

Abstracts of Papers in the sessions on Welsh Art and Artists. Convener: Erika Millman.

JOHN HOOLE. J.D.Innes: British fauve or expressionist ?

James Dickson Innes's working career is notable, not simply because of the considerable quantity of works produced in such a short time (1905-13), but largely because of the diversity of styles that the painter used. A devotee of Turner from an early age, Innes inclined towards landscape painting in his student days and when at the Slade between 1906-08 successfully copied Steer's technique and format. Because of an attack of tuberculosis he was forced to leave London in 1908 for a period of recuperation in St.Ives, where he steeped himself briefly in William Blake, whose allegorical work interested him as much as that of Augustus John. After a short stay in Paris in 1910 where he saw Matisse's work, Innes worked with John in N.Wales, readily adopting his colleague's oil technique and use of small wooden panels. Using this method Innes produced brilliantly coloured work in Collioure in 1911 during a burst of activity which lasted until the following year. But it seems that as his illness became more acute his paintings became less reliant on others' styles and more sombre and exaggerated to the point where his last work can be interpreted as expressive of a deep depression that overtook him before his death.

A.D.FRASER-JENKINS. Welsh Painting and the Celtic Revival.

During the early twentieth century in Wales there was a belated enthusiasm for the visual arts, which led some artists to search for a consciously Welsh style and subject matter. This had a lasting effect on institutions in Wales, but did not have much success in practice. At the same time the most radical style of the Welsh painter Augustus John was dependant on the support of two Irish patrons, who had first collected his works by following an interest in W.B.Yeats. John's subjects were family or gypsy rather than Welsh, but in treatment are insistently provincial. This similarity to Gauguin and to early Picasso suggests that the style is symbolist, and it is more easily described in the same terms as the painting of Yeats than within the criticism of modern painting.

MARY TAUBMAN. The Notebooks of Gwen John.

Among the many papers from Gwen John's studio are several collections of notes, some in the form of small rexine-covered diaries, some in bundles of unbound sheets. Their contents, which include random thoughts, prayers and self-exhortations, occasional diary-like entries, and notes on painting, convey with unnerving vividness an impression of a personality. For this alone they are valuable. But the entries relating to painting have a special interest. Though they are frequently couched in language so personal as to constitute a sort of code, a study of them illuminates some important aspects both of Gwen John's technique and of her attitude to painting.

ALAN BOWNESS. Ceri Richards: early constructions.

Ceri Richards stopped painting in 1934 at the age of 30 to concentrate on the making of constructions in low relief and the twelve works that survive from the period up to 1938 when he returned to painting are now recognised as a major contribution to British art between the wars. The series of drawings associated with them show a clear debt to Picasso's example and the constructions themselves are related to the abstract reliefs being made at this time by Ben Nicholson and John Piper. Ceri Richards sympathies were however with Henry Moore and the Surrealist group, with whom he exhibited in 1936.

DAVID H.SOLKIN. Richard Wilson and 'Caernarvon Castle' - variations on a theme.

This paper sets out to analyse Richard Wilson's developing approach to the landscape of Wales during the period between c.1746 and c.1766. Of primary concern are four views of Caernarvon Castle, as well as a number of related compositions devoted to comparable themes. All of these works must be seen against the cultural background of the 18th century Celtic Revival, which gave the Welsh countryside an unprecedented symbolic significance as Britain's 'classic' and ancient land. After his return from a period of prolonged study on the Continent, Wilson set out to enhance the importance of his chosen Welsh sites by describing them in the pictorial language of the Italian Grand Style. In effect, he suggested that Wales, by virtue of its historic stature, merited comparison with the fabled regions of Roman antiquity. But in a series of major canvases from the middle sixties, the painter abandoned this overtly Italianising procedure. Instead Wilson's views reflect his realisation that Wales had acquired sufficient meaning in its own right to deserve portrayal on its own terms, as a timeless landscape redolent of Britain's glorious past.

PETER HUGHES. Sir Watkin Williams Wynn, Bart. as patron.

Sir Watkin Williams Wynn, 4th Baronet (1749-1789) is noted as a patron of Paul Sandby, whom he took on a tour of N.Wales in 1771. But he was also a patron of Reynolds, Batoni and Wilson, and employed Robert Adam to design his London house, 20, St. James's Square. In Wales, he had alterations to the house and park at Wynnstay in Denbighshire carried out by James Wyatt and Capability Brown.

PAULINE SARGENT. William Burges, A.R.A. at Cardiff Castle.

The nineteenth century transformation of Cardiff Castle into the marvellous place of mediaeval illusion we know today was the work of two men, John Patrick Crichton Stuart, Third Marquess of Bute and his architect, William Burges. The achievements of both men in resolving the problems of extending, restoring, redecorating and refurnishing the Castle- built in part within the fabric of the Romano-Norman wall- will be discussed with illustrations of drawings by Burges from the Cardiff Castle collection. Contemporary photographs from the Mount Stuart Archives give further aid to our understanding of Burges's work at Cardiff throughout the remaining sixteen years of his life.

Abstracts of Papers in the sessions on Design History. Convener: David Jeremiah.

PATRICK CONNER. The influence of Oriental design in the nineteenth century.

A broad framework is proposed within which to consider rival claims of Chinese, Indian and Japanese design influence on the English imagination in the nineteenth century. The lingering death of English Chinoiserie is correlated with the declining image of China through the Opium Wars, with the rise of High Victorian rococo, and with the growing appeal Indian and Japanese design.

CLIVE WAINWRIGHT. The Antiquarian Interior.

The recent study of the history of interior decoration has followed that of architecture in its attention to the historical styles such as neo-classicism or the gothic revival. But in the late 18th and 19th centuries a significant number of schemes of interior decoration were created which depended for their effect upon the use of ancient objects, furniture and architectural fragments. It may be illogical to define an 'Antiquarian Style' in that objects in a number of historical styles are often found to be associated together in these schemes. This paper will therefore discuss a number of key interiors in an attempt to explain the impact of antiquarianism upon the interiors of this period.

DENNIS PALMER. Concrete in Design.

The earliest known concrete dates back to 5600 B.C., but modern concrete and its technology dates only from about the middle of the nineteenth century. With these developments the designer now has a wide choice of properties to meet his needs but, at the same time, economics and the methods of building in concrete place constraints on his design which can affect the form and finish of the structure. Some of these possibilities and constraints, together with their evolution during the important period in the history of modern concrete in this country, 1900 to the present, will be presented and illustrated.

PETER FERRIDAY. Film Sets in the 1920's and 1930's.

An enquiry into the influence of Hollywood on the distribution of European fashion, taste and style to a mass audience in the 1920's and 1930's, suggesting a complex relationship between art for the few and art for the many which involves private, social and political views.

BRIAN WRIGHT. Philip Webb and Charles Rennie Mackintosh: Two case studies of industrial history and the designer.

Philip Webb, somewhat against his will, designed and installed a system of gas lighting in his only completed church, St. Martin's, Brampton, in 1878. In 1884 he severed his connection with the church, blaming a change in the gas lighting for ruining the building both structurally and decoratively. As Welsbach's incandescent mantle was not patented until the following year what type of lighting caused the furious indignation which his letters on this subject display? The accepted view of Mackintosh's use of plastics for inlays in furniture is that he was introduced to them by Bassett-Lowke in 1914. October 1916 is the confirmed date of first production of 'Erinoid' formalised casein, but recent work at Glasgow shows him to have used a formalised casein-probably 'Galalith'- in the Ingram Street panels which pre-date 'Erinoid' production.

KENNETH POWELL. Evaluating the Industrial Landscape.

Images of Industry-and of the Industrial Revolution- have had a potent impact on the society and culture of 20th century Britain. The 'image of Industry' explains, for example, why so many planners/councillors still want to sweep away old mills in places like Oldham. For more than 50 years, the industrial landscape has been under attack but the 1970's, an era of caution, seems to be a time for a reassessment. False - sentimental and even unhistorical- images of industry have made impossible a true evaluation of the qualities of the industrial landscape and townscape. It can and should be understood at more than one level, and this paper will merge the practical implications ( conservation versus the clean sweep) with a broader cultural view.

ALAN WINDSOR. Harold Falkner: architect and designer.

After a period at Art School and as an apprentice to a building firm that had worked for Norman Shaw, Harold Falkner became a pupil of Reginald Blomfield. He was a member of the Junior Art Workers Guild, and took part in Walter Crane's Masque 'Beauty's Awakening' at the Guildhall. His first houses were in the spirit and style of Webb, Voysey and Lutyens, and were well publicised in the architectural journals, where his brilliant architectural drawings also regularly appeared. His development as an architect was uncertain, however, as his ideas were pulled in different directions by the Arts and Crafts movement, the Baroque Revival and the English Vernacular. In the 1930's, he entered a phase of ingenious and inventive small town architectural practice, which, whilst historicist and reactionary in one sense, was clever and sympathetic to scale, texture, grouping and environmental factors in ways that have belatedly become accepted today.

Abstracts of Papers in the sessions on The Renaissance, the Middle Ages and Renascences.

Convener: Peter Lasko.

GILES ROBERTSON. Apollo in Picardy : Pater's idea of the Renaissance.

Pater's 'Renaissance' is perhaps more often spoken of than read and if read then selectively rather than for its message as a whole. This message is that the origins of the Renaissance lie in developments in France in the twelfth and thirteenth centuries. The truth of this judgement may be illustrated by a comparison between the tympanum of the Madeleine at Veselay and that of the Portail Royal at Chartres. If we turn to Italy we see how the influence of these French developments enabled Nicola Pisano to penetrate and fruitfully imitate the examples of antique sculpture which lay to his hand. We see here one of the basic sources of the Renaissance but the influence of the renewed humanism of Byzantine art in the twelfth century is equally important, though this theme cannot be pursued. Returning to the question of Northern influence it is suggested that the Renaissance style should not be thought of in Italy as in conflict with the Gothic, but rather as a complementary local development of it. Such a viewpoint facilitates the understanding of such artists as Ghiberti, Uccello, Fra Angelico and Pisanello, in whose work the Gothic and Renaissance strains are inextricably mixed, and even contributes to the understanding of Leonardo, the central figure of Pater's book.

WILLIAM WELLS. Jean Perréal : Designer of Tapestries.

The history of French art during the late 15th and early 16th centuries before the arrival of Rosso and Primaticcio and the establishment of the School of Fontainebleau is beset by two major problems ; (a) What did the court painter Jean Perréal produce to acquire the considerable reputation he enjoyed during what appears to have been a productive working life of some fifty years under three successive kings, (b) who was or were the unknown master or masters who designed the famous sets of tapestry called 'La Dame à la Licorne' (Cluny Museum, Paris), 'The Hunt of the Unicorn' (Metropolitan Museum, New York), and other stylistically related tapestries of the Loire Valley group. An examination of the numerous documents relating to Perréal and his workshop in Lyons where he chiefly resided from 1483 until his death in 1530 with these problems in mind suggests that they may cancel one another out in that the documents indicate a remarkable correlation between the pageants which Perréal was responsible for organising to mark the 'Entrées' into Lyons of royal and other persons and some of these French tapestries. The geographical position of Lyons made it the gateway to Italy at a time when the military ambitions of the three French kings he served were focussed on that country and its reputation as a centre of art and culture rivalled or even out-rivalled that of Paris.

ROBERT HILLENBRAND. Classical influences in early Islamic Art.

This paper will deal in detail with two key monuments of early Islamic art in Syria : the Umayyad palaces of Khirbat al-Mafjar and Mshatta, both datable in the 740's. Both draw in part on diverse Roman models: the 'villa rustica' set amidst an intensively exploited agricultural estate, and the frontier fort. But while these models offered a useful point of departure for Umayyad architects, they were re-interpreted in a radically new way to fit the bohemian lifestyle of the Arab princes. At the same time these palaces express, in a highly formal way, the majesty of the new Islamic imperium; they play a political and a propagandist role not found in their models. The key elements which best express this function of the palaces are threefold: the audience chamber, the gateway and the bath. In each case the basic inspiration is taken from classical architecture but the further development of each building type proceeds along markedly non-classical paths. This paper will show that the alien influences which transformed these originally classical elements are rooted partly in the new functions which these features served and partly in the millennial traditions of imperial Persia.

ANN POWELL. The Menologion of Basil II and the Rebirth of Pictorial Space in Byzantine Art.

One of the paradoxes of this 'magnificent but monotonous' manuscript, illustrated at the end of the tenth century in the Imperial Scriptorium in Constantinople, is its uniformity of style. Not only do we know the names of the painters, but also the types of models they used, ranging in date from the early Christian period to the tenth century. Whereas earlier painters in the Imperial Scriptorium had faithfully reproduced the style of the model, Pantaleon, Basil II leading painter, imposed an entirely new style. He placed the figures within a box-like space defined by hills and architecture set against a gold ground. Some of the buildings can be identified as topographical representations of famous churches, but many are purely conventional, derived from the type of architecture used in classical landscapes. But the late classical impressionistic tricks, broken brushwork and subtle gradations of tone and colour to create the illusion of space, have been ruthlessly suppressed in favour of clarity of construction. This stage-like space allowed the artist to express a new interest in human personality which is clearly seen in the cycle of paintings illustrating the Life of the Virgin.

PETER KIDSON. Architecture and the 12th century Renaissance.

The historians who put forward the proposition that something which deserved to be called a Renaissance took place during the XIIth century, did so almost entirely with reference to interests and activities that could be related to the literary inheritance from antiquity. They did not ask whether the performance of the visual or manual arts could be invoked to support their thesis, or whether all the arts behaved in similar ways. In fact the manual arts do not seem to have been in phase with the liberal arts in this respect, nor with each other. Toward the end of the XIIth century and during the first decades of the XIIIth, some sculptors and painters in N.W. Europe seem rather belatedly to have conformed to the expectations of historians who think in terms of a Mediaeval Renaissance; but the history of architecture followed a different pattern. If there was a period when mediaeval architects showed sustained and serious interest in classical forms, it was during the XIth century and early decades of the XIIth; and if any kind of architecture can be said to correspond to the literary and scholastic activities in which historians like Haskins were interested, this was what we call Gothic. As Gothic is ostensibly some sort of antithesis to everything classical, there seems to be a serious problem here - whether of terminology or interpretation. The purpose of this paper is to suggest ways in which this apparent paradox may be reserved.

ALAN BORG. The Iconography of Armour.

This paper deals with the significance of arms and armour for medieval and renaissance men. Armours or swords were not merely functional objects, but were invested with magical and religious properties. Some of the symbolic interpretations have survived to the present day, but others can be recovered using documentary and literary evidence, together with inscriptions on the objects and their decoration. This paper merely introduces the topic, which is deserving of much further research.

Abstracts of Papers in the sessions on Northern Baroque. Convener : Christopher Brown.

KERRY DOWNES. 'Taken from Life' by Rubens.

It is agreed that direct observation of life was only one of Rubens's visual sources: earlier works of art, his own drawings, and memory were also significant for the making of his pictures. Nevertheless much is assumed about his working methods on the basis of nineteenth-century ideas, and even of popular myths, about studio practice. The works whose interpretation suffers most in this way are those in which members of his own family are known or believed to be portrayed.

CHARLES AVERY. Sculpture in Painting.

Interiors of art galleries or artists' studios constitute a special class of painting in the Netherlands in the 17th century. The precision with which real pictures are rendered in miniature in these scenes makes them valuable documents to the historian. Sculpture also appears, though less frequently, and this merits consideration: the selection of Antique, Renaissance or contemporary work indicates the taste of artists and their patrons, and occasionally the appearance of lost works by major sculptors.

KRISTIN L. BELKIN and ELIZABETH MCGRATH. Transformation and Invention in Copies made by Rubens.

Rubens, that most creative of copyists, set his own stylistic stamp on everything he touched. His versions of the works of other artists are often, indeed, distinguished by changes not just of form, but in composition and even in subject matter. This paper brings together examples of such transformation from every period of Rubens's art, some familiar and others not previously discussed. In his earlier copies, Rubens sometimes re-organizes together on a single sheet figures and motifs extracted either from one picture or illustrated book, or from quite disparate visual sources. These images, grouped in a 'pattern-book' type of classification - with, for example, a page devoted to exotic headdresses and another for naked females - were clearly collected by the artist for convenient reference, with his workshop particularly in mind. Other rearrangements in Rubens's copies had no such practical purpose. We will show how, by re-grouping elements supplied by one, or occasionally multiple models, Rubens ingeniously created from his own self-imposed restrictions, scenes quite novel in their composition and in their meaning. Rubens's approach here, at once literal and fanciful in its artistic 'borrowings' is unparalleled in Western art.

JOHN WALFORD. The Iconology of Ruisdael's Landscapes.

Landscape painting has remained largely untouched by iconology, yet it cannot be without meaning. General types have long been recognised, with Dutch art characterised as vulgar, at best good imitation. While contemporary Art Historians have lifted the veil of appearances from genre and portraiture, Stechow in his history of 17th century Dutch landscape painting restricts himself to tracing an evolution of compositional schemes. But what of their significance? Jacob van Ruisdael has long attracted comment as a thinker, and recently an attempt has been made to relate his imagery to biblical and literary texts. It is the thesis of this paper that Ruisdael's works cannot be read in so literal a manner, but that the arrangement of the landscape and the combination of features reflect a general structure that yields an insight into reality. This applies equally to works of other landscapists of the period and serves as a basis to assess the meaning of their works.

CHRISTOPHER BROWN. Carel Fabritius and large-scale decorative painting.

A remarkable document of 1660 records a plea by the Delft widow of a brewer. She was selling her husband's brewery and requested permission to rip out that part of a wall on which Fabritius had painted a mural. There are other early references to large-scale decorative works, in fresco and on canvas, by Fabritius. None, however, of these works exists today. The paper will attempt, by a study of the documents and of the work of Fabritius' contemporaries, to reconstruct the appearance of these lost paintings.

WILLIAM W. ROBINSON. A Little-Known Masterpiece by Nicolaes Maes.

The talk will focus on a painting by Nicolaes Maes in a private collection. Its place in the artist's development and its iconographic tradition will be considered. The work provides a point of departure for an evaluation of Maes' contribution to the art of his time and for an examination of some changes and refinements in Dutch genre painting of the 1650's.

Abstracts of Papers in the sessions on Twentieth century art. Convener: Norbert Lynton

MELISSA MCQUILLAN. Artists and Theatre in Post-War Paris: Aspects of a crisis of the Avant-Garde.

For roughly a decade beginning in 1917 with Picasso's contributions to the ballet 'Parade' a number of painters prominent in the pre-war Parisian avant-garde produced stage designs, primarily for commissions from the Ballets Russes, the Ballets Suedois and the Soirees de Paris. These designs were bound to shifts in patronage and public, and they accepted conditions imposed by the commissions. They acknowledged conventions of theatre and asserted a pictorial vision. This paper proposes that theatre design became part of a dialogue reaffirming the viability of painting, both within the work of individual painters and in opposition to the absorption of art into a condition of theatricality as reflected by contemporary vanguard Dada activity. It suggests that the implications of the positions towards theatre taken up by various artists offer a key to a crisis of the avant-garde.

DAWN ADES. Bataille, Boiffard and Surrealism.

Although not cohesive enough to be called a movement, the group formed around Bataille in 1929, including several 'dissident' surrealists, formed a strong opposition to Breton. Bataille, who had a lifelong and troubled relationship with Surrealism (he described himself shortly after the War as its 'old enemy from within'), edited, from 1929 to 1930, the review 'Documents'. This was a far more visually outspoken review than its surrealist contemporary 'La Révolution Surrealiste', and it published a number of photographs by J.-A. Boiffard, an early adherent to Surrealism, now turned heretic, which form close parallels to Bataille's articles in the review. This paper examines the relationship between the work of Bataille and Boiffard, and its significance in terms of the crisis within Surrealism in 1929.

CHRISTOPHER GREEN. French Resistance to Geometric Abstract Art, 1916-1925.

Both Mondrian and Malevich considered their abstract painting to be the logical conclusion to Cubism. This paper examines why and how Cubism itself in Paris resisted such conclusions. Starting with Albert-Birot's claim in 1916 that a more abstract art was inevitable, the paper traces the ways in which the Cubists, the Purists and their supporters made certain it was not. Attitudes to the relationship between painting and decorative art, and between painting and metaphysics are discussed. Then, having noted that Cubism started from the direct 'analysis' of nature, an attempt is made to show how (theory following practice) an elaborate theory was developed between 1917 and 1924 that justified the 'purity' of Cubist art and at the same time its necessary links with nature - a theory which also acted as a durable defence against abstraction. The writings of Reverdy, Huidobro, Gris, Braque and others are all brought to bear here. Finally, an attempt is made to show that it was a change in the attitude of Cubist and Purist painters to decorative art that opened the way for geometric abstract art in Paris, and material from a newly discovered interview with Léger, published in 1923, is used to substantiate the point in a new way.

ELIZABETH COWLING. René Magritte : 'Le Joueur Secret', 1927.

'Le Joueur Secret' is one of two key works - the other is the much better known 'L'assassin menace' - which Magritte painted shortly before moving to Paris in the summer of 1927 to join the French Surrealist group. The paper will consider the importance of the 'Joueur Secret' in terms of Magritte's development, its relationship to contemporary French Surrealist painting, and its iconographic and stylistic debts to artists Magritte admired - de Chirico and Ernst, for instance - and to popular and naive art. Through an analysis of the painting, some conclusions about Magritte's work as a whole will be attempted.

JOHN GLAVES-SMITH. British Art in the 1940's : Neo-Romanticism and Apocalypticism.

This paper examines the critical response to English Neo-Romanticism with special reference to the work of John Piper and Graham Sutherland. It traces the way that it became identified and perceived as a special tendency. It also shows how the writers of the 1940's termed 'neo-romantics' or 'apocalyptic' had a quite distinct attitude to the visual arts which had more in common with developments in Surrealism in the late 1930's. The theoretical basis for this in Herbert Read's use of the concept of 'Organic Form' is discussed.

## Abstracts of Papers in the sessions on Nineteenth Century French Art.

Convener : Peter Fitzgerald.

ANTHEA CALLEN. Impressionist Painting technique.

Using as a basis the Impressionist paintings in the National Museum of Wales, this paper proposes to discuss the ways in which grounds - in particular tinted or coloured grounds - were used by these artists. It is concerned to analyse the development of tinted grounds in the 19th century for oil painting, their general dissemination on a commercial scale by colour merchants and manufacturers, and the changing ways in which artists used them. The 1870's seem to have been a key period in which artists, in particular Monet, Sisley, Renoir, Pissarro and Cézanne, were exploring new colouristic possibilities, especially in the exploitation of coloured grounds in active dialogue with the paint layer. To what extent was this a continuation of techniques used earlier by such artists as Millet and Corot, and to what degree does the Impressionist work of the 1870's represent an innovatory departure from previous painting methods ?

PETER FITZGERALD. Daumier's first exhibition.

Amongst the 94 paintings on view in the 1878 exhibition, 17 had been contributed by Daumier himself. The character of this selection has not received critical attention although it has been recognised that it must represent Daumier's retrospective view of the highpoints of his art. The exhibition as a whole was arranged by his friends and contemporary reviews established the warm critical tone which has prevailed, largely without examination, in the Daumier literature to the present day. Could there have been an alternative exhibition of Daumier's art ? Can there be an alternative critique to that which was established in 1878 ? This paper will examine these questions in a context which includes the three paintings from the 1878 exhibition now in the National Museum of Wales.

RONALD PICKVANCE. Renoir : La Parisienne.

Renoir's La Parisienne, now in the National Museum of Wales, was one of seven works which he exhibited at the first Impressionist exhibition in 1874. Other exhibited works included La Loge (Courtauld Institute), and La Danseuse (National Gallery of Art, Washington). How far was Renoir bidding to be recognised as a figure painter, a rival to Manet as well as Carolus Duran ? Was an Impressionist figure style a possibility with its own specific character and recognisable characteristics ? How far would it feed off the Old Masters (Velasquez and Titian) ? How far off photography and the Japanese print ? How far off the fashion plate ? And need it be exclusively tied to the concept of modernité ? Renoir was not alone in giving his painting the title of Parisienne : the usage became widespread in the 1860's and the 1870's. The range of possible interpretations will be touched upon in this paper.

VIRGINIA SPATE. Cézanne and Ovid.

Cézanne's representations of Bathers have generally been analysed in terms of the sources of the individual figures, without considering whether he was influenced by any specific compositional types. It is possible that a source for a group of paintings of four or five female bathers may be found in past representations of stories from Ovid's 'Metamorphoses' - which remained a favourite source for contemporary representations of nude figures in landscape settings. It is further suggested that this source may reveal something of the content of Cézanne's representations of nude bathers.

NICHOLAS GREEN. Théodore Rousseau and the critics.

How important are the critics, how much do they affect artists ? This paper aims to explore the relationship between the critics and Théodore Rousseau, one of the leading landscape artists of the mid-nineteenth century. As a proponent of 'pure landscape', whose paintings were systematically excluded from the annual Salon between 1836 and 1848, Rousseau was particularly dependant on and vulnerable to critical reactions. Amidst the general praise which his work later received there were often persistent objections to his technique and it is interesting to see how, in different circumstances, the artist responded in different ways to critical admonition.

BRIAN PETRIE. Gautier and Puvis de Chavannes.

Théophile Gautier was the critic who welcomed Puvis de Chavannes' exhibits at the Salon between 1859 and 1870 more enthusiastically than any other. This paper will consider the aesthetic values perceived by Gautier to be central to Puvis's art, and seek to place them in the context of Gautier's own Art for Art's sake aesthetic. It will ask : did Gautier's views help form Puvis's mature manner in any way ? Some aspects of the personal friendship between the two men will also be considered.

JOHN HOUSE. Monet's Waterlilies.

This paper will discuss the development of Monet's paintings of his lily-pond, with particular reference to the series of 1903-09 ( from which there are three canvases in the National Museum of Wales), and will examine Monet's aims in these paintings, and the problems which he had in executing them.

## Abstracts of Papers in the Open Session.

DUNCAN MACMILLAN. The Bard and eighteenth century artists.

This paper is an examination of the influence of ideas of literary history upon eighteenth century painters, drawing upon Shaftesbury's concept of the artist/poet as having two responsibilities, the one imaginative and the other moral. These were epitomised in the idea of the Bard as a poetic representative of primitive or natural society, and realised in the moral series as it developed from Hogarth to Blake.

IVOR DAVIES. Duchamp and 'Le Rire': Irony and humour inspired by the machine.

Moods alternating from optimism to pessimism with regard to machines were expressed in art and mechanical illustration throughout the Industrial Revolution and into the period of mass-production in the 1900's. The philosophical background of Duchamp's 'Large Glass' is recognisable in one of Bergson's essays, 'Laughter', in which the comical is attributed to automation or mechanical inelasticity. Knowing Marey's diagrams recording movement, Duchamp would also certainly have seen Marey's book 'Animal Mechanism, a Treatise on Terrestrial and Aerial Locomotion' in which the ingenious machinery for recording movements of man and the flight of birds is illustrated.

PHILIP BARLOW. Writers and artists in Wales, 1770 - 1820.

Artists, especially in watercolour, visited Wales in large numbers from the 1770's; quantities of Welsh views were exhibited and many engravings published. Visits to Wales played an important part in the development of certain artists like Towne and Turner. The activity of artists is, initially, part of a growing interest in tourism, in antiquities, in mountain scenery and also in Wales as such. This paper is concerned with this general development as evinced by the writings of tourists and topographers in the late eighteenth and early nineteenth centuries.

MICHAEL SNODIN. William Beckford's Silver.

Beckford's building and collecting activities have been extensively studied; his silver, much of which survives, is less well known. The pieces dating from his years at Fonthill Abbey, 1800 - c.1820, include many very early and important examples of historicist designs made specifically for the Abbey, almost certainly under Beckford's direction.