Presented by Mr. Geoffrey Innes in Memory of Mr. Guy Innes
Jug.	Porcelain, Chinese, early 19th century	Presented by Mr. J. E. White in Memory of Mrs. White

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