Fourteen stations of the Cross

Rod Milgate

University of Wollongong

1988

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**Fourteen Stations of the Cross**

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In support of studio works, this thesis is submitted in partial satisfaction of the requirements for the degree of Doctor of Philosophy.

University of Wollongong
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Part One

Preface

The subject of this study, Fourteen Stations of the Cross, was chosen because it arose out of current themes and interests which still forcibly sustain the author's work as a painter, but which extend back almost to childhood and to earliest creative awareness.

It should be noted that the author (of both thesis and studio works) is not a conventionally religious person, perhaps not a religious person at all. The continuing, even obsessive interest in religious themes (a critical distinction must be made between this and 'biblical themes') therefore remains unexplained - but honest at the time of writing.

If this admission prompts an accusation of anomaly, even sacrilege, it can only be suggested that in the nature of creative pursuit, where both intellect and instinct are the source, the best art, like the most fulfilling life, does not arise only out of reason and rationality.
Part Two

Abstract

(A) Statement of the Problem and An Explanation of Methods and Procedures.

The problem undertaken is a binary one, although both aspects deal with the common theme 'Fourteen Stations of the Cross', which is the subject of this total submission.

The first half of the task has been to research the topic, and to attempt to provide an historical and religious context for the events of the Passion, in addition of course to a detailed description of the various episodes as traditionally defined (these at the same time relating to both historical and contemporary locations in Jerusalem).

Because the thesis is complementary to the paintings, and therefore is to be regarded as exposition, to that end it analyses as many aspects of the fourteen stations as possible, but where possible and appropriate, stresses historical and biblical sources. To maintain relevance, the thesis limits itself to an examination of the single discipline of painting.

It is felt that although both history and the bible are unreliable as far as many facts are concerned, they are more relevant to the paintings than for example a detailed study of issues arising out of archaeological and scientific analysis of alleged and dubious fragments and relics, or the conflicting dogma of various concerned churches. Space does not permit the inclusion of such information.
As well, it must be reiterated that nothing set down concerning the history or significance of the events of the bible (and therefore of the substance of some of the themes of the stations) is irrefutable, so time spent citing the many contradictions which arise out of opposing viewpoints would be time wasted and an impediment to the end in sight, the making of paintings.

The content of this paper then, focuses on both fact and fiction, legend and dogma, propaganda, and even high and sweet sentimentality, for these are among some of the elements which are woven together into inseparable composite forms, which have come down to us over a vast period of time.

The focus of this thesis must be concerned with all these elements, because they are all present and indivisible they are not dealt with separately because they do not exist separately.

Because of the complementary nature of the thesis, it is believed that consideration of all these previously mentioned components is the stuff from which human imagination and therefore creative paintings can most effectively derive, not from the sterility of unresolvable academic, religious and scientific argument. In regard to the thesis component of the submission it was resolved not to include visual illustrative material (excepting the two maps which are included under Appendix C). This decision to exclude illustrations was taken because it was felt that since the written thesis is only fifty percent of the total submission and is complementary to the studio works, and because the one cannot be considered without consideration of the other, inclusion of additional illustrative material would impinge on the discrete nature of each of the two aspects of the submission. To particularise - making use of
reproductions of other artists' works based on these same themes would inhibit and perhaps confuse the form and content of the eighteen works which comprise the studio component.

The second half of the problem has been to take the results of the academic research of the first part, and using visual images, interpret (not illustrate) the information contained there. The proposal then, is contained within the eighteen studio works, supported and complemented by the context and exposition of the thesis component.

The studio segment has culminated in a sequential series of paintings, each of which is designed to evoke feelings relative to what has become known (following a period of almost two thousand years of change) as the 'Fourteen Stations of the Cross'. (The number of incidents depicted in the series has varied enormously - it was not until the eighteenth century that the figure became widely and firmly accepted as fourteen.)

It must be admitted that notwithstanding the foregoing description of the sequence in which studio work progressed, there were occasions when a painting was commenced before the final details of the research were complete, or in some cases even begun. This reversal of usual academic procedure became necessary when it appeared that illustrative elements were becoming threatening (always a danger when making paintings which derive from, and align carefully with, written text), and when these same objective considerations began to impose negatively on the subjective and unknowable (though fully recognised) criteria which must uninhibitedly operate for the creation of any successful work of art.
Some mention too must be made concerning the physical appearance of Christ in the paintings. Excluding those works where he is abstractly symbolised, (two of the four large paintings) and of course where he doesn't appear at all (two of the fourteen smaller paintings) it was decided, after much deliberation, that the appearance of the Christ should be different in each representation. The reason for this is twofold. First, it was felt that this method would avoid inhibited rendering of the same body and face, where illustration and a commensurate slavish copying of Christ's imagined physical features, (especially in a sequential series of fourteen paintings) would be a dominating and unfortunate influence. From the beginning, while it was known that the paintings would be figurative, it was also known that they would not, could not, must not be realistic, and any attempt to portray these events in such fashion would be dishonest because it would be foreign to the usual way this artist works, and would include coloured versions of the same central figure in various arbitrary poses. It is well known that this method would result in expressing little of the individual moments of passion (and one's response to the disparateness of the fourteen events) both aspects of which, given free reign, might be expected more correctly to appropriately alter the content and the form of the figure and face. Second, though of less critical importance, it was decided that given the fact that eighteen separate paintings would ultimately exist, each work should be self-contained, and neither be dependent on, nor serially and stylistically interrelated with, the remainder of the series, in order to preserve each painting's own creative integrity and life.

There are eighteen paintings exhibited. It was decided to maintain absolute conformity in the sizes of the fourteen smaller (91.44mm x 76.20mm) paintings, in order to avoid the tendency to creatively overrate such events as The
Resurrection and Descent From the Cross (Deposition). In the four largest works, all fourteen episodes are depicted, all the same scale in each painting. The process of maintaining strict uniformity in size for the fourteen smaller paintings derives from this last fact. It will be noted that both symbolic and figurative conclusions exist separately in the larger works. These four paintings were completed first, to provide a direction for the smaller works. It was resolved, following completion of the four large scale paintings and before commencement of the fourteen, that conclusions in the smaller paintings would be composites of abstract and figurative elements, but with a strong figurative bias.

Each of the eighteen paintings was begun with a freely painted Greek cross, each of a different colour, as part of the structure of the grid on which each composition would be based, and as an apposite, even if illogical beginning for paintings based on the theme of the 'Way of the Cross'.

The medium used in three of the four larger works is oil paint on hardboard - the remaining fifteen paintings have been executed in oil paint on stretched fabric.

(B) Difficulties Encountered

Without question, the single most challenging problem has existed implicitly in the choice of topic. What emerged as a difficulty quite early in the written research, and compounded almost through the entire length of this submission, was the lack of factual information concerning the history of the development of the worship of the Stations of the Cross, and in some cases, of the biblical events from which they originated. Even a most valuable study trip to Israel and Jerusalem could neither make more precise, the ambiguities which still exist concerning both the biblical information (even where appropriate - events of the
fourteen stations are not all described in the gospels), nor absolutely particularise locations where the events took place. For instance, to satisfy contrasting opinion over a contentious issue, there is an alternative site outside the old wall in Jerusalem which also purports to be the site of the fourteenth station.

Suitable available research material too has been difficult to acquire. Of approximately sixty works which comprise a book list supplied by the Mitchell Library of New South Wales very few suitable were available. Of these, some were in foreign languages and several were propagandist, grossly sentimental or emotionally hysterical. What was more often the case, many of the books were a combination of all four of these characteristics.

Less critically, but a fact which must be cited, has been the difficulty of describing objectively and verbally, that which would normally not be verbalised, and would grow from the manipulation of paint on a surface, and resultant decisions made by an accompanying internal response. (One resists the temptation to say 'and resultant decisions made in the blood'.)
(C) Summary of Findings

(i) Thesis

In so far as the thesis relates to the total submission, where possible, fact has been separated from fiction, anecdote, supposition, myth, syllogism and hypothesis. It is the real events of history and of Christianity which have therefore been stressed, but it must be reiterated that even this information is not dependable, given that the locations of the actual episodes all took place in Jerusalem, which has been under siege and violent attack and razed to the ground several times by many different invaders - evidence has been destroyed. Add to this the fact that much early Christian painting does not exist for similar reasons - one assumes it once existed and was destroyed in the first thousand years. Even the availability of some few supposed relics neither proves nor disproves events which led to the Crucifixion and Calvary.

It is in this spirit of uncertainty that faith has focused on the depiction of the stages of the Passion as objects of worship. Scientific and objective analysis (more recently archaeological) has done little to make clearer the obscuring which has naturally grown with the passage of time.

(ii) The Studio Works

In as far as the studio works relate to the total submission, where possible fact has not been separated from fiction, anecdote, supposition, myth, syllogism, and hypothesis, because as an artist one believes all these elements to be important ingredients in the final form and comprehension of both the events of the Passion, and of the subsequent worship of the fourteen most dominating among them. The basis of this worship, and
of this submission, focuses on what must be the most climacteric, among the oldest, and emphatically one of the the most enduring stories in the history of mankind.
PART THREE

FOURTEEN STATIONS OF THE CROSS
PART THREE THE FOURTEEN STATIONS OF THE CROSS

A. Introduction

This part will study the origin, meaning and development of the practice of worship of the fourteen Stations of the Cross. To that end, it will be necessary to consider briefly the first five hundred years of early Christian visual art, and some aspects of Byzantine art of the Middle Ages, in order to provide both a background and context for a detailed examination of the fourteen stations. For the same reason, a short resume of relevant aspects of the first five centuries of the history of Christianity will also be included, together with developments in tradition, iconography and myth.

This section will also analyse the topography of the city of Jerusalem, and note briefly the events which have altered the Jerusalem of Christ’s lifetime into the contemporary Jerusalem with which some of us will be familiar.

More specifically, attention will then be focused on the various stages of Christ’s trial and the identity and significance of some of the characters involved. To contemporise the analysis, mention will be made of today’s physical landmarks which recall the major scenes in the drama and tragedy of Christ as he travelled his last journey. This last aspect of the study arises out of a visit the author made to Jerusalem and the Via Dolorosa in August 1986, where each site was studied and researched and the historic journey re-enacted. Much of the information upon which this thesis is founded, arises from that visit.

It should be noted that worship of the Stations of the Cross is not limited to these historic sites in Jerusalem; wherever this particular devotion is practiced paintings, often sculpture too, (which is how the practice began), identify major
incidents of Christ's journey between Pilate's court, Calvary (the site of the crucifixion), and the tomb where he was interred. These 'art works', (the term is used loosely) are designed to provide an aid to prayer, a centre of focus to maintain concentration on externalised devotion, although it must be mentioned that frequently, many of the worst aspects of cliched art are made manifest in the work of highly motivated Christians, reproducing an art that while unquestionably sincere and deeply felt, often never elevates itself to other than the saccharine and highly sentimentalised story-telling pictures which have obscured over a long period the religious and realistic aspects of these events. The Fourteen Stations in the form to which we have referred, had their origin only in the late Middle Ages, and not in Jerusalem as is sometimes believed. It is known that among others, the Franciscan St. Leonard of Port Maurice (1676-1751), and the Carmelite John Pasch were motivated by the events of Jesus Christ's suffering and spread the papal word concerning worship of the stations; as well, the story still persists that Jesus Christ's mother Mary was said to have re-enacted frequently during her lifetime the tortuous journey which her son had undertaken. In 1458, an English pilgrim to the holy land, William Wey, is believed to have coined the word 'station' as the most applicable word for the devotional. ('Station' meaning stop or halt, in order to reflect, to commemorate, to pray.)

It is impossible to trace precisely the manner in which the fourteen stations grew into their most familiar form. As well, evolutionary gaps are evidenced by what must be thousands of works created over a long period which haven't survived to the present day, and the precise route of the Way of the Cross remains conjectural even to contemporary biblical scholars. For all these reasons and for the purpose of this submission (more especially this thesis
submission), evidence (if that's what it is), has been borrowed from the Gospels, the appropriate passages of which will be found at the conclusion of this paper under Appendix A.

B. Background and Development

Art works created on the theme of 'Stations of the Cross', were set up at roadsides normally leading to churches. The earliest of these roadside altars or chapels date from the middle of the fifteenth century and the latest from the nineteenth century. Adam Krafft\(^2\) made a series of such stations, which were erected in about 1490 in Nuremberg, on the road to the church of St. John, and these are among the best known of the early stations.

There were originally seven stations - Christ bears the cross; falls the first time; meets his mother; falls the second time; Veronica cleanses his face; he falls the third time, and is buried. Under the influence of the Franciscans during the seventeenth and eighteenth centuries when fourteen stations were depicted, additional scenes were added for a time, commencing sometimes with Pilate's handwashing, and ending frequently with events beyond Jesus Christ's entombment.

A long term influence of sculptured and painted stations in the European countryside can be seen today in statues and paintings in many Catholic churches. As well, a derivative from this still exists in most Catholic countries, but also in the countryside of Greece, where painted devotional constructions or statuary, frequently with lit candles, are erected in the landscape at the sides of the road, where a driver or motorcyclist has perished, or has suffered but escaped dying. In both these cases, the members of either
a grieving family or a family grateful for a life saved in a near
miss, have erected at the exact spot of the accident a hand
made three dimensional devotional object called
iconostasis. This same name applies to the altar screen
found in many mediaeval churches.

The sequential stations in Europe which were set up on the
sides of mountains and concluded with the crucifixion
dramatically placed at the top of a hill, are known as
'Calvaries'. (Latin: calva = bald head. So named it is said,
because of the resemblance of the original site of the
crucifixion to a bare head or 'bare skull'. It could also be an
oblique reference to the burial or cemetery site of
Golgotha, which in Hebrew means 'place of the skull'.) As
many as forty two separate depicted incidents may have
existed in one such series at one time. Individual sculptures
frequently stood in free standing chapels, and in various
locations in Brittany, France, several such seventeenth
century architectonic calvaries still stand. By the eighteenth
century, a single modification of this 'en plain air' series of
sculptures into a more accessible compacted form, depicts
the entire story of the passion conceived as an architectural
base including the representation of a mountain, at the
peak of which exists the Crucifixion.

It must be mentioned that solitary sculptured figures of Christ
carrying the Cross, many of which exist in museums today,
were probably once part of a series belonging to 'Stations
of the Cross', and have been detached from their original
setting to form private devotional images. An inscription on a
woodcut from the Rhine (C.1440), leaves no doubt as to its
intended purpose. 'Man I bore my cross for thee; if Thou
wouldst sin, remember my passion.'

In the earliest days of the church the cross was not
perceived as a symbol of suffering but as a sign of victory
(tropaion), the ancient symbol of triumph which was established at the site where the critical and victorious turning point of battle had taken place. Since then the cross has been considered, among many other things, as a device for keeping demons at bay, because of its understood capacity to conquer the demonic world; and therefore Christ invariably appeared on early church representations as the crowned victor and victorious new leader of the forces of good against evil. The astute Emperor Constantine was very easily able to attach this ready made symbol to his imperial legions' standards, (which Christians already associated with triumph over the Roman Empire), to make a most potent and evocative symbol of spiritualistic military domination over the legions of pagan enemies, and old and obsolete gods.

Early Christian theologians in their writings about the cross, saw in Christ carrying the cross a warrior proudly bearing a symbol of victory on his shoulders, although it is known that crucifixion at the time of Christ was a common and efficient Roman method of demeaning, and of making suffer and die, thieves, harlots and others among the Roman law breakers; it was only from the fifth and sixth centuries that holy and victorious significance became synonymous with the cross.4 The Jews were believed to have ordered Simon of Cyrene to carry the cross, perhaps not particularly out of sympathy, but because they feared Jesus Christ's progress was so slow he might not reach Golgotha before sunset - and the problems of working in the dark! (Practical considerations always; nor was it merely fortuitous that the crucifixion took place in a cemetery).

Mediaeval writings attach little importance to Simon, so it is surprising that he is always included in the calvaries, although Simon's contribution is at least confirmed biblically. Similarly, it is probably only because Luke's gospel mentions the
women of Jerusalem (always assumed to have included
the three Marys) that they too appear in images of the story
of the Passion, but it should be remembered that it was only
in the second half of the twelfth century, when 'compassio
Mariae' had become increasingly important in religious
prayers and devotion, that Mary became accepted on a
regular basis as part of the story. From this period on, in
images relating to the bearing of the cross, (in Italy, in those
images depicting the mocking of Christ too), and
subsequent scenes of the Passion, Mary's suffering and
compassion concerning her son takes its place as a
secondary and subordinate theme to the suffering of Jesus
Christ. The same could be said about John and Mary
Magdalene. From the point of view of any observer of the
works, involvement by others close to Jesus Christ in his
humiliation and torment, illustrates even more poignantly the
intensification of his feeling and suffering.

In the thirteenth century the image was further expanded
when we discover surprisingly, that the sixth century legend
(and that's all it ever was) of 'Veronica', has become
absorbed into an additional episode of the bearing of the
cross. In the apocryphal 'Acts of Pilate' which has come
down to us in the fourth century A.D. Gospel of Nicodemus
(one of several books rejected by Church authorities in the
final collation of the bible), the woman with an issue of blood
is called Veronica (incorrectly derived from 'vera' and 'icon':
true image). It is alleged that Christ gave Veronica cloth
upon which was his portrait, and that she used this cloth at
Rome to cure an illness of the Emperor Tiberius. At St. Peter's
there is a cloth which it is said belonged to Veronica and
which it is claimed bears the imprint of the holy face
(Mandylion) which has been venerated as a true relic since
the eleventh century. Thirteenth century mysticism embraced
the Passion and Roger Argenteuil5 added to that emotive
connotation by claiming that the print of the face appeared
on the cloth after Veronica dried Jesus Christ's perspiration during his carrying of the Cross. (The story of the image of the holy face originally related to the legend of Abgan and is considerably older than that of Veronica's veil.)

(i) Christian Visual Art - The First Five Hundred Years

(a) General

Early in this century it was believed that Christian art began after the death of Christ or, at least, in the second half of the first century AD.6

Later discoveries and studies showed that, given immense problems of specificity, a truly Christian art appeared not to exist before the end of the 2nd or even the beginning of the 3rd century but by the fifth or sixth century, it had become influential in all the provinces of the Roman Empire, grafting itself to existing pagan images and creating a new form which varied according to local evolutionary style. The new capital at Constantinople (ancient Byzantium), founded by Emperor Constantine the Great (306-337), was a critical factor in the development of Christian art which henceforth became known as Byzantine art.

After Justinian's reign (527-565) many Eastern regions submitted to the influence of the art of Constantinople, following until the 6th and even the 7th century the paths traced by Christian art. In the west, the end of early Christian art is closely interrelated with developments in Roman art; the collapse of the Roman empire at the end of the 5th century resulted in a termination of Christian art
as it was then known. Subsequently it was transformed into a multitude of regional art styles, assimilating various influences from the East and from the barbarians who superseded the Roman masters.

Funerary painting (the major purpose to which early Christian painting was devoted, with some modifications) remained the same until the 5th century A.D.; it was largely for the decoration of churches built since the second decade of the 4th century that new mosaic forms, borrowed in part from imperial art, were created. After 313 A.D., sumptuous ivories, silverwork, jewels, until then solely at the service of the ruling classes, were adopted by the church for ceremonial purposes. The resultant composite of secular and religious art resulted in a style which was predominantly Christian in character.

In these early beginnings, Christianity was hostile to the practice of the arts. Only towards the end of the second century did it begin to abandon an extreme position. This fact notwithstanding, Christian motifs were still painted largely on the walls of catacombs and carved into sarcophagi. Clandestine propaganda and funerary decoration - these were the original functions of Christian art.

With the growth of Christian communities, the catacombs - (subterranean burial places) developed almost as underground cities. The most important were in Rome, but others existed in Naples, Sicily, Malta, North Africa (Tunisia), and Egypt. Pictorial decoration of the catacombs,
limited to only a few rooms, permitted only pagan models. Decorative motives, often within circles or squares, were frequently based on garlands, birds, four-legged animals and images of the season.

As early as the first half of the 3rd century however, scenes of purely Christian meaning were added to these neutral and therefore acceptable subjects. The earliest of these Christian motifs are located in Rome in the cemeteries of Domitilla (gallery of the Flavians); of Priscilla (Capella Graeca), and of Calixtus (the Chapel of the Sacrament). Stories from the Old Testament are joined by images from the Gospels, presenting examples for the spiritual need of the devoted.

(b) Sarcophagi

Even though sarcophagi were normally carved rather than painted and as stated previously this examination deals only with painting, there is relevance in at least an arbitrary look at this 'art of death'. The imagery of sarcophagi followed an evolution similar to that of the catacomb paintings. The same biblical and Gospel subjects were amalgamated with pagan or neutral compositions. By the second or third quarter of the 3rd century, the oldest Christian sarcophagi were very similar to the pagan.

During the 4th century (again paralleling the development of catacomb paintings) this iconography was enriched and became more strictly narrative: detailed miracles of Christ were included, the crossing of the Red Sea was depicted in long friezes and rendered episodes of
the Passion of Christ (his arrest, his presentation to Pilate and for, the first time, the Way of the Cross), often extended along the external walls of the sarcophagi. The Crucifixion was represented at this time by a bare cross, at the top of which a crown enclosed the monogram of Christ, the symbolic image of religious triumph over death. This reluctance to show the dead Christ on the cross disappeared only slowly in the course of the 5th and 6th centuries; by the time an identifiable Christ was depicted in painting, it was to be in a noble and heroic attitude, humanising the earlier symbolic version but repeating that message which claims that faith overcomes death and oblivion.

(ii) Byzantine Art of the Middle Ages

(a) The Nature of Byzantine art

The Byzantine era really began with the transference of the capital of the Roman Empire from Rome to the site of ancient Byzantium in the year AD 330, the new capital thereafter being called Constantinople after the emperor Constantine 1. A sympathetic and supportive Constantine had earlier been responsible for recognizing Christianity and from the outset, he officially made it the religion of the new city. Art dedicated to the faithful, which had already begun to develop in the days when Christians were oppressed, now received official sanction and was also to undergo changes as a result of new influences - it owed a debt to Italy and Rome but as well now to Syria and Asia Minor.
There has been much discussion as to when Byzantine art first came into being. In the beginning, the term early Christian is more appropriate even for the art of Constantinople, for there was little difference between what was produced in that capital and what was being produced at Rome. By the 6th century, however, though the Classical elements which predominated in Early Christian art were to remain important, works were being produced under the patronage of Justinian (527-565) that were clearly in a new style.

Because so much has been destroyed, it is hard to trace developments immediately after Justinian’s reign: one can say however that by the end of the first quarter of the 8th century, so great an importance was attached to the depiction of religious forms in art that a large body of opinion feared the threat of idolatry. As a countermeasure, a decree forbidding representation in religious art was enforced, and from 717 until 843 the empire was under the control of iconoclastic emperors who forbade representation in religious art. Ironically, church building continued, and secular art seems to have flourished, though little has survived.

In 843 the return to power of the previously frustrated "icon lovers", saw figurative art once more became an important and acceptable force in churches. Representational mosaics were set up in affluent and important buildings, painted ones in the poorer; and during the next three centuries, ivory carving, metalworking, enamelling, and silk weaving were developed enormously - it was an age which represents the pinnacle of Byzantine
culture. Even in the 12th century, when the political and economic climate was far less favorable, there was little change in the quality or quantity of the art produced. The period between 843 and 1204, has been called the second golden age of Byzantine art.  

In 1204 Constantinople was sacked by the crusaders, its treasures were destroyed, and the brilliant middle period of Byzantine art ended. The Byzantine empire was thereafter impoverished and in 1261, when the Latins were eventually driven out, it consisted of little more than Constantinople itself. Nevertheless, and remarkably, art continued to thrive, further extending its influence.

The Byzantine style was developing in Russia, Bulgaria, and the western Balkans; and during the 13th century, when Constantinople was in Latin hands, it was in these outlying areas that the most important developments in painting took place.

Constantinople fell to the Turks in 1453, and what little remained of the empire was in Turkish hands by soon after 1460. In Greece, the western Balkans and Bulgaria, the style persisted.

Although early Christian art had borrowed its forms almost exclusively from antiquity, its spirit was different, its expression parallel to the naturalism of ancient classical art. The art of Byzantium developed a means of expressing new ideas of the Christian faithful. These concepts concentrated on spirituality and on contemplation of the divine, rather than on nature, a view ideologically different
from that of the classical world. A complex and sophisticated iconography was soon developed, which attempted to create a spiritual world quite separate from the natural world.

(b) Early Byzantine, 330-726

When Constantine I began to build his new capital on the Bosporus, he imported artisans, the majority of whom were from Rome, so that, at first, official art was Early Christian in style and essentially Roman in character. Illuminated manuscripts. Today only four religious texts and about the same number of classical manuscripts survive. The most important of these is a copy of the book of Genesis at the Osterreichische Nationalbibliothek in Vienna; there is a fragmentary copy of the Gospels in the Paris Bibliotheque Nationale - the Sinop fragment, (it came from Sinop in Turkey) - and another at Rossano in southern Italy. There is another copy of Genesis in the British Museum, the Cotton Genesis, which was severely damaged by the fire that destroyed part of the Cotton Collection.

Icons. Until recently very little was known about early Byzantine painted panels but, largely due to the discovery of a hoard of panels in the monastery of St. Catherine at Mt. Sinai, and the cleaning of some Roman examples, much material is now available for study. Enough is known now not only to prove how important painted panels or icons were at this time, but also to reveal the distinguishing characteristics of a number of clearly defined schools.

(c) Iconoclasm. 726-843
It is significant to note that, in spite of the ban on the representation of divinities, many other forms of art during the iconoclastic age continued to grow.

(d) Middle Byzantine, 843-1204

During the first two centuries after the end of Iconoclasm, Byzantine power was at its height. Its wealthy territories were disparate, and its culture far in advance of the rest of Europe. After the death of Basil II (976-1025), power and economic prosperity waned but art was little affected; indeed, its progress seems to have been continuous until the crusading attack of 1204 brought about a new state of affairs.

Wall painting. Wall paintings were important during this period, but few have survived. Less accomplished paintings which decorate rock-cut chapels in Cappadocia (now in Turkey), were done for, and probably by, the monks who lived there in small communities or as solitaries. In some of the chapels there are several layers of paint one above the other, the earliest dating from the iconoclastic period.

Illuminated manuscripts. Manuscripts of this age include the Paris Psalter and a book of the Homilies of St. Gregory Nazianzen both in the Bibliotheque Nationale, Paris.

(e) Late Byzantine 1204-1453
The crusader conquest of Constantinople in 1204, did not spell the end of Byzantine art. The production of sumptuous works in metal and enamel ceased but architecture, wall mosaics, wall and panel paintings, and textiles remained important.

Illuminated manuscripts. Illuminated manuscripts of the fourteenth and fifteenth century are not as numerous as those of the middle period, but their quality is just as high. A few were produced during the 13th century, both at Constantinople and in the cities where Orthodox gentry established themselves (notably Nicaea and Trebizond).

Icons. Painted panels or icons assumed a new importance in this last phase. Sophisticated work was done at Constantinople, some of it for patrons from elsewhere, notably Russia.

(f) Russia

The most important Byzantine icon painting was the Russian school, and after the 13th century, the influence of Byzantine models continued to be felt. Novgorod’s style of icon painting gradually strengthened and took shape; faces were softened, composition simplified, silhouettes became bold and increasingly important, and the palette was amended to include bright cinnabar, snow white, emerald-green, and lemon yellow tones.
The final brilliant stage of Byzantine art is reflected in works at Novgorod and Moscow by the highly gifted Theophanes the Greek of Constantinople, who seems to have assimilated the characteristics of the country of his adoption. His paintings, though clearly Byzantine in feeling, also show strong Russian feeling - elongated proportions, delicacy of detail, and much use of rhythm. These features can be seen in his Novgorod frescoes and especially in the central part of the iconostasis in the Cathedral of the Annunciation in the Moscow Kremlin.

In the 15th century, major changes began to take place in Russian icon painting, leading to the birth of a national art. This evolution gradually eliminated the Hellenistic (Greco-Roman) setting of the icon, landscape and architecture. Russian saints and their lives furnished subjects for the Russian artists; Muscovite characteristics and native costumes began to appear in icon paintings at the same time as the palette acquired an extraordinary brilliance, and emphasis on outline was increasingly stressed. The Russian icon was to become the great national art form of mediaeval Russia.

(g) **The Spread of Byzantine art**

Though the power and economic prosperity of the empire were progressively reduced from the later 11th century onward, the influence of Byzantine art beyond the Empire's parameters became more and more important. In Sicily the majority of the mosaics set up by the Norman kings from just before the middle of the 12th century onward,
were the work either of Greek masters or of local apprentices whom they had taught. In Venice, Greek craftsmen played a similar role in establishing the mosaic industry. In the Balkans, where at this time independent empires were springing up, the arts were developed in a wholly Byzantine style, in many cases craftsmen from Constantinople playing a prominent part in establishing them.

(iii) Relevant Aspects of the History of Christianity - The First Five Hundred Years

(a) General

The first 500 years of Christianity represented the period that began with the appearance of Jesus, and ended with the firm establishment of Christianity as the state religion of the Roman Empire. During this period the church gained acceptance from the pagan Roman Empire, and it initiated the first wave of missions which not only made Christianity the prevailing religion in the Hellenistic sphere of culture in the Mediterranean world but also in Syria, Egypt, North Africa, Georgia, Armenia, the Persian Empire, Arabia, Abyssinia, and the Malabar Coast of India.

In the period between 500 and 1500, Christianity reached Celtic, Germanic, and Slavic peoples and established Roman Catholic culture in the West. At the same time, however, this was a very difficult period for Christianity. Geographically, the East where the expansion of Christianity began, was lost to Islam and experienced the 33 influences of Buddhist missionary activities. Only a
few churches remained isolated on Asian and African soil. The Holy Land (Palestine), Syria, Asia Minor, North Africa, and parts of Spain were lost, and Sicily and southern Italy were threatened. The Russian Church existed under control of the Khans and Islam threatened Europe from the west and the south. Christendom was under siege from the east by various non-Christian tribes - Avars, Huns, Mongols, and Turks - who in 1453, after the fall of Constantinople soon occupied Bulgaria, Moldavia, Walachia, Hungary, Serbia, and Greece. The borders of Christendom were further contracted - the eastern border was now located between the Elbe River and the Carpathian Mountains, the western border between the Pyrenees and the western Atlantic coast. Attempts by Franciscan missionary monks to extend missions to Islamic peoples in North Africa, Syria, Egypt, and Palestine were not successful. The successes of the Crusades (mainly in the 11th - 13th centuries), in which Western resistance was offered against an advancing Islam soon became insignificant and Christianity waned to its lowest point in history.

Following the onslaughters of Islam, the Reformation not only led to reformed territorial churches (Anglican, Lutheran, and Reformed) and Free churches, but it also provided an impetus for internal strengthening of the Roman Catholic church, which undertook extensive missionary activities. In the course of the Counter-Reformation, the Catholic church expanded under the leadership of the newly organized religious orders, especially the Jesuit order. A result of the
Reformation was a global expansion of the Roman Catholic Church.

Only later did the Protestant churches of the Reformation turn to missions, but they did so with great zeal. In a very short time protestant missions introduced an era of expansion of Christianity that in many ways outstripped the missionary activities of the Roman Catholic Church, especially in North America and in the British Empire (e.g. South Africa, East Africa, India, the Pacific Islands, New Zealand, and Australia).

(b) Heresy

The Christian Church, from the time of its formation, always assumed the role of inviolate keeper and protector of a divine revelation which only the Church, at the direct command of the Holy Spirit, was able and authorised to expound.

Heresy (from Greek hairesis, "act of choosing"), was a theological concept denounced as false by the ecclesiastical hierarchy of the church. There was an official concept of the nature and processes of religion, and anyone who "chose" other views, other ways, was denounced as sacrreligious or heretical.

There was an increasing awareness by the church that in order to maintain the integrity of its dogma it would need to test deviations from the official view by the establishment of criteria embedded in church law. A loosely structured "rule of faith", which was a summation of what was considered by the time of the second century to be essential Christian
beliefs and tenets, had been handed down from apostolic times. This system was later incorporated into the ecclesiastical church council which upheld and defined the orthodox view, and condemned heresy.

Some of the heresies with which the church was forced to deal in its earliest years included Gnosticism, Monophysitism, Marcionism, Docetism, Sabellanism, Pelagianism and Nestorianism, and by the twelfth and thirteenth centuries the church deemed it necessary to establish the Inquisition to combat many of these heretical deviations.

Following the Reformation of the sixteenth century, the Roman Catholic church sustained its fidelity to the mediaeval theory of heresy, and subsequently most protestant groups came to believe that all non protestant groups must be heretical. It may be however, that with the ecumenical movements of the twentieth century, the notion of heresy has been redefined, certainly as it compares to the beliefs concerning heresy in pre Reformation days. On the one hand, perhaps heresy may no longer exist, since it does seem reasonable that many among the world’s religious can now accept the doctrines of their own church, without that acceptance implying heresy among those whose beliefs are different from their own. On the other hand, world conflict today is nowhere more virulent than in those countries where a gulf separates the religious beliefs of people of the same country, even in some cases persons of the same ethnic origin and religion.
Historically it would seem true that resistance to all the conflicting Christian message, including heresy, if anything has led to a unification of teaching and liturgy, and the holding of provincial synods as the basic and necessary structure of a centralised church leadership.

(c) Persecution

Relative to religious beliefs, this is a form of extreme harassment, frequently resulting in torture and death, which has been inflicted on groups and individuals throughout history - all major religions have been affected, not least of all Christian, to which this examination is limited.

Early Christians rejected the state religion of Rome with its rites and cults, most notable of which centred on the emperor, beginning as a veneration of the spirit of the imperial house but growing to be divine worship of the ruler - Christians continued and increased their resistance to this pagan worshipping model.

The Romans in turn reacted against these "godless" (aestheoi) Christians, because their religion could not be fitted into the politically sanctioned pagan religious system of Rome and was outlawed as being illegal. Christian beliefs were seen to be part of a mystery cult (the Eucharist was denounced as cannibalism), but the "cult" was expanding rapidly and becoming a threat to the authorities. Official counter measures were developed which included sacrifice before the image of the emperor. Christians again refused and persecution resulted which in turn drove
Christian believers into overt and organised opposition to the state.

The classic period of Christian martyrdom was under the Roman emperors of the second and third centuries, when most vigorous and sustained punitive measures were taken against Christians - public execution, labour in the mines, confiscation of property, banishment etc.

The effect on the public of these persecutions and their political consequences were not astutely observed by the authorities of the period and it was not until Constantine in the early fourth century that political strength was derived from the church's resistance, and was augmented by Constantine ending the persecution of the Christians. (In the twentieth century Hitler's Germany and the Soviet Union had learned the lesson of early history regarding public Christian execution - their forms of persecution concentrated on the much more socially acceptable forms of incarceration in prisons and concentration camps - the destruction of human life was an extreme measure which it was never intended would become public knowledge.)

Persecution strengthened the unity of the church among Christians, who mutually assisted each other through organizations concerned with aiding those arrested, imprisoned, and condemned to labour in the mines. Persecution also led to necessary travelling by Christians to avoid the Roman law enforcement officers and mobs, and to the formation of a very effective news network.
among Christians scattered in the various imperial provinces. This spread the word.

(d) **Apocalyptic Prophecy**

Consciousness of the unification of the church during periods of persecution was especially promoted by divine revelation based on the view that an intervention by God in history would be accompanied by dramatic, cataclysmic events. The prophecy of the early return of the Lord produced an apocalyptic expectation in all the churches of Christendom.

(e) **Politics and Constantine**

The presence of unity in the Christian Church impressed the astute politician Constantine in the early 4th century. Lack of success of state suppression of Christians in the Roman Empire was a deciding factor in his turning radically from the previously existing policy of persecution, to making the church’s principle of unity the basis of the Roman Empire. Thus was accomplished the elevation of the Christian church to the status of the Imperial church.

(iv) **An Early Commemoration of Jesus Christ’s Passion**

The earliest record of a formal procession and ceremonies to honour Jesus Christ’s suffering is in the fourth century diary of Egeria, a Spanish woman who was the first pilgrim to the holy land to leave an account of her visit. She tells how Christians spent Holy Thursday night at the place of
the Ascension on the Mount of Olives. Before daybreak on Good Friday, a group proceeded to Gethsemane where the gospel was read and various relevant prayers were uttered. They then moved on to the place where Jesus was arrested and condemned, and following the public recollection of this event, a display of sorrow continued until the procession reached the Church of the Holy Sepulchre, by which time in this demanding ritual, dawn was already breaking. There were more gospel readings and prayers before worship was undertaken at the Column of the Flagellation on Mount Sion. A brief rest followed, but shortly afterwards, a return was undertaken to the Church of the Holy Sepulchre for further ceremonies which included worship and prayers, and centred on veneration of the Holy Cross. At midday on the following day (Good Friday), the appropriate liturgy, which was to last more than three hours, was commenced, followed in late afternoon by a service commemorating the burial of Jesus Christ. This lasted until early evening, when the vigil service for Holy Saturday was begun. This concluding ceremony we are advised, was only attended by those still able so to do! One doesn't doubt it!

C. **Other Considerations**

(i) **Prayer.** Prayer has always been the most personal manifestation of Christian piety and the substance of prayer is praise, thanksgiving, and intercession. Praise of God, in which the earthly church is united with the heavenly, has as its high point the Trisagion ("Holy, Holy, Holy"), which is written in Revelation 4:8 and Isaiah 6:3. The prayer of thanks, central to the
Eucharist, offers gratitude to God for his work of salvation, for the creation, for the election of God's people to redemption; and especially for the incarnation, death, resurrection, and exaltation of Christ and his kingdom, and the Kingdom of God.

(ii) **Christian Death.** Death is understood by Christians not as a biological phenomenon but rather as the wages of sin. Christians believe that they participate in the death and resurrection of Christ; they are baptized into Christ's death and through this act are saved from sin and death.

(iii) **God the Son.** Teachings about Jesus Christ have beginnings in the spontaneous faith experiences of the original church. The faithful of the early church claim to have experienced and recognized the resurrected Son of God in the person of Jesus Christ. The disciples' testimonies served as confirmation for them that Jesus really is the exalted Son of God, who will return in glory to rule over his kingdom.

(iv) **Different Interpretations of Jesus.**
(a) **The Antiochene School.** From the beginning different interpretations of Jesus have existed alongside one another. The Gospel According to Mark, for example, understands Jesus Christ as the man upon whom the Holy Spirit descends at the baptism in the Jordan river, and who is declared the Son of God through the voice of God from the clouds. All later interpretations by the theological school of Antioch have followed this line of interpretation. They view Jesus Christ's divinity as that visited upon him by God through the
infusion of the Holy Spirit. Nestorianism, a fifth century heretical belief, with its emphasis on the human aspects of Jesus Christ, grew from the Antiochene School. Nestorians, originally from Asia Minor and Syria, supported the concept of Christ's divine and human natures, two identities united by moral union. In modern times, members of the Nestorian or Assyrian Church live in Iran, Syria, and Iraq. It is significant to note that Nestorius, founder of this sect, had been condemned at Ephesus in 431, for referring to the Virgin Mary as Theotokos (God-bearer) which was seen by religious authorities of the time, as denigrating the reality of Christ's human nature. Residual members of the movement, when the theological school at Edessa was closed, migrated to Persia.

(b) The Alexandrian School. Another view is expressed by the Gospel According to John, which regards the figure of Jesus Christ as the divine logos become flesh. Here, the divinity of the person of Jesus is understood not as the endowment of the man Jesus with a divine power, but rather as the result of a pre-existent heavenly being taking on a human body of flesh on earth so as to be realized in history. This view was adopted by the catechetical school of Alexandrian theology. Monophysitism with its stress upon the divine nature and therefore 'oneness' of Christ, emerged from the Alexandrian school of theology. It claimed that Christ was not of the same nature or substance of other men, and therefore opposed the Nestorian concept. It
has been observed in more recent times however, that those churches usually classified as Monophysite (Coptic, Syrian, Armenian) are essentially orthodox in their teachings of the personage of Jesus Christ.

(v) Suffering.
In Christian understanding, unlike Buddhist belief, suffering does not appear as relative to man's general conditions of existence in this world; it is instead coupled with the specifically Christian idea of the imitation of Christ. Individual Christians are asked to be imitators of Christ; incorporation into the body of Christ is granted those who are ready to carry out Christ's destiny of suffering, death, and resurrection. (The early church's characterization of the Christian was that of Christophoros - "bearer of Christ".) It is in this identification with Christ, that Christians have associated themselves with worship of the stations - indeed, in Jerusalem today, one is able to rent one of several sizes of wooden crosses, which one can then carry during one's re-enactment of The Way of the Cross. This symbolises, even simulates, Christ's suffering and death. Increasing concern centres on actual, but self imposed crucifixions currently taking place in various Christian festivals in several countries.

(vi) Tradition.
(a) General. Christianity and tradition have exhibited tension from the beginnings; Christianity has broken tradition and it has created tradition. This tension has been continued throughout history; it began with breaking the tradition of the Old Testament. In the Sermon on the Mount, Jesus' message is a
renunciation of Old Testament law. Yet, with his coming, revelation, life, death, and resurrection, he created a new tradition and law, that has been carried forward in the church. Tradition, it must be remembered, includes all areas of life of the Christian community, not just teachings, but also the forms of worship, bodily gestures of prayer, the liturgy, and all other aspects of Christian life. Even traditions of the Hellenistic mystery cults were absorbed and reinterpreted in Christian forms. Among these were the true 'mystai' (being those initiated into the secrets of the Christian faith who were permitted to participate in eucharistic worship), the catechumens (those who attended only the instructional part of the service and were then dismissed); the retenion of the ancient gesture of upraised hands during the epiclesis, (the calling down of the Holy Spirit upon bread and wine); Jewish psalms, and many other ancient fragmentary customs.

Of special significance is the oral tradition of doctrinal didacticism and its written record. In this regard Judaism over the centuries developed a unique and effective system. According to rabbinic doctrine, orally transmitted tradition coexisted on an equal basis with the recorded law. Both text and oral tradition were believed to have been entrusted to Moses on Mt. Sinai, and the tradition was passed on from generation to generation, substantiated through scripture and exegesis. Doctrinal content was initially passed on orally and memorized by the
students through repetition. Because of the possibilities of error in a purely oral transmission however, the growing body of tradition was, of necessity, fixed on written form. 'Kerygma' - The Christ event, in both its oral and subsequent written form, is the bearer and starting point of all Christian tradition.\textsuperscript{13}

(b) Tradition and Holy Places. The veneration of holy places is the oldest popular expression of Christian piety, and derived from Judaism. In post-exilic Judaism (i.e., after the 5th century BC), Jerusalem became the sanctuary and the centre of the Jews in Palestine, as well as the goal and refuge of the pilgrimages of Jews of the Diaspora. After the destruction in AD 70 of Jerusalem, which was the holy city for the early church, it remained for Christians the site of the suffering and resurrection of Jesus Christ and as the place of his return in glory - a holy city and a magnetic focus for pilgrimages. When the Christian Church became the state church in the 4th century, pilgrimages to the holy places in Palestine became very popular, even fashionable.

The journey of the empress mother Helena to the Holy Land before AD 330 inaugurated the cult of relics through the alleged discovery at that time of the holy cross. Constantine built the Church of the Holy Sepulchre in Jerusalem in 335 A.D., and the Church of the Nativity over the Grotto of the Nativity in Bethlehem. Numerous other biblical commemorative places of Old and New Testament history soon followed.
(c) Christian Pictorial Art. Following three centuries of resistance, pictorial art was finally publicly accepted into the service of the church, although among others, the church historian Eusebius, the most diligent and fulsome authority on Constantine, described the use of images of Christ and of the apostles Paul and Peter as pagan custom.

Christian art developed belatedly because its Judaic origins opposed paganism and the emperor's cult. In addition to a faith in God the Father, creator of heaven and earth, and faith in the uniqueness and holiness of God, Christianity also received from its Jewish origins a prohibition against the use of sacred and holy images, including man. The early Christian church was also involved in a struggle against paganism, aspects of which, to the Christian observer, were viewed as idolatry because its many gods were represented in pictorial and sculptural forms. In early Christian missionary preaching, the Old Testament attacks upon pagan worship of images were transferred directly to pagan image veneration of the first three centuries AD. Christians were compelled, through anti-Christian legislation, to venerate the imperial images by offering sacrifices to them - refusal to make sacrifice was the chief cause of martyrdom. Following its public recognition, the Christian church's reaction to these laws was expressed in the destruction of pagan, so-called divine images.
It is important to note that even now, some protestants hold that the development of ecclesiastical art was part of the entire process of the inner decay of the Christian church when it was elevated to the position of the officially favoured religious institution of the Roman Empire. The starting point for the Christian development of pictorial art lies in the teaching of the Christian revelation itself, namely the incarnation. Clement of Alexandria, at one point, called God "the Great Artist", who formed man according to the image of the archetypal light, the Logos.

The great theological struggles over the use of images within the church during the period of the so-called inconoclastic controversy in the 8th and 9th centuries, indicate how a new understanding of images emerged on the basis of Christian doctrine. This new understanding was developed into a theology of icons that still prevails in the Eastern Orthodox Church in the 20th century.

(d) Christian Myth.

(i) General. The myths and legends of Christianity - based upon appealing, and often refined, earlier Jewish and Greek myths and legends, (as well as those of people who later interacted with or were dominated by Christians), have exerted a significant influence in Western civilization in the areas of political theory, economic thought, the visual arts, music, popular piety, and science.
(ii) Interpretation of Christian Myth. Myth is an exposition of claimed truth expressed in the form of a story. Mythological themes taken over from the Greeks and the Jews (e.g., the origin of the world, the fall of man, the divine in human form, and other themes) have been transformed by Christian concepts, into the history and development of Christian doctrine.

In the 20th century three interpretations of Christian myth have prevailed: the history of religions, the psychoanalytical, and the existential interpretations.

According to the 'history of religions' interpretation, myth is a sacred story. Mircea Eliade, an eminent Romanian/American historian of religions, has defined myth as sacred history i.e., as a description of "the various and sometimes dramatic break throughs of the sacred (or the supernatural) into the World". Knowing the sacred story and participating in its ritual re-enactment at a sacred time (e.g., the Lord's Supper, especially on Holy Thursday) enables the believer to understand his origins and his place in the world.

The psychoanalytical interpretation views myth insymbolic terms. Thus, myths are viewed as stories of significance for an individual based on primary mental forms (basic symbols, often geometric) that help one to understand one's human
condition. The Existential interpretation has gained wide acceptance among Christian scholars. Rudolf Bultmann, a German theologian of the 20th century, views myth as a form of expression by which man understands himself. The form of the imagery of myth, according to Bultmann, is of this world, which is different from the sacred realm; there is a basic contradiction between this world of space, time, and cause-and-effect, and the transcendent timeless realm of God. Bultmann notes that God is thus conceived of in spatial terms (e.g., a being up in the sky), whereas the spiritual realm is by definition not of the space-time world.

Existential theology has absorbed the influence of contemporary existentialism, and stresses human existence, in its view both of philosophy and of Christianity. For the existential theologists, philosophy is no longer atheoretical quest for the essential nature of things but the desperate attempt to understand contemporary life in this world of increasingly dehumanizing forces, to affirm some ground for being. The Christian viewpoint is concerned with existence in relation to the situation of man as a human being. In this context the Bible is human witness to the existential discovery of meaning rather than an authoritative and historical record of revealed doctrine.
During St. Francis of Assissi's visit to the Holy Land in 1219, he stayed for two years in the Friary at Acre (Akko) and he was able to visit holy sites in Galilee and Judaea. Before his return to Italy, he arranged for some of his colleagues to conduct Christian services at these historic religious sites, and to tend to the underprivileged in Bethlehem and Jerusalem which Franciscans have continued to do until the present time.

Following his return from Israel, St. Francis encouraged devotion and identification with the sufferings of Christ to the extent, we are advised, that Jesus Christ's five wounds - 'stigmata' - appeared on Francis' feet, hands and his side.

When the Franciscans in 1342 assumed official responsibility as custodians of the so-called 'holy places', they continued their mission of promoting interest and devotion to the passion of Jesus Christ, which included later in history, the worship of the Stations of the Cross, first in Franciscan churches throughout the world, then in countless associated parishes.

The first stations outside Jerusalem were probably those created in the fifth century A.D., at San Stefano in Bologna. Precise historical records do not exist, and as mentioned previously, much must have been destroyed in the development and growth of these particular devotionals, but we do know that in the fifteenth century, Blessed Alvarey at his priory in Cordova, set up a number of shrines in sequential order to commemorate the events of the passion. This action was followed by the Augustinians, John and Peter Fabriano. Stations had been erected in the Franciscan cemetery in Antwerp some years earlier.

Great variety had existed regarding numbers and names of the stations, before tradition resolved things quite specifically.
History tells us there have been five stations in Bologna, seven in Antwerp, and in many towns, even villages, as many as twenty or thirty stations. Fourteen stations did seem to evolve more as the choice of religious writers, than to actual practice in Jerusalem and Israel - determination of the number as fourteen by the Holy See seems to have resolved the matter finally, seeming by then only to officially approve what had been a popular custom for a considerable time.\(^{16}\) In the seventeenth century, a number of papal statements referred, (it would appear for the first time), quite specifically to the Stations of the Cross and these decrees were probably instrumental in a suddenly revived interest on a much broader scale. St. Leonard of Port Maurice (1676-1751) was a Franciscan who can claim large responsibility for the dissemination of papal information regarding the desirable form of worship of the Stations of the Cross - he travelled extensively, preaching penance and devotion to Jesus suffering, and set up eventually more than five hundred sets of fourteen Stations of the Cross in those areas where he had preached.\(^{17}\) (The best known of these was established by Leonard in 1750 in the Colosseum in Rome). This was a mammoth and pioneering undertaking, especially when one considers that Turkish authorities had at various times totally forbidden public and devotional displays of any description. (Since that time a fifteenth station has periodically been suggested as a desirable addition for contemplation and worship of the resurrection, but this has met with no success, most probably because aspects of the resurrection would seem to be implicit in devotions relative to Jesus Christ's death and entombment.)

There is no record that reveals whether the apostles or even their less immediate followers worshipped the places Jesus Christ passed on his way to Calvary, but it is not surprising that Jerusalem has been a symbolic religious focus for pilgrims since very early beginnings. Lady Etheria (Egeria), the Gallo
Spanish pilgrim, and as well a person who has become known only as the Pilgrim of Bordeaux, have each described the attraction and magnetism of religious souls to Jerusalem. St. Jerome eventually became committed to visiting the Holy Land, having witnessed the obsession of his fellow worshippers in his own time.

In Luke 14: 26, 27 Jesus invites each follower to renounce himself and take up his cross. It is believed that for a considerable time prior to the Way of the Cross being organised into quasi-liturgical worship, devotion to the "Passions" was one aspect of Christian activity designed to show acceptance of Jesus Christ's invitation. The early 'Sequela Christi' was a following in Jesus Christ's footsteps and 'Memoria Crucis' the ceremony which was designed to keep alive the memory of the suffering on the cross.

In the days before archaeology and historical scholarship had assisted in refutation of what was previously believed to be the exact route memorialised by the Jerusalem Stations of the Cross, the believer could confidently worship at what he or she believed to be the exact place where the Passion had occurred. Since the expression of those qualifications however, pilgrims have seemed to accept the precise geography of these places to be of far less importance than the intensity of their own faith, and the fact of a symbolic designation towards which they can direct their emotion and fervour, thus entering into what they believe is the omnipotent mystery of the Passion. It is a fine example perhaps of the spirit, illogically but certainly triumphantly overcoming the physical.

Historically, and for many believers still, a trip to Jerusalem is not always possible, and so the images created by Christian artists, no matter in what location or in what period, have become the devotional icons which evoke memories of
that now ancient series of events, which appear to stimulate the believer to even more intense commitment.
The Way of the Cross leads to the Holy Sepulchre, or more correctly now, the Basilica constructed over Mount Calvary, the location where the Resurrection may have taken place.

(E)  **Altered Images throughout History**

During early periods of Christianity there were several ways artists chose of depicting the bearing of the cross; most popular among these was a version which included Simon of Cyrene carrying the cross but excluding Christ; a combination of Jesus Christ bearing the Cross with Pilate washing his hands; and a third version which depicted Jesus Christ and Simon carrying the cross together. Some examples may be illuminating. In one famous passage in the cycle of the Passion, as rendered in the gospels of St. Augustine (C.600) this latter theme depicts Simon and Jesus Christ walking one behind the other, leaning forward as they share the burden of the heavy cross which rests on their stooped shoulders. A Jew walks beside Christ, and three soldiers whom we have already seen in the previous panel leading Christ away, now follow. An early sixth century Ravennite mosaic in S. Apollinare Nuovo, shows Christ led by two unidentified men; two attendant priests complete the picture. There is a variation of this same scene on one of the wooden doors of S. Sabina in Rome where a bound Jesus Christ is led by a priest.¹⁹

A most interesting variation on this motif exists in a painting which has survived in Turkey, in the Elmali-Kilise.²⁰ This shows the road to Calvary, but with no bearing of the cross. A resigned Jesus Christ is led by a soldier who tentatively holds a rope, the other end of which is lightly looped round Christ's neck. Christ's hands are not tied - his right hand is symbolically raised in the mediaeval manner representing speech; his left
hand holds a gospel. Simon and the cross have been excluded, in order one presumes not to detract from the dramatic moment of Christ being led to his execution. On an adjoining wall, the crucifixion maintains presence by an imposing scale which dominates.

One of the reliefs on the gold antependium in Aachen (c.1020)\textsuperscript{21} shows Jesus Christ’s hands bound, and those soldiers who are present study him intensely, one hand raised by the soldier who is speaking. In an earlier version, in the Codex Egberti (c.980) and later in the Book of Pericopes of Heinrich III (1039-43), Jesus Christ is also shown bound, although some earlier illuminators (i.e. "illustrators", from illuminare; to throw light on, make illustrious, to paint or limn in colour) show Jesus Christ only led by the hand. (It was this same illustrative origin, the Echternach School, which introduced the crown of thorns into the scene in which Christ is led away to his execution.) Byzantine miniatures often show a reluctant Jesus Christ being dragged forward, frequently with Simon ahead or following, carrying the cross. Other such scenes sometimes show Pilate washing his hands, Simon walking ahead carrying the cross, and an unfettered Christ led by one hand, again unbound (to characterise his passivity perhaps?) This type of composition tends to follow the Roman tradition, notwithstanding the fact that frequently Pilate and Christ exist on separate reliefs, which is not usual.

A near naked Christ hands the cross to Simon in a story-telling sequence from a thirteen century English manuscript, and on a painted cross by the Tuscan Gugliemo at Sarzana (c.1138)\textsuperscript{22}, Christ turns his gaze on the women who follow him in what must be a very early example of this particular and previously unknown motif in western art. The city gate too is included here, perhaps for the first time, and together with the women, and the crowd which is present, these motifs have evolved or been borrowed from a style and content,
reference to which is not made in religious literature until after 1300. One must reiterate mention of the gaps which must exist in our understanding, when so many art works over such a long period of time have been destroyed or lost. Logical chronological analysis is not possible.

Another concept of the bearing of the cross appeared in the eleventh and twelfth centuries - Jesus Christ unbound and not even led, carries the cross himself, and the women are included, together with additional figures who are increasingly added (one assumes), for the sake of filling the composition. Other variations at this time include Jesus Christ carrying a scroll in his hand upon which can sometimes be read the first words of his address to the women of Jerusalem, all in the presence of the grieving women assisting him in the carrying of the cross. In Padua (c.1305) a fresco by the incomparable Giotto perhaps most adequately combines all the influences and changes to that time. Many figures crowd the composition, dominated by a labouring Jesus Christ who grasps the shank of a huge cross and carries it unaided. (Several decades later almost certainly following Giotto's lead, the scale and weight of the cross was to increase even more.) The executioner is there, the city gate, and even elements of sub-plot exist. Mary crouches on the ground (albeit in the still slightly stiff Byzantine tradition) and she holds her son's body on both knees. Jesus Christ's head is supported by the hands of one of the veiled women mourners, his feet are held by Mary Magdalene. John's arms extend in frustrated grief, a kneeling woman holds Jesus Christ's hands. Joseph and Nicodemus wait in the background with the shroud, angels descend from heaven. All the characters focus their attention onto the face of the dead Christ, to which the viewer's gaze always returns as the real centre of the painting. (In later developments, as some figures are added, identification of the secondary characters becomes evident. Mary Magdalene is
traditionally characterised by long hair, Veronica more logically by her veil.) Motifs of the instruments of the passion (Arma Christi) too, begin to crowd the designs - ladder, and hammer and nails appear, and other crosses are added. Realism is developed further, loosening the stiffness of the Byzantine forms and figures.

In the fifteenth and sixteenth centuries in northern Europe, the bearing of the Cross was by that time very common as a theme depicted on altars, in book illustrations and in various forms of devotionals, but again there are two variations with subject. In one such, the context is the road to Calvary in which Christ is helped with the cross by a deliberately peasant-like Simon, (e.g. Luneberg Panel C.1418)\(^24\). The other variation, within only a few decades, shows additions multiplying, in works that follow Giotto’s pioneering lead a century and more before - more characters still, more sub plots involving children and stone throwing, even the emotive presence on occasions of skulls and bones. Anger, harassment and drama exist as part of the humanising growth in art which it seems Giotto began almost single-handed in the fourteenth century.

(F) Jesus Christ’s Trial

Christians and non-Christians, believers and non-believers agree that the crucifixion of Jesus Christ is one of two elements forming the crux of Christianity, and no matter what else remains arguable in the bible, (and there is much), it is generally agreed that this event probably happened. Whether that agreement about history extends to the Resurrection when St. Paul said “...Christ died for our sins...and was buried...and...rose again the third day...” (I Corinthians 15; 3, 4) remains contentious in the extreme, but these two events would seem to be the whole basis of Christian belief.
Who crucified Jesus Christ? The traditional answer is the Jews. That widespread belief has assisted endorsement of some of the most heinous genocidal crimes upon members of the human race ever perpetrated. In the collection of Jewish law (called the Mishnah), we read that Jewish courts at the time to which we refer, indeed had the power to authorise the death penalty, but only by stoning, burning, beheading and strangling. Crucifixion was a popular and official Roman method of execution, originating probably in Greece or Persia and reserved for rebels against the state. But it was the Romans who were in government, who were responsible for the laws, not the Jews!

Here there is a contradiction however—the Gospels clearly relate that it was the Jews themselves who demanded Jesus Christ's crucifixion and that the Roman procurator only acceded to their demands. This is endorsed by Paul (I Thessalonians 2, 14 - 16) who states categorically that the Jews killed Jesus. When Paul wrote that first letter, he was a member of the Roman Council which had been involved in persecuting early Christians, a member of the same council which presumably had examined the case of Jesus Christ.

The Romans and Jews found themselves in a dilemma. Although Jesus Christ was neither a political revolutionary nor a heretic in the accepted sense, he was a serious embarrassment to both - he had not insulted or blasphemed God, but he declared he was the way to God, thus putting himself above Moses' authority; Jesus had disputed with the Pharisees but at his trial before the Sanhedrin, it was the Saducees, guardians of the temple, who provided the real threat, for it was they who needed to concern themselves with liaison between the Romans and the Jewish nation. Jesus Christ's offence was of a religious, ethical nature, but its implications were legal and political.
The Romans, as good soldiers, were suspicious of any Messianic movement, and the Jews saw that if that trend continued, Jewish privileges could be threatened. This could then result in the Jews' own holy places being destroyed. When Jesus Christ raised Lazarus from the dead, his popularity accelerated, and it was possibly this more than any other one single factor, which sealed his death warrant.

Summoned by the presiding Judge Caiaphas, Jesus appeared in the early morning before the Sanhedrin either in Caiaphas' house or within the portico on the Temple Mount. Members sat in a semi circle, witnesses jointly assumed the role of prosecutor.

According to St. Mark's gospel, the early prosecution evidence was conflicting and inconclusive and therefore invalid (Mark 14, 55-56). The next testimony regarding Jesus Christ's alleged threat to the concept of the Temple was similarly rejected, but this may have swayed the court, for at that time the Roman Temple was being threatened by the increasing popularity of the synagogue and several separatist movements. When Jesus Christ was asked to admit his guilt, he refused to reply to Caiaphas, until Caiaphas asked him directly if he were the son of God. For the first time in his short life Jesus Christ answered affirmatively and unequivocally (Mark 14, 61-62). This reply was interpreted as blasphemy, and gave Romans and Jews alike the rationalisation they needed. They spat on him and struck him, and bound and led him to Pilate the Roman procurator, for ratification by the Roman court.

Many people were interested in Jesus Christ's trial - Judas Iscariot, Herod Antipas, Annas, Pilate, even Pilate's wife, but arguably the keenest observer was Caiaphas, the high
priest, who was a wily politician. It was he who negotiated Jesus Christ's fate, yet the blame for this is traditionally directed at Pilate, indelibly reiterated every time the Christian creed is recited "He suffered under Pontius Pilate..."

Pilate as procurator ruled a vast section of the emperor's empire. Normally procurators were answerable to the provincial governor, but in Judaea the procurator had full authority. The gospels suggest that Pilate under pressure, altered his position towards the end of the trial when the consequences of an acquittal became apparent, but he does appear to be anti-semitic, his regime an infamous one of corruption and aggression. (A unverifiable story has it that Pilate eventually suicided at Vinne in Gaul.) Pilate originally didn't want to try Jesus - he sent him to Jerusalem to King Herod Antipas, ruler of Galilee, when he heard Jesus was Galiliean. Herod sent him back to Pilate. They were clearly both sensitive to the issue - Pilate lost! (For further biblical detail concerning the trial before Pilate, refer to John 18, 29-40 and John 19, 1-16).

(H) From Praetorium to Calvary

The Jerusalem Jesus knew before he was crucified, was devastated in the first century A.D. by the Romans, and totally destroyed by them in the 2nd century, so the precise route Jesus Christ followed to Calvary is impossible to confirm. Of the fourteen stations one may visit today, nine are endorsed historically from mention in the gospels. The other five appear to be products of christian piety. The site of the Praetorium where Jesus was condemned is uncertain, but certainly the location of the hill of Calvary can be identified with reasonable certitude.

Some scholars believe the praetorium existed on the western side of the city in Herod's palace, but others have
claimed a location in the Tyropoeon Valley to the south of the temple area. Another version (since crusader times) has identified the site as the Antonia Fortress, which Herod the Great built to the north of the temple. He named it after his patron Mark Anthony so it must have been built before the Battle of Actium (31 BC.).

Most modern of the contemporary scripture scholars are of the opinion that the Antonia Fortress was built on a mass of rock, south of where it was formerly believed to have been. This would establish the fortress where the Omariya School now stands and this conforms to current acceptance. St. John’s gospel names the area outside the praetorium as 'Lithostrotos' which means either a stone or mosaic floor, and the Hebrew or Aramaic equivalent of 'Gabbatha' (from 'gab', a hump or projection), suggests great height.

The rocky mound on which the building stood, still existed in the fourth century if we are to accept the observations of the so-called Pilgrim of Bordeaux who was a visitor to the Holy Land in 333 - 334 A.D. It may be that in the seventh century when the Moslems enlarged the temple area, they removed the remains of the building and the mound with it. It is because it is widely believed that the relics of this site are under today’s Omariya School, that the courtyard of the school is designated by Christians as the first station. The second station is made in the adjoining street, just outside the Church of the Condemnation.

To be as specific as possible concerning the position of Calvary, it is necessary to briefly trace the early history of Jerusalem, originally the Jebuscite city of 2,000 B.C. which was located at the intersection of the Kedron and Tyropoeon valleys south of the present old city. This city during David’s long leadership became the capital of the united Jewish kingdom. With Solomon’s subsequent reign,
the religious centre moved to Mount Moriah, where the Dome of the Rock now stands. The Book of I Kings 6, records King Solomon's building of the Royal Palace and the first Jewish temple. (I Kings 6)28

In Hezekiah's reign (716-687 B.C.) a wall was built around the whole area. Nehemiah was to rebuild both city and wall, and it is a fact that up to the reign of Herod the Great (37-4BC) the Tyropoeon valley and the western hill were surrounded by a wall. Other walls protected residential areas to the north from Herod's Palace which lay to the north west of the Temple. The city within these walls was the city of Jesus Christ's time.

Problems of specificity now arise. Today the Basilica of the Holy Sepulchre covers both the site of Calvary and of the Sepulchre - but nineteenth century scholars had difficulty with this because at that time the walled city of Jerusalem had always been accepted as the city of David and Solomon and the basilica was understood to have been at the city centre - biblical evidence placed Calvary and Jesus Christ's tomb outside the walls. (What was missing from the nineteenth century evidence was what we know today - that the present outline of the old city follows the outline of Hadrian's second century city.)

As a result of this anomaly, another calvary site outside Jerusalem's walls was looked for by some scholars. Claude Condor, a prominent archaeologist, claimed a cave north of the city was the true site of the Sepulchre, and General Gordon of Khartoum (and one presumes of the Presbyterian church) supported and endorsed this idea, naming the new site 'The Garden Tomb'. There seems little real evidence to unequivocally support the authenticity of either the garden tomb or the basilica - available for perusal
today, each is carefully tended and cared for, and worshippers of both locations happily and dutifully abound.

The stormy history of sites of worship in Jerusalem is without parallel, but reflects Middle East turmoil. Under Bar Kochba the Jews revolted against the Romans in A.D. 132-135 and pursuant to this, on the orders of the Emperor Hadrian, Jerusalem was razed to the ground, Jewish devotional sanctuaries were replaced by pagan temples, and the city's name was changed to Aelia Capitolina. The Forum and Capital were constructed on the sites of Calvary and of the Holy Sepulchre, both of which were converted into pagan shrines and were forbidden to Jews and Christians for almost two centuries. In 326 the Emperor Constantine destroyed the pagan shrines and converted Calvary and the Sepulchre into a Christian sanctuary of three conterminous buildings where Jesus Christ's tomb was separated from the hill at Gareb, and surrounded by a Roman mausoleum.

The dedication of the Constanturian concept took place in September 335 A.D. in the Emperor's presence, but by 614 A.D., the Persians had conquered Jerusalem, burnt the buildings and removed the relic of the true cross to Persia. This was returned to Jerusalem sixteen years later under the Christian Emperor Heraclius. Constantine's basilica had been rebuilt but in less than ten years the Arab Moslems conquered Persia and dominated the Byzantine empire, once more threatening Jerusalem. Under the successors of Caliph Omar, who had been a friend to Jerusalem, a Mosque was built on the site of Constantine's sanctuary, but in 1009 Caliph Hakim destroyed all Christian buildings including Jesus Christ's tomb. Forty years later the tomb was reconstructed and part of the Basilica rebuilt under the Emperor Monomachus.
1099 saw the arrival of the crusaders, and the Romanesque church built by them in 1149 still occupies the site of Calvary and the Holy Sepulchre, surviving more than eight hundred years of invasion. Reflecting aspects of this extraordinary history, but peacably, the site of the Holy Sepulchre and of Calvary is now shared by Catholics, Greek Orthodox, Armenians, Syrians and Copts. Abyssinians have a section of the roof, and Anglicans hold services in the chapel of Abraham above the rock of Calvary, but only with the continuing permission of the Greek Orthodox church. (An example of harmonious ecumenism to say the least!)

(I) The Stations of the Cross

(i) The First Station of the Cross - Jesus Christ Condemned

In the street called the Via Dolorosa is the Omariya Moslem College in the courtyard of which exists what is claimed to be the site of the First Station of the Cross. The College building has been at various times, among other things, the residence of the Turkish governor of Jerusalem and a barracks for Turkish soldiers.

This is the traditional site of the Antonia Fortress or Pontius Pilate's Praetorium and the Lithostrotos, where Jesus Christ was publicly demeaned and condemned to death by Pilate. Today, to the right of the entrance, is a small domed building which allegedly marks the location of an inner chamber where the crowning with thorns took place.

(ii) The Second Station of the Cross - The Cross Imposed on Jesus
The location of the second station has been established on the road between Omariya College and the Franciscan compound. (The compound contains the famous Franciscan museum and library.) The first mediaeval chapel, parts of which are still in evidence, was passed in 1858 into the possession of the Franciscans who renovated it in the 1920's in twelfth century idioms. To the right of the entrance, commemoration of the scourging of Christ is made manifest by the evocative Chapel of the Flagellation, including as it does a mosaic ceiling based on the theme of the crown of thorns and what is known as Flagellation Window which depicts Pontius Pilate washing his hands. (Little did Pilate know that this simple ablution would fail to achieve the forgiveness he craved in his own lifetime, but would not eradicate his action over a period of almost two thousand years!)

**Church of the Condemnation**

At the left of the site of the second station of the cross is the Church of the Condemnation of Christ and the Imposition of the Cross. The twentieth century restoration of this originally Byzantine style building was undertaken by the Franciscan architect Brother Vendlin Gierlich of Mandel. It is believed that somewhere in this vicinity the cross was first placed on Jesus' shoulders for his journey out of the city to Golgotha. (The gate by which Jesus left the Antonia fortress was outside the wall which defined the city's parameters so that, in conjunction with the curious crowds who accompanied him, he would enter the city by the Fish Gate having arrived at that entrance by passing the fortresses of Nehemiah. Eventually, he
would pass through the Judgement Gate and thence to Calvary.)

The Ecce Homo Church

Although the main central bay of this church is believed to have spanned this section of the Via Dolorosa, and therefore does not commemorate a station of the cross, it is worthy of note 'en passant'. It stands to the west of the Church of the Condemnation as part of the convent of the Sion sisters. This church, which incorporates some of the best preserved and most extensive Roman paving in existence, was conceived to include in its interior a quite unusual architectural fragment. An ancient arch stands behind the altar, and forms the north bay of a monumental triple arch, the centre bay, which as previously mentioned, spans the Via Dolorosa.

This architectural fragment was known for hundreds of years as the Ecce Homo Arch, because it was believed to be above the spot where Jesus was presented to the people by Pontius Pilate with the words 'Ecce Homo' 'Behold the Man'. More correctly however the relic is of a triple gate built in A.D. 135 by the Emperor Hadrian and originally marked the entrance to Aelia Capitolina, which the Roman emperor had built on the ruins of Jerusalem.

The Greek Praetorium (i.e. Jesus Christ's Prison

A branch of the orthodoxy in their building west of the Sion sisters convent, owns part of the Roman
paving and some grottos, one of which is referred to as the prison of Barabas, the prison of Christ. It may be disillusioning but honest to relate that there appears no proof or even traditional mythology to support this claim. Legend abounds! Notwithstanding, clergy of the Greek Orthodox church habitually assemble in front of the praetorium before an ensuing Good Friday service in the Holy Sepulchre.

(iii) **The Third Station of the Cross - Jesus Christ's First Fall**

A short distance from the Ecce Homo Church, at the corner of El Wad Street and the Via Dolorosa, is the small chapel which commemorates the third station of the cross, and which was built by largely Polish refugees and servicemen during the second world war. Armenian catholics acquired the land in 1856 for what is now their present church and school previously the location was the entrance to the Turkish bath known as 'Hammam es Sultan'. Tradition and mythology have preserved this site as commemorating the memory of Christ's first fall, close to and short of the site of the ancient Fish Gate, but there is no mention at all of the fall of Jesus Christ in the gospels, much less a description of the alleged site. A high relief sculpture by Thaddeus Zielinsky now depicts the event.

(iv) **The Fourth Station of the Cross - Jesus Christ Meets His Mother**

The station depicting this event on Jesus Christ's way to Calvary has been identified for posterity as being outside the Armenian Church of Our Lady of Spain. The traditional meeting place of Jesus Christ and his mother
is marked by a small chapel above the door of which is a half bust of Christ and Mary - a plaque on the altar inside commemorates the event. It is said that when Jesus fell this first time, his mother was there to assist. Like much of the available information concerning the stations of the cross, this episode belongs more to the realm of mythology and legend which is widely known both in Israel and internationally, but the fictional nature of much of the story of the Passion, even while acknowledged, appears neither to dilute the intensity, nor dim or alter the focus of genuine religious faith and dedication.

According to these same Christian Catholic legends, it was Mary who began the practice of visiting the sites where her son had suffered. The fourteenth century hymn 'Stabat Mater Dolorosa' (At the Cross Her Station Keeping) by the Franciscan poet Jacopone da Todi, endorses this view, which is extended in the many translations of the famous poem, and in its settings to music by composers as varied as Dvorjak, Palestrina and Haydn.

(v) The Fifth Station of the Cross - Simon of Cyrene Takes Up the Cross

Local Christians know Tareek El Alam as 'the street of sorrow', a steep section of the Via Dolorosa encountered when proceeding west from the Church of Our Lady of the Spasm, and from the Fourth Station. To the south on the left hand side, a tiny chapel built in 1895 honours Simon of Cyrene and marks the site of the fifth station of the Cross. As well, the site is to be found here of the very first Franciscan residence in Jerusalem (1229). Nothing is known of the Cyrene called Simon.
except that he had two sons, Rufus and Alexander, who are also named in the gospels.

(vi) The Sixth Station of the Cross - Veronica Wipes Jesus Christ's Face

Today, one of the most impressive streets of the old city of Jerusalem is the Via Dolorosa and this last section of it, still travelling west from Tareek El Alam, is exceptional. A succession of flying buttresses supports ancient buildings and, only fifty yards from the Chapel of Simon of Cyrene, after proceeding under an archway, one finds the location of the sixth station of the cross - a fragment of pillar embedded in the wall to one's left. Again it is a traditional and legendary designation where it is thought Veronica may have resided. Information concerning these sites is drawn from local legend, conveyed orally during the Jerusalem visit, and from "The Stations of the Cross in Jerusalem" by John Kenneth Campbell (refer Bibliography).

The catholic Greeks assumed rights to the site in 1883 and it now boasts the Church of St. Veronica and an ancient crypt which has been recently renovated (1953). Legend has it that in ancient Jerusalem, local women lined the roads along which condemned prisoners travelled on their final journeys to execution. It is also said, again with no verification, that on the occasion of Jesus' last fateful journey to Calvary, one of these same women stepped forward from the crowd, and wiped Jesus' face. (It is said that subsequent to that action, the image of Jesus' countenance remained on the cloth which she used - hence the name Vera Icone: true likeness. This has been mentioned previously, but it is such a romantic, and mysterious and unlikely story, it is worth reiterating.)
(vii) The Seventh Station of the Cross. Jesus Falls the Second Time

Where the Zuk Khan ez Zeit intersects with the highest section of the Via Dolorosa, is traditionally where the events surrounding Jesus' second fall, known as the seventh station of the cross, are said to have occurred. In ancient times this same cross roads existed as the junction of the Cardo Maximus and one of the transverse roads (known as decumani) of Hadrian's Aelia Capitolina. In post-exilic times it is believed there was a gate near this spot, between the Gate of Ephrain to the south and the Fish Gate to the north, which was identified by Nehemiah as 'the old gate'. (Nehemiah 12: 13). Legend tells us that it was on this gate that the notice advising Jesus' death was attached. It is for this reason that Christians subsequently named this exit the Judgement Gate, believing too that this is the exact spot where Jesus fell the second time when leaving the city. Again, this is an episode which is not mentioned in the gospels, although relative to this, there may be a prophetic passage, described by Mark, but found in his description of Christ's agony and prayer the evening before in the garden of Gethsemane. (Mark 14: 34_35). Today, a small chapel honours the poignant but problematic event of the seventh station.

(viii) The Eighth Station of the Cross - Jesus’ Encounter with the Women of Jerusalem

Once one leaves the site of the seventh station one climbs some steps to the right from the Zuk Khan ez Zeit to the street called Aqabat el Kanqa, passing the German Hospice of St. John. To the left embedded in the wall of the Greek Orthodox Convent of St.
Charalambos, is a stone marked with a Latin cross, and the letters 'NIKA' ('Jesus Christ conquers'). This plaque commemorates Christ's meeting with the women of Jerusalem as recorded by St. Luke. (Luke 23:27-30) If one assumes that Luke's observations were correct and are to be believed, it would seem that Jesus in these passages was much more concerned with the destiny of the women, and of the inhabitants of Jerusalem than with thoughts of his own well being. From Luke's writings it could be interpreted that Jesus warned the women of Jerusalem against imminent destruction of their city and state by Titus' Roman army, which was to happen forty years after his death - his words echo some of the dire prophecies of the Old Testament.

(ix) The Ninth Station of the Cross - Jesus Falls for the Third Time

To proceed from the eighth to the ninth station one must detour around the Greek convent of St. Charalambos, by way of what was once the main thoroughfare of Hadrian's city of Aelia Capitolina, namely the Zuk ez Zeit. In Hadrian's era this very wide colonnaded street was known as the Cardo Maximus and was covered then, as it is today, by a roof. At that time it extended from Damascus Gate in the north, south to Sion Gate, effectively dividing the city into two main areas. The Crusaders knew the imposing street as 'Malcuisinat', meaning 'the place of bad cooking' and we are reminded of this today, when we are still able to observe to the south end, which is a food and fish bazaar, the extraction ventilators which dispersed smoke and steam from the crusader army cookhouse all that time ago. The location of the ninth station of the cross is designated by a pillar set in the wall at the entrance of the Coptic Patriarchate Church, which exists
at the end of a long dark passage running on from a wide awkward stairway.

It has always been assumed that every criminal bearing a cross on this journey had to complete this last section still carrying the cross, and that Jesus fell for the third time here due to fatigue and increasing weakness before persevering to the rugged summit of Calvary.

NB: The Church of the Holy Sepulchre

The remaining five stations of the cross are contained within the Church of the Holy Sepulchre, which here should be described in some detail.

As mentioned previously, the church is shared by several sects; Greek Orthodox, Roman Catholic, Armenian, Syrian, Coptic and Abyssinian, and the interior of the building is therefore overcrowded with various chapels and a diversity of lighting arrangements which attempt to lighten the dark, even gloomy spaces, without destroying the inevitable atmosphere of mystery.

The church is set on the Hill of Golgotha. (This means skull hill, from the Hebrew for skull 'gulgolet'.) The hill is today largely concealed under the church but is occasionally revealed among the church foundations in less accessible areas of the complex. A legendary story that Adam's skull is buried here is not given serious credence by biblical scholars.

Inside the entrance of the Church of the Holy Sepulchre is the Stone of Unction where it is said Jesus was anointed after being taken down from
the cross. In the high domed Rotunda is the Holy Sepulchre, where two commemorative buildings exist; one, the Angel’s chapel, shows the stone which it is alleged covered the tomb until it was rolled away by the angel; the other contains the tomb or sepulchre, now lined with marble.

(x) The Tenth Station of the Cross - Jesus Christ Disrobed

Leaving the ninth station, one passes a terrace on the roof of St. Helena’s chapel, home for groups of Abyssinian monks who have existed and prayed here ever since they were obliged to vacate the Holy Sepulchre in 1668.

Having returned to the Zuk Khan ez Zeit, one turns south briefly, then west into the Zuk ed Dabbagh. One approaches the entrance to the courtyard of the Holy Sepulchre, by-passing the German Lutheran Church to the left, opposite the Russian Alexander Hospice on the right.

One now passes the Stone of Unction, climbs to the platform of Calvary which houses one Greek Orthodox and one Latin (Roman Catholic) chapel. The tenth station has been assigned to the Latin chapel to the right. It will be recalled that after Jesus was stripped by the Roman soldiers, they divided his clothing excluding his coat, into four portions, one for each soldier. It would appear that because his coat was difficult to tear and share because it was seamless, (probably resembling the Tallith or Jewish prayer-shawl), it was decided by the soldiers to throw dice to decide who should assume sole ownership. (John 19:23-24)³² Thus the prophecy of the scripture was fulfilled.
The drama now moves quickly forward to its inevitable conclusion on Golgotha, from this 'beholding of the man', naked, alone, submitting.

(xi) The Eleventh Station of the Cross - Jesus Christ Nailed to the Cross

A very short distance separates the eleventh station from the tenth station - both are in the same Latin chapel restored in 1937, but the eleventh station preserves a mediaeval figure of Christ on the ceiling.

The station is located in front of a silver plated altar, donated by Ferdinand I de Medici, Grand Duke of Tuscany in 1609, and modern mosaics illustrate some relevant episodes - Abraham in obedience to God's command preparing Isaac for sacrifice; Christ being nailed to the cross; and the Jerusalem women observing the crucifixion. Jesus was fastened to the cross with nails, and fulfilled the torture he foresaw the previous evening in the garden of Gethsemane. (Matthew 26 : 42)33

(xii) The Twelfth Station of the Cross - The Crucifixion - Jesus Christ Dies on the Cross

Jesus' death on the cross at Calvary is commemorated in the Greek Orthodox chapel. At the far end of the chapel an eastern altar supported by two columns encloses a silver disc which surrounds an aperture in the rock - this is the traditional location of Christ's crucifixion. Marks on the floor indicate where the thieves' two crosses may have stood, and the emotive atmosphere is added to by the perception through an opening of the marble, of a fissure in the rock, said to be caused by
the earthquake which legend informs us followed Jesus' death.

One assumes the base of the cross was set in rock, and the body perhaps propped up under the legs and feet, even in a sitting position, to prevent its tearing away from the nails. Pilate's ironic statement was then placed above Christ's head, written in Hebrew, Greek and Latin. (Matthew 27:37)34

Jesus' death is carefully recorded by the four evangelists - the oldest account is probably that of St. Mark. (Mark 15:33-39)35

(xiii) The Thirteenth Station of the Cross - The Deposition of Jesus Christ

The altar which marks the thirteenth station of the cross is between the eleventh and twelfth stations in the connecting archway. (A glass case above the altar contains a sixteenth century wooden statue of the 'sorrowful virgin' presented in 1778 by the Queen of Portugal Maria I of Braganza).

To avoid the indignity of Jesus' body remaining on the cross on the Sabbath, that evening a rich Jew named Joseph from Arimathaea, who was himself a disciple of Jesus, went to Pilate and begged the body of Jesus, which request was granted. (Matthew: 27:57-58)36

(xiv) The Fourteenth Station of the Cross - Jesus Laid in the Tomb

The fourteenth station is to be found at ground level again, where one must first return, then turn right and enter the rotunda of the basilica - the tomb of Jesus is
inside a small building centrally located in the rotunda. It must be remembered that this area was a cemetery in ancient times (which is the most likely explanation it was chosen as the site for the crucifixion of Jesus) and tombs can still be seen only a short distance from the sepulchre. The tomb which is worshipped here as Christ's burial place, was originally an anteroom furnished with benches for mourners, and an inner chamber where the body was laid on stone, but although the form has altered, there is reasonable acceptance, certainly among catholic christians, that this is the legitimate site of Jesus' burial. The gospel records the destiny of Jesus' body, after its retrieval by Joseph of Arimathea. (John 19:31-37)\(^37\)

(J) Chapter Notes for Part Three


(3) Ibid p.82.

(4) Ibid p.78.

(5) Ibid p.78.

(6) Henri Stern, Paris (in part)
David Talbot Rice, Edinburgh (in part)
(William) Arthur Voyce (in part)
Arthur Frank Shaw, London (in part)
(7) Ibid p.324 (Ch. v)
(8) Ibid p.324 (Ch. vi)
(9) Ibid p.325 (Ch. vi)
(17) Ibid p.51
(18) The New Testament of Our Lord and Saviour Jesus Christ (King James Version 1611) American Bible Society (No pub. date) Luke 14-26 "If any man come to me, and hate not his father and mother and wife and children and brethren and sisters, yea, and his own life also, he cannot be my disciple.
27 And whosoever doth not bear his cross and come after me, cannot be my disciple."
(19) Gertrude Schiller Iconography of Christian Art Lund Humphries, London 1972. p.79. (cf Fig.207).
(20) Ibid p.79. (c.f. Fig.207). (21) Ibid p.79. (c.f. Fig.282). (22) Ibid p.80. (c.f. Fig.287 detail). (23) Ibid p.80.

(24) Ibid p.81 (c.f. Fig.21).

(25) Thessalonians 2:14 For ye, brethren became followers of the churches of God which in Judaea are in Christ Jesus: for ye also have suffered like things of your own countrymen, even as they have of the Jews;

15 Who both killed the Lord Jesus, and their own prophets, and have persecuted us; and they please not God, and are contrary to all men;

6 Forbidding us to speak to the Gentiles that they might be saved, to fill up their sins alway; for the wrath is come upon them to the uttermost."

(26) Mark 14:55 "And the chief priests and all the council sought for witness against Jesus to put him to death; and found none.

56 For many bore false witness against him, but their witness agreed not together."

(27) Mark 14:61 "But he held his peace, and answered nothing. Again the high priest asked him, and asked unto him, Art Thou the Christ, the Son of the Blessed?

62 And Jesus said, I am: and ye shall see the Son of man sitting on the right hand of power and coming in the clouds of heaven."
(28) Kings 6  "And it came to pass in the four hundred and eightieth year after the children of Israel were come out of the land of Egypt, in the fourth year of Solomon's reign over Israel, in the month of Zif which is the second month, that he began to build the house of the Lord."

(29) Nehemiah 12:39  "And from above the gate of Ephraim, and above the old gate and above the Fish gate, and the tower of Hananeel, and the tower of Meah, even unto the sheep gate: and they stood still in the prison gate."

(30) Mark 14:34  "And saith unto them, My soul is exceeding sorrowful unto death: tarry ye here and watch. And he went forward a little and fell on the ground and prayed that if it were possible, the hour might pass from him."

(31) Luke 23:27  "And there followed him a great company of people, and of women, which also bewailed and lamented him. But Jesus turning unto them said, Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children. For behold, the days are coming in which they shall say, Blessed are the barren, and the wombs that never bare, and the paps which never gave suck."
30 Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us."

(32) John 19:23 "Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam woven from the top throughout.

24 They said therefore among themselves, Let us not rend it, but cast lots of it, whose it shall be: that the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture, they did cast lots. These things therefore the soldiers did."

(33) Matthew 26:42 "He went away again the second time, and prayed, saying, 0 my Father, if this cup may not pass away from me except I drink it, thy will be done."

(34) Matthew 27:37 "And set up over his head his accusation written, THIS IS JESUS THE KING OF THE JEWS."

(35) Mark 15:33 "And when the sixth hour was come, there was darkness over the whole land until the ninth hour.

34 And at the ninth hour Jesus cried with a loud voice, saying, Eloi, Eloi, lama sabachthani? which is, being interpreted, My God, my God, why hast thou forsaken me?"
And some of them that stood by, when they heard it, said, Behold, he calleth Elias.

And one ran and filled a spunge full of vinegar, and put it on a reed, and gave him to drink, saying, Let alone; let us see whether Elias will come to take him down.

And Jesus cried with a loud voice, and gave up the ghost.

And the veil of the temple was rent in twain from the top to the bottom.

And when the centurion which stood over against him, saw that he so cried out, and gave up the ghost, he said, Truly this man was the Son of God.

"When the even was come, there came a rich man of Arimathæa, named Joseph, who also himself was Jesus' disciple.

He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered."

"The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the sabbath day, (for that sabbath day was an high day,) besought Pilate that their legs might be broken, and that they might be taken away.

Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him."
33 But when they came to Jesus, and saw that he was dead already, they brake not his legs;
34 But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water.
35 And he that saw it bare record, and his record is true: and he knoweth that he saith true, that ye might believe.
36 For these things were done, that the scripture should be fulfilled, A bone of him shall not be broken.
37 And again another scripture saith, They shall look on him whom they pierced."
PART FOUR

STUDIO WORKS
PART FOUR

A. The Paintings.

B. The Theme.

C. Process by which the Eighteen Works were Made.

D. Comments Written After Completion of the Studio Works.
### STUDIO WORKS

(A) The Paintings

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Medium</th>
<th>Size (height x length cms)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Condemned</td>
<td>Oil paint on cotton duck</td>
<td>91.44 x 76.20</td>
</tr>
<tr>
<td>2.</td>
<td>Made to Bear the Cross</td>
<td>Oil paint on cotton duck</td>
<td>91.44 x 76.20</td>
</tr>
<tr>
<td>3.</td>
<td>Falls the First Time</td>
<td>Oil paint on cotton duck</td>
<td>91.44 x 76.20</td>
</tr>
<tr>
<td>4.</td>
<td>Meets his mother</td>
<td>Oil paint on cotton duck</td>
<td>91.44 x 76.20</td>
</tr>
<tr>
<td>5.</td>
<td>Simon Cyrene Bears the Cross</td>
<td>Oil paint on cotton duck</td>
<td>91.44 x 76.20</td>
</tr>
</tbody>
</table>

* Fourteen Stations of the Cross
  - Medium: Oil paint on Belgian linen
  - Size: 182.88 x 243.84

* Stations of the Cross
  - Medium: Oil paint on hardboard
  - Size: 121.92 x 213.36

* Kings Cross Stations
  - Medium: Oil paint on hardboard
  - Size: 121.92 x 213.36

* Fourteen Stations
  - Medium: Oil paint on hardboard
  - Size: 121.92 x 213.36
6. Veronica Bathes Jesus Christ
   Oil paint on cotton duck  91.44 x 76.20

7. Falls the Second Time
   Oil paint on cotton duck  91.44 x 76.20

8. Women of Jerusalem
   Oil paint on cotton duck  91.44 x 76.20

9. Falls the Third Time
   Oil paint on cotton duck  91.44 x 76.20

10. Disrobed
    Oil paint on cotton duck  91.44 x 76.20

11. Nailed to the Cross
    Oil paint on cotton duck  91.44 x 76.20

12. Crucifixion
    Oil paint on cotton duck  91.44 x 76.20

13. Deposition
    Oil paint on cotton duck  91.44 x 76.20

14. Entombed
    Oil paint on cotton duck  76.20 x 91.44

* The first four paintings, itemised but not numbered, each deal with the entire fourteen episodes of the theme. The fourteen paintings, numbered 1 to 14, and which follow the first four, each singly represents a different station of the cross.

(B) The Theme

The theme which is the basis for this series of paintings, has arisen quite naturally out of the context of both exhibited and unexhibited works made over the last thirty years. Beyond
student days, religious and spiritual subjects have most frequently (though not exclusively) been the direction in which my creative interests have inevitably led. (A clear distinction must be made here between religious subject matter in a painting, and religious painting.

Early painting themes were largely biblical and Old Testament e.g. 'Creation of the Animals' (1956), 'Dividing the Light from the Dark' (1957), 'Ascension of Elijah' (1962). The first solo exhibition at the Macquarie Galleries in 1962 included these subjects, and as well, among others, 'Creation of the Sun, Moon, and Stars', 'Dividing the Water from the Land', and 'Creation of Adam'. Of twenty three works in this early exhibition, only two were not religiously oriented, and of the twenty-one which were, seventeen were biblical themes.

Since about 1956 choice of biblical subjects as origins for paintings, in the majority of cases has gradually evolved into content (and therefore titles) which are not scriptural, but rather imply religious consideration and connotation. The second one person exhibition in 1963 attests to this fact - titles such as 'Resurrection' and 'Ascension' are still included, but also 'Death of a Poet', 'Worship of the Oak', 'A Refined Look at Existence' and 'Landscape with Anima'.

By 1965 and the fourth solo exhibition, the religious motif has broadened its frame of reference, resulting in, for instance, 'Ascension and the River', 'Portrait of a Saint', 'Saint with Birds', 'Hymn for a Flower', 'Ascension is for Poets' and 'The Martyr'. Biblical derivation is revealed however in this same exhibition with 'Daniel and Isaiah' and 'Abraham and Moses'.

By the mid sixties and the seventh one person show (in London by invitation, at the Commonwealth Institute Galleries) titles such as 'Journey Into Self', 'Hymn for Peace', 'Antiphany' and 'Resurrection for Soldiers' show this continuing
development of religious subjects, motifs and ideas, which has sustained to the present day in more than thirty solo showings of paintings in city and regional galleries in several states.

It was the same year as the London exhibition that the first produced play was staged at the Jane St Theatre in Sydney.¹ This fact will only be amplified here to draw attention to the always pervasive religious considerations present in both painting and writing. (The form of this latter discipline is almost always poetry and stage plays - the only exception is two unpublished novels).


This first play, a verbal collage of conflicting contemporary ideas and characters welded to the Dionysian myth, concludes with a soliloquy from Donny Smith, a young singer whom we discover has always struggled to maintain a clear distinction between illusion and reality. It is believed that reproduction here of part of this last scene in the play, when Donny addresses the audience directly, may elucidate the altered use in recent years, of religious motif; if not directly, most certainly implicitly in all the creative work.

"Donny: What we've tried to do tonight has been to have a refined look at our existence. It hasn't been a calm assessment of values I agree. It all began about ten past eight didn't it, and you've seen funeral arrangements become almost current policy in a great wallowing of the masses. But you didn't have to come here to see that. Cures have been ordered for two elderly men found ailing on the red border of our time, but then we cure all the time don't we? Or think we do. In any case we'll persist in
this rented danger I suppose. I mean it's a question of alternatives... What else is there?

Rest assured any previous signing to a long term contract of faith, should not be regarded as casually as some insist; as we've seen, it is still more satisfactory than the embrace of a multitude of shorter termed angels who provide at the very best, temporary relief only. Incredible! Greatest value you've even seen! All with a new guarantee! Free home inspection! Big Barganza! Big Savings! Big ferry services! Big week-end snow! Big men in business... Big baloney!

Alternatives to reality are infinite. Some people train in murder, some in lunches and art shows, some ban the ban on sexual morals. Then there's space vehicles, horse races, napalm, real estate, silent luxury, marshmallows, mutual acceptance, rent-a-flower, vanity, leisure, Russian facts, gadgets and women's squash. No one asks why. What do these things mean?

I don't know, but it seems to be what people cling to. It's certainly the kind of comfort and durability Australians demand, the world demands. The latest and greatest of us may yet find our famous century to be an embarrassing hoax. What do you think? (Serious real) What do you care? Hope seems to lie for my money, though we banned it some time ago, on tomorrow, Mr. Christ."

(...lights fade...play ends.)

Space does not permit further examination of written themes which parallel many of the questions posed in the paintings.
It may be enough to mention that some poetry titles over this very long period have included 'I Don’t Believe I’ve Ever Been On It', 'Where Prayer is Longing', 'Pillar of Doubt', 'The Wall Divides', 'A Refined Look At Existence', 'At Least You Get Something Out of That', 'Light the Divider', 'Bomb Sunday or Alabama Holocaust', 'Where Ya Goin?'

From the foregoing few paragraphs it would seem that unaccountably, the writing has absorbed many more pop culture influences than have the painted versions of these same themes. In the last decade, an occasional but infrequent return to precise biblical subjects has occurred, a recurrent and habitual practice which inexplicably seems to help refill the creative bottle. (It was during such a scriptural return, that the idea of Fourteen Stations as a subject for a series of paintings, was first conceived.)

Content of the paintings, while strongly figurative, has always been almost entirely non visual (in the accepted realistic sense). Beyond the traditional impositions of student days, themes of paintings have sprung from literary and intuitive stimulus, and this has been the case in the studio works under discussion. This may explain why the choice of subject became obvious, perhaps even inevitable, and valued as a theme which would logically continue, even summarise, the development of the painted works to this time.

Interrelated as this theme is with arcane abstractions of ancient myth and legend (with occasional unverifiable clues from the gospels, and less still from scientific and archaeological hypotheses), the subject once researched, to some extent emerged as an exciting and compulsory proposition, the execution of which, in paint, became urgent and unavoidable.
In a sense, the creative resolution of the conflict between known and unknown elements, equates to what retrospectively, one can now confirm, has always been the basis of my work in painting. The conflict between intellect and intuition, between meaning and significance, has emerged as the problem to be solved; subsequent resolution of that conflict in paint becomes the final form of the painting. (Perhaps all of one’s life, one searches for this same conjoining, marrying head with heart. In art terms, the resolution is one which involves both visual and haptic (emotional) elements. The successful painting (and I believe poem, novel, play or symphony) becomes the combining (in a holistic sense) of these two otherwise irreconcilable elements - the criteria for the success of the painting becomes concerned with the relationship between the artist’s subject matter (objective considerations) and his or her subjective responses. It is claimed however that these latter feelings may not necessarily or exclusively be reaction to the particular subject of a particular painting, but will include the artists’ statement (albeit implicitly) about what it’s like being alive in the world in the twentieth century.

Given this very broad, even global context in which the creative artist functions s/he is then able to focus explicitly on the subject or theme (either real or imagined). In doing so, one casts one’s intuitive net, to trap for a moment that chosen motif, and absorb the fragments for a time into one’s own creative scheme of things. Once ensnared and possessed in this way, that subject (originally and invariably not a very precious item) becomes an object of intense and close examination. Following this exhaustive study and a subsequent period of gestation, marks are eventually made which hopefully express what that scholarship and period of gestation have revealed. That revelation, ideally, will be expressed in an idiom which is personal and subjective, but which at the same time uses a twentieth
If this is an accurate version of at least one creative procedure, it may explain why subjects of great beauty and interest and fine detail are not often selected as subjects for artworks by serious artists - the very nature of such magnificent themes can inhibit, even totally deny, an artist's creative participation.

(C) Process By Which the Eighteen Works Were Made. 
(With an attempt to understand motivation for same.)

In what follows, an excerpt from an unpublished novel,¹ describes in close detail the technique one painter has used in mature years, to best realise visually, internal creative intentions. Although the experiences of

1. Rodney Milgate. The Nagual or Incident at Nolava Beach. the novel, (including of course the excerpt to be quoted), are fictionalised, they derive very directly from the manner in which I begin and complete a painting - to that extent the novel is autobiographical, and the methods today are unchanged from the time at which the novel was written. (A date is not given for completion of the novel - it is still under final revision at this time.)

It must be pointed out that in the quoted description which follows, a blow torch is first used to reduce the modelled surface of dried paint on hardboard, before rubbing back with wet and dry sandpaper and water. In the case of the three works on hardboard which form part of the submission for this award, this is the exact process which has been used. With the remaining fifteen works, where the medium has been oil paint on stretched fabric, of course the blow torch
has not been used - all other phases of the operation however remain as described, including sanding back with a wet abrasive. This process is sometimes an intermediate, (or more often early) stage in the making of the painting.

(Note also that, in the interests of clarity and brevity, some reproduced passages, phrases and words in the original manuscript have been deleted in their transference to this paper.)

"The beach was deserted. The crackling light of day had died away, even the longest shadows had disappeared, and early evening was settling over the coast, a little later it seemed than anywhere else. Mountainous seas in a very high tide, pushed onto the dark rough-grained mustard.

The two of them revelling in the drama, kept well clear of the half seen pounding sea to their right, and felt the wind and the invisible salt spray coarsen their hair and their features. How different this aloneness, from the crowded summer days...

...Dick went off to the left, well up on the sand, to roll in the remains of a dead gull. His owner wondered what uses the involvement with waste, with excreta and dead things, was to dogs - they seemed to thrive happily on a roll in fresh manure, or on a dead and preferably smelling animal. He wondered if he would have the courage to try it one day - it must perform a beneficial function he thought - perhaps for the skin, or the hair, or could it be nature's flea powder? (If so, it didn't work very well!)

The man began to run very slowly, as he enjoyed doing almost each day. The mind worked with great clarity at such times, and it was as much mental as physical exercise. He counted his steps: seven, eight, nine, ten, half way to the end
of the beach would be four hundred by the time he reached the other end it would be seven hundred, then the distance again on the way back - fifteen hundred altogether...

Nineteen, twenty, twenty one.

As he ran, he smiled to himself, aware now of his comfort and security...

...Ninety eight, ninety nine, one hundred - as always, flick the little finger forward on the clenched left hand to mark the hundred and start again. One, two, three, four. The foam at his feet was warm milk...

...What is that enormous obscure object further up the beach, to the left and away from the water? Machinery, yes, a tractor in the sand. They used it occasionally to grade and level he recalled, and to pluck out some of the petrified giants of heavy timbers that the surf periodically delivered up, as the sea gives up all its dead. The other thing it was now used for, is further on, and back a little from the beach excavation and restructuring for the sewer that has been ensuing for months now. Iron cages, and steel girders and enormous subterranean pipes being laid - all night, lights and jack hammers and safety helmeted workmen. And the unnatural noise.

...There are traitors here reflected, mirrored in a monk's sky. Where is one calm sound?

A tractor in the sand; my toes motorise. Closed drilling in the beware baths my limbs curl, cool and mechanise...

...(Ninety four, ninety five - now the third finger of the left hand joins the raised and straightened little finger to mark the
progress - that word again, but this activity at least isn't threatening anyone or anything else - two hundred. Now again, one, two, three, four, five...)
Ten-leven...Mar-gret. The repetition of his dull lurching steps in the sand, for no reason at all put the word forward in his head, and with his mouth closed, the necessary exhalation and long intake of air through the nostrils endorsed the thought. She would think this running was pointless activity and she would be right - but she would never agree that most endeavour where there was no end in sight, like play, is enjoyable because there is no justification - the means is the end. And so for him, the fulfilling things in life now were those indulged in for absolutely no conscious reason at all. His obsession with art had always been a way of thinking that had baffled Margaret for that very reason - as she expressed it, his interest was because he was only 'playing'; that he "just liked messing around with paint". He considered that phrase to be pointedly pejorative in relation to what he believed to be among the most respectable work a human being could undertake... At base, all art was "messing around"; what it revealed could be profound but it really created, even in the finest sense of the word, nothing that didn't already exist. It was less a creation than a revelation.

As a very young boy he certainly enjoyed "messing about with paint" - he repainted a front fence which was still wet with the tradesman's final coat of pride white. He painted a large section of it black, generously heaped on with a four inch brush, the materials gathered from under the painter's tarpaulin on his back verandah. "Messing about" was certainly true then, and he supposed with his jogging that was what he was doing now; seventy four, seventy five, seventy six, seventy seven, seventy... Messing about. Mar-gret, Mar-gret. Eight-tee.
Dick was back again, smelling as if he had died a month ago and was freshly resurrected and gratefully if odorously running wild. The two of them diverted their route into the waves to a depth of a foot or two, then curved slowly back onto the hard sand. It didn’t work. The smell was worse, if anything intensified by the salt and the wet. Dick leered impishly, acknowledging the joint exercise in futility...

Oyster clouds hung low and heavy in a restless sky and a mugginess foretold rain, as they silently continued their familiar journey; ninety five, ninety six, ninety seven...very soon the second finger on the left hand would join the other two to signify three hundred steps, and that was almost one half of one beach length...

...Five hundred paces now and with the left hand closed, the thumb of the right hand began the recording work. His body was involved in a process which functioned completely without his mind’s intervention or control and that was why it was necessary to use his fingers as an hodometer. He was fascinated that there was a level at which one could perform work without concentration, and while it was illogical, one really felt as if the mind were grabbing at useful sleep having set mundane motor activities in motion. In that sense, the feeling was similar to the decisions made in a painting, once the structure had evolved and the problem to be solved was known and underway. The greatest difficulty was in setting and recognising the problem - subsequent solutions were far less elusive.

A fine film of perspiration covered his forehead and shoulders now, mingling with the salt, and he noted that Dick had careered away again, nose close to the dark yellow, thick lumpy tail pointing hard and horizontal to aid his trajectory. The storm was tumbling and rolling out to sea, and for this reason there was more light of the type which gave
the high tones of the foaming surf a healthier and more convincing context...

...Tonight memories from the very early years were revealed as if in apposition with the timeless clearing sky. Internally too, there was a peeling back; the nature of his remembered beginnings was exposed and familiar, and emotive associations were inevitably recalled.

(As he raised the smallest finger on his right hand to signify another one hundred completed paces, he was unselfconsciously aware of his left hand and its radiating extremities marking the previous five hundred steps)...

...Approaching the rocks now, almost submerged in the high tide, the waves calmer with the wind of the storm out to sea, he turned round the black sedimentary crags without losing a step and started the long haul back to the beginning - whoever had once said there was no satisfaction in completion? He questioned the assertion strongly, as his legs ached, and his breath forced through a mild chest cramp. He would be glad to finish...

...He wondered how many sharks existed off shore to his left, and how close at that moment the nearest one was to his splashing hurting feet - it was a chilling thought, and also an unavoidable one, especially on most mornings when he tumbled headlong into the waves before the sun was up. But then he usually transferred quite quickly to the ocean pool for safety: there he could reflect comfortably about the teeming under sea life nearby, while he swam the few lengths he had become accustomed to, physically over-preparing for the conventionally uneventful day ahead. The swim and run made him very aware of his animal origins, and each day was a healthy exhausting excitement, because he felt he was part of the pulse of the world. The
bracing exercise and perhaps his nearness to the primitive elements, seemed to bring to the surface those instincts which otherwise could so easily become interred.

A late fisherman was setting two long rods into the sand by their handles, while he baited and heavily sinkered a third. Dick ran to him and was ignored in the poor light: then he sniffed at the basket, his body as still and stiff and soft as death, his private amber eye and short barrel of a snout investigating obscure clues. He was called away before he had an opportunity to plant the dreaded aerial imprimatur, bane of all beach fishermen, and he leaped away up the beach as if it didn’t matter at all, unselfconscious and wreathed in mysterious night sea mists. Now he disappeared in a different direction altogether, seduced from his aimless gambol by a phantom and invisible bitch anima. The fisherman relaxed.

...Fishing was an obviously joyous and simple pleasure the runner was unhappily never able to pursue. At a very early age on one of just a few occasions...when he accidentally landed a small mullet, he excitedly extracted the hook, and slowly opened his fingers to reveal this first treasure clutched in the palm. As he watched, the sweet dying silver thing arched its back agonisingly several times, the coloured sheen of its tiny and immaculate scales changed dramatically in the strong light..., then it fell back flat against his flesh, coughing blood into the sinistral salty centre of his stigmatised hand. What had been pride and excitement swelling under his young breastbone, bringing blood rushing to his cheeks, now rose to choke in the socket of his throat, and he filled with an inexorable sadness.

...There was kindness once, in the grains of that sand, there was colour and laughter, all noise...
He could feel that slight ache now, remembering not so much the death of the fish, but selfishly, the immediate realisation that he would never again be able to engage in this most pleasurable activity, for the reason that his instinct insisted to the contrary. He had tried several times since that grey grave day at Manly wharf, but it was to no purpose, and could never be. He allowed his own son when small, to fish, but only if he cleaned, gutted, cooked and ate the catch - that way it seemed necessary and inevitable in the unsubstantiated unknown but unalterable scheme of things. And therefore moral - he only hoped the fish in death were able to see it that way too.

(Ninety nine, one hundred and that made one thousand; the extremities of both hands now radiated from the warm damp open fists in what could have been interpreted as a most affected running style...)

He looked self consciously around him, but apart from the trimorphic fisherman and one other figure not far ahead, he was quite alone. Darkness was developing naturally now with the threat of the storm no longer imminent, and as the absurd count resumed, his fingers relaxed and curled into a more natural and a looser contraction - seven, eight, nine, only half the length of the beach to complete till he reached the reassuring rocks where the ocean pool rested and licked at its green paper weed sides, water lapping around the mysterious cabalistic black rectangle, busily and noisily checking for injuries from the assault of a determined and angry sea of a short time ago...

...There was a difference about the man ahead, and the question that observation created became more urgent and then more clarified as the short distance between them decreased. Now the runner was shocked to realise that what had become the mystery stranger, was leaving
behind him as he ran, not a pattern of footprints, but only one deeply gouged gulley in the otherwise untrammeled sand. There was a surreal ominousness suddenly about the insistent and repetitive rhythm of the waves, and as he drew nearer to the person who was the focus of his riveted attention, he was filled with foreboding, with an inescapable desire to move away in the opposite direction... But he persisted, as men do.

To add to his discomposure, Dick had returned from the bleak invisibility of the northern end of the beach, and having chased after the loping figure with the ill defined and fearful propulsion, Dick now confronted the stranger with the sort of bristling tense aggression that consumes the mind and overruns the body when one is afraid of a concept one can’t embrace. And in turn, with the suppressed aggression that creates fear of one’s latent bellicose instinct and the way it responds to immediately reject the abnormal.

No amount of coaxing and threatening and calling would remove Dick from his prickling sentinel of pretend war; his owner was forced to go to him, take him by his broad star studded collar and pull him away from what they could now see was a small red bearded man, bare except for long ill fitting dark shorts, a lonely man who had frozen in the sand at Dick’s most unwelcome and embarrassing attentions.

...Blooding boats congeal, the bay mouth coughs and leers;
I steal time and distance like a thief, hills are teeth...

At very close range now it could be seen that the runner was spastic, perhaps twenty eight years of age, his body tingling with good health, though twisted and cruelly distorted in the arms and legs - his vocal acceptance of the hastily offered apology was an unintelligible echo, and the contorted face
revealed nothing. He was recognised as a regular beach habituee, but the single track which his two twisted legs made in the sand had not been noticed on any previous occasion - now as he turned awkwardly and moved away, one leg had to be flung in a circular fashion out to the side, involving great effort, then the same procedure followed with the other leg. What was the trailing leg made the unusual deep furrow, and this painful motion then continued with the alternating leg as it in turn was literally thrown out, and then arduously dragged behind the unfortunate athlete. It seemed that the muscles required to support his weight were quite strong, but the legs could not be returned involuntarily in preparation for the next step; they each had to be forced outwards, in turn almost lifted by the hands and thrown backwards onto the sand, to continue the process which resulted in what was the most beautiful and significant line the observer had ever seen.

Lines. The artist thought of the manner in which he developed a painting - a linear structure, always begun with lines - first a vertical and then a horizontal line intersecting through the centre of the work. He didn’t believe, wouldn’t, that the resultant cross was significant; but he couldn’t resist the wish that his painted lines could one day be made to convey the haptic content of that momentary and accidental incision in the sand, made by the crippled legs. Accidental? What was an accident? He had long since rejected ‘accident’ as an element in painting - if one didn’t consciously attempt to create a situation and it still came about, it occurred because of very precise and deliberate actions, albeit unconscious ones, coming together in one place at one particular time, in a determined way which would never happen in exactly the same manner again. His belief that the whole concept of the accident was false, was not a conviction about a pre-ordained plan, a belief in fate; on the contrary, it was an awareness of the absolute
inevitability of events, destined by the extraordinarily complex interrelationship of factors which included both living and inanimate forces and objects, no matter how minute, in all of existence and at all times in the present and past, and the manner in which each affected others. (Or didn’t affect others, which was an influence of sorts.) For these reasons it was exciting to realise that the ploughed single striation in the sand created by the trailing painful legs of his friend, was determined by the presence of so many forces apparently unrelated. The fact that he stood witness to what could only be described as a completely unique event, (which every event was), pleased him and sustained him, in a way that was almost inexplicable. It was an excitement which existed too, in those first two painted lines which always marked the commencement of a painting, always the same, but always different.

In the poor light something else unfamiliar claimed his attention, growing unnaturally as it did in wet sand at the edge of the most advancing water, in that smooth transition between dry cool night sand, and the pounding waves.

As he drew closer, curiosity slowed him, demanding refocus, and what he saw was a tall flower, perhaps thirty inches high; at the head, long attenuated petals moving gently and evenly, in rhythm, in the light breeze.

...I grasp a flash of blind flowers. As if by speed, dimension waxes to change the course of tides...

The fact that nothing ever grew in that thirsty desolation of a moist desert, made surreal the presence of the straight stemmed exquisite bloom, and its Gothic tallness and grace.
He changed direction in the run, his straining eyes cherishing the rareness of the elegant form and absorbing the image for gestation, in that quite unconscious way which had become habitual for him. When the end in sight was creative regurgitation, this judicious storing, sometimes assisted by a drawing, (often not as now), allowed a fragment of the meaning to resurrect at a much later time. He stopped close to the unusual growth, suspending the count of his steps, and he bent lower for a closer look. An unmistakable presentiment caused him to frown. Something became suddenly swollen inside his chest, pushing at the base of his throat, and he was choking slightly; then the tip of his tongue met the roof of the mouth behind upper teeth, and he formed the word no, but no sound issued.

From a distance, what was dignity in the long straight stem, was in fact an unremitting dry stick. And what was the radiating head of an exotic and extraordinary flower, was really the body of a large crab, impaled from the rear by the thin sharp sliver of wood. The crab's feet and claws still moved excruciatingly in a helpless, imploring and abject pain. The man knelt quickly, trying to stifle the involuntary rush of air into his throat, and he took the terrible stick and separated it quickly from the corolla, closing his eyes to the disjunction.

There was a pop, and a smell of death, and he quickly placed the poor creature, still waving, down in the water, where all movement in the ten extremities ceased almost immediately and took on the motion of the sea's currents. The dead broken body was enveloped and rushed away, back to its origins, and he watched it disappear. He broke the stick into many pieces as if it were a hated live thing, and he flung the pieces hard into the sand.
Someone had conceived and perpetrated this appalling act, and then left the deserted beach, he supposed with the satisfaction of contemplating that terrible lonely pain from a distance. Contemplating the awful vain struggle for life. Or was the episode an accident? He knew better than that.

He walked for some distance in sorrow, then slowly began to run again, baffled and disoriented. Forty two, forty three...

Dick was still very concerned by the rolling tortuous gait of their new human acquaintance, but further chastisement with the flat part of the hand on the broad sulphur back where the hair stood erected and coarse along a great track of the spine, created a binary result - a very numbed human hand, and on Dick's part, looks of mindless devotion, even more grateful adoration, and the air still filled with flying sandy saliva and three inches of magenta tongue.

The pedantic count was now lost of course, and the run could not possibly conclude satisfactorily while Dick was still magnetically drawn to the retreating figure, so his owner walked slowly now, feeling the perspiration on his forehead quickly dry in the wind. He called the dog after him; this time they went down to the edge of the Pacific, then again a long pull up the steep beach, and back again. For reasons he couldn't have expressed, he didn't want to gain again on the other person, and it was not only the totally indelicate and embarrassing behaviour of his dog - it was his own inadequacy to the situation, and he was annoyed with himself for his sense of a guilty inferiority, which, as he knew from experience was quite insuperable.

Only two hundred yards remained till he reached the end of the sand and as his breathing began returning to normal and he felt the warm muscles tugging and contracting as they cooled, he thought again of that superb line gouged in
the sand, as if a huge hurt bird had dragged its broken wing, painfully hauling to a destination unknown. He once wrote a play for the theatre based on the Greek story of Hephaestus the lame sculptor, who fashioned for himself a leg iron made of gold... In fact the maimed as he remembered it, always had a curious effect on him; there was certainly more to be written and painted about his quite inexplicable reactions to cripples. He'd once been forced to abandon a painting about a cripple after twelve years of unsuccessful attempts - it was one of the few creative ideas he'd had, which over a very long period of time had defied a satisfactory solution...

...The artist had reached the end of the beach now and was near the rock pool. The dog had run himself to exhaustion and everything had wilted and drooped - his head, his tail, even the yellow eyelids which housed the short red lashes, were covering half of the white balls of the black eyes...

...Dick wanted to leave now, to hurry home, but at these times there never seemed to be an urgent enough reason for his owner to depart. In any case, for the man there was a faint lingering excitation this night, which was easily recognisable when the creative scavenge was proving productive - not that there was anything specific or palpable which one could draw on at that same time, but there was emphatically a quickening of the pulse, something found that had not been searched for. And in this climate of consciousness, that blessed and luxurious tiredness which guaranteed deep and full repletion in sleep, had not yet taken over his flesh and his mind, although it was clearly affecting Dick. And with the dog, he had learned to value the real friendship of a gentle and undemanding exhaustion, particularly so since what was sensual and animal had become top priority in his lifestyle.
Dick sensed from his owner’s restlessness, that it wasn’t yet time to leave, so still panting, he resignedly flopped down into the sand, rear legs splayed out to the sides like bellows, hot hairy belly pushed into the granulated sharp dryness, as if his body were acting out a requirement to report on the temperature of the sand, and note the contrast.

There was a swirling movement in the pool, a surprising and unfamiliar motion, but not splashing, and the identity of the bearded figure was only barely discernible in the cold pick blackness as the body rolled and twisted. Strong misshapen arms moved awkwardly with a circular motion in and out of the water, almost to no effect, creating only very slight progress in the water. This uneven struggle in obscurity was carefully observed, not as clumsy lumbering, but rather as a fierce and sweet instinct for life in a self imposed battle against only barely surmountable odds. Occasionally the now recognisable sound rose from the throat of the swimmer, its echoing animal intensity amplifying in the stillness above the water - was it a natural expulsion associated with the extreme demands of physical activity, or was it a curse against a wilful, punishing, unbending God? Could it possibly be the beginnings of a spontaneous and heart felt thanks for being alive at this time, being able to experience even adversity every minute of every day, being exquisitely, even if painfully aware? More probably, the unwitting voyeur thought, it was a little to do with all those things, as for all of us, He would never know, he could certainly never ask, but in the way that everything interrelated, he felt himself ennobled by this brief and arbitrary contact with the anonymous acquaintance.

As he watched, he felt his own legs surreptitiously, comparing them with his friends’, and he did so with a sense of guilt, furtively making sure he wouldn’t be seen. Noting the hardness and complexity of the muscle and sinew, he
wondered how it must feel to have little or no response in the lower body, and to be unable to effectively communicate vocally, and to be a lone aspiring runner on the beach, and to be silently and darkly consumed by the embracing and suffocating water. And still aspiring. Aspiring to what? To life? Not because of any knowledge one held of the intrinsic value of being alive, but because of the complete and desolate absence of all alternatives with the exception of one, which wasn't an alternative. Human existence was really terribly limited, but its imagination and yearning and avidity knew no bounds.

Now he pinched his own skin at the calf and memory emerged, dim only briefly, of a neighbour who once gripped his leg like that, but with his long white toes which were covered in curling red hair. The occasion was a memorable one - he was given his first set of paints by this friendly acquaintance who lived in a large white house next to them at Haberfield. Knowing the small boy's interest in art the neighbour passed on to him an old black tin of used pan water colours which he'd unearthed in the garage he was clearing. The child's excited gratitude was obviously an embarrassment to the neighbour, and, in the kind of inverted way Australian men tend to respond to any overt display of emotion, particularly from the same sex, he pulled sharply and jokingly at a clump of dark hair on the boy's head: at the same time he raised a huge sallow foot and the hirsuit knuckled phalanges gripped the flesh at the side of the lower leg and clamped on. When the awkward yellow vice released him, the boy looked down and the man could still remember even now, seeing in the surface of his skin four small white cartouches from which the natural colour had been expelled by the awesome toes, and the scalloped red at the edge of the white, which still housed the temporarily exiled blood. He raised his right foot now, attempting to grasp the other leg in the manner that he
recalled, but it was impossible, his toes were too small, and the flesh on the left leg too tight and firm. Nature had curious rules like that - things that couldn't be done to oneself, could very easily be performed on someone else, and the opposite of that was true. It was quite inconceivable that any normal adult would be willing to habitually clean any other adult's body exits, but how many people made an absolute fetish of picking their own noses, reaching far into the head with the ghastly probing finger, and then examining the results before carefully placing them away, as if out of harm's way. And that was an activity that people seemed to be quite unselfconscious about; their even more appalling and always unseen interests didn't really bear thinking about too much. Human beings couldn't reach their own genitals or orifices with their mouths (all boys tried he remembered) but it seemed that most other animals were afforded this very dubious privilege - it was almost as if God didn't trust men and women with what might be their own oral perversities, but was perfectly comfortable about granting the sort of physical suppleness required for such feats to most other animal species. (Unless of course it were just one more innate ability gradually lost by man in his imposed evolution to extinction?)

He tried again, this time with the toes of his left foot, but still couldn't get a grip on the flesh, and he slapped the leg in anger. One couldn't tickle oneself either; well one could, but it simply wasn't productive of a laugh; he placed his fingers under his armpit, and moved them about on his ribs. Fingers razor skinned for touching. Nothing. Again. Meaningless. And yet he would be a helpless and raging guffaw if anyone else were to tickle him in that way. Something to do with that law of opposites again.

He realised he was still watching his friend in the water, and was really waiting until the man emerged from the pool;
experiments with his own legs notwithstanding, he was somehow unable to identify with the awkward swimmer, and it seemed important that he should. For an obscure but demanding reason he didn't feel he could leave, until something internal so directed him - it was an irrationality which Dick and he both understood, and recognising the familiar unknowable but familiar moment, the dog allowed his big head to flop back onto the sand. He had sensed the attitude of resignation in his owner, seated on the rocks, idly exploring the chilled surface of one leg with a probing hand, apparently studying the indigo waters of the pool...

...Dick rose slowly now from the sand, every muscle in his body tensing as he did, the familiar track of red hair along his back coarsening and showing spikes. The figure was emerging from the pool, rolling to the cement steps but for a moment still in the water, one crooked arm now reaching for the rusty rail. His eyes were light blue in the darkness, the mouth slightly agape; the tongue, dog-like, uncontrolled. Dick rumbled with his own insecurity, aggressively audible in his confrontation with this unfamiliar sight, floppy tongue notwithstanding.

"Quiet chap you fool."

The owner's open hand vigorously caressed the animal, passing over his eyes to interfere with the dog's vision, rubbing at the tight long leg muscles to force their contraction, to make him relax. Wishing all the time that Dick belonged to someone else, or that he could pretend he did.

"Stay." The order was very loud. He glared into the dog's yellow frightened eyes.
Occasionally the one syllable command worked, and this was one such time. The animal picked up the uncompromising tone, and began to tremble, sand flying off the damp hair, sudden fear of being alone in the world if he didn't obey. He watched his owner walk quickly towards the pool. He saw him walk quickly down the few steps into the water, where he plunged his right arm into the black sea.

One man took hold of the other at the upper arm, above the elbow with his right hand, and with his left he grasped the others left wrist, ignoring the useless thin bent fingers that groped in the dark for the rail. And he pulled. The swimmer tensed in the water, the strong but weakened legs stiffened against the concrete steps, and as the helper continued to pull almost desperately towards him, the figure suddenly responded, rising out of the water in one movement, seeming to bring half the water of the pool with him. Again the sound of a supreme effort emanated from his throat.

For a moment their eyes met. For a moment there was an almost inescapable desire to embrace the teeming man before him, to warm him, to applaud him; mostly to thank him. But too late (thank goodness he thought), the younger man was gone, shaking off his helper, rolling up the concrete steps, collecting his shorts from the ramp and throwing each leg out to the side as he went, slowing slightly as he moved uncertainly past a subdued, tense, but silent Dick. He disappeared up the slope which led across the open green of the foreshores, towards the lights of houses which gathered on the headland. He looked back only once, awkwardly.

"You're a good dog. Let's go." Dick rose expectantly, hard tail drumming against rock. The internal voice had been heeded. The stiffness had gone out of both of them.
...He opened the flimsy rattling unlocked ply door of the annexe, and he moved inside, the dog squeezing happily and infuriatingly in beside him. Again the smell of drying salt and wet animal hair was pungent in the confined space, but not unpleasant, in the way that very familiar smells were never unpleasant, even the appalling ones.

Dick trundled to his huge old orange chair, sniffing there at the evidence of his own reality. Reassured, he leaped up. Now he flopped down in a lumpy sodden arc, without the usual circuitous preamble of finding the most meaningful position for his awkward body. His eyes were happy now and full of this high life's lights; the coarse pepper and salt of his lower snout and the abundant licorice of his shiny jowels immediately came to rest on his huge relaxing paws. Home and warm at last...the owner undid his damp loose khaki shorts letting them slip to the floor, where he thought they resembled a flattened dead body, the type of unspecified faceless figure he's used in a painting called "Resurrection for Soldiers". He stepped across the fallen comrade to the divan, preparing for war. Dick's sleepy eyes, full of peace and beach experiences followed him from under a collapsed sandhill of a brow...

...The artist sat naked for a moment staring at the piles of pictures before him, painful legacies of a different time in his life, perhaps a striving after something which didn't exist. Well, not yet. Not found yet...

...Now he squatted down on his haunches in front of the couch, feeling under the broken springs for his brushes and knives and cloths...

...The various boxes that held the round and square head brushes and acrylic and oil colours he pulled out to the centre of the room. Many screw top jars contained glazes
and paint, that once mixed, were not entirely used and so were saved for a future time, carefully and methodically labelled.

He examined the paint tubes now, and discovered that some of the clear plastic containers cracked when he pressed them to test whether any moisture was left in the polyvinyl mixture. If they had dried up, or if they split, he threw them into the large metal garbage bin at the foot of the divan. The oil paint, some of which was very old indeed, always fared much better - the soft lead tubes had expanded and contracted with the extremes of climate, and the containers and their contents were pleasantly malleable, even where some of the red linseed oil had eased slightly from the furled and pinched bases of the tubes and spread sticky unctions throughout the box.

There must have been three hundred empty tin cans in the small room, some perching precariously on the rough timber beams which constituted the unlined frame of the fibro shed, others, all sizes, lay about the floor. He scooped up a dozen of these, piling them in his arms, several clattering and rolling away on the concrete floor. The tins were saved from the kitchen, and had always acted as cheap and easily disposable palettes - he rearranged them on the floor, already planning the mixtures, the colours and tones and textures.

...He selected an unused sheet of masonite, about six feet by four feet, which was a proportion he had always been comfortable with, and he leaned it, smooth side out, vertically and at an angle against the end wall; the brown ground was unprimed and the board bowed slightly in the middle. It was important to him to use this man contrived material, rather than the more traditional canvas, especially knowing the board to be a composite of wood pulp, and
that trees somewhere at some time had perished to begin the chain of events which resulted in the commercially available sheets of compressed particles. Because he was almost totally opposed to all progress since it was not a demonstrable law of nature, it seemed to be a justice of sorts to take what was a product of man's progressing technical prowess (to the detriment of nature), and to use the product of that so called advancement for a deliberately non utilitarian purpose in which the end in sight was emphatically neither progress nor function - in this way he could alter the meaning of all such elements in his world around him, and could make them and the world acceptable, and therefore real. Much of the masonite, to his satisfaction, had been salvaged, along with so many of his requirements, from the discarded spending excesses and material over-indulgence of a desperate and confusing, even if rational world. He gathered freely from the tip; (not so much any more, now that the contractors had built a high fence, and paid for ownership of the rubbish), from the cleansing surf, and often from the bush surrounds, where he carefully and lovingly selected from the conscienceless weekend dumpings of all manner of household rejects.

He pulled out a gallon container of turpentine from a dented grey army locker, surprised and a little disturbed to find that the plastic drum was still completely intact, having resisted the ravages of the resin over that long period.

He disgorged a liberal amount of the pungent oleo into a large empty jam tin, and..., in the comfortable context of these old familiar fumes, it seemed imperative to start quite quickly. A half inch hardware brush was placed in the severe balsam in preparation, then a tin of lemon yellow oil paint was prised open with a bent screw driver, and the plastic lid liner removed from the top of the container. With an old kitchen spoon he heaped great clods of the blazing lemon
into another metal container, adding more turps and some binder. Now he slowly and thoroughly stirred the stiff pigment, watching the fierce solvent intently as if he were seeing it for the first time, watching it rush about, grabbing at the flavours and chroma of the paint until the mixing became easier, and the whole was reduced to the consistency of cream. He added rich linseed oil now, whipping it into the mixture, and there was a growing urgency about his actions. He added medium, stirred it in, and then sat back on the floor, focusing on the bending brown board before him, which seemed to wilt still further under his gaze, expecting the worst. (Or the best?)

After a short time, he rose, knocking the granules of dirt and sand from his bare buttocks and balls. He took up the loaded dripping brush, wet paint clogged beyond the hilt and covering the handle, and he made a sudden lunge at the reluctant cowed surface. And he heaped a broad thick line upon it, vertically and almost mathematically straight down the middle, letting the frayed and untidy edges of the already ruined brush extend the width and weight and texture of the mark in a spontaneous and adventurous explosion. He recalled the vertical murderous thrust of the stick in the crab at the beach, and he tried not to remember. At least this was one way of eventually making acceptable what would otherwise have been unbearable that very important redressing of an emotional imbalance, magically realised in the beautifully simple loaded implement.

Now he repeated the same line exactly, rubbing the coarse pigment into the initial mark, increasing the depth of paint and intensity of the colour, since the first coat had largely been absorbed by the thirsty board. The pigment he used was the best quality artist oils, but was used in conjunction with dependable student colour, especially in the earth colours which he bought most economically in bulk in half pound tins.
Often the much cheaper acrylics were used advantageously in the early blocking in stage, because of their quick drying and self sealing capacities - early errors of judgement were speedily and immediately alterable in the thin paint which dried completely in seconds.

He moved back from the painting then forward again to focus on the solitary yellow stalactite, but allowing his mind to wander. He was once coerced to swim in a relay race in a Boys Brigade swimming carnival, when he was only a very poor swimmer and at a time when he had never swum the full length of any pool, let alone under the stress of competitive conditions. The broken lines of the swimmers lanes on that occasion hypnotised his smarting eyes, as the kinetic movement of a million tiny threatening waves moved the marking line next to him (was it yellow?) like an interminably long devil sent serpent. Other snakes threatened from the white tiles of the bottom of the pool. After what seemed ages, when all prospect of his team winning the race had foundered with his foundering, he dragged himself to safety and dryness and air and survival, feeling like a cripple, with the image of those maddeningly unhelpful lines emblazoned in his mind mirage supports that vanished or leapt crookedly away as one chokingly grasped at them.

Now he explored the microcosm of rivers and lakes and lumps and varying textures of the jagged painted stripe of the painting, and he recalled a different pool and the gouged deep dark ribbon in the sand of only an hour ago, when his mind puzzled over the beautiful but anomalous single path left by the two legs of the runner. As he gently dragged a forefinger through the viscous tumbling colour before him, the sea rushed back to meet him, and as well, the bent body of the athlete and the burnished trail, and the memory of that awful schoolboy scorn and shame at
Coogee pool, and his tenseness of earlier and then relief, release. While not understanding at all, he at least was able to accept the compulsion of this moment, manifest in the latitudinal pull of the glowing brush.

A dollop of paint had fallen, straddling two toes on his left foot, and he wiped it with the heel of his other foot, somehow managing to spread the mess even more broadly, this time to the inside of his calf, including in the transference, some of the beach sand which still adhered to his thin legs. He noted the absolute futility of this clumsy housekeeping exercise, and promised himself not to bother next time. It was a promise he'd been making for more than thirty years. When it's not important, don't do it.

A brief pause, and his hand went almost absentmindedly to his groin, the fingers rested there briefly in the hair and the flesh, and then were idly sniffed for some unknowable reassurance. The animal snout having illogically restored confidence in this way, he returned to the same brush and the same paint, swilling more carefully now in the rich high chroma, making as much of the exciting paste attached to the head of the brush and of the contrastingly directed fronds of the battered applicator as the flimsy extremities would allow. When the whole thing was loaded beyond the limits of sound physics, a meandering line was put down, similar to the first but horizontal this time, bisecting almost exactly the distance from top to bottom, and intersecting the previous mark at its centre, to form a symmetrical Greek cross in its deliberately contrived juxtaposition. Now the same process was repeated as before, redoubling the issue of paint in the same way, after first replenishing the suffocating brush, then pulling its thick crippling load in the solitary track of its pioneer predecessor. The more liquid elements of the compound ran down in tiny verticals before being partly absorbed, and as some of the turps and oil was sucked out
of the colour, small yellow heads were left exposed, dried mid journey. In the formative stages, he had discovered that allowing the colour to soak into the ground, rather than sit on top of an arbitrarily primed surface, bound it much more effectively to its support. As well, where the juices soaked in, the paint tended to dry and dull slightly, which was part of a restrained softness that had proved very important to the types of themes which he developed. (Or rather, which developed him.) And that first thick dry mat of colour, was invariably attended at different stages by several intermediate and final coloured glazes using an imported matt finish varnish into which he dropped oil based colour. The absorbing nature of a ground base pigment was therefore most necessary. There was a further technical consideration too in this; because the demands of solving a painting were such that one never knew to what lengths one might have to go to wrestle that elusive answer, he was often involved in sanding back the surface, sometimes burning it, to find buried solutions which were somehow more organic and feasible than those which he could objectively devise and which of necessity were therefore foreign, untrustworthy, contrived. That word "buried". As a child, he and a friend buried drowned animals which they found in the infamous Five Dock canal - why would he remember that now?

The children's ritual was probably not to dignify the unfortunate animals' deaths, it was really part of the creative scavenge with which his entire life had been occupied. At a time when he wanted to be a veterinary surgeon, maps were drawn, marks denoted what was buried and in what location, and at a later stage he returned to dig up the skeletons - to examine them, to draw them, finally to know. The fact that his return was sometimes premature was probably the reason this activity stopped after only a few carcasses had been unearthed. But patience was rewarded - one cat skeleton he remembered being
suitable for reassembly, but too many of the small bones had been lost. Buried solutions. So it was in paint; as if many of the necessary clues too were buried, and afterwards rediscovered, successfully applied, reassembled.

The acceptance, (or was it rationalisation) of the manner in which he liked to paint, also dictated the use of a stable and resistant support, hence the ideal hardboard. For him sculpting of the pigment on the board, knocking down the surface after applying the deliberate impasto internments had become as important as the modelling process, and each technique worked closely in conjunction with the other.

He couldn't remember when he first began a painting with the formal Greek cross. He couldn't even recall when the practice more recently became habitual and took on its own significance. After he became aware of it, he was quite determined that the reason was to do with a simple breaking down of the resistant space any virgin surface offered an artist, but then he reminded himself that there would be a thousand other ways in which to begin the initial destruction of the void. Often of course, it had resulted that those first two marks, the vertical and its transverse, became an overbearing influence at all stages of the painting, whatever the subject. It was frequently resurrected in the last stages of completion, as the essential and missing unifying element, even though it remained a puzzle as it passed structurally or thematically or both, through hills and trees, or figures and faces, in a kind of medieval bejewelled buttress, underlying the main surface of paint, but strongly evident even when subliminal. On a few occasions, its uncompromising though subtle presence insisted on the allocation of four equal parts in the one painting called *Quartet*. Such was its influence.
At those times when it was decided that the cross was not to be a visible factor in the painting, and more especially when it was red, it was invariably discovered that it could not be entirely eliminated from the scheme of things that had subsequently transpired. No matter how much scraping back, and no matter how much burning and sealing off, and over painting, and repainting, a hint of a most ephemeral but obvious warm tint would remain, insinuating itself without serious disruption through the white or the green through the shapes of the painting. The presence of the cross, and the implications of that presence, were something to be pondered over and interpreted. Whatever its destiny in each painting the sexual connotation of the crux inserta (was it?), while not a constant factor in his earliest work, had eventually become an unwavering uncomfortable but compulsive process in latter years.

To the tin of sunlight he now added a flash of prussian blue, stirring it well until a thick yellow green resulted. He stood looking at the untidy ragged yellow cross on the board before him, and he placed the pregnant green brush a little more carefully now, to one side of the yellow vertical, at equal distance from it and the edge of the board, and he pulled gently with more control than previously in a meandering downward direction. He concentrated on the relationship between this green line and the foregoing two yellow ones, and he turned the brush with his wrist so that it would better release its load in a varied and interesting and interrelated way. Then to the other side of the yellow centre line to repeat the process in terre verte; then two commensurate horizontals in the same colour and arrangement, but in the longitudinal plane, by which time the six lines had exposed a symmetrical pattern of sixteen as yet unpainted areas. There were now two yellow, and four green strips forming a grid, and he worked even more methodically, adding deep blue to the same mixture in the
same tin, until the green darkened and blued and cooled even further. He raised his brush and paused, then placed it at the top of the picture on the extreme left between the edge and a green line, and as the process was repeated, he realised he was counting again. This was the first blue one and the seventh line altogether - when it had performed its function over the entire painting there would be fourteen lines - two yellow, four green, and extraordinarily, one hundred and twenty eight tiny bare rectangles interred between the lines, eight blue lines. (His steps in the sand pounded in his ears, ninety eight, ninety nine, one hundred - mark it, finger outstretched, whitening at the joint, and one again - one, two, three, four, counting, counting, augmenting the grid.) A thin trickle of green blue, almost black, careered down the handle, grabbing him back from the beach and the water, and the colour spread over his knuckles warm like oil.

He remembered (or thought he did) seeing that same green colour before, the last in the current chromatic gradation - he was a boy about twelve, and it was an oil spill under an interstate truck which crashed into a corner butcher's shop at Annandale in the western suburbs. The all night driver of a semi-trailer had finally succumbed to sleep at eleven o'clock on a Saturday morning in a main road shopping centre, when he was only three miles from his destination. The artist remembered the green, because he was first at the accident and for no reason at all, he was first to look under the almost undamaged truck. Then he saw the oil spilling out, warm, green blue, black, and he would never forget it, because the second thing he noticed was a young attractive girl, also under the truck with a bruise on her forehead and her auburn hair well groomed, even carefully arranged, and looking particularly red where the green flowed under it. (Were the knuckle joints of her fingers whitened?) After his father pulled him away, and he learned
she was dead, he couldn't believe it - she had been talking to her boyfriend just before and now she was still smiling, still vulnerable, still beautiful.

...listening to the world's sounds yesterday. Then deafness.

After dinner that night, he vomited, and when everyone was asleep, he rose, and patted his black labrador dog, and talked to him about very ordinary things for an hour before returning to a fitful sleep, and to a memory which would remain with him forever.

A very pale tint of the original yellow was now mixed by adding white, and was applied to the spaces between the lines; then, as if to put the soundness of the soaking structure to the test, a lively amber line leaped and danced and prodded and pirouetted uncontrolled across the surface, thick, thin, wet and opaque, then dry and hitting only the peaks underneath, in its irreverent campaign against the grid. Significance versus meaning. Where it dug deep, it flung the yellow or green or blue to the side leaving a furrow oozing with colour; where it barely touched the surface, lines as thin as lace seemed to hover above the picture plane, fastidiously trying to avoid the inevitable destiny of being claimed and consumed by the surface.

Now he was able to discern several formative figures as well as a tree in landscape, and a dog that was part goat, and part bull. He was very aware that one perceives with one's brain of course; the eye was merely a lens, so what he was seeing only what he wanted to see, or more correctly, what he had to see, arising from his own needs. That was the nature of reality, or at least that's the nearest he felt he could come to embracing that impossible subject. Dick had taught him not to try to come closer than that - in the direction
of the other way lay insanity. Was that a truck, a girl? Is that a one legged man? Tiles, lines, a red beard, a crab?

With a finer brush he started to pull new paint around the partly suggested half revealed shapes, and he imposed shapes as well, all the while thinking of the truck green oil slick, and hair red, its complementary opposite; and of the textured deep xanthin of the beach, and the fulvous spastic line there, and the bottle green pool in the tumultuous and noisy surf and rocks, and a schoolboy carnival and his own intensity and sense of inadequacy which took him to the centre of himself and to a point of overwhelming and familiar pain.

But anguish would pass quickly as the painting developed, and be replaced by practical mundane considerations, the housework of the dreary middle stages of the work, when structural and conceptual alterations and additions were being undertaken while preserving necessary totality. It was only in the critical last stages of the painting that the original feeling returned, but then in a quite different way, having filtered and suffused and altered through his personality to take on a different significance, a tangible empiric whole which had its own life, and own implications - even, and this in a most extraordinary way, its own origin, only vaguely and partly to do with the moments which provided the springboard. The entry was eventually effected into that mysterious world of part outside part inside, part body and brain, part truth and fiction, a world of part God and part devil.

Yes he was convinced that the beginning and middle stages of a painting were relatively easy. If ideas were constantly feeding on and off other ideas, and sketches or notes or phrases being made about them, commencement was only a selection of one or more of
those notes which would constitute a composite problem to solve; having bitten off more than one could chew, the execution of the work became a demonstration of the attempt to chew it. The success or failure of the exercise was entirely dependent on the degree of the holistic nature of these final conclusions which made further creative alternatives impossible. If the whole didn’t eventually constitute more than the sum of the parts, the operation as art work could assuredly be assessed as a failure; if the painting or sculpture or symphony or cake didn’t transcend its own materials and indeed even its own origins and ends, it could legitimately be described as being one or several of many different things in the world, but it would never be a work of art if that transcendental factor was not implicit; as far as he could judge it, transcendentalism was the only line which separated art from craft - in the broad sense a gulf divided the two totally opposing intentions.

He continued with some basic revisions in the thick paint, accepting some shapes, rejecting others, adjusting scale; preparing his thoughts in an examinable and alterable form. He felt more relaxed now, calmer, but his mind reeled.

...Found forms multiply in the chaos of the unfamiliar, bred beyond margin and reason, in a warm scheme swarming now with curious delights...

He poured more turpentine into a clean container and in it he rested the disfigured brush. His uncovered body was occasionally discoloured (was it bruising?) by a blue or sap green, or smudged finger imprint in a splash of saffron lemon; the increasing coldness in the room testified to the considerable time it had taken even very arbitrarily to prime the surface and establish the grid.
Because the medium on this occasion was oil paint, there would be a frustrating and interminable wait while the dense impasto dried, and that was only really the modelling primer in which the very approximate compositional destiny of the painting had been formed. Once completely dry, the surface would for a time be kept temporarily wet with a continuing flow from the garden hose and the painting would be scrubbed back with black sand paper called 'wet and dry', of the type which is used for gently reducing the duco enamelling on motor cars before re-spraying; the constant presence of clean water prevented scratching. This lengthy and physically exhausting buffing process took place on the front lawn.

After the water was towelled off, normally a transparent warm or cool coloured glaze was pulled over the entire surface and the thin varnish allowed to dry; then a finer reduction of the area would take place using glass paper and wet rubbing. Often, in large scale works, the friction pulled areas of skin from his hand.

When dry, the painting proper would commence, developing main areas tonally, extracting positives, and receding negatives to create spatial planes, before details were developed, sometimes out of the natural and organic occlusions of the paint, sometimes using imposed motifs. There would often be a further gentle sanding down before final commitments were made and held. When a burning process with a blow-torch was used, the method was very similar except that before each cutting back, the area of paint would be scorched and a very coarse rubbing subsequently would remove charred paint, but leave a deepened rich warm patina in the residual layer. Whichever methods were used, out of these issues of surface would tumble enough ideas for a lifetime; marks of sufficient
importance that would qualify quite radically any preconceived ideas about the content of the painting...

...He left the teeming painting where it was, supplicating and curved against the wall. Now he replaced lids on tins, and tops on paint tubes...

Into the tin of thin cleansing virescence, he plunged his fingers then withdrew them, interlocking the joints and rubbing away the coloured bruises. Now he dabbed lightly with more of the burning liquid at several green spots on his body, finally removing them quickly with a cloth. He felt his brown skin contract under the savage balsam, but the chill air thankfully effected quick evaporation. For the first time that night he even felt cold, which was rare for him at any time, but it must have been that, because it was the only possible reason to account for the fact that he was shivering. Did he feel better than he did before, or was it worse? Was he more of a person, or less?*

(D) Comments Written After Completion of the Studio Works

1. General

As mentioned elsewhere in this document, each of the fifteen paintings on canvas, without exception, began with the painting of a simple Greek cross, symmetrically dividing both vertical and horizontal areas into four. These initial two lines were of a different colour and/or tone in each, and the rationale behind this was that, in the planning stages, it was intended that these pivotal marks would remain recognisable to some degree in all the completed versions. This was not to be the case, except in No. 11. Nailed To The Cross, and to a lesser extent in No. 12. Crucifixion. It is important to mention this result because it typifies the struggle which exists in my
studio works between what is planned, contemplated and intended, and what painted conclusions are eventually made in effecting final resolution of the paintings. It can only be hypothesised why this result has eventuated, but it is relevant to record at least what I believe transpired.

As proposed elsewhere in this thesis, there seem to be two quite distinct sources from which my creative energies derive. One is cerebral and objective, the other intuitive and emotional. Given the demands of submitting for approval, 'a priori', a proposal which precisely and finitely nominated not only theme, but also size, medium, and fourteen different subjects, it became necessary to carefully plan a procedure which would culminate in conclusions in apposition with what had been quite specific in the proposal. For a visual artist, this inhibition is one which normally does not, or more importantly need not, apply; impositions of intellect on the blessings of a seemingly infinite intuition of course occur, but are self imposed, and can therefore be amended, altered, refined or scrapped altogether at any or every stage of the development of the work.

But back to the problem. If one accepts that my plan to preserve to some extent the identity of the cross in all the paintings failed, but that the paintings nevertheless have succeeded, there is something here to pursue. Having isolated and articulated what amounts to a discrepancy, perhaps even a contradiction, one is then forced for the purpose of this paper, to look at the reasons why this should be so.

All of us will recognise in ourselves, in everyday life, the well reasoned, intelligent and objective intention which remains exactly that, only until an attempt is made to put
it into action, at which point conflict is invariably evidenced because our feelings or emotions (perhaps even our bodies on occasions), refuse to accept the dictates of a mind functioning only with sweet reasonableness. Conversely, we are surprised at times when we have the courage to follow a 'blind' instinct or feeling, in defiance of our best thoughts in the matter, only to discover that what eventuates from such uncivilised, unsatisfactory and irrational behaviour, takes on a rational and highly satisfying conclusion with a discrete identity all its own.

I believe what we are talking about is the binary nature of personality, therefore of life and emphatically of art. To specify; to make a painting succeed I believe, it is necessary to do two things to combine the energies and resultant conflict between head and heart, and thus create the problem; having once established that, the second part of the procedure is to solve that self imposed complication. Many, (perhaps most) exhibited, so called art works fail because they omit in the first instance to establish the problem, and therefore one is unable to provide a satisfactory solution, because there is no conflict to resolve. The critical part of the process, contrary to lay opinion, is the first part, setting the proposition, not the second part, which attempts to solve it. To digress just for a moment most civilised and social activity, starts with the problem already set - the business person's 'in tray' is already filled when each day's work begins - the relatively simple daily activity is to satisfactorily resolve the issues raised in the new information provided for the application of the individual's expertise. In another instance, the plumber's phone rings, someone has a burst water pipe - the confronting situation like those everyday challenges of the business person is already
established - the plumber is being requested to solve a specific problem. The artists working day begins with no such proposition already in existence; one must first make the puzzle as it were, before attempting to solve it, and many artists' fail because of an inadequate motivation which may be nothing more than the reply to "What shall I paint today?" The self made response could well be "Not a still life again!" No problem, no solution. No journey, no destination.

Conflicts in our life though continually complained about, are often the inspirational force in our existence because their resolution demands involvement of both our instinct and our reasoning for satisfying solutions. (Are each of us guilty occasionally of creating a difficulty for ourselves, when none other exists, in order to be satisfied with the problem-solving contribution we are forced to make?)

In the execution of the fifteen paintings on canvas under discussion then, the 'head' element, (a variable fifty percent of the total component) is the background and context of the events, and includes reliable and even totally unreliable information relative to them. These are part of the ingredients, the elements which deal with 'what' happened. As far as possible these factors have been summarised in this thesis - the other necessary ingredients are 'heart' or if that offends medical opinion ("it is after all only a pump"), instinct (and if that offends contemporary psychologists "there is no such thing as instinct"), let's call it intuition. (Even this vague term will disappoint the pragmatists.)

The composite we are now looking at then includes not only 'what' but 'how'. It is important to note in 'how', that the intuitive element which originates with me, does not
only mean how I respond as an artist and as a person to the theme of the Fourteen Stations, but how I respond to being alive in the world in the twentieth century in Sydney, Australia. In short, how I respond to everything will hopefully be included. (Which is why in great art works, one talks of a Van Gogh or a Rembrandt - it is how the artist has put the marks together, not what particular subject was painted.)

An explicit way of expressing the process may be to describe myself as contemplating an object, subject, idea or theme outside myself; then casting an emotional net which ensnares the object of attention and focus. The last and most critical phase of the operation is of course producing the art work, which is the successful attempt to make marriage between the internal net, (now externalised and interrelated in its trapping procedure), and the external object (subject of the Fourteen Stations in this case) now internalised, by a drawing-back and in by the net, to a point inside oneself from where the married whole, following gestation, can be eventually realised on a two dimensional surface outside myself.

So where to beyond the Greek cross? As described in detail in the quotation from the novel (see Part Four, Section C. p.134) the picture plane is now developed into an abstract grid (a net perhaps?) into which on occasions relevant figurative elements are dropped, and at other times out of which grow unplanned relevant ‘motifs trouves’ and other shapes. Once this process is effectively functioning, one can assume that the painting has just commenced. Some artists may argue this is the end of the painting because that is the easy way - for me it is the beginning only, and all these elements - abstract, unconscious and subjective
(intuitive), and figurative, conscious and objective, have now to be manipulated into a convincing and meaningful whole, which will require modelling and addition and amalgamation and re-forming, and sculpting and substraction and negating of much which has become unnecessary, obsolete, redundant or misleading.

These comments have so far only described what occurred in the production of the fifteen works on canvas. The remaining three paintings are technically and procedurally totally different. The two works on hardboard which are abstract (there are consistent readable clues in both nevertheless), are pre-planned because every single line in each is one pull of a four inch brush, (either flat or on its side) and it was necessary for the whole structure to be planned as a drawing before commencement of the calligraph. The third work on masonite combines aspects of this latter technique, where the frames (as it were) for each of the fifteen horizontal rectangles were pre-planned, and then stained into the raw hardboard, (subsequently blue glazed), but the content of each of the fifteen episodic pictures arose out of free use of a small painted grid, this time a separate one for each space.

2. Specific

(NB As described previously each of the following works began with the painting of a Greek cross and grew as semi-figurative elements were imposed or revealed in an abstract grid.)

(1) Condemnation: The form of the head, in fact the decision for the head (as opposed to the body or other aspects of the event) to reflect everything I
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wanted to indicate and to discover about this first station, was made only as the initial abstract grid began to suggest various alternatives. The animated figures in the landscape and in the torso of the figure, began to insist on being present (there were unsuccessful attempts to permanently get rid of them at various stages) right from the beginning, certainly long before the head and its multi faced form conceived itself.

Note the seven sets of facial features and one skull which have eventually combined to make the form of the head; also note the blindfolds (a recurring element). Much consideration and amendment was undertaken before the final colour and tone of blue for sky was finalised. It needed to be a haptic blue, I tried very hard to make it a colour other than blue to avoid the cliche' sky, but the colour did need to be very strong and opaque to settle the extreme activity surrounding it in the landscape where more than twenty figures twist in agony, rage, joy, contemplation and condemnation. The conventional cross symbols (given that one, the Greek cross, already exists as 'pentimenti' under the paint) may have been unnecessary, but because I am a semi abstract painter, I do still feel it is my responsibility to provide hints and clues for what might otherwise be a maze - to be honest, this probably explains my final reluctant acceptance of blue for sky.

Made To Bear The Cross: The recognisable forms in this painting grew out of the pre established paint context previously described, begun with a grid, because it was felt that use of even aspects of the
conventional or traditional forms for this subject would not only be unacceptable (given the method for working which long experience has shown to be the most honest and most efficient for me,) but also because a consistent point of view, that of searching out of forms created by my own unconscious preferences, would be maintained as far as possible, through each of the fourteen works. The original Greek cross (in this case cadmium yellow) can be perceived vaguely moving vertically and horizontally through the centre of the painting, but this same colour was subsequently balanced and spread through the rest of the area as the painting developed, so that what remains is an influence of warm light which pervades. In retrospect, and perhaps quite incorrectly, I can nevertheless now claim that the colour and the effect of the sun upon it, is redolent of the extraordinary warm light and the effect it has upon the obligatory sand stone for building, which is part of the mystery and the magic of one of the most beautiful cities in the world - Jerusalem, so recently in my memory (late 1986).

Note in this painting the dark green strip at the top (hopefully apposite for the theme and which couldn’t be sky blue); the form of the cross, broken into as it is by a timeless blue which is not intended to be sky; and most importantly the three heads in one, of the central Christ figure. These latter three shapes were made accidentally as it were (if there is such a thing as an accident), but were eventually and finally retained when the significance and symbolic veracity of the factor of three was realised. Note the joy in animation of the seven
surrounding figures, an attempt by me to suggest mass approbation of an appalling event.

(3) **Falls the First Time:** There were few preconceptions about the form and content of this third work. In the formative stages the grid system was employed, in exclusively warm colour. I think several of the paintings I'd been working on, at this point were based on an exclusively cool palette and I wanted to vary the colour reference, out of boredom as much as anything else. At some late point in the abstract arrangement of interrelating linear...reflection (reflection is probably the best word for it), a tumbled upside down figure began to suggest itself. Most significant element of the figure may be the head, bent and rammed against the lower parameter of the painting. In retrospect I do recall at this time being peripherally involved in extricating an over dosed drug victim from a lavatory cubicle, where the young woman's head was distortedly jammed between the bowl and wall almost at a right angle to the floor. The ignominy of such a position and the unfortunate context for this unhappy, embarrassing event, was to stay with me for quite a while.

I don't know why it is important for this represented Christ figure to be naked (as the Christ figure is in each painting), unless I felt it added to the shame and wilfulness of the actions perpetrated against him. The fact that the figure is heavily red glazed, probably endorses this. I suppose the four formative, abstracted human head shapes at the corners may symbolise the four eventual chroniclers of this event, but it was not an idea, once vaguely suggested, that I wanted to
elaborate, since I thought it may detract from the main event which is after all, the subject of the painting. The form of the cross remained elusive until the concluding stages of the painting, when its asymmetrical series of planes that change direction was finally confirmed as the straight lined containment required by the otherwise overwhelming curvilinear shapes.

(4) **Talks To His Mother:** There were some preconceptions in this painting - I did feel I wanted an intimate moment recorded with the heads of Mary and Jesus close together, perhaps even touching. I then sought in the paint of the grid, intuitive solutions for the objective idea which had quite firmly implanted itself in my thinking. The fact that one person was to be actually talking, was resolved at a late stage after some trepidation, by use of the cartoonist device of the word bubble which begins back in the throat of Mary, extends between her and her bearded son and ends inside his mouth (or does it begin with him? His closed eyes seem to suggest he is listening.) It was a temptation resisted, to include the calligraphy of indecipherable words, but this system would not work, I suppose because it was the language of literary device, not the language of visual art. (I have been successful in this regard before - however for this painting and at this time, an acceptable form could not be found. Another enigma.) Note the blindfolded, gagged heads at the top of the painting - perhaps the way one pretends not to see, and certainly does not speak, when unwittingly witnessing poignant and intimate moments between human beings.
Simon Cyrene Made To Bear The Cross: Almost nothing is known of the biblically verified Simon Cyrene, except the names of his sons. Many written and painted interpretations of his contribution to this event vary from walking behind Christ, (but without accepting any of the physical responsibility for lightening the burden), to singularly supporting the weight of the cross because it seems it may have been felt by the Roman soldiers that Christ mightn't unaided, complete the journey to Golgotha by sunset.

Whether or not these factors intruded, the painting provided many difficulties from the beginning. Several unsatisfactory compositional possibilities were attempted and rejected - only when the cross became the dominating feature, and the two figures were subsumed and part of it, did I feel my efforts held conviction. Perhaps the lack of emotive impact in the subject, presented me with a theme with which it was more difficult to relate than with some of the other subjects. (It should be stated that the fourteen paintings were not completed in sequence.)

In this painting note again the hint of blindfolds in the two figures; at the top of the painting the female figure presenting stigmatised hands; and growing out of the landscape line, the two smaller crosses which are almost in the process of turning into swastikas. None of these was consciously contrived, certainly in the beginning, as far as I am able to judge.

Veronica Bathes Jesus: I suppose the saturation of a very dense cadmium yellow which pervades
this painting, (and different yellows in several others) springs quite recognisably, as mentioned earlier, from the observation in Jerusalem of the extraordinary effect that city’s clear and unique light has on the sandstone of the buildings, and to a less extent throughout Israel, on the sand and cliffs and natural rock. This is a retrospective consideration - though it appears now to have been deliberate, it was certainly not conscious, but seems undeniable nevertheless in the final consideration. There is another thought however - yellow is the highest chroma of the pure primary, secondary and tertiary colours, so it is an ideal colour to use when light tone is required, and when one wants at the same time to resist tinting the colour into a high key which weakens the intensity of the pure pigment. Yellow is able to perform two functions in this way - as a cool or warm dense chroma or pigment (cool or warm depending on what company it keeps) or as a simulation of light tone (even though in its pure state it is not a shade or tint, until tone is added to it). In other words chroma in this case can be seen to equate to high key tone. As a simulated tone (a tint) then, the function the yellow performs, in this painting, is to indicate negatives (background if you’d prefer) by itself receding into background, thereby promoting darker tones of the same colour and other colours, forward into focus.

I admit to a perversity, uncorrected by me in the painting, a case where heart (intuitive and/or haptic quality) ruled head (intellectual and/or visual characteristics). Of course this is a figurative painting but not a realistic one, so my self criticism may be unfounded, but I mention it to reveal a
mystery. Where scale has been quite carefully preserved and graded from the middle distance back through the painting to the far distance and eventual sky, Veronica with the sponge in her hand with which she bathes Jesus, is out of realistic scale with the others, as is the figure in the foreground in front of her. Every attempt to find a more realistically convincing size for these two figures met with no success at all - perhaps it is the two out-of-scale crosses (top right and top left of the picture) and the smaller fighting and reflective figures contained largely within the Christ figure, which demanded out of their own deliberate inconsistencies, disruption to the realistic scale of Veronica. I am very happy with the final form of the painting and therefore with the relative size of Veronica, but it is an aspect of the nature of art, touched on in this document, where one's common sense and, if you will, 'artistic' judgement, is ruled by something more profound and less explained. Similarly, in the same work, use of blindfolds, gags, (are some moustaches?) and two unusual hooded figures centre top of the painting; none of these had origin in intelligence, (meaning), but having demanded they remain in these guises, they have now assumed literal, visual and emotional conviction (significance), in the overall scheme of things.

(7) **Falls the Second Time:** What occurs here, for the most part has been touched upon in descriptions of some of the other paintings - it can be seen even now that a different yellow initiated commencement of the painting in the form of a Greek cross, and that the figure is naked.
There are some new notions however. The central figure has become one with the burden of the cross - the Christ is largely two dimensional, even though semi-figurative, and the vertical shank of the cross which changes direction three times in its oblique track through the painting, has a three dimensional side, probably to endorse its excessive weight. I suppose the spread right hand reveals an attitude of protection involved as Christ is in an imminent fall, and the spread legs therefore seek balance; the figure's right leg moves almost to the corner of the top left of the painting, and the left leg extends off the picture plane, but clearly in the direction of the bottom right corner. Again unconsciously, but gratifyingly, I discover that the pattern of the two legs (extending to top left and bottom right) compensate ideally the attitude of the cross, which moves in a compensating corollary, (from bottom left, almost to top right). The one unit which is now an inseparable composite of both figure and cross, appears to spin in space, with what may be sky appearing throughout the background of the painting. (At the base of the picture, the line of Christ's left calf completes the form of a circular hill which I only now recognise as a hill in country Victoria called Plum Pudding Hill, which I have painted over the years on several different occasions.)

A belated observation - I can offer no logical explanation for the small, apparently illuminated vertical rectangle which is the tonally dominating lightest section of the painting. I do note that it tends to condense, for focus one assumes, genitalia (including curling pubic hair), stomach and intestines, and rib cage and chest (where the
heart is, but which is not represented). Perhaps these are the areas where I have unconsciously felt reside, pain and exhaustion and the smell of defeat, even of death. I can categorically state that these areas have not had those meanings during the process to completion of the paintings.

(8) The Women of Jerusalem: The technical structure of this painting generally conforms to that of the paintings preceding it. Thematically, apart from the emotions generally being experienced by Christ during this quite short but terrible ordeal, the overriding sensation with which this particular painting kept insisting I become concerned, (logically my unconscious talking back to me?), was the state of absolute perplexity which must have confronted this man, not least of all surrounded as he was in this instance with the attentions of the women of Jerusalem. What were their comments? Did some oppose what he stood for? Did they in fact attempt as individuals to convey anything to him, or did they only converse among themselves? No amount of supportive documentation, even if it existed, could truthfully answer these questions. I have chosen (the painting has) to render the women silent, mouths closed, mute witnesses to this harsh wait and incident on the Way of the Cross. Christ scratches his head in bewilderment, as much because of the seriousness and stupidity of his predicament, as of the silent even claustrophobic presence of the women. Why, they are even in his beard!

(9) Falls the Third Time: This eventuated as a night scene, with the fallen largest figure, swollen and expanded to touch each of the four parameters
of the picture plane, lit as it were from within, where ambiguous half specified figures romp and play amongst his white flesh, climbing and tumbling through the internal architecture of his body, weighing it down, toppling it over, adding to the stress and the pain. Outside the figure, greys predominate, and blacks, but throughout the whole an occasional corpuscle red may remind us of the humanity involved here, the blood letting, the travesty of this man's human dignity and condition, the bleeding of trees. A beast threatens (centre right), a slow dawn light rises behind a hill, a figure (left) signals with a gloved hand, the horizontals of two crosses join to become a blindfold and a shroud (centre).

Technically, only the cross was planned - again as in the previous two falls I wanted an uncompromising cross, but one which in a holistic sense was to be also the figure, passing through it, carrying it down by virtue of the fact of their terrible interrelationship.

Beyond the cross, the landscape began to form, at the same time lines relevant to that hill, upended, then insisted on delineating the continuum edges of the central figure. Even before hill or figure developed further other figures clamoured for life, for light behind them to endorse their presence, but for retention of their unknown and unknowable mysteries at the same time. I enjoyed the way the surreal nature of these aspects of the picture predominated, and that surrealism remains in the final version. It was quite a supereal experience for me too, the way most of the elements in the painting simply took over the space they
previously and formatively had tentatively occupied - quite simply, they appeared to rattle into convincing life, almost without my intervention! (If this sounds totally illogical and unreasonable, I can only claim that perhaps it is a dangerous thing to ask an artist, or more correctly to have an artist ask him/herself, what happened, or what it was felt happened, during the process of making a picture.)

(10) Disrobed: This painting grew from marks which related to an initial red Greek cross. Again naked, this time more predictably, the left hand and thumb unsuccessfully attempts to cover the genitalia, fingers of both hands spread to cover.

Several glazes, from red to blue to black, were used at various intermediate stages of the painting, and a sanding back through the dried coloured varnish revealed elements of underpainting, some of which were retained in the final version.

Some observations: On a few occasions while the painting was forming, human figures turned into crosses, and vice versa; the spotted reptiles at the base of the paintings, I imagine are to do with guilt - otherwise they remain enigmatic but emphatically appropriate for what I wanted the painting to ultimately evoke. (Note: My son is a herpetologist.) The yellow stars are lights in the night, but I don't know why it was important to retain them - the painting quite simply demanded it.

(11) Nailed To The Cross: The basic form was established before this painting commenced, for
a very good reason - I needed to make a very clear pictorial distinction between 'Nailed To The Cross' and the sequential event which followed it 'Crucifixion'. I decided before beginning the actual painting that a close up view of one hand might conceivably express everything in which I was interested, would contrast the distant focus of most of the other works, and critically, would provide a strong contrast to the three figure mid distant view of the Crucifixion.

Most immediately obvious is the lack of a nail driven through the hand - I experimented with that idea, but rejected it as being too clichéd not to detract from the painting, or for the same reason, being too illustrative. Note that the hand is not only not nailed to a realistic cross; the only cross to which it even relates, is the white Greek cross perceived through the transparency of the strongly linear hand, and the wider cross which endorses the white. I intended the painting to be more a consideration, a reflection of a hand (my hand). Implications inherent in the painting are really to do with the thought of that hand being nailed, more than the specific act of a singular infamous event.

Note that the white Greek cross was formed by the first two marks of the painting. Elsewhere, white and black have been used as colours, and red opposes blue and green to create discord, a colour arrangement which I believe sets up the appropriate violence of the event which I wanted to evoke, without resorting to illustration. I believe the colour and tone of the picture successfully achieves this sense of drama, and of wilful murder. I reiterate however it is more to do with
contemplation of the event, not a depiction of the event itself.

(12) \textit{Crucifixion}: Such a hackneyed subject for artists I felt required a statement which held little relevance, if at all possible, to other interpretations of the same theme. I wanted no distinction to be made (in the paint) between the two thieves and the figure of Christ - in spite of my firm intention I discover the central figure became larger and further forward than the other two. It seems again, unconscious preferences prevailed.

The almost faceless anonymity of all three figures was deliberate - again I was more interested (I subsequently discovered), in expressing something of my thinking concerning these crucified figures, and the implications of the event, than for instance what the facial features might have shown.

The conclusions of the painting will reveal that I was equally interested in the eight or ten human and animal figures which crowd the hill at the bottom of the painting, milling around the bases of the three crosses, as I was in the three main protagonists in this story. Similarly, in the area between the bottom of the beard of the central figure, and his stomach, another figure, (or rather the upper portion of it), with arms extended and long tongue protruding, indicates the fact that in crucifixion, death by such a method is by asphyxiation. The reason that smothering is not shown in the expression on the face of the central figure is twofold, as has been mentioned previously - first, I did not want the painting to be essentially illustrative (although
elements exist) and second, (and this is a much more commanding reason), the asphyxiation aspect insisted on being where you will find it in the final version.

Note that the elements of the original Greek cross are still visible, still yellow and still in their original position. And one final comment - it has been confirmed to me by several reliable medical authorities, that a man's last living act (or is it the first act of death?) is ejaculation. If this is found to be an interpretation of the rendering of the central figure, it is entirely fortuitous that marks left in a painting for the mundane reasons of balance, composition, harmony etc, may eventually have absolute relevance in a way, (working intuitively as one does) that one would never have dreamed was possible. Such was this instance. Or is it merely that we see with the brain?

(13) Deposition - (Descent From The Cross): Against my intellectual judgement, this painting, at a quite early stage, became almost more concerned with movement and the kinetic patterns of activity surrounding the event, than the event itself. I reluctantly accepted this, and my acceptance I believe is now vindicated, since one's responsibility must always be to the painting, not to the apple or bottle or if you will, to the figure descending from a cross.

Use of a blue glaze at the edges of the painting tends to vignette the action occurring at the centre of the painting - this is unexplained, unless it relates to my previous comment, and is a compensatory device to play down tonally some of the activity at
the borders, in order that we may more clearly concentrate on the main action and issues of the drama.

(14) **Entombment:** This is the only horizontal painting of the fourteen, for the very good reason that it is the only landscape in which no figure, or part of a figure exists.

The concept was prompted by the very real doubts which exist about Christ's final (and allegedly very temporary) resting place. In the painting, many such caves or tombs are indicated, nestling as they do on an anonymous yellow hill in Jerusalem, among olive trees. The scene is intended to be part of a much wider and broader continuum; part of the reasoning for this is that the final event of the Way of the Cross, is really the beginning of a remarkable story, surely part fact and part fiction, which has nevertheless endured for almost two thousand years. Critical to the extraordinary show of faith which has sustained during all that time, is the question of resurrection - was the body never put into a tomb; if it was, did someone remove it, and if so who; and if it was put in the tomb, was not removed, and nevertheless disappeared, what is the explanation? It is the circular nature of the questioning and answering by disbelievers and believers alike which prompts the concept of continuum in the painting. A never ending story - a never ending enigma.

There was much deliberation concerning whether or not one of the many caves suggested in the painting should be isolated tonally or chromatically, or in some other way, to indicate
that the final resting place was in that particular spot. I can only trust there is viewer agreement about my final choice in that regard.
Appendix A: Events Relative to the Stations of the Cross, as Described in the Gospels.

Appendix B: Some Prayers for the Stations of the Cross.

Appendix C: Map of the Old City of Jerusalem, Showing the Way of the Cross.
APPENDIX A

Events Relative to the Fourteen Stations of the Cross, as Described in the Gospels.

See St. Matthew Ch.27 v27-61
    St. Mark Ch.15 v15-47
    St. Luke Ch.23 v23-56
    St. John Ch.19 v13-42
27. Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers.
28. And they stripped him, and put on him a scarlet robe.
29. And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand; and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews!
30. And they spit upon him, and took the reed, and smote him on the head.
31. And after that they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him.
32. And as they came out, they found a man of Cyrene, Simon by name; him they compelled to bear his cross.
33. And when they were come unto a place called Golgotha, that is to say, a place of a skull.
34. They gave him vinegar to drink mingled with gall; and when he had tasted thereof, he would not drink.
35. And they crucified him, and parted his garments, casting lots; that it might be fulfilled which was spoken by the prophet. They parted my garments among them, and upon my vesture did they cast lots.
36. And sitting down they watched him there;
37. And set up over his head his accusation written, THIS IS JESUS THE KING OF THE JEWS.
38. Then were there two thieves crucified with him, one on the right hand, and another on the left.
39. And they that passed by reviled him, wagging their heads.
40. And saying, Thou that destroyest the temple, and buildest it in three days, say thyself, If thou be the Son of God, come down from the cross.
41. Likewise also the chief priests mocking him, with the scribes and elders, said,
42. He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him.
43. He trusted in God; let him deliver him now, if he will have him; for he said, I am the Son of God.
44. The thieves also, which were crucified with him, cast the same in his teeth.
45. Now from the sixth hour there was darkness over all the land unto the ninth hour.
46. And about the ninth hour Jesus cried with a loud voice, saying, Eli, Eli, lama sabachthani? that is to say, My God, my God, why hast thou forsaken me?
47. Some of them that stood there, when they heard that, said, This man calleth for Elias.
48. And straightway one of them ran, and took a spunge, and filled it with vinegar, and put it on a reed, and gave him to drink.
49. The rest said, Let be, let us see whether Elias will come to save him.
50. Jesus, when he had cried again with a loud voice, yielded up the ghost.
51. And, behold, the veil of the temple was rent in twain from the top of the bottom; and the earth did quake, and the rocks rent;
52. And the graves were opened; and many bodies of the saints which slept arose,
53. And came out of the graves after his resurrection, and went into the holy city, and appeared unto many.
54. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, Truly this was the Son of God.
55. And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto him:
56. Among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children.
57. When the even was come, there came a rich man of Arimathaea, named Joseph, who also himself was Jesus' disciple:
58. He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered.
59. And when Joseph had taken the body, he wrapped it in a clean linen cloth.
60. And laid it in his own new tomb, which he had hewn out in the rock; and he rolled a great stone to the door of the sepulchre, and departed.
61. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre."
"15. And so Pilate, willing to content the people, released Barabbas unto them, and delivered Jesus, when he had scourged him to be crucified.
16. And the soldiers led him away into the hall, called Praetorium; and they call together the whole band.
17. And they clothed him with purple, and platted a crown of thorns, and put it about his head,
18. And began to salute him, Hail, King of the Jews!
19. And they smote him on the head with a reed, and did spit upon him, and bowing their knees worshipped him.
20. And when they had mocked him, they took off the purple from him and put his own clothes on him, and led him out to crucify him.
21. And they compel one Simon a Cyrenian, who passed by, coming out of the country, the father of Alexander and Rufus, to bear his cross,
22. And they bring him unto the place Golgotha, which is, being interpreted, The place of a skull.
23. And they gave him to drink wine mingled with myrrh: but he received it not.
24. And when they had crucified him, they parted his garments, casting lots upon him, what every man should take.
25. And it was the third hour, and they crucified him.
26. And the superscription of his accusation was written over, THE KING OF THE JEWS.
27. And with him they crucify two thieves; the one on his right hand, and the other on his left.
28. And the scripture was fulfilled, which saith, And he was numbered with the transgressors.
29. And they that passed by railed on him, wagging their heads, and saying, Ah, thou that destroyest the temple, and buildest it in three days,
30. Save thyself, and come down from the cross.
31. Likewise also the chief priests mocking said among themselves with the scribes, He saved others; himself he cannot save.
32. Let Christ the King of Israel descend now from the cross, that we may see and believe. And they that were crucified with him reviled him.
33. And when the sixth hour was come, there was darkness over the whole land until the ninth hour.
34. And at the ninth hour Jesus cried with a loud voice, saying, Eloi, Eloi, lama sabachthani? which is, being interpreted, My God, my God, why hast thou forsaken me?
35. And some of them that stood by, when they heard it, said, Behold, he calleth Elias.
36. And one ran and filled a sponge full of vinegar, and put it on a reed, and gave him to drink, saying, Let alone; let us see whether Elias will come to take him down.
37. And Jesus cried with a loud voice, and gave up the ghost.
38. And the veil of the temple was rent in twain from the top to the bottom.
39. And when the centurion, which stood over against him, saw that he so cried out, and gave up the ghost, he said, Truly this man was the Son of God.
40. There were also women looking on afar off: among whom was Mary Magdalene, and Mary the mother of James the less and of Joses, and Salome;
41. (Who also, when he was in Galilee, followed him, and ministered unto him;) and many other women which came up with him into Jerusalem.
42. And now when the even was come, because it was the preparation, that is, the day before the sabbath,
43. Joseph of Arimathaea, an honourable counsellor, which also waited for the kingdom of God, came, and went in boldly unto Pilate, and craved the body of Jesus.
44. And Pilate marvelled if he were already dead: and calling unto him the centurion, he asked him whether he had been any while dead.
45. And when he knew it of the centurion, he gave the body to Joseph.
46. And he bought fine linen, and took him down, and wrapped him in the linen, and laid him in a sepulchre which was hewn out of a rock, and rolled a stone unto the door of the sepulchre.
47. And Mary Magdalene and Mary the mother of Joses beheld where he was laid."
23. And they were instant with loud voices, requiring that he might be crucified. And the voices of them and of the chief priests prevailed.

24. And Pilate gave sentence that it should be as they required.

25. And he released unto them him that for sedition and murder was cast into prison, whom they had desired; but he delivered Jesus to their will.

26. And as they led him away, they laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross, that he might bear it after Jesus.

27. And there followed him a great company of people, and of women, which also bewailed and lamented him.

28. But Jesus turning unto them said, Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children.

29. For, behold, the days are coming, in the which they shall say, Blessed are the barren, and the wombs that never bare, and the paps which never gave suck.

30. Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us.

31. For if they do these things in a green tree, what shall be done in the dry?

32. And there were also two other, malefactors, led with him to be put to death.

33. And when they were come to the place, which is called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left.

34. Then said Jesus, Father, forgive them; for they know not what they do. And they parted his raiment, and cast lots.

35. And the people stood beholding. And the rulers also with them derided him, saying, He saved others; let him save himself, if he be Christ, the chosen of God.

36. And the soldiers also mocked him, coming to him, offering him vinegar.

37. And saying, If thou be the king of the Jews, save thyself.

38. And a superscription also was written over him in letters of Greek, and Latin, and Hebrew, THIS IS THE KING OF THE JEWS.

39. And one of the malefactors which were hanged railed on him, saying, If thou be Christ, save thyself and us.

40. But the other answering rebuked him, saying, Dost not thou fear God, seeing thou art in the same condemnation?

41. And we indeed justly; for we receive the due reward of our deeds: but this man hath done nothing amiss.

42. And he said unto Jesus, Lord, remember me when thou comest, into thy kingdom.
43. And Jesus said unto him, Verily I say unto thee, To day shalt thou be with me in paradise.
44. And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour.
45. And the sun was darkened, and the veil of the temple was rent in the midst.
46. And when Jesus had cried with a loud voice, he said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost.
47. Now when the centurion saw what was done, he glorified God, saying, Certainly this was righteous man.
48. And all the people that came together to that sight, beholding the things which were done, smote their breasts, and returned. 49. And all his acquaintance, and the women that followed him from Galilee, stood afar off, beholding these things.
50. And, behold, there was a man named Joseph, a counsellor; and he was a good man, and a just:
51. (The same had not consented to the counsel and deed of them;) he was of Arimathaea, a city of the Jews: who also himself waited for the kingdom of God.
52. This man went unto Pilate, and begged the body of Jesus.
53. And he took it down, and wrapped it in linen, and laid it in a sepulchre that was hewn in stone, wherein never man before was laid.
54. And that day was the preparation, and the sabbath drew on.
55. And the women also, which came with him from Galilee, followed after, and beheld the sepulchre, and how his body was laid. 56. And they returned, and prepared spices and ointments; and rested the sabbath day according to the commandment."
13. When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha.

14. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews, Behold your King!

15. But they cried out, Away with him; away with him, crucify him. Pilate saith unto them, Shall I crucify your King? The chief priests answered, We have no king but Caesar.

16. Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away.

17. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha:

18. Where they crucified him, and two other with him, on either side one, and Jesus in the midst.

19. And Pilate wrote a title, and put it on the cross. And the writing was, JESUS OF NAZARETH THE KING OF THE JEWS.

20. This title then read many of the Jews: for the place where Jesus was crucified was nigh to the city: and it was written in Hebrew, and Greek, and Latin.

21. Then said the chief priests of the Jews to Pilate, Write not, The King of the Jews; but that he said, I am King of the Jews.

22. Pilate answered, What I have written I have written.

23. Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam, woven from the top throughout.

24. They said therefore among themselves, Let us not rend it, but cast lots for it, whose it shall be: that the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did.

25. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene.

26. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son!

27. Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her unto his own home.

28. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled saith, I thirst.

29. Now there was set a vessel full of vinegar: and they filled a spunge with vinegar, and put it upon hyssop, and put it to his mouth.
30. When Jesus therefore had received the vinegar, he said, It is finished: and he bowed his head, and gave up the ghost.

31. The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the sabbath day, (for that sabbath day was an high day,) besought Pilate that their legs might be broken, and that they might be taken away.

32. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him.

33. But when they came to Jesus, and saw that he was dead already, they brake not his legs:

34. But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water.

35. And he that saw it bare record, and his record is true: and he knoweth that he saith true, that ye might believe.

36. For these things were done, that the scripture should be fulfilled. A bone of him shall not be broken.

37. And again another scripture saith, They shall look on him whom they pierced.

38. And after this Joseph of Arimathaea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. He came therefore, and took the body of Jesus.

39. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight.

40. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury.

41. Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid.

42. There laid they Jesus therefore because of the Jews preparation day; for the sepulchre was nigh at hand.
APPENDIX B

PRAYERS FOR THE STATIONS OF THE CROSS
Prayers for the Stations of the Cross

N.B. The below verse and refrain are to be said at the beginning of each station.

V: We adore you 0 Christ and we bless you.
R: Because by your holy cross you have redeemed the world.

The First Station

Condemned to Death.

Let us pray,
0 Lord, we have acted unjustly by condemning people without cause. Pardon our dishonesty and if we have to judge others in future, help us to do so with mercy and forbearance. Amen.

N.B. The below verse and refrain are to be said at the conclusion of each station.
Our father, Hail Mary, Glory be to the Father.

V: Have mercy on us 0 Lord.
R: Have mercy on us.

The Second Station

Receives the Cross.

Let us pray,
Lord we have been guilty of thoughtless acts of cruelty towards the old, the young or the helpless, and through either fear or vanity, we have failed to defend the weak, the neglected, and those who suffered unjustly. We implore your forgiveness and we pray for the courage to treat others as we should like you to treat us.
The Third Station

Falls the First Time.

Let us pray,
0 Lord, help us to recognise our moral weakness, help us to face the truth about ourselves and to strive earnestly to overcome the evil inclinations which help to obscure our vision of God's mercy and love. Amen.


The Fourth Station

Meets his Mother.

Let us pray,
The summit of a mother's generosity is in the offering of her child to God and the depth of a mother's grief is in her final separation from her own child. Consider the anguish which tore at Mary's heart as she followed her son on his way to a disgraceful death. May her example teach us to accept the trials and sorrows of life with resignation to God's will and with unbounded confidence in his Providence. Amen.

The Fifth Station

The Cross Given to Simon of Cyrene.

Let us pray,
0 Lord, help us to conquer fear and anger, help us to be at peace within ourselves and with other people as we endeavour to follow in the footsteps of your son. Amen.
The Sixth Station

Veronica Cleans the Face of Jesus Christ.

Let us pray,
May the image of the suffering Saviour be imprinted on our hearts and minds. May we behold his countenance in the faces of the sick and the poor and in the victims of injustice, war, persecution and famine. Help us to act like Veronica here and now by practising patience and compassion, putting up with one another's failings and helping one another at all times.

The Seventh Station

Jesus Christ Falls the Second Time.

Let us pray,
By freely accepting suffering and death, Jesus opened for us the channels of grace. Lord help us to appreciate his kindness and mercy, especially in the sacrament of penance and although it is humiliating to have to confess the same sins so often, never let this lead us to become oblivious to sin as we continue to place out confidence in you.

The Eighth Station

The Women of Jerusalem Mourn.

Let us pray,
0 Lord, do not allow me to accept kindness passively, let me imitate the kindness of Christ. Where there is hatred let me sow love, where there is injury, pardon, where there is doubt, faith, where there is darkness, light and where there is sadness, joy. Amen.
The Ninth Station

Falls the Third Time.

Let us pray,
0 Lord, there are days when life's burdens bruise and hurt us, when the road seems endless and our souls have lost their courage. Let not the power of evil discourage us, and as the desire to do your will inspired your son, may the desire to imitate him give us the strength to overcome vanity, selfishness, laziness and all our other faults. Amen.

The Tenth Station

Stripped of his Garments.

Let us pray,
Lord help us to accept with resignation all the humiliations and disappointments of this world. Strip us of pretence, deception, conceit and pride. Teach us to value honesty, sincerity and truth, and give us the courage to live up to our Christian convictions, whatever the cost may be. Amen.

The Eleventh Station

Nailed to the Cross.

Let us pray,
Lord Jesus, you were wounded for our iniquities and pierced for our sins. Have pity on our weakness and give us the courage to abolish selfishness and greed from our own lives and to endeavour to heal the wounds caused by prejudice, distrust and hatred in today's world. Forgive us our trespasses as we forgive those who trespass against us. Amen.
The Twelfth Station

Dies on the Cross.

Let us pray,
Lord Jesus, by your cruel death you opened for us the way to eternal life. Teach us to be generous and to serve you as you deserve to be served, teach us to give and not to count the cost, to labour and to ask for no reward save only the knowledge that we are striving to do your will. Amen.

The Thirteenth Station

Taken Down from the Cross.

Let us pray,
Lord, keep us always mindful of the certainty of our own death, and though the thought may be unattractive, we know that Jesus has already passed through death and has gone to prepare a place for us, so that where he is, we also may be. Help us to face death with resignation and with confidence in your mercy and love. Amen.

The Fourteenth Station

Laid in the Tomb.

Let us pray,
Eternal Father, like Jesus, we too shall be laid in the grave, when it shall please you, and wheresoever it shall please you, and as Jesus rose in glory on the third day, we dare to hope that, through the merits of his passion and death, we shall be raised to live and reign with him in your heavenly home. Amen.
APPENDIX C

MAPS OF THE OLD CITY OF JERUSALEM SHOWING THE WAY OF THE CROSS
CURRICULUM VITAE
(Includes Fields of Study)
CURRICULUM VITAE - ROD MILGATE

1934 Born Kyogle, New South Wales

Trained at the National Art School, and at Sydney Teachers' College, Specialist Art Teacher

1957 Awarded Teachers' Certificate
1971 Diploma in Art (Education)
1980 Graduate Diploma in Educational Studies (Ed. Drama)
1981 Bachelor of Education (Art)
1984 Master of Arts

MAJOR ONE-MAN EXHIBITIONS

1962 Macquarie Galleries, Sydney
1963 South Yarra Galleries, Melbourne
Macquarie Galleries, Sydney
1965 Macquarie Galleries, Sydney
South Yarra Galleries, Melbourne
Johnstone Galleries, Brisbane
Macquarie Galleries, Canberra
1966 Commonwealth Institute Galleries, Whitechapel, London
(by invitation)
Macquarie Galleries, Sydney
1967 Johnstone Galleries, Brisbane
1969 Macquarie Galleries, Sydney
1970 Johnstone Galleries, Brisbane
Macquarie Galleries, Canberra
1972 Johnstone Galleries, Sydney
South Yarra Galleries, Melbourne

1973 Macquarie Galleries, Sydney
Macquarie Galleries, Canberra

1974 Macquarie Galleries, Sydney
1976 Macquarie Galleries, Sydney
1977 Macquarie Galleries, Canberra

1980 Macquarie Galleries, Sydney
St. James Room, David Jones, Sydney
Phillip Bacon Galleries, Brisbane
St. Johns Cathedral, Brisbane

1982 Painters Gallery, Sydney
1983 Barry Stern Exhibiting Gallery, Sydney

AWARDS

1964 John Fairfax Human Image Prize
1966 Blake Prize
1968 Harkness Fellowship (New York)
1970 D'Arcy Morris Memorial Prize
1972 Gold Coast Purchase Prize (jointly)
1975 Blake Prize
1977 Blake Prize (jointly)

1978 Residency, Owen Tooth Memorial Cottage, Vence, France
Residency, Studio Cite International des Arts, Paris, France

1986 Gosford City Art Prize
1987 Herald Art Prize
PUBLICATIONS AND WRITINGS

1966  
‘Art Composition, A Contemporary View’ (Angus & Robertson).
Three act stage play ‘A Refined Look at Existence’ published (Methuen, London) produced at Jane Street Theatre by Robin Lovejoy.

1968  
‘At Least You Get Something Out of That’ play commissioned by New South Wales Drama Foundation, produced at Old Tote Theatre Season of Australian plays (including revival of ‘A Refined Look at Existence’).

1977  
Wrote two stage plays: ‘Grass Up to Your Ears’, and ‘Buckets with Holes in Them’.

1978  
Wrote novel: ‘Incident at Nolava Beach.’
Wrote stage play in France ‘A Golden Pathway to Europe’ and novel ‘An Unfortunate Incident at Vence’.

1979  
Play ‘A Golden Pathway to Europe’ selected for workshop production presentation at National Playwrights Conference Australian National University, Canberra.
Wrote play ‘Triage or the Fortunates’.

1980  
1981  Wrote two stage plays 'Intruders' and 'Destiny's Mill'.

1982  Wrote film script 'The Story of Larry Foley'.
     The Creative Eye, ABC TELEFILM.

1983  Stage play 'Destiny's Mill' presented at National Playwrights Conference, Australian National University, Canberra.

1984  Wrote stage play 'Intruders'.
     Wrote stage play 'Archibald Prize'.

1985  Wrote stage play 'Anniversary Waltz'.
     Workshop reading 'Intruders' at Hunter Valley Theatre Company

COMMISSIONS

Private commissions, in Australia, include a series of four paintings based on C.S. Lewis' 'Four Loves' (collection of Mr. and Mrs. Graham O'Neill) and Creation Series, (collection of Mr. and Mrs. Peter Jones); six paintings currently housed New College, University of N.S.W.

Public commissions include a painting for Victorian Tapestry Workshop - ('Poem - Transfiguration'); and Church of God 'Reredos', Minneapolis, Minnesota, U.S.A.

GROUP EXHIBITIONS BY INVITATION (A SELECTION)

1963  George's Invitation Purchase Prize
1964  Blaxland Art Gallery, Survey 4 Exhibition
     Helena Rubinstein Scholarship Exhibition
1965  'Australian Painters' Exhibition', Tokyo and Kyoto, Japan

Blaxland Art Gallery Survey 5 Exhibition, Helena Rubinstein Exhibition

1967  'Australian Painters' Exhibition 1964-66', Corcoran Gallery Washington, USA

1968  'Australian Painters' Exhibition 1959-67' (United States) etc.

More recently
1981  Sydney Harbour Bridge Exhibition, Art Gallery N.S.W.

1982  Paintings of the Opera House, Art Gallery N.S.W. etc.

OTHER ACTIVITIES

1966  Actor, with Australian Elizabethan Theatre Trust (The Trust Players) touring Australia in plays including 'Slaughter of St. Teresa's Day', 'Man and Superman', 'The Bastard Country', 'Julius Caesar'

1960  Actor, Phillip St. Revue, ABC TV drama, ('Slaughter St. Teresa's Day', 'Turning Point', 'Macbeth' etc..) also in radio, in Sydney and Melbourne

1961-63 Worked in commercial T.V. (Ch.7) as newsreader, writer, announcer, compere Channel 7, Sydney

1962  Commenced tutoring part-time, National Art School, University of Sydney and University of New South Wales
1968-69  Travelled and worked England and U.S.A. (Harkness Fellowship)

1970  Appointed Senior Lecturer-in-Charge of Fine Art, Prahran College of Technology, Victoria

1972  Appointed art critic in Melbourne for the 'Australian' newspaper

Appointed Director, Arts Council Spring and Autumn Schools in painting and drawing (NSW)

1974  Appointed Principal Lecturer, School of Art, Alexander Mackie College of Advanced Education

1978  Travelled and Worked in Europe, especially France

1982  Appointed Dean, School of Visual Arts, City Art Institute, Sydney College of Advanced Education

1983  Appointed Dean, School of Postgraduate Studies, City Art Institute, Sydney College of Advanced Education

1986  Travelled and Worked in England, Russia, China, Greece, etc.

REPRESENTED

Australian National Collection, Canberra Art Gallery of New South Wales Art Gallery of Western Australia Art Gallery of South Australia University of Queensland Australian National University Mertz Collection Texas, USA Geelong City Art Gallery Reserve Bank of Australia Commonwealth Bank, Victoria and in many major private collections
BIBLIOGRAPHY

Masterpieces of Australian Art, James Gleeson, Lansdowne Press, 196

Modern Australian Painting, 1960/70 Kym Bonython, Rigby Pub. 1970

Art and Australia, Volume 4, Number 3
Modern Painters 1931-1970 (Australian Painting Studio Series)
James Gleeson Lansdowne Press 1971
The Australian Painters, 1967-76, Adelaide

Modern Australian Painting 1970/75, Kym Bonython/Elwyn Lynn, Rigby 1976

Encyclopedia of Australian Art, Allan McCulloch

Australian Painters of the 70's, Mervyn Horton, Ure Smith (Pub) 1976

Australian Painting 1788-1970 Bernard Smith, Oxford University Press 1974

Artists and Galleries of Australia and New Zealand, Max Germaine, Lansdowne Press, 1979

Modern Australian Painting 1975-80 Kym Bonython - Pub. Rigby

Sydney Harbour Bridge 1932-82 Ursula Prunster, Angus and Robertson 1982


A History of Australian Drama by Leslie Rees. (Australian Drama in the 70's - Vol 2) pub. Angus & Robertson 1978

Theatre in Australia by John West Pub. by Cassell (Aust.) 1978
Contemporary Authors, Gale Research Co. Michigan USA 1982
Charles Bannon, Australian Printmaker, David Dolan 1982

Studies in Australian Culture. 'After the Doll' - Australian Drama Since 1955 Peter Fitzpatrick, Pub. Edward Arnold (Melb.) 1979

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