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HAMILTON GALLERY 60TH ANNIVERSARY


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HAMILTON GALLERY 60TH ANNIVERSARY

We acknowledge the traditional custodians of the land within the Southern Grampians Shire, the Gunditjmara, Tjap Wurrung and Bunganditj people and pay our respects to their Elders, past and present, and the Elders from other communities visiting or residing within our Shire.

Members of Aboriginal and Torres Strait Islander communities are respectfully advised that a number of people mentioned in writing and depicted in photographs in the following pages have passed away.

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MESSAGE FROM THE MAYOR
CR BRUACH COLLITON, MAYOR OF SOUTHERN GRAMPIANS SHIRE

It is with great pleasure that we celebrate the sixtieth anniversary of Hamilton Gallery and celebrate our permanent collection of art. As current Mayor of Southern Grampians Shire, I am delighted to present this publication, which draws focus to one of our most significant treasures, both to enjoy and to discover.

On behalf of Southern Grampians Shire Council, we acknowledge this occasion and thank those who have contributed to its development. This anthology showcases the importance of the Gallery in the life of our community and aims to encourage renewed appreciation for the collection, and to draw attention to its significance on a broader, national scale.

> The future of Hamilton Gallery presents significant opportunities for our region and community.

The future of Hamilton Gallery presents significant opportunities for our region and community. We acknowledge and celebrate the substantial team of locals who have worked to ensure the ongoing sustainability of our exceptional arts and culture offerings.

Our collection is a wonderful reflection of the region's heritage and community and we are proud to support this legacy and its future development, to ensure its ongoing relevance for generations to come.

A publication of this calibre is therefore timely and fitting, and I welcome you to enjoy the comprehensive overview and commentary it offers about our most significant cultural asset. — ●

Patricia Piccinini
Shoeform (Sprout) 2019
resin, automotive paint
Edition 2 of 3 + 1 AP
Purchased by the Hamilton Gallery Trust Fund 2020

FOREWORD

JOSHUA WHITE,
ARTISTIC DIRECTOR

Hamilton Gallery was opened on 22 October 1961 and celebrates its sixtieth anniversary this year. Six decades of collecting, exhibiting, educating, reflecting, representing and being a part of the community.

To commemorate this momentous milestone, we have undertaken the ambitious task of producing this publication, recording for posterity the history of the Gallery's collection through a selection of its highlights.

Like most regional art galleries across the country, Hamilton Gallery was established through a generous act of local philanthropy; a donation by Herbert and May Shaw. Their bequest to the Hamilton City Council in 1958 of 781 works of art has provided the foundation and inspiration of today's collection of more than 9000 objects, encompassing a multitude of mediums, time periods, traditions and cultures.

> These objects are representative of our society and our evolving local culture, as the community and collection have grown in parallel.

As Artistic Director, I am immensely proud to be the steward of such a wonderful cultural asset. The Gallery and its collection are very much a reflection of the people of this district. This place we call home, nestled within the south west of Victoria, has a distinctive regional culture that has emerged from our robust, educated, aspirational, resourceful and inter-connected pastoral community. A large portion of objects acquired by the Gallery are from family collections, which once were on display within local homes. These objects are representative of our society and our evolving local culture, as the community and collection have grown in parallel.

It is these people who have nurtured and developed this distinctive collection, unique in regional Australia, as Dr David Hansen illuminates in his essay on our nation's regional gallery sector. People have invested in the growth of this collection, not only through generous monetary and artistic donations, but also through the unstinting gift of time and expertise to ensure the continuous advancement of this valued institution. The Hamilton Gallery Trust is a wonderful example of this, as it has been a major force behind the collection's expansion since 1962, when it was formed by Mr Ron Lowenstern, Dr Samuel Charles Fitzpatrick CBE and Mr Walter Raymond Swaby. The Hamilton Gallery Trust is one of Australia's longest standing arts trusts and continues today in the safe and skilful hands of Jane MacDonald, Gordon Dickinson and Dr Sue Robertson. It is revealing of the Gallery's deep community ties that Dr Robertson is the great granddaughter of founding member, Dr Fitzpatrick. Other important and distinguished trustees who have upheld the stability and direction of the Gallery include Olive McVicker with 33 years of service and Mark Brian OAM with 37 years.

The Friends of Hamilton Gallery, formerly known as The City of Hamilton Gallery Society, was established in 1970. This dedicated group supports the Gallery in myriad ways from creating and delivering events to purchasing and donating works of art. The Friends reinforce the strong connection between the community and the collection, and tirelessly support and advocate on behalf of the institution.

Hamilton Gallery has been especially fortunate to have attracted numerous individual and family benefactors throughout its history, such as Miss Helen Johns, who donated a significant array of European works to the collection over a period of 20 years; C.C.L. Gaussen and Lady Mary Gaussen of 'Gringegalgona', who facilitated the Gallery's transformative purchase of their large suite of works by Paul Sandby and funded the Gallery's second floor extension in the early 1970s; Ron and Did Lowenstern, who established the foundations of the glass collection; the Ritchie family (whom Dr Vivien Gaston examines in this publication) and their important donation of family portraits; Mrs Minya Lipkes, who gave a significant group of modernist works on paper; Maria Myers AC and Allan Myers AC QC, who donated several remarkable works, ranging from a landscape by William Robinson to the ceramic sculpture by Li Lihong titled *McDonald's M*, (both of which are discussed in this publication by Jane Clark and Dr Alex Burchmore); and Helen Handbury AO and Geoff Handbury AO, who generously gifted local iconic works such as Thomas Clark's *Wannon Falls* and the large public work, the kinetic sculpture by Phil Price a short distance from the Gallery, titled *Nucleus*; to name only a few examples.

There have been five directors before me, and I am certain all have found great joy in building and working with this collection. Many of the directors had long tenures including the inaugural appointment, John Ashworth, from 1961 to 1975, who was responsible for the opening of the Gallery, with the Shaw collection on display, and instigated the commissioning of six Ian Bow sculptures and the Herman Hohaus, *Prometheus*.

Man with hen and eggs 19th century
ivory, carved and stained
Japan
Herbert and May Shaw Bequest

He also oversaw the first floor extension and the purchasing of the initial suite of Paul Sandby works. Julian Faigan was appointed from 1975 to 1985, focusing specifically on expanding the European art collection with more works by Sandby and three significant suites of prints by William Hogarth. Alan Sisley was the third Director and had the shortest tenure, acquisition highlight was the beautiful portrait by John Russell, *Miss Sophia Vansittart*, which is featured in this publication. Daniel McOwan OAM had the longest tenure as Director – of 27 years, from 1988 to 2015 – expanding numerous collection strengths, in particular in Decorative and Asian arts. Mr McOwan was also the first to develop the foundations of other collection areas such as contemporary Aboriginal art, with Kathleen Pettyarr's *My Country – bush seeds (after sandstorm)*, and also acquired contemporary video works by Daniel Crooks, *Static #9*. Sarah Schmidt, the fifth Director, held this role from 2015 to 2020, and made significant contributions to the direction and development of the Asian and Australian collection foci with works like *Study for pathway into the gardens* by Rick Amor and major acquisitions such as Cressida Campbell's *Palm fronds with bowls*.

Hamilton Gallery is not just an institution, a building and a collection. It embodies the values that our founders placed and we continue to place upon these objects; it personifies our visual heritage.

People are the drivers; and we uphold and reinforce these values. The collection has been built by many over a relatively short period of time. Together, we will continue to build upon these foundations and strive to foster a living creative space. The future of our beloved Gallery is bright. In a brief space of time we have come so far; from the first accessioned object, an exquisite Japanese ivory carving of a *Figure of a man with hen and eggs*, to one of our most recent acquisitions, Patricia Piccinini's abstracted hybrid form titled *Shoeform (Sprout)*, as well as the 9000 objects in between.

With the funding support of Southern Grampians Shire Council, the Hamilton Gallery Trust, the Gordon Darling Foundation, the School of Culture and Communication and the University of Melbourne, nine leading curators and academics from across Australia have been invited to contribute to this publication by examining and researching the four key collection areas of Hamilton Gallery: European Decorative Arts, European Art, Australian Art and Asian Art (Chinese and Japanese). These specialist areas emerged organically and serendipitously, derived from early bequests, donations and purchases. Over time, strategic acquisitions have strengthened and magnified these beginnings to develop a distinctive and exceptional collection, unlike any other in Australia.

Within this publication my colleagues, who are highly respected scholars in their fields, analyse the objects that have been acquired and highlight their meaning and significance. I have observed these experts take great delight in expanding our current knowledge and unveiling new insights. Through their efforts they have also revealed the direct contribution of the people of Hamilton and the Western District, whose efforts have made this collection so characteristic.

The enthusiastic interest of the writers in the collection and this publication has been striking. They have relished researching our collection and working with the Gallery staff. Dr Alison Inglis AM from the University of Melbourne (UOM), Dr Lisa Beaven of La Trobe University and Dr Vivien Gaston (UOM) have examined European art; Senior Research Curator of the Museum of Old and New Art, Hobart (MONA) Jane Clark has researched Australian art from colonial times to the present; Dr Matthew Martin (UOM) and Prof. Peter McNeil of the University of Technology, Sydney, have combined efforts to research and evaluate the importance of the European decorative arts within the collection; and Dr Mark K. Erdmann (UOM) and Dr Alex Burchmore of the University of Sydney have tackled the large and diverse Asian art collection, dividing it into broad areas relevant to their expertise; Japanese and Chinese art.

I would like to acknowledge the Hamilton Gallery staff for their efforts in managing this project. It is no easy feat to photograph and digitise, obtain copyright clearance and provide research on dozens of works of art, and to collaborate with editors, graphic designers, and printers. It is a team effort and every staff member has played a vital part in ensuring the future recognition of this collection. —●

COLLECTIONS

PUT AND LOOK: TOWARDS A HISTORY OF REGIONAL GALLERY COLLECTIONS

Arts Victoria 75
Ken Cato (Art Direction)
Ken Cato Design Company (Studio)

REGIONAL GALLERIES INTRODUCTION
DAVID HANSEN

Art has always been about place. Whether in 'everywhen' Gunditjmara rock engravings in the Grampians/Gariwerd, in Giorgio Vasari's relentless promotion of Florentine compatriots in *The Lives of the Artists*, or in nineteenth-century 'scientific' ordering by national and regional schools, the connection of image and location is fundamental to art history.

One result of this localism is that institutional collections provide effective tools for calculating difference and distance. In the case of many of the great nineteenth-century European and American institutions, the most obvious gap to 2020s eyes is between capital in imperial centres and the remote resources, cultures and peoples of Africa, Asia and the Pacific. This distance is recorded not only in explorers' maps and journals, not only in traders' account books, but in objects, in things. As current repatriation initiatives worldwide attest, the difference can be measured in the discrepancy between loss and acquisition, between artisanal tradition and aesthetic code.

Beyond the primary story of imperial annexation, in a settler colony the most obvious misplacement or dislocation is from the parent culture: of Europe and of Britain in particular. When the first Museum of Art in the Australian colonies opened in Melbourne in 1861, its contents were straightforward simulacra: plaster casts of the 'choicest examples of Ancient and Modern High Classic Art', identified by Redmond Barry as 'instruments of civilization.'[1] Nor were regional galleries immune to reflex genuflection. In the histories of the older foundations we find plenty of examples: wine and spirit merchant Frank Herman presented the Ballarat Fine Art Gallery with copies of Hellenistic sculpture, a *Crouching Aphrodite* and a *Spinario*; Bendigo Prothonotary Apostolic Monsignor Rooney gave his local gallery copies of Old Master paintings; while Prof. Henry Laurie of the University of Melbourne offered Warrnambool a series of photographs from the Gemäldegalerie in Dresden.

In a similar manner, the early 'contemporary' collections of Australian art museums present a roll-call of European academic artists. In the older regional galleries we encounter such extraordinary images as Solomon J. Solomon's *Ajax and Cassandra* (1886), hung for many years above the landing of the Ballarat staircase (its pneumatic musculature inspiring the young Norman Lindsay); or the

sentimental grandeur of Herbert Schmalz's *Too Late* (1886) and Carl Hoff's *The Golden Wedding* (1883) in Bendigo; or in Geelong the bright sunshine of *The Judgement of Paris* (1888) by Johann Kraemer and *The Pier Head* (1910) by Stanhope Forbes.

As a couple of these examples suggest, the emphasis was not just broadly European, but tended specifically towards the British. Indeed, when George Folingsby, then Director of the National Gallery of Victoria, was asked to select works for Warrnambool from the 1888 Centennial International Exhibition, he chose German, French and Belgian artists, reflecting not only his training in Munich, but also his understanding that continental paintings were only half the price of their English equivalents, due to the higher value accorded the art of the 'Motherland.'[2]

Having had government support during the era of 'Marvellous Melbourne,' regional galleries were thrown back onto the resources of their local communities by the 1890s depression. This is a critical nexus, where conspicuous consumption – the bourgeois declaration of class distinction – is enhanced by public visibility, local allegiance and cultural cringe. In *The Story of Australian Art* (1934), chronicler William Moore devotes considerable space to the gifts that initiated or enriched the nation's fledgling art institutions. After an extended account of cultural philanthropy in Sydney and Melbourne, Moore goes on to note that 'the galleries in country towns have not lacked generous assistance'; of the Geelong Art Gallery, he observes: 'One is struck by the number of interesting pictures presented by citizens.'[3]

Australia's regional galleries and the communities they serve have benefited enormously from the loyalty, the generosity, the vision of collectors.

How could one not be? Australia's regional galleries and the communities they serve have benefited enormously from the loyalty, the generosity, the vision (and occasionally the vanity or tax minimisation strategy) of collectors. Indeed, in several cases the collection has preceded or produced the gallery that now houses it. Hamilton is an obvious case in point; Herbert Buchanan Shaw's 'large and valuable … complicated and disoriented'[4] collection of 781 mostly decorative arts objects bequeathed to the City in 1957 prompted Council to establish the gallery, a little Victoria and Albert Museum in the middle of the Western District.

Hamilton is far from the only such case. In New South Wales, Armidale's remarkable collection had its beginnings in Howard Hinton's gift of more than 1000 works to the then Teachers' Training College. Hinton's phenomenal generosity was matched in the late 1970s by that of Chandler Coventry, a New England native whose interest in art was sparked by childhood encounters with the Hinton pictures. In 1970, 'Channy' established Coventry Galleries, an important progressive stable for almost thirty years. Following an initial gift to the Armidale City Gallery in 1966, in 1979 he offered the town his collection of contemporary art, conditional upon the construction of a building to house both his and Hinton's gifts; the New England Regional Art Museum opened in 1983. Similarly, the promise of a donation – 123 works from the collection of local ophthalmologist Dr Roland Pope – catalysed the establishment in 1957 of New South Wales' first substantial municipally owned and operated art museum, the (then) Newcastle City Art Gallery. A cascade of giving ensued: Shigeo Nagano, Chairman of Nippon Steel, presented a collection of Japanese ceramics; businessman and collector Bill Bowmore donated many works over three decades; and when she died in 2003, legendary local gallerist Anne von Bertouch bequeathed her private collection.

Like Coventry and von Bertouch, Mary Turner, too, was an art dealer: co-director of the venerable Macquarie Galleries, Sydney. Her gift in 1982 of 34 important Australian modernist paintings to the City of Orange encouraged Council to establish a gallery to complement its performing arts centre. In old age Turner gave a further tranche of 100 works, and on her death in 2018 a bequest. Finally, there is the collection of the Mildura Arts Centre, originating as the property of Senator R.D. Elliott, proprietor of the *Sunraysia Daily*. Elliott and his wife Hilda had longstanding interests in the arts, and their collection included not only Arthur Streeton and Frederick McCubbin, Blamire Young and Elioth Gruner, but also important paintings by the British artists William Orpen and Frank Brangwyn, even a pastel ascribed to Edgar Degas. Elliott's bequest prompted the Mildura City Council to acquire the historic Chaffey mansion 'Rio Vista' in which to display the collection, which was rounded out with the bequest of her paintings following Hilda's death in 1970.

While not all collection gifts produce bricks-and-mortar and organisational legacies, many have star quality: the nineteenth-century French art – by Charles-François Daubigny, Eugène Isabey,

Col Levy
Vase c.1993
porcelain, copper red and crackle glazes
Donated through the Australian Government Cultural Gifts Program by Margaret Billson in memory of May Shaw 2010

Pierre Puvis de Chavannes and Alfred Sisley – bequeathed to Bendigo by local doctor J.A. Neptune Scott; Joseph Ware's Robert Dowling paintings given to Warrnambool; J.W. Lindt's photographs of Clarence River Aboriginal people donated to Grafton by Sam and Janet Cullen; the group of modern British and American prints – by Francis Bacon and Eduardo Paolozzi, Jim Dine and Mark Tobey – presented to Hamilton by Minya Lipkes. Even with less distinguished gifts, such as that of local stock and station agent Laurie Ledger to Benalla, or of concert pianist Mack Jost to his native Horsham, the transfer to public ownership of a private collection provides a touchstone and a springboard for the visual-cultural understandings and aspirations of local philanthropists and of the communities they support.

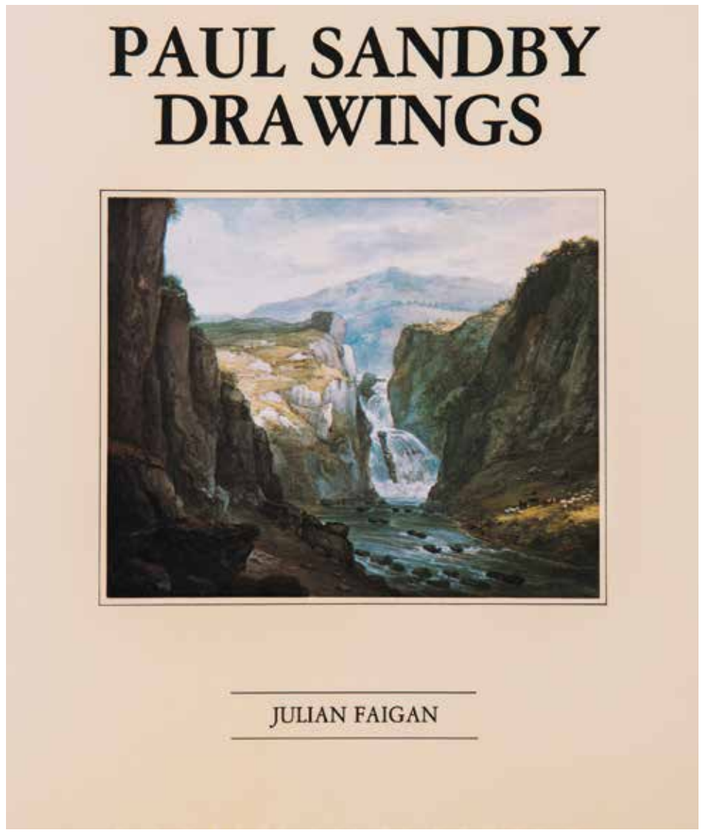
Another way that regional gallery collections were developed was through art prizes. Australia is a big country, and in attempts to make up for their limited access to dealers and studios, to attract the interest of city artists, to introduce audiences to 'new' styles and media, and to exploit corporate enthusiasm for arts sponsorship, many galleries developed competitions and associated exhibitions, often acquisitive. Some are quite venerable; Ballarat's 125 guinea Crouch Prize for contemporary painting and sculpture ran from 1927 until the 1970s, and from 1947 with an associated watercolour award, the Minnie Crouch Prize. Not to be outdone, Bendigo also ran a prize from 1933, but it was really in the 1940s and 1950s that the pace increased, with competitions held in Albury, Bathurst, Broken Hill, Goulburn, Maitland, Mosman, Muswellbrook,

Mark Tobey
Untitled 1970
lithograph
Gift of Mrs Minya Lipkes 1984

Newcastle, Taree, Wagga Wagga and Wollongong. More such initiatives followed in the ensuing decade: at Albany, Alice Springs, the Gold Coast, Gosford, Grafton, Morwell, Launceston, Manly, Newcastle, Orange, Shepparton, Tamworth and Toowoomba. Acknowledging the focus of the present publication, particular mention must also be made of the R.M. Ansett Art Award, held biennially at the City of Hamilton Art Gallery from 1976 to 1994.[5]

As the gallery sector became increasingly professionalised in the 1970s and 1980s, local, State and Commonwealth government funding was regularised, with some of that largesse going to enhance collecting capacity. In 1973, the Visual Arts Board of the newly-established Australia Council introduced the Australian Contemporary Art Acquisitions Program, which was intended to provide indirect but professionally-moderated support for living artists by providing dollar-for-dollar subsidy to public galleries that purchased work on the primary market. For many regional directors, this financial incentive was an important way of overcoming the conservatism of municipal councillors and officers, enabling galleries to expand and update their aesthetic horizons. Perhaps more importantly, recipients were also required to guarantee the expertise of curators, as well as appropriate standards of security, storage and public display, which encouraged local government to improve infrastructure and service delivery. Sadly, it also encouraged some egregious grantsmanship; in 1976–77 the new Rockhampton Art Gallery raised and spent half a million dollars on contemporary purchases in a single financial year, severely disrupting the Board's finances and ultimately forcing the abandonment of this visionary scheme.

By and large, however, the 1970s and 1980s were a period of enormous optimism. In 1975 the Victorian Ministry for the Arts held a year-long celebration of visual arts, foregrounding the State's network of regional galleries. Blockbuster art exhibitions at State Galleries and touring shows through the Visual Arts Board's Regional Development Program and the Australian Gallery Directors' Council increased audience size and sophistication. By way of local example, Julian Faigan's 1981 Paul Sandby Drawings exhibition, built on Hamilton's Gaussen collection, toured Adelaide, Melbourne and Sydney under the aegis of the AGDC. A pioneering study of this seminal



Collecting activity also reflected the new ethos, now being pursued not with random enthusiasm or opportunism, but through considered, rational and relevant policy frameworks.

Paul Sandby Drawings
Published by the Australian Gallery Directors' Council with the assistance of the Visual Arts Board of the Australia Council, in conjunction the City of Hamilton Art Gallery, 1981
Written by Julian Faigan

eighteenth-century Picturesque artist, it pre-empted the work of British scholars E. Bruce Robertson, Johnson Ball and Luke Hermann.[6]

During this regional renaissance, community expectations and professional approaches were harmonised, with gallery associations being consolidated in Victoria and established in New South Wales. In 1988 the Australian Bicentennial Authority supported a major exhibition – 273 works from fifty-seven non-State galleries – which toured to ten venues nationwide.[7] Collecting activity also reflected the new ethos, now being pursued not with random enthusiasm or opportunism, but through considered, rational and relevant policy frameworks. Directors and Boards came to appreciate that by collecting narrowly but in depth, the slender resources of research time and funding available to a small institution could be applied with clear and readily apparent results.

A commonly cited example of this approach is the Shepparton Art Museum's collection of Australian ceramics. When that gallery's founding Director, Keith Rogers, began to acquire pots in the late 1960s, it was under the influence of the Anglo-Oriental tradition, an aesthetic vogue with a strong antipodean following (see p. 182). The initiation of a Caltex-sponsored award in the mid-1970s provided additional impetus, and the gallery also determined to work backwards into pre-1950 studio pottery, at the time little-known and less valued.

Lynne Boyd
Newport evening 1986
pastel on paper
6th R.M. Ansett Art Award 1986

Works of art speak to us: of their time, their maker, their purpose, their materials, their methods, their history, their beauty, their poetry, even their mystery.

Indeed, gallery staff used to boast that a number of significant purchases were made at junk shops, with petty cash.

Over time, the gallery's expertise and holdings developed to the point where it was able to mount and tour the first comprehensive survey of the field, *Australian Pottery 1900–1950*.[8] With an emerging national reputation, Shepparton articulated in policy both archival and research functions, determining to represent every major Australian studio potter with two examples. From the late 1970s its range also extended into the area of commercial pottery, with acquisitions of Lithgow, Bendigo and other wares. By the time Victoria Hammond published her scholarly catalogue in 1987,[9] Shepparton's holdings numbered more than 500 ceramic objects, in what was recognised as a definitive collection. Building on that strength, in 1991 the gallery initiated the Sidney Myer Fund Australia Day Ceramic Award, now (as the Sidney Myer Fund International Ceramic Art Award) a major international ceramics biennale.

Other examples of regional gallery specialisations abound, variously initiated by pressures of inheritance, economic necessity or deliberate curatorial initiative. To name a few: reflecting the broad interests of its founding Director, Alan McCulloch, the Mornington Peninsula Regional Gallery holds a fine collection of historical and contemporary works on paper, a policy also followed by (*inter alia*) Grafton, Swan Hill and Maitland; Warrnambool collected contemporary Australian prints from the 1970s to the 1990s; Mildura and the McClelland feature sculpture both within and outside their buildings, Tamworth and Ararat share the laurels for textile arts, the Murray Art Museum, Albury and the Horsham Regional Gallery focus on photographs; Wagga Wagga hosts the National Art Glass Collection, and Griffith the National Contemporary Jewellery Collection. In Hamilton, the collections are famously, prodigally plural, but it can certainly be noted that a focus on Asian art (unusual among regional galleries) has been rigorously pursued for at least three decades.

In the end, however, all these measured policies, all this best practice cannot control or displace the phenomenological experience of art. Collections are, after all, inherently fortuitous gatherings. Ultimately it is the object, the individual, singular (art) museum artefact – in all its thingness, its haeccity, its irreducible presentness – that really matters. Works of art speak to us: of their time, their maker, their purpose, their materials, their methods, their history, their beauty, their poetry, even their mystery. These prelinguistic intuitions are a kind of cultural proprioception, a sensual learning to understand where we are in relation to the big world. Whether it originates in 'our' place or not, art helps us to understand who we are, where we come from, where we are, where we are going. As I said at the start, art collections can help us to calculate and understand distance. In the case of Australia's regional galleries, distances – the separations between metropolitan sophistication and provincial ignorance – can be as great as the 16,691 km as the crow flies between Hamilton and London, or the 9015 km to Beijing, or the 1150 km by road between Sydney and Broken Hill. By the same token, the separations can be as little as those between Melbourne and its nearest cadet institutions: McClelland Sculpture Park and Gallery at 43 km, Mornington Peninsula Regional Gallery at 48 km, the Geelong Gallery at 75.

What actually counts is closer still: the 50 or 100 cm (give or take) between your eye and the surface of the work of art in front of you: the vector of knowing. — ●

HAMILTON GALLERY
60TH ANNIVERSARY

EUROPEAN ART

LISA BEAVEN
Continental Art

ALISON INGLIS
British Works on Paper

VIVIEN GASTON
Portraiture

Pietro Tacca (after)
The Fountains of the Marine Monsters
20th century (early)
bronze and marble
Reclaimed from Kiama c.1970

INTRODUCTION

BY LISA BEAVEN, ALISON INGLIS AND VIVIEN GASTON

Most of the Hamilton Gallery's collection of pre-nineteenth century European art, with the notable exception of its Paul Sandby and print collection, comes from the extraordinarily rich Herbert and May Shaw bequest. Herbert Shaw, a grazier in the Western District of Victoria, and his wife, May, travelled extensively and brought back 'crates of treasures' to their homestead, Kiama.[1] After May's death in 1943, Herbert Shaw continued to add to the collection, until the house was overflowing with rare and precious objects. It is thought that Herbert Shaw's acquisitions after May's death may have been to fulfil what had been 'their mutual dream', to donate their collection to the Hamilton Gallery.[2]

After May's death in 1943, Herbert Shaw continued to add to the collection, until the house was overflowing with rare and precious objects.

The Shaw gift to the gallery consists of more than 781 items, with a strong focus on the decorative arts, including Derby and Meissen porcelain, glassware, silver, miniatures, snuffboxes, and objets d'art such as small figurines and plaques.[3] The bequest represents only a small portion of the original collection. In his will, Herbert Shaw stipulated that the items destined for the gallery were to be selected by a panel of experts (Mr Leonard Joel, Mr Daryl Lindsay and Mr Archie Meare), and that family members should have first choice of the items from the collection, with the remaining treasures to be sold at auction in Melbourne and at the Shaw homestead.[4] At the farm sale alone, 970 lots were auctioned. As a result of this staged disassembly of the collection it is difficult to obtain a comprehensive picture of its original character, or to ascertain the collecting rationale that propelled it.

What does emerge, even from the portion that came to the Gallery, is the eclectic nature of the couple's collecting. They accumulated objects from a dizzying range of destinations and media, reflecting in great part their voyages around the world. Strong preferences are nevertheless clear: for porcelain and tableware, and for three-dimensional figurines and small sculptures in porcelain, ivory and bone. The Shaws also assiduously collected portrait miniatures, often watercolour painted on ivory, whose exquisite technique and small scale reward close viewing. The tactile nature of small sculptural objects apparently appealed to Herbert Shaw. Relatives recalled how he would handle his prized objects and demonstrate the techniques used to create them.[5] While many objects in the Gallery are of considerable artistic significance, in their original setting in the homestead they were joined by pieces that fall into the complex category of luxury souvenirs. Complex because souvenirs are closely associated with the travel experience of the collector but are judged solely on aesthetic grounds when they are transferred to an institution. As David Hume put it: 'the souvenir is a geographical artefact rather than a historical object, in that it privileges place before time'.[6] In this category were a marble model of the Taj Mahal, which did not come to the Gallery, and a large micro-mosaic of the Basilica of St. Mark's, Venice with gold and semi-precious stones, which did.[7]

The collection includes a number of small-scale replicas of monumental public sculptures. A wooden statue group of the Swiss national hero, William Tell, displayed in the sitting room at Kiama, was described by the niece of Shaw's wife, Mrs Barbara Hamer, as '[a] handsome wood carving of William Tell with his arm on his son's shoulder'.[8] This was very likely one of a number of high-quality small-scale copies in wood of Richard Kissling's monumental bronze sculpture in the marketplace of Altdorf in Switzerland (1895). Small copies of this composition by a range of artisans were commissioned by Eduoard Binder in the village of Brienz, in the Bernese Oberland region of Switzerland and faithfully reflected the original which depicted Tell and his son on a rock plinth, Tell's crossbow slung over one shoulder while his left arm is around his son's neck, their hands clasped.

The Shaws also owned a small copy in ivory, now in the Gallery, of the German sculptor Albert Wolff's *Lion fighter* (Löwenkämpfer), a monumental statue in bronze (1858).[9] The original is now installed outside the Altes Museum in Berlin, while another life-size copy is mounted outside the Philadelphia Museum of Art.[10] Some of the drama of the original sculpture, in which a man, horse and lion are entangled in a deadly encounter, is lost in the delicate small-scale ivory model.

Another sculpture in this category was the reduced replica of one of Pietro Tacca's famous fountains, *The Fountains of the Marine Monsters*, in the Piazza della Santissima Annunziata in Florence, where they were installed on either side of Giambologna's large equestrian monument of Ferdinando I de' Medici in front of Brunelleschi's *Ospedale degli Innocenti*. The replica of the Tacca fountain reflects a broader pattern of owning replicas of public

The Hamilton replica therefore reflects a wider global trend for collecting high quality reproductions of European early modern sculpture at the beginning of the twentieth century.

monuments on the part of the couple, which may have been inspired by their direct experience of the originals, but it also reflects the high reputation enjoyed by these fountains in the nineteenth and early twentieth centuries, which were widely praised in literature and travel guides and inspired several wealthy collectors to commission copies.[11] One such copy was acquired for the Townsend Mansion in Washington at the beginning of the twentieth century, another was donated to the University of Minnesota in Minneapolis by James Ford Bell who had previously installed it as a centrepiece of the garden on his estate, and a third copy is in storage in the Victoria and Albert Museum, London, having been acquired by Joseph Henry Fitzhenry, a collector whose taste was also strongly oriented to the decorative arts.[12] According to Stephen Ostrow, these full-scale replicas can be traced to one foundry, the *Fonderia Artistica di Gusmano Vignali* in Florence.[13] All the Tacca copies were site-specific, intended to be installed as working fountains, and this is also true of the reduced scale replica owned by the Shaws, which was installed on the 'Italian' terrace at Kiama. The Hamilton replica therefore reflects a wider global trend for collecting high quality reproductions of European early modern sculpture at the beginning of the twentieth century.

In contrast to the outstanding decorative arts collection, only a small number of paintings and prints came to the gallery from the Shaw collection – 46 out of the 781 items.[14] One of the most interesting, Bernardino Licinio's *Adoration of the Shepherds*, was obtained locally by Shaw in Melbourne from the estate of Sir Keith Murdoch in 1953.[15] Shaw also owned a copy of the Montalto Madonna, the original of which was painted on copper by Annibale Carracci for Cardinal Alessandro Peretti di Montalto c.1600. It was one of many copies of this celebrated picture that circulated on the art market in the nineteenth century – another was owned by Archbishop Goold, the first archbishop of Melbourne. Acquiring copies of old masters was a characteristic feature of Melbourne collections in the late nineteenth and early twentieth centuries, as Gerard Vaughan has noted, and the majority of these were Italian or Dutch.[16]

Albert Wolff (after)
Lion fighter 19th century
ivory
Herbert and May Shaw Bequest

Edward Calvert
The Bacchante c.1827
wood engraving
Gift of Miss Helen Johns 1977

The Shaw bequest to the Gallery included only two European drawings. One of these is a delicate crayon wash drawing of a Harbour scene by the French artist, Adrien Manglard (1695–1760), in the manner of Claude Lorrain.[17] The other, also a seascape, entitled *Fishing Boats at Calais Pier*, c.1817, is rendered in subtle layers of wash, and is now recognised as a rare early drawing by the important nineteenth-century Anglo-French watercolourist, Richard Parkes Bonington (1802–1828).[18]

There were almost no prints in the Shaw gift. Instead, the Gallery's holdings of works on paper – especially prints – would benefit from an unexpected acquisition from another local source: the magnificent collection of works by the eighteenth-century British artist, Paul Sandby (1731–1809), purchased in 1971 from Mr Charles Gaussen and Lady Mary Gaussen of 'Gringegalgona', a property near Hamilton.

> The Gaussen collection is remarkable in comprising nearly thirty of Sandby's landscape paintings in watercolour and bodycolour – several of them large scale 'exhibition' works still in their original frames ...

Sandby is widely acknowledged as the father of modern watercolour landscape painting. A founding member of England's Royal Academy of Arts, he was an influential master of 'wash'd drawing & Water-Colours' and later in life he moderated the linear treatment acquired from his early training as a topographical draughtsman in favour of the bolder, more expressive handling of bodycolour (or gouache) and oil painting.[19] Sandby's contemporary, Gainsborough, declared him 'the only Man of Genius ... [producing] real *Views* from nature in this country'.[20] The Gaussen collection is remarkable in comprising nearly thirty of Sandby's landscape paintings in watercolour and bodycolour – several of them large scale 'exhibition' works still in their original frames – as well as ninety-six etchings and a sepia aquatint, reflecting another important component of his career: his practice as a gifted and innovative printmaker.[21]

Some of the Gaussen collection's Sandby etchings achieve the same immediacy as his watercolours – one landscape print's inscription reads 'etched on the spot'[22] – while the aquatint reveals the artist's experiments with this new technique that allowed him to replicate the nuanced tonal effects of wash. Sandby's enthusiasm for aquatint, evident in numerous albums of picturesque 'views', would play a key role in popularising this new process in Britain.[23] In light of the size and significance of the Gaussen collection, the State Government of Victoria determined to make a special grant to Hamilton to enable the purchase of these works.[24]

The Gallery's first Director, John Ashworth, helped secure this transformative acquisition, and then added a new permanent display space – the Gaussen Gallery – to the first floor of the existing building, which he decorated in the style of a gentleman's drawing room to provide a period context for the collection.

This defining moment in the Gallery's history provoked much public attention and resulted in a spate of further donations and purchases of Sandby's works, including several key aquatint publications (*Twelve Views in Wales*, 1777; *Six Views of Windsor and Eton*, 1776), six rare figure studies in pencil, further etchings and engravings and a watercolour study for the large view of *Dromana* in the Gaussen collection. This institutional focus on Sandby – and British eighteenth-century print-making more generally – was driven by the second Director, Julian Faigan, appointed in 1975, whose passion and scholarship 'elevated this part of the collection to international prominence'.[25]

By the end of the 1970s, Hamilton could claim to have the largest collection of Paul Sandby's work outside Britain, while the ground had been laid for future major acquisitions of prints by leading eighteenth-century masters like William Hogarth, Thomas Rowlandson, Thomas Bewick, Richard Earlom, Michael Angelo Rooker and John Crome, among others.

That decade also witnessed another substantial donation of British works from a private family – predominantly drawings and watercolours by the Devonshire artist and teacher, Ambrose Bowden Johns (1776–1858) and by his children – presented by his descendant, Miss Helen Johns.[26] Included in this generous gift was a group of prints by a pupil of Ambrose Bowden Johns named Edward Calvert (1799–1883). Calvert would subsequently gain renown as one of the circle of artists surrounding the visionary poet-painter, William Blake, known as the 'The Ancients'.[27]

Calvert's tiny intricate wood-engravings of the late 1820s – depicting idyllic, almost mystical, images of rural England – are today considered his most brilliant achievements, and importantly, Hamilton possesses some exceedingly rare versions printed by the artist himself. In fact, only two impressions survive of Calvert's early engraving, *The Bacchante*, c.1827: one in the British Museum and one in Hamilton Gallery.[28]

This small but valuable selection of works encouraged the Gallery to build on this nucleus by acquiring more prints by Calvert, William Blake and another member of 'The Ancients', Samuel Palmer (1805–1881), including the latter's lyrical pastoral etchings *The Skylark*, 1850 and *The Weary Ploughman*, 1858.[29] Hamilton's success in securing further purchases and gifts of prints after J.M.W. Turner and John Constable has meant that Britain's romantic landscape tradition has become a major collecting strength.

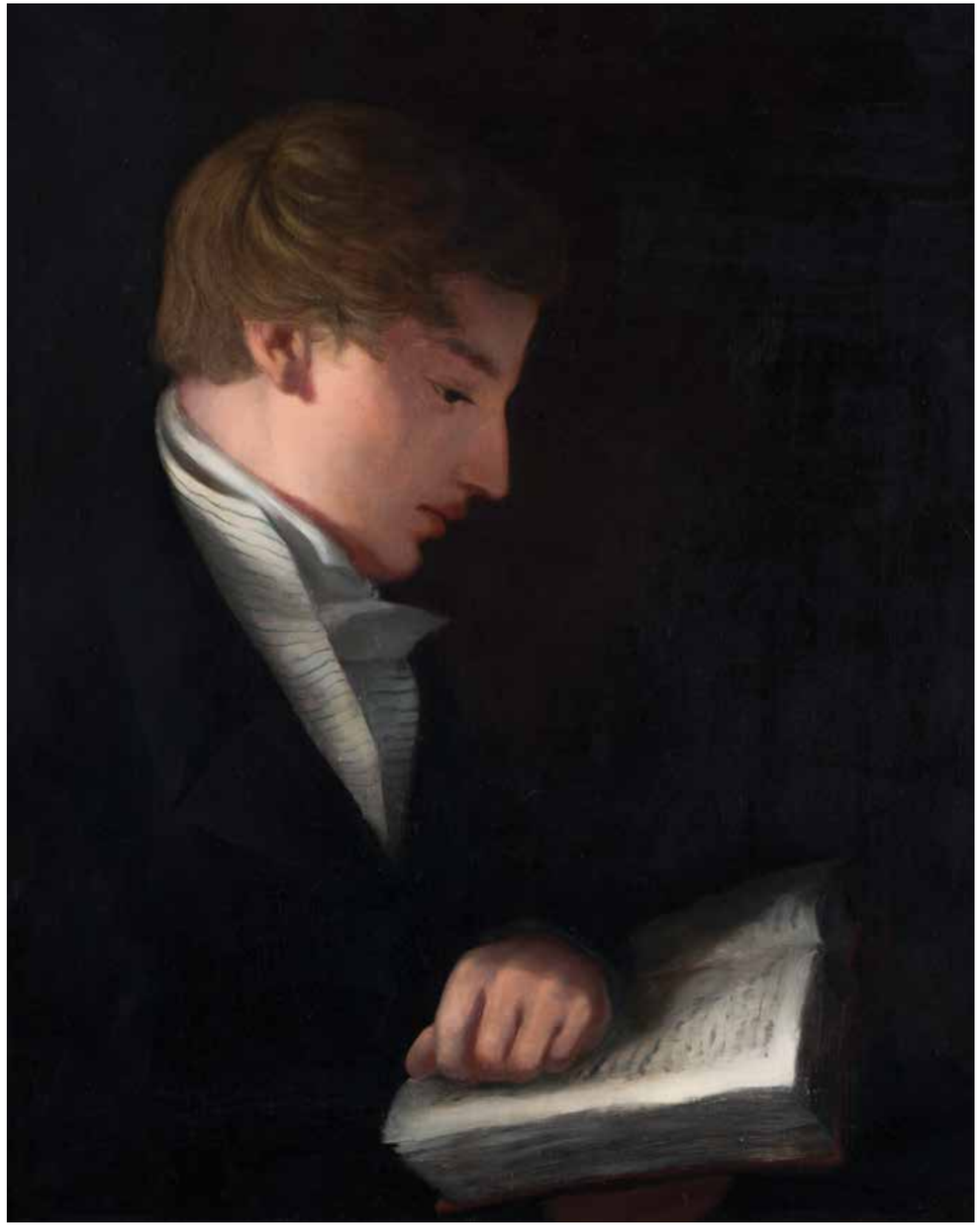
By the 1980s, Hamilton Gallery's rich holdings of decorative arts, prints and watercolours, with an emphasis on landscape, called for the acquisition of major portraits that would strengthen and round out the international collection. Portraiture was a genre essential to the eighteenth-century interior – portraits lined hallways, dining rooms and drawing rooms of the period playing an important role throughout Europe as a way not only aristocrats and minor gentry but also the increasingly wealthy middle class could assert their identity and maintain familial influence across centuries. Under directors Julian Faigan and Daniel McOwan, Hamilton Gallery purchased two highly representative eighteenth-century works by less well-known but significant British artists, both acknowledged masters of their mediums, oil painting and pastel.

The first, by Hugh Barron (c.1747–1791), was acquired in 1982 by Julian Faigan, who was later to curate *Uncommon Australians: towards an Australian portrait gallery* in 1992, a travelling exhibition that laid the foundation for the National Portrait Gallery in Canberra in 1998. The purchase shows his awareness of the key role portraits play in a gallery's collection. Barron's captivating work depicts a young boy who, despite the elegance of his dress and deportment, keenly points to his discovery of a bird's nest. Set against an overgrown stone wall and a backdrop of woods and distant hills, the portrait reflects the burgeoning Enlightenment interest in nature, emphasis on sensibility and admiration for educative childhood adventure. While the boy's identity and its early history is not yet known, the painting's immediate provenance is distinguished, having been a highly valued work in the collection of Sir Geoffrey Vickers VC, lawyer, writer and pioneer of social systems analysis.[30] With his wife Ellen, their social circles included a number of British artists and authors such as Dylan Thomas, Evelyn Waugh and the Sitwells.[31]

The acquisition of the second of these eighteenth-century portraits was negotiated by senior curator Paul McIntyre under the directorship of Daniel McOwan in 1988. The portrait of Sophia Vansittart, c.1790, by John Russell (1745–1806) – a stunning example of the pastel painting that flourished in this period – epitomises the way a wealthy and influential family promoted and memorialised itself through a major portrait. Her costume and demeanour indicate the constraints of gender as much as the privilege of wealth. Russell captures both her vulnerability, in the modestly seated pose, and her power, through the direct address of her face turned fully frontal to the viewer. Significantly, this portrait was passed down in the family for nearly two hundred years to Sir Robert Gilbert Vansittart, 1st Baron Vansittart, a senior diplomat and writer who died in 1957.[32] His second wife, Lady Sarita Enriqueta Ward, daughter of the explorer and sculptor Herbert Ward, bequeathed three *Vansittart* family portraits to England's National Trust property, Lyme Park, in 1985, and it is likely that the Hamilton Gallery's portrait also became available with her death.

In the nineteenth century, portraits were not only concerned to assert the social importance of the sitter but increasingly explored their potential to suggest an inner psychological state.

In the nineteenth century, portraits were not only concerned to assert the social importance of the sitter but increasingly explored their potential to suggest an inner psychological state. A haunting example in the gallery's collection depicts a youthful John Johns (1801–1847) c.1816, immersed in reading with an intensity reminiscent of depictions of the Romantic poet John Keats.[33] The artist John King (1788–1847) who exhibited at the Royal Academy in 1817 and enjoyed his greatest success in Bristol, has convincingly evoked his subject's engagement with the book despite the limitations of a profile view. Johns was the son of notable artist Ambrose Bowden Johns, the focus of the Johns family donation, whose portrait was also painted by King.[34] John Johns was not just a reader but a writer and poet himself, publishing several books of poetry in 1828 and 1829, along with numerous essays and hymns. After marrying, he became a Unitarian minister in Devon but in 1836 was appointed minister for the poor at the newly established Domestic Mission Society in Liverpool. There he witnessed the degrading conditions of the rising number of migrants crowded into horrific slums, which he documented in heart-rending detail.[35] With Ireland's potato famine, conditions worsened, and Johns caught typhus while tending sufferers and died in 1847 in Liverpool.[36] This work depicts



John King
Portrait of John Johns c.1816
oil on canvas
Gift of Miss S.H. Malcolm 1963

Portraits serve not only to connect the gallery with wider international contexts but also with its local geographical setting, philanthropic history and local community.

not only a studious youth but also Johns' inner poetic and spiritual aspirations. At the same time, it commemorates a man who played a role in ameliorating the plight of the urban poor and inspired pioneering 'environmental reforms' in Liverpool.[37]

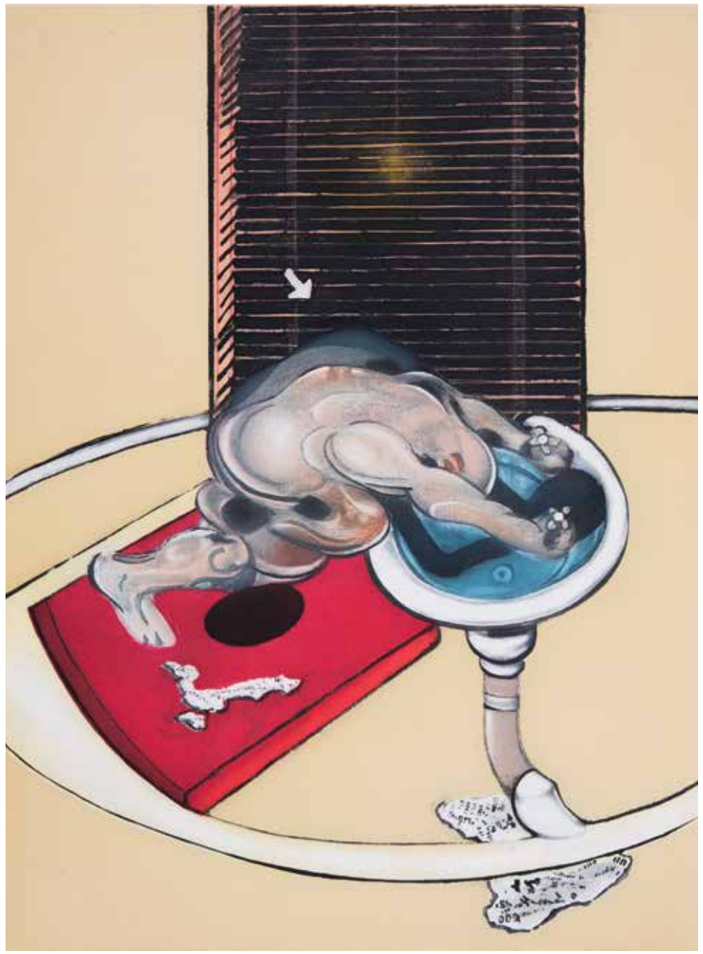
Portraits serve not only to connect the Gallery with wider international contexts but also with its geographical setting, philanthropic history and local community. This is evident in a number of works, donated in 2014,[38] depicting members of the Ritchie family. The historic sheep station at 'Blackwood', near Penshurst, south east of Hamilton, was the Ritchie family homestead for more than 170 years. Robert Blackwood Ritchie (known as R.B. Ritchie) was born in Scotland in 1861 and came to Australia in 1886 to take possession of the estate from his predecessors. In 1893 he married Lillian Mary Ross, the daughter of pastoralist William Ross of the neighbouring run The Gums. He commissioned Butler and Ussher to build the architecturally unique bluestone homestead in the picturesque Arts and Crafts style in 1891. When Lillian died in 1897, Ritchie took his two young sons, Robin and Alan, to Scotland to be raised by his mother, Janet. The estate was sold in 1916 after the death of Robin on the Somme in World War II, but Alan Ritchie returned and repurchased it 1927.[39]

Beside later examples by Australian artists,[40] the Ritchie portraits include accomplished depictions of the older Janet Ritchie in c.1900 by Scottish artist George Fiddes Watt (1873–1960) and of Lilly Ritchie (most likely a posthumous portrait or one indicating an early visit to Scotland) and Robert Blackwood Ritchie in c.1914, also by a Scottish artist, Robert Henry Alison Ross (active 1898–1940). The portrait of Lilly Ritchie once hung in the dining room of Blackwood, as can be seen on the far right in a photograph of the original interior, adding its warm elegance to an interior 'treated in the Jacobean manner' with 'dado panelling and strong timber cornice details with panelled ceilings.'[41] Such works reflect the strong connections that the early pastoralists maintained with the United Kingdom through return travel and valued objects. At the same time, they are eloquent documents of a way of life that founded the Western District region and the agricultural and economic ingenuity that underlay the growth of its regional centres such as Hamilton.

These family portraits, which illustrate the social and historical place of their sitters, contrast dramatically with the way individual persona and experience would be depicted in the later twentieth century onwards. In 1984 the gallery was given a key example of twentieth-century portraiture: Francis Bacon's depiction of his close friend, writer and ethnographer Michel Leiris, in 1976.

LEFT
Robert Henry Alison Ross
Portrait of Lilly Ritchie c.1914
oil on canvas
Gift of the Ritchie Family 2014

RIGHT
Interior view of the dining room, *Blackwood*, portrait of Lilly Ritchie on right far wall.



Francis Bacon
Figure and washbasin 1976
aquatint
Gift of Mrs Minya Lipkes 1984

A writer of psychologically confronting acuity befitting his surrealist connections, Leiris acted as an intellectual mentor for Bacon. In place of traditional methods of artistic realism to portray the sitter's external appearance, Bacon mobilises the sheer energy and ambiguity of his brushstrokes to depict internal levels of consciousness. Through deliberately destructive effects he breaks up the structure of the face in search of a more fluid and intense realisation of the sitter's presence.

The work is one of a number of prints after important paintings that Bacon released in limited editions. Along with this portrait, Hamilton Gallery was given an aquatint, Bacon's *Figure and Washbasin*, 1976. In the spatial abyss that characterises Bacon's bleak view of the human condition, a male figure is struggling with the washbasin, both object and human depicted with a distorted morphism so that each seems to extend and contest the other. Together, these were the two images that Bacon contributed to Eddy Batache's *Requiem pour la fin des temps (Requiem for the End of Time)* published in 1978, that also included images by Henry Moore, Roberto Matta and Hans Hartung. Both the *Portrait of Michel Leiris* and *Figure and Washbasin* were donated to Hamilton by Mrs Minya Lipkes in 1984. At the same time, she gave a suite of modernist works on paper including lithographs, etchings, engravings and screenprints by Edouardo Paolozzi, Jim Dine, Mark Tobey and Howard Hodgkin.[42] These significant works provide an essential foundation for viewers to engage with international modernist art.

Through the generosity of donors and the foresight of directors and curators, Hamilton Gallery's rich collection of European works across numerous genres continues to enhance visitors' experience and understanding of the past, and to promote belief in the transforming role of art in the future. —

LISA BEAVEN
Continental Art

PIETRO TACCA

Pietro Tacca (after)
The Fountains of the Marine Monsters
20th century (early)
bronze and marble
Reclaimed from Kiama c.1970

The reduced-size replica of one of Pietro Tacca's *Fontane dei Mostri Marini (Fountains of the Sea Monsters)* came to the Hamilton Gallery as part of the Shaw bequest. The original twin fountains decorate the Piazza SS. Annunziata in Florence, outside the *Ospedale degli Innocenti*. Pietro Tacca (1577–1640) joined Giambologna's (1529–1608) workshop in Florence and became his principal studio assistant in sculpting and bronze casting. The Flemish-born Mannerist sculptor Giovanni Bologna, known as Giambologna, was more than an expert sculptor, he was an entrepreneur with extraordinary casting skills in bronze which enabled him to produce a range of large sculptures and smaller bronze statuettes that set the standard for modelling throughout Europe for the next century. As Giambologna's chief assistant, Tacca was well placed after his death to continue to cast his designs, eventually becoming court sculptor to the Medici Grand Dukes.

The bronze fountains were designed and cast in the 1630s and yet their fantastical qualities have more affinity with the previous century's Mannerist style. The art historian Steven Ostrow described them as 'addorsed, grotesque almost simian-looking bronze marine monsters with intertwined tails, spewing water from their mouths into a bronze zoomorphic, bivalve basin'.[43] In essence, water pours out of the mouths of the strange spiny kneeling sea creatures who are aligned back-to-back, into the basins below, which themselves appear to be alive, like colossal fish curving up to meet the hybrid forms. Encrusting the base are shells and molluscs. The two fountains were commissioned by Ferdinando II de' Medici in 1626 to accompany the monument to Ferdinando I de' Medici in the port city of Livorno. They were never installed in Livorno, however, and instead were erected in Piazza SS. Annunziata by 1641. There they were widely admired by travellers, who were fascinated by their grotesque qualities.

The first copies of the fountains were made in the early twentieth century, first for the Pamphilij family in Rome and then for a number of wealthy collectors in America. Ostrow has proposed that the Fonderia Artistica di Gusmano Vignali in Florence produced all of the early twentieth-century full-size bronze replicas of the Tacca Fountain found in the United States and in London.[44] Whether this foundry was also responsible for the Hamilton reduced replica is unknown and it is also unclear where the Shaws obtained it. Old photographs reveal that it was installed in a place of honour on the Italian terrace at the homestead Kiama. —

Bernardino Licinio
Adoration of the Shepherds (detail) n.d.
oil on panel
Herbert and May Shaw Bequest

BERNARDINO LICINIO

Bernardino Licinio (c. 1485– c. 1550) was born in Poscante, near Bergamo, but spent most of his career in Venice. Licinio's style, particularly in his youth, was influenced by the most famous and innovative Venetian artist Giorgione. Like Giorgione, Licinio specialised in portraits, altarpieces and smaller devotional paintings. This painting is typical of his oeuvre and was painted as a private devotional picture, destined for a domestic rather than public setting.

The subject is the *Adoration of the Shepherds*, illustrating the episode when the shepherds leave their flocks and hasten to Bethlehem, arriving shortly after the birth of Christ. The scene depicts the moment they comprehend Christ's divine status. The shepherd closest to the viewer kneels in humility and reverence and clasps his hands together, while the Virgin on the far right of the picture stares intently at him and seems to present her baby to him. In the background a younger shepherd in torn clothing takes off his hat and bows while a third, older, man also kneels and prays. Beside the Virgin sits St Joseph, glancing tenderly at the Christ Child, who seems to be squirming in his mother's lap. The flow of feeling within the painting creates an atmosphere of intimacy, while the poverty of the shepherds with their bare feet and torn clothes reveals their humility.

This was a subject Licinio painted a number of times, with variations, and the Hamilton painting is accepted by scholars as an original with the participation of assistants.[45] In comparison with other versions, such as the painting in the Fondazione Brescia Musei of c.1530, or a very similar painting that was previously in the Ruck collection, the Hamilton picture has moments of awkwardness. St Joseph appears to be slightly wedged into the middle of the composition, as does the foreshortened shepherd next to him, while the somewhat wooden dog on the left and the diminutive rabbit on the far right suggest workshop involvement.

The important picture was gifted to the gallery by Herbert Shaw, who bought it from the sale of Keith Murdoch's collection. Murdoch had purchased it directly from Thomas Agnew's in London in 1946, who had purchased it in turn from the sale at Sotheby's in 1945 of the collection of pictures from Lockinge House, after the death of A.T. Lloyd who had inherited it from Lady Wantage.[46] Lady Wantage was Harriet Sarah Loyd-Lindsay, an important art collector who owned paintings by artists such as Claude Lorrain, Rembrandt, Jan Steen and Joseph Mallord William Turner. —

ADRIEN MANGLARD

Adrien Manglard
Port Scene c.1740
crayon and wash on paper
Herbert and May Shaw Bequest

One of the few works on paper that arrived at the Gallery as part of the Shaw bequest, this beautiful luminous little drawing is a highlight of the collection. Shaw purchased it from the sale of Keith Murdoch's art collection in 1953 at the Joshua McClelland Gallery in Melbourne, where it was attributed to Claude.[47] It was re-attributed to Adrien Manglard by Philip Conisbee, a specialist of eighteenth-century French art, in 1985.[48]

Adrien Manglard (1695–1760) was born in Lyon in 1695 and trained with Frère (Joseph) Imbert (1666–1749), a French painter and Carthusian monk and a pupil of Charles Le Brun. In 1715, Manglard went to Rome and entered the workshop of landscape and marine painter Bernardino Fergioni (1674–1738) named Sbirretto, who also taught Claude Joseph Vernet. Manglard swiftly progressed as a marine painter, selling paintings to a range of prestigious clients. His fascination with seaports reveals the clear influence of Claude Lorrain (1600–1682) who to a large extent transformed this genre by combining harbour scenes with fantastical architecture and extraordinary lighting effects.

In Claude Lorrain's hands the port scene becomes a framework for the sun, which is shown low down on the horizon and radiates light forwards and outwards through the composition, filling the seascape with radiance and linking foreground and background in continuous spatial unity. The profound sense of depth, low focal point, and sinking sun casting long shadows over the sea in this drawing are all features that link it stylistically to Claude Lorrain. The technique, too, is close to that of Claude, who often used wash to enhance the luminosity of his drawings. Here the blue-grey wash is deftly applied to explore the colouristic properties of the seascape and to suggest twilight. The lounging figures striking poses on the bridge, however, are instead reminiscent of Salvator Rosa's (1615–1673) *Figurine*, a group of sixty-two etchings of soldiers, peasants and other figures in exotic dress, showing an astonishing variety of poses and expressive states.[49] These were produced in 1656–7 and were immensely influential throughout the following century. —

AFTER ANNIBALE CARRACCI

This painting is a copy after an original oil on copper of the *Holy Family and St John the Baptist*, which was commissioned by Cardinal Alessandro Peretti di Montalto in Rome c. 1600 from the artist Annibale Carracci (1560–1609). Carracci was one of the most admired artists of his time and, together with Caravaggio, is recognised for ushering in a new, more realistic style of painting at the beginning of the seventeenth century which we now know as the Baroque. The small scale of the original (35 x 27.5 cm) suggests that it was intended as a private devotional work, to be hung perhaps in a bedroom.

Giovanni Pietro Bellori, the seventeenth-century art critic, wrote of the original:

> Because for its beauty this little picture was copied continually while it was in the Villa Montalto, it was already then being worn away in the hands of copyists.[50]

Perhaps this composition was admired in large part for its immediacy and informality. The Virgin, who looks directly out at the viewer, shifts as if about to rise, while attempting to balance the active boy on her lap, while St Joseph leans in, staring at the infant intently. St John tugs on the Virgin's mantle and looks determined to clamber onto her lap. The playful informality of the boys is contrasted with the heavy, solid drapery of the Virgin's clothes, and her pyramidal form, which anchors the composition.

The original is on copper, a support that allowed for very fine brushwork, luminous displays of colour and subtle moulded flesh tones, picked out in light and shadow.

While a large number of copies of this painting still exist, Carracci's original was presumed lost until a version of superb quality appeared on the London art market in 2003. This is now believed to be the original.[51]

The Hamilton Gallery copy carries two labels on the back, one bearing the number 95 and attributing the painting to Carlo Maratta, and the other inscribed 'H.R.H. Princess Arthur of Connaught'.[52] Alexandra Victoria Alberta Edwina Louise Duff (1891–1959), Princess Arthur of Connaught and Duchess of Fife, was the eldest daughter of Princess Louise and the Duke of Fife, and great granddaughter of Queen Victoria. While early seventeenth-century copies do exist of this picture, and Carlo Maratta may well have copied it, the consensus among scholars is that this is a nineteenth-century copy.[53] It is a high-quality faithful copy of the original of almost exactly the same dimensions.[54] The only minor differences are the slightly less lively treatment of the faces, the deeper red of the Virgin's dress and the rosier flesh tones of the Hamilton version in comparison to Carracci's original. —●

Annibale Carracci (after)
Montalto Madonna n.d.
oil on canvas
Herbert and May Shaw Bequest

ALISON INGLIS
British Works on Paper

PAUL SANDBY

Hamilton Gallery is fortunate to possess several of Paul Sandby's (1731–1809) ambitious large-scale exhibition watercolours, including one from his series of images of Windsor and its environs.

Sandby's association with Windsor was both personal and long-standing. His elder brother, Thomas (b. 1721), was Steward to the Dukes of Cumberland from 1764 until his death in 1798. This position, which encompassed Deputy Ranger of Windsor Great Park, meant that the artist enjoyed privileged access to the castle, park and forest. In fact, he was a frequent visitor, who delighted in recording views throughout the estate.[55]

The shadowy glade and woodland creatures depicted in *A scene in Windsor Forest* may appear highly imaginative, reflecting Dutch and Flemish landscape traditions. In fact, this work belongs to a series of compositions, produced from the late 1770s, celebrating the fantastically gnarled and convoluted beech trees of Windsor. Sandby's son recalled the artist's careful pencil studies of trees and his proficiency in delineating their trunks and foliage. He also emphasised his father's desire to give 'his drawings a similar appearance to that seen in a camera obscura ... [with] the truth in the reflected lights, the clearness of the shadows and aerial tint'.[56] For all its Gothic atmosphere, *A scene in Windsor Forest* conveys a sense of immediacy in its evocation of natural forms and dappled lighting that is achieved through a loose but subtle brushwork.

The herd of deer inhabiting Sandby's dense woodland is similarly anchored in reality – that is, the English Royal family's campaign during the eighteenth century to increase the deer stocks at Windsor. George I in particular had been determined to 'crack down' on deer poaching in the 1720s, so that by George III's reign the population had burgeoned, with a number of stags becoming popular 'heroes of the hunting field'; some famous individuals even being named (Moonshine, Marlow Tom, Compton) and granted honourable retirement.[57] Sandby was intimately acquainted with the royal hunting grounds, including a knowledge of 'the venison' (red, fallow and roe deer and wild boar) and 'the vert' (the greenery – trees and undergrowth that sheltered the venison), and his deep appreciation of their natural inter-dependency pervades this painting of Windsor Forest.[58]

Under George III and George IV, Windsor Castle was reinstated as the principal royal country residence, and its rising status was mirrored in its growing popularity with artists and writers. Sandby's large watercolours inspired others to portray Windsor's majestic beeches, while poets such as Alexander Pope extolled this British locale as a worthy alternative to classical landscape.[59] The gradual alignment of landscape with a nascent nationalism is discernible in Sandby's art but it was his sensitive response to 'pure nature' that directly foreshadowed the rise of naturalistic landscape in the following century. —●

Paul Sandby
A scene in Windsor Forest 1801
gouache with wash on paper on canvas
Purchased with the assistance of a special grant from the Government of Victoria 1971

EDWARD CALVERT

In 1828, the young Edward Calvert (1799–1883) wrote from London to his former art teacher, Ambrose Bowden Johns: 'I also beg to present you with a copy of a wood-cut I have lately published. The subject is an old English cyder-feast. It is also allegorical. I prefer copper-plate for most subjects but thought that the sparkle and boldness of wood might suit the racy vigour of this subject.'[60]

Calvert was born in Appledore in Devon, and so this image of rustic celebration following the apple harvest reflects in part his homesickness for the orchards and fields of England's West Country. In an earlier letter to Johns, Calvert had worried that the decision to settle in London might mean 'my spirit must lose the freshness it was wont to catch from the sight of your verdant green-swards and dewy meads ...'.[61] Yet he could not have been more mistaken, for the artist's move to London in 1824 actually resulted in a period of intense creativity and innovation, brought about by his entry into the circle surrounding the elderly poet, artist and mystical thinker, William Blake (1757–1827). These artist-followers of Blake called themselves 'The Ancients' and were all idealistic young men: Calvert, Samuel Palmer, George Richmond and Frederick Tatham. A particular inspiration for them was Blake's recent wood-engravings for Thornton's *The Pastorals of Virgil* (1821) – tiny expressive prints that Palmer famously described as 'visions of little dells, and nooks, and corners of Paradise, models of the exquisite pitch of intense poetry'.[62]

The influence of Blake's vivid little prints is very evident in the remarkable series of miniature engravings and lithographs that Calvert produced between 1827 and 1831. Depictions of an 'ideal pastoral life' (as one of them is titled), in which Christian parables and Pagan sensuousness are skilfully intertwined, these evocative images are now considered his greatest masterpieces.[63] The most overtly exuberant of these works is *The Cyder Feast*, whose dancing couples, dressed in flowing classic garb, are silhouetted against the huge harvest moon, while between the apple trees, the ox-driven stone presses crush the fruit and deliver an abundance of cider. Calvert's great skill as an engraver allows him to effortlessly capture these intricate elements, bringing them together in a passionate black-and-white paean of praise. The sense of an idyllic arcadia is invoked by the attic lines of the figures and the male dancer's pan-like features, but Calvert also affirms the Christian dimension of this thanks-giving scene by placing the bold inscription 'By the Gift of God in Christ' below the image.[64] —●

Edward Calvert
The Cyder Feast 1828
wood engraving
Gift of Miss Helen Johns 1977

WILLIAM RUSSELL FLINT

This dramatic and accomplished watercolour by the Scottish artist William Russell Flint (1880–1969) illustrates a scene from Gilbert and Sullivan's famous comic opera, *The Pirates of Penzance or The Slave of Duty* (1879). One of the most successful creations of that remarkable musical duo, *The Pirates of Penzance* has been performed across the globe from the late Victoria era until the present day.[65]

William Russell Flint's watercolour was part of a series commissioned by the publisher, George Bell and Co., to be reproduced as colour plates in a luxury edition of Gilbert and Sullivan's works titled *Savoy Operas* (referring to the London theatre, The Savoy, where the operas were performed). Published in 1909, this richly illustrated book was a great success, leading to a second companion volume one year later. Hamilton's watercolour depicts the moment when the pirate hero, Fred, repudiates his former nursemaid for deceiving him. In the colour plate in the book, a line from the opera, '*Away, you grieve me!*', is used as the illustration's caption.[66]

According to the artist's biographer, the watercolour studies were themselves highly valued and 'were purchased, [as] a complete set, by Marcus B. Huish ... a most influential man in the art world of that time – for exhibition at the Fine Art Society [in London].'[67] Hamilton's watercolour for *The Pirates of Penzance* entered the Gallery's collection in 1975 as part of the R. Tatlock Bequest. The composition's originality and bravura technique clearly foreshadow Russell Flint's later reputation as the greatest watercolourist of his day, who went on to be elected President of the Royal Watercolour Society (1936–1956), and was knighted in 1962.[68] An enormously popular artist, Russell Flint developed a repertoire of images – Spanish and gypsy dancers, classical subjects, erotic nudes, British and continental scenery – that were viewed less kindly by progressive critics; however, his technical brilliance was never questioned. More recently, his artistic achievements are being reassessed, including his contribution to the 'Golden Age of Illustration'.[69] To an Australian audience, Russell Flint's works also invite comparison with those of another gifted and popular artist-illustrator, Norman Lindsay (1879–1969), who is represented in the Hamilton collection by several works on paper depicting classical myths, nudes and even pirate subjects such as *Mutiny on the Abrolhos*, c.1947.[70] — ●

William Russell Flint
The Pirates of Penzance c.1907
watercolour on paper
R. Tatlock Bequest 1973

VIVIEN GASTON
Portraiture

HUGH BARRON

Confident and charming, a young boy with copper hair points to a bird's nest held in his right hand. He stands with graceful aplomb next to a stone wall in a forest setting that opens up to a vignette of distant river, road and buildings. Although his identity is not yet known, his face, with its quizzical and almost frowning demeanour, is distinctive and individual.[71]

The talents of the artist Hugh Barron (c.1746–1791), apparent in his early drawing studies with the artist-engraver Daniel Fournier (c.1710-c. 1766), were recognised early – but his artistic reputation had to compete with high praise for his musical prowess as a violinist.[72] He trained with Joshua Reynolds c.1764–66, exhibited at the Society of Artists of Great Britain in 1766,[73] then travelled to Rome around 1770–71, where he was described as 'a young man of very conspicuous merit',[74] before returning to London in 1778–79.[75] Painted in 1767, before these travels, his portrait of a boy reflects Reynolds' renowned style, which magnified and idealised his subjects. But the sitter's balletic stance, elegant attire and landscape setting are combined, however, with a convincing directness and freshness in the face that is characteristic of Barron. He had a special aptitude for depicting children and creating a sense of warm intimacy in family groups, apparent in examples such as the *Children of George Bond of Ditchleys*, 1768, Tate Britain, in which the children are playing an early form of cricket,[76] or in the grand depiction of *John 2nd Earl of Egmont and His Family* c.1770,[77] in which the presence of no less than eight children softens the imposing architectural setting with a gentle dance-like counterpoint.

Barron's depictions of children also evince Enlightenment interest in their capacity for combining play with learning, aptly illustrated through the motif of the bird's nest, its importance underlined by the boy's emphatic gesture. Bird-nesting was a popular pastime for privileged children and young adults, involving energetic and quasi-scientific searching and observation, climbing of trees and delight in discoveries. Barron may have been influenced by the gleeful tree-climbing exploits depicted in Johan Zoffany's group portrait of the *Three Sons of John, 3rd Earl of Bute*, 1763–64, Tate Britain. Like these youthful enthusiasts, Barron's boy undertakes his adventures elegantly attired in green gold-braided hunting coat and shoes with gold buckles. At his feet is an impressive hat of a kind associated with sporting activities, a tricorne shape highlighted with braid and threads holding up the brim. In a number of English, French and Dutch examples depicting children bird-nesting, the large crown of the hat is shown ingeniously turned upside down to carry the collected nests.[78] This portrait from Barron's early career demonstrates his ability to invest fresh imaginative power into the face of a child, capturing a sense of delight that was crucial to the late eighteenth century's ongoing discovery of the natural world. —●

Hugh Barron
Boy in green with bird's nest (detail)
1767
oil on canvas
Purchased by Hamilton Gallery Trust Fund 1982

John Russell
Miss Sophia Vansittart c.1791
pastel on paper
Purchased by Hamilton Gallery Trust Fund and Russell Portrait Fund 1988

JOHN RUSSELL

This ravishing large-scale pastel portrait of c.1790 depicts Sophia Vansittart (1769–1836), the youngest child of Henry Vansittart (1732–1770).[79] Aged around twenty-one, she addresses the viewer with disarming intensity, dressed in fashionable white chemise, black spotted net stole, hair bandeau and powdered curls.[80] The artist John Russell (1745–1806) endows his sitter with celebrity glamour, an aura that glows through the dazzling luminosity of the soft pastel technique. Russell was one of the outstanding masters of pastel in England, a medium that enjoyed great popularity across Europe in the eighteenth century. After training with Francis Cotes (1726–1770), who pioneered the medium, Russell went on to write the book *Elements of Painting with Crayons*, published in 1772, and be appointed Crayon Painter to King George III and the Prince of Wales in 1785. While actively religious, he was also committed to scientific studies, in particular astronomy – as is apparent in his astonishing pastel drawing *The Face of the Moon*, 1793–1797.[81]

This work is one of a number of portraits of the Vansittart family by leading artists. There are several of Sophia's father, including one by the leading portraitist of the day, Joshua Reynolds.[82] After his unruly early years, Henry Vansittart began an extensive career in India, becoming Governor of Bengal from 1760 to 1764, only to be lost at sea at the age of 38.[83] He had married Emilia Morse (1738–1819), daughter of Nicholas Morse, Governor of Madras, in 1754. They had five sons and two daughters, Emilia and Sophia, and lived at Foxley's Manor in Bray, Berkshire.[84]

Sophia is again depicted, holding hands with her sister Emilia,[85] in a conversation piece by Thomas Hickey that also presents two of their brothers, including the eldest, Henry (1756–86) and his wife Catherine.[86] As yet little is known of Sophia's life, other than a bequest of £50 from Charles Enderby that was left to her in 1819 for the Ladies Blue Coat School, a charity school in Greenwich, of which she was a patron.[87] She also appears, somewhat provocatively, in one of the *Political Sketches* by caricaturist John (H.B.) Doyle (1797–1868) in a scene titled *A Small Tea Party of Superannuated Politicians*, published 1829, along with her brother Nicholas Vansittart (1766–1851), Ist Baron Bexley, who had been Chancellor of the Exchequer from 1812 to 1823.[88] Like her mother Emelia, who died in 1819, Sophia Vansittart is commemorated in a mural monument in St Alfege Anglican Church in Greenwich, having died in 1836 at the home of her brother Lord Bexley in Kent.[89] —●

FRANCIS BACON

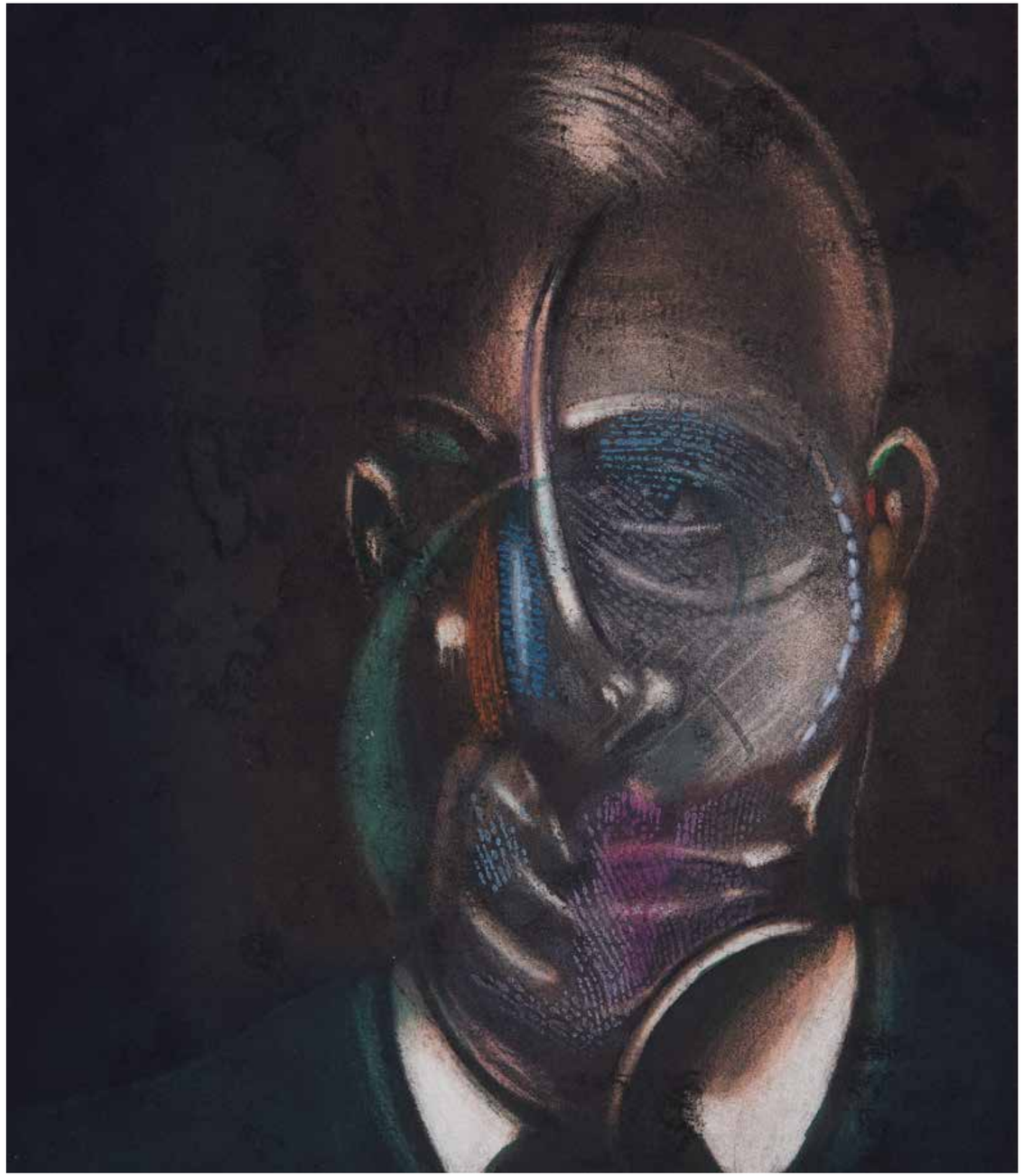
This dynamic portrait demonstrates Bacon's astonishing revision of portrait painting through a deconstructive energy that transforms the viewer's experience of the human subject. Bacon forged this confronting new vision with influences from Picasso's cubist pictorial explorations, African masks and the snapshot documentary aesthetics of photography and cinema. The subject himself also informs the work: after their first meeting in Paris in 1965, Michel Leiris (1901–1990) became one of Bacon's closest friends. He was an influential writer, poet and ethnographer; a founding member of the Surrealist movement; a politically engaged critic and, from 1961, the head of research in ethnography at the Centre national de la recherche scientifique, Paris. Leiris had deep connections with twentieth-century cultural figures such as André Breton, Georges Bataille, Alberto Giacometti, Pablo Picasso, Aimé Césaire and Jean-Paul Sartre. He admired Bacon's sensibility and uncompromising commitment to what the artist called the 'brutality of fact', and wrote an introductory essay for his second exhibition in Paris, 1966 and the essay for a monograph in 1983, and translated his interviews with David Sylvester into French.[90]

Bacon's image has an uncanny resemblance to photographs of his sitter, the long, emphatic nose, the wide mouth and above all the hovering single eye, framed by heavy eyebrows. Yet these features contrast with the more comprehensible forms apparent in a second portrait of Leiris painted in 1968.[91] In one of his published conversations with David Sylvester, Bacon himself said:

> I think that, of those two paintings of Michel Leiris, the one I did which is less literally like him is in fact more poignantly like him … I really wanted these portraits of Michel to look like him … But being rather long and thin, that head in fact has nothing to do with what Michel's head is really like, and yet it looks more like him.[92]

Bacon's depiction, with its disjointed slippage of features and violent collision of planes and structures, evokes an existential fragility, suggesting that the subject can never be fully integrated. At the same time, the rhythmic power of the whole face pulsates with an emphatic energy, enabling the viewer to grasp the sitter's living presence. It was through this experience, harnessing accident, dissonance and distortion, that Bacon intended to convey the intense reality of his subject. Bacon himself described how he was 'always hoping to deform people into appearance'.[93]

This aquatint is based on the painting now in the Centre Pompidou, Musée national d'art modern, Paris. It was donated to Hamilton Gallery by Mrs Minya Lipkes in 1984. — ●



Francis Bacon
Portrait of Michel Leiris 1976
aquatint
Gift of Mrs Minya Lipkes 1984

EUROPEAN DECORATIVE ARTS

MATTHEW MARTIN
PETER McNEIL

Johann Peter Melchior (modeller)
The game of Tiggy 1767–70
porcelain, hard-paste
Höchst Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest

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INTRODUCTION
BY MATTHEW MARTIN AND PETER McNEIL

The so-called 'decorative arts' were the primary focus of the collection assembled by Herbert and May Shaw. This collection, with significant holdings of eighteenth-century material, helped establish the Hamilton Art Gallery. We use the expression 'decorative arts' here advisedly, for in traditional art historical discourse they have been construed as a secondary field of artistic endeavour, of less significance than the Fine Arts of painting and sculpture.

Post eighteenth-century assessments of the decorative arts have emphasised the perceived utilitarian function of items of ceramics, glass, metalwork, textiles and furniture – frequently produced in multiples by artisans who remain anonymous – over the capacity of these artefacts to provide insight into the creative imagination of their makers and to serve as independent bearers of cultural meaning. This is exacerbated by the exclusion of the dependent or applied arts from eighteenth-century theoretical debate. For example, the Rococo had neither program nor theory, yet consumers themselves and contemporary designers such as the Lyon silk merchants were fascinated by the interconnection of the decorative arts. They were appreciated for their material, sensual and sometimes even alchemical attributes.

In later seventeenth- and eighteenth-century Europe, tapestries, porcelains, silver and gold plate, glassware and fine furniture were frequently deemed far more valuable than paintings.

Art historian Mimi Hellman pinpoints the difficulty that contemporary viewers, perceiving artworks through a modernist lens that dichotomises utility and ornament, can experience when confronted with the visual and material density of many eighteenth-century objects.[1] The modernist aesthetic concern with identifying essential utilitarian function, something that is somehow obscured and corrupted by superfluous decoration, does not reflect eighteenth-century modes of viewing these artworks. In later seventeenth- and eighteenth-century Europe, tapestries, porcelains, silver and gold plate, glassware and fine furniture were frequently deemed far more valuable than paintings. They were also often viewed as interconnected and were not the 'disparate' collection of artefacts that many contemporary viewers mistake them for. These objects, the materials from which they are fabricated, the technologies employed in their manufacture, were all charged with meaning, reflecting important cultural concerns of their day. For example, porcelain, glass and enamelled objects – the 'arts of fire' – were often seen as one, representing an Aristotelean category.

Textiles and ceramics had much in common, as considerable science was expended to improve the quality, range and brightness of their coloured dyes and glazes. The same French scientists might experiment with copying Japanese lacquer, creating a new textile from glass thread or developing a perfume, and they often practised in front of elite and well-to-do audiences. The French definition of the arts was tied to the mercantilist strategies of King Louis XIV. The king's first minister, Colbert, prepared in 1664 a memo on trade that bemoaned the fact that 'the manufacture of cloths, serge, and other textiles of this kind, paper goods, ironware, silks, linen, soaps, and generally all other manufactures were and are almost entirely ruined'.[2] The French state set about greatly improving its ability to make cloth, silk and glass, including Venetian mirror glass and lace making. The newly formed Société des Arts (c. 1728–1740) included clockmakers, surgeons and cartographers who argued that they had particular skills in innovating with technology: membership also included an embroiderer, a tapestry entrepreneur and the celebrated inventor Jacque Vaucanson, 'instrument maker' and inspector of silk manufactures who created automata and machines for the silk industry. The trade in exotic fashions, wares, materials and technologies from China, Japan and India was a two-way street: mechanical clocks being a good example of a fashionable luxury and novelty desired by both the Chinese and Turkish markets. Clock making was highly significant in seventeenth- and eighteenth-century Europe as it was realised that horology held the answer to improvements in astronomy and the calculation of longitude required for precise navigation at sea.

Danloux's portrait in the National Gallery in London of the Baron de Besenval, last commander of the Swiss Guard and a famed collector and connoisseur, illustrates an eighteenth-century perspective on the decorative arts.[3] Painted during the revolution and in the year of his death, this portrait shows the Baron in his salon, used for socialising with friends, surrounded by his art collection. This consists of not only small cabinet pictures, but also ormolu-mounted Chinese and Japanese porcelains, richly veneered and decorated case furniture, and finely gilded mirror frames, light fixtures, and fireplace furniture. Many of these objects, including the comfortably upholstered *bergère* in which the Baron sits, date from the middle of the eighteenth century, from the reign of Louis XV. The artworks with

Henri-Pierre Danloux
Baron de Besenval in his Salon de Compagnie 1791
oil on canvas
National Gallery, London

which the Baron surrounds himself, in the context of revolutionary Paris, clearly speak to his royalist political sympathies. But of particular note is the fact that all of these objects – the candle girandole, the furniture, the marble fireplace, the porcelains – are depicted by the artist with the same level of detail as are the paintings hanging on the silk covered walls. Indeed, it is possible to identify precisely the types of Japanese and Chinese gilt-mounted celadon porcelain on display, so careful has the artist been in reproducing their appearance. These objects are clearly an integral part of the Baron's collection of artworks, contributing, along with the paintings, to a visual and material ensemble that reflects Besenval's sense of social identity.

Danloux's careful portrayal of the porcelain objects in this portrait invites us to consider the importance of this material in eighteenth-century European aesthetics, a material that is well represented in the Shaw collection. Porcelain is today deemed a largely utilitarian material and it is something we take for granted. We eat off it daily; we wash our faces and brush our teeth (which may contain porcelain fillings!) over a porcelain basin every morning; we encounter porcelain components in machines and electronic equipment. But in eighteenth-century Europe, porcelain was a symbolically charged material. Prior to 1708, the method for producing a kaolinic porcelain like that made in China and Japan was unknown in Europe. Imported Asian porcelains were highly esteemed in elite circles where they were valued for their rarity, for the material's physical characteristics of translucency and imperviousness, unreproducible in any European ceramic body, and for the exotic novelty of the Asian artistic traditions reflected in their decoration. With the achievement of a kaolin porcelain technology in Dresden in 1708, after hundreds of years of speculation concerning the method of the material's manufacture, the meaning of porcelain in Europe shifted. For the ambitious Augustus the Strong, Elector of Saxony and King in Poland, who had sponsored the program of experimentation that led to a European porcelain, possession of a porcelain factory at Meissen was proof that he had managed to equal, if not surpass, the Emperor of China, the idealised model absolute ruler in Europe at the time who had, until that moment, held a monopoly on porcelain production.[4] Meissen porcelain was proof of Augustus' status as an absolute ruler.

Danloux's careful portrayal of the porcelain objects in this portrait invites us to consider the importance of this material in eighteenth-century European aesthetics, a material that is well represented in the Shaw collection.

The intimate connection between porcelain, the mineral realm, and its manipulation, is constantly reiterated in the decoration of porcelain objects intended for members of Europe's ruling elite.

Charles-Louis Mereau (decorator)
Cup and saucer (Gobelet litron et soucoupe)
1762
porcelain, soft-paste
Sèvres Porcelain Factory, France (manufacturer)
Herbert and May Shaw Bequest

But the significance attached to porcelain production went deeper than simple economic and technological competition. The investigators responsible for the discovery of a porcelain formula in Dresden were natural philosophers versed in the theory and practice of alchemy. At its core, alchemy was a body of theory about the nature of matter and methods for its manipulation. In brief, at the turn of the eighteenth century, natural philosophers still understood matter to be constituted of a mixture of the four Aristotelian elements (earth, air, fire and water); by manipulating the relative amounts and purities of the four elements in a substance, it was believed to be possible to transform matter.[5] This could result, it was believed, in lead being transmuted into gold; or, raw, valueless earth – through washing and purification, and exposure in the kiln to fire and air – into white, translucent porcelain: white gold as it was known at the time. This was the intellectual framework within which the successful production of a porcelain was achieved in eighteenth-century Saxony and it profoundly shaped the meaning of the material in European court circles. The ability to command porcelain manufacture at the royal Meissen factory was evidence of Augustus the Strong's mastery over matter itself. Meissen porcelain was physical proof that Augustus, an anointed prince, shared in God's divine creative power. It should be no surprise then to learn that all of the great continental porcelain factories of the eighteenth century were court enterprises operating under the patronage of a prince. Porcelain was intimately linked to ideas about the divine right of rulers for much of this period. These associations manifested themselves in the courtly artworks wrought from this newly mastered material. The superb Meissen tea, coffee and chocolate service in the Shaw Collection is a case in point. Every piece of the service is decorated with images depicting various aspects of the mining industry that was an important source of Saxony's wealth, but also a source of the raw materials and specialist mineralogical knowledge that were fundamental to porcelain production – the Saxon earth ruled by the Wettin electors transformed into Saxon porcelain. Similarly, the *cailloute* decoration found on the Shaw Collection porcelain *gobelet litron* (0217) produced by the royal French Sèvres factory reflects contemporary elite interest in and knowledge of the mineralogical world revealed by natural philosophers and their microscopic investigations.[6]

The intimate connection between porcelain, the mineral realm, and its manipulation, is constantly reiterated in the decoration of porcelain objects intended for members of Europe's ruling elite. These artworks served to reinforce and justify that elite's self-conception of its place in the social order. Trade, taste and technology transformed the meanings and materials of manufactures and were seen as a part of statecraft as much by Louis XIV and his ministers as they were by the Qianlong Emperor in China.

The collection of Herbert and May Shaw provides an important snapshot of collecting practices and the decorative arts in the first half of the twentieth century in Australia. On one hand the collection is fairly representative of well-to-do connoisseurs measured by the pages of society chronicle *Country Life*: British, French and Asian porcelain, glass, English silver, *objets de vertu* (trifles or 'toys') such as snuff boxes, painted miniatures, pocket watches. There are few textiles in the collection now extant even though carpets, silks, and lace were commonly collected. The remarkable tapestry is a rather aristocratic inclusion. The Shaw collection must also be viewed as an important repository of what was possible in Australian art collection at the time. As the Shaws were able to travel frequently to Europe, much of the collection was purchased abroad and likely memorialised exciting moments of travel and discovery. Many local dealer and auction purchases were also made, a part of the rich ecology of dealing, collecting and furnishing a home typical of more thoughtful consumers of the day, who often spurned contemporary and mass taste. Many of the most important objects were purchased via the collections of migrants, including Jewish refugees to Australia in the 1930s and 40s. Rather than the better-known avant-garde furniture of the Wiener Werkstätte, which is now housed in the National Gallery of Victoria, these reflect the rich and eclectic collecting traditions of late nineteenth-century Germany, Austria and Central Europe. The small but outstanding collection of silver and gold baroque plate from the German-speaking world in the Shaw collection is noteworthy, potentially unique, in the Australian context. The significant representation of works by eighteenth-century German porcelain factories in the collection also contrasts with the English porcelain that dominated many private Australian collections at the time the Shaws were collecting, such as the collection assembled, largely in

The small but outstanding collection of silver and gold baroque plate from the German-speaking world in the Shaw collection is noteworthy, potentially unique, in the Australian context.

Australia, by Mrs Colin Templeton and gifted to the National Gallery of Victoria in 1942.[7] Many of the emigré collections from which the Shaws sourced artworks spoke of the princely acquisitions, not of aristocrats, but rather bankers and merchants such as the extended Rothschild, Ephrussi and Sassoon families, who mixed Anglophile taste with rich continental collections in their famed purpose-built historicising homes across Europe. One can only speculate that the travels of the Shaws brought them into contact with examples of this rich tradition of collecting. One might also consider the influence, if any, of the collection of European ceramics assembled in London by Sir Sydney Cockerell, London adviser to the Felton Bequest from 1936 to 1938, for the National Gallery of Victoria on the collecting of the Shaws. These Felton acquisitions, more than 370 in number, entered the NGV collection in 1939 and 1940. They gave the Melbourne public a glimpse of the products of most of the great eighteenth-century continental porcelain manufactories, including many of the distinguished German factories. This must have raised the profile of this material in the eyes of local ceramics enthusiasts and collectors. The Shaws regularly acquired works for their collection in Melbourne, from dealers like Joshua McClelland and Archie Meare of the Connoisseurs' Store, and so presumably were familiar with the porcelain holdings of the Melbourne art museum at a key period in their own collecting.

The existence of the Shaw collection in Hamilton speaks to the cosmopolitan and not simply Anglophile viewpoint of a single collecting couple, May and Herbert Shaw. It also poses questions regarding Australia's largely uncharted connections to local and global collecting practices and our appreciation of decorative arts and design from multiple sources and origins. — ●

ALEXANDER TAPESTRY

BY MATTHEW MARTIN AND PETER MCNEIL

Tapestry was long considered the most important and prestigious of court arts in Europe, a status that the artform enjoyed well into the eighteenth century when it was eclipsed by easel painting. It reached extraordinary heights in France during the reign of Louis XIV, when Louis, with the aid of his chief minister Jean-Baptiste Colbert, brought all French art into the service of the state, for the glorification of the king and his reign. In 1662, Colbert established the *Manufacture royale des Gobelins* to produce luxury artworks for the palaces of the king. Chief among the manufactory's productions were tapestries, the most costly and magnificent of artforms.

This tapestry in the Hamilton collection was acquired for £1500 pounds by Herbert Shaw in the early 1950s from Holocaust survivors Stanislaws and Guta Langer's gallery 'The House of Art' at 88a Collins Street, Melbourne. The tapestry is purported to have been hidden from Nazi invaders and buried under the Langers' kitchen floor in Poland from 1939 to 1947.[8] At the time, the tapestry's subject was identified as the Goddess of Victory in her chariot in the aftermath of one of Hannibal's battles.[9] In fact, the tapestry's design is from a set of hangings produced at the Gobelins based upon an acclaimed series of five paintings executed by Charles Le Brun, First Painter to Louis XIV.[10] The series depicts the triumphs of Alexander the Great, the Macedonian warrior emperor of antiquity with whom Louis XIV was flatteringly compared. The scene shown here, which would originally have been surrounded by a woven border, is of the triumphant entry of Alexander in his chariot into the captured city of Babylon.

There were eight sets of the Alexander tapestries produced at the Gobelins between 1664 and 1686.[11] But the Hamilton tapestry is not from any of these. Rather, it was probably woven in the Brussels workshop of Judocus de Voss (1661–1734) in the early eighteenth century. De Vos had been a weaver at the Gobelins in the early 1680s, one of many Flemish weavers employed at the royal manufactory.[12] It is possibly here that he gained familiarity with Le Brun's Alexander tapestry designs, although engravings after Le Brun's Alexander paintings circulated widely in Europe and many Brussels and Oudenaarde tapestry workshops commissioned sets of cartoons based upon these.[13] De Vos returned to Brussels and by 1692 was listed as a member of the corporation of tapestry weavers.[14] By 1705 he ran the largest tapestry workshop in Brussels, with twelve looms and employing 35 weavers.[15] De Vos delivered tapestries from the life of Alexander to John Churchill, Duke of Marlborough, in 1709.[16] A set of Alexander tapestries signed by De Vos and acquired in Flanders in the early eighteenth century by William Cadogan (1675–1726), later the First Earl Cadogan, is held in the Royal Collections and includes a version of the entry into Babylon directly comparable with the Hamilton example.

LeBrun was the most powerful figure in organising all of the official arts and many manufactures in France under the young King Louis XIV in the 1660s, when he was only 23.[17] The focus on the human figure in action (history painting), inclusion of large, classical metal vessels, horse and elephant trappings depicted in the Hamilton tapestry point to the larger artistic program at Louis XIV's Versailles, which encompassed painting, sculpture, architecture, garden design, parades, masques, ballets and other performances. Later hanging in Shaw's hallway near Hamilton, it is a most rare example of the grandest official French approach to art and design now found in Australia. — ●

Charles Le Brun (designer)
The Entry of Alexander in Babylon
18th century (early)
wool and silk
Judocos de Vos Workshop,
Belgium (manufacturer)
Herbert and May Shaw Bequest

SNUFF BOXES AND WATCH

BY PETER McNEIL
AND MATTHEW MARTIN

The taking of snuff – ground tobacco perfumed with spices and aromatics – became widespread in Europe during the seventeenth century. The practice was first observed by Columbus' crew in 1493 when it was noted of the Taino people of the Caribbean that they were 'snuffing up into their nostrils the powder of the herb called tobacco'.[18] The Portuguese likely introduced the new 'medicinal' herb to Europe in the first half of the sixteenth century. Boxes to hold snuff became an essential item for fashionable members of society, with the richness and elaborateness of a box indicating the status and refinement of the owner. The novelty of snuff boxes is indicated in this comment by Swift in 1712: 'the Duchess of Hamilton has made me Pockets for like a woman's with a Belt and Buckle, for you know I wear no waistcoat in Summer; & there are several divisions, and one on purpose for my box, oh ho …'.[19]

Many snuff boxes were made of rich materials like gold and silver embellished with gemstones, or exotic materials like ivory, tortoiseshell and mother of pearl. The prestige of snuff boxes is indicated by the manner in which they were deemed by eighteenth-century monarchs as appropriate gifts for foreign rulers and ambassadors. There were seasonal fashions in snuff boxes for the rich; Louis Sébastien Mercier reported that they were lighter in weight for summer and heavier in winter. Count Heinrich von Brühl, the Director of Meissen (1733–1756) was reported in 1779 to have possessed 'At least three hundred Suits of clothes … a painting of each suit, with the particular cane and snuff-box belonging to it, was very accurately drawn in a large book, which was presented … every morning by his Valet … that he might fix upon the dress in which he wished to appear for the day'.[20]

Boswell counted 'upwards of seven hundred snuff-boxes in gold, and many of them rich with diamonds' when he attended the sale of Brühl's effects in Leipzig in 1764.[21] Distinctions began to be made between men's and women's boxes in the 1760s and women's examples were more likely to feature scenes such as fables. Some of the finer and larger examples were not for general use, but were arrayed on tabletops. Taking snuff by men was generally associated with artful foppishness in England and was often contrasted with the earthier form of the smoker's pipe. Although moralists found women taking snuff to be impertinent, they often did. Chewing tobacco is still sold in flat, circular metal containers designed for the pocket in parts of the northern hemisphere.

In Hamilton is an amethyst-coloured hardstone snuff box with a metal mount which recalls the taste for precious and semi-precious hardstones and rock crystals typical of the Germanic courts.[22] A larger French papier-mâché and tortoiseshell table snuff-box incorporates a portrait miniature, a common practice to personalise this category of object. The Hamilton box depicts a well-to-do woman dressed in the fashion of around 1785 gazing out at the viewer whilst placing a wreath of roses on a portrait bust. The scene likely represents mother and daughter, or two sisters, or possible friends who are separated: if the latter, it becomes a memento of the relationship and they are reminded of each other with use of the box.

Finally, the Hamilton collection includes a finest quality mechanical or automaton enamel and gold pocket-watch (0576) by the famed Swiss maker de Breguet (1747–1823) who created objects for royalty

such as George III and Louis XVI. The watch has a purported provenance to the Lord Foster of Queensbury (died 1908) collection at Hornby Castle, Lancashire. The mechanical action on the face depicts Vulcan's forge where the arrows of cupid are being sharpened. The scene is taken from a scene in Ovid where the blacksmith Vulcan makes the armour for Mars, god of war, who rather thanklessly is having an affair with Vulcan's wife Venus. Another version connects it to Virgil, in which Venus insists Vulcan forge arms for her son Aeneas. It became a popular scene for artists to demonstrate truth, love and passion and the eighteenth century emphasised the playful 'darts of love', more powerful than fire. The reverse of the watch is enamelled with a scene of a woman and ewer with semi-precious stone. The woman has a slightly eastern air suggesting this might be production destined for export to present-day Turkey, where such timepieces were greatly treasured and collected by rulers such as Selim III, Sultan of the Ottoman Empire. Luxuries such as this were sometimes called 'toys' in the eighteenth century.

Although once items of use, snuff boxes, like pocket watches, patch boxes, *étuis* (small containers to hold tweezers, scissors and pencils), sealing wax boxes, perfume bottles, needle holders, cane handles and fans fell out of general use and were relegated to the category of *objets de vertu*. Popular in Edwardian collections, they were frequently displayed in glass-topped display tables or dotted around tables in drawing or dressing rooms. It is important to think of them as being once much more active agents of fashionable life and display. Well before mobile phones, a range of information and allusion could be embedded in everyday objects. —●

Snuff box c.1750
amethyst, gilt-metal
Germany
Herbert and May Shaw Bequest

LEFT
Snuff box with miniature c.1785
gilt-metal, ivory, papier-mâché,
tortoiseshell
France
Herbert and May Shaw Bequest

RIGHT
Automaton watch c.1800
gilt-metal, steel, glass, enamel de Breguet,
Switzerland (manufacturer)
Herbert and May Shaw Bequest

MEISSEN SNUFF BOX

BY MATTHEW MARTIN
AND PETER McNEIL

The mastery of porcelain technology in Europe saw porcelain snuff boxes become popular in elite circles; the Saxon royal family and members of the Saxon court owned numerous Meissen snuff boxes.[23] Porcelain was counted a precious material like a gemstone. This large Meissen box with ormolu mounts is decorated with scenes of elegant couples in the style of the French painter Antoine Watteau, executed in puce enamel en camaïeu. Such Watteauesque decoration became popular at Meissen in the 1740s and 1750s and was generally copied from prints after drawings and paintings by Watteau and other artists, a collection of which was available to decorators at the Meissen factory.[24] Print was omnipresent as a design source across all of the decorative arts of the eighteenth-century. Geoffrey de Bellaigue notes that although paintings and drawings were sometimes used in the production of porcelain at Sèvres, 'above all they copied from engravings'.[25] Charles Saumarez Smith notes 'a saturation in two-dimensional print … fostered an awareness of three-dimensional design' and was therefore partly responsible for 'the growth of design consciousness in the middle part of the eighteenth century'.[26]

The visual contrast between the airy scenes on the exterior of the box, with large areas of the white porcelain left unadorned, and the much more densely decorated interior scene, where more of the porcelain is covered by the image, is likely intentional, and mirrors the contrast between exterior and interior decoration found on many porcelain snuff boxes, the interior frequently displaying much richer visual effects. The physical pleasures of a pinch of snuff, a stimulant, are matched and even enhanced by the aesthetic pleasure offered by the hidden visual surprise within the snuff box. The white expanse of porcelain apes the evacuated nature of the printed page or a print, and one can imagine eighteenth-century viewers relating the two forms.

Snuff box c.1750-1760
porcelain, hard paste and ormolu
Meissen Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest

This box is a good example of the blending of images from many different print sources to generate a harmonious whole. The scene on the front of the box, with a seated couple, the woman playing a guitar, is extracted from Michel Guillaume Aubert's etching after Watteau's *Fêtes au Dieu Pan*. The seated couple on the back of the box is extracted from Francois Joullain's etching after *Les Agréements de l'Été*. The figures of children on the left-hand side of the box are extracted from Nicolas-Henri Tardieu's copper engraving after *Les Champs Élisés*. The image on the bottom of the box is based upon a print by Benoit Audran II after *La teste à la teste*. The lid of the box shows a scene that includes elements from two prints, including *Le Sicilien. Ou La mour Peintre* of Laurent Cars, after an illustration by François Boucher for the *Oeuvres de Molière* published in Paris in 1734, and Gérard Jean Baptiste Scotin's etching after *L'Indifférent* of Watteau, which is likely the source for the standing figure in theatrical costume. The interior of the box is gilded, with a scene based upon Pietro Longhi's *The Dancing Master*, perhaps from Charles Joseph Flippart's 1748 etching after this painting, adorning the inside of the lid.[27]

Maria Zytaruk in her work on the flower collagist Mrs Delaney notes that the exchange of objects reinforces intimacy: 'Objects have the capacity to inspire and to absorb. They involve imaginative and material forms of labour.'[28] We can only imagine the guises with which this object might have been deployed. —●

Snuff box c.1750-1760
porcelain, hard-paste and ormolu
Meissen Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest

Pietro Longhi
(after)
Charles Joseph Flipart (marker)
Joseph (Giuseppe) Wagner (publisher)
The Dancing Lesson
1748
etching
The British Museum Collection

GERMAN BAROQUE SILVER

BY MATTHEW MARTIN

The Hamilton Gallery possesses a small group of examples of the silver and goldsmiths' art of the seventeenth and eighteenth centuries from the German-speaking lands of central Europe. Together they form the most significant holdings of such material in an Australian public collection.

Baroque silver like this was an important object of display in elite domestic interiors. The precious metal served as both a statement of wealth and, in straitened times, as a source of hard currency, through its susceptibility to being melted down. Although the objects here – a silver-gilt salver and a tankard – are ostensibly utilitarian, their primary purpose was for display. Art historian Mimi Hellman has suggested that for many early modern artworks, an owner leaving a potentially functional object unused served to express an indifference to necessity, in turn contributing to the item's prestige value.[29] The somewhat impractical character of both these objects supports this contention. Both, however, feature decoration with clear political content, emphasising their roles in display, and advertising their owner's place in society.

The silver-gilt salver is marked for the Free City of Danzig, and bears the makers mark for Jacob Beckhausen (master in 1678, assay master (*Ältermann*) in 1682, died 1705).[30] It is of a form widely produced in the seventeenth-century German states, executed in thin gauge metal which facilitated exaggerated repoussé work, seen to great effect here in the bunches of ripe fruit and flowers that adorn the salver's rim. These latter are motifs characteristic of Dutch baroque art and point to the powerful influence of Dutch visual culture along the southern shore of the Baltic throughout the seventeenth and into the eighteenth centuries, reflecting the strong Dutch maritime trading presence there.

The well of the salver depicts a scene from the biblical book of Esther, Esther before King Ahasuerus, and appears to be based, at least in part, upon an engraving by Matthäus Merian I (1593–1650) from his *Scenes of World History*.[31] The rim of the salver features six portrait busts of roman emperors, a portrait of the Polish King John III Sobieski on the lower rim, and on the upper rim, a bewigged and armoured figure who is probably Friedrich Augustus I, Elector of Saxony and King of Poland (as Augustus II, 'the strong') from 1697–1706 and then from 1709 until his death in 1733. Election to the Polish crown was frequently strongly contested and upon the death of John III, Augustus was one of two contenders elected King of Poland in 1697. The city of Danzig supported the claim of Augustus, and this salver may reflect this support, depicting the Saxon ruler as the legitimate successor to John III.[32]

The tankard, of a type known as a *muntzkanne*, or coin tankard, is marked for Berlin and the maker Joachim Grim the Younger who became a Bürger of the city in 1676.[33] This type of decoration, with coins set into the vessel's surface, was popular in the seventeenth century and was particularly associated with the cities of Berlin and Konigsberg. The coins on the body of the tankard are sixteenth-century pennies (*Groschen*) of Brandenburg-Prussia and bear inscriptions for Albert, first Duke in Prussia (1490–1568).[34]

Jacob Beckhausen (silversmith)
Salver c.1697
silver-gilt
Danzig
Herbert and May Shaw Bequest

Albert was the first German ruler to establish Lutheranism as the state religion of the territories he ruled. A medallion is set into the interior base of the tankard with an equestrian figure and inscription for Friedrich Wilhelm, Elector of Brandenburg (1640–1688).[35] A medallion set into the lid of the tankard commemorates Friedrich Wilhelm's 1678 capture of the Swedish fortress of Stralsund in Swedish Pomerania during the Scanian War. The tankard becomes, in its entirety, a celebration of Friedrich Wilhelm, the 'Great Elector', and of Brandenburg-Prussia, a protestant state whose ascendancy would see it come to dominate the German lands in the eighteenth century and beyond. —●

Joachim Grim the Younger
(silversmith)
Coin tankard (Muntzkanne) c.1680
silver, silver-gilt
Germany
Herbert and May Shaw Bequest

HÖCHST PORCELAIN FACTORY

BY MATTHEW MARTIN AND PETER McNEIL

The portrayal of children in allegorical roles is a tradition in Western art dating back to the Renaissance. The child, as *putto* (a chubby, sometimes winged, nude infant), was often associated with the idea of direct and untempered impulses and emotions.[36] In the eighteenth century this tradition took on new vitality, with young children being depicted in the guise of Classical gods and allegorical figures, sometimes with satirical intent. At the same time, the Enlightenment promoted new ideas about the nature of childhood. The notion that children should be nurtured in an atmosphere of love, allowing them to grow into morally responsible adults, rather than be physically disciplined to break their will and instil obedience, was a revolution in the conception of childhood. The children of Louis XVI and Marie Antoinette and George III and Queen Charlotte were encouraged to learn to garden, and a range of beautiful porcelain references to the 'simple life' such as rustic appearing buckets and milk strainers were produced in the finest French porcelain. Aristocratic women began to breastfeed their children rather than turning them over to 'wet-nurses': they became the so-called 'happy mothers' of the late-eighteenth century, feeding their children pots of pure cream. These ideas merged the new *sensibilité* ('sensibility' or sensitivity) outlined by thinkers such as Denis Diderot with a new morality and cult of nature.[37]

These ideas of an untrammelled childhood in open air and tender parenthood are manifest in Johann Peter Melchior's porcelain sculptures. Melchior was one of the most accomplished porcelain modellers of the eighteenth century. At various times he was active at the Höchst, Frankenthal and Nymphenburg factories, and also held the post of court sculptor to the Elector of Mainz.[38] Although he worked in a wide range of genres, Melchior is best known for his sensitive depiction of children. A father of seven, his models are characterised by close observation from life and a genuine sense of warmth and compassion for his young subjects. In particular, his depictions of children absorbed in their games, including gardening, are full of tenderness. They were likely influenced by François Boucher's well-known depictions of children residing in nature known as the *enfants jardiniers* series (translated into tapestry and Vincennes porcelain from 1748).[39] Aided by the subtle refinement of decoration achieved by the Höchst factory, Melchior's intimate, empathetic images of childhood broke new ground in European art and generated models of childhood that still have influence today. — ●

Johann Peter Melchior (modeller)
Boy with flowerpot c.1767–70
porcelain, hard-paste
Höchst Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest

Johann Peter Melchior (modeller)
The young jockey c.1770
porcelain, hard-paste
Höchst Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest

Sophie Chanoux (decorator)
Charles-Eloi Asselin (decorator)
Henri Martin Prevost (gilder)
Cup and saucer (Gobelet litron et soucoupe) 1793
porcelain, hard-paste
Sèvres Porcelain Factory,
France (manufacturer)
Herbert and May Shaw Bequest

SÈVRES PORCELAIN

BY PETER MCNEIL
AND MATTHEW MARTIN

Durable, impervious and semi-translucent through vitrification, smooth and able to take a range of enamelled colours and glazes, porcelain was inert, suited to the new hot drinks of imported coffee and tea (far superior to the silver, tin or copper vessels previously used) and could be made into myriad forms.

The porcelain produced at Sèvres was noted for its rich ground colours and painted decoration. Sèvres was best known for its impressive dinner and drinking wares. The first large dinner service was produced for Louis XV from 1753. Such large services with dozens of plates, soup plates, tureens, coolers, salts, mustard dishes, serving dishes and custard pots were the epitome of princely splendour and were frequently gifted as diplomatic gifts. The cooler, pastel palette popular in the second half of the eighteenth century was transposed by the French likely from silk textiles to their new locally produced porcelains at the manufactures of Vincennes and later Sèvres. No-one had ever seen dinner plates decorated in pea green, rose pink (later Pompadour or du Barry pink), *bleu celeste* (quite different from Chinese cobalt blue) or yellow enamels.

The Hamilton Gallery collection possesses two Sèvres cups and saucers of a form known as a *gobelet litron* (the English would call it a 'coffee can'). The word 'litron' refers to an older form of measuring vessel. By 1752 this type of cylindrical cup was being produced in five standard sizes. There were also larger versions produced. The earlier of the two cups and saucers in the Shaw collection is a rare example of these larger sizes.[40]

The Hamilton litrons evidence the changes in porcelain technology that took place at Sèvres over the course of the second half of the eighteenth century. The larger cup and saucer are marked for the year 1762 and are executed in soft-paste, or artificial, porcelain. The smaller cup and saucer, marked for 1793, are made of hard-paste, or kaolinic porcelain, like that produced in China. Hard-paste porcelain, first manufactured at Sèvres in 1769, possessed superior resistance to the thermal shock caused by the impact of boiling water (soft-paste porcelain often cracked), making it more suitable for wares designed for the consumption of hot beverages. Soft-paste porcelain, however, because of the lower firing temperatures required in its manufacture, could be decorated in a far broader palette of soft, subtle enamel colours – aesthetics and utility competed in French porcelain technology.

The marks on the undersides of these pieces indicate the specialised work that went into porcelain production. The 1762 cup and saucer bear the decorator's mark for Charles-Louis Mereau, active at Sèvres from 1756 to 1780, and an unidentified modeller's mark.[41] The decoration of flowers and simulated stone on the 1793 litron was painted by Miss Sophie Chanoux and Charles-Eloi Asselin. Chanoux worked at Sèvres from 1779 to 1794, painting roses, and the flowers are likely by her. The gilder was Henri Martin Prevost and an unknown modeller is also indicated.

This example is a late piece when such ceramics were more likely to be 'cabinet pieces' unintended for use. A 'reserve' panel of roses on cup and saucer reflect the 'cult of nature' and love of gardening that swept Western Europe in the late eighteenth century. The ground simulates porphyry, a very hard and beautiful purplish stone with imperial connotations in Egypt, Ancient Roman and medieval contexts: Abbot Suger's famed twelfth-century porphyry eagle vase was made of such an Egyptian vessel mounted with eagle handles for the liturgical use of the French kings.

Such a careful depiction of a mineral as seen here on porcelain has earlier precedents in Staffordshire wares painted to simulate stones in the 1760s. It relates to the wider interest in 'lithology', the collecting of minerals within cabinets of curiosity and for mounted furniture, and for new scientific taxonomies in which minerals, like plants and animals, were described as 'species'.[42] The blue and gold *caillouté* decoration in the borders of the large litron and saucer derive from contemporary microscopic investigations of minerals and represent a similar intersection of scientific and artistic interests.[43] The owner of these cups and saucers could therefore reflect on French porcelain technology, the cult of flowers and gardens, and new science and ideas at the time of the French Revolution. — ●

Charles-Louis Mereau (decorator)
Cup and saucer (Gobelet litron et soucoupe)
1762
porcelain, soft-paste
Sèvres Porcelain Factory,
France (manufacturer)
Herbert and May Shaw Bequest

Johann Joachim Kändler (modeller)
Bonaventura Gottlieb Häuer (decorator)
Part coffee, tea and chocolate service c.1745
porcelain, hard-paste
Meissen Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest

MEISSEN PORCELAIN COFFEE, TEA AND CHOCOLATE SERVICE

BY MATTHEW MARTIN AND PETER McNEIL

The porcelain factory established by Augustus the Strong, elector of Saxony and king of Poland, in the Saxon town of Meissen in 1710 was the first European manufactory to produce a true kaolinic porcelain similar to that produced in China since at least the ninth century. Meissen porcelain quickly assumed an important role at the Saxon-Polish court, functioning as a symbol of Saxon technical and cultural achievement. Diplomatic gifts of Meissen porcelain made to princes throughout Europe declared the splendour of the Saxon court and served to enhance the stature of the ruling Wettin dynasty.

Elaborate services designed for the taking of fashionable and exotic imported beverages like coffee, tea and chocolate were an important class of diplomatic gift produced at Meissen in the newly-mastered porcelain medium. This set of cups, saucers and serving vessels is part of just such a service, produced in around 1745–50. The vessel forms were created by the Meissen factory's chief sculptor and model maker, the great Johann Joachim Kändler.

Each of the components of the service is decorated with detailed scenes of miners engaged in various activities associated with their profession. The miners are depicted in costumes indicative of their rank – many of them bear the AR (Augustus Rex) badge worn by Saxon miners. There are at least two scenes adorning each service component, and no scene is repeated. Details of the painting, including the depiction of dark rocks in the foreground of the scenes against lighter landscapes behind, suggest that it may be by the Meissen decorator Bonaventura Gottlieb Häuer, the son of a Freiberg miner who had firsthand knowledge of the mining profession and produced a number of similar service pieces with detailed mining-themed decoration.

Mining was central to the economy of mineral-rich Saxony in the eighteenth century and Saxon miners were renowned throughout Europe for their technical skill and metallurgical knowledge; in 1743 two Saxon miners were despatched to Civitavecchia in the Papal States by Augustus III to offer advice on mining matters.[44] Saxon miners were also intimately involved in the experimentation conducted in Dresden between 1705 and 1708 that ultimately led to the discovery of the secret of porcelain manufacture. Alongside the better known Johann Friedrich Böttger (an alchemist and apothecary) and Ehrenfried Walther von Tschirnhaus (a natural philosopher), together credited as the co-discoverers of a kaolin porcelain formula, Gottfried Pabst von Ohain, metallurgist and mining specialist, played an important role in the discovery, overseeing Böttger's activities on behalf of the king, and providing expert advice on the raw materials with which to conduct experiments.[45] The Saxon miners – smoke included – had been depicted in sugar-paste sculpture at the dessert for the Royal wedding between Augustus III and Maria Josepha, daughter of the Holy Roman Emperor, in 1719, an event depicted in an engraving by C.H.J. Fehling.[46] The resources, skills and technologies connected to Saxon ores and gemstones therefore became the ornamental focus of a wedding banquet.

The depiction of scenes of the Saxon mining industry on this porcelain service thus serve to emphasise the special nature of Meissen porcelain: raw Saxon earth, the natural wealth of the Saxon elector's lands, transformed, at the command of the elector, by the expert knowledge of alchemists and metallurgical specialists into a new mineral substance, porcelain, a material that represented the Saxon ruler's mastery over matter, and in turn, his power as an anointed prince. — ●

BOW PORCELAIN GARNITURE

BY MATTHEW MARTIN AND PETER McNEIL

Ornamental vases became a common feature in European domestic interiors in the early seventeenth century. Imported Chinese porcelain vessels of various forms, many intended for solitary display in a Chinese context, were frequently assembled in sets, visually unified by their cobalt blue on white decoration, and displayed atop pieces of furniture, over doorways, or on mantelpieces. The French term for these mantelpiece decorations, *garniture de cheminée*, gives us the English word for these sets of vessels: a garniture. By the 1660s these garnitures consisted of symmetrically arranged sets of vessels numbering five, seven or nine elements.[47] The introduction of smaller scaled fire surrounds with more prominent mantle shelves in the second half of the seventeenth century saw the ceramic garniture assume a more conspicuous role in the adornment of the fashionable interior.[48] European ceramic manufacturers began producing earthenware imitations of imported Asian porcelain vessels to meet the increased demand for these ornamental garnitures.

The garniture formed part of the repertoire of European porcelain factories from the moment the secret of producing a kaolinic porcelain like the Chinese was mastered in Saxony in 1708. The present garniture was produced by the London Bow factory in the very early years of its operation in the mid-eighteenth century. Bow partners deliberately aimed to substitute their production for the East India Company imports – the factory was styled New Canton, the exterior of the factory building modelled on the East India Warehouse in Canton.[49] The garniture is made of a soft-paste, or artificial porcelain, typical of early English factories, and consists of seven components – four vases and three lidded jars. Each vessel is decorated with gilt chinoiserie scenes on the white porcelain ground.[50] Its scale is smaller than many Chinese imports and therefore suited the smaller, more intimate rooms typical of the second part of the eighteenth century. This is the most complete surviving garniture of early Bow porcelain from the eighteenth century. Other smaller groupings of similar vessel forms are known, for example a set of three lidded jars with Japanese-inspired decoration in the Gardiner museum in Toronto, but the Hamilton garniture is unique in its size and completeness.[51] It provides a glimpse of the enthusiasm for Asian-inspired design styles that gripped fashionable mid eighteenth-century England, and points to the important role that porcelain objects played in the adornment of those contemporary interiors. — ●

Garniture c.1750
porcelain, soft-paste
Bow Porcelain Works,
England (manufacturer)
Herbert and May Shaw Bequest

ART NOUVEAU

BY MATTHEW MARTIN AND PETER McNEIL

At the turn of the twentieth century in Europe, a sense that the outward forms of domestic and public material culture had grown out of step with the lived realities of modern urban existence became acute for many artists, architects and designers. The forces of industrialisation that drew countless labourers from the countryside to work in factories in rapidly burgeoning cities; the rise of an affluent urban middle class that remained excluded from traditional arenas of political power; the growing social and financial independence of women – all of these developments were transforming European society and made the traditional styles associated with hereditary aristocratic power and wealth seem less and less relevant. A solution to this sense of dissonance was sought by many in a new language of forms and ornament that sought to create a visual and material culture that was more in tune with modern social realities. *Art nouveau* – the new art – was one attempt to forge a new style reflecting modern life. Characterised by an aesthetic language abstracted from the shapes and colours of the natural world, pan-European Art Nouveau recast buildings and their furnishings in new forms that clearly broke with the nineteenth-century historicising styles that had gone before.

Henry Van der Velde's Art Nouveau plate for Meissen is a signal example of the new design approach. Flat plates for dining are a relatively recent development of the past 200 years. The Chinese produced export 'chargers' for dining which have a curving lip and were not flat. Europeans generally dined from wooden trenchers, tin or pewter or very occasionally for Royal households silver or silver-gilt vessels. Producing flat plates (*assiettes unies*) was a great challenge for European porcelain production as the wares tended to deform in the kiln. They were perfected by the French at Vincennes and Sèvres around the mid-eighteenth century and coloured in an incredible array of pastel colours not seen before and decorated with geometric and floral motifs.

The Nantgarw cabinet plate, made in Wales c.1820 and possibly decorated in London, is a late outcome of the French approach to designing luxury dinner ware. Its focus on three-dimensional painted flowers and elaborate tooled gilding later came to be seen as 'false', inauthentic and not true to the material and flat expanse of white porcelain beneath the enamelled colours. Van der Velde was a Belgian proponent of Art Nouveau who spent much of his life in Germany. He established the design school that later became the Bauhaus. In contrast to the Nantgarw plate, his design for Meissen recasts that venerable porcelain production into a rhythmic design that respects the shape of the moulded plate. The decoration carries reference to stylised biological forms, Japanese assymetry and the dynamism of new technologies.

Maurice Dufrêne and Paul Follot were leading French designers in the new style. Both produced work for the Paris gallery *La Maison Moderne* run by Julius Meier-Graefe, a leading promoter of Art Nouveau in the years around 1900. Dufrêne's porcelain coffee service of c.1902–03 is his best-known design for Meier-Graefe and is an icon of French Art Nouveau ceramics. The fluid, abstract arcs of the stencilled decoration mirror the sweeping lines of the vessels' handles, creating a dynamic harmony of form and ornament.

Follot's silver-plate coffee service was designed for mass production by the German firm of F.W. Quist. The ribbed decoration of the vessels evokes the form of scallop shells, while the whiplash lines of the handles are a characteristic Art Nouveau gesture. Both designers take traditional objects associated with the rituals of the bourgeois domestic interior – porcelain and silver tea and coffee services – and transform them into something modern by recasting familiar forms and applying novel decoration abstracted from nature. It is ornament that announces a break with the past, and the birth of a modern sensibility. —●

Henry Clemens Van de Velde
(designer)
Plate (Peitschenhieb pattern) c.1903–04
porcelain
Meissen Porcelain Factory,
Germany (manufacturer)
Purchased by Hamilton Gallery
Trust Fund 1990

Plate c.1817–20
porcelain, soft-paste
Nantgarw China Works,
Wales (manufacturer)
Herbert and May Shaw Bequest

Maurice Dufrêne (designer)
Coffee service c.1902–03
porcelain, overglaze hand painted slip cast
Legros, Buchon & Lourioux, France (manufacturer)
La Maison Moderne, France (retailer)
Purchased by Hamilton Gallery Trust Fund 2004

Paul Follot (designer)
Tea service c.1902
silver-plate, base metal
F.W. Quist Metallwarenfabrik, Germany (manufacturer)
Purchased by Hamilton Gallery Trust Fund 1993

TWENTIETH CENTURY
BY MATTHEW MARTIN

Ermanno Toso
Bowl 1956
glass
Vetreria Fratelli Toso, Italy (manufacturer)
Purchased with annual Council allocation 2001

The Hamilton Gallery possesses an outstanding collection of twentieth-century modernist glass, assembled with the contemporary glass fund, part of the Hamilton Gallery Trust established in 1962, continuing the Shaws' legacy of collecting in the decorative arts.

Glass production is an art with origins in the ancient world. Earth and fire are manipulated by skilled artisans, resulting in a marvellous, transparent material that can be shaped into an infinite array of forms. The persistence of various glass-making techniques across the millennia is striking, with, for example, styles of glass popular in the Roman world, such as mosaic glass, reappearing in late nineteenth-century art glass production, attesting to the enduring appeal of the material's visual and tactile qualities.

The sixteenth century witnessed the apogee of a brilliant glass industry in Venice, with the dazzling products of the Murano glass masters conquering the luxury markets of Europe. Competition from other European glass manufacturers working in the Venetian manner (*façon de Venise*), instigated by the inevitable spread of closely guarded Venetian manufacturing secrets, as well as the rise of new styles of glass making in Bohemia and England, sparked a slow decline in the Venetian industry during the seventeenth century. The extirpation of the Venetian Republic during the Napoleonic wars saw the virtual collapse of the entire industry. It was only in the second half of the nineteenth century that Murano would rise again as a centre of innovative glass production, creating glass art that won admiration around the world.

Fratelli Toso, founded in 1854, was one of the firms that led the revival of the Murano glass industry, reintroducing lost historical production techniques, including the murrine technique in the early years of the twentieth century. This bowl, created in 1956 by Ermanno Toso, who joined the firm in 1924 and became artistic director, is an example of *millefiori*, or mosaic glass, decoration. This ancient technique, practised in the Hellenistic period in the Eastern Mediterranean, involves multicoloured canes of glass (murrhines), cut to produce thin, patterned slices that are assembled and fused to a glass vessel form, creating a mosaic of flower decoration. Millefiori glass was a key technique contributing to the commercial success of the modern Murano art glass movement.[52]

Also important for Venetian art glass of the twentieth century was collaboration between master glass makers on Murano and international artists and designers. Finnish designer Tapio Wirkkala was invited by Ludovico Diaz de Santillana, the director of the Venini glassworks after the death of Paolo Venini in 1959, to create designs for the firm. The Bolle, or Bubbles, vases, designed in 1966, were created by the highly complex Venetian *incalmo* technique. This involves fusing two or more blown glass elements to create a vessel. The technique requires masterful control of the glass as the edges of the adjoining sections must have precisely the same diameter. In the Bolle vases, Wirkkala exploits a traditional Venetian technique to create vessels whose clean outlines and subtly coloured bands of glass reflect his Finnish design sensibilities.[53] — ●

Tapio Wirkkala
Bolle (Bottle vase) c.1966
glass
Venini & Co., Italy (manufacturer)
The Ron and Did Lowenstern Glass Collection 1989

AUSTRALIAN ART

JANE CLARK

William Robinson
After the storm from Springbrook, study
1998
oil on linen
Purchased by the Hamilton Gallery Trust Fund, with additional support from Allan Myers AC QC & Maria Myers AC 2018

INTRODUCTION
BY JANE CLARK

A number of contemporary artworks in the Australian collection speak directly to history, showing that past, present and future are inseparable.

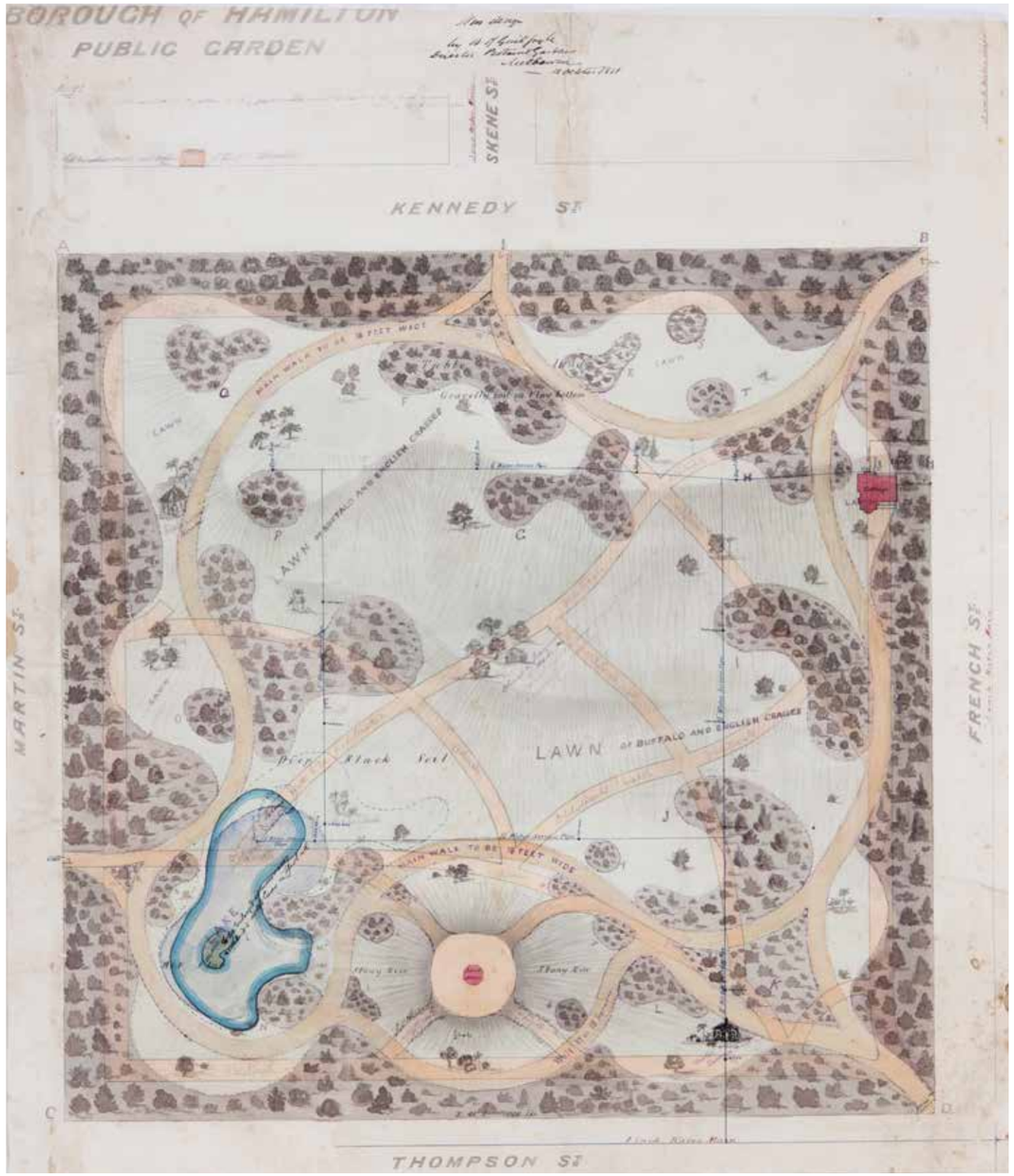
Creating a brand new collection of Australian art for Hamilton Gallery was always going to be a challenge in the 1960s. The collection could never be historically comprehensive. State art galleries founded in the nineteenth century had bought paintings by leading colonial artists who were still alive at the time; and Australian impressionist works as contemporary art. Some regional galleries also had a long head start: Ballarat's founded in 1884; Bendigo's in 1887.[1] New art by current big-name artists was expensive when Hamilton opened: Sidney Nolan, for example, had a sell-out exhibition in London in 1960 where buyers included the Art Gallery of New South Wales, Agatha Christie and the Queen.

But challenges usually bring opportunities and there's no doubt that, while building a fine historical collection through generous gifts and judicious purchases, the founders of the Hamilton Gallery collection were courageously forward-looking from the start. Herbert and May Shaw owned Australian paintings to decorate their home but these were not a focus of their collecting and made up a very small part of their bequest. Successive directors, curators and supporters of the Gallery have since created an Australian collection that now spans more than a century and a half (and references some 60,000 years), includes unique treasures, and synergises with the international collection in remarkable ways.

The city of Hamilton is situated in one of the first regions of Victoria to be colonised by European arrivals. The Henty brothers (from England via Tasmania), who had settled illegally on Gunditjmara country at Portland in 1834, heard from the explorer, Major Thomas Mitchell, about rich grazing land further north – 'Australia Felix', purportedly 'available in its present state for all the purposes of civilised man' – and they laid claim to tens of thousands of hectares of Djab wurrung and Jardwadjali country between what are now the towns of Casterton and Coleraine.[2] By 1837, Edward Henty was living at 'Muntham', the pastoral property depicted by Thomas Clark at the height of its prosperity (about fifty kilometres west of present-day Hamilton). In 1858 there were 8000 cattle, 55,000 sheep and 500 horses on 23,000 hectares at Muntham. Frontier violence and disease had killed many local Aboriginal people. Others worked for pastoralists as stockhands and servants, including most of the Aboriginal men who travelled to England in 1868 as Australia's first international cricket team, years before any other: they spoke English fluently and had all been renamed for the colonists' convenience. The original scorebook and photographs relating to that tour are precious highlights of the Gallery's historic collection. Another early highlight is the detailed 'New design' for Hamilton's Botanic Gardens, drawn up in 1881 by the celebrated designer William Guilfoyle, complete with ornamental lake, 'Rustic Summre [sic] House', and bandstand on a 'Stony Rise'.[3]

A number of contemporary artworks in the Australian collection speak directly to history, showing that past, present and future are inseparable. It was surely the Shaws' Baroque tapestry based on a design by Charles Le Brun, court painter to Louis XIV (who declared him the greatest French artist of all time'), that inspired Hamilton directors Julian Faigan and Daniel McOwan to develop a special relationship, unique among regional galleries, with the Victorian Tapestry Workshop, in Melbourne (now the Australian Tapestry Workshop or ATW). Hand-woven tapestry is an ancient art form that reached its apogee in sixteenth and seventeenth-century Europe and the ATW has earned a truly international reputation since its foundation in 1976. *The Hamilton Wool Tapestry,* designed by Les Kossatz and woven with finest Australian wool of course, was commissioned to mark the state of Victoria's sesquicentenary in 1985. It shows, through the windows of a woolshed filled to bursting with prize rams, Hamilton's skyline, the Grampians (called Gariwerd by the Jardwadjali people), and the volcanic plains described by Major Mitchell – 'excellent soil and grass, surpassing in quality any I had seen in the present colony of New South Wales'. A vibrant abstract composition by Lesley Dumbrell was woven in 1991 for the twenty-first anniversary of the Friends of Hamilton Art Gallery – constant supporters since the formation of their group. In John Wolseley's tapestry, *Fire and Water – Moths, Swamps and Lava Flows of the Hamilton Region,* 2011, and in the exquisite visual-diary watercolour from which it was woven to celebrate the Gallery's fiftieth anniversary, the landscape is immersive, at once micro- and macroscopic: a twenty-first-century counterpoint to the magisterial overviews painted by colonial era traveller-artists such as Eugene von Guérard and Nicholas Chevalier. Eight marvellous watercolours by Wolseley, intimate studies of fragile and threatened ecosystems that he explored between

William Guilfoyle
Borough of Hamilton Public Garden 'New Design' 1881
pencil, ink and watercolour on paper
Transferred from City Archives 1991



Works on paper – prints, drawings, watercolours and, to a lesser extent so far, photography – are of particular importance at Hamilton in representing a wide range of Australian artists from different periods and different cultural backgrounds.

2011 and 2015 – from the southern Grampians to Tasmania's glacial lakes, to the Daly River, the Gwydir Wetlands and the Simpson Desert – were partly created by nature itself; the paper sometimes splotched with raindrops, elsewhere relief-printed with the wood-boring trails a grey box beetle.[4]

In *Playing for Keeps*, 2016, master printmaker Rew Hanks appropriates an eighteenth-century image of English cricketers, an engraving after Francis Hayman, but peoples his linocut match with James Cook versus Adam Goodes and members of the aforementioned 1868 Aboriginal XI; Joseph Banks keeping score; and, representing generations of activist women, Mary Wollstonecraft, Truganini, Germaine Greer and Nova Peris.[5] It's a darkly humorous high-stakes game, still in progress, with Australia as the prize. Yellanach (Johnny Cuzens) bowls to Cook. Murrumgunarriman (Twopenny) and Jumgumjenanuke (Dick-a-Dick) look on. One of Yellanach's descendants is the artist Vicki Couzens, a Gunditjmara woman, represented in the collection with a series of etchings that depict traditional food harvesting – short-finned eels, yams, woven baskets – and the art of possum-skin cloak-making which she has done much to revive. Works on paper – prints, drawings, watercolours and, to a lesser extent so far, photography – are of particular importance at Hamilton in representing a wide range of Australian artists from different periods and different cultural backgrounds, and for gender balance, when both physical space and acquisition funds are always finite.

When the Gallery opened in 1962, new site-specific commissions were integral parts of the building. A large classical-modern bronze figure by German-born Hermann Hohaus stood outside, representing Prometheus, the ancient Greek god of fire and human creativity. Five figurative wall panels cast in bronze and aluminium by Melbourne sculptor Ian Bow were, in his own words, the result of 'an imaginative collaboration' between artist, architect and representatives of the Hamilton community. They were made to be viewed most dramatically at night, illuminated as soon as the street lights switched on, so as to extend the presence of the Gallery into the city's daily life.[6] In 1965 a leadlight stained-glass window by Dutch-born John Orval was unveiled over the entrance in memory of Herbert Shaw.

Recent art was also a focus of purchases through the Gallery's newly established Trust Fund, the first work acquired being *Mother and Child*, timeless subject matter by Margarita Stipnieks, an artist both female and 'foreign'. She had emigrated from Latvia in 1950. This spirit of modernity was doubtless encouraged by Eric Westbrook, director of the National Gallery of Victoria since 1956 and embarking right at that time on construction of the NGV's vast new bluestone building in St Kilda Road. Westbrook became a helpful adviser to John Ashworth. While Hamilton's Trust Fund continued to buy paintings, works on paper and decorative arts by living Australian artists, important historic works were also purchased: such as Abram Louis Buvelot's *Wannon Falls,* c. 1867, S.T. Gill's *On Henty's Run* (Gill's *Aborigines resting at Wannon Falls, Coleraine District, Western Victoria* was added in 2017) and Rupert Bunny's portrait of Estelle Murray Currie. The region's places and people were emerging as key collection themes.

Thomas Clark
The Wannon Falls c.1860
oil on canvas on board
Purchased by Hamilton Gallery
Trust Fund, with additional support
from Geoff & Helen Handbury 2003

Norman Lindsay
The Olympians c.1940
oil on canvas
E.S. McLeod Bequest 1966

Gifts and bequests through the 1960s and '70s, from donors who had been collecting for much longer than the Gallery, include Clark's *View at Muntham Station* (his *Early Coleraine* came via a 1951 bequest to the Shire of Wannon); Bunny's *Danse Espagnole*, 1901, said to be a portrait of the famous Belle Epoque soprano Madame Emma Calvé ('incomparable' as Carmen, according to Nellie Melba); his 1930s south of France landscape, *Old Peach Orchard*, *Cassis;* and Arthur Streeton's *Amiens from Coisy* through the T.H. Taylor Bequest, the first work by any 'Heidelberg School' painter to enter the collection since Frederick McCubbin's impressionist *South Yarra landscape* bequeathed by the Shaws.[7] A large oil painting by Norman Lindsay, *The Olympians* – ancient Greek gods and goddesses in all their scantily-clad splendour – came from E.S. McLeod, adding to works on paper by Lindsay in the Shaw Bequest. Hans Heysen's watercolour, *Mystic Morn,* also part of the E.S. McLeod Bequest, and a charcoal drawing donated by Heysen himself joined the Shaws' Flinders Ranges subjects: the dramatic oil, *In The Wonoka Country*, 1930, and a watercolour of Hayward Bluff. Heysen's *Spring Flowers* was a gift in 1989 from local collector Elise Clabburn, in memory of her parents Dr Sam Fitzpatrick, one of the Gallery's founding trustees, and his wife Moree, whose family was connected with the artist by marriage.

Dr and Mrs Fitzpatrick had provided purchase funds for Nora Heysen's *Dedication* back in 1963 when it was included in an exhibition at the Gallery of her work, together with her father's, and a number of the paintings were for sale.[8] Her seated mother-and-child subject matter is timeless but her landscape setting is particular – she first titled the painting 'Murray Madonna' (and later said she wished she hadn't changed it on her mother's advice). Although Eric Westbrook encouraged the state-wide Victorian Public Galleries Group to collaborate and share touring exhibitions, John Ashworth was determined to organise exhibitions exclusive to Hamilton. This was, in part, a way for the local community to see prospective acquisitions 'in the flesh' rather than in photographic reproduction when the original under consideration was hundreds of kilometres away.

Les Kossatz
Fusty Mementoes of the Fanatic 1966
oil and collage on canvas
Gift of Mr J. van Beek 1969

Following the successful father-and-daughter Heysen show, in 1969 Ashworth organised an exhibition of *Important Contemporary Works of Art by Leading Australian Artists* under the aegis of a commercial gallery in Sydney, from which *Now a Legend,* 1968, by Tony Woods was purchased by the Trust and *Fusty Mementoes of the Fanatic,* 1966, by Les Kossatz donated by the art dealer Jerry van Beek. Both paintings capture the mood of the 1960s in Australia: the 'swinging sixties', outward looking, with everything possible, but also engaged in a futile war. As Patrick McCaughey has observed, Kossatz was 'Melbourne's one major pop artist' of the time.[9] From 1976 until 1994, the Gallery hosted the R.M. Ansett Hamilton Art Award with its concomitant biennial exhibition, then one of the most valuable regional art prizes in Australia. Important acquisitions made as a result include Howard Arkley's airbrushed *Face* in 1988 which led, in turn, to the purchase of his major painting, *Australian Home,* in 1994 to celebrate the Trust Fund's thirtieth anniversary.

Hamilton's Australian collection has greatly benefitted from donations by friends of the institution, including Gallery trustees and local supporters, and friends and family of artists. A large group of prints by Lionel Lindsay (Norman's older brother) came in 1967 from the artist's son Peter Lindsay: etchings, woodcuts and bookplates representing a who's who of mid-century Australian arts and politics (more were donated by Patrick Corrigan in the 1980s). A significant group of prints, drawings and early family portraits by Mervyn Napier Waller and his wife Christian Yandell Waller were donated by Napier Waller's younger sister Heather in 1994 and 1995, providing a rich context for works on paper already purchased in the 1980s through the Trust and the T.H. Taylor Bequest. A gift of early works by Napier Waller followed in 1997 from Arthur Cook of Penshurst, south-east of Hamilton, where the artist was born; and more by both artists in 2013, given in memory of Alexander Campbell Coe, also from Penshurst. By a similar happy combination of careful curating and serendipity, Christian Waller's niece, the ceramic artist Klytie Pate, is well represented in the collection with gifts from her friend Alan Eustace and from Lily Kahan (wife of Louis Kahan who is represented by three images of shearers at work and whose exhibition, *Sheep and Shearers: paintings, drawings and prints,* was shown at the Gallery in 2006). A collection of portraits donated by the Ritchie family, formerly at 'Blackwood' between

Richard Clements
Untitled 1994
oil on canvas
Donated by the Bank of Melbourne
1997

Exhibitions expanding on strengths of the collection have become a feature at Hamilton.

Penshurst and Dunkeld, spans more than a century from around 1860 to 1998.[10] William Robinson's immersive subtropical forestscape, *After the storm from Springbrook, study,* 1998, was purchased in 2018 by the Trust with support from Allan Myers AC QC and Maria Myers AC.[11] Although painted in Queensland, the painting offers a magnificent contemporary take on the Romantic sublime, the emotional response to wild nature that's equally elicited in visitors to Gariwerd, the Grampians National Park.

Exhibitions expanding on strengths of the collection have become a feature at Hamilton. *Exposing Thomas Clark: a colonial artist in Western Victoria,* in 2013, founded on many years of passionate research by Peter Dowling and Daniel McOwan, is an important case in point. Others, to cite only a very few, include *Richard Clements: Seeing the Sublime* which toured to four venues in 2004: the Gallery already owned two 1990s landscapes, dramatic imaginings in the spirit of the European Romantic sublime, and later received a gift of two more paintings from Clements's widow. *Paul Baxter – Etchings* (2014) revealed not only the artist's deep knowledge of the local landscape but also an awareness of continuities and connections across art (and human) history as represented in the permanent collection: in European printmaking, Japanese woodcuts and Chinese scrolls for example.

Nicholas Chevalier
Mt Abrupt, the Grampians c.1864
oil on canvas
Purchased by Hamilton Gallery Trust Fund – M.L. Foster Endowment with assistance from the Friends of Hamilton Gallery 2004

Ah Xian: Axiom (2016–17) brought together collection strengths in Asian and contemporary Australian art, in porcelain and metalwork and in portraiture. Recently the beautiful small exhibition *Margaret Olley: Interiors* (2020–21) set in context the Gallery's three still-life paintings by Olley. There are plans under way for an exhibition of Muriel Pornett's artworks and studio contents, inspired by purchases by the Gallery Trust Fund in 1983 plus the bequest of her remarkable self portrait and a portrait of her Hamilton-born mother Charlotte.[12]

A considered balance of old and new, artists of national repute with those of local importance, and media both complementing and challenging the collection, has continued into the twenty-first century. Importantly, the Hamilton Gallery's online presence is excellent and still expanding. The representation of women has continued to be a priority, with the addition of significant works by Gwyn Hanssen Pigott, Elizabeth Kruger, Lucy Culliton, Kathleen Petyarr, Mary Cecil Allen and many others. Video works first entered the collection in 2006, thanks to an annual Shire Council allocation. Repeated donations of works on paper and decorative arts by Barbara van Ernst had the specific aim of supporting living artists; and artists themselves have been generous donors. The Gallery Friends have continued to support acquisitions with transformative effect on the collection: for example, Petyarr's *My Country – bush seeds (after sandstorm)*, 2003 and *Auspicious flower charm tattoo*, 2009 by Kate Benyon, a Melbourne artist with English, Welsh, Chinese, Malaysian and Norwegian ancestry; and the beautiful *Bottle Vase* by Zhou Xiaoping with its blue-and-white underglaze design from a painting by the Ganalbingu artist John Bulunbulun.

Looking back into art history again, the Friends assisted in the purchase of *Mt Abrupt, The Grampians* by Chevalier, a landscape composed from sketches made on the spot in May 1862 when he was there with von Guérard and the scientist Alfred William Howitt. With its apparently peaceful Aboriginal encampment (including two white dogs and a red government-issue blanket) and cattle on sunlit pasture no longer tended by traditional burning (a generation after Major Mitchell and the Hentys), there's no doubt that present-day viewers see Chevalier's painting very differently from the way it was first received, or even the way it would have been understood when the Gallery first opened a century later. But that's exactly what makes works of art exciting. They all have a physical presence and a life of their own around which human curiosity, belief, intellect and emotion are free to roam. —●

Kathleen Petyarr
My Country – bush seeds (after sandstorm) 2003
acrylic on canvas
Gift of the Friends of Hamilton Gallery 2006

AUSTRALIAN ABORIGINAL CRICKETERS

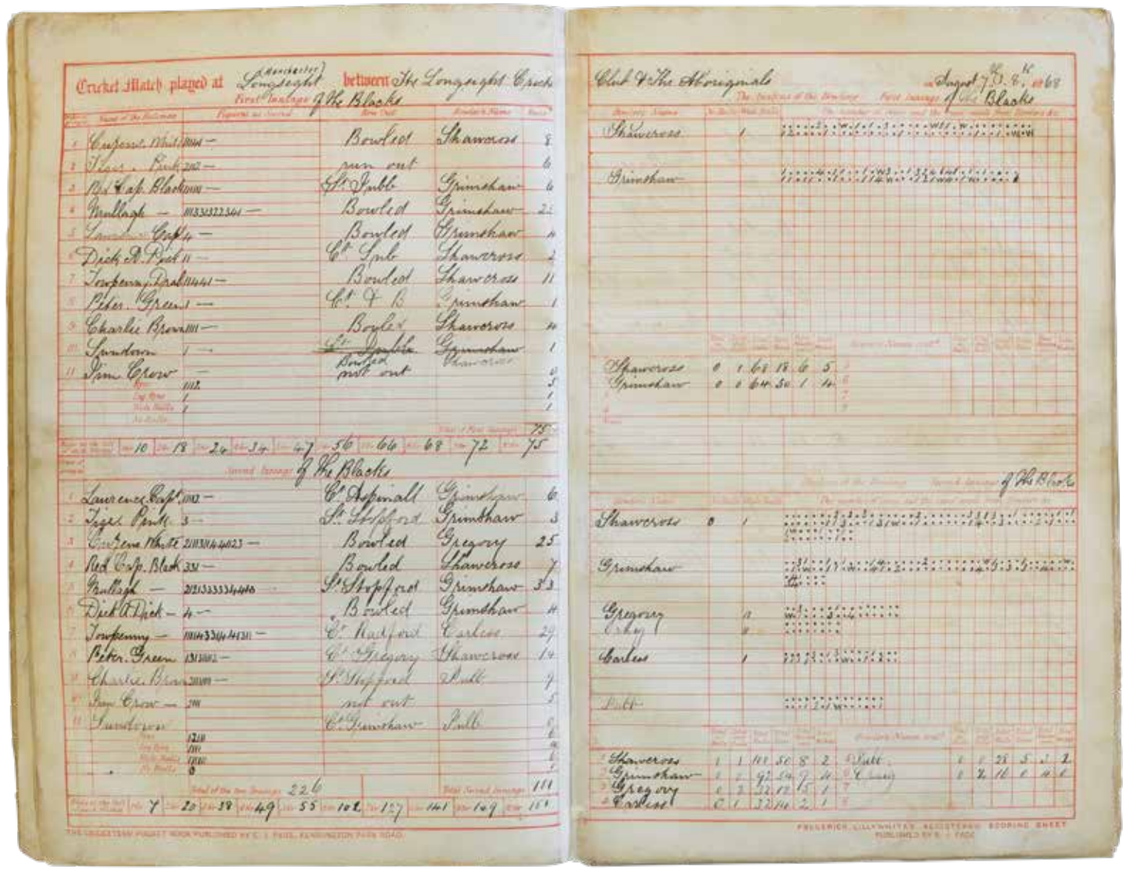
This is the 1868 scorebook of Australia's first sports team to travel overseas. It records the six-month tour by an Australian team of Aboriginal men, mostly Jardwadjali, Wotjobaluk and Gunditjmara people, coached and captained by a former all-England professional cricketer, Charles Lawrence. This was a decade before a subsequent Australian XI cricket team played the first representative test match on British soil. The scorebook was presented to the Hamilton Mechanics' Institute by William Reginald Hayman, promotor and manager of the tour, who owned Lake Wallace South station near Edenhope in the West Wimmera district.[13]

After more than three months at sea, the 1868 Aboriginal team played forty-seven matches against intermediate-level English amateur teams between May and October: with fourteen wins, fourteen losses and nineteen draws. They played at the Oval, at Lords (against a team numbering an Earl and a Viscount), Trent Bridge, as far north as Newcastle-upon-Tyne, and with a westward dash to Swansea in Wales. All this is detailed in these precious fragile pages. It's believed that over 200,000 attended the matches, which were followed by boomerang and spear-throwing demonstrations and athletic feats. The tour made headlines in England and Australia.[14]

Johnny Mullagh (whose birth name is phonetically Unaarrimin), was a Jardwadjali man born on 'Mullagh' station, about ten miles north of Harrow. He was and still is the acknowledged star of this First XI, a skilful, graceful all-rounder who scored 1698 runs and took 245 wickets. He was inducted into the Australian Cricket Hall of Fame in December 2020. The others were Johnny Cuzens (Yellanach) and his brother James 'Mosquito' Cousins (Grongarrong), Tiger (Bonnibarngeet), the wicketkeeper Bullocky (Bullchanach), Redcap (Brimbunyah), Peter (Arrahmunyarrimun), King Cole (Bripumyarrimin), Jim Crow (Lytejerbillijun), Sundown (Ballrinjarrimin), Dick-a-Dick (Jumgumjenanuke) from near Nhill, Twopenny (Jarrawuk or Murrumgunarriman) from Bathurst in New South Wales, and a late addition, Charley Dumas (Pripumuarraman), reportedly from New South Wales or Queensland.[15]

Most of this same team had already played for Victoria in 1866–67, coached by Tom Wills, a champion cricketer himself but perhaps most famous now as a key founder of Australian Rules football. Wills had grown up on Djab wurrung country and knew some of the local language, which was close to that of the Jardwadjali men. However, according to contemporary press reports, the players all spoke good English, having first learned cricket while working as stockmen and station hands around Harrow and Edenhope.[16] More than 10,000 spectators filled the MCG on Boxing Day 1866 to see them play and, as one media outlet reported, 'Seldom has a match created more excitement in Melbourne than the one under notice, and never within our recollection has a match given rise to so much feeling on behalf of the spectators'.[17]

George Smith, a Sydney politician who helped finance both the 1866–67 and 1868 tours, is the portly gentleman seated at the top of the composite team portrait, made in October 1867, which also includes Hayman, top-hatted, and Lawrence, who had usurped Wills's position as captain while the team was in Sydney.[18] For both the intercolonial and the international tours, the players were secreted out of Victoria against the wishes of the Board for the Protection of Aborigines, which voiced concerns publicly about their possible exploitation, neglect and illness (paternalistic but somewhat justified).[19] Hayman's lobbying for another trip round NSW once 'his' players came back from England in February 1869 was unsuccessful.[20] The cricketers returned to their respective homes and to the realities of colonial society; but their team portrait and their triumphant scorebook remain as moments of personal pride, positive self-representation, extraordinary achievement and national importance. —●



The Original Scoring Book of Aboriginal Cricketers in England 1868
Frederick Lillywhite's Registered Scoring Sheets, printed by E.J. Page, London; filled by W.R. Hayman, team manager
Transferred from the Hamilton Mechanics' Institute 2002

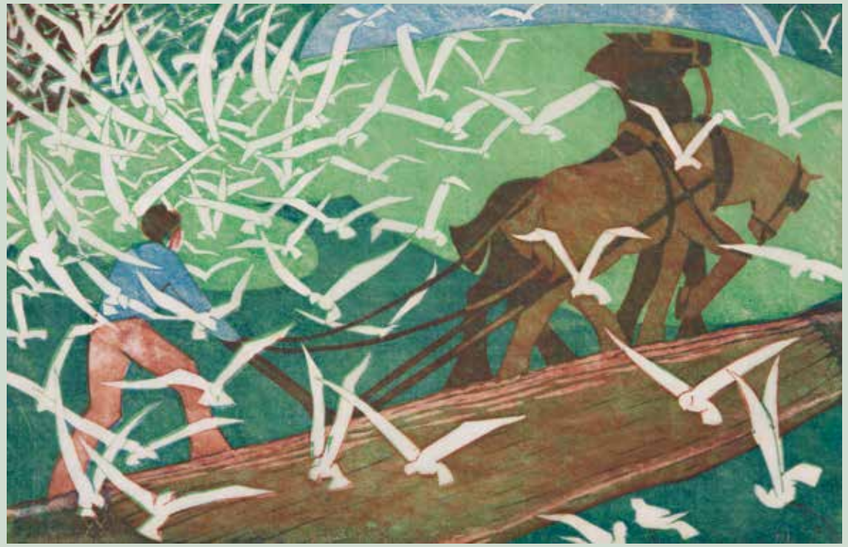
LEFT
Australian Aboriginal Cricketers
Photographed in Warrnambool,
October 1867; published in Hamilton
Composite team photograph
by Patrick Dawson

In vertical columns, top down,
left to right: King Cole, Harry Rose,
Sundown; Dick-a-Dick, Cuzens,
Twopenny; George Smith, Mullagh,
Bullocky, William Hayman; Tiger,
Charles Lawrence, Jim Crow;
Mosquito, Redcap, Peter

Transferred from the Hamilton
Mechanics' Institute 2002

RIGHT
Rew Hanks
The Battle of the Wills 2016
linocut. Edition of 30
Purchased by Hamilton Gallery
Trust Fund 2020

PRINTS

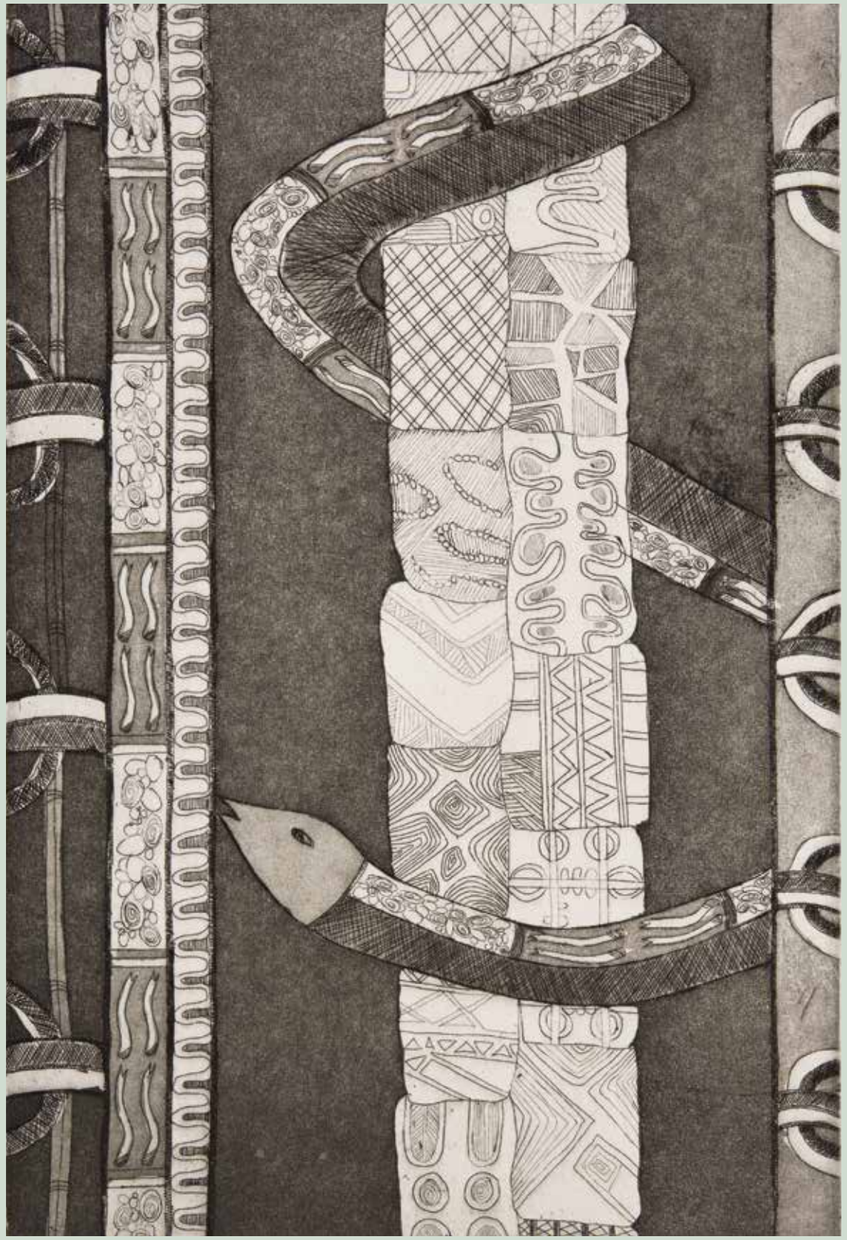


Ethel Spowers
Birds following a Plough 1933
linocut, printed in colours
Gift of Miss M.P. Earl 1983

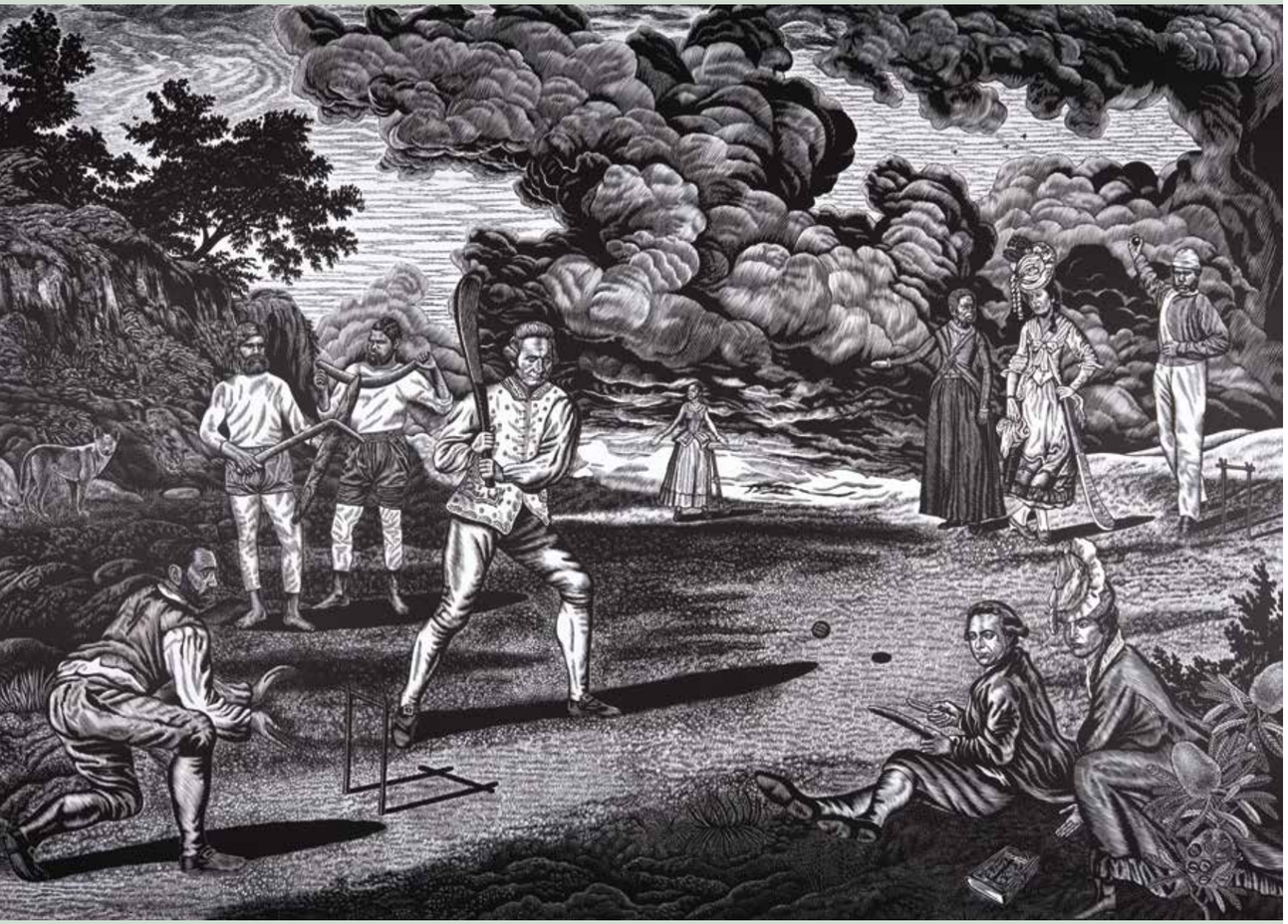
The rich collection of Australian prints at Hamilton – across techniques ranging from engraving and etching to woodblock, linocut, lithography, silkscreen and monotype – reflects a parallel strength in the Gallery's international holdings. Printmaking began early in colonial Australia, with images produced as multiples an important source of information sent back to England and Europe. Engravings by S.T. Gill document the 1850s gold rush. Lithographs by Eugene von Guérard and chromolithographs after paintings by Nicholas Chevalier record dramatic aspects of the Western District landscape.

Ethel Spowers first saw Japanese colour woodblock prints in Melbourne around 1919 and tried her own hand while studying in France in the 1920s. At the Grosvenor School of Modern Art in London, she discovered the new medium of linocut, employing simplified form, distinctive colour and a rhythmic sense of movement and, on her return to Australia, became one of a number of women artists at the forefront of modernism. In contrast, the Sydney-based printmaker Rew Hanks makes twenty-first-century linocuts that simulate the look but scorn the scale and subvert the content of those detailed black-and-white engravings in which so much European and colonial history was pictured in the past.

Vicki Couzens used copperplate etching for *Meerreng teen kuuyang gunditj* (Belonging to the land of the eel), a printmaking technique probably invented in Renaissance Italy but here conveying more ancient knowledge. This is one of a series she began after seeing the Lake Condah possum skin cloak at Melbourne Museum, made around 1870 by her own Gunditjmara ancestors.[21] A *kuuyang* or short-finned eel (*Anguilla australis*), swimming downstream towards the ocean to breed, encircles a strip of stitched possum skin panels decorated with traditional designs: intricate patterns that evoke the network of diversion channels, weirs and stone eel traps at Budj Bim, now recognised as among the oldest aquaculture systems in the world. —●



Vicki Couzens
Meerreeng teen kuuyang gunditj
(Belonging to the land of the eel) 2000
etching and aquatint. Edition of 10
Purchased with annual Council
allocation 2017



Rew Hanks
Playing for Keeps 2016
linocut. Edition of 30
Purchased by Hamilton Gallery
Trust Fund 2020

THOMAS CLARK

It seems that Thomas Clark wanted to keep his life story a bit of a mystery. What is known is that he was born in England in 1813; was sponsored to enter the Royal Academy Schools in London by the great landscape painter John Constable; taught art in Birmingham; possibly travelled to Russia for an unrecorded purpose; and probably arrived in Victoria in 1856. He was certainly in Melbourne by June 1857, when he was forty-three years old.[22] Melbourne had become a multicultural city during the gold rush and Clark was a contemporary of the Austrian-born artist Eugene von Guérard, Russian-born Nicholas Chevalier and French Swiss Abram-Louis Buvelot. In 1870, he was appointed drawing master at the National Gallery of Victoria's new School of Design. His students there included Frederick McCubbin, Tom Roberts and Jane Sutherland.

We also know that in late 1859 or early 1860 he made a sketching trip to the Western District; and possibly a second in 1865; and that he completed a number of large oil paintings as a result, none of them precisely dated but all within fifteen kilometres of Coleraine. *View of Muntham Station* is one of these commissions, documenting the Henty brothers' possession and prosperity. Others are landscapes at Samuel Pratt Winter's 'Murndal', William Swan's 'Koonongwootong', and the adjacent 'Koroite Station' depicted in two views titled *Early Coleraine* (one in the Hamilton collection); as well as views of Portland Bay, the Den Hills and several of the Wannon Falls from different angles.

In the expansive *View of Muntham Station*, Clark shows fertile green hills sliced into a geometric patchwork of paddocks. The established homestead, outbuildings and gardens are nestled in the sunlit distance, with the flat-topped Dundas Tableland forming a high horizon. Cattle have been gathered together on the left. In the central valley a fenced section is being cut for oat hay. A woman, with a small black dog, speaks to a resting worker.

Clark would have made pencil drawings on the spot and completed the painting in his Melbourne studio. Perhaps the figure on the fine white horse is intended to be Edward Henty, who had founded 'Muntham' in 1837. Henty was involved with the breeding of Eglemont horses, Durham cattle and Spanish Merinos (he also imported English thrushes and blackbirds as part of his 'improvements'); and reportedly 'had a large area of land under crop'.[23] The dark skeleton of a fallen tree on the right-hand slope is a reminder of death and dispossession. —

Thomas Clark
View of Muntham Station c.1860
oil on canvas
Gift of Tony A. Miller 1962

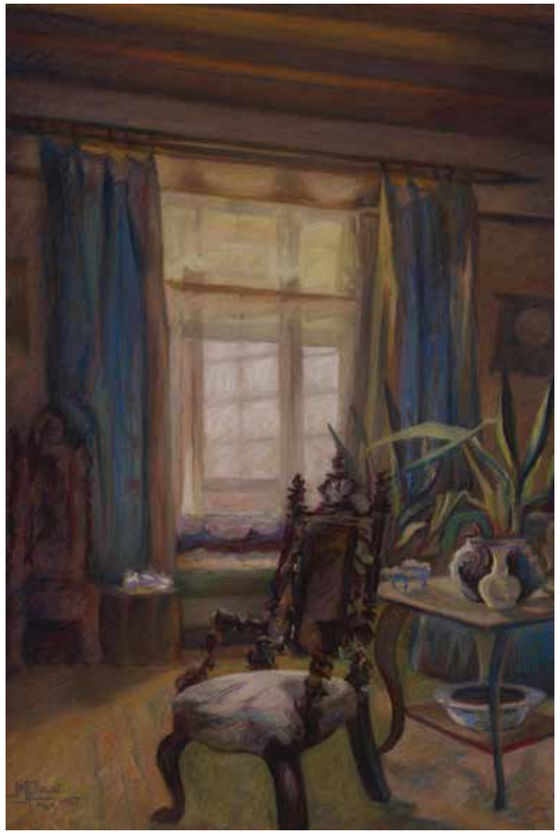
MURIEL PORNETT

On the reverse of this unflinchingly honest self portrait, Muriel Pornett wrote precisely how she achieved her intended effect: seated in daylight with a lamp behind her that was covered with thin layers of orange, canary yellow and pale blue material. She does not say, but she surely meant viewers to understand, that the light, the coloured aura and even her primary-coloured clothing had symbolic meaning. It seems likely that she was interested in the Theosophical movement – like many artists of her time, including Wassily Kandinsky, Piet Mondrian and, here in Australia, Ethel Carrick Fox and Clarice Beckett. According to the Theosophical 'Key to the Meaning of Colours' in Annie Besant and Charles W. Leadbeater's *Thought-Forms,* the colours in Muriel Pornett's aura signify 'Highest Intellect', 'Devotion to a Noble Ideal', 'Pride' and 'High Spirituality'.[24] In 1931 she exhibited 'an analysis in design of the projection and evolution of human thought'.[25]

Born in Sydney to a mother from Hamilton and a father who had emigrated from Germany, Muriel Pornitz – as she was then – first trained as an artist at the South Australian School of Arts and Crafts in Adelaide. She also worked as a kindergarten assistant using the Montessori method of education, only recently introduced, which emphasised independence and creativity in children. From 1914, with the outbreak of the First World War, she changed her surname because of anti-German sentiment; and in 1919 the family moved to Melbourne.

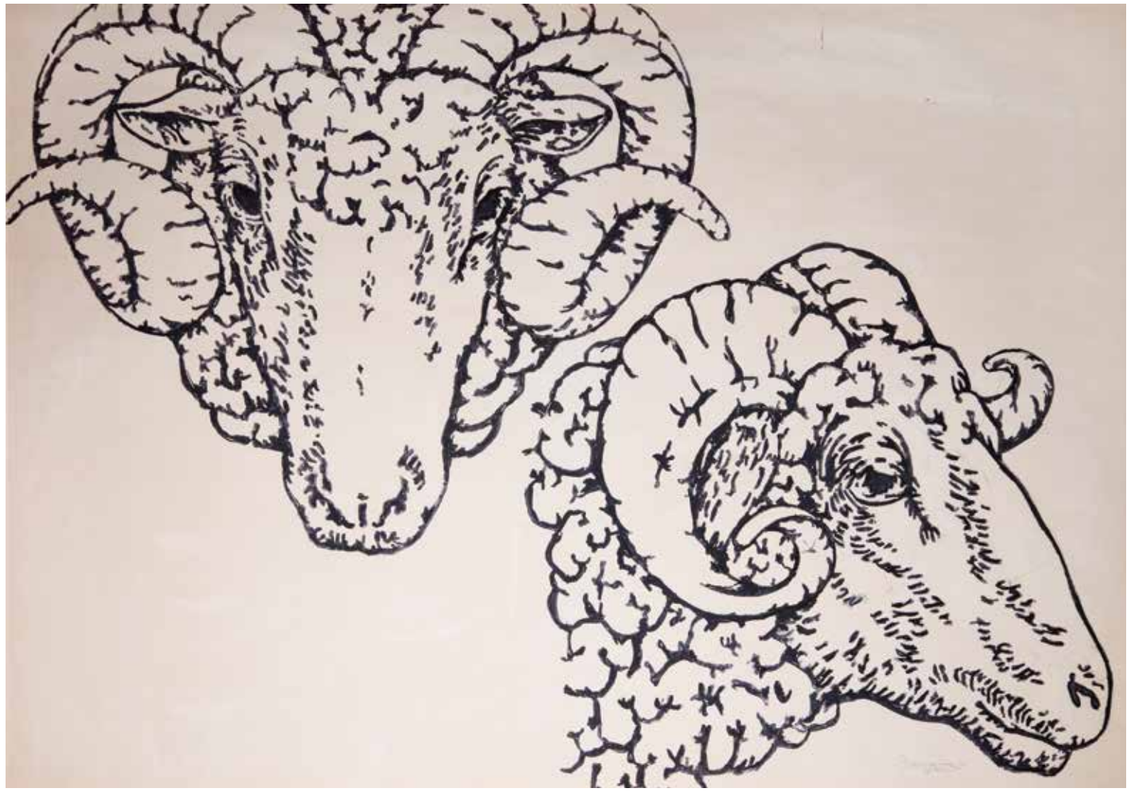
Miss Pornett's private 'You Learn Art School', for children and adults, offered painting, drawing, cartooning, commercial art and fashion drawing, photography, wood carving, pottery, pokerwork and leatherwork, as well as interior and exterior house design, furnishing design and manufacture and garden design.[26] In a modest but clearly serious way, she treated her own home as a kind of Gesamtkunstwerk, striving to synthesise art and design throughout. Her pastel drawing, *The Artist's Home,* also in the Hamilton collection, shows one room with translucent multi-coloured curtains and the ceiling wonderfully painted with coloured stripes. Her own designs for bedroom furniture are now in the National Gallery of Australia, Canberra.[27]

Between Two Lights was a finalist in the Archibald Prize at the Art Gallery of New South Wales in 1935. — ●



LEFT
Muriel Pornett
The Artist's Home 1927
pastel on paper
Purchased by Hamilton Gallery
Trust Fund 1983

RIGHT
Muriel Pornett
Between Two Lights 1935
watercolour on paper
M.L.H. Pornitz Bequest 1983



Les Kossatz
Cartoon detail for The Hamilton Wool Tapestry 1984
ink on paper
Gift of the artist 1989

LES KOSSATZ

Hamilton Gallery has had a long relationship with the Australian Tapestry Workshop, the only institution of its kind in Australia and one of very few in the world dedicated to the creation of hand-woven wool tapestries. Woven tapestry, as an art form, dates back at least two thousand years to ancient Greece and Rome. In the Renaissance period, vast wall coverings woven in wool, silk and sometimes gold and silver thread, were more valuable than paintings: precious artworks that could be rolled up and transported from one of their aristocratic owner's palaces to another. The magnificent seventeenth-century 'Alexander the Great' tapestry in the Shaw Bequest was designed by the court painter to Louis XIV, the 'Sun King' of France.

So *The Hamilton Wool Tapestry*, commissioned to mark the state of Victoria's sesquicentenary, is both an ironic nod to elite art history and a witty celebration of the local. As critic Patrick McCaughey puts it, 'What could be more popularly accessible than images of sheep?' Les Kossatz's subjects are prize-winning sheep who grew the wool for his creation, and the land upon which that wool was grown.[28]

Kossatz worked across many media, from stained glass to painting, drawing, printmaking and sculpture. In the 1960s he was arguably Melbourne's one major pop artist (his *Fusty Mementoes of the Fanatic*, 1968, at Hamilton, with its war medals, ribbons and newsprint, is as edgy today as when he painted it).[29] For *The Hamilton Wool Tapestry*, he created the designs – called 'cartoons' – for a team of weavers to translate into coloured wool on their giant loom. Most popularly remembered for his sculptures of sheep, usually caught in symbolically human predicaments, he also made the ceremonial doors for Australia's High Court and worked on the Korean War Memorial in Canberra.

Other ATW tapestries at Hamilton are Lesley Dumbrell's abstract composition, woven for the Friends twenty-first anniversary in 1991, and *Fire And Water – Moths, Swamps and Lava Flows of the Hamilton Region* by John Wolseley, commissioned in 2011 for the Gallery's first half-century. — ●

Les Kossatz
The Hamilton Wool Tapestry 1984–85
wool, mercerised cotton embroidery thread
Woven by Cheryl Thornton, Chris Cochius and Joy Smith
at the Victorian Tapestry Workshop (now Australian
Tapestry Workshop)

Commissioned by the Hamilton Heritage Festival Committee to celebrate Victoria's 150th Anniversary, funded by the Primary Industry Subcommittee of the 150th Anniversary Board and the Victorian Tapestry Workshop 1985

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RUPERT BUNNY

Estelle Murray Smith, daughter of a successful businessman and politician, was born in Melbourne in 1871 and married Charles Archibald Currie in 1897. Her husband, a 'member of one of the oldest and best-respected families of the State', was generally known as Sibbald.[30] In 1901–2, the couple built 'Ettrick', a grand two-storey homestead at Derrinallum designed by the innovative architects Smith & Ogg. This portrait hung high in the entrance hall, above the Art Nouveau-style staircase, and was composed to be seen from a low viewpoint.[31]

Mrs Currie and her daughter Madge both sat to Rupert Bunny in Melbourne, probably during the early spring of 1911. Recently returned from twenty-six years living and working in London and Paris, Bunny was by then considered 'perhaps the most eminent painter that Australia has yet produced'.[32] He had first trained at the National Gallery of Victoria's art school with Frederick McCubbin, Arthur Streeton and, briefly, with Tom Roberts, but left for Europe in 1884 – and this was his first trip back. One Melbourne critic called his style 'representative of the trend of modern art tendencies' and 'impressionism marked by sanity'.[33] He held successful exhibitions of paintings brought with him from France; accepted a number of portrait commissions; and was widely interviewed for news of the international art world.

Mrs Currie would surely have seen Bunny's full-length portrait of Madame Melba, which he had painted in London and reportedly showed in Melbourne in July–August 1911.[34] She is presented in a strikingly similar pose, also wearing a large black hat with feathers, white lace, black ribbons and red roses. However, she looks a little less confident in her finery than the famous Australian soprano. *Portrait of Mrs Archibald Currie* was included in the Victorian Artists' Society annual exhibition in November that year, Bunny having been made an honorary member, and is still in its original frame. —●

Rupert Bunny
Portrait of Mrs Archibald Currie 1911
oil on canvas
Purchased by Hamilton Gallery
Trust Fund 1971

TONY WOODS

Portraiture is one of the strengths of Hamilton's collection, in both Australian and international art. Frustratingly, Tony Woods hasn't named his subjects in *Now a Legend*. And it seems likely that viewer frustration was part of his intention. Are these two separate people, or 'two ages' of one man? Is the boy wearing a blazer from the Friends School in Hobart, where Woods grew up (he attended Newtown Technical High School himself)? Is the seated figure – captured in movement with multiple outlines – just one of the acquaintances whom Woods asked to model when they called by his studio? Is he some 'legend' we should know? More probably, this is an anonymous situation, both human and pictorial, where communication is just out of reach.[35]

Another collection strength is Australian art that was brand new when the Gallery opened in the 1960s. Tony Woods had exhibitions in Launceston (jointly with the distinguished painter and printmaker Bea Maddock), Sydney and Melbourne in 1968. His Pop Art figures in motion, with their colourful thinned oil staining, were noted by critics including Patrick McCaughey, then reviewer for *The Age* newspaper in Melbourne, who wrote: 'The same figure can perform multiple actions or be caught in multiple postures as though confused and uncertain about their identity.'[36] *Now a Legend* was shown at the prestigious contemporary gallery run by Kym Bonython.

Also in 1968, Woods was awarded a Harkness Fellowship to live and work for two years in America. Sidney Nolan had had the same Fellowship three years earlier. Brett Whiteley was a 1967 Harkness Fellow and therefore overlapped with Woods: the two young Australians became close friends and both lived for a time at the Chelsea Hotel in New York, the haunt of Bob Dylan, Leonard Cohen and a long list of visual artists. Tragically, in November 1969 Woods's studio apartment was gutted by fire and he lost everything. He returned to Australia the following year.

In his later career, Woods often eliminated figures entirely in his work. The play of light on, or through, inanimate objects became a fascination. 'I'm interested in creating something that doesn't exist until I do it', he once explained, 'Shadows don't exist until you throw them.'[37] — ●

Tony Woods
Now a Legend 1968
oil on canvas
Purchased by Hamilton Gallery
Trust Fund 1969

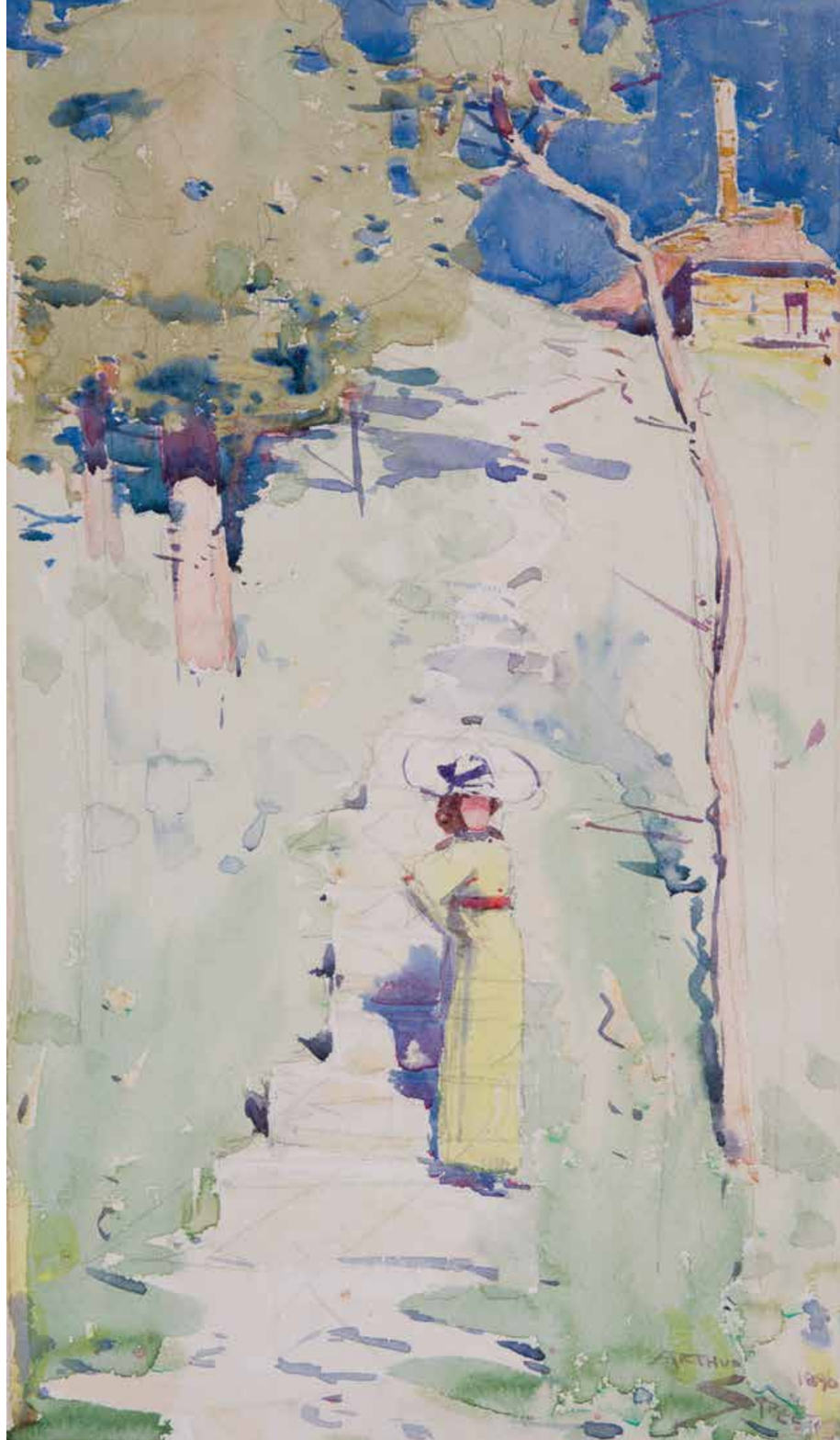
ARTHUR STREETON

Arthur Streeton almost certainly painted this sunny sketch near Richmond in New South Wales, in January–February of 1896. He had moved to Sydney about four years earlier, having made a name for himself in Melbourne as a daring young painter of on-the-spot-landscape impressions.

The building on the hilltop, with its distinctively tall brick chimney, appears to be the Traveller's Rest Hotel run by Harry Stevenson at North Richmond. Established as 'The Woolpack' in about 1836, when early drovers and teamsters forded the Hawkesbury River nearby, it was called the Traveller's Rest when Streeton was visiting in the 1890s (and unfortunately no longer exists). Fellow artist D.H. Souter recalled that 'all the principal painters – Streeton, Roberts, Fullwood, Lambert, Long, Garlick, Minns, and others – stopped at this pub when they came down to paint along the Hawkesbury'.[38] In an oil painting from that same year, *Traveller's Rest* (New England Regional Art Museum, Armidale), Streeton has a young woman in red standing on the verandah. The Traveller's Rest is seen again – as not much more than a few quick brushstrokes in the distance – in his great square Hawkesbury panorama, *'The purple noon's transparent might'* (National Gallery of Victoria), painted just a few kilometres away and at one stage, he said, in a shade temperature of 108 degrees Fahrenheit (42°C).

His model here, sunsmart in her wide-brimmed hat, may be one of the Griffith sisters, who posed for a number of the visiting city artists; three daughters of a local farmer. She pauses, hand on hip, halfway up a steep path to the inn and paired with a slender gum tree. The white of the paper, through transparent watercolour or left bare, fills the scene with summer sunlight. The midday shadows are short and mauve; the sky azure. Streeton used this low-viewpoint vertical format in a number of paintings around this time and critics praised him for his colour and his composition. 'Some of his effects are daring, even audacious', said *The Australasian*, 'but his genius carries him safely through all risks.'[39]

He sent numerous paintings of the Hawkesbury and surrounds to exhibitions in both Sydney and Melbourne during 1896, with excellent reviews and a gratifyingly warm reception by local art collectors: a combination of professional recognition and commercial success that enabled him to travel overseas for the first time the following year. —●



Arthur Streeton
Landscape Sketch (girl on the path) 1896
pencil and watercolour on paper
Gift of Dr Murray Chandler Piercy
1994

Nora Heysen
Dedication 1941
oil on canvas
Purchased for Hamilton Gallery by Dr Samuel and Moree Fitzpatrick
1963

NORA HEYSEN

While Nora Heysen has taken here a theme from art history that dates back to antiquity – the image of mother and child – her treatment was intended to be both timeless and modern. The pale clear light and matt surface call to mind Renaissance frescoes, while the shallow space and the way this strong, stoical woman fills the canvas are utterly contemporary.

Heysen wanted, she said, to portray the people who worked on the land. She painted *Dedication* in March 1941 during a visit from Sydney back to South Australia, where she'd grown up the daughter of perhaps Australia's most celebrated landscape painter.[40] Her model was Eileen Bellman, who worked for the Heysen family at Hahndorf as a kitchen maid, with four-year-old son Malcolm: not a baby but a child who seems old enough to understand something of his mother's patient endurance.[41] This was wartime, when many women were shouldering much greater workloads than usual.

The young Nora was prodigiously talented as an artist, encouraged by both parents; given her first palette as a teenager by Dame Nellie Melba; and with three paintings in state gallery collections before she turned twenty-one. She studied in England, travelled through Europe and, in 1938, became the first woman to win the Archibald Prize for portraiture. Hans Heysen expressed some doubt about the looser, higher-keyed painting style that she learned overseas. However, she forged a fully independent career and the lifelong written correspondence between father and daughter reveals a mutually loving and supportive relationship. In 1943 she was appointed Australia's first female official War Artist, serving in New Guinea, Morotai and Borneo.

Dedication was completed four years before Russell Drysdale painted *The Drover's Wife*, his monumental outback archetype (now in the National Gallery of Australia). The two artists knew each other in Sydney and he was surely familiar with her work.[42] In the 1960s when, somewhat ironically, Drysdale was at the height of his fame and Nora Heysen had been largely forgotten, the Gallery's purchase of *Dedication* was remarkably prescient. She is now considered one of this country's great modernist painters. — ●

SIDNEY NOLAN

When Sidney Nolan first travelled to Europe in 1950–51 he was already well known as a modern painter in Australia, famous for appropriating colonial history with subjects such as Ned Kelly, Burke and Wills and the shipwrecked Mrs Fraser. Now he wanted to see great international art, ancient and modern, for himself.

He and his wife Cynthia based themselves in England and, driving through Portugal, Spain, France and Italy, they were intrigued by the eternal presence of the Classical, the total imposition of Western culture on the landscape, so different from Australia where that imprint still seemed superficial. They were in Italy again in 1954, he as an exhibiting artist and Australian Commissioner for the 27th Venice Biennale; then in Italy and Greece the following year.

This transparent outlined image of Christ crucified is dated 1956, so was probably painted during the nine months the Nolans stayed on the Greek island of Hydra where fellow Australians, the writers George Johnston and Charmian Clift, were living; or even back in his London studio from memories of the Mediterranean. Aegean imagery is mixed with fragments of a rocky coast from southern Italy and the scars of all-too-recent war. Although not religious himself, Nolan was intrigued by village shrines he'd seen in Italy, displaying a rustic crucifix; often including a ladder, hammer and pincers – tools of both carpentry and those who nailed Jesus to the cross. In this reimagining, the sorrowful face of Christ is shaped as an artist's palette. Brushstrokes of Ripolin enamel flow together on his nose and lips as though still wet with tears.

'I'd rather paint what I have to say than say what I have to say,' Nolan once remarked.[43] Over the many years of his long career, he played with the tensions in his subject matter, manipulating relationships that he created between the landscape itself and the 'something' he found to put in front of it – whether that something was a wheat silo in the Wimmera, a bushranger's black helmet, Burke's camels or, as here, an Italian wayside cross. — ●

Sidney Nolan
Crucifixion 1956
enamel on hardboard
Purchased by Hamilton Gallery
Trust Fund 1977

DECORATIVE ARTS

Gwyn Hanssen Pigott's still life in porcelain and this elegant bottle-shaped vase by Zhou Xiaoping and John Bulunbulun each exemplify the synergies, counterparts and counterpoints between the Australian and the international decorative arts collections at Hamilton.

The classically-trained painter Zhou Xiaoping arrived in Australia from China in 1988. In 1992 he was appointed artist-in-residence at the Community School in Maningrida, Arnhem Land; and has, since then, earned great respect while living for extended periods in various Aboriginal communities.

John Bulunbulun, whose design circles this elegant vessel in blue underglaze, was a senior songman of the Ganalbingu clan, based at Wurdeja, east of Maningrida. The imagery is drawn from his great series of paintings in ochre pigments and gum on canvas, *Murrukundja Manikay* (Song cycle) of 1993–94, depicting annual visits to far northern Australia by Macassan fishermen to harvest and trade the trepang (also called sea cucumbers or *bêches-de-mer*). A line of dancers enact traditions preserved through many generations in song and ceremony, holding tools, woven mats and the conical mosquito-proof huts used by hunters in the Arafura swampland.[44] The repetitive triangular pattern around the foot of the vase is a clan body design representing the north-west wind that brought the Macassans' sailing praus; while the symbolic rendition of wind-driven clouds on the bottle neck is Chinese.

Porcelain was, of course, a Chinese invention, exported around the world in the age of European maritime exploration; and so this contemporary collaboration between two artists, from such different origins, embodies a new chapter in intercultural communication and exchange, as well as their long personal friendship.[45]

Born in Ballarat, Gwyn Hanssen Pigott was first introduced to Chinese and Korean ceramic wares at the National Gallery of Victoria. She served apprenticeships with leading potters in New South Wales and then in England, with a focus on small-scale production and local materials; ran her own studio in France in the 1960s and '70s; then returned to Australia, already internationally recognised as a distinguished potter in stoneware. From the 1980s, she also worked in porcelain, making fine, translucent wheel-thrown bowls, bottles, beakers and teapots; and from the 1990s until she died in 2013, she created groups of porcelain vessels where the space between the forms is as important as the forms themselves.[46] The subtlety of Chinese glaze styles and techniques remained a lifelong inspiration. —●

LEFT
Zhou Xiaoping (with design from painting by John Bulunbulun)
Bottle Vase 2010
porcelain, blue and white decoration
Edition of 20
Gift of the Friends of Hamilton Gallery 2017

RIGHT
Gwyn Hanssen Pigott
Still life – Sentinel 2011
porcelain, wood-fired
Valerie Sheldon Bequest 2012

CHINESE ART

ALEX BURCHMORE

Li Lihong
McDonald's M 2007
porcelain, underglaze cobalt-blue decoration
Gift of Allan Myers AC QC 2008

INTRODUCTION
BY ALEX BURCHMORE

When seeking to understand why certain artefacts and artworks have been brought together in a collection, especially one as diverse and substantial as the Chinese holdings at Hamilton Gallery, we can start by asking two questions: What materials are contained in this collection? And who brought them together? The answers to these questions then suggest more specific queries: What can these materials tell us about the place and time in which they were created, and the circumstances in which they were acquired? How did they come to enter the collection? Why were these pieces selected for acquisition over others? The answers to these provocations can bring perspective and narrative to what might otherwise be an overwhelming mass of unfamiliar yet enticing things, uncovering the many stories they can tell: the private stories of makers, owners, and donors; the public stories of cultural custom, religious belief, social habit, and economic exchange; and the museological stories of acquisition, custodianship, and display.

There are currently 329 individual and grouped items in this collection, making it one of the most substantial accumulations of Chinese material held by a regional Australian gallery, both in an absolute sense and relative to the total holdings.

Our search for these stories within the eclectic range of Chinese art and artefacts at Hamilton Gallery must begin with some understanding of scope and substance. There are currently 329 individual and grouped items in this collection, making it one of the most substantial accumulations of Chinese material held by a regional Australian gallery, both in an absolute sense and relative to the total holdings.[1] The chronological range of the collection is comparably impressive, extending from prehistory to the work of established and emerging contemporary artists. More than half of this material can be dated to the Qing dynasty (1644–1912), China's last imperial ruling house, and a significant proportion to the reigns of the three most illustrious rulers in this dynasty: the Kangxi (r.1661–1722), Yongzheng (r.1722–35), and Qianlong (r.1735–96) Emperors, encompassing much of the seventeenth and the whole of the eighteenth centuries. This was an era of far-reaching imperial authority and economic prosperity, when the current borders of the nation we know as China were established and exceeded, extending into what is now Outer Mongolia and parts of Russia, Kyrgyzstan, and Kazakhstan. The material culture of this era was accordingly one of forthright magnificence, decadent luxury, and sweeping diversity.

Along with these substantial holdings of Qing-dynasty material, the Hamilton collection also includes a modest, yet representative, selection of ceramics that date to the earlier Song dynasty (960–1279). Like the combined reigns of the Kangxi, Yongzheng, and Qianlong emperors, this was a time of prosperity and cultural accomplishments. A wider distribution of wealth and expansion of overseas trade, driven by the development of new technologies of navigation, increased both domestic and foreign demand for ceramics, inspiring innovation in all aspects of production and a diversity of regional styles. In addition to the distinctive Tenmoku ware of Fujian province, the Hamilton collection also includes a Jizhou ware tea bowl (0088), typical of those created in neighbouring Jiangxi, and a Cizhou ware bowl (0183a), created further north in Henan. Cizhou ware painters were renowned for their idiosyncratic and spontaneous designs in black on white slip, recalling the calligraphic brushstrokes of an ink painting. The development of Cizhou ware in later centuries is amply illustrated by a handsome jar (0129), one of two Yuan-dynasty (1279–1368) pieces in the collection, ornamented with a *sgraffito* design of rhythmically scrolling leaves created by scraping away a layer of black slip to reveal the colour of the clay. Jizhou ceramics, on the other hand, were admired for their eclectic glaze effects and especially the naturalistic leaf and blossom designs applied to the interior of vessels like the Hamilton bowl, which would appear as if floating on the surface of the tea within as the drinker raised the vessel to their lips.

The quality and quantity of these Song-dynasty wares highlight another defining characteristic of the Chinese collection: a predominance of ceramics, comprising almost half of the total holdings. In addition to the regional styles already mentioned, several exquisite examples of the lustrous monochrome or single-colour glazes favoured by contemporary collectors can be found among the gallery's Qing acquisitions. These include a voluptuous 'pear-shaped' (*yuhuchun*) vase (0147), dated to the Daoguang reign (1820–50), that showcases the rich carmine gradient of a *sang-de-boeuf* or 'ox-blood' glaze, and a pair of baluster vases (0154, 0093), both dated to the Qianlong reign, adorned with a mottled 'iron-rust' glaze and a luminous *clair-de-lune* or 'moonlight' glaze.

Hong Kong-based collector Richard W.C. Kan has described such 'simple, unpretentious, crisp and elegant' glaze types as one of the highest expressions of ceramic art, 'so original, powerful, and unpretentious that their achievements are second to none in the entire history of the … porcelain industry.'[2] The restrained elegance of these single-colour glazes can be contrasted with the multi-coloured exuberance of the *famille verte* and *famille rose* wares comprising the bulk of the Qing holdings, terms first used to describe porcelain ornamented with enamel decoration by French ceramics historian Albert Jacquemart (1808–75) in his formidable *Histoire artistique, industrielle et commerciale de la porcelaine* (1862), once an indispensable guide for European collectors and connoisseurs from which the terms *sang-de-boeuf* and *clair-de-lune* also derive. The elaborate variety of these palettes is amply illustrated by pieces like a Kangxi-reign *famille verte* ginger jar (0171) and rice-bowl (0115), and a sumptuously painted Qianlong-reign *famille rose* vase (0181).

The collection also includes some noteworthy examples of an earlier phase in the development of ceramics in China, when earthenware vessels and sculpture were created for burial with the dead. Most significant among these are two 'hill jars' created during the Eastern Han dynasty (25–220 CE; and a group of four tomb figurines dated to the Tang dynasty (618–907).

The awe-inspiring natural majesty of inaccessible mountain peaks inspired visions of otherworldly planes of existence that gained central significance in the belief systems of ancient China, as in those of many other world cultures. Mountains are, of course, a foundational symbol for the meeting of the human and divine, offering the intrepid traveller an opportunity to ascend to unknown realms on a journey that could test physical endurance as well as mystical capability. By the Eastern Han dynasty, certain mountains in China were widely believed to be inhabited by creatures that defied mere mortal understanding. The *Guideways through Mountains and Seas* (*Shanhaijing*, c. fourth to first century BCE), an early compilation of such beliefs, records and describes over five hundred such creatures as denizens of almost six hundred mountains of historic and symbolic importance.[3] Among these, the mountain-islands of Penglai, Fangzhang and Yingzhou proved especially fascinating, as described by the 'Great Historian' Sima Qian (c.145–86 BCE):

> The three divine islands [are] said to lie in the Gulf of Bohai not far beyond where men dwelled [yet] whenever anyone approached them, winds would arise and blow his boat off course … Everything including birds and beasts are white, while the palaces are made of gold and silver … Every ruler has yearned for these places.[4]

Hill jar (wenjiuzun) n.d. (detail)
earthenware, green lead-fluxed glaze
Eastern Han dynasty, 25–220 CE
Herbert and May Shaw Bequest

The reverence for the otherworldly and respect for the deceased that such figurines imply, in this world and those beyond, reflects the foundational influence in China's material culture of the ideals and beliefs associated with Daoist and Confucian schools of thought.

Figure of Cao Guojiu, one of the Eight Immortals (Baxian) c.1600 (detail)
ivory, carved
Ming Dynasty, 1368–1644
Herbert and May Shaw Bequest

The boundaries separating these otherworldly realms from the habits and appetites of daily life were not entirely impermeable and the two could be brought into close interaction, especially in the transition from the world of the living to that of the dead. During the Han and Tang dynasties, when a person of high status embarked on this transition, their body would first be washed and dressed according to certain ritual procedures, displayed for public mourning, then sealed within a subterranean chamber. This final entombment was thought to mark the entry of the deceased into the world of the Immortals, parallel to but separate from our world. Here, it was believed, they would continue to exist in the manner to which they were accustomed in life, and so would need material comforts, servants, and retainers. These were provided in abundance from at least the seventh century BCE in the form of furnishings and figures carefully replicated in miniature, usually in earthenware, to fulfil the various desires of the deceased for sustenance, entertainment, companionship, and protection.[5] The four Tang-dynasty figurines in the Hamilton collection portray several basic types – the dutiful servant (0166), the menacing guardian (0176), the noble cavalryman (0177), and the graceful attendant (0178) – and would originally have been entombed in a subterranean chamber, ready to serve their mistress or master.

The reverence for the otherworldly and respect for the deceased that such figurines imply, in this world and those beyond, reflects the foundational influence in China's material culture of the ideals and beliefs associated with Daoist and Confucian schools of thought. This influence can be seen not only in ceramics, but also in the Gallery's handsome selection of carved sculpture in ivory, soapstone, imitation amber, glass, jade, and semi-precious hardstones. The term 'Daoism' is derived from the concept of the *dao*, 'the way/path' or 'the One', defined in the *Dao De Jing*, a foundational text compiled in the centuries before the turn of the Common Era, as the original force animating all existence:

> Heaven in virtue of the One is limpid;
> Earth in virtue of the One is settled;
> Gods in virtue of the One have their potencies;
> The valley in virtue of the One is full;
> The myriad creatures in virtue of the
> One are alive;
> Lords and princes in virtue of the One
> become leaders in the empire.
> It is the One that makes these what they are.[6]

Daoism combined ideas set out by the compilers of the *Dao De Jing* and the *Zhuangzi*, another foundational text, with a range of popular beliefs and ritual practices, taking shape after the fall of the Han dynasty. Those who followed the Dao aspired to join the Immortals, but these were not the only divine beings worthy of reverence. A pair of imitation amber figures in the Hamilton collection (0065, 0066) depict another popular deity: Xiwangmu, or the 'Queen Mother of the West', described in the *Guideways through Mountains and Seas* as 'a human with a leopard's tail and tiger's teeth [who] administers calamities [and] punishments.'[7] By the nineteenth century, when these figures were created, this ferocious goddess had transformed into a benevolent saviour, revered for her otherworldly beauty and the gift of immortality she could bestow on those who gained her favour, represented here by the peaches in her right hand.

Alongside the Daoist promise of life eternal, the veneration of the dead in China and the creation of miniature figures and furnishings for their tombs also drew validation from the various schools of thought associated with Confucius, or Kong Fuzi (551–479 BCE). Like other philosophers of this time, Confucius spent his life travelling between the mutually hostile states into which China had been divided after the collapse of the ancient Zhou dynasty (1046–771 BCE), offering his services as an adviser who could assist with the intricacies of government. Seeking to define the qualities of the ideal ruler, he envisioned a moral order founded on virtues of goodness, justice, and filial respect for ancestors, living and dead, through which the individual, family, and nation could be brought into a harmonious accord. These principles, as interpreted by Confucius' many followers, provided an enduring ideological justification for imperial rule, while the life of the man himself offered a template for subsequent scholars who sought to follow his lofty example. Craig Clunas, of the University of Oxford and previously the Victoria and Albert Museum, has revealed the extent to which these scholars expressed their cultivation of the Confucian virtues through the material culture of their profession. Works of art, Clunas writes, 'were an integral part of a continuum of moral and

aesthetic discourse' structured by a connoisseurial differentiation of the antique and the modern, elegant and vulgar, functional and pleasurable.'[8] Several pieces reflect this culture in the Hamilton collection, most notably including a brush pot (0022) and water bowl (0049) carved in jade and amethyst, respectively, that a scholar of the eighteenth century would have used to practice the refined arts of calligraphy and ink painting.

The third major school of religious thought and practice in China is, of course, Buddhism. The teachings of Siddhartha Gautama, who came to be known as the Buddha and who is believed to have lived in what is now Nepal during the mid-fifth to fourth centuries BCE, were brought to China during the Han dynasty by merchants and missionaries travelling the great trade routes of land and sea. At first, the shedding of material possessions, bodily desires, and social norms taught by followers of the Buddha found little acceptance in a society shaped by Confucian ideals of lineage and bureaucratic order. Following the collapse of Han authority, a more receptive audience for Buddhist teachings arose among the regional warlords who fought for control in the ensuing power vacuum, providing not only religious justification but also the promise of divine intervention. Buddhism's enduring significance in China was established in these centuries of conflict and division, when the promise of release from worldly suffering held widespread appeal.

At first, the shedding of material possessions, bodily desires, and social norms taught by followers of the Buddha found little acceptance in a society shaped by Confucian ideals of lineage and bureaucratic order.

The *bodhisattva* Avalokitesvara has long been one of the most popular figures in the Buddhist pantheon to inspire devotion among those seeking salvation, second only to the Buddha himself. The Sanskrit term *bodhisattva* refers to those who have achieved an enlightened state of being but have chosen to renounce their release from the cycle of rebirth to help others whose vision remains clouded by material attachments and appetites. Avalokitesvara is the most widely revered of these saviour figures, adored across the world for his legendary compassion, benevolence, and ability to protect from any danger. He is also known for his miraculous abilities of self-transformation, taking many different names and forms to serve the varied needs of those who request his assistance. In China, he became Guanyin – literally, 'Perceiver of Sounds' – and has been widely portrayed since at least the sixth century as a woman. Several reasons have been suggested for this transformation, including the association of compassion with femininity and Guanyin's popularity among women who sought to appeal to her as a provider and protector of children.[9] The Hamilton collection includes a small group of images of the *bodhisattva* created at the height of her appeal in the eighteenth and nineteenth centuries, in porcelain (0172), ivory (0005, 0007) and, especially, jade (0016, 0017, 0018, 0019). These clearly illustrate the graceful serenity and elegant poise that distinguished Guanyin in the eyes of her devotees, her majestic yet tender features suffused with maternal affection.

The collection also contains several fine examples of another uniquely Chinese transformation of Buddhist iconography that gained popularity during the Qing dynasty and now graces Chinatown entrances across the world: the so-called 'lion-dog'. Lions appear frequently in Buddhist imagery as emblems for the regal charisma of the Buddha and fierce guardians of his teachings. In China, image-makers sought to highlight this protective role by exaggerating the creature's claws and snarling features, giving it a dog-like countenance that inspired European writers such as Robert Lockhart Hobson (1872–1941), Keeper of Ceramics and Ethnography at the British Museum, to name them 'Dogs of Fo' (a transliteration of the Chinese *Fu*, meaning Buddha).[10] There are five such 'dogs' at Hamilton: the earliest, cast in bronze (1324) and dated to the eighteenth century, clearly shows the characteristically oversized head with bulging eyes, broad muzzle, and yawning mouth that distinguish such creatures; a turquoise-glazed ceramic incense burner (0137), created during the Qing Kangxi reign, combines these features with those of the *qilin*, a Chinese chimera referred to by nineteenth- and early twentieth-century writers like Hobson as a unicorn; a pair of more naturalistic lions carved in jade (0023), which may once have ornamented a scholar's desk; and two decorative vases, one of jade (0020), the other of agate (0058), with 'Dog of Fo' finials. These variations testify to the flexibility and widespread appeal of this motif, now a global icon of Chinese culture.

The Chinese collection at Hamilton Gallery contains many fine examples of those categories of material culture now conventionally termed the decorative or applied arts, indicating a pronounced tendency toward the ornamental and three-dimensional that can be attributed, to a large extent, to the tastes and collecting activities of the

Seated Buddha 16th century (detail)
bronze, traces of gilding
Ming Dynasty, 1368–1644
Herbert and May Shaw Bequest

Like other Australian collectors in the early twentieth century, the Shaws probably regarded their Asian purchases primarily as exotic curiosities of strange and distant lands, reflecting a taste for the unusual and the intricate rather than a refined aesthetic cultivation.

Gallery's founding donor: Herbert Buchanan Shaw (1882–1957). Shaw and May, née McPherson, the great love of his life, travelled widely across Australia, Europe, Asia, and North America during the 1930s, purchasing many souvenirs of their adventures that formed the genesis for the future Hamilton Gallery collection.[11] In Europe and North America, as detailed by other contributors to this volume, they acquired paintings, prints, and drawings by the leading artists of the day and their most respected antecedents, as well as a selection of glass and ceramic pieces that show a keen interest in the development of these arts from antiquity to the present. Yet, like other Australian collectors in the early twentieth century, the Shaws probably regarded their Asian purchases primarily as exotic curiosities of strange and distant lands, reflecting a taste for the unusual and the intricate rather than a refined aesthetic cultivation. In her foundational study of the various forms of exchange that developed between Australia and the Asia-Pacific in the nineteenth and twentieth centuries, *The Yellow Lady: Australian Impressions of Asia* (1992), Alison Broinowski observes

> Australians [of the late nineteenth and early twentieth century] adopted the Spice Islands, Tartary, Barbary, Serendip, Shangri-La, and Xanadu as places on imaginary maps [just] as Europeans did. Cathay [China] was the fantasy land of silk and porcelain; Zipangu [Japan] was the land of lacquer; and the ... Indies had the same 'impossible picturesqueness' for literate Australians as for Europeans.[12]

A predilection for the ornamental distortions of chinoiserie therefore prevailed in most of the collections amassed during these decades. David Porter, a leading voice in the historical study of this trend, has defined chinoiserie as 'an aesthetic of the ineluctably foreign, a glamorisation of the unknown and unknowable for its own sake,' characterised by a taste for 'the glossy sheen of the porcelain vase and ... the willow-pattern worlds it conjured.'[13] Inheriting their standards of taste and distinction from counterparts in Europe, the Shaws undoubtedly carried some of these attitudes toward the Oriental Other with them on their travels through Asia.

The Chinese artefacts and works of art that Herbert Shaw added to his collection following his wife May's death, although acquired in the 1940s and early 1950s, can also be associated with earlier trends for the curious and the ornamental. Shaw purchased these primarily from the Melbourne-based dealers Archie Meare and Joshua McClelland, and at auctions of the collections amassed by Sir Keith Murdoch (1885–1952) and A.J. Swan, trendsetters in the acquisition of Asian antiquities in the 1930s and 1940s.[14] As such, they reflect a relatively established and conservative pattern of taste with a marked preference for ceramics, a medium regarded by connoisseurs at the time as one of the most suitable for serious collection and study. The Tang-dynasty earthenware tomb figurines of a cavalryman and attendant, Yuan-dynasty Cizhou ware jar, and Qing-dynasty Kangxi reign *famille verte* ginger jar, for example, were acquired from the auction in March 1953 of the Murdoch collection; the porcelain figure of Guanyin, Kangxi reign *famille verte* rice bowl, and the iron-rust and *clair-de-lune* monochrome baluster vases were bought from Archie Meare; and the Kangxi turquoise-glazed 'Dog of Fo' and Daoguang reign *sang-de-boeuf* vase were acquired from McClelland.[15] Each of these pieces represent types highly prized by discerning collectors.

Shaw's appreciation for the ornamental appeal of the Chinese pieces in his collection is illustrated most clearly by records of their display at 'Kiama', the estate that he and May purchased in 1923 and furnished to suit their tastes. In her biographical sketch of Shaw, first published in 1988, Olive McVicker reproduces an inventory of Kiama drawn up immediately following his death, 'in haste ... going from cabinet to mantelpiece to shelf in each room in succession.'[16] This inventory reveals that Chinese pieces were scattered with little apparent sense of order throughout 'a house filled to overflowing [with] cabinets, tables, shelves, [and mantelpieces] bearing unusual and valuable ornaments.'[17] The Yuan-dynasty Cizhou ware jar and three of the Tang-dynasty tomb figurines, for example, were displayed in a space adjacent to the sitting room with an assortment of other Chinese ceramics, bronzes, and jade carvings, as well as 'approx. 100 pieces [of] Roman, Egyptian Glass, Greek Glass, Pottery and Bronze.' The Tang-dynasty cavalryman and a carved ivory figure of Guanyin, identified only as 'Girl with Vase', were placed on top of a piano with several other figurines in ivory and imitation amber. The turquoise-glazed 'Dog of Fo', meanwhile, sat on a shelf in the sitting room with porcelain figurines produced in the German Dresden and Nymphenburg kilns, a Bristol China Manufactory coffee pot, and a Royal Worcester teapot.[18] These and other comparably eclectic arrangements of Chinese material noted in the inventory indicate that Shaw regarded these pieces primarily as objects of aesthetic rather than historic or cultural interest.

A comparable taste for the ornamental may have motivated the men responsible for the first two significant additions to the assortment of Chinese art and artefacts that Shaw entrusted to the fledgling Gallery. In 1966, just five years after opening, Hamilton resident Kevin Taylor generously contributed to the creation of a trust fund by establishing a bequest of £5,000 to commemorate his father, Thomas Henry Taylor. A set of four Qing-dynasty porcelain plates, three in blue-and-white (0879, 0880, 0881) and one in *famille rose* (0882), were among the first acquisitions purchased with this donation. Kate Brittlebank has identified these as part of the collection inherited by Lady Mary and Charles Gaussen from an early nineteenth-century forebear and transported from England to their homestead at 'Gringegalgona' in 1951. An even more generous benefaction was received in 1972, when Margaret Barber established a bequest in memory of her father, the Reverend Lorraine Barber (1883–1966), and presented the Gallery with the substantial collection of eighty antiquities that the Reverend and his brother, Edwin Barber (1873–1911), had amassed during their travels in India and China. These included fifty-five pieces of Asian origin and eleven that Edwin acquired while working with the China Inland Mission from 1901 until his untimely death after succumbing to a severe bout of typhoid fever.[19] Reporting the acquisition for the *Australian Women's Weekly*, Selena Summers praised the Gallery for bringing together 'one of the most elaborate collections of Oriental art in Australia' and singled out several of the Barber pieces for special note, including three embroidered panels (1341, 1342, 1343), an ancestor shrine (1335), and a miniature horse carved in jade (1329), ranging in date from the seventeenth to nineteenth centuries.[20] The Barber brothers and Gaussen's anonymous ancestor, like Shaw, both followed a prevailing taste for the ornamental, entrusting the Gallery with decorative objects of exquisite artistry but limited provenance.

These generous donations in the Gallery's first decade initiated a consistent pattern of gifts and strategic purchases that has continued until the present, greatly enhancing the already notable breadth and depth of the original Shaw Bequest. The pivotal role played by the Gallery's directors, education officers, and collections coordinators in sustaining this pattern of development should also be acknowledged. Many of the Gallery's custodians have taken an active interest in the growth and display of the Chinese collection, notably including Alan Sisley, G.W. McGaffin, Daniel McOwan, Sarah Schmidt, and, of course, the current director Joshua White and collections coordinator Ian Brilley. The Hamilton Gallery Chinese collection tells many stories, from the numinous power of sacred mountains in Han-dynasty visions of a world beyond death, to the habits and tastes of Australian collectors in the nineteenth and early twentieth centuries. Central to all of these, however, is the story of the commitment and enthusiasm shown by those who have contributed to, conserved, and curated this collection over the last sixty years. —

MAJIAYAO CULTURE

In 1986, not long after his appointment as Director in April 1985, Alan Sisley (1952–2014) wrote to the Gallery's Board of Trustees to recommend the purchase of this remarkably well-preserved prehistoric jar. Noting the absence in the collection of any works of Chinese derivation predating the Han Dynasty, he argued that 'this acquisition [would] effectively demonstrate something of the very ancient continuity of Chinese Ceramics' while also proving of value 'from the educational and aesthetic point of view.'[1] At that time, as Sisley observed in his letter, the National Gallery of Victoria held the honour of being one of the only national or state institutions to fulfil this role, with three earthenware vessels dated to the second millennium BCE. These were identified when acquired through the Felton Bequest in 1934, 1947, and 1955, in line with the scholarship of that era, as artefacts of the Yangshao Culture (5000–2000 BCE).[2]

Following this precedent, the Hamilton jar was also initially identified with this expansive cluster of prehistoric societies, named for the first site excavated in 1921 in Henan Province. In 1957, the uncovering of new evidence at a site in Gansu Province to the north-west, however, prompted a reassessment of the NGV vessels as wares of the later Majiayao Culture (3100–2000 BCE), which archaeologists have traced to a westward expansion of the Yangshao Culture in the early fourth millennium BCE. The bold use of black pigment in the rhythmic geometric designs adorning the Hamilton jar indicate that it, too, is likely a product of this cultural era, specifically of the Machang Phase (2200–2000 BCE) centred around the upper Yellow River Valley.[3]

Jars like this were once regarded as funerary urns but they were more likely used to store grain.[4] Despite their utilitarian purpose, the intricacy and complexity of the designs with which examples such as this have been painted suggest that they would have been held in high esteem and even considered evidence of high social status. They may also have held some symbolic meaning, but this has been lost to the passage of time. —

Jar (guan) Machang Phase, 2200–2000 BCE
earthenware, mineral pigments
Majiayao Culture, 3100–2000 BCE
Purchased by Hamilton Gallery Trust Fund 1986

HILL JAR

This is one of two Han-dynasty 'hill jars' which, until the acquisition in 1986 of a prehistoric vessel (1986.022), were among the oldest artefacts in the Hamilton collection. Shaw purchased the jar illustrated here in 1953 at an auction of pieces once in the possession of Sir Keith Murdoch (1885–1952) after purchasing the first (0078) four years earlier from the A.J. Swan Collection.[25] Both are remarkable for their quality and preservation, far exceeding comparable pieces in any state or national collection, while this jar is especially noteworthy for the clarity of its decoration and the endurance of the dark green lead-fluxed glaze. The latter is a defining feature of Han earthenware, which developed through several stages from early experiments during the Western Han Dynasty (206 BCE–9 CE); a rise in quality and quantity following the move to a new eastern capital in the first century of the Common Era, when the Hamilton jars may have been created; and a decline during the final tumultuous decades of the dynasty.[26]

Cylindrical, tripod vessels such as this are one of the most common types of glazed earthenware produced under Han rule, primarily for burial with high-ranking officials. The excavation in 1963 of a tomb in Shanxi Province uncovered two such vessels cast in bronze, one with an inscription which revealed that jars of this type were likely used as wine-warmers (*wenjiuzun*). The complex decoration of this example also points to an additional symbolic role comparable with that of the mountain censers (*boshanlu*) buried with the dead to represent Mount Penglai, the home of the Daoist Immortals (*xian*), who survived on dew and jade alone and possessed extraordinary mystic powers. Several of these beings are depicted on the lid of this jar, while the body bears a worldly sequence of hunters pursuing ferocious predators, real and legendary.[27] These designs, although intricate, are derived from a relatively limited range of standardised motifs, while the moulded bear-shaped feet were produced *en masse* for a range of vessel types.[28] — ●

Hill jar (wenjiuzun) n.d.
earthenware, green lead-fluxed glaze
Eastern Han dynasty, 25–220 CE
Herbert and May Shaw Bequest

JIAN WARE

The drinking of tea has long been considered a habit worthy of cultivation and connoisseurship in China. In the eighth century, the so-called 'Sage of Tea' Lu Yu (733–804) established a historical lineage for those who enjoyed this habit in his *Classic of Tea* (*Cha jing*, 760), defining not only the proper methods of preparation but also the best types of tea bowl for enhancing the flavour and colour of the beverage. Lu favoured celadon stoneware, the finest examples of which were widely admired for their translucent green glaze and resemblance to jade. By the Song dynasty, when this bowl was created, the preferred method for preparing tea had changed: the leaves were no longer left to steep but were instead ground into powder and mixed with hot water, producing a foamy white brew better complemented by darker glazes.[29]

Among the many regional varieties that arose in response to a growing demand for fine ceramics during the centuries of Song rule, the most highly regarded for drinking tea were those created by manufacturers in Fujian province, known as Jian ware. These were admired above all for the diverse range of naturalistically streaked, mottled, and iridescent glaze effects that their makers achieved by controlling the temperature and atmosphere of the kiln, evoking poetic comparison with partridge feathers, tortoiseshell, coral, or oil. This is one of five Jian ware bowls in the Shaw bequest that exemplify an effect famously compared by the Huizong Emperor (r. 1101–25), a noted connoisseur of tea, with 'streaks of hare's fur.'

In Japan, where Jian ware bowls were also greatly esteemed in the twelfth and thirteenth centuries, this type of ceramic is now more widely known as Tenmoku ware. This name derives from the story of their introduction to Japan by a group of Zen monks who embarked on a pilgrimage to Mount Tianmu (Tenmoku in Japanese) in Zhejiang province and returned with a selection of tea bowls acquired in neighbouring Fujian. Tea-drinking, codified in the highly refined conventions of the 'tea ceremony' (*chanoyu*), later attained a position of central significance in Japanese culture as an expression of the desire for a subdued spontaneity summarised most poetically by the great scholar Okakura Kakuzō in his *Book of Tea* (1906):

> Teaism ... [is] a cult founded on the adoration of the beautiful among the sordid facts of everyday existence. It inculcates purity and harmony, the mystery of mutual charity, the romanticism of the social order. It is essentially a worship of the Imperfect [and] a tender attempt to accomplish something possible in this impossible thing we know as life.[30] — ●

Tea bowl (chawan) n.d.
stoneware, 'hare's fur' glaze (Jian ware)
Song dynasty, 960–1279 CE
Herbert and May Shaw Bequest

SEATED BUDDHA

Seated Buddha 16th century
bronze, traces of gilding
Ming Dynasty, 1368–1644
Herbert and May Shaw Bequest

In the opening pages of his landmark study of Ming-dynasty visual and material culture, *Empire of Great Brightness* (2007), Craig Clunas observes that this era in China's history has often drawn comparison with the roughly parallel centuries of the Renaissance in Europe. Such comparisons of 'East and West', he cautions, are reductive and generally tell us more about those who seek to draw a comparison than the cultures compared, yet some truth can be found in this analogy. The Ming dynasty, like the Renaissance,

> [was] an age of discovery, when fleets manned by intrepid visionaries sailed farther than any ship had sailed before, and brought back ... tales of new lands, and new peoples ... [and] thinkers ranged more deeply ... into issues of what it meant to be human.[31]

As the title of Clunas' study suggests, it was an age of 'Great Brightness' – a literal translation of the name chosen for the imperial state, *Da Ming* – when visual splendour, material magnificence, and intellectual enlightenment were fervently pursued. A resurgent Buddhist faith, encouraged by the emperors themselves, played a central role in the formation of this era when 'the Buddhist aesthetics of light and radiance, with beams shining from tombs, and noctilucent splendours in the skies,' were believed to augur great things.[32]

A radiant complexion is also one of the thirty-two supernatural traits (Sanskrit: *lakshana*) said to distinguish the Buddha, Siddhartha Gautama, as a teacher of singular significance and a leader of enduring charisma. The traces of gilding that remain on this bronze image indicate the principal means used to suggest this radiance by sculptors across the Buddhist world – other distinguishing marks include his blue-back hair, coiling naturally to the right in uniform curls, and the prominent bump (*ushnisha*) on the crown of his head. His distended, pierced earlobes are a sign of the noble birth that he renounced for a life of spiritual fulfilment – in the time when Siddhartha is thought to have lived, young men of high standing across what is now India and Nepal customarily wore heavy golden pendants in their ears. He sits in the 'lotus position' (*padmasana*), legs bent at the knee and feet crossed, with the soles turned upwards, holding his hands in the gesture of giving (*varadamudra*), palms open and facing the viewer.[33] — ●

FIGURE OF AN IMMORTAL

Ivory has been used to create functional and ornamental objects in China since at least the fifth millennium BCE, when elephants were a familiar sight across the Asian continent. Changes in climate, hunting, and the destruction of their natural habitats forced these creatures to retreat in subsequent centuries to the south-east, to what is now Yunnan province, and, by the Ming dynasty, they had been extinct in most parts of the country for at least two centuries. The ivory used for this figure would therefore have been imported from Southeast Asia, likely with the aid of Spanish intermediaries.

In 1565, Miguel López de Legazpi (c.1502–72) established the first Spanish colony on the islands that his predecessor, Ruy López de Villalobos (c.1500–44) had named *Las Islas Filipinas* in honour of their patron, Philip of Austria (1527–98), later Philip II of Spain. Merchants stationed there soon established contacts among their Chinese counterparts in Fujian and especially the coastal city of Zhangzhou, where a flourishing ivory-carving industry sprang up in response to the need for votive images to furnish newly built Catholic churches. These were initially created in a European Gothic style, drawing inspiration from Spanish statuary and woodblock prints. Fujianese carvers and merchants soon realised the potential to increase their profits by appealing to a domestic market, adapting Spanish designs to suit Chinese tastes. Figures of the Virgin Mary, for example, offered a ready model for images of the Buddhist deity Guanyin, also known for her compassion and the protection she could offer to women and children. The Hamilton collection includes two such figures (0005, 0007), dated to the late nineteenth and early twentieth century, that indicate their enduring appeal. *Figure of Cao Guojiu, one of the Eight Immortals* represents a later stage in the process of adaptation, carved in the image of a Daoist deity with little relation to Spanish models aside from a lingering tendency toward a fluid, linear style.[34]

The Immortals (*xian*) are followers of the Dao who have attained eternal life and retreated from human society, dwelling in mountainous regions that are impossible to traverse for those without supernatural abilities. They are mentioned in Daoist texts that predate the Common Era, but a defined group of Eight Immortals did not emerge until their inclusion in popular plays during the early fourteenth century. They were largely symbolic rather than devotional figures by the Ming dynasty, embodying various human qualities and types. Cao Guojiu, said to be the son of a tenth-century military commander, can be recognised by his court robes and the pair of tablets that he holds in his hand, an emblem of his lofty status as a government minister. These often resemble castanets, in a nod to his love of theatre.[35] —●

Figure of Cao Guojiu, one of the Eight Immortals (Baxian) c.1600
ivory, carved
Ming dynasty, Wanli period 1573–1620
Herbert and May Shaw Bequest

SNUFF BOTTLES

One popular account of the origin of snuff holds that a tobacco merchant of the sixteenth century, in an unspecified part of Europe, discovered that a spell of wet weather had caused his stock to become damp and mildewed. Despairing for his financial loss, he accidentally inhaled the aroma of the mouldy leaves and found it so unique and refreshing that he decided to market it as a new form of tobacco. The mixture of fermented tobacco leaves and aromatics that came to be known as snuff – from the Dutch *snuf*, an abbreviation of *snuftabak*, meaning 'smelling tobacco' – was, in reality, introduced to Europe from South America, following the observation by Christopher Columbus (1451–1506) and his crew of its use by First Nations people in what is now Brazil. From there, it is popularly thought to have been introduced to China by Matteo Ricci (1552–1610), an Italian Jesuit missionary who served the Ming-dynasty Wanli Emperor (r.1572–1620), although it likely followed a more circuitous route, carried by various merchants and travellers.[36]

By the Qing dynasty, the taking of snuff had become a habit of great social significance, and the bottles in which it was stored had acquired a range of associations. Produced in many exquisite materials and elaborate designs, these could be presented as gifts to honoured friends, displayed at gatherings to indicate wealth and distinction, or simply collected for private appreciation by those with a taste for variety. The Hamilton collection contains several of these miniature vessels in agate (0053, 2002.076), imitation amber (0055), carnelian (0054), and glass (0038, 0042, 0052).

These three bottles offer an exquisite example of the highly exacting method of 'inside-painting' that gained popularity in the late Qing dynasty, following the development of new manufacturing techniques that produced entirely transparent glass. This transparency creates the impression that the designs have been painted on the vessel's exterior, but they have in fact been applied to the interior surface using a hook-shaped bamboo brush. An eclectic assortment of figural, bird-and-flower, and landscape scenes were created in this style, frequently drawing inspiration from literary or mythological sources. The scenes on these bottles have been adapted from characters and episodes described in *The Romance of the Three Kingdoms* (*Sanguo Yanyi*), a compilation of earlier tales recounted by generations of professional storytellers, conventionally attributed to the enigmatic author and playwright Luo Guanzhong (c.1330–1400).[37] Set in the centuries that followed the collapse of the Han dynasty, the novel details the exploits, historical and legendary, of the many rival lords and warriors who fought for power and territory during these years. —●

Snuff bottles, with scenes from 'The Romance of the Three Kingdoms' n.d.
glass, painted inside, red glass stoppers
Qing dynasty, 1644–1912
Herbert and May Shaw Bequest

BLUE-AND-WHITE WARE

There are several competing theories for the emergence of what we now know as blue-and-white ware, or *qinghua* (literally, 'blue-painted') ware in Chinese. The first and most established theory holds that the combination of a blue pigment derived from the mineral cobalt and a pure white porcelain clay body arose during the fourteenth century, in response to a taste for this aesthetic among Muslim merchants in China and the powerful Persian courts of West Asia whose rulers they served. Supporters of this theory note the long tradition of cobalt-painted ceramics in Persia (now Iran) and the large quantities of raw cobalt ore that were mined in this region for export to China.[38] The Hamilton collection does not include any fourteenth-century examples of blue-and-white, yet a pair of Ming-dynasty pieces that show evidence of an effort to appeal to the Islamic preference for dense floral and foliate designs (0140, 0144) could be used to support this theory.

A second school of thought, on the other hand, holds that the technique of underglaze painting in cobalt blue developed in China much earlier than the fourteenth century, appearing first during the Tang dynasty (618–907). Supporters of this theory note the cobalt blue highlights that appear on some examples of the distinctive beige, olive green, and amber brown 'three-colour' (*sancai*) glazed earthenware associated with this dynasty, establishing a tradition of underglaze painting that eventually led, through Song-dynasty (960–1279) Cizhou and Jizhou ware, to the emergence of blue-and-white.[39] The Hamilton collection notably contains a Tang-dynasty bowl splashed with cobalt glaze (0164) and a Song-dynasty censer with underglaze-painted cobalt decoration (0126) that could support this point of view.

Whatever the truth of these claims, it is undeniably certain that this style of painting had, by the Qing dynasty, attained such a degree of perfection in China that it far exceeded all precedent and imitation. The skill with which porcelain painters of the eighteenth century applied their pigment is evident in the juxtaposition on this globular vase of a serpentine mass of trailing clouds, cross-hatched with great precision to create an impression of atmospheric depth, and a dragon in the exacting 'fine-line' (*gongbi*) style that seems to navigate these heavenly formations with sinuous grace, embodying Okakura Kakuzō's description of this mythical beast as:

> ... the spirit of change ... Hidden in the caves of inaccessible mountains, or coiled in the unfathomable depth of the sea, he ... unfolds himself in the storm clouds; he washes his mane in the blackness of the seething whirlpools. His claws are in the fork of the lightning [and] his voice is heard in the hurricane ... scattering the withered leaves.[40] —●

Globular vase (tianqiuping) with dragon-and-clouds motif n.d.
porcelain, underglaze cobalt-blue decoration
Qing dynasty, Qianlong period 1735–96
Herbert and May Shaw Bequest

Huang Yongyu
Spring 1989
ink and colour on paper
Gift of Jason Yeap OAM to mark 50th anniversary of Hamilton Gallery 2011

HUANG YONGYU

Huang Yongyu, a highly respected printmaker, painter, and essayist whose long and varied career touches on several key chapters in the story of Chinese art over the past century, is best known for the painting of a winking owl that brought him official censure in the final years of the Cultural Revolution (1966–76). Huang's owl drew criticism from the reigning cultural authorities as an icon of conspiratorial resistance to the regime, leading in 1974 to its inclusion as a centrepiece for the first of several 'Black Painting Exhibitions', intended to expose works deemed 'unruly, wayward, dark and bizarre' to public castigation and ridicule.[41] Thirty years earlier, while living in Hong Kong, Huang created a series of comparably satirical woodblock prints for a pro-Communist newspaper that signalled his support of the same regime, caricaturing greedy landlords and corrupt officials as rats, donkeys, and other such animals.[42]

Spring is one of several paintings that Huang created following the horrific events of 4 June 1989, when senior members of the ruling faction in the Chinese Communist Party government ordered the use of military force to disperse student protesters in Beijing's Tiananmen Square. Ignited by the death on 15 April of Hu Yaobang, a senior Party figure whose support for reform had gained him a popular following, and who many considered to have been unfairly forced to resign, these protests rapidly sparked wider calls for government accountability and civic freedoms. Watching events unfold from Hong Kong – to which he returned in 1983 to avoid the denunciation that he felt sure would follow the screening of *Bitter Love*, a political drama loosely based on his censure a decade earlier – Huang may have recalled the comparable protests held following the death in 1976 of Premier Zhou Enlai, who had consistently supported the cause of persecuted artists.

From 1967 until the end of the Cultural Revolution, Huang and his family were forced to share a lightless, dilapidated one-room apartment on the distant outskirts of Beijing that he wryly named 'Jar Studio'. Here, he determined to 'strengthen [his] resolve and increase the fun of living' by painting monumental sheets of paper, pinned to the apartment wall, with blossoming flowers.[43] Red lotuses like those in *Spring* became a signature motif, chosen for their Buddhist association with rebirth, rising unspoiled from muddy waters, as well as for the feeling of refuge that Huang's recollection of hiding among lotus stems as a child had inspired. *Spring* is a powerful statement of both themes, speaking to the sanctuary that Huang found in Hong Kong and to his hope that the spirit of protest would rise anew. —●

LI LIHONG

In October 2007, Hu Jintao (President of the People's Republic of China from 2002–13) declared a formal commitment to the cultivation of 'soft power' on the global stage. He implored the two thousand delegates at the week-long 17th National Congress of the Chinese Communist Party '[to] publicise the ... traditions of Chinese culture and strengthen international exchanges to enhance the influence of Chinese culture worldwide.'[44] A year later, the spectacular opening ceremony of the Beijing Olympics in August 2008 – a feat of engineering and choreography performed before an audience of 100,000 and broadcast to another four billion viewers around the world – marked an early culmination for these ambitions. Shanghai-based artist Li Lihong may not have intended *McDonald's M* as a response to these events, but his striking fusion of blue-and-white porcelain with the logo of a multinational fast-food chain encapsulates the blend of tradition and marketing that Hu sought to achieve, and that his successor Xi Jinping has developed even further.

Writing about this work not long after its acquisition for the Hamilton collection, Daniel McOwan explained the contrasting material and form as a comment on 'the coming of capitalism to China' and the possibility that a global brand 'may yet be transformed by the dragon's embrace.'[45] Hilary Young, Senior Curator of Ceramics at the Victoria and Albert Museum, London, has associated a piece from the same series in the collection of that institution with comparable themes, although, she adds, Li's anachronistic juxtaposition should also remind us that 'porcelain has been a global product for centuries [and] has been called the "first global brand".'[46] Before moving to Shanghai, Li trained as a ceramicist in Jingdezhen, Jiangxi Province, once renowned as the 'Porcelain Capital' of the world – the place of origin for much of the porcelain in the Hamilton collection, as well as many other international collections. The consummate expertise with which he has achieved the firing of such an unwieldy shape, ornamented with conventional Ming-dynasty motifs, testifies to the enduring prominence of this city and its products. His application of this skill to a distinctly contemporary artistic aim, on the other hand, highlights the extent to which porcelain continues to provide a source of inspiration for artists of Chinese birth, as seen elsewhere in the Hamilton collection in Ah Xian's *China China: Bust 35* (1999) and Zhou Xiaoping's *Bottle Vase* (2010).[47] —●

Li Lihong
McDonald's M 2007
porcelain, underglaze cobalt-blue decoration
Gift of Allan Myers AC QC 2008

JAPANESE ART

MARK K. ERDMANN

Utagawa Sadahide
The Great Battle of Koromo River in Ōshū (Koromogawa ōgassen no zu) c.1864
woodblock print, triptych, ink and colour on paper
Gift of Dr H.D. Chamberlain 1979

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INTRODUCTION
BY MARK K. ERDMANN

In 1830, a ship flying the British Red Ensign made harbour off the shores of Shikoku Japan and made history. Although Japan was a closed country at the time, with penalty of death for those found entering or leaving, the landing itself was not an unusual sight. Western colonial powers were regularly testing the Japanese response to incursions as they sought to force the archipelago's ports to open for trade. Yet despite all appearances and unbeknown to all parties involved, the landing was a singular event: first contact between colonial Australia and Japan.[1] Named the Cyprus, the ship had been hijacked by convicts in Van Diemen's Land the previous year and, in their attempts to escape recapture, had ended up in Shikoku. The local Japanese would observe and attempt to communicate with the Cyprus's crew for several days. In return, the crew would offer gifts to their hosts, including a possible boomerang. However, word of the incursion was promptly reported and orders followed that warning shots were to be fired to scare off the presumed invaders. It would take several, one being a direct hit that shook the ship, but the Cyprus thereafter quietly departed.

The beginnings of the Hamilton collection of Japanese art are a direct outgrowth of this dynamic and its ebbs and flows, but the collection is also the product of recent and significant shifts to move beyond it.

This fleeting encounter not only represents a remarkable bit of lost history, it is reflective of a relationship that has both extended into and, in recent decades, been surpassed within the halls of the Hamilton Gallery. For the crew of the Cyprus, Japan represented a relatively nearby, safe port from British jurisprudence. For the Japanese, the Australian visitors offered an introduction to a new and developing culture as well as a possible ally. However, unable to effectively communicate with each other and, significantly, under the shadow of a British flag, the challenge of finding a clear common ground was insurmountable. Despite relative proximity as compared to Europe and North America and potential shared interests, this gulf was one that would linger for almost two centuries. Unable to see the other divorced from their position vis-à-vis the Western colonial powers, Japanese and Australian interactions have been for most of their shared history characterised by triangulation. The beginnings of the Hamilton collection of Japanese art are a direct outgrowth of this dynamic and its ebbs and flows, but the collection is also the product of recent and significant shifts to move beyond it. Australia and Japan have in recent decades engaged on a bilateral basis more than ever before.

Concurrent to these changes and owing to the vision of several individuals, in particular former gallery director Daniel McOwan, the Hamilton's collection of Japanese art has likewise undergone a dramatic transformation. Once an eclectic assortment of 'exotic' objects, the collection is today a broad-reaching and considered assembly of Japanese arts and, in the area of ceramics – particularly porcelains and modern-contemporary works – one of the most comprehensive in the Southern hemisphere. Indeed, the initial cordial exchanges between the two peoples with the Cyprus's arrival appears to finally have come full circle.

The history of the Hamilton Gallery's collection of Japanese art can be squarely divided into two parts: pre- and post-twenty-first century. The Herbert and May Shaw Bequest – that is, the foundation of the Hamilton Gallery – contained only a select few Japanese objects. Among them were five ivory-carved *okimono* (decorative objects, literally translated, 'objects for placement'; see, for example, p. 171), wood carvings, as well as a few ceramics. From the 1960s to the 1990s, a steady trickle of one-off purchases made via bequests as well as donations from distinguished persons would add woodblock prints, lacquerware and lacquered furnishings, cloisonné, additional *okimono*, wood carvings, ceramics, among other single acquisitions such as a short sword and ink landscape painting to the collection. While it is impossible to discern the exact motives that drew the Australian collector-donors to the objects that they brought to Hamilton during these decades, it is nevertheless fair to say that their tastes were not wholly arbitrary. It is no accident that each of the mediums collected is, even to this day, deeply associated with Japan and Japanese culture. Behind their selection lies a complex mix of trends that were consciously cultivated to meet evolving political and commercial interests.

These trends find their beginnings in the mid-nineteenth century, but would extend well into the late twentieth. In 1854, American gunships would land at Edo (modern-day Tokyo) and the same fears that had brought Shikoku's cannons to fire upon the Cyprus twenty-four years earlier were realised as Japanese ports were opened to trade under the threat of war. The consequence of this forced opening and, more specifically, the so-called 'unfair treaties' imposed on the Japanese in its wake were epoch-making.

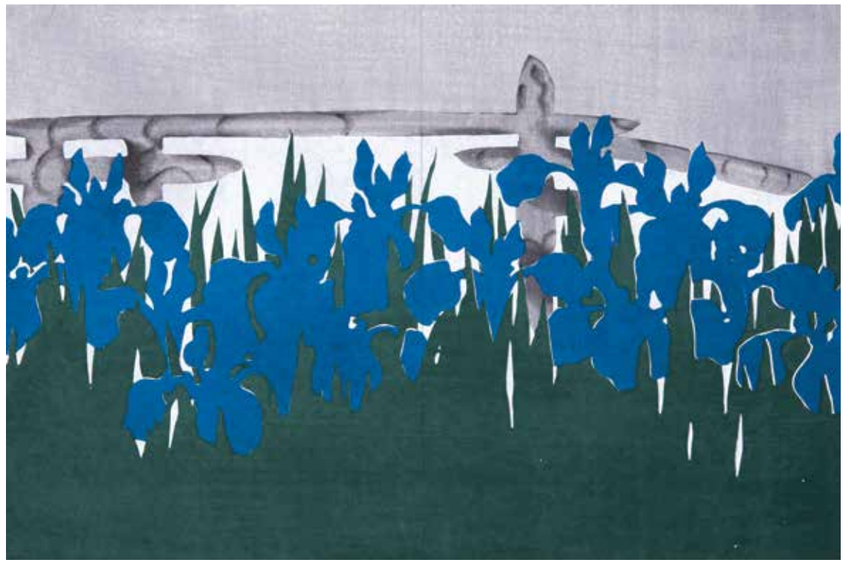
The long-standing military government would be overthrown in 1868 and the emperor, a previously sidelined figure who claimed only symbolic importance, was installed as head of state, an event known as the Meiji Restoration. To counter the indignities imposed upon them, this new imperial government embarked upon an intensive campaign to modernise all aspects of Japanese society, including an almost complete rethinking of the arts. Within Japan, regional crafts were developed with an eye towards appealing to Western 'modern' tastes. Outside of Japan, the Meiji government would promote the products of these skilled artisans, especially long-standing popular exports like porcelains and lacquerware, in international exhibitions. In this way, these objects served to raise revenue for modernisation efforts and, more importantly, cultivate a curated image of Japan as possessing the skills and refinement of a 'civilised' nation worthy to be a peer among world powers. Intriguingly, recent research by Jennifer Harris has demonstrated that Australia played a critical, mediating role in this 'soft power' initiative.[2] In the years after the Meiji Restoration, international exhibitions held in Melbourne (1875, 1880) and Sydney (1879) proved to be crucial testing grounds for this endeavour. These venues represented lower-stakes, nearby opportunities wherein Japanese government officials, artists, artisans, and dealers developed an understanding of the specific appeal of Japanese aesthetics in order to maximise their impact in later World's Fairs and other international exhibitions in Europe and America.

The result of this two-pronged, commercial-oriented approach to cultural production would have a significant impact on the character of objects both produced and collected. On the production side, Japanese artists and artisans began to experiment in their renderings of traditional subjects by increasingly employing decorative and pictorial modes of representation more familiar to their target audiences in the West. The end result of this negotiation is readily appreciable in a set of metal vases (p. 177) made by Kajima Ikkoku II (1846–1925) and a porcelain 'Dragon Vase' (p. 172), both products of this era. The Kajima vases are decorated with reliefs of birds among the perennial symbol of Japan, cherry blossoms. The dragon vase is adorned with twin dragons coiling up the vase's neck and a tiger painted in underglaze blue on its side, two motifs that clearly identify the vase as broadly of the 'orient' and, as such, stands out as an example of the quality porcelains for which Japan was noted. Both vases are characterised by a union of traditional Japanese subject pairings (birds and flowers and dragon and tiger) and Western pictorial traditions, in this case direct observation rooted in the scientific method. Even the mythical dragon, with its form extrapolated from observation of analogous creatures such as snakes, is grounded in modernity.

Minamoto no Yoshitsune, Benkei, and vassals at a river bank 19th century (underside)
ivory, carved
Herbert and May Shaw Bequest

These concerted efforts and appeals to Western consumers not only helped to create Japan booms around the world, they also made for the perfect conditions for the consumption and export of premodern Japanese art and, in turn, an eventual renaissance of Japanese visual styles and subjects. An immediate consequence of the intensive push towards modernity was that styles and modes of representation from the premodern era fell out of favour among Japanese artists and collectors. Westerners, however, primed to be attracted to quaint and exoticising images of Japan by Meiji artists' efforts, along with a number of notable Japanese allies, realised the opportunity in this devaluation and actively collected neglected masterworks. The most famous of these collectors, Okakura Kakuzō (also known as Okakura Tenshin, 1863–1913)) and Ernest Fenollosa (1853–1908), came to be pioneers in the field of Japanese art history and secured multiple treasures for institutions outside of Japan such as the Museum of Fine Arts, Boston. Okakura and Fenollosa's efforts would ultimately help to revitalise interest in the wealth of traditions available to Japanese artists and launch a new negotiation of Japanese and Western forms. The prints of Kamisaka Sekka (1866–1942) (p. 173) represent prime examples of the pendulum swinging back towards re-engagement with Japanese aesthetic forms brought on by these efforts and the popularisation of Japanese art with Western modernist artists. Similarly, watercolours (1979.006.14, 1979.006.15) by Terauchi Manjiro (1890–1964) reflect the inroads that Western mediums, modes of representation such as linear perspective, and techniques such as painting from direct observation had made. While they deployed dramatically different styles, Terauchi and Kamisake each in their own way promoted an underlying message: Japan and the Japanese were fluent in the visual norms of the modern West and could choose to employ them or not. They were in possession of a rich cultural heritage that was, albeit exotic to Western eyes, of a beauty and refinement comparable to that of European nations.

The Hamilton Gallery's earliest acquisitions of Japanese art are a result of another swing of this pendulum. Japan's defeat in the Second World War and the Allied occupation halted the cultural confidence expressed in Terauchi and Kamisake's early twentieth-century images. As with the push towards modernisation, the defeat led to a



LEFT
Vase with dragons n.d.
porcelain, underglaze cobalt-blue decoration (Hirado ware)
Meiji period, 1866–1912
Gift of Geoff Handbury 2006

RIGHT
Summer Iris from the series *Momoyagusa* (Flowers of a Hundred Worlds)
c.1909–1910
woodblock print, ink and colour on paper
Anonymous gift 2012

devaluation of Japanese cultural products and, in turn, created new opportunities for collectors. Post-war, Japanese woodblock prints from the Edo period (1616–1868), in particular, works by the popular and prolific nineteenth-century designers Utagawa Kunisada (1786–1865), known for his images of rough and flamboyant warriors (fig. 7), and Utagawa Hiroshige (1797–1858) (p. 179), a master of creating both bucolic and cosmopolitan scenes of Japan's premodern landscapes and life, became staple souvenirs for visiting military officials in the late 1940s and early 1950s and later tourists and business entrepreneurs in the 1950s and 1960s. Likewise, bronze Buddhist icons (fig. 9) and lacquered miniature home shrines (fig. 10), objects that were tokens of both Japan's premodern past as well as the type of crafts that had brought Japan to prominence on the world stage, would find their way into the hands of Australian collectors and eventually the Hamilton Gallery's halls.

While these political and commercial trends would bring many objects into the gallery over the course of decades, it would only be in the last twenty years that the Hamilton's collection began to emerge as one of national and international notice. As noted above, significant credit for this shift is owed to Daniel McOwan. McOwan ended for the Hamilton the reactive approach that, as detailed above, had dominated the practice of collecting Japanese art in the nineteenth and twentieth centuries. In its place, McOwan would begin to fill in gaps in the collection and cultivate a range of stories that Japanese art both past and present could tell. Multiple donors also deserve credit for their great generosity and their vision, seeing the educational and aesthetic value of Japanese art on its own terms and moving past historical currents that had informed previous generations of collectors. These donors include Allen and Joan Blain, Margaret Cone, Pauline Gandel, Eric and Elizabeth Gross, Geoff and Helen Handbury, David and Anne Hyatt King, David and Isobel Jones, Lesley Kehoe, Robert Mangold Jr, Margaret Rutter, Allan Myers, Raphy Star, M. Vine and P. Hopkins, Carl Wantrup, and Jason Yeap.

Although McOwan's tenure would see many areas of the Japanese collection expand, Japanese ceramics and, in particular, Japanese porcelains would see the greatest development. Indeed, porcelains now represent just short of half of the Hamilton's Japanese collection. The appeal of Japanese porcelains is, as discussed above, in part a consequence of the promotion of the Meiji government. However, its

Seated Cast Buddha n.d.
bronze, traces of gilding
Barber Bequest 1973

history as an export is much longer and is a story that the Hamilton's collection excels at telling. This history returns us to the closure of Japan that the Cyprus would, centuries later, attempt to overcome.

Japanese porcelains first became a major export as a result of a unique convergence of history and geography in the mid seventeenth century. The techniques of porcelain production were first introduced to Japan by captured Korean potters brought back to Japan after a failed invasion in the 1590s. These potters would discover supplies of porcelain stone in the area of Hizen province (modern-day Saga and Nagasaki prefectures) and subsequently taught the Japanese to produce porcelains of their own. A remarkable example of a work that dates to this early phase of production is a charger plate (2014.096) in the Hamilton collection. Adorned with a map of the Japanese archipelago and likely produced for domestic consumption, the plate is particularly useful for our purposes here as it locates Hizen province, shaped like a running figure from a comic strip, on the far left of the island of Kyushu, Japan's southernmost main island. At the same moment that this industry was being born, the military rulers of Japan, weary from the foreign expedition that was the Korean invasion as well as the threat of colonisation from the West, locked its borders to the outside world with one critical exception, the port of Nagasaki. The convergence in Hizen of Korean potters, Japanese porcelain stone, and the sole trading post operated exclusively by the Dutch in Nagasaki would come to a head in 1644 with the collapse of the Ming dynasty. In the wake of this dynastic change, China cut off its porcelain exports and the potters of Hizen via Nagasaki soon became Europe's sole supplier of this highly coveted luxury good. The first official order of Japanese porcelains was issued by the Dutch East India company in 1659 and production would continue to expand over the course of the next century.

During the course of the 1660s and 1670s, a range of export porcelains would be developed to meet the demands of the European market. Aware of their role as a substitute for Chinese wares, Japanese potters began by imitating Chinese Jingdezhen blue and white porcelains. Their imitation was, however, marked with subtle adaptation. The plate in figure 12 represents an early example of export ware and reveals, in contrast to the Jingdezhen models on which it was based, a preference for softer blue hues

Kishimoto Kennin
Incense Burner c.1988
stoneware (Shigaraki ware)
Purchased with annual Council allocation 2008

and single, simple motifs – in this case, an image of geese by a pond. These simple blue and white porcelains, called *sometsuke* wares, were soon joined by more colourful and busy designs made possible via the introduction of overglaze enamel colouring techniques brought by refugees from Ming China. These technologies were further refined and elevated by a key figure in the history of Japanese ceramics: Sakaida Kakiemon (1596–1666). Kakiemon is famous for having developed a technique, known as *nigoshide*, that enriched the whiteness of the porcelain and thereby heightened the vibrancy of contrasting colour glazes. One example from the Hamilton collection produced by Kakiemon's immediate descendants is an octagonal bowl (p. 175) decorated with an image of a dragon and Chinese scholars. Possessing the milky-white tone characteristic of *nigoshide*, detailed polychrome, and an asymmetrical rendered composition, this work is a typical example of the high-quality wares that the Kakiemon kilns have produced for over three hundred years. While the most famous, Kakiemon wares represent only one subset of Japanese porcelains that fall under the broader rubrics of Arita and Imari ware, names that derive from the Hizen towns in which porcelain production began and have since thrived. Along with Nabeshima ware, Hirado ware, and Kutani ware, all are abundantly represented in the Hamilton collection.

Another area of significant development in the Hamilton Gallery since the turn of the century is that of modern and contemporary ceramic artists. Overlapping with porcelains, works produced either in the latter half of the twentieth century and early twenty-first century represent almost a third of the Hamilton's Japanese collection. Ranging in character from modern stonewares from ancient kilns (p. 184), to blurring the line between ceramic and sculpture (p. 190), to the rethinking of porcelains (fig 15), these works are difficult to speak of in any comprehensive fashion. Nevertheless, in their variety and ground-breaking character, they point to a bright and innovative future for Japanese ceramics and for the Hamilton Gallery as a repository of the most outstanding and forward thinking works of this new age in collecting Japanese art. In this respect, the Hamilton Gallery represents a remarkable landmark since that moment of first contact between the crew of the Cyprus and their reluctant hosts in Japan. — ●

KAJIMA IKKOKU II

With their mixture of Japanese craftwork, East Asian motifs, and Western forms, metalwork vases such as this pair served a critical political and cultural function in their day: to impress. After almost two and a half centuries of self-imposed isolation, Japan's borders were forced open in the mid nineteenth century by Western powers demanding access to Japanese markets. This opening and the 'unequal treaties' that Japan suffered as a result would lead to radical changes on the archipelago. The 1868 Meiji Restoration and subsequent 'Civilisation and Enlightenment' campaign would see the reinstalment of the emperor as a political head and an intensive push towards modernisation.

Although the government's relentless promotion of modernisation would remake many aspects of Japanese society, important continuities also emerged. In the wake of a great success with the Japanese exhibit at the 1873 World's Fair in Vienna, the new Meiji government was overwhelmed by Western interest shown in works created by lineages of Japanese craftsmen. In response, they, along with private interests, created the *Kiritsu Kosho Kaisha* (First Industrial Manufacturing Company) to meet the demands of the West for Japanese crafts, a category that was reborn under the rubric of 'industrial crafts'.

Kajima Ikkoku II (also known as Kajima Mitsutaka and Ikkokusai, 1846–1925) represents the type of artisan whom the *Kiritsu Kosho Kaisha* engaged and promoted abroad. Kajima was part of a generation raised pre-Restoration and was taught the craft of metal inlay, specifically *nunomezōgan* (literally, textile imprint inlay) a technique where the surface of an object is incised with a fine chisel and then inlaid with gold and lead and flattened, from his father. Post-Restoration, Ikkoku II found new purpose for his family's metalworking skills by fusing Western realism with orientalising-styled patterns to create a unique hybrid that appealed to Western tastes. This dualism is readily visible in this bronze vessel with its finely detailed birds and cherry blossoms rendered in sharp relief and gold inlay trim reminiscent of Tang-dynasty geometric, floral and phoenix patterns. With a combination of unparalleled technical skill, a reworking of subjects in modes familiar to Western audiences, as well as a touch of conscious self-exoticisation, works like these vessels exploited and perpetuated the boom for all things Japanese that swept the Western world in the late nineteenth and early twentieth century.

With contributions such as these, Ikkoku II and his creations served their part in a larger campaign to prove Japan's arrival on the world stage as a new modern power. Paradoxically, the *Kiritsu Kosho Kaisha* was a victim of its own success in this scheme as it was unable to adapt as Japan's stock grew and, in turn, more purely Japanese styles came into favour. The company was put out of business in 1891. The craftsmen themselves, however, faired significantly better and continued to meet a healthy demand in World's Fairs in Europe, America, and Australia well into the twentieth century. For his efforts Ikkoku II eventually would be appointed to the court of the Meiji Emperor as Imperial Artist. His son Ikkoku III (1898–1996), also took up the family craft, and became a National Living Treasure in 1979. — ●

Kajima Ikkoku II Mitsutaka
Pair of vases c.1890
bronze, inlaid with engraved gold, chased applied decoration in gold, silver, oxidised silver and *shibuichi*
Meiji Period, 1868-1912
Purchased by the Hamilton Gallery Trust Fund, with additional support from the Friends of Hamilton Gallery, Mr Geoff Handbury and the Shire of Southern Grampians 2009

UTAGAWA HIROSHIGE

Hiroshige's peaceful twilight image captures the insatiable appetite of a city perpetually rebuilding and the cultural impact of this process. Half cropped on the centre right side of the print is the Kawaguchi ferry carrying passengers across the Ara River. On the far bank and surrounded by trees is Zenkōji, a temple founded in the twelfth century. Although named in the cartouche in the upper right of the print, both these subjects are peripheral to Hiroshige's main interest. At the centre of the print and trailing up to the upper left runs an unending zigzag of timber barges transporting lumber from northern forests to Edo (modern-day Tokyo). These barges were once the life blood of the city. Owing to the ubiquity of timber frame buildings and use of wood-fire stoves, Edo suffered a major conflagration on average once every six years during its roughly 270-year history.[3] As a result of this destruction, new timber was always required to repair the urban landscape. The enormity of this demand is hinted at by Hiroshige's calibrated crops. Even with night falling and at the northernmost limits of the city, the flow of rebuilding materials appears to continue without rest or end.

The cycle of supply and demand for lumber is not merely depicted, but literally embedded within the print. That the woodblock emerged as the preferred printing method and a locus of extreme innovation in Japan is a direct product of this unending cycle of burning and building. In contrast to metal type or other printing methods, the material for producing woodblocks was always plentiful and cheap owing to its ongoing production and importation. Publishers discovered this cost advantage early in the Edo period (1616–1868) and singled out woodblock as the preferred medium for producing popular, commercially sold prints like this one. While the design is that of Hiroshige, it is the specialised woodblock carvers and printers who ultimately mass-produced this image who deserve credit for bringing subject, process, and by-product full circle. Faintly visible within the blue of the river is the carefully carved and printed grain of the woodblock. It is a remarkable vestige of not only the craft behind the image, but the culmination of a multi-faceted economic system. —●

Utagawa Hiroshige
The Kawaguchi Ferry and Zenkōji Temple (Kawaguchi no watashi Zenkōji) 1857
No. 20 from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*)
woodblock print, ink and colour on paper
Edo Period, 1603–1868
Donated by Mr Rod Agar 2000

Minamoto no Yoshitsune, Benkei, and vassals at a river bank 19th century
ivory, carved
Herbert and May Shaw Bequest

MINAMOTO NO YOSHINAKA

An epic tale is encapsulated in this finely carved, ivory *okimono* ('object for display'). The banner donning the Minamoto crest to the rear of the group identifies the rider as the famed twelfth-century general Minamoto no Yoshitsune (1159–1189). He is accompanied on his left by his loyal retainer, the warrior-monk Benkei. Yoshitsune and two other retainers peer forward and examine the waters before them. The scene is likely a depiction of one of Yoshitsune's great strategic triumphs: inspiring soldiers to cross the overflowing and dangerous Uji River. This charge would set the stage for Yoshitsune to take Japan's former capital, Kyoto, from his usurping cousin Minamoto no Yoshinaka (1154–1184) during the Genpei Wars (1180–1185).

While the scene appears to celebrate Yoshitsune's triumph, it is also overshadowed by Yoshitsune's tragic fate. At the base of the image is a landscape scene featuring the iconic peak of Mt. Fuji towering above a thatched-roof dwelling atop steep rocks and hidden in mist. Juxtaposed with Yoshitsune, Mt. Fuji here evokes Eastern Japan and the government of the first shogun founded by Yoshitsune's older brother and lord, Minamoto no Yoritomo (1147–1199). Jealous of Yoshitsune's exploits on the battlefield and fearful of being unseated by his brother, Yoritomo would eventually turn on Yoshitsune and have him hunted down and killed. In the pairing of these scenes, the towering heights and sad end of this beloved figure in Japanese history are wrapped up in one.

Ivory carvings like this example were popular export objects after the re-opening of Japan to trade during the Meiji Period (1868–1912). The carving appears to be the work of the so-called Kyoto school of netsuke artisans and, more specifically, a first- or second-generation student of the late eighteenth-century carver Izumiya Tomotada 和泉屋友忠. The name signed at the base of the image contains the character 忠 chū and would have been inherited from his teacher. The signature, either Tadamitsu 忠三 or Tadami 忠己 requires further research. —●

BIZEN WARE

Although modest, this example of Bizen ware represents the product of a dynamic nexus of politics, fashion, elite culture, trade, and technology. During the so-called Warring States period (1467–1616), the Japanese archipelago was divided into regional factions with warlords, temples, courtiers, and merchants vying for political hegemony. Within this hostile context, the practice of hosting friends for ritualised gatherings to drink tea, namely the tea ceremony, gradually emerged as a critical means to reinforce relationships and, more importantly, promote claims of authority through the display of cultural mastery. In their practice of the tea ceremony and seeking to benefit from a name made through its performance, practitioners were compelled to seek out new fashions and novelty in the basic wares used to prepare and serve tea. Yet as ever-increasingly powerful warlords assembled through coercion massive collections of wares of great pedigree, even those of high station who wished to practise tea were forced to look elsewhere for objects that might enable them to host a tea ceremony of note. While some practitioners would look to imported wares from Korea, China, the Philippines, and as far away as Vietnam, competition would push others to rediscover Japan's ancient six kilns including those in Bizen (now Okayama prefecture)[1].

The origins of the Bizen kilns reach back to the sixth century, but the area only emerged as a pillar of Japanese ceramic production in the Kamakura period (1185–1333). In ensuing centuries, Bizen became well known for the rustic look and utilitarian strength of their wares, characterized by a reddish-brownish colour and pine ash glaze. This glaze, greyish-brownish in colour and often unevenly applied around the lip or shoulder of the ware, is the product of pine wood that, after being spent as a fuel, falls as ash directly onto the cooked clay and melts during the intensive eight- to twenty-day firing period.

By the end of the Warring States period and in large part due to the interest shown in Bizen wares by the most influential tea practitioner of his day, Sen no Rikyū (1522–1591) as well as the military hegemon Toyotomi Hideyoshi (1537–1598), Bizen was producing astonishing numbers of wares with five massive fifty-metre-long kilns among smaller kilns that burned day and night. Objects such as this storage jar are a product of this golden age of the Bizen kilns. The jar is an exemplar of the type of high quality, unpretentious ceramic that served not only as a functional receptacle, but elevated owner and guest alike to be persons of distinguished taste and, implicitly, sensitive and worthy of their wealth and high station.—●

Storage Jar c.1600
stoneware (Bizen ware)
Azuchi-Momayama period, 1573–1603
Gift of Cecilia Myers 2006

KAKIEMON WARE

In stark contrast to the Bizen-ware jar, this Kakiemon-ware bowl is light, delicate and colourful. Yet like the Bizen ware, it embodies a century of great change. Reflected in the bowl's subjects and materiality are political shifts, international exchange, and technological breakthroughs.

On the bowl's side, two Chinese sages stand on a rock cliff and peer out at a red dragon that has emerged from a tumultuous storm. The dragon's long body twists and turns through the storm and around the back of the bowl. These wise men and mythical creatures – including a phoenix, a motif depicted in the inside of the bowl – are traditionally thought to emerge from reclusion only in times of righteous rule. Popularly depicted during the later sixteenth and early seventeenth centuries, these subjects functioned to draw parallels between the ascending ruling warrior elites and Chinese sage kings of ancient past. Produced, however, decades after the ruling Tokugawa clan had solidified their claims to power, this bowl's motifs are combined and reworked here to new effect. Although the specificity of the scene suggests a set iconography – for example, the Chinese immortal, Lu Dongbing, known for riding dragons – there are no clear signs that might help to identify him or another historical or legendary figure. This ambiguity and the mixing of subjects without clear intent reveal the bowl's subject to be a vestige of a political past, a generic reaffirmation of the political status quo and, more importantly, a product of evolved concerns in a new era.

It is the material character of the bowl – porcelain – that sheds greater light on this evolution away from politics and towards technology and commerce. The means to produce porcelain was imported to Japan by way of Korean potters who had learned the techniques from Ming China. Captured during Japan's failed invasion of the Korean peninsula in the 1590s, these forced immigrants discovered deposits of porcelain stone in near Arita (in modern-day Saga prefecture) in 1616. Roughly a generation and a half later, the potter Sasaida Kakiemon (1596–1666) would take up their techniques and refine the use of a white base glaze, known as *nigoshide,* as well as a technique of overglaze enameling to create porcelains with eye-catching contrasts of colour and white backdrops. With the fall of the Ming dynasty in 1644 and subsequent restrictions on trade imposed by the Qing, Kakiemon wares, of which this bowl is an early example, came to fill the gap in demand for porcelains in European market. While the culmination of war and consolidation of power, the bowl is above all the product of moving beyond this turbulent past and embracing the economic opportunities of the new peace. — ●

Octagonal bowl with dragon and scholars
c.1680
porcelain, overglaze enamel
(Kakiemon ware)
Edo Period, 1603–1868
Gift of Pauline Gandel 2012

ŌTAGAKI RENGETSU

The remarkable biography of Ōtagaki Rengetsu (1791–1875) looms over all of her work.[2] Rengetsu is thought to have been the daughter of a samurai and a woman of the pleasure quarters. Adopted as a baby by a family affiliated with the Pure Land sect temple Chion-in, she was raised and educated as a lady-in-waiting for an elite samurai family. She would marry at seventeen and over the course of the next sixteen years would lose two infants and a toddler to disease, divorce, remarry, become a widow, and end up where she began in a temple. As a nun, Rengetsu rededicated herself to *waka,* a type of poetry popular in Japan since the ninth century and characterised by thirty-one syllables organised in a 5-7-5-7-7 pattern. As a means to support herself, Rengetsu combined her skill with words with ceramics and other arts related to tea ceremony. In this, she met extraordinary success. Her poems, wares, and paintings would make her a minor celebrity in Kyoto until she passed in her 80s.

This set of three dishes is decorated by Rengetsu's paintings, distinctive calligraphy, and poems. The three mediums work in concert here to evoke Buddhist ideas of cyclicality and salvation as well as lament the unforgiving passage of time. The greenish glaze and curved lip of the dishes resemble lily pads and evokes the ubiquitous lotus flower of Buddhist Pure Lands. These decorative features serve to unify the set, but also remind us of a constant in an otherwise ever-changing world. This theme of the unrelenting, cyclical passage of time is captured in the dishes' poems and pictures. Falling cherry blossoms herald early spring, a lush green mountain and call of the cuckoo evoke the heat of mid-summer, and the drooping willow echoes late summer respectively. —●

The corresponding poems read as follows (translations by Chiaki Ajioka):

I feel as if the moon
is asking about long ago
I guess it will be one of those
nights where I can't face it

いにしへを
月にとはるる
ここちして
ふしめかちにも
なるこよひかな

inishi he wo
tsuki ni toharuru
kokochishite
fushimekachi nimo
naru koyohi kana

The morning wind
has begun to pick leaves away
from the willow by the river
And the stream has changed its tune
Autumn is coming

あさ 風に
川ぞひ柳
ちり そめて
水のしらべぞ
秋になりゆく

asa kaze ni
kawa zoi yanagi
chiri somete
mizu no shirabe zo
aki ni nari yuku

Coming to see the cherry blossoms
at my old temple at Mt. Shiga,
I find the petals falling like snow
in the spring dish

たつね来し
さくらは雪を
ふるさとの
志賀山里の
春のゆふくれ
蓮月

tatsune kishi
sakura wa yuki o
furusato no
Shiga yamazato no
haru no yuugure
Rengetsu

Dusk has set in
Give me a night's shelter
Oh mountain cuckoo, tomorrow
I'll take you to the capital in return

日はく れぬ
やど かせ山の
時鳥 あさひは
みやこへつれて
いでま し

hi wa kurenu
yadokase yama no
hototogisu
asu wa miyako e
tsurete ide mashi

Ōtagaki Rengetsu
19th century
Dish
Glazed ceramic
2008.14.2
Museum purchase, funds provided by the Robert H. and Kathleen M. Axline Acquisition Endowment

Ōtagaki Rengetsu (calligrapher)
Kuroda Kōryō (ceramicists)
Spring, Summer and Autumn dishes c.1860
earthenware, underglaze cobalt and iron decoration
Edo Period, 1603–1868
Purchased by Hamilton Gallery Trust Fund 2007

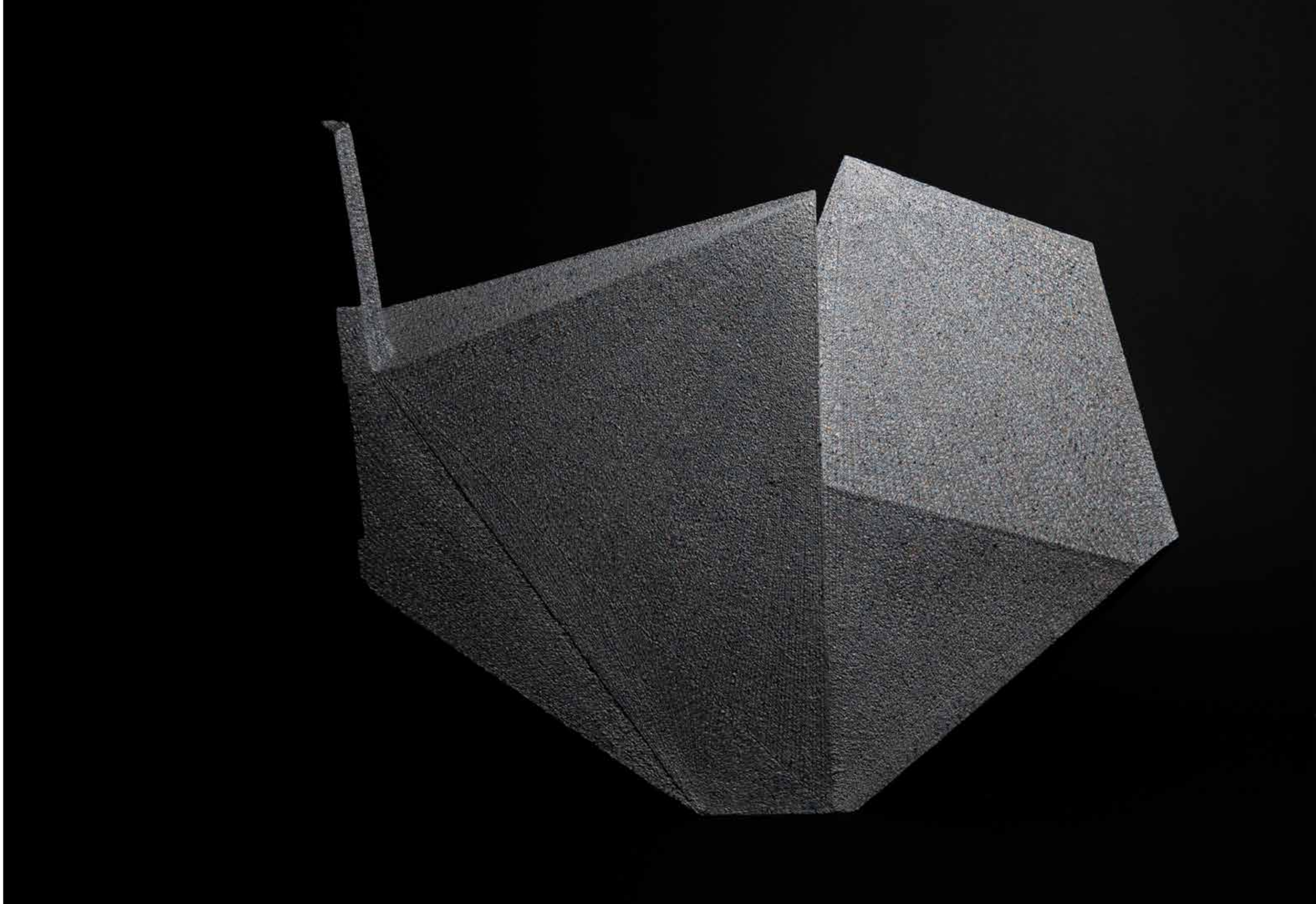
In researching for this catalogue, a fourth dish from this set was discovered in the Harn Collection in Gainsville, Florida and is reunited here with the Hamilton collection. Rounding out the calendar, the subject of this dish, the moon, reveals it to correspond to late autumn. The poem, in turn, press Rengetsu and the reader to consider confronting a bitter past.

Ōtagaki Rengetsu
19th century
Dish
Glazed ceramic
2008.14.2
Museum purchase, funds provided by the Robert H. and Kathleen M. Axline Acquisition Endowment

KISHI EIKO

Kishi Eiko demands much from a viewer in this ceramic sculpture. A pioneer in her field and known for her painstaking process, Kishi creates her sculptures by using a mixture of Shigaraki white clay and crushed coloured chamottes to produce the geometric slabs that combine to form her works. Each plate is individually scrapped, meticulously engraved, and touched with dashes of glaze and coloured slip. These techniques serve to accentuate the chamotte inlay and result in a unique texture that appears in its colour and regularity as similar to both finely chiselled rock and woven fabric.

The geometric shapes and cloth-like patterns work in concert with the form of the sculpture to capture a subject that, although reduced to a bare minimum of shapes, is readily recognizable: a Noh actor frozen in mid-performance. Noh is a form of highly stylized theatre that was first developed in Japan in the fourteenth century and continues to be performed today. With stories that often revolve around transformation and the supernatural, Noh actors rely heavily on costumes, masks, props, and dance to capture actors' evolving identities and emotional states. Kishi's sculpture, one of a series of Noh figures produced by the artist, exploits each of these performance tools to capture such a performance. The angular engraved lines and subtle mix of colour replicate the cut and overlapping layers of an actor's fine brocade costume. Shadows created by projecting slabs echo those of Noh masks, uniquely designed tools that exploit changes in angle and lighting to allow the actor to project multiple states from an otherwise static face. Further, the title and overall shape of the sculpture identify it as a *kata* (or *gata* when employed as a suffix). *Kata*, roughly translatable to 'form,' are formalised sets of motions that serve to convey a variety of emotions and/or actions. For example, one *kata* that may be represented in this work is the *kazashi gata.* With this *kata,* an actor holds an opened fan in his right hand before him as he walks. Moving forward he extends the fan out to the right in a sweeping motion as he reaches his destination. Accomplished with an economy of movement and refined restraint, this kata serves to convey the idea that an actor is looking about at the landscape before him. Yet while these practised motions and the critical prop that is the fan are readily legible in the low-angled projections and hook-like extremity of Kishi's sculpture, the specific identity of the kata remains elusive. When equipped with a knowledge of Noh and its vocabulary of motion, the viewer is charged with the task of projecting onto the sculpture the *kata*, the character, the performer, the moment, the play and completing that actor's journey. — ●



Kishi Eiko
Nohgata #2 2009
stoneware
Gift of the Friends of Hamilton Gallery
2014

KAMISAKA SEKKA

Kamisaka Sekka (1866–1942) is a key figure in the revitalization of Japanese design in the early twentieth century. Sekka was born and originally trained in Kyoto but rounded out his education in Europe during several visits sponsored by the Japanese government as part of a larger push toward modernisation. On these trips, Sekka developed an interest in Art Nouveau and Japonisme. His study of these movements, both directly inspired by Japanese art, would come full circle as he returned to Japan and incorporated their lessons into the Rinpa school, a loosely connected lineage of artists united by a continuing, shared appreciation for an often-called 'quintessentially Japanese' design aesthetic that was first developed in the early sixteenth century by the artists Tawaraya Sōtatsu (worked c. 1600–40) and Hon'ami Kōetsu (1558–1637) and later revitalised by Ogata Kōrin (1658–1716) and Sakai Hōitsu (1761–1828).

These five prints were originally included within Sekka's masterpiece, a three-volume, sixty-woodblock print, picture album set titled *Flowers of a Hundred Worlds (Momoyogusa)*. Sekka's mastery of the Rinpa canon as well as the manner by which he paved the way for Rinpa becoming a ubiquitous, modern art form are reflected in each example. The print *Summer Iris*, for instance, incorporates two of the most beloved Rinpa subjects: seasonal flora and classical literature. The irises and the plank bridge behind them evoke an episode from the tenth-century poetry compilation, *Tales of Ise (Ise Monogatari)*. In the episode, a young, exiled courtier encounters blooming irises at Yatsuhashi and composes a poem lamenting his separation from his wife by using the first syllable of the Japanese word for iris (*kakitsubata*) to begin each line. This scene of sad longing would become a staple of Japanese art and gardening practice owing in large part to one of the most renowned works in the Rinpa tradition, a pair of six-panel screen paintings (Metropolitan Museum of Art, NYC; Nezu Museum, Tokyo) by Kōrin. Sekka's design of the iris borrows heavily from this forebearer which features a similar composition of green and purple iris before a grey bridge backed with metallic sheen – in Kōrin's work created by gold leaf and Sekka's work by a light grey evocative of silver. Sekka also reveals the impact of his time studying European modernism as he simplifies Kōrin's motifs, reducing the flowers to flat areas of green and purple colour that verge on abstract.

Sekka's modern adaptation of Kōrin is taken a step farther. The irregular gradations that characterize the planked bridge in the background of the print reveal an attempt to replicate the effects of a painting technique associated with Rinpa called *tarashikomi* (literally translated: 'dripped in'). Tarashikomi involves a two-fold application of pigments, first wet and then concentrated, to produce amorphous areas of colour bleeding. In addition to the planked bridge, the tie-dye-esque effect of tarashikomi is also visible in the kimonos in the print *Two women*. Working with woodblocks, a medium that typically erases the marks of a wet brush, Sekka's artificial renderings of tarashikomi represent a remarkable trick: a signature, painterly attribute of Rinpa painting is simplified and reworked for mass consumption and a modern audience. —●

TOP RIGHT
Kamisaka Sekka
Two Women from the series *Momoyagusa* (Flowers of a Hundred Worlds)
c.1909–1910
woodblock print, ink and colour on paper
Anonymous gift 2012

BOTTOM RIGHT
Cargo Boatmen from the series *Momoyagusa* (Flowers of a Hundred Worlds) c.1909–1910
woodblock print, ink and colour on paper
Anonymous gift 2012

Kamisaka Sekka
Spring Blossoms from the series
Momoyagusa (Flowers of a Hundred
Worlds) c.1909–1910
woodblock print, ink and colour on paper
Anonymous gift 2012

HAMILTON GALLERY
60TH ANNIVERSARY

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1 Olive McVicker, 'A Gentleman and his collection', in *The Herbert and May Shaw Bequest: A Gracious Gift*, ed. Olive McVicker and Daniel McOwan (Hamilton: Hamilton Art Gallery, 2007), 6.

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3 This statistic is given by Daniel McOwan (McOwan, 'Shaw Bequest', 138). Olive McVicker counts 779 (McVicker, 'A Gentleman', 11).

4 McVicker (McVicker, 'A Gentleman', 11) notes that some family members donated to the Gallery items their relations had chosen from the Shaw collection to the Gallery. In total 28 pieces were chosen by relatives at the time.

5 McVicker, 'A Gentleman', 6–7.

6 David L. Hume, *Tourism art and souvenirs: the material culture of Tourism* (London and New York: Routledge, 2014), 3.

7 Inv. no. 1957/61, Micromosaic of St Marks, Venice, 19 x 26 cm, c.1860, Vatican Studios.

8 McVicker, 'A Gentleman', 7.

9 This is described in the catalogue as 'Figurine, carved horseman fighting a lion mounted on a base', ivory and metal, accession no. 0580.

10 Jutta von Simson, *Der Bildhauer Albert Wolff*. Berlin: Mann Verlag, 1982.

11 Steven F. Ostrow, 'Pietro Tacca's Fontane dei Mostri Marini: Collecting Sculpture at the end of the Gilded Age', *Journal of the History of Collections* 30, no. 1 (2018): 91.

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13 Ostrow, 'Pietro Tacca', 104.

14 McOwan, 'Shaw Bequest', 138.

15 Bernardino Licinio, *The Adoration of the Shepherds,* oil on panel, 43.5 x 79.5 cm, acc. no. 0736, and *Holy Family with St John* (attrib. to Carlo Maratti), oil on canvas, acc. no. 0753. These were obtained from the sale held on subsequent days in March 1953 by Yeo Crosthwaite and Joshua McClelland. A second sale was held in Sydney later that year. See Daniel McOwan, 'A generous bequest graciously given', in *The Herbert and May Shaw Bequest: A Gracious Gift*, ed. Olive McVicker and Daniel McOwan (Hamilton: Hamilton Art Gallery, 2007), 21. For the Licinio see Paul McIntyre, 'An unlikely painting in an unlikely place', *The National Gallery Society of Victoria Magazine* (August 1987): 14–15.

16 Gerard Vaughan, 'Before Felton – Private Philanthropy and the NGV 1861–1904', in *Great Philanthropists on Trial*, ed. Andrew Grimwade and Gerard Vaughan (Melbourne: Miegunyah Press and the National Gallery of Victoria, 2006), 8.

17 Adrian Manglard, *Harbour Scene with Shipping,* oval ink/gouache drawing, 21 x 28 cm, Hamilton Art Gallery (acc. no. 0777). See Paul McIntyre, 'An unpublished eighteenth-century French drawing in the Hamilton Art Gallery', *The National Gallery Society of Victoria Magazine* (July 1990), 20–22.

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20 Letter from Gainsborough to Lord Hardwicke, c.1764, quoted in Luke Hermann, *Paul and Thomas Sandby* (London: B.T. Batsford Ltd, 1986), 23, 25.

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22 Paul Sandby, *Capriccio with Edinburgh Castle and Arthur's Seat*, 1750, etching, 23.6 x 18.5 cm, acc. no. 1157.

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24 For details of the purchase of the Gaussen collection, see Don Edgar, *Art for the Country: The Story of Victoria's Regional Art Galleries* (North Melbourne: Australian Scholarly Publishing Pty Ltd, 2019), 256–260.

25 Daniel McGowan, 'Origins of a collection' in *Celebrating 50 Years of Collecting* (Hamilton: Hamilton Art Gallery, 2011), 6. A major touring exhibition of Paul Sandby's drawings was organised by Faigan, accompanied by an international symposium in 1981. See Julian Faigan, *Paul Sandby Drawings.* Sydney: Australian Gallery Directors' Council in conjunction with the City of Hamilton Art Gallery, 1981.

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I wish to thank Anne Miller for her generous assistance in researching the provenance of this work.

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33 See Joseph Severn, *John Keats*, 1821–1823, NPG 58, National Portrait Gallery, London.

34 *Ambrose Bowden Johns at the age of 53*, priv. coll., 1829, Faigan, *Ambrose Bowden Johns*, 10. John King also painted a portrait of Rebecca Johns, wife of Ambrose Bowden Johns, ibid., 10.

35 'In Liverpool I first found families immured in underground dwellings, which cut them off from sunshine and air, and only admitted light enough to show in what dismal abodes life could linger on'. H.W. Stephenson, *Unitarian Hymn-writers* (London: The Lindsey Press, 1931), 12.

36 Johns' wife Caroline Reynell followed her brother to Australia and died in 1861 in Hobart, Tasmania (Faigan, *Ambrose Bowden Johns*, 8). A plaque to the memory of Rev. John Johns is at the Ullet Road Unitarian Church, Liverpool. http://www.liverpoolmonuments.co.uk/memorials/ullet/johns01.html.

37 For the impact of his annual reports to the Domestic Mission Society see Margaret Simey, 'John Johns', *Oxford Dictionary of National Biography*, 2004, https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-49459?rskey=Jzwj9Z&result=2

38 This donation was most likely occasioned by the sale of 'Blackwood' in 2014. More recently the property has been bought by Allan Myers in 2019.

39 https://www.sthgrampians.vic.gov.au/planningdocs/datasheet/DataSheet092-BlackwoodHomesteadComplexandCemetery-Blackwood-DunkledRoadPenshurst.PDF

See also Alex Millmow, 'R.B. Ritchie and Sons and their unsung contribution to Australian economics' in *Scots under the Southern Cross*, ed. Fred Cahir, Alison Inglis, Anne Beggs Sunter (Ballarat: Ballarat Heritage Services, 2015), 89–96; Melinda Barrie and Sophie Garrett, 'A man, his dog and a diary: James Ritchie's journey in the Western District, 1841', *University of Melbourne collections* 12 (June 2013): 33.

40 Including portraits by Charles Bush and Brian Dunlop.

41 George Tibbits, 'The So-Called Melbourne Domestic Queen Anne', *Historic Environment* 2, no. 2 (1982): 34.

42 This donation also included works by Albert Marquet, Ivor Abrahams, William T. Wiley, Roger Hilton and Alan Davie.

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43 Ostrow, 'Pietro Tacca', 91.

44 Ostrow, 'Pietro Tacca', 104.

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45 Luisa Vertova, 'Bernardino Licinio', *I Pittori Bergameschi* (Bergamo, 1975), 459, no. 53, fig. 3; McIntyre, 'Unexpected painting'.

46 There is a letter in the Gallery detailing this provenance written from Thomas Agnew and Sons London, dated 12 January 1989 and addressed to the then curator, Paul McIntyre.

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47 Keith Murdoch Sale, lot 114, 9 September, 1953, Joshua McClelland Gallery, Melbourne. On the back of the work is written 'Claude Gelée, called Le Lorrain 1600–1682'.

48 A letter from Philip Connisbee to Paul McIntyre exists in the Gallery in which he re-attributes the drawing to Manglard. Prior to this Peter Tomory had suggested it was eighteenth-century, and close to the circle of Joseph Vernet. Manglard taught Vernet while he was in Rome.

49 The etchings known as *The Figurine* (1656–57) were produced in Rome and usually depict a solitary figure, although sometimes more. As a result, they could easily be copied or added to landscape compositions and were widely used by artists in the eighteenth century.

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50 Giovan Pietro Bellori, *The Lives of the Modern Painters, Sculptors and Architects,* translated by A.S. Wohl, H. Wohl and T. Montanari, (Cambridge: Cambridge University Press, 2010), 101.

51 This is now in the National Gallery in London.

52 Carlo Maratta (1625–1713) was very much influenced by Annibale Carracci and also painted small intimate images of the Madonna and Child in this manner.

53 This was the opinion of Peter Tomory, expressed in writing in a letter to the then curator, Paul McIntyre, which is now kept in the file on the painting in the Hamilton Gallery.

54 The original is 35 x 27.5 cm, while the Hamilton picture is 33 x 29.2 cm.

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55 Jane Roberts, *Views of Windsor, watercolours by Thomas and Paul Sandby from the collection of Her Majesty Queen Elizabeth II* (London: Merrell Holberton, 1995), 17–18.

56 A.P. Oppe, 'The memoir of Paul Sandby by his son, Thomas Paul', *Burlington Magazine* 88, no. 519 (June 1946): 146.

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58 Roberts, *Royal Landscape*, 111.

59 E. Bruce Robertson, *The Art of Paul Sandby* (New Haven: Yale Center for British Art, 1985), 96; Peter Dowling, *Paul Sandby, his place in the British landscape art tradition* (Hamilton: Hamilton Art Gallery, 2004), 3–4.

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60 Letter from Edward Calvert to Ambrose Bowden Johns, 13 December 1828, Hamilton Gallery Collection, Gift of Miss Helen Johns; first published in Paul McIntyre and Geoffrey Down, *Images of the European Landscape: prints from 1553–1928* (Hamilton: City of Hamilton Art Gallery, 1992), 34.

61 Letter from Edward Calvert to Ambrose Bowden Johns, 20 November 1825, quoted in Faigan, *Johns, Family and Friends*, 7.

62 Samuel Palmer, quoted in Martin Myrone, *The Blake Book* (London: Tate Publishing, 2007), 144. The Hamilton Gallery collection has a facsimile of

William Blake's wood engravings for Robert John Thornton's *The Pastorals of Virgil*, 3rd edn, London, 1821; printed by Nonesuch Press in 1937: wood engraving, 24 x 15.2 cm, Hamilton Gallery, acc. no. 1995.012.

63 Colin Harrison, 'Edward Calvert 1799–1873', in *William Blake: Apprentice & Master*, ed. Michael Phillips (Oxford: Ashmolean, 2014).

64 The Hamilton Gallery print is inscribed: 'By the gift of God in Christ'. 'London published as the act directs October X MDCCCXXVIII by Edwd. Calvert XVII Russell St., Brixton Road'. Interestingly, Calvert later removed this inscription from the original wooden block as his enthusiastic dual allegiance to Christian allegory and paganism waned and he pursued his career as a dedicated exponent of classicism. See Raymond Lister, *Edward Calvert* (London: G. Bell & Sons Ltd, 1962), 32–35, 98–106.

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65 W.S. Gilbert wrote the libretti and Arthur Sullivan composed the music. See Ian Bradley, *Oh Joy! Oh Rapture! The Enduring Phenomenon of Gilbert and Sullivan*. Oxford: Oxford University Press, 2005.

66 W.S. Gilbert, with illustrations in colour by Russell Flint, *The Savoy Operas.* London: G. Bell & Sons, 1909. The book comprised four operas and Russell Flint prepared eight watercolour studies for each, making a total of 32 colour plates. This was repeated in the companion volume, *Iolanthe and Other Operas* (1910).

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68 Ralph Lewis and Keith S. Gardner, *Sir William Russell Flint RA, PPRWS, 1880-1969*. London: David & Charles, 1988.

69 Russell Flint's works are now viewed as 'some of the finest book illustrations of the period'. See Alan Horne, *The Dictionary of 20th Century British Book Illustrators* (Woodbridge: Antique Collectors' Club, 1994), 194; Timothy Wilcox, 'The most accomplished watercolourist of his day', *Apollo* 190, issue 681 (2019): 23–24.

70 Norman Lindsay, *Mutiny on the Abrolhos*, c.1947, watercolour, Herbert and May Shaw Bequest, acc. no. 0755.

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71 The portrait was exhibited and reproduced in *The Portrait Surveyed. British Portraiture 1670–1870*, Thomas Agnew & Sons Ltd, London, 3 June–1 August 1980, and purchased from Agnew in 1982. The work is possibly the 'Portrait of a young gentleman' that was exhibited at The Society of Artists exhibition in 1768.

72 James Northcote castigates Hugh Barron for 'being divided between music and painting' and claims that the 'instance of Mr. Barron proves the ill effects of talent when dissipated', *The Life of Sir Joshua Reynolds*, London, 1819, vol. I, 121. The importance of music to Barron is evident in *Portrait of a Man, probably a Self-Portrait*, c.1768, Yale Center for British Art, in which the sitter carries a violin.

73 He is listed as a member of the Society of Artists of Great Britain in 1765 and exhibited there annually from 1765 to 1772.

74 Edward J. Nygren, 'A Portrait by Hugh Barron', in *The William A. Clark Collection. An exhibition marking the 50th Anniversary of the installation of The Clark Collection at The Corcoran Gallery of Art, Washington, D.C.*, 1978, 93.

75 Nicholas Grindle, 'Hugh Barron', *Oxford Dictionary of National Biography*, 2004. https://doi.org/10.1093/ref:odnb/1537.

76 The central figure takes up the same stance as the *Boy in green with bird's nest*.

77 Egmont sale, Christie's, 12 December 1930, lot 69. Also illustrated in E.K. Waterhouse, *Dictionary of British Eighteenth-century Painters* (London: Antique Collectors' Club, 1981), 41.

78 Egmont sale, Christie's, 12 December 1930, lot 69. Also illustrated in E.K. Waterhouse, D*ictionary of British Eighteenth-century Painters* (London: Antique Collectors' Club, 1981), 41.

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79 I wish to thank Barbara Bryant for her generous assistance in researching the Vansittarts. Merchants and traders, the family derive their name from Siddard, a town in the Netherlandish province of Limburg: Henry's grandfather Peter van Sittart arrived in London about 1670, where he became a governor of the Russia Company and a director of the East India Company.

80 Aileen Ribeiro, Courtauld Institute of Art, has dated the portrait 'about 1791–92' on the basis of costume. Letter to Senior curator Paul McIntyre, 8 December, 1988.

81 This drawing was the largest and most accurate depiction up to that time. He also painted a number of portraits of notable early scientists such as William Herschel.

82 *Joshua Reynolds, Portrait of Henry Vansittart*, c.1753–4, Fitzwilliam Museum, University of Cambridge.

83 Henry Vansittart was lost at sea in the *Aurora* having sailed from Portsmouth in September 1769 bound for India, disappearing after leaving Cape Town on 27 December 1769. Stewart Ash, *The Eponymous Enderbys of Greenwich*, 2015, 78. https://atlantic-cable.com/CableCos/EnderbysWharf/Eponymous_Enderbys.pdf

84 See Ainslie T. Embree, 'Henry Vansittart', *Oxford Dictionary of National Biography*, https://doi.org/10.1093/ref:odnb/28103

85 See Joshua Reynolds' portrait of Sophia's sister Emilia as a child holding a dog. Christie's, London, 2019, lot 200, *Portrait of Emilia Vansittart (1758–1791)*, 1767. Emilia would marry Edward Parry of Little Dunham, Norfolk, who served in the Bengal Civil Service and with whom she had one daughter. Reynolds recorded ten sittings with Miss Vansittart between September and November 1767.

86 Sotheby's, 8 April 1998, lot 109: *Thomas Hickey*.

87 Stewart Ash, 2015, 52. The Enderby family were a pioneering whaling company, active in the Antarctic and South Pacific oceans. Sophia's widowed mother Emelia was 'the friend, neighbour and patron of the Enderbys'. Ash, 2015, 78, 52. A ship named after her is described in Herman Melville's *Moby-Dick or The Whale*, first published 1851, chapter 101.

88 National Portrait Gallery, London, NPG D40952. Unfortunately, she is depicted with her back to the viewer.

89 C. Greenwood, *An Epitome of County History*…, vol. I, *County of Kent* (London, 1838), 16. According to the monument, Sophia died 18 May 1836 'in the 68th year of her age', in which case her date of birth would be 1768/69. Stewart Ash gives her dates as 1769–1836. Ibid., 52. Correspondingly, revising the painting's date from 1791 to 1789/90 brings the possibility that this work is Russell's 'Portrait of a Young Lady' exhibited at the Royal Academy exhibition of 1790. *The exhibition of the Royal Academy, MDCCXC. (1790). The twenty-second*, London, 1790, no. 54, 4.

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90 Michel Leiris, *Francis Bacon, full face and in profile*. Oxford: Phaidon, 1983. See also Sean Hand, *Michel Leiris: writing the self*. Cambridge: Cambridge University Press, 2002.

91 Francis Bacon, *Study for Portrait (Michel Leiris)*. Paris: Centre Pompidou, Musée national d'art modern, 1978.

92 David Sylvester, *Interviews with Francis Bacon 1962–1979* (London: Thames and Hudson, 1980), 146.

93 Sylvester, *Interviews*, 146.

EUROPEAN DECORATIVE ARTS

1 Mimi Hellman, 'The Nature of Artifice: French Porcelain Flowers and the Rhetoric of the Garnish' in *The Cultural Aesthetics of Eighteenth-Century Porcelain,* ed. Alden Cavanaugh and Michael Yonan (Farnham, Surrey and Burlington, VT: Ashgate, 2010), 40.

2 Paola Bertucci, *Artisanal Enlightenment: Science and the Mechanical Arts in Old Regime France* (New Haven: Yale University Press, 2017), 35.

3 Pierre Michel**,** **'**Le Baron De Besenval: Officier Et Homme De Cour', *Revue des Deux Mondes* (15 July 1960): 213–226.

4 Julia Weber, 'Copying and Competition: Meissen Porcelain and the Saxon Triumph over the Emperor of China' in *The Transformative Power of the Copy: A Transcultural and Interdisciplinary Approach,* ed. C.Forberg & P.W. Stockhammer (Heidelberg: Heidelberg University Publishing, 2017), 331–373.

5 Lawrence Principe, *The Secrets of Alchemy.* Chicago and London: Chicago University Press, 2013.

6 Juliet Carey, 'The riches of the Earth: Mineralogy, microscopes and *caillouté* patterns on Sèvres porcelain', *The French Porcelain Society Journal* 5 (2015): 117–131.

7 *Quarterly Bulletin of the National Gallery of Victoria* 1, no. 2 (1945): 1–2.

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8 Ron Testro, 'Two Treasures the Nazis did not get', *The Argus Weekend Magazine*, Saturday, 20 November 1948: 3.

9 Testro, 'Two Treasures', 3.

10 Donald Posner, 'Charles Le Brun's Triumphs of Alexander', *The Art Bulletin* 41, no.3 (1959): 237–248. Thomas P. Campbell, ed., *Tapestry in the Baroque: Threads of Splendor*, ex. cat. The Metropolitan Museum of Art, NY (New Haven: Yale University Press, 2008), 365.

11 Maurice Fenaille, *État général des tapisseries de la manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600–1900* (Paris, 1903–23), 184–85.

12 Koenraad Brosens, 'Brussels Tapestry Producer Judocus de Vos (1661/62–1734)—New Data and Design Attributions', *Studies in the Decorative Arts* 9, no. 2 (2002): 61.

13 Raf Vanhoren, 'Tapisseries bruxelloises d'après les modèles de Charles Le Brun: *L'Histoire d'Alexandre le Grand*', in *La tapisserie au XVIIe siècle et les collections européennes,* ed. Catherine Arminjon and Nicole de Reyniès (Paris, 1996), 61–68 .

14 Brosens, 'Brussels Tapestry', 61.

15 Brosens, 'Brussels Tapestry' 58.

16 Brosens, 'Brussels Tapestry', 63–64.

17 Posner, 'Triumphs of Alexander', 237.

Raf Vanhoren, 'Tapisseries bruxelloises d'après les modèles de Charles Le Brun: *L'Histoire d'Alexandre le Grand*', in *La tapisserie au XVIIe siècle et les collections européennes,* ed. Catherine Arminjon and Nicole de Reyniès (Paris, 1996), 61–68 .

14 Brosens, 'Brussels Tapestry', 61.

15 Brosens, 'Brussels Tapestry' 58.

16 Brosens, 'Brussels Tapestry', 63–64.

17 Posner, 'Triumphs of Alexander', 237.

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18 Jorge Welsh, *Pocket Treasures: Snuff Boxes from Past Times*, Jorge Welsh Research and Publishing, 2019, online chapter: https://www.jorgewelsh.com/pdf/JW_Treasures_SBOXES_sample.pdf

19 Clare le Corbeiller, *European and American Snuff Boxes 1730–1830* (New York: Viking, 1966), 13–14.

20 Le Corbeiller, *Snuff Boxes*, 15.

21 Le Corbeiller, *Snuff Boxes*, 17.

22 Alexis Kugel, *Gold, Jasper and Carnelian. Johann Christian Neuber and the Saxon Court*. London: Paul Holbertson Publishing, 2012.

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23 Ulrich Pietsch, 'Eighteenth-Century Meissen Porcelain Snuff Boxes' in *Meissen Snuff Boxes of the Eighteenth Century* (Hirmer Verlag: Munich, 2013), 72.

24 Pietsch, 'Meissen Porcelain Snuff Boxes', 90.

25 'Sèvres Artists and Their Sources I: Paintings and Drawings', *Burlington Magazine* 122, no. 931 (October 1980): 666–682. At p. 676 .

26 Quoted in Anne Puetz, 'Design Instruction for Eighteenth-Century Artisans in Eighteenth-Century Britain', *Journal of Design History,* 12, no. 3 (1999): 220.

27 Numerous prints after Watteau, and artists who worked in his style, are contained in the Meissen factory print archive, as are prints after the works of Pietro Longhi. See Pietsch, 'Meissen Porcelain Snuff Boxes', 90, and Maureen Cassidy-Geiger, 'Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen archives', *Metropolitan Museum Journal* 31 (1996): 99–126.

28 Maria Zytaruk, 'Mary Delany: Epistolary Utterances & Natural History' in *Mrs Delany and Her Circle,* ed. Alicia Weisberg-Roberts and Mark Laird (New Haven: Yale Center for British Art, 2009), 134.

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29 Hellman, 'Nature of Artifice', 53.

30 Marc Rosenberg, *Die Goldschmiede Merkzeichen*, 3rd edition, Frankfurt am Main (1922–1928), vol. 2, p. 10, no . 1497–1499: https://digi.ub.uni-heidelberg.de/diglit/rosenberg1923bd2/0010 (accessed 2/3/2021).

31 Esther 5:1–2. See Hermitage Museum, St Petersburg ОГ-344195 for an example of this print.

32 Irena Zdanowicz, 'Hamilton Art Gallery: Seventeenth-century German Silver', *Art Bulletin of Victoria* (1973): 47.

33 Rosenberg (1922–1928), vol. 1, p. 255, no. 1176: https://digi.ub.uni-heidelberg.de/diglit/rosenberg1922bd1/0290 (accessed 3/3/2021).

34 ALBER D G MAR BRAN DUX PRUSS (Albertus Dei Gratia Marchio Brandeburgensis Dux Prussiae).

35 FRID. WILH: D.G.M. BR. & ELEC 1669 (Fridericus Wilhelmus Dei Gratia Marchio Brandeburgensis et Elector). See *Numophylacium Ampachianum d. h. Verzeichniß der von … Christian Leberecht von Ampach hinterlassenen Münz- & Medaillen-Sammlung*, volume 3, 1835, p.70.

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36 Charles Dempsey, *Inventing the Renaissance Putto*. Chapel Hill: University of North Carolina Press, 2015.

37 Meredith Martin, *Dairy Queens: The Politics of Pastoral Architecture from Catherine de' Medici to Marie-Antoinette*. Cambridge: Harvard University Press, 2011.

38 Katharina Hantschmann, Edgar J. Hürkey, Ursula Mildner, Stefanie F. Ohlig, Horst Reber, Peter Volk, and Maria Christiane Werhahn, *Johann Peter Melchior, 1747–1825: Bildhauer und Modellmeister in Höchst, Frankenthal und Nymphenburg.* Gelsenkirchen: Arachne Verlag, 1997.

39 Reinier Baarsen, *Paris 1650–1900: Decorative Arts in the Rijksmuseum* (New Haven and London/Amsterdam: Yale University Press/Rijksmuseum, 2013), 164; Carol Duncan, 'Happy Mothers and Other New Ideas in French Art', *The Art Bulletin* 55, no.4 (Dec. 1973): 570–583.

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40 Svend Eriksen and Geoffrey de Bellaigue, *Sèvres Porcelain: Vincennes and Sèvres 1740–1800* (London: Faber & Faber, 1987), 279; Geoffrey de Bellaigue, *Sèvres Porcelain from the Royal Collection* (London: Royal Collection Trust, 1979), 114.

41 Carl Christian Dauterman, *Sèvres Porcelain: Makers and Marks of the Eighteenth Century* (New York: The Metropolitan Museum of Art, 1986), 155.

42 Sarah Richards, *Eighteenth-Century Ceramics: Products for a Civilised Society* (Manchester and New York: Manchester University Press, 1999), 192–193.

43 Carey, 'Riches of the Earth', 117–131.

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44 Maureen Cassidy-Geiger, ed., *Fragile Diplomacy: Meissen Porcelain for European Courts* (New Haven: Yale University Press, 2008), 231.

45 Siegfried Niese, *Der Beitrag des Bergrats Gottfried Pabst von Ohain (1656–1727) Bei der Erfindung und Entwicklung des Meißner Porzellans.* Heimathefte Mohorn/Grund, Heft 4, 2014.

46 Melitta Kunze-Köllensperger, 'Meissen, Dresden, Augsburg: Meissen Porcelain Sculpture before Kirchner and Kaendler' in *Triumph of the Blue Swords: Meissen Porcelain for Aristocracy and Bourgoisie 1710–1815,* ed. Ulrich Pietsch (Leipzig: E.A.Seeman, 2010), 56–57.

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47 Patricia Ferguson, *Garnitures: V ase Sets from the National Trust* (London: V&A Publishing, 2016), 9–11.

48 Ferguson, *Garnitures*, 11.

49 Anton Gabszewicz, *Bow Porcelain: The Collection formed by Geoffrey Freeman* (London: Lund Humphries, 1982), 14.

50 A handful of other examples of this decoration are known, e.g. Albert Amor Limited, *Loan exhibition of Bow Porcelain circa 1747–75 in memory of Geoffrey Freeman, 4th June – 24th June, 1982*, exhibition catalogue, London, 1982, n. 4. See also Gabszewicz, *Bow Porcelain,* 40.

51 Garniture of three vases in the Japanese Imari style**,** Museum number G92.1.1.1ab–3ab, Gardiner Museum, Toronto.

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52 Marc Heiremans and Caterina Toso, *Fratelli Toso Murano 1902–1980*. Stuttgart: Arnoldsche Verlag, 2018.

53 Franco Deboni, *Venini Glass*. Turin: Umberto Allemandi, 2007.

AUSTRALIAN ART

1 See the recent and thorough study by Don Edgar, *Art for the Country: The Story of Victoria's Regional Art Galleries* (North Melbourne: Australian Scholarly Publishing, 2019). The Warrnambool Gallery opened in 1886 and Geelong's in 1896.

2 T.L. (Thomas Livingstone) Mitchell, *Three expeditions into the interior of Eastern Australia, with descriptions of the recently explored region of Australia Felix, and of the present colony of New South Wales* (London: T. & W. Boone, 1838), 328.

3 *Borough of Hamilton Public Garden 'New Design'*, 18 October 1881. Covering four hectares, they are recognised as one of the country's most intact nineteenth-century examples. The site was first set aside in 1853 and the gardens designed over two stages: in 1870 and then this 'New Design' in 1881. Guilfoyle was then head of the Melbourne Botanic Gardens.

4 These were commissioned by Sir Roderick Carnegie as part of a four-year project from which resulted both the NGV's exhibition *John Wolseley: Heartlands and Headwaters* in 2015 and the generous donation of these works in 2016.

5 Hanks looked at engravings such as *The Game of Cricket as played in the Artillery Ground, London*, 1743, one of several made after a painting by Francis Hayman (1708–76), now lost, that once decorated a supper box at Vauxhall Gardens.

6 Ian Bow, transcript of a radio broadcast for 3HA Hamilton; Hamilton Gallery archive. He cast the sculptures himself: 'a long, difficult and sometimes dangerous process'. Inevitably, as he explained, the challenge was to create artworks for a three by ten metre wall with a limited budget.

7 The T.H. Taylor Bequest was established in 1962 by Kevin Taylor in memory of his father Thomas Henry Taylor. Watercolours of Western District landscapes by T.H. Taylor himself were donated by Mrs W.G. Bannon in 1977.

8 *Exhibition of Paintings and Drawings by Sir Hans Heysen and Nora Heysen*, Hamilton Art Gallery, April 1963, cat. no. 19 as 'The Dedication', lent by Nora Heysen, 100 guineas.

9 Van Beek was in partnership with Sydney gallerist Barry Stern at the time and later ran his own dealing gallery; he added Rod Milgate's *Ascension* (winner of the 1966 Blake Prize), to his donation in 1972. In a review of Kossatz's retrospective at Heide Museum of Modern Art, McCaughey also called *Fusty Mementoes of the Fanatic*, 1966, a masterpiece of the artist's early career; in 'Righting a puzzling wrong', *The Age*, 7 February 2009, A2, p. 20.

10 Portraits of James Ritchie, Daniel Ritchie, Janet Ritchie, Robin Ritchie I, Lilly Ritchie, Alan Ritchie by Charles Bush, and Brian Dunlop's double portrait of Eda and Robin Ritchie III. As discussed in Chapter 1, five generations of the Ritchie family lived at 'Blackwood'.

11 A larger version is in the collection of the National Gallery of Victoria. The exhibition *William Robinson: Genesis* was at Hamilton Gallery in May–July 2018, the exclusive venue in Victoria after showing in Washington, DC and Paris.

12 A small exhibition was held in 1995, *Muriel Pornitz (1894–1983): Forgotten excellence*; however further research has revealed much more about her work. Her German-born father, Konrad Pornitz, arrived in Australia in 1887 and married Charlotte Richardson Gooderidge in 1890. Muriel used the surname Pornett from 1914.

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13 The book was transferred to the Hamilton Gallery in 2002; there is a copy, in Charles Lawrence's hand, in the State Library of NSW (SAFE/MLMSS 7132/ Item 1 (Safe 1/227)). Also transferred was the composite photograph of the 1866–67 Victorian Aboriginal team, including several of the same players; and a photograph mistakenly inscribed at the Mechanics' Institute, 'The Aboriginal Cricket Team that Toured England in 1868', but which in fact shows the 1866–67 team with their first coach, Tom Wills, at the Melbourne Cricket Ground in December 1866 (there is a copy in the Melbourne Cricket Club Museum, M86).

14 I am indebted to the research and insights of David Sampson in his unpublished PhD thesis, 'Strangers in a Strange Land: the 1868 Aborigines and other Indigenous performers in mid-Victorian Britain', University of Technology, Sydney, 2000. See also Bernard Whimpress, 'Johnny Mullagh: Western District hero or the Black Grace?', *Aboriginal History* 18, no.1/2 (1994): 95–102; and John Mulvaney and Rex Harcourt, *Cricket walkabout: the Australian Aborigines in England*, revised edn (Melbourne: Macmillan, in association with the Dept of Aboriginal Affairs, 1988).

15 I have followed the spelling of the men's names from Cricket Australia's usage, after consultation with Josie Sangster at the Harrow Discovery Centre and Johnny Mullagh Interpretive Centre and her work

with known descendants of the cricketers. King Cole died in June 1868 from tuberculosis; Sundown and Jim Crow were sent home unwell in August; and at least three players died within five years of their return. Only Mullagh and Johnny Cuzens continued their cricketing careers.

16 The story of the 1866–67 tour is well told by Greg de Moore in *Tom Wills: First Wild Man of Australian Sport* (Sydney: Allen & Unwin, 2011): around Victoria and NSW, some players to Tasmania, and plans to continue to England, the USA and China (fortunately for the team, funds for the speculation ran out).

17 'M.C.C. vs. Ten Aboriginals with T.W. Wills', *Bell's Life in Victoria and Sporting Chronicle*, Melbourne, 29 December 1866, p. 2.

18 Patrick Dawson is believed to have first trained as a surveyor but had his own photographic studios in Hamilton and Warrnambool by 1866. He is sometimes referred to as Peter Dawson. See Joan Kerr's biography at www.daao.org.au/bio/patrick-dawson/biography/

He photographed the 1866–67 Aboriginal cricket team and their managers in his Warrnambool studio and issued the composite team portrait in Hamilton. It was presumably a promotional exercise by Smith, Hayman and Lawrence but Dawson had certainly not been paid for the work by the time that trio left the country (see 'By Way of Reminder', *Hamilton Spectator and Grange District Advertiser*, 26 February 1868, p. 2).

19 Sampson, 'Strangers in a Strange Land', 4.

20 I'm grateful to Josie Sangster for pointing out that Hayman used up some spare pages of the scorebook after the England tour, in 1869 for a match between local teams at Balmoral, and inscribed it 'This is not an Aboriginal Match'.

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21 See https://museumsvictoria.com.au/article/the-timeless-and-living-art-of-possum-skin-cloaks/ and www.australiacouncil.gov.au/arts-in-daily-life/artist-stories/vicki-couzens/. Couzens used the same composition, in reverse and on a much larger scale, for a street banner commissioned by the Melbourne City Council in 2000; http://citycollection.melbourne.vic.gov.au/merreng-teen-kuuyang-gunditj/. Traditional subjects in her other prints at Hamilton depict yams and the white cockatoo.

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22 According to Dr Peter Dowling, who wrote the catalogue with Daniel McOwan for the first exhibition devoted to Clark's work, 'there are indications of a deliberate falsifying of the record'; in *Exposing Thomas Clark: a Colonial Artist in Western Victoria* (Hamilton: Hamilton Art Gallery, 2013), 9. I'm indebted to Dr Dowling's extensive research.

23 Obituary, 'Mr Edward Henty', *The Argus*, 15 August 1878, p. 7. Labour was scarce and the workers came from Tasmania. Henty was elected a member of the Victorian Legislative Assembly for Normanby 1855–61 and lived during that time mostly in Portland and at his South Yarra mansion 'Offington', where he died. See by Marnie Bassett, 'Edward Henty (1810–1878)', *Australian Dictionary of Biography*, vol. 1, Melbourne University Press, Melbourne, 1966, and at https://adb.anu.edu.au/biography/henty-edward-2247/text2800. Henty's nephew, Tom Henty, was manager of the horses and cattle on 'Muntham' in the late 1850s to early 1860s and Robert George McPherson was sheep manager 1859–60; see Daryl Povey's local history website, Carapook and 'Muntham' Settlers & Families at http://swvic.org/carapook/muntham.htm.

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24 Annie Besant and C.W. Leadbeater, *Thought-Forms: A Record of Clairvoyant Investigation* (London: Theosophical Publishing Society, 1901) and several later editions; online at www.gutenberg.org/files/16269/16269-h/16269-h.htm.

25 'Exhibition of Art', *The Sun*, Melbourne, December 1931 (undated press clipping); 'Art Notes. Art and Its Application', *The Age*, Melbourne, 9 December 1931.

26 She invented 'Bon-Ton-Ol', a hand-made unbreakable composition 'in exquisite colourings' with which she made pendants, small vessels and other decorative objects. She also wrote and illustrated *Mia-Mia Mites*, (Melbourne: Melville & Mullen, 1919, the first Australian picture book in which the characters are all Aboriginal children: racist in a way that is shocking now, it was apparently well-intentioned – and very positively reviewed in the press; see, for example, *The Sydney Morning Herald*, 6 December 1919, p. 8; *Sydney Mail*, 31 December 1919, p. 32 (a copy in the National Library of Australia is digitised in Trove at https://nla.gov.au/nla.obj-29088227/view?partId=nla.obj-29092851#page/n0/mode/1up.

27 One of six paintings hung in the Archibald: in 1934 (the portrait of her mother, Charlotte, now also at the Hamilton Gallery), 1935, 1936 and 1939.

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28 The Australian Tapestry Workshop, founded in 1976 and called the Victorian Tapestry Workshop until 2010, uses 100% Border Leicester/Merino-cross wool supplied through Geelong Textile Mills, in a base palette consisting of 368 colours, dyed in-house, with highlights often woven in mercerised cotton thread. ATW tapestries now hang in major public and private collections nationally and internationally.

29 Paraphrasing Patrick McCaughey on the artist's retrospective at Heide Museum of Modern Art, *The Age*, 7 February 2009, A2, p. 20; and see Zara Stanhope, ed., *Les Kossatz: the Art of Existence* (Melbourne: Macmillan Art Publishing, 2008).

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30 For a detailed description of their wedding, 'Orange Blossoms, Currie – Smith', *The Prahran Telegraph*, 20 March 1897, p. 5. She was 'one of the prettiest… society matrons of her day'; *Table Talk*, 17 August 1911, p. 30. See also 'Late Mr. C.S. Currie', *Camperdown Chronicle*, 5 August 1924, p. 2; he died suddenly while his wife and daughters were in England. Mrs Currie died in 1943.

31 For Heritage Victoria's description of the house, see https://vhd.heritagecouncil.vic.gov.au/places/67818/download-report?fbclid=IwAR11RWGy50w0ml3mtw52Mh4XN3haRpq96FA5FNMOSrR6gLc2mz7oEcPAuic

John Lang Currie's 'Larra' estate was divided by his sons in 1898: Sibbald henceforth calling his portion 'Ettrick' and John retaining the other half as 'Larra'. Sibbald's architects were Sydney Smith & Ogg and their designer Robert Haddon.

32 'Art in Paris. Mr. Bunny and the Post-Impressionists', *The Sydney Morning Herald*, 19 September 1911, p. 9. *Sketch for Portrait of Madge Currie* is in the National Gallery of Australia; and that finished portrait in a private collection; see Mary Eagle, *The Art of Rupert Bunny* (Canberra: Australian National Gallery, 1991), 86–87, cat. 15. He was in Australia from May 1911 to January 1912.

33 'Mr. Bunny's Exhibition, a Modern Art Show', *The Argus*, 24 July 1911 p. 7.

34 *Madame Melba*, c.1902, National Gallery of Victoria; www.ngv.vic.gov.au/explore/collection/work/4150/. Melba was appointed Dame Commander of the Order of the British Empire in 1918. The portrait is not included in the July 1911 exhibition catalogue, but was reported as 'lately exhibited in Melbourne' (*Sydney Morning Herald*, 22 September 1911, p. 7). A 'Mr Curry' bought *Storm Clouds* from that same exhibition ('Mr Rupert Bunny', *The Prahran Telegraph*, 12 Aug 1911, p. 5).

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35 See Doug Hall, 'Tony Woods: sense of inquiry fed artist's restless spirit', obituary, *The Australian*, 28 June 2017 online at www.theaustralian.com.au/arts/visual-arts/tony-woods-sense-of-inquiry-fed-artists-restless-spirit/news-story/1b0355e279df6191e5a7ef250bbc33a5. Thanks to Doug and to Sheridan Palmer for generous assistance in researching this work.

36 'Documents of a disturbed imagination', *The Age*, Melbourne, 5 June 1968.

37 In 2012; quoted in Andrew Gaynor, ed., *Tony Woods: An Archive* (Melbourne: Art Information, 2013), 69. He also made experimental films.

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38 Souter, quoted in William Moore, *The Story of Australian Art*, vol. 1 (Sydney: Angus & Robertson, 1934), 95; see Jane Clark, 'High noon on the Hawkesbury' in *Australian Impressionism*, ed. T. Lane, (Melbourne: National Gallery of Victoria, 2007), 263–266. For the most up to date artist monograph, see Wayne Tunnicliffe, ed., *Streeton*, Sydney: Art Gallery of New South Wales, 2020.

39 *The Australasian*, Melbourne, 12 December 1896 p. 33. 'Girl on the path', as this work has come to be known, may be one of two watercolours shown by Streeton in the Society of Artists Autumn Exhibition, Sydney, in March 1896: catalogue nos 124 and 133 are both titled 'Landscape Sketch'. The address pencilled on the reverse is his parents' house at 53 Highbury Grove, Kew, where he was based on trips back to Melbourne in the 1890s; and the inscription 'John Streeton' is his older brother. According to the donor, Dr Murray Chandler Piercy, its first recorded owner was a Mrs Shakespeare, said to have been a pupil of Streeton and whose husband gave it to Dr Piercy's grandfather in c. 1910.

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40 Letter of 31 March 1941, in Catherine Speck, ed., *Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen* (Canberra: National Library of Australia, 2011), 125–6. She refers to *Dedication* in letters as both 'My Madonna of the Murray' and 'My Murray Madonna', but these may be descriptive rather than formal titles for the work (pp. 126–7). One of her preparatory drawings is also in the Hamilton Gallery collection.

41 Malcolm Bellman identified himself on a visit to the Gallery in 1999 and Nora Heysen was interviewed about *Dedication* at the time (interview with Daniel McOwan when he discovered an unfinished self portrait on the reverse of the canvas; *The Spectator*, Hamilton, 6 January 2004, p. 1).

42 Interestingly, Hans Heysen was one of the judges when Drysdale's *Woman in a Landscape* won the Melrose Prize in 1950 (which Nora had won in 1941 with *Motherhood*, now in the Ballarat Art Gallery). It seems likely that both Nora Heysen and Drysdale would have seen reproductions of the American photographer Dorothea Lange's so-called 'Migrant Mother' which, from the moment it first appeared in a San Francisco newspaper in March 1936 came to symbolise the desperation endured by so many rural families during the Great Depression.

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43 *TV Times*, 28 January 1970, quoted in Nancy Underhill, *Nolan on Nolan* (Melbourne: Viking, 2007), 238.

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44 Bulunbulun's twenty-one-painting cycle, *Murrukundja Manikay,* is in the Janet Holmes à Court Collection, Perth, where I'm most grateful to Louise Dickmann, Collection Coordinator, for advice about the traditional imagery depicted. Mosquito-proof huts called Midigi were made for hunting on country in the Arafura swamp: made of paperbark over a framework of saplings, they have a small entrance and a 'chimney' through which excess smoke escapes from the fires lit to repel the hordes of mosquitoes. In 1993, Bulunbulun led a group of Yolngu performers to Indonesia to conduct traditional ceremonies re-establishing relations between his Ganalbinju people and the Macassans (Makasar) from the Kingdom of Gowa (now in southern Sulawesi, Indonesia)

45 The two artists' final collaboration, before Bulunbulun's death in 2010, was a ground-breaking exhibition that documented the historic trepang trade between Aboriginal people and Macassans, and onward sale of the delicacy to China; held at the Capital Museum, Beijing and Melbourne Museum. See Marcia Langton *et al.*, *Trepang: China and the Story of Macassan–Aboriginal Trade* (Melbourne: Centre for Cultural Materials Conservation, University of Melbourne, 2011), the culmination of a ten-year research project.

46 See Jason Smith, *Gwyn Hanssen Pigott: a Survey 1955–2005* (Melbourne: National Gallery of Victoria, 2005).

CHINESE ART

1 Kate Brittlebank calculated in 2003 that the holdings of Asian art, which then included 428 individual and grouped items, comprised just over 6% of the total collection. Kate Brittlebank, *A Survey of Asian Holdings in Victorian Regional Art Galleries*, MA diss, 2 volumes (Melbourne: University of Melbourne, 2003), 15–16.

2 Richard W.C. Kan, 'Shimmering Colours: Monochromes of the Yuan to Qing Periods, the Zhuyuetang Collection', *Arts of Asia* 35, no. 3 (May–June 2005): 73.

3 Richard E. Strassberg, ed., *A Chinese Bestiary: Strange Creatures from the Guideways through Mountains and Seas* (Berkeley: University of California Press, 2002), 1–3.

4 Cited in Strassberg, *A Chinese Bestiary*, 205.

5 Wu Hung, *The Art of the Yellow Springs: Understanding Chinese Tombs* (Honolulu: Hawai'i University Press, 2010), 8–12, 88–106.

6 Lao Tzu, *Tao Te Ching*, translated by D.C. Lau (London: Penguin, 1963), 46.

7 Strassberg, *A Chinese Bestiary*, 109.

8 Craig Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China* (Cambridge: Polity, 1991), 80–7

9 Yuhang Li, *Becoming Guanyin: Artistic Devotion of Buddhist Women in Late Imperial China* (New York: Columbia University Press, 2020), 1–5.

10 Sarah Cheang, 'The Dogs of Fo: Gender, Identity, and Collecting', in *Collectors: Expressions of Self and Other*, edited by Anthony Shelton (London: Horniman Museum and Gardens, 2001), 62–4.

11 Olive McVicker, 'A Gentleman and his Collection,' in *The Herbert & May Shaw Bequest: A Gracious Gift*, ed. Olive McVicker and Daniel McOwan (Hamilton: Hamilton Art Gallery, 2007), 6.

12 Alison Broinowski, *The Yellow Lady: Australian Impressions of Asia* (Oxford: Oxford University Press, 1992), 25

13 David Porter, 'Chinoiserie and the Aesthetics of Illegitimacy', *Studies in Eighteenth-Century Culture*, no. 28 (1999): 28–29.

14 'In the early 1950s, he was purchasing 20 to 60 items a year from Archie Meare at "Connoisseurs' Store" and between 1937 and 1954 he purchased some 237 items. Similarly, between 1938 and 1957 he purchased some 52 items from Joshua McClelland ... The auctions of Sir Keith Murdoch's collection in 1953, at two separate sales, and of ... A. J. Swan [in 1949] were also sources for the collection.' Daniel McOwan, 'A Generous Bequest Graciously Given', in *The Herbert & May Shaw Bequest*, 19–20.

15 The Murdoch pieces are recorded in the auction catalogue as lots 336, 400, 437, and 453. Yeo Crosthwaite & Co., *Catalogue of the Keith Murdoch Collection of Antiques* (Melbourne: Joshua McClelland, 1953), 26, 42, 44–45. The acquisitions from Meare and McClelland are recorded in McVicker and McOwan (eds), *The Herbert & May Shaw Bequest*, 30, 33–34, 37.

16 Olive McVicker, *Herbert Buchanan Shaw, 1882–1957: A Gentleman and His Collection* (Hamilton: City of Hamilton Art Gallery, 1988), unpaginated.

17 McVicker, 'A Gentleman and His Collection', 7.

18 McVicker, *Herbert Buchanan Shaw*, unpaginated.

19 Brittlebank, *A Survey of Asian Holdings*, 25–9.

20 Selena Summers, 'Rare Oriental Art', *Australian Women's Weekly* (7 March 1973): 33–4.

21 Alan Sisley, Director, correspondence with the Trustees of the Hamilton Regional Gallery, 17 June 1986.

22 These vessels (3543–D3, 641–D4, and 1550–D4) have subsequently been dated to the Banshan Phase (2600–2300 BCE) of the Majiayao Culture (3100–2000 BCE).

23 Li Zhiyan, 'Prehistoric Earthenware', in *Chinese Ceramics: From the Paleolithic Period through the Qing Dynasty*, edited by Li Zhiyan, Virginia L. Bower, and He Li (New Haven: Yale University Press, 2010), 48, 60–7.

24 Maud Girard-Geslan, *Of Earth and Fire: The T.T. Tsui Collection of Chinese Art in the National Gallery of Australia* (Canberra: National Gallery of Australia, 1999), 10–11.

25 McVicker and McOwan, *The Herbert & May Shaw Bequest*, 29. The NGV received a comparable hill jar (2588.a–b–D3) with a severely worn glaze in 1924 as a gift from J.T. Hackett and another jar (3665–D3), also severely worn and missing its lid, in 1938, from H.W. Kent. The only other examples known were purchased in 1965 by the Art Gallery of Western Australia (1965/0TC1.A–B) and donated in 2000 by Angela Isles to the Art Gallery of New South Wales (135.2000a–b).

26 Li Zhiyan, 'Ceramics of the Warring States Period and the Han Dynasties', in *Chinese Ceramics*, 145–51.

27 Denise Patry Leidy, Adriana Proser and Michelle Yun, *Treasures of Asian Art: The Asia Society Museum Collection* (New York: Asia Society Museum, 2016), 151–3. In his notes on the collection of Chinese ceramics compiled in late 1978, former Hamilton Gallery Education Officer G.W. McGaffin identified the hill jars as cosmetic containers (*lien*); Patry Leidy, Proser, and Yun, however, observe that the latter were generally flat-bottomed. G.W. McGaffin, *The Collection of Chinese Ceramics in the City of Hamilton Art Gallery*, December 1978, unpublished.

28 Li, 'Ceramics of the Warring States Period and the Han Dynasties', in *Chinese Ceramics*, 126, 152

29 Cited in He Li, 'Ceramics of the Song, Liao, Western Xia, and Jin Dynasties', in *Chinese Ceramics*, 306.

30 Okakura Kakuzō, *The Book of Tea* (North Clarendon: Tuttle, 1956), 3–4.

31 Craig Clunas, *Empire of Great Brightness: Visual and Material Cultures of Ming China, 1368–1644* (Hawai'i: University of Honolulu Press, 2007), 7.

32 Clunas (2007), 12.

33 Meher McArthur, *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and Symbols* (London: Thames & Hudson, 2002), 95, 105, 111.

34 Derek Gillman, 'Ming and Qing Ivories: Figure Carving', in *Chinese Ivories from the Shang to the Qing*, edited by William Watson (London: British Museum, 1984), 35–43.

35 C.A.S. Williams, *Chinese Symbolism & Art Motifs*, 4th rev. edn (North Clarendon: Tuttle, 2006), 162–7.

36 Zhang Rong, *Snuff Bottles in the Qing Dynasty* (Beijing: China Intercontinental Press, 2010), 5–6.

37 C.T. Hsia, 'The Romance of the Three Kingdoms', in *The Classic Chinese Novel: A Critical Introduction*, rev. edn., (Hong Kong: Chinese University of Hong Kong Press, 2015), 33–70.

38 See, for example, John Carswell, *Blue & White: Chinese Porcelain Around the World* (London: British Museum, 2000), 11–12.

39 He Li, 'Ceramics of the Song, Liao, Western Xia, And Jin Dynasties', in *Chinese Ceramics*, 312–13.

40 Okakura Kakuzō, *The Awakening of Japan* (Tokyo: Sanseido, 1939), 77–8.

41 Eugene Y. Wang, 'The Winking Owl: Visual Effect and Its Art Historical Thick Description', *Critical Inquiry* 26, no. 3 (Spring 2000): 449.

42 Several of these prints are now in the collection of the National Gallery of Australia, Canberra.

43 Shelley Drake Hawks, 'Huang Yongyu's Eye Talk', in *The Art of Resistance: Painting by Candlelight in Mao's China* (Seattle: Washington University Press, 2017), 101.

44 The full text of Hu Jintao's address can be found at http://en.people.cn/90001/90776/90785/6290144.html.

45 Daniel McOwan, 'Li Lihong (China, b. 1974), *McDonald's M*, 2007 | Hamilton Art Gallery', *World of Antiques & Art*, no. 77 (August 2009): 135.

46 Hilary Young, 'Encircling the Globe: The V&A's New Ceramics Galleries', *Apollo* 170, no. 569 (October 2009): 68.

47 See the author's discussion of this in 'The Fugitive Luxury of Porcelain in Contemporary Chinese Art', in *The Allure of Matter: Materiality Across Chinese Art*, ed. Orianna Cacchione and Wei-Cheng Lin (Chicago: Smart Museum of Art, 2021), 234–61.

JAPANESE ART

1 This encounter and its details was discovered in 2017 by Nick Russel, Mealey 2017. Mealey, Rachel. 'The Brig Cyprus: How an English Surfer Solved the Mystery of an Australian Pirate Ship in Japan.' ABC News. Published electronically 25 June 2017. https://www.abc.net.au/news/2017-06-25/english-surfer-solves-mystery-of-australian-pirate-ship-in-japan/8639906

2 Jennifer Anne Harris, '"Odd and Bizarre": The Export of Japanese Aesthetics to Nineteenth-Century Australia', in *Exporting Japanese Aesthetics: Evolution from Tradition to Cool Japan*, ed. Tets Kimura and Jennifer Harris. Brighton: Sussex Academic Press, 2020, 41–60.

3 William W. Kelly, 'Incendiary Actions: Fires and Firefighting in the Shogun's Capital and the People's City', in *Edo & Paris: Urban Life & the State in the Early Modern Era*, ed. James L. McClain, John M. Merriman and Ugawa Kaoru (Ithaca & London: Cornell University Press, 1994) 313.

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LIST OF WORKS

INTRODUCTION

Patricia Piccinini
Italy born 1965, Australia arrived 1972
Shoeform (Sprout) 2019
resin, automotive paint
Edition 2 of 3 + 1 AP
Purchased by the Hamilton Gallery
Trust Fund 2020
2020.033

Man with hen and eggs 19th century
ivory, carved and stained
Japan
Herbert and May Shaw Bequest
0001

COLLECTIONS

Arts Victoria 75
Ken Cato (Art Direction)
Ken Cato Design Company (Studio)

Col Levy
Australia born 1933
Vase c.1993
porcelain, copper red and crackle glazes
Donated through the Australian
Government Cultural Gifts Program
by Margaret Billson in memory of May
Shaw 2010
2010.080

Mark Tobey
America born 1890, Switzerland
died 1976
Untitled 1970
lithograph
Gift of Mrs Minya Lipkes 1984
1984.079

Paul Sandby Drawings
Published by the Australian Gallery
Directors' Council with the assistance
of the Visual Arts Board of the Australia
Council, in conjunction the City of
Hamilton Art Gallery, 1981
Written by Julian Faigan

Lynne Boyd
Australia born 1953
Newport evening 1986
pastel on paper
6th R.M. Ansett Art Award 1986
1986.047

EUROPEAN ART

Pietro Tacca (after)
Italy 1577-1640
The Fountains of the Marine Monsters
20th century (early)
bronze and marble
Reclaimed from Kiama c.1970
1606

Albert Wolff (after)
Germany 1814-1892
Lion fighter 19th century
ivory
Herbert and May Shaw Bequest
0580

Edward Calvert
England 1799-1883
The Bacchante c.1827
wood engraving
Gift of Miss H. Johns 1977
1977.017.01

John King
England 1788-1847
Portrait of John Johns c.1816
oil on canvas
Gift of Miss S.H. Malcolm 1963
0815

Robert Henry Alison Ross
Scotland 1898-1940
Portrait of Lilly Ritchie c.1914
oil on canvas
Gift of the Ritchie Family 2014
2014.089

Francis Bacon
Ireland born 1909, England died 1992
Figure and washbasin 1976
aquatint
Gift of Mrs Minya Lipkes 1984
1984.083
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CR no. 76-12

Pietro Tacca (after)
Italy 1577-1640
The Fountains of the Marine Monsters
20th century (early)
bronze and marble
Reclaimed from Kiama c.1970
1606

Bernardino Licinio
Italy 1489-1565
Adoration of the Shepherds n.d.
oil on panel
Herbert and May Shaw Bequest
0736

Adrien Manglard
France born 1695, Italy died 1760
Port Scene c.1740
crayon and wash on paper
Herbert and May Shaw Bequest
0777

Annibale Carracci (after)
Italy 1560-1609
Montalto Madonna n.d.
oil on canvas
Herbert and May Shaw Bequest
0753

Paul Sandby
England 1731-1809
A scene in Windsor Forest 1801
gouache with wash on paper on canvas
Purchased with the assistance of a
special grant from the Government
of Victoria 1971
1132

Edward Calvert
England 1799-1883
The Cyder Feast 1828
wood engraving
Gift of Miss Helen Johns 1977
1977.017.02

William Russell Flint
Scotland 1880-1969
The Pirates of Penzance c.1907
watercolour on paper
R. Tatlock Bequest 1973
1482

Hugh Barron
England 1747-1791
Boy in green with bird's nest 1767
oil on canvas
Purchased by Hamilton Gallery
Trust Fund 1982
1982.006

John Russell
England 1745-1806
Miss Sophia Vansittart c.1791
pastel on paper
Purchased by Hamilton Gallery Trust
Fund and Russell Portrait Fund 1988
1988.009

Francis Bacon
Ireland born 1909, England died 1992
Portrait of Michel Leiris 1976
aquatint
Gift of Mrs Minya Lipkes 1984
1984.082
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CR no. 76-14

EUROPEAN DECORATIVE ARTS

Johann Peter Melchior (modeller)
Germany 1742-1825
The game of Tiggy 1767-70
porcelain, hard-paste
Höchst Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest
0192

Henri-Pierre Danloux
France 1753-1809
Baron de Besenval in his Salon
de Compagnie 1791
oil on canvas
National Gallery, London

Charles-Louis Mereau (decorator)
France 1735-1780
Cup and saucer (Gobelet litron et soucoupe)
1762
porcelain, soft-paste
Sèvres Porcelain Factory,
France (manufacturer)
Herbert and May Shaw Bequest
0217

Charles Le Brun (designer)
France 1619-1690
The Entry of Alexander in Babylon
18th century (early)
wool and silk
Judocos de Vos Workshop,
Belgium (manufacturer)
Herbert and May Shaw Bequest
0717

Snuff box c.1750
amethyst, gilt-metal
Germany
Herbert and May Shaw Bequest
0553

Snuff box with miniature c.1785
gilt-metal, ivory, papier-mâché,
tortoiseshell
France
Herbert and May Shaw Bequest
0555

Automaton watch c.1800
gilt-metal, steel, glass, enamel de Breguet,
Switzerland (manufacturer)
Herbert and May Shaw Bequest
0576

Snuff box c.1745
porcelain, hard-paste and ormolu
Meissen Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest
0558

Jacob Beckhausen (silversmith)
Danzig 1647-1705
Salver c.1697
silver-gilt
Herbert and May Shaw Bequest
0545

Joachim Grim the Younger
(silversmith)
Coin tankard (Muntzkanne) c.1680
silver, silver-gilt
Germany
Herbert and May Shaw Bequest
0476

Johann Peter Melchior (modeller)
Germany 1742-1825
Boy with flowerpot c.1767-70
porcelain, hard-paste
Höchst Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest
0186

Johann Peter Melchior (modeller)
Germany 1742-1825
The young jockey c.1770
porcelain, hard-paste
Höchst Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest
0185

Sophie Chanoux (decorator)
France active 1779-94
Charles-Eloi Asselin (decorator)
France 1743-1804
Henri Martin Prevost (gilder)
France active 1757-1797
Cup and saucer (Gobelet litron et soucoupe)
1793
porcelain, hard-paste
Sèvres Porcelain Factory,
France (manufacturer)
Herbert and May Shaw Bequest
0216

Charles-Louis Mereau (decorator)
France 1735-1780
Cup and saucer (Gobelet litron et soucoupe)
1762
porcelain, soft-paste
Sèvres Porcelain Factory,
France (manufacturer)
Herbert and May Shaw Bequest
0217

Johann Joachim Kändler (modeller)
Germany 1706-1755
Bonaventura Gottlieb Häuer
(decorator)
Germany 1710-1782
Part coffee, tea and chocolate service c.1745
porcelain, hard-paste
Meissen Porcelain Factory,
Germany (manufacturer)
Herbert and May Shaw Bequest
0221

Garniture c.1750
porcelain, soft-paste
Bow Porcelain Works,
England (manufacturer)
Herbert and May Shaw Bequest
0282, 0283, 0284

Henry Clemens Van de Velde
(designer)
Belgium born 1863, Germany arrived
1900, Switzerland died 1957
Plate (Peitschenhieb pattern) c.1903-04
porcelain
Meissen Porcelain Factory,
Germany (manufacturer)
Purchased by Hamilton Gallery
Trust Fund 1990
1990.083

Plate c.1817-20
porcelain, soft-paste
Nantgarw China Works,
Wales (manufacturer)
Herbert and May Shaw Bequest
0268

Maurice Dufrêne (designer)
France 1876-1955
Coffee service c.1902/03
porcelain, overglaze hand painted slip cast
Legros, Buchon & Lourioux, France (manufacturer)
La Maison Moderne, France (retailer)
Purchased by Hamilton Gallery Trust Fund 2004
2004.031

Paul Follot (designer)
France 1877-1941
Tea service c.1902
silver-plate, base metal
F.W. Quist Metallwarenfabrik, Germany (manufacturer)
Purchased by Hamilton Gallery Trust Fund 1993/1995
1993.026, 1995.035

Ermanno Toso
Italy 1903-1973
Bowl 1956
glass
Vetreria Fratelli Toso, Italy (manufacturer)
Purchased with annual Council allocation
2001.018

Tapio Wirkkala
Finland 1915-1985
Bolle (Bottle vase) c.1966
glass
Venini & Co., Italy (manufacturer)
The Ron and Did Lowenstern Glass Collection
1989.013
© Tapio Wirkkala/KUVASTO. Copyright Agency, 2021.

AUSTRALIAN ART

William Robinson
Australia born 1936
After the storm from Springbrook, study 1998
oil on linen
Purchased by the Hamilton Gallery Trust Fund, with additional support from Allan Myers AC QC & Maria Myers AC 2018
2018.021

William Guilfoyle
England born 1840, Australia arrived 1849, died 1912
Borough of Hamilton Public Garden 'New Design' 1881
pencil, ink and watercolour on paper
Transferred from City Archives 1991
1991.103

Thomas Clark
England born 1813, Australia arrived 1856, died 1883
The Wannon Falls c.1860
oil on canvas on board
Purchased by Hamilton Gallery Trust Fund, with additional support from Geoff & Helen Handbury 2003
2003.059

Norman Lindsay
Australia 1879-1969
The Olympians c.1940
oil on canvas
E.S. McLeod Bequest 1966
0909
© Courtesy of H., C. & A. Glad

Les Kossatz
Australia 1943-2011
Fusty Mementoes of the Fanatic 1966
oil and collage on canvas
Gift of Mr J. van Beek 1969
1074
© Les Kossatz/Copyright Agency, 2021.

Richard Clements
Australia 1951-1999
Untitled 1994
oil on canvas
Donated by the Bank of Melbourne 1997
1997.020
© Courtesy of the Artist

Nicholas Chevalier
Russia born 1828, Australia arrived 1854, England died 1902
Mt Abrupt, the Grampians c.1864
oil on canvas
Purchased by Hamilton Gallery Trust Fund – M.L. Foster Endowment with assistance from the Friends of Hamilton Gallery 2004
2004.058

Kathleen Petyarr
Australia c.1940-2018
My Country – bush seeds (after sandstorm) 2003
acrylic on canvas
Gift of the Friends of Hamilton Gallery 2006
2006.010
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The Original Scoring Book of Aboriginal Cricketers in England
1868
Frederick Lillywhite's Registered Scoring Sheets, printed by E.J. Page, London; filled by W.R. Hayman, team manager
Transferred from the Hamilton Mechanics' Institute 2002

Australian Aboriginal Cricketers
Photographed in Warrnambool, October 1867; published in Hamilton
Composite team photograph by Patrick Dawson
In vertical columns, top down, left to right: King Cole, Harry Rose, Sundown; Dick-a-Dick, Cuzens, Twopenny; George Smith, Mullagh, Bullocky, William Hayman; Tiger, Charles Lawrence, Jim Crow; Mosquito, Redcap, Peter
Transferred from the Hamilton Mechanics' Institute 2002
2002.081

Rew Hanks
Australia born 1958
The Battle of the Wills 2016
linocut. Edition of 30
Purchased by Hamilton Gallery Trust Fund 2020
2020.035
© Courtesy of the Artist

Ethel Spowers
Australia 1890-1947
Birds following a Plough 1933
linocut, printed in colours
Gift of Miss M.P. Earl 1983
1983.009

Vicki Couzens
Australia born 1960
Meerreeng teen kuuyang gunditj (Belonging to the land of the eel) 2000
etching and aquatint. Edition of 10
Purchased with annual Council allocation 2017
2017.007
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Rew Hanks
Australia born 1958
Playing for Keeps 2016
linocut. Edition of 30
Purchased by Hamilton Gallery Trust Fund 2020
2020.034
© Courtesy of the artist

Thomas Clark
England born 1813, Australia arrived 1856, died 1883
View of Muntham Station c.1860
oil on canvas
Gift of Tony A. Miller 1962
0792

Muriel Pornett
Australia 1894-1982
The Artist's Home 1927
pastel on paper
Purchased by Hamilton Gallery Trust Fund 1983
1983.011

Muriel Pornett
Australia 1894-1982
Between Two Lights 1935
watercolour on paper
M.L.H. Pornitz Bequest 1983
1983.003

Les Kossatz
Australia 1943-2011
Cartoon detail for The Hamilton Wool Tapestry 1984
ink on paper
Gift of the artist 1989
1989.020
© Les Kossatz/Copyright Agency, 2021.

Les Kossatz
Australia 1943-2011
The Hamilton Wool Tapestry 1984-85
wool, mercerised cotton embroidery thread
Woven by Cheryl Thornton, Chris Cochius and Joy Smith at the Victorian Tapestry Workshop (now Australian Tapestry Workshop)
Commissioned by the Hamilton Heritage Festival Committee to celebrate Victoria's 150th Anniversary, funded by the Primary Industry Subcommittee of the 150th Anniversary Board and the Victorian Tapestry Workshop 1985
1985.002
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Rupert Bunny
Australia 1864-1947
Portrait of Mrs Archibald Currie 1911
oil on canvas
Purchased by Hamilton Gallery Trust Fund 1971
1209

Tony Woods
Australia 1940-2017
Now a Legend 1968
oil on canvas
Purchased by Hamilton Gallery Trust Fund 1969
1073
© Estate of Tony Woods

Arthur Streeton
Australia 1867-1943
Landscape Sketch (girl on the path) 1896
pencil and watercolour on paper
Gift of Dr Murray Chandler Piercy 1994
1994.072

Nora Heysen
Australia 1911-2003
Dedication 1941
oil on canvas
Purchased for Hamilton Gallery by Dr Samuel and Moree Fitzpatrick 1963
0817

Sidney Nolan
Australia born 1917, England arrived 1953, died 1992
Crucifixion 1956
enamel on hardboard
Purchased by Hamilton Gallery Trust Fund 1977
1977.011
© The Sidney Nolan Trust. DACS/ Copyright Agency, 2021

Zhou Xiaoping (with design from painting by John Bulunbulun)
China born 1960, Australia arrived 1988
Bottle Vase 2010
porcelain, blue and white decoration
Edition of 20
Gift of the Friends of Hamilton Gallery 2017
2017.010
© Courtesy of the Artist

Gwyn Hanssen Pigott
Australia 1935-2013
Still life – Sentinel 2011
porcelain, wood-fired
Valerie Sheldon Bequest 2012
2012.518

CHINESE ART

Li Lihong
China born 1974
McDonald's M 2007
porcelain, underglaze cobalt-blue decoration
Gift of Allan Myers AC QC 2008
2008.047
© Courtesy of the Artist

Hill jar (wenjiuzun) n.d. (detail)
earthenware, green lead-fluxed glaze
Eastern Han dynasty, 25-220 CE
Herbert and May Shaw Bequest
0079

Figure of Cao Guojiu, one of the Eight Immortals (Baxian) c.1600 (detail)
ivory, carved
Ming Dynasty, 1368-1644
Herbert and May Shaw Bequest
0003d

Seated Buddha 16th century (detail)
bronze, traces of gilding
Ming Dynasty, 1368-1644
Herbert and May Shaw Bequest
0015

Jar (guan) Machang Phase, 2200-2000 BCE
earthenware, mineral pigments
Majiayao Culture, 3100-2000 BCE
Purchased by Hamilton Gallery Trust Fund 1986
1986.022

Hill jar (wenjiuzun) n.d.
earthenware, green lead-fluxed glaze
Eastern Han dynasty, 25-220 CE
Herbert and May Shaw Bequest
0079

Tea bowl (chawan) n.d.
stoneware, 'hare's fur' glaze (Jian ware)
Song dynasty, 960-1279 CE
Herbert and May Shaw Bequest
0082

Seated Buddha 16th century
bronze, traces of gilding
Ming Dynasty, 1368-1644
Herbert and May Shaw Bequest
0015

Figure of Cao Guojiu, one of the Eight Immortals (Baxian) c.1600
ivory, carved
Ming dynasty, Wanli period 1573-1620
Herbert and May Shaw Bequest
0003d

Snuff bottles, with scenes from 'The Romance of the Three Kingdoms' n.d.
glass, painted inside, red glass stoppers
Qing dynasty, 1644-1912
Herbert and May Shaw Bequest
0040, 0039, 0041

Globular vase (tianqiuping) with dragon-and-clouds motif n.d.
porcelain, underglaze cobalt-blue decoration
Qing dynasty, Qianlong period 1735-96
Herbert and May Shaw Bequest
0092

Huang Yongyu
China born 1924
Spring 1989
ink and colour on paper
Gift of Jason Yeap OAM to mark 50th anniversary of Hamilton Gallery 2011
2011.027

Li Lihong
China born 1974
McDonald's M 2007
porcelain, underglaze cobalt-blue decoration
Gift of Allan Myers AC QC 2008
2008.047
© Courtesy of the Artist

JAPANESE ART

Utagawa Sadahide
Japan 1807-1873
The Great Battle of Koromo River in Ōshū (Koromogawa ōgassen no zu) c.1864
woodblock print, triptych, ink and colour on paper
Gift of Dr H.D. Chamberlain 1979
1979.011

Minamoto no Yoshitsune, Benkei, and vassals at a river bank 19th century (underside)
ivory, carved
Japan
Herbert and May Shaw Bequest
0008

Vase with dragons n.d.
porcelain, underglaze cobalt-blue decoration (Hirado ware)
Meiji period, 1866-1912
Gift of Geoff Handbury 2006
2006.011

Kamisaka Sekka
Japan 1866-1942
Summer Iris from the series *Momoyagusa* (Flowers of a Hundred Worlds)
c.1909-1910
woodblock print, ink and colour on paper
Anonymous gift 2012
2012.539

Seated Cast Buddha n.d.
bronze, traces of gilding
Japan
Barber Bequest 1973
1312

Kishimoto Kennin
Japan born 1934
Incense Burner c.1988
stoneware (Shigaraki ware)
Purchased with annual Council allocation 2008
2008.003

Kajima Ikkoku II Mitsutaka
Japan 1846-1925
Pair of vases c.1890
bronze, inlaid with engraved gold, chased applied decoration in gold, silver, oxidised silver and *shibuichi*
Meiji Period, 1868-1912
Purchased by the Hamilton Gallery Trust Fund, with additional support from the Friends of Hamilton Gallery, Mr Geoff Handbury and the Shire of Southern Grampians 2009
2009.006

Utagawa Hiroshige
Japan 1797-1858
The Kawaguchi Ferry and Zenkōji Temple (Kawaguchi no watashi Zenkōji) 1857
No. 20 from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei)
woodblock print, ink and colour on paper
Edo Period, 1603-1868
Donated by Mr Rod Agar 2000
2000.018

Minamoto no Yoshitsune, Benkei, and vassals at a river bank 19th century
ivory, carved
Herbert and May Shaw Bequest
0008

Storage Jar c.1600
stoneware (Bizen ware)
Azuchi-Momayama period, 1573-1603
Gift of Cecilia Myers 2006
2006.017

Octagonal bowl with dragon and scholars c.1680
porcelain, overglaze enamel (Kakiemon ware)
Edo Period, 1603-1868
Gift of Pauline Gandel 2012
2012.681

Ōtagaki Rengetsu (calligrapher)
Japan 1791-1875
Kuroda Kōryō (ceramicists)
Japan 1823-1895
Spring, Summer and Autumn dishes c.1860
earthenware, underglaze cobalt and iron decoration
Edo Period, 1603-1868
Purchased by Hamilton Gallery Trust Fund 2007
2007.070

Ōtagaki Rengetsu
19th century
Dish
Glazed ceramic
2008.14.2
Museum purchase, finds provided but the Robert H. and Kathleen M. Axline Acquisition Endowment

Kishi Eiko
Japan born 1948
Nohgata #2 2009
stoneware
Gift of the Friends of Hamilton Gallery 2014
2014.118
© Courtesy of the Artist

Kamisaka Sekka
Japan 1866-1942
Two Women from the series *Momoyagusa* (Flowers of a Hundred Worlds)
c.1909-1910
woodblock print, ink and colour on paper
Anonymous gift 2012
2012.540

Kamisaka Sekka
Japan 1866-1942
Cargo Boatmen from the series *Momoyagusa* (Flowers of a Hundred Worlds)
c.1909-1910
woodblock print, ink and colour on paper
Anonymous gift 2012
2012.541

Kamisaka Sekka
Japan 1866-1942
Spring Blossoms from the series *Momoyagusa* (Flowers of a Hundred Worlds) c.1909-1910
woodblock print, ink and colour on paper
Anonymous gift 2012
2012.542

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