



**JUBILEE EXHIBITION  
OF  
AUSTRALIAN ART**



ORGANISED BY THE PLASTIC ARTS COMMITTEE FOR  
THE COMMONWEALTH JUBILEE CELEBRATIONS, 1951

THIS EXHIBITION is sponsored by the Australian Government as part of the Commonwealth Jubilee Celebrations for 1951. The aim of the selectors has been to show a small but good collection of aboriginal paintings and sculptures and to gather together, when they were available, the best works by the best artists who have worked in this country from the time of the first white settlements to the present day. The exhibition includes the finest examples from the National galleries, museums, libraries and other public institutions, and many important works have been generously lent by clubs and private collectors.

At the same time the present collection has been designed to indicate the gradual development of art in Australia, and it thus also is an attempt to show the work of artists who have added to or developed or changed our tradition rather than that of those who have chiefly refined on or maintained an established style.

With the space at their disposal the selectors have had to leave out much admirable work; but where the choice lay between historical significance and artistic merit they have tried to be guided by the latter.

The omission of sculpture from all but the aboriginal section of the Catalogue is due to the difficulty and danger of carrying such works of art, many of the best of which are in plaster or clay, over long distances by road. Sculptures will be added to the exhibition from collections available in each of the centres to which the exhibition travels, and addenda will be made to the Catalogue in those places.

The Exhibition will be shown in the National Galleries of the Commonwealth during the following dates:

Hobart	.. ..	March 12-March 31
Launceston	.. ..	April 9-April 28
Melbourne	.. ..	May 17-June 9
Sydney	.. ..	June 25-July 21
Brisbane	.. ..	August 6-September 1
Adelaide	.. ..	September 24-October 20
Perth	.. ..	November 12-December 10

CATALOGUE 3/-

COMMONWEALTH JUBILEE CELEBRATIONS 1951

# JUBILEE EXHIBITION OF AUSTRALIAN ART

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ABORIGINAL ART

EARLY COLONIAL ART

THE ART OF THE MIDDLE PERIOD

CONTEMPORARY ART

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ORGANISED BY LAURENCE THOMAS  
UNDER THE DIRECTION OF THE PLASTIC ARTS COMMITTEE:

SIR CHARLES LLOYD JONES (*Chairman*)      DOUGLAS DUNDAS      MAX DUPAIN  
SIR ANGUS GILLAN      ERIC LANGKER      DARYL LINDSAY      C. R. McKERIHAN

## FOREWORD

*By the Prime Minister of Australia, the Rt. Hon. R. G. Menzies, C.H., K.C., M.P.*

**N**OTHING COULD BE MORE FITTING in an Australian Jubilee Year than an Exhibition of Australian Art. In this field we have much reason for pride. Apart from the inclusion of a section devoted to aboriginal bark paintings, drawings and sculpture, the Exhibition has been designed to show the gradual development of art in our country and contains the best examples from the National Galleries of Australia and a number of important works which have been generously lent by private collectors.

For the bulk of the nineteenth century our painters were, in a sense, copyists. They were disposed to paint the Australian landscape as if it had been bodily transported from the old world. They tended, not unnaturally, to 'paint every leaf on the tree.' Later in the century the light began to come, both literally and figuratively.

In the closing decade of the century, Roberts, Streeton and Conder introduced into Australia impressionism, and ushered in a magnificent period of painting, a period distinguished by such masters as McCubbin and Bunny. They concentrated, of course, on reproducing the impact of light on surfaces.

They saw, with flashing eye, that the essence of the Australian countryside is the light which surrounds and covers it. They discovered for themselves and for us that the colours in Australia are not those of the old world; that our native trees are not green, but grey-green; that our fields are not, as a rule, vividly coloured, but are a harmony of low tones and pastel shades. Above all, they discovered that the golden light of the Australian sun has a quality of luminosity about it which gives to the Australian landscape a quality peculiarly its own.

From the emancipation which these men gave us from the excessive detail of pure literalism, the later twentieth century artists moved out into a development of open-air painting which has given immense pleasure to countless thousands of Australian men and women.

It would be foolish for me to endeavour to act the critic; but I must say boldly for myself that I believe that in all forms of art which require boldness of stroke or wash, a quick grasp of the essentials, and an instinctive feeling for composition, first-class work has been done in this country during my own lifetime. We may, I think, modestly claim to have produced portraits, watercolours, etchings, dry points and woodcuts which could properly take their place in any world collection.

It was inevitable that the landscape painters in oils, in their enthusiasm for the work of the earlier impressionists, should have tended to become somewhat repetitive. This tendency has produced its own reaction in recent years, a reaction which I, myself, occasionally find to be violent and even ugly. But, after all, static art is dead art. In the long run we shall find our ways into new modes of expression and into new methods of recording the beauties of the world.

It is perhaps permissible to say that in the most difficult art of sculpture our average of achievement has not been so high as it has been on canvas or on paper. Yet here again some great work has been done in which future generations will take a just pride.

I would like to add in a personal way that, apart altogether from the continuing joy which their work has brought to us, many of us have found our lives enriched by personal association with Australian artists. It has been my pleasure at various and prolonged periods to enjoy much contact and deep friendship with men like the Lindsays, Harold Herbert, Syd. Ure Smith, Charles Wheeler, Bill Bowles and a host of others.

I have found in all of them that utter honesty of mind, that keen sense of values, that enthusiasm for the task, that just pride in the task well done, that easy but argumentative friendship, which I believe constitute some of the best things in the national character.

It is an honour to be associated with this catalogue of what I am sure will be a most memorable Exhibition.



*The Lodge,  
Canberra.*



24 HEAD OF KIMASIMA, A JAPANESE.  
Wood Carving by the artist Munggerau

## ABORIGINAL ART

By Leonhard Adam, LL.D., F.R.A.I.

**I**N CONTRAST WITH OTHER TYPES of primitive art, for example Negro sculpture,—which was ‘discovered’ by artists and art lovers quite a long time ago—Australian aboriginal art has always been more or less a monopoly of the anthropologist. It is only recently that some efforts have been made to make it more popular as an art.

As an anthropologist, I am bound to suggest that, when we are studying an exotic art of some kind, it is always a good thing first to make a survey of its general cultural setting. But as a student of fine arts, I find there are other points to be considered, too. The anthropologist has to consider every single human artefact as an important specimen, regardless of its aesthetic quality, whereas the student of fine arts will study primitive works (just like other works of art) with discrimination, accepting only pieces of artistic merit as art in the narrower sense of the term.

The latest achievement of cultural anthropology is, at any rate as a programme for future research, the study of ‘comparative aesthetics,’ *i.e.*, the study of the aesthetic responses of primitive man himself. Here, then, the anthropologist might eventually adopt some of the aspects and methods of fine arts.

According to media and techniques, the principal categories of aboriginal art are the following, *viz.*: Rock art, *i.e.*, paintings and engravings on rock walls; paintings on bark sheets; ground paintings, *i.e.*, paintings done in a variety of colour pigments, mostly yellow, red ochre and white, on the ground; rudiments of sculpture in wood, *i.e.*, primitive pole sculptures found on Melville and Bathurst Islands in the form of grave posts, and at Yirkalla, in the form of anthropomorphous statuettes used in rituals; decorative art, *i.e.*, the decoration of the surfaces of ritual and profane implements of any description.

In the following paragraphs, we will confine ourselves to a few general observations on two main categories of aboriginal art—rock art and bark paintings.

As in South Africa and other parts of the world, we find in Australia both rock paintings and rock engravings. Generally speaking, the rock paintings of our aborigines and their ancestors are inferior to the best of the bushman paintings, whereas some of the rock engravings, notably some of those in the Sydney district, can well compare with them. Thus, some of the rock art of Australia is of artistic quality, and, therefore, deserves our appreciation not only as monuments of the early history of this country, but also on account of its aesthetic merits.

Technically, as in South Africa, two categories of rock engravings can be distinguished in Australia, *viz.*, on the one hand, work done in spaces and, on the other hand, linear engravings. The former type is produced by pecking with a hammer stone. Rhythmic pecking results in gradually producing a surface consisting of minute shallow cavities which, through the effects of light and shadow, give the impression of a space showing a different colour from the surrounding natural rock surface. Pecked engravings are not very common in Australia; the best known locality where they occur is Mootwingee, in New South Wales. (Unfortunately, most of the engravings there are now in pieces.) Examples are also found in Tasmania.

Linear engravings are outline drawings in which the contours of the depicted figure are more or less deeply incised, first by pecking with a hammer stone or with a stone chisel, a frequently employed method consisting of making a dotted line of holes and subsequently removing the walls between them. In the course of time, engraved lines may be either deepened by climatic influences or the whole drawing may be gradually washed off, according to the quality and situation of the rock. Most of the numerous engravings in the Sydney district are naturalistic contours of men and animals, and there are both single representations and complete scenes showing a multitude of human or animal figures, not infrequently depicted in distinct movements. Perhaps still more remarkable are certain progressive features of draughtsmanship, such as representations of human figures, both full face and in profile, overlapping contours, and even attempts at foreshortening. But the most astonishing phenomenon is the enormous size of some Australian petroglyphs. Not only groups and scenes, but, not infrequently, single figures, such as those of a whale and of a gigantic bird, resembling the extinct moa of New Zealand (both in the Kuringai Chase Reserve, near Sydney) are of very large dimensions, sometimes four, six, even up to twenty yards long.

Naturalistic drawing in bold contours is not really primitive. It represents a rather advanced stage of art technique; and, indeed, Professor Elkin has demonstrated that the petroglyphs in the Sydney district were still a living art at the time of white settlement, although their earliest period is not known. In comparison, the paintings on the walls of a number of rock shelters in Queensland, New South Wales, South Australia and Victoria can easily be regarded as more primitive because they almost always have a very simple type of figures done in strokes, and thus not in outlined spaces. This type is well known from many parts of the world, which implies universal similarities but should not lead to premature theories. The 'pin' type, consisting of one vertical stroke for neck and trunk, crowned by a thick dot for the head and simple strokes attached to the figure as limbs—a type first discovered in the cave paintings of eastern Spain and also in some of the South African rock paintings—is not missing in Australia. Extremely simple as this style may be, it is not necessarily really 'primitive'; rather could it be described as an excellent method of doing quick sketches, not only of 'static' figures, but also of all sorts of attitudes and movements and especially dynamic compositions of whole groups. And, indeed, rows of 'dancing' human figures painted in red or yellow ochre on the walls of our 'aboriginal galleries' are interpreted as representations of corroborees. For scenic composition, the most remarkable rock painting is that at Glen Isla—a painted wall protected by a huge overhanging rock, surrounded by thick shrubs and rather rough country on the western slope of the Victoria Range. During an excursion made by members of the History Department of the University of Melbourne quite recently (October, 1950), it was found that the illustration of the Glen Isla rock paintings first published by the Rev. John Mathew, and subsequently copied by other authors, is not accurate; but while the order of figures and thus the composition of the painting as a whole is also different, many details were found to be as recorded by Mathew. Thus we find hunting scenes, groups of human figures, and also sketches of the vegetation, such as grass and at least one tree. This, then, is perhaps the most precious relic of earlier aboriginal art in Victoria—for ourselves at any rate it is 'prehistoric.'

All these works of the eastern and south-eastern areas are predominantly naturalistic, a fact which has nothing to do with their function and is also not affected by the sporadic presence of apparently 'abstract' and, functionally, symbolical designs. Totally different

are the famous rock paintings in the Kimberleys, first discovered by Sir George Grey over a century ago, but scientifically studied and explained for the first time by Prof. A. P. Elkin in 1930. There is no naturalism, notwithstanding a more or less realistic animal form here and there. Instead we are faced with an entirely *expressionistic* art, the exhibition of, originally, strictly esoteric things—the reflections of the spiritual experiences of past generations of aborigines, the figures of their mythology and of their dreams. All these figures, the *wondjinas*, have certain human features but are not completely human in appearance; some of them have distorted limbs, disfigured by abnormalities, but all have one conspicuous feature in common—the head, which is painted white, without eyes but with empty black sockets instead, and without a mouth. This is nothing else but the representation of a human skull, without the mandible—in fact, it is an excellent picture of a skull, and several authentic photographs show rows of *wondjina* figures painted on a wall overhanging an open rock shelter lined with rows of bleached real skulls. Technically, these are not drawings, but real paintings, and their aesthetic attraction is the astonishing variety of colours—white, black, yellow ochre, a bright red resembling vermilion, Indian red, and a bluish-grey.

Lastly, at Oenpelli, east of about the middle of the East Alligator River, in the Northern Territory, we find a different kind of polychrome rock paintings. They are a maze of naturalistic figures, and they are often done in the style of the Kakadu bark paintings first published by Sir Baldwin Spencer, *i.e.*, the so-called 'X-ray' pictures, in which the artist is not content with depicting what he actually sees, but adds what he knows is there as well, such as the spine and inner organs. This brings us to the bark paintings generally.

Bark paintings are the most prominent art technique in the coastal areas of Arnhem Land. Apart from the X-ray paintings of the Kakadu people, we find other regional and even strictly local art styles. There is, for example, the style of the *Maung* tribe, which has been described by Mr. C. P. Mountford. We may define it as a stylized naturalism. It has a remarkable decorative quality, and the way the aboriginal painter disposes of a given space without 'overloading' it is admirable. The same can be said of the style of Yirrkalla, perhaps of all the styles the most decorative. At the same time, however, the meaning of the designs is essentially esoteric, and the knowledge of their true significance is important not only from the point of view of primitive religion and mythology, but also as a basis for our aesthetic enjoyment of their formal qualities.

One of the local styles of bark paintings deserves special mention—the paintings of the Ingura people of Groote Eylandt. Here we find actually a number of different styles, but it seems that these are, to some extent, the personal styles of individual artists. Several of these Ingura painters are known by name, and their styles range from a plain descriptive naturalism to symbolical forms. Although ritual objects are represented, the bark paintings of Groote Eylandt are not themselves ritual implements. They are done, as Norman B. Tindale told us, during the enforced leisure in the rain period, and thus, in the first place, for the fun of doing it, also as decoration of the hut. However, some of the paintings are used to teach the children, and this is why so many of the bark sheets from Groote Eylandt are painted all over with altogether different and incoherent things in a rather haphazard arrangement. Other pieces, on the other hand, are distinguished by their good composition.

## EARLY COLONIAL ART

By Clive Turnbull

**E**ARLY COLONIAL ART is often charming; it is nearly always useful also. It was meant to inform and, although we may most certainly believe that the artist took pleasure in it, his principal purpose, as a rule, was to make a record—to ‘take a picture,’ in the phrase that we have carried over to photography, a picture of aborigines, kangaroos, colonial houses or country vistas, to let people in the homelands know what Australia was like or fix familiar scenes for the satisfaction of the settlers in after years.

Some of the early artists were craftsmen who put their skill to the use of science or exploration. Others were amateurs dabbling in sketching. Some were convicts with craft skills who began to practise them in the community when they became relatively free men. And yet others were professional painters of stature who came to settle in Australia and, as a rule, strove to make a living by painting and teaching.

A considerable body of work remains to us from this first three-quarters of a century of our history, and the best of it has a double charm for us to-day—as art and as a record of the way our country looked to our forefathers. For they saw it, of course, as Europeans. The aborigines looked to them like Red Indians or Polynesians, the trees like English trees or approximations to them. Not until quite late in our story did our artists begin to paint things as we in turn have come to see them.

The earliest artists of all, who accompanied the navigators and the first administrators, were concerned almost entirely with scientific records of birds and animals and with scenery and occasionally with very unscientific records of aborigines. Until settlement had proceeded for some time in New South Wales and Van Diemen’s Land, there was, of course, not a great deal else to record, but, even so, artists were seldom concerned with human beings in action, and certainly not with human beings of a lowly order. The aim of privileged amateurs was to please themselves and the aim of the unprivileged was to please the privileged to their own economic advantage. What pleased the privileged was very much of a muchness with what would have pleased a patron in the England of the time—watercolour drawings of pleasant houses set in pleasant vistas and looking as much like English country houses in English parklands as possible; still-life—flowers and fruit and game, and so on—and portrait sketches, although, in the earliest days, there was perhaps only Wainewright, the forger and suspected poisoner, with sufficient skill to execute these with grace.

Only when the gold rush of the ‘fifties upset the old ordered society do we find a brief appearance of *genre*—the depiction of subjects of common life—in the watercolour drawings of S. T. Gill, which deal in a crude and vigorous way with a crude and vigorous life, treating of events dealt with in a more genteel if less amusing fashion by such contemporaries as William Strutt. One of the liveliest of Gill’s sketches is the *Subscription Ball, Ballarat*. This kind of work would scarcely have appealed to the earlier world of red-coated officers, ringleted misses and portly merchants, but the Gold Rush itself destroyed the remnants of that world. Despite the wide appeal of his sketches, Gill seems to have



45 CONRAD MARTENS. Looking East over Circular Quay, about 1838. Watercolour

profited little materially; at any rate, he died in miserable circumstances with no artistic posterity.

It is matter for regret that there were no earlier *genre* painters or at least no encouragement for such as may have existed. Thus it will be seen that, although this section of the Exhibition has been selected from the best and best-known collections, there are no pictures of common life before the Gold Rush at all. All the vivid types of our early times—the swaggering soldier and the surly convict, the proud settler, the sailor, the sporting parson, the whaler—in the bright settings of old Sydney and Hobart Town have passed away unrecorded by any important painter; all that we have is, once in a while, a few figures in a landscape, men in chimney-pot hats and women in bright shawls, dotted about to help the design. We can guess, of course, what such scenes were like, but our guesses are no more than that. This failure to record contemporary life is unfortunately a weakness of all Australian art, or has been until recently.

Such painting, however, was against the spirit of the times of which we are talking, except for pictorial moralists. On the credit side we must admire the enterprise and industry of early artists and craftsmen who persisted with their work often with little reward and often with improvised equipment. Perhaps it is remarkable that so much was done; in our own new settlements there is not more—in fact there is very much less.

Of the early painters, the most notable for our purposes were all convicts. They included Thomas Watling, who, in 1794, painted the first oil painting of Sydney (*Sydney Cove*); Joseph Lycett (*Mt. Direction and Hobart Town*), whose topographical watercolours of old New South Wales and Van Diemen's Land were reproduced in London in a celebrated series of engravings; Thomas Griffith Wainewright (*Portrait of Mrs. Wilson*), who has left us some delightful drawings of the belles of Hobart Town; and William Buelow Gould (*Flowers and Fruit*), whose real name is said to have been Holland and whose skilful and often extremely attractive still-lives reminded the colonists of an older and more settled civilisation. Gould settled his score in many an old inn with these works.

Fairly early in the piece other painters of more socially acceptable character arrived in Australia of their own free will. Such a one was Benjamin Duterrau (*Sullivan's Cove*), a Huguenot-descended Londoner, who arrived in Hobart Town in 1833 when over 60, became a friend of the Governor and lectured on art. Duterrau, who, incidentally, was one of Australia's first etchers, took a highly intelligent interest in the aborigines and made some valuable records of them.

To Van Diemen's Land also came John Glover (*My Harvest Home and On the Tamar*), an extremely well-known artist, and a founder and sometime president of the Old Water Colour Society. Glover had worked in France under the patronage of Louis XVIII and the Duke of Orleans. In 1831 he abandoned a prosperous career, took up a grant of land in Van Diemen's Land and moved there with all his family, thereafter combining art with the rural pursuits depicted in *My Harvest Home*. His work reflects a serene and ordered life. Here, too, at various times were John Skinner Prout (*Break of Day*), lecturer as well as painter, and a nephew of the draughtsman Samuel Prout; Simpkinson de Wesselow, a nephew of Sir John Franklin and in the 'forties in charge of Hobart Observatory, a view from which is included in the works here shown; and Robert Dowling (*Tasmanian Aborigines*), son of a Launceston clergyman.

Contemporary with these men and in the estimation of most critics more important as a painter than any of them, was Conrad Martens, represented here by three works. Martens, who was born in London in 1801, arrived in Sydney in 1835 and remained in

Australia until his death in 1878. An admirer of Turner and Cox and a pupil of Copley Fielding, he belonged to the English Romantic tradition. His strength lay in water-colour, as seen here in two views of Sydney.

Another professional, of less achievement, was Eugene von Guerard (*The Barwon River*), whose father was court painter to Emperor Francis I of Austria. Von Guerard made many records of the Australian landscape, as did George French Angas (*Volcanic Well near Mount Schank*). The works of both were extensively reproduced in lithographic form and are chiefly of topographical interest.

Of minor figures perhaps the most interesting is Captain James Wallis (*Corroboree at Newcastle*). Wallis, commander at Newcastle (N.S.W.) from 1816 to 1819, was the author of one of the most beautifully produced books relating to Australia, the *Historical Account of the Colony of New South Wales*. In a fine piece of colonial resourcefulness his drawings for the book were engraved by W. Preston, a convict, on sheet copper used for the bottoms of vessels. Another official personage of artistic ability represented here was William Light (*Self Portrait*), sometime intelligence officer on the staff of the Duke of Wellington on the Peninsula and afterwards Surveyor-General of South Australia.

This section of the Exhibition, which begins with one of the earliest Australian paintings, Watling's *Sydney Cove*, may be said to end with the works of Martens. After him painters were to see Australia differently, through the eyes of such transitional figures as Buvelot and eventually with the vision of the native sons. The homeland of Britain and Europe was to become less insistent.

We may well take pleasure in these old works, though we might hesitate to claim any of them as masterpieces in the European sense. But many have verve and beauty and they show us Australia as it appeared to a small integrated community of pioneers, none the less pioneers whatever their individual status in it. In this section there is compressed for those who seek it a whole history of early Australia—the background of the unfamiliar countryside, and the tight little Georgian world which the homesick exiles sought to create in Sydney and Hobart Town, the world of Wainewright's portraits of gentlewomen and Gould's still-life, a world in which the aborigines are strange onlookers; then in the gold rush scenes we glimpse a whole new tide of migration which was to transform the old colonial ways, create a great new colony and modify the whole Australian atmosphere with new kinds of people and new ways of thinking.

Our early artists, we have seen, fall roughly into three groups—the convicts whose contributions to a national culture we may consider more than atoned for their transgressions whatever they may have been; the cultivated amateurs who included sketching as part of the equipment of a gentleman of the time; and the professionals who paved the way for Buvelot and the Australian school. What they have left to us is to be looked at with sympathetic eyes. These messages from our past should interest, charm, and, it may be, move us.

## THE ART OF THE MIDDLE PERIOD

By Sir Lionel Lindsay

**T**HE ART OF A COUNTRY is not a native growth; it has always required a John the Baptist, or some powerful creative stimulus and influences that in historical times we can measure and establish. To go no further back than the Italian revival, we find that the exhuming of Greek and Latin literature and sculpture determined the death of Gothic art, and shaped the spirit of the Renaissance; and to come closer to our own times, I need but instance the case of Constable, most national of British artists, who studied the art of the Low Countries, and turning his back upon the brown tradition of the day, created in the face of green nature the landscape art of England.

But for the discovery of gold and the advent of Buvelot, Australian art might never have found a right incentive. Gold brought to Victoria swift immigration and world adventurers, so that Melbourne arose overnight from a struggling settlement to a great town. Sudden wealth, the enthusiasm and faith of fresh pioneers, aroused a civic pride that has never diminished in Melbourne, and the city fathers, in establishing a Public Library and Art Gallery—the first in Australia—showed that they had not forgotten the essentials of European civilisation.

Sydney slept, and Conrad Martens, the ablest artist of his day, languished for lack of patronage, when the accomplished Swiss painter, Louis Buvelot, arrived in Melbourne. He had painted in Brazil and about the world, and his eye was accustomed to tree forms not conventionalised by European tradition. He quickly grasped the character and true shape of the gum tree—the crux of our landscape—and his *Pool at Coleraine* and *Summer Evening Near Templestowe*, bought by the Melbourne Gallery, literally laid the foundations of Australian landscape. For Roberts, Streeton and McCubbin—who always acknowledged with gratitude their debt to Buvelot—they were a revelation. He had opened their eyes to the specific character of our landscape, for the academic ‘successes’ chosen by Eastlake for the Gallery were utterly useless to students seeking a lead to painting from nature. In open rebellion to the stupid copying of pictures at the National School, Roberts set up a life-class, but finding that truth to nature could not be attained by dead paint and obsolete methods, on the meagre savings of a photographer’s assistant, he left in 1883 to study in Europe, to return five years after with the gospel of the day—direct painting from nature true to the hour and the light, and the magic *open sesame* Impressionism.

Roberts inspired his fellows as only a born leader can. He persuaded Conder to leave Sydney for Eaglemont, near Melbourne, and the following year, with Streeton, they held the now famous Impressionist Exhibition—the equivalent of the French Salon des Refusees—which launched the Impressionist movement here. It was a challenge and manifesto. Direct unsophisticated paint alone was responsible for truth to appearance and light effects, and though the little panels were low priced at from one to five guineas, they found intelligent buyers, and the first fight for Australian art had been won.

But the Impressionism of Roberts, Streeton and Conder must not be confused with French Impressionism, with which it had no connection. Aiming at the general



111 TOM ROBERTS. Bailed Up. Oil



atmosphere of landscape, they employed broken colour, thus avoiding dead tone, and by skillful brush-drawing kept the form and enhanced the play of light. To the general practice of the day it came as a veritable revolution.

Genius will always find its feet and a way out, and if ever that over-used word can be fitly applied to an artist it is to the Streeton who painted *Golden Summer* at the age of twenty-two; for this is the authentic vision of the native-born, untrammelled by thought of any other land or picture. The unity of impression is absolute, and the eye passes from the foreground shadow of late afternoon to the burnt grasses and gums on the rise, to that cool river hollow and the distant ranges, without a pause. There is an indefinable poetry in this elegy to declining day, a thing unique and incomparable for so long as the gold lingers in its paint. (Unfortunately, this painting is not included in the Exhibition.)

In 1890 Streeton joined Roberts in Sydney and painted *Fire's On*, the *Cremorne Pastoral*, and the three *Hawkesburys*—always with increase of insight and capacity. The *Pastoral*,—his best harbour piece—was painted from their camp and is one of his happiest works. The graceful group of trees is exquisitely placed, and the sparkle and radiating light seem a reflection of those carefree years. *The Purple Noon's Transparent Might* is a culmination, the aggregate of Streeton's power to grasp a great reach of country dominated by summer heat and the merciless light of high noon. Mr. J. R. McGregor's *Hawkesbury* is a lovelier picture, but in hard realism Streeton never surpassed this masterpiece which closes his first Australian period.

McCubbin, though he worked with Streeton and Roberts, occupies a distinct and different plane in both sentiment and style. He was attracted by the grey-day bush and figure subjects that had their analogue in the stories of Henry Lawson—the swaggie *Down On His Luck* and *The Bush Burial*. They complement admirably the sunlit figure subjects of Roberts.

Making innumerable studies in the sheds of shearers at work, Roberts painted *The Golden Fleece* and *Shearing the Rams*. He was six weeks on the roads with drovers to get the material for his masterpiece, *The Breakaway*, in which the dry hillside bleaching in the sun, the dusty road, the dogs rolled over by the rush of sheep to the waterhole, all unite naturally in a great picture which is the apotheosis of 'Clancy of the Overflow.' His last composition was *Bailed Up*, an incident once too common in colonial days and reconstructed under the guidance of Bates, the driver who had been held up by the bushrangers.

It was on Roberts' hands for thirty-two years, yet was everywhere pronounced a masterpiece when it was recently exhibited in the United States, where it excited an interest in Australia that must remain for us a source of pride. Of single masterly pictures by contemporary artists detached from the Impressionist movement, *Tranquil Winter*, by Walter Withers, is a beautiful and individual work; and *Moonrise*, by David Davies, a masterpiece that differs from all other twilights, in that, without the aid of chiaroscuro, the weight of the earth deserted by the sun is suggested by some wizardry of paint.

Of the latecomers, Gruner was at his best in a small canvas like *Morning Light*, where his slight draughtsmanship is not evident, as it is in his big canvases, which are thinly painted and already darkening; and Will Ashton, always happiest in Europe, and particularly in painting Paris streets and the Seine, still made a considerable contribution to Australian landscape in his snowscapes of Kosciusko. With Heysen the Streeton-Roberts era closes. He has added, like Lambert, the constancy of the draughtsman to paint, and his mastery of the gum is due to untiring study. Love of mother nature is everywhere apparent in his sheep and cattle pieces and the variety of farming life. First among our

watercolourists, he has added the Central Australian landscape, once only the hearsay of the explorer, to our repertory.

Portraiture is a universal art, an art of the studio, and though we recognise at once the idiosyncrasy of each national school, whether it be the draughtsmanship of Holbein and Raphael, or the larger unity of impression of Titian and Velasquez, the end in view is the same—the attainment of the likeness of man.

Studying for the most part in Paris, our Australian portraitists founded their practice on some master of their choice. For Longstaff, Ramsay and Meldrum it was Velasquez, for Lambert, Manet and Bronzino.

For many years Longstaff was the representative Australian portrait painter. He had won the first Australian travelling scholarship with *Breaking the News*, a mining incident true to character and possessing emotional interest, and went to Paris to study, and later to Spain to copy Velasquez. His *Lady in Black*, with its exquisitely modelled face and hands, was pronounced by Henley the most distinguished portrait in the Academy of its year. This, and the lovely heads of his wife, of Henry Lawson—painted in five hours—and the brilliant portrait of Mrs. Broomfield, represent his handling at its best and his sympathetic grasp of character. We associate Rupert Bunny and Phillips Fox rather with France than with Australia, though Fox painted some admirable portraits here, distinguished for atmospheric values, a departure from classic tradition which links them with the portraiture of Fantin-Latour; and both painted admirable nudes in natural settings. Fox's *Art Students* is the finest study in grey we possess, though later his passion for colour dominated his work, and the paintable world became a colour sensation. Bunny's two great canvases of ladies bathing, that add a grace to the Luxembourg and Sydney Galleries, are superbly painted and not to be followed in the art of their time. His French landscapes also reveal the grace of his aristocratic mind.

Hugh Ramsay's death at the age of twenty-nine robbed Australia of a great painter. His fine draughtsmanship, mastery of paint, and unaffected point of view proclaimed the born portraitist, and in *The Sisters* his art reached a summit that has yet to be surpassed. Lambert, our greatest draughtsman with the point, was possessed by a Renaissance ambition to excel in all media, including sculpture. He based all his work on a searching study of form, and is well represented by *The White Glove* and *Flower Piece*; the latter in the quality of its paint recognises no modern rival. Meldrum's *Portrait of His Mother* and *A French Peasant* are two of his finest works, profoundly characterised and painted with reverence and subtle skill, and, with *The Brothers*, by George Coates, Clewin Harcourt's portrait of Mrs. Hugo Mayer, and the best of McInnes the era of portraiture that coincides with the Streeton-Roberts period closes.

In black-and-white Konody noted long ago that Australians always played a leading role, due to the stimulus of Phil May's work in the *Sydney Bulletin*. Bateman and Low in humour, Will Dyson with his war cartoons and splendid lithographs of the A.I.F., and Norman Lindsay with his illustrations to *Petronius* and *Villon*, are the outstanding exemplars of the Cinderella of the Arts. The latter came early to a mastery of that difficult instrument the pen, and *The Argument*, drawn from the third book of Rabelais, his most masterly pen-drawing, is charged with fine characterisation, phantasy, and true Rabelaisian humour.

It is well for us to remember that the original artist is a discoverer, a path-finder, and we owe to his vision a closer acquaintance with the life of our country, and particularly its landscape—for the portrait of a country is not to be caught in a day.



128 WILLIAM DOBELL. *Woman in Cafe*. Oil

## CONTEMPORARY ART

By Roland Wakelin

ANYONE COMPARING GENERALLY the works of the earlier Australian artists with those of our contemporaries will be struck by the considerable change in outlook and method which has taken place in the last twenty or thirty years. This change may be stated broadly as one of emphasis. In the earlier work the emphasis is on the subject matter. Composition and arrangement there may be, but they are in most cases kept subservient to the portrayal of the chosen subject. In the contemporary work this emphasis is in the main reversed. Formal unity and the arrangement of shapes and colours have become far more important and the representation of nature secondary. In *Stove Theme*, for instance, Eric Wilson, so far from portraying a stove as the average person sees it, has taken various features of a stove and re-arranged them to make a pictorial design. In another way the contemporary artist places far more importance on the expression of an emotion or sensation aroused by a particular subject than on correctly depicting the subject itself.

Thus, Lloyd Rees' landscapes of the Omega Hills are not accurate portrayals of the Saddleback Mountains which inspired them, but rather a romantic vision in design and chiaroscuro imposed upon what to the average spectator would be a commonplace scene. It is such imaginative vision that produces works of art.

This change, which has come about in Australian art during the past 20 years is a reflection of a movement which revolutionised European art in the latter half of the nineteenth century.

The influence upon Australian art of this revolution which was known as the "modern movement" dates back to 1914, although any obvious signs that such revolutionary trends were in existence were not manifest in a general way until many years later. The art loving public and the critics treated with contempt any experimental efforts on the part of young painters. Nevertheless, there was, as early as 1914, a very small group of enthusiastic students attending classes conducted by A. Datillo Rubbo, who had come in contact with reproductions of such masters as Cezanne, Gauguin, Van Gogh, and whose experiments with colour and design horrified the older generation. Datillo Rubbo, it must always be remembered to his credit, encouraged these young painters in their attempts to break away from the prevailing academic standards and to work out their own salvation. This group included Grace Cossington Smith, Roi de Mestre and myself. Occasionally some of our works would appear on the walls of the Royal Art Society's exhibitions, only to be greeted with derision by the critics.

In 1919, de Mestre and I collaborated in an idea involving the analogy of colour and music and held a joint exhibition of these pictures (which bore titles such as *Synchronie in Blue*) at Gayfield Shaw's Gallery. A lecture was given on the opening night, at which the late Sydney Ure Smith presided, and Julian Ashton, Henri Verbrugghen, John Young (always an ardent supporter), and many other notable people were in evidence. A well-known critic of the day described the exhibition as 'elaborate and pretentious bosh,' and many lean years followed for these young painters.

In 1926, George Lambert and Thea Proctor, who were disgusted with the lack of

appreciation shown the 'moderns,' invited a number of the less orthodox painters to exhibit with them at the Grosvenor Galleries. Besides the younger group, which included de Mestre, Grace Cossington Smith, Adelaide Perry and myself, there were some painters who were already established in public esteem, such as Margaret Preston, always a champion of new ideas and represented in the present exhibition by a characteristic flower piece of that period, and John D. Moore, who by his work and influence over a number of years did much to gain recognition for the younger painters. So came into being the Contemporary Group, which thereafter provided at its annual exhibitions an opportunity for young painters of experimental ideas to exhibit their work.

By the early thirties large reproductions of pictures by Cezanne, Gauguin, Van Gogh, Matisse and other moderns had begun to appear and the influence of artists returning from Europe had broadened the field of appreciation.

In the Archibald Prize Competition of 1931, William Frater, of Melbourne, entered three portraits which showed a strong influence of Cezanne. Frater had, as far back as 1925, become interested in the work of this and other French masters of modern art, and associated with him at this time was Arnold Shore. Both these painters as time went on infused much of their own personalities into the modern idiom, and Arnold Shore was courageous enough to hold a one-man show of his work in 1928. Thereafter at the annual exhibition of the 'Twenty Melbourne Painters,' Frater, Shore, A. M. Plante and Isabel Tweddle regularly exhibited works inspired by modern French ideals. There was much discussion and heated argument in Melbourne in those days, both in the press and among the opposing schools of thought. Nevertheless, Arnold Shore proposed to George Bell, who had also become interested in modern trends, that they should start a school on these lines, which they did in 1932, and were able to attract many pupils, some of whom were later to be counted among the most distinguished artists in this country.

There had also in the 'thirties been a welcome change in the attitude of critics. The late Kenneth Wilkinson, in Sydney, and the late Basil Burdett, in Melbourne, gave sympathetic notices, and public opinion generally was growing more favourable.

The Contemporary Art Society was formed in Melbourne in the early years of the war, with branches in Sydney and in Adelaide. Crowds flocked to its early exhibitions and 'Contemporary Art,' especially among the young, became something of a vogue.

A great impetus was given to the Contemporary Movement and to art in Australia generally by the return to this country in the year the Second World War began of a large number of artists and students who had been working abroad. These included Dobell, Russell Drysdale, Eric Wilson, J. Carington Smith and Donald Friend, the latter a draughtsman of distinction and of whimsical wit. There were also several artists from European countries who migrated to Australia about this time, most notable of whom is Desiderius Orban, who has set up a school in Sydney and has done much both by his fine work and by lecturing and teaching to cultivate standards of taste in this country.

William Dobell, around whom such a controversy raged at the time of his winning the Archibald Prize in 1943, has had so much written about his provocative art that it is sufficient to say here that he is not, as so many believe, a disciple of the 'crazy moderns,' but has based his art on old masters, such as Rembrandt and Goya. It may, however, have been the influence of the modern French painter, Soutine, which inspired him in giving his portraits that satirical grotesquerie which so aroused the ire of certain sections of the public.

It is interesting to compare his sometimes cynical interpretation of character with

Joshua Smith's portrait of his parents, which, besides being an admirable arrangement in form and colour, is suffused with an affectionate tenderness which places it also on a plane above the photographic interpretation so common with portrait painters.

Russell Drysdale, in his pictures of country towns and outback life generally, has opened up a new vision of this aspect of Australian life. His pictures of the erosion belt are a poignant expression of desolation and destruction.

The Australian mentality is perhaps too realistic to be overmuch attracted by the problems of what is usually called abstract or non-representational painting, that is, a composition which relies for its appeal purely on the significance of its disposition of colours and shapes and not on its reference to anything in the world of reality.

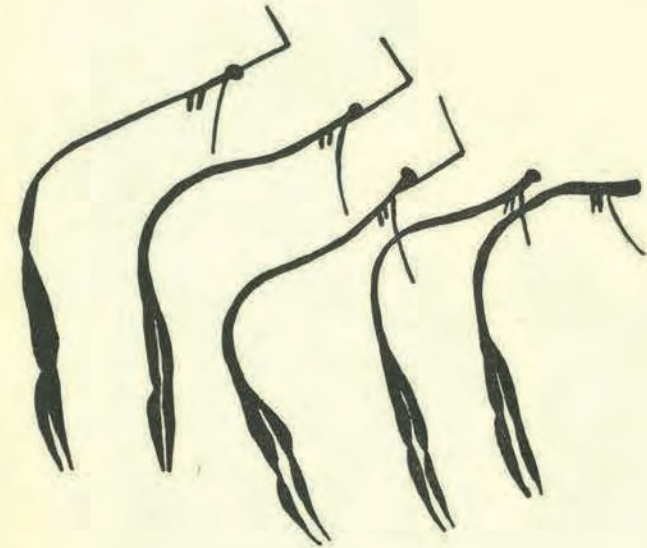
Eric Wilson, whose premature death in 1946 was a distinct loss to Australian Art, has already been mentioned for his *Stove Theme*, and it was his intention to carry these researches further. And in the work of Constance Stokes, although the human figure and natural objects are used as a basis for the composition, the picture relies for its appeal chiefly on the moving power of its design, both in shape and colour, rather than on any special reference to the world of reality. Justin O'Brien likewise relies considerably on a forceful design in full colour.

Another field which has been explored by some contemporary painters is the quality and texture of surfaces and the results to be obtained by using different mediums such as enamel and the mixing of substances like sand and sawdust with oil paint. In Wilson's *Warriston Road* we see his preoccupation with the textures of oil paint, and Sali Herman in his studies of slum streets and old buildings has experimented extensively in this direction, while Sidney Nolan has used enamel exclusively in his large pictures.

Surrealism, the art of the subconscious, like abstract art, has found few adherents in Australia. James Gleeson is perhaps the only painter to give his energies entirely to this mysterious form of expression, and, while the majority of sculptors here continue to make 'living images' of notable people for our public monuments, Lyndon Dadswell and others have experimented in plastic design to create shapes that will be significant as such without being constrained to conform to natural appearances.

In the space of this foreword it is not intended to give a critical evaluation of all the works shown in this exhibition. The names and pictures quoted have been used mainly to give an idea of the various tendencies and characteristics of the contemporary movement in Australia, which, although at present strongly savouring in some respects of European influences, is nevertheless of a vitality and vigour which promises well for the future of Australian Art.

# CATALOGUE



## ABBREVIATIONS

*l.l.* .. .. *lower left*  
*l.r.* .. .. *lower right*  
*u.l.* .. .. *upper left*  
*u.r.* .. .. *upper right*

Exhibits marked with an asterisk (\*) are illustrated.  
Sizes of paintings where recorded are in inches, height by width.

# I. ABORIGINAL ART

## BARK PAINTING

### \*1 TWO SPIRITS OF THE GEIMBIO COUNTRY

By a Kakadu Artist.  
Collected by Sir Baldwin Spencer at Oenpelli, 1913.  
National Museum of Victoria.

Such spirits are said to live in holes in the ground or in banyan trees and to go out during the day to dance about under the tree graves.

### 2 NANGITAIN—A SPIRIT OF THE GEIMBIO COUNTRY

Possibly by the same artist as above.  
Collected by Sir Baldwin Spencer at Oenpelli, 1913.  
National Museum of Victoria.

Nangitain is a mischievous spirit who tries to lure away the Iwaiyu or spirit part of boys and young men.

### 3 A SPIRIT CALLED AUNENAU

Possibly by the same artist as above.  
Collected by Sir Baldwin Spencer at Oenpelli, 1913.  
National Museum of Victoria.

This bony, fleshless spirit, covered with bristly hair called *ipimp* has a long spike which hangs from the neck and can be raised and made to rattle. From the pelvis a similar projection represents the lightning, which the aborigines see on the hilltops when the Aunenau is wandering by night in search of dead men whose flesh he eats. The crossed lines ending in knobs which project from his joints are the bones he has taken from bodies and fastened to himself.

### 4 MAN SPEARING A KANGAROO

By a Kakadu Artist.  
Collected by Sir Baldwin Spencer at Oenpelli, 1913.  
National Museum of Victoria.

The kangaroo is a special and rare black type known as Madjiborla' which inhabits the ranges of the Oenpelli country. The aborigine, as in most drawings of this kind, is shown as being much smaller than the significant figure—the kangaroo.

### 5 BUBBA PEIBU WITH A HAUL OF FISH

By a Kakadu Artist.  
Collected by Sir Baldwin Spencer at Oenpelli, 1913.  
National Museum of Victoria.

This drawing, probably the aboriginal equivalent of a nursery rhyme illustration, represents a story of a mythical person, Bubba Peibu, a very short, stout being supposed to be only about two feet six inches tall, who goes at night with spear and bag in search of fish. As he walks through the water (sometimes, as here, dragging the fish behind him threaded through their gills to a long stick) he can be heard talking to himself, saying 'Bi, Brr, Bi, Brr,' with a long roll on the 'r'.

### \*6 A SPIRIT BEING

By a Kakadu Artist.  
Collected by Sir Baldwin Spencer at Oenpelli, 1913.  
National Museum of Victoria.

This harlequin-like figure, decorated with stylised markings, is typical of many drawings of spirit beings found in the Oenpelli country.

### 7 A SPIRIT BEING

By a Kakadu Artist.  
Collected by Sir Baldwin Spencer at Oenpelli, 1913.  
National Museum of Victoria.

A figure similar to the above, and, like it, showing the backbone. It has a thumb and five fingers to each hand—an anomaly occasionally found among the aborigines themselves.

### 8 HUNTING SCENE

By the Artist Mauwunboi.  
Collected by R. and C. Berndt in N.E. Arnhem Land, 1946-7.  
Department of Anthropology, University of Sydney.

In the centre a male kangaroo sleeps under the shade of a palm; about him, female kangaroos keep watch until it is their turn to sleep and be guarded by the male. Kangaroo tracks along the lower edge of the bark balance those of emus at the upper left and right. Emus to the left are feeding on the nuts of the *dalpi* palm. Between the tree where the kangaroo sleeps and the right edge of the painting a spider has slung its web, and dispersed throughout the design are short-tailed goannas, wagtails, pigeons and yams.

### 9 THE TRACK OF THE MYTHICAL GOANNA, TJUNDU

Artist unknown.  
Collected by C. P. Mountford at Yirrkalla, 1948.  
Department of the Interior (News and Information Bureau).

A meandering line represents the mark of Tjundu's tail, and a herringbone pattern, the sand that runs down the slope as he walks along the crest of a drifting sandhill.

### 10 HUNTING AND FISHING SCENE

Artist unknown.  
Collected by C. P. Mountford at Yirrkalla, 1948.  
Department of the Interior (News and Information Bureau).

In the lower right-hand panel are two fishermen in a canoe, with fish clubs in their hands. Below them are porpoises. In the upper right is a canoe pulled up on the beach. In the left panels are dugongs. The cross-hatched areas indicate rough water.

## 11 FISHING SCENE

Artist unknown.

Collected by C. P. Mountford at Yirrkalla, 1948.

Department of the Interior (News and Information Bureau).

Two men in a canoe are paddling along in search of dugong, four of which are shown. Below is a stingray, which is burying itself in the sand. The heavy white cross-hatching indicates the cloud of sand raised by the stingray, and the lighter areas, the sea.

## \*12 THE TOTEM PLACE OF THE SERPENT

Artist unknown.

Collected by C. P. Mountford at Yirrkalla, 1948.

Department of the Interior (News and Information Bureau).

The great serpent Bilumbira lives in the jungle and travels across the sky in the wet season, creating thunderstorms. Serpents are shown in the branches of the trees and flying across the sky.

## 13 THE STORY OF THE DAY'S HUNT

Artist unknown.

Collected by C. P. Mountford at Yirrkalla, 1948.

Department of the Interior (News and Information Bureau).

A man, Wuijal, and his wife set out to collect food for the day, the upper panel picturing the man with his two dogs and the lizards and snakes which he caught. On the lower right is Wuijal's wife, her digging stick in hand and a basket strung across her shoulder, and beside her are the many yams she found.

## 14 A MALAY PRAU

Artist unknown.

Collected by C. P. Mountford at Groote Eylandt, 1948.

Department of the Interior (News and Information Bureau).

Although it is forty years or more since the Malays visited Groote Eylandt, the aborigines have retained an accurate memory of the details of their strange craft, with their tripod masts, curiously shaped hulls and double steering paddles.

## 15 SPEARING A KANGAROO

Artist unknown.

Collected by C. P. Mountford at Oenpelli, 1948.

Department of the Interior (News and Information Bureau).

The spirit men, the Pitari, live in the clefts and gorges of the Arnhem Land Plateau and are never seen by the aborigine. In this painting one of the Pitari is spearing a kangaroo. The kangaroo is an example of the 'X-Ray' Art of Western Arnhem Land.

## 16 WONDJINA

Artist unknown.

Collected by the Frobenius Expedition in the West Kimberley District of Western Australia, 1937-8.

Western Australian Museum.

According to the Worrora mythology, the Wondjinas were the first men. The Wondjina came from the wind, wandered over the earth making hills, rocks, waterholes, outstanding features of the coast, etc., and finally went to earth in a spot where the picture remained behind him. Here his spirit for ever abides, and, wherever a Wondjina picture is, there the Wondjina continues to send down the rain.

## CAVE PAINTINGS

The following four exhibits are reproductions made on masonite panels and copied from coloured ektachromes of cave paintings taken when C. P. Mountford discovered the paintings in 1948.

## \*17 FOUR RUNNING WOMEN

Artist unknown. Copy made by Donald Mitchell.

From a cave at Injaluk, near Oenpelli.

By courtesy of the Commonwealth Office of Education.

This cave painting must rank high in aboriginal, indeed in any primitive art, for its colour and the flowing rhythm of its forms.

## 18 FIVE DANCING WOMEN

Artist unknown. Copy made by Alan Warren.

From a cave at Injaluk, near Oenpelli.

By courtesy of the Commonwealth Office of Education.

Five dancing women of the Mimi (spirit or fairy people) form a graceful and rhythmic design of slender forms which complement each other.

## 19 FOUR HUNTERS

Artist unknown. Copy made by Alan Warren.

From a cave at Inagurdurwil, on the western edge of Arnhem Land Plateau.

By courtesy of the Commonwealth Office of Education.

Each of the two figures on the left has a spear in one hand and a spear thrower in the other. One has a stone axe in his belt. The one on the right, with a light spear, and with a fish nearby, is a fisherman. Above is a running figure which bears a strong resemblance to figures in cave paintings in Europe and South Africa.

## 20 A FRIEZE OF WOMEN WITH HANDS LINKED

Artist unknown. Copy made by Alan Warren.

From a cave at Inagurdurwil, on the western edge of Arnhem Land Plateau.

By courtesy of the Commonwealth Office of Education.

The aborigines considered that these figures were representations of some of the spirit people who inhabit the rocks of the plateau.

## CARVED FIGURES

### 21 A SPIRIT CALLED DURIDURI

By the Artist Bununggu.

Collected by R. and C. Berndt in N.E. Arnhem Land, 1946-7.

Department of Anthropology, University of Sydney.

Duriduri is a female spirit belonging to the Land of the Dead located at 'Badu,' near the Torres Straits Islands or Southern New Guinea. The design represents clouds (triangular incising) which are usually sent to the North Coast by this spirit, with falling rain (bands between triangles).

### 22 A MACASSAN WOMAN

Artist unknown.

Collected by R. and C. Berndt in N.E. Arnhem Land, 1946-7.

Department of Anthropology, University of Sydney.

The main design on this figure represents the pattern associated with cloth introduced by Macassan traders. The white disc in the centre of the chest straps represents a Macassan silver coin.

### 23 A FEMALE SPIRIT

Artist unknown.

Collected by R. and C. Berndt in N.E. Arnhem Land, 1946-7.

Department of Anthropology, University of Sydney.

This carved figure is of a female spirit who was one of the wives of Murulma the Turtle Man, whose country was Bremer Island, off the north-eastern corner of Arnhem Land. This woman, like her husband, is related to the turtle and the main design on the figure represents reefs and waves.

### \*24 HEAD OF KIMASIMA, A JAPANESE

By the Artist Munggerau.

Collected by R. and C. Berndt in N.E. Arnhem Land, 1946-7.

Department of Anthropology, University of Sydney.

The pattern, an incised triangular motif in red, white, black and yellow, is derived from the design of cloth introduced by the Macassans. In this case, however, it signifies clouds and rain. The top of the head is domed slightly and painted white. Kimasima was an engineer on one of the Japanese pearling luggers which worked off the north coast between 1925 and 1940. He was killed during a spearing incident. At one time Kimasima was the employer of the artist Munggerau.

### 25 THE MYTHICAL WOMAN, BUNBULAMA

Artist unknown.

Collected by C. P. Mountford at Yirrkalla, 1948.

Department of the Interior (News and Information Bureau).

Bunbulama is said to have been responsible for creating the rain in certain parts of Arnhem Land. A rectangle of dots on the body represents the clouds she has made; the vertical bands indicate rain.

### 26 TJAMBUL, THE THUNDER-MAN

Artist unknown.

Collected by C. P. Mountford at Yirrkalla, 1948.

Department of the Interior (News and Information Bureau).

A diagonal line of dots on the body represents white stones which Tjambul throws into the sky to make the thunderclouds, which, in turn, are indicated by curving lines.

## II. EARLY COLONIAL ART

### GEORGE FRENCH ANGAS, 1822-1886

Born Newcastle-on-Tyne. Studied London. Arrived Adelaide 1844 and travelled extensively. An accomplished draughtsman, Angas published illustrated books on Australia and New Zealand, showing topographical views drawn in a romantic style. Returned to London 1861.

### 27 VOLCANIC HILL NEAR MOUNT SCHANK, SOUTH AUSTRALIA, 1844

Unsigned. Inscribed Mount Schank.

Watercolour, 6 ins. x 10 ins.

National Gallery of South Australia.

### HENRY BURN, Middle 19th Century

English artist. Worked in Victoria from the 'fifties to the 'seventies. Executed a number of sketches in and around Melbourne in an accomplished style of topographical draughtsmanship. The goldfield period is superseded in his work by the growing importance of expanding cities.

### 28 SWANSTON STREET FROM PRINCES BRIDGE

Signed and dated Henry Burn, 1861; *l.l.*

Oil on Canvas, 27½ ins. x 35¾ ins.

National Gallery of Victoria.

### ROBERT DOWLING, 1827-1886

Born England. Son of first Baptist Minister of Launceston, Tasmania. Studied in London in 1856. His simplified presentation of aborigines infuses nature and figures alike with an air of primitivism, carried out in emphatic dark tones and well-balanced composition.

### 29 TASMANIAN ABORIGINES

Unsigned.

Oil on canvas, 26 ins. x 48 ins.

National Gallery of Victoria.

### BENJAMIN DUTERREAU, 1767-1851

Born London, where he studied. Came to Hobart in 1833. First artist to give a lecture on art in Australia. Painted several pictures of Tasmanian aborigines, also portraits of settlers and landscapes.

### 30 SULLIVAN'S COVE, 1839

Unsigned.

Oil on canvas, 23½ ins. x 29 ins.

Queen Victoria Museum and Art Gallery, Launceston.

### AUGUSTUS EARLE, First Half 19th Century

Born England. Known as 'the wandering artist,' he had travelled widely before coming to Sydney in 1825. His panoramic views of Sydney and Hobart were exhibited in London. His 'Australian Scrap Book' was published in 1830. Also a portrait painter. Went to New Zealand in 1828.

### 31 FEMALE ORPHAN SCHOOL, PARRAMATTA, NEW SOUTH WALES

Unsigned.

Watercolour, 7 ins. x 12½ ins.

From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

**32 SCENE ON THE COAST OF NEW SOUTH WALES, ILLAWARRA**

Unsigned.  
Watercolour, 6 $\frac{3}{4}$  ins. x 10 $\frac{1}{8}$  ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

**JOHN ALEXANDER GILFILLAN, b. 1793**

Born Jersey. Professor of Painting at the Andersonian University, Glasgow, from 1830-40. Emigrated to New Zealand. Came to Sydney in 1848. In 1851 he went to Adelaide, where he painted a view of the capital, looking east from the west end of Hindley Street, with the Mount Lofty Range in the distance, a topographically accurate view, enlivened by a picturesque cloud shadow which falls across the foreground scene.

**33 ADELAIDE IN 1851**

Unsigned.  
Oil on canvas, 21 ins. x 32 ins.  
National Gallery of South Australia.

**SAMUEL THOMAS GILL, 1818-1880**

Born England. Studied London. Came to South Australia in 1839, where he practised as an artist. In 1851 made drawings of the goldfields in Ballarat and Bendigo, later drew studies of life in Melbourne and Sydney. Many of his drawings were published in print form. His skilful work records vividly the popular life, manners and setting of the period.

**34 ADELAIDE**

Signed S. T. G.; *l.l.*  
Watercolour, 8 $\frac{3}{4}$  ins. x 13 $\frac{1}{4}$  ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

**35 FIRST SUBSCRIPTION BALL, BALLARAT, 1854**

Signed S.T.G.; *l.l.*  
Inscribed with title and "Ticket to Admit Lady and Gentleman, £3/-/-"; *l.r.*  
Watercolour, 9 $\frac{1}{2}$  ins. x 14 ins.  
Dixson Gallery, Sydney.

**\*36 STURT'S OVERLAND EXPEDITION LEAVING ADELAIDE,  
10th AUGUST, 1844**

Initialed and inscribed S.T.G., Adelaide; *l.l.*  
Watercolour, 16 ins. x 28 $\frac{1}{2}$  ins.  
National Gallery of South Australia.

**JOHN GLOVER, 1767-1849**

Born Leicestershire, England. Accomplished water-colourist; joined Old Watercolour Society in 1805 and became its President in 1815. Emigrated to Tasmania in 1831. His work continues the tradition of English watercolour painting in the vein of John Varley. His Tasmanian *My Harvest Home*, painted into the light, with strong shadow effect and misty distance, calls up associations with English romantic art.

**\*37 MY HARVEST HOME**

Unsigned.  
Oil on canvas, 30 ins. x 44 $\frac{1}{2}$  ins.  
The Tasmanian Museum and Art Gallery.

**38 ON THE TAMAR**

Unsigned.  
Oil on canvas, 16 ins. x 22 ins.  
Queen Victoria Museum and Art Gallery, Launceston.

**WILLIAM BUELOW GOULD, 1804-1853**

Born England. Was transported to Van Diemen's Land in 1827, and in 1835 worked in Launceston for Henry Palmer, coachbuilder, as an artist and armorial painter. Painted fish, fruit and game subjects, which he sold to the hotels in Hobart. His low-toned decorative compositions, enlivened by a few brilliant touches of colour, are executed in miniature-like high finish.

**\*39 FLOWERS AND FRUIT**

Signed and dated W. B. Gould, 1842; *l.l.*  
Oil on canvas, 24 ins. x 28 ins.  
From the Collection of Sir Charles Lloyd Jones.

**EUGENE VON GUERARD, 1811-1901**

Born Vienna. Came to Victoria 1853. From 1870 to 1881 he was Master of the Painting School and Curator of the National Gallery of Victoria. Drew and painted panoramas of the countryside in an academic style.

**40 THE BARWON RIVER**

Signed and dated Eug. von Guerard, Melbourne, 1854; *l.r.*  
Oil on canvas, 17 $\frac{1}{2}$  ins. x 29 $\frac{1}{4}$  ins.  
Geelong Art Gallery.

**COLONEL WILLIAM LIGHT, 1786-1839**

Born England. Amateur artist, seaman, soldier and author. Appointed Surveyor-General of South Australia in 1835, he selected the site of Adelaide and planned the layout of the city. His Byronic self-portrait, unfinished, shows great skill and verve of handling.

**41 SELF PORTRAIT**

Unsigned.  
Oil on canvas, 23 ins. x 17 ins.  
National Gallery of South Australia.

**JOSEPH LYCETT, First Half 19th Century**

Born England. Arrived in Sydney about 1810. Made a series of coloured drawings which after his return to London were published by J. Souter as *Views of Australia and Van Diemen's Land* in 1824. His drawings show a good sense of scale, topographical accuracy, but little feeling for the Australian flora, which is stylized in a picturesque and fanciful way.

**42 MOUNT DIRECTION, NEAR HOBART TOWN, VAN DIEMEN'S LAND**

Unsigned; painted c. 1819-21.  
Watercolour, 8 $\frac{1}{4}$  ins. x 11 $\frac{3}{4}$  ins.  
Commonwealth National Library.

**43 HOBART TOWN, VAN DIEMEN'S LAND**

Unsigned; painted c. 1819-21.  
Watercolour, 8 $\frac{3}{4}$  ins. x 13 $\frac{3}{4}$  ins.  
Commonwealth National Library.



**CONRAD MARTENS, 1801-1878**

Born London; studied under Copley Fielding. Arrived Sydney 1835, where he settled. Working in the English romantic landscape tradition, Martens interpreted the Australian scene with a feeling for the drama and subtle effects of space and light reminiscent of Turner.

**\*45 LOOKING EAST OVER CIRCULAR QUAY FROM MILLER'S POINT**

Unsigned; painted c. 1838.  
Watercolour, 16 ins. x 25½ ins.  
National Gallery of Victoria.

**44 ELIZABETH BAY AND ELIZABETH BAY HOUSE**

Signed and dated C. Martens, 1839; *l.l.*  
Watercolour, 17¾ ins. x 25½ ins.  
National Gallery of Victoria.

**46 SYDNEY FROM CROW'S NEST**

Signed and dated C. Martens, 1851; *l.r.*  
Oil on canvas, 28½ ins. x 41¼ ins.  
Dixson Gallery, Sydney.

**JOHN SKINNER PROUT, 1806-1876**

Born Plymouth; nephew of Samuel Prout, the English watercolourist. Visited Australia in 1840 and published a number of lithograph books with views of Tasmania, Melbourne, Geelong, etc. Continued the romantic style of Turner and Samuel Prout.

**47 BREAK OF DAY**

Signed and dated J. S. Prout, 1846; *l.r.*  
Watercolour, 18½ ins. x 12 ins.  
Queen Victoria Museum and Art Gallery, Launceston.

**J. ROPER, Middle 19th Century**

An artist working on a goldfield subject at the same time as S. T. Gill and E. Tulloch. The rush on Ararat began in 1854.

**\*48 GOLD DIGGINGS, ARARAT**

Signed and dated J. Roper, Arrarat (*sic*) 1854; *l.r.*  
Oil on canvas, 17 ins. x 29¼ ins.  
Dixson Gallery, Sydney.

**WILLIAM STRUTT, 1825-1915**

Born Devon. Studied Paris. Arrived Melbourne 1850. While in Australia created many-figured scenes of everyday life on the goldfields; after his return to England in 1862 became known for biblical subjects and portraiture.

**49 THE BURKE AND WILLS EXPEDITION, 1862**

Signed W. Strutt del.; *l.r.*  
Watercolour, 6 ins. x 19½ ins.  
Public Library of Victoria.

**50 LIARDET'S FOUR-IN-HAND COACH, THE 'ECLIPSE,' MAKING A TRIP TO BALLAARAT, 1851**

Signed William Strutt del.; *l.l.*  
Inscribed. En Route to the Diggings; *l. centre.*  
Watercolour, 7½ ins. x 13½ ins.  
Parliamentary Library, Victoria.

**W. STUART**

No details available.

**51 KANGAROO HUNT NEAR BRAIDWOOD, NEW SOUTH WALES**

Unsigned.  
Oil on canvas, 18¼ ins. x 27 ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

**E. TULLOCH, Middle 19th Century**

Nothing is known about this artist; W. Moore suggests that he may be related to David Tulloch, who published *Five Views of the Goldfields of Mount Alexander and Ballarat* in 1852. Gold was first found in this district in 1823. E. H. Hargraves announced his discoveries in 1851 and stated that they were made in the districts of Bathurst and Wellington.

**52 MINING CAMP AT BATHURST**

Unsigned.  
Oil on canvas, 17½ ins. x 23 ins.  
Dixson Gallery, Sydney.

**UNKNOWN****53 THE FIRST COMMISSIONER HARDY COLLECTING LICENCES AND DIGGERS EVADING**

Pen and ink and watercolour, 14 ins. x 20¾ ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

**UNKNOWN**

The Mitchell Library, Sydney, has a coloured lithograph of this with 'Henderson lith.' on the left-hand corner. Mr. W. H. Ifould, late Principal Librarian, Public Library, New South Wales, has noted: 'I think it . . . probably represents a gathering on Anniversary Day.'

**54 MRS. MACQUARIE'S CHAIR, 1855**

Oil on canvas, 25 ins. x 35 ins.  
Dixson Gallery, Sydney.

**UNKNOWN****55 McPHERSON'S STORE, BENDIGO, VICTORIA**

Watercolour, 8½ ins. x 13¾ ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

- 56** McPHERSON'S STORE, BENDIGO, VICTORIA  
Watercolour, 9 ins. x 13 $\frac{3}{8}$  ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

#### UNKNOWN

- 57** SYDNEY HARBOUR FROM THE OLD FORT  
Oil on board, 11 $\frac{3}{4}$  ins. x 16 $\frac{1}{8}$  ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

#### UNKNOWN

- 58** TOORAK, 1849  
Watercolour, 16 $\frac{1}{2}$  ins. x 23 ins.  
From the Collection of Colonel Allan Spowers.

#### THOMAS GRIFFITH WAINEWRIGHT, 1794-1847

Born London. Artist, writer, dandy, forger, poisoner and convict. While prisoner in Hobart, where he had been transported in 1837, he was permitted to paint portraits which show an accomplished technique and conventional elegance of line.

- 59** PORTRAIT OF MRS. WILSON  
Unsigned.  
Watercolour, 16 ins. x 12 ins.  
The Tasmanian Museum and Art Gallery.

#### W. G. WALL

No details available.

- 60** GREAT COLLINS STREET, LOOKING WEST FROM RUSSELL STREET,  
MELBOURNE  
Signed and dated W. G. Wall, 1854; *l.l.*  
Watercolour, 9 ins. x 13 $\frac{5}{8}$  ins.  
From the Nan Kivell Collection by courtesy of the Commonwealth National Library.

#### JAMES WALLIS, First Half 19th Century

Born England. Came to New South Wales in 1814 as Captain of the 46th Regiment. Commander at Newcastle, 1816-1819. Made sketches in and around Sydney, twelve of which were published by Ackerman, London, in 1821. The weird dead branches to the left and the uniform darkness give a 'primitive' air to this first picture of a corroboree.

- 61** CORROBOREE AT NEWCASTLE  
Unsigned.  
Oil on wood panel, 27 $\frac{1}{2}$  ins. x 47 $\frac{1}{2}$  ins.  
Dixson Gallery, Sydney.

#### THOMAS WATLING, b. 1762

Born England. Arrived Sydney in 1791, where he made scientific recordings of Australian birds and scenery. His *Sydney Cove* is the earliest picture known of this chief British Settlement in New South Wales, painted in the sixth year of its existence. The accurately drawn view is romantically framed by the dark silhouettes of fantastic trees in the picturesque taste of English 18th century landscape art.

- 62** SYDNEY COVE, 1794  
Unsigned.  
Oil on canvas, 35 $\frac{3}{4}$  ins. x 51 ins.  
Dixson Gallery, Sydney.

#### FRANCIS GUILLEMARD SIMPKINSON DE WESSELOW, b. 1819

Born England. Served in the English Navy before he came to Hobart. A watercolour artist of considerable merit and a friend of Samuel Prout and Turner, whose influence appears in his work. Produced a number of watercolours in Tasmania, the majority of which are owned by the Royal Society of Tasmania.

- 63** THE DERWENT FROM THE OBSERVATORY  
Unsigned.  
Watercolour on cardboard, 9 $\frac{1}{2}$  ins. x 13 $\frac{1}{4}$  ins.  
Royal Society of Tasmania.

- 64** GEELONG, AUSTRALIA FELIX, JANUARY, 1847  
Unsigned.  
Watercolour, 10 $\frac{1}{2}$  ins. x 14 $\frac{3}{4}$  ins.  
Royal Society of Tasmania.

### III. THE ART OF THE MIDDLE PERIOD

#### JULIAN ROSSI ASHTON, C.B.E., 1851-1942

Born Cornwall. Studied in London and Paris. Settled in Australia in 1878; taught art in Sydney and became the leader of the Impressionist movement in that city.

- 65** A SOLITARY RAMBLE  
Signed and dated J. R. Ashton, June, 1886; *l.l.*  
Watercolour, 13 $\frac{1}{4}$  ins. x 9 $\frac{5}{8}$  ins.  
National Art Gallery of New South Wales.

**JOHN WILLIAM ASHTON, O.B.E., b. 1881**

Born York, England, but was brought to Adelaide at three years of age. Studied under his father and in England and Paris. Settled in Sydney in 1918, but made many trips abroad. An Impressionist landscape painter, Ashton later showed increasing interest in colour-pattern and form.

**66 THE SEINE AT PONT MARIE**

Signed and dated Will Ashton, 1932; *l.r.*  
Oil on canvas, 23 ins. x 28½ ins.  
National Art Gallery of New South Wales.

**GEORGE HENRY FREDERICK BELL, b. 1878**

Born Melbourne. Studied at the National Gallery School and in Paris. Settled in London. In 1921 returned to Melbourne, where he later established an influential school which has instructed a generation of young painters in the post-impressionist approach to art.

**67 LULWORTH COVE**

Signed George Bell; *l.l.*  
Oil on canvas, 28 ins. x 35 ins.  
National Gallery of Victoria.

**RUPERT CHARLES WOLSTON BUNNY, 1864-1947**

Born Melbourne. Spent the major part of his life abroad and derived his main artistic inspiration from France, where he became a well-known painter and gained many distinctions. His work, developing from the academic to the impressionist and post-impressionist approach, shows in all phases an outstanding gift for decorative design and colour and a love of romantic and poetic subject matter.

**68 ENDORMIES**

Signed Rupert C. W. Bunny; *l.r.*  
Oil on canvas, 50½ ins. x 78 ins.  
National Gallery of Victoria.

**69 A FARM IN PROVENCE**

Signed monogram (RCWB); *l.r.*  
Oil on canvas, 23¼ ins. x 28½ ins.  
From the Collection of Miss Christina Armstrong.

**70 THE RAPE OF PERSEPHONE**

Signed monogram (RCWB); *l.l.*  
Oil on canvas, 21 ins. x 31½ ins.  
From the Collection of Daryl Lindsay Esq.

**ABRAM LOUIS BUVELOT, 1814-1888**

Born Switzerland; studied on the continent. A landscape artist of established reputation when he arrived in Melbourne in 1865. The realist and lyric tradition of the Barbizon School in which he had been trained gave him a taste for simple rural scenes, which he presented with much independent observation and fine craftsmanship. He and his work were well known to McCubbin, Streeton and Roberts,

**71 SUMMER EVENING NEAR TEMPLESTOWE**

Signed and dated Ls. Buvelot, 1866; *l.r.*  
Oil on canvas, 30 ins. x 46 ins.  
National Gallery of Victoria.

**CHARLES CONDER, 1868-1909**

Born London. Came to New South Wales in 1883. Joined Roberts, McCubbin and Streeton and became a prominent member of the 'Heidelberg School.' The delicate sense of colour and pattern of his Australian work foreshadows the romantic streak in Conder's art, which came to the fore after his return to Europe in 1890, where he became famous for his decorative fans and paintings in a manner reminiscent of rococo.

**72 COVE ON THE HAWKESBURY**

Signed Conder; *l.r.*  
Oil on panel, 14 ins. x 8½ ins.  
National Gallery of Victoria.

**73 DEPARTURE OF S.S. ORIENT**

Signed and dated Chas. Conder, Sydney, 1888; *l.l.*  
Oil on canvas, 17½ ins. x 19½ ins.  
National Art Gallery of New South Wales.

**74 MENTONE PIER**

Signed and dated Chas. Conder, 1888; *l.r.*  
Oil on canvas, 17¼ ins. x 23 ins.  
From the Collection of Mr. and Mrs. M. S. Atwill.

**75 SPRINGTIME, HEIDELBERG**

Signed and dated Charles Conder, Aug., 1888; *l.r.*  
Oil on canvas, 17½ ins. x 23½ ins.  
National Gallery of Victoria.

**DAVID DAVIES, 1863-1939**

Born Ballarat. Studied in Melbourne and Paris. A contemporary of Streeton, McCubbin and Withers. Worked near Templestowe and Cheltenham between 1894-1897, painting nocturnes and twilight scenes. Returned to England in 1897.

**\*76 MOONRISE, TEMPLESTOWE**

Signed and dated D. Davies, '94; *l.r.*  
Oil on canvas, 46 ins. x 58 ins.  
National Gallery of Victoria.

**WILLIAM FORD, d. about 1880**

A painter of this name exhibited enamel paintings at the Royal Academy in London between 1845 and 1864. Came to Melbourne about 1870. Rupert Bunny received his first painting lessons from Ford. His *Picnic Party* depicts a holiday scene in a picturesque setting, skilfully composed and executed in enamel-like high finish.

**77 PICNIC PARTY AT HANGING ROCK, NEAR MOUNT MACEDON**

Signed and dated W. Ford, 1875; *l.r.*  
Oil on canvas, 31½ ins. x 47 ins.  
National Gallery of Victoria.

**EMANUEL PHILLIPS FOX, 1864-1915**

Born Melbourne. Studied here and in Paris. Mainly worked in the latter city, but returned for several short periods to Melbourne, and in 1892 was associated with Tudor St. George Tucker in the establishment of the Melbourne Art School. Finally returned to Australia in 1913 and carried out a number of portrait commissions of well-known citizens. His work is strongly influenced by the French Impressionists.

**\*78 AL FRESCO**

Signed E. Phillips Fox; *l.r.*  
Oil on canvas, 60½ ins. x 76 ins.  
National Gallery of South Australia.

**79 THE ART STUDENTS, 1892/3**

Signed E. Phillips Fox; *l.l.*  
Oil on canvas, 72 ins. x 45 ins.  
National Art Gallery of New South Wales.

**80 PORTRAIT OF A YOUNG GIRL**

Signed E. Phillips Fox, 1906; *l.r.*  
Oil on canvas, 56 ins. x 35 ins.  
National Gallery of Victoria.

**ELIOTH GRUNER, 1882-1939**

Born New Zealand. Studied and taught under Julian Ashton in Sydney. His landscapes in the tradition established by Sir Arthur Streeton later show the influence of post-impressionist emphasis on formal pattern.

**\*81 THE MORNING LIGHT**

Signed and dated E. Gruner, 1915; *l.r.*  
Oil on canvas (on plywood panel), 15 ins. x 17 ins.  
National Art Gallery of New South Wales.

**HAROLD BROCKLEBANK HERBERT, 1892-1945**

Born Ballarat, where he received his training. A brilliant and influential watercolourist in the impressionist style.

**82 THE WHITE ROAD**

Signed and dated Harold B. Herbert, '26; *l.r.*  
Watercolour, 12 ins. x 16 ins.  
From the Collection of the Rt. Hon. R. G. Menzies.

**HANS HEYSEN, O.B.E., b. 1877**

Born Germany. Came to South Australia in 1883. Studied in Adelaide and in 1899 went to Paris and Florence for further training. Travelled and sketched in England, Scotland and on the Continent. Returned to Australia in 1903, where his landscape work exercised a wide influence. Works in watercolour and oils and draws extensively. Also a painter of still life.

**\*83 THE LAND OF THE ORATUNGA**

Signed and dated Hans Heyesen, 1932; *l.l.*  
Watercolour, 19 ins. x 25 ins.  
National Gallery of South Australia.

**84 SUMMER**

Signed and dated Hans Heyesen, 1909; *l.l.*  
Watercolour, 23 ins. x 32 ins.  
National Art Gallery of New South Wales.

**JESSE JEWHRST HILDER, 1881-1916**

Born Queensland. Studied under Julian Ashton in Sydney. His watercolour landscapes are painted in the spirit of romanticism.

**85 BRISBANE RIVER**

Signed and dated J. J. Hilder, 1908; *l.r.*  
Watercolour, 6½ ins. x 8½ ins.  
National Art Gallery of New South Wales.

**86 LENNOX BRIDGE, PARRAMATTA**

Signed J. J. Hilder; *l.l.*  
Watercolour, 5½ ins. x 10½ ins.  
National Art Gallery of New South Wales.

**GEORGE WASHINGTON LAMBERT, A.R.A., 1873-1930**

Born St. Peterburg. Came to Australia at the age of fourteen. Studied in Sydney under Julian Ashton, and later in Paris. Settled in London, where he received a number of important portrait commissions and exhibited at the Royal Academy. Served as official war artist in Palestine, 1914-1918. Returned to Australia in 1921, where his versatile talent as well as his striking personality exercised a strong influence.

**\*87 THE BATHERS**

Signed and dated G. W. Lambert, 1907; *l.l.*  
Oil on canvas, 36½ ins. x 32 ins.  
National Gallery of South Australia.

**88 FLOWER STUDY**

Signed and dated Geo. W. Lambert, 1916; *l.r.*  
Oil on wood panel, 20½ ins. x 13½ ins.  
From the Collection of J. R. McGregor Esq.

**89 THE WHITE GLOVE**

Signed and dated G. W. Lambert, 1921; *l.r.*  
Oil on canvas, 39½ ins. x 29 ins.  
National Art Gallery of New South Wales.

Four unsigned sketches in oil on wood panels:

**90 BREAKWATER, PORT SAID; 6¼ ins. x 9¼ ins.**

- 91 THE JERUSALEM HILLS; 8½ ins. x 11½ ins.  
 92 THE JORDAN; 12½ ins. x 8¾ ins.  
 93 LONDON BRIDGE, ISMAILIA; 5½ ins. x 5½ ins.  
 Australian War Memorial, Canberra.

**SIR LIONEL ARTHUR LINDSAY, b. 1874**

Born Creswick, Victoria. Etcher, watercolour painter, wood-engraver and art critic. Took up wood-engraving in 1922; purchased the gravers of John Mather and a set by Rubin, of Paris. Much inspired by the 'classic' wood-engraver's work of Bewick and his school. In his own words, aims 'to establish a true graver cut, keep its drawing quality and to preserve the intervening black.'

- 94 THE BLUE CRAB, 1932  
 Signed in pencil Lionel Lindsay, *l.l.*; inscribed same, *l.r.*  
 Wood engraving, 5½ ins. x 8½ ins.  
 National Gallery of Victoria.
- \*95 THE CLIPPED WING, after 1930  
 Inscribed and signed in pencil Lionel Lindsay; *l.l.*  
 Wood engraving, 5½ ins. x 4¼ ins.  
 National Gallery of Victoria.
- 96 HORNBILL, 1932  
 Inscribed and signed in pencil Lionel Lindsay; *l.l.*  
 Wood engraving, 5½ ins. x 5½ ins.  
 National Gallery of Victoria.
- 97 PELICANS, 1938  
 Signed in pencil Lionel Lindsay, *l.l.*; inscribed same, *l.r.*  
 Wood engraving, 6¼ ins. x 8¼ ins.; 4th state.  
 National Gallery of Victoria.

**NORMAN LINDSAY, b. 1879**

Born Creswick, Victoria. Etcher, painter, black-and-white artist and author; became chief illustrator to the *Sydney Bulletin*, also illustrated books. Most widely known for his etchings and watercolours.

- 98 THE ARGUMENT  
 Signed Norman Lindsay; *top centre*.  
 Drawing, pen and ink, 18 ins. x 23½ ins.  
 From the Collection of J. R. McGregor Esq.
- 99 THE PADDLER  
 Signed and dated Norman Lindsay, 1916; *l.l.*  
 Watercolour, 9½ ins. x 8¾ ins.  
 National Art Gallery of New South Wales.

**SYDNEY LONG, b. 1872**

Born Goulburn, New South Wales. Studied in Sydney and London, where he lived for a number of years. His work consists entirely of landscapes painted in a romantic and decorative vein.

**100 THE SPIRIT OF THE PLAINS**

Signed Sid Long; *l.r.*  
 Oil on canvas, 24 ins. x 51 ins.  
 Queensland National Art Gallery.

**SIR JOHN LONGSTAFF, 1862-1941**

Born Clunes, Victoria. Trained at the Melbourne National Gallery School and in Paris. An extremely able portraitist in the academic style, Longstaff portrayed many of the leading men and women of his day in Melbourne, Sydney and Adelaide. The picture shown here is painted in the artist's early manner.

**101 PORTRAIT OF THE ARTIST'S WIFE**

Signed J. Longstaff; *u.r.*  
 Oil on canvas, 23½ ins. x 18½ ins.  
 National Gallery of South Australia.

**FREDERICK McCUBBIN, 1855-1917**

Born Melbourne. Together with Roberts, Streeton and Conder, a member of the impressionist 'Heidelberg School.' In his early work he combined romantic genre with delicate observation of bush detail painted in the impressionist manner. After his trip to England in 1907 he developed a new vision of colour and light under the influence of the late work of Turner.

**\*102 THE LOST CHILD**

Signed and dated F. McCubbin, 1886; *l.l.*  
 Oil on canvas, 45 ins. x 28½ ins.  
 National Gallery of Victoria.

**103 OLD STABLES**

Signed F. McCubbin; *l.r.*  
 Oil on canvas, 17¼ ins. x 23½ ins.  
 National Gallery of Victoria.

**104 THE PIONEER'S HOME**

Signed and dated F. McCubbin, 1916; *l.r.*  
 Oil on canvas, 35 ins. x 46 ins.  
 By courtesy of the Melbourne Club.

**WILLIAM BECKWITH McINNES, 1889-1939**

Born Melbourne. Studied here and visited Europe on several occasions. A popular portrait painter. Also painted landscapes in the tradition of Sir Arthur Streeton.

**105 JEWISH QUARTERS, MOROCCO**

Signed McInnes; *l.r.*  
 Oil on canvas, mounted on board, 17 ins. x 23 ins.  
 Queensland National Art Gallery.

**DUNCAN MAX MELDRUM, b. 1875**

Born Edinburgh. Came to Melbourne at the age of fourteen. Studied here and in Paris. Established an influential art school in Melbourne. The most important representative of tonal painting in Australia; his closely argued theories on art have been published in his *The Science of Appearances*, Sydney, 1950.

**106 PORTRAIT OF THE ARTIST'S MOTHER**

Signed Meldrum; *l.r.*  
Oil on canvas, 23 ins. x 18 $\frac{7}{8}$  ins.  
National Gallery of Victoria.

**JAMES PETER QUINN, b. 1871**

Born Melbourne, where he studied. Went to Paris in 1894 and later settled in London. Australian War Artist in France, 1917-1918, and for the Canadian War Records, 1919. Returned to Australia in the 'thirties. Best known for his sensitively painted portraits.

**107 PORTRAIT OF MRS. ORD MARSHALL**

Signed J. Quinn; *l.r.*  
Oil on canvas, 40 ins. x 30 ins.  
By courtesy of the Artist.

**HUGH RAMSAY, 1877-1906**

Born Glasgow; brought to Melbourne in the following year. Trained in Melbourne and Paris. Studied the work of Velasquez, Manet and Whistler. Won immediate recognition at the New Salon in Paris and was invited to exhibit in London. Ill health compelled his return to Australia, where he died at the early age of 29.

**108 JEANNE**

Signed Hugh Ramsay; *l.l.*  
Oil on canvas, 50 ins. x 34 ins.  
From the Collection of Mrs. J. Wicking.

**109 RUBINSTEIN AT THE PIANO**

Signed H. R.; *l.l.*  
Oil on canvas, 11 $\frac{1}{2}$  ins. x 17 $\frac{1}{2}$  ins.  
From the Collection of J. R. McGregor Esq.

**\*110 THE SISTERS**

Signed and dated Hugh Ramsay, 1904; *l.r.*  
Oil on canvas, 49 $\frac{1}{4}$  ins. x 57 ins.  
National Art Gallery of New South Wales.

**TOM ROBERTS, 1856-1931**

Born Dorchester, England. Came to Australia as a boy. Studied abroad, where he became acquainted with realism and open-air painting; together with McCubbin, Streeton and Conder founded the 'Heidelberg School' of impressionism. In the *Break-Away*, *Bailed Up*, and other pictures Roberts created realistic genre of the outback life of the early settlers. Also a distinguished portraitist.

**\*111 BAILED UP**

Signed and dated Tom Roberts, 95/27; *l.l.*  
Oil on canvas, 51 $\frac{1}{2}$  ins. x 70 $\frac{1}{2}$  ins.  
National Art Gallery of New South Wales.

**112 BOURKE STREET, MELBOURNE, 1885**

Signed Tom Roberts; *l.r.*  
Oil on canvas, 19 $\frac{1}{2}$  ins. x 29 $\frac{3}{8}$  ins.  
Commonwealth National Library.

**113 THE BREAK-AWAY, painted in 1891**

Signed Tom Roberts; *l.l.*  
Oil on canvas, 53 $\frac{1}{2}$  ins. x 65 $\frac{1}{2}$  ins.  
National Gallery of South Australia.

**114 MADAM PFUND**

Unsigned.  
Oil on canvas, 37 $\frac{7}{8}$  ins. x 55 $\frac{3}{8}$  ins.  
National Gallery of Victoria.

**SIR ARTHUR STREETON, 1867-1943**

Born Victoria. A friend of Roberts, McCubbin and Conder, and prominent member of the 'Heidelberg School.' His best work depicts the grand natural spectacle, the wide expanse, the steep descent, the blue distance and the intense light of the woodland panorama of Victoria and New South Wales, painted with clear realisation of the unique qualities of the Australian scene.

**\*115 CREMORNE PASTORAL**

Signed and dated Arthur Streeton, Sydney, 1895; *l.l.*  
Oil on canvas, 35 $\frac{1}{2}$  ins. x 53 $\frac{3}{8}$  ins.  
National Art Gallery of New South Wales.

**116 NEAR HEIDELBERG**

Signed and dated Streeton, 90; *l.l.*  
Oil on canvas, 20 $\frac{1}{2}$  ins. x 15 $\frac{1}{2}$  ins.  
National Gallery of Victoria.

**117 OLD REDFERN STATION**

Signed and dated Arthur Streeton, 1893; *l.l.*  
Oil on canvas, 17 $\frac{1}{2}$  ins. x 23 $\frac{3}{8}$  ins.  
National Art Gallery of New South Wales.

**118 'THE PURPLE NOON'S TRANSPARENT MIGHT'  
VIEW ON THE HAWKESBURY RIVER, NEW SOUTH WALES**

Signed and dated Arthur Streeton, 1896; *l.l.*  
Oil on canvas, 48 ins. x 48 ins.  
National Gallery of Victoria.

## UNKNOWN

- 119 MEET OF MELBOURNE HOUNDS AT ST. KILDA**  
Indecipherable signature; *l.r.*  
Oil on canvas, 24 ins. x 36 ins.  
By courtesy of the Athenaeum Club, Melbourne.

## WALTER WITHERS, 1754-1914

Born Staffordshire. Studied in London and Paris. Came to Melbourne in 1882. A contemporary of Roberts, Streeton and Conder. Depicted the subdued light of winter, dawn or dusk in a sensitive and personal style.

- 120 TRANQUIL WINTER**  
Signed and dated Walter Withers, 1895; *l.l.*  
Oil on canvas, 30 ins. x 48 ins.  
National Gallery of Victoria.

## WILLIAM BLAMIRE YOUNG, 1862-1935

Born England. Arrived Sydney 1885. Visited England 1893, where he became associated with James Pryde and William Nicholson in the creation of decorative poster designs. His graceful watercolours show the artist's gift for pattern and fantasy.

- 121 ROMAN ARCH**, painted c. 1932  
Signed Blamire Young; *l.l.*  
Watercolour, 17 $\frac{3}{4}$  ins. x 22 $\frac{1}{4}$  ins.  
From the Collection of Miss L. M. and Mr. Allan R. Henderson.

## IV. CONTEMPORARY ART

### LEONARD LLOYD ANNOIS, b. 1906

Born Melbourne, where he studied. Specialises in landscape watercolours, in which he forever searches for fresh subjects, often drawn from near view formations of rock, dead wood and seaweed, which he weaves into patterns of satisfying colour and subtle texture.

- 122 SEA POOL**  
Signed and dated Len Annois, 1949; *l.r.*  
Watercolour, 13 ins. x 18 ins.  
From the Collection of Daryl Lindsay Esq.

### JEAN MARY BELLETTE, b. 1909

Born Hobart. Studied under Julian Ashton in Sydney, later under Meninsky and Gertler in London. Also studied in Paris. Awarded the Sulman Prize for genre painting, 1942 and 1944.

- 123 ELECTRA**  
Signed J.B.; *l.r.*  
Oil on paper on masonite, 22 $\frac{7}{8}$  ins. x 28 $\frac{7}{8}$  ins.  
National Art Gallery of N.S.W.

### ARTHUR MERRIC BLOOMFIELD BOYD, b. 1920

Born Melbourne. This self-taught artist began painting landscapes at the age of fourteen. He gradually became more interested in figure and landscape composition, and this example shows well the verve and imagination which characterise his work.

- 124 THE MINING TOWN**  
Signed Arthur Boyd; *l.r.*  
Oil and tempera on masonite, 34 $\frac{1}{4}$  ins. x 42 $\frac{3}{4}$  ins.  
By courtesy of the Artist.

### NOEL COUNIHAN, b. 1914

Born Melbourne. Began as a caricaturist for the weekly press of Melbourne at the age of nineteen. Depicted the life of the unemployed in drawings and paintings.

- 125 AT THE START OF THE MARCH, 1932**  
Signed and dated Counihan, 32; *l.l.*  
Oil on masonite, 26 ins. x 23 ins.  
National Art Gallery of New South Wales.

### WILLIAM DOBELL, b. 1899

Born Newcastle, New South Wales. Studied in Sydney under Julian Ashton and at the Slade School, London. Returned to Australia in 1939. Dobell's subject matter is drawn from the life of the modern city. His searchingly analysed portraits reveal a penetrating, often slightly satirical grasp of character, expressed in an exquisite rhythm of brushwork and subtle colour.

- 126 THE IRISH YOUTH**  
Signed Dobell; *u.r.*  
Oil on canvas, 21 $\frac{5}{8}$  ins. x 17 ins.  
From the Collection of Miss Mitty Lee Brown.
- 127 MARGARET OLLEY**  
Signed and dated William Dobell, 48; *l.l.*  
Oil on masonite, 45 ins. x 33 $\frac{1}{2}$  ins.  
National Art Gallery of New South Wales.
- \*128 WOMAN IN CAFE**, painted 1933  
Signed W. Dobell; *l.r.*  
Oil on wood panel, 9 ins. x 9 ins.  
From the Collection of Sir Keith Murdoch.

**129 SADDLE-MY-NAG, painted 1939**

Signed William Dobell; *l.r.*  
Oil on wood panel, 18 ins. x 24 ins.  
From the Collection of Norman Schureck Esq.

**130 STREET IN ROYAL OAK, LONDON, painted 1936**

Signed W. Dobell; *l.l.*  
Oil on wood panel, 12½ ins. x 15½ ins.  
From the Collection of Norman Schureck Esq.

**GEORGE RUSSELL DRYSDALE, b. 1912**

Born Sussex, England. Came to Australia as a child. Studied with George Bell in Melbourne and later in London. Settled in Sydney. The theme of Drysdale's art is the life of the outback. The strangely elongated, wiry figures, the bare streets and barren soil convey the harshness of country life, transfigured by the iridescent light of evening.

**\*131 ALBURY STATION**

Signed Drysdale; *l.r.*  
Oil on canvas, 24 ins. x 30 ins.  
From the Collection of Miss Mitty Lee Brown.

**132 SOIL EROSION**

Signed Russell Drysdale; *l.r.*  
Oil on canvas, 33¾ ins. x 43½ ins.  
From the Collection of Warwick Fairfax Esq.

**133 TWO CHILDREN**

Signed Russell Drysdale; *l.r.*  
Oil on panel, 23½ ins. x 19½ ins.  
National Gallery of Victoria.

**ADRIAN FEINT, b. 1894**

Born New South Wales. Studied in Sydney. Known for his etched and woodcut book-plates and decorative flowerpieces in oils and watercolours.

**134 TRIBUTE TO NIGHT**

Signed and dated Adrian Feint, 1950; *l.r.*  
Oil on masonite, 23½ ins. x 19¾ ins.  
National Gallery of Victoria.

**WILLIAM FRATER, b. 1890**

Born Scotland. Studied at Glasgow and London. Settled in Melbourne in 1914. Together with Arnold Shore became interested in the work of van Gogh and Cezanne about 1925, and thus initiated the modern movement in Melbourne.

**135 THE RED HAT**

Signed William Frater; *l.r.*  
Oil on canvas, 35¾ ins. x 28¼ ins.  
National Gallery of Victoria.

**DONALD STEWART LESLIE FRIEND, b. 1915**

Born Sydney. Studied here and in London. Spent two years in Nigeria. His pictures of native life depicted in simplified form and rich colour values show his sympathy with negro culture.

**136 BOY WITH FETISH**

Signed and dated Donald, 46; *l.l.*  
Oil on panel, 20¼ ins. x 24½ ins.  
National Gallery of Victoria.

**IVOR HELE, b. 1912**

Studied in Adelaide and in Europe. Official war artist in 1941 and served throughout the war in that capacity in the Middle East and South-West Pacific area. An outstanding draughtsman, chiefly noted for his compositions in oils.

**137 CLEANING FISH**

Signed Ivor Hele; *l.r.*  
Oil on canvas, 30 ins. x 36 ins.  
By courtesy of the Artist.

**SALI HERMAN, b. 1898**

Born Switzerland. Studied art in Zurich. Later became an art dealer. Came to Australia in 1937 and took up painting as a career. Official War Artist 1945-46. His formalized work excels in delicate texture and subtle colours.

**138 LAW COURTS**

Signed and dated S. Herman, 46; *l.r.*  
Oil on canvas, 24 ins. x 32 ins.  
National Gallery of Victoria.

**JOHN DRUMMOND MOORE, b. 1888**

Born Sydney, where he studied. Practises as an architect and as a professional painter. Travelled in America and Europe, 1913-19. Among the most progressive Sydney artists of his generation.

**139 TASMANIAN PANORAMA**

Signed and dated John D. Moore, '25; *l.r.*  
Oil on canvas, 10¾ ins. x 15 ins.  
National Gallery of Victoria.

**ARTHUR MURCH, b. 1902**

Born Sydney; trained here and in Europe. On his return to Sydney worked with George Lambert. Depicts his figure subjects in a romantic light and broken colours.

**140 THE IDLE HOUR**

Signed and dated Murch, 33; *l.r.*  
Oil on canvas, roundel, dia. 32¼ ins.  
National Art Gallery of New South Wales.



**SIDNEY ROBERT NOLAN, b. 1917**

Born Melbourne, where he studied. Shows a predilection for the mythical and primeval element in the Australian scene. The bird's-eye view of the ancient Durack Range emphasises the uninhabitable and prehistoric character of the scene where eroded shapes form a rhythmic pattern in space.

**\*141 DURACK RANGE**

Signed and dated Nolan, 11.5.50; *l.r.*  
Ripolin on masonite, 33½ ins. x 45½ ins.  
National Gallery of Victoria.

**JUSTIN O'BRIEN, b. 1917**

Born Sydney. After the war travelled in France, Italy and Spain. A fervent admirer of primitive Italian and Byzantine painting. Presents fastidiously elongated figures in linear design and rich pattern of colour.

**\*142 BOY IN COSTUME**

Signed O'Brien; *u.l.*  
Oil on canvas, 35½ ins. x 17½ ins.  
National Gallery of Victoria.

**DESIDERIUS ORBAN, b. 1884**

Born Hungary. Studied in France and other European countries. In 1908 founded the most advanced group of artists in Hungary, known as 'The Eight.' Took up residence in Sydney in 1939.

**143 STILL LIFE**

Signed Orban; *l.l.*  
Pastel, 18 ins. x 24 ins.  
By courtesy of the Artist.

**ADA MAY PLANTE, d. 1950**

Born New Zealand. Studied in Melbourne and abroad. Settled in Victoria and worked along lines inspired by Cezanne. Her paintings show sensitive and personal qualities of form and colour.

**144 QUINCES**

Signed A. M. Plante; *l.r.*  
Oil on canvas on masonite, 19 ins. x 23 ins.  
National Gallery of Victoria.

**MARGARET PRESTON**

Born South Australia. Studied in Sydney and Melbourne. Taught in Adelaide, later went abroad and studied in Munich and Paris. After the war settled in Sydney and devoted herself to landscape and still life paintings, the design of which has often been inspired by the art of the aborigines.

**\*145 STILL LIFE**

Signed and dated Margaret Preston, 1924; *l.l.*  
Oil on canvas, 18½ ins. x 18½ ins.  
From the Collection of Sir Lionel Lindsay.

**LLOYD REES, b. 1904**

Born Queensland. Studied at Brisbane. Visited Europe 1923-24. His dark-toned simplified landscapes give a romantic interpretation of the Australian scene.

**146 THE HARBOUR FROM McMAHON'S POINT**

Signed and dated L. Rees, 50; *l.l.*  
Oil on canvas, 30¾ ins. x 39 ins.  
National Art Gallery of New South Wales.

**\*147 SUNSET ON THE OMEGA HILLS**

Signed L. Rees; *l.r.*  
Oil on canvas, 26½ ins. x 39½ ins.  
From the Collection of Kym Bonython Esq.

**ARNOLD SHORE, b. 1897**

Born Melbourne, where he studied. Together with William Frater, was much inspired by the work of van Gogh and Cezanne; joined George Bell in the establishment of an art school. His work shows intuitive feeling for colour.

**148 BANKSIAS**

Signed and dated Shore, 36; *l.l.*  
Oil on canvas, 20½ ins. x 26 ins.  
From the Collection of Mrs. R. G. Casey, Melbourne.

**JACK CARINGTON SMITH, b. 1908**

Born Launceston. Trained in Sydney and London. His low-toned paintings designed in simplified masses convey romantic subject matter.

**149 ARRANGEMENT IN GREY, GREEN AND BROWN**

Signed and dated Carington Smith, 46; *u.r.*  
Oil on canvas, 36¼ ins. x 28¼ ins.  
National Art Gallery of New South Wales.

**JOSHUA SMITH, b. 1905**

Born Sydney, where he studied. His sensitively painted portraits reveal his realistic interest in character and circumstance.

**\*150 PORTRAIT GROUP**

Signed and dated Josh, 42; *l.l.*  
Oil on canvas, 43 ins. x 35 ins.  
National Art Gallery of New South Wales.

**CONSTANCE STOKES**

Born Victoria. Studied in Melbourne, London and Paris and again in Melbourne with George Bell. Aims at classic perfection of form and resonant translucent colour.

**\*151 GIRL IN RED TIGHTS**

Signed Constance Stokes; *u.r.*  
Oil on masonite, 30 ins. x 20 ins.  
From the Collection of Daryl Lindsay Esq.

**ERIC ANCHOR THAKE, b. 1904**

Born Victoria. Studied in Melbourne. His disciplined abstract designs often reveal a rare sense of fantasy and humour.

**152 ANT HILLS, NORTHERN TERRITORY**

Signed and dated Eric Thake, 1945, Birdum; *l.r.*  
Watercolour, 18 ins. x 13 ins.  
National Gallery of Victoria.

**ROLAND SHAKESPEARE WAKELIN, b. 1887**

Born New Zealand. Studied in Wellington and Sydney, where he settled. Together with Roi de Mestre, was the pioneer of post-impressionism in Sydney.

**153 THE BRIDGE FROM NORTH SYDNEY**

Signed and dated R. Wakelin, 1939; *l.l.*  
Oil on canvas, 29½ ins. x 24½ ins.  
From the Collection of A. J. L. McDonnell Esq.

**ALAN WARREN, b. 1919**

Born Melbourne. Studied under George Bell. Appointed art master, Melbourne Technical College, 1948. His interest in formal design intensifies the natural poetry of his outlook.

**154 FLOWER PIECE**

Unsigned.  
Oil on glass, 20½ ins. x 17¾ ins.  
National Gallery of Victoria.

**ERIC WILSON, 1911-1946**

Born Sydney. Studied here and in London and Paris. Search for formal rhythm inspires his abstracts as well as his representational work.

**\*155 STOVE THEME**

Signed and dated Eric Wilson, 42; *l.l.*  
Oil on canvas, 38 ins. x 21 ins.  
Queensland National Art Gallery.

**156 WARRISTON ROAD, EDINBURGH**

Signed Eric Wilson; *l.r.*  
Oil on canvas, mounted on board, 13¾ ins. x 18½ ins.  
Queensland National Art Gallery.

## ILLUSTRATIONS



95 SIR LIONEL LINDSAY. The Clipped Wing. Wood Engraving



Left: 1 TWO SPIRITS OF THE GEIMBIO COUNTRY. Bark Painting by a Kakadu Artist  
 Right: 6 A SPIRIT BEING. Bark Painting by a Kakadu Artist



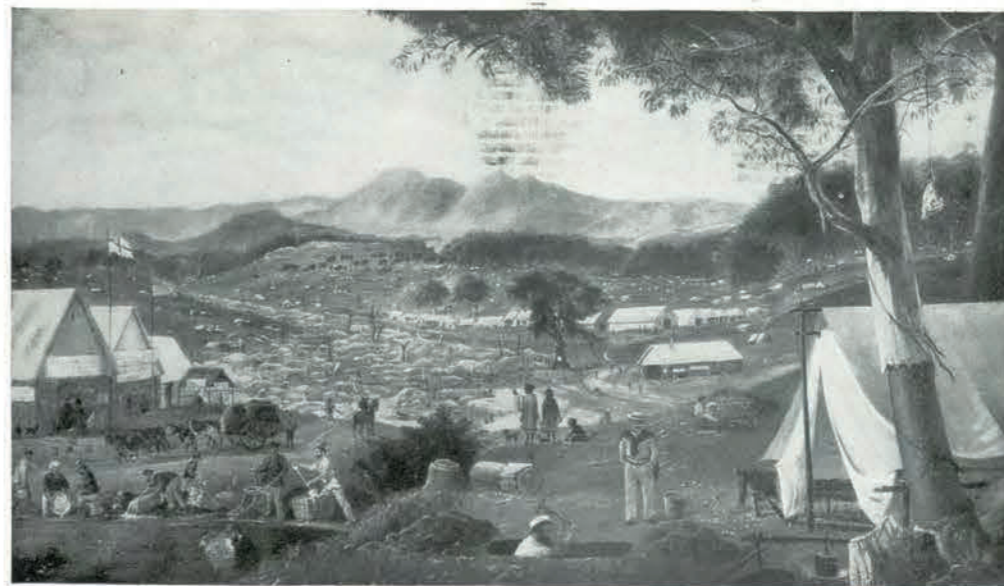
Right:  
 12 TOTEM PLACE OF THE SERPENT  
 Bark Painting by an Unknown Artist

Below:  
 17 FOUR RUNNING WOMEN  
 Cave Painting by an Unknown Artist





37 JOHN GLOVER My Harvest Home. Oil



48 J. ROPER. Gold Diggings, Ararat. Oil



36 S. T. GILL. Sturt's Overland Expedition, Adelaide. Watercolour



39 WILLIAM BUELOW GOULD. Flowers and Fruit. Oil



115 SIR ARTHUR STREETON. Cremorne Pastoral. Oil



110 HUGH RAMSAY. The Sisters. Oil



83 HANS HEYSEN. The Land of the Oratunga. Watercolour



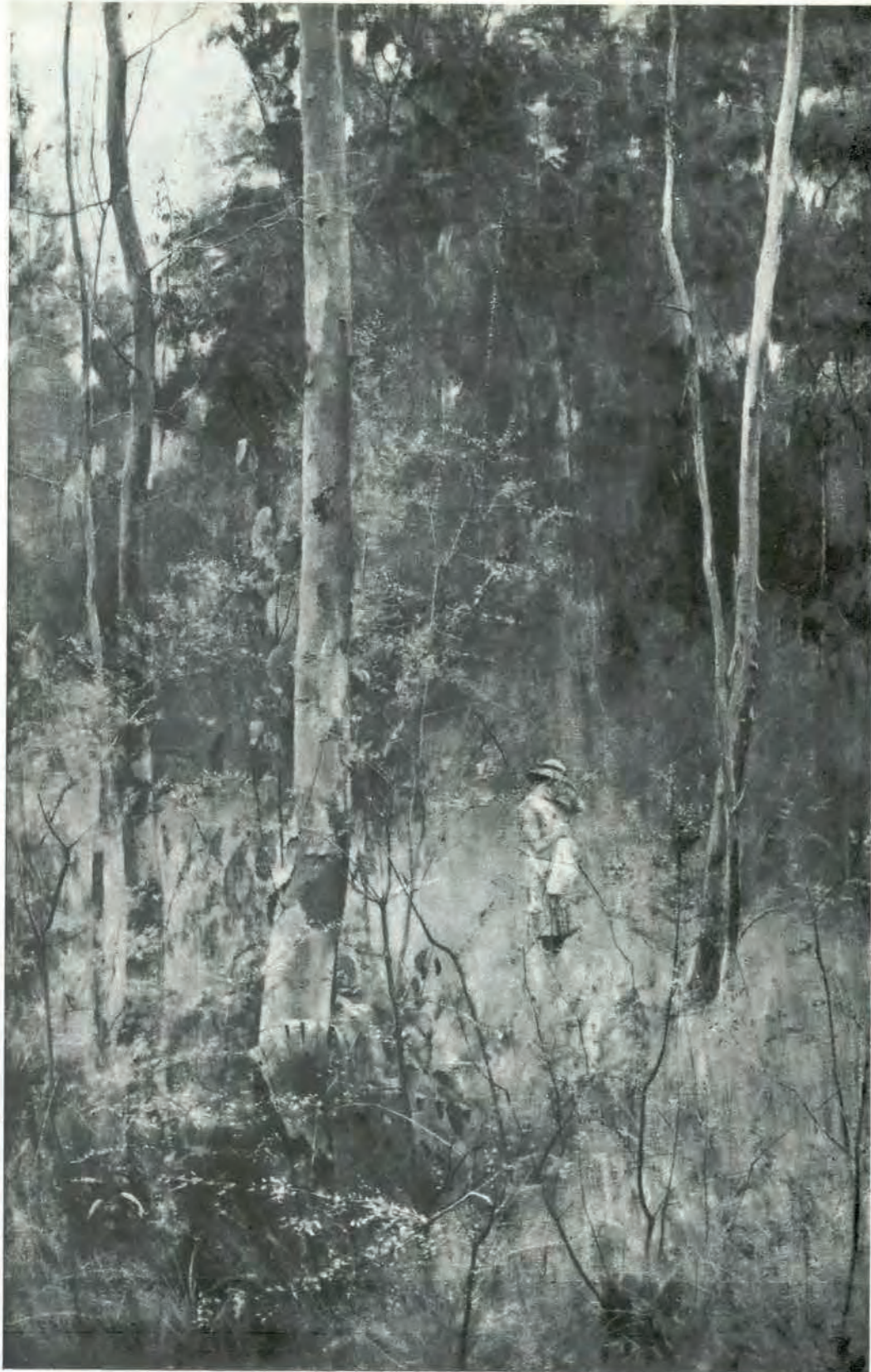
78 E. PHILLIPS FOX. Al Fresco. Oil



Right:  
87 GEORGE LAMBERT, A.R.A.  
The Bathers. Oil

Below:  
76 DAVID DAVIES  
Moonrise. Oil





131 RUSSELL DRYSDALE. Albury Station. Oil

Opposite: 102 FREDERICK McCUBBIN. The Lost Child. Oil



155 ERIC WILSON. Stove Theme. Oil

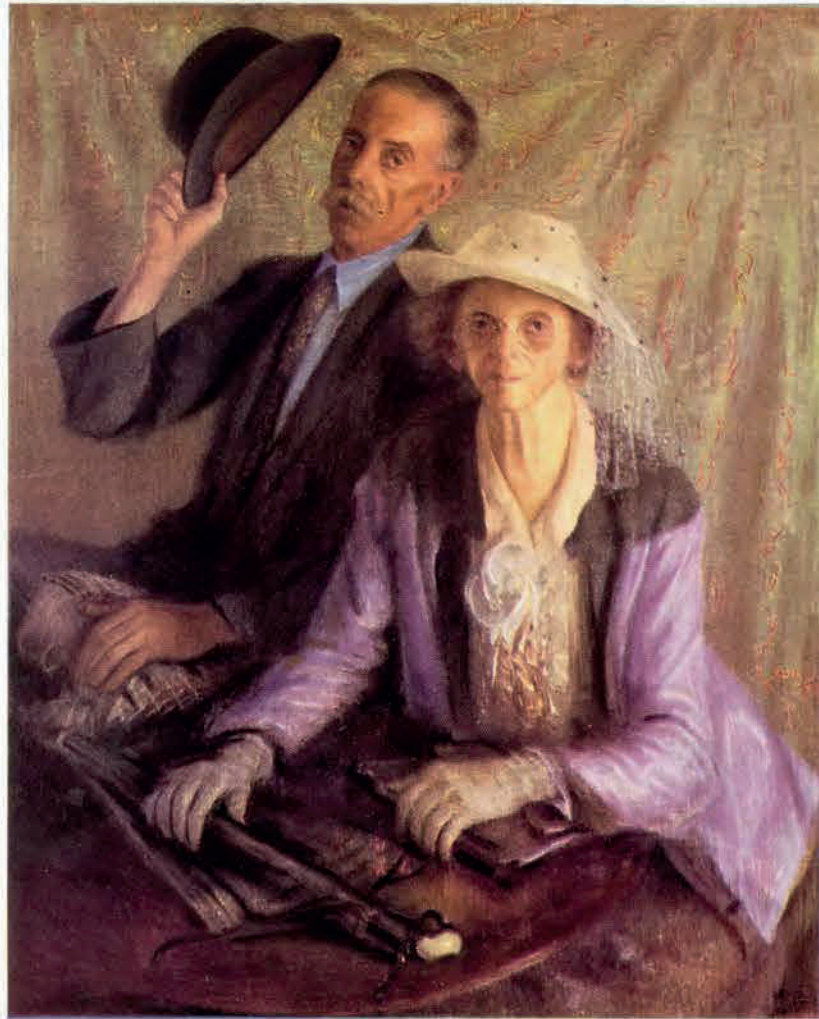


Left:  
145 MARGARET PRESTON  
Still Life. Oil



Right:  
151 CONSTANCE STOKES  
Girl in Red Tights. Oil





150 JOSHUA SMITH. Portrait Group. Oil



147 LLOYD REES. Sunset on the Omega Hills. Oil

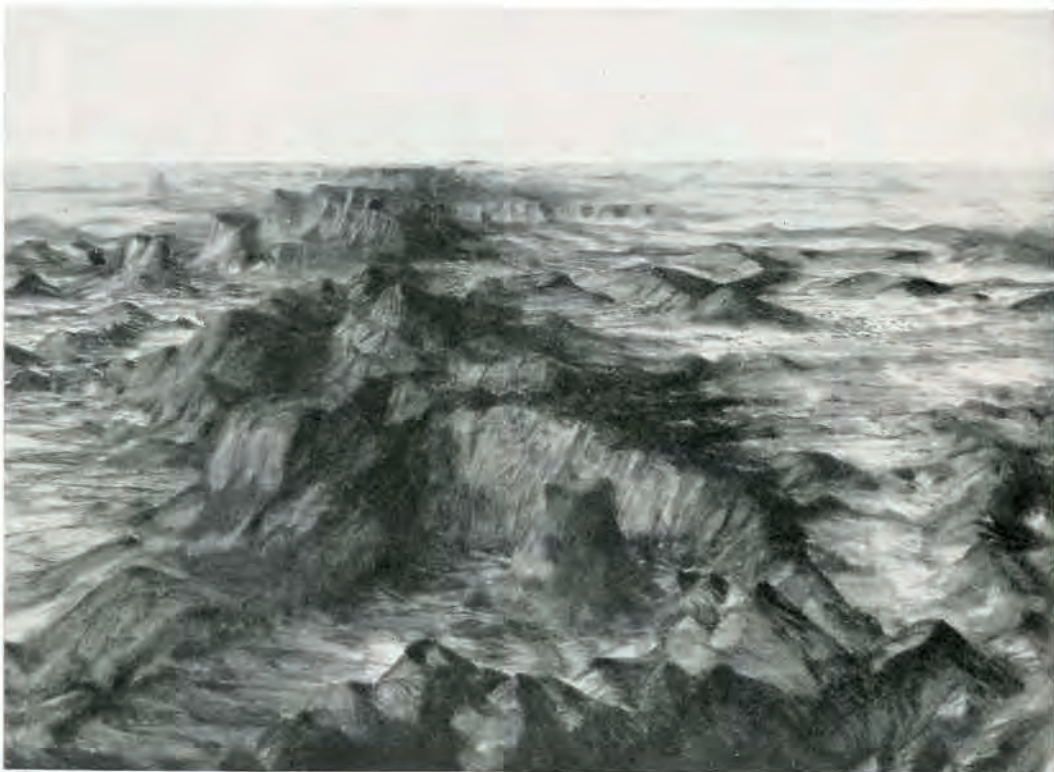


*Left:*

142 JUSTIN O'BRIEN  
Boy in Costume. Oil

*Below:*

141 SIDNEY NOLAN  
Durack Range. Ripolin



## ACKNOWLEDGMENTS

THE PLASTIC ARTS COMMITTEE for the Commonwealth Jubilee Celebrations wishes to express its thanks to the many institutions and private collectors who have lent works of art, to the Department of Supply for its assistance with transport, and to all who have helped with the gathering together and exhibiting of this collection of Australian Art.

THIS CATALOGUE was compiled and edited by Laurence Thomas, with the help of Ursula Hoff, Keeper of the Prints in the National Gallery of Victoria. The notes on aboriginal works were made from information supplied by Ronald Berndt, C. P. Mountford and D. J. Tugby. The front cover was designed by Eric Thake. The back cover design is a simplified rendering of the cave painting 'Five Dancing Women' (Catalogue No. 18).

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