

Illustrated Catalogue

(WITH BIOGRAPHICAL NOTICES OF THE ARTISTS).



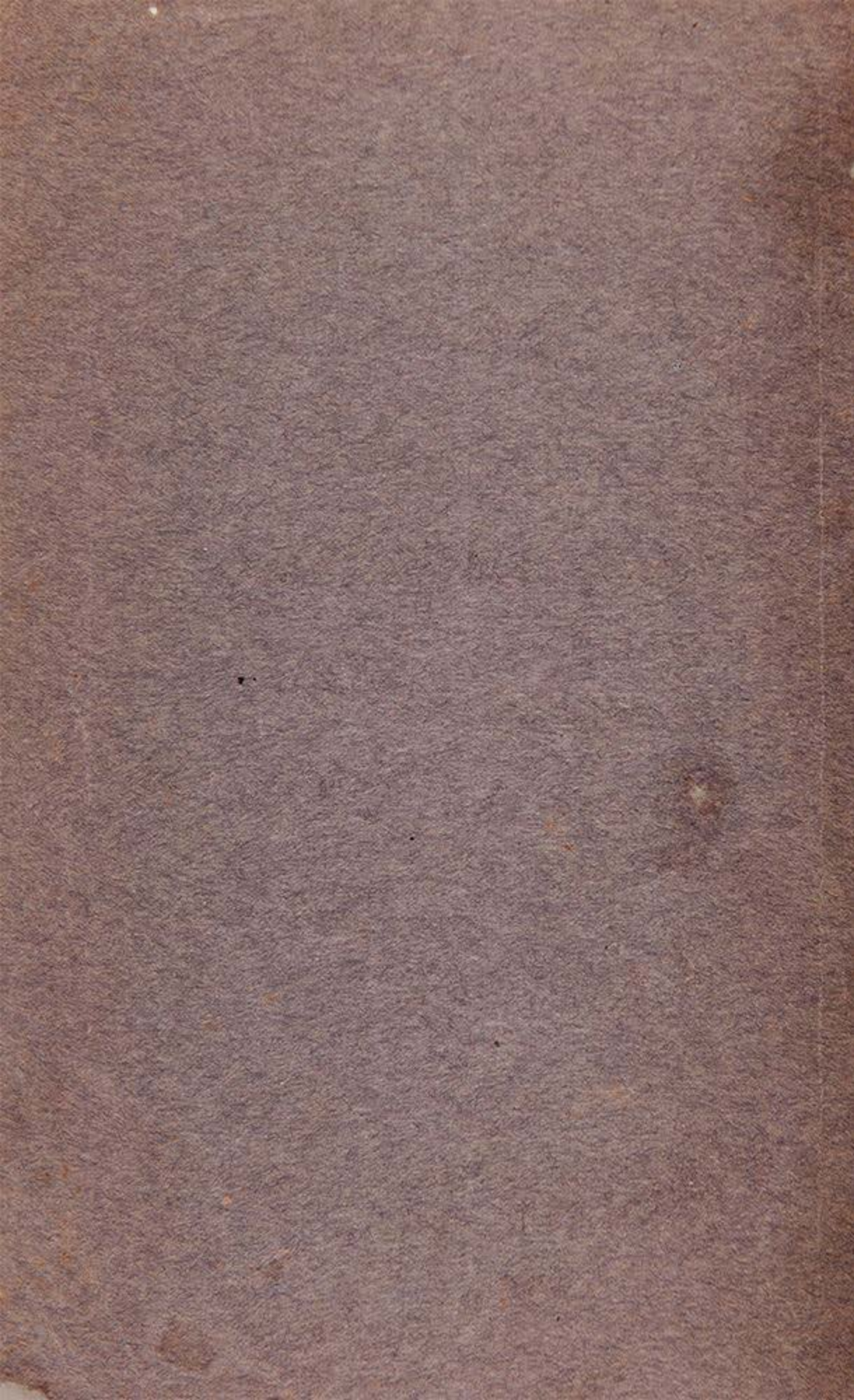
Queensland

National Art Gallery

(Brisbane).

BY AUTHORITY: GEORGE ARTHUR VAUGHAN, GOVERNMENT PRINTER, BRISBANE.

1908.



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ILLUSTRATED CATALOGUE

OF THE

QUEENSLAND

NATIONAL ART

GALLERY.

Brisbane.

1908.

Origin and Establishment of the Queensland National Art Gallery, 1895.

THE formation of a National Art Gallery had been talked of at different times, but nothing definite was done towards establishing one until the later part of 1894, when Sir Hugh Nelson, K.C.M.G., Premier of Queensland, gave his permission for a few pictures and a number of engravings belonging to the Government to be collected together to form the foundation of an Art Gallery, if a suitable room could be found in which to place them.

His Worship the Mayor of Brisbane (Alderman Robert Fraser) and the Municipal Council kindly came forward and offered the Town Hall, which had been in disuse for some time. On the Government's acceptance of the offer, the Municipal Council redecored the hall and fitted it up suitably for the purpose. A number of citizens lent works of art, notably Sir Samuel Griffith and the late Sir James Dickson.

These pictures, together with those in the possession of the Government, and a valuable collection of Old Masters which had been lately bequeathed to the State by the late Hon. T. de M. Murray Prior, formed the nucleus of the present National Art Gallery.

The Gallery was formally opened by His Excellency the Governor, Sir Henry Wylie Norman, G.C.B., G.C.M.G., on Friday, 29th March, 1895, in the presence of a large gathering.

The Gallery at first was placed under the care of a Board of Trustees—the Hon. Horace Tozer, the Hon. B. D. Morehead, Captain Townley, and His Worship the Mayor of Brisbane, with Sir Samuel Griffith as President. R. Godfrey Rivers was appointed Honorary Curator. In 1897 the Hon. Horace Tozer resigned, and

was replaced by Mr. Edwin Lilley. In 1899 the Hon. J. R. Dickson's name was added to those of the Trustees, and at his death, in 1901, the Hon. Arthur Rutledge was appointed in his place. In 1904 Mr. Albert V. Drury was appointed a Trustee. On the resignation of Sir Samuel Griffith, in 1906, and the death of the Hon. B. D. Morehead, the vacancies were refilled by Mr. D. S. Thistlethwayte and Mr. G. H. M. Addison.


In 1895 the Government made the gallery a grant of £500 yearly, to enable the Trustees to meet current expenses, and to purchase works of art. In 1898, due to the influence of the Hon. J. R. Dickson, the grant was raised to £1,000. In 1901 the grant was reduced to £250. In 1904 it was again reduced to £100, and then finally withdrawn.

In 1900 the Trustees appointed Mr. Frank Dicksee, R.A., and Mr. W. Knox D'Arcy to advise them on purchases made in England.

The Trustees, in spite of the small amount available for purchases, managed to acquire some very good works of art, amongst them being "The Parting of Elizabeth Woodville and the Duke of York," by P. H. Calderon, R.A.; "The Holy Mother," by F. Goodall, R.A.; "The Home Wind," by Napier Henry, A.R.A.; "The Crest of the Hill," by Frank Calderon; "The Sunday Parade," by Hamilton MacCallum; "Hamlet," by F. Cadogan Cowper, A.R.A.; and "A Cup of Tea," by Harold Knight.

On the completion of the Executive Building, the Government decided to take over the collection, and to place it in the Gallery, which had been built on the top floor. This Gallery was formally opened by His Excellency the Governor, Lord Chelmsford, K.C.M.G., on 18th December, 1905.

The collection being in a Government building, it was decided by the Government to dissolve the Board of Trustees, and to reappoint its members as a Board of Advice.



Authorities Consulted.

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Ciara Erskine Clement

“PAINTERS, SCULPTORS, ARCHITECTS, ENGRAVERS, AND THEIR WORKS.”

Victor G. Plarr, B.A., Oxon.

“MEN AND WOMEN OF THE TIMES.”

Thompson Cooper, F.S.A.

“MEN OF THE TIMES.”

“*The Studio.*”

“*The Art Journal.*”

“*Magazine of Art.*”

“*The Catalogue of the National Gallery of British Art.*”



QUEENSLAND NATIONAL ART GALLERY.

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UNDER THE DIRECTION OF THE CHIEF SECRETARY.  
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Board of Advice:

Mr E. Colclough
~~Sir ARTHUR RUTLEDGE, Kt., F.C.,~~ Chairman.

Mr W. G. Grant
~~Mr. EDWIN LILLEY.~~

Miss F. V. Lakey.
~~Mr. G. H. M. ADDISON~~

Mr J. A. Watts
~~Mr. F. S. THISTLETHWAYTE,~~

~~Captain TOWNLEY.~~

~~Hon. Curator:~~

~~R. GODFREY RIVERS.~~

Mr J. A. Watts.

~~~~~  
Open to the Public (Free) as follows:—

### DAILY :

April to September - - - - 10 to 4 o'clock.  
October to March - - - - 10 to 5 „

### SUNDAYS :

April to September - - - - 2 to 4 o'clock.  
October to March - - - - 2 to 5 „

~~~~~  
CLOSED ON GOOD FRIDAY AND CHRISTMAS DAY.
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Students are permitted to study in the Gallery under certain regulations on application to the Hon. Curator.



No. 1.—Hamlet, Grave Scene.

F. Cadogan Cowper, A.R.A.



74. Children's Heads.

S. Della Bella.

## OIL PAINTINGS.

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### 1. Hamlet, Grave Scene. F. Cadogan Cowper, A.R.A., A.R.W.S.

Exhibited in the Royal Academy, 1902. Frank Cadogan Cowper, A.R.A., A.R.W.S., commenced his art training at St. John's Wood Art School, 1896. Royal Academy Schools, 1897-1902. Worked six months as assistant in the studio of E. A. Abbey, R.A. In 1903 painted in Italy. Exhibited first at the Royal Academy, 1899, and each succeeding year. He is a member of the Label Club, a club which in a small way has followed on the same lines as the Pre-Raphaelite movement. The members of the club sign their names on a label painted on the picture. Cowper was elected an Associate of the Royal Academy, 1907.



No. 2.—Sunday Afternoon Parade.

Hamilton Macallum, R.I.

## 2. Sunday Afternoon Parade.

Hamilton Macallum, R.I.

Born 1841, died 1896. The artist was born at Kames in Argyleshire. He was educated in Glasgow and later was placed in a merchant's office, where he remained till 1864. He then went to London, entered the Royal Academy Schools, and exhibited in London about 1866. He was a member of the Royal Institute of Painters in Water-colours and of the Society of Painters in Oils. Macallum's bright pictures are of fisherfolk, sunshine, and sea. He is represented in the National Gallery of British Art in London by "The Crofter's Team."—"Sunday Afternoon Parade" shows the sands of a Dutch fishing village on a breezy Sunday, when all the fisherfolk are gathered together, arrayed in their best clothes, for an afternoon stroll. The salt-laden atmosphere and the movement in the picture are both well represented. This picture was exhibited in the New Gallery, London, in 1897.



No. 3.—The Holy Mother.

Frederick Goodall, R.A.

## 3. The Holy Mother.

Frederick Goodall, R.A.

Born 1822, died 1904. The Holy Mother was painted when Goodall was at his best, and he received £1,500 for the picture. Frederick Goodall, son of the late Edward Goodall, the eminent engraver, was born in 1822. Before he reached the age of fifteen he had won the "Isis" and the large Silver Medal of the Society of Arts. He exhibited his first picture in the Royal Academy at the age of seventeen. In 1853 he was elected an Associate of the Royal Academy, and in 1863 he was elected Royal Academician.

## 4. Crest of the Hill.

W. Frank Calderon.

Exhibited in the Royal Academy in 1898. W. Frank Calderon, son of Philip Hermogenes Calderon, R.A. This picture was selected by the Royal Academicians as one of the best works of the year. The picture is full of life and movement. The final spurt of the horses to drag the heavy timber wagon to the crest of the hill being exceedingly well depicted.



No. 4.—Crest of the Hill.

W. Frank Calderon.

## 5. Portrait Study.

W. G. Wilson.

Presented by the Artist. W. G. Wilson is a Queenslander by birth, Pilton Station, on the Darling Downs, being his birthplace. He studied at the Royal Academy Schools, and was awarded the Silver Medal for the best copy of a picture by an old master.

## 6. A Cup of Tea.

Harold Knight.

Exhibited in the Royal Academy, 1905.



No. 6.—A Cup of Tea.

Harold Knight.

## 7. Grapes.

Emily Meston.

Presented by Mrs. Richard Edwards.

## 8. Under the Jacaranda.

R. Godfrey Rivers.

R. Godfrey Rivers studied under Professor Alphonse Legros at the Slade School, London. Exhibitor at the Royal Academy and Grosvenor Gallery. He was awarded the Prize for Landscape Painting at Slade School in 1884. He settled in Brisbane in 1891. Was elected President of the Queensland Art Society, which post he has filled almost continuously up to the present time.

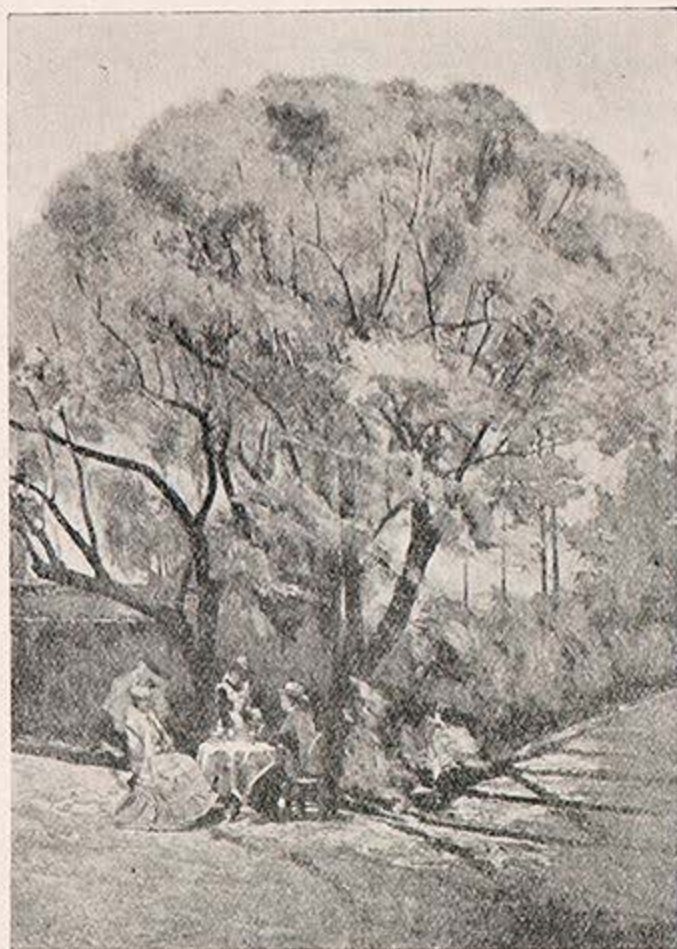
## 9. Duramboi.

Oscar Fristrom.

Presented by the Artist.

Duramboi was an Englishman by birth who lived for many years among the aboriginals.

Oscar Fristrom, portrait painter, was born in Carlskrona, Sweden, and studied at the Art School in that town, a branch of the Royal Art School in Stockholm. He went to sea, but finally settled in Adelaide, S.A. and is represented by a picture in the National Gallery of that town. Later on Fristrom came to Brisbane. In 1906 he was elected President of the New Society of Artists.



No. 8.—Under the Jacaranda. R. Godfrey Rivers.

## 10. Winter Evening on the Tiber.

W. G. Wilson.

Presented by the Artist.

11. Departure of the Coldstream Guards from  
Gravesend by the ss. "Maranoa," 17th  
February, 1885.

Charles W. Wyllie.

Exhibited in the Royal Academy. Presented by the British-India  
Steam Navigation Company, Limited.

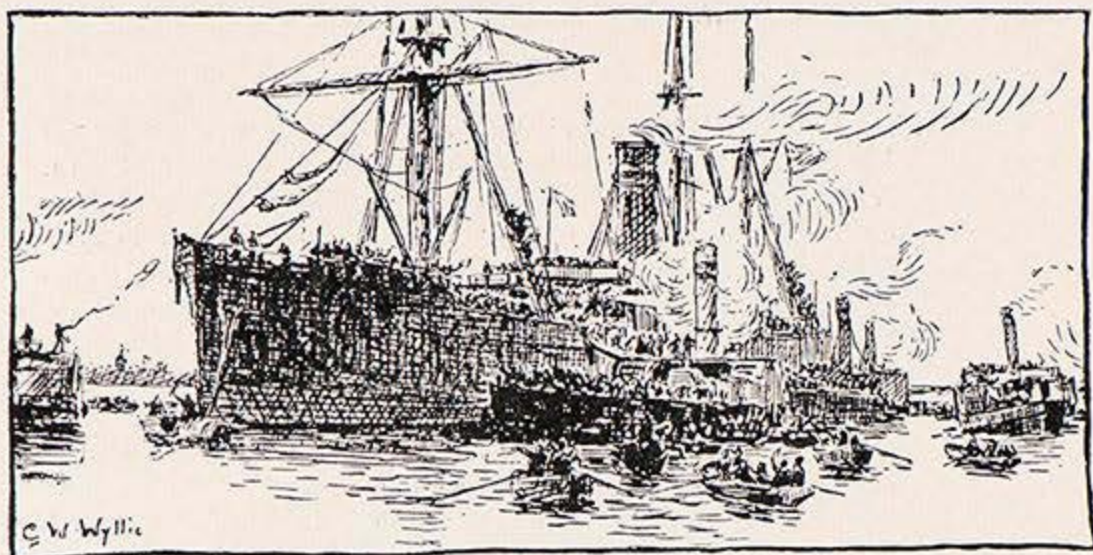
12. Elizabeth Woodville, Widow of Edward IV.,  
Parting with Her Younger Son, the  
Duke of York.

Philip Hermogenes Calderon, R.A.

Exhibited in the Royal Academy, 1893. Philip H. Calderon, R.A., son of the Rev. Juan Calderon, was born in Poitiers 1833, and died 1898. He studied at Leigh's Academy in London, and in the ateliers of M. Picot, Member of the Institute in Paris. Calderon was elected Associate of the Royal Academy in 1866, and elected Royal Academician in 1867. He received at the Paris International Exhibition the first medal awarded to English Art, and also received one of the medals awarded to English artists at the Vienna Exhibition, 1873. In 1878 Calderon was amongst the English artists who were selected to exhibit an extra number of works at the Paris International Exhibition. At the close of the Exhibition he received a first-class medal, and was created Chevalier de la Legion d'Honneur. In 1887 Calderon was appointed Keeper of the Royal Academy in the place of H. W. Pickersgill, R.A. He has done much for the improvement of the Royal Academy Schools.

The picture represents a scene in the Jerusalem Chamber. "When Elizabeth learned that the Prince of Wales had fallen into the power of his uncle, the Duke of Gloucester, she immediately took sanctuary at Westminster with her youngest son and her daughters. Gloucester, however, on his arrival in London, sent a deputation of the Lords, headed by the Archbishop of Canterbury (Thomas Boucher), to persuade her to give up the child, pleading, amongst other reasons, that his presence was necessary at his brother's coronation. After long resistance she gave way, and sending for him into the Jerusalem Chamber, said (according to the account given by Sir Thomas More): 'Farewell mine own sweet son; the Almighty be thy protector. Let me kiss thee once more before we part, for God knows when we shall kiss again.'"





No. 11.—Departure of the Coldstream Guards from Gravesend by the ss. "Maranoa,"  
17th February, 1885.

Charles W. Wyllie.



No. 12.—Elizabeth Woodville, Widow of Edward IV., Parting with Her Younger  
Son, the Duke of York.

Philip H. Calderon, R.A.

13. Her Majesty's Bodyguard of the Yeomen  
of the Guard, in St. James' Palace.

J. Prinsep Beadle.

Exhibited in the Royal Academy, 1896; also in Liverpool and Birmingham. J. P. Beadle was a student at the Slade School, London, under Professor Alphonse Legros, where he won a Slade Scholarship and several prizes for drawing. He then went to Paris and studied at the Beaux Arts under Cabanal. He is a constant exhibitor at the Royal Academy and other important Exhibitions. The picture was painted for the most part in the old guard-room of St. James Palace. All the individuals portrayed are actual portraits of members of the Royal Bodyguard of the Yeomen of the Guard. The veteran in the foreground (Spence) was specially distinguished at Alma when in the 7th Royal Fusiliers. Spence was offered, but refused, a commission. The two men with black sticks are sergeants-major. The one sitting down (Hamilton) lost his arm at a stockade in the Maori War, New Zealand. The man standing up (Rule) is senior-sergeant major, and a major of volunteers, and a Crimean veteran. Rule was specially selected for one of the few French decorations given to our men at the end of the war. The old man at the back with a short white beard, directly facing and looking downwards, is Kells, v.c. He won his Victoria Cross with the 9th Lancers by saving his Colonel's life in the Indian Mutiny. The Colonel jumped over a native cart and got into a tight place among the mutineers. The fellow appears to have jumped the cart after him and stayed by his wounded Colonel's side. Kells killed with his lance alone some half-dozen of the enemy over and around his Colonel's body. The man with his back to the window is Murray, an old Marine. The dress is very little changed from the time of Henry VII., when the corps was started. The corps consists of 100 men, who have all been sergeants of the army, with at least two medals. They are distinct from the Beefeaters at the Tower, and their work is exclusively to attend Court functions. They get £50 a year each besides their pension and have their own officers.

14. Evening.

E. W. Christmas.

The scene is near Goulburn.

15. View in the Campagna, Rome.

G. Mass.

Presented by His Excellency Lord Lamington, K.C.M.G.



No. 13.—Her Majesty's Bodyguard of the Yeomen of the Guard, in St. James' Palace.  
J. P. Beadle.



No. 16. The Charge of the Heavy Brigade.

G. D. Giles.

## 16. The Charge of the Heavy Brigade.

G. D. Giles.

Presented by W. Knox D'Arcy, Esq.

The picture shows the foremost of the first squadron of Inniskillings as they reached the Russian ranks. Before us is a complete panorama of the battlefield, a long grassy slope, behind which rises the heights whose ridges are covered for many miles with troops, spectators for the most part of the charge which is taking place almost at their feet. The Russian cavalry, standing in a dense mass, may be counted more by acreage than numbers. Here and there some of the inner ranks fire their carbines over the heads of their fellows, whilst the front rank engages with the advancing attackers when forced to, for self-protection; but the whole shows an army defeating its object by means of its great size and the cumbersome manner in which it is drawn up. In the distance the Scots Greys and the second squadron of the Inniskillings are crashing their sweating horses into the column which, at the point in question, is almost hidden by the flashing sabre-blades, the grey horses, the towering bearskins of the Greys, and the burnished helmets and red uniforms of the Inniskillings. In the foreground of the picture the first squadron of Inniskillings, now devoid of formation in its haste to grapple with the enemy, flings itself on the Russian column. No hesitancy asserts itself on the faces of the troopers, who for the most part are apparently highly gratified at the prospect before them, as they urge their charges forward in the endeavour to be first in the fray. Except for their helmets, the three hundred are without means of defence as far as covering or accoutrement is concerned, as they lack shoulder-scales and even gauntlets, whilst we are told that the long, thick, grey outer coat with which the Russian cavalry were for the most part clothed, offered an excellent protection against the cuts of the British sabres. Whilst the thick coats and numbers of their men benefited the Russians, the long reach and momentum of the British served them in good stead. On the right are three Inniskillings slashing their way through a number of the enemy, who, having detached themselves from their column formation, have come to join battle. In his shirt sleeves may be seen the regimental butcher, who, while engaged in his duties in camp, saw fighting going on, and, not wishing to be out of it, mounted a horse which he took from the sick-horse line, and dashed off to join his comrades in arms. Cut over the head by an Inniskilling sabre, a Russian lies on the ground in a dazed state, and his horse struggles to free itself from his grip of its bridle. Close by a British sergeant unhorsed a Russian by running him through the neck at a gallop, whilst a couple of troopers who have driven their horses into the thick of the enemy cut and slash against seemingly overwhelming odds. The composition of colour is cleverly managed, and the silvery landscape contrasts well with the red uniforms of the British soldiers.

## 17. Morning News.

C. Sims, A.R.A.

Exhibited in the Exhibition of the New English Art Club, 1898. Charles Sims was born in 1873. He received his early Art training at South Kensington. He went to Paris for one year and studied under Benjamin Constant, and two years later entered the Royal Academy Schools, where he remained two years, after which time he returned to Paris and worked under Baschet. He was elected an Associate of the Royal Academy in 1908.

## 18. Care.

Josephin M. Muntz.

(Mrs. Muntz Adams.)

"I could lie down like a tired child  
And weep away the life of care  
Which I have borne and yet must bear."

—P. B. Shelley.

Exhibited at the Paris Salon 1893. Miss Muntz studied under Folingsby in the Melbourne School of Painting, in Julien's and Delacluse's Studios in Paris, and for two years at Bushey under Hubert von Herkomer. Miss Muntz exhibited at the Paris Salon.



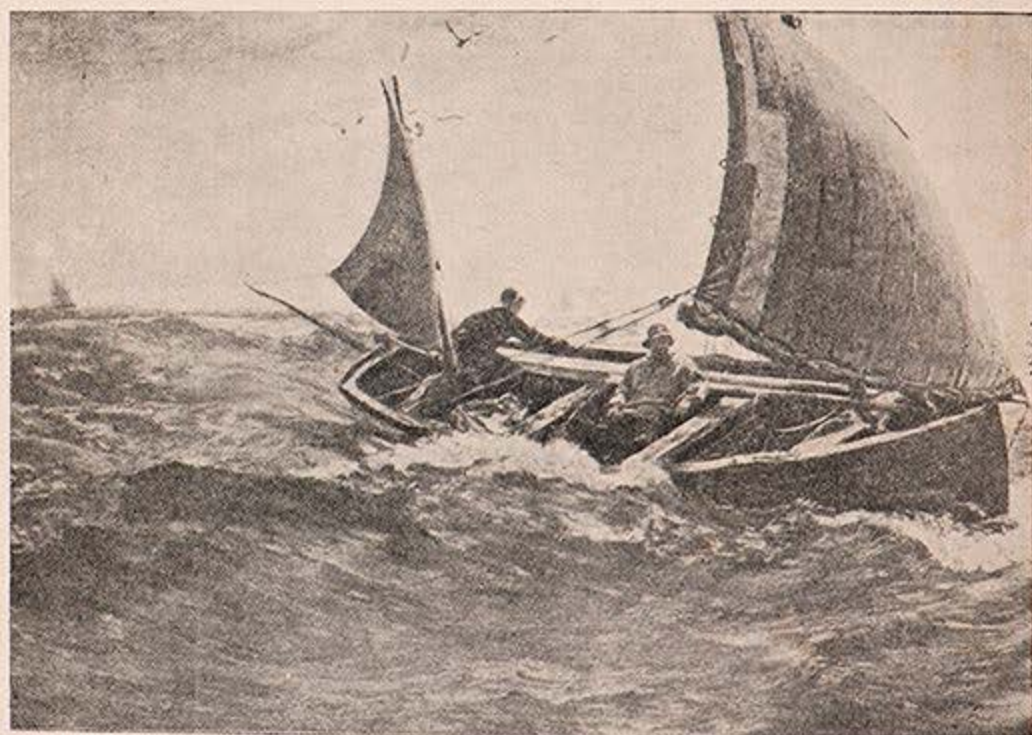
No. 18.—Care.

Josephin M. Muntz.

## 19. Home Wind.

C. Napier Hemy, A.R.A., R.S.W.

Born 1841. Son of the late Henri Frederick Hemy, a well-known musician and composer. The early part of his life was spent at sea, and he came out to Australia. On his return he intended to become a "religious," but discovered that painting was his true vocation. He settled in London, and exhibited at the Royal Academy at the age of twenty-four. Two years later he went to study at Antwerp under Baron Henri Leys. He was selected to do some painting for the Antwerp Cathedral, and his drawings made at the Academy were retained as examples for the students. At the death of Leys, Hemy refused to remain in Antwerp, and gave up the work at the Cathedral, and returned to London, and in 1881 removed to Falmouth, where he has remained. He keeps the Van der Meer, a seagoing houseboat. His studio is on board, and most of his important pictures have been painted directly from nature. Hemy, in his floating studio, follows up any fishing craft he wishes to paint, so as to get it in motion. At first the Van der Meer created alarm as well as excitement among the fishing craft as they found themselves being followed at every turn. Hemy gradually abandoned his master's style, and now devotes himself almost entirely to marine pictures.



No. 19.—Home Wind.

C. Napier Hemy, A.R.A.

20. The Honourable Charles Stuart Mein, Justice  
of the Supreme Court of Queensland,  
1885 to 1890.

R. Muratois.

## 21. Woolshed, N.S.W.

R. Godfrey Rivers.

Presented by the Artist.

## 22. Season of Mists and Mellow Fruitfulness. H. G. Hewitt.

Exhibited in the Royal Academy and International Exhibition, Tasmania. The scene represents an apple orchard in the cider country. Apples have been gathered up in a heap at the foot of the foreground tree, ready to be carted away to the cider press. The sunlight filtering through a hedge on the right and the long shadows thrown across the wet ruts make a pleasing contrast to the gnarled trunks of the apple-trees covered with lichen.



No. 22.—Season of Mists and Mellow Fruitfulness.

H. G. Hewitt.

## 23. The Jewelled Margin of the Sea.

Julian R. Ashton.

Early Morning on the Coast at Bondi, near Sydney.

Julian R. Ashton received his first art education in the West London School of Art, a branch of South Kensington. He then went to Paris, where he worked in the Academie Julien. For some time, on returning to London, he made a living out of black and white drawing, painting in such intervals as he was able to squeeze from the task of making a living. He was an exhibitor at most of the English Exhibitions, including the Royal Academy. Since he came to Australia he has done much to keep up the higher ideals of art in those around him.

## 24. Cape Chudleigh, Coast of Labrador. Isaac Walter Jenner.

Presented by the Artist.

Born 1836, died 1901. Isaac Walter Jenner was born at Godalming, Surrey. He commenced his career as an artist at the age of seven by sketching in water colours. Jenner joined the Royal Navy at the age of nineteen, having a fancy for the sea, and his art taste leaning towards marine subjects, he continued his studies during his service. During the Crimean War he was present at the siege of Sebastopol on board H.M.S. "Royal Albert." One of his paintings of note is an incident of the war, H.M.S. "Retribution" in a gale, off Sebastopol, when H.R.H. the Duke of Cambridge was lashed to the mast. Leaving the service in 1865, he took up his residence in Brighton, Sussex, England, where he continued painting as a profession. He was an exhibitor at the Royal Academy, and also the Royal Scottish Academy, and a picture of his was purchased for the Edinburgh National Gallery. Leaving England in 1885 for Queensland, he continued his profession at Brisbane, where he took a prominent part in art matters. After the formal opening of the Queensland National Art Gallery, he was the first to present a picture. He was also one of the founders of the Queensland Art Society. The hospitals and other public institutions benefited by his charitable qualities.



No. 24.—Cape Chudleigh, Coast of Labrador.

I. W. Jenner.

## 25. Mount Warning.

J. H. Grainger.

Presented by Alderman Robert Fraser (Mayor), Brisbane, 1894 and 1895.

J. H. Grainger is a self-taught artist. The love of art was fostered by constant visits to the Birmingham Art Gallery, the Birmingham Society of Arts, and most English galleries.



## 26. Evicted.

Blandford Fletcher.

The artist was born in London in 1858. He began his art training at South Kensington, but soon went to Antwerp. He was a student under Charles Verlat, the celebrated Belgian painter, at the Royal Academy of Arts, founded by Rubens in that town. "Evicted" was exhibited in the Royal Academy.



No. 26.—Evicted.

Blandford Fletcher.

## 27. Ghost Gully.

Henry Rielly.

Presented by the Artist.

A Melbourne artist of some little renown. He spent the later part of his life at Stanthorpe, Queensland, where he devoted all his spare time to painting.

## 28. Sydney, from South Head.

Artist unknown.

Bequeathed by the late Lady O'Connell.

## 29. Farm Cove.

Artist unknown.

Bequeathed by the late Lady O'Connell.

30. Departure of the 1st Queensland Contingent  
for South Africa on the ss. "Cornwall."

Frederick Elliott.

31. Landscape. Patrick Nasmyth.

Born 1786, died 1831. The artist was born in Edinburgh, son of Alexander Nasmyth, an artist and a successful teacher. Patrick was called the English Hobbema, and his works are now much esteemed by collectors. Many of them represent Scotch landscape. This picture was formerly the property of the late Hon. William Wilson, M.L.C., of Pilton, Darling Downs, Queensland. Presented by his son, W. G. Wilson.

*Pictures bequeathed by the late Honourable T. de M. Murray-Prior.*

32. An Archery Match. Abraham Teniers.

Born 1615. The younger brother of David Teniers, the greater painter of that name, and son of David Teniers the elder. He painted similar subjects to his brother, but in an inferior manner, mostly scenes at inns and interiors.

33. The Haven of Refuge. Artist unknown.

34. Miraculous Draft of Fishes. B. Breenberg.

Born 1620, died 1663. The artist was born at Utrecht. His best picture is that of "Joseph selling Bread during the Famine in Egypt," in the Dresden Gallery. He often enlivened his landscapes with groups of figures, illustrative of Scripture, mythology, or Boccaccio.

35. The Holy Family. Artist unknown.

36. Madonna and Child, encircled by Roses. D. Seghers.

Born 1590, died 1661. The Artist, an eminent flower painter, was born at Antwerp, brother of Gerard Seghers, the historical painter. He used colours which may be called fadeless. No red roses endure like his. He usually painted garlands around the pictures of other masters. This he did for Rubens, Cornelius, Schut, Diepenbeck, and Quellinus. His flowers were usually highly finished, although at times they resemble decorative painting. His work became so popular that he could not execute all his commissions. Examples of it may be seen in most European galleries.

37. Madonna and Child, and Garland of Flowers. D. Seghers.

Born 1590, died 1661.

38. Fruit. David de Heem.

Born 1600, died 1674. The artist was born in Utrecht. He was the best painter of flowers and fruit of the school to which he belonged. He also excelled in representing glass, crystal, and metal. His works are very valuable. The two finest paintings of this artist are in Berlin and Vienna.

39. The Madonna. Artist unknown.  
Presented by Stanley Hill, Esq.
40. St. John. Artist unknown.  
Presented by Stanley Hill, Esq.
41. The Deserted Constanza. Angelica Kauffman, R.A.  
Presented by Sir James R. Dickson, K.C.M.G.

Born 1742, died 1808. Maria Angelica Kauffman, daughter of Joseph Kauffman, was born at Chur, in the Grisons. She received her first instruction from her father, who was also an artist. While still young, she was taken to Paris, where she had good opportunities for study. She was very much admired for her beauty and musical talents, as well as for her pictures, which were always in great demand. She went to England, where she had a most flattering reception and constant employment, and was made a member of the Royal Academy. She returned to Rome, where she died. Her first pictures were portraits, and, later in life, historical subjects.

### COPIES.

42. Her Majesty Queen Victoria.

Painted by E. Belli (after De Angeli).

The original of this portrait was painted in 1886, with special reference to the jubilee of Her Majesty. This copy was secured by Sir Anthony Musgrave for the Queensland Government.

43. Crossing the Brook.

By W. G. Wilson (after Turner).

This picture was presented by the artist. The subject is taken from the Cornish side of the River Tamar. In the near foreground are the Devon Consols Copper Mines. Then the old bridge on the Tavistock road, and Calstock Church on the ridge above. To the right is Coteel, the dower-house of the Mount Edgecombes. The river can be followed to where it merges into the Hamoes and on to Plymouth Sound and the Mew Rock. The original picture is in the National Gallery, London.

44. The Pilgrim.

After Alexis Grimonx.

Born 1680. Died 1740. Grimonx was born in Friburg, Switzerland. The original picture is in the Pitti Palace, Florence.

## 45. Beata Beatrix.

By Paul (after Gabriel Charles Dante Rosetti).

Rosetti was born 1828, died 1882. He was the eldest son of Gabriel Rosetti, an Italian poet, and a political refugee. He began his art training in the studio of Mr. Cary, in Bloomsbury; and later was admitted as a student in the antique school of the Royal Academy. He never passed into the life school. In 1848 he was one of a small band of English artists, whose taste had been largely influenced by an enthusiastic study of the early masters. These associated under the name of the Pre-Raphaelite Brotherhood. Rosetti also distinguished himself in the field of literature. The subject of Beata Beatrix is taken from the Vita Nuova. It shows Beatrice clad in a plum-coloured robe and bright green super-tunic, sitting in a balcony, on the parapet of which is a sundial. Her eyes are closed as though in a trance. Her hands rest on her lap, towards which a bird of red plumage flies, bearing a poppy, the symbol of death. In the middle distance to the right is seen the figure of Dante; on the left that of Love red robed, passing through a street in Florence. Beyond is a bridge crossing the Arno. The original of this picture is in the Tate Gallery, London.

## 46. The Holy Family.

After Andrea Del Sarto.

Born 1487, died 1531. He was called Del Sarto, because his father was a tailor. His real name was Andrea Vanuechi. He was a pupil of Pietro di Cosimo, but was much influenced by the work of Fra Bartolommeo. His best works are frescoes. The original of this painting is in the Pitti Palace, Florence.

## 47. The Angel of the Annunciation.

After Carlo Dolci.

Born 1616, died 1686. Carlo Dolci was born in Florence. He excelled in painting Madonnas and saints. These he painted with great delicacy and grace. The original of this picture is in the Accademia Belle Arti in Florence.

## 48. Adoration of the Angels.

After Gerard Honthorst,

Born 1592, died 1662. Honthorst was born at Utrecht. A pupil of Abraham Bloemaert. He went to Rome, and acquired the manner of Caravaggio. He is often known as Gherardo dalle Notti, on account of his fondness for painting night scenes. The original of this picture is in the Uffizi in Florence.

## 49. The Tragic News (Portrait of Mrs. Siddons).

After Sir Thomas Lawrence.

Copied and presented by W. G. Wilson.

Born 1769, died 1830. Sir Thomas was born in Bristol. He sketched in chalks when little more than a baby, and was a painter in crayons at Oxford at the age of 10; he painted in oils at the age of seventeen, and at the age of twenty-two, although below the age required by law, he was made an Associate of the Royal Academy. At the death of Sir Joshua Reynolds, he was appointed painter to the King. Sir Thomas Lawrence was elected a full Royal Academician in 1794, was knighted in 1815, and became President of the Royal Academy in 1820: His earlier works are the best. He became so much the fashion that he was forced to found a school, and many of the pictures called his were painted in a large degree by others. His portraits of women and children are better than his men.

## 50. Laughing Boy.

After Murillo.

Copied and presented by W. G. Wilson.

Born 1617, died 1682. Bartolomé Estevan Murillo was born at Seville. He studied under Juan di Castillo. He then painted under Velasquez's supervision. Murillo never left Spain or saw any antique models, therefore his work is purely Spanish. It may be classed under three headings. The early work (*frio*) cold. Most of his beggar children, peasants, and subjects from common life were painted at this early stage. The second (*calido*) warm, and his last stage (*vaporoso*) vapoury. Both these later periods were devoted to religious subjects. To the last stage belongs the beautiful atmospheric effects in which the distinctness of the outline is lost or shaded off as in nature. Murillo died from the result of a fall from a scaffold while painting the picture of the Marriage of St. Catherine in a convent, which is now the hospital at Cadiz. The original of this picture is in the National Gallery, London.

## 51. Ecce Homo.

After Guercino (Francesco Barbieri).

"Behold and see if there be any sorrow like unto my sorrow."

Painted and presented by J. Sydney Hay.

Born 1590, died 1666. Guercino, so called from having a squint. His real name was Gio Francesco Barbieri. He was born at Cento, near Bologna. He may be said to have been largely self-taught. He was faithful to nature, and his works are lifelike and brilliant in colour, but sometimes heavy in the shadows of the flesh. His earlier works have a power which he afterwards lost, and his later style is effeminate and shallow. His greatest work is St. Petronilla in the Capitol, Rome.

## 52. Landscape.

After R. Wilson, R.A.

Copied and presented by W. G. Wilson.

Born 1714, died 1782. Richard Wilson was a Welshman, born at Penegoes, in Montgomeryshire, where his father held the living. He began his studies in 1729 under Thomas Wright, a portrait painter. He painted several portraits of the Royal family. In 1749 Wilson went to Italy, and excited the admiration of Francesco Quccarelli, who advised him to take to landscape painting. Wilson was one of the first members of the Royal Academy who were nominated by George III. at its institution in 1768. At the death of Francis Hayman he obtained the post of librarian to the Royal Academy.

## 53. Danæ.

After Titian.

Born 1477, died 1516. Titian's real name was Tiziano Vecellio, called Da Cadore. He was born in the Castle of Cadore, in Friuli. He was a pupil first of Sebastian Zuccati, then of Gentile and Giovanni Bellini; but it was not till he saw the work of Giorgione that he realised what painting might become, and from this time he followed the leadings of his own aspiring genius. At Giorgione's death he succeeded him in his important commissions. He was a great friend of Ariosto; he painted his portrait, and the poet introduced him into his "Orlando Furioso." Titian's *chef d'œuvre* is the "Assumption of the Virgin" in Venice. He died of the plague. Although those who died of this disease were not allowed the honours of burial, an exception was made in the case of Titian, and his remains were deposited in the Church of the Frari. This copy, although showing the design of the original, is unsatisfactory in representing the wonderful colouring of Titian. The original is in the museum in Naples.



## WATER COLOURS.

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54. Lake Wakatipu after Rain.

W. M. Hodgkins.

Presented by the Artist.

55. Summer Time on an Essex Marsh.

B. D. Ligmond.

Presented by Sir James R. Dickson.



No. 55.—Summer Time on an Essex Marsh.

B. D. Ligmond.

56. Waiku Glacier.

John Gully.

## 57. The Legitimate Drama.

T. W. Couldery.

Presented by W. H. Couldery.

T. W. Couldery was best known as a black and white artist. He worked for the *Graphic* and *Illustrated London News*, and was a constant exhibitor at the Royal Academy. "The Legitimate Drama" was exhibited in the Royal Institute of Water Colours, the Paris Salon, Liverpool, and other provincial Exhibitions. It was awarded a silver medal at the Crystal Palace.



No. 57.—The Legitimate Drama.

T. W. Couldery.

## 58. Near Southport, Te Anau, New Zealand.

J. Peerless.

Presented by John Cameron, Esq., of Ormiston.

## 59. When Lengthening Shadows Fall.

E. Colclough.

E. Colclough is a native of Brisbane. For some years hon. secretary of the Queensland Art Society and the New Society of Artists.



60. Moorish Gateway. F. A. Bossuet.

Presented by the Misses Montifiore in memory of their father, who was one of the founders and president of the National Art Gallery of New South Wales.

F. Bossuet, a Belgian artist of renown. Professor of the Royal Academy of Brussels. Commander of the Order of Leopold of Belgium. He was particularly noted for his perspective.

61. Australian Birds. Neville Caley.

Presented by Mrs. J. Cowlshaw.

62. A Homestead. David Cox.

Born 1783, died 1859. David Cox was born at Deritem, near Birmingham. His father was a blacksmith. He began as a locket and miniature painter under a man named Fielder. He then got employment of grinding colours for a scene painter. Cox soon began to paint river scenes. In 1808 he commenced his career as a landscape painter in water colours. He published several educational books on landscape painting and illustrated them with etchings. Cox painted with a full brush, disregarding small details in order to obtain greater breadth and brilliancy of effect. He belonged to what has been called the faithful school of landscape painting, and he was at the head of it with Girton, Constable, and De Wint. He became a member of the Royal Society of Painters in Water Colours in 1813.

63. Twilight. [Henri Tibbitt.

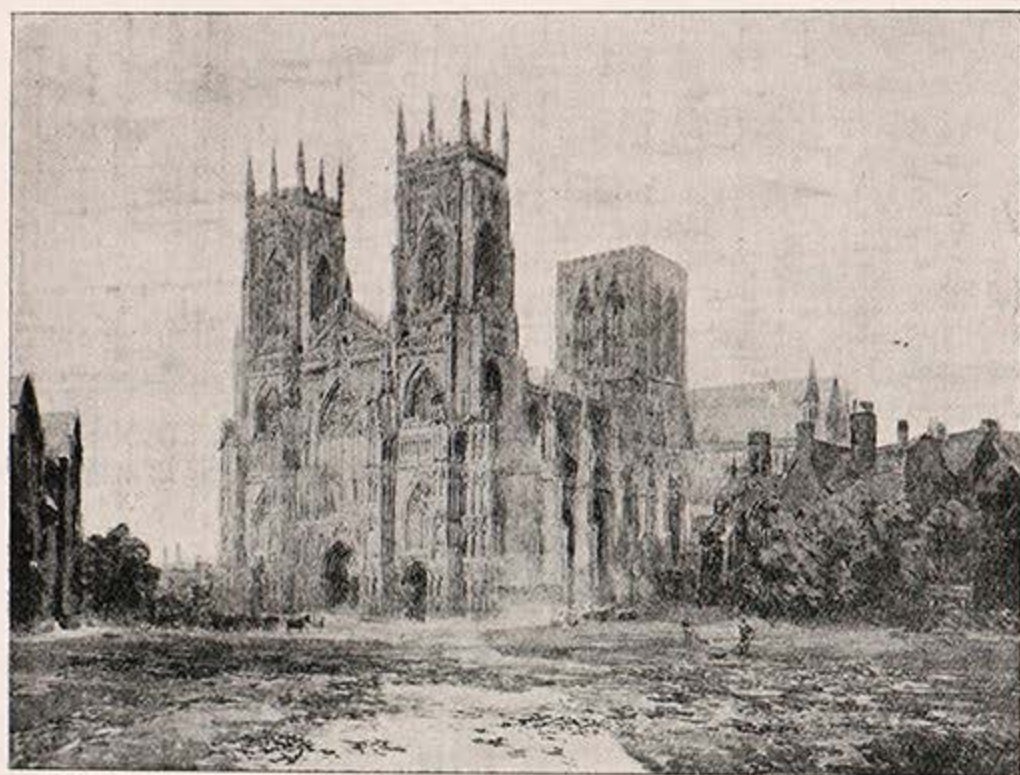
64. The Valley Farm. R. A. K. Marshall.

65. York Minster.

Harry Hine, R.I.

Presented by Mrs. Godwin King.

Harry Hine, R.I., is a painter in water colours; celebrated for his English cathedrals.



No. 65.—York Minster.

Harry Hine, R.I.



## BLACK AND WHITE.

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66. Dr. Channing (Chalk Drawing). J. Gambadella.

This is an original drawing made for reproduction in a steel engraving.

67. Kent Hatch, Westerham. E. Mervin Macartney.

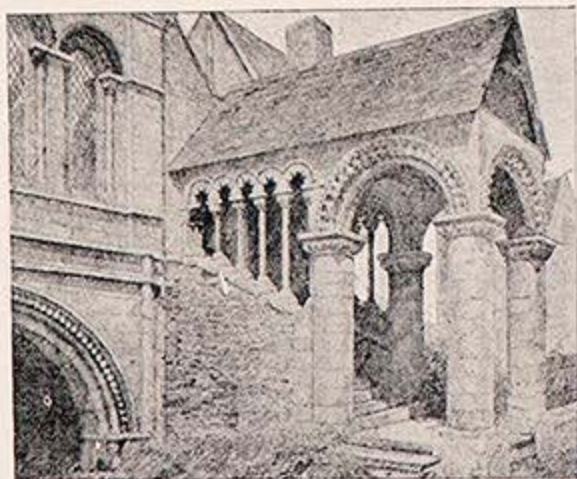
Presented by G. H. M. Addison, Esq.

Exhibited in the Royal Academy, 1883. This picture is one of the early works of this pen and ink artist. It received very good notices from the Press, and was reproduced either in whole or in parts in many of the illustrated papers. E. Mervin Macartney now takes a leading place amongst artists and art critics.

68. A Norman Porch. G. H. M. Addison.

Presented by the Artist.

Exhibited in the Royal Academy in 1884. This picture received flattering notices from the English Press. G. H. M. Addison was then in Adelaide, and it is noteworthy that this picture was the first to be hung in the Royal Academy addressed from Adelaide. G. H. M. Addison was a student for architecture at the Royal Academy Schools.



No. 68.—A Norman Porch.

G. H. M. Addison.

69. Her First Love. Herbert Dicksee.

Presented by the Brisbane Sketching Club.

Herbert Dicksee received his art education at the Slade School, under Professor Legros. He was awarded a Slade Scholarship and prizes for drawing from the antique and life. Herbert Dicksee has been most successful as an etcher, and almost confines his work to this branch of his art. He succeeded his father as art teacher at the City of London School.



No. 69.—Her First Love.

Herbert Dicksee.

- |                                  |                       |                  |
|----------------------------------|-----------------------|------------------|
| 70. Sampson.                     | After Michael Angelo. | Bartoiozzi.      |
| 71. River Deity.                 |                       | Salvator Rosa.   |
| 72. The Dream of Michael Angelo. |                       | Van Steen.       |
| 73. Group with Silenus.          |                       | Stoutman.        |
| 74. Children's Heads.            |                       | S. Della Bella.  |
| 75. Flight of Jacob.             |                       | S. Della Bella.  |
| 76. A Ruin.                      |                       | S. Della Bella.  |
| 77. Assumption of the Virgin.    |                       | S. M. Miteleiff. |
| 78. Shepherds in Arcadia.        | After J. Mortimer.    | S. F. Ravenet.   |
| 79. Marine Subject.              |                       | S. Della Bella.  |
| 80. Ship Building.               |                       | S. Della Bella.  |

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|----------------|-------------------------------------------------------|-----------------|
| 81.            | Aurora Ceptuelus<br>After A. Carracci.                | C. Cesio.       |
| 82.            | Triumph of Bacchus and Ariadne.                       | C. Cesio.       |
| 83.            | Marine Subject.                                       | S. Della Bella. |
| 84.            | Loading a Ship.                                       | S. Della Bella. |
| 85.            | Design for bas relief on a Vase.                      | Piranesi.       |
| 86. }<br>87. } | Massacre of the Innocents.<br>After Raphael.          | S. Vouillement. |
| 88.            | Marine Subject                                        | S. Della Bella. |
| 89.            | The Lord of the Vineyard.<br>After Rembrandt.         | W. Pethur.      |
| 90.            | Sacrifice of the King of Edom's Son.<br>After Rubens. | S. Vostermann.  |
| 91.            | The Tribute Money.<br>After Titian.                   | Martin Ruota.   |
| 92.            | Jupiter and Alcemene.<br>After Julio Romano.          | N. Tardien      |
| 93.            | The Nativity.                                         | Castiglione.    |
| 94.            | Bacchus.                                              | M. Hemskerk.    |
| 95.            | Jewish Cemetery.<br>After Ruysdael.                   | A. Blotelingh.  |
| 96.            | January.<br>After Paul Brill.                         | G. Sadler.      |
| 97.            | Marquis Guasto and his Mistress.<br>After Titian.     | Natalis.        |
| 98.            | St. Francis of Assisi.<br>After Guercino.             | Bartolozzi.     |

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|------|---------------------------------------------------------|------------------------|
| 99.  | A Tempest.                                              | Chatelain.             |
|      | After M. Ricci.                                         |                        |
| 100. | Analytical Doctors.                                     | W. Hogarth.            |
| 101. | Castle Grandolfo.                                       | Vivares and Chatelain. |
|      | After F. Bolognese.                                     |                        |
| 102. | Death of Captain Cook.                                  | Bartolozzi.            |
|      | After J. Webber.                                        |                        |
| 103. | Genius of Salvator Rosa.                                | Salvator Rosa.         |
| 104. | Battle Scene.                                           | C. Cort.               |
|      | After Raphael.                                          |                        |
| 105. | May, June, July, August.                                | Lucas Van Leyden.      |
| 106. | Crucifixion of Polycrates.                              | Salvator Rosa.         |
| 107. | The Four Elements.                                      | Maria Cosway.          |
|      | After Albani.                                           |                        |
| 108. | St. Francis receiving Impression of the Five Wounds.    | A. Carracci.           |
| 109. | Sts. Roch and Nicholas Praying for the Plague Stricken. | P. Testa.              |
| 110. | The Society for the Encouragement of Arts.              | J. Barry.              |
| 111. | Sacrifice of Isaac.                                     | P. Testa.              |
| 112. | Judgment of Paris.                                      | Raimondi.              |
|      | After Raphael.                                          |                        |
| 113. | Call of St. Matthew.                                    | Rosaspina.             |
|      | After L. Carracci.                                      |                        |
| 114. | An Astrologer.                                          | Gio. Volpato.          |
|      | After Maggiotto.                                        |                        |
| 115. | Orpheus Instructing Savage People.                      | J. Barry.              |
| 116. | Madonna, Christ, and St. John.                          | Poucia.                |
|      | After Carracci.                                         |                        |

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|------|------------------------------------------------------|------------------|
| 117. | Gaspar Gervantius.<br>After Rubens.                  | Paul Pontius.    |
| 118. | Christ Falling under the Cross.<br>After B. Francus. | J. Semolien.     |
| 119. | Justice.<br>After Raphael.                           | C. Simouneau.    |
| 120. | L'Amour Heureux.<br>After Paulo Veronese.            | L. Desplaces.    |
| 121. | Classical Subject.                                   | Theo van Tuldén. |
| 122. | Tomb at Villa Toyosa.<br>After Mortimer.             | Dequevanviller.  |
| 123. | Battle of Horse and Foot Soldiers.<br>After Raphael. | Ravenna.         |
| 124. | Italian Landscape.<br>After G. Poussin.              | J. Mason.        |
| 125. | Amposta<br>After Mortimer.                           | Laurien.         |
| 126. | The Widow's Appeal.                                  | Unknown.         |
| 127. | Walls of Tarragona.<br>After Laborde.                | Baltard.         |
| 128. | Woman taken in Adultery.<br>After Paulo Veronese.    | Troyen.          |
| 129. | Cross Surrounded by Angels.                          | P. Testa.        |
| 130. | St. Augustin Instructed by an Angel.                 | Vanin.           |
| 131. | Multa Dei artificis speculans miracula dentre        | Titian.          |
| 132. | Lucina's Attempted Escape.<br>After Lanfranco.       | D. Cunego.       |

*Pictures presented by E. T. B. Hutchison, Esq.*

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|------|---------------------------------------------------------------------------------------------------------|---------------|
| 133. | Battle of Ascalon.                                                                                      | Gustave Doré. |
| 134. | Soldiers of the Cross.                                                                                  | Gustave Doré. |
| 135. | Moses and Aaron before Pharaoh.                                                                         | Gustave Doré. |
| 136. | Brazen Serpent.                                                                                         | Gustave Doré. |
| 137. | Ecce Homo.                                                                                              | Gustave Doré. |
| 138. | House of Caiaphas.                                                                                      | Gustave Doré. |
| 139. | Triumph of Christianity.                                                                                | Gustave Doré. |
| 140. | Opening of the First Commonwealth Parliament of Australia on 9th May, 1900, by H.R.H. the Duke of York. |               |

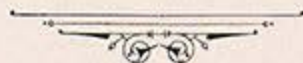
Tom Roberts.

The original picture was painted on commission from a number of subscribers, and was presented to His Majesty the King. It contains the portraits of a large number of the prominent men of Australia. Tom Roberts is a native of Victoria. He received his art training at the Royal Academy Schools, London, after which he returned to Australia.

141. Banquet to the Duke of Wellington  
after Waterloo.

William Salter.

Presented by Mrs. Waugh.





## STATUARY.

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142. Charles Stuart Mein, Justice of the  
Supreme Court of Queensland. R. Romanelli.  
Presented by Mrs. Mein.
143. Her Majesty Queen Alexandra. Marshall Wood.  
Bequeathed by the late Sir Arthur Palmer, K.C.M.G.
144. His Majesty King Edward VII. Marshall Wood.  
Bequeathed by the late Sir Arthur Palmer, K.C.M.G.
145. Her Majesty Queen Victoria.  
Presented by Thomas Mills, Esq., of Charters Towers.
146. Esther. Harold Parker.

Harold Parker is a native of Brisbane. He commenced his art training at the Brisbane Technical College. He then went to England, and worked under T. Brock, R.A., and other prominent sculptors. He is a constant exhibitor at the Royal Academy. This head was exhibited at the Royal Academy. In 1908 the trustees of the Chantry Bequest purchased Harold Parker's statue of "Ariadne," and it is now in the Tate Gallery (National Gallery of British Art).



No. 146.—Esther.  
Harold Parker.

## 147. Mercury in Repose. (Copy.)



No. 147.—Mercury in Repose.

The original was found in Herculaneum A.D. 1748, and is now in the museum at Naples.

## 148. Faun with the Wine Bag. (Copy.)

The original was found in Pompeii, A.D. 1748, and is now in the Naples Museum.

## 149. Dancing Faun. (Copy.)

The original was found in Pompeii, 1748, and is now in the Naples Museum.

## MISCELLANEOUS.

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150. An Ormolu and Sevres Table.

Presented by the Misses Dickson as a tribute to the memory of their father, the late Sir James R. Dickson, K.C.M.G., first Minister of Defence of the Commonwealth of Australia.

The Sevres Plaques represent His Majesty Louis XVI. of France and the Beauties of his Court.

151. A Collection of Doulton Ware.

Presented by Sir Henry Doulton.

152. Federal Shooting Cup.

Won and Presented by the Queensland Rifle Association.



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GEORGE ARTHUR VAUGHAN,  
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BRISBANE.



