Art Bulletin of Victoria 1971-72

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Contents

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The cover illustration of this issue is "Siesta – The Artist's Studio" by Pierre Bonnard, oil on canvas, 107.5 x 129.3 cms (43 x 51 ins) Felton Bequest 1949.

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2. Pierre Bonnard Self Portrait c. 1940 oil on canvas 76.2 x 61 cm (30 x 24 ins) Bonnard Exh. No. 36. Art Gallery of N.S.W.

Pierre Bonnard, a new departure in major exhibitions.

Eric Westbrook

Touch by touch for more than half a century Pierre Bonnard constructed his world. He had no need to look to Tahiti or Tartary for his geography of street and garden, bowl of fruit and female body, and even these frontiers contracted as he grew older. He showed the strength of this world when in 1940, at the age of seventy-three, having seen France defeated and his wife and his closest associate, Edouard Vuillard both die, he painted a self-portrait which was one of his finest and most original achievements. Yet it was typical of the man that this was no act of defiance or penance as with Rembrandt or Van Gogh, but the wry heroism of an old man peering at himself in the bathroom mirror with no more than a tentative gesture towards himself and us.

In the exhibition of forty paintings by Bonnard marking aspects of his career from about 1895 to 1946 which had its first Australian showing at the National Gallery of Victoria between May 13th and June 14th, 1971, this self-portrait (Illus.) was not only one of the most important pictures but a kind of clue which enabled one to build a concept of the artist's achievement from the necessarily limited evidence. Without it, the spectator not familiar with Bonnard's work would have perhaps judged him as a painter in the great French tradition stemming from late Impressionism learning to say more and more with fewer and fewer means, but such a spectator would hardly have realised that he was in the presence of one of the greatest masters of our time. But this picture leaves no room for doubt and one casts about in vain for any other painter of our time who could have made it. Too solemn for Matisse, too strangely poetic for Vuillard, too concerned with special facts of appearance for Picasso or Braque, it is like an ikon which has been inflated by light from two to three dimensions. Every stroke seems tentative but the patch of paint falls exactly in the right place and in the right tonal relationship to its neighbours. It is a painting by a painter who is old enough to have passed beyond technique and as such it belongs to the same world as the pictures of the old Cézanne and the old Titian.

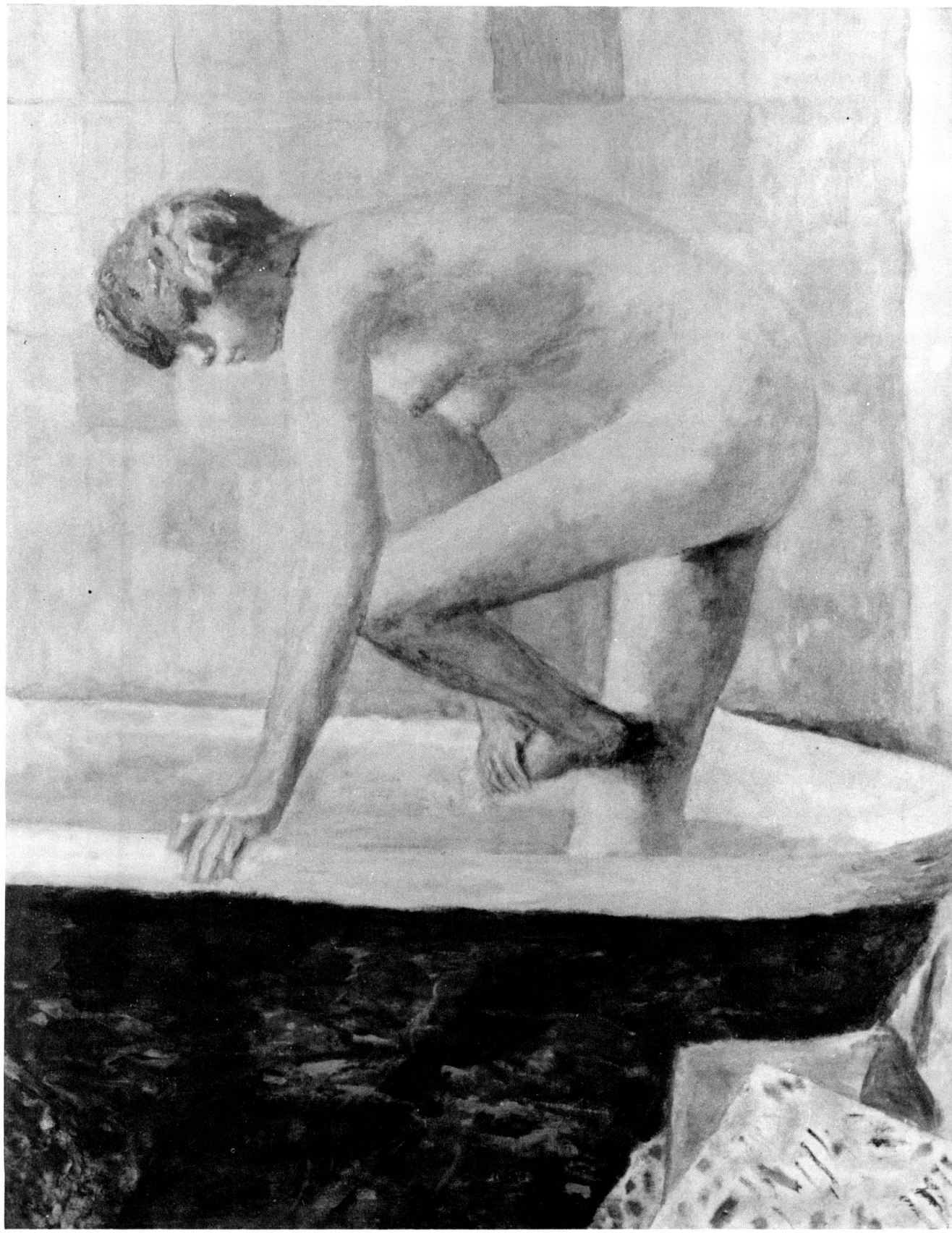
Born in 1867, Bonnard was of exactly the right age to fall in with a group of young painters who were particularly fitted to help him realise his talents. At the Académie Julian, working alongside Maurice Denis, Vuillard and Sérusier, he could select from the Art Nouveau mysticism of the first, the Japanese-inspired decorative Impressionism of the second and through Sérusier to have a direct pipe-line to Gauguin. There is a superb photograph by Brassai taken in Bonnard's studio Le Cannet in 1946 (and reproduced in the catalogue of the Australian exhibition) which sums up the influences which were absorbed by Bonnard and to which he obviously continued to pay homage. On a cracked and peeling wall above a shelf littered with brushes, bottles, tubes of paint and the usual studio debris, a number of cheap reproductions and photographs are pinned apparently haphazardly to the wall.

Yet the arrangement has a positive, if unconscious, pattern. In the centre, upon which as it were everything focuses, is a post-card of one of the painter's own finest interiors. Its immediate neighbours are a photograph of an archaic female torso whose broken gestures point towards a hundred bathing nudes to come; a reproduction of Gauguin's "Jacob wresting with the Angel" painted at the time when Sérusier was working with him in Brittany, an early Cézanne landscape and two modest small drawings which appear to have been made for some personal or family occasion. Relegated to an outer circle, as though they have served their purpose but are still cherished, are a Renoir pastel, the Seurat "Baignade" from the Tate Gallery, a Pieter der Hooch townscape, a Japanese print and a Picasso. Here are, in fact, the illustrations to Bonnard's life as a painter, each object mused upon and penetrated and finally turned, under the Southern light, into the means of recording a new experience.

With the exception of the Picasso and Bonnard's own picture, all these works were painted before 1912; and even the Picasso represents an extension of the flat-pattern Cubism into which this artist moved in that year. In the year of the first Italian Futurist exhibition, the completion of Proust's "De côté de chez Swann" and Folkine's production of "L'après midi d'un faune" with Nijinsky, Bonnard took two decisive steps – he refused (together with Vuillard) the Legion of Honor and he began the period where he lived more and more away from Paris. These two actions established his independence of both Right and Left. Now he could settle down to satisfy his own needs away from both the claustrophobia of official acceptance and jostling of the avant-garde. At first, in the landscapes he revives the effects of Impressionist colour combined with larger masses nearer to Gauguin than Monet. And then somewhere between 1914 and 1920 according to the Catalogue (it is by no means impossible that it was worked on over these years) comes the astonishing performance of "La Porte Ouverte" (Cat. No. 10). Here an extraordinarily daring balancing of parts is infused with a colour which is now Bonnard's own, the chalky greens and golds, the dense purples and pinks that were to continue until the sudden and superb irruption of yellows in the last pictures.

In 1925, Bonnard bought the house at Le Cannet near Cannes and as if to celebrate this domestic stability, Maria Boursin who had lived with him for thirty years became his wife and in his pictures continued to preside with her dog over the remains of Mediterranean lunches, and to be recorded stepping into, lying in and drying herself after innumerable baths. The "Nude standing in the Bath" (Cat. No. 23) of 1930 is one of the celebrations of this fertile period and brings Bonnard close to the Cézanne of the monumental "Bathers". In this fine painting the pillars of the right leg and the left arm, braced by the other leg and arm, support the bridge of the torso as it rises above the dark mass of the bath. But it is typical of Bonnard that after creating this edifice he introduces at the bottom right corner the almost facetious note of the chair and towel as if to disclaim anything too pompous. This is, he seems to say, still just a woman in a bathroom and should not be taken as anything more. But in spite of this disclaimer, it would not be fanciful to see a number of pictures in this exhibition as half-humorous challenges to his contemporaries to show that if he wished, he could meet them on equal terms – if not beat them – on their own ground. Perhaps the most obvious example of this in the exhibition and in itself one of the most exciting pictures was "The Yellow Nude" (Cat. No. 34) dated 1938 to 1946. If indeed this picture was worked upon up to the latter year, then it serves as a magnificent memorial. The most obvious reference is to Matisse and here Bonnard shows that he can dispense with his richly worked surfaces and obtain an extraordinary strength from areas in which the raw canvas appears at first to be merely drawn upon in charcoal and then scumbled over with transparent paint. One can see drawn together in this work all the elements which have appeared before but here stated with the utmost economy but at the same time the artist within a year of his death was entering into a new area of colour in which yellows become the principal motifs. This picture has been reproduced often and indeed was used most effectively on the poster for the exhibition but no reproduction can possibly do justice to a surface over which the painter's hand has moved with such delicate certainty and yet with the modest and moving tentativeness of a student.

This exhibition, marked, I believe, a most important point in the development of the National Gallery of Victoria and I feel that



3. Pierre Bonnard Nude in the Bath c. 1930 oil on canvas 103 x 63.5 cm (40½ x 25 ins) Bonnard Exh. No. 23.

I can do no better than to quote from the introduction which I was asked to write for the catalogue –

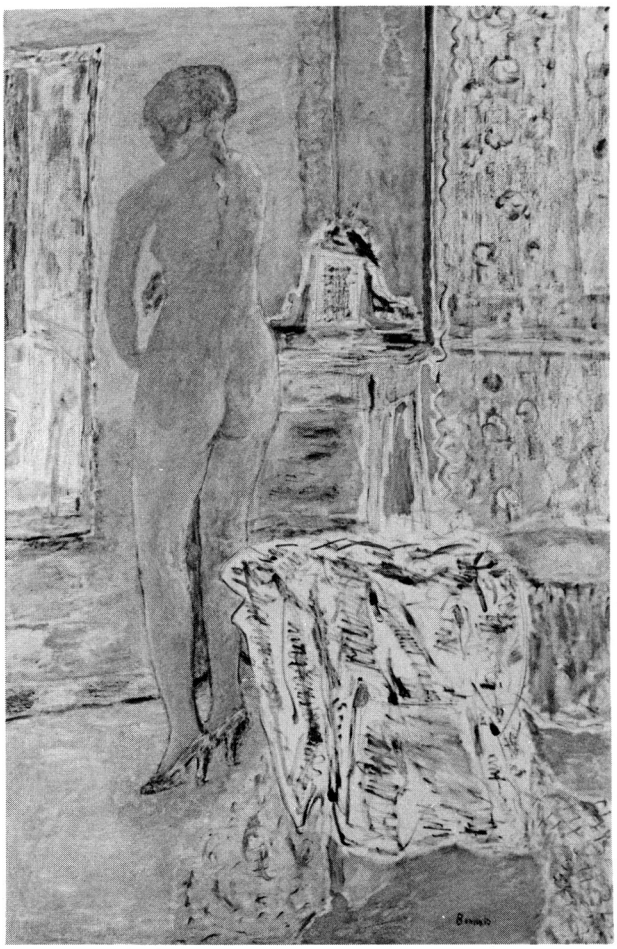
"For many years the people of this country suffered under what has been called 'the tyranny of distance', by which they were separated from their basic cultural heritage in Europe. In recent years this tyranny has been slowly overcome by new and faster means of transport, by the growing wealth of Australia and her position among the nations of the world, by generous support of the arts on various governmental levels, and perhaps most of all by an intense hunger among our people to experience at first hand the achievements of the world's great artists. But a hunger can only be satisfied when food is available, and cultural sustenance requires generous providers to make it possible.

The art galleries of Australia are now able to have constant exhibitions from countries around the world, but these are almost invariably surveys of a particular period or style. To be able to present, therefore, in four of the continent's major cities an exhibition devoted to a single artist of the stature of Pierre Bonnard is a special privilege, and on behalf of my colleagues in the other States, I would like to pay tribute to the generosity and enthusiasm of Mr. Daniel Wildenstein in Paris, Mr. Max Harari (Mr. Wildenstein's representative in London) and the official representative in Australia of the Fondation Wildenstein, Mr. Georges Mora, of Melbourne. Without the efforts of these gentlemen, we would not be able to enjoy this magnificent experience and we would like to thank Mr. Wildenstein in particular and his associates in general for their assistance.

Australians will, I know, not be slow to show their appreciation of this exhibition by their attendance at the galleries; but I also know that after their visits these beautiful works will remain long in their memories and become part of their experience."

All that needs to be said finally is that this last prediction was more than fulfilled. More than 100,000 people attended the exhibition during its showing of 32 days and a record number of catalogues were sold. These are mere statistics but those who stayed in the exhibition from day to day and watched the impact of these glowing works hung and presented with such skill by Mr. Graeme Sturgeon, the Gallery's Exhibitions Officer, will know that the real measure of the exhibition was the effect it had on people of all ages. The effect that it will undoubtedly have on the Gallery's future programme is that from now, major exhibitions of this calibre must be presented each year. To obtain such exhibitions is a challenge which the staff of the Gallery most willingly accept.

4. Pierre Bonnard The Large Yellow Nude c. 1938–46 oil on canvas 170.2 x 108 cm (67 x 42½ ins). Bonnard Exh. No. 34.



An iron dagger from Iran.

W. Culican

A corroded iron dagger from Iran was purchased for the study collection in 1967* (Fig. 5, 6.) It belongs to a group of iron weapons which have been recognised in recent years as representing the earliest consistent attempt at carburising iron. Analyses carried out by Herbert Maryon[1] have shown that daggers very similar in design to the Melbourne example contain almost one per cent of added carbon and therefore must be regarded as true steel. Metallographic analysis of the Melbourne dagger was kindly carried out by Mr. P. Smith of the Melbourne University Department of Metallurgy, who examined two samples,—one from the tip of the blade and another from the ring of the hilt.[2] The structure appeared to be similar to those described by Ellis[3] and Ternbach[4] for swords of this group. It consisted of spheroids of cementite (iron carbide) in a matrix of ferrite (iron) with numerous non-metallic inclusions. Less cementite was present than in the examples investigated by Ellis and Ternbach. It has however, been pointed out that the carbon content can vary considerably within parts of a given sword[5], so no conclusion can be drawn on this point. The elongated slag inclusions indicate that the blade has been hot-worked by forging, but there is no evidence of subsequent cold working, so that although the metal is experimental, the technique is primitive and does not controvert the existing evidence that quenching and tempering of steel was introduced into regular practice only in Roman times. The spheroidal nature of the cementite shows that the metal was held for a long time near to, but below, the eutectoid temperature (723°C.). As this is the softest structure which can be obtained in steel, it is obvious that no attempt was made to harden the metal by heat treatment.

above: 5. *Luristan Iron Dagger top of pommel (Access. No. 1525.5) 8.3 cm (3¼ ins) first millennium B.C. Purchased. (Enlarged).*

below: 6. *Luristan Iron Dagger side of hilt. Purchased.*

According to microstructures obtained from other swords of this group, they were air-cooled, not quenched[6]. However, the slag inclusions aligned along the length of the blade would have a strengthening effect. The sample had a hardness of 100 VPN, which is lower than that reported by Ellis[7] but is compatible with the lower carbon content of the steel.

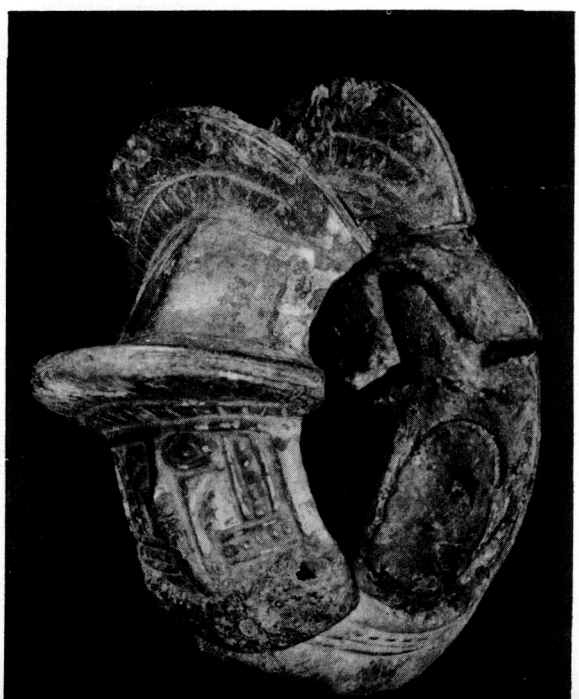
The sample taken from the hilt showed a slightly lower carbon content than the blade sample, but a slightly higher inclusion of slag. In addition there was a fine Widmanstätten precipitate thought to be iron phosphide. This precipitate was also detected in the blade section, but to a lesser degree. Its effect upon the properties of steel would be negligible.

It is, indeed, difficult to believe that the symmetrical human and lion heads which decorate the circular pommel have been made by forging. Thus these daggers raise another technical problem, since *cast* iron was not invented until the late first millennium B.C. by the Chinese. The answer appears to be that the heads and crouching animals were separately made by swaging (beating into a mould or against a negative die) and then mechanically fixed into the iron matrix of the blade. In fact, Naumman established by radiographic analysis that daggers of this class were assembled of eleven conjoined pieces[8].

Our rusty dagger, therefore, represents a notable experiment in the history of prehistoric metal-working. This primitive steel certainly had more prestige than practicality, for the metal is in fact softer than contemporary bronze. The technical achievements of the Luristan smiths have, indeed, been overrated. These weapons were, however, probably very limited in purpose,—stabbing dirks, not thrusting weapons for armed combat. The positioning of the blade at right angles to the hilt is an unusual feature, confined to this group and to relatives from Iron Age Talish[9].

The story of modern interest taken in these daggers goes back to Ernst Herzfeld, who noticed that a prehistoric iron dagger was listed in the catalogue of the Khanenko Collection in Kiev. This was said to have come from Samsun on the north coast of Turkey, and set about ideas that it was connected with the Chalybes, the inventors of iron technology according to Classical tradition. Whether genuine or not, this provenance is now outweighed by that of a large number of iron daggers said to come from Luristan. Recently two iron daggers have been recorded in context – one by Madame Y. Meléki from graves at Cheshmeh-Ali[10] another from a carefully controlled excavation by L. Vanden Berghe at War Kabud (Luristan)[11]. Of these the former is a near version of the Melbourne type, whilst the latter shares with it the feature of having the iron blade set at right angles to the hilt. There is therefore little doubt that a distinctive and adventurous metal workshop produced these daggers in Luristan in the early part of the first millennium B.C. It did not however possess the knowledge to perfect its techniques; and so Luristan 'steel' died out.

More attractive though the daggers were when dark and new and shiny, their ornament is a cliché. Stylistically, however, it is important: in a small group of Luristan objects the heads of lions and men, placed top-to-top, as on the dagger's hilt, plays an important part; and many of these employ iron parts or are entirely made of iron. Maryon's comparative materials for his analysis of the iron swords included an iron bracelet in the Philadelphia Museum (loc. cit., pl. 71 fig. 13). This is plain except for four pronounced transverse flanges which relate it to other bracelets in which the high circular flange acts as a division between addorsed human and lions' heads. The choice of iron for these bracelets (or anklets) again suggests that it was considered to have ornamental value. Other bracelets are: A. U. Pope, Survey of Persian Art, figs. G. H., with a close



above: 7. Luristan Addorsed Daemon and Lion Heads on an iron bracelet National Museum Teheran

right: 8. Luristan Hinged Iron Bracelet with Bearded Heads and Flanges diam 7.6 cm (3 ins) by courtesy of the Seattle Museum

parallel in Seattle (unpublished) – Fig. 8; a bronze bracelet in the Louvre, Syria XL, p.27 - Fig. 9; Made of Iron (Exhibition Catal. St. Thomas, Houston, Texas) no. 18, which has bronze terminals in the shape of flat lion heads, 19 , entirely of iron, and 20 here illustrated - Fig. 8, a good example of a hinged bracelet of flanged style resembling the technique of the daggers. Here particularly can be seen the worked ridge at the juncture of shank and flange, similar to that at the juncture of the shank and flange of the Melbourne dagger. The beaded ridges which separate the two heads on the dagger recall those on a bronze bracelet in Tehran, Fig. 7. Closely related are such bronze halberds as A. U. Pope, A Survey of Persian Art, pl. 45 D with its crescentic blade of iron emerging from the jaws of a lion. These halberds have many features in common: the socket is often ridged and decorated with a crouched animal; the blade is connected to it by a bridge made of a leonine or human face. Often the blade issues from the lion's mouth (represented either as a flat mask or in profile) and a noteworthy detail is the flitch of feather-like rays issuing from the lion's mouth to form a pattern on the blade. This is a clumsy arrangement artistically, but in some examples these 'feathers' are strands of a copious beard fringing a human face strikingly similar to faces on bracelets[12]. These stylistic interconnections of bracelets, swords and halberds, together with experimental use in all three of the 'new metal', all point to the floruit of a primitive Toledo bladesmith's shop in the Zagros mountains.

left: 9. Luristan Bronze Bracelet with adjoining Human and Lions' Heads The Louvre, Paris.

** 1525.5 purchased at Sotheby's 17th Oct. 1966, lot 67; arrived 1967.*

General note.
The bent dagger first examined by F. Herzfeld, Iran in the Ancient East, pp. 134–5, is reproduced by R. Ghirshman, Iran (Pelican Books) p. 100 fig. 36. This same 'Herzfeld bent iron dagger' was subjected to examination by J. Ternbach, in Dark Ages and Nomads (Bryn Mawr College Symposium, 1959, edited by M. Mellink, Istanbul 1964) pp. 46–51, pls. XII–XIII, where six other iron daggers of this type are illustrated. Herbert Maryon's analysis is in 'Early Near Eastern Steel Swords', American Journal of Archaeology, 65, 1961, pp. 173–184. One of these was previously studied by M. Spence and W. Needler, Bull. Royal Ontario Mus., 25, 1955, pp. 14–23. Other examples include one in the Deutsches Klingenmuseum, Solingen, 7000 Jahre Kunst in Iran (Villa Hügel, Essen 1964) no. 210; the Razavi Collection Tehran, R. Ghirshman, Iran from the Origins to Alexander the Great, fig. 507 (with highly geometricised ornaments); Tehran Museum, illustrated by G. Vanden Berghe, Archéologie de l'Iran ancien, pl. 117 b – an interesting example in which the lion-heads facing inwards from the edges of the circular pommel are surrounded by flat, splayed beards. For further details of bracelets see Made of Iron, cit.

1. Maryon loc. cit.

2. My thanks are due to Professor M. E. Hargreaves, Department of Metallurgy, University of Melbourne, who arranged for the examination and to Peter Smith who carried it out. The details are taken from Mr. Smith's technical report, which I wish to acknowledge gratefully.

3. *In Maryon, loc. cit., p. 178.*
4. *loc. cit., p. 46.*
5. *Needler loc. cit.; K. R. Maxwell-Hyslop and H. W. M. Hodges, 'Three Iron Swords from Luristan', Iraq, 28, 1966, pp. 164–178.*
6. *R. J. Forbes, 'The Coming of Iron', Jaarbericht Ex Oriente Lux, 9, 1944 p. 207 ff, as well as other sources, refers to the quenching process as known between 900–700 B.C. but no evidence supports Ternbach's contention that quenching was used on daggers of this class.*
7. *See n. 3.*
8. *In Maryon, loc. cit., p. 181.*
9. *Cl. Schaeffer, Stratigraphié etc. comparée de l'Asie occidentale, fig. 232.*
10. *Iranica Antiqua, I, 3. 1962.*
11. *Achaeologia Viva, I, 1, p. 107.*
12. *Schaeffer, op. cit., fig. 265, 9. Bronze halberds: Pope, Survey, pl. 50 b; A. Godard, Bronzes de Louristan, pl. XXII, fig. 67; H. Frankfort, Art and Architecture of the Ancient Orient, fig. 107 b. (There are other occasional ornaments decorated with faces in the flanged style, Brit. Mus. Quarterly, XXVI, 3–4, 1963, pl. XL c).*

10. *Luristan Iron Bracelet by courtesy of the Ternbach Collection University of St. Thomas, Texas.*

Two core-built glasses of the classical period.

D.B.Harden

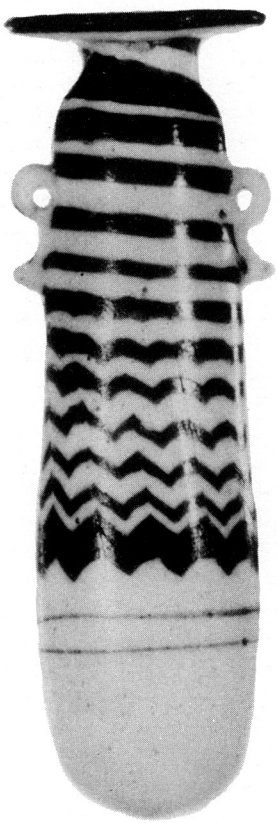
One of the earliest methods of making glass vessels – if it was not, indeed, the very first – was to build up narrow-necked vessels by modelling them in molten and viscous glass on a core. [1] In making such pieces the glass-worker first formed a core, perhaps of clay (certainly not of sand) with grass or straw as a binder, around a metal rod. This may then have been dipped in a crucible of molten glass to pick up enough to form the body and neck of the vessel; or, more likely, a glass gob was picked up on the end of a metal rod, dropped on the core and then glass was wound round the core spirally by drawing out the gob. The outside of the vessel, thus prepared, was smoothed on a flat stone slab (called nowadays a marver, from the French 'marbre', the process being known as marvering). Decoration of coloured trails or blobs, if required, was then added while the vessel was still warm, by dropping it on from other gobs, the trails being often combed into festoons or zigzags before this decoration was flattened into the surface of the vessel by further marvering. Later, handles and a foot-ring were added, if the shape called for them, and then the core and its rod were removed and, usually, a rim applied and fashioned. Glasses thus made were used, no doubt, for unguents or scents and are normally small, averaging no more than 7.5 – 12.5 cm (3–5 in.) high.

This method of manufacture seems to have first been used in Mesopotamia round about 1500 B.C. and borrowed thence by Egypt not long afterwards, following the Asiatic conquests of the great pharaoh (Thothmes) III during the first half of the 15th century B.C. From then on for about 300 or 400 years the manufacture of core-built glasses was very common in Egypt, and numerous examples of Egyptian fabric have been found, especially in Egypt itself. Contemporary vessels made and used in Mesopotamia are much rarer, largely because the soils of that area are not so conducive to the preservation of glass as is the very dry sand in Egypt.

Yet for some reason as yet unfathomed, the making of core-built vessels seems to have ceased in Egypt by the end of the 2nd millennium B.C. and that country did not, it seems, take part in a great revival of this technique which occurred in the eastern Mediterranean area from the 6th to the early 1st century B.C. Now, even though examples are rare, the technique never died out in Mesopotamia, as it did in Egypt; indeed, as finds prove, it continued there down to the 4th century B.C. at least, if not longer. It must therefore have been from Mesopotamia that this eastern Mediterranean group stemmed. Its shapes, however, are Greek, not Asiatic, and are readily distinguishable from their Mesopotamian contemporaries: they copy, from century to century, a number of the common types of Greek pottery, notably jugs (oinochoai), unguent-vases (alabastra – themselves copied from stone originals), oil-bottles (aryballoi) and little two-handled vases (amphoriskoi – copies of large wine-jars).

Where were these eastern Mediterranean core-

built vessels made? Regrettably we cannot be sure, for no workshop sites for them have, as yet, certainly been identified. It is safe to assume, however, that a great many were made on the Levant coast, and if so these could be called Phoenician and would then be amongst the earliest examples of the great Phoenician glass industry, so well attested by Pliny and others, which supplied so much of the blown glass of Roman and later times. Another centre of manufacture was perhaps Rhodes, where great quantities of these glasses have been found in graves and where a Hellenistic factory has recently been excavated which certainly made eye-beads of similar glass and may have made core-built vessels as well. Crete is another possible centre, and there is a type of late amphoriskos of the 2nd or early 1st century B.C. which is specially frequent in Cyprus and may have been made in that island. There is no evidence, that such glasses were produced on the Greek mainland or anywhere farther west, even though they were traded throughout the Mediterranean and even farther afield.



11. Eastern Mediterranean Alabastron glass (Access. No. 32/1970) h. 10.4 cm (4 3/16 ins) 6th century B.C. Purchased 1970.

It is to this eastern Mediterranean series that two very fine core-built glasses belong, which have recently been acquired by the National Gallery of Victoria through the Felton Bequest. The first is an unguent-vase or alabastron, 10.8 cm. (4¼ in.) high, of opaque white glass decorated with opaque wine-coloured trails (Fig. 11). It has a broad horizontal rim spreading out from a constricted neck, a tall cylindroid body with a bulge near the bottom, and a rounded base. On the side, just below the shoulder, are two opaque-white ring-handles with pronounced, well-made tails. The decoration consists of a neatly-applied trail round the edge of the rim; a continuous spiral trail on the neck and body, the upper half of which is plain while the lower half is combed two ways to form a zigzag; and a two-line, thin horizontal trail below this. The rim-trail is unmarvered, the body-trails marvered. This vessel is intact, but shows some streaky, pitting weathering, especially on the trails, and the surface of the glass is speckled with sandy and black impurities, some of which have weathered away, leaving pits. A technical point of interest is that the mouth of the vessel still shows the rough edge deriving from the formation of the vessel on the core-rod, a roughness which has not been totally obscured by the addition of the broad rim.

This alabastron belongs to a closely-knit group of core-built vessels with dark trails (normally wine-coloured) on an opaque-white ground, the date and distribution of which has been carefully worked out by Fossing. He shows[4] that it occurs in three shapes, alabastra, amphoriskoi, and oinochoai, and that such vessels are some of the earliest in this eastern Mediterranean series. Two examples – amphoriskoi – occured in a cemetery of the second half of the 6th century at Trebenischte, Yugoslavia, and an alabastron was found in a 6th-century B.C. grave at Cameiros, Rhodes. In his view – and we may readily concur – this variety ceased to be made after the early 5th century. Fossing illustrates an alabastron in the British Museum from Amathus, Cyprus, which is very close in shape and design to our piece, except that its body has straight sides, with a slight upward taper and without the bulge which is so noticeable on ours, and he cites many other examples of comparable pieces from various sites in the Mediterranean area[5]. Present knowledge does not permit us to say where such pieces were made, or to decide whether

they all come from one factory. The second vessel acquired through the Felton Bequest is a jug, or oinochoe, 12 cm. (4¾ in.) high, including the handle, and 6.9 cm. (2¾ in.) in diameter, of opaque dark blue glass, decorated with opaque yellow and opaque pale green trails (fig. 12). It has a spouted, trefoil rim, splayed out above a short, cylindrical neck, an ovoid body standing on a splayed, concave foot-stand, and a high-swung 'strap'-handle, plano-convex in section, of dark blue glass like that of the body, from rim to shoulder. The decoration consists of: (1) round edge of rim, an unmarvered trail, mixed yellow and green; (2) round neck, two unmarvered trails, pale green; (3) on upper part of body, marvered trails, yellow and pale green, the yellow in six bands, the green in two, mingling with the two lowest yellow ones and combed two ways with them to form a zigzag pattern; (4) immediately below (3) and added after it, a marvered trail, light green, in two bands, the ends overlapping; (5) at edge of foot-stool, an unmarvered trail, yellow; (6) near bottom of handle, an unmarvered disk, pale green. The jug is intact, but shows some streaky, pitting weathering, especially on the trails, and both body and trails are iridescent and speckled with sandy impurities. On this piece, too, as on the alabastron, the rough edge of the original mouth, formed on the core-rod, can be seen inside the vessel, where the trefoil rim joins the neck. The rim itself has been formed after the vessel was released from the core-rod, by applying a broad disk and then folding it up vertically at the back and pinching it in on both sides to render it trefoil. The foot-stand was fashioned by tooling, as tool-marks on it, especially on the under side, indicate.

This jug is perhaps slightly later in date than the alabastron. It belongs to another closely-knit group of core-built glasses, this time with light-coloured trailing (normally yellow, and pale blue or green) on an opaque dark ground. Its group includes alabastra, aryballoi and amphoriskoi as well as oinochoai, and was in production, with little or no change in forms or patterns, from the later 6th century until the end of the 5th or the earliest 4th century B.C. As Fossing shows,[6] it occurs along with dark-on-light glasses in the Trebenischte cemetery of the second half of the 6th century, while examples are also found in early 4th-century graves at, e.g., Salonika in Greece and Spina (Comacchio) in Italy. He cites numerous examples of it from sites all over the Mediterranean area in all the four shapes I have mentioned. Though occurring in the 6th century, however, and possibly continuing to be made in the very early 4th, it is far more frequent in the 5th century, and may indeed be considered to be specially characteristic of that century. Fossing believes that it began later than the dark-on-light and fairly soon replaced it in popularity. We will not be far wrong, therefore, if we ascribe our jug to the 5th century B.C.

Curiously enough, though Fossing lists many examples of this type of jug from eastern and western Mediterranean sites, he illustrates only one, a piece from Muschovitsa Mogila in Yugoslavia.[7] The type is particularly common in Rhodes, as many examples in the museum there and also in the British Museum and elsewhere show.[8] These Rhodian examples often, though not invariably, have coloured disks at the base of the handle, such as our piece has, and Dr. Haevernick[9] suggests that these might have been used as a kind of 'trade-mark' by Rhodian glassmakers. If this were true it could be claimed that our piece was made in that island. But it would be wrong to lay too much stress on this conjecture.

All we can be sure of, at present, is that our jug, like the alabastron, was made in the east Mediterranean. Before it acquired these two core-built glasses of the Classical period, both of which are exceedingly fine examples, in excellent state of preservation, and worthy of exhibition in even the choicest collection of ancient glassware, the National Gallery possessed only two core-built glasses, neither of which is imposing or impressive. Both, curiously enough, are of the same date—late 6th or 5th century B.C. – as the two new acquisitions, one being an oinochoe (no. 157.1) 9.0 cm. (3½ in.) high, of opaque white glass with wine-coloured trails, the handle and some other portions of which are missing, the other an alabastron (no. 1546.5) 12.0 cm. (4¾ in.) high, of opaque royal blue glass with opaque yellow and opaque pale green trails, which, though intact, is far more heavily pitted and iridescent than either of the new pieces. The Gallery is therefore specially to be congratulated on obtaining these two fine specimens through the generosity of the Felton Trustees. The opportunity of acquiring such outstanding examples of these types arises but rarely, and few public collections outside the Mediterranean area, except the largest and most long-standing, have pieces of comparable standard in their possession.

1. The best and most complete account of core-built glasses is that by P. Fossing, Glass Vessels before Glass-blowing (Copenhagen, 1940). For a recent, much more summary, discussion, see D. B. Harden, 'Ancient Glass, I: Pre-Roman', Archaeol. J, CXXV (1969), 46 ff.

2. For the Rhodian possibilities in general see G. D. Weinberg, 'Evidence for glassmaking in ancient Rhodes', in Mélanges offerts à K. Michalowski (Warsaw, 1966), pp. 709–12. The bead factory has not yet been fully published; for a brief note see P. N. Perrot and G. D. Weinberg, 'A late Hellenistic bead factory in Rhodes', in Studies in Glass History and Design (Committee B Sessions, VIIIth International Congress on Glass held in London 1st to 6th July, 1968), Sheffield, 1970, p.1.

3. See T. E. Haevernick in Jahrb. des römisch-germanischen Zentral-museums, Mainz, VII (1960), 57.

4. Op. cit. in note 1, pp. 43 f., 60–2, 69 f.

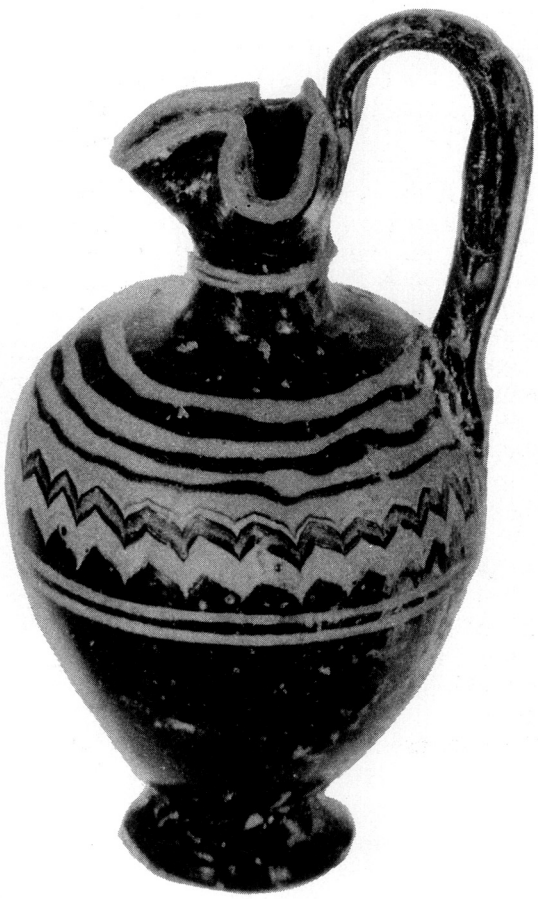
5. For the Amathus piece see Fossing, op. cit. in note 1, p. 60 f, fig. 29, and for other comparable glasses, ibid. p.60, note 3.

6. Op. cit. in note 1, pp. 43 f., 62 ff., 71–5.

7. Op. cit. in note 1, p. 75, note 2, and fig. 52.

8. For one of the B. M. pieces see D. B. Harden et al., Masterpieces of Glass, British Museum, London, 1968, p. 21, no. 12.

9. T. E. Haevernick, op. cit. in note 3, p. 57 f.



left: 12. Eastern Mediterranean Oinochoe glass (Access. No. D31/1970) h. 12 cm (4¾ ins) 5th century B.C. Purchased 1970.

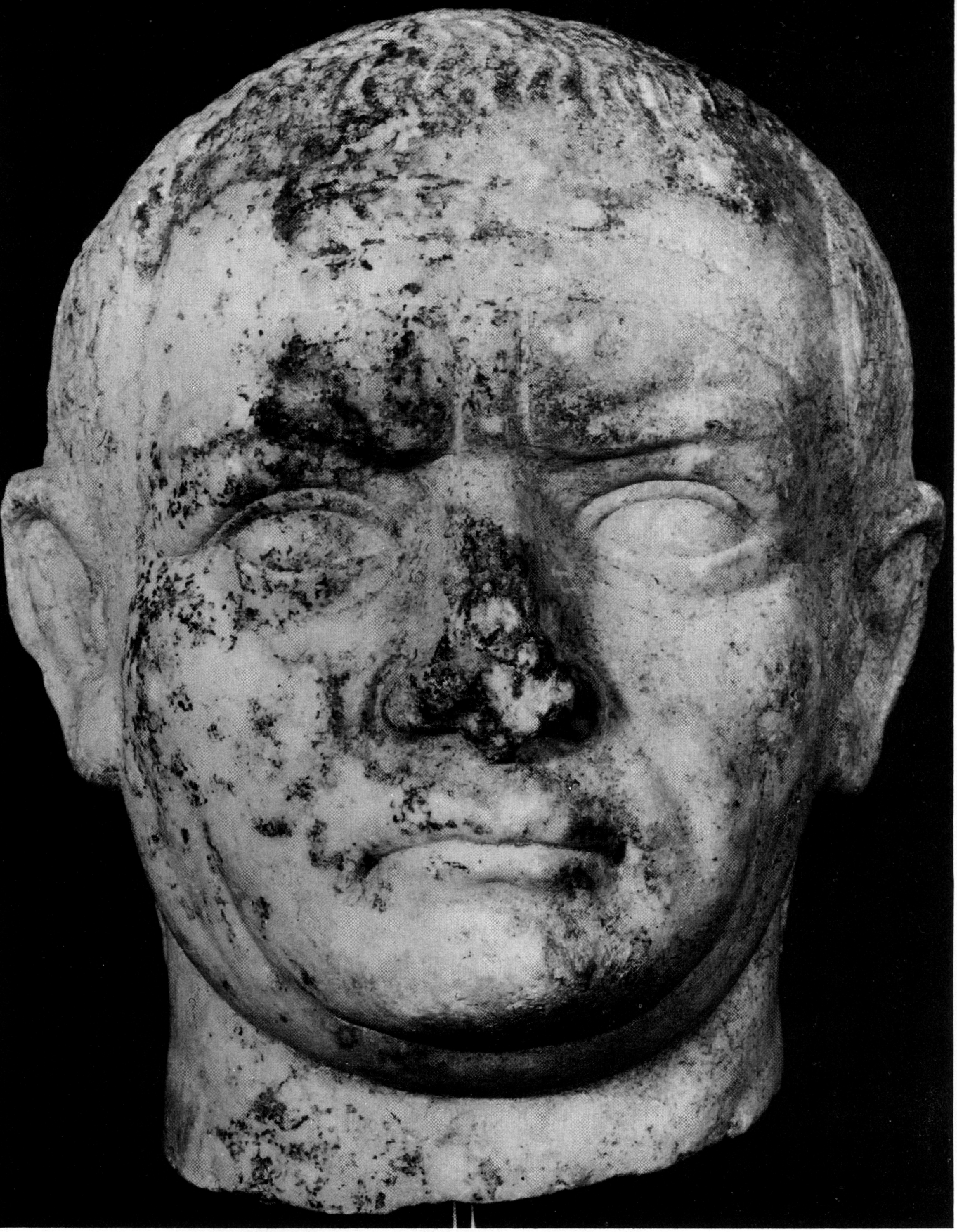
Flavian flesh and shadow: a portrait of Vespasian.

Peter Connor

A portrait head of Vespasian (Stock Book D 48/1970; figs. 1–4) made of yellowish marble, a little under life-size, came to the Gallery in 1970 purchased through the Everard Studley Miller Bequest from *Arte Classica,* Lugano; it was shown in Sydney in September, 1970 at David Jones Art Gallery in the exhibition, "Three Thousand Years of Classical Art"; Cat. no. 84 (ill.). The nose is broken off from a point high on the bridge; the back of the head from just behind the ears is missing: the cut is an almost vertical slice. The surface of this cut is generally roughened, though near the edges it has been filed much smoother; there is a dowel hole approximately in the centre, level with the top of the ears (fig. 4). There is much pale brown discolouration over the face. The head is 25 cm. (10 inches) high, 19 cm. (7½ inches) wide, and 12.6 cm. (4 15/16 inches) deep – to the vertical cut at the rear.

The viewer is immediately confronted with a block-like shape of head of impressive width, with large fleshy ears (which tend to exaggerate the lateral dimensions), a heavy jowl, a bulby nose; its forehead is creased by both horizontal and vertical wrinkles. Within this mass of flesh the eyes seem small and the lips small, thin and tight. Whilst the general outline is squarish, the skull is rounded and the outside perimeter of the lower face, formed not by the chin but by the jowls, repeats the steady curve. A look at the head in profile adds to these impressions. The ears are even fleshier than is apparent from the front; the folds of the chin and the double-chin continue in heavy vertical creases up the cheeks (fig. 2) to disappear into the flesh that hides the cheek bones. Note that what was seen in frontal view as a spread of flesh is here given its true depth. As if to emphasize the fleshiness, the inner part of the cheek bones below the eye is finely modelled, then towards the ear it lapses into fat; this is stressed too by the deep cutting at the base of the nostrils which reveals the weight of flesh beyond it. Abundant folds hang diagonally from the end of the nose past the corner of the mouth (fig. 3). The three horizontal wrinkles on the forehead each lie at the base of a rounded section of skin, whilst the lowest part of the forehead, immediately above the eyebrows, thrusts forward quite prominently (fig. 3). The eyes are deep set and crouch against the large mass of the nose, and the puffy eyebrows, so noticeable in fig. 1, imitate the bulge of the lower forehead and hood the eyes. In sum, the profile is a series of folds mostly with a downward movement except for the firmly rounded and forward thrusting chin which acts as a counterpoise and balance to all this. In profile, the chin is quite firm and dominant; it does not get lost in the jowls as it does in the frontal view. This thrust is significantly aided by the way the under part of the lower lip is strongly cut back. The outline of the skull is not disturbed by the closely cut hair which, whilst obviously vigorous enough in growth, fits snugly to the cranium.

All these items clearly represent a man who



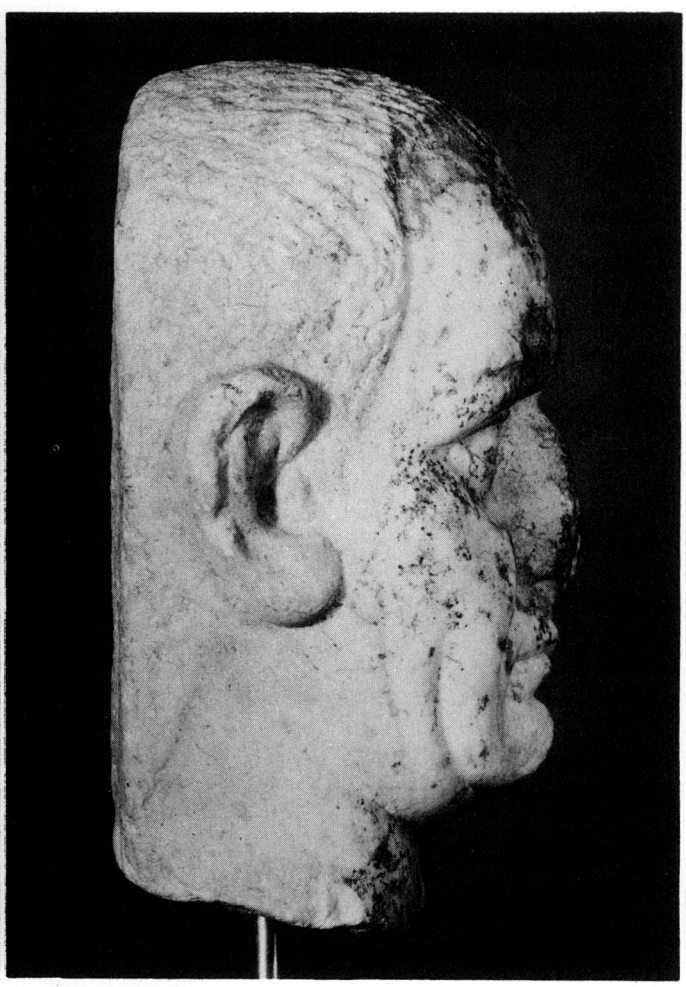
13. Roman Head of Vespasian marble (Access. No. 48/1970) h. 25 cm (10 ins) 1st century A.D. Everard Studley Miller Bequest 1970.

is not concerned to hide anything about his appearance that is unflattering and who does not demand that the Greek canons of beauty and proportion transform him. This latter sort of classicism had been employed over the preceding century by the Julio-Claudian family which had provided Rome with its *princeps* (first citizen; emperor) since Augustus established himself as such following the battle of Actium in 31 B.C. Prominent examples that spring to mind are the processional frieze of the Ara Pacis, the Augustus (among others) of the Ny Carlsberg Glyptotek, Copenhagen and the Ravenna Relief.[1]
Against this contrasting background, we are impelled to describe the Melbourne portrait as realistic, and to claim for it a recognition of the peasant origins of this soldier emperor.[2]
The Melbourne head is undoubtedly a portrait of Vespasian. All of the distinctive features we have discussed so far: shape of head, expanse of face, large flabby ears, heavy jowl, puffy eyebrows with two deep vertical creases between, three horizontal wrinkles on the forehead, are the canonical signs of the portraits of Vespasian established on coins. T. Flavius Vespasianus (whence comes the dynastic name, the Flavian emperors) was born in Sabine territory at Falacrina near Reate on 17 November A.D. 9, son of an established but undistinguished farming and tax-farming family. He showed prowess as a military commander, though he was out of a command for some years before being chosen by Nero to conduct the campaign in Judea. It was at Alexandria during this campaign, whilst the Civil War was proceeding, that the soldiers of Tiberius Julius Alexander acclaimed him Emperor. An excellent coin portrait which provides a parallel to our head is illustrated by West, *op. cit.* pl. L1, fig. 1, where, in particular, can be seen the two deep vertical furrows on the cheek. Other coin portraits can be found in J. J. Bernoulli, *Römische Ikonographie* II 2, Münztaf. I, 14–18; F. Magi, *I rilievi flavi del Palazzo della Cancelleria,* p. 58, fig. 54;[3] Laura Breglia, *Roman Imperial Coins,* p. 94 no. 31. In view of the most recent work on Flavian portraiture, M. Wegner ed. *Die Flavier* (Berlin, 1966), and one now established as the basic reference for work on this subject, our head is quite remarkable because of the critical view taken by Wegner of large numbers of so-called portraits of Vespasian, many of which, as can be seen from his catalogue pp. 72–84, are either not Vespasian or are not genuine ancient works.[4]
The best known portrait of Vespasian, and one which provides excellent confirmation of the attribution of the Melbourne head, is one in the collection of the Ny Carlsberg Glyptotek, Copenhagen, Inv. 659 a, (figs. 17, 18). In terms simply of the iconographical items listed and discussed above, there is complete agreement, or almost: the Copenhagen Vespasian is largely bald. But the two heads show a marked dissimilarity in style. In contrast with the Copenhagen head, the Melbourne Vespasian is less boldly realistic. The former shows Vespasian at a more advanced age, with the baldness, the sagging flesh round the chin, particularly underneath it (fig. 18; the Melbourne head has a copious jowl, but the skin is quite firm), the pursed lips which seem to cover a toothless mouth, the sagging skin around the eyes. We know from Dio 66, 17 that Vespasian was bald at his death and the Copenhagen head is taken, reasonably to represent him just before he died in A.D. 79. Vespasian was then 70 years old. On the other hand, he was 60 when he became emperor, which means that, over the ten years of his reign, there was not much time for significant changes in his outward appearance.
What we have in the Melbourne Vespasian, then, despite all the elements we have described as realistic, is an idealized portrayal of the aged emperor. It is not idealization after the Greek mode, but it is idealization nonetheless. The face is given regular features and in frontal view at least made to look harmonious. Purely artistic means play their part, as can be seen in comparison with figs. 17 and 18. The lines of the skull and the jowls, repeated by the parallel line of the chin, complement each other. The carefully even curve of the hair line over the temples (compare with the fluffy edging at this point in fig. 18) has its counterpoint in the opposed curve of the ear, which itself is continued by the sharp line separating the face from the neck (fig. 14). This sharp line is most important in the overall artistic conception of the head. The frontal view (fig. 13) shows how important is the definition of shape which it exercises, together with the shadows it creates. The same sharp outlines are much in evidence round the eyes, particularly at the upper edge where the eyelid is marked. Above this, there is another sharp ridge which marks the boundary of the puffy eyelid and the just as swelling eyebrow. A comparison with the Copenhagen head makes it clear that our sculptor has not fully caught the complexity of transition of bone and

skin at this point, yet the sharpness of the line, in contrast with the successfully managed folds of flesh at other places, is also, clearly, not purely due to mismanagement because amidst all the flesh, the features are distinctly marked and stand out with a quite vigorous clarity. There is the same definition in the mouth with its clearly articulated limits and the mobile shadow of the slightly irregular but flowing curve of the line where the lips meet.

It should be noted that the hair on the back of the neck of the Melbourne head (fig. 14) descends quite thickly until at least level with this line marking the neck from the face. On most other portraits, the hair reaches only as far as the bottom edge of the ear (fig. 18). The Julio-Claudian portrait heads, which are crowned by luxuriant and carefully disposed coiffures[5] have hair which extends manelike down the neck. This might possibly be taken as a stylistic relationship with the Julio-Claudian heads and indicate that our portrait is early in the Vespasian series. There are other signs of this – according at any rate to Max Wegner's general arrangement of the portraits of Vespasian. He puts Copenhagen 659a at the furthest extreme, i.e. c. A.D. 79, and at the beginning of the series he places the marvellous portrait in the British Museum (Inv. 1890), Wegner pl. 2[6], which with its squarish head and abundant, if close cut, hair is the youngest looking and makes a good focus round which to gather a number of idealizing portraits (Wegner p. 10–13). The Melbourne head is to be assigned to this group. There are differences among them. Ours is not so square as BM 1890;[7] its forehead furrows are more sketchy; the London eyes are not so sharply done, the hair does not come down as low on the neck – though in this the Melbourne head is similar to another member of the group, the head from Ostia, Museo Nazionale delle Terme Inv. 330, Wegner pl.4a. The hair of BM 1890 is reminiscent of Julio-Claudian work at the forehead where it separates in strands at the front, and individual locks are given sharper definition over the brow. The idealizing quality of the Melbourne head seems close

14. Roman Head of Vespasian left profile Everard Studley Miller Bequest.



15. Roman Head of Vespasian right profile Everard Studley Miller Bequest.

to that from Lucus Feroniae, Museo Nazionale di Villa Giulia, Wegner pl. 7a. A small but interesting feature of the Melbourne head is also found in this 'early' group. BM 1890 and Museo Nazionale delle Terme Inv. 53, Wegner pl. 8b, both have, like ours, small but clearly perceptible holes sunk at the corners of the mouth (cf. Wegner p. 11–12). The resulting crisp shadow is what defines the limits of the mouth so sharply.

Whether this implies that it was made closer to the beginning of Vespasian's reign than to the end, or even at a time when his sons Titus and Domitian were in turn emperors and when a reverential idealizing portrait of the divinized head of the family might serve some purpose, is a difficult question to solve. For a portrait of this kind see the Cancelleria relief now dated A.D. 93–96 by Erika Simon.[8] An idealizing group, as well as a realistic group, in Vespasianic portraits has long been recognized.[9] Wegner attempted to separate them chronologically moving from idealizing towards realistic with the gradually disappearing hair and the increasing signs of tooth decay as the mouth seemed to close more and more over a void. This arrangement has an interesting parallel in the opinions of H. Jucker about the development of portraits of Galba and Vitellius[10] (both participants in the year of the four emperors who reigned for short periods between A.D. 68 and 69 before Vespasian) where the earliest images – coin portraits – made in the provinces (Spain and Gaul) were close to the idealizing style of Julio-Claudian times, and the later portraits made in Rome (supposedly with a better chance of checking appearances from the living man – Galba was 70 years old and Vitellius a notorious *bon viveur*) were quite realistic. It is perhaps better to be less dogmatic about these questions, at least when applied to Vespasian, and recall Wegner's own injunction that posthumous portraits tend to follow a law of their own.[11]

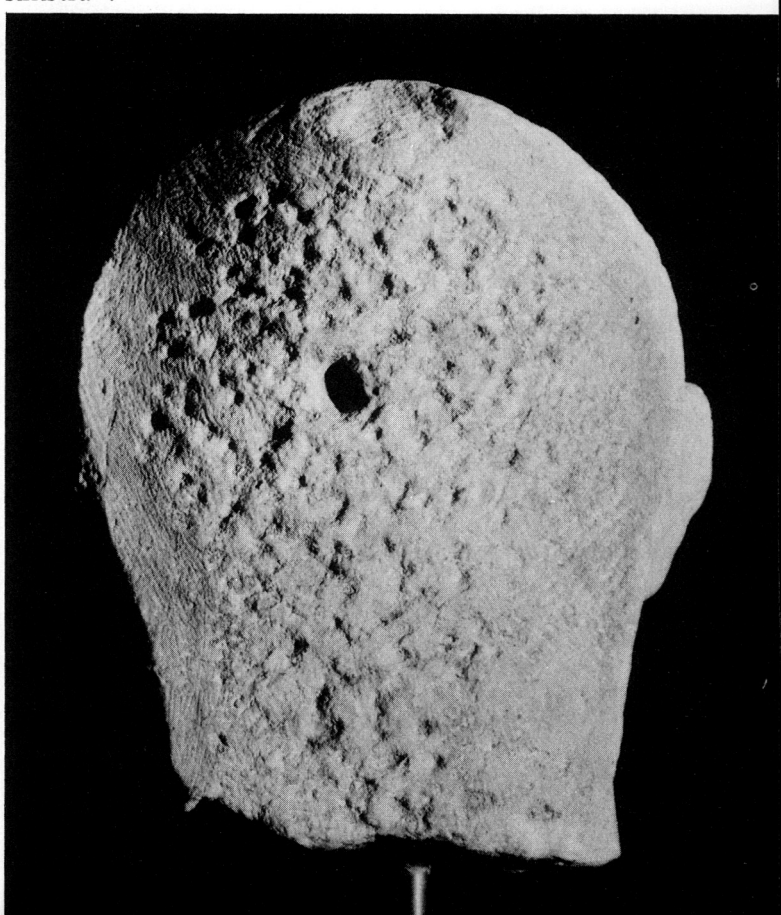
This brings us to the re-introduction of the Republican style in portraiture. Vespasian was not the first to do this, although the normal picture book which passes from Nero to Vespasian implies it.[12] Both Galba and Vitellius have portraits on coins and in the round which are as truthful about facial features as those of Vespasian.[13] One might note in particular a marble portrait of Vitellius in Copenhagen, which is striking for its folds of fat and enormous double chin.[14] In fact, realistic elements had been creeping in with Tiberius and more strongly with Claudius, "the curiously brilliant blend of political idealism and human realism which the portraits of Claudius had suddenly developed was now revived again", C. H. V. Sutherland, *Art in Coinage* (London 1955) 80.

West has said that the Republican style portraiture of Vespasian was subjective rather than objective; Hinks writes, "It would be more accurate to say that the realism of Flavian art is psychological rather than aesthetic in origin".[15] And so it is; it is a deliberately assumed style. Not that Vespasian had any illusions about restoring the republic. When his coins proclaimed RESPUBLICA RESTITUTA, he intended no more than the kind of restoration envisaged by Augustus. Nor did the people expect any more. It has often been pointed out that there was no serious attempt to overthrow the principate as such; any dissatisfaction was expressed against the personality of the individual princeps. In fact one very strong argument in favour of Vespasian was that he had two sons who could take over the job (Tac. Hist. II, 77; Dio 65,8). Hereditary succession had become the rule in practice, no matter what the theory might be.[16] In his political moves, Vespasian weaved his way through a careful support for some aspects of the Julio-Claudian line (except Nero, of course) by restoring the cult of Claudius, and restoring honours to Galba (Tac. Hist. IV, 40), for by doing this he took the side of the Senate and did not antagonize those senators who were newly reinstated by Galba;[17] he kept friendly contacts with the people, in part by refusing attempts to trace his family back to the god Hercules (Suet. Vesp. 12); the start on a huge amphitheatre (the Colosseum) on ground that had been appropriated by Nero for his own palace, the *Domus Aurea,* was also a big attraction for the common people.[18] Augustus had based his position largely on *auctoritas* (Res Gestae 34, 3), a power of influence that came with descent from an important family; this was an essential part of political life under the Republic and was expected by the Senate. Vespasian had no *auctoritas;* he 'could display no connection with the Julio-Claudians; worse, he was not even a senatorial nobleman of standing, but a mere upstart. The new senators were just as privilege-conscious as had been those of the old republic, could they bring themselves to accept a mere *novus homo?*'[19] Vespasian did not ride rough-shod

over this potential opposition, there is propaganda aimed at softening the 'bad memory of his usurpation',[20] but he aimed at something more tangible than *auctoritas.* M. A. Levi has argued that Vespasian got the Senate to found the princeps' *potestas* on something other than the purely personal *auctoritas;*[21] the so-called *Lex de imperio Vespasiani* does not concern *imperium* but *potestas.* Further, Vespasian came to Rome as emperor after being acclaimed by his troops in Alexandria. There were signs of approbation from the Eastern gods and reports of miraculous healing performed through him (Tac. Hist. IV, 81–82; Suet. Vesp. 7).[22] It was useful to have divine backing, but Vespasian could not afford to seem too Eastern, such was the lasting power of the propaganda carefully created by Augustus against Antony and Cleopatra.

The Republican and Italic style of portrait is a precious antidote to any sense of Eastern bias, and though Vespasian became more of an absolute monarch than the Julio-Claudians, he saw to it that his portraits never betrayed him.

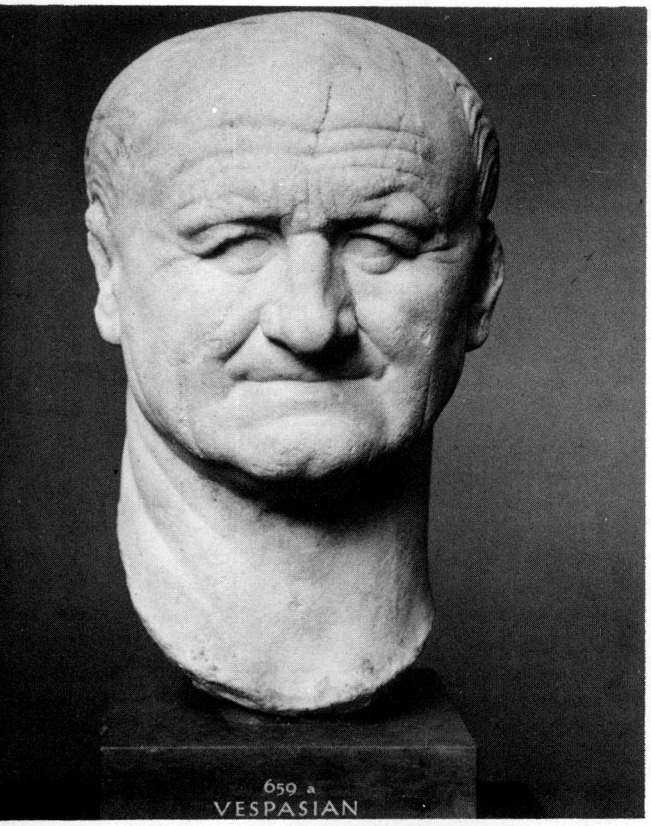
A word finally about the missing back portion of the head. There are extant heads chiselled from reliefs and it is here perhaps that we must seek an explanation:[23] e.g. H. von Heintze *Die antiken Porträts in Schloss Fasanerie bei Fulda,* Cat. 60 no. 40, pl. 126 b, d; "Die Art und Weise, wie diese den Kopf umschliessen, deutet, ausser dem Erhaltungszustand, daraufhin, dass er von einem Relief stammt, wofür auch die Anlage des Gesichts und des Halses spricht." There is another e.g.: in G. Kaschnitz-Weinberg, *Sculture del Magazzino del Museo Vaticano,* 230 no. 534. The latter piece has a tell-tale lump of marble sticking to it, and a Flavian relief is unlikely to have shown the emperor facing frontally outwards and looking straight at the spectator. This sort of development came over a hundred years later with the Arch of the Argentarii of Septimius Severus. It is more likely that the head was made specifically in two parts. A portrait in Cairo formerly thought to be Vespasian (but not by Wegner), is constructed in exactly this way.[24] P. Graindor supposes that the marble block was too small and was completed by adding plaster (stucco); he describes the head as having a dowel hole at the back and one in the neck. For example where the join is almost vertical, see *Delos* XIII *(Les portraits romains)* pl. XXVIII, and the text on pl. XXVI, p. 35 f., and p. 39, "Le visage comme le masque précédant, est travaillé à part et collé ensuite contre la partie postérieure de la tête. Ici, le cas est d'autant plus intéressant que la partie rapportée ne constitue pas simplement un masque, mais comprend plus de la moitié de la tête, avec les oreilles." The details of the back of the Melbourne Vespasian suit this interpretation very well; a dowel hole for the main element of fixture, a roughened surface with smoother edging to provide a neater contact to the outside surface (a comparison can be made with the method of joining the column drums in Greek temples, cf. Hugh Plommer, *Ancient and Classical Architecture* (London 1956) p.150). Portraits of emperors, works of quality, in Copenhagen show that this method was not considered inappropriate for the leader of the nation, cf. V. Poulsen, *Les portraits romains* 1 (Copenhagen, 1962) 89 no. 54, pl. XC – XCI (Caligula); also 18 no. 19, pl. XXX – XXXI, L'occiput et le sommet du crâne manquent; le crâne était rapporté d'un autre morceau de marbre." The full length statue of Tiberius from the Sanctuary of Diana at Nemi now in Copenhagen (also clearly an important statue) has this same kind of constructed head. It cannot be seen in Poulsen, pl. LXXXI – LXXXII, cf. pp. 84–85, no. 47; but it is clearly shown in L. Polacco, *Il volto di Tiberio* (Rome 1955) pl. XXVII, 2. and p. 131 n. 14, "La testa già in antico era rappezzata nella parte superiore sinistra".

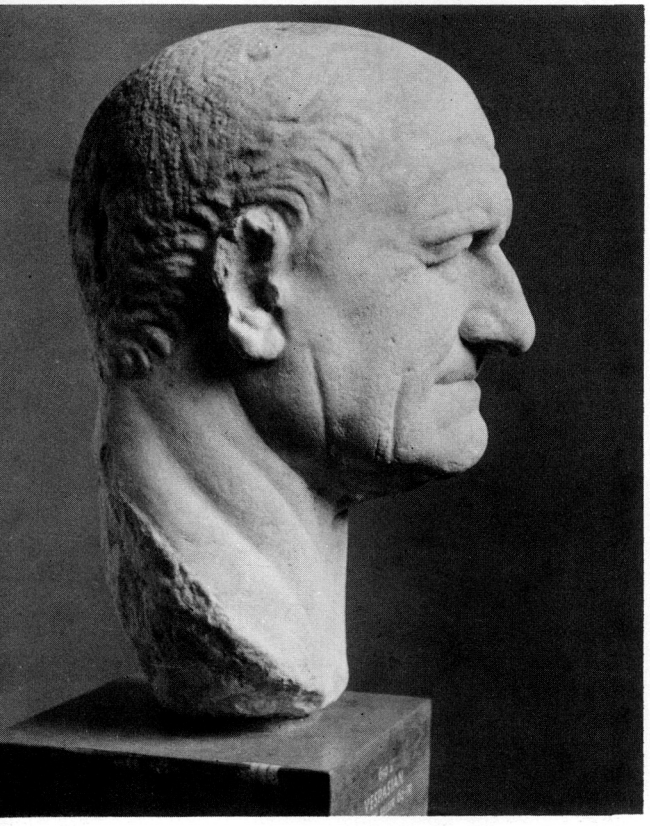


right: 16. Roman Head of Vespasian rear Everard Studley Miller Bequest.

NOTES

1. *Ara Pacis: G. Moretti, Ara Pacis Augustae, (Rome, 1948); J. M. C. Toynbee, The Ara Pacis Reconsidered, Proc. Brit. Acad. 39 (1954). Augustus: V. Poulsen, Les portraits romains, (Copenhagen, 1962) pl. XLVII – XLIX. Ravenna Relief: D. E. Strong, Roman Imperial Sculpture, (London, 1961) Julio-Claudians; e.g. V. Poulsen, Claudische Prinzen, (Baden-Baden, 1960).*
2. *cf. R. West, Römische Porträt-Plastik II (Munich, 1941) 2, ". . .Porträt eines alten Bauern". A Hekler, Greek and Roman Portraits, XXIV, "Vespasian is a veritable peasant with his fat cheeks and narrow irritable look".*
3. *Illustrated here are two different types of portrait from the same year A.D. 71: one thin and strict with almost regular features, the other large, with enormous chin and sad expression.*
4. *In a review of this book, D. E. Strong, Gnomon 1968, 216 gives the following figures; Vespasian; 110 in catalogue, but only 33 treated as definite. Bernoulli had listed 50 statues, busts and reliefs, of which 20 were considered certain and ancient. Wegner has been criticized for rejecting too many portraits, though without much in the way of constructive suggestion, but cf. Strong Gnomon op. cit., and C. C. Vermeule, Roman Imperial Art in Greece and Asia Minor (Harvard 1968) 513 n. 2. Vermeule is also unrepentant about some of his own Flavian attributions. The head in Thessaloniki (Inv. 1055) is now published by A. Rüsch, Das kaiserzeitliche Porträt in Makedonien, JDAI 84 (1969) 70f., 130 Abb 42, 43; cf. Wegner 82 f.; this gives better opportunity for judgement.*
5. *See n. 1 above.*
6. *Another illustration of the B.M. Vespasian (Inv. 1890): R. P. Hinks, Greek and Roman Portrait-Sculpture (London, 1935) pl. 28 a.*
7. *Cf. Wegner 10, 'Der Umriss des Gesichts bildet nahezu ein Viereck'; and 'Die Breitausdehnung der Stirn von Schläfenhaar zu Schläfenhaar hat ungefähr dasselbe Mass wie der senkrechte Abstand zwischen Stirnhaar und Mundespalte.'*
8. *F. Magi, I rilievi flavi del Palazzo della Cancelleria; J. M. C. Toynbee, The Flavian Reliefs from the Palazzo della Cancelleria in Rome, 1957; E. Simon JDAI 75 (1960) 135–136, esp. 151; Wegner pl. 5.*
9. *F. Poulsen, Römische Porträts in der Ny Carlsberg Glyptotek, Röm. Mitt. 29 (1914) 47; H. Brunn, P. Arndt. F. Bruckmann, Griechische und römische Porträts (Munich, 1891 et seq.) 1179–80; West II op. cit 2f.; Magi op. cit. 58f.*
10. *H. Jucker, Vitellius, Jahrbuch des Bernischen Historischen Museums 41/42 (1961) 331–357; and, Ein Aureus und der Kopf des Kaisers Galba, ibid 43/44 (1963/64) 261–302.*
11. *Wegner 10, 'Eines muss jedoch sogleich bedacht werden, dass nämlich postume Bildnisse ihren eigenen Gesetzen folgen. Ein Bildnis des zum Gott gewordenen Herrschers vermeidet die Züge der Hinfälligkeit und zeigt eine Neigung zum Idealisieren'.*
12. *Cf. e.g. Hinks op. cit 24. 'The accession of Vespasian, the downright soldier who made a point of despising the courtly arts and accomplishments, is marked by an Italic revival.' Laura Breglia, Roman Imperial Coins, has a realistic Galba (no. 35) as well as an idealistic (no. 27).*
13. *C. M. Kraay, The Aes Coinage of Galba, Numismatic Notes and Monographs, 133 (1956) 13, 'The heads are big and fleshy . . .' See also n. 10 above, '. . . während aus der neuen Fassung (Abb. 15) ein fast brutal zu nennender Realismus spricht,' Jucker Jhb.BHM 1963/64, 277.*
14. *M. Gjødesen, De tre Kejsere. Litteraere og plastike Portraetter, Meddelelser fra Ny Carlsberg Glyptotek 16 (1959) 1–42; esp. 31f., figs. 19–21. Illustrations can also be found in H. Jucker Jhb. BHM 41/42, 331ff., Abb. 39–41; T. Kraus (ed.), Das römische Weltreich (Propyläen Kunstgeschichte Band 2, Berlin, 1967) fig. 298.*
15. *R. West, Römische Porträt-Plastik I (Munich, 1933) 241, 'Der Realismus der Republik war vollkommen objektiv, darum wahllos. Der Realismus der flavischen Periode ist subjektiv, darum wählerisch . . . . Der Realismus der flavischen Zeit, beginnend mit den Bildnissen des Galba und Vitellius, ist die Folge einer neuen bitteren Wahrheit-serkenntnis. Der flavische Realismus ist weniger ästhetischer als ethischer Natur'. See also, Hinks op. cit. 25.*
16. *J. Béranger, L'hérédité du principat. REL 17 (1939) 171–187.*
17. *J. Gagé, Vespasien et la mémoire de Galba, REL 54 (1952) 290f., 315.*
18. *For this and the other means of winning the people, se M. P. Charlesworth, Flaviana, JRS 27 (1937) 54f.*
19. *K. H. Waters, The Second Dynasty of Rome, Phoenix 17 (1963) 208. Cf. also M. P. Charlesworth, Pietas and Victoria: The Emperor and the Citizen, JRS 33 (1943) 2, 'With the possible exception of Tiberius it may be said that their dignitas . . . at the time of their accession consisted entirely in their descent from the dified Augustus'.*
20. *J. Béranger, Remarques sur la concordia dans la propagande monétaire impériale et la nature principat, Festschrift F. Altheim (1969) 477f. The author discusses (p. 483) a coin of Vespasian with the legend CONCORDIA SENATVI S.C., 'Impossible de faire de senatui un génitif et de*





s'attendrir sur la "bonne entente" qui regne entre le Sénat et Vespasien, propagande destinée â effacer le mauvais souvenir de l'usurpation'.
Vespasian's position as a 'caretaker' emperor is clearly shown in J. A. Crook, Titus and Berenice, AJP 72 (1951) 162–175.

21. *M. A. Levi, Principii dell'imperio di Vespasiano. Revista di filologia e d'istruzione classica, N.S. 16 (1938) 1–12.*
22. *J. Gagé op. cit. 297; for Vespasian's utilization of Eastern deities, cf. K. Scott, The Imperial Cult under the Flavians, Chap. 1, and Basilides, JRS 24 (1934) 138–140.*
23. *That the Melbourne head is under life-size is no disability. Wegner's catalogue is not very good on sizes, not even in a general way, but the following authentic portraits are recorded as being under life-size; Madrid, p. 76; Rome, Mus. Naz. delle Terme Inv. 38 795, p. 79; Rome, Mus. Naz. di Villa Giulia, p. 80.*
24. *Paul Graindor, Bustes et statues-portraits d'Egypte romaine (Cairo, 1937?) 47 no. 7, pl. VII; 'Trou de goujon dans le haut du crâne et dans le cou'. This head is listed first in Wegner's catalogue. Another example is p. 47 no. 6; 'La moitie postérieure de la tête manque'.*
25. *A comprehensive discussion of stucco additions to marble sculpture, both Greek and Roman, can be found in V. M. Strocka, 'Aphrodite Kopf in Brescia', Jahrbuch des deutschen archaeologischen Instituts 82, (1967) 110–156, at pp. 122–137. The author suggests that this technique might have been fashionable in certain workshops at certain periods, and notes its comparative popularity in the Flavian period (p. 137).*
A portrait head in Boston preserves much stucco; the latest study of its identity by Klaus Parlasca (Ein verkanntes hellenistisches Herscherbildnis) appeared in the above volume of the Jahrbuch, pp. 167–194, where a bibliography can be found. It should be noted that the use of the stucco here is very different from that on the Melbourne head (where the attached piece could in any case have been marble); as Strocka points out (p. 136), there are many different reasons and ways in the use of stucco.

above: 17. *Roman Head of Vespasian by courtesy of the Ny Carlsberg Glyptotek Copenhagen.*

left: 18. *Roman Head of Vespasian profile by courtesy of the Ny Carlsberg Glyptotek Copenhagen*

A tapestry from a painting by Simon Vouet.

Ursula Hoff

In the Middle Ages tapestries had a decorative repertoire which bordered on, but did not entirely overlap with that of painting. In the 17th century, however, tapestries came so close to painting that they reflect the most up-to-date trends of that art with remarkable faithfulness. It is for this reason that a tapestry in our collection may be used to introduce an aspect of French painting not otherwise represented.

Old Masters in Melbourne include four French 17th century masters: the two leading classicists, Poussin and Claude; and Rigaud and Largillière, exponents of the late baroque in portraiture.[1] But the popular figurative baroque initiated by Simon Vouet and brought to a height by his pupils Charles Lebrun and Pierre Mignard is not to be seen in the collection.

We may, however, gain some idea of this style by examining the tapestry *Carlo and Ubaldo at the Fountain of Laughter* from the manufactory of Alexandre de Comans based on a painting by Simon Vouet probably made in 1630.[2]

Both the painting (fig. 19) and the tapestry (fig. 20) are part of series illustrating the episode of Rinaldo and Armida from Tasso's *Jerusalem Delivered,* first published in 1581. The subject of the poem is the first Crusade (1096–1099); it consists of battle scenes and heroic duels, interspersed with romantic interludes with symbolic implications. The tapestry illustrates a scene from such an interlude: Rinaldo, captain of the crusaders, is spirited away by the scorceress Armida to her enchanted garden where, forgetful of his quest, he plays the part of Hercules to Armida's Omphale. Two of his companions are sent to rescue him and after many a trial they find him, break the spell and induce him to return to the crusade. The tapestry depicts one of the trials endured by Rinaldo's companions, Carlo and Ubaldo. Before they set out an 'aged sire' warns them against the dangers they will encounter:

There welleth out a fair, clear bubbling spring
Whose waters pure the thirsty guests entice
. . . . . .
One sup thereof the drinker's heart doth bring
To sudden joy, whence laughter vain doth rise,
Nor that strange merriment once stops or stays
Till with his laughter's end he ends his days.
(XIV, 74)[3]

The sire has equipped Carlo with a diamond shield to hold before Rinaldo's face so that he may recognise his fallen state (XIV, 77) and a charmed rod (XV, 1) which Ubaldo uses against a dragon that attacks them. They arrive at the top of the hill on which stands Armida's castle and see before them 'a large and ample green'

When from the rocks that seem's for joy to weep
Before their feet a dropping crystal play'd
Enticing them to drink (XV, 55)

They pass on where the stream makes 'an ample pond a large and spacious lake'

There on a table was all dainty food
That sea, that earth or liquid air could give
And in the crystal of the laughing flood

They saw two naked virgins bath and dive
(XV, 58)

. . . . . .

The nymphs applied their sweet alluring arts
And one of them above the waters quite
Lift up her head, her breasts, and higher parts
And all that might weak eyes subdue and take..
(XV, 59)

When the nymph sees the knights she lets down her hair piled high on her head, so that it envelopes her like a mantle and sings of the 'joy and bliss, that flourish'd in t'antique golden age,' but the knights march on unmoved.

It is obvious that Vouet was not a very exact interpreter of the text: by necessity the passing parade is drawn together into one instant, but the charming image of the nymph letting down her hair is replaced by a conventionally draped nude reminiscent of the artist's earlier allegorical figures of Love and Peace.[4] Anxious to engage his figures in action, Vouet makes the knights hold up wand and diamond mirror given them for quite different purposes.[5] Vouet's images do not arise so much from an exact perusal of the text as from memories of other paintings called up by the situations described by Tasso. Thus, as has been pointed out,[6] the nudes at the fountain are inspired by pictures of *Diana and Actaeon* by Titian and Annibale Carracci; the two valiant knights recall to me two of the attackers in Raphael's cartoon of *The Stoning of St. Stephen.*[7] In using the plumed helmets, the shining armour and mantles of ancient Rome for the depiction of an event of the 11th century, Vouet attempts to lift the scene into a realm both remote and luxurious.

The tapestry differs in format from Vouet's painting[8] with the result that the composition has been concertinaed on the right hand side; the setting of the fountain is more architectural than in the painting; the landscape elements are transposed in the tapestry into textile formulas: plants and grass in the foreground, the shape of trees and their foliage are more formalised and ornamental, more conducive of acting as surface decorations than the light-suffused leaves and branches of Vouet's painting which contrast so effectively with the darkness surrounding the magic fountain.

The Melbourne tapestry reflects Vouet's painting more faithfully than the variant at the de Waters Art Centre at Flint (fig. 21).[9]

There the oblong format of the original has been changed into an upright by drastic

19. Simon Vouet Carlo and Ubaldo at the Fountain of Laughter, oil on canvas (from W. Crelly, The Paintings of Simon Vouet, 1962, fig. 9,1.

curtailment of the background and a closer alignment of the main figures. The Flint Tapestry has lost much of the romantic appeal of the original design which lies in the picturesque verdure setting and the contrast between the steadfast heroes with their brave gestures of defiance and the eerie company at the fountain. Melbourne's tapestry retains more of this contrast but not as much as the original painting where the wand of Ubaldo leads the spectator's eye to an enigmatically 'alive' herm of a satyr and the putto pouring water from the fountain also seems magically infused with life. The mysterious grotto of the painting has been replaced in the tapestries by a static piece of 'antique' architecture and the satyr has been much transformed.

It may be thought that the addition of an elaborate border in the tapestry considerably alters the effect of the composition. It is, however, quite likely that the paintings were originally set in elaborate stucco decorations carried out by Vouet's collaborator, Sarrazin, such as still may be seen in the Nymphaeum of the Château de Wideville.[10]

Tapestry cartoons, one imagines, would transform their subject with regard to the exigencies of the weaving medium which requires flat, fairly clearly outlined shapes such as we see in the verdure and in the architecture, and would generally aim at clarity. Vouet's painting is kept in the baroque taste of 'relative' clarity.[11] Practically all forms in the painting are hinted at, not fully stated; no one

20. A. de Coman after Vouet, Carlo and Ubaldo at the Fountain of Laughter tapestry (Access. No. 1458/5) 304.7 x 345.4 cm (120 in x 136 ins). Felton Bequest 1966

appears full face, no figure clearly reveals two arms and two legs, even the heroine, the siren, is seen in profile only. And it is she who has been most strikingly altered by the cartoonist, who has turned her face towards the spectator, so that we see both eyes, both nostrils and all of mouth and chin.
Vouet's importance in the history of art rests on his domiciling in France the grand manner of the Bolognese school together with Venetian motifs and Flemish landscape and to have combined these styles into a distinctly French unity, which soon put an end to the lingering Mannerism of the previous generation. His manner has a new degree of naturalness, a freshness and sparkle which is neither as exuberant as the Baroque of Rubens nor as rigidly controlled as the Classicism of Poussin, but which, in its elegance and fashionableness, suited the wealthy middle class patrons who employed him. The paintings for the episodes from *Rinaldo and Armida,* one of which formed the original for our tapestry, were created for the Superintendent of Finance, and Minister of State under Louis XIII, Claude de Bullion, one of Vouet's foremost patrons for whom he created extensive decorations both in the Hotel de Bullion and in the Château de Wideville.

21. Raphael de la Planche after Vouet Carlo and Ubaldo at the Fountain of Laughter tapestry 443.2 x 379 cm (177 x 151 ins) by courtesy of the Flint Institute of Arts, Michigan, U.S.A.

Notes

(I am indebted to Miss Marion Fletcher for providing me with all the relevant information on the Gallery's tapestry)

1. Poussin, The Crossing of the Red Sea; Claude, Landscape with Temple of Vesta; Rigaud, Cardin le Bret and his Son. For details of these pictures see European Painting before 1800, National Gallery of Victoria, 1967; Nicolas Largillière, Frederick Augustus Elector of Saxony and King of Poland, c. 1714, oil on canvas, 135.5 x 102.5 cm. Acquired from the Heim Galleries London, on the advice of Dr. M. Woodall under the terms of the Everard Studley Miller Bequest 1968.

2. Stockbook No. 1458/5 acquired on the advice of David Lawrance, under the terms of the Felton Bequest from French and Co., Inc., New York in 1966 (approved in 1964). One of a set of five tapestries bearing the escutcheon of François Petit de Villeneuve and of his wife Marie Anne de Fourcault, who were related by marriage to the Barons de Laveinty-Tholozan from whose castle, Guermantes, the set was sold at auction on 19.XII. 1917; see Heinrich Göbel, Wandteppiche, Part II, Die Romanischen Länder, Vol. I, Leipzig, 1928, P. 90. Göbel quotes a number of sets of tapestries which were made from Vouet's paintings of the Armida story. Apart from the Guermantes set from which stems No. 1458/5, two sets were still in existence in 1928: the Barberini-Flint set of ten tapestries (see under note 9 below) and the set of four tapestries in the collection Sarciron.

3. All quotations from Torquato Tasso, Jerusalem Delivered, the Edward Fairfax translation newly introduced by Roberto Weiss, Centaur Press, 1962.

4. William Crelly, The Paintings of Simon Vouet, New Haven and London, 1962, figs. 91, 92.

5. See Canto XIV, v. 77: the old sire tells them to enter Armida's garden and wait until she leaves Rinaldo 'Then take a shield I have of Diamond bright/ and hold the same before the young man's face/ That he may glass therein his garments light/ . . . . . / That with the sight, shame and disdain may move/ His heart to leave that base and servile love.'

6. Rensselaer Lee, 'ut pictura poesis: The Humanistic Theory of Painting' in Art Bulletin XXII, 1940.

7. A. Rosenberg, Raffael, Stuttgart Berlin, 1919, pl. 142.

8. The painting belongs to the Rinaldo and Armida cycle of twelve subjects painted for Claude de Bullion (1570–1640) in 1630 and now in the collection of M. Guyot de Villeneuve in Paris. See Crelly, op. cit., pp 104-6 and 205, figs. 125-30 and previous literature; also Rensselaer Lee, 'Armida's Abandonment, A Study in Tasso Iconography before 1700,' in De Artibus Opuscula XL, Essays in Honour of Erwin Panofsky, New York, 1961, pp. 335-349; the same, 'Van Dyck, Tasso and the Antique' in Studies in Western Art, Princeton, 1963, Vol. III, pp. 12-26.

9. One of a set of ten tapestries executed in the de la Planche and de Comans manufactory in the 2nd quarter of the 17th century; this set was presented by Louis XIII to Cardinal Barberini; remained in the Barberini Palace, Rome until 1889 when it was acquired by the American collector Ffoulke, and subsequently passed to Mrs. Hamilton Twombley; and then to Mrs. Viola E. Bray who presented it to the De Waters Art Centre, Flint, Michigan in 1961. See G. Stuart Hodge, The Viola E. Bray Renaissance Gallery, de Waters Art Centre, Flint, Michigan, (n.d.). The tapestry corresponding to No. 1458/5 is more exact in detail than the latter. For example, the far hand of Carlo seems misunderstood in the Melbourne tapestry; the outstretched arm of the nymph, practically invisible in Melbourne sets itself off clearly against the tablecloth in the Flint tapestry. The feet of Carlo and Ubaldo are properly separated in Flint, while in Melbourne Carlo seems to tread on Ubaldo's foot. The faces of the nymphs and the modelling of their bodies are much clearer in Flint than in Melbourne.

10. Crelly, op cit., fig. 131.

11. H. Wölfflin, Principles of Art History, Dover Publications, Inc. n.d. Ch. V.

Wall paintings of the Sui and T'ang Dynasties at Ch'ien Fo-Tung.

Basil Gray

This article and the one following were presented as lectures at the Melbourne session of the twenty-eighth International Congress of Orientalists inaugurated at Canberra in January 1971.

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At this site in the extreme West of China, a double story is unfolded; on the one hand, there is the development of Buddhist iconography, of the representation of the supernatural figures of the Mahayānist Buddhism; on the other the progress of the narrative style employed in the edifying scenes from the Jataka, the stories of former lives of the Buddha. Neither keeps exactly to the canonical texts, but can be assumed to illustrate *pien-wen*, alternate prose narratives and verses written as explanations of a Buddhist painting or sculpture, and probably accompanying such images when they travelled from one place to another. They were popular dramatic versions, of which examples exist from Ch'ien Fo-tung itself. The greater part of the walls at the caves was occupied at all periods by the divine forms of the Buddha Śākyamuni, the Seven Buddhas of the Past and the eighth, the Buddha to come, Maitreya; the Bodhisattvas, the Guardians of the Law, and in the later period, the Paradises of the Four Quarters. The doctrine of the Paradises has been explained by Dr. Arthur Waley as "an attempt to fix in concrete terms of size, magnificence and supreme happiness, the spiritual ecstasies to which the Dhyāna adept can attain". This doctrine was already developed by the sixth century, if not earlier. The Paradise paintings were conceived of as pious records of Dhyana visions and as aids towards other similar visions.

It is not necessary to go into the theological concepts or textual bases of these Paradises; it is simply necessary to conceive of them as the prescribed experience of a sublime concept, transcending time and space and devised as an aid to the worshipper in his meditation. The Thousand Buddhas who were depicted on the walls and vaults of many of the early caves, especially in the seventh century, were intended to evoke a sense of the transcendance which is so richly revealed in the sutra of the Lotus of the True Law (Saddharma Pundarika sutra) the most

popular of all the scriptures at Tun-huang. The contents of the concealed deposit in one of the caves give an insight into the cultural furniture of the Tun-huang community. Unless so much is understood of the purpose of these wall-paintings it is impossible to enter into the feeling of the masters who produced them or to judge of their success.

We are concerned today rather with the insight which this great gallery of paintings gives into the pictorial tradition of China in the five hundred years from about 480 to about 980. Do not let us be deceived by the later attempts to ignore or depreciate the high place of Buddhist painting in these centuries, in China. Such elaborate compositions were necessarily the work of professional painters, who would for that very reason, have been depreciated by the scholarly critics of later times. We know however that in T'ang dynasty China the greatest painters covered walls and folding screens with landscapes and figure subjects. And in essentials there was nothing different in the cave paintings of the far West from those in the palaces of the capitals of Ch'ang-an and Lo-yang. It is true that Tun-huang is some two thousand five hundred miles from Peking and about 1500 miles from Ch'ang-an, but it was not at all an isolated place, at least before 764 when the Tibetans cut it off, but on the main artery of communication to the West, on a road along which passed a constant stream of learned and pious pilgrims, as well as merchants travelling between China and Western Asia and India. Like other places on pilgrim routes, Tun-huang was nourished by the ideas as well as the alms of passing travellers. As in Western Europe the art of such a place reflects the sacred stories and the holy figures in the guise of the actors in the dramatic representations and the narrative recitations of that particular time and place. Not only do we expect to find contemporary costume, but also popular variations on the themes given in them. Moreover we should not be surprised to find popular local heroes like Chang I-chao, who finally drove out the Tibetans from Tun-huang in 848, interchangeable with previous incarnations of the Buddha in the narrative paintings.

In the early caves of the Northern Wei period painting is no more than an accessory to the sculpture. (Fig. 21, Cave 259.) The background colour is red, but covered with small flowers forming a rain of blossom. The effect is ethereal, but it is not organised at all. The side walls of the Wei caves are often painted with rows of small Buddha figures seated on lotuses, surrounded by haloes of light. It is here that one first notices the purely decorative use of colour; for they are painted in alternating red, blue and green. It then becomes clear that an equally arbitrary scheme of colour serves for the mountain landscape which forms the base of the representation of the Vault of Heaven that is depicted in the coved roof vaults of several of these Wei caves. These give a more favourable idea of the development of painting of the Six Dynasties than do the wall-paintings.

By 538, the date of Cave 285, [1] a fresh wave of Western influence seems to have reached Tun-huang. This is illustrated by the presence in the spandrels of the roof on either side of the principal Buddha of the Sun and Moon personified between other smaller representations of the Seven Planets (e.g. illus. 22 A, B). This scheme corresponds with an old Persian tradition of depicting the Heavenly Bodies in the canopy of a royal throne. But here we see Persian influence also in the manner of representing sun and moon in chariots drawn by winged creatures, in which armed warriors support the actual discs of sun and moon. A sun like this is painted above the colossal figure of Buddha at Bamiyan in Afghanistan, a Sassanian-style painting. The creatures which draw these chariots are however more Indian than Persian. The moon is masculine as in the Persian cosmology.

We shall see that this Western influence became even stronger in the Sui period (589–618), when it is omnipresent. Sometimes this Persian influence may have been transmitted through India, as in this seated figure of Sakyamuni enthroned and preaching from the Sui dynasty cave 405 (B.G. illus. 29). The throne appears to be constructed of ivory and ebony, as the turned legs indicate. Maybe one would be nervous of sitting on it because of the overfine construction, and it may well be that it is influenced by bronze design, of an image like those from Kurkihar in Northern India, which have similar side wings of rampant lions and elephants and *makara* vomitting pearls. But the origin of the throne is further West, in Sassanian Persia, where Khusrau II Parviz is reported by Thaalibi and Firdawsi to have sat on a throne of teak and ivory, though also encrusted with jewels and enriched with a canopy on which were representations of the sun, moon and

planets, called Takht i-Takdes. The baldachino above Sakyamuni's throne is remarkable because it seems to float without a support. Khusrau was actually contemporary with the date of this painting: he abandoned his capital in 624. For us the interest of this picture is that it shows a Western subject absorbed into the Buddhist tradition at this outpost of China. A hundred years later this throne is found in one of the rock-cut caves at Lung-men in Honan, and it is closely paralleled in the 8th century embroidery owned by the National Commission for Protection of Cultural Properties, Tokyo.

But bronze images were not the only medium through which influence was transmitted from the West. There was also trade. China exported raw silk but imported from Persia the woven silks whose patterns she admired and soon learnt to imitate. Certainly by the seventh century the Chinese were weaving silks of Persian design and these may be seen in the Shōsōin. In two of the Sui caves at Tun-huang a good deal of the painted patterns on the robes of two of the clay figures of Bodhisattvas remain, and it is clear that these are in Sassanian taste. One shows phoenixes in a diamond shaped strap-work frame: the other shows on the skirt pearl-bordered roundels containing the figure of a horseman killing a lion, an old Sassanian subject. Now this kind of pearl border was adopted wholesale at Tun-huang, under the Sui dynasty.

In cave 375, inside the pearl border which marks the corner of the cave, there are 27 seated Buddha figures, part of a composition of the Thousand Buddhas (B.G. illus. 28). Behind one figure in five, powdered mother-of pearl has been added to make the wall sparkle white in the light of the worshippers' lamps. The donor figures are of great elegance and their costume and hair dressing completely Chinese, as we know from contemporary pottery tomb-figures. They are painted in low-toned washes, but with sensitive and individual handling, so that none of the group is exactly like any other. This may give an idea of painting on paper or silk at this period.

The flying Apsaras figures multiply under Sui, but already under Northern Wei they hold above their heads scarves with a dancer's gesture surely deriving from Mediterranean art, for it had been familiar in Coptic embroideries and continued in Byzantine enamels (B.G. illus. 24, 25, A, B). Many of the Sui caves show elaborate canopies painted in the roof, in the centre of which is usually a lotus, representing Mt. Sumeru, axis of the world; but in one cave at the centre is a motif of three hares with their heads united by the ears which they have in common, three for all. It may be guessed that this is of Persian origin, for this motif survived there as a decorative design on pottery and metal-work in North-East Persia until the ninth and eleventh centuries. But generally Western influence in the Sui period was less radical than these remarks may have suggested. The principal figures are thoroughly Chinese. On either side of the principal niche are Bodhisattvas whose elegant drawing survives even the partial oxidisation of the pigment. That on the left holds a flower between thumb and finger, while behind the head is a green halo studded with jewels, executed in gold foil over a gesso ground, a technique which was, I believe, practiced in Japan in the Heian period (B.G. illus. 30). The figure on the right holds a gold vase by the base with an equally elegant gesture. In the perforated top are placed two lotus buds. This figure has a double halo, gold in the centre and green beyond, studded with small jewels. The gestures could derive from India, as witness the Ajanta frescoes, in which the vase also can be paralleled; but the type of figure is different, more slender and fine-featured.

Landscape also begins to develop in this period and relations are now visual instead of merely conceptual. Buildings are now often placed at an oblique angle to the picture plane, so as to give recession, and a high view-point prevails. The upper corners of cave 420, illustrate the visit of Manjusri to the sick lay devotee Vimalakirti, whose questions are so searching that no lesser person was prepared to make the visit (B.G. illus. 31A, B). The two are depicted seated each in his pavilion, Manjuśri on the left as a normal Bodhisattva with attendants: Vimalakirti on the right, dark-skinned, as are all Indian figures, and simply clad as befits a devotee. Later he was equated with a Chinese sage and given the apparatus of a scholar. Here he is still attended only by disciples, while outside the rich inhabitants of Vaiśali offer a great bowl of rice. Behind the two pavilions are woods of light foliage, poplars such as still grow at the Ch'ien Fo-tung oasis. In front of each is a pool, in which ducks swim among lotus flowers. In this cave are other more elaborate

landscapes which now begin to show that sensibility to the natural world which already was apparent in Chinese poetry about the year 600 (B.G. illus. 32).

The seventh century saw further development of painting at Tun-huang and this was clearly its finest period. For the first time complex compositions occupy the whole wall space, spacious Paradises in which there is a symmetrical architectural stage for the figures of Buddhas and Bodhisattvas, who sit on thrones on the terraces of palace buildings connected by bridges over the lotus-filled canals. The horizon is closed by roofs and canopies, so that there is no room for landscape beyond, but the whole is controlled by a shifting vanishing point not far behind the picture plane. Colouring is enriched, with strong reds and lapis blue predominating. Under floating jewelled canopies, of which the Sutras are so full, The Seven Buddhas of the Past stand, from dado to ceiling, each on his lotus pedestal; and between, on a smaller scale, attendant Bodhisattvas, with transparent draperies swinging behind, through which the porphyry dado can be seen as high as their thighs (B.G. illus. 38). They thus contrast with the solemn frontality of the Buddhas. Above, the background is deep blue, perhaps representing water. This painting in cave 220 is in extremely fresh condition having only been uncovered by the removal of an upper layer a few years ago when also the dedication date of 642 was discovered for it.

At this time also there were added in the bigger caves a dado or predella below or beside the main compositions of narrative themes, on a smaller scale and in a lighter palette. They preserve the style, otherwise unknown, of early T'ang handscrolls of genre subjects, which are the ancestors of the Yamato style. The vitality of the drawing is striking, as well as the science of the compositions. For example, in cave 431, of just after 618 if we may go by the dress fashions, the story of Queen Vaidehi meditating on sixteen themes is illustrated (B.G. illus. 37B), Having gone out into the country in her bullock carriage to visit sacred statues, she is seen kneeling in prayer before two of them in succession, by a convention of progressive movement. Different species of trees are shown against the white wall and the foreground group is delightfully composed, although it is not essential to the action.

After the middle of the seventh century the landscape was further developed until, as in cave 323, it has enclosed and engulfed the figures. Distinct pockets of action are separated by rolling green hills, painted in

22. *Chinese, Statues and Paintings of Buddha at Tun-huang, Northern, Wei period, Cave 259.*

thin washes, the light effect being enhanced by the blond dresses of the figures. Inscriptions show that the two details selected depict incidents from the story of the spread of Buddhism in China through court patronage (B.G. illus. 36A, B). The first shows the despatch of Chang Ch'ien to the West by the Han emperor Wu Ti in 115. The second, the Sui emperor K'ai Huang admonished by T'an-yen, Master of the Buddhist Law, whom he had summoned because of a drought in 506. This scene is reminiscent of the Yen Li-pen scroll of Emperors in the Boston Museum, but the wall-painting is more vital.

In cave 217 is depicted the journey of a pilgrim to the West, with all the perils of the road (B.G. illus. 43, 44). Two details have been selected for showing, of which the second from the lower part of the wall is rather damaged. These are by the same hand as the well-known scene reproduced by Pelliot and Waley[2] of warriors exercising outside the city of Kapilavastu and dates from about 650. The style is still unlinear, in contrast to that of the early eighth century, in washes of light colour.

In cave 103 we see the new style of ink outline to the mountain peaks of the Himalayas, through which Hsüan Tsang is shown returning from his historic mission to India in 664 (B.G. illus. 50). This painting of early eighth century looks foreward to the Sung landscape style of 300 years later. Until the Tibetan conquest Tun-huang remained in touch with the latest styles in China. It was cut off from communication by about 764, and was finally conquered in 787. Meanwhile the more plastic style of figure painting, traditionally associated with Wu Tao-tzŭ, had been introduced, and we see groups of Bodhisattvas posed in free space.

In cave 322, a detail shows the interest in texture and transparency, where a Bodhisattva holds a glass bowl, then a great rarity in China, and an import from Iran (B.G. illus. 37A). A similar bowl has lately been excavated in Hopei province, and others in Iran itself.

23. Chinese Bodhisattva, Tun-huang, 9th century A.D. Cave 460.

In cave 334, some minor figures of worshippers and attendants show not only spatial design but also movement and must be by a master-hand (B.G. illus. 48).

By the eighth century too the landscape setting begins to have a psychological relation to the action, as in scenes from the meditations of Queen Vaidehi in cave 172, where she is first shown fleeing from her unnatural son Ajatasatru, who threatens her with a sword; and then accepting the instructions of Amida Buddha to carry out a course of sixteen meditations (B.G. illus. 64B). We see her here in a pure landscape of a spacious valley in the mountains, depicted with the full science of perspective.

In cave 445, we may see the increase in sensibility and naturalism in the predella painting devoted to the story of the conversion of the king and queen of Ketumati to whom Maitreya is to be born on earth, and in which we see the tonsuring of Queen Syamavati and her court of ladies (B.G. illus. 41B)

In cave 386 there is one of the few dates on the walls at Ch'ien Fo-tung, found by chance behind some paint which had fallen from the wall, equivalent to 761. The surrounding detail shows musicians from a Paradse picture.

A touching evidence of the isolation of Tun-huang from China is to be seen in cave 180, where there is a dedication by a lady cut off from her family of the figure of a Bodhisattva whose help she implores.

In 848 Chang I-ch'ao drove out the Tibetans and resumed obedience to the Chinese empire. In cave 285 the paintings were dedicated by the brother of Chang; and we see a series of landscape panels realistically imitating screen paintings, of the kind used on special festivals (B.G. illus. 26). Even the nail-heads are painted on the walls. These screens are quite like the early "Sen-zui" screens of Japan. The landscape background forms a repeating pattern at the top of these panels, and the colouring is the green and orange which was the convention for Middle T'ang landscape.

The principal figures at this time are rather more impressive, as we may see in the Manjusri, and Samantabbadra, (cave 192, after A.D. 851), a subject now favourite but not found earlier at Tun-hung. Here too there is a conventional strip of landscape at the top of the picture.

Such large-scale Bodhisattva pictures of which there are so many at Tun-huang and also at the neighbouring site of Wan Fo Hsia visited by the Harvard expedition of Langdon Warner, are represented on a smaller scale in the Stein collection of paintings on silk and paper now in British Museum, from the walled-up chamber in these caves. They are superficially very impressive, but the outlines are hard and were no doubt copied many times with the aid of stencils. In the example referrred to the Bodhisattva holds in his right hand a vase of blue glass full of flowers (Fig. 22, cave 460).

By the early eleventh century, under the Sung dynasty, paintings of such figures had become more decorative, and the draperies have a baroque quality, while the figure has become more feminine. The flesh is now outlined in carmine, which gives a softer effect.

The last example to be discussed here is a detail of an Arhat (Lohan) figure from a series of the Sixteen, painted in a double row around one of the smaller caves, no. 97, which is of the period 907–960. By this time the cult of the Lohan had a great vogue in China, and the best known specialist in this kind of painting, Kuan-hsiu, died in 912. In Japan some original paintings are traditionally given to his hand, and it is interesting to compare this provincial version of Lohan pictures which, while roughly drawn, follows a similar style of strong brush work. Although a wall-painting, it reproduces the mounting of a silk kakemono.

Notes

1. Fully photographed by the Pelliot expedition under the number 120N. Almost all works mentioned in this article are illustrated in Basil Gray, Buddhist Cave-Paintings at Tun-huang, London, 1959, referred to here as B.G.

2. A. Waley, An Introduction to Chinese Painting, London, 1923, pl. CVII. The author revised the descriptions of this scene in his preface to Basil Gray, op. cit. p. 13.

3. The photographs used were taken for me by the Tun-huang Institute photographer under my direction, during my visit to Ch'ien Fo-tung in May 1957, when I was able to spend only four days studying this wonderful gallery of Buddhist art.

The creative spirit of Chinese painting.

Wei-ping Lui

Contemporary art critics both in Western countries and in China often criticize traditional Chinese painting for its rigid conformism and its firmly-rooted habit of imitating the old masters, and, consequently, brand it as lacking in creative spirit. While no one denies that copying and imitation have been the common practice in Chinese painting, one should also realise that this is done merely for the purpose of gaining proficiency and dexterity in technique. It is by no means to be considered as the final object of Chinese painting. Numerous articles and discourses written by Chinese artists on painting reveal that personal expression and creative ability have always been regarded as the ultimate aim of a painter.

In discussing the acquisition of Chinese painting technique, I should like to divide it into three stages: 1. copying from earlier masters; 2. drawing natural objects and 3. the expression of the painter's own creative ability.

Copying from the works of ancient masters has long been the main part of the traditional training of Chinese painters. *Ch'uan-i mo-hsieh* (transcribing and copying) was listed as one of the "six techniques" by an art critic as early as the fifth century. Colophones like "Modelled on the style of so-and-so" or "After the style of so-and-so" often appear on masterpieces of great painters. They copied the ancients not only in the early stage when they were practising or learning their craft, but also continued to do so from time to time throughout their whole lives. It was believed that one should also learn from more than one master. Painters often chose different ancient masters as their models for different subjects. This principle was also applied in other Chinese arts, such as poetry and calligraphy. Tu Fu, the great Chinese poet of the T'ang dynasty, said that one should "benefit from more than one teacher". Shen Tsung-ch'ien, an art critic of the Ch'ing dynasty, said that a painter should first copy one artist, then branch out to copy others in order to find his own self. As copying is not forging, so it was the *shen* (spirit, feeling), not just the *pi-mo* (brush and ink), that one should copy. Otherwise, a painter would be "keeping to the same rut", and unable to develop his own school and "find himself", as Shen put it.

Next to copying, Chinese painters also placed emphasis on the importance of *hsieh-sheng* (drawing from living objects), also known as *shih chao-hua* (learning from nature).

To travel widely has always been considered by Chinese scholars to be of benefit to both painting and the composition of poetry. It was said that a scholar, no matter whether he is a painter or a poet, should "read ten thousand volumes of books and travel ten thousand *li*". For a painter, the purpose of travel is to observe natural phenomena and to appreciate their varied forms. It is considered to be the only way for him to enlighten his mind and enrich his imagination. This is also known as the principle of "gaining the benefit of mountains and rivers" *(te chiang-shan chu).*

Because of their travels, Chinese scholar-painters were particularly interested in landscape painting. Landscape was listed as "the first of the thirteen subjects in painting" and regarded as having "endless interest". As it is believed that landscape is the best medium for personal expression and creativity, more articles have been written about landscape than any other subject in painting.

One of the most significant and indispensable techniques in landscape painting is the practice of *ts'un* (texture strokes). It is used for showing the surface texture and structure of mountains and rocks. According to the monk Shih-t'ao (1651-c. 1717), there are no less than thirteen different kinds of *ts'un,* all with figurative names such as "axe-cut *ts'un*", "spreading-hemp *ts'un*" and "ghost-face *ts'un*". Far from being purely imaginative and unrealistic, they were in fact named after the real convolutions of particular mountains in China, such as the Five Elders Peak of the Lu-shan in Kiangsi, Mount O-mei in Szechwan and the Returning Geese Peak of the Hang-shan in Hunan. Like many art-lovers, I used to wonder whether rocks, slopes and hilltops painted with powerful and subtle dry brushwork by ancient Chinese artists could be realistic. It was not until during the Second World War when I had the chance to travel around the Western part of China and the upper Yangtze River area and visited some of the most picturesque scenery that I realised how true to nature this brushwork was.

Copying from ancient masters and learning from nature, however, are still only the preliminary requirements for an accomplished painter. In copying from the masters, one should be able to develop one's own personality at the same time. As Yün Ping-i, an art critic of the Ch'ing dynasty, said: "An outstanding painter should be able to 'meet' with the ancient masters and also be able to 'stand apart' from them." "To meet" is to acquire the excellence of ancient works and "to stand apart" is to establish one's own style. In learning from nature, there is the principle of "outwardly learning from nature and inwardly finding one's true self." These principles of "being able to stand apart from the ancient masters" and "inwardly finding one's true self" form the highest standard of Chinese painting – the spirit of creation. This, I believe, applies to all Chinese painting, both ancient and modern.

Self-expression has long been the main principle in Chinese literature and art, whether it was poetry, prose, painting or calligraphy. Stressing the importance of this point, particularly in poetry, Yüan Mei (1716–1798) of the early Ch'ing dynasty, wrote: "If one imitates the ancient masters perfectly, where should one express oneself?" As Chinese scholars believe that only by original creation and the expression of personal emotions and feelings, can one's work be made to live, one of the main theories in Chinese poetry is the demonstration of *hsing-ling* (one's own personality), as emphasized by some Ming scholars and Yüan Mei. Chao I (1727–1814), a friend of Yüan Mei and one of the supporters of the School of *Hsing-ling,* further stressed the theory of one's individual expression in the following poem:

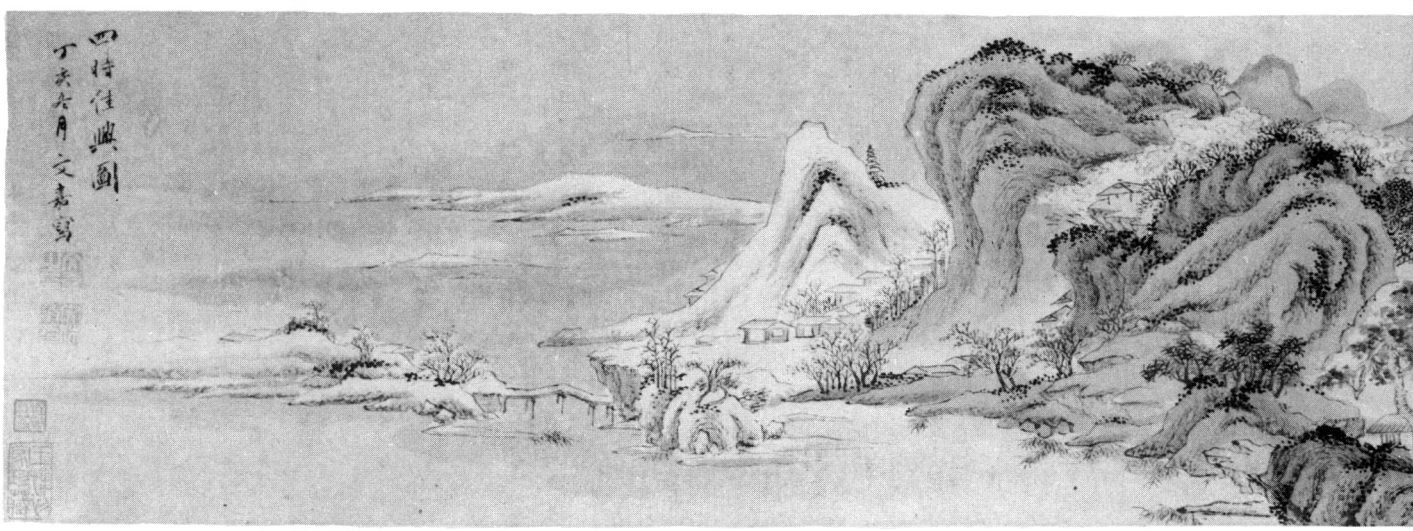
A person's face is no longer than a foot.
But no other would look the same.
A person's mind is like his face,
His thought is his own sole creation.
Two may read the same volume of a book,
But each gains his own appreciation.
Two may compose an article with one title,
But each attains his own excellence.
If we ask why it is so,
It is because each has his own nature in his mind.
So we know that where a man's skill is shown,
His nature will also be at work.
Therefore, a man with ability and intelligence,
Cannot neglect or harm his nature.
In the struggle to reach the heights,
Hsing-ling will be the greatest force.

In art criticism, this was often represented with terms like "mind" *(hsin)* or "self" *(wo).* In his well-known discourse on the theory of Chinese painting, entitled *Shih-t'ao hua-yü lu,* the monk Shih-t'ao stressed: "Painting originates from one's mind". Although he did not object to copying the works of ancient masters when practising, he explicitly emphasised the importance of "self" and disapproved of a painter's being the slave of another artist and not his own master. He believed that a painter should "have a self too, besides the ancient models". He wrote: "I am as I am; I exist . . . . . Even if the brush and ink and the drawing are all wrong, the 'I' and the 'self' remain there." Even in copying the ancient masters, Shih-t'ao believed that it was the "mind", not just the "rules", of them that we should copy. Therefore he said: "A painting receives the ink, the ink receives guidance from the brush, the brush from the artist's wrist and the artist's wrist from his mind."

While emphasising the importance of the creative spirit developing from one's own mind, Chinese scholar-painters also believe that one should not only strive for likeness *(pu-ch'iu hsing-szu).* In other words, they value personal expression and individual creation more than external likeness. Referring to this principle, people often quote the following remarks:

(1) By Su Shih (1037–1101):
"In commenting on painting, if we merely value external likeness,
Then we are classing ourselves with children."
(2) By Ni Tsan (1301–1374):
"What I mean by painting is just a few simple strokes of my flowing brush, not striving for likeness but for my personal enjoyment."
(3) Also by Ni Tsan on painting bamboo:
"I depend on the painting of bamboos to express my *i-ch'i* (feeling of spontaneity and ease). I never care about whether they resemble the original object or not."
These remarks, however, did not indicate by any means that painting can neglect any of the basic principles. Ch'en Heng-k'o, a prominent painter and poet of the early part of this century, wrote: "Although Ni Tsan admitted that he did not aim merely at likeness in his painting, none of the trees he painted are unlike trees and none of the rocks he painted are unlike rocks. What Ni Tsan meant by not aiming merely at likeness was that the painter should not be concerned chiefly about the external likeness as an ordinary craftsman is." This principle of "not striving for likeness" later became the main characteristic of the scholars' painting in Chinese art. Ch'en Heng-k'o indeed said: "The emphasis on not striving for likeness is precisely the sign of progress of Chinese painting."

Taking creation as the highest aim, Chinese art critics also made *ch'i-yün* (spiritual expression) the first and most significant of all techniques in painting. Elaborating this principle, Tung Ch'i-ch'ang (1555–1636) said: *"Ch'i-yün* is something inborn and cannot be learned. If one really wants to learn it, one has only to study harder and travel more widely . . . . So whenever one paints according to one's wish, one is always able to acquire excellence of the mountains and rivers." Some critics even pointed out that the main difference between a scholar's painting and the work of an ordinary craftsman was its *ch'i-yün.* Sheng Ta-shih of the Ch'ing dynasty said: "Some pictures by ancient masters, although done with simple and hasty brushstrokes, show an elegant and pleasant atmosphere. When facing them, one would disengage one's mind from all vulgar thoughts. This is the highest achievement in all art."
These three different stages, namely copying from the ancient masters, learning from nature and, finally, expressing one's own personal creative ability, can be regarded as the natural course of the acquisition of Chinese painting technique.
During the last one hundred years, Chinese art critics have shown dissatisfaction about the over-enthusiasm for the copying of the ancient masters and the lack of creativity of some of the painters of the early Ch'ing period. They despised the monotony of their works, especially the works of the Four Wangs. There was no individual creation or fresh inspiration. It was said that one landscape of Wang Hui (1632–1717), one of the Four Wangs, looked very much like another. This criticism became more



24. Wen Chia (wen Hsiu Ch'eng, 1501–83. Chinese Landscape in Four Seasons, water-colour on paper, 7 7/8 x 4
Access. No. 1704.4, purchased 1956

prevalent after the revolution of 1911, when new schools of art were established and Western painting was introduced. Artists who had studied in Europe and Japan, such as Liu Hai-su, Hsü Pei-hung, Kao Chien-fu and Lin Feng-mien, returned to China and established modern studios and art schools in Shanghai, Peking, Hangchow and Canton. A landscape of the West Lake by Kao Chien-fu, the leader of the Lin-nan School, done with Chinese brush on Chinese paper but with Western water-colour technique, was exhibited in Shanghai and won great admiration. A clamour for introducing Western technique and ideas into traditional Chinese painting thus started.

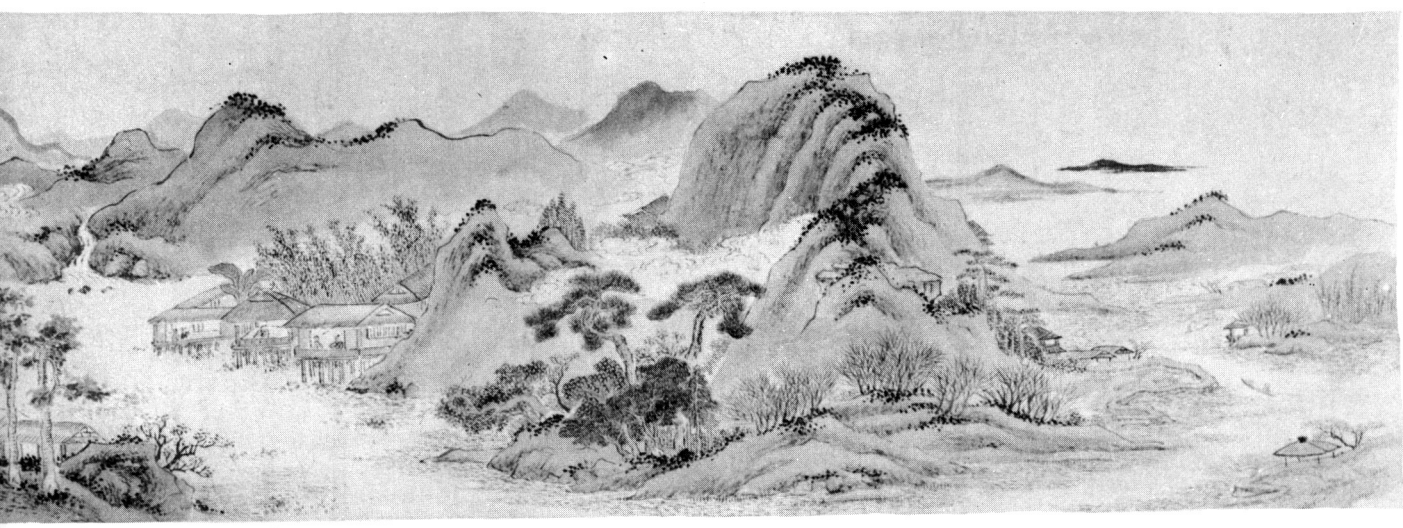
At the same time, traditional Chinese painters discarded the practice of following the tracks of the Four Wangs and shifted to the development of *hsieh-i hua* (painting to express one's feeling) which was in fact one of the main characteristics of the scholars' painting in the earlier period. Among them were Jen Pe-nien and Wu Ts'ang-shih, the latter being the master of Ch'i Pai-shih whose style of terse and subtle brushwork has gained great admiration both in China and in Western countries.

Both *hsieh-i* (expressing one's feeling) and *pu-ch'iu hsing-szu* (not striving for likeness) have long been the main characteristics of scholars' painting in China. Chinese scholar-painters believe that painting should not be a mere slavish copy of reality. It should be the demonstration of rhythmic brushwork and poetic expression, but not the delineation of fine details. Only by the practice of these principles, could Chinese painting reach its final stage as a truly creative art.

Another important element which gives Chinese scholar-painters more freedom to demonstrate their ability of creation is the practice of *chi-t'o* (the conveying of a second idea). Although the Chinese scholars apply the practice of *chi-t'o* not only in painting but also in poetry and prose, they believe that landscape and "four gentlemen" paintings (i.e. paintings of plum blossom, the orchid, the bamboo and the chrysanthemum) are the best medium for the expression of a *chi-t'o*.

For instance, the great poet T'ao Yüan-ming (365–427) wrote: "Picking chrysanthemum under the eastern fence". It is a line well-known to many Chinese scholars. So most pictures of chrysanthemum have a section of fence as background. There is also the proverb: "Standing under someone else's fence" which is used in references to one who has to depend upon others. Once an artist painted a picture of chrysanthemum with rocks, instead of a fence, as background, and attached it to a line of poetry: "Admiring you for not standing under the eastern fence". By this, he indicated that the painter not only admired the chrysanthemum but also possessed an independent personality and did not rely on others.

Tu Fu in his poem *The Lovely Lady*, wrote:



7/8 in. (20 x 107.7 cm)

"In the mountains, the water of the spring is clear; as it leaves the mountains, it becomes muddy." These lines have been used as a metaphor indicating that a person, living in his retired life, has a pure, superior and worthy personality, but once involved in "worldly affairs", as for example when taking up a government position, he would become vulgar, common and, consequently, "muddy". Once a painter presented to his friend who was an official a picture of a water-fall among mountains with these lines added: "Flowing into the world, although it is to benefit the people with irrigation, the clearness and purity which it possessed while in the mountains is, after all, lost." The second idea conveyed here is that although a scholar could turn out to be an honest official serving his people and nation, he would no longer possess the same outstanding personality and lofty virtue as a scholar who lives in retirement.

These examples not only reveal the close relation and co-operation between poetry and painting in Chinese art but also indicate how Chinese painters enjoy more freedom than their Western counterparts in the demonstration of their ability to express and to create through painting.

During the last twenty years, under the Chinese Communists' policy of "Letting a hundred flowers bloom and a hundred schools of thought contend", Chinese painting has been allowed to develop along its traditional course but with a strong political bias. They claimed that traditional painting, like other forms of art in China, had entered a new stage of development. It should be used to reflect forward-leaping socialist construction and to serve the workers, peasants, soldiers and the broad masses. In fact, however, artists in Communist China achieved nothing but putting modern subjects into traditional pictures. For instance, in landscapes, they painted Western-style houses instead of pavilions, automobile plants instead of agricultural villages, open-cast coal mines instead of huts and pagodas, soldiers in helmets and rifles instead of fishermen with rain-cloaks and fishing rods. The basic technique remained the same, except for an occasional similarity to Western water-colour painting. Even this principle of depicting people's real life was nothing new. Traditional paintings, like the "A City of Cathay", a well-known scroll a copy of which is now in the possession of the Palace Museum in Taipei, Taiwan, achieved the same object in revealing the real life of the people in Kaifeng during the Northern Sung period (960–1126). Although artists in Communist China claimed that the modern bulldozers and loudspeakers were in no way alien to the traditional landscape, the *ch'i-yün* (spiritual expression) and *i-ch'i* (feeling of spontaneity and ease) of a scholars' painting had obviously been lost. In flower-and-bird pictures *(hua-niao)*, another main branch of traditional Chinese painting, Communist writers have also claimed that they have been imbued with the spirit of the socialist age. Commenting on a picture of apricot flower and birds by Yü Fei-an, who passed away in about 1960 at the age of 71, a Chinese Communist art critic said that it gave one a feeling of abundance and prosperity and it also showed a strong sense of the artist's responsibility towards the labouring people who are building their country. Judging from the reproduction of the original picture, I can hardly see any significant difference between it and any of the traditional flower-and-bird paintings. And I surely cannot tell the difference between flowers or birds painted by artists with different political ideologies. Although the Communists strongly have denied that this is just "putting new wine into old bottles", the achievement so far is obviously very limited.

This practice of introducing new subjects into traditional forms had earlier appeared in the field of literature. In the late nineteenth century, there was a strong demand for reform in China. This revolutionary trend affected not only politics, industry, education and economics, but also literature and art. When this desire for reform spread to poetry, the "Poetry Revolution" movement developed. A number of traditional poets claimed great achievements in bringing new terms and new words into poetry and writing poetry on new topics. It seemed to be a novelty in the beginning, but it soon developed into a bizarre practice. It was soon rejected by the public and eventually disappeared. As Chou Tso-jēn, a brother of the great essayist Lu Hsün and a modern critic, pointed out, classical Chinese poetry is "a mature thing, with its own beauty and nature. Though it has not exhausted all its excellence, its own beauty is more or less

complete . . . . It would be a waste of labour, if any person, believing in the principle of putting new wine into old bottles, tried to express new ideas with the old form and metre." These remarks, I believe, could also be applied to the movement which has tried to inject modern political ideology into traditional painting.

The development of Chinese painting, however, is following a new track. The evidence is the increasing prevalence of the style of the Monk Painters of the late Ming dynasty, particularly K'un-ts'an (c. 1610–1693), Chu-ta (1625–c.1705) and Shih-t'ao. It is obvious that the works of these monks were influenced by Hsü Wei (1521–1593) whose unrestrained and inspired brushwork won him a leading position in the field of scholars' painting. Among these monks, Chu-ta, better known as Pa-ta shan-jen, and Shih-t'ao enjoy particular popularity among art-lovers not only in China but also in Japan and America. Commenting on the work of Pa-ta shan-jen, Chang Keng, the author of *Kuo-ch'ao hua-cheng lu,* said: "His brush-work was impulsively reckless, he did not stick to any established method, but worked in a firm and thorough, yet often unrestrained manner, discarding the use of compasses and squares and despising minute details. He did not feel bound by the usual restrictions and rules of the painters."

The Swedish art critic, Osvald Siren described Shih-t'ao as a painter who was continuously in search of fresh motifs; his imagination was enriched, his creative activity stimulated through travel and thought rather than through any kind of systematic traditional form of study.

Many contemporary Chinese painters are obviously influenced by these unusual accomplishments in creativity and expressiveness by the Monk Painters. Painters no longer labour with texture strokes but favour ink-splash technique. A free application of wet ink produces vapoury trees and shadowed peaks. In a long scroll, entitled *The Ten Thousand Li of the Yangtze River,* painted by a contemporary artist, Chang Ta-ch'ien, only a few years ago, we can easily notice the new brushwork technique he used in painting trees and mountains. Another contemporary artist, Huang Chün-pi, after returning from a tour of South Africa and South America, introduced a distinctively new technique of painting water-falls. Such examples are notable evidence to show that contemporary Chinese artists, like their predecessors, are endeavouring to create individual styles in order to bring Chinese painting to a new stage, while still retaining its traditional excellence. With their unremitting exertions, I am sure, great impetus will be given to the development of Chinese painting as a creative art.

25. Chang Feng (active 1645–74 Chinese Man reclining on the Shore of a Lake, water-colour on paper, 31¾ x 21 in. (80.4 x 53.3 cm), Access. No. 1714.4, purchased 1956

Castlemaine Art Gallery: A Roy de Maistre

Beth Sinclair

In pursuance of its policy of acquiring a collection showing the development of painting in Australia, Castlemaine has recently purchased a work by Roy de Maistre, one of the pioneers here of modern art.

Due to an understandable concern with work from Victoria, allied to the ever-present shortage of funds and a probably distrust of any deviation from the Australian Impressionist tradition, the early breakaway Sydney based group had no representation, apart from a Wakelin landscape purchased in 1958.

De Maistre, born in New South Wales in 1894, commenced his art training under Dattilo Rubbo in 1913. Norah Simpson, who had returned to Sydney in the same year from study abroad under Harold Gilman, Spencer Gore and Charles Ginner, all members of the Camden Town Group, was his first contact with Cézanne and Post Impressionism. This led to experimentation with heightened colour and simplified forms and later to an interst in synchromism, a form of painting based on the association of colour and sound. In 1920 de Maistre came briefly under the influence of Meldrum's theory of tonal relationships. Awarded the Society of Artists' Travelling Scholarship in 1923, he spent three years painting in France and England and while away became interested in Cubism and the stylization of form.

The small painting, "Lord and Lady Ashbourne at Compiègne"[1] is similar in style and subject matter to a large painting done[2] in 1924. It shows traces of early allegiances and although not typical of his mature style it is well constructed and a good example of his work just prior to his brief return to Australia in 1926.

Notes

1. Homage to Roy de Maistre, A Memorial Retrospective Exhibition, April 21 – May 7 1971. Joseph Brown Gallery Melbourne. Cat. no. 5. Oil on board 30 x 36 cm. Signed l.r. 1924.

2. Ibid. cat. no. 6

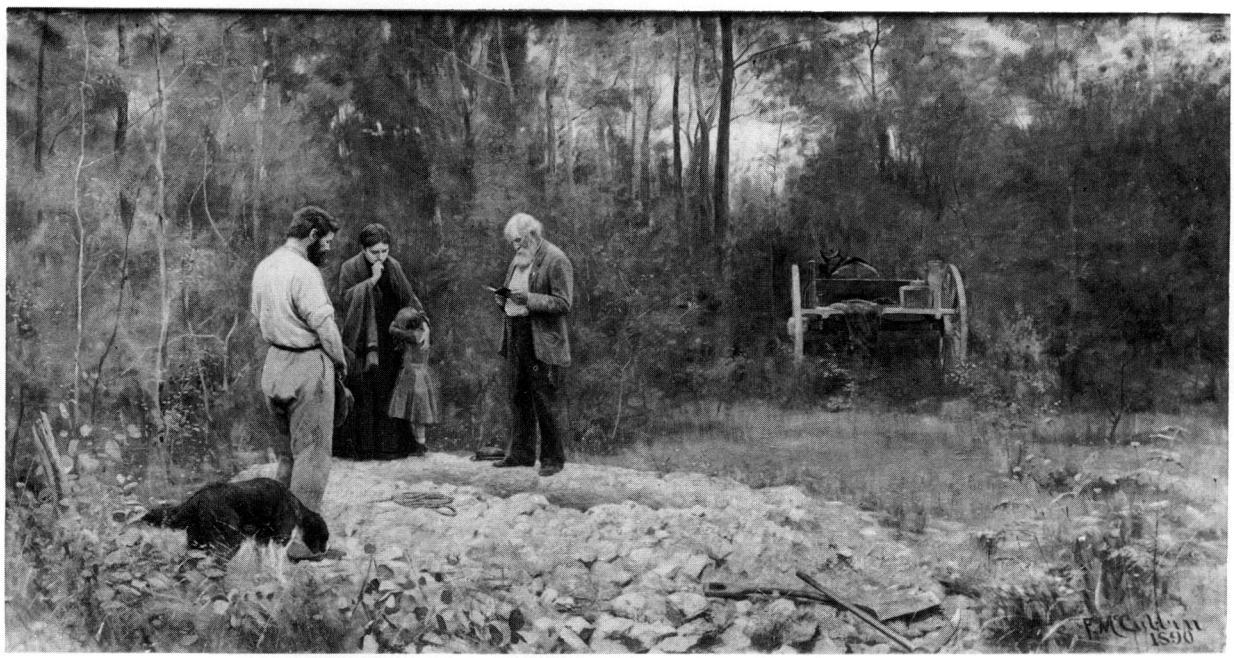
Geelong Art Gallery: 'Bush Burial' by Frederick McCubbin.

Frances McCarthy

Whilst renovations and extensions to the Geelong Art Gallery proceed during 1971, the National Gallery of Victoria has on loan several of Geelong's finest paintings. Among these is "Bush Burial" by Frederick McCubbin.

Painted at Auburn in 1890, "Bush Burial" has a thematic association with other works by McCubbin such as "The Lost Child" 1886, "Down on His Luck" 1889, and "The Pioneer" 1904, in which the artist contemplates the romantic melancholy of the Australian bush.

Using plein-air methods and the artist's relations as models the atmosphere in "Bush Burial" is set. The use of an extremely low view point involves the viewer intimately with a poignant scene from the life of the early settlers. It is a work of narrative charm and interest in which plein-air realism is cloaked with Victorian sentiment.



News from the National Gallery Society.

R.R.McNicoll

The season of Performing Arts, supported by the Australian Council for the Arts and with the co-operation of several kindred societies, opened on 16 October 1970. Important events in the following fortnight included a talk by the sculptor Robert Cremean (whom the Society brought to Australia) and a stimulating lecture by the late Sir Tyrone Guthrie. In addition there were concerts, ballet performances, film screenings and poetry readings. It is proposed to conduct a season on similar lines in the second part of 1972.

The final function of the Society's twenty-third year was the annual 'Survey of the Year's Art in Australia', conducted this time by Mr. Elwyn Lynn of the Power Institute. An abstract of his lecture was published in the Society's bulletin for January-February 1971.

Events in 1971 have included a lecture by Dr. J. W. von Moltke on 'The German Contribution to Contemporary Painting in the Sixties', a lecture on Dürer by Professor Heinrich Mangold, a talk by Mr. Neil Clerehan on 'The Current Sad Standards of Residential Design', and Mr. Paton Forster's illustrated talk on some of the galleries which he was able to visit earlier in the year.

The decision to send the General Secretary abroad was dictated by the desirability of extending reciprocal arrangements for members, the need to seek possible visitors and themes for the 1972 Season of Performing Arts, and the quest for new ideas. The Council believes that Mr. Forster's visit to the United States, Canada, the United Kingdom, the Netherlands, Germany, France, Spain and Italy will prove fruitful.

The level of activity established in past years has been maintained in order to cope with a membership which is still increasing: at the end of June 1971 the Society had 7400 subscribers.

1972 COLLECTORS' DIARY published by the National Gallery Society is illustrated with a selection of sculpture from the collection. Mr. Dacre Stubbs was responsible for the photographs. Mr. Westbrook's Introduction stresses man's high achievement in this field of art.

Recent aquisitions 1: bequests and purchases.

The works listed here and under PRESENTATIONS came into the possession of the Gallery between August 30th, 1970 and July 31st, 1971.

The most distinguished acquisition of the year is the Greek lekythos decorated by the Achilles painter in terracotta colour, brown, black and added white on a white ground. This is a long awaited addition to the fine sequence of vases in the antiquities section which combine to tell the history of Greek painting from the sixth to the third century B.C. The lekythos will be the subject of an article by Professor A. D. Trendall in next year's bulletin.

To the same section belongs the head of Emperor Vespasian, the subject of Mr. Connor's article in this issue.

The *Sketch Portrait* by Charles Conder forms a most notable addition to Australian painting; it combines great delicacy of execution with a flawless pedigree. Exhibited in the 9 x 5 Impressions Exhibition of 1889 as either No. 43 or No. 107 it became the property of Mr. Theodore Fink who bequeathed it to his daughter Mrs. W. M. Timmins who in turn left it to her son, R. J. Timmins from whose estate it was auctioned at Christie (Australia), September 16th, 1970, as lot 89, and acquired by the Gallery.

The European old masters were enriched by two additions; the Carlo Carloni, (omitted from the 1970/71 acquisition lists) is the first example of a baroque ceiling decoration to enter the collections.

Anna Anastasia Troubetskaia is a charming small work by Roslin, the Swedish born painter to the courts of Brandenburg, Parma, Paris and St. Petersburg. Sitter and painter were living in Paris in the seventeen fifties, and in the manner of his French contemporaries such as Boucher and Drouais, Roslin depicted his fashionably dressed model in an interior furnished in the latest style of the period.

A number of twentieth century European and American paintings, prints and drawings have entered the collection this year. The late cubist movement of 1913–14 counted among its supporters Fernand Leger, here represented by a watercolour of 1952; the Dutch trend of the nineteen twenties known as *de Stijl* affected van der Leck's gouache of 1917-20; surrealism of the nineteen thirties is represented here for the first time by the oil painting by René Margritte; American post-painterly abstraction may be seen in the set of screen prints by Jules Olitski of 1970/71; the extension of this style into Britain is exemplified by John Hoyland's *Untitled;* a recent lithograph by the Spaniard Tapies shows a European artist whose aims in the forties and fifties ran parallel to those of the abstract expressionists in America.

Asian Art

Tui, bronze, Chinese, Warring States era (480–221 B.C.)
Felton Bequest

Dish, tin-glazed earthenware, Isnik School, late 16th century,
Felton Bequest

Bowl, porcelain, Chinese, 15th century
Felton Bequest

Chia, bronze, Chinese, Shang Dynasty (1766–1122 B.C.)
Felton Bequest

Ting, bronze, Chinese, Chou Dynasty (1027–256 B.C.)
Felton Bequest

Female Torso, limestone, Cambodian, Koh Ker style (925–930 A.D.)
Felton Bequest

Thang-ka, painting on cotton, depicting the goddess Lha-mo, Tibetan-Nepalese, 19th century,
Purchased

Thang-ka, painting on cotton, depicting the White Tara, Tibetan, 19th century,
Purchased

Painting of Kongosatta, painted on paper, Japanese, 13th–14th century,
Purchased

Palanquin Hook, bronze, Cambodian, 10th century
Purchased

Thang-ka, painting on cotton, depicting the White Tara, Tibetan, 19th century, Purchased

Australian Painting

Michael Brown (b. 1938)
Omega Acrylic on hardboard, 1966
Purchased

Charles Conder (1868–1909)
Sketch Portrait Oil on panel, 1889
Purchased

Helen Marshall (b. 1918)
To Awakening Tempera on canvas, 1965
Purchased

Arnold Shore (1897–1963)
Ideal Landscape Cloth collage
Purchased

Isaac Whitehead (d. 1881)
Fernshaw Oil on canvas, 1880
Purchased

29. Charles Conder (1868–1909 English-Australian)
Sketch Portrait Oil on panel, 15.2 x 10.5 cm (6 x 4 1/8 ins)
Purchased 1970

Though Charles Conder spent only five years of his youth in Australia, the innate beauty of his work, and his important role among the founders of the "Heidelberg School" make him one of the "old masters" of Australian painting.
The "Sketch Portrait" shows Conder at the top of his form. The immediacy of the handling, the insouciant registering of the plumed hat, the delicate understatement of the figure, and its closely allied colours mark it as a masterpiece of its time, despite the miniature scale.

European Painting Before 1800

Carlo Carlone (1686–1775 Italian)
Hercules led by Knowledge to Immortality
Oil on canvas
Felton Bequest (1970)

Alexandre Roslin (1718–1793 Swedish)
Anna Anastasia Troubetskaia, Countess of Hessen Homburg Oil on canvas
Everard Studley Miller Bequest.

Alexandre Roslin (1718–1793 Swedish)
Anna Anastasia Troubetskaia, Countess of Hessen Homburg Oil on canvas
63.5 x 53 cm (25 x 20¾ in)
Everard Studley Miller Bequest 1971

The sitter was appointed Lady in Waiting to the Empress Elizabeth of Russia on Nov. 25th 1741 and was awarded the Order of St. Catherine 1st Class on December 18th 1741, as a reward for the loyal support the Countess had given to the Empress on the night of the *coup d'état* by which she wrested the throne from her predecessor. Roslin has depicted Anastasia adorned with the star of the order. Though the painter adapted himself very closely to the French manner his colour harmonies with their chord of muted reds and greens have a distinct note of their own.

European and American Painting after 1800

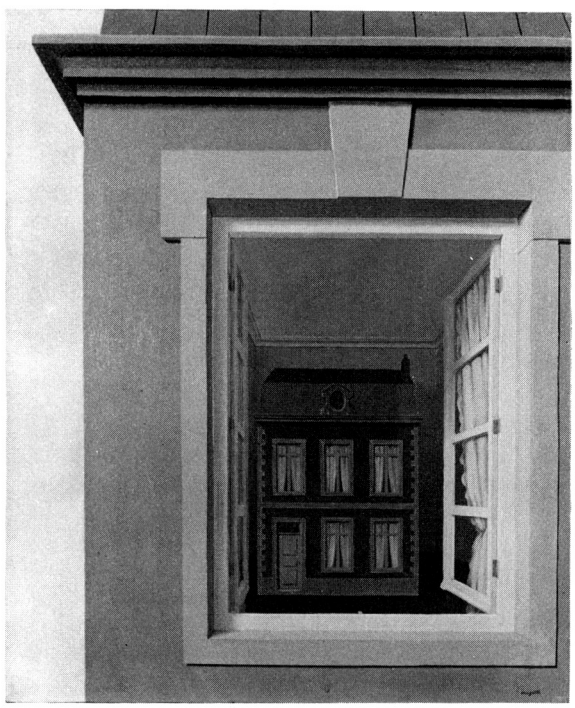
René Magritte (1898–1967 Belgian)
L'Eloge de la Dialectique (In Praise of Dialectics) Oil on canvas 1937
Felton Bequest

Larry Poons (b. 1937 American)
Cobone
Acrylic paint on canvas 1970
Felton Bequest

Walter Darby Bannard (b. 1931 American)
Willow Shakes
Alkyd resin on canvas 1970
Felton Bequest

Ron Davis (b. 1937 American)
Unfold
Fibreglass 1971
Felton Bequest

John Hoyland (b. 1934 British)
Painting 14.12.69
Acrylic on canvas 1969
Purchased



René Magritte (1898–1967) Belgian
L'eloge de la dialectique (In Praise of Dialectics 1937) Oil on canvas 64.5 x 54 cm. (25½ x 21¼ ins)
Felton Bequest 1971

Magritte spent most of his life living and painting quietly in Brussels, where he remained allied to a group of Belgian Surrealist artists and writers. After three years of close association with the Surrealist movement in Paris, he returned to Brussels in 1930, where he consolidated his method of painting in a precise style enhanced by a poetic use of colour. His practice of using familiar objects in unexpected combinations, a personal interpretation of Lautréamont's famous phrase "as beautiful as . . . the fortuitous encounter upon an operating table of a sewing machine and an umbrella" is clearly demonstarted in "L'eloge de la dialectique", where the visual dialectic of a small house placed in an interior is supported by a disciplined colour and tonal contrasts.

Drawings

Bart Anthony van der Leck (1876–1958 Dutch). *Composition* 1917/20 watercolour
Felton Bequest 1970

Fernand Leger (1881–1955 French)
Paysage 1952 gouache
Felton Bequest 1971

Jules Olitski (b. 1922 American)
Series of five screenprints screenprint
Felton Bequest 1971

Arthur Streeton (1867–1943 Australian)
Untitled (study of trees) pencil drawing
Purchased

Prints

Antonio Tapies (b. 1923 Spanish)
Matière et Graffite etching and aquatint
Purchased

Sydney Long (1878–1955 Australian)
The Spirit of the Plain aquatint
Purchased

Alun Leach-Jones (b. 1937 Australian)
Untitled I screenprint
Purchased

Henri de Toulouse-Lautrec (1864–1901 French) *Lender en Buste Saluant* lithograph
Purchased

J. M. Whistler (1834–1903 American)
Dancing Girl lithograph
Purchased

J. M. Whistler (1834–1903 American)
Model Draping lithograph
Purchased

J. M. Whistler (1834–1903 American)
Rue Furstenburg lithograph
Purchased

J. M. Whistler (1834–1903 American)
Old Battersea Bridge lithograph
Purchased

J. M. Whistler (1834–1903 American)
The Duet No. 1 Lithograph 1894
Purchased

Lender En Buste Saluant (Lender Half Length, bowing)
Eight colour lithograph 32.5 x 23.5 cm. (12 13/16 x 9¼ ins)
Henri de Toulouse-Lautrec (1864–1901)
Purchased 1971

This half length portrait of the actress Marcelle Lender dates from 1895 when Meier-Graefe commissioned the work for the German magazine "Pan". Lender was appearing at the time in a revival of Hervé's operetta "Chilpéric" at Théâtre des Variétés, where she had considerable success. Lautrec made numerous studies of her in the role of Galeswinthe, and of the series of lithographs, this work, printed in eight colours, is probably the finest. It is known in three states, the first in black and white, the second in eight colours with the addition of an enclosing line, and the third as published in the magazine.
This brilliant impression is from the now comparatively rare second state, which was printed in an edition of 100 before the published edition. It was acquired by the Department of Prints and Drawings in 1971.

Decorative Arts

Lekythos, Earthenware, by the Achilles Painter Greek (Attic), c.450 B.C.
Felton Bequest

Vases, pair of, Earthenware, Italian (Urbino), c.1580–1600
Felton Bequest

Purse or Sweet Bag, Linen with silk and metal thread, English, c.1600
Felton Bequest

Standing Salt, Silver-gilt, English (London, by the maker whose mark was TYL or TYZ) c.1610
Felton Bequest

Side Table, Wood carved and gilt, English, c.1780
Felton Bequest

Vespasian, Head of, marble, Roman, 1st century A.D.
Everard Studley Miller Bequest

Lekythos
Earthenware H. 35.5 cm. (13 15/16 ins)
Greek (Attic), by the Achilles Painter
Felton Bequest 1971

The Achilles Painter, c. 460–440 B.C. is acknowledged as one of the greatest artists of the classic style of Greek vase painting. Added white has been used on the flesh of the two female figures with an inscription, the translation of which reads: "Dromippos the son of Dromokleides is fair", between them. Both the added white and the inscription indicate that this white ground lekythos is in the earlier style of the Achilles Painter.
The static composition, of one woman carrying a dish of fillets, the other standing holding an alabastron, has an air of gravity and serenity. From the time of the Achilles Painter, white-ground lekythoi were used increasingly and specifically for funerary purposes.

Ethnic Art

Votive Hook, Wood, shells, New Guinea (Sepik River), probably 20th century
Purchased

Flute and Stopper, Wood, feathers, shells, hair and fibre, New Guinea (Sepik River), 20th century
Purchased

Gopi Board, Wood, New Guinea (Kerema Area, Gulf of Papua), probably 20th century
Purchased

Male Figure, Wood, Ivory Coast (Baule), probably 20th century
Purchased

Mask, Wood, cotton, Nigeria (Ibo), probably 20th century
Purchased

New Guinea Art, Collection of forty-six examples, 20th century
Purchased

Orator's Stool

Wood, Hair, Shell, Fibre and Clay H. 141 cm (55½ ins)
New Guinea (Middle Sepik River)
Purchased 1965 Entered collection 1971

This Orator's stool comes from the village of Tambanum, in the Middle Sepik River area. The male figure forms the back and two legs of a small stool, and the figure's face and body are decorated with human hair, cowrie and snail shells, twisted lengths of fibre, and clay. The body is characteristically painted half red, half black.
These stools were not to sit on, but from time to time during the course of an orator's speech were beaten on the seat with a bunch of leaves, or a leaf was placed on the seat, in a ritual indicating that the words spoken were true.

Aquisitions 2: generous presentations to the collections.

To the benefactions listed below must be added two additions to the Gallery Library; the first is the Franz Philipp Research Library presented by his widow earlier this year. This valuable collection of about 660 books, catalogues and pamphlets consists of important art historical reference material pertaining to the fifteenth, sixteenth, seventeenth and to certain aspects of twentieth century art. The second is the gift of Chinese art books presented by Mr. Simon D. Mitchell-Taverner, grandson of Mr. Herbert Wade Kent as an extension of the H. W. Kent Gift of Chinese art and consists of 20 finely illustrated catalogues and other text-books relevant to the Chinese collection. All these books enhance the standard of our emerging reference library which is to enable curators to document and interpret the works of art in the Gallery and to promulgate such knowledge in handbooks, articles and booklets for the use of students and the interested public. Though it is the policy of the Council to provide curators with the tools of their trade, prevailing conditions do not allow for a rapid flow of acquisitions to the library and Mr. Franz Philipps's and Mr. Kent's author-itatively assembled collections containing many books now hard to obtain, form a most timely and significant extension to our small resources of art textbooks.

Asian Art

Three Inro, Earthenware, Japanese, signed 'Kensan'
(1658–1716)
Presented by Colonel Aubrey Gibson

Figure of the Buddha, bronze, Dvaravati style, 10th – 12th century A.D.
Presented by the Women's Association

Australian Painting

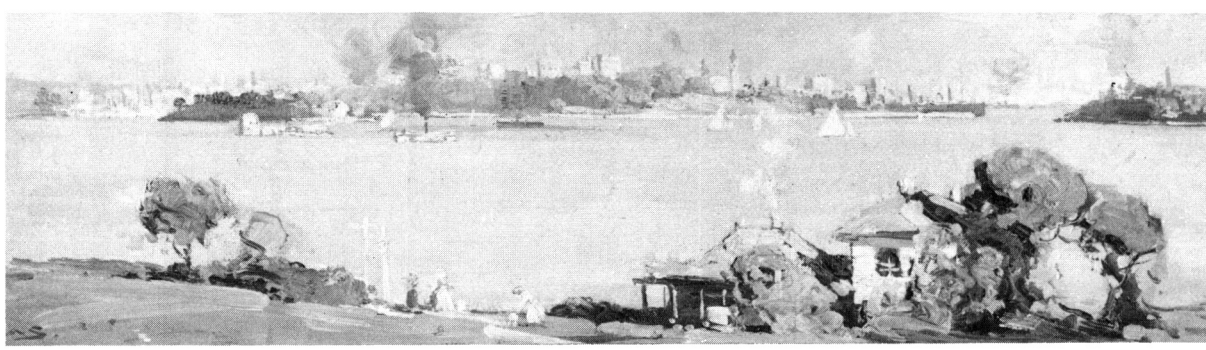
Colin Colahan (b.1887)
Portrait of Veronica Brigit Bourke Oil on canvas
Mrs. T. M. Buckle

William Frater (b. 1890)
Self Portrait Oil on hardboard, 1970
The Artist

Sir Arthur Streeton (1867–1943)
City, Kirribilli and Cremorne Oil on panel, 1907
Mr. J. O. Manton

Sir Arthur Streeton (1867–1943)
City, Kirribilli and Cremorne Oil on panel, 19.1 x 76.6 cm (7½ x 26 5/8 ins)
Presented by Mr. J. O. Manton, 1971

In Arthur Streeton's career the mid-point of his development witnessed a series of oil



paintings on drapers panel, painted in 1907 on his return to Sydney from London. This particular painting is a fine example of the artist's interest in the impressionistic treatment of distant horizons. There is a semi-translucency in the various affects of the light through smoke, mists and cloud looking across Sydney Harbour towards the haze of the buildings of the city. This is beautifully balanced by the decorative elements that present themselves in the idealized "nouveau" setting of the foreground.

European Painting After 1800

Margit Pogany (1879–1964 Hungarian)
Landscape with Figures Oil on cardboard
Dr. Iolanthe Gillert

Margit Pogany (1879–1964 Hungarian)
Market Scene Oil on cardboard
Dr. Iolanthe Gillert

Margit Pogany (1879–1964 Hungarian)
The Horsemen of the Apocalypse Oil on cardboard
Dr. Iolanthe Gillert

Australian Sculpture

Colin Colahan (b. 1887)
Portrait of Victor Smorgon Bronze bust
Mr. V. Smorgon

Sir Bertram MacKennal (1863–1931)
Head of a Woman Bronze
Mrs. R. T. A. McDonald

Clive Murray–White (b. 1942)
Untitled Yellow Sculpture Spun steel
Mr. R. A. Dames

Sir Bertram Mackennal (1863–1931),
Head of a Woman, Bronze, h. 34.9 cm (13¾ ins)
Presented by Mrs. R. T. A. McDonald, 1970.

Sir Bertram Mackennal is Australia's foremost sculptor of the Edwardian period who trained at the Melbourne National Gallery School before going to Europe in 1883, where he exhibited at the Old Salon, Paris, and the Royal Academy, first receiving acclaim in 1893 for the bronze figure of "Circe", now in this collection.
The bronze "Head of a Woman" is a late work by Mackennal executed when he revisited Australia in 1926, and the simplicity of its style offers a contrast to the richly decorative "nouveau" elements in "Circe", and to the stylized marble bust of Madame Melba which was acquired at the turn of the century.

European and American Sculpture After 1800

Sir Jacob Epstein (1880-1959 British)
Pregnant Mother with Child Plaster 1907
Lady Kathleen Epstein

Sir Jacob Epstein (1880-1959 British)
Male Figure Plaster 1907–8
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Sunita Plaster 1925
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Isobel Lambert Plaster 1932
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Tanya Plaster 1937
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Pola Nerenska Plaster 1937
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Deidre (with a slip) Plaster 1941
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Princesse de Braganza Plaster 1944
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Robert Rhodes Plaster 1951
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Field-Marshall Smuts Plaster 1953
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Bishop Woods Plaster 1958
Lady Kathleen Epstein

Sir Jacob Epstein (1880–1959 British)
Deidre (with a slip) Plaster 1941
Lady Kathleen Epstein

Drawings

Louis Buvelot (1814–1888 Swiss Australian)
The Ferry at Abbotsford pencil drawing
Mrs. Lyon Field

Louis Buvelot (1814–1888 Swiss Australian)
The Yarra pencil drawing
Mrs. Lyon Field

Godfrey Miller (1893–1964 Australian)
Nude Study pencil drawing
Christie's

Adelaide Perry (b. 1900 Australian)
Portrait of Blamire Young pencil drawing
John Brackenreg

Prints

Noel Counihan (b. 1913 Australian)
Mexican Head Lino cut
Anonymous

Eric Gill (1882–1940 British)
Ecce tu Pulchra Es wood engraving
Mrs. E. J. Quirk

Robert Gibbings (b. 1889 British)
Two Dancing Figures wood engraving
Mrs. E. J. Quirk

Leon Golub (b. 1922 American)
Combat I screenprint
Leon Golub

Leon Golub (b. 1922 American)
Combat II screenprint
Leon Golub

Leon Golub (b. 1922 American)
Men are not for Burning
Leon Golub

Alun Leach-Jones (b. 1937 Australian)
Untitled II screenprint
Alun Leach-Jones

Claire Leighton (b. 1899 British)
Corsican Laundress wood engraving
Mrs. E. J. Quirk

Claire Leighton (b. 1899 British)
Skyscrapers wood engraving
Mrs. E. J. Quirk

Iain MacNab (b. 1890 British)
Untitled Landscape wood engraving
Mrs. E. J. Quirk

Iain MacNab (1890 British)
The Coloured Woman line engraving
Mrs. E. J. Quirk

Charles Meryon (1821–1868 French)
Le Pont Neuf etching
The Estate of Miss Jamieson Hood

Astrid Meyer (British)
Untitled Landscape wood engraving
Mrs. E. J. Quirk

Gwendolen Raverat (1885–1925 British)
Lambing Fold wood engraving
Mrs. E. J. Quirk

Ben Shahn (1898–1969 American)
Stop H–Bomb Tests screenprint
Mrs. Ruth McNicoll

Ethel Spowers (Australian)
Ravello wood engraving
Mrs. E. J. Quirk

Ethel Spowers (Australian)
Afraid of the Dark wood engraving
Mrs. E. J. Quirk

Victor Vasarely (b. 1908 French-Hungarian)
Signe 13 serigraph
Mrs. Ruth McNicoll

The Myer foundation generously allocated $2,000 for the purchase of contemporary Japanese prints to be placed on permanent loan to the Gallery. These prints will be used by the Education Section in its service to country schools.

Decorative Arts

Ceramics

Bowl, Earthenware, by Stanislaw Halpern, Australian, c. 1950
Mr. Don Fulton

Furniture

Chess Table, Blackwood and teak, by Schulim Krimper, Australian, 1959
Mr. Paul Morawetz

Lounge Chair (Twen 'T-One') Blackwood and hide, Australian, 1968
Industrial Design Council of Australia

Costume and Textiles

Peasant Jewellery, Set of, Silver and silver-gilt with coloured stones, Yugoslavian, 19th or early 20th century
Mrs. Gwen Hughes-Stefanovic

Waistcoat, Velvet with embroidery, Yugoslavian, 19th or 20th century
Mrs. Gwen Hughes-Stefanovic

Dress, Lace and chiffon with painted velvet appliqué, English, 1903–1907
Miss L. Kelly

Scarf, Silk, by Victor Vasarely, 1969
Mr. Stanley Marcus

Dress, Velvet with beading, English or French, 1923–25
Mrs. Kenneth Myer

Afternoon Dress, Silk, Australian, c. 1874
Mr. J. D. Oswald

Dolman Cape, Silk brocade, probably Australian, c. 1874
Mr. J. D. Oswald

Wedding Dress, Cotton, probably Australian, 1874
Mr. J. D. Oswald

Shoes, Pair of, Kid, probably English, 1874
Mr. J. D. Oswald

Dress, Silk, probably Australian, c. 1900
Mr. J. D. Oswald

Christening Robe, Muslin, Scottish, mid 19th century
The Paterson Family

Handerchief, Linen, Irish, mid 19th century
Mrs. E. J. Quirk

Costumes, Collection of, including wedding gowns, riding habit, evening cape, toque, shoes and accessories, various materials, English, Australian, French, late 19th century
Mr. J. G. H. Sprigg

Dress, Silk, probably Australian, c. 1878
Miss I. B. Strahan

Robe, Silk, English, 1770–1790
Mr. John White

Patchwork Cover, Silks, English, mid to late 19th century
Lady Cohen

Sampler, Wool with silk, English, 19th century
Mrs. S. Couch

Embroidered Panel, *'Expulsion from Eden'*, Silk rayon with wool, chenille, lurex, kid etc., by Audrey Walker, English, 1969–70
Mrs. H. Baer in memory of her mother

Miscellaneous

Ushabti Figure, Faience, Egyptian, 30th Dynasty
Mrs. Orde Poynton

Isis, Head of, Glass, Egyptian (Greco-Roman period), 1st century B.C.
Mrs. M. Savage

Handscreen with Panorama, Wood and paper, French, c. 1820–30
Miss J. D. Smith

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