

QUEENSLAND NATIONAL ART GALLERY

Acquisitions

1951-1953

QUEENSLAND NATIONAL ART GALLERY

TRUSTEES
of the
QUEENSLAND NATIONAL ART GALLERY

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—:o:—

Introduction by the Chairman of Trustees

It is my belief that the public spirit and public taste of a community are reflected in its national art collections. In other words, a National Art Gallery reveals the art outlook of the people in the State.

In Queensland, on 19th March, 1895, His Excellency the Governor of the day opened a collection of works of art lent by a number of citizens to begin the first Queensland National Art Gallery.

On 19th May, 1953, His Excellency the Governor opened a collection of "Loan Paintings from Brisbane Private Collections," numbering 200 works of art lent by citizens to form a Loan Paintings Exhibition in our Gallery.

During the fifty-eight years between then and now, the story of art in Queensland has been written. It is a story of a people struggling, not only to establish a State, but to make progress in art—sometimes succeeding—sometimes failing. There were years of progress and years of stagnation.

The object of the Trustees of this Gallery has been to assemble worthy art collections, and in that work the Queensland Government and the Queensland people have helped.

Through the years the Trustees have striven to build up a collection which includes many worthy works of art and to-day we present an exhibition of recent acquisitions made during the years 1951-1953.

On behalf of the Trustees, I hope the public will appreciate the opportunity to see these works which are a notable contribution to art in Queensland.

Foreword

A Many of the world's important public art collections have been made possible, wholly or in part, by public benefactors. Money is necessary to buy works of art.

Queensland, unlike some of the other Australian States, has not enjoyed many of the large gifts and bequests which, ^{comparatively} make easy the purchase of works of art. For years, the Queensland Gallery had little or no financial assistance, and thus the assembling of a collection of paintings had little plan or purpose and those responsible were unable to lay down, and follow, a policy.

The Queensland Government, by its annual grants to the Gallery, has been its principal benefactor, and here tribute is paid to the Queensland Government which, recently, has almost doubled that grant.

On 1st July, 1952, the grant was increased from £3,750 per year to £7,000 per year, and the Trustees' thanks are extended to the Cabinet and to the Hon. the Minister for Public Instruction (Hon. G. H. Devries) for this action.

As a result of the increased grant, the Trustees, who have long been aware of the gaps in the present collection, resolved to embark upon a policy of purchasing works of art by Australian artists of importance, who were not represented in the Gallery.

They were assisted in this policy by the generous action of a benefactor, John Darnell, who, in the year 1936, made a bequest to the Queensland National Art Gallery of £10,000, as a result of which the Trustees receive about £400 per year in income.

In 1951, Miss Maria Theresa Treweeke, who had been for years a generous supporter of the Gallery, died, making a bequest of £2,000 "to be expended solely in the purchase of pictures." Thus the Trustees were able to make purchases of certain works which would otherwise have been beyond their means.

Generous gifts were made by Mrs. Lucy Carrington Wertheim of twenty-five contemporary English watercolours and drawings, and Mr. S. L. Courtauld presented twenty-seven important Turner engravings.

These gifts are deeply appreciated by the Trustees, who feel that the interest of overseas donors in our National Gallery is a good-will gesture which resolves itself into a challenge to our own people.

If Queensland is to take its proper place in the framework of art in Australia, it must, as early as possible, bring its collection up to the standard of a worthwhile State collection.

B The new era began when the first Director of the Gallery was appointed on 7th November, 1949, and, during the period of eighteen months when Mr. Robert Campbell was Director, a transformation in the Gallery took place. On 23rd April, 1951, Mr. Robert Haines took up duty as Director, and his sustained efforts have resulted in acquisitions for the Gallery which are notable and which are seen on display to-day.

The Trustees and Director are of opinion that art should have a place in the life of every citizen; that art should not be for the few, but for all; that the pleasure and inspiration of first-class works of art should not be reserved for the wealthy few, but for the public.

Within recent years there has been a renaissance in cultural activities in Brisbane and great public interest has been shown in art exhibitions and lectures. One healthy sign during these years is that more paintings have been purchased by private buyers from exhibitions in Brisbane, pro rata to population, than in any other capital in Australia.

The Trustees are hopeful that, as the Queensland Government have assisted in such a practical manner, their example will be followed by others. If ample funds are provided, it is not difficult to augment and improve the State's national art collections.

We trust that this exhibition of recent acquisitions may be the means by which our Gallery will benefit by gifts, and bequests, which will enable us to provide more works of art to bring the collection to a standard comparable with that of other States.

The works of art here shown, many of which were purchased from the Treweeke Bequest, are an example of just what may be done.

E. A. FERGUSON,

Chairman of Trustees.

Australian Collections

1. **ARTHUR BOYD** (b. 1920)—*Burning Off*.
23¼in. x 32in.—Oil.
Purchased by the Trustees.
2. **PENLEIGH BOYD** (1890-1923)—*Ocean Beach*.
7¾in. x 16½in.—Oil.
Purchased by the Trustees.
3. **CHARLES BUSH** (b. 1919)—*Near Les Invalides*.
26½in. x 34½in.—Oil.
Purchased by the Trustees.
4. **CHARLES BUSH** (b. 1919)—*Glass House Mountains*.
34¼in. x 27¼in.—Oil.
Acquired under the conditions of the Henry Caselli Richards Memorial Competition, 1952.
5. **A. D. COLQUHOUN** (b. 1894)—*Still Life*.
32in. x 25¼in.—Oil.
Purchased by the Trustees.
6. **CHARLES CONDER** (1868-1909)—*Quiet Beach*.
6¼in. x 12¼in.—Oil.
Maria Theresa Treweeke Bequest.
7. **JOHN FARMER** (b. 1897)—*Rhododendrons*.
20in. x 25in.—Oil.
Purchased by the Trustees.
8. **E. PHILLIPS FOX** (1864-1915)—*Market Place*.
12in. x 15in.—Oil.
Purchased by the Trustees.
9. **E. PHILLIPS FOX** (1864-1915)—*Summer Garden*.
17¾in. x 12½in.—Oil.
Purchased by the Trustees.
10. **ETHEL CARRICK FOX** (-1952)—*Pont Neuf, Paris*.
23¼in. x 32in.—Oil.
Purchased by the Trustees.
11. **BESSIE GIBSON**—*Flowers and Fruit in an Interior*.
28¾in. x 23½in.—Oil.
Maria Theresa Treweeke Bequest.
12. **HARLEY GRIFFITHS** (b. 1908)—*Plums*.
14½in. x 17¾in.—Oil.
Purchased by the Trustees.
13. **QUENTIN HOLE** (b. 1923)—*Daisy and Violet*.
8in. x 5½in.—Oil.
Purchased by the Trustees.

14. **P. HURRY (Mrs. John Farmer)**—*Still Life*.
18in. x 15in.—Oil.
Purchased by the Trustees.
15. **FREDERICK McGUBBIN** (1855-1917)—*The Recipe*.
26in. x 16in.—Oil.
Maria Theresa Treweeke Bequest.
16. **FREDERICK McCUBBIN** (1871-1951)—*The Glade*.
46in. x 36in.—Oil.
Purchased by the Trustees.
17. **FREDERICK McCUBBIN** (1855-1917)—*The Artist's Son*.
19¼in. x 16in.—Oil.
Maria Theresa Treweeke Bequest.
18. **MAX MELDRUM** (b. 1875)—*Interior*.
18in. x 15in.—Oil.
Maria Theresa Treweeke Bequest.
19. **MAX MELDRUM** (b. 1875)—*Long Shadows, Olinda*.
10½in. x 13½in.—Oil.
Purchased by the Trustees.
20. **JAMES QUINN** (1871-1951)—*My Son Rene*.
36in. x 28in.—Oil.
Maria Theresa Treweeke Bequest.
21. **TOM ROBERTS** (1856-1931)—*The Stream, Heidelberg*.
10in. x 18in.—Oil.
Maria Theresa Treweeke Bequest.
- 21a. **JOHN ROWELL** (b. 1894)—*Northern Road, Queensland*.
34¼in. x 27¼in.—Oil.
Acquired under the conditions of the Henry Caselli Richards Memorial Prize, 1951.
22. **JOHN SANTRY**—*Ann*.
16in. x 16½in.—Oil.
Purchased by the Trustees.
23. **DAVID STRACHAN** (b. 1917)—*Bird with Cherries*.
11in. x 14¾in.—Oil.
Purchased by the Trustees.
24. **SIR ARTHUR STREETON** (1867-1943)—*Sunflowers*.
36in. x 28¼in.—Oil.
Purchased by the Trustees.
25. **SIR ARTHUR STREETON** (1867-1943)—
The Bathers, Heidelberg, 1891.
12¼in. x 25in.—Oil.
Maria Theresa Treweeke Bequest.
26. **PHYL WATERHOUSE** (b. 1917)—*Beverley*.
16in. x 11½in.—Oil.
Purchased by the Trustees.

27. **WALTER WITHERS (1854-1914)**—*Wet Road, Evening*.
18in. x 22in.—Oil.
Maria Theresa Treweeke Bequest.
28. **WALTER WITHERS (1854-1914)**—*Eltham Landscape*.
9¾in. x 13¾in.—Oil.
Purchased by the Trustees.
29. **LEN ANNOIS (b. 1906)**—*Ponte Trinata, Florence*.
10½in. x 17in.—Watercolour.
Purchased by the Trustees.
30. **ROBERT CAMPBELL (b. 1902)**—*Flood Waters, Esk Valley, Tasmania*.
10½in. x 15in.—Watercolour.
Purchased by the Trustees.
31. **J. J. HILDER (1881-1916)**—*Paddlers, Rose Bay*.
10in. x 8in.—Watercolour.
Presented by Mrs. A. Jefferis Turner.
32. **ROBERT RUSSELL (1808-1900)**—*Rugged Coast*.
5in. x 7½in.—Watercolour.
Purchased by the Trustees.
33. **HUGH NEVILLE SMITH**—*"Raiatea Lagoon" (South Seas)*.
10¼in. x 14¾in.—Watercolour.
Presented by the artist.
34. **HUGH NEVILLE SMITH**—*Street Scene, Quernava (Old Mexico)*.
11in. x 14¾in.—Watercolour.
Presented by the artist.
35. **DONALD FRIEND (b. 1915)**—*Attilio*.
12in. x 18½in.—Wash Drawing.
Purchased by the Trustees.
36. **LOUIS KAHAN**—*Self Portrait*.
13in. x 9½in.—Pen and Ink.
Purchased by the Trustees.
37. **ROBERT RUSSELL (1808-1900)**—*Scene from my Window*.
5in. x 8in.—Pen and Ink.
Purchased by the Trustees.
38. **ROBERT RUSSELL (1808-1900)**—*Sea Coast*.
4¾in. x 8in.—Pencil Drawing.
Purchased by the Trustees.
39. **KATHLEEN SHILLAM**—*The Calf*.
8in. x 10½in.—Pen and Ink.
Awarded the L. J. Harvey Memorial Prize, 1951.
40. **MURRAY GRIFFIN (b. 1903)**—*The Gull*.
Lino Cut.
Purchased by the Trustees.

British Collections

41. **LESLIE HUNTER (1879-1931)**—*The Chinese Vase*.
24in. x 20in.—Oil.
Maria Theresa Treweeke Bequest.
42. **AUGUSTUS JOHN, R.A. (b. 1878)**—*Portrait of Henry John*.
24in. x 18in.—Oil.
Maria Theresa Treweeke Bequest.
43. **DERWENT LEES (1885-1931)**—*Lydnra in Wales*.
16in. x 20in.—Oil.
Maria Theresa Treweeke Bequest.
44. **JOHN OPIE (1761-1807)**—*Self Portrait*.
21¼in. x 17in.—Oil.
Maria Theresa Treweeke Bequest.
45. **WALTER R. SICKERT (1860-1942)**—*Whistler's Studio*.
36in. x 28in.—Oil.
Presented by Lady Murdoch in memory of her husband the late Sir Keith Murdoch.
46. **H. B. BRABAZON (1821-1906)**—*Queen Mabs Cave (After Turner)*.
8½in. x 14in.—Watercolour.
Purchased by the Trustees.
47. **H. B. BRABAZON (1821-1906)**—*Venice*.
4¾in. x 7in.—Watercolour.
Purchased by the Trustees.
48. **PHELAN GIBB**—*Cornish Fishing Boats*.
12in. x 19in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
49. **D. GOMMON**—*Horses*.
14in. x 20in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
50. **D. GOMMON**
15in. x 20in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
51. **FRANCES HODGKINS**—*The Farm*.
17½in. x 22½in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
52. **KENNETH HALL**—*Bouquet*.
10¼in. x 7½in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
53. **KENNETH HALL**—*Cornfield, Cambridge*.
22in. x 30½in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.

54. **REX HARRIS**—*The Downs*.
14 $\frac{3}{4}$ in. x 22in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
55. **EILEEN HOLDING**—*Brighton*.
16 $\frac{1}{2}$ in. x 21in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
56. **A. S. KRAUSS**—*Solva, Wales*.
12 $\frac{1}{4}$ in. x 15in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
57. **JOHN MELVILLE**—*Landscape*.
18 $\frac{1}{2}$ in. x 24in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
58. **VIVIAN PITCFHORTH**—*Reclining Nude*.
12 $\frac{3}{4}$ in. x 19 $\frac{1}{4}$ in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
59. **BASIL RAKOCZI**—*Aran Monument*.
13 $\frac{1}{2}$ in. x 9 $\frac{3}{4}$ in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
60. **L. RUST**—*Sussex Landscape*.
10 $\frac{3}{4}$ in. x 18 $\frac{3}{4}$ in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
61. **JOHN STRACHEY**—*Landscape*.
16 $\frac{1}{2}$ in. x 21in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
62. **ROLAND SUDDABY**—*English Landscape*.
12in. x 17 $\frac{1}{2}$ in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
63. **ROLAND SUDDABY**—*The Window*.
17in. x 22in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
64. **KATHLEEN WALNE**—*Conversation Piece*.
15in. x 20in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
65. **KATHLEEN WALNE**—*Interior*.
15in. x 22in.—Watercolour.
Lucy Carrington Wertheim Gift, 1951.
66. **WILLIAM ETTY, R.A. (1787-1849)**—*Nude*.
Drawing.
Presented by Mr. L. T. Dimes.
67. **PHELAN GIBB**—*The Farm*.
11 $\frac{1}{2}$ in. x 18in.—Wash Drawing.
Lucy Carrington Wertheim Gift, 1951.
68. **JOHN MELVILLE**—*Seated Woman*.
12in. x 17 $\frac{1}{2}$ in.—Pen and Ink Drawing.
Lucy Carrington Wertheim Gift, 1951.
69. **GLYN MORGAN**—*Landscape*.
16 $\frac{1}{2}$ in. x 21in.—Drawing.
Lucy Carrington Wertheim Gift, 1951.
70. **L. D. RUST**—*Covent Garden*.
7 $\frac{1}{4}$ in. x 10 $\frac{1}{2}$ in.—Pen and Ink and Wash.
Lucy Carrington Wertheim Gift, 1951.
71. **RANDOLPH SCHWABE**—*Figure Study*.
12in. x 18in.—Pencil.
Maria Theresa Treweeke Bequest.
72. **WALTER R. SICKERT**—*Dieppe*.
11 $\frac{3}{4}$ in. x 8 $\frac{3}{4}$ in.—Drawing.
Lucy Carrington Wertheim Gift, 1951.
73. **KATHLEEN WALNE**—*Mother and Child*.
16 $\frac{1}{2}$ in. x 12in.—Drawing.
Lucy Carrington Wertheim Gift, 1951.
74. **CHRISTOPHER WOOD**—*Cornish Port*.
13in. x 16 $\frac{1}{4}$ in.—Drawing.
Lucy Carrington Wertheim Gift, 1951.
75. **WILLIAM ARMFIELD HOBDAY (1771-1831)**—*"Wallace."*
Lithograph.
Presented by Miss Augusta F. I. Hobday.
76. **BLAIR ROWLANDS HUGHES-STANTON (b. 1902)**—
The City Mourns.
Wood Cut.
Purchased by the Trustees.
77. **BLAIR ROWLANDS HUGHES-STANTON (b. 1902)**—
Destruction.
Wood Cut.
Purchased by the Trustees.
- J. M. W. TURNER, R.A. (1775-1851)**
Engravings presented by Mr. S. L. Courtauld.
78. *Chapel and Hall of Oriel College (Oxford Almanacks)*.
12 $\frac{5}{8}$ in. x 17 $\frac{1}{4}$ in.—As Published, 1801.
79. *Land's End, Cornwall ("The Southern Coast")*.
5 $\frac{1}{2}$ in. x 8 $\frac{3}{4}$ in.—Engraver's Proof, nearly finished. Published 1814.
80. *Brignall Church ("History of Richmondshire")*.
7 $\frac{1}{2}$ in. x 10 $\frac{3}{4}$ in.—Engraver's Proof, completed. Published 1821.

81. *Alnwick Castle, Northumberland* ("England and Wales").
6½in. x 9⅝in.—Engraver's Proof, nearly finished. Published 1830.
82. *Windsor Castle, Berkshire* ("England and Wales").
6in. x 9¼in.—Engraver's Proof, unfinished. Published 1831.
83. *Margate, Kent* ("England and Wales").
6½in. x 9½in.—Engraver's Proof, nearly completed. Published 1832.
84. *Castle Upnor, on the River Medway* ("England and Wales").
6¼in. x 9¼in.—Engraver's Proof, unfinished. Published 1833.
85. *Leicester Abbey, Leicestershire* ("England and Wales").
5⅝in. x 9¼in.—Engraver's Proof, unfinished. Published 1836.
86. *Boston, Lincolnshire* ("England and Wales").
6½in. x 11½in.—Open Etching. Published 1835.
87. *Long-Ships Lighthouse, Land's End* ("England and Wales").
6½in. x 10in.—Engraver's Proof, nearly completed. Published 1836.
88. *Chain Bridge over the River Tees* ("England and Wales").
6½in. x 9¾in.—Engraver's Proof, nearly completed. Published, 1836.

Line Engravings on Steel

89. *Loch Lomond*.
11½in. x 5¾in.—Engraver's Proof, nearly finished. Published 1833.
90. *Dryburgh Abbey*.
3½in. x 5¾in.—Engraver's Proof, completed. Published 1833.
91. *Loch Coriskin*.
3in. x 5in.—Engraver's Proof, completed. Published 1834.
92. *Fingal's Cave, Staffs* ("Lord of the Isles," *Scott's Poetical Works*).
7¾in. x 5½in.—Engraver's Proof, completed. Published 1834.
93. *Norham Castle, Moonrise*
("Provincial Antiquities," *Scott's Prose Works*).
3⅝in. x 5½in.— First Published State. 1834.
94. *Fort Augustus* ("Tales of a Grandfather," *Scott's Prose Works*).
8in. x 5½in.—First Published State, 1836.

Mezzotints

95. *Dunstanborough Castle* ("Liber Studiorum").
7¼in. x 10½in.—Engraver's Proof, practically finished. Published 1808.
96. *Lake of Thun, Swiss* ("Liber Studiorum").
7¼in. x 10⅝in.—Engraver's Proof, not quite finished. Published 1808.

97. *St. Catherine's Hill, near Guildford* ("Liber Studiorum").
("Liber Studiorum").
7¼in. x 10¾in.—First Published State, 1811.
98. *Solway Moss* ("Liber Studiorum").
7¼in. x 10½in.—First Published State, 1816.
99. *Aesacus and Hesperie*.
7½in. x 10in.—An early State. Published 1819.
100. *Sheep Washing, or Windsor from Salt Hill* ("Liber Studiorum").
("Liber Studiorum").
7in. x 10in.—The Etching, Second State. Circa, 1818.
101. *Newcastle-on-Tyne* ("Rivers of England").
6in. x 8⅝in.—Engraver's Proof, completed. Published 1823.
102. *Mouth of the River Humber* ("Rivers of England").
6in. x 9¾in.—Engraver's Proof, early Published 1826.
103. *Stangate Creek on the River Medway* ("Rivers of England").
("Rivers of England").
6in. x 9¾in.—Engraver's Proof, early. Published 1826.
104. *Ship in a Storm* (*The so-called "Sequels to the "Liber Studiorum"*).
6in. x 8½in.—Engraved by J. M. W. Turner (on Steel). 1830.
105. **GEORGE BAXTER** (1804-1867)—*The Milkmaid*.
5¼in. x 6¾in.—Print.
Presented by Mr. J. M. Paul.
106. **GEORGE BAXTER** (1804-1867)—*Interrupted Ploughing*.
5¼in. x 6¾in.—Print.
Presented by Mr. J. M. Paul.
107. **THOMAS GAINSBOROUGH** (1727-1788)—*Horses Under a Shed*
10in. x 12⅝in.—Ganymed Facsimile Reproduction
(Black and Coloured Chalks on Blue Paper).
Purchased by the Trustees.
108. **HENRY MOORE** (b. 1898)—*Pink and Green Sleepers*.
21½in. x 14¾in.—Ganymed Facsimile Reproduction
(Pen, Chalk and Wash).
Purchased by the Trustees.
109. **HENRY MOORE** (b. 1898)—*Drawing for Sculpture*.
20in. x 15in.—Ganymed Facsimile Reproduction (Watercolour).
Purchased by the Trustees.
110. **JOSEPH MALLORD WILLIAM TURNER** (1775-1851)—
Burning of the Houses of Parliament, 1834.
17¾in. x 11¾in.—Ganymed Facsimile Reproduction (Watercolour).
Purchased by the Trustees.

Other Countries

111. **R. BOUDAN (French)**—*Pollarded Willows (France)*.
29½in. x 27in.—Oil.
Presented by Mr. T. W. Biddulph.
112. **ARTIST UNKNOWN (Chinese)**—*Four Panels*.
44in. x 13½in.—Watercolour.
Purchased by the Trustees.
113. **E. E. FOUJITA (Japan, French School)**—*Self Portrait*.
13in. x 10in.—Woodcut.
Purchased by the Trustees.
114. **MASACCO (Tommaso Guidi, 1401-1428, Italian School)**.
Twenty-eight Colour Reproductions of Paintings in the Brancacci Chapel, Church of Santa Maria Del Carmine, Florence.
Presented by Mrs. R. Matthews.
115. **CHARLES DESPIAU (French School)**—*Nude, 1919*.
14¾in. x 10½in.—Ganymed Facsimile Reproduction
(Drawing in Brown Crayon).
Purchased by the Trustees.
116. **AUGUSTE RODIN (1840-1917, French School)**—*Study, 1913*.
12½in. x 7¾in.—Ganymed Facsimile Reproduction (Drawing in Pencil).
Purchased by the Trustees.

Sculpture

117. **MARGARET HINDER**—*Construction*.
Symbolizing Agriculture, Industry, Gold Mining.
Presented by Godfrey Rivers Trust.
118. **LEONARD SHILLAM (b. 1915)**—*Elephant Seal*.
Black Granite.
Presented by the Queensland Art Fund.

Art Museum Collection

119. **BOWL**, "Chien Yao ro Temmoku," Stoneware. Chinese, Sung Dynasty, A.D. 960-1280.
Presented by Mr. S. Lipscombe.
120. **TALL GRAIN POT**, Earthenware, Green Iridescent Glaze. Chinese, Han Dynasty (206 B.C.—A.D. 220). Height, 9½in.
Purchased by the Trustees.
121. **VASE** with Loop Handles, Pottery. Period of Han Hao, Chinese. Prehistoric (3,000 B.C.). Height, 5½in.
Purchased by the Trustees.

122. **VASE**, Grey, Brown Stoneware. Chinese, Han Dynasty (206 B.C.—A.D. 220). Height, 11¼in.
Purchased by the Trustees.
123. **BOWL**, Porcellaneous Stoneware. Black Glaze streaked with Lavender Blue. Chinese, Sung Dynasty (960-1279, Chun Ware). Diameter, 8½in.
Purchased by the Trustees.
124. **DEEP BOWL**, Pottery with White Glaze. Chinese, Sung Dynasty (960-1279 (A.D.)). Diameter, 7½in. Height, 3in.
Purchased by the Trustees.
125. **FIGURE**, Carved Wood. Maori, New Zealand.
Purchased by the Trustees.
126. **BUDDA** (Indo-Chinese), Carved Wood, Gilt. C. 18th Century.
Purchased by the Trustees.
127. **SEAT**, Queensland Black Bean. Designed and made by S. Krimper.
Purchased by the Trustees.
128. **CASKET**, Covered with Embroidery. Jacobean, C. 1680.
Purchased by the Trustees.
129. **WAISTCOAT**, George III. Embroidered in Floss Silk in various Colours on Silk Ground. Belonging to George III., 176-1820.
Presented by Mrs. P. J. Ross.
130. **EMBROIDERY**, Wall hanging (part of) worked in coloured Wools. Jacobean, 1558-1602.
Presented by Mrs. P. J. Ross.
131. **EMBROIDERY**, Small, hanging, completely embroidered in Chain Stitch on a Yellow Ground. Queen Anne, 1702-1714.
Presented by Mrs. P. J. Ross.
132. **EMBROIDERY**, Portion of a Dress; hand-embroidered on pure Silk. Queen Anne, 1702-1714.
Presented by Mrs. P. J. Ross.
133. **EMBROIDERY**, Circle of Flowers on Black Ground. Embroidered by Mary E. Ansell of Brisbane, 1880.
Presented by Miss E. F. Ansell.
134. **PAIR OF SILK STOCKINGS ONCE BELONGING TO QUEEN ANNE**.
Presented by Mrs. W. F. Legge.
135. **WINE VESSEL**, Terra Cotta. Greek, 4th Century B.C.
Purchased by the Trustees.
136. **GREEK COIN**, Syria; Selucid Dynasty Antiochus VIII., B.C. 121-96.
Purchased by the Trustees.

137. **COIN**, Roman. "Small Brass" of Licinius the Elder. A.D. 307-323. Presented by Mr. Frank Sherrin.
138. **CARD CASE**, Mother of Pearl. Veneered in diamond pattern. Early Victorian. Presented by Mr. J. M. Paul.
139. **CARD CASE**, Mother of Pearl. Veneered in diamond pattern with borders and engraving. Early Victorian. Presented by Mr. J. M. Paul.
140. **CARD CASE**, Ivory. Elaborately carved. Chinese, 19th Century. Presented by Mrs. A. Jefferis Turner.
141. **PAPER KNIFE**, Ivory. Handle elaborately carved. Chinese, 19th Century. Presented by Mrs. A. Jefferis Turner.
142. **PAIR SPOONS**, Silver. Probably C. 1780. Presented by Miss Maude Walker.
143. **TEASPOON**, Silver. "Rat-tail" design. English, George III. Presented by Miss Maude Walker.
144. **FISH SLICE**, Silver, with bone handle. Floral Design, Engraved Fish, Flowers, Leaves. English, Victorian. Presented by Miss Maude Walker.
145. **SUGAR TONGS**, Silver. Victorian. Presented by Miss Maude Walker.
146. **SILVER CARD CASE**, Victorian. Presented by Mrs. W. Croll.
147. **SUGAR TONGS**, Silver. Made by James Hobbs, 1829-30. Presented by Mr. J. M. Paul.
148. **PAIR VASES**, Glass with Gilt, raised flower design. Venetian. Presented by the late Mrs. F. Bennett and Miss M. Walker.
149. **VASE**, Pottery. Presented by the late Mrs. F. Bennett and Miss M. Walker.
150. **SEVRES VASE**, Porcelain in Blue Green, with hand-painted Medallions and decorated in Blue and Gold. French, probably 19th Century. Presented by the late Mrs. F. Bennett and Miss M. Walker.
151. **TEA SERVICE** with Tea Cups and Coffee Cups. Porcelain. English, Rockingham, Victorian, C. 1880. Presented by the late Mrs. F. Bennett and Miss M. Walker.
152. **URN**, Wedgwood China. Blue with White Greek Figure Design. English, C. 1760. Presented by Miss L. G. Langton from the James Glennie Collection.

153. **THREE CUPS, TWO SAUCERS, ONE TEAPOT STAND**, Porcelain; Rockingham. Presented by Miss J. B. Raymond.
154. **JUG**, Mason's Ironstone. Presented by Miss Augusta F. I. Hobday.
155. **GOBLET** (Engraved William Raymond). C. Middle 19th Century. Presented by Miss J. B. Raymond.
156. **WINE GLASS**, Victorian. Presented by Mr. J. M. Paul.
157. **SUGAR BASIN**, Glass moulded. English, C. 1860. Presented by Miss F. Ansell.
158. **VASE**, Terra Cotta. Decorated with White Glaze in conventional pattern. Denmark, Contemporary. Purchased by the Trustees.
159. **JUG**, Pottery with White Glaze. Italy, Contemporary. Purchased by the Trustees.
160. **OVAL BOWL**, Pottery with White Glaze. Denmark, Contemporary. Purchased by the Trustees.
161. **FLUTED BOWL ON LEGS**, Pottery with White Glaze. Decorated in Blue. Sweden, Contemporary. Purchased by the Trustees.
162. **SMALL FLAGON**, Stoneware. English, Contemporary. Purchased by the Trustees.
163. **PLATTER**, Pottery. Australian Animal Design in Salt Glaze in Earth Colours. Made by Carl Cooper. Australian, Contemporary. Purchased by the Trustees.
164. **FLUTED BOWL**, Celadon Korean type. Glaze made by Hughan, Melbourne. Australian, Contemporary. Purchased by the Trustees.
165. **VASE**, Glass. Shot Pink with Bubble Design. Italy (Murano), Contemporary. Purchased by the Trustees.
166. **BOWL**, Glass. Mottled Blue; moulded in Whirl Design. Italy (Murano), Contemporary. Purchased by the Trustees.
167. **BOWL**, Glass. Denmark (Holmeguards), Contemporary. Purchased by the Trustees.

168. **BOWL**, Glass with Bubble Design (Whitefriars). English, Contemporary.
Purchased by the Trustees.
169. **DEEP BOWL**, Glass. Engraved conventional in Design. Denmark, Contemporary.
Purchased by the Trustees.
170. **LARGE DISH**, Pale Celadon Glaze. Made by Hughan, Melbourne. Australian, Contemporary.
Purchased by the Trustees.
171. **BOWL**, Glass. Swedish, Contemporary.
Purchased by the Trustees.
172. **THREE MINIATURES ON IVORY** by William Armfield Hobday (1771-1831).
Presented by Miss Augusta F. I. Hobday.

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