



Annual Bulletin of the National Gallery of Victoria

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The Cover Illustration in this issue is
The Glass of Hieronymus Bosch by Colin Lanceley,
contemporary colour lithograph 20 x 30 in., presented
by the National Gallery Society of Victoria.

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A SICILIAN NECK—AMPHORA

To its growing collection of Greek vases,¹ the National Gallery has this year added through the Felton Bequest an item of some rarity in the form of a red-figured Sicilian neck-amphora (Illus. 1-5)². It is only in the last few years that, as a result of excavations carried out in many different parts of Sicily, notably in Gela and the surrounding hinterland, at Agrigento, at Lentini, and on the island of Lipari³, a sufficient quantity of red-figured pottery has come to light to establish with certainty the existence of a local Sicilian fabric, for which, indeed, the discovery at Gela of a kiln together with fragments of unfinished vases⁴ provides conclusive evidence. Since the bulk of Sicilian red-figure is of such recent discovery, very little of it is to be seen in museums outside Sicily, and the National Gallery is fortunate to have been able to secure such a good specimen of this fabric.

Recent researches⁵ have shown that it is highly probable that some red-figured pottery was being made in Sicily from the end of the fifth century B.C., probably at Syracuse, where Attic imports must have ceased after 415, as a consequence of the ill-fated Athenian expedition; the Carthaginian occupation of western and central Sicily a few years later would rule out any of the cities in that area as likely centres of production. At first the local fabric adhered closely to Attic models, but it soon began to develop a style of its own, with a marked preference for certain shapes and decorative patterns. Somewhere about 380-370 B.C., perhaps as a result of the disturbed conditions in eastern Sicily, or of the advances of Dionysius I, the tyrant of Syracuse, into South Italy, the school seems to have broken up. Some of its painters moved northwards to establish new fabrics in Campania and at Paestum; a few may have remained in Sicily, but if so, they barely succeeded in keeping the industry alive there during the next generation, since there is only very scanty evidence of local production until ca. 340, when there was a notable revival in many parts of the island, following the campaigns of Timoleon, his restoration of order in the east, and his resettlement of abandoned towns in the centre like Gela and Agrigento. Most of the extant red-figure vases belong to the period ca. 340-300, and the fact that the recent excavations have brought to light over 500 of them testifies to the rapid expansion of the pottery industry as soon as conditions were once again favourable for its production.

Sicilian pottery of this period is fairly uniform both in style and in its choice of shapes and decorative patterns. It is, therefore, not easy to establish the exact location of all the various centres at which it was manufactured. Stylistically, the vases fall into three main groups: the first is particularly associated with vases found in or near Lentini, and at Gela and the nearby site of Manfria, and may be called the Lentini-Manfria Group; the second can be broadly classified as the Etna Group, since most of the vases in it come from the towns around that mountain; the third is the Lipari Group and consists of the highly distinctive vases found on that island. The range of subjects depicted on later Sicilian vases is unusually narrow, and the predominance of the feminine element is remarkable. By far the greater number of the figured scenes deal with various aspects of women's life, and in this respect the Melbourne amphora may be regarded as typical, since both the main pictures fall into this category, and the subsidiary decoration on the neck consists of female heads.

Amphora⁶ is derived from the Greek words *amphi* (on both sides) and *phero* (carry) and is the name given to a high two-handled pot, with a neck considerably narrower than the body, which, as Athenaeus (XI.501a) tells us, "could be carried on either side by the handles". It was used for both liquids (especially wine and oil) and solids, and finely painted specimens, with comparatively wide mouths, probably served also as decanters. There are two main classes, the one-piece amphora, in which neck and body merge in a single curve (for example, the Attic black-figure amphora 1729/4), and the neck-amphora, like ours, in which the neck is set off from the body and meets it at a sharp angle, to give the effect of a shoulder. The mouth is in two degrees, the body is ovoid and tapers gently downwards to a well-moulded foot. In South Italian pottery this shape is particularly common in the fourth century in Campania, Paestum and Sicily, though not in Apulia, and the necks of the larger vases are often decorated with female heads, less commonly with single figures, and very rarely with scenes. Our vase has been recomposed from a number of large fragments, though nothing significant is missing; the left handle was broken and has been repaired, and there is a little repainting where the fragments join, or where the surface of the vase had been damaged. It looks as though it had at some time, perhaps during the burial rites, been in contact with fire and smoke, since in a few places the terracotta is very much darker in colour than on the rest of the vase.



1. Sicilian Neck-amphora, 4th century B.C., h. 16½ in., obverse. Felton Bequest.



2. Conversation Scene, detail of illus. 1.

The main picture on the obverse (Illus. 1 and 2) shows a conversation scene with a youth seated upon a *klismos*⁷ (chair) between two draped women. The youth is nude, save for a piece of drapery which he has placed upon the seat of the chair, and which falls over his left thigh and leg. He holds out both hands with animated gestures towards the woman approaching him on the right. She adopts the typical pose of a figure imagined as walking forward, with the right foot firmly planted on the ground, the left leg flexed at the knee and that foot on tiptoe. She wears a light *chiton* (tunic), fastened at each shoulder, and caught up at the waist with a black girdle, once decorated with white studs, most of which have now disappeared; her hair is simply dressed, with a bunch at the back, and above her brow she wears a radiate diadem (*stephane*), also in added white, now partly vanished. Behind the chair stands another woman, similarly dressed, except that her left arm is enveloped in a short cloak, patterned with dotted circles, which also covers the front of her body. Both wear white pendant earrings and bead necklaces, but here again much of the white has now worn off. We may note the following characteristics of the drawing:—(i) the line of brow and nose is slightly concave, the mouth a little open, with some emphasis on the lower lip, and the chin is well-rounded, (ii) the eye is shown with three lines above and one below the pupil, which appears as a black dot, (iii) the fingers are often



3. Sicilian Neck-amphora, reverse.



4. Two women standing beside a laver, detail of illus. 3.

elongated, and have an almost rubbery look; one finger frequently stands apart from the others, in a somewhat affected gesture, (iv) the fold-lines of the drapery are finely drawn and follow the contours of the body beneath, except over the breasts; the hem of the chiton of the woman to right, and the borders of the cloaks, are shown as wavy black lines.

On the reverse (Illus. 3 and 4) we see two nude women standing beside a *louterion* (laver or wash-basin). There is some repainting on the hand of the woman to left and on the head of the woman to right; otherwise the treatment of their faces, hair and fingers corresponds very closely with that on the obverse. Both wear diadems and necklaces, a beaded bandolier across their body, and round their thigh a black ribbon with a large central bead. Scenes showing women at lavers are common on vases from the sixth century onwards, and are probably taken from daily life, though in some contexts there is also a suggestion of the ritual purification before marriage. The wash-basin consists of a large bowl resting on a tall pedestal with a fluted shaft rising from a two-stepped base. Many actual examples of such basins have come down to us from the classical world, and it is interesting to note that a marble specimen, very like the one on this vase, and almost contemporary with it, was found in the excavations on the acropolis at Gela.⁹

The female heads, which are represented on the neck on each side of the vase, are extremely alike; the hair is bound up in an ornamental kerchief (*sphendone*), decorated with ray-patterns and dot-clusters, from which a small bunch emerges over the left ear and a larger one at the back, like a chignon.

A white radiate diadem is worn above the brow and the faces themselves closely resemble those of the women in the main picture. Many of the smaller vases have a female head as their sole decoration, and there is a large series of them in Sicily with heads so similar to those on our vase that they must be products of the same workshop.¹⁰

The pattern-work on the vase (Illus. 5) calls for no special comment; the super-imposed fan-palmettes with side tendrils are a very common form of decoration on the sides of amphorae beneath the handles, likewise tongues on the shoulder, and ovoli above, and wave-pattern below, the main design.

Although, unfortunately, there is no record of the spot at which the Melbourne vase was found, it may, on stylistic grounds, be assigned to the Lentini Group of Sicilian red-figure; in both shape and decoration it stands close to a neck-amphora by the Lentini Painter now in Syracuse¹¹, which has very similar female heads on the neck, and on the body (a) a seated woman and a youth below a window, in which is a veiled female head, (b) a seated woman and Eros. We may note many points of detail in common between the two vases, in both the pattern-work and the drawing, especially in the treatment of the face and the hands, where the mannerism of separating one finger from the others may also be observed. The rendering of the drapery, however, is somewhat different and it does not seem possible to attribute our vase to the hand of the painter himself, though it is clearly the work of a near colleague, who seems also to have decorated a fragmentary skyphos (Illus. 6) found on the acropolis at Gela and now in the museum there¹², on which the face, the feet and the wavy-bordered drapery are all drawn in a manner which shows a very close correspondence with our vase. The Gela skyphos may be dated from the context of the find, with which were associated some coins of Timoleon, to the early thirties of the fourth century B.C., soon after the resettlement of the city, and the Melbourne vase, which must belong to about the same period, may therefore reasonably be placed not far from 340 B.C.

A. D. Trendall



5. Sicilian Neck-amphora, side view.

NOTES

1. For publications of the other Greek vases in the National Gallery see A. D. Trendall, *The Felton Greek Vases* (1958); "Recent Additions to the Greek Vase Collection", in *Annual Bulletin* III, 1961, pp. 1-8; "The Felton Painter and a newly acquired Apulian comic vase by his hand", in *In Honour of Daryl Lindsay: Essays and Studies* (1964), pp. 45-52.
2. Accession number 1342/5. Ht. 16½" (= 42 cm.). It will be included in my forthcoming book, *The Red-figured Vases of Lucania, Campania and Sicily* in Book III—Sicilian, as No. 25 (Plate 227, 3-4).

3. Summary accounts of these excavations are given triennially in *Archaeological Reports* (1956, pp. 47-54; 1958, pp. 26-36; 1961, pp. 44-53; 1964, pp. 39-50); for Gela and the hinterland see, in particular, Adamesteanu and Orlandini in *Notizie degli Scavi* 1956, pp. 203-401; 1958, pp. 288-408; 1960, pp. 67-246; 1962, pp. 340-408; for Agrigento, E. De Miro in *Mon. Ant.* 46, 1962, 81-198; for Lentini, G. Rizza in *Not. Scavi* 1955, pp. 281-376; and for Lipari, L. Bernabò Brea and M. Cavalier, *Meligunis-Lipára* II, 1965. Other important sites for pottery are Troina (*Not. Scavi* 1961, pp. 322-404) and Morgantina (see *Amer. Journ. Arch.* from 1956 for annual summaries).
4. See *Archeologia Classica* VI, 1954, pp. 129-132, pl. 35; IX, 1957, pp. 167-8, pls. 71-73.
5. See Wuilleumier, "Le Groupe de Sicile", in *Rev. Arch.* 1931, i, pp. 234 ff.; Pace, *Arte e Civiltà della Sicilia antica* II (1938), pp. 466 ff.; Trendall in *Meligunis-Lipára* II (1965), pp. 275 ff.
6. See Richter and Milne, *Shapes and Names of Athenian Vases*, pp. 3-4; R. M. Cook, *Greek Painted Pottery*, pp. 220-222.
7. For good illustrations of ancient Greek prototypes and modern reproductions, see Robsjohn-Gibbins and Pullin, *Furniture of Classical Greece*.
8. R. Ginouvès, *Balaneutiké* pp. 77 ff. and figures 50-58, 81-83, 94-97.
9. Orlandini, *Arch. Class.* IX, 1957, pp. 63-4, fig. 1 and pl. 27, 3. Other good examples from Delos and Olynthus are illustrated in *Balaneutiké* pl. 20. The Gela basin was about 28 inches high, but the one on our vase would look to be a little taller, probably about three feet.
10. Compare, for instance, Gela 8572 (*Arch. Class.* IX, 1957, p. 22, 2), Verona, Museo del Teatro 124 Ce (*CVA*, IV D, pl. 11, 1), Naples 2129-30.
11. 42853; *CVA*, IV E, pl. 1, 1-2.
12. 8568; *Arch. Class.* IX, 1957, p. 60, pl. 21, 2.

6. A Sicilian skyphos, Museum at Gela.



AN ICON OF SAINT NICHOLAS

Saint Nicholas, bishop of Myra has been subjected to exotic veneration by Eastern and Western Christians alike. Little light can be shed on the true history of 'Santa Claus' beyond the certainty of his birth at Patara in the fourth century and his bishopric and death at Myra in Lycia (S. Turkey). He is said to have attended the Council of Nicaea in 325, but even this is doubtful for his name is not listed among the delegates. Already in the sixth century he had been translated into legend. His life preserved in the *Patrologia Graeca* (Vol. 116) and the two sermons on him preached by Patriarch Methodius are little but lists of miracles, humble in performance but assiduous in plot. Was it because of these, or because he was supposed to have been associated with Constantine that Emperor Justinian dedicated a basilica to him in Constantinople and sent to Myra for relics? His body remained at Myra, to be sure, for in the eleventh century the merchants of Bari smuggled it out from under the eyes of the Saracens (who also venerated him) and built for him the Basilica San Nicola. To his cult, already established in Western Europe and especially in Germany, where it is accredited to the Greek wife of Otto II, the translation to Bari, gave considerable impetus, especially among the Greek communities living in S. Italy at that time. Parts of his body soon found their way into the Romanesque reliquaries of the Rhineland abbeys and many churches were dedicated to him.

His *Lives* can be shown to have been current in Latin hagiography by the ninth century and it is in the west that they first had an impact on religious iconography. The miracles were portrayed both in sculpture and stained glass. In Eastern Orthodoxy, the miracles appear to have been given their earliest artistic expression in the thirteenth century and thereafter to have retained a set iconographic form in which the portrait of the saint is surrounded by miniatures depicting his miracles. An early Greek icon from Saint Catherine's Monastery in Sinai appears to be the earliest example of this icon series and is dated on stylistic grounds to the thirteenth century.

Veneration of Saint Nicholas in the Slavonic church and the growth of his iconography there probably owed much to the sermons of Patriarch Methodius, the defender of images during the second iconoclastic persecution; and we may legitimately imagine Nicholas's portrait icons among those carried in triumphant procession back to Constantinople on February 19th, 892, when the victorious patriarch celebrated the first Feast of Orthodoxy. But the origin of the iconographic tradition in Russia, though closely dependant upon the Greek, is difficult to elucidate; nor is it possible to give precise reasons for the astonishing growth of the saint's popularity there in late mediaeval times. By the sixteenth century Saint Nicholas had begun to share the glory of Saint Andrew as patron saint of Russia. In the hierarchy of saints he was placed immediately after John the Baptist and given tutelage of two liturgical days each week: no other saint was given such honour.

It is tempting to suggest that the great flow of Russian pilgrims to the Holy Land in early medieval times reawakened veneration of the Saint, who himself had undertaken the pilgrimage and had miraculously quieted storms on the outward and homeward journeys. His 'shipwreck' and 'drowning' miracles are greatly stressed in Russian painting and he was, above all, patron saint of mariners and travellers. At the popular level his veneration is well understood: he was the 'Wonderworker' *Chudotvorni*, he found what was lost, healed the sick and, on occasion, had been known to leave little bags of money. As the Wonderworker he appears on an icon, painted in the Moscow style, from a Greek orthodox church in Brasso (Kronstadt) Rumania (acquired by the National Gallery in 1943 from Mrs. M. Michell), and which seems to come late in the miracle-icon tradition, for Nicholas icons of this type appear to have originated in the Novgorod school early in the sixteenth century, though no original Novgorod piece is known (Illus. 7 to 10).

Our icon presents the saint surrounded by twelve scenes from his life. In icons of this type, there appears to be no set order of miracles, though naturally the birth and death scenes occur first and the sequence of the first four scenes ((1) birth, (2) baptism, (3) Illus. 8) the childhood miracle in which the saint cures a woman of a withered arm, (4) the introduction of the boy saint to the schoolmaster) is fairly constant. Here Nicholas' death is not shown; but the final scene (right bottom corner) in which he saves 'The Patriarch' from drowning is a posthumous miracle. This patriarch is unknown to us and there seems to be some confusion about the recipient of Nicholas's favour on this occasion, for by tradition the rescued man was John, none other than father of Patriarch Methodius. A very similar scene (left bottom corner) shows the saint saving 'Demetrius' from shipwreck. Again, Demetrius is unknown and the similarity of the scenes lead to fusion and ambivalence in the tradition. The inclusion of both scenes is unusual, but it is part of the aim of our icon painter to produce that symmetry of design which is symptomatic of eighteenth century painting and which can be seen in



7. Icon of St. Nicholas, Russian h. 13½ in. x 12 ¾ in., 18th century. Purchased 1943.

other parts of the icon.

A tale of Methodius and the birth narrative of the Greek *Life* together underlie the nativity scene. It follows the Byzantine iconographic tradition for the birth of John the Baptist, *Prodromos*, showing the babe's first bath. Like Saint John, Nicholas opened his mother's sterile womb, but, unlike John, he showed himself an infant prodigy by standing up in the bath. This is the real purpose of the nativity scene and is carefully depicted on most icons; but our painter is unaware of it and instead makes Nicholas stand in the font in the baptism scene (Illus. 8). The saint's parents are named in halo Feyodor and Nonna and with the exception of the baptism, in which—usually—godparents appear, their presence gives symmetry to the childhood sequence. Nothing is known about the tradition of the first miracle, but the locality in which it took place is usually shown as a rocky terrain outside a city or large building. Again the painter has misunderstood or badly copied his model in painting a scarlet dome and tower with insufficient detail between the twin pinnacles of rock.

The ordination of the saint as archdeacon and, in middle age, as archbishop is shown in balanced scenes to the left and right of his head. The single stole is replaced by the enfolding omophorion of a bishop. These scenes are of great importance for understanding the religious signification of the icon for on these occasions Nicholas 'dedicated his life for others' and it was this very solicitude and humility which occasioned his miracles. He appears to the Emperor Constantine and intercedes for the lives of the three imprisoned generals calumniated by Eustathius and frees them (Illus. 9) (in scenes lower left and right of the main panel). Besides saving men from shipwreck, in the second and third scenes on the bottom row he restores to his distressed parents a young boy Agricola taken captive by Arabs (Illus. 10) and brings dowry money to three maidens too poor to marry (his most famous function). In these and other miracles his claim to be the patron of children and merchants and spinsters seem well founded. But in the ordination and consecration scenes the painter alters the implication of the traditional iconography in which the candidate for orders stoops beneath the scroll of sacred scripture opened at Matthew 11, 29—"Take my yoke upon you . . ."—and instead levels the white scroll *Dostoina*, Merit.

But Saint Nicholas's role as the indefatigable intercessor and wonder-worker is not the only one implied, for in the Orthodox liturgy he is commemorated as a shepherd and defender of the faith. At his consecration Christ himself placed the gospels in his hand whilst the Blessed Virgin placed the omophorion upon his shoulders. They are shown as tiny figures on each side of the saint's head. Nicholas' fight against Arianism is extolled by Methodius. He is said personally to have slapped Arius in the face; but this event did not enter the iconographic tradition. Instead Nicholas is shown in earlier Russian iconography bearing a sword and in earlier examples of this series of icons casts out devils from a ship and from a well—not from a tree, as frequently explained, but from a well under a tree. Both these are used on late icons as symbols of the church. He appears on our icon then primarily as the defender of true doctrine and with the gospels opened.

Dating the icon within precise limits is difficult: pictorial details and the overall stiff, academic style show clearly that it cannot have been painted before the second half of the seventeenth century and is most likely to be attributed to the early eighteenth century. The convention adopted by the



8. Icon, detail of illus. 7. Baptism of St. Nicholas.



9. Icon, detail of illus. 7. St. Nicholas intercedes for the lives of three imprisoned generals.



10. Icon, detail of illus. 7. Nicholas restores to his parents the young boy Agricola.

earlier icon painters of showing only exterior views of buildings with the action taking place outside them—whereas it is often plainly to be understood as taking place inside—has here been abandoned. Interior scenes predominate in which the artist uses rearrangement of a stock repertory of arch, pillar, open door and wall pierced by two windows. These stuccoed interiors with their heavy cavetto mouldings are the result of sixteenth century Italian influence in Russian palace architecture especially that of Aloisio di Carezano in Moscow. The use of calligraphic lines to set off the edges and other details of architectural structures and the exaggerated demarcation of the floorline are all characteristic of the late seventeenth century style of icon painting in Moscow which succeeded the Stroganov school. But by comparison with published examples of their work, these developments seem to have taken extreme form in our icon, producing not only a relatively correct perspective representation of rooms but also a vivid colour contrast between the purple and scarlet floors and the multicoloured walls. Dress is another criterion of lateness. The three imprisoned generals wear the white breeches and black felt boots of Russian cavalry men, topped by a loose surcoat; the boys Nicholas and Agricola wear white versions of the same clothing. These garments are an important departure from the tradition of Byzantine dress and could have been worn in Russia at any time between the mid-seventeenth and mid-eighteenth centuries.

The colours used are warm and vivid: purple, scarlet, green, deep blue and ochre in addition to the white and gilt. All are laid on a silver foil which extends to the edge of the icon and imparts a greater luminosity to the whole. Gilt is used freely on the clothing and especially on the sakkos of the saint which is decorated, as in eighteenth century icons, with gold florets. The layout and use of marginal references describing each scene can be paralleled in works of the late seventeenth and eighteenth centuries and the presence of the two family patron saints in the margin (in this case

Amos the prophet and St. Maura—both common christian names in the eighteenth century) is typical of household icons of this period. Whilst late and in many ways degenerate, it has not lost that stature and luminosity which interprets the true meaning of icons—to be material representatives of that heavenly court which is the essence of the Orthodox Church.

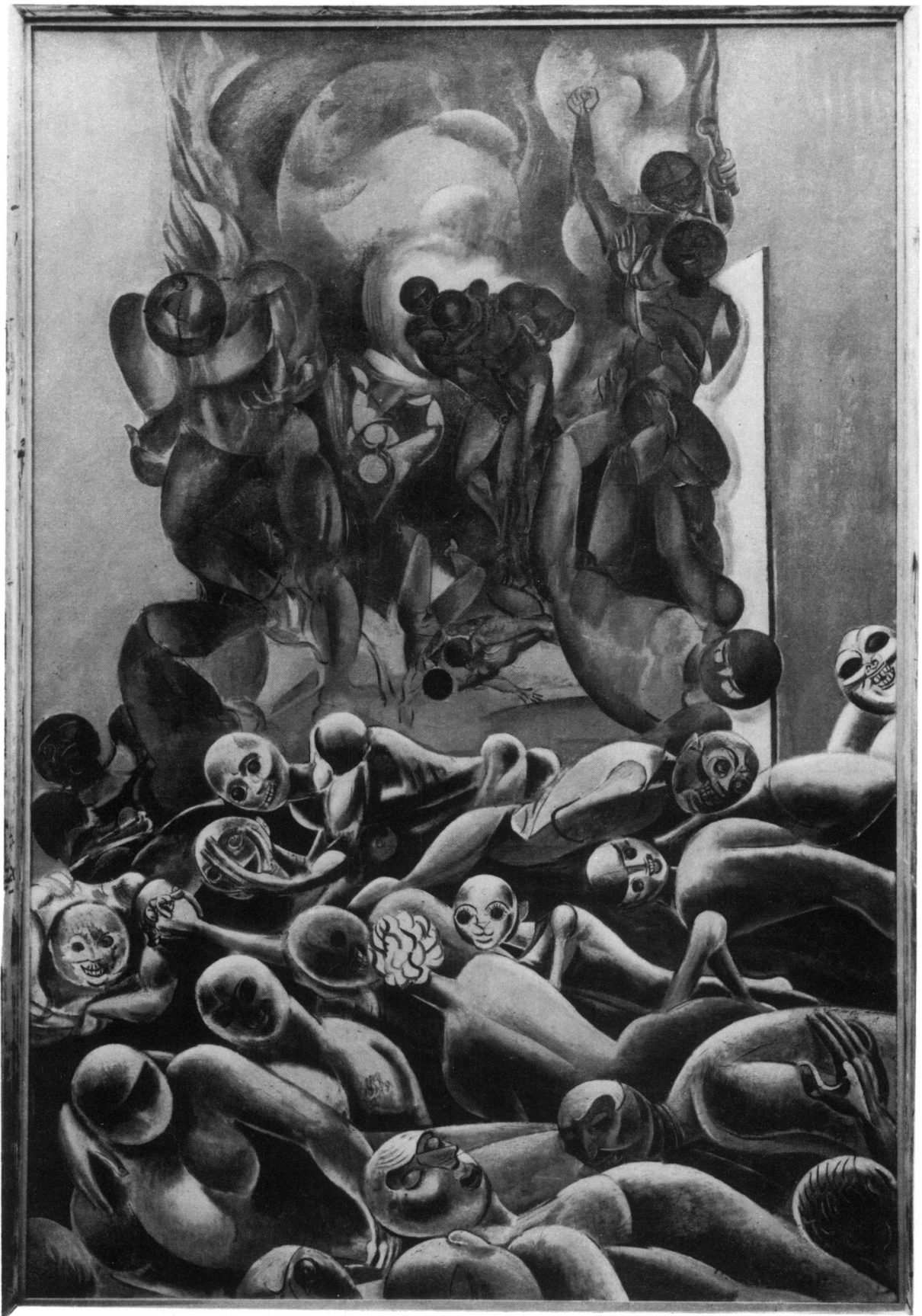
NOTE.

The closest parallel amongst available published material is icon 40 of the Catalogue of the National Gallery of Florence: L. Marcucci, *I Dipinti Toscani del Secolo XIII: Scuole Bizantine e Russe*, 1958, dated to the second half of the seventeenth century. Two eighteenth century icons *ibid.* 103, 104 give closer comparisons to the Melbourne icon in architectural treatment, but certain details of architectural delineation are closer to the late seventeenth century icon published by N. P. Kondakov, *The Russian Icon*, Oxford, 1927, pl. LVII. Dated to the same period but with different layout is the Nicholas icon in H. Skrobucha's *Meisterwerke der Ikonenmalerei* (Verlag A. Bongers, 1961) pl. LVIII, which gives some parallels in figure painting and colouration. All these examples are attributed to Moscow schools. For the use of the apocopated text Luke 6, 17 (the preface of the Mass for martyr bishops) on the open gospels of late Nicholas icons, see the first example listed and the eighteenth century Rumanian icon published by D. Wild, *Holy Icons* (Hallweg, 1961) pl. XIX.

The Vernacular dress styles used in the icon compare closely with the frescoes of the church of John the Baptist at Yaroslavl, executed in 1691; B. V. Michailovskii and B. I. Purishev, *Ocherki Istorii Drevnerusskoi Monumentalnoi Zhivopisi*, Moscow-Leningrad 1941.

Amongst earlier treatments of the theme may be listed: P. Schweinfurth, *Russian Icons*, London, 1953, pl. X (16th c); *Geschichte der Russischen Malerei*, Hague, 1930, pl. 3; V. Lazarev, *History of Russian Painting*, pls. 218, 219; Kondakov *op. cit.* pl. XLVIII; L. Ouspensky and V. Lossky, *The Meaning of Icons*, Boston, 1952, p. 123. For the early icons of Sinai see G. and M. Sotiriou, *Eikones tes Mones Sina*, Athens 1956, No. 165; *Illustrated London News Supplement III*, May 1962. I am grateful to Mr. Nicholas Draffin for his important suggestions.

W. Culican



11. Wyndham Lewis, 1884-1957, English. *The Inferno*, 1937. Oil on canvas, 60 in. x 40 in. Felton Bequest 1964.

WYNDHAM LEWIS. THE INFERNO

The atmosphere of English painting. It is afternoon. In the foreground, the terrace of a large house. Beyond, an exquisite lawn slopes gently towards the quiet river. Circumscribing the lawn is a tall but neat hedge, and here and there are tall but neat trees. At a little distance some figures are seated about a white-clothed table upon which the silver tea service arranges itself in a tasteful still life. The sun is shining, though its warmth might be considered somewhat tepid by an outsider. From the table comes the sound of voices, men and women, pleasant, cultivated and intelligent. They are discussing Art.

Such generalised visual concepts are, of course, glib, and even grossly unfair. Certainly English painting could not be characterised in this way now; there is, after all, Francis Bacon. 'Yet, looking back are we not conscious of predominating qualities in English painting which might be symbolised in the scenes above, of urbanity, discretion and above all, good manners? In comparison to, say, the French, do we not have the impression that the English painter, even when he hobnobbed with gypsies, like John, or lived in seedy quarters, like Sickert, identified himself largely with the upper class? Sickert and John were professionals, to be sure, and so were others, but running through so much English painting is the suggestion, implied, though not consciously, that however seriously one might take it, one should not be rabid about it. The flavour, in other words, of amateurism.

Bacon, it goes without saying, represents an extreme reaction to this spirit and his enormous success provokes some interesting speculations about pendulum effects. It is wise to time one's arrival on the stage. As it happened, the twenties and thirties were rather less propitious than the present in more ways than one; those elegant people around the teatable may not have been very formidable individually, but collectively they were quite strong, and moreover, without the doubts about cultural values which were to occur to a subsequent generation. We may imagine an interruption to the peaceful scene sketched above, occasioned by the arrival of a rather unprepossessing fellow who at once begins rudely to berate the guests. They, of course—and this he can never seem to understand—continue their conversation, and ignore the ill-mannered interloper—Mr. P. Wyndham Lewis. Again and again he returns, in fact he never ceases, during the four decades between 1914 and 1957, to assail, verbally, those he thinks of as opponents.

Now, it all seems as remote as the middle ages. How curiously irrelevant these battles seem. Wyndham Lewis himself was wont to complain that he had to spend as much time defending his work as creating it. That he was "heavily armed", as he put it, to fight such engagements, cannot be denied. By nature combative, acute, at times boastful, at times viciously spiteful, he apparently never realized that the painter has no business engaging in polemics. Even when he is capable of defending his work better than anyone else, to do so is to invite suspicion and distrust. In any case it dissipates energy needed for the work itself.

So far as energy is concerned, it must be admitted that Wyndham Lewis was spectacularly endowed. In addition to the paintings there is a huge body of literary work of all kinds, fiction, art criticism, political and social criticism, even poetry. Throughout the entire oeuvre runs a bewildering succession of contradictions, everything from profound brilliance to the most embarrassing silliness. T. S. Eliot's famous phrase "he is the most fascinating personality of our time" has point indeed.

Today, eight years after his death, there is still a good deal of uncertainty as to just where he fits into the hierarchy of English painting, prompted perhaps by the feeling that his writings may turn out to be of greater stature than his painting. What does seem at least a fair probability, is that he painted some of the best English portraits of the first half of the century. As for the imaginative compositions which comprise the other part of his painting, it may be that their very un-Englishness makes them difficult to classify.

Among the most important of the major paintings is "The Inferno", (Illus. 11) 1937. That he himself regarded it so is indicated by the fact that it is one of only three pictures reproduced in colour in his most considerable volume of art criticism,¹ the others being "The Surrender of Barcelona" and the famous portrait of T. S. Eliot.

"The Inferno" is discussed at some length by Mr. Charles Handley-Read in his book, *The Art of Wyndham Lewis*,² where he refers to it as a "metaphysical speculation". He quotes the artist's description of the painting in the catalogue when it was first shown at the Leicester Gallery in 1937.^{2a} "In this composition (an inverted T, a vertical red panel and a horizontal grey panel) a world of shapes locked in eternal conflict is superimposed upon a world of shapes, prone in the relaxations of an

uneasy sensuality which is also eternal". In the catalogue, he also remarked that ". . . it is the function of the artist to translate experience, pleasant and unpleasant, into formal terms. In the latter case, as what we experience in life is not all pleasant, and the most terrible experience, even, is the most compelling, the result is a tragic picture, as often as not".

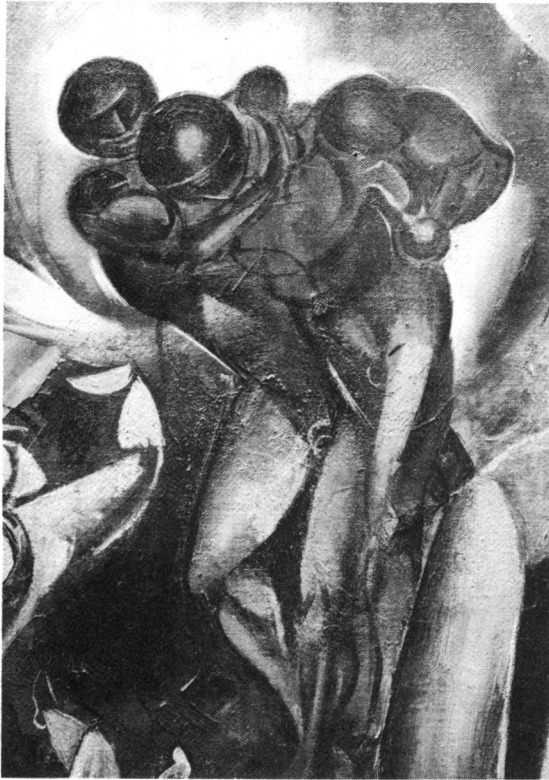
Readers of the painter's books, and particularly *The Letters of Wyndham Lewis*,³ might, as has already hinted, suppose that the phrase "locked in eternal conflict" is especially revealing when uttered by an artist who saw himself as constantly embattled. It could be thought that ideas of conflict were more the genesis of the picture than ideas of punishment. However, it is clear that Wyndham Lewis was preoccupied over a very long period with notions about death and damnation. *The Human Age*, which may be his greatest literary achievement was begun by the publication of the first volume *The Childermass*, in 1928, the remaining two volumes not appearing until 1954. This work is a kind of present day counterpart of Dante, just as "The Inferno" is a modern version of Signorelli's "The Damned Cast into Hell" in the cathedral of Orvieto, with a similar mass of densely packed bodies and, in the fiery furnace itself at least, the same over-muscled figures. (One might easily imagine that in the eyes of the artist Hell is specially reserved for Mesomorphs.)

There are, however, significant differences in attitude between Wyndham Lewis and Signorelli. In the Signorelli, the figures are all individuals, even portraits, whereas Wyndham Lewis takes care, except in one instance, to avoid any suggestion of individuality. Indeed he refers in his catalogue description not to people, or even to figures, but to "a world of shapes". This reduction of human beings to ciphers is characteristic of all his figure compositions as opposed to the portraits, plainly with the intention of making the references both universal and timeless. The spherical heads might be taken to represent Englishmen in Hell, they might equally represent Chinamen, or negroes. That, at any rate, is the intention.

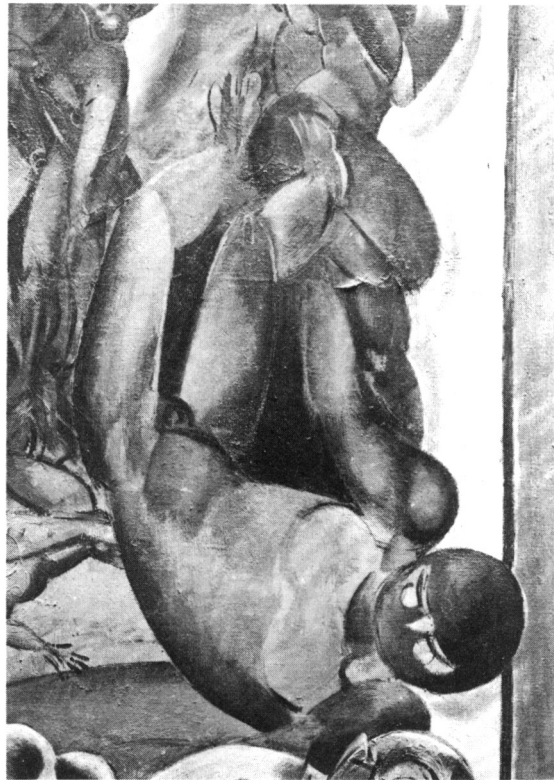
Eternal fire, the artist seems to be saying, is no respecter of persons—a not unfamiliar concept—but is it really so? Generalised though the figures are, they are not epicene; they are, in fact, almost all masculine, the one significant exception being perhaps the most enigmatic aspect of the composition. In the Inferno, the upper part of the painting, all the figures are quite evidently men. In attitudes of violent movement, this group is dominated by a pair of Herculean wrestlers (Illus. 12). Colour is descriptive of a blast furnace, cadmium red, orange, surrounded by smoky clouds of dull earth red, the intensity being increased by the contrast with side panels of sickly green. Though we appear to be viewing the interior of the furnace through an open door (a white door is indicated on the right), the green panels, paradoxically, are not the furnace's outer walls, since the plane of the interior advances, whilst the green panels recede. Below, is the section referred to by the artist as "a horizontal grey panel". Grey is certainly the keynote, but a grey subtly modelled in umber and dull purple. This panel is actually a densely packed mound of corpses, curiously prophetic of those photographs of heaps of emaciated bodies made at the death camps eight years later, ashen and utterly desiccated. The figures, for the most part, with their globular hairless heads, face towards the front. Having been spilled out from the furnace, red-hot, they now have the coldness of ashes, the fixed grimaces of the dead. One figure, however, is quite different, the enigmatic one referred to above, the figure of a woman with her back turned to the spectator (Illus. 14).

Why is this female figure so different, in every way, to the others? So far as colour is concerned, she belongs neither to the grey group around her, nor to the hectic red of the furnace group, for her skin is a naturalistic pink. Furthermore, her body is lively and rather elegant while her hair, smartly bobbed, is another distinction not shared by the others. Here, alone in the picture, is an individual. Very probably Wyndham Lewis's intention is revealed by his description of the lower group as "prone in the relaxations of an uneasy sensuality . . .", in other words, the woman is included as a symbol of sensuality. That her back faces us may be due to the painter's feeling that the back, rather than the front, lends an individual contrast without indicating it too forcibly. Again, the lady serves a more formal purpose; she is the link which unites, in terms of colour, the top half of the painting with the bottom, for though her pink is of a different order to the red of the furnace, there is enough relation, by analogy, and contrast with the green panels, to bring the two halves together. Apart from this woman, there is only the vaguest suggestion in one or two other figures, of femininity. There is room for speculation here, though it may not be metaphysical speculation

As for the execution of the painting, it is marked by a confidence characteristic of Wyndham Lewis, particularly in drawing. A few alterations have been made in the furnace section, but the rest shows plainly that the painter made very little change from the first drawing on the canvas. Throughout the



12. Wyndham Lewis, detail of illus. 11.



13. Wyndham Lewis, detail of illus. 11.

painting patches of the grey-green priming can be distinctly seen. In general the paint is thin and the drawing sharp and harsh.

Altogether, a sort of disciplined violence pervades the whole. To be sure, Mr. Handley-Read's term "metaphysical speculation" is not inappropriate; Wyndham Lewis is certainly preoccupied with the moral implications of life and death. Yet even after examination of *The Human Age*, it would be unwise to set forth a hypothesis in these terms, drawn from the painting itself. Very rarely indeed is the critic's exposition of the "message" of a cerebral painting anything but misleading, at the best a paraphrase of a paraphrase, and at the worst an account of what the critic thinks the artist *ought* to have done. That Wyndham Lewis saw life as a series of conflicts and had himself a compulsion for the expression of violence is strongly evident not only in "The Inferno", but in his work as a whole.

Maybe it was this quality, so uncharacteristic of English art in the 19th and 20th centuries, which helped to prevent the success he so ardently longed for. Running through his letters, from beginning to end, is the indignation of the unjustly neglected. Writing to Oliver Brown in 1937⁴ he begins, referring to his recent work, by declaring: "I cannot conjure up enough modesty to feel that, in quality, it ranks below the productions of my $\frac{1}{2}$ dozen most eminent fellow painters". He goes on at considerable length to complain that he is "unrepresented in any of the many institutions for the encouragement of art in this country". It was a perennial theme. Never, though, did he cease to believe that the public belabouring of one's opponents is the path to acceptance.

Paradoxically, he was a not unsympathetic critic when his own work was not involved—the reviews he wrote for *The Listener* after the 1939-45 war were both warm and perceptive—but the very real brilliance of his long critical statements was often marred by a crankiness derived at bottom from



14. Wyndham Lewis, detail of illus. 11.

the feeling of having been passed over. The most important of these statements is undoubtedly the essay *Super-nature versus Super-real* written shortly after the painting of “The Inferno”, and used as the introduction to *Wyndham Lewis The Artist*. As an explanation of his attitude in the paintings of this period it is alternatively revealing, puzzling and even touchingly ingenuous.

Ever willing to smite the foe he begins almost at once: “Although dogmatic, therefore—as becomes an artist, who stands upon what he does; who argues back, as a matter of course, from what he himself chooses to do, with all his intellect and his sensuous nature thrown into the scales of pro and contra, this school or that—these critical utterances are not what might be described as chronologically parochial”.⁵ He then develops the theme that modern art is finished: “What has *already happened*—that can be said at once—is that modern art, of the highly experimental sort advocated in these essays and manifestos, is at an end.”⁶ The villain, it appears, is the Super-real—surrealism—at that time ubiquitously fashionable. Page after page is filled with a damning indictment of surrealism, “a sort of revenge of the second rate”,⁷ whereafter an alternative—the only possible alternative if painting were to survive at all—is proposed. It is a return to nature: “The more influential artists (the R.A.’s do not count—I do not mean them), must repudiate the journalist, and the self-advertising clown, and return, even noisily, to nature, if so inclined, to romantic nature, without looking back—

at once.”⁸ This is precisely what he considers has been his procedure in the painting of “The Inferno”: “And for the plates to accompany the text of this book I have gone to work in which I am seen deep in the imitation of nature, rather than exploring those independent abstractions that suggest themselves, as a result of any observation of nature that is at all profound.”⁹

At points the programme seems to call for a popular naturalism—Hogarth’s “Shrimp Girl” is frequently invoked—though at others the inference is that such paintings as “The Inferno” must be taken as the guide: “Super-nature is not super-real. It is nature transformed by all her latent geometries into something outside ‘the real’—outside the temporal order—altogether”.¹⁰ That this had any relation to cubism he would vigorously have denied (the hopeless inadequacies of cubism he had frequently proclaimed) though surely the post-cubist character of “The Inferno” is self-evident. No, to Wyndham Lewis his painting was a return to nature, and that the public would see it as anything else seems not to have occurred to him: “And it suits me just as well to paint close to Nature, as to paint for the megalopolitan glass and concrete of a Brave New World. In Rome I paint as the Romans do. Luckily I am able to do it at least as well as the Romans”.¹¹

Alas for Wyndham Lewis his predictions were not borne out. During the following years it was glaringly evident that “modern art, of the highly experimental sort” was *not* at an end. Surrealism was, though, for it was after all, a cardboard castle, comparatively speaking; all the furious invective lavished on it by Wyndham Lewis was wasted ammunition. But, rebellious, proud and bellicose, he was simply unable to resist the violent reaction to the accepted thing. Somewhere he remarked that “the rebel will rebel against anything, even against rebellion”. A character who demanded, in ringing tones, both to be accepted and rejected.

And yet, however compelling the verbal argument of the painter might seem, we do not need to regard it as the final or the most accurate description of his work. To some extent “The Inferno” transcends the polemics of the painter and will remain a moving expression of human agony.

John Brack.

NOTES

1. *Wyndham Lewis, The Artist, From ‘Blast’ to Burlington House*, Laidlaw and Laidlaw 1939, facing p. 80.
2. *The Art of Wyndham Lewis*, Ed. Charles Handley-Read, Faber and Faber 1951, pp. 57, 61-62.
- 2a. Exhibited again at the Tate Gallery, July-August 1956, Cat. No. 140, illus.
3. *The Letters of Wyndham Lewis*, Ed. W. K. Rose, Methuen & Co. 1963.
4. *Ibid.* p. 243.
5. Wyndham Lewis, *op. cit.* p. 13.
6. *Ibid.* p. 19.
7. *Ibid.* p. 45.
8. *Ibid.* p. 52.
9. *Ibid.* p. 59.
10. *Ibid.* p. 62.
11. *Ibid.* p. 24.

TWO PAINTINGS BY MICHAEL ANDREWS

The attitude of the Realist painter was stated by the French nineteenth century artist Gustave Courbet when he asked his friends to tell him if they saw angels flying around the studio. If angels could be seen then they would make a suitable subject for painting; if not, then they must give way to the human beings, animals, inanimate objects and landscapes which the painter could see, and through which he could express his view of life. This view in Courbet's case was from the political left and since his time Realism and the left have marched side by side until in our century Realism has become part of the official aesthetic doctrine of the Soviet Union.

The Realist who has not been so firmly committed politically has found his path hard. Halfway through the twentieth century he is pressed between the hostile forces of the avant-garde to whom he seems to be working an outmoded and therefore worthless style; the Academic rearguard which sees in his work an insult to such masters as Velasquez, Manet and Sargent from whom it believes it springs, and the Social Realists who see all those who are not with them as being against them. In spite of this there has been in Great Britain during the last twenty-five years a steady and stubborn core of independent Realist painting. In the 1930's and 40's the men of the Euston Road Group, William Coldstream, Graham Bell, Claude Rogers, Victor Pasmore and their followers, while making some conciliatory gestures to their critics, established an intelligent realism that still persists to some degree in England. They were followed by the less unified body of post-war 'Kitchen-sink' protesters including John Bratby, Edward Middleditch and Jack Smith who in their pictures paralleled to some extent the plays of such writers as John Osborne and the films of Tony Richardson. These artists (like the members of the short-lived 'Antipodean' movement in Melbourne) set out to drive against the one-way traffic of the Schools of Paris and New York, and although in England a number of them—Pasmore and Smith in particular—have now gone into reverse, their intransigence has been of value. It has infused some spirit into the tired limbs of the Royal Academy and offered younger artists a positive and valid alternative to abstraction which they can believe in.

Of all the recent English Realists none has been more consistent and more influential than William (now Sir William) Coldstream. In his deliberate way he has produced a series of canvasses which state a powerful and personal view of the visible world, while as a teacher and especially as Principal of the Slade School of Art and programme-maker for British art education, he has been responsible for the training of a number of excellent young painters. He has never insisted on his students following his example, but clearly a number of them are cast in the same intelligently conservative, but never academic, mould as Coldstream. Outstanding among the painters who worked with Coldstream as students is Michael Andrews. Born at Norwich in 1928, Andrews studied at the Slade School between 1949 and 1953 after a period of part-time study in his native city. At the Slade he had a distinguished career being awarded the Rome Scholarship for painting in 1953 and the Abbey Scholarship. He held his first one-man exhibition in 1958 at that home of Realist painting, the Beaux Arts Gallery in Bruton Street, London, which unhappily is now closed.¹ The Tate Gallery bought a picture "A man who suddenly fell over" (painted 1952) from this show which definitely established Andrews's reputation. In 1959 the Felton Bequests' Committee on the recommendation of the late Mr. John McDonnell bought the painting "Girl on a Balcony"² (Illus 15) for the National Gallery of Victoria.

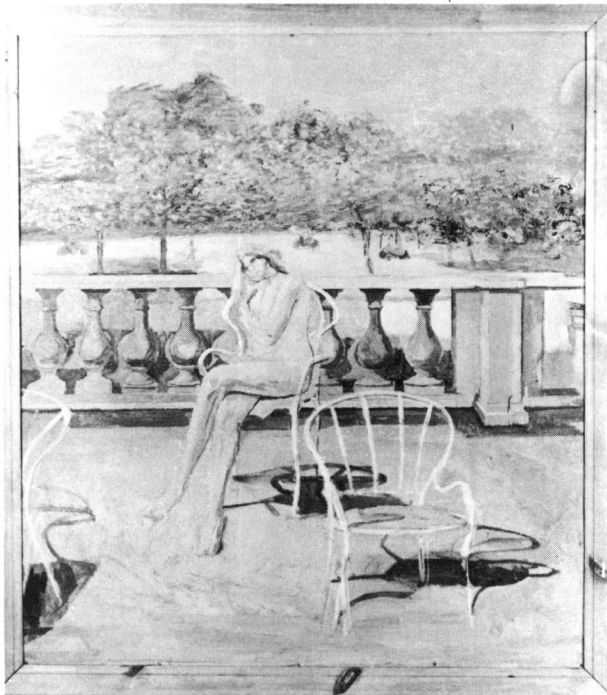
This is a deceptively simple picture. On a terrace limited by a stone balustrade a nude girl sits with crossed legs on a white metal chair facing towards the spectator's left. In the background, behind the balustrade, is a stretch of grass and sand upon which cars are parked and through a screen of trees there is a glimpse of the sea. The paint has a dry 'matt' surface probably from being laid on an unprimed or lightly primed support, and is applied loosely but with no virtuoso 'sleight-of-hand'. The tonality of the picture is high and slightly chalky and the feeling of sunlight is well sustained but not over-stressed. The rather naive drawing of the figure seems to come from the efforts of a good draughtsman not to produce anything showy or superficially clever. The picture shows to some degree the influence of Bonnard, although it has a British restraint which avoids the rich sensuality of the French master. Andrews' nude, unlike the figure in Bonnard's 'The Artist's Studio' (Felton Bequest 1949) is not discovered but posed. This is a young man's picture which still smacks of the art school, but which also shows a praiseworthy willingness to attempt the recasting of a traditional subject and also a healthy disrespect for current fashion.

The direction suggested by this picture differs from that of the Tate picture³ which as a statement made by the artist suggests aimed at some kind of drama⁴ a quality which the Melbourne picture carefully avoids. The Tate picture is, in fact, much closer to the second and more important picture

by Andrews, "All Night Long" (Illus. 16 to 18) which was acquired by the Felton Bequests' Committee for the National Gallery in 1964, again on the recommendation of John McDonnell.⁵ This picture has indeed a melancholy connection with Mr. McDonnell, for he saw it in the artist's studio before it was completed and reserved it for Melbourne. This act of faith was fully justified, but the Adviser did not live to see the finished work.

The picture consists of three panels which form part of a continuous composition and yet are clearly contrasted in mood. In the left hand panel there is a man and two women sun-bathing on green divans; two young men are seated engaged in conversation; a man is putting on a skin-diver's suit, and in the background a group of people are bathing in the sea or a pool at night under the light of car headlamps (Illus. 16). In the central panel beneath the illuminated canopy of a cocktail-bar, a girl holds a glass (Illus. 17) a man seated on a stool by the bar is bent over clasping his head; a large man in a white dress waistcoat is falling over with a woman apparently trying to save him; a girl in white laughs and claps her hands; there is the silhouette of a clarinet player and in the foreground cut off at the waist by the edge of the frame are two young men in dinner jackets and the vague outline of a third. The right hand panel is dominated by a staircase leading up to a balcony. At the foot of the stairs is a smiling girl in blue with long hair playing a guitar. On the balcony people are dancing. Below it is an isolated group of two female figures. The work is forcefully painted with a high degree of professional skill and with none of the naiveté of the 'Girl on a Balcony', and here the artist allows his abilities as a figurative draughtsman and as a dramatic illustrator to have full rein.

All the figures and most of the settings in this complex picture are obviously derived from photographs. Some of the material seems to come from newspapers and some from 'stills' of scenes from films, and film publicity material. One group alone, the two seated figures in the right hand panel can, however, be traced to a definite source (it may well be that later scholars will be more successful than the present writer in this matter) which in this case comes from a 19th century Japanese photograph reproduced in the French Art Magazine 'Verve'.⁶ Insofar as the material comes from such places, the picture can be said stylistically to come within the general area of 'pop art', but Andrews' intentions are completely different from those of both his American and British contemporaries working in this field. He is not concerned in any way to reveal or revel in the vulgarity of popular images, he instead used photographs as quarries from which he can draw the raw material to be shaped and integrated into his design. The use of photographs by the painter is now an accepted and acceptable procedure and it was used in Britain earlier in the century by two distinguished painters of contrasting types, Walter Richard Sickert and Paul Nash. Nash, who took his own photographs, was largely concerned with the surrealist strangeness of common objects in juxtaposition or unexpectedly isolated, whereas Sickert looked to press photographs as earlier artists looked to other painters' drawings as material for poses and expressions to stimulate his invention. Andrews' method, as befits a painter who has stylistic relationships to Sickert through Coldstream and the Euston Road Group, is close to Sickert although, like Nash, he creates a certain dream-like atmosphere by bringing into relationship figures conflicting in scale and style. The suggestion which is still occasionally made that to use photographs from which to paint is in some way 'cheating', is, of course, a relic of the fear and hatred



15. Michael Andrews, b. 1928, English, *Girl on a Balcony*, oil on hardboard, 54 in. x. 48 in Felton Bequest 1959.



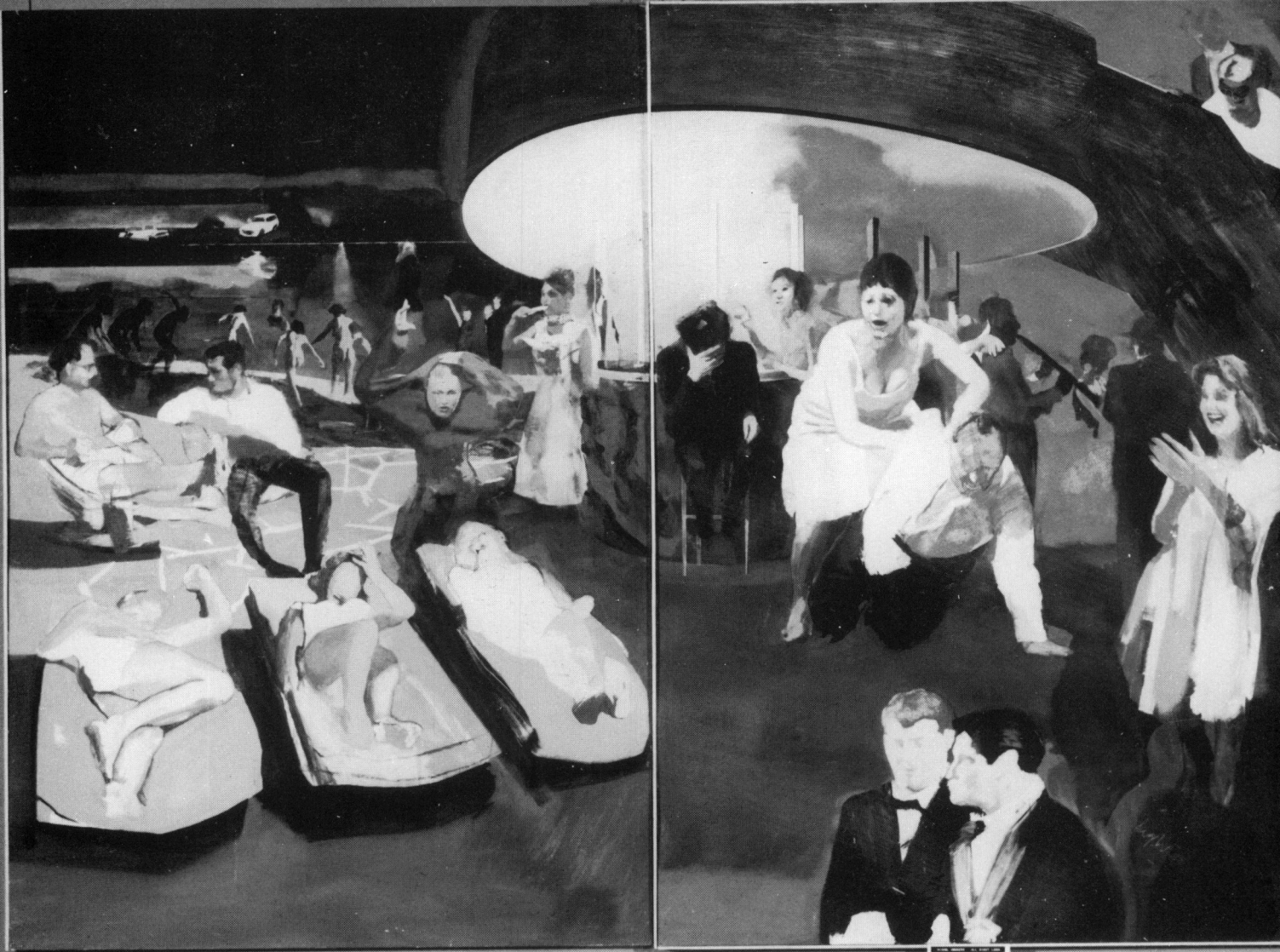
16. Michael Andrews, detail of illus. 18.

of the camera felt by academic artists early in this century and must now be discounted. Any material which the painter wishes to choose and which he uses successfully immediately becomes valid. In the case of Michael Andrews the photographic material from which he worked has become entirely absorbed into the pictorial structure, and indeed only a born and highly competent painter could have used it in this way. An excellent example of this quality can be seen in the detail of the girl with the glass (Illus. 18) where the photograph has been fully resolved into a superb passage of painting.

The fact that the greater part of this material is derived from the cinema is surely no accident for in this picture the world into which Andrews admits us is closely related to that of the Italian post-war film.⁷ The title of the picture makes a reference to 'La Notte' (1960) one of the key films of this period as does the series of separate but integrated incidents. If the title 'La Dolce Vita' had not been used



17. Michael Andrews, detail of illus. 18.



18. Michael Andrews, b. 1928, English, *All Night Long* 1963-4, oil on hardboard, 72 in. x 144 in. Felton Bequest 1964.

for what was the most notorious if not the best of these Italian films (1959) it could well have been attached to this picture for here is the same image of an affluent international society bathing in sun and sea, drinking, quarrelling and lovemaking. The hysterically laughing girl on the right of the centre panel is sister to the many young women who will weep in the next moment or behave with savage cat-like violence. The falling man in the same panel (see Note 4) has already been stripped to the indignity of his waistcoat and is now losing both his physical balance and his carefully built-up social equilibrium. He in his fall suggests perhaps the collapse of the society whose foundations are being wasted away by 'La Dolce Vita'. In using this material Andrews' attitude is obviously close to that of the Italian directors and script writers and like them while using an extraordinary technical brilliance to floodlight this aspect of contemporary society he does not preach or suggest an alternative social structure. Like them also he participates in the excitement and tension which this world of wealthy and neurotic nomads uniquely creates.

This hauntingly memorable picture is one of the most important contemporary English works to have entered our collections for some years. It is essentially of our time and indeed it could be suggested that it hints at a possible direction for those young painters who are now stirring uneasily within the framework of abstraction.

Eric Westbrook



NOTES

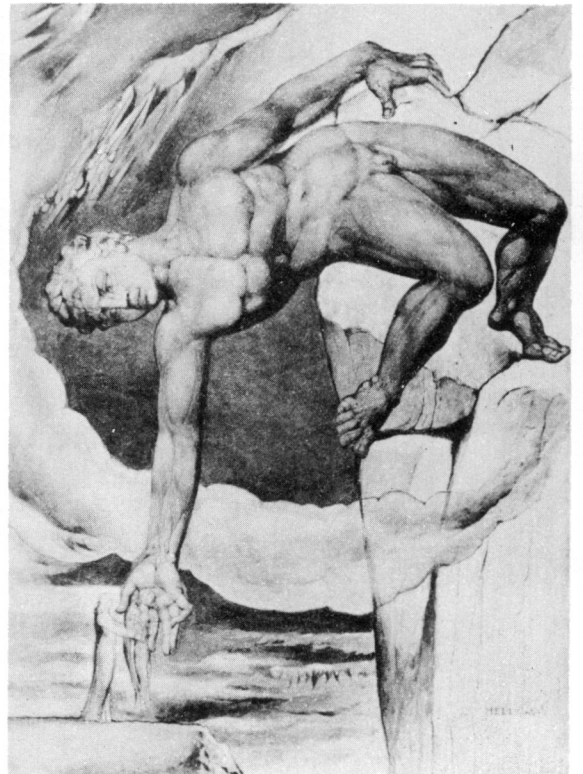
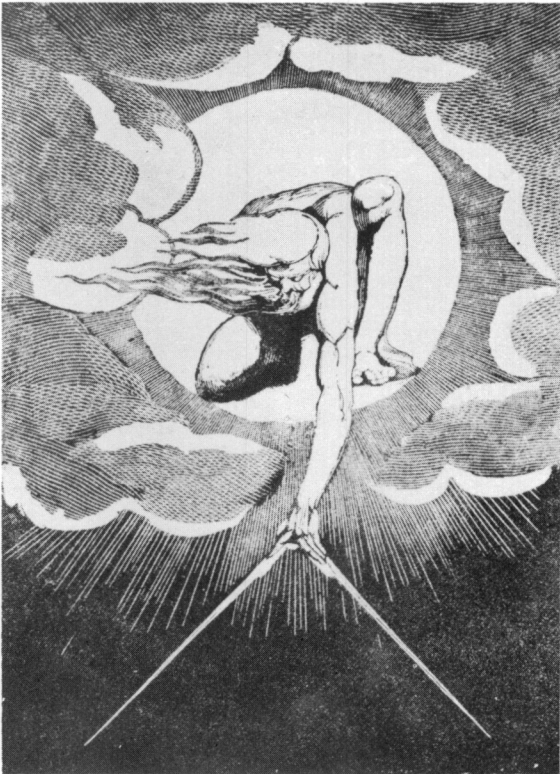
1. Reviewed in *Architectural Review* 1958, p. 204; J. Russell *Art News*, 1958, p. 53, illus. p. 47; Andrews held a second one man show at the Beaux Arts Gallery in March 1963, reviewed in the articles quoted below in note 7; see also J. Harrison, *Arts*, XXXVII, 1963, p. 27; J. Russell, *Art News*, 1963, p. 49; *Connoisseur*, CLII, 1963, p. 47; *Apollo*, LXXVII, 1963, p. 136.
2. 'Girl on a Balcony'. Oil on hardboard, 54" x 48". Unsigned and undated. Felton Bequest 1958/9. Acq. No. 9/5.
3. 'A Man who suddenly fell over' (Tate Gallery number T.169). Oil on hardboard, 47½ x 68, not inscribed. Purchased from the Cleve and Knapping Funds 1958.
4. Quoted in *Tate Gallery, Modern British Paintings, Drawings and Sculpture*, Volume 1. Artists A—L, Oldbourne Press, London 1964. "I didn't see it happen as far as I can remember although I have seen big people fall down. It's a catastrophe and as stunning and bewildering as the fable of the sky falling always seemed to me to be. It's about the complete upsetting of someone's apparently secure equilibrium and about their almost immediate efforts at recovery and their attempt to conceal that they *have* perhaps been badly hurt or upset which would only be allowed to show if they were by themselves".
5. 'All Night Long', 1963-64. Oil on hardboard, in three panels, each 72" x 48" (total 72" x 144"). Felton Bequest, 1964. Unsigned and undated. Acq. No. 1413/5. Exh.: *Painting and Sculpture of a Decade, 54-64*, Calouste Gulbenkian Foundation, Tate Gallery, London 1964, No. 300 (owner the artist).
6. *Verve*. Vol. I, No. 3, 1938, p. 92. The source of this group was identified and brought to my notice by my colleague Mr. Kenneth Hood. I am most grateful to Mr. Hood for his assistance.
7. See also K. Roberts, *Burl. Mag.*, CV, 1963, p. 83 and G. S. Whittet, in the *Studio*, CLXV, 1963, p. 112.



19. Pellegrino Tibaldi, 1527-1596, Italian, *The Conception of St. John*, S. Giovanni Maggiore, Bologna. Detail.

20. William Blake, 1757-1827, English, Frontispiece to *Europe*, 1794, *The Ancient of Days*, relief etching (G. Keynes, *William Blake's Engravings*, 1950, pl. 92).

21. William Blake, 1757-1827, English, *Antaeus setting down Dante and Virgil in the Lowest Pit of Hell*. Watercolour, pen and ink, 20½ in. x 14½ in. Felton Bequest.



AN AFTERTHOUGHT TO BLAKE'S *ANTAEUS*

Twenty years ago, in his fundamental essay on 'Blake's pictorial imagination' (*England and the Mediterranean Tradition*, O.U.P., 1945) Sir Anthony Blunt referred to Blake's "taste for Mannerist rather than humanist art". As "one of the most interesting examples" of a type of borrowing where direct contact between artist and stimulating motif is probable, Sir Anthony mentioned the frontispiece of Blake's *Europe, The Ancient of Days* (loc. cit., fig. 60a). In this case the contact is with reproductive engravings after Italian 16th century models which Blake could not have seen directly since he never visited Italy.

The artist, it was shown, had fused a number of diversely gathered motifs into a poignant image. One of these motifs—as well as its suggested model—concerns us here: "the dramatic down pointing arm, which derives ultimately from Michelangelo's Christ in the *Conversion of St. Paul*" but might, as Professor Blunt suggested again more recently (in his Bampton lectures of 1959, *The Art of William Blake*, Columbia U.P., 1959), "derive directly from the plunging figure" in the *Conception of St. John* by Pellegrino Tibaldi in S. Giovanni Maggiore, Bologna. The painting is called *Christ in Glory* by Professor Blunt and the relevant detail is reproduced as Plate 60c in the essay of 1945 and as Plate 25b in the monograph quoted above; the full composition is reproduced in A. Hauser, *Mannerism*, Routledge & Kegan Paul, 1965, Vol. II, pl. 121.

Professor Blunt's suggestion that Blake had seen the figure in question in a volume of engravings after Pellegrino Tibaldi, published in 1756,¹ and had "used" the motif of the outstretched arm in the *Ancient of Days* is, I believe, confirmed by a later quotation of the same model—a quotation which is, I suggest, more literal and thus quite remote from the ultimate "source"—Michelangelo's Christ of the Cappella Paolina. In the figure of the giant Antaeus bending sideways to set down Dante and Virgil in a lower circle of Hell (illustrating *Inferno*, Canto XXXI, v. 127-136; see U. Hoff, *William Blake's Illustrations to Dante's Divine Comedy*, Special Bulletin for the Centenary Year 1961, National Gallery of Victoria, p. 29) not only the right, down-pointing arm (with arm and palm turned outward, as the illustrative context demands) but also the left arm and hand maintaining the precarious balance of the figure by holding the rock ledge seems modelled on Tibaldi's figure. To a lesser extent this is also true of the pose of the giant's head and of his over-muscular torso.

If my suggestion is convincing we would here have an interesting instance of a visual stimulus for one of Blake's most powerful images, reinforcing the painter-poet's response to Dante's poetic metaphors of "tower" and "mast", to which Dr. Hoff had first drawn attention (*Masterpieces of the National Gallery of Victoria*, Melbourne, 1949, p. 93), an observation further discussed in Professor Burke's essay, 'The Eidetic and the Borrowed Image: an Interpretation of Blake's Theory and Practice of Art', *In Honour of Daryl Lindsay, Essays and Studies*, Ed. F. Philipp and J. Stewart, Melbourne, O.U.P., 1964, pp. 121-2. For in Tibaldi's figure the mast-like vertical of the down-pointing arm is extended and strengthened by the straight continuation of this direction into the left arm. Visual and poetic stimuli seem then to be fused in the *Antaeus*.

It will be obvious from the references given that no new material has been discovered. Both "model" and "derivation" have twice been reproduced under the same cover—although the two were not linked. This seemed somehow puzzling to a mere Blake "tyro" until it occurred to me that the Blake scholars' oversight of the link suggested illustrates quite neatly the phenomenon brilliantly discussed in E. H. Gombrich, *Art and Illusion*, first edition, p. 204; "our expectation influences our hearing"—and seeing. The focus on the relation of Tibaldi's figure with the *Ancient of Days* suppressed the other—I dare say more obvious—relation of the same figure with the Melbourne *Antaeus*.

Franz Philipp.

NOTE

1. "Fuseli owned the large Venetian publication of 1756 of Zanotti's engravings after Tibaldi's frescoes in the Palazzo Poggi." (Antal, *Fuseli Studies*, London, 1956, p. 113, n. 76). For Fuseli's great admiration of Tibaldi see Antal, *ibid.* p. 95, where a number of Fuseli's "borrowings" from Tibaldi are discussed.

NEWS FROM THE NATIONAL GALLERY SOCIETY

Since 1963 the National Gallery Society has sponsored a series of 10 coloured lithographs, brought out in a limited edition of 52, which it has made available to its members. All prints are of uniform size, 32 " x 23" in three colours and carry the seal of the Society; they were drawn on lithographic plates by the artists chosen and the editions were printed by Janet Dawson. The first five sets commissioned in 1963 and 1964 were drawn by Leonard French, Leonard Hessing, John Olsen, Albert Tucker and Fred Williams. These have been sold out and are now out of print. This year five more artists were commissioned; their work vividly demonstrates a wide range of creative approaches. Russell Drysdale's "Kimberley Landscape" also now out of print, reflects both the bitter aridity of the desert and an admirable directness of observation. It contrasts strongly with Colin Lanceley's lyrical "The Glass of Hieronymus Bosch" and Charles Reddington's delicate "Morning Knight". Roger Kemp's cool tones and tautly organised abstract forms induce a profound introspection far removed from Donald Friend's lively draughtsmanship of the human figure.

There can be no doubt that the Society's determination to bring the work of good contemporary artists within the reach of their members has been handsomely realised. More than this, most of the artists had never tackled autolithography before; they have since ventured further into the medium. The stimulus given to autolithography has spread to other states where much new work is now being produced.

Gallery Society Etchings

The Society now proposes to turn its attention to the somewhat neglected field of etching. It is seeking co-sponsors among its members for editions of etchings by five artists, the plates to be etched and the editions to be printed by the artists themselves. It is intended that all will be produced before 30th June 1966. Editions will be limited as before to 52. They will be available only to members of the Society, to the Commonwealth Art Advisory Board and to State Galleries.

"The Making of a Gallery", a new colour film

The Society also announces that it has almost completed production of a 40 minute colour film. This deals with the establishment of the National Gallery of Victoria, reviews its major collections and describes planning and progress in the realisation of Melbourne's National Gallery and new Cultural Centre in St. Kilda Road.

The film is being produced by Eltham Films under the direction of Tim Burstall. Co-sponsor with the Society in the making of the film is the National Bank of Australasia Ltd.

The film is expected to be ready for distribution this year.

J. Haughton James.

RECENT ADDITIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE:

The acquisitions listed below date from the time of publication of last year's Annual Bulletin, Vol. VI, which went to press in July 1964 to October 1965 when the present number went to press. Few overseas purchases are listed since the successor to Mr. A. J. L. McDonnell, Dr. Mary Woodall has only recently taken up the appointment as Felton Adviser. The only European old master painting acquired this year came from Sydney: The Egbert van Heemskerck is the first small group portrait to join the fine sequence of 17th century Dutch paintings here.

The Print Room's most important acquisition was the Boucher pastel of *Madame de Pompadour*. The sitter was one of the greatest art patrons and collectors of the 18th century; the artist was her protégé and the most typical exponent of the rococo style. The first fine example of a baroque equestrian portrait to come here is the etching by Jusepe Ribera of *Don Juan of Austria* 1648 which recalls in its composition the equestrian portraits of the Spanish royal family made by Velasquez about twelve years earlier.

In the Australian section attention must be drawn to *Mount Bogong* by William Frater which like *The Red Hat* acquired in 1943 represents this artist at his finest. Drawings by Imre Szigeti, Robert Dickerson, William Rose, Andrew Sibley and Thomas Gleghorn add the work of some prominent contemporary artists from New South Wales to the Print Room collection.

The section of Decorative Arts and Sculpture has had an important addition in the field of near eastern art in a 12th century Persian glass bottle; Australian works of note are *The Bird*, brazed sheet copper sculpture by Bob Parr and *The Rainforest*, bronze sculpture by Stephen Walker. Of special interest is John Olsen's Tapestry *Joie de Vivre*, woven in Portugal, one of an edition of six, another of which is in the Art Gallery of N.S.W., the others in private collections; it is an important example of a contemporary Australian painter taking up tapestry as a medium.

U.H.

PAINTINGS

Michael Andrews (Born 1928 English)	<i>Triptych—All Night Long</i> , 1964. Oil on board	Felton Bequest
John Craxton (Born 1922 English)	<i>Landscape</i> , 1962. Oil on canvas	Felton Bequest
Egbert van Heemskerck (1634/5-1704 Dutch)	<i>Family Group in a Landscape</i> . Oil on canvas	Felton Bequest
Charles Howard (Born 1899 American)	<i>Painting IV</i> , 1962. Oil on canvas	Felton Bequest
Percy Wyndham Lewis (1884-1957 English)	<i>Inferno</i> , 1937. Oil on canvas	Felton Bequest
Friedrich Meckseper (Born 1936 German)	<i>Sir Christopher Wren</i> , 1962. Oil on board	Felton Bequest
Patrick Procktor (Contemporary English)	<i>Figures Underwater</i> . Oil on canvas	Felton Bequest
Henry Gritten (1818-1873 Australian)	<i>Melbourne from the Botanical Gardens</i> , 1866. Oil on board	Felton Bequest
Andrew Brooke (Contemporary New Zealand)	<i>Composition</i> . Oil on canvas	Purchased
Richard Crichton (Born 1935 Australian)	<i>Man and Bird</i> . Oil on masonite	Purchased
Lawrence Daws (Born 1927 Australian)	<i>Mandala</i> . Oil on canvas	Purchased
William Frater (Born 1890 Australian)	<i>Mount Bogong</i> , 1963. Oil on canvas	Purchased
John Stockdale (Born 1936 Australian)	<i>Colour Square on Two Spaces</i> . Oil on canvas	Purchased

WATERCOLOURS, ETC.

Andrea Mantegna (School of) (c1431-1506 Italian)	<i>The Descent into Hell</i> . Engraving	Felton Bequest
Walter Richard Sickert (1860-1942 English)	<i>Study for Admiral Duquesne, Dieppe</i> . Drawing	Felton Bequest
Margaret Stones (Contemporary Australian)	<i>Six Botanical Drawings of Australian Flora</i>	Felton Bequest
François Boucher (1703-1770 French)	<i>Madame de Pompadour</i> , 1754. Pastel	Everard Studley Miller Bequest
Jusepe de Ribera (1588-1652 Italian-Spanish)	<i>Don Juan of Austria</i> , 1648. Etching	Everard Studley Miller Bequest
Tate Adams (Born 1922 Australian)	<i>Clown</i> . Colour Linocut	Purchased
George Barrett (1728-1784 English)	<i>Landscape with Cattle</i> . Gouache	Purchased

Charles Blackman (Born 1928 Australian)	<i>Boys in a Haystack.</i> Drawing	Purchased
John Brack (Born 1920 Australian)	<i>Backdrop for "Roundelay".</i> Drawing	Purchased
Lina Bryans (Contemporary Australian)	<i>Head Study,</i> 1963. Drawing	Purchased
Lina Bryans (Contemporary Australian)	<i>Adrian Lawlor,</i> 1964. Pastel	Purchased
Robert Dickerson (Born 1924 Australian)	<i>Head Study.</i> Drawing	Purchased
Sam Fullbrook (Contemporary Australian)	<i>Reclining Nude.</i> Drawing	Purchased
Leonard French (Born 1928 Australian)	<i>Two Fantastic Figures.</i> Lithograph	Purchased
Thomas Gleghorn (Born 1925 Australian)	<i>Pittwater,</i> 1962. Drawing	Purchased
Sergio Gonzales-Tornero (Born 1927 Chilean)	<i>Migration,</i> 1964. Relief Etching	Purchased
Shoichi Hasegawa (Contemporary Japanese-French)	<i>Derrière la Scène.</i> Colour Etching	Purchased
Roger Kemp (Born 1908 Australian)	<i>Composition,</i> 1953. Drawing	Purchased
Franz Kempf (Born 1926 Australian)	<i>Hassidic Legend I,</i> 1964. Etching and Aquatint	Purchased
Franz Kempf (Born 1926 Australian)	<i>Dark Legende,</i> 1964. Colour Serigraph	Purchased
Norman Lindsay (Born 1879 Australian)	<i>Standing Nude.</i> Wash Drawing	Purchased
Francis Lyburner (Born 1916 Australian)	<i>Destitute Man,</i> 1959. Drawing	Purchased
Erica McGilchrist (Contemporary Australian)	<i>Only the Wind Knows Why, I,</i> 1964. Drawing	Purchased
Helen Maudsley (Contemporary Australian)	<i>Composition,</i> 1965. Watercolour	Purchased
Helen Ogilvie (Contemporary Australian)	<i>Iron Hut, Benalla.</i> Drawing	Purchased
Giovanni Battista Piranesi (1720-1788 Italian)	<i>Four Subjects from the Vedute di Roma.</i> Etchings	Purchased
George Richmond (1809-1896 English)	<i>Head Study of Samuel Palmer.</i> Drawing	Purchased
William Rose (Born 1930 Australian)	<i>Abstract Composition.</i> Drawing	Purchased
Aryeh Rothman (Born 1921 Israeli)	<i>The Assyrian.</i> Relief Etching	Purchased
Henry Salkauskas (Born 1925 Australian)	<i>Harbour III,</i> 1964. Watercolour	Purchased
Karen Schepers (Born 1927 Australian)	<i>In the Forest of the Night,</i> 1962. Etching and Aquatint	Purchased
Andrew Sibley (Born 1933 Australian)	<i>Carnival Family.</i> Drawing	Purchased
Andrew Sibley (Born 1933 Australian)	<i>Jenny.</i> Drawing.	Purchased
Constance Stokes (Contemporary Australian)	<i>Reclining Nude.</i> Drawing	Purchased
Imre Szigeti (Contemporary Australian)	<i>The Cabbalists.</i> Drawing	Purchased
Eric Thake (Born 1904 Australian)	<i>Five Linocuts.</i>	Purchased
Lesbia Thorpe (Contemporary Australian)	<i>Tropical Fish.</i> Colour Linocut	Purchased
Reinier Zeeman (c. 1623-1667 Dutch)	<i>Eight Views of Paris.</i> Etchings	Purchased
Indian (Kashmiri) School c. 1800	<i>Illuminated Manuscript of the Bhagadvatgita</i>	Purchased

SCULPTURE

Khmer, 11th century	<i>Two Heads.</i> Sandstone	Felton Bequest
Khmer, 11th century	<i>Torso of Uma.</i> Greystone	Felton Bequest
Guy Boyd (Contemporary Australian)	<i>Europa and the Bull.</i> Oxidised Silver	Purchased
Robert Parr (Born 1923 Australian)	<i>Bird.</i> Brazed Sheet Copper	Purchased
Stephen Walker (Born 1927 Australian)	<i>Rain Forest.</i> Bronze	Purchased
Thomas Woolner (1825-1892 English)	<i>Portrait Medallion,</i> 1853. Plaster	Purchased

DECORATIVE ARTS

Ting (Food Vessel)	Bronze, Chou Dynasty, 1122-256 B.C.	Felton Bequest
Dish	Porcelain, Chinese, 1662-1722 A.D.	Felton Bequest
Scroll painting by Yüan Yao	Chinese, c. 1770	Felton Bequest
Chair	Carved red lacquer, Chinese, 18th century	Felton Bequest
Ornithomorphic Feeding Cup	Earthenware, Persian, 1000-800 B.C.	Felton Bequest
Wine Glass	Engraved "Turno Tempus Erit", English, c. 1750.	Felton Bequest
A Collection of Coptic Textile Fragments	Egyptian, 5th-7th century, A.D.	Felton Bequest
The Pollen Collection of Lace and Dish	Early Textiles Porcelain, Chinese, Early 17th century	Felton Bequest Purchased
Two Netsukes	Carved Ivory, Japanese, late 18th or 19th century	Purchased
Jar	Wood, Tibetan, probably 19th century.	Purchased
Bottle	Glass, from Gurgan, Persia, 12th century.	Purchased
Candlestick	Glass, English, c. 1680	Purchased
Wine Glass	English, c. 1760	Purchased
Covered Bowl	Stoneware, by Anne Douglas, Contemporary Australian	Purchased
"Chalice"	Earthenware, by Marea Gazzard, Contemporary Australian	Purchased
Bottle	Stoneware, by Carl McConnell, Contemporary Australian	Purchased
Vase	Stoneware, by Ivan McMeekin, Contemporary Australian	Purchased
Platter	Stoneware, by Milton Moon, Contemporary Australian	Purchased
Covered Jar	Stoneware, by Peter Rushforth, Contemporary Australian	Purchased
Store Jar	Stoneware, by Bernard Sahn, Contemporary Australian	Purchased
Tile Picture	by Tom Sanders, Contemporary Australian	Purchased
Ceramic Sculpture	"Bird Form", Stoneware, by Derek Smith, Contemporary Australian	Purchased
Lidded Jar	Earthenware, by Margaret Tuckson, Contemporary Australian	Purchased
Bowl	Stoneware, by Robin Welch, Contemporary English	Purchased
Tapestry "Joi de Vivre",	Wool, Designed by John Olsen. Contemporary Australian	Purchased
Three Figures	Earthenware, Pre-Columbian	Purchased
Basketry Robe	Basketry with wool and raffia, from the Lower Sepik River Area, New Guinea c. 1935	Purchased
Two Masks, Basketwork, two Canoe Decorations	Wood, New Guinea, 1946-1960	Purchased

Generous Presentations to the National Gallery and Art Museum include

PAINTINGS, WATERCOLOURS, ETC.

Martin Bloch (1883-1954 German)	<i>Tree Tops.</i> Oil on canvas	Presented by Mr. K. G. Begg
Rupert Bunny (1864-1947 Australian)	<i>The White Mill.</i> Oil on canvas	Presented from the estate of the late Christina Armstrong
Louis Buvelot (1814-1888 Australian)	<i>Mount Martha from Dromana Hill,</i> 1877. Oil on Canvas	Presented from the estate of the late Miss A. R. C. Robertson
Louis Buvelot (1814-1888 Australian)	<i>Macedon Ranges,</i> 1874. Oil on canvas	Presented from the estate of the late Miss A. R. C. Robertson
Jelka Delius (Mrs. Frederick Delius)	<i>A Copy of Paul Gauguin's Painting "Nevermore".</i> Oil on canvas.	Presented by Mrs. Percy Grainger
R. E. Taylor Ghee (active 1890-1930 Australian)	<i>Healesville.</i> Oil on canvas.	Presented by Mr. Hart

David Hockney (Born 1937 English)	<i>The Marriage of Styles, II.</i> Oil on canvas	Presented by the Contemporary Arts Society, London
Elwyn Lynn (Born 1917 Australian)	<i>Ebb Tide.</i> Collage	Presented by the Contemporary Arts Society of Australia (Victoria) under the terms of the Sydney Myer Charity Trust Prize
Erica McGilchrist (Contemporary Australian)	<i>The Embrace.</i> Oil on masonite	Presented by the National Gallery Society of Victoria
Gareth Sansom (born 1939 Australian)	<i>He Sees Himself.</i> Oil on masonite	Presented by the National Gallery Society of Victoria
Maria Teresa Vigano (Contemporary Australian)	<i>Near Alice Springs.</i> Oil on masonite	Presented by the artist
Giulio Bonasone (fl. 1531-74 Italian)	Figure from Michelangelo's Last Judgment Engraving.	Presented by James Mollison Esq.
Rex Battarbee (Born 1893 Australian)	<i>Evening Shadows,</i> 1951. Watercolour	Presented from the estate of the late Jean Freda Rawson
Thomas Bewick (1753-1828 English)	<i>Farmer in a Wheatfield.</i> Wood Engraving	Presented by Dr. Leonard B. Cox
Louis Buvelot (1814-1888 Australian)	<i>Cattle Drinking, Coleraine,</i> 1876. Watercolour	Presented from the estate of the late Miss A. R. C. Robertson
Will Dyson (1881-1938 Australian)	<i>Portrait of Sidney Stephen.</i> Drawing	Presented by Mrs. Dorothy Stephen
Mohammed Ibrahim El Salahi (Contemporary Nigerian)	<i>Composition.</i> Drawing	Presented by Mr. and Mrs. Oscar Edwards
Stanley William Hayter (Born 1901 English)	<i>Couple,</i> 1952. Colour Etching	Presented by James Mollison Esq.
Stanley William Hayter (Born 1901 English)	<i>Merou,</i> 1958. Colour Etching	Presented by James Mollison Esq.
Wenzel Hollar (1607-1677 German-English)	<i>Portrait of Van Dyck.</i> Etching	Presented by James Mollison Esq.
William Frater (Born 1890 Australian)	<i>Head Study,</i> 1913. Drawing	Presented by the artist
Charles Meryon (1821-1868 French)	<i>L'Attelage.</i> Etched poem (reprint)	Presented by Nouvelles de l'Estampe
Godfrey Miller (1893-1964 Australian)	Ten Drawings	Presented by the National Gallery Society of Victoria
Albert Namatjira (1902-1959 Australian)	<i>Finke River Bend.</i> Watercolour	Presented from the estate of the late Joan Freda Rawson
Robert Reyher (1838-1877 German)	<i>Female Portrait,</i> 1869. Reproductive Engraving	Presented by Dr. Leonard B. Cox
Eric Thake (Born 1904 Australian)	<i>Horsham Sale Yard.</i> Linocut	Presented by John Stringer Esq.
Kunisada (Toyokuni III) (1786-1864 Japanese)	Two Woodcuts	Presented by Lindsay Clark Esq.
Kunisada (Toyokuni III) (1786-1864 Japanese)	Two Woodcuts	Presented by Mrs. Erna Nelson
Krishna Reddy (Born 1925 Indian)	<i>Water Lilies.</i> Colour Etching	Presented by James Mollison Esq.
Gail Singer (Born 1924 American)	<i>Red Shawl,</i> 1963. Colour Etching	Presented by James Mollison Esq.
Margaret Stones (Contemporary Australian)	<i>Three Botanical Drawings</i>	Presented by the National Gallery Society of Victoria
Kumi Sugai (Born 1919 Japanese)	<i>Composition.</i> Colour Lithograph	Presented by James Mollison Esq.
William Blamire Young (1862-1935 Australian)	<i>Western Tiers.</i> Watercolour	Presented from the estate of the late Christina Armstrong

DECORATIVE ARTS

Two Miniatures	by Ida M. Wilde, Contemporary American	Presented by Mrs. R. T. K. Cornwell
Medallion	Bronze, by Andor Meszaros	Presented by the Italian Institute for Culture to mark the seven hundredth anniversary of the birth of Dante
Pair of Mandarin Chairs	Chinese, 19th century	Presented by Miss M. R. Zumstein
Bed	Wood Lacquered in Red and Gold, Malacca, 19th century	Presented by Mr. Tan Gim Ann, Malaysia

Sugar Bowl, Milk Jug, Tea Pot Silver-mounted Coconut Shell, Sugar Tongs, Silver, Pair of Shoe Buckles, Silver, steel and paste	Silver, English (London) 1827-8	Presented by Miss Helen Strong Presented by Miss J. Charlotte Sargood
Tray, Papier mache, Dish Cross, Mahogany	English 18th-19th century	
Jug, Glass Decanter	English, c. 1840 Cut Glass, English or Irish, first third of nineteenth century	Presented by Mrs. M. R. Scouler Bequeathed by Mrs. M. R. Scouler
Ewer	Glass mounted with electroplated metal, English, 1870-1880	Bequeathed by Mrs. M. R. Scouler
Plate	Earthenware, transfer-printed in blue, English, c. 1840	Presented by Dr. Leonard B. Cox
Two Mustard or Pomade Jars Fragments of Embroidery	Stoneware, English, 1850-60 Silk, Turkish, 17th century	Bequeathed by Mr. J. B. Stout Presented by the Hon. Rachel B. Kay-Shuttleworth
Fragments of Embroidery	Silk, English, 18th century	Presented by the Hon. Rachel B. Kay-Shuttleworth
Bonnet, Parasol and Shoes	English, 18th and 19th century	Presented from the Collection of Miss M. J. Jennings
Needlecase	White Embroidery on Linen, French, c. 1800	Presented by Mrs. Andrée Macdonald
Cap	Lace, English, Mid. 19th century	Presented by Miss D. Kilburn
Two Parasols	English, 1860-1880	Presented by Miss Nita Cleland
Brooch	Silver and Paste, French, c. 1870	Presented by Mrs. A. D. Ellis
Pair of Boy's Shoes	Leather, English	Presented by Miss Mary Bostock
Smock	Linen, English, 1872-1900	Presented by Miss Mary Bostock
Day Dress	Two Piece, English, c. 1901	Presented Anonymously
Fourteen Costumes and Accessories	Chinese, c. 19th century	Presented by Mrs. Ethel Barnes
Dress	Lace, Belgian, 1912	Presented by Mrs. Ethel Barnes
Collection of Seven Costumes and Three Hats	Early 20th century	Presented by Miss Dorothy Francis
Garuda-Bird Sculpture	Wood, Indonesian, 19th century Wood, Carved and Painted, Sepik	Presented by Dr. F. J. Colahan Presented by Mr. Ross Shelmer- dine

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.
- CATALOGUE 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.
- BLAKE'S ILLUSTRATIONS FOR DANTE 5/-
50 pages, including 20 illustrations.
12 black and white reproductions from the original water colours in the Print Room of the National Gallery of Victoria,
and 8 from the Fogg Art Museum, Cambridge, Massachusetts, of scenes from Dante's Divine Comedy, with translations
of the relevant texts.
Published 1953.
- THE MELBOURNE DANTE ILLUSTRATIONS—by William Blake 10/-
Colour cover, 40 pages, including 36 illustrations.
With introduction by Ursula Hoff. All the illustrations are reproduced in black and white and accompanied by translations
of the relevant text from Dante.
Published 1961.

- J. M. W. 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.
- AN ILLUMINATED BYZANTINE GOSPEL BOOK OF ABOUT A.D. 1100** 7/6
 By Hugo Buchthal.
 Colour cover, 14 pages including illustrations, from the manuscript in the collection of the National Gallery of Victoria.
 Published 1961.
- CHARLES CONDER, HIS AUSTRALIAN YEARS**—by Ursula Hoff 30/-
 47 pages, including 22 illustrations, 6 of which are in colour.
 A biographical account of Conder's stay in Australia with a discussion of his paintings and a critical annotated catalogue.
 Published 1960, by the National Gallery Society.
- 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.
- SOME AUSTRALIAN LANDSCAPES** 5/-
 Colour cover, 28 pages, including 13 colour illustrations.
 Twelve landscapes from the collection of the National Gallery of Victoria, with biographical notes on the artists.
 Published 1957.
- THE ART OF DRAWING** 5/-
 22 pages, including 11 illustrations.
 This is an annotated catalogue of 100 old master and modern drawings from the Print Room of the National Gallery of Victoria and some drawings from private and interstate collections. The extensive text gives historical information.
 Published 1964.
- BUDDHIST ART** 3/-
 24 pages, including 8 illustrations.
 This publication is a catalogue of some of the works of art in the National Gallery of Victoria which are connected with Buddhism, augmented by some pieces from private collections, and an introduction by Leonard B. Cox.
 Published 1956.
- TEXTILE TREASURES OF THE NATIONAL GALLERY** 4/-
 Colour cover, 12 pages, including illustrations.
 A brief survey of the textile collection divided into 4 main sections: The Gibson-Carmichael Collection of Fine Embroideries, The Oriental Collection of Costumes and Hangings. The Collection of English, French and Colonial Costumes, and Peasant Art from the Balkans and Eastern Europe.
 Published 1961.
- ANNUAL BULLETIN OF THE NATIONAL GALLERY OF VICTORIA** 10/-
 each
- Volume 1**
 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.
- Volume 2**
 Colour cover, 32 pages, including illustrations.
 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.
- Volume 3**
 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.

Volume 4

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.

Volume 5

Colour cover, 35 pages, including illustrations.

Articles include: *Early Masterpieces of Iranian Pottery* by W. Culican; *A Porcelain Pouring Bowl of the Yuan Dynasty* by G. Thomson; *A New Double Portrait by Rigaud* by Ursula Hoff; *Some Acquisitions of Recent British Sculpture* by Eric Westbrook; *Some Recent Acquisitions under the Terms of the Everard Studley Miller Bequest* by Harley Preston.

Published 1963.

Volume 6

Colour cover, 35 pages, including illustrations.

Articles include: *A. J. L. McDonnell as Adviser to the Felton Bequest and its purchasing policy during the Post War period* by Ursula Hoff; *Four Hoysala Sculptures* by Douglas Barrett; *Two Portraits by Pompeo Batoni* by Harley Preston; *Two Additions to the Collection of British Sculpture* by Eric Westbrook; *The Australian Collection: Some Recent Accessions of Contemporary Paintings* by Brian Finmore.

Published 1964.

WHAT IS SCULPTURE?

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(Prepared by the Education Officer). 10 postcard size illustrations of sculpture in the National Gallery of Victoria, with examples from early times to the present day.

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(Prepared by the Education Officer). 10 postcard size illustrations depicting examples of pottery and sculpture from the Oriental Collection of the National Gallery of Victoria.

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Supervisor—C. D. Laycock

