

# Art Bulletin of Victoria 1973/74



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Published by the Council of the National Gallery  
of Victoria

180 St. Kilda Road, Melbourne 3004.  
and incorporating the Annual Bulletin.

Editor - Sonia Dean

The Cover illustration:

**Annibale Carracci (1560-1609)**

**Study for an Ignudo in the Galleria Farnese**

black chalk heightened with white,  
33.7 x 32.6 mm. (1 3/4 x 1 1/4 ins.)

*Coll: Sir Thomas Lawrence; Lord Francis Egerton,  
1st Earl of Ellesmere.*

*Purchased with the aid of a State Government  
grant. 1972.*

The drawing is a study for one of the supporting figures from the decorative scheme for the Galleria Farnese ceiling and dates from between 1597 and 1600. In the fresco this figure appears to the left of a panel illustrating Venus and Anchises.



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Fig 1 Melbourne Triptych : Interior.





# “Things Both New and Old” in a Flemish Triptych

Margaret Manion

“Every scribe who becomes a disciple of the kingdom of heaven is like a householder who brings out from his storeroom things both new and old.”  
Matt. 37, 51-52.

The unique and problematic character of the Flemish panel painting in the National Gallery known as “The Miracles of Christ triptych”<sup>1</sup> has long been recognised. The three interior panels (*Fig. 1*) depict from left to right, the Marriage of Cana, the Multiplication of the Loaves and Fishes – with several other miracles portrayed in a subsidiary role in the background – and the Raising of Lazarus. The two outer surfaces of the wings (*Fig. 2*) show the Repose on the Flight into Egypt on the left, and on the right St. Peter standing in a landscape. Both the shape of the triptych, with its bell-curved top, and general stylistic features indicate that it was painted between 1495 and shortly after 1500.<sup>2</sup>

At the time of the National Gallery’s purchase of the triptych in 1922 Sir Martin Conway commented on the “considerable divergency alike in design and handling between the various panels”<sup>3</sup> and in the recent thorough and meticulously precise analysis of the Gallery’s collection of Flemish Primitives carried out by Mr. Martin Davies and Dr. Ursula Hoff, the bulk of the evidence assessed seems to indicate that the work is to be assigned to five different hands.<sup>4</sup> Moreover, admit the authors, “it would be difficult to find a common theme for all five painted surfaces”.<sup>5</sup>

Such conclusions present us with a problem – and a challenge. If, as detailed technical analysis and experienced connoisseurship tend to indicate, we have here a small altarpiece<sup>6</sup> containing the work of five different hands, then surely we are confronted with the artistic or craftsman mentality of a late medieval workshop. The painting is the product of joint collaboration rather than the creative execution of one particular individual. But the other equally dominant characteristic of such an atelier is the presence of a master planner. The very argument for a composite style would seem to imply also a coherence of overall theme and subject matter; unless, of course, one allows for the

possibility – as Friedländer has done<sup>7</sup> – that the central panel of our triptych was executed first as a single work and that the wings were added later for a changed commission. Such a hypothesis, however – to which the distinction of hands lends no support since these are all characteristic of a group of artists working at the same time – does nothing to solve the problem. There is more superficial discordance between the themes of the outer panels themselves than their clash with the central panel.

Fig 2 Melbourne Triptych : Exterior.



Moreover, despite stylistic discrepancies, the triptych presents itself to the viewer as a carefully co-ordinated, visual entity. In each of the scenes on the outer surfaces – the Rest on the Flight into Egypt and the standing St. Peter – the same quiet, contemplative air permeates the main figures and a similar landscape setting is common to both paintings. Even the relationship of figure mass to surrounding space is planned consistently across the whole outer surface; Joseph and other details of the Legend of the Repose, for example, are quite drastically reduced in size and are relegated to the background, so that the image of the Virgin and Child dominates the landscape as does that of St. Peter in the adjoining painting. Similarly, the miracles of the interior panels, whose detailed business and wealth of contemporary allusions contrast strongly with the detachment registered on the exterior of the altarpiece, form as a group a consistent and consciously integrated pictorial whole. To read the thematic content of this triptych as “confused”<sup>8</sup> is I believe to do the work less than justice. On the contrary, once the altarpiece is viewed in its historical and cultural context the comprehensive and coherent nature of its iconographical programme becomes manifest.

Several recent studies on Flemish triptychs have stressed the importance of knowing the original setting for this type of panel in order satisfactorily to appreciate its imagery. Birkmeyer,<sup>9</sup> Blum<sup>10</sup> and Lotte Brand Philip<sup>11</sup> have all emphasised the link between the Flemish triptych (or polyptych) and the forms and function of church architecture and sculpture. Many of the triptychs, especially those of the early fifteenth century, were designed to be installed over altars in a church. They were pre-eminently devotional paintings with a clearly defined role assigned to them within the context of the whole ecclesiastical edifice. For Birkmeyer such motifs as the sculptured arch developed in the paintings of Rogier Van der Weyden exemplify the artist’s concern to define the symbolic and devotional aspects of his work as he moves into a new mode of naturalistic representation. There is a conscious play in the Miraflores altarpiece (*Fig. 3*) for example, between the simulated sculptural

scenes of the arches and the movingly human tableaux set beneath them.<sup>12</sup>

In her analysis of the composite nature of the triptych<sup>13</sup> Blum argues that the very division of the work into separate panels, into outer and inner surfaces, helped the artist to express the distinction between the varying levels of religious reality with which he was concerned. She observes that in the early part of the fifteenth century the object or objects for contemplation are presented in the interior of the altarpiece with complementary scenes appearing on the wings, and while donor portraits are frequently and ingeniously incorporated into the total scheme, small yet significant features indicate that they are in some sense removed from the world of the divine or holy personages whom they contemplate. Blum sees this scheme of the triptych as undergoing “a dissolution” in the concluding years of the century under the impact of narrative realism. Divisions in the altarpiece come to be ignored, donors mingle indiscriminately with the blessed, and narrative, genre-type depictions of sacred events replace the earlier more static images once presented for contemplation by the faithful.

Within such a frame of reference, the Melbourne altarpiece quite clearly belongs to the “dissolution” period of the triptych. Such a categorization is, however, far too limited. “Dissolution” indicates the complete disappearance of a particular coherent art form or tradition. That a change of emphasis rather than a radical disintegration is the case in this particular instance becomes clear if we review briefly the general features of the decorative programme of the Early Christian basilica. Taking shape as early as the fourth century it persisted with striking consistency throughout the Middle Ages, and it provides the most intelligible frame of reference for many more specialized programmes.<sup>14</sup>

For the most ancient examples of the decorative scheme of the Christian basilica one must turn to Rome and Ravenna. The *Maiestas* theme, normally reserved for the apse (*Fig. 4*), showed Christ in glory, often in the company of the apostles or saints to whom the church was dedicated.<sup>15</sup> The setting



frequently indicated the heavenly Jerusalem as a city<sup>16</sup> or a paradisaal garden.<sup>17</sup> Sometimes, attendant angels and richly coloured clouds signified the second coming of the Son of Man in his role of the just judge.<sup>18</sup>

Particularly in the Roman tradition, the triumphal arch enclosing the choir was often devoted to a further elaboration of the theme of the heavenly Jerusalem in apocalyptic terms.<sup>19</sup> A clipeus of Christ Pantocrator or of the Lamb was flanked by the four living creatures, symbols of the evangelists, and by the white-robed throng of the twenty-four elders who offered their crowns to the Lamb. In some later medieval expressions of this theme groups of saints were added to the elders.<sup>20</sup>

As an alternative to the *Maiestas* theme the Virgin sometimes appeared in the apse, standing with her son in her arms as at Torcello<sup>21</sup> or enthroned as in the mosaic of S. Francesca Romana.<sup>22</sup> It is clear both from the writings of the Church fathers, from the early liturgies and from the consistent visual tradition that representations of the Virgin in this context, while they increasingly reflected local cults and devotions, continued to emphasise the significance of Mary as a type and image of the redeemed church or of the heavenly Jerusalem.<sup>23</sup>

The nave walls of the Early Christian basilicas were regularly decorated with cyclical programmes drawn from the Old and New Testament. The most popular group of Old Testament representations came from the Book of Genesis. They featured the Creation, the Fall and Expulsion and episodes from the lives of the patriarchs. One of the most characteristic features of the New Testament cycle was a detailed series of scenes from the Infancy of Christ. These scenes – even when they drew on the apocrypha – were not selected originally for their human or emotional content, but rather to demonstrate the power and majesty of the Incarnate Son of God and the special circumstances surrounding his birth and childhood.<sup>24</sup> Infancy sequences regularly included the Annunciation, the Visitation, The Nativity, the Annunciation to the Shepherds,

the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, and the Finding in the Temple. Greater variety obtained in the selection of material for the Public Life of Christ, but here again clear patterns are evident. When only a brief cycle was required the two miracles most frequently included were the miracle at the Marriage of Cana, and the Raising of Lazarus. Cana signified the first public manifestation of Christ's saving power,<sup>25</sup> while the Raising of Lazarus – as the concluding act of his ministry – immediately preceded the Passion scenes; it was also accepted as the greatest of Christ's saving wonders and the most obvious symbol and announcement of his own death and resurrection. The Passion cycle was introduced by the Triumphant Entry into Jerusalem; it nearly always included the Washing of the Feet, the Last Supper, and the Crucifixion, with other detailed sequences being included according as particular interest or emphasis dictated.

Until the twelfth century the Resurrection was represented by a series of apparitions of the risen Christ or by the Byzantine Anastasis. Only later was the actual scene of Christ rising from the tomb included. Christological cycles were often terminated by a depiction of the Ascension or the Descent of the Spirit at Pentecost. A sequence of the life of St. Peter and St. Paul and later of other appropriate saints sometimes extended the narration into the era of the teaching Church.<sup>26</sup> On the back or west wall of the Church, at least from the ninth century on, appeared the Last Judgement.<sup>27</sup> This composition developed both the theme of the second coming of the Son of Man – in this sense echoing the apocalyptic images of the apse and choir and, particularly as the medieval period progressed, the theme of judgment itself and the fate of the good and bad respectively.

Not only was this programme adopted in all its comprehensiveness by the sculptors of the great cathedral enterprises of the High Middle Ages; it persisted also in the decoration of smaller church furnishings. The pulpit schemes of the Pisani, for example, emerge as a series of extracts from a Christological cycle, still with a strong emphasis on

the Infancy narrative and usually culminating in the Crucifixion or Last Judgment.<sup>28</sup>

The liturgy celebrated within the church edifice gave its own dimension to this imagery. The people at worship celebrated the salvation of the Lamb, and the church itself became a symbol of the kingdom having already arrived, hence the importance of the apocalyptic and *Maiestas* themes in the apse. On the other hand, each celebration of the liturgy made it abundantly clear that here was a people en route, in the process of being saved, or of working out their salvation with Christ. In this sense the Church was very much part of the contemporary world, and especially in the West, local and temporal interests rubbed shoulders with the visionary and the apocalyptic. Such an attitude was accompanied by a strongly developed sense of tradition and history. Building on their Judaic inheritance the Christians ceaselessly recounted God's deeds in the past, expressed their corporate belief that the same saving power was with them still leading them towards eventual freedom and liberation. Thus, even without any tight typological equivalents being drawn, the Creation or the Fall conjured up also the story of Christ's mission and more especially the familiar pictorial images of the opening scenes of the Infancy narrative.

Placed against this traditional background the apparent anomalies of many Flemish panel paintings disappear. Lotte Brand Philip, in her recent monograph, has reconstructed the setting for the Ghent altarpiece. Whether or not one agrees with all the details, the general tenor of her thesis conclusively demonstrates the coherence of the altarpiece's programme and this in face of earlier arguments, that reconciliation was not possible.<sup>29</sup> The Ghent altarpiece, Miss Philip argues, was planned as part of a tabernacle or reliquary-type construction over the altar in the Vyd Chapel of the Ghent Cathedral (*Figs. 8 & 9*).<sup>30</sup> She makes a comparison between the *Maiestas* type composition of the top section of the interior and the Adoration of the Lamb motif below with the early mosaic decoration we know to have been in the apse of the old St. Peter's (*Fig. 4*).<sup>31</sup>

But the comparison need not be confined so strictly to one antecedent.<sup>32</sup> Some aspects of the top central panel plainly echo the Deësis long since incorporated into depictions of the Last Judgment, and the angels, the knights and saints attendant on the mystic Lamb are a logical, contemporary expression of the apocalyptic theme which graced the triumphal arch of so many Early Christian and Medieval basilicas. The Annunciation scene and the figures of Adam and Eve echo the Old and New Testament cycles; the marble statues of the two St. Johns, together with the donor portraits, emphasise the more local and specific nature of the commission, and parallel the references to specific titular saints and the deeds of the infant Church, found in the earliest basilican programmes.

Similarly, in the Miraflores triptych (*Fig. 3*) the scenes presented for contemplation, namely the Infant Christ, the Dead Christ and the Risen Christ are set against the background of the comprehensive Infancy, Passion and Resurrection cycles of the sculptured arches, just as liturgically in the celebration of a particular feast the focus is on one mystery of the life of Christ in which, however, all the rest are vicariously included.

Turning at last to the Melbourne triptych, we find the clue to its programme within the same cultural and religious framework. At first sight the theme of the Repose on the Flight into Egypt seems to have little relationship to the depiction of St. Peter opposite. The Rest on the Flight into Egypt is based on a legend related in the Pseudo-Matthew and therefore known in the West since the eighth century or even earlier, although visual representations of this theme distinct from the Flight itself do not appear until the second half of the fourteenth century.<sup>33</sup> According to the legend, as the Holy Family sought shelter under a date palm on their way to Egypt, Mary complained that the branches were too high for her to pick the fruit, and Joseph expressed his anxiety that the water in his flask would not be sufficient for the journey. The Child Jesus thereupon ordered one of the trees to bend down its branches. When the tree obeyed he blessed it, and a spring of water gushed forth at





Fig 4 17th century drawing of Apse Mosaic of Old St. Peter's, Rome.

Fig 3 Rogier Van der Weyden : Miraflores Altarpiece, Berlin.



its foot. Jesus promised that one of the shoots of the palm tree would be planted in Paradise to refresh the saints as it had nourished the Holy Family. Immediately an angel appeared and broke off a shoot from the tree to carry it up to heaven.

In Schongauer's engraving (*Fig. 5*) of the early 1470's the story of the date palm is included in the actual Flight. Plainly, the Magdalen Master has modelled several aspects of the Melbourne scene directly on Schongauer's composition. The exotic looking tree, the lizards, the parrot in the tree's branches are almost literally repeated, so too is the motif of the angels bending the branch over the Virgin — a departure from the accurate rendering of the legend which is perhaps traceable to Schongauer himself.<sup>34</sup> But in the Melbourne panel the motif of the Flight has been combined with the popular contemplative image of the Madonna and Child in a landscape. Contemporary works by the Master of the Embroidered Foliage, (the artist responsible for the St. Peter panel) verify the paradisaical overtones of such settings. Notice in *Fig. 6* the peacock, and the blend of angelic attendants, tapestried carpet and backdrop redolent of courtly splendour, with the landscape setting in *Fig. 7*.

The Melbourne picture is made up of a tissue of long-established associations. There is first the reference to the Flight and the Repose — incidents from the Infancy cycle, which were generally interpreted as manifestations of the power of God among human kind and anticipatory of final salvation. Secondly, those aspects of the legend which are types of Paradise are highlighted — the fruitful tree, the spring, the attendant angels and the generally idyllic landscape.<sup>35</sup> Thirdly, the image of the Virgin herself with the Infant Christ holding an unspoiled apple belongs to a long line of representations which while associating Mary with the historical life of Christ on earth also reveal her as a sign of the triumphant Church, and the first fruits of redemption. It is this ecclesial dimension which brings the theme of the Repose panel directly into line with the companion painting of St. Peter. The depiction of the saint with rays of glory around his head in a landscape patterned with flowers and

trees, follows a familiar contemporary Flemish scheme; but the image is also rooted in the past — in the apse mosaics discussed earlier where the saints form part of the *Maiestas*. St. Peter, moreover, as head of the apostolic college, typifies the Church in a special way. Balanced here by the image of the Virgin and Child and the overtones from the Egyptian narrative, he presents the viewer with an ideal to contemplate — the heavenly Jerusalem which awaits the journey's end.

By contrast the interior panels of the altarpiece take up and emphasise the narrative note inherent in the centuries' old Christological cycles. Art historians have been frustrated in their search for a strictly typological link between these three miracles.<sup>36</sup> It is not difficult to infer a Eucharistic significance in both the Marriage at Cana and the Multiplication of the Loaves and Fishes. There is adequate precedent for the juxtaposition of the two scenes in such a sacramental context.<sup>37</sup> It is not so easy, however, to include the Raising of Lazarus in this specific typology.<sup>38</sup>

The basic thought pattern is, I believe, quite simple. What we have here is an extract from the Public Life of Christ, an abbreviated miracle cycle, which opens with the first traditional manifestation of Christ's creative and renewing power, and ends with his last. The scene of the Multiplication of the Loaves and Fishes is a compelling and eye-catching statement of the far-reaching character of Christ's ministry. The miracles and events in the background all develop from the central scene. They fill out the actual Gospel narrative before and after the feeding of the crowd. Thus on the left there is a reference to the various miracles Christ performed for his followers and on the right the result of his day with the people — their attempt to make him king, his enforcing the apostles to leave without him, his coming to them later across the sea and Peter venturing on the waves to meet him.<sup>39</sup>

So much for the obvious narrative and consecutive quality of the interior paintings, but this narrative demands to be seen in the context of the ideal contemplation of the outer surfaces of the



wings. For here indeed is the pilgrim Church on the march. What is depicted for the viewer is the Church in the act of being saved – Christ vigorously at work. Not only Christ Himself, moreover, but the apostles as his emissaries are busy among the people, in particular Peter. Then, too, it is not simply the past that is enacted. The ongoing nature of salvation is emphasised by the incorporation of a number of contemporary portraits in the left and central panels, many of which seem to be associated with the House of Burgundy.<sup>40</sup>

Fig 5 Schongauer : The Flight into Egypt.



In the miracle of the Marriage of Cana the small sculptures which decorate the arch of the enclosing building represent scenes taken from the Old Testament, namely the Expulsion of Adam and Eve in the niche to the left, David killing Goliath in the central medallion, and on the capitals at either side, Samson killing the lion and the miracle of Gideon's Fleece. Such scenes, rather than stemming from the general narrative sequence of Genesis, reflect the more strictly typological strand which though present since the beginning of Christianity became increasingly popular in medieval art and literature. Each of these images occurs repeatedly in simulated sculptural motifs of Flemish panel paintings.<sup>41</sup> Here they all refer to the common theme of salvation. Samson with the Lion and David fighting Goliath are both standard types of Christ the Saviour. The story of Gideon's Fleece, a sign of God's favour and a promise of rescue, often paralleled the Annunciation.<sup>42</sup> Its association with the Marriage of Cana highlights the miracle as the initial point in this particular cycle of Christ's saving mission. It probably also refers to Mary's part in this event. Contained, too, in the image in this context may be an oblique reference to the House of Burgundy several of whose members are shown as taking part in the marriage festivities. The Burgundian nobility were members of the Order of the Golden Fleece. Traditionally the fleece referred to in the title was the legendary golden fleece, the object of Jason's journey; but the Burgundians later christianised the symbol and identified the fleece with the story of Gideon.<sup>43</sup> The Expulsion of Adam and Eve from the Garden is contrasted with the peacock symbol of immortality on the adjoining roof – a clear reference to the theme of Paradise lost and subsequently regained.

There is no doubt that the busy, panoramic scene of the Multiplication of the Loaves and Fishes is the focal point of the three panels. Nor is there any question of the artist's individual approach. This is the first recorded example in Flemish painting of such a detailed elaboration of the episode.<sup>44</sup> Traditionally, Christ was shown blessing the food in the foreground and the apostles distributing it to a small, representative group of people. But the Master

of the St. Catherine Legend has brought to the subject the same detailed narrative inventiveness which is already to be found in Flemish Crucifixion scenes and depictions of the legends of the saints. The seated Christ, surrounded by his apostles on the raised mountain platform of the right middle distance, is the still point in an otherwise active scene. In the rows of people being served by the apostles are representatives from a wide range of ages and social classes. These include the brocaded dandy on the near right with his pet monkey, and the distinctly peasant-type figures of the middle distance clad in loose smock-like garments. Despite the topical variety and the wealth of naturalistic and decorative detail (the dogs are a familiar feature in other panels of the Master of St. Catherine)<sup>45</sup> there

is a studied seriousness about all the figures which underlines the religious character of the event. Indeed, blended with the narrative is a strong ritualistic note; the figures are arranged in long orderly processional-type lines and the act of the apostles distributing the loaves is heavily emphasised both by the size and importance of their figures, and by the group of baskets prominent in the foreground. There is a definite suggestion here of a liturgical enactment of the Gospel miracle, which brings out the Eucharistic significance of the panel. The emphasis on drinking as well as eating in the scene has been observed by earlier writers.<sup>46</sup> Within the context of the whole composition this feature, too, helps to underscore the sacramental character of the occasion. In particular, the two figures drawing water from a

**Fig 6** Master of the Embroidered Foliage : Virgin and Child, Amsterdam, E. Proehl Collection.



**Fig 7** Master of the Embroidered Foliage : Virgin and Child with Angels, Paris, R. G. Grog Collection.



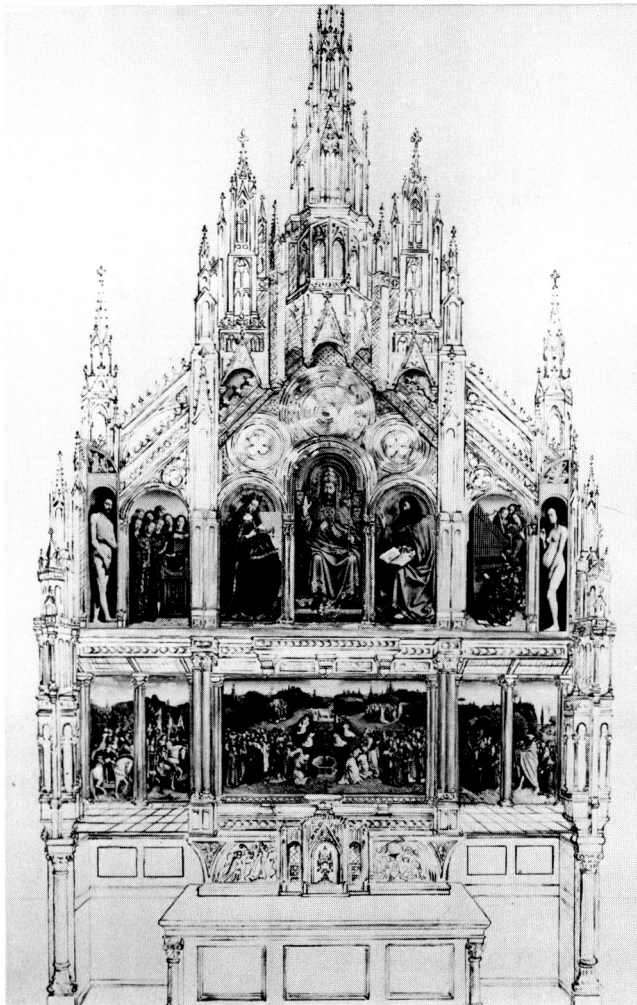
rock-spring on the right, and further back the simply attired pair who are shown eating and drinking in solemn isolation, demonstrate that narrative is being used here for symbolic purposes.

Thus, the ideal of the Church triumphant, of Paradise regained, on the outside of the triptych, is contrasted in the interior panels with the saving ministry of Christ, a ministry which is extended historically in the life of the Church and which

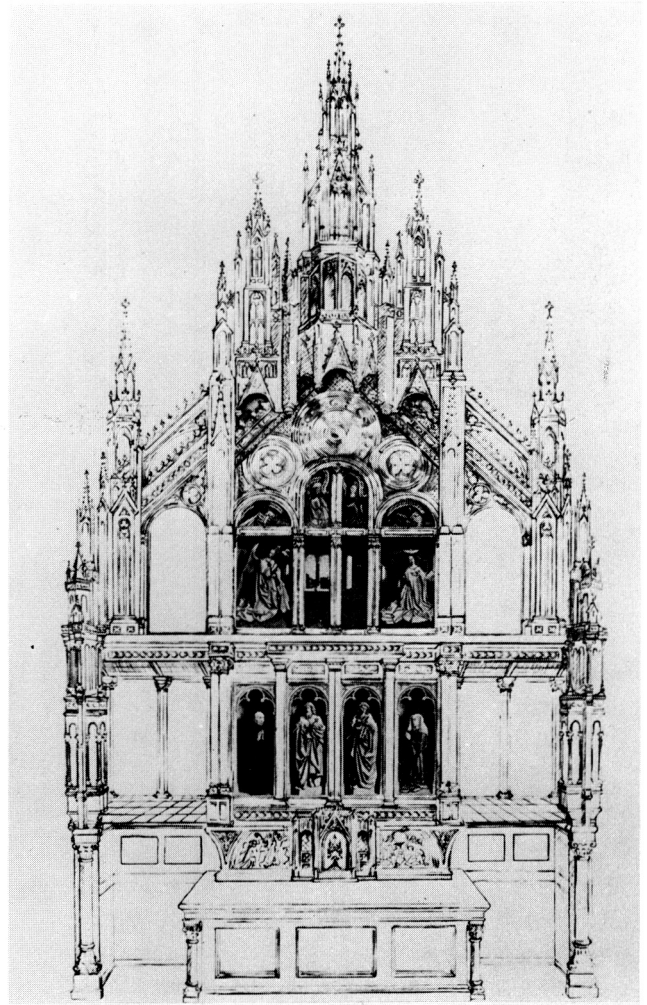
touches the contemporary world of the artists. The Raising of Lazarus in the third panel quite aptly expresses the climax of this movement. It is a clearly traditional type of both the resurrection of Christ and of the salvation of the individual Christian.

The Melbourne triptych is indeed unique. The individual talents, pre-occupations and workshop practices of a group of artists have been combined in its execution. At the same time, however, it is

**Fig 8** Reconstruction of Ghent Altarpiece after Lotte Brand Philip, *interior*.



**Fig 9** Reconstruction of Ghent Altarpiece after Lotte Brand Philip, *exterior*.





rooted in an ancient tradition of Church decoration. Its five panels, distinctive though they may be in many respects, are a co-ordinated and coherent expression of the theme of salvation through Christ and his Church. Increasing interest in descriptive narrative and naturalistic representation are blended with scriptural and sacramental symbolism in a manner which is in keeping with the cultural and religious thought patterns of the period.

- 1 For details of the triptych and comprehensive bibliography see Ursula Hoff and M. Davies, **Les Primitifs Flamands, The National Gallery of Victoria, Melbourne**, Brussels, 1971, pp. 1-28, plates I-XLV.
- 2 See Hoff and Davies, op. cit., pp. 16-17, 24.
- 3 M. Conway and S. de Ricci, "A Flemish Triptych for Melbourne," **Burlington Magazine**, XL, 1922, p. 163.
- 4 See Hoff and Davies, op. cit., pp. 20-21. The authors' conclusions concerning attribution may be summarised as follows:  
The Multiplication of the Loaves and Fishes : The Master of the Legend of Saint Catherine. The Repose on the Flight : The Master of the Legend of Saint Mary Magdalen. The Marriage at Cana : Doubtful. St. Peter : The Master of the Embroidered Foliage. The Raising of Lazarus : Doubtful.  
Hoff and Davies do not accept Friedländer's attribution of the Marriage at Cana and the Raising of Lazarus to the Madgalen Master and the Master of the Embroidered Foliage respectively.
- 5 Hoff and Davies, op. cit., p. 10.
- 6 The central panel measures 113.9 x 83.4 x 0.9 cm. The wings are 113 x 37.2 x 1.1 cm (*left*) and 113.3 x 37.3 x 1.1 cm (*right*).
- 7 M. J. Friedländer, **Early Netherlandish Painting, IV. Hugo Van der Goes**, Leyden/Brussels, 1969, p. 59.
- 8 M. J. Friedländer, op. cit., p. 59.
- 9 K. M. Birkmeyer, "The Arch Motif in Netherlandish Painting of the Fifteenth Century," **Art Bulletin**, XLIII, 1961, pp. 12ff.
- 10 Shirley N. Blum, **Early Netherlandish Triptychs**, Berkley, 1969.
- 11 Lotte Brand Philip, **The Ghent Altarpiece and the Art of Jan Van Eyck**, Princeton, 1971.
- 12 See Birkmeyer, op. cit., pp. 2-5.
- 13 See Blum, op. cit., especially pp. 3-5.
- 14 J. Garber, **Wirkungen der frühchristlichen Gemäldezyklen der alten Peters-und-Pauls-Basiken in Rom**, Berlin and Vienna, 1918, traced the reflection of Early Christian basilican decoration in a series of twelfth and thirteenth century Italian Churches. See also — S. Waetzoldt, **Die Kopien des 17 Jahrhunderts nach Mosaiken und Wandmalereien in Rom**, Vienna, 1964, for seventeenth century copies of now destroyed mosaics and paintings.
- 15 See C. Ihm, **Die Programme der Christlichen Apsismalerei vom vierten Jahrhundert bis zur Mitte des achten Jahrhunderts**, Wiesbaden, 1960.
- 16 As in S. Pudenziana, Rome, reproduced in Ihm, op. cit., Plate III, 1.
- 17 As in S. Apollinare in Classe, Ravenna, reproduced in Ihm, op. cit., Plate XII, 2.
- 18 As in SS. Cosmas e Damiano, Rome, reproduced in Ihm, *ibid.* Plate XII, 2.
- 19 For examples see especially, F. Van der Meer, **Maiestas Domini**, Rome, 1948.
- 20 See, for instance, **S. Maria in Pallara, Rome**, (*S. Sebastianello*) reproduced in Waetzoldt, op. cit., Figs. 516, 517, 519-522.
- 21 For the development of this scheme in Byzantine art, see — Otto Demus, **Byzantine Mosaic Decoration**, London, 1953, p. 21. The Torcello apse mosaic is reproduced in Fig. 2.

- 22 Also called S. Maria Nova, reproduced in G. Matthiae, *Mosaici Medioevali della Chiesa di Roma*, Rome, 1967, vol. II, Figs. 269, 271.  
The theme of the Coronation of the Virgin also appeared in the apse from the end of the twelfth century. See, for example, S. Maria in Trastevere, Matthiae, op. cit., vol. II, Fig. 299.
- 23 The literature on Mary as a type of the Church is abundant. For a concise study of the writings of the Fathers in this connection see Hugo Rahner, *Our Lady and the Church*, London, 1961.
- 24 See Grabar, *Christian Iconography, A Study of its Origins*, London, 1968, pp. 31-54.
- 25 Already, by the fourth century the story of Cana was used in many liturgies as a Gospel reading for the feast of the Epiphany. See Gertrud Schiller, *Iconography of Christian Art, (English translation)*, London, 1971, p. 162.
- 26 See, for example, the cycle in the Early Christian basilica of S. Paolo fuori le mura (*Waetzoldt, op. cit., Figs. 367-407*).
- 27 For a detailed discussion on the origins of the Last Judgement theme and the date of its appearance in the West see, B. Brenk, *Studien Zur Geschichte des Weltgerichtsbildes*, Vienna, 1966.
- 28 Cf. C. Seymour's unconvincing attempt to find precise topical reasons for the selection and arrangement of the Infancy scenes on Nicola Pisano's Pisa Baptistery pulpit in, "Nicola Pisano's Heroic Style," *Studies in Western Art I, Romanesque and Gothic Art*, Princeton, 1963, p. 219, n. 15.
- 29 Cf. especially E. Panofsky, *Early Netherlandish Painting, Its Origin and Character*, Cambridge (Mass), 1958, I, pp. 217-22.
- 30 Lotte Brand Philip, op. cit., pp. 3-35.
- 31 Lotte Brand Philip, *ibid.*, p. 108.
- 32 Cf. G. Bandmann, "Ein Fassadenprogramm des 12 Jahrhunderts und seine Stellung in der christlichen Ikonographie," *Das Münster*, v. 1/2, 1952, pp. 1-31. Cited also by Lotte Brand Philip who acknowledged the need for wider comparison (*The Ghent Altarpiece*, p. 109ff.).
- 33 Cf. Schiller, *Iconography of Christian Art*, vol. 1, p. 122.
- 34 Cf. Hoff and Davies, op. cit., p. 9.
- 35 Cf. L. Réau, *Iconographie de l'Art Chrétien*, Paris, 1957, vol. II, Pt. II, p. 279.
- 36 Cf. Hoff and Davies, op. cit., pp. 8, 10.
- 37 Cf. Schiller, op. cit., p. 162.
- 38 There is of course a general reference to eternal life in both the types of the Eucharist and the Resurrection of Lazarus. Cf. Hoff and Davies, op. cit., p. 8.
- 39 This panel illustrates the Miracle of the Feeding of the Five thousand (*Matthew XIV, 15-21, Mark VI, 35-44, Luke IX, 12-17, John VI, 3-13*), not the Feeding of the Four thousand (*Matthew XV, 32-38 and Mark VIII, 1-9*). Cf. Hoff and Davies, op. cit., p. 3.
- 40 Cf. Hoff and Davies, *ibid.*, pp. 17-19.
- 41 Especially in the works of Jan Van Eyck, Rogier Campin and Rogier Van der Weyden.
- 42 Cf. L. Réau, *Iconographie de l'Art Chrétien*, II, pt. 1, Paris, 1956, p. 231-232.
- 43 Cf. L. Réau, op. cit., p. 232.
- 44 Cf. G. Glunk, "The Feeding of the Five Thousand in the Painting of the Netherlands," *Art Quarterly*, n. 1945, p. 42.
- 45 Cf. M. Friedländer, op. cit., p. 59.
- 46 Cf. Hoff and Davies, op. cit., p. 3.



**Fig 1** G. B. Tiepolo, *St. Prosdocimus Baptizing Santa Giustina*, pen and bistre wash, 12¾ ins x 10½ ins (32.4 x 26.7 cm). 14



# The Subject of a Drawing by Giambattista Tiepolo Reconsidered Jaynie Anderson

When Giambattista Tiepolo was thirty six years old he was already celebrated by his contemporaries for his drawing. In 1732, some eight years before he made the drawing now in the collection of the National Gallery of Victoria (*Fig. 1*), Vincenzo da Canal paid tribute to his prolific and inventive genius: **perciò intagliatori e copiatori cercano d'intagliarne le opere, di averne le invenzioni e le bizzarrie di pensieri; e già i di lui disegni sono in tanta estimazione, che ne spedì de'libri ai più lontani paesi.**<sup>1</sup> From a very early age the popularity of Tiepolo's designs with engravers is well documented. In 1717 Lovisa's **Gran Teatro di Venezia** was published containing four plates engraved by Zucchi after drawings by Tiepolo. Before 1730 he worked with Marco Ricci on his first aquatints, and at about the same time he invented designs for engravings for Scipione Maffei's **Verona Illustrata**, published in 1732. We also know that some Tiepolo drawings were owned and engraved by Pietro Monaco in his **Raccolta di Storia Sacra**, published in 1739 and reissued with additions, in 1743 and 1763.<sup>2</sup>

Giambattista Tiepolo's drawings can be broadly divided into two categories. Firstly we can distinguish drawings which are preparatory studies for his paintings and frescoes, which can often be securely dated, thereby giving us a guide-line for the chronological development of Tiepolo's graphic style and secondly there are drawings which were conceived quite independently as works of art in their own right. Within this second category, to which the Melbourne drawing belongs, there are groups of religious drawings, often in series, of saints and martyrs, which may well have been intended as designs for an engraver such as Pietro Monaco or as presentation drawings for a friend or may have been made purely for Tiepolo's own personal pleasure.<sup>3</sup> Similar religious drawings of the same period, circa 1740, include **The Ordination of a Young Man** (*Kupferstichkabinett, Berlin*<sup>4</sup>), **The Beheading of a Saint** (*formerly collection Boehler, Lucerne*<sup>5</sup>) and **A Bishop Blessing a kneeling woman** (*formerly Orloff collection*<sup>6</sup>). They are characterized by their large size, high finish and hagiographic subject.

Our problem is to determine the particular subject of Tiepolo's drawing now in Melbourne. We see represented a bearded apostolic figure, pouring water from a jug over the head of a kneeling woman who kisses his hand. The woman's arms are crossed like those of the figure of St. Lucy in **The Communion of St. Lucy** (*Santi Apostoli, Venice*<sup>7</sup>), which together with the kiss, denotes that she is receiving one of the sacraments. They are watched by a group of orientals, a boy with a staff, and two by-standers in contemporary costume. A recent pencil inscription on the back of the drawing states that the scene is the **Anointment of the Virgin**, a subject otherwise unknown in the iconography of Christian art and therefore improbable. We can also dismiss the possibility of a biblical theme of anointment since no women are described as being anointed in the Old or New Testaments. A convincing alternative is that the scene represents the sacrament of baptism, since we find that Tiepolo represents **St. Sylvester baptizing Constantine** (*Parish Church of Folzano, Brescia*) with a ewer.

The question then to be asked is whose baptism? In 1962 when the drawing was first published, it was tentatively suggested that the subject was **St. Andrew of Maximilla baptizing the wife of Egeas**,<sup>8</sup> a theme which had otherwise never been represented in Venetian painting and which would only have been known to Tiepolo if he had read the **Legenda Aurea**, a source widely known in the Middle Ages and Renaissance but not in the eighteenth century. Indeed the writer could only refer to one known representation of the theme, and, as might be expected, it is a Northern Renaissance one, by the Master of Heiligenthal in the Nikolaikirche, Lüneburg, where Tiepolo could never have seen it. It is my intention to suggest that the subject is a Venetian one, familiar to Tiepolo and his contemporaries – **St. Prosdocimus baptizing Santa Giustina** – and that it is a companion drawing to the **Martyrdom of Santa Giustina** (*Fig. 2*) from the album of drawings entitled **Vari Pensieri** in the Fondazione Horne, Florence. The identification is all the more certain on account of the extreme rarity of the subject of female baptism in Christian art.

St. Prosdocimus was venerated in Padua from pre-Longobardic times and his oratory in the basilica of Santa Giustina is the oldest Christian building in the city. According to the *Vita Sancti Prosdocimi*, edited by H. Delahaye in the *Acta SS. Novembris*,<sup>9</sup> Prosdocimus met St. Peter in Antioch and accompanied him to Rome with St. Mark and St. Apollinare. St. Peter then ordered his three disciples to go to Northern Italy, Mark to Aquileia, Apollinare to Ravenna and Prosdocimus to Padua, where he converted the ruler Vitaliano, his consort Prepedigna

Fig 2 G. B. Tiepolo, *The Martyrdom of Santa Giustina*, pen and bistre wash, 17 ins x 11½ ins, Fondazione Horne (photograph Gabinetto Fotografico, Piazzale degli Uffizi).



and also baptized their daughter Giustina. He then travelled in the Veneto to convert and baptize the people of Este, Vicenza, Asolo, Treviso and Altino. He returned to Padua where he witnessed the martyrdom of Santa Giustina, to whom he consecrated a Christian basilica. The attribute of St. Prosdocimus is the baptismal jug, with which we see him represented by Donatello in his altarpiece in the Santo, Padua, and by Mantegna, in his St. Luke polyptych, originally commissioned for the Paduan basilica of Santa Giustina, now in the Brera, Milan. His attribute is due to the fame of his mission in the Veneto, where he was said to have baptized thousands. The only possible attribute held by the apostolic figure in Giambattista's drawing, here identified as Prosdocimus, is the baptismal jug.

The cult of Santa Giustina and St. Prosdocimus was of considerable antiquity in the Veneto, but it received a new impetus when in 1571, the naval battle of Lepanto was won on the feast day of Santa Giustina and money was minted with the effigy of the saint. It was after Lepanto that Paolo Veronese received his commission for the altarpiece of the *Martyrdom of Santa Giustina*, for the basilica Santa Giustina, Padua, for which he received part payment on 27 October 1575. The subject of Giustina's martyrdom had been represented by Veronese many times and there are some fourteen versions of the theme attributed to him or to his workshop, beginning with the Uffizi version in the early 1550's. Veronese's continual interest in the subject probably attracted Tiepolo, celebrated for his *maniera Paolesca* to make two drawings, *vari pensieri*, about the life of the saint. For as Zanetti wrote about Tiepolo: *Non vi fu Pittore fra' nostri che più di lui risvegliasse le sopite felici leggiadrissime idee di Paolo Caliari*.<sup>10</sup>

In the latter half of the sixteenth century two new reliquaries were made for Giustina and Prosdocimus (*Santa Giustina, Padua*), decorated with scenes from the lives of both saints, including the first known representation of the *Baptism of Santa Giustina*, on the reliquary of St. Prosdocimus. She is represented kneeling before Prosdocimus in

the recess of a doorway, in the presence of her family, a servant and a courtier.<sup>11</sup> Another version of **St. Prosdocimus baptizing Santa Giustina in the presence of the Madonna and patron saints of Padua** (*Fig. 3*) by Domenico Campagnola was probably known to Tiepolo.<sup>12</sup> Santa Giustina is represented kneeling, her arms crossed as St. Prosdocimus baptizes her and the angels present the instruments of her martyrdom to the Virgin. In the two examples cited Prosdocimus wears the insignia of a bishop, whereas in Tiepolo's drawing he appears as an apostolic figure without a mitre. In envisaging the saint as a Paduan St. Peter, Tiepolo conceived of Prosdocimus as his contemporary Giambattista Pittoni had done. For Pittoni also represented Prosdocimus bearded, without a mitre

and dressed in loose Greek robes in **St. Prosdocimus baptizing St. Daniel** (*Museo Civico, Padua*<sup>13</sup> *Fig. 4*), which was originally in the convent of Santa Giustina. Pittoni's Prosdocimus is also modelled on an apostolic figure, St. Paul, in his altarpiece for the church of Santa Corona, Vicenza.<sup>14</sup>

The Melbourne drawing was acquired by the National Gallery from the collection of Sir Lionel Lindsay. It is not known when or where he bought it, but we might assume that it was purchased in England during one of his visits, possibly his first, just after the turn of the century.<sup>20</sup> At the same time Henry Horne purchased some 44 drawings, then unbound and possibly incomplete,<sup>21</sup> that had belonged to an album entitled **Vari Pensieri**.

**Fig 3** D. Campagnola, **St. Prosdocimus baptizing Santa Giustina in the presence of the Madonna and the patron saints of Padua**, Museo Civico, Padua (*photograph Gabinetto Fotografico del Museo Civico di Padova*).





Though slightly smaller than some of the other Horne drawings, the Melbourne Tiepolo drawing has been cut on two sides and may well have come from the same album. This hypothesis is strengthened by the fact that our drawing is so closely related to the drawing of the **Martyrdom of Santa Giustina**, the only other known instance of Tiepolo's interest in the life of the earliest Christian martyr of Padua.<sup>22</sup>

Tiepolo's drawing shows Prosdocimus baptizing Giustina in the presence of a group of orientals, who we might at first glance consider inappropriate in a Paduan setting. The literary sources allowed Tiepolo considerable freedom as to how he depicted the theme because neither the *Vita sancti Prosdocimi*, mentioned earlier, nor contemporary accounts of the life of Giustina such as Lorenzo Pignoria's *Vita di S. Giustina, vergine e proto-martire Padovano*, published in Padua in Tiepolo's lifetime (1727),<sup>15</sup> describe the baptism in any detail. Similarly the sources give no detailed description of how her martyrdom occurred, and in the various versions of the theme attributed to Veronese the setting varies considerably; and sometimes, as in the Uffizi version, orientals are included as bystanders. Tiepolo's drawing **The Martyrdom of Santa Giustina** shows Giustina kneeling before her executioner, watched by the same trio of orientals and page boy as we find in the Melbourne drawing. It has been suggested that Tiepolo's orientalizing is a part of his own private iconography,<sup>16</sup> and since we find a similar trio of orientals, regardless of consistency, as bystanders watching Giustina's baptism and her martyrdom, and again as magi contemplating ancient vases in the drawings that foreshadow the etchings of the 1740's, the *Scherzi di Fantasia*,<sup>17</sup> and as witnesses to **The Death of Seneca**,<sup>18</sup> we can only conclude that Tiepolo was not worried by the seeming incongruity of putting philosophers, Greeks or first century Paduans into oriental dress.

That Tiepolo's patrons may have been worried by his indiscriminate use of orientals is suggested by the difference between the *modelletto* for the **Last Communion of St. Lucy** (*Civiche Raccolte d'Arte, Milan*<sup>19</sup>) and the final painting of the same subject

for the church of Santi Apostoli in Venice. In the early *modelletto*, St. Lucy is portrayed receiving communion, her arms crossed, in a similar way to Giustina receiving the sacrament of baptism, watched by a group of three orientals and young attendant comparable to those in the Melbourne drawing. In the final Santi Apostoli version the orientals have been omitted and in their place Tiepolo has painted another priest and devout watchers in Venetian costume, perhaps, we might surmise, because the patron thought this more appropriate to a religious altarpiece for a Venetian church. When Tiepolo made the Melbourne drawing it was a purely private version of Giustina's baptism and he had no need to comply with the demands of an ecclesiastical patron.

Fig 4 G. B. Pittoni, *St. Prosdocimus baptizing St. Daniel*,



Museo Civico, Padua (photograph Gabinetto Fotografico del Museo Civico di Padova).

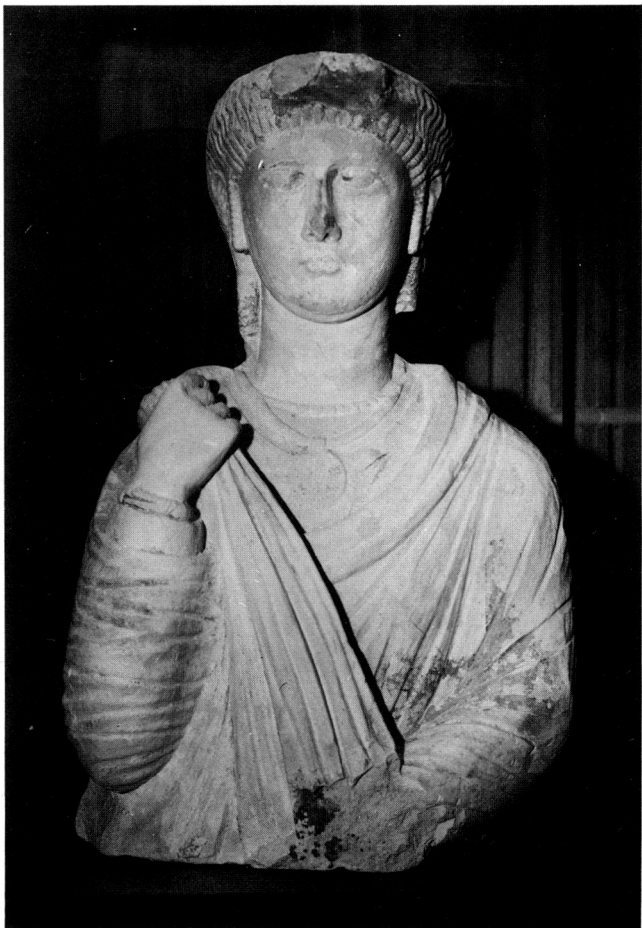
- 1 V. Da Canal, *Vita di Gregorio Lazzarini*, ed. Moschini, Venice, 1809, p. 32.
- 2 G. Knox, "A Group of Tiepolo Drawings Owned and Engraved by Pietro Monaco," *Master Drawings*, 1965, pp. 389-397.
- 3 For a detailed analysis of Tiepolo's drawings see G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, pp. 3-35 and G. Knox, "Drawings by Giambattista and Domenico Tiepolo at Princeton," *Record of the Art Museum Princeton University*, v. 23, 1964, pp. 2-28.
- 4 D. F. Von Hadeln, *Handzeichnungen von G. B. Tiepolo*, Munich, 1927, v. 1, Plate 51.
- 5 Ibid, Plate 50.
- 6 *Collection de S. E. le Prince Orloff, Galerie Petit*, 29th, 30th April 1920, no. 123 and G. Knox, "The Orloff Album of Tiepolo Drawings," *Burlington Magazine*, CIII, 1961, pp. 269-275.
- 7 A. Morassi, *A Complete Catalogue of the Paintings of G. B. Tiepolo*, London, 1962, p. 55, fig. 118.
- 8 H. Preston, "A New Drawing by Giovanni Battista Tiepolo," *Annual Bulletin of the National Gallery of Victoria*, v. 4, 1962, pp. 9-15. It has also been suggested that the subject might be *St. Paul baptizing Lydia of Thyatira (Acts XVI, 13-36)*, the only account of a woman's baptism in the Bible, but never to my knowledge represented. Another example of the subject of baptism in connection with a female saint is *Santa Pelagia baptized by Bishop Nonnus*, but since Pelagia is depicted as a courtesan, usually in extravagant dress, this seemed highly unlikely.
- 9 *Acta Sanctorum Novembris*, Bruxelles, 1910, De. S. Prosdocimo ep. Patavino, pp. 350-359. For an account of the iconography as well as the life of the saint see *Bibliotheca Sanctorum*, Rome, 1965, v. 10, pp. 1186-1193.
- 10 A. M. Zanetti, *Della Pittura Veneziana*, Venice, 1771, p. 464.
- 11 *Inventario degli oggetti d'arte d'Italia*, VII, Provincia di Padova, Rome, 1936, p. 130.
- 12 L. Grossato, *II Museo Civico di Padova*, Venice, 1957, no. 171, pp. 42-3.
- 13 Ibid, no. 198, p. 126.
- 14 R. Pallucchini, *I Disegni di Giambattista Pittoni*, Padua, 1945, dipinti VI and VII.
- 15 See also A. Boatto, *La Vita di Santo Prosdecemo, primo Episcopo di Padova*, Venice, 1542.
- 16 For a similar point of view see M. Levey, "Tiepolo's Treatment of Classical Story at Villa Valmarana," *Journal of Warburg and Courtauld Institutes*, 1957, pp. 298-317, esp. p. 309.
- 17 See the following drawings in L. R. Collobi, *Disegni della Fondazione Horne in Firenze, Palazzo Stozzi*, Pisa, 1963, *Tre orientali con alberto e vaso*, fig 71 and *Due orientali con vaso e amorino*, fig. 78.
- 18 Illustrated by G. Knox, *Tiepolo, a Bicentenary Exhibition 1770-1970*, Fogg Art Museum, Harvard, March-May 1970, no. 16.
- 19 Morassi, op. cit., fig. 115.
- 20 B. Smith, *Australian Painting 1788-1960*, Melbourne, 1965, p. 109 and L. Lindsay, *Comedy of Life*, 1967, Sydney, passim.
- 21 The suggestion that the Horne album is incomplete was first made by G. Knox, *Cat. of the Tiepolo Drawings in the V. & A.*, op. cit., p. 5. The drawings by Tiepolo in the Horne album have been published by L. R. Collobi, *Disegni*, op. cit., nos. 116-162, figs. 69-105.
- 22 I am grateful to Miss Sonia Dean, Professor George Knox and Mr. Byam Shaw for their advice and help in the preparation of this article.

# Acquisitions from Egypt and Syria William Culican

When Sir Flinders Petrie reported on his explorations of the site of the town of Oxyrhynchos in 1922,<sup>1</sup> he told a sorry tale of the near complete ruination and despoliation of the remains of it. Three miles west of Behnesa, he reported, the desert was dotted with the remains of tombs of the better-class inhabitants, none intact. Some of these had been substantial structures with the tomb chamber raised on a high plinth and covered originally with a tumulus. One at least was a hypogeum lined with niches, presumably intended to house funerary busts. Although there were a number of architectural remains from the plinth tombs, showing that at

least some had been in use in the fourth century A.D.,<sup>2</sup> Petrie found very few pieces of statuary. Besides a badly damaged male head and a female torso, both classical in style,<sup>3</sup> the most complete piece, a headless female figure adorned with a large medallion hanging from her necklace and elaborate bracelets, looked distinctly local.<sup>4</sup> Another non-classical item, not referred to in his text, is a high relief carving of a young boy standing in a niche.<sup>5</sup> As far as excavated and published Oxyrhynchos pieces are concerned, Petrie's statues are an important link with the number of Behnesa (Bahnassa) pieces which have recently appeared on

Figs 1 and 2 Funerary Bust of a Woman, Behnesa, Limestone, National Gallery, Melbourne.





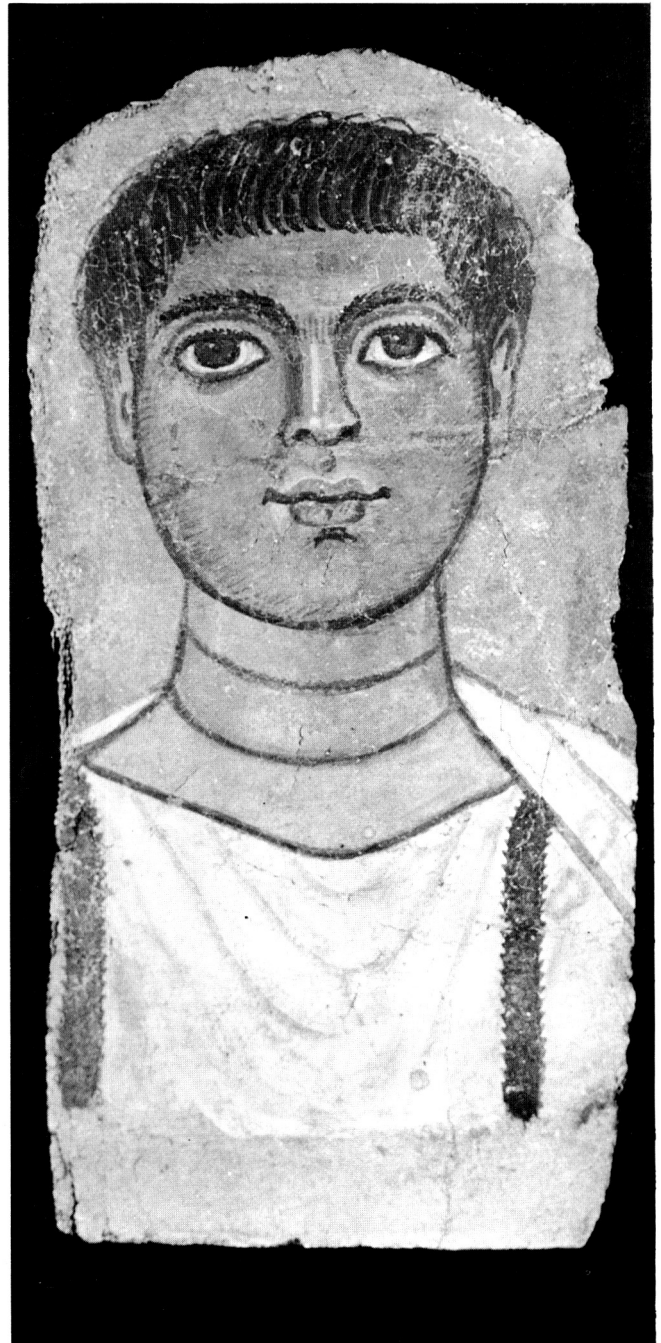
the art market, to which the upper half of a charming female figure purchased by the National Gallery belongs (*Figs. 1-2*).

A number of the known Behnesa pieces represent standing boys in niches,<sup>6</sup> very similar in style to examples said to come from Sheikh Ibada (Schech Abade),<sup>7</sup> some sixty miles to the north on the other side of the Nile, the site of Roman Antinoöpolis (Antinöe). These too came from the art market, and although difficult to date precisely, comparison with mummy portraits suggests a cut-off point in the mid-fourth century A.D. Some may well be earlier, but a date before the mid-third seems unlikely. These reliefs in which the boys either squat with one leg bent under or stand upright, are of soft limestone, plastered over with a coat of shiny cream stucco on which details of clothing and facial features are painted in red, black and yellow. Their faces are oval, their foreheads low, the ears prominent, the necks thick and horizontally creased, their lips smile slightly. We may compare the gallery's own mummy portrait of a boy, dated by Drerup to the fourth century A.D.<sup>9</sup> (*Fig. 3*).

More recently published pieces from the Sheikh Ibada site show that the repertoire was not limited to boy-niches but included semi-detached boy figures, funerary busts of women and a charming statuette of a Christian girl, now in an American private collection.<sup>8</sup> They all share the same crude but robust style, brightly painted. They make up a new 'school' of local pre-Coptic sculpture probably extending throughout the fourth century and dying out with the Christianizing of the site late in that century.

In discussing an example of the squatting boy sculptures, V. von Gonzenbach and H. W. Müller<sup>10</sup> pointed out the likelihood that these crouching-boys were initiates of Isis. It is true that the attributes they carry (grape-bunch and dove) are not specifically Isiac. J. D. Cooney<sup>11</sup> showed also that standing boys appear from their attributes to be both pagan and Christian. The connection with the cult of Isis is worth mentioning, for a statue of a garlanded female from Behnesa recently acquired by the Louvre<sup>12</sup> must definitely be regarded as Isiac.

**Fig 3** Painted mummy portrait, National Gallery, Melbourne.



**Fig 4** Painted mummy portrait (*after Parlasca*) Private Coll., U.S.A.



It is the closest published piece to the Melbourne statue and opens the possibility that she too is a devotee of that goddess. Her unusual hair-style, quite without parallel amongst the scores of mummy portraits, might well indicate that she is no ordinary pagan lady, but wears a sectarian hairdo.

Her dating causes difficulty. Conventionally the Antinoöpolis sculptures have been dated to the fourth century A.D.,<sup>13</sup> but these are considerably further removed from classical models than many of the Behnesa statues I have seen in commerce. Unlike the highly local sculptures from Ahnas, these are untouched by the style of Constantinian 'Late Antiquity', and I see no reason why they cannot be dated to the third century. The hairstyle of the Melbourne lady, with its 'nodus' above the forehead

**Fig 5** Limestone stela, Kestner Museum, Hanover.





Fig 6 Gold Jewellery, National Gallery, Melbourne.



harks back to Roman hairdos of the Julio-Claudians and the Flavians, but otherwise the hairstyle is local: the corkscrew curls in front of the ears are found on mummy cartonnage masks of the second century A.D.<sup>14</sup> and are a feature shared by Nabataean sculptures from southern Transjordan,<sup>15</sup> whose influence on the emergence of early Coptic style has been acknowledged.<sup>16</sup> Her precise date will emerge more clearly when the whole group of the new finds from Behnesa is collected and studied. Meanwhile there can be little doubt that the Behnesa lady stands at the watershed of Roman and the local pagan styles which pre-figure Coptic Christian art and is a prime example of that precise provinciality of Oxyrhynchos and Sheikh Ibada when compared with the more canonical style of Alexandria.<sup>17</sup> She is in precisely the same situation as a slightly more-classical female bust in commerce from an unknown site in Egypt and illustrated by Kurt Wessel as one of the rare examples of the putative stages of local 'pre-Coptic' developments. He dates it to the third century A.D.,<sup>18</sup> and all evidence points to the same date for the Melbourne figure.

Some definition of the Sheikh Ibada 'school' has been made relevant because of its occurrence at Behnesa as well, as can be seen in Petrie's boy-niche, the Mariemont niche (n. 6) together with some unpublished pieces. The larger Behnesa pieces, such as those in the Louvre and our own Lady (and again many unpublished) are considerably more refined, especially in the treatment of the draperies, admittedly still crude by classical standards, but well above the perfunctory stylizations of the Sheikh Ibada group, which obviously relied more on colour for effect. Also, although in fact the back and top of the head of the Melbourne lady are not worked, she gives the impression of having been conceived in the round. Both Louvre Behnesa figures were set in close-fitting niches, but there are no signs that this was the case here. The unworked sides of the head are neatly and decoratively chiselled and the sides of the arms quite fully worked. It seems more likely that she was intended to stand in a wall-niche or arcosolium where only her back would not be seen. Red paint is used to pick out the upper edges of her tunic; her jewellery was originally painted

yellow and there are traces of dark brown about the hair. The general impression is that paint had been sparingly used. She stands 72 cm high.

Compared with that of the mummy portraits, her jewellery is simple. Her earrings are thick leeches with acorn-shaped droppers, a simple but unknown type in this period. The bangle on her right arm is of the well-known Roman expanding form, a simple circlet of thick wire, the overlapping ends curled round the shank. It was certainly current in the third century A.D.<sup>19</sup> In addition to her bead necklace, she wears a chain with circular medallion of a type commonly worn in Egypt in the Roman and Byzantine periods. True to the convention of the mummy portraits the chain is shown rigid. The gallery recently acquired a superb early example in gold, set with a garnet (*Fig. 6 E-F*). Though conforming to the general types,<sup>20</sup> this is an unusual piece. The Roman severity of the medallion is offset by the pendants and their anchorings, reminiscent of pharaonic lotus terminals. Each pendant is capped by a terminal floret of granulation.

On the left arm of the figure, and bearing no relation to the folds of the drappery, a 'gam' about six inches high was carefully painted in red outline, a large 'L' with leg pointing towards the breast and with indentations cut into the narrow ends. The origin and purpose of the strange quasi-alphabetic patches on late Roman clothing is strictly unknown.<sup>21</sup> That they originally indicated devotees of 'oriental' religions (hence their use by Byzantine Christians as a distinguishing mark) is an opinion widely held, but by no means certain. Important for us is the fact that there are no dated instances before the mid-third century A.D. and that an exactly similar (though inverted) gam appears on the garments of a third century mummy portrait of a lady<sup>22</sup> (*Fig. 4*) in a U.S.A. collection. Usually gams are placed on the lower ends of togas draped over the left arm, but at Dura Europos in Syria, the synagogue frescoes, which must have been painted in the first half of the third century A.D., illustrate a number of examples of fork-ended gams placed over the left arm.<sup>23</sup>

**Fig 7** Gold Phoenician earring, Cesnola Collection, Metropolitan Museum, New York.



The link between the Behnesa lady and mummy portraits like that illustrated here is provided by a unique statue-relief in Hanover's Kestner Museum,<sup>24</sup> a draped female whose stance and clothing are typical of Behnesa pieces, especially the crude swatch of cloth passing horizontally across the middle body (*Fig. 5*). Like many Behnesa figures, she carries a pyxis in the left hand. Note also the L-shaped gam painted on the edge of the toga. Her face, hairstyle and jewellery are all typically Egypto-Roman and provide, to my knowledge, the only sculptured equivalent to mummy portrait style. Unfortunately the find-spot in Egypt is unknown though it came from the same art dealer as both the Melbourne and other Hanover Behnesa pieces: it was acquired in 1965. All that can be added is that the backing-plate of the stela with its ajouré openings at each side of the head is typical of other Behnesa reliefs.

Both in Egypt and Syria female fashion in late Antiquity dictated the use of elaborate jewellery, most richly depicted in the funerary sculptures of Palmyra. Goldsmithing in both these areas is poorly documented despite the many museum collections of its products. As in the area of sculpture, Nabataean jewellery<sup>25</sup> might well have acted as a link between Syria and Egypt, for both these areas seem to have shared some jewellery types not found elsewhere. One such is the conical gold earring acquired by the National Gallery (*Fig. 6B*), an open cone decorated with filigree and granulation and said to come from Syria. The inlaid disc-and-crescent is of green jasper (as is the setting on the hoop) and reproduces an age-old symbol of the female divinity in the ancient Near East. It is a rare type, paralleled only in one example from Egypt.<sup>26</sup> The lower edge is punched with holes, some retaining their dangling chains and small pendant beads. A second example in the Rhode Island School of Design Museum of Art<sup>27</sup> has similar dangling chains and is said to be Syrian. Both have been dated to the second or third century A.D.

The pair of earrings (*Fig. 6 C-D*), though said to come from Egypt, is of a well-known Syrian type<sup>28</sup> and appear to have been common in the third century A.D. at Palmyra and other North Syrian centres. Apart from the pendant 'grapes' hanging below, the

main decorative element is a large oval disc attached to the loop. Conventionally three, or sometimes two, spirals of wire are soldered on to the lower part of this.

To complete our record of jewellery items in the National Gallery, two other earrings (*Fig. 6A and G*) are illustrated here. They are much earlier than the rest. Both are said to have been found in Syria. *G* has a number of published parallels from Amrit and elsewhere on the Syrian coast,<sup>29</sup> though mostly of uncertain date. Considerable evidence suggests that this earring type is not a long-lived one. In the Near East the closest parallels to *E* come from the Neo-Babylonian period at Ur from beneath a Persian floor.<sup>30</sup> Furthermore, it has also occurred in the Balkans and South Russia at dates around 600-400 B.C.<sup>31</sup> Not all of these examples have the terminal wire bindings on the 'boat' or the pendant cups of the Melbourne earring, but the binding is more common on the Syrian group and the terminal reinforcing hoops and marginal studs or cups closely paralleled at Ur. One might add the earring 3238 of the Cesnola Collection<sup>32</sup> (*Fig. 7*) for which a Phoenician origin about the sixth century B.C. is probable. *Fig. 6G* is therefore most likely to be a Syro-Phoenician product of about that date.

The 'fan'-earring (*Fig. 6A*) is also a pre-classical type, stemming from the Achaemenian Persians. The fringe of hollow knobs on the circumference as well as the two sets of hoops to take a horizontal hook kept in position by vertical pins are both absolutely typical of this Achaemenian earring type,<sup>33</sup> the latter absent from 'revivals' of the pen-annular fringed earring in Syria under the Romans.<sup>34</sup> No examples found in Iran have the same decoration of bosses and granulated triangles as *6A*, but two earrings from a provincial Achaemenian station at Deve Hüyük in Syria have exactly this design.<sup>35</sup>

- 1 W. M. F. Petrie, *Tombs of the Courtiers and Oxyrhynchos*, 1925, p. 16ff.
- 2 Petrie dated them to the sixth c.A.D., but this is too late; see P. du Bourguet, *L'Art Copte*, 1967, p. 91-2.
- 3 Petrie, *op. cit.*, pls. XXXV, 10; XXXVI, 1-2.
- 4 *Ibid.*, pl. XLVI, 2.
- 5 *Ibid.*, pl. XLV, 10.
- 6 *Gazette des Beaux Arts*, Feb. 1973, p. 84, No. 303 (Musée Mariemont); others have been acquired by Brussels and Toronto; the finest piece is published by J. Vandier, 'Chronique des Musées' *La revue du Louvre*, 1971, 2 p. 106, fig. 17, a toga-ed male which the author, without evidence, associates with Isis-cult. The most unusual of the Oxyrhynchos figures known to date is the seated woman, item 105 of the Sotheby-Parke Bernet Inc. Catalogue *Antiquities* of Dec. 1, 1972. She holds a wreath in one hand and an egg in the other. Her facial features are not unlike certain mummy masks. See also n. 24.
- 7 K. Parlasca, *Mumienporträts und Verwandte Denkmäler*, Wiesbaden 1966, pp. 204-206 discusses them briefly and illustrates pl. 62, the Kansas City example, one in New York commerce, together with a Berlin piece on pl. F. An example in Hartford was discussed by J. D. Cooney, *Wadsworth Athenaeum Bulletin*, Winter 1961, who also illustrated the standing-boy-in-niche in the Brooklyn Museum. An example in commerce may be seen in the catalogue, *Art of the Ancient World* (Jerome J. Eisenberg, New York) vol. II, Dec, 1960. Other pieces from Sheikh Ibada and Behnesa are listed but not illustrated in *Koptische Kunst: Christentum am Nil*, Villa Hügel, Essen, 1963.
- 8 Cf. the further sculptures from Sheikh Ibada in K. Wessel, *Coptic Art*, London 1965, pls. 72, 76 and colour pl. 3. Also *Art of the Late Antique from American Collections*, Rose Art Museum, Brandeis University, 1968, no. 26.
- 9 H. Drerup, *Die Datierung der Mumienporträts* (Studien zur Geschichte und Kultur des Altertums 19) 1933, p. 65 pl. 19c is the boy portrait Melbourne 1503.5 when in a former collection.
- 10 V. von Gonzenbach, *Untersuchungen zu den Knabenweihen im Isiskult der Römischer Kaiserzeit*, Bonn, 1957; H. W. Müller, 'Grabstele eines Isismysten aus Antinoë', *Pantheon*, VI, XVIII, 1960, pp. 267-271.
- 11 *Loc cit.*
- 12 J. Vandier, *La revue du Louvre*, 1972, 3. p. 192 fig. 15, the author unfortunately confuses Behnesa with Antinoë.
- 13 Wessel, *op. cit.*, pp. 86, 94.
- 14 Jungfleisch, *Annales du Service des Antiquités de l'Égypte*, 55 (1958), p. 57.
- 15 Nelson Glueck, *Deities and Dolphins*, 1966, pp. 534-5; E. Kitzinger, 'Notes on Early Coptic Sculpture' *Archaeologia*, LXXVII (1938), pp. 181-215.
- 16 Long ringlets falling behind the ears have also been noted on mummy masks of the first century A.D., e.g. *Ancient Egypt in the Museum of Fine Arts, Boston*, 1960, p. 186, fig. 128 and might be copied from Julio-Claudian hairdos. Compare also the spiral lock of the statue referred to in n. 18 below. The hair of the Melbourne statue has the hair combed up from the forehead leaving a fringe of stiff corkscrew curls over the forehead, giving a double-staged effect. This is instanced on Sheikh Ibada sculpture also, K. Wessel, *op. cit.* pl. 23, a limestone relief of Daphnae. It should also be noted that the nodus of the Melbourne statue is severely damaged and might well have been more than a simple hair-roll.
- 17 *Christentum am Nil, op. cit.*, n. 6, p. 142.
- 18 *op. cit.*, p. 9, pl. I.
- 19 W. Needler, *Jewellery of the Ancient World* (Royal Ontario Museum) 1953, no. 81, pl. 12.
- 20 E. Vernier, *Bijoux et Orfèvreries* (Catal.gén. Caire) nos. 53, 210; 52, 670; 52, 439. For a medallion of somewhat similar technique, *Ars Antiqua*, Lucerne, Dec. 1962, no. 144.
- 21 Cf. 'Gammadia' in *Reallexikon zur byzantinische Kunst, II* Stuttgart, 1971 and E. R. Goodenough, *Jewish Symbols in the Greco-Roman Period*, vol. 9, 1964, p. 124ff.
- 22 Parlasca *op. cit.*, p. 69, pl. 47, 4. He does not mention the gam, nor yet the I-gam on the probably earlier piece pl. 3, 3.
- 23 C. H. Kraeling, *The Excavations at Dura Europos: the Synagogue*, Yale University Press, 1956, p. 157, no. 581 and pl. LXIV.
- 24 *Kestner Museum, Hannover, Jahresbericht*, 1964-5, p. 344, no. 6. Inv. Nr. 1965, 25, Limestone with painted stucco coating. Ht 142.5 cm. There are two other stelae from Behnesa in the Kestner Museum, *H. Jahresbericht*, 1968-70, no. 3 and 1970-73, no. 13.
- 25 *Die Nabatäer*, Ausstellungskatalog, Prähistorische Sammlung München (Kataloge 13), Munich, 1970, pp. 34-8, figs. 17-18. Fig. 18c is an inverted cone 'lantern' earring which is a close relation.
- 26 C. Ransom Williams, *Catalogue of Egyptian Antiquities 1-160*, New York, 1924, pl. XVI, no. 69a.
- 27 *Bulletin of the Rhode Island School of Design*, VII, 1919, p. 9. The conical lantern is set with carbuncles.
- 28 B. Segall, *Benaki Museum, Katalog der Goldschmiede-Arbeiten*, Athens, 1938 no. 13. R. Zahn, *Katalog der Sammlung Baurat Schiller*, no. 71 a, b. pl. 75. For an Egyptian relative see the late mummy head referred to in n. 14.
- 29 A. de Ridder, *Collection de Clercq: Les Bijoux*, nos. 682-4; W. Froehner, *Die Sammlung Guilhou*, no. 20.
- 30 L. Woolley, *The Antiquaries Journal*, 3 (1923), p. 331, pl. XXX, also from a contemporary period at Kish, *Art and Archaeology* XXXII, 1931, p. 344.
- 31 Z. Vinsky, 'Zwei Kahnformige Ohrgehänge etc.', *Kleinasiatische Forschungen* (1950), p. 66ff.
- 32 J. L. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus*, 1924, p. 383.
- 33 The type is discussed by W. Culican, *The Medes and Persians*, p. 63. See also, R. Ghirshman, *Persia from the Origins to Alexander*, p. 264, figs. 322-4.
- 34 e.g. *Die Nabatäer*, *op. cit.*, n. 25, fig. 17 d-e.
- 35 L. Woolley, 'A North Syrian Cemetery', *Annals of Anthropology and Archaeology*, Liverpool, VII (1914-16), pl. XXIII, nos. 5 and 7. Cf. for this earring type in Syria, Carrière and Barrois, *Syria*, 1927, pl. LIV, 1060, 1928, fig. 2.



**Fig 1** Fred Williams *b.1927. The Haircut, 1956. Etching and aquatint 9.1/16 x 5.2/16 ins. (23.1 x 13 cm) Purchased 1957.*



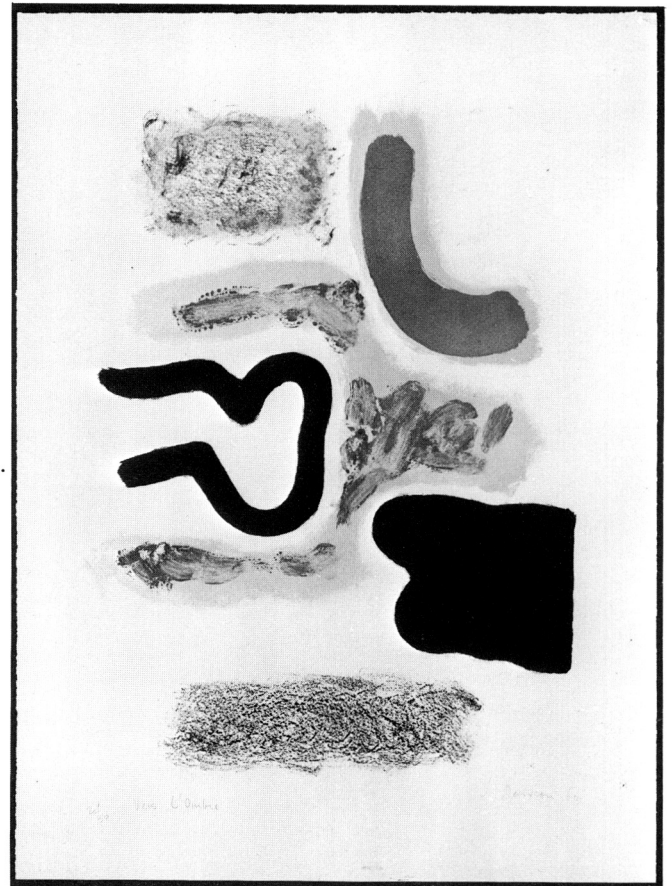
A considerable increase – not only in output but in the understanding and patronage of graphic work in Melbourne – seems to indicate something of a local boom in the activity of printmaking. We need only look at the contribution of a modern group of printmakers: the older generation with Fred Williams, Roger Kemp, Charles Blackman, Arthur Boyd (before he left for London) – the younger one with Janet Dawson, George Baldessin, Jan Senbergs, Allan Mitelman, Jock Clutterbuck and others.<sup>1</sup>

Before the emergence of ateliers in the early 1960's, a number of Melbourne artists were overseas working in the art of printmaking in the schools and workshops of Europe.<sup>2</sup> Fred Williams, who was to be of seminal importance among artists on his return, studied at the Chelsea School of Art and the Central School in London from 1950 to 1956, and produced a large body of etchings. Janet Dawson went abroad on a National Gallery School scholarship in 1957 and worked for a year in the Atelier Patris in Paris. On her return she created the Gallery A workshop. Tate Adams studied wood engraving under Gertrude Hermes at the Central School in London before he emigrated to Melbourne in 1951 and undertook the Melbourne Technical College's Diploma of Illustration. In 1960 he became lecturer in charge of Fine Art Printmaking at R.M.I.T. and made the studio facilities and presses available to artists one day a week. Something of a community of printmakers cohered, with Fred Williams one of the most regular workers. In July 1966, Tate Adams opened the Crossley Gallery exclusively for prints, so implying that there was an audience for prints. It was a major breakthrough in that a gallery could exist for printmaking alone. In the first years of its operation, Crossley Gallery was notable for its exhibitions of Japanese prints, particularly the work of Hagiwara and Munakata.<sup>3</sup> A new public came to the print through the stimulus and impact of such exhibitions: their example was important for the students. In the first year at Crossley, there were only three exhibitions of Australian artists, but now it is usual to see Australian printmakers there, for locally produced work is sufficient to sustain exhibitions.

In 1966, the foundation of the Print Council of Australia gave additional focus to printmaking. Its aim was both to ensure Australia-wide exhibitions and to encourage the participation of Australian artists in overseas print prizes. An annual print prize for students was established. The role of the Council was to be educational. A small regular publication – **Imprint** – was offered for discussion of artists and techniques; printmaking demonstrations were given. The Council operates in other capital cities, but was founded in Melbourne, and its main executive is there. It is a hard-working honorary body, sometimes attacked for a certain stodginess in its annual exhibitions; however there is no doubt of its consolidating role in the recent history of the print. Particularly notable was its Australia-wide exhibition of 1970, **Ten Printmakers**.<sup>4</sup>

Over the past five years comment on the new printmakers and their work has been sparse. Critics are often wary of the role played by technique and comment on its intricacy rather than its artistic impact. There have been important monographs on the etchings of Fred Williams and the lithographs and etchings of Arthur Boyd,<sup>5</sup> but only two general articles: "Printmaking in Australia" in **Art and Australia** by James Mollison,<sup>6</sup> and the succinct introduction to an illustrated booklet by Brian Seidel.<sup>7</sup> Seidel provides a survey of the earlier history of the art in Australia – the topographical work of Gill, the Art Nouveau aquatints of Sydney Long, the work of Norman and Lionel Lindsay, Margaret Preston, Eric Thake and others. In his account of more recent developments, he emphasizes the role of the art schools in Melbourne and the Gallery A workshop. Among recent students' work he includes examples by George Baldessin and Jan Senbergs, who have since become leaders among the young printmakers.

Occasional exhibitions since the early 1960's have surveyed the new activity. Of major importance was the exhibition organized in 1963 by Daniel Thomas – **Australian Print Survey** – which included the works of seventy artists. In his introduction, Daniel Thomas affirmed that the original print had recently come to life in Australia, and he drew attention to the

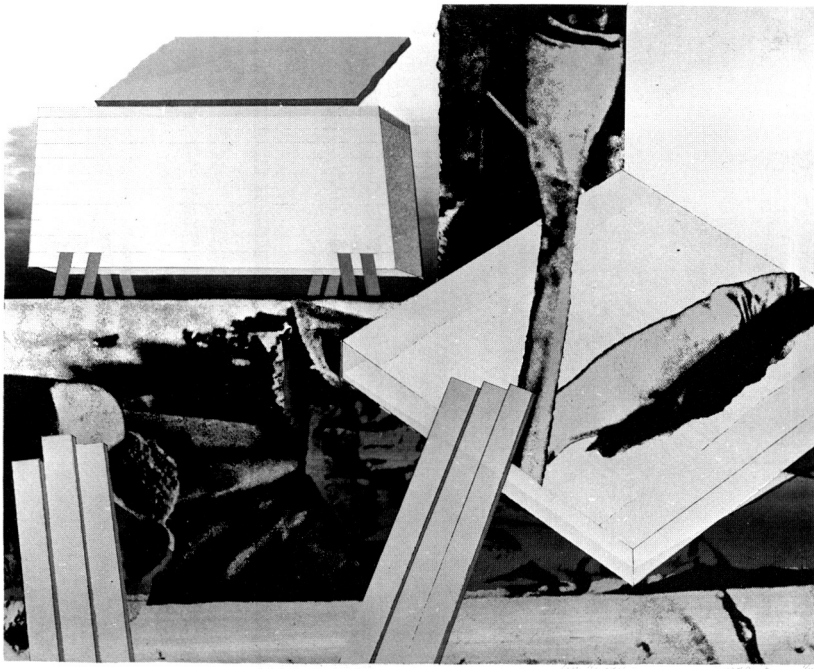


**Fig 2** Janet Dawson *b.1935. Vers l'Ombre, 1960.*  
Lithograph 23½ x 17½ ins. (59.7 x 44.4 cm)  
*Presented 1961.*

presence here of Continental artists, accomplished in the art of the print.<sup>8</sup>

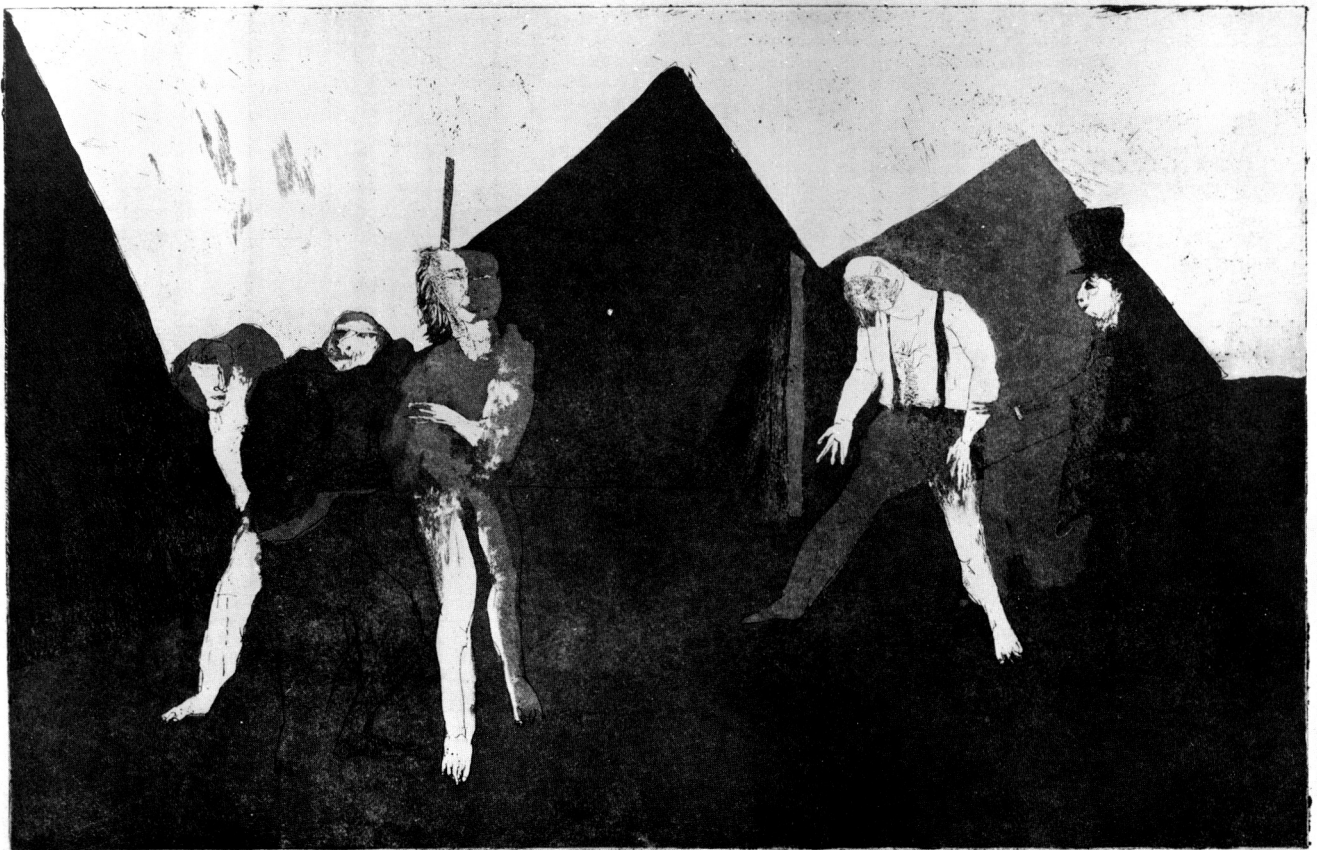
The most comprehensive survey was assembled for the Victoria and Albert Museum, London, in 1972. **Australian Prints** represented several works by twenty-two artists and was accompanied by a catalogue which remains the most comprehensive visual introduction to date.

The Australian collection in the Print Room of the National Gallery of Victoria represents the main "masters" of the current two generations. The earliest example, acquired in 1957, was by Fred



**Fig 3** Jan Senbergs *b.1939. Love the Stage, 1970.*  
Silkscreen 29.1/16 x 24.3/8 ins. (73.8 x 61.9 cm)  
*Purchased 1971.*

**Fig 4** George Baldessin *b.1939. The Ultimate Death of E.M.*  
Etching and aquatint 11.7/8 x 17.6/8 ins.  
(30.1 x 45 cm) *Purchased 1965.*



Williams. More than anyone, he has educated Melbourne artists to the potentiality of the print, particularly etching. The highly sensuous quality of his etchings, with their calculated use of drypoint and aquatint, has helped eliminate any charge that the medium is one of arid mechanical reproduction. Williams is principally a painter, but he has given status to etching by using it exploratively in close conjunction with major-scaled paintings, in order to study tonal effects in particular. The tonal gradation in his etching is a crucial investigation, relevant to the darkening and lightening of his paint. His subject is landscape, but much of the detail is so schematic and abbreviated that it can be seen abstractly. Verticals, horizontals and informal squiggles remain as lines, formal and straight, or informal and raggedy, at the same time as they are gumtrees, horizons and fallen tree-stumps. It is more abstract than any previous work in Australian printmaking. On his return to Australia, Fred Williams' etchings achieved an invaluable modernization for the Australian print. As traditional a technique as etching, in Australia previously associated with picturesque views such as those of Lionel Lindsay, now became a medium for the avantgarde.

Fred Williams produced a considerable body of graphic art in London during the 1950's. He used the recalcitrant medium of etching in an unusual way; with an on-the-spot sketching approach he created a series of music-hall artists – acrobats, actors, singers and dancers – and observed other London people, like hairdressers, at work. Four of the London etchings are in the National Gallery collection (*Fig. 1*). They introduce qualities later to be prominent in the Australian bush etchings: insistent linearity, cross-hatched passages, large areas of dark ink often augmented by aquatint.

Upon Williams' return to Australia, a very vertical landscape became the subject of paintings and prints. The straight-trunked tree may be given some high foliage or be shown merely as a trunk. It is a motive we accept as both characteristically eucalypt and formally geometric. The verticality of the trunk has an abstract purity more marked in the prints than in the paintings of that time. The National Gallery's

*Forest* (1958), in its sombre sepia, with tree trunk close-up on the surface and running straight from top to bottom of the paper, is among the most highly formalized. The 1963 etching, *Knoll in the You Yangs*, is another surface-climbing design, heavily aquatinted with minimal accents of white, dominated by a triangle of hill, scattered with accents that are fallen logs and boulders.

The collection's lithograph, *You Yangs* (1963), is represented in four states. In keeping with the greater freedom and sketchiness possible in lithography, it makes a highlight of the white of the paper and offers a variety of more informal scribbly crayon strokes and loose puddles of ink.

The oval-shaped etching in the collection recalls, through its vignette form, the nostalgic landscapes of Victoriana, and at the same time evokes the Cubists, with their ovals crossed with horizontals and verticals. Despite affinity with the minimal accents of mid-century abstraction, Fred Williams' prints have a sense of the traditional in their control of a painstaking medium, and in their rapport with earlier Australian and European Art.

Important in the acceleration of printmaking in the early 1960's was Janet Dawson, both as lithographer and as leader of the Gallery A workshop. The five prints in the Gallery collection which show her affinity with the School of Paris in the late 1950's are almost abstract, poetic and evocative (*Fig. 2*). They were made at the Atelier Patris in Paris – no longer in existence and already being dismantled when she was there. She spent a year in Paris, making prints for artists of international repute like Corneille, Sugai, and Golub. The value of printmaking, particularly from the point of view of the painter, is well described by the artist herself: *Painting was a way of learning formal values . . . (it) is excellent training for an artist – matching colour accurately, controlling tone, economy of line – analysing an image in various stages. To make a print one must build up an image in separate states and learn to analyse those states and what is required for the next state. So one pulls it apart and reassembles it, and things of no value have to be ditched along the way . . . The same with colour – so a*



*good painting or print spirals up from the bottom layer to the top layer.*<sup>9</sup>

In the Gallery works, the colour indeed spirals upwards; lithographic wash is played off against crayon sections, opaque colour against transparent. The works exhibit an unusual boldness of abstraction with their horseshoes and circles of colour and of black; the planetary shapes float separately or come together, are over-printed, or enjoy separation on the white of the paper.

Printmaking has not been Janet Dawson's main concern. It may be that it played a precise role in her career, helping her accommodate herself to the disciplines and practices of modern art as she found them in Europe. Her work in the 1960's has been predominantly in painting of advanced and independent abstraction; a contribution insufficiently recognized. The 'School of Paris' lithographs, strong and unusual as they are for an Australian artist working at that time, give only a hint of the harsher and more aggressive abstraction to develop in her paintings, with their bold use of shaped canvases and, more recently, the monochromatic abstracts with their brown feathery strokes.

The Gallery A workshop which operated from 1962 to 1964 was the result of Janet Dawson's experience at the Atelier Patris. The collaboration of workshop, gallery and school was unique for that period in Melbourne and the financial rewards were not great — these were not yet the boom years. A surprising range of artists were associated with the workshop — Fred Williams, Leonard French, Albert Tucker, John Olsen, Charles Reddington, Roger Kemp, Colin Lancel, Leonard Hessing, Russell Drysdale and Donald Friend. A folio was published for the National Gallery Society and distributed to its members. When Janet Dawson moved to Sydney she trained Robert Brown, who has since produced prints for artists like Tony Coleing, Martin Sharp and Peter Powditch — all artists represented in the Victoria and Albert exhibition in London.

Lithography is often regarded as the painter's medium, related to the direct process of drawing and

wash application. The silkscreen has a clear relation to commercial processes. Overseas, its accuracy and its association with pop imagery have made it attractive to younger artists. The process is the antithesis of the gestural art of lithography, and of that emphasis on detail and handwork characteristic of etching. Artists with an interest in the commercial graphic art world have often been drawn to serigraphy; among the first was Leonard French who, in the 1950's, lectured in art at the Melbourne School of Printing. In his apprentice years as a commercial artist, Jan Senbergs trained at this school, and to some extent, was influenced by Leonard French. Senbergs has since produced the most imaginative body of Australian serigraphy.

Senbergs was one of the figurative artists to emerge in Melbourne during the 1960's, and grew increasingly to deserve a place in the forefront of a new generation of Australian painters. His sense of the surreal and the unreal in the urban industrial scene is strong in both his painting and prints. Interpreted sometimes as a foreboding and polluted world, it also has the very positive wit of a wholly successful plug-in fantasy land. Screen-printed details play an important role in his painting as they displace and transplant photographed 'real' details into an unreal painted world. A strongly geometric presentation orders and formalizes both the paintings and the prints. The imagery is rich in rectangles, stripes and triangles. In the Gallery's **The Incoming Ministers** (1971) extrusions and conveyor belts are loaded with triangles: the ministers sailing in like metronomes. The print is sleek with Senberg's particular expertise of applied ink and his characteristic passages of blue-black. It lightens into a weird sunset where crumbled smoke is floating.

**Love the Stage** (1970), (Fig. 3) enjoys all manner of perspective distortions, sets into orbit planks and boxes with opening lids, excludes any human actors and wryly activates the stage boards instead: all in a pink-mauve light that runs to orange.

Highly influential in the new generation of printmakers is George Baldessin, one of the most prolific of Melbourne printmakers. He is both sculptor and

printmaker, but is better known in Melbourne for intaglio works. He works with a particular imagery possible in the later twentieth century: a virtuosic play with an image distorted and surreal, but with the emphasized formal qualities of abstract art. His images are clear and accessible – the personages with striped hair, factory chimneys, tables set with unlikely pears, rooms set with corners ready for situations and disappearances. In this there is a high theatricality: in his style, there is cultivation and high elegance.

Baldessin's natural taste is always evident in the placement of his images: just sufficient discomfort as he flattens and pushes the figure to one side in an asymmetry that is still lyrical. The spiky recalcitrant hair of his personages is an opportunity for passages of deeply etched parallel lines, rich in their inking. The high surface chic of his work makes of them sensual objects while the use of shaped plates releases the print from its traditional square or rectangular borders.

Baldessin's early printmaking is represented in the collection by the **Ultimate Death of EM** (*Fig. 4*) : a theatrical situation played against aquatinted triangular stage shadows, the shot-up hero pushed to the right of centre, and the "baddies" with drooping little wasted hands. Although it is a fairly straight representation, even here the shadows lurk. It perhaps invites comparison with the Fred Williams music-hall etchings; however, where Williams retains the freshness and broadness of the sketch, Baldessin's figures are already undergoing a peevish process of distortion, appearing invented rather than observed.

**Banquet for No Eating** (No. 2) in the Gallery collection, is one of the prints from a 1972 one-man exhibition. A table is squashed down from above; the perspective construction is childish, but so deliberately abstracted that it becomes highly precise and formal. It is a fly-away table set with kitchen chairs, flattened by the thin pears and the flagpole which have been allowed to settle, and made more cryptic by the presence of the bodyless personage with lift-off hair and face turned to the viewer, away from the unlikely meal.

Two of Baldessin's very large prints are in the Gallery collection. He was the first to engage on the Melbourne super print – in scale 40 x 40 ins. **Disillusionment of the Third Entrance** (1972) is the world of the stage with flats making rectangles to receive different weights and darknesses of ink, permitting the disappearance of that personage who trails a striped cloth. The large **Skylight** (1970) is a virtuoso print: baroque in its conception as an octagonal frame with sultry silver storm clouds – a bravura aquatinted storm. The work is printed from two plates onto a metallic paper bonded to the usual white. It may be seen as a further bid to bring to the viewer the realization that an etching is taken from a metal plate: the silver paper recalls the print's metal source. The large scale exhorts the viewer to see such works on the scale of paintings, and has that valuable impact of extension that might be felt missing from miniature-scaled traditional prints.

Baldessin's training as a student with Tate Adams, his present key role in the Crossley workshop and his teaching activity, have established him as an important figure in Melbourne printmaking. More than anyone currently, he is central to an atelier system where students produce artists' editions. (As Hagiwara says, "the hardest work and the most physically taxing is the printing.") A new generation of younger printmakers is acquiring both the necessary skill and the awareness that sustained activity is necessary for the production of an edition of prints.

It is not only the younger artists who have benefited, for the expertise has attracted older artists back to printmaking: John Olsen and Albert Tucker have both been working on editions recently and Roger Kemp's 1972 exhibition of etchings at Crossley Gallery was a remarkable indication, late in his career, of a new interest in graphic art. The spoked circles and triangles, and the ascending motifs characteristic of his paintings have been reworked into a subtle range of etched tones and drypointed lines. He has worked on the masterprint scale in **Relativity** (1972) in the Gallery collection.

The linear precision and the gradations of pressure on paper characteristic of the intaglio print have been sensitively used by artists like Baldessin and Kemp. The highly decorative potential of the intaglio print is obvious; it is an embellishment of a beautiful sheet of paper. The exhibitions of Japanese prints have revealed the range and seduction of the print-makers' surfaces, and shown the print to be the controlled and well-bred microcosm of paintings' rougher surfaces and public scale. A highlighting of the sensuousness of paper through embossed effects and minute gradations has been developed by Tay Kok Wee, now a lecturer in printmaking at R.M.I.T., where he was a student. His prints are the result of a process, personally evolved through building up a varied surface rather like a collage upon which the paper is impressed. Sensitized cardboard carries photographic images. The two works in the collection, *Diary 5 (1968)* and *Diary 8 (1969)*, contain rows of faded photographic images interspersed with texture areas asking to be read from left to right over intricate and changing corrugations.

The intricacy and surface control of Jock Clutterbuck's prints also suggest an affinity with the Japanese. Known as both sculptor and printmaker, Clutterbuck has made distinctive use of large shaped plates in recent colour etchings. They are extended horizontally, with scalloped edges and intricate strata of embossed lines. *Burst Bubbles*, from the 1973 one-man show held at Crossley Gallery, is one of the elongated, horizontal prints, full of abstract incident, with surface and colour change among its 'strata'.

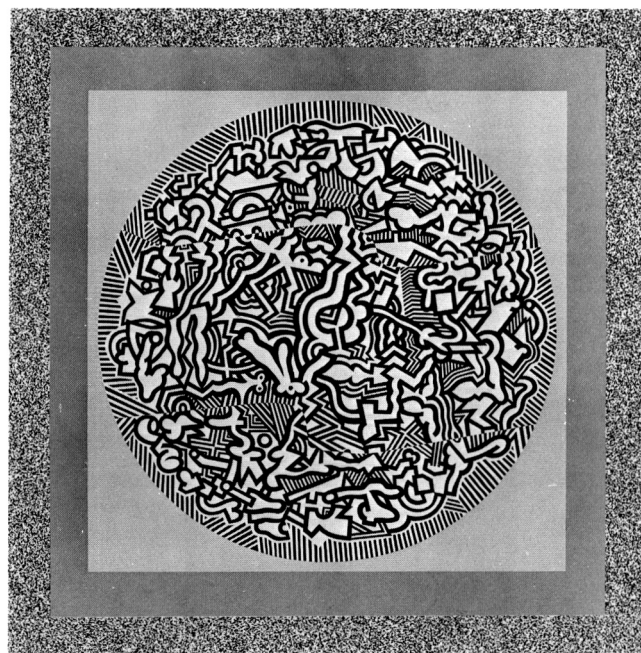
Lithography's more informal nature has been explored by Allan Mitelman in prints that suggest descent from Klee and Miro, and are distinguished by great lightness of touch as the lithographic crayon drops down to make nervous jabbings. Calligraphic effects and informal scribbling marks have found new status in art since the Abstract Expressionists and the Pop artists have seen the scribble as an endearing part of the urban collage, for it brings a certain wit and poetry to rough walls. This spontaneity and poetry can be found in Mitelman's prints. Deliberately naive is the border of childish crosses

in the 1969 *Cards*, causing the eye to move over the paper from crosses to card shapes, to isolated scribbles with their different weights. The gentleness of colour and the tentativeness of the marks is also seen in the grey almost-vanishing surfaces of a 1973 lithograph, untitled, recently acquired.

The growing importance of the National Gallery Art School (The Victorian College of the Arts), can be gauged from the printmaking activity of the lecturers – Bea Maddock, Alun Leach-Jones and Allan Mitelman. These artists have become well-known in the last five years; none were featured in the 1965 Seidel booklet. Bea Maddock was trained in the late 1950's at the Slade School in London; Alun Leach-Jones studied at the Liverpool College of Art; Allan Mitelman, the youngest, studied at the Prahran Institute of Technology.

Alun Leach-Jones is rigorously abstract in both his paintings and prints. They relate very closely – in fact, his paintings might be seen to aspire to the

**Fig 5** Alun Leach-Jones, *b.1937. Untitled Screenprint I*, 1971. Silkscreen 29½ x 29½ ins. (74.9 x 74.9 cm) Purchased 1971.



conditions of printmaking: to the precision, accuracy of register, and sheen of the silk-screen. He uses geometric units in both: the square enclosing the circle, the dial in the rectangle and, in both, examines similar problems of large gestalt-forming geometries that are shattered and worked against by tiny units (*Fig. 5*). Paintings and prints explore cohesion and fragmentation — a maniacal pursuit. The seriousness of these works, investigating as they do the way in which the eye responds to shapes and colours without any figurative connotation, can be inferred from the time needed to view these detailed and precise works. Optically-grinding colour-contrasts add to the visual stimulus. The Leach-Jones silk-screens are the fruits of meticulousness and have for their subject meticulousness: they court harmony through their precision and the subjugation of violent detail to the interests of the whole.

The extreme abstraction of a Leach-Jones is uncommon; the more obvious use of the silkscreen to accommodate the pop image of the modern world is also unusual, and Australia lacks the 'radical chic' that begets an ironical art. The silkscreen has more relation to acrylic surfaces in the work of our print-makers than it has to urban life. Bea Maddock, known earlier for her woodcuts, has shown increasing interest in the silkscreened urban motive and has used city crowd imagery and repetition of motif through shifting focus in such prints as **Four Times Four** (1970). **Square** (1972), in the Gallery collection, is a photographic etching of a patterned crowd of figures on an all-over patterned grid.

Representative of an inevitable trend is the work of the young artist, Alberr Shomaly. His **Self Portrait with Cows** (1971) is a lavish fantasy silk-screen featuring his own reclining nude form; it affirms that victory of style over content which Susan Sontag has seen as the essence of camp.

In some ways, Melbourne printmaking is marked by an ebullient conservatism for it has been dedicated to the mastery of the traditional effects of hand craftsmanship long associated with the print. Less and less is it regarded here as a minor art. Artists who work dually in printmaking and in paint-

ing or sculpture do not provide graphic work as a side issue. For artists like Williams, Baldessin, Leach-Jones, Clutterbuck, it is a major creative concern and they present their work in sustained one-man shows. In the various schools of printmaking in the Institutes of Technology there is a marked ambition and obvious student involvement. The workshop linked to the Crossley Gallery attracts interstate artists to produce editions and its Masterprint series is a major long range project which is to involve about fourteen artists.

The collection of the National Gallery of Victoria, with its exemplary largesse of Dürer and Rembrandt, does not yet represent the range either of single printmakers or of the full local spectrum in sufficient examples, but it introduces an activity which is becoming increasingly profuse and distinguished by imaginative and technical qualities

## Footnotes

- 1 This article is centred around the collection of prints in the National Gallery of Victoria and is not intended as a full survey of Australian printmaking.
- 2 Australian contact with U.S., where expertise was also high, was at that time negligible and has remained so.
- 3 See Patrick McCaughey, "Hideo Hagiwara", *Art and Australia*, Sept. 1968, pp. 226-138. Modern Japanese printmakers are well represented in the National Gallery of Victoria.
- 4 The Ten: Earle Backen, George Baldessin, Arthur Boyd, Noel Counihan, David Rose, Henry Salkauskas, Udo Sellbach, Jan Senbergs, Eric Thake, Fred Williams.
- 5 **Fred Williams, Etchings**, Introduction, John Brack; catalogue, James Mollison, *Rudy Komon Gallery, Sydney, 1968*. **Arthur Boyd, Etchings and Lithographs**, Introduction, Imre Von Maltzahn, *Lund Humphries, London, 1971*. Included in the Gallery Collection are the London St. Francis series of lithographs, 1964-5. See Margaret Plant, "The St. Francis Lithographs" in *Imprint, The Print Council of Australia*, no. 2, 1968.
- 6 *Art and Australia*, February, 1964, pp. 231-238.
- 7 *Printmaking, The Arts in Australia series*, Longmans, 1965.
- 8 Represented in the National Gallery of Victoria: Herthe Kluge-Pott, **Man's Planet, etching, 1967**; Udo Selbach's folio of etchings, **The Target is Man, 1965**.
- 9 Letter to the writer: 9 November 1973.



# The G. Gordon Russell Glass Collection

Jennifer Phipps

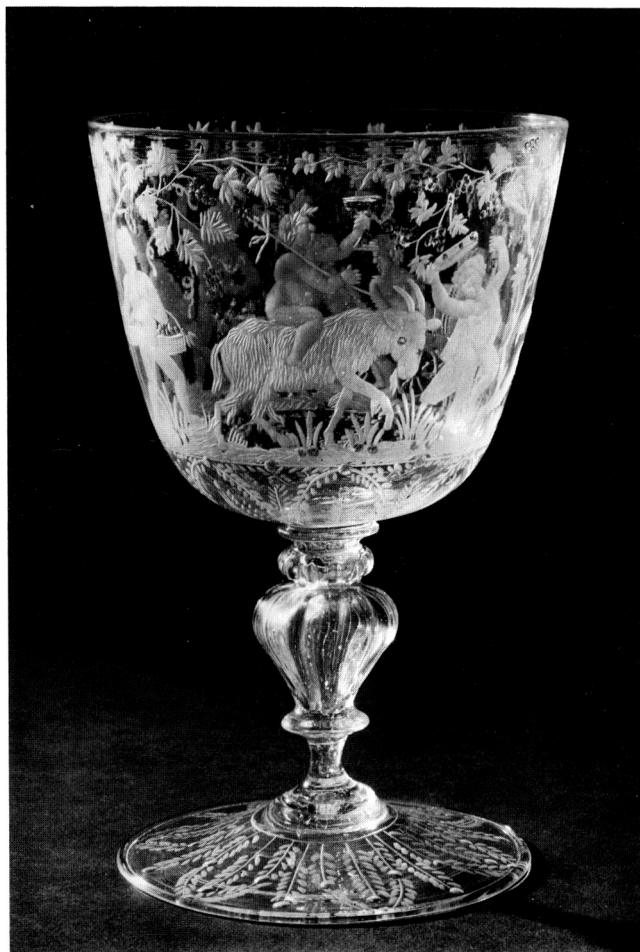
The G. Gordon Russell Collection of glass which numbers some 372 pieces, mainly British drinking glasses of the 17th and 18th century, including however some notable Dutch and Venetian glass, has entered the Collection of the National Gallery of Victoria in two parts – the first arriving in 1968 and the second in 1973.

The presence of this collection in the Gallery has been made possible by one of those generous bequests which have played such an important role in the history of the Gallery. The William and Margaret Morgan Endowment differs from other major bequests in that it was formed specifically to acquire the internationally known G. Gordon Russell collection of glass in its entirety. It has also acquired glass which complements the Russell collection.

Mr. G. Gordon Russell of Sydney began his collection of glass about twenty-one years ago; the earliest recorded purchase date in the documents on his collection is 1951 for air twist and enamel twist 18th century wine glasses. Acquired with great discrimination and care, it includes many glasses from well known and old collections acquired mainly through Mr. Howard Phillips of London. Mr. Phillips, a specialist in English glass, was of great help to Mr. Russell particularly in seeking out pieces for his superb collection of Jacobite Glass. The first part of the collection to come to the Gallery was notable especially for its Jacobite, Commemorative and Armorial glasses. The second part is important for the Jacobite glass and for the 17th century English and Dutch glass. This is not to imply that the glass was collected in these priorities, but it is here discussed in terms of the order that it came to the Gallery.<sup>1</sup>

Mr. Russell collected 18th century English glass including some with Dutch engraving. However, he acquired both English and Dutch glass of the 17th century because they have a close relationship of form and metal, influenced as they were by Venetian craftsmen and techniques, and the glass trade with Venice.

A superb Ceremonial Goblet c.1660 of soda metal (*Fig. 1*) formerly in the Captain W. Horridge



**Fig 1** Ceremonial Goblet. c.1660. Dutch or English, Dutch engraving h. 8.1/8 ins. (20.6 cm) D.145/1973. Presented by the William and Margaret Morgan Endowment, 1973.

Collection, has an elaborately engraved vineyard scene with cherubs dancing, drinking and riding a goat amidst foliage. The foot is engraved with foliage, and the ribbed fig-shaped hollow knob of the stem with mereses is closely related to Dutch and English glasses of the period, many fine examples of which are in the Russell collection. There is some doubt whether this Ceremonial Goblet is Dutch or English: the engraving is Dutch and the form of the foot and stem, and the all over decoration, may be compared

with the Dutch Goblet and cover c.1673-4 (*D173/1973*) which is diamond engraved in the style of Willem Mooleyser. Decorated with floral bands and the arms of the Seven Provinces of Holland, this beautiful Goblet was probably made to commemorate Prince Willem's election to the Hereditary Stadtholder title, in 1674, in Holland.

English glass of lead or lead crystal was perfected by George Ravenscroft, who put an announcement in the **London Gazette** for 5 October, 1676 to the effect that a seal would now distinguish the successful lead glass from the less perfect metal which

crizzled during the experimental phase of lead glass making. A bowl with the raven's head seal of George Ravenscroft, c.1676-80 (*Fig. 2*) is one of the major pieces in the collection. Almost identical with a bowl from the Donald Beves Collection, now in the Fitzwilliam Museum, Cambridge, the Russell bowl with its folded rim, flared body with twelve ribs and applied milled trail at the base is a focus for the other early lead glass in the collection. Examples of this are the Ravenscroft Bowl c.1674-6 (*D43/1972*) presented directly to the Gallery by the William and Margaret Morgan Endowment, and the Pair of Dishes c.1685 (*D164A & B/1973*), formerly in the Donald Beves Collection, which have gadrooning from below the flange to the base.

**Fig 2** Bowl, by George Ravenscroft. c.1676-80.  
h. 2.3/8 ins. (6 cm) d. 6.7/8 ins. (17.5 cm)  
D.153/1973. Presented by the William and Margaret Morgan Endowment, 1973.



The elaborate decoration of 17th century early lead glass, still following the form of Venetian style soda glass, is seen in the superb lead glass Decanter-jug, made by Hawley Bishopp, with silver mounts and dated c.1682 (*Fig. 3*). The Baroque style ornamentation of the vertical ribs and pincer trails which cover the body are related to an effusively decorated Standing Flask c.1685 (*Fig. 4*) formerly in the collection of G. V. A. Seccombe Hett. This flask has raspberry prunts, pinched trails up the sides of the flattened body, a chain cable, and above the tooled trail foot, the delicate diaper type ornament called 'nuptial diamond waives'.

Mr. Russell collected a number of the relatively rare English posset bowls, cups and jugs of the late 17th and early 18th century. The outstanding example, in flint glass, is a Posset Jug c.1680-5 (*Fig. 5*). The bowl has the familiar gadrooning of late English Baroque style glass on its base, but the delicate curved spout and decorated handle, together with the four-lobed hollow knob between merises recall the Dutch and Venetian influences, while below, the stem finishes in a baluster, later to become a major characteristic of English 18th century glass. The early glass also includes small and fascinating pieces such as seals and perfume bottles, many wines and other drinking vessels.

The Jacobite glasses are the most complete and specialised part of the collection. Their special significance is that they are commemorative pieces associated with the Jacobite Cause. A Wine Glass formerly in the collections of Captain W. Horridge and W. H. Leslie (*D93/1973*) has a Charles II silver 3d. dated 1683 in the hollow ball knob of the stem, but was made c.1715. This coincides with the 'Rising' of the Old Pretender, the would-be James III, and the coin is thus a reference to his Stuart lineage. Typically Jacobite is the engraving of thistles, fruiting foliage, six-pointed heraldic roses with differing buds and the six-pointed star, such as is seen on the Wine Glass c.1750 (*Fig. 6*) which also bears an engraved profile portrait of Prince Charles Edward, the Young Pretender. The above glass was formerly in the Hamilton Clements and Edmonstone Craig Collections, and there is a similar example in the



**Fig 3** Decanter-jug, by Hawley Bishopp. c.1682. h. 8.1/8 ins. (20.6 cm) D.163/1973. Presented by the William and Margaret Morgan Endowment, 1973.

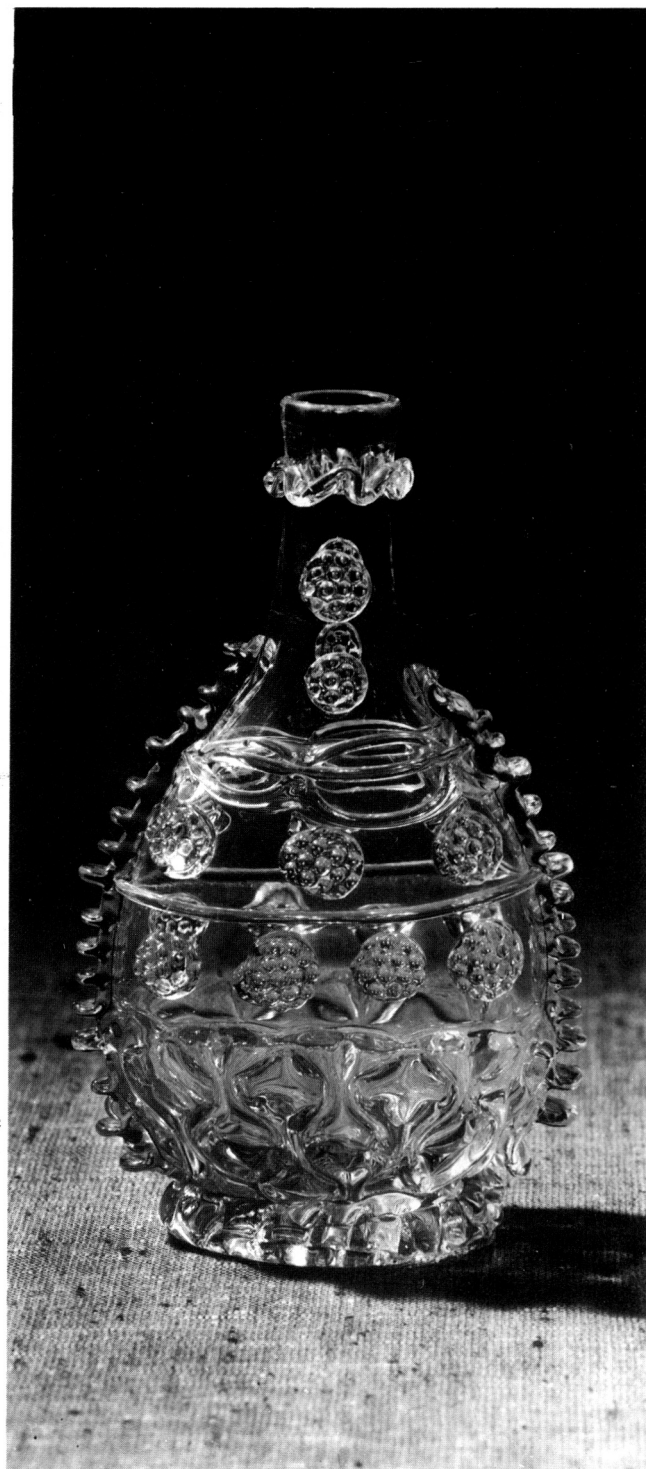
City Art Gallery, Manchester. Captain Horridge<sup>2</sup> made a study of the hidden symbolism of the motifs used by Jacobite sympathisers, which suggests that the open multi-petalled rose, and closed, half-opened or empty buds, possibly refer to the British throne or to the White Rose Jacobite emblem, and the buds to the Old and Young Pretender. Rex Ebbott has said: "There are very many theories as to the significance of the various emblems on glass which are thought to have reference to the Stuart cause . . . It nevertheless seems unlikely that all glasses decorated with roses, bees, moths and indeed some

flowers . . . should refer to the cause, and are not in fact fashionable decoration".<sup>3</sup>

Another Wine Glass c.1720, engraving c.1735-40 (D77/1973), is undoubtedly Jacobite, for the burgeoning oak engraved on it derives from a Charles II medal<sup>4</sup>, and the motto, unusual being in French, reads "Loyalty or Death". A symbol, directly derived from the Charles II Coronation Medallion<sup>5</sup> made by Thomas Simon in 1661 with crowned Royal Oak on the reverse, is engraved on the Wine c.1760 (Fig. 7), formerly in the Edmonstone Craig Collection. This wine has a crowned oak engraved on it, and "5 Sep.", referring to the Boscobel Oak in which Charles II hid after the Battle of Worcester in September 1651. A tazza or stand, c.1750 (Fig. 8) with flat top and upturned edge, engraved beneath with heraldic roses, carnations and butterflies, on a pedestal stem with a domed and folded foot, is particularly interesting both for its associations, and as the Gallery's earliest example of a jelly or sweetmeat stand. A similar object may be seen in the Gallery's painting *Pamela and Lady Davers* by Joseph Highmore, of 1741-5.

Glass was among the early objects acquired for the Gallery. Its form and decorations can be related to the ornament on contemporary prints, furniture, textiles, metalwork, ceramics and coins. The Gallery records show that a group of Venetian glasses were bought for the Gallery in 1871, and some of these, like the 16th century Venetian Dish on a Stand (27.1), remain among our rarest pieces. In later years, the scholar E. Barrington Haynes<sup>6</sup> advised on the collection of English glass which today with the addition of the Russell Glass, numbers about 1200 pieces. These include other groups of Continental glasses, such as the Dutch glass, a superb enamelled German Reichsadlerhumpen, 1593 (1775.5), presented in 1968 by Dame Hilda Stevenson, and a group of 18th century Spanish Gilded glass, some from La Granja de San Ildefonsa.

**Fig 4** Standing Flask. c.1685. h. 6 ins. (15.2 cm)  
D.160/1973. Presented by the William and Margaret Morgan Endowment, 1973.







**Fig 5** Posset Jug. c.1680-85. h. 5.3/8 ins. (13.6 cm)  
D.148/1973. Presented by the William and  
Margaret Morgan Endowment, 1973.



**Fig 6** Wine. c.1750 h. 6 ins. (15.2 cm) D.61/1973.  
Presented by the William and Margaret Morgan  
Endowment, 1973.



With the acquisition of G. Gordon Russell's glass the Gallery now has a collection of major importance. We have to thank Mr. Russell not only for his knowledge and skill in collecting, but for his generosity in ensuring that his collection remained as a whole in an Australian public gallery, a munificence made possible through the William and Margaret Morgan Endowment.

**Fig 7** Wine. c.1760. h.  $5\frac{3}{4}$  ins. (14.6 cm) D.74/1973.  
*Presented by the William and Margaret Morgan Endowment, 1973.*

- 1 Examples mentioned in this article are from the second group; the first part of the Russell Collection has been partly discussed in *British Glass of the Seventeenth and Eighteenth Centuries* by Rex Ebbott, O. U. P. Melbourne, 1971 and also in *A Memorial Exhibition of Fifty English Wine Glasses and Vessels of the 17th and 18th centuries from the William and Margaret Morgan Endowment*, 1972. Mr. Russell's documentation of his collection has been referred to for all examples discussed in this article. All glasses without attribution of country or origin are English.
- 2 "Horridge on Jacobite Emblems" p. 24, 25. *Glass notes*, collected and compiled by Arthur Churchill Ltd., no. 7, Dec., 1947, London.
- 3 Ebbott, R. *Ibid* p. 24.
- 4 Hawkins, E. compiled by, *Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II*, vol. 1, British Museum, London, 1885, p. 453, no. 38, Charles II, 1660. Restoration coin with three crowns in the branches of a leafless oak, the sun bursting through the clouds above.

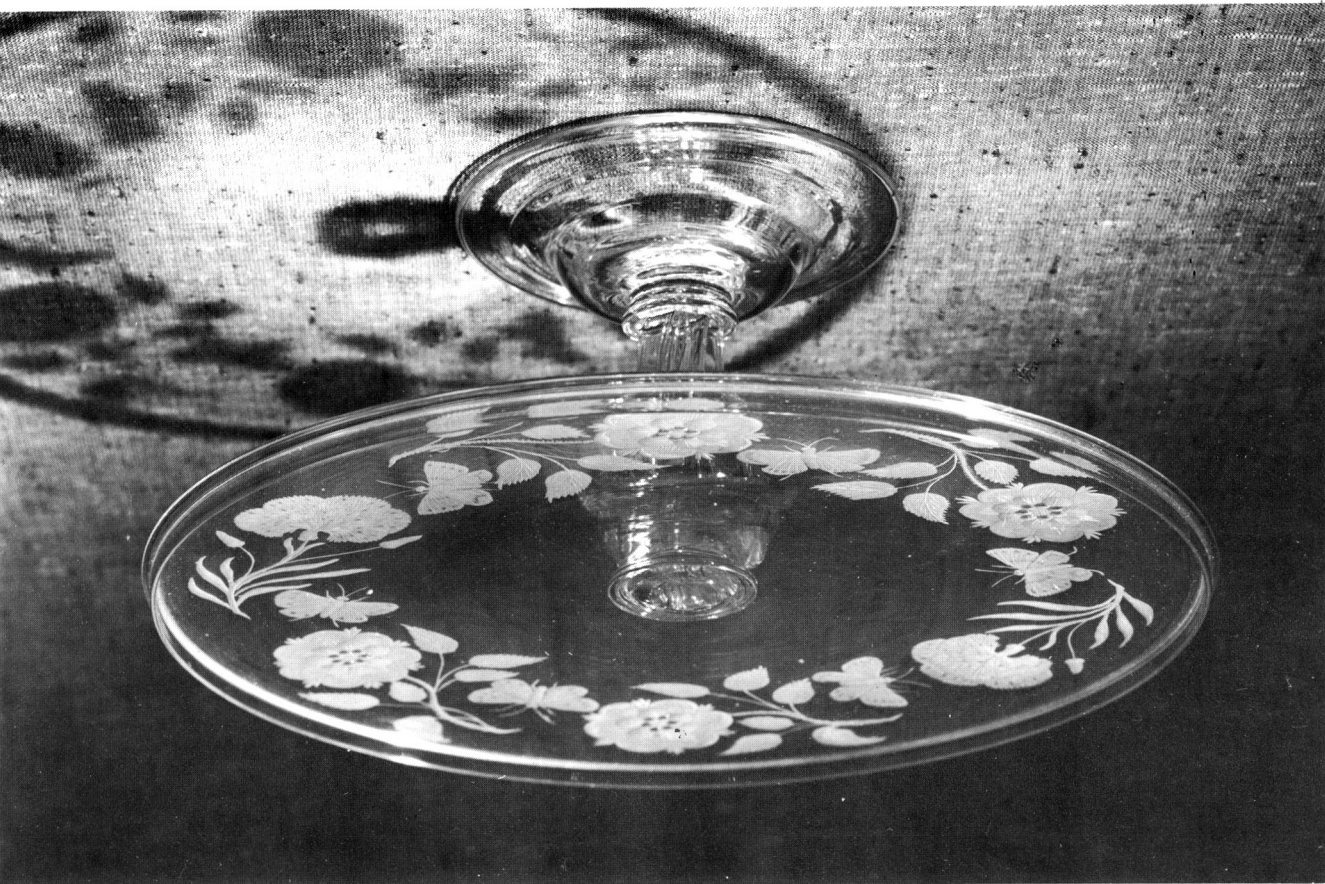


Fig 8

Tazza or Stand, c.1750, d. 11.1/8 ins. (28.2 cm)  
D.104/1973. Presented by the William and Margaret  
Morgan Endowment, 1973.

- 5 *Ibid*, vol. 1, p. 475, no. 83, Charles II, 1661. Coronation medallion, with oak tree in full leaf, three crowns among the branches and a sun. See also *The Age of Charles II*, Royal Academy of the Arts, London, 1960-1, p. 64, no. 196, "The Coronation medal of Charles II 1661, and the Royal Oak: Iam Florescit" by Thomas Simon. This exhibition included glass from the Donald Beves Collection.
- 6 Haynes, E. Barrington, *Glass Through the Ages*, Penguin, Middlesex, 1948.

# Decoy: A lithograph by Jasper Johns

**Bea Maddock**  
**lecturer in Printmaking**  
**Victorian College of the Arts**

The lithograph 'Decoy' by Jasper Johns was executed and printed in the print workshop of Universal Limited Art Editions in 1971. Johns began his association with the Tatyana Grosman workshop as early as 1960, and has since produced a number of lithographs, etchings, embossed prints and lead reliefs there, of which 'Decoy' is a major work. He has worked in close collaboration with the printers in the workshop, using their knowledge and technical expertise to assist in the production of the work. Dr. Richard Field of the Philadelphia Museum of Art describes this relationship as follows: "The artist no longer personifies the gifted hand of the creator, but he is the prime selector and mover in the process, often rooted in industrial and commercial methods, habits and patterns of transforming images".

All the prints Johns has produced incorporate images from his painting and sculpture. However, in the form of a print they become new. As Johns himself points out, "Transformation is in the head. If you have one thing and make another thing, there is no transformation, but there are two things. I don't think you would mistake one for the other".

The print 'Decoy', a complex work, comprising as many as twelve separate plates or stones, includes imagery from three main sources: the painting, 'Passage II' of 1966, the sculpture, 'Painted Bronze' of 1960, and the etched plates of the series, 'First etchings' of 1967-69. Photographic copies have been made of these works and are incorporated into the structure of the image. The whole is unified by the effects of forceful brushwork which is printed in black. The painting 'Passage II' is a work in oil on canvas which includes objects in the form of a plaster cast of legs and feet, a super-imposed canvas, sculptured metal letters, a neon-tube and an electrical device. The spectrum colours are written out in red, orange, yellow, green, blue and violet letters which cover the major part of the canvas surface. As in 'Decoy' the sequence of the words is folded at 'Yellow' and 'Blue' resulting in part of these words as well as 'Green', being presented as mirror images. A printing of grey has been used to define the letters of the fold, but for the rest the lithograph closely follows the colours of the words in the painting,

including the word 'Yellow' which has been printed in that colour; although the later printing of the black tusche area all but eliminates it.

The neon-tube letters 'Red' are represented by letters drawn with litho-crayon and printed in brilliant red. In the painting, the letters spelling the colours are also hinged to the left hand side of the canvas edge as objects. In the print they are drawn in perspective from the word 'Orange'. The plaster cast of the legs and feet is reproduced by a half-tone screen with the addition of a flat colour (light orange) and the bolt attaching the legs to the canvas is translated in the print into a wooden peg. The lower right section of the painting does not appear in the print.

A half-tone photo-image of the painting is centrally placed and printed as a base for subsequent colours, which are chiefly peau de crapaud wash areas and brushed tusche. The photo-image extends only about half-way down the print, thus eliminating all the lower section of the painting. The edges of the photo-image of the painting do not extend to the edge of the print, which allows for extension of the image, including the addition of part of the word 'Violet' at the top and part of the word 'Red' on the right. The margins become printed areas running off the paper, a bleed which suggests the concept of the work as a fragment.

Although most of the print area is taken up with imagery from the painting 'Passage II', it seems that the subject of the print is concerned rather, with the smaller representation of the ale can which is centrally placed in its rectangular format. Here the base printing is from a half-tone photo-screen and the image is multi-coloured, the gold ink recalling the bronze surface of the original sculpture.

Along the bottom of the lithograph is a band of the six images, photo copies from the cancelled plate of 'First Etching'. These are: Flag, Flashlight 1, Paint-brushes, Numbers, Painted Bronze and Light Bulb 1. Cutting through the centre of this pale grey half-tone is a narrow spectrum-line which is printed in graded colours. The centre of this line is perforated with a hole which is approximately half an



inch in diameter. It seems especially significant that the spectrum line is pierced at the point where in the upper part of the print, at 'Yellow', a fold occurs.

In reference to his use of the spectrum line in the series 'According to What', Johns says, "I use the spectrum colours at every point where a part has the ability to turn in a different way . . . they are directions, for instance, to bend something".

Ref:

Richard Field — **Print Collectors Newsletter**, vol. III, no. 2, 1972.

Richard Field — **Jasper Johns Prints 1960-70**, Philadelphia, 1970.

Max Kozloff — **Jasper Johns**, New York, 1969.

Alan Solomon — **Jasper Johns**, The Jewish Museum, New York, 1964.

Leo Steinberg — **Jasper Johns**, Alec Tiranti, London.



Jasper Johns (*b* 1930 American) **Decoy**, 1971. Lithograph  
41½ ins. x 29.5/8 ins. (105.7 x 75.7 cm) Purchased 1972.

# Some Recent Aquisitions

## Ewer, Chinese: 4 th/5 th century A.D., Yüeh Ware

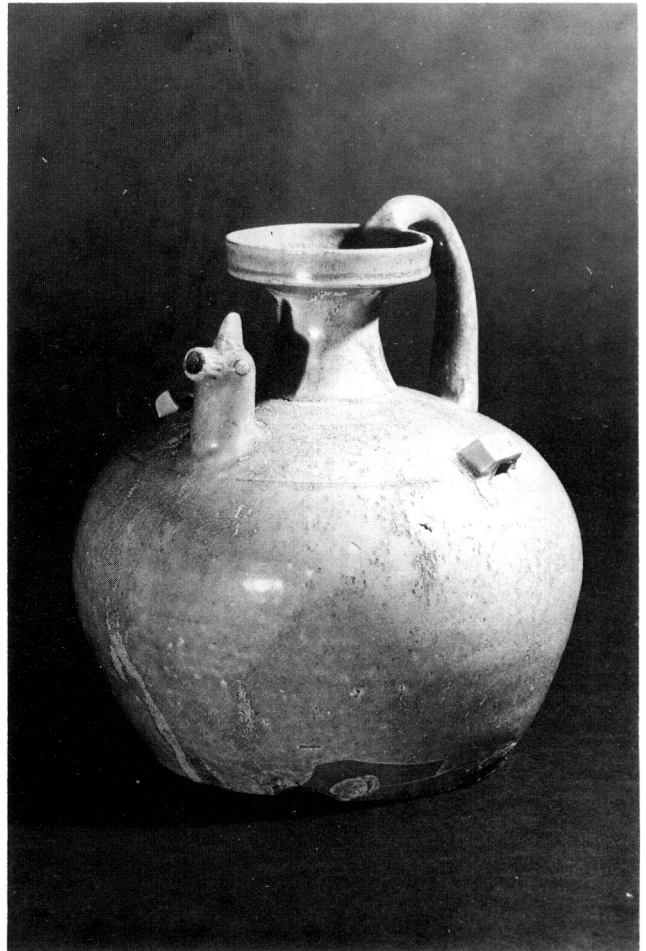
As a result of the Chinese potter's natural and direct approach to his material, this ewer has an air of organic freedom and vitality that is proportioned and balanced with great subtlety. Its globular body seems to burst with vital energy, expanding from the base and then tapering into the short neck that opens into a funnel-shaped mouth. The handle curves gradually like a vegetal growth to join the mouth of the vessel.

Form and decoration harmonize with function. The funnel-shaped mouth with its sharply upturned lip facilitated the pouring of liquids into the ewer, and it is believed the two rectangular loops were used to hold the string that carried the ewer when it was full. Both impart to the pot a feeling of metallic strength. The handle was merely used to hold the vessel when liquid was being poured. It has been discovered in some recent archaeological excavations in China that this type of ewer had a lid. In a humorous touch, the spout is moulded in the form of a chicken head which animates the entire vessel with its alertness, and is fully integrated into the body. The translucent olive green glaze enhances the beauty of form with a smooth surface texture and quiet colour that adds placid charm. The glaze also increased the structural strength of the ewer and its resistance to sudden changes of heat. The potter allowed such accidental effects as rough mis-fired spots and glaze falling short of the foot of the vessel, effects which add rustic simplicity and primitive strength to the ewer.

The ewer was probably fired at a very high temperature (*c.1300°C*) at which the body and the feldspathic glaze fused to become a vitrified mass that was hard, dense, resonant, and impervious to water. The body became grey and porcellaneous and the unglazed areas turned red. This ewer is an example of what is called Yüeh ware which was produced mainly in the south of Kiangsu and the north of Chekiang: the region of the ancient kingdom of Yüeh. It was only in the 1930's that Yüeh ware was identified. Kiln sites were found by Japanese and Western scholars in Te-ch'ing, Chiu-yen, and beside Lake Shang-lin in Chekiang province. Recent archaeological excavations have discovered more kiln

sites in Chekiang province. Chicken-spouted ewers similar to ours have been commonly found in tombs of the Eastern Chin dynasty (317-420 A.D.) in Chekiang and Kiangsu provinces.

Ewer, Chinese, 4th-5th centuries A.D., Yüeh ware. Hard grey porcellaneous stoneware covered with olive-green glaze, 7½ ins. (19 cm) 6¾ ins. (17.2 cm).



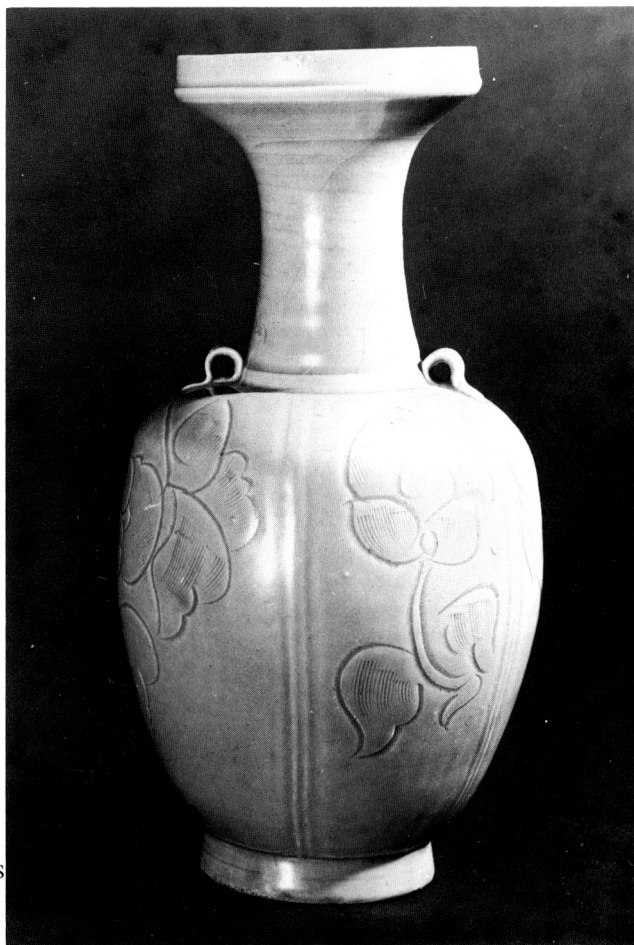
# Vase, Chinese: early Northern Sung

In comparison with the ewer of the 4th-5th centuries A.D. already discussed, this Yüeh vase is technically more advanced. Its body is more porcellaneous and resonant, thinner and harder, and of greater density. The pale bluish or greyish green glaze is thinner, paler, and more transparent. Hazy bubbles and deeper greens have formed where the fluid glaze conglomerated into the grooves of the carved and combed decorations of floral motifs and double lines.

In fact, this vase already has the density and degree of vitrification of mature Sung porcelain and is the last step before true porcelain. Moreover, it is moving from the robust, full and swelling shapes of the T'ang dynasty (618-906 A.D.) towards the contemplative elegance and refinement of the Sung dynasty forms (960-1279 A.D.).

This type of porcellaneous stoneware is considered by some to be an early form of the Lung-ch'ü'ü ware of Chekiang province, which flourished in the Sung dynasty. Our vase strongly resembles in body, form, glaze and decoration wares found in recently discovered kiln sites in Hsi-shan (Western Mountain) near the city of Wen-chou in Chekiang province. The earliest discovery was made in 1956. These kiln sites are dated to the periods of T'ang, Five dynasties (907-960 A.D.) and early Northern Sung (10th-11th centuries A.D.). Our vase was probably made in the 10th century.

The ewer discussed earlier and this vase are important to our collection because they are linked to the later celadons, such as Lung-ch'ü'an and Northern celadons, which developed from Yüeh ware and which are also represented in our collection.



**Vase, Chinese, Late Five dynasties – early Northern Sung (10th century A.D.) Yüeh ware.**

Greyish white porcellaneous stoneware covered with pale bluish or greyish green glaze, 11.3/8 ins. (28.9 cm)  
5.5/8 ins. (14.3 cm).

# Wayang Golek

## Figure of a Noble Female

The wayang golek is a form of puppet theatre in which three-dimensional wooden puppets, clothed in native costume, are operated on a central spindle rotated by the dalang, the Javanese puppeteer. The wayang golek is very popular in Western and Central Java; the main themes for the performance are based on the Hindu-Javanese epics of the Ramayana and the Mahabharata and more recently plays based on stories about an Arabian prince, Amir Hamzah, whose adventures are related in the Javanese work Serat Meuk.

The golek puppets are more realistic than the stylized wayang kulit (leather puppets) of the shadow play. They were brought to Indonesia about the same time as the introduction of Islam and they reached Central Java through the northern coastal regions. The port cities along Java's north coast are centres from which Islam spread inland.

The construction of the golek puppets is an excellent example of Javanese ingenuity. A simple carved wooden torso has a vertical hole drilled through its centre and delicate wooden arms, consisting of two pieces joined together at the elbow, are fitted to the shoulders. Other features include a sensitively carved and painted head, complete with headdress, which is pivoted on the central rod operated by the dalang. Two thinner rods are attached to the hands and serve as manipulators for the dalang. The dalang activates the puppet by twisting the central rod making the golek's head turn in all directions which greatly enlivens its dance and other movements, in conjunction with the arm gestures produced by the rods attached to the hands.

The wayang golek is an important and lively facet of the Javanese performing arts. This puppet is an important example of the strength of folk art as it survives in Java today.



**Wayang Golek Puppet**, Indonesian, Central Java early 20th century.

Wood, h. 24 ins. (61 cm).



# Burke and Wills at the Gulf

## Sidney Nolan

The generous presentation of Sidney Nolan's "Burke and Wills at the Gulf" provides the collection with a fine example of Nolan's treatment of the Australian legend, the romantic-historic theme which has inspired his painting from the first of the Kelly series in 1945. This romantic involvement in both the history and the myths of Australian life has also shown itself in the 'Mrs. Fraser and the Convict' series, the 'Anzac series' and the 'Explorer series' and even in the 'Leda and the Swan suite' which seems to take place in an Australian dream-time. In these subjects Nolan's interest in recording outback landscape is joined with his interest in the myth.

Through the colour mirage of blue and yellow reflected against the storm-filled sky, Nolan's man-camel and man-horse seem one, as the tragic exploration party reaches the gulf.

Born and educated in Melbourne with some formal study at the Melbourne National Gallery School, Nolan is among the best known Australian artists working and exhibiting overseas, especially in London.

Sidney Nolan, **Burke and Wills at the Gulf**. Synthetic enamels on hardboard, 48 ins. x 59.7/8 ins. (122 x 152 cm).



# Untitled

## Richard Havyatt

This Untitled acrylic is the third example by the young Melbourne artist Richard Havyatt to enter the collection of the National Gallery of Victoria. The two earlier works, in ink and watercolour on paper, already indicate the artist's technical ability and his lyrical sense of colour which comes into full bloom in this large acrylic. With its acquisition we are now able to show the development of Havyatt's style over the last few years.

Richard Havyatt was born in Melbourne in 1945 and studied architecture at Melbourne University from 1962 to 1964. He ceased his formal studies to take up painting, exhibiting in numerous group exhibitions and one man shows from 1964.

The overall red stain quarters itself vertically as it appears and re-appears over the canvas. Glowing yellows and blues compliment and intensify the vibrant reds.

Richard Havyatt, **Untitled**. Acrylic on canvas, 66.1/8 ins. x 66.1/8 ins. (168 x 168 cm).



# Embroidered Casket

## English c.1665

Needlework was part of a girl's education and many advanced from samplers to the more personal work of making panels of embroidery which could be mounted on small caskets. This casket is a fine example of Stuart domestic needlework of that type.

The casket has drawers, trays and compartments lined and covered with green paper, as well as two secret drawers for jewels and other small treasures. Spaces are partitioned for writing equipment, ink and pounce boxes and two scent bottles of glass with stoppers. Under the lid of the box is a looking glass edged with green velvet, which reflects the coloured engraving of a pastoral scene on the tray below, which is surrounded with reflecting mirrors. The embroidery is finely worked in polychrome floss silk, metal thread with pearl and insertions of mica. It depicts illustrations of the old Testament which include Rebecca at the Well, Tobias with the Angel, Jacob wrestling with the Angel, Joseph being cast into the Pit, Judith with the Head of Holofernes, and Esau selling his inheritance to Jacob. Narrow bands of embroidered flowers, birds and insects decorate the sides of the lid.

### Embroidered Casket

Embroidered silk mounted on wood, English, c.1665.  
l. 13 ins. (33 cm) w. 10 ins. (25.4 cm) h. 7 ins. (17 cm)  
*Purchased.*



# Peter Rushforth

## Stoneware Pot

Peter Rushforth stands at the forefront of the Australian studio-pottery movement and his influence, particularly in New South Wales, has been considerable. There are few potters in that state who do not acknowledge their debt to him either as students or later as colleagues. Rushforth has been Head of the Ceramics Department at the National Art School, East Sydney since 1962 but he has found time for his own personal work and a series of one-man exhibitions has established his reputation as a potter of outstanding ability.

It is Rushforth's belief that young potters should first be trained to make functional pots and his own work always has a solid basis of functionalism although his bowls, vases or casseroles are often



### Pot

Stoneware, by Peter Rushforth, Australian, 1972.  
h. 11.3/16 ins. (28.4 cm) *Purchased.*

# Stoneware Bowl

enjoyed primarily for their shape or glaze. He uses a wheel and the range of wares he makes at his workshop at Church Point near Sydney is very wide; they are pots to be used and enjoyed and they possess an indefinable quality suggestive of the character of the potter. Rushforth is a 'natural' potter whose work has an assurance and strength indicating a total commitment to his craft and confidence in his creative abilities and experience. These are pots which are immediately recognisable and understood, and the simple forms are combined with rich and subtle glazes with the most sparing use of decoration.

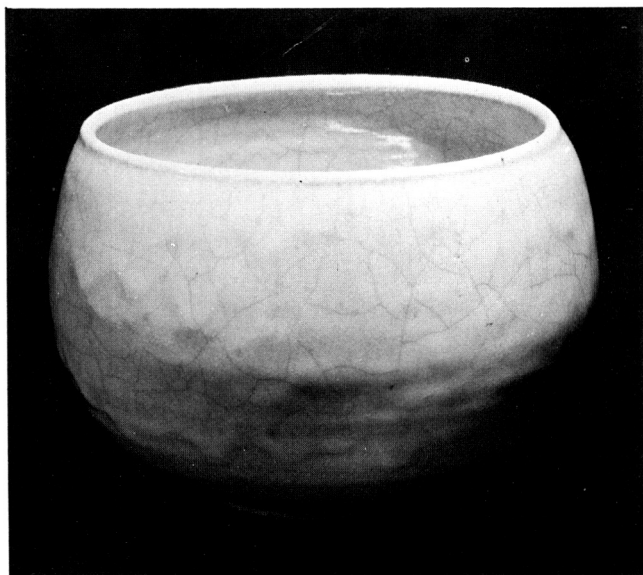
Rushforth uses a stoneware body and his kiln is oil fired with temperatures up to 1300°C. He prefers to use local materials and his glazes combine ash, feldspar, whiting and many of the igneous rocks. Recently his main attention has been to ash glazes.

In 1964 he travelled extensively in Japan and, after being awarded a Churchill Fellowship in 1967 he visited Scandinavia, India, Britain and the United States of America.

### Bowl

Stoneware, by Peter Rushforth, Australian, 1972.  
h. 4.5/8 ins. (11.7 cm) d. 6¼ ins. (15.9 cm).

*Presented by Mr. & Mrs. R. Zeeng in memory of Mr. A. Zeeng.*



# Pair of lustres

## English 1810/30

The term lustre had various applications in the eighteenth century. Originally referring to the pendant drops, a lustre came to describe the century's most luxurious lighting devices, the chandelier and candelabra. This pair of lustres which are English and date c.1810-1830 have elsewhere been called girandole-candlesticks. Whilst in one sense this term is not strictly appropriate – girandole being the old word for candelabra and meaning essentially a branched candlestick – in another sense it is most evocative. For girandole originally described a revolving ornamental fountain and these lustres reflect such a notion of splendour and display in their ephemeral, translucent and rainbow-hued play of light.

Whilst the form of these lustres is to be found in the history of the candlestick, they are so inspired by contemporary Regency chandeliers and candelabra that they might be radiant segments plucked from either. In the 18th century candelabra and chandeliers reveal a nearly identical development and the final outcome of the stylistic changes of the 1790's, which saw the submergence of their traditional open form under regular fringes of lustres and masses of swags, is to be seen in this pair of lustres. However in this instance the central structure has not been neglected despite the whole being appavelled in lustres : the candlesticks are richly cut in alternate flutes and the ormolu sections impart a golden hue to the already rich play of light.



**Pair of Lustres**

English, 1810-1830. Glass and ormolu. h. 11¼ ins. (28.6 cm)  
*Purchased.*

# Writing Desk

## Schulim Krimper

Schulim Krimper occupies a unique position in the cultural history of Australia generally and of Melbourne in particular. Born in Austria in 1893, he worked in several European capitals before coming to Australia in the late 1930's. By the time of his death in August, 1971, he had become Melbourne's premier cabinet-maker, with an enormous reputation and a name that was synonymous with the finest of custom-built furniture. He was particularly renowned for his love and understanding of timber, and for his ability to reveal and emphasize its inherent beauties and special characteristics. Of the much-neglected timbers of the Australian region he showed how such woods as Queensland black bean, New Zealand kauri, West Australian jarrah and New Guinea walnut were eminently suited for use in fine cabinet work.

Krimper's mastery was most evident in his chest furniture. Here, with extensive surface areas available to him, he was able to coax the particular timber with which he was working to reveal itself in all the beauty of its grain, figure and natural colour. Often he made use of subtle detail to enrich or highlight a surface.

Krimper's chest furniture is well-represented in the collection of the National Gallery of Victoria by four pieces made between 1948 and 1957. To this fine group has recently been added one of his most important free-standing designs, the writing desk of 1955. Commissioned by the painter Lina Bryans, it is primarily interesting for its bold, open structure, and for its very considerable sculptural qualities. A solid block of four drawers, backed by shelves, is connected to the outward-splayed legs by a thrusting pivot. By means of this pivot the position of the curved plate-glass top can be adjusted to the sitter's convenience. The casing of the drawers is ripple moulded, and the drawer pulls are moulded out from the drawer fronts. A detachable rack for magazines or documents has been positioned between the two legs.

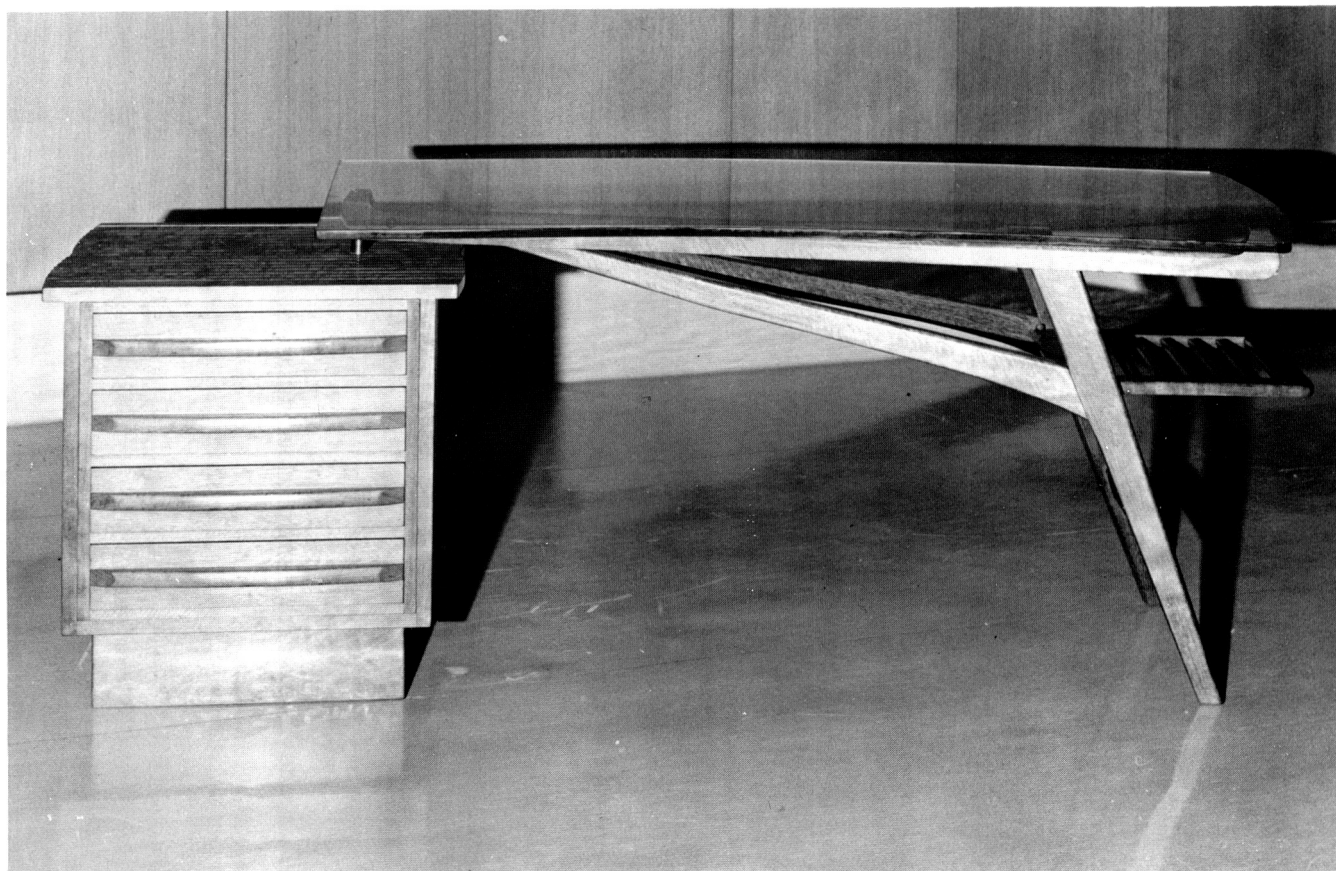
This particular design was highly considered by the craftsman himself and was repeated, with variations, for his own use, as well as for that of



several other clients. The Lina Bryans desk was included in the 1959 Krimper Exhibition at the National Gallery of Victoria, and a duplicate of it was shown at the exhibition of Krimper Furniture organised by the Department of Trade at the Rockefeller Centre, New York, in 1957.

**Writing Desk by Schulim Krimper**

Black bean, glass, h. 29½ ins. (74.9 cm) 1.75 ins. (190.5 cm)  
Australian, 1955. *Purchased.*



# Homme à la Guitare 1912/13

## Pablo Picasso

Picasso spent the summer of 1912 at Sorgues (near Avignon) in the company of Braque.

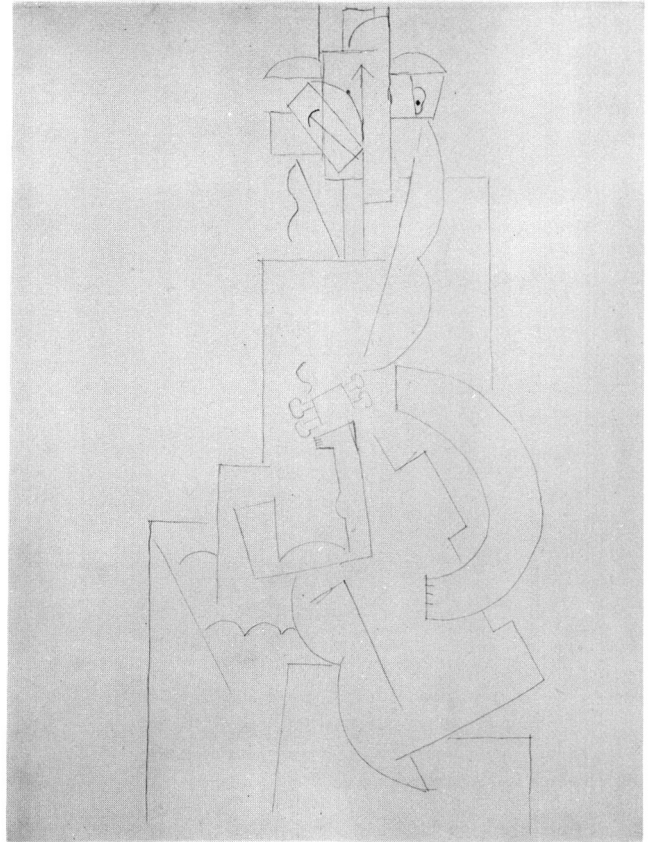
The drawings of this period point to the artists' concentrated exploration of cubist forms which soon led to the making of collages. This change of direction was of crucial importance in the evolution of cubism and involved a change from juxtaposed volumetric forms and faceting of layers to composition based on superimposed planar areas which affirmed the surface.

**Homme à la Guitare**, done in Paris in the winter of 1912/13 after Picasso's return from Sorgues, is related stylistically and thematically to his early collages and oils of the first half of 1913.

The drawing is skeletal in its outline, there is no definition of features through shading. Although certain elements in the picture are recognizable – an arm, the tuning pins of a guitar – the drawing line circumscribes empty shapes. Forms overlap, but they are flat. The pyramidal composition produces a sense of monumentality and serves to immobilize and unify the disparate pictorial elements.

**Homme à la Guitare** is unsigned and undated. It was formerly in the collection of Douglas Cooper (ref. *Zervos, Picasso Oeuvres*, vol. II, no. 394) and Mr. & Mrs. Lester Averneth and has been exhibited at Edinburgh and Aberdeen Art Galleries ('*Modern French Masters*', *Arts Council of Great Britain*, 1950); also at the Fort Worth Art Centre Museum, Texas.

It is the third drawing by Picasso acquired through the Felton Bequest. The other drawings are: **Woman with a Fan**, 1904 (*Felton Bequest 1967*) and **Illustration to Balzac's Chef D'Oeuvre Inconnu**, 1926 (*Felton Bequest 1948*).



**Pablo Picasso (1881-1973)**

**Homme à la Guitare**, 1912/13 (*Winter*), Pencil drawing  
24¼ x 18 ins. (63.7 x 48 cm) Felton Bequest 1972.

# Lucien Clergue

## El Cordobes 1964

Lucien Clergue was born in Arles in 1934. He served no formal apprenticeship as a photographer, but in 1950 in a mere eight months took more than fifteen hundred pictures of the saltimbanques – actors, dancers, musicians – around the ruins of Arles.

He has made photographic illustrations for several books of poems by Paul Eluard, shot and directed a film on Picasso and collaborated with Jean Cocteau on his last film, 'Testament d'Orphée'. His photographs are held in most of the major collections in Europe and America. One of his many exhibitions took place in conjunction with the premiere of Ionesco's 'Rhinoceros', in the foyer of the Odeon-Theatre de France, in January, 1960.

Lucien Clergue (*French*) **El Cordobes, 1964**, Photograph  
23.7/16 x 19.11/16 ins. (59.5 x 50 cm) *Purchased.*



# Taureau Mort 1970

We are proud to have acquired eight examples of his work – a small selection embracing the three main streams of his interest: nudes, landscape and the bullfight.

It will be seen that he does not thrill to the charisma of the matador nor the ritual of the sport of bullfighting. His profound response is to the death of the animal. He has captured images which convey the very smell of blood and sweat as the bull crumples. He lets pass the spectacle, the tension of confrontation and the sheen of flexed muscles and embroidered costume as man-hero faces brute animal, but waits for this moment of disgust and tragedy when the bull's coat is dulled, his eye glazed and his forelegs give way to the dust. These death photographs are at once savage and tender, a statement about man and death.

Lucien Clergue (*French*) **Taureau Mort, 1970**, Photograph  
23.7/16 x 19.11/16 ins. (59.5 x 50 cm) *Purchased.*





# Report from the National Gallery of Victoria Art Gallery Society

The Society's second season of the arts, now called the National Gallery Festival, was held in October. It was officially opened on 17 October by the Hon. Peter Howson, then Minister for the Arts in the Federal Government, and the closing function was attended by the Hon. R. J. Hamer, Premier of Victoria. The Society's principal guest from abroad was Dr. Luis Monreal Agusti, Director of the Museum Mares, Barcelona and organising secretary of the Friends of the World's Museums. The Society is grateful for financial help from a number of sources, notably the Victorian State Government and the Australian Council for the Arts.

The ninth competition for the John McCaughey Memorial Art Prize was held in 1972, timed to coincide with the Gallery Festival. The competition, with a prize of \$4000, was again by invitation. Entries were received from 21 artists. The judge, Mr. David Thomas, awarded the prize to Mr. Donald Laycock for his painting 'Star Cycle'. The winning painting, which became the property of the Society, was duly offered to the Trustees of the Gallery, and has been accepted for inclusion in the collection.

The Society provided \$5000 towards the cost of Ron Robertson-Swann's iron sculpture 'Cyclops', the balance being donated through the Society by Containers Limited. The donation towards 'Cyclops' was in keeping with the Society's current policy of assisting with the acquisition of sculpture selected by the Gallery's acquisition committee.

Later in 1972 the Council decided that a change should be made in 1973 to a different field of art. After consultation with the Council of Trustees it was agreed that for the next three years the Society will support the acquisition of Australian painting, with the emphasis on contemporary work.

Other disbursements by the Society include a contribution towards the Gallery's annual 'Art Bulletin', two scholarships for students at the Gallery Art School and the 1972 Drawing Prize. \$1500 was provided for the purchase of John Peart's 'Somerset Blue'.

D. H. Merry  
Hon. Sec.



# Acquisitions lists 1972-73

## Bequests and Purchases

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### Asian Art

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#### Ewer

Dark grey porcellanous stoneware with olive-green glaze. Yüeh ware, Chinese, Six dynasties : 4th-5th centuries A.D. *Felton Bequest.*

#### Vase

Greyish white porcellanous stoneware with pale bluish or greyish green glaze. Yüeh ware, Chinese, Late Five dynasties – early Northern Sung (10th century A.D.) *Felton Bequest.*

#### Tanka (*temple painting*)

Green Tara and her emanations, colour on linen. Tibetan, Late 18th - early 19th century. *Felton Bequest.*

#### Wayang-golek puppet

Wood. Central Java, Recent: circa 1940. *Purchased.*

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### Australian Art

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Mary Cecil Allen (1893-1962)

**Reclining Blue Figure.** Watercolour. *Purchased.*

Ian Burn (b.1939)

**Mirror Piece.** Mirror, Glass, 14 pages of notes. *Purchased.*

Florence Fuller (1867-1918)

**Head of a French Peasant Girl.** Oil on canvas. *Purchased.*

Harley Griffith, Snr. (1878-1951)

**Portrait of Eva Lawlor.** Oil on canvas. *Purchased.*

Richard Havyatt (b.1945)

**Untitled.** Acrylic on canvas. *Purchased.*

Melvyn Ramsden (b.1944)

**Secret Painting.** Gloss enamel on canvas, Xerox sheet on board. *Purchased.*

Jeffrey Smart (b.1921)

**Factory Staff – Erehwyna.** Oil on canvas. *Purchased.*

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### Decorative Arts

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#### Antiquities

##### Multiple Vase

Earthenware. Persian (*Azerbaijan*), 1000-800 B.C. *Felton Bequest.*

##### Phlyax Vase

Earthenware. South Italian (*Campanian, of the Libation Group*), 3rd quarter of 4th century B.C. *Felton Bequest.*

#### Figure

Limestone. Egyptian, 2nd-3rd century. *Felton Bequest.*

#### Ceramics

##### Two Bowls

Earthenware (*Sgraffiato Ware*), Cypriot, 14-15th century.

##### Two Tiles

Earthenware (*Spanish*), probably 16th century.

#### Vase

Earthenware. Tooth & Co. Ltd. (*Bretby Art Pottery*), c.1895.

#### Dish

Earthenware. Atelier Primavera. French, 1920's.

#### Plate

Earthenware by Jean Lurcat. French, early 1950's.

#### Pot

Stoneware by John Gilbert. Australian, 1972.

#### Bottle

Stoneware by Phillip McConnell. Australian, 1972.

#### Dish

Stoneware, by Reg Preston. Australian, 1972.

#### Pot

Stoneware, by Peter Rushforth. Australian, 1972.

#### Costume and Textiles

##### Casket

Embroidered silk mounted on wood. English, c.1665.



**Length of Silk Brocade**

Italian, c.1730.

**Forty-eight examples of brocade & damask**

French and English, mid 18th - early 20th century.

**Glass**

**Candlestick.** Dutch, c.1640.

**Pair of Lustres**

English, 1810-30.

**Furniture****Writing Desk**

Black bean and glass, by Schulim Krimper.  
Australian, 1955.

**Lounge Chair and Ottoman**

Plywood, aluminium, leather, designed by Charles Eames, made by Herman Miller, American, 1956.

**Metalwork****Cake Basket**

Silver, by Richard Mills. English (*London*), 1769-70.

**Pair of Bed Ends**

Iron. English, c.1870.

**Picture Frame**

Cast Iron. English, c.1884.

**Ethnic Art****Female Figure**

Wood. New Guinea (*Maprik*).

**Yam Mask**

Basketry. New Guinea (*Maprik*).

**Creation Myth**

Wood, feathers. New Guinea (*Sepik River*).

**Mask**

Bark. New Guinea (*Sepik River*).

**Tumbun**

Basketry. New Guinea (*Sepik River*).

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**European Art Before 1800**

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Jean Baptiste Lemoyne

**Portrait Medallion of Louis XV.** Marble oval in gilded frame. *Everard Studley Miller Bequest.*

J. M. W. Turner

**Val d'Aosta.** Oil on canvas. *Purchased by public subscription, grants from the Australian and State Governments, money from the Council of Trustees funds, Myer Foundation, Potter Foundation, National Art Collections Fund, National Gallery Society etc.*

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**European and American Art After 1800**

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David Bomberg (1890-1957 British)

**Bideford, Devon.** Oil on canvas.  
*Felton Bequest.*

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**Prints and Drawings**

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**Drawings**

Federico Barocci

**The Annunciation.** Pen and wash.  
*Felton Bequest.*

Walter Deverell

**Study for "The Grey Parrot".** Pen drawing.  
*Felton Bequest.*

Pablo Picasso

**Homme à la Guitare.** Pencil drawing.  
*Felton Bequest.*

G. F. Barbieri (*Il Guercino*)

**Hercules Slaying the Hydra.** Pen and wash.  
*Purchased.*

Annibale Carracci

**Study for an Ignudo in the Galleria Farnese.** Black chalk heightened with white. *Purchased.*

Annibale Carracci

**Landscape with Water Mill.** Pen over traces of red chalk. *Purchased.*

## Prints

Rembrandt van Rijn  
**A Nude Man Seated before a Curtain.** Etching.  
*Felton Bequest.*

Rembrandt van Rijn  
**The Shell** (*Conus Marmoreus*). Etching.  
*Felton Bequest.*

Jean Etienne Liotard  
**The Artist in his Studio.** Etching.  
*Everard Studley Miller Bequest.*

George Baldessin  
**Disillusionment of the Third Entrance.** Etching.  
*Purchased.*

Edward Calvert  
**The Return Home.** Wood engraving. *Purchased.*

Jasper Johns  
**Decoy.** Lithograph. *Purchased.*

Roger Kemp  
**Relativity.** Etching. *Purchased.*

Ben Nicholson  
**Ronco.** Etching. *Purchased.*

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## Photography

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**Wynn Bullock** (b.1902 American)  
Point Lobos 1958  
Bird on Fence 1953  
Sunset, Big Sur Country 1957

**Lucien Clergue** (b.1934 French)  
El Cordobès 1964  
Taureau Mourant 1971  
Taureau Mort 1969  
Nu de la Plage 1971  
Nu de la Forêt 1971  
Nu de la Forêt Calcinée 1970  
Vignes Inondées 1970  
Vigne Indondée 1960

**Paul Cox** (b.1940 English)  
Old Woman in Bali

**Les Gray** (b.1920 Australian)  
Assignment in Rome, Folio of 30 photographs  
1972.

**David Moore** (b.1927 Australian)  
Landscape Nude 1972  
Eroded Rock 1972

**Grant Mudford** (b.1944 Australian)  
Watson's Bay 1971  
Smithtown 1972  
Waverley 1972  
Bondi 1972  
Hill End 1972  
Sydney 1972  
Waverley 1972  
Jenolan 1972  
Bondi 1972

**Royal Photographic Society, London**  
Masterpiece folio catalogues re-issued

**W. H. Fox Talbot** (b.1800, d.1877 English)  
Old Gamekeeper at Lacock, c.1844

**David Octavius Hill** (b.1802, d.1870 Scottish)  
and **Robert Adamson** (b.1820, d.1848 Scottish).

John Henning and Alexander Handyside  
Ritchie, 1846.

**Oscar Rejlander** (b.1813, d.1875 Swedish)  
The two Ways of Life, 1857.

**Roger Fenton** (b.1819, d. 1869 English)  
The Terrace and Park of Harewood House,  
c.1861.

**Henry Peach Robinson** (b.1830, d.1901 English)  
The Lady of Shalott, 1861.

**Julia Margaret Cameron** (b.1815, d.1879  
English)  
Pomona, c.1872.

**Frank Sutcliffe** (b.1859, d.1941 English)  
Water Rats, 1865.

**P. H. Emerson** (b.1856, d.1936 English)  
Gathering Waterlilies, 1886.

**Frederick Evans** (b.1852, d.1943 English)  
A Sea of Steps, 1900.

**Alfred Stieglitz** (b.1864 Germany, d.1946  
America)  
The Terminal, 1902.



**Alvin Langdon Coburn** (b.1882 America, d.1966: British citizen from 1932)  
St. Paul's from Ludgate Circus, 1908.

**Clarence White** (b.1871, d.1925 American)  
The Venetian Blind, 1919.

**Wolfgang Sievers** (b.1914 Germany, settled in Australia 1938)

Industrial subjects 6 colour prints  
Industrial subjects 9 black and white  
Architectural 2 black and white  
Portrait Dean Dixon.

**George Volakos** (b.1953 Australian)  
Family Group and T.V. Sepia toned.

**Laurie Wilson** (b.1920 Australian)  
The Foal  
The Time will come for Introspection  
The Symbols: Life Death  
Untitled.

# Presentations

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## Australian Art

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### Paintings

Mary Cecil Allen (1893-1962)

**Sketch: Miss Audrey Stevenson as "Circe".**

Oil on canvas. *Presented by Miss Beatrice Allen.*

Samuel Thomas Gill (1818-1880)

**The Sunday Flag.** Watercolour.

*Presented by Mr. Joseph Brown.*

Anton Holzner (b.1926)

**Untitled.** Pastel. *Presented by Mrs. J. T. Reid.*

Donald Laycock (b.1931)

**Star Cycle.** Oil and acrylic on canvas.

*Presented by the National Gallery Society of Victoria; McCaughey Prize.*

Sidney Nolan (b.1917)

**Burke and Wills At The Gulf.** Synthetic enamel on hardboard. *Presented "For Claire Pitblado, from Sunday Reed, 1972".*

John Passmore (b.1904)

**Gouache No. 10.** Gouache.

*Presented by Mr. Roderick Carnegie.*

John Peart (b.1945)

**Somerset Blue.** Acrylic on canvas. *Presented by the National Gallery Society of Victoria.*

Tom Roberts (1856-1931) (Attributed to).

**Portrait of a Young Girl.** Oil on canvas.

*Presented by Mrs. J. Richter.*

Jane Sutherland (1855-1928)

**Two Figures in a Field.** Oil on canvas.

*Presented by Dr. Margaret Sutherland.*

Jane Sutherland (1855-1928)

**Numb Fingers Working While the Eye of Morn is yet berimmed with Tears.** Oil on canvas.

*Presented by Dr. Margaret Sutherland.*

### Sculpture

Elwyn Denis (b.1941)

**Evidence of Origin.**

*Presented by Mrs. Loti Smorgon.*

Ron Robertson-Swann (b.1941)

**Cyclops.** Rusted steel. *Presented by the National Gallery Society of Victoria with the assistance of Containers Ltd.*



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## Decorative Arts

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### Ceramics

#### Cup, Saucer and Plate

Porcelain. Made by D & C, France. Painted by Miss Stella Moody. Australian, 1910.

*Mrs. Esther Atkinson.*

#### Eight dishes

Earthenware. La Maitrise. French, 1925.

*Mrs. Edith Reddin.*

#### Dish

Earthenware. Atelier Primavera. French, 1925.

*Mrs. Edith Reddin.*

#### Bowl

Stoneware, by Shiga Shigeo. Japanese/  
Australian, 1970. *Erika and Stephen Semler.*

#### Bowl

Stoneware, by Peter Rushforth. Australian, 1972.

*Mr. & Mrs. R. Zeeng in memory of Mr. A. Zeeng.*

### Costume and Textiles

#### Pair of Evening Shoes

Satin and kid. Belgian, c.1920.

*Miss Nina Bagot.*

#### Wedding Gown

Silk brocade, georgette and beading.

Australian, 1922. *Lady Clarke.*

#### Ring Shawl

Cotton. English, mid 19th century.

*Mrs. R. Eggleston.*

#### Dress

Chine silk, glaze silk. English, c.1865.

*Mrs. M. Hill.*

#### Wedding Gown

Silk and lace. English (*Herbert Fenn Ltd.*) 1912.

*Mr. H. G. Byron Moore.*

#### Matador's Costume, Sword, Banderillero's Cape

Satin, silk, cotton etc. Spanish, mid 20th century.

*Mr. Kenneth Myer.*

#### Waistcoat

Velvet and silk. Scottish, 1853. *Mrs. A. V. Tosh.*

### Handkerchief

Lace (*Point de Gaze*). Belgian, late 19th - early 20th century. *Mrs. V. Virgona.*

### Blouse

Silk taffeta, lace and velvet. English, c.1909.

*Mrs. A. Watterson.*

### Glass

#### Bottle

Engraved in the manner of W. Mooleyser.

Dutch, c.1680.

*Australian Consolidated Industries Ltd.*

#### 'Savoy' Vase

designed by Alvar Aalto. Finnish (*Karhula-Iittala factory*) 1937. *His Excellency the Ambassador for Finland, Mr. Tuure Mentula.*

#### One hundred and seventy-two examples of English glass. 17th-18th centuries.

*The William and Margaret Morgan Endowment.*

#### Bowl

Attributed to George Ravenscroft.

English, c.1674-1676.

*The William and Margaret Morgan Endowment.*

#### Flask

Italian (*Venetian*). Early 16th century.

*The National Gallery Women's Association.*

### Furniture

#### Chair

Rosewood, vinyl. Designed by N. O. Moller.

Made by J. L. Moller Models. Danish, 1964.

*Furniture City, Mobler Group.*

#### Chair

Ash, wool. Designed by Adrian and Ditte Heath.

Made by France and Son. Danish, 1968.

*Furniture City, Mobler Group.*

#### Expo '67 Talking Chair

Upholstered in wool. Designed by Grant

Featherston. Made by Aristoc Industries Pty. Ltd.

Australian, 1967. *Plastmobler Pty. Ltd.*

#### Circular Table

Aluminium, by Alex Jelinek. Australian, 1972.

*Comalco Ltd.*

## **Metalwork**

### **Maze Sculpture**

Aluminium, by Alex Jelinek. Australian, 1972.  
*Mrs. Lina Bryans.*

### **Ladle**

Silver, by Alexander Dick. Australian (*Sydney*)  
1825-29. *Mr. Stanley Lipscombe.*

### **Teapot, Sugar Bowl, Milk Jug**

Silver, by Edward Fennell. English (*London*)  
1817-18 (*Teapot*). 1818-19 (*Milk Jug, Sugar Bowl*).  
*Mr. Raymond Nash.*

### **Ethnic Art**

House Post. Wood. New Guinea (*Sepik River*).  
*Mrs. Ruth McNicoll.*

## **Miscellaneous**

### **Four Valentines**

Paper. English, mid 19th century.  
*Mrs. D. F. Crocker.*

### **Portrait Doll**

Wax. English, mid 19th century.  
*Mrs. K. F. Gahan.*

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## **Photography**

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### **L. A. Baillot (Australian)**

The End of Any Dark Lane, Bromoil, c.1935.  
*Presented Mrs. Baillot.*

### **W. Broadhead (Australian)**

In the Flinders, Bromoil, c.1940  
Break in the Weather, Bromoil, c.1940  
Tarrawarra, Bromide, 1957  
Evening Comes to the Valley, Bromide  
Gum Trees, Bromide, c.1940  
In the Surf Boat, Bromide, 1957  
*Presented Mrs. Broadhead.*

### **Family album**

red velvet, brass clasp, watercolour decorations.  
*Presented Miss May Brierley.*

**Family albums (2)**, embossed leather with  
decorated pages. *Presented Mrs. J. L. O'Neill.*

## **Historical material**, various sources, c.1880-1910

40 cartes de visite portraits

4 panel print portraits

25 cabinet print portraits

Set of stereo views

Set of postcard views

1 Tintype portrait

*Presented Mr. Stuart Tompkins.*

**J. W. Lindt**, (b.1845 Germany, settled in  
Australia 1862, d.1926).

Album of Melbourne Views, c.1890.

*Presented Mr. John Cato.*

### **Dr. L. A. Love**

South Sea Islander, Chlorobromide, c.1940

*Presented Mr. Stuart Tompkins.*

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Kenneth Hood, A.G.A., Acting Deputy Director.

## Curatorial Departments

### Asian Art

Mrs. M. A. Pang, M.A., Curator.  
Michael Hiscock, Assistant.  
Leslie Hawkins, Technical Assistant.  
Chew Wai Tong, Adviser.  
Dr. Leonard B. Cox, C.M.G., Honorary Consultant.

### Australian Painting

Brian Finemore, B.A., A.G.A., Curator.  
Jennifer Phipps, B.A., Associate Curator.  
Geoffrey Burke, Assistant.

### Decorative Arts

Kenneth Hood, A.G.A., Curator.  
Terence Lane, B.A., Assistant Curator (Woodwork).  
Annemarie Brody, B.A., Assistant Curator (Metalwork)  
Mrs. Rowena Clark, N.D.D. (London), Assistant Curator (Costumes & Textiles).  
Jack Coster, Technical Assistant.  
Rex Ebbott, Honorary Consultant (Glass)  
Professor A. D. Trendall, C.M.G., K.C.S.G., M.A., Litt.D., F.B.A., F.S.A., F.A.H.A., Honorary Consultant (Greek and Roman Antiquities).  
Dr. E. Graeme Robertson, M.D., F.R.C.P., F.R.A.C.P., Hon. Fell.C.R.A., Honorary Consultant (Ironwork).  
William Culican, M.A. (Edin.), Honorary Consultant (Near Eastern Art).  
Marion Fletcher, D.A. (Edin.), Honorary Adviser (Costumes and Textiles).

### European Art Before 1800

Vacant

### European and American Paintings After 1800

Annette Dixon, A.S.T.C., Curator.

### Prints and Drawings

Sonia Dean, B.A., Curator.  
Irena Zdanowicz, B.A., Assistant Curator (Prints).  
Bridget Whitelaw, B.A., Assistant Curator (Drawings).  
Albert Southam, Technical Assistant (Part time).

### Photography

Jennie Boddington, Assistant Curator.

## Exhibition and Display

Graeme Sturgeon, D.A., T.S.T.C., Exhibitions Officer.  
Peter Cripps, Assistant Exhibitions Officer.  
David Sampietro, Technical Assistant.

## Education

Chief Education Officer.

## Library

Mrs. Patricia Forster, B.A., Librarian.  
Mrs. M. Anacauskas, Assistant Librarian.

## Conservation

David Lawrance, A.S.T.C., A.G.A., Conservator.  
Harley Griffiths, Consultant.

## Photographer: George Mehes

## Administration

William McCall, E.D., Chief Administrative Officer.  
William Seargeant, Deputy Secretary.  
Victor Perry, Assistant Secretary.  
Bernard Stewart, Accountant.  
Vincent Walker, Staff Officer.  
Philip Ashton, Registrar.  
Philip Jago, Publications Officer.

## Gallery Society

Paton Forster, General Secretary.



# Previous Bulletins

## **Vols 1 & 2 Out of Print**

### **Volume 3**

Colour cover, 30 pages including illustrations.

Articles include: Recent Additions to the Greek Vase Collection by A. D. Trendall; Shen Chou by Chen Chih-Mai; A Hagetsu Tosatsu Screen by Leonard B. Cox; Robert Dowling's Pictures of Tasmanian Aborigines, by N. J. B. Plomley; Charles Blackman by Brian Finemore, etc.

*Published 1961.*

### **Volume 4**

Black and white cover, 32 pages including illustrations. Articles include: Bronzes of Ancient Iran by W. Culican; A New Drawing by G. B. Tiepolo by Harley Preston; Luigi Boccherini (1743-1805) by John Kennedy; Three Examples of Furniture by Kenneth Hood.

*Published 1962.*

### **Volume 5**

Colour cover, 36 pages including illustrations.

Articles include: Early Masterpieces of Iranian Pottery by W. Culican; Porcelain Pouring-Bowl of the Yüan Dynasty by G. Thomson; A New Double Portrait by Rigaud by Ursula Hoff; Some Acquisitions of Recent Sculpture by Eric Westbrook.

*Published 1963.*

### **Volume 6**

Colour cover, 32 pages including illustrations.

Articles include: A. J. L. McDonnell as Adviser to the Felton Bequest and its Purchasing Policy during the Post-War Period by Ursula Hoff; Two Portraits by Batoni by Harley Preston; Recent Australian Acquisitions by B. Finemore.

*Published 1964.*

### **Volume 7**

Colour cover, 34 pages including illustrations.

Articles include: A Sicilian Neck Amphora by A. D. Trendall; An Icon of St. Nicholas by W. Culican; Wyndham Lewis, The Inferno by John Brack; Two Paintings by Michael Andrews by Eric Westbrook; A Note on Blake's Antaeus by Franz Philipp.

*Published 1965.*

## **Volume 8**

Black and white cover, 36 pages including illustrations (two in colour). Articles include: Two New South Italian Vases by A. D. Trendall; A Head of the Gudea Period by W. Culican.

*Published 1966.*

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### **1967/68**

Colour cover, 48 pages including illustrations. Articles include: John Gould's Ability in Drawing Birds by Allan McEvey; Dutch 17th Century Glass by Rex Ebbott; Recent Accessions in Australian Painting by Brian Finemore; The Melbourne Gericault (I) by Bernard Smith, etc.

*Published 1967.*

### **1968/69**

Colour cover, 64 pages including illustrations. Articles include: The Machinery of the Gallery (I) by Eric Westbrook; The Melbourne Gericault, (II) by Bernard Smith; Monument to Balzac by Kenneth Hood; Victor Vasarely by Royston Harpur and articles from Provincial Galleries.

*Published 1969.*

### **1969/70**

Colour cover, 64 pages including illustrations. Articles include: The Machinery of the Gallery (II) by Leonard B. Cox; A Portrait of Septimius Severus by Peter Connor; Francis Seymour Haden by Nicholas Draffin; An Interesting Story by James Tissot by David Brooke etc.

*Published 1970.*

### **1970/71**

Colour cover, 43 pages including illustrations.

Articles include: Additions to the Greek Vase Collections in 1969 by A. D. Trendall; Bernini at the National Gallery of Victoria by Rudolf Wittkower; Tobit Burying the Dead; a recently acquired drawing by G. B. Castiglione by Ursula Hoff; Australian Silversmith's work by Irena Zdanowicz.

*Published 1971.*

### **1971/72**

Colour cover, 66 pages including illustrations.

Articles include: Two Core-Built Glasses of the Classical Period by D. B. Harden; Flavian Flesh and Shadow; a Portrait of Vespasian by Peter Connor; A Tapestry from a Painting by Simon Vouet by Ursula Hoff; Wall Paintings of the Sui T'ang Dynasties by Basil Gray; The Creative Spirit of Chinese Paintings by Liu Wei-ping.

*Published 1972.*

### **1973**

Black and white cover, 67 pages including colour illustrations. Articles include Additions to the Greek Vase Collection: Attic White ground Lethykos; Gnathian Squat Lethykos, A. D. Trendall; Silks and Chevaliers (A Persian textile of 10th century A.D.), William Culican; Gum-Nut Art Nouveau: A Suite of Furniture by Robert Prenzel, Terence Lane; Hamilton Art Gallery: 17th century German silver, Irena Zdanowicz.

*Published 1973.*

Design / David Sampietro.

Printed / Aldine Press Pty. Ltd.

Paper / cover. Universal Board.  
text. Satintone Matt Art.

Type / Press Roman, IBM.

National Library of Australia Card Number  
and

ISBN 0 7241 0011 3

This publication was produced with the generous assistance  
of the Visual Arts Board of the Australian Council for  
the Arts and the National Gallery Society of Victoria.