the full majesty of nature

The collection of Dr Samuel Arthur Ewing
foreword

Dr Chris McAuliffe

Dr Samuel Arthur Ewing donated the Ewing Collection to the Melbourne University Union in 1938. Like many collections, it reflects the taste and times of the patron. Dr Ewing favoured art that reflected a colonist’s aspirations towards prosperity, security and self-improvement. Beauty, nationalism and pedagogy are all combined in the terms of his gift to the University of Melbourne, with its declared hope that our youth may be inspired with the beauty as well as a deeper love of the country by the works of our artists.

In Dr Ewing, we find some of the classic hallmarks of the collector: a recognition of the significance of cultural activities in a developing society, a desire to enjoy the company of artists as well as their art, and a determination to work at acquiring an understanding of art, whether through travel, conversation or correspondence. When Ewing began collecting art in 1906, the painting, poetry and literature of a new nation sought to establish a distinctive identity and secure future. The Ewing Collection, then, is more than a fine collection of pictures, or a fine act of philanthropy; it is a living register of the civic and national ideals of Edwardian Melbourne.

Tastes have changed considerably since, but recent years have seen reassessments of artworks previously deemed old-fashioned or conservative, a process accelerated by exhibitions reflecting on the culture of the Federation era. The Full Majesty of Nature is an opportunity to continue this process in the first full display of the Ewing Collection at the Ian Potter Museum of Art.

The activities undertaken to present the exhibition highlight the diverse expertise of the Potter’s staff. The development and presentation of the exhibition and this publication were undertaken by the Exhibitions team, comprising Baia Starr, Joanna Bosse and Tim McMonagle. Staff of the University of Melbourne Conservation Service, supervised by Robyn Sloggett, performed conservation of the works in the collection. Research undertaken by the Collections Management team, Lisa Sullivan in particular, has allowed us to present new and revised information on the artworks. Additional research by guest writer Dr Juliette Peers offers provocative interpretations of the Ewing Collection in this catalogue. This publication was designed by the Potter’s graphic designer, Kate Scott.

As the University of Melbourne explores its place in Melbourne’s culture during its 150th anniversary year in 2003, we are pleased to present the Ewing Collection as an intriguing combination of art, history and inquiry. In keeping with the anniversary theme, ‘Giving to the community’, the exhibition will tour three regional galleries – Mornington Peninsula Regional Gallery, Hamilton Art Gallery and Gippsland Art Gallery – during 2003, sharing part of the university’s rich cultural history with audiences throughout Victoria.
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* An extract from an unacknowledged quote recorded by Dr Samuel Arthur Ewing in his diary of 1886 and quoted by Judy Annear in her introduction to The Ewing Collection, Ewing Gallery, Melbourne University Union, Parkville, 1981, p. 6. The full quote reads:

If we would describe the full majesty of nature, we must not dwell solely on her external phenomena, but we must also regard her in her reflected might at one time filling the visionary and physical myths with graceful phantoms and at another developing the noble forms of imitative art.

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**the full majesty of nature**

Dr Juliette Peers

When we stand before the paintings, watercolours, drawings and prints that were so loved by their owner Dr Samuel Ewing in early twentieth-century Melbourne, it is too easy to assume that we know – that we have already seen – his collection. Or if we do not know this particular selection of esteemed artworks by Ewing’s artistic contemporaries, then we have seen innumerable comparable works. What stratagems are needed to shake the viewer out of this sense of knowing these paintings too well? How can the works speak meaningfully in a rapidly changing cultural climate? How can the collection be treated as a valid and direct artistic experience, not as a reflection of tired cultural habits? How do we short-circuit the programmed responses that such works can set in motion? How can we tell another story to that published in two previous catalogues of 1938 and 1981?

Dr Art

One of the most curious statements in the 1938 Catalogue of the Ewing Art Gallery is JS MacDonald’s linkage of the artist and the doctor as kindred spirits, and the claim that this affinity was a factor that informed Dr Ewing’s art collection.¹ In the present day, art and the sciences are generally regarded as distanced. Indeed, there is a generalisation at large that accords a greater level of factual truth and reliability to ‘science’ as opposed to the slipshod and variable content of ‘the arts’. In Ewing’s day, art and science were mutually supportive. An advanced empirical skill base was seen to define the visual artist and align him (or her) with the senior surgeon. The craft-skill of the painter as guild member and initiate became a constant point of reference in early twentieth-century Australia. The artist could claim the social and professional authority of the surgeon due to his (or her) deployment of specially refined skills. Thus, notable surgeon Sir Albert Coates’ professional experience was seen in the 1930s to give credence to his pronouncements upon modern art.² Max Meldrum also found many supporters among the leading members of Melbourne’s medical community, who in turn found that his ideas and approaches harmonised with their own.³
Later, Bernard Smith would deplore what he defined as the pseudo-scientific basis of Meldrum’s theory linking
art to science, believing that it was a misapplication of scientific methodology. Smith did not devalue
the scientific (and therefore the masculine/rational) as a valid basis for value judgments in the visual arts. However,
for him, contemporary art stood for the educated informed decision. Art was valued in his influential text
Australian Painting – at least in the early editions – for how closely it conformed to the rationalism of recognising
the self-evident truth of modernism.

A number of distinguished doctors in Melbourne were art patrons in the early 1900s. Felix Meyer, John W
Springthorpe and Sir James Barrett held senior teaching positions at the University of Melbourne and were all
prominent supporters of visual arts and music. Not only were they early purchasers of progressive art. Meyer’s
and Barrett’s respective wives were artists in the plein air mode. Ewing, Meyer and Barrett were all members
of the Royal Australasian College of Surgeons. The circle of those who enjoyed warm relations with artists
could be extended to other senior academics at the University of Melbourne including Professor Henry Laurie,
Chair of Mental and Moral Philosophy, and Sir Baldwin Spencer, Foundation Professor of Biology. Spencer
assembled one of the largest collections of modern Australian art hitherto seen.

Another defining network of masculinity around Dr Ewing’s paintings is that of the Melbourne Savage Club.
Dr Ewing was regarded as an important ‘Savage’ and his gift to the University Union was seen as proof of the
thoroughly artistic spirit of the Savage Club. Ewing bought the work of important leaders of the art faction
in the Savage Club, and grew to know these men as friends. Alf Vincent, The Bulletin’s chief Melbourne
cartoonist, together with art dealer WH Gill, was responsible for introducing many Melbourne artists to the club
from 1900 onwards. At the club, artists, journalists and theatrical men could meet with business leaders and
men in public life. The Savage Club was a space where the integration of conservative art into the mainstream
values of Australia during the interwar period assumed a real dimension through the social and friendship
bonds between business figures and artists. Women, of course, were excluded from membership.

The culture of the Savage Club was intensely visual. Not only did the club form a collection of Australian art
that was akin to Dr Ewing’s private collection in content, style and mood, but its many artist members provided
illustrations for invitations, menus, concert programs, prizes and official gifts. The artist members held art
unions and exhibitions on the club premises, raising the possibility that some of the works in the Ewing
Collection that cannot be traced in exhibition catalogues of the period may have been acquired through
the non-public marketplace that operated behind the club doors.

In the 1938 catalogue, it was suggested that Dr Ewing’s art collecting and refined judgement were illuminated
by the understanding that he was essentially a ‘self-made’ man. Ewing was representative of the young
self-made country, Australia. The artist and the self-made man resonated with each other. Further, the artist as
creator could perform an interesting ideological function. As a productive creator, the artist could console
masculine anxieties about power and autonomy. The idea of Australia being self-made or self-birth through
masculine skill/knowledge also negated the presence of Indigenous culture pre-1788.

Until the 1930s, early twentieth-century Australian landscapes generally avoided the extreme imagery that drew
the colonial artists to the mountains and the modernists to the ‘red centre’. Early landscapes bore traces of
human intervention and initiative: paths and tracks, bridges and fences, ploughed and cleared fields, European
stock grazing and even – in later works such as Harold Herbert’s Sunburst (1937) (cat. 30, fig. 21, p. 58) –
electricity posts. These signs not only attested to masculine achievement, but also dealt effectively with the
challenges raised simultaneously by the Indigenous and the feminine (here female as land/nature). Within these
paradigms there were variant positions. Arthur Streeton’s ‘ecological’ paintings suggested an identification
of himself as artist with the feminine/land against business/commerce/exploitation and even government
interests. RH Croll, in his two closely related catalogue essays for the Centenary Exhibition (1934) and
the Ewing Collection (1938) constantly reiterates the link between art and nationhood. His essays intertwine
two acts of nation building: the physical act of the pioneers, and that of the artists who both replicated the
land – once they had shrugged off foreign influence under the guidance of Tom Roberts – and defined
its ‘soul’ or essential character. For Croll, artworks were linked to national anniversaries: the Victorian Centenary
of 1934 and the Australian Sesquicentenary of 1938.
Love of beauty, love of country

Dr Ewing always believed his artworks would play a strong role in public nation building, as proclaimed by the inscription on the plaque that he wrote to be hung in the 1938 gallery. These artworks were to instruct young Australia in love of beauty and love of country. There was a distinctly institutional and political program behind the collection. It is no surprise that Ewing’s gift was later contested through a bitter debate between his children and the union’s curatorial policy from the early 1970s onwards. At issue was the timing of the display period of the collection (the family wanted the works to be on display permanently) and the physical proximity of the contemporary George Paton Gallery next to the space dedicated to the Ewing Collection in the University Union. The Paton Gallery was at the zenith of its innovation and influence. Public controversy surrounded much of the activities that took place there. Ewing family passions were inflamed, lawyers were consulted, and the mood of the family expressed a desire to have the paintings removed from the union, if workable legal justifications could be identified. As the years went by, ground shifted, especially as individual staff recognised the historical merit of the Ewing Collection and personal rapport developed between the curators and the family. The tensions became increasingly three-handled when curatorial staff and public galleries – including those where the Ewing pictures were shown – became threatened by funding cuts and changes in Student Union priorities and programs. Then Ewing’s daughter’s considerable gifts for maintaining her rage were deployed on behalf of not against the curatorial staff.

The details of this simmering dispute are on the public record in Margaret (Peg) Cutten’s papers and provide important demonstration that the history of these paintings is not bland and tranquil. Australian landscape paintings are not simply ‘pretty’ or ‘realistic’. They carry deep symbolic and ideological functions that were understood to a degree when they were first produced, as documents such as Ewing’s plaque and Croll’s and MacDonald’s essays indicate. The values of defining nationhood and identity that Ewing’s collection references (beyond the obvious surface issue of a mimetic approach that is now regarded by contemporary art as outmoded) remain volatile in Australian visual culture today. The contested evaluation of the Ewing artworks was an expression of a process of bitter negotiation over the nature of institutional art patronage in Melbourne. The public face of art that spoke for authority moved from traditional in the 1950s to contemporary by the 1970s, with aging traditional artists being forced to cede the authority of the public space at all times. The removal of Ewing’s collection and the definition of this act as an insult to the donor and to the ‘great’ Australian artists whom he collected, took on for Ewing’s son and daughter an apocalyptic nature. The ‘honour’ of their father’s paintings upheld culture and civilisation. For them, any insult to the pictures indicated a crumbling of essential values of taste and decorum. Shortly before Peg Cutten’s death, the collection was transferred in 1990 from the union to the then Melbourne University Museum of Art. From the correspondence it would appear that Ewing’s daughter seemed relieved that the paintings found the dignified and calm home that she had long sought.

That Dr Ewing harboured such an ambitious program for his works as his plaque suggests is not an indication of aggrandisement, but the consolidation of the institutional function of art in the post-Federation period. Traditional landscapes were charged with the duty of keeping the flame of identity and memory. This mission was supported by the growth of a curatorial framework in Australia in the period 1900–40. Art histories began to be written and published in both Melbourne and Sydney; authors of the period include RH Croll, William Moore and JS MacDonald. The Catalogue of the Ewing Art Gallery itself helped to define this newly recorded consciousness of an ‘Australian tradition’. That a collection of paintings was seen by the late 1930s to be a worthy gift to the university itself documents the importance attached to a curatorially systematic view of Australian culture. It should not be forgotten that the acceptance of the gift of the Ewing Collection was an avatar of the proactive position of cultural leadership that major universities had assumed in the post-war era.

A commercial art market developed in Australia at the same time as a public curatorial framework. Ewing’s collection contains specific indications of the consolidation of the local art market through his purchasing decisions. Arthur Streeton is generally credited with establishing the boom in private art buying when he returned to Australia in 1907 with a series of works painted overseas that sold well. Streeton found patrons and buyers for a new series of Australian landscapes even as he painted the works on his travels through Australia. JH Hilder was the first ‘cult’ artist in Australia. The extreme, almost prurient fascination with the artist after his death from tuberculosis prefigures the position of Brett Whiteley and Howard Arkley immediately following their own deaths, indicating that though the paintings may have changed, some basic art world emotions stay the same. Hilder-mania also precipitated the Australian art publishing industry. He was documented with glamorous, expensive colour plates in memorial exhibition catalogues and albums.
The journal *Art in Australia* provides another parallel to the values espoused in Ewing’s selection of artists. A greater majority of those whom he bought starred in *Art in Australia*. Some, such as Arthur Streeton, Hans Heysen and Blamire Young, were celebrated with special monograph albums published by the journal. Artists were themselves aware of their growing reputation and economic power. They formed organisations such as the Australian Art Association to ratify the public status of the ‘best’ – the most skilled, most esteemed, artists – under the strongly peer-dominated means of judging art current in the 1920s, and to act as interlocutor between major artists and expanding public institutions.16

The dense circuitousness of issues around the patronage of Australian art before the Second World War is constant. Ewing’s collection expresses these issues with unfailing directness and accuracy, and here private and public overlap. Ewing’s interest in collecting eighteenth-century decorative arts and Asian art mirrored the policy of the National Gallery of Victoria. Bernard Hall, as director of the gallery, artist and collector, is an underrated but crucial voice in making this reflexive link between public gallery and private collector. Concurrent to the nationalist impetus that dominated the landscape ethos, Hall reiterated that beauty was something that could be sourced from many cultures and eras and that many cultures could also instruct and inform Australia’s idea of the beautiful. ‘[I]t is only by continuously producing things of our own as beautiful as those collected from former times and other peoples, that an analogous state and sensibility can be created.’ This caused some resentment among local artists, who felt that there should have been a stronger local purchasing policy that pitted the excellent historic and international art brought in to the country by the Felton Bequest against the desire of local artists to be bought by the premier institution.

**Dissonance in the detail**

Bernard Hall bestows a greater complexity on the Ewing Collection than might first be assumed. The shimmering allure of the collection is that it does not simply mirror the expected taste of the period. It also registers a process of cultural change as Dr Ewing’s purchasing patterns moved from a sort of incisive eclecticism around 1910 towards a more in-depth exploration of three artists – JJ Hilder, Hans Heysen and Harold Herbert – whose working life and development is surveyed with a curatorial thoroughness. Nevertheless, some of Dr Ewing’s best purchases are the early, instinctive ‘stand alone’ purchases. His purchase of a Rupert Bunny work became discredited during his own lifetime amongst fellow connoisseurs.17 His Max Meldrum purchases in 1913 were among the few made by Melbourne private collectors at an exhibition with disappointing financial results for the artist.18 His support for both Meldrum and Bunny cut across ideological divides in Melbourne art politics.

When buying, Ewing chose what he regarded as the key works in an exhibition, as documented by a letter from Peg Catten to the National Gallery of Victoria regarding the Hodgkins now in the National Gallery.19 Like Bunny, Hodgkins was passing through Melbourne with no local reputation or network to commend her to buyers save her impressive technique. Ewing’s decisiveness can be traced in purchases of other media against the grain of current taste. Again Bernard Hall’s influence and precedent is crucial. He intended that the National Gallery of Victoria become a repository for the beautiful no matter from which culture or era it came. According to Lionel Lindsay, Hall kept the doors of the gallery open to adventurers and wanderers in case they arrived with a genuine treasure found in the Pacific, Asia or the Middle East.20

Thus it is not landscapes that first command attention in the Ewing Collection, but figure studies – the Bunny, Hall and Hodgkins, McCubbin’s *Untitled [Sheila]* (cat. 14; fig. VI, p. 28) – and decorative pieces such as the Arthur Streeton fans (cat. 48, 49; fig. 38, 39, p. 68), the Constance Jenkins (cat. 10; fig. IV, p. 24), Norman Lindsay’s *Untitled [Dr Death]* and *Ballet* (cat. 46, 47; fig. 36, 37, pp. 86–7) and the sole colonial landscape, Chevalier’s *Buffalo Range from the west* (cat. 2; fig. 11, p. 22). Other works owned by Ewing, but not gifted in 1938, also emphasise the decorative content of his collection. They include a Thea Proctor fan painting and Charles Web Gilbert’s *Nautilus* (1905, National Gallery of Victoria), an Art Nouveau marble nude.
Part of the unpredictability of the figurative works in Ewing’s collection is the feminine personae that they represent: fascinating and unresolved. Even Streeton’s *The domes of St Mark’s* (cat. 20; fig. 11, p. 18) includes a series of fashionable women visible in its shadowy foreground. Similarly elegant women — not picturesque *gondolieri* and *contadini* — inhabit other Venetian streetscapes. Streeton spent his honeymoon in Venice and photographed his wife Nora, a professional musician, in the streets of the city. Nora Streeton had always been a symbol for Streeton of the culture and poise of Europe. Frederick McCubbin’s female personae were not only firmly Australian, but generally also domestic and strongly maternal, apart from a couple of unusual Pre-Raphaelite experiments and some buxom nudes in the bush.

The feminine undertone in the figurative works begs questions about the role of the feminine in the collection for artists as well as subjects/protagonists. The gender imbalance in Dr Ewing’s purchases is immediately visible. The two works by women are amongst the finest pieces bought by Ewing, undercutting the marginal numerical ranking of women in the collection. However, there were a few works by women in Ewing’s former possession that were not included with the 1938 gift. The Proctor fan and the Florence Rodway pastel slightly increase the gender ratio.

*All you who have not loved her, you will not understand*
Dorothea MacKellar, *My Country*

The landscape tradition provides the centre for the Ewing Collection and also a certain curatorial travail in assessing these works. The issue of landscape is so complex and rich that it would take a longer essay to thoroughly place it. Even the vision of the Heidelberg School through Dr Ewing’s collection is not unproblematic. The landscapes by Streeton and McCubbin are later works. Ewing owned Walter Withers’ *Meeting the township* (1897), a substantial work that conforms to the present-day preference for works from the early years of Heidelberg artists’ careers, but his family gifted it to the National Gallery of Victoria. From the 1938 gift little actually reflects present-day constructs of the Heidelberg School. The ideal image of the school has changed from generation to generation. The Arthur Loureiro work, *Brolles* (cat. 12; fig. V, p. 25), predates his Australian period. As a close precedent for quintessential Heidelberg icons, its foreign identity is troubling to any nationalist locality-based interpretation of the *plein air* movement. The David Davies is from the admired period but in the artist’s oeuvre is atypical of the nocturnal mood pieces that are considered to be his specialty. The Charles Conder Christmas card (cat. 26; fig. 17, p. 54) is a historically important and telling document. It also could be counted amongst the ‘juvenilia’ artworks or writings of major practitioners that are now attracting academic discussion. Its value approximates a saint’s relic. The covering letter crystallises a story and an association that is more than the actual physical substance. The Walter Withers in the 1938 gift is marginalised in the Heidelberg tradition by its watercolour medium, although the decorative trees link it stylistically to his Art Nouveau *Purrumbete* murals, so it is not without contextual importance within the artist’s oeuvre. Possibly the John Ford Paterson, if we date it to the 1890s when the artist was living on the eastern outskirts of Melbourne, comes nearest to being a Heidelberg School painting as cherished in the post-war period, only that Paterson now barely rates as a Heidelberg artist.

Many of the paintings in the Ewing Collection fell out of the narrow and functional template of historic Australian art validated by post-war modernism. Professional upgrading of art history and curatorship in Australia from the late 1940s onwards entailed a severe editing and pruning of the range of Australian artists deemed worthy of institutional validation. As this re-organisation of the historical experience of Australian art was made in the name of greater analytical and intellectual credibility, any attempt to challenge this control could be read as intellectually unfocussed. Art history fell behind the limited, essentially propagandist function of laying down a positivist trail leading to contemporary enlightenment, the endpoint of all public art discussion. In this post-war period the somewhat limited but steady appreciation of women artists in the period 1900-40 totally evaporated, and Australian interest in decorative arts of the late nineteenth century — including aestheticism, the Arts and Crafts movement and Art Nouveau — was thoroughly devalued and obliterated.
Concurrently, the conservative tradition rapidly purged, within a short time, much of the cosmopolitan elements that enlivened much of the century Australian art. Late nineteenth-century Melbourne for example could boast artists from many European countries as well as artists versed in figurative traditions, contemporary decorative arts, progressive sculpture and Symbolist-Pre-Raphaelite modes of expression. Ewing’s collection documents the conservative tradition, but simultaneously provides evidence of the earlier pluralism that the mono-layered landscape tradition displaced. Artists’ families were proactive in creating a more diminished vision of Australian art history — with a strong focus upon the particular figure whom they hoped to defy.23 Certain artists, including Bernard Hall who became personally estranged from popular figures, were constantly judged in an overly dismissive fashion. The tensions between Streeton’s and McCubbin’s posthumous reputations also provoked a rather immature contest between the artists’ advocates, including a debate held at the Savage Club which provides an incisive demonstration of the vacuity and shortsightedness of aspects of the ‘conservative tradition’, itself just as limiting as post-war expressions of the avant-garde.24

The artworks in themselves challenge preconceptions, and Ewing’s collection holds many surprises. The formal qualities of paint and media are greater in the individual works than the sense of having known the genre en bloc. The iconoclastic audacity of Blamire Young’s abstract landscapes and the delicacy of J.J. Hiltier’s work repay further attention. Norman Lindsay is represented by a painting of lyrical tonalities that expresses an almost wistful, yearning quality. The early work of artists such as Max Meldrum and Hans Heysen in the collection suggests a responsiveness to painterly subtleties and formal qualities that is at odds with the drab reputation these artists enjoy among later generations. Ewing’s collection demonstrates that Heysen, even at his most directly illustrative and rhetorically chauvinistic, was a formidable technician in watercolour: his suave illustrative images are constructed out of myriads of precisely placed and judged patches of colour. Historians have noted that Heysen’s skills were rarely matched by his imitators.25

Rather than admiring the landscapes of the early twentieth century and interwar period for their comforting, accessible illustrative qualities, early twentieth-century art-loving audiences validated an artisan approach to good technique in its favoured artists, a dependable skill base that would consistently deliver the pictorial goods. It was perhaps a democratic basis to connoisseurship that validated the humble and direct interaction with handcraft as much as the intellectually ambitious and theoretically informed. First-hand accounts of early twentieth-century artists at work demonstrate that the technical base of landscape paintings was surprisingly formalist. Blamire Young played mimetic representation against chance and haphazard effects – as Julian Ashton suggests:

He surrounded himself with saucers brimming with colour … swiftly he would cover a sheet of paper with a general tint. Into this in a most dexterous fashion he would introduce some design out of his sketchbook … with the colour still wet tilt the paper this way and that, letting the wash settle into forms that he would later utilize.26

Kathleen Barnes, a student at the National Gallery School in Melbourne, recalled the seemingly haphazard, almost Pollock-like process that stood behind the apparently prosaic outlook of a Harold Herbert:

Harold was ambidextrous and would paint quickly, changing hands frequently. He used an old piece of galvanised iron for a palette, a bucket of water, and he had a stock of enameled tin plates that he dealt around himself like playing cards.27

Herbert was visiting the school as a celebrity and well known painter, yet also as a friend of their teacher Charles Wheeler. The Herberts in Ewing’s collection demonstrate the artist’s confidence and the decisiveness that Barnes observed in drawing and placing his subjects and using pigments on paper.

Ian Burn identifies how artists assembled a repertoire of skills and knowledge in techniques and content around landscape paintings.28 This ‘works’ and ‘craftskill’ factor was important to the broad audience for these works. If the artisan quality of early twentieth-century landscape painting skill bases is acknowledged, then the current practice of cherishing artisanship and trade skills as important and fragile gifts from the past threatened by new processes and mechanisation could also be applied to Ewing’s landscapes.29
Another form of vernacular knowledge that academics increasingly recognise is that of genre fiction, such as romance, detective novels and westerns. The importance of formulae, the awareness of the maintenance and subversion of these formulae are a shared body of knowledge between maker and audience. The relationship to painter and audience in popular Australian landscape painting has affinities with popular fiction, but the latter medium is not forced to jump through the same ideological hoops as the former. Even if one chooses to read interwar landscapes only as a sign of the power structures of capitalism or colonialism, the democratic accessibility and popularity of these images – especially the youthful pristine quality that was so different from a Europe ravaged by recent war – must not be forgotten. The public’s extraordinarily emotive response to JJ Hilder’s premature death in 1916 was perhaps informed by the many young Australian men dying concurrently – and equally wastefully – in France, and the fact that perhaps no greater contrast to the Western Front could be imagined than Hilder’s fragile fairytale landscape visions. At the same time, Hans Heysen, whose landscapes seem to be the supreme paradigm of nationalist artworks for later generations, was being forced to resign from artists’ societies because a vicious rumour campaign claimed that he supported Germany rather than Australia in the war. By the 1920s the reputation of both the artist and his work was rehabilitated.

Discussion of Ewing’s landscapes is further complicated because there is no recent consensus about their merit or content. Desmond and Bettina MacAulay examined eleven popular artists of 1885–1920 – many of whom are represented in Ewing’s collection – only to be confronted by disturbing questions about Australia’s past and the ownership of land. For the MacAulays, the popularity of these works with past generations and their ever-genial address to the present becomes a hard-to-mediate fact of the historical injustices towards Indigenous peoples and the use/exploitation of the land by a wealthy elite. The MacAulays acknowledge that present-day elite voices stand at odds with more positive populist traditions and are discreetly disturbed by the a priori dismissal of popular acclamation of Australian landscape paintings. The MacAulays’ essay suggests the fragmentation of narrative and certainty that often arises in public cultural discussion in contemporary Australia, especially when instituted from above. The untroubled lyricism of early to mid twentieth-century painting can be contrasted to the increasing irresolution and uncertainty of the present-day public sphere.

Conversely, Ron Redford in 2001 presented an affirmative, validating, consolidating history for post-1900 Australian landscape painting, which was surprising in the wake of the issues that threaten to engulf the MacAulays. He validates the spiritual links drawn by Indigenous and settler Australians to the landscape, suggesting that the expression of this spirituality was different and complimentary. Radford’s essay persuasively places post-1900 landscape paintings against a complex series of social, political and cultural issues and demands. He sees in the positive and triumphant nature of the one hand and lyricism and emotionalism on the other – the two contrasting thematic directions of landscape painting pre-1940 – an eloquent expression of the high hopes that newly federated Australia raised in its citizens. Dr Ewing’s paintings enter into these key, yet difficult debates about the nature of settler Australia. They console and challenge aspirations and preconceptions about Australian identity even today and enrich the viewer’s placement of themselves within these debates.

2. Coates used the medical knowledge to define modern art as incorrect: 'Painters these days seem to delight in featuring weird physical abnormalities and genetic mutations.' See the unidentified Melbourne news clipping reproduced in S. Keynes, *The Alien Dent Collection: Breaking New Ground*, Charles Short University, Wagga Wagga, 1994, p. xi.

3. Among the major doctors who supported Meldrum was Dr. John Dale, who was the medical examiner of the city of Melbourne and ignored unsafe conditions in Meldrum's art school and studios. J. Perry & P. Perry, *Max Meldrum and Associates: Their Art, Lives and Influences*, Castlemaine Art Gallery and Historical Museum, 1996, p. 30.


9. Drafts for this text are to be found in an otherwise empty diary now in Cutten papers. La Trobe Australian Manuscripts Collection, State Library of Victoria, MS 12693, 4.2.

10. The account is summarised from items in the personal papers of Margaret (Peg) Cutten (Dr Ewing's daughter). One notes that Peg Cutten added a handwritten inscription to an article in *The Age*, 32 July 1982, discussing the National Gallery of Victoria's new Rothko: 'I could have painted this myself!', Cutten papers. La Trobe Australian Manuscripts Collection, State Library of Victoria, MS 12693, 3.8.

11. A handwritten note in the Cutten papers, La Trobe Australian Manuscripts Collection. State Library of Victoria, MS 12693, 3.5 states 'agreed to by Margaret L Cutten 2/8/30.' Peg Cutten died within eighteen months of the resolution of the three-decade search for a 'suitable' home for the paintings. She had preserved publications and promotional material regarding the expansion of the then Melbourne University Museum of Art now Ian Potter Museum of Art program and infrastructure under Frances Lindsay over a number of years, and she was clearly watching that institution's progress. As early as 1937, Peg Cutten was writing to Sir George Palon, suggesting that the pictures would be better off with the University Art Collection rather than the Student Union. See letter, 5 December 1977, Cutten papers. La Trobe Australian Manuscripts Collection, State Library of Victoria, MS 12693, 4.4. In 1976 she was already more pleased with other art spaces shown to her by Sir David Derham and Professor Poynton (presumably the University Gallery in the Old Physics Building) than the current Ewing Gallery Letter to Sir David Derham, 26 October 1976, Cutten papers. La Trobe Australian Manuscripts Collection, State Library of Victoria, MS 12693, 4.4.

12. The Sydney University Union also began to present art exhibitions in the 1930s. Streeton collector Dr Oscar Paul lent his works to the union. M. Eagle, The Oil Paintings of Arthur Streeton in the National Gallery of Australia, National Gallery of Australia, Canberra, 1934, p. 175.


17. Bernard Hall's papers, La Trobe Australian Manuscripts Collection, State Library of Victoria, MS 12693, 1.

18. A figural group by Rupert Bunday belongs to a type of composition in which the artist repeated himself a good deal, yet the familiar arrangement of limp swathed figures does not fail to convey an agreeable sense of colour and rhythm.', A Colquhoun on Dr Ewing's collection. *The Age*, 1 March 1930, p. 7.


20. M. Cutten to E. Rowinson, 30 July 1978, Cutten papers. La Trobe Australian Manuscripts Collection, State Library of Victoria, MS 12693, 3.5.


23. Now held by the University of Melbourne and the La Trobe Library Picture Collection respectively.


30. The oeuvre of Kevin Murray, for example reflects this issue — an example, is his article 'Parliament's secret stone' (http://www.kiash.com/texts/stonespert.html), viewed August 2000, originally published in *Art Monthly*.


fig. 1, cat. 3
David Davies
Hillsboro. Templestowe. c. 1893-96
oil on canvas on plywood, 44.4 x 39.4 cm (sight)

fig. 2, cat. 4
E Phillips Fox
Rocks and sea. c. 1911
oil on canvas, 36.2 x 44.0 cm (sight)
fig. 3. cat. 5
AH Fullwood An English garden, Crowhurst c. 1901–18
oil on panel, 22.8 x 34.6 cm (sight)

fig. 4. cat. 6
Bernard Hall Dining room interior c. 1910–19
oil on canvas, 60.3 x 39.7 cm (sight)
Fig. 1, cat. 6
Hans Heysen, _Meadowsweet_, 1901.
oil on canvas on cardboard, 44.0 x 32.5 cm (sight)
© Hans Heysen, 1901/Licensed by VISCOPY, Sydney 2002

Fig. 6, cat. 9
Hans Heysen, _River Flats_, 1930.
oil on canvas, 44.1 x 59.7 cm (sight)
© Hans Heysen, 1930/Licensed by VISCOPY, Sydney 2002
John Longstaff  
*Dr. Samuel Arthur Ewing* c. 1922  
oil on canvas, 89.5 x 69.1 cm (sight)
fig. 8, cat. 13
Frederick McCubbin A frosty morning 1910
oil on canvas, 49.5 x 74.8 cm (sight)

fig. 9, cat. 15
Max Meldrum La route de Petit Benellice 1910
oil on canvas, 70.5 x 57 cm (sight)
© The estate of the artist
fig. 10, col. 17
Edward Officer Autumn in Normandy c. 1896-99
oil on canvas, 52.7 x 63.8 cm (sight)
Fig. 11, cat. 20

Arthur Streeton The domes of St Mark's 1908
oil on canvas, 82.4 x 75.0 cm (sight)
Arthur Streeton  White Lilac  c. 1903
oil on canvas, 39.3 x 49.0 cm (height)

Charles Wheeler  Winter morning, Trevoli  c. 1905-06
oil on plywood, 29.3 x 39.4 cm (right)
Reproduced courtesy the estate of the artist
highlights of the collection

Dr Juliette Peers
fig. 1, cat. 1
Rupert Bunny The new step c. 1908–11
oil on canvas, 68.6 x 62.9 cm (sight)
Nicholas Chevalier *Buffalo Range from the West* 1862
Oil on milled board, 36.9 x 54.8 cm (sight, irreg.)
fig. 31, cat. 7
Bernard Hall (Despair c. 1916)
oil on canvas, 100.0 x 75.5 cm (sight)
Fig. IV, cat. 10
Constance Jenkins (Macky) My lady pincushion (daylight) c. 1909–11
oil on canvas, 44.0 x 53.2 cm (sight)
Reproduced courtesy the estate of the artist
fig. V, cat. 12
Arthur Loureiro Broels 1882
oil on canvas, 89.0 x 64.0 cm (sight)
Fig. VI, cat. 14
Frederick McCubbin Un制订d [Sheba] c. 1892
oil on composition board, 23.9 x 34.2 cm (right)
fig VII, cat. 16
Max Meldrum Couché de soleil c. 1910
oil on canvas, 29.1 x 34.9 cm (sight)
© The estate of the artist
fig. VII, cat. 19
John Ford Paterson: Evening at Croydon c. 1890–1900
oil on canvas, 55.0 x 39.8 cm (sight)
fig. 5, cat. 19
Arthur Streeton Sydney Harbour at Coornine c. 1907
oil on wood, 48.0 x 66.5 cm (sight)
fig. X, cat. 45
Frances Hodgkins Rosemonde c. 1909–12
watercolour on paper, 51.0 x 55.4 cm (sight)
Fig. XI, cat. 52
Blamire Young, The pasture, circa 1911–12
Watercolour on paper, 38.2 x 60.9 cm (slight)
Rupert Bunny (1864–1947)

The new step c. 1908–11

cat. 1; fig. i, p. 21

The new step belongs to Rupert Bunny's iconic series Days and nights in August. It was seen at the first showing of the series in London in 1911 and was brought to Melbourne in the same year, when Dr Ewing purchased the work from Bunny's successful Melbourne exhibition. Days and nights in August was a tightly controlled interrelated series of paintings, presenting variations upon either a daytime or nocturnal grouping of women on a balcony. The female figures were often inspired by Jeanne Morel, Bunny's wife. Costumes and props, including furnishings and upholstery, were frequently repeated from image to image. The striped awning is seen in many of these works.

Rather than being directly illustrative, the Days and nights in August paintings are calm and withdrawn. They are hailed for their proto-abtract qualities along with their subtlety and allusive emotional qualities, seen to be a legacy of Symbolism and a more sophisticated evocation of this artistic movement than Bunny's earlier Pre-Raphaelite and occult scenes of the 1890s.

Mary Eagle has described Bunny's vision as Proustian.1 Considering Marcel Proust's fascination with describing female dress, especially loose gowns and wrappers (as seen in The new step) which he frequently includes in his heroines' wardrobe, this is an apt metaphor.2 The sensuous and feminine qualities of these informal and intimate garments worn within private spaces were for Proust synonymous with the very identities of women.

The University of Melbourne also holds studies that relate to the Days and nights in August series in a sketchbook of about 1907–08, part of the gift from Rupert Bunny's Estate in 1948. The Days and nights in August are currently regarded as the zenith of Bunny's career. In the context of Ewing's collection, The new step is one of his most substantial purchases, and for a present day audience it is one of the most important paintings in the collection.


Nicholas Chevalier (1829–1902)

Buffalo Range from the west 1862

cat. 2; fig. ii, p. 22

Ewing's Nicholas Chevalier landscape – self-confident in its grandiose lyricism, from glowing sky to towering peaks and calm lake – is the enigma of his collection. There is neither secure documentation nor family anecdote attached to the acquisition of Buffalo Range from the west. Although his papers at the State Library of Victoria include a few 'colonial' curiosities, Dr Ewing was no specialist in Australiana. Neither does the landscape conform to Ewing's contemporaries' views of art history. RH Croll avoided mentioning it in his 1938 catalogue essay. After stating that Ewing's collection represented 'the most pregnant period of Australian art', and advising readers to 'ignor[e] those primitives, our aborigines' – his exact words – he inferred that Australian art started with Tom Roberts.1

Colonial landscapes have since eclipsed Ewing's beloved watercolour painters as the focus of institutional and academic attention. With the current interest in post-colonial theories, colonial art speaks of an Australia relatively unencumbered by European remaking. Colonial era paintings document critical moments of exploration, white expansion and the first contact between Indigenous peoples and colonisers. If the landscape vision of the early twentieth-century Australian representational artists was a generalising vision, colonial Australian art and the Indigenous vision of landscape were particularised, intimate, site-specific and descriptive.2 Colonial painting also harmonises with current popular visions of landscape that value unspoiled Australia as a site of natural wonders rather than as cultivated pastoral lands. Indeed, some of the emotively sweeping photography associated in modern Australia with extreme sports, winter sports and bushwalking replicates colonial fascination with the eastern ranges of Australia, their fern gullies, lakes and peaks. The dramatic works of Chevalier, von Guérard and Piguenit appeal to a generation seduced by the luscious qualities of the cinema.

1 Catalogue of the Ewing Art Gallery, Union House, University of Melbourne, 1938, pp. 10–11.
Bernard Hall (1859–1935)

**Despair** c. 1916
cat. 7; fig. III, p. 23

*Despair* is the most provocative work in Dr Ewing's collection. It provided a prehistory for dark Melbourne angst in the work of artists such as Albert Tucker or, later, Stewart MacFarlane. It is the sort of painting that classic feminist art history loathes. Yet the construction of Hall as the sexist voyeur *par excellence* is not straightforward. The artist himself experienced profound, paralysing grief after his first wife Elsa died when young. Moreover Hall did more than any male contemporaries in Melbourne to validate women artists at the National Gallery School, providing a thoroughly professional education for women and gaining support and respect from many female pupils. Some male pupils resented Hall's supposed favouring of female artists, which they saw not as a validation of female skill, but as another expression of his obsession with the feminine.

Hall was thoroughly steeped in the values of the aesthetic movement. Some of his paintings expressed the fascination with bohemian decadence that characterised British radical art of the 1880s and 1890s. Despair makes much sense from this perspective. Another element of late nineteenth-century aestheticism to which Hall strongly adhered was the Baudelaien reserve of the flâneur – the dispassionate aristocratic observer of the darkly amusing urban scene. The only morality in a work of art was the quality of its technique and design, not its narrative content. Despair is not the only artistically dying woman in Hall's oeuvre – a bound woman lies in graceful Art Nouveau swirls in *Under the Coliseam*, a slightly earier work. Ewing thought of *Despair* in aesthetic formalist terms to the degree that he appended a quasi Whistlerian title to the work: *A study in line and color*.

1 As asserted by Edward Heffernan in J Pauli & K Pauli, *Edward Heffernan: His Life and Art*, Art Academy Publishers, Sydney, in assoc. with the Gryphon Gallery, Melbourne, 1998, p. 29. This point was vehemently emphasised by Heffernan in conversation with the present author. Other male pupils at the Gallery School in the 1900s shared the point of view. The possibility that the female students may have received attention from their teacher because they were of a professional standard does not seem to have entered discussion.


Constance Jenkins (Macky) (1883–1961)

**My lady pincushion (daylight)** c. 1909–11
cat. 10; fig. IV, p. 24

American artist Audrey Flack’s dressing-table still lifes rate among the most compelling and memorable works of the 1970s feminist art movement and photorealism in America. Six decades earlier, Constance Jenkins’ Edwardian dressing-table still life *My lady pincushion (daylight)* serendipitously invoked the ideological challenges that Flack’s photorealist icons raised about the presence of the feminine in high art, the real and fake, the modern relevance of still life painting.

Edwardian fascination with eighteenth-century art and decoration finds expression through a pincushion stylised as a Gainsborough or a Reynolds set piece. The cultural validation of the authentic gained extra urgency in Australia where, with the aid of the Felton Bequest, the National Gallery of Victoria had begun acquiring major examples of eighteenth-century British painting as exemplars of quality art. This new buying power raised the possibility that colonial ignorance would be revealed by bad purchasing decisions. When Dr Ewing bought *My lady pincushion (daylight)* in 1912, the authenticity of early Felton Bequest purchases of portraits by Reynolds and Hoppner was being intensely debated. Ewing collected eighteenth-century decorative art as did many other of his Melbourne contemporaries. The ‘fake’ eighteenth-century lady in Jenkins’ picture plane coolly turns her back on the ‘real’ eighteenth-century porcelain figurines on display around her in Dr Ewing’s collection.

Physically too there is a remarkable but coincidental resonance between *My lady pincushion (daylight)* and Flack’s photorealist dressing-tables. The tumbling bead necklace and the glacially polished silverware can be found in Flack’s still lifes. Both works share an intensified focus on highlights that illuminate the surfaces of the objects scattered before the mirror. Likewise, both artists use reflections to provide a rotation of given subjects. *My lady pincushion (daylight)* is one of the few early ‘doll’ images in Australian art, providing a pre-history for contemporary artists of the last three decades who paint dolls or use dolls in sculptural installations as a comment upon the feminine.
Arthur Loureiro (1853–1932)

_Broiles_ 1882

cat. 12; fig. V, p. 25

Arthur Loureiro’s painting _Broiles_ has much in common with mid 1890s paintings from Box Hill by Roberts, McCubbin, Sutherland and Humphrey. The vertical format was favoured in the earliest period of the Heidelberg School, as was the upright figure framed by slim, pliant trees, analogous to that graceful and youthful figure establishing the landscape as feminine. No Australian scene, _Broiles_ was painted in the forest of Fontainebleau, an important early site for _plein air_ism and Impressionism. Frederick McCubbin named his residence at Mount Macedon Fontainebleau to proclaim his allegiance to outdoor painting. At the time he had not been to Fontainebleau in France, but his friend Loureiro had established a home there with his Australian artist wife in 1882.

_Broiles_ is a foundational image for the Heidelberg School’s ideology and format of landscape even to small details. The whiteness of the European birches translated into the immature gums that feature constantly in ‘Box Hill’ paintings. Both gums and birches are set against the mid green of the general landscape, where the meandering path leads the viewer into the picture plane. The French peasants in _Broiles_ were in turn translated into the rural workers and children seen in the Australian scenes.

Loureiro seems to be a critical but generally under-acknowledged source for McCubbin. _Broiles_ pointed to placing the figure in the landscape in a less theatrical manner than McCubbin previously had done. Arthur Loureiro’s Victorian style genre pictures, with emotional narratives set in rural landscapes also influenced McCubbin’s nationalist set pieces.

Arthur Loureiro was one of a number of Melbourne artists who had direct contact with progressive art. Loureiro arrived in Australia from Europe in 1884, reaching Melbourne in early 1885 and bringing _plein air_ works to the city before the return of Tom Roberts later that year. The position of _Broiles_ as a template and guide was confirmed by its inclusion in the _Golden Summers_ exhibition of 1885–86 as a demonstration of the sources for the Heidelberg School.

Frederick McCubbin (1855–1917)

_Untitled [Sheila]_ c. 1912

cat. 14; fig. VI, p. 26

Frederick McCubbin frequently employed friends and relatives as models in his work. The principal figures in many of his famed bush and pioneering epics have been securely identified, and include his wife, daughters, sons, sisters, fellow artists and friends. By the 1930s, McCubbin’s female subjects often present strongly maternal and domestic personae, including a monumental Virgin Mary in the Australian bush (1894, whereabouts unknown) posed by his wife. She replicated this role in a secular guise in the famous triptych _The Pioneer_ (1904, National Gallery of Victoria) and an equally formal work of the same date, _Motherhood_, depicting a woman with her children in the bush.¹

A series of works painted in the kitchen of his country home Fontainebleau at Mount Macedon in the first two decades of the twentieth century particularly celebrate women’s traditional role as homemakers engaged in domestic duties. McCubbin’s wife and daughters posed for a number of similar works, some of heroic composition and scale. Even his youngest daughter Kathleen was cast as an apprentice domestic goddess, cradling her doll. Her elder sister Sheila was portrayed at work in the kitchen. The mood of Dr Ewing’s painting is more informal and impressionistic than other scenes of the Fontainebleau kitchen.

Sheila McCubbin had more than domestic aspirations. Her parents wanted her to be an opera singer, but Sheila preferred art, trying out the National Gallery School and Max Meldrum’s classes before emerging as a talented modernist. Plagued by ill health, her career stalled by the 1940s, and she turned to a more representational style, producing delicate, spiritually luminous visions of Melbourne suburbia and neighbouring bushland. Sheila McCubbin’s paintings were thoroughly out of mainstream favour when she held a survey exhibition at the Athenaeum Gallery in 1974. Sheila McCubbin died uncelebrated except amongst the traditional artists’ societies. Ironically she is better known to curators and historians as a model in her father’s paintings than as an artist in her own right.

¹ Only a cut-down portion has survived in a private collection.
Max Meldrum (1875–1955)

**Coucher de soleil** c. 1910

cat. 16; fig. vii, p. 27

Max Meldrum’s career started positively in the early 1900s. The clarity and candour of his response to European art still speaks eloquently through those works that he brought back to Australia from France in 1912. Meldrum’s European figure studies and French landscapes enriched the Melbourne art scene and there was an early flurry of important purchases. The National Gallery of Victoria acquired a female portrait, the Art Gallery of New South Wales purchased *An interesting chapter* (c. 1911), and there were two portrait commissions from the federal government. Dr Ewing’s landscapes were purchased when Meldrum seemed to be a ‘man to watch’ among Melbourne artists.

Institutional support became less certain when Meldrum became notorious, accused of disloyalty and apathy to the ‘great cause of British civilisation’ in the intellectual and cultural conformism that rapidly developed in Australia during the First World War. His studio was attacked by mobs of angry young men who believed he harboured cowards and shirkers who refused to enlist.

Meldrum’s landscapes in Dr Ewing’s collection reflect little of the vehement passions the artist provoked. ‘Meldrumite’ supporter Alexander Conquhoun noted that the ‘charm’ of Ewing’s two Meldrums was ‘none the less real for being popularly unprovocative.’ His strong debt to Corot is clear. Meldrum was not alone: many Australians found in Corot a precedent for lyrical, small-scale approaches to the rural scene. A number of artists in Ewing’s collection, including McCubbin, Heysen and Hilder revered Corot as central to their interpretation of the Australian landscape. The unforced immediacy of the two landscapes in the Ewing Collection demonstrates Meldrum’s cosmopolitan intimacy with French rural life and the strong regionalist loyalties that ran throughout twentieth-century French culture. Unlike most Australian expatriates, Max Meldrum lived amongst local people and was in turn freely accepted by them as a peer due to his marriage into a French family.

1 *The Age*, 1 March 1930, p. 7.

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John Ford Paterson (1851–1912)

**Evening at Croydon** c. 1890–1900

cat. 18; fig. viii, p. 28

*Evening at Croydon* was painted most likely when the artist lived on the eastern outskirts of Melbourne due to the depression of the 1890s. It is one of the few *plein air* paintings of the 1890s bought by Dr Ewing. The Box Hill area is famed in regionalist tradition as the ‘cradle’ of the *plein air* movement in the 1880s, but by the 1890s *plein airists* were venturing further. Both McCubbin and Paterson lived briefly at Blackburn and Ringwood respectively during the 1890s, and Stewart Handasyde painted extensively along the Box Hill, Ringwood and Croydon axis well into the 1900s.

John Ford Paterson’s contemporaries believed that in 1900 he painted the greatest Australian landscape painting hitherto seen in *Farnshaw: A bush symphony*. The acquisition of *A bush symphony* by the National Gallery of Victoria was an important psychological and artistic milestone for Australian artists and critics. It was a sign that Australia could produce great paintings, that the bush was as ‘beautiful’ as any northern hemisphere site, and that the Australian landscape was a valid site of cultural contemplation. *A bush symphony* hung in the National Gallery with Streeton’s *The purple moon’s transparent might* (1898) as examples of the best of modern landscape painting. Colouristically – especially in the pink tonings contrasting with green through the vegetation – *Evening at Croydon* has affinity to *A bush symphony*, although its luminousness is slightly warmer than the silvery, misty qualities of the latter work. Both works push the balance between a lyrical, almost fairy-like vision of the Australian landscape, and the manner of depiction of Australian pastoral activities that were associated with the Heidelberg School. *Evening at Croydon* is doubly iconic in the context of the Heidelberg School. Ewing bought it from the 1919 auction of the Baldwin Spencer Collection of Australian Pictures and Works of Art. Spencer’s large art collection was regarded as among the best of his generation. The work passed from one important Melbourne collection to another.
Arthur Streton (1867–1943)

**Sydney Harbour at Cremorne c. 1907**

*cat. 19, fig. IX, p. 29*

In the 1890s, Arthur Streton found that a long quasi-oriental panel effectively captured the spectacular panorama of Sydney Harbour with its scenic spread of water and complex patterns of bays and headlands. The beauty, verve and originality of that discovery sustained the artist for four decades. The North Shore around Cremorne and Mosman drew Streton back repeatedly. He painted ‘memory pictures’ of the coastline in the late 1890s when he was cold and poor in London, and frequently returned to the harbour when located in Australia. As time passed, changes in the urban environment can be registered in his paintings. In the 1890s Streton often suppressed traces of human and building development to emphasise an abstract arcadian vision. By 1907, he was presenting the harbour as ringed by buildings, and by the 1920s he painted highrise buildings of the CBD as in City from North Shore (c. 1926, National Gallery of Australia). The city seemed to personify the artist’s increasing maturity as he moved from bohemian dreamer to astute businessman, alertly watching his markets and meeting audience expectations.

Arthur Streton listed Dr Ewing as a purchaser of a 1926 Mosman view, however, the lively and sun-filled work gifted in 1936 is probably an earlier piece painted during Streton’s 1907 visit to Sydney.1 Inscriptions on the back of the painting suggest that Sydney Harbour at Cremorne passed through a number of hands and exhibitions before joining Dr Ewing’s collection. The work appears to have been shown in the iconic (and alliterative) Streton’s Sydney Sunlight exhibition in Melbourne in 1907. It may once have belonged to George William Louis Marshall-Hall, one of Streton’s closest friends and the controversial founder of the Conservatorium of Music at the University of Melbourne. Marshall-Hall hailed Sydney as a ‘goddess’ and ‘queen’ of ‘laughing loveliness’ in an epic poem dedicated to Arthur Streton, who in turn would use the opening lines as the title for a Sydney Harbour picture in the 1920s.

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1 Streton’s 1936 catalogue needs to be used with some caution: He did not list paintings owned by people he did not like, and only a relatively small proportion of his watercolours – including his fan paintings – were listed; he also sometimes backdated early works. But these inaccuracies generally do not extend to inventing either works or purchasers, especially after the 1920s when Streton was aware of the importance of his market. There is no reason to doubt that Dr Ewing owned a Mosman work at some stage. The possibility that he may have even ‘upgraded’ it for the Cremorne view is not too fanciful. Streton listed the ownership of The domes of St Mark’s (cat. 20, fig. 11, p. 68) accurately in the same publication.

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Frances Hodgkins (1869–1947)

**Rosamond c. 1909–12**

*cat. 45; fig. X, p. 30*

In Dr Ewing’s collection, Frances Hodgkins’ Rosamond has the greatest international significance. Hodgkins not only occupies the same central place in New Zealand settler art history that is accorded to Tom Roberts or Eugene von Guérard in Australia, but internationally her reputation exceeds that of many non-Indigenous artists from Australasia. Living in France and Britain, Hodgkins became an important figure in the British interwar avant-garde. Rosamond reflects a crucial transitional period between Hodgkins’ origins as a picturesque sentimental watercolourist and the primitivist energy of her later modernist work. Returning to Europe in 1906 after a brief, fairly unsuccessful visit to New Zealand, direct experience of progressive European art encouraged Hodgkins to rethink the fundamentals of her craft. With a blond, light-filled tonality that seemed to bathe her subjects and smooth out details, the atmospheric and allusive quality of works such as Rosamond suggest that Hodgkins observed contemporary Parisian intimiste painters such as Vuillard and Bonnard. Other works of this period were beginning to feature more expressionistic brushwork.

Hodgkins’ overseas residence opened up the possibility of living as an independent woman, away from her family. In 1908 she was invited to teach at Colarossi’s Academy, but soon left to establish her own art school. Her pupils included at least one Australian, Bessie Davidson. Hodgkins’ elegant paintings of c. 1910, featuring well dressed women in modish Parisian interiors seated at tables or by windows, indicated the new presence of cultured, spirited women in British and European public life. Australian contemporaries such as Rupert Bunny, E Phillips Fox, Hilda Rix Nicholas (in her graphic works) and Agnes Goodwin shared this vision of Parisian feminine urbanity. On her only visit to Australia in 1912, Hodgkins’ work won universal approval in Melbourne and Sydney, suggesting that she was in accord with current Australian taste.
Blamire Young (1862–1935)

The pasture stance c. 1911–12

cat. 52; fig. XI, p. 31 and cover

Lionel Lindsay in 1920 highlighted the essentials of Blamire Young’s art: ‘His art is not founded on a literal truth to nature; but upon truth to artistic exigency. He has fantasy, romantic interest, and clearly is an intellectual. He is above all things a great colourist, a poet of the paint-box. Young's colour is rare and distinguished.’1 Young's figurative watercolours expose the portentousness of popular conservative historical interpretations in Australia, frequently expressed in the 1920s and 1930s — as later — through pageants and parades in elaborate but never fully accurate historical dress. Simultaneously he had a camp appreciation for the arch and fanciful, and made free reinterpretations of significant events in Australian history. All of his figure studies are to some degree ‘follies’. Young’s ‘European’ scenes include sundry lords and ladies, and another vein of imagery spoke of English (rather than Australian) pastoralism with stereotypical shepherds in smocks and — as in The pasture stance — picturesque dairymaids.

Blamire Young’s landscape technique was wayward. While his contemporaries carefully sought authenticity, living and working in the bushland either in cottages or campsites, familiarising themselves with the forms and colours of ‘real’ Australia, Young proudly displayed the randomness of his techniques and basic landscape formats. By working up landscapes from chance blots and blurrings, evoking a psychiatrist's test or a childish game, he seemed almost to mock the testamentary character of his Australian contemporaries’ artworks. Myrtles and pines, Tasmania (cat. 53; fig. 42, p. 70) shows how Young converted random marks into a recognisable Australian landscape. The pasture stance displays a wide range of different techniques: crisp illustration, silhouetting, random effects, sharp edges, blurred washes. Only someone who knew his media could overturn its boundaries and proudly display what the conventional regarded as mistakes in watercolour technique: bleeding colours and the granulation of solid pigments in translucent washes. Young experimented widely with his materials so that he could direct, predict and therefore employ these usually spontaneous reactions between different pigments and substances.

1 Lionel Lindsay, The Watercolours of Blamire Young Direct from London, ex. cat., Decoration Galleries, Melbourne, 24 August - September 1920.
artists’ biographies

Lisa Sullivan
Penleigh Boyd

Penleigh Boyd was born in Wiltshire, England, in 1890, the son of artists Arthur Merric and Emma Minnie Boyd. Based in London and Europe in the early 1890s, the Boyd family returned to Melbourne in 1895.

Influenced in his early years by his mother's watercolour practice, Boyd studied at the drawing classes of the National Gallery of Victoria (NGV) Art School (1905–06) and the School of Painting (1907–09). During this period he completed landscapes in Melbourne's outer regions including Frankston, Portsea, Lilydale and Warrandyte. He exhibited at the Victorian Artists' Society (VAS) (1906–10) and in October 1910 held a successful exhibition at the Guild Hall, Melbourne. The backwater (cat. 23; fig. 14, p. 53) was one of seventy-seven exhibited works.

In 1911 Boyd travelled to the United Kingdom and Europe where he worked in London, Paris and St Ives. He exhibited at the Royal Academy in 1912. Boyd returned to Australia in March 1913 and in 1914 was awarded the Wynne Prize for landscape painting.

During the First World War, Boyd was injured at Ypres, Belgium. He returned to Melbourne in 1918 and held one-man exhibitions annually.

In September 1922 he returned to England to select works for a government-sponsored exhibition that toured to Australia in 1923. The exhibition, European Contemporary Pictures, provided an early opportunity for Australian audiences to view the work of contemporary British and European artists.

Penleigh Boyd was a member of the Melbourne Savage Club from 1919 until his death at Warragul, Victoria, in 1923.

Rupert Bunny

Born in St Kilda in 1864, Rupert Charles Wulsten Bunny spent the greater part of his artistic career in Paris.

After commencing studies at the University of Melbourne (civil engineering and architecture) in 1880, Bunny enrolled at the NGV Art School in the School of Design (1881–82) and School of Painting (1882–83). Like many of his contemporaries, Bunny departed Melbourne for the schools and exhibition venues of Europe. He studied in London at Calderon’s Art School (1884–86) and the atelier of Jean-Paul Laurens in Paris (1886–88).

Rupert Bunny first exhibited at the Salon de la Société des Artistes Français, Paris (Old Salon), in 1888. In 1901 he began to exhibit at the Société Nationale des Beaux Arts, Paris (New Salon), a move that led to a shift in subject matter towards images of women at leisure, landscapes and portraiture. While based in Paris, Bunny regularly visited England and from 1892 he contributed to the exhibitions of the Royal Academy.

Rupert Bunny enjoyed considerable success in Europe, and in 1911 when he returned briefly to Australia after an absence of twenty-seven years, he was a renowned artist. In July–August 1911 he exhibited 103 paintings at the Athenaeum Hall, Melbourne, including The new step (cat. 1; fig. I, p. 21), a painting that combines two of Bunny’s preferred subjects: women and music. (The painting was exhibited as A new step at the Athenaeum Hall, Melbourne.)

After almost fifty years in Paris, Bunny returned to live in Melbourne in 1933 where he continued his artistic practice and composed music. He died in Melbourne in 1947.
Louis Buvelot

Abram-Louis Buvelot was born in Morges, Switzerland, in 1814. He completed studies at the Lausanne Academy and in Paris between 1830 and 1834. From 1835 Buvelot lived and worked in Brazil, Switzerland and India until his migration to Melbourne in 1865.

In Melbourne, Buvelot worked as a professional photographer from his Bourke Street studio. In 1866 he relocated to La Trobe Street and from this time, dedicated himself to landscape painting.

Schooled in the practice of plein air painting, Louis Buvelot completed numerous sketching trips throughout Victoria. His favoured locations included Heidelberg, the Western Districts and Macedon. The pencil sketch [Waterfall at Coleraine (cat. 24; fig. 15, p. 52)] is an early example of Buvelot’s Australian works.

Buvelot’s reputation as a landscape painter grew and in 1869–70 the NGV purchased three of his recently completed oil paintings. His studio became a meeting place for artists interested in plein air techniques including founding members of the Heidelberg School.

Louis Buvelot was a founding council member of the Victorian Academy of Arts (VAA) (1870–74). He contributed to the inaugural exhibition of the VAA in 1870 and the group’s subsequent exhibitions (1872–74), and also exhibited with the Australian Artists’ Association (AAA) in 1886.

Buvelot died in Melbourne in 1888.

It is possible that The creek (cat. 25; fig. 16, p. 54) first entered the art market at the auction of the estate of Buvelot’s widow in Melbourne in 1902. Buvelot was known to give works to his wife to mark special occasions – this 1877 watercolour bears the inscription ‘Happy new year’.

Nicholas Chevalier

Nicholas Chevalier was born in St Petersburg in 1828. His artistic training commenced at the Airlaum Academy, Lausanne, Switzerland, in 1845 followed by an architecture degree at the Academy of Munich (1848–50). In 1851 Chevalier travelled to London where he worked as a lithographer, and in 1852 he exhibited at the Royal Academy. He completed additional studies in Rome (1853–54).

In late 1854, Nicholas Chevalier was sent to Australia by his father to attend to family investments in a Victorian gold-mine. Soon after his arrival in Melbourne in February 1855, he travelled to the Bendigo gold-fields where he attended to business matters and completed several paintings and sketches.

Chevalier returned to Melbourne and worked as an artist and cartoonist on the weekly journal Melbourne Punch. His cartoons appeared in the first edition in August 1855 and he remained in this position until 1861. He also contributed illustrations to The Australian Journal and Victoria Illustrated.

Nicholas Chevalier completed numerous sketching trips to Victorian locations and in 1862 he was appointed as the official artist on a three-month geological tour of Victoria. It is likely that he completed Buffalo Range from the west (cat. 2; fig. 11, p. 22) during this tour. In 1864, Chevalier’s The Buffalo Ranges became the first Australian work to enter the collection of the NGV when it was purchased for £200.

Chevalier travelled extensively in the following decades. He settled in England in 1871 and exhibited annually at the Royal Academy from 1871-87 and in 1895. He died in England in 1902.
Charles Conder

Charles Conder was born in London in 1868. He was sent to Australia by his father at the age of sixteen to complete a surveying apprenticeship in an attempt to discourage his artistic ambitions.

Conder arrived in Sydney in June 1884 to work with his uncle William Jacomb Conder, a surveyor in the office of the Lands Department of New South Wales.

Conder's uncle encouraged his nephew's creative talents. In an illustrated Christmas card to his uncle, circa 1886 (cat. 26; fig. 17, p. 54), Conder wrote of his 'plan to visit Gibbs Shallard the printers and ask to be employed as an artist for Christmas cards etc ...'. In early 1887 Charles Conder was apprenticed to Gibbs, Shalliard and Co., Sydney, as a lithographer. He was soon promoted to illustrator and his drawings appeared in The Illustrated Sydney News from April until October 1887. During this period he attended night classes at the school of the Royal Art Society of New South Wales.

In October 1888 Conder moved to Melbourne where he painted at Eaglemont with the artists of the Heidelberg School. In August 1889 he exhibited with the group at The 9 by 5 Impression Exhibition.

Charles Conder lived in Victoria for approximately eighteen months. During this time he studied at the School of Design at the NGV Art School (1889), and exhibited at the VAS (1888–90).

He left Melbourne in April 1890 for Europe where he studied at the Académie Julian and at Cormon's atelier. Conder's uncle funded his studies in Paris.

In 1893 Conder returned to London. He died in Surrey in 1909.

David Davies

Born in Ballarat in 1864, David Davies' artistic training commenced at the Ballarat School of Mines. He then enrolled at the NGV Art School in 1886 and completed three months in the School of Design before transferring to the School of Painting (1887–90). In the late 1880s, he frequently painted at Eaglemont with the artists of the Heidelberg School.

Davies travelled to Paris in 1890, where he studied at the Académie Julian. In 1892, he moved to St Ives, Cornwall, where he continued his interest in outdoor painting at the plein air artists' colony.

In early 1893, David Davies returned to Australia. He lived in Templestowe for three years and during this time again painted with artists of the Heidelberg School, completing atmospheric landscapes that captured various light effects. It is likely that Hillside, Templestowe (cat. 3; fig. 1, p. 12) was completed at this time.

Davies exhibited at the VAS (1893–96) and was a council member in 1896.

In 1897, he returned to the United Kingdom where he resided in a variety of locations including Cornwall, London and Wales. In 1908 Davies settled at Dieppe, France, where he remained for twenty-five years. He completed landscapes and images of French villages such as the watercolour, Market at Dieppe (cat. 27; fig. 18, p. 95).

The 1926 exhibition, The Art of David Davies, at the Fine Art Society's Gallery, Melbourne, was the first one-man exhibition of Davies' work held in Australia.

David Davies died at Looe, Cornwall, in 1939.
**E Phillips Fox**

Emanuel Phillips Fox was born in Fitzroy in 1865. In 1878 he enrolled at the NGV Art School where he studied in the School of Design (1878–83) and School of Painting (1884–86). In 1887, Fox travelled to London and then Paris where he studied at the Académie Julian (1887–89), the Ecole des Beaux-Arts (1889), and the classes of Thomas Alexander Harrison (1888–89). Fox exhibited at the Old Salon in 1890 and 1891.

In 1892 E Phillips Fox returned to Melbourne and established the Melbourne Art School with Tudor St George Tucker. Fox remained in Australia for the following eight years and during this time he was a council member of the VAS and a regular contributor to the Society's exhibitions.

Fox returned to England in 1901 and apart from an eight-month visit to Australia in 1908, he remained abroad until 1913, residing initially in London and then in Paris. During this period, he exhibited annually at the Royal Academy (1903–12) and the New Salon (1905–12). Fox was elected associate of the New Salon in 1907 and sociétaires of the New Salon in 1910.

In 1911 E Phillips Fox travelled to Algiers and Tangiers, returning to Paris via Spain and the south of France. *Rocks and sea* (cat. 4; fig. 2, p. 12) was completed on this journey and exhibited in Australia when he returned in 1913.

Fox remained in Australia until his death in Melbourne in 1915.

**AH Fullwood**

Albert Henry Fullwood was born in Birmingham, England, in 1863. At the age of fifteen, he won a three-year scholarship to attend art classes at the Birmingham Institute, after which he travelled to Australia.

Fullwood arrived in Sydney in 1881 where he found work as a designer and illustrator on a variety of newspapers and publications including the *Picturesque Atlas of Australasia*.

Fullwood’s early Australian landscape paintings were completed around Sydney Harbour and along the Hawkesbury River in the company of artists such as Tom Roberts and Arthur Streeton. He exhibited at the Royal Art Society of New South Wales in 1882 and was a founding council member of the New South Wales Society of Artists in 1895. He also exhibited at the annual exhibitions of the VAS in 1896 and 1900.

Fullwood left Australia in 1900 for the United States where he spent a year. He then returned to England where he exhibited at the Royal Academy and Paris Salons. AH Fullwood served in the Royal Army Medical Corps at Wandsworth Hospital, London, during the First World War and in 1918 he was commissioned by the Australian War Memorial Museum to complete images from the front line. It is likely that *An English garden, Crowhurst* (cat. 5; fig. 3, p. 13) was completed during the period 1901–18 while Fullwood resided in his country of birth.

In 1920 AH Fullwood returned to Australia where he held exhibitions in Sydney and Melbourne. He was a founding member of the Australian Watercolour Institute in 1923 and died in Sydney in 1930.
Bernard Hall

Lindsay Bernard Hall was born in Liverpool in 1859. He studied at the Royal Academy of Art, School of Design (1874–78), and at the academies of Antwerp and Munich.

Hall returned to London in 1882 where he worked as an illustrator for *The Graphic* and *The Illustrated London News*. He exhibited at the Royal Academy in 1883 and was a founding member of the New English Art Club (1886).

In 1891 Bernard Hall was appointed director of the NGV and master of the Schools of Painting and Drawing. He arrived in Australia in 1892 to fulfil these roles and remained in the positions for forty-three years. During this period, Hall made a major contribution to the formation of the collections of the NGV and the teaching in its schools.

Hall was appointed as the first purchaser for the Felton Bequest in 1905 and travelled abroad in this capacity. He developed a reputation as a discriminating buyer and played a key role in the purchase of many of the gallery's most significant works. He is also credited with commencing the first catalogue of the collections and developing the Asian art collection.

In his own practice, Hall's preferred subjects were nudes, still lifes and interiors.

Hall was a member of the VAS and a regular exhibitor at the Society from 1893. He also held one-man exhibitions at the Athenaeum Hall, Melbourne.

Bernard Hall died in England in 1935.

Harold Herbert

Harold Brodie Herbert was born in Ballarat in 1891. He studied at the Ballarat School of Mines before moving to Melbourne in 1912 to work for the Victorian Education Department (1912–19). He also taught at the Ballarat School of Mines (1915–19).

Between 1920 and 1922 Herbert exhibited in Melbourne with fellow watercolourist MJ MacNally. Herbert made sketching trips to various Victorian locations with MacNally, Penleigh Boyd and Charles Wheeler. In 1922–23 he travelled to England, France, Spain and Morocco.

Harold Herbert was an annual exhibitor at the VAS from 1918 to 1932 and was a VAS council member (1920–22, 1924–25, 1928–29). He was a member of the Commonwealth Art Advisory Board (1926–45) and a member of the Australian Watercolour Institute (1925–31).

In the late 1930s he worked as an illustrator at *The Sun News-Pictorial* and he was an art critic for *The Australasian* and *The Argus*. In 1941 Herbert was appointed official war artist to the AIF in the Middle East. During his six-month posting he produced watercolours and pencil sketches of war-time activities in Palestine and Syria.

Herbert was a member of the Melbourne Savage Club from 1918–45 and in 1930 he attended the wedding of Dr Ewing's daughter, Margaret, to Vaughan Wreford Cutton in Melbourne.

The Victorian landscape featured in Herbert's work throughout his career. The works in the Ewing Collection span an eighteen-year period and depict the areas of Lorne, Phillip Island, Bacchus Marsh and Elidon.

Harold Herbert died in Melbourne in 1945.
Hans Heysen

Born in Hamburg, Germany, in 1877, Hans Heysen arrived in Australia in 1884. His family settled in Adelaide where Heysen studied at the Norwood Art School (1893–94), the Academy of Art (1895) and the South Australian School of Design (1898).

With the financial support of four Adelaide patrons, Heysen continued his artistic training in Paris at the Académie Julian, Colarossi's Academy and the Ecole des Beaux Arts (1899–1903). He also travelled to Holland, Britain, Italy and Germany, completing works such as Meadowsweet (cat. 8; fig. 5, p.14) and Venetian door and wellhead (cat. 32; fig. 23, p. 58).

Heysen returned to Adelaide in 1904 and eventually settled at Hahndorf in the Mount Lofty Ranges where he completed oil paintings and watercolours of the surrounding landscape featuring the Australian gum tree.

From 1904, Heysen contributed to the group exhibitions of the VAS, however, it was not until August 1908 that he held his first one-man exhibition at the Guild Hall, Melbourne. Dr Ewing purchased three works from this exhibition.

In 1925 Hans Heysen made his first visit to the Flinders Ranges, South Australia. He was to return to this area in subsequent years. In 1940 Heysen was appointed to the board of the National Gallery of South Australia, and in 1945 he was awarded an OBE.

He died in 1968.

Hans Heysen is represented in the Ewing Collection by works that span over thirty years: from early European works completed at the turn of the century to a watercolour from Heysen's 1933 sketching trip to the Flinders Ranges.

JJ Hilder

Jesse Jewhurst Hilder was born in Toowoomba, Queensland, in 1881.

In 1898 he was employed by the Bank of New South Wales and over the next eleven years, Hilder worked as a clerk in various branches within New South Wales.

In 1904 he was transferred to the Sydney branch of Waverley, a move that enabled him to enrol in evening classes at the Julian Ashton Art School. He enrolled under the pseudonym of 'Anthony Hood' and used this name to sign works between 1904 and 1908.

Hilder resigned from the bank in early 1909, primarily due to health reasons, but also to concentrate on watercolour painting. He was no doubt encouraged by his success at the 1907 exhibition of the New South Wales Society of Artists where he exhibited and sold twenty-one watercolours. The exhibition marked the beginning of his public career as an artist. From 1909, JJ Hilder dedicated himself to painting. He completed numerous painting trips around New South Wales to areas including Richmond, Valley Heights, Berowra Creek, Lake Macquarie and Dora Creek.

In 1914, Hilder's first Melbourne solo exhibition, comprising fifty-three watercolours, was held at the Fine Art Society's Gallery.

After JJ Hilder's death at Hornsby in 1916, a memorial exhibition was held at the New South Wales Society of Artists. Dr Ewing lent two works to this exhibition: The bridge (cat. 40; fig. 31, p. 63) and Children playing (cat. 41; fig. 32, p. 64). A memorial exhibition was also held in Melbourne in 1917 to which Dr Ewing lent four works.
Frances Hodgkins

Born in Dunedin in 1869, Frances Hodgkins received early artistic instruction from her father, an amateur landscape painter. She first exhibited at art societies in Dunedin and Christchurch in 1890. Hodgkins attended the classes of Giolamo Nerli in 1893 and studied at the Dunedin School of Art from 1895–96. In August 1896 she began teaching private art classes.

In early 1901 Frances Hodgkins departed Dunedin for the United Kingdom and Europe where she travelled extensively through England, France, Holland, Belgium and Morocco. She exhibited at the Royal Academy in 1903–05.

Hodgkins returned to New Zealand in 1904 for a period of almost two years before departing for Europe in early 1906. She travelled to Italy, France and Holland and settled in Paris in November 1908 where she taught at Colarossi’s Academy and established her own painting school (1910–12).

In October 1912, Frances Hodgkins returned to New Zealand with numerous watercolours. She held solo exhibitions in Melbourne, Sydney, Adelaide, Dunedin and Wellington. Hodgkins exhibited seventy-four works at the Theosophical Society’s Rooms, Melbourne, in November 1912, including Rosamond (cat. 45; fig. X, p. 30). The Journal of the VAS (1 December 1912) reported that Hodgkins’ Melbourne exhibition was one of the highlights of the year.

Hodgkins returned to the United Kingdom and Europe in October 1913 where she remained for the rest of her life. After working and teaching in St Ives, France, Manchester, London, Spain and Wales, she settled in Dorset where she died in 1947.

Constance Jenkins (Macky)

Born in Melbourne in 1883, Constance Jenkins studied at the NGV Art School. She enrolled in the School of Design in 1901 and two years later was admitted to the School of Painting (1903–08).

During her student years, Jenkins exhibited at the NGV Art School exhibitions and with the VAS. She also won several awards at the First Australian Exhibition of Women's Work held in Melbourne in 1907.

In 1908 Jenkins became the first woman to win the NGV Travelling Scholarship, which supported two years of overseas studies. Jenkins travelled to Paris where she studied at the Académie Julian in 1909 and then completed further studies in London and Italy. She exhibited at the Old Salon in 1910 and the Royal Academy in 1911. It is likely that My lady pincushion (daylight) (cat. 10; fig. IV, p. 24) was completed during Jenkins' scholarship years abroad.

In 1912 Constance Jenkins returned to Melbourne where she held her first solo exhibition at the Athenaeum Hall. Among the ninety-six exhibited works were two versions of My lady pincushion – one by daylight and the other by candlelight.

Later that year, Jenkins departed Melbourne for the United States, where she married Spencer Macky, a fellow student from the NGV Art School.

The Mackys settled in San Francisco where Jenkins taught at the San Francisco Institute of Fine Arts. She continued to exhibit and was a founding member of the San Francisco Society of Women Artists (1925).

Constance Jenkins died in San Francisco in 1961.
Lionel Lindsay

Lionel Lindsay was born in Creswick, Victoria, in 1874. Lindsay worked as a staff artist on the Melbourne publication HAWKLET and studied at the NGV Art School (mid-1890s). In the late 1890s – early 1900s he contributed to various newspapers and magazines including The Free Lance, The Tocsin, The Clarion and The Daily Telegraph. He exhibited at the VAS in 1895–96 and 1901.

Inspired by the etchings of John Shirlow, Lindsay’s first etched works were completed in 1896. In 1902 Lindsay travelled to Spain and on his return to Australia in 1903, he settled in Sydney and devoted himself to the art of etching, through his own artistic practice and as a writer for journals such as Art in Australia.

Lionel Lindsay’s first exhibited etchings, at the 1907 exhibition of the New South Wales Society of Artists, were well received and led to a renewed interest in the art of etching in Australia. Articles and images by Lindsay appeared in numerous publications including The Bulletin (1903), The Lone Hand (1907–15, 1919) and The Evening News, Sydney (1903–26). He also wrote several publications including the anti-modernist Artified Art (1942).

Lindsay was a foundation member and inaugural president of the Australian Painter-Etchers’ Society (1921–24), and trustee of the Art Gallery of New South Wales (1918–29 and 1934–49). He was awarded a New South Wales Society of Artists medal in 1937 in acknowledgement of his contributions to Australian art, and was knighted in 1941.

Lionel Lindsay died at Hornsby, New South Wales, in 1961.

Norman Lindsay

Norman Lindsay was born in Creswick in 1879. In 1895, he travelled to Melbourne to work with his brother Lionel on the HAWKLET, and over the next few years, he contributed illustrations to The Free Lance, The Tocsin and The Rambler.

Lindsay attended life classes at the NGV Art School (c. 1897) and exhibited at the VAS in 1896 and 1898. During the summer of 1897–98, he and Lionel lived at the artists’ colony, Charterisville.

In 1901 Lindsay moved to Sydney to work as a staff artist for The Bulletin. In 1907, with the assistant editor of this publication, Frank Fox, Lindsay devised The Lone Hand, a monthly publication dedicated to Australian literature and art. Lindsay contributed regularly to The Lone Hand until 1917. Untitled [Doctor Death] (cat. 46; fig. 36, p. 66) was one of five drawings by Lindsay illustrating the script ‘Doctor Death, a morality in one act’ by Arthur H Adams (The Lone Hand, July 1909).

Lindsay travelled to London in 1909 and spent fifteen months abroad. He returned to Sydney in early 1911 and in 1912 settled at Springwood in the Blue Mountains outside Sydney. He continued to contribute to The Bulletin, and after the war turned increasingly to the medium of watercolour, as seen in works such as Ballet (cat. 47, fig. 37, p. 67). One of his best-known works, The Magic Pudding, was also published at this time.

Lindsay’s artistic and literary output over the following decades was prolific. He died at Springwood in 1959 and bequeathed the property, its furniture and collections to the National Trust of Australia (New South Wales).
John Longstaff

John Longstaff was born in Clunes in 1862. He studied at the School of Design, NGV Art School in 1882 and the School of Painting from 1883–87.

In his final year, Longstaff was awarded the first NGV Travelling Scholarship. He departed Melbourne for Paris in 1888 where he studied at Cormon's atelier and Colarossi's Academy. He spent a brief period in London before returning to Australia in 1894.

In Melbourne, Longstaff received several portrait commissions and subsidised this work by designing trade advertisements. In 1901 he was commissioned to complete an historical painting under the terms of the NGVGilbee Bequest, which required his return to England.

Apart from a brief visit to Australia in 1911, John Longstaff remained in England for twenty years, establishing himself as a portrait painter and receiving numerous commissions. He was appointed an official war artist with the AIF in France during the First World War.

In 1921 Longstaff returned to Australia. His extensive artistic involvements and achievements include: president of the VAS (1925) and regular exhibitor with the Society; winner of the Archibald Prize (1925, 1928, 1929, 1931 and 1935); trustee of the NGV (1927–41); knighthood (1928); and foundation member and first president of the Australian Academy of Art (1937).

John Longstaff was also a member of the Melbourne Savage Club (1900–22, 1929–32) and it is possible that the portrait of Dr Ewing was commissioned through this association. Longstaff attended the wedding of Dr Ewing’s daughter in 1930, suggesting an ongoing friendship between artist and patron.

He died in Melbourne in 1941.

Arthur Loureiro

Arthur Loureiro was born in Oporto, Portugal, in 1853. He studied at the Escola Pintura do Porto and in 1873 entered the Academia Portuguesa de Belas-Artes, Lisbon. In 1875 he gained private sponsorship to study in Lisbon, Madrid, Florence and Rome (1876–79).

Loureiro returned to Lisbon in 1879 and won a government travelling scholarship. He enrolled at the Ecole des Beaux-Arts in 1880 and painted plein air in the countryside around Paris. In 1882 Loureiro moved to a cottage at Broiles in the forest of Fontainebleau, south of Paris. He completed the painting Broiles (cat. 12; fig. V, p. 25) at this time.

Due to poor health, Loureiro travelled to Australia and after a brief period in Hobart, he arrived in Melbourne in 1885. Based in Melbourne for almost twenty years, Loureiro contributed extensively to the city’s artistic activities. He was a founding member (1886) and council member (1887) of the AAA; exhibited at the inaugural exhibition of the AAA in 1886 and again in 1887; was a council member of the VAS (1888–93, 1896–1902); and exhibited at the VAS (1886, 1890, 1892–95, 1898 and 1904).

Loureiro was the head of the art department at Presbyterian Ladies’ College and taught at Genazzano College, Kew. His standing in Melbourne was such that in 1891 he was put forward as a candidate for the position of Director of the NGV. He declined the nomination due to ill health.

Loureiro returned to Portugal in 1904 where he died in 1932.
**Frederick McCubbin**

Born in Melbourne in 1855, Frederick McCubbin studied at the Artisans' School of Design, Carlton (1867–70), and then at the School of Design (1872–82) and School of Painting (1877–78 and 1882–86) of the NGV Art School. In 1888 he was appointed Drawing Master of the NGV Art School, a position he held until his death.

McCubbin was an active participant in Melbourne's cultural organisations and made a significant contribution to the development of Australian art. In 1885, with former students from the NGV Art School, Tom Roberts and Louis Abrahams, McCubbin established an artists' camp at Box Hill, later to be known as the Heidelberg School.

Frederick McCubbin exhibited at the Victorian Academy of Arts (1876, 1879–82); was a committee member of the break-away group, the Australian Artists' Association, in 1886, and exhibited with this group before they merged with the VAA to form the VAS in 1888. McCubbin was president of the VAS (1893, 1902–04, 1909–09, 1911–12) and a regular exhibitor with the Society.

Many of McCubbin's works feature family members and locations in and around Melbourne. *Untitled [Sheila]* (cat. 14; fig. VI, p. 26) depicts McCubbin's young daughter in the scullery at Fontainebleau, the McCubbin family property at Mount Macedon. *A frosty morning* (cat. 13; fig. 8, p. 16) was painted while McCubbin resided at Kensington Road, South Yarra.

Frederick McCubbin was a member of the Melbourne Savage Club from 1900–06 and 1914–17.

He died in South Yarra in 1917.

**Max Meldrum**

Duncan Max Meldrum was born in Edinburgh in 1875 and arrived in Australia with his family in 1889. He completed studies in the School of Design at the NGV Art School (1892–95) and School of Painting (1895–99). In 1899 Meldrum was awarded the NGV Travelling Scholarship.

In 1900 Meldrum travelled to Europe where he enrolled in the day classes at the Académie Julian and the evening classes at Colarossi's Academy. He made copies of works in the Louvre and painted in the village of Pacé, near Rennes, Brittany. Meldrum exhibited at the New Salon and in 1908 was elected an associate. He remained in France for thirteen years and returned to Melbourne in 1912.

Soon after his return, Meldrum exhibited 100 works at the Athenaeum Gallery. Most had been completed in France, including *La route de Petit Benefice* (cat. 15; fig. 9, p. 16) and *Coucher de soleil* (cat. 16; fig. VII, p. 27).

Max Meldrum was a founding member of the Australian Art Association (1912); exhibited at the VAS between 1910 and 1917 and was the president of the VAS in 1917.

He established the Meldrum School at his studio in 1917, where he taught his theories of painting based on tonalism. He gathered a strong following in his teachings and in the early 1930s conducted lectures in the United States. Meldrum was a trustee of the NGV (1937–45) and won the Archibald Prize in 1939 and 1940.

He died in Melbourne in 1955.
Edward Officer

Edward Cairns Officer was born near Swan Hill in 1871. He studied at the NGV Art School in the School of Design (1893–94) and the Melbourne Art School of E Phillips Fox and Tudor St George Tucker.

Officer departed Melbourne in 1895 and continued his artistic training at the Académie Julian in Paris. He was abroad for a period of five years during which he received guidance from the French landscape painter and engraver Henri-Joseph Harpignies. Officer worked at Etaples, on the north-west coast of France, and in the region of Normandy where he completed *Autumn in Normandy* (cat. 17; fig. 10, p. 17).

Edward Officer returned to Melbourne in 1900 and then settled at the family property Kallara in New South Wales. In 1903 he was awarded the Wynne Prize for landscape painting. He held an exhibition of landscapes in 1906 at the Guild Hall, Melbourne, which included views of Kallara, Normandy, Tasmania and Victoria.

Officer was a council member of the VAS (1911–12), exhibited with the VAS intermittently between 1894 and 1911, and was inaugural president of the Australian Art Association (1912). In 1918 Officer was appointed a trustee of the NGV, a position he held until his death.

During the First World War, Edward Officer contributed to the activities of the Red Cross and donated the proceeds from war-time exhibitions of his work to the organisation. He was a member of the Melbourne Savage Club (1911–21) and died at Macedon, Victoria, in 1921.

John Ford Paterson

Born in Dundee, Scotland, in 1851, John Ford Paterson studied at the Royal Scottish Academy Schools, Edinburgh, and exhibited at the Academy (c. 1869–71).

He migrated to Australia and arrived in Melbourne in 1872. Paterson was based in Melbourne for a period of three years, during which time he developed a friendship with Louis Buvelot. Paterson was influenced by Buvelot’s practice and adopted the *plein air* method of working that the Swiss artist is credited with introducing to Australia.

John Ford Paterson returned to Edinburgh in 1875 where he studied landscape painting. He remained in Great Britain for nine years and returned to Australia in 1884 to live permanently. In Melbourne, Paterson renewed his friendship with Buvelot and focused his artistic practice on the depiction of Australian landscapes. He also worked with members of the Heidelberg School.

In the 1890s, Paterson encountered financial difficulties and turned to poultry farming at Ringwood, east of Melbourne. It is likely that *Evening at Croydon* (cat. 18; fig. VIII, p. 28) was painted during this period.

Paterson was an exhibiting member of the Victorian Academy of Arts and a founding member (1886) and treasurer (1887) of the AAA. He was also actively involved with the VAS as a founding member (1888), president (1902) and regular exhibitor until his death. He was a trustee of the NGV from 1903–12 and a member of the Melbourne Savage Club from 1900–12.

John Ford Paterson died in Melbourne in 1912.
Henri van Raalte

Born in London in 1881, Henri van Raalte studied at St John’s Wood School of Art and the Royal Academy Schools. In 1901 he was elected an Associate of the Royal Society of Painter-Etchers and Engravers. He exhibited at the Royal Academy from 1901–03, and in 1907, 1910 and 1920.

Van Raalte migrated to Western Australia in 1910 and spent four years working in the timber industry in the south-west of Western Australia. During this time, he developed an affinity with the Australian landscape, images of which featured in his later etched works.

In 1914 Henri van Raalte settled in Perth. He conducted private art classes, taught at several of the city’s secondary schools and established the Perth School of Art in 1920. His standing in Perth was such that in 1916 residents initiated a subscription fund to buy him a printing press.

He was a member of the West Australian Society of Arts and a founding member of the break-away group, the Western Institute of Arts (1920–21). Van Raalte was also a founding member of the Australian Painter-Etchers’ Society (1920).

In 1922 van Raalte was appointed curator of the Art Gallery of South Australia, a position he held until 1926. He was a council member of the Royal South Australian Society of Arts and was the first president of the United Arts Club, Adelaide (1923).

After his resignation from the Art Gallery of South Australia Henri van Raalte moved to Second Valley, South Australia, where he died in 1929.

Arthur Streeton

Arthur Streeton was born at Mount Duneed, Victoria, in 1867. He studied at the School of Design at the NGV Art School from 1882–88 and School of Painting in 1888.

In 1886, a chance meeting with Tom Roberts at Mentone resulted in Streeton joining the members of the Heidelberg School and in 1889 he exhibited forty works at the group’s 9 by 5 Impression Exhibition.

In 1893 Streeton travelled to Sydney where he painted at Sirius Cove, Mosman. He remained in New South Wales for approximately three years and in 1897 departed for England, settling in London.

In 1907 he returned to Australia for a year. He spent several months in Sydney where he completed a series of works depicting the harbour area. He returned to this area again in 1926.

Arthur Streeton returned to London and in 1906 made two visits to Venice where he completed The domes of St Mark’s (cat. 20; fig. 11, p. 18).

He was appointed an official war artist in 1918 and returned to Australia in 1923 where he settled permanently in Victoria.

Although absent from Australia for extended periods, Arthur Streeton contributed significantly to the development of Australian art. He exhibited at the VAA; was a founding member of the AAA (1888); a council member of the VAS and exhibited intermittently with the Society between 1888 and 1924. He was also a member of the Melbourne Savage Club from 1907 to 1940. He was knighted in 1937, and died at Olinda in 1943.
Alf Vincent

Alf Vincent was born in Launceston in 1874. He received no formal training and styled his early drawings on the techniques of Phil May, black-and-white artist for The Bulletin, Sydney (1886–88). In 1892 Vincent’s drawings and caricatures were first published in Skits: A Memento from the Tasmanian Exhibition, Launceston, 1891–92 (lithographed and printed by James Brickhill, Launceston, 1892).

Vincent arrived in Melbourne in 1894 at the age of twenty. In December 1896 he was appointed to the staff of Melbourne Punch where he was responsible for the main cartoon page.

In 1898 Alf Vincent was invited to join the staff of The Bulletin. From his Collins Street studio, he contributed to the ‘Melbourne page’ of the Sydney-based publication. He completed numerous cartoons and caricatures of Melbourne city life and identities.

Vincent collaborated on the illustrations for the first edition of AH Davis’s On Our Selection (1899), in which the characters of Dad and Dave took on a visual form for the first time. As a staff artist on The Bulletin, he also produced images for the monthly publication The Lone Hand, from its first issue in May 1907 until 1913.

Vincent was a member of the Melbourne Savage Club from 1900–15 and illustrated the program covers for the club’s regular smoke-nights.

Alf Vincent died in Manly in 1915.

Charles Wheeler

Born in Dunedin, New Zealand, in 1881, Charles Wheeler arrived in Melbourne in 1891.

In 1895 he was apprenticed to the lithographic firm of Charles Troedel & Co. and simultaneously took night classes in drawing at the Melbourne Working Men’s College. He studied at the School of Design (1898 and 1901), drawing classes (1902–04) and School of Painting (1905–07) at the NGV Art School. He exhibited at the VAS from 1907–11.

In April 1912 Wheeler travelled to London. He remained abroad for eight years and spent time in Paris, Madrid and Holland. With the outbreak of war, Wheeler enlisted with the Royal Fusiliers and in 1916 was awarded the Distinguished Conduct Medal. His artistic output during the war was minimal.

In 1920 Wheeler returned to Melbourne. He was employed as a drawing instructor at the life classes of the Working Men’s College and in 1927 was appointed assistant instructor at the Drawing School of the NGV Art School (1927–34). He was promoted to drawing master (1935–39) and painting master and head of Art School (1939–45).

Charles Wheeler was a council member of the VAS (1924–25) and exhibited in 1921, 1923–36 and 1939. He won the Archibald Prize in 1933. He was a member of the Melbourne Savage Club from 1911–77.

Winter morning, Trawool (cat. 22; fig. 13, p. 19) depicts the countryside near Seymour, Victoria, and was given to Dr Ewing by the artist.

Walter Withers

Walter Withers was born in Staffordshire in 1854. He studied at the Royal Academy from 1870 to 1882. Withers arrived in Victoria in 1883 and worked as a jackeroo in the Western Districts for approximately eighteen months. He moved to Melbourne in mid-1884 where he was employed as a draughtsman and attended life classes at the NGV Art School (1884–87).

In May 1887 Walter Withers departed Melbourne for London. He settled in Paris in late 1887 and studied at the Académie Julian (1887–88).

Withers returned to Melbourne in late 1888 after the offer of a commission from the lithographic printers Ferguson & Mitchell. He painted at Eaglemont with artists of the Heidelberg School, and in 1890 moved to Charterisville, East Ivanhoe, where he established an artists’ colony.

He exhibited at the inaugural exhibition of the AAA (1886); was a regular exhibitor at the VAS (1888–1911); a member of the VAS council (1892–1912) and president (1904–05). He was a founding member of the Australian Art Association (1912) and a trustee of the NGV (1912–14). In 1897 he won the inaugural Wynn Prize for landscape painting and was awarded this prize again in 1900.

In 1903 Walter Withers settled at Eltham, an area depicted in many of his later works. As his health deteriorated, he rediscovered the medium of watercolour in which he produced numerous works in his later years.

Walter Withers was a member of the Melbourne Savage Club from 1900 until his death in Eltham in 1914.

Blamire Young

William Blamire Young was born in Yorkshire in 1862. He graduated from Cambridge University with a degree in mathematics in 1884 and the following year was appointed mathematics master at Katoomba College, New South Wales. He remained in this position until the closure of the college in 1893, when he returned to England and studied at Herkomer’s Art School, Bushey.

In 1895 he returned to Australia and settled in Melbourne. He worked in advertising and poster design – an interest that developed after his studies at Herkomer’s. Young exhibited annually at the VAS from 1901–07 and was a VAS council member from 1908–09.

In 1910 Young held his first solo exhibition in Melbourne at the Guild Hall. The exhibition was highly successful and was followed by exhibitions in Adelaide and Melbourne in 1911. He visited Tasmania in 1912 and completed numerous works including Myrtles and Pines, Tasmania (cat. 53, fig. 42, p. 70). Watercolours from this trip were exhibited in Sydney and Melbourne later that year.

In December 1912 Young departed for England. During the First World War he served as a weapons instructor and after the war he exhibited at the Royal Academy (1918–22). Young returned to Australia in 1923. He exhibited with the New South Wales Society of Artists, the AAA and the VAS. He was a committee member of the Australian Watercolour Institute (1924) and art critic for The Herald, Melbourne (1929–34).

Blamire Young was a member of the Melbourne Savage Club in the early 1900s and again from 1927 to 1932. He died in Melbourne in 1935.

Lisa Sullivan acknowledges the editorial assistance of Belinda Nemecek

Key sources
fig. 14, cat. 23
Penleigh Boyd, *The Backwater* 1910
watercolour on paper, 28.6 x 42.0 cm (sight)

fig. 15, cat. 24
Louis Buvelot, *[Walespool] at Coleraine* 1867
pencil on paper, 21.0 x 42.4 cm (sight)
fig. 16, cat. 26
Louis Buvelot, The creek 1877
watercolour on paper, 25.6 x 34.4 cm (sight)

fig. 17, cat. 26
Charles Conder, Untitled (A Christmas card) c. 1886
oil on cardboard and ink on paper, card 9.9 x 13.9 cm (sheet)
letter 13.2 x 12.4 cm (sheet)
fig. 18, cat. 27
David Davies Market at Dieppe c. 1920
watercolour on paper, 24.0 x 28.6 cm (sight)

fig. 19, cat. 28
Harold Herbert The beach 1922
watercolour and pencil on paper, 33.6 x 42.0 cm (sight)
fig. 20, cat. 29
watercolour on paper, 34.7 x 51.9 cm (sight).

fig. 21, cat. 30
Harold Herbert. *Sunburst* 1937.
watercolour on paper, 32.6 x 31.6 cm (sight).
fig. 22, cat. 31
Harold Herbert Eldon 1940
watercolour on paper, 49.9 x 56.7 cm (eight)
fig. 23, cat. 32
Hans Heysen Venetian door and wellhead c. 1902
watercolour on paper, 35.0 x 22.2 cm (sight)
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fig. 24, cat. 33
Hans Heysen Moonlight c. 1904–08
watercolour on paper, 38.7 x 39.4 cm (sight)
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fig. 26, cat. 34
Hans Heysen
La ferme 1912
watercolour on paper, 26.3 x 31.3 cm
© Hans Heysen, 1912/Licensed by VISCOPY, Sydney 2002

fig. 26, cat. 35
Hans Heysen
Gum tree 1912
pencil and crayon on paper, 30.2 x 21.8 cm (sight)
© Hans Heysen, 1912/Licensed by VISCOPY, Sydney 2002
fig. 27, cat. 36
Hans Heysen Gums in morning light c. 1912
watercolour on paper, 37.5 x 30.9 cm (sight)
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Fig. 26. cat. 37
Hans Heysen  *The river bend* 1922
watercolour on paper, 49.5 x 63.5 cm (sight)
© Hans Heysen, 1922/Licensed by VISCOPY, Sydney 2002.
fig. 29, cat. 39
Hans Heysen Untitled [Landscape] c. 1820s
watercolour on paper, 29.5 x 38.7 cm (sight)
© Hans Heysen, 1920/Licensed by VISCOPY, Sydney 2002
fig. 30, cat. 30
Hans Heysen *Red Hills of Arcoona, Flinders Ranges* 1933 
watercolour on paper, 31.0 x 40.0 cm (sight)
© Hans Heysen, 1933/Licensed by VISCOPY, Sydney 2002

fig. 31, cat. 40
JJ Hilder *The Bridge* c. 1909–14
watercolour on woven paper, 30.1 x 57.0 cm (sight)
fig. 52, cat. 41
JH Höder Children playing c. 1909–14
watercolour on paper, 20.4 x 20.4 cm (sight)

fig. 53, cat. 42
JH Höder The island trader c. 1909–16
watercolour on paper, 92.3 x 71.0 cm (sight)
fig. 34, cat. 43
JJ Hilder Landscape sketch – top of the hill c. 1909–16
watercolour on paper, 12.3 x 29.4 cm (sight)

fig. 35, cat. 44
JJ Hilder The close of the day c. 1909–16
watercolour on paper, 13.6 x 17.8 cm (sight)
fig. 36. cat. 46
Norman Lindsay Untitled (Doctor Death) c. 1909
wash and pencil on paper, 29.7 x 22.5 cm (sight)
Reproduced courtesy the estate of the artist
fig. 37 cat. 47
Norman Lindsay Ballet 1918
watercolour on paper, 45.7 x 39.3 cm
Reproduced courtesy the estate of
fig. 38, cat. 48
Arthur Streeton The Tintoretto fan c. 1920
watercolour on silk, 25.6 x 55.2 cm (irreg.)

fig. 39, cat. 49
Arthur Streeton Sleeping beauty fan c. 1920
watercolour on silk, 30.0 x 62.2 cm (irreg.)
fig. 40, cat. 50
All Vincent Luxor 1911
watercolour on cotton canvas, 42.5 x 28.5 cm (sight)
fig. 41, cat. 51
Walter Withers  White gums 1907
watercolour on paper, 23.3 x 21.4 cm (sight)

fig. 42, cat. 53
Blairmore Young Myrtles and pines, Tasmania c. 1912
watercolour on paper, 23.0 x 19.4 cm (sight)
fig. 44, cat. 55
Henri van Raalte Banks of the Blackwood c. 1916–20
aquatint, 39.6 x 43.0 cm (plate)

fig. 45, cat. 58
Henri van Raalte The crosscut 1920
drypoint etching, 18.4 x 22.4 cm (plate)

fig. 43, cat. 54
Lionel Lindsay The ironmonger's shop c. 1921
etching, 10.3 x 12.0 cm (plate)
Reproduced by permission of the National Library of Australia
catalogue

Lisa Sullivan
Oil paintings

Rupert Bunny
born Australia 1864, died Australia 1947

1 The new step c. 1908–11
fig. I, p. 21
oil on canvas
88.6 x 62.9 (sight), 106.5 x 90.3 x 11.0 (frame)
signed lower right corner 'Rupert CW. Bunny'
1908.0002

Exhibition

The new step
- Athenaeum Hall, Melbourne, 24 July – 14 August 1911, Exhibition of Pictures by Rupert Bunny, no. 11, A new step, 40 guineas
- National Gallery of Victoria, Melbourne, 1915, Loan Exhibition of Australian Paintings, no. 10, The new step, lent by Dr Ewing
- Union House, University of Melbourne, 1918, Catalogue of the Ewing Art Gallery (1918 catalogue), no. 23, The dance step

Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Athenaeum Hall, Melbourne, 1911 (although title of work incorrectly quoted).

Nicholas Chevalier
born Russia 1829, died England 1902

2 Buffalo Range from the west 1882
fig. II, p. 22
oil on milled board
39.5 x 54.1 (sight), 57.0 x 75.0 x 6.5 (frame)
signed and dated lower right corner N. Chevalier 1882
1938.0003

Exhibition
1938 catalogue, no. 34, Buffalo Range from the west
1981 catalogue, no. 2, Buffalo Range from the west

Acquisition by Dr Ewing
Unknown

David Davies
born Australia 1864, died England 1939

3 Hillside, Templestowe c. 1893–96
fig. I, p. 12
oil on canvas on plywood
44.4 x 39.4 (sight), 54.7 x 40.6 x 6.0 (frame)
signed lower right corner 'D. DAVIES'
1938.0004

Exhibition
- 1938 catalogue, no. 37, Hillside at Templestowe
- 1981 catalogue, no. 3, Hillside at Templestowe

Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Fine Art Society's Gallery, Melbourne, 1926. This is supported by the presence of a 1926 exhibition catalogue in the Ewing Papers.

E Phillips Fox
born Australia 1865, died Australia 1915

4 Rocks and sea c. 1911
fig. 2, p. 12
oil on canvas
36.2 x 44.0 (sight), 52.4 x 59.8 x 5.0 (frame)
signed lower right corner 'E. Phillips Fox'
1938.0005

Exhibition
Athenaeum Hall, Melbourne, 17 June – 4 July 1913, Catalogue of Pictures by E Phillips Fox, no. 62, Rocks and sea, 15 guineas
- Athenaeum Hall, Melbourne, 29 February 1916, Catalogue of Pictures by the Late E Phillips Fox, no. 70, Rocks and sea, 20 guineas – Ewing Papers, 2592/2 (c) – annotated in black ink 'X' to left of catalogue entry
- Galleries of Anthony Hornden & Sons Ltd, Sydney, 1–16 October 1925, Catalogue of an Exhibition of Oil Paintings by the Late E Phillips Fox and Ethel Carrick, no. 5, Rocks and sea, 30 guineas
- Athenaeum Art Gallery, Melbourne, 27 February – 10 March 1934, Exhibition of Paintings by the Late E Phillips Fox and Ethel Carrick, no. 23, Rocks and sea, 30 guineas
- 1938 catalogue, no. 39, Rocks and sea
- 1981 catalogue, no. 4, Rocks and sea

Acquisition by Dr Ewing
1981 catalogue suggests purchased from an E Phillips Fox exhibition, 1916. This is supported by the presence of an annotated 1916 exhibition catalogue in the Ewing Papers.

AH Fullwood
born England 1863, died Australia 1930

5 An English garden, Crowhurst c. 1901–18
fig. 3, p. 13
oil on panel
22.8 x 34.6 (sight), 49.8 x 59.6 x 3.0 (frame)
signed and inscribed lower right corner 'AF CROWHURST'
1938.0006

Exhibition
New Gallery, Melbourne, 28 April – 11 May 1926, Exhibition of Pictures by A Henry Fullwood, no. 2, An English garden, 20 guineas
- 1938 catalogue, no. 39, An English garden
- 1981 catalogue, no. 5, An English garden (Crowhurst, England)

Acquisition by Dr Ewing
Bernard Hall
born England 1859, died England 1935

6 Dining room interior c. 1910–19
oil on canvas
60.3 x 39.7 (sight), 78.8 x 58.5 x 7.5 (frame)
signed lower right corner ‘B. Hall’ 1938.0003

Exhibition
– Athenaeum Hall, Melbourne, 13–26 June 1919, Catalogue of Paintings by L. Bernard Hall, no. 52, Dining-room interior – Ewing Papers, 2590/1 (i) – annotated in black ink ‘(Ld. Hall)’ with arrow pointing to price area
– 1938 catalogue, no. 21. Interior, Dining room
– 1991 catalogue, no. 7. Interior, the dining room
(Dining room interior)

 Acquisition by Dr Ewing
1991 catalogue suggests purchased from the Athenaeum Hall, Melbourne, 1919. This is supported by the presence of an annotated 1919 exhibition catalogue in the Ewing Papers.

7 Despair c. 1916
oil on canvas
100.0 x 75.5 (sight), 140.8 x 116.0 x 10.0 (frame)
signed lower right corner ‘B. Hall’ 1938.0006

Exhibition
– Victorian Artists’ Society (VAS), Melbourne, 25–28 May 1891, VAS Twenty-first Annual Exhibition, no. 22, The suicide
– Athenaeum Hall, Melbourne, 13–26 June 1919, Catalogue of Paintings by L. Bernard Hall, no. 26, The suicide, 300 guineas – Ewing Papers, 2590/1 (i) – annotated in black ink ‘ – – – ’ to right of title and ‘ – – – ’ to right of price
– Anthony Hordern & Sons Ltd, Fine Art Galleries, Sydney, 1–16 October 1919, Catalogue of Paintings by Mr L. Bernard Hall, no. 31, The suicide, lent by Dr Ewing
– National Gallery of Victoria, Melbourne, 1925, Loan Exhibition of Australian Paintings, no. 151, The suicide, lent by Dr Ewing
– 1938 catalogue, no. 20. Despair
– 1991 catalogue, no. 6. Despair (The suicide)

 Acquisition by Dr Ewing
1991 catalogue suggests purchased from the Athenaeum Hall, Melbourne, 1919. This is supported by the presence of an annotated 1919 exhibition catalogue in the Ewing Papers.

Note
Despair was originally shown as The suicide; the title was altered, with the artist’s consent, by Dr Ewing.’ (1938 catalogue, p. 20).
Dr Ewing also referred to this work as A study in line and color, as noted in the 1930 article ‘Melbourne’s private art galleries. Dr Ewing’s collection,’ The Age, 1 March 1930, p. 7.

Hans Heysen
born Germany 1877, died Australia 1968

8 Meadowsweet 1901
oil on canvas on cardboard
24.0 x 32.5 (sight), 35.0 x 38.5 x 5.0 (frame)
signed and dated lower left corner ‘H. H. 1901’, signed lower right corner ‘HANS HEYSEN’ 1938.0010

Exhibition
– Guild Hall, Melbourne, August 1908, Exhibition of Painting by Hans Heysen, no. 135, Meadow sweet, £5 6.0 – Ewing Papers, 2592/1 (i) – annotated in pencil ‘On Wemyss property – – – ’ to right of title
– 1938 catalogue, no. 6. Meadowsweet

 Acquisition by Dr Ewing
1991 catalogue suggests purchased from the Guild Hall, Melbourne, 1908. This is supported by the presence of an annotated 1908 exhibition catalogue in the Ewing Papers.

9 River flats 1930
oil on canvas
44.1 x 59.7 (sight), 63.5 x 78.8 x 5.0 (frame)
signed and dated lower left corner ‘HANS HEYSEN 1930’ 1938.0009

Exhibition
1938 catalogue, no. 2. River flats
– 1991 catalogue, no. 9. River flats

 Acquisition by Dr Ewing
Unknown

Constance Jenkins (Macky)
born Australia 1863, died United States 1951

10 My lady pin cushion (daylight) c. 1909–11
oil on canvas
44.0 x 53.2 (sight), 60.2 x 69.6 x 6.0 (frame) 1938.0011

Exhibition
– National Gallery of Victoria, Melbourne, 14–25 May 1912, Constance L. Jenkins, no. 54, My lady pin cushion (daylight), 15 guineas
– National Gallery of Victoria, Melbourne, 1925, Loan Exhibition of Australian Paintings, no. 151, My lady pin cushion, lent by Dr Ewing
– 1938 catalogue, no. 36, My lady pin cushion
– 1991 catalogue, no. 10. My lady pin cushion

 Acquisition by Dr Ewing
1991 catalogue suggests purchased from the Athenaeum Hall, Melbourne, 1912.

John Longstaff
born Australia 1861, died Australia 1941

11 Dr Samuel Arthur Ewing c. 1922
oil on canvas
89.2 x 69.1 (sight), 108.6 x 88.6 x 6.0 (frame)
signed upper left corner ‘J. Longstaff’ 1938.0012

Exhibition
1938 catalogue, no. 22, Portrait of the donor of the collection
– 1991 catalogue, no. 11, Dr Samuel Arthur Ewing (Portrait of the donor)

 Acquisition by Dr Ewing
Unknown

74
Arthur Loureiro
born Portugal 1853, died Portugal 1932

12 Broilées 1882
oil on canvas
99.0 x 64.0 (sight), 128.5 x 93.8 x 8.5 (frame)
signed: inscribed and dated lower left corner "ARTHUR -
LOUREIRO - - BROLLES - 1882 -
1938.0013

Exhibition
- 1938 catalogue, no. 31, Near Bruges
- 1938 catalogue, no. 12, Near Bruges

Acquisition by Dr Ewing

Note
This work was completed at Broilées in the forest at Fontainebleau, France.

Frederick McCubbin
born Australia 1855, died Australia 1917

13 A frosty morning 1910
oil on canvas
49.5 x 74.8 (sight), 80.5 x 106.2 x 13.0 (frame)
signed and dated lower right corner "F. McCubbin 1910"
1938.0014

Exhibition
- 1938 catalogue, no. 46, Winter morning (Against the light,
viewed from Kensington Road, Tooran, looking towards Kaw)
- 1931 catalogue, no. 13, Winter morning

Acquisition by Dr Ewing

Note
1910 catalogue suggests purchased from the VAS exhibition at
the Athenaeum Gallery, Melbourne, 1910 (no. 47, A winter morning,
937.5 x 0). See also VAS, Melbourne, 27 September – 8 October
1910, Catalogue of the Paintings by the Late Frederick McCubbin,
no. 3, Winter morning, 100 guineas.

It should be noted however, that the work owned by Dr Ewing was
illustrated in James MacDonald’s The Art of F McCubbin, Lothian
Book & Publishing Co., Melbourne & Sydney, 1916, under the title
A frosty morning (p. 17, plate xvi). A work titled Winter morning
was also illustrated in this publication. According to McCubbin’s
biographer, Andrew Mackenzie, the artist assisted MacDonald with
the 1916 monograph suggesting that A frosty morning is the correct
title of this work.

14 Untitled [Shelia] c. 1912
oil on composition board
23.9 x 34.2 (sight), 52.6 x 62.8 x 11.0 (frame)
1938.0015

Exhibition
- 1938 catalogue, no. 47, The little housewife
- 1931 catalogue, no. 14, The little housewife

Acquisition by Dr Ewing

Note
The title and date of this work were assigned by Kathleen Mangan
(daughter of Frederick McCubbin) in September 1986. The subject is
Sheila McCubbin, the artist’s daughter, aged twelve. The setting is
the scullery at Fontainebleau, the McCubbin family property at Mount
Macedon, purchased in 1901. In 1912, the McCubbin family
was based in Melbourne and visited Fontainebleau on weekends and holidays.

Max Meldrum
born Scotland 1875, died Australia 1955

15 La route de Petit Benefice 1910
oil on canvas
70.5 x 57 (sight), 98.0 x 85.3 x 11.0 (frame)
signed lower left corner ‘M Meldrum’, signed and dated lower right corner ‘Meldrum 1910’
1938.0017

Exhibition
- 1938 catalogue, no. 24, La route de Petit Benefice
- 1931 catalogue, no. 10, La route de Petit Benefice

Acquisition by Dr Ewing

1931 catalogue suggests purchased from the Athenaeum Art Gallery,
Melbourne, 1915. This is supported by the presence of
an annotated 1913 exhibition catalogue in the Ewing Papers.

16 Coucher de soleil c. 1910
oil on canvas
29.1 x 34.9 (sight), 55.0 x 61.0 x 8.7 (frame)
signed lower left corner ‘M. Meldrum’
1938.0016

Exhibition
- 1931 catalogue, no. 25, Coucher de soleil
- 1931 catalogue, no. 17, Coucher de soleil

Acquisition by Dr Ewing

1931 catalogue suggests purchased from the Athenaeum Art Gallery,
Melbourne, 1915. This is supported by the presence of
an annotated 1913 exhibition catalogue in the Ewing Papers.

Edward Officer
born Australia 1871, died Australia 1921

17 Autumn in Normandy c. 1896–99
oil on canvas
52.7 x 63.8 (sight), 68.0 x 79.5 x 7.0 (frame)
signed lower left corner ‘E. Officer.’
1938.0019

Exhibition
- 1930 catalogue, no. 30, Autumn in Normandy
- 1931 catalogue, no. 18, Autumn, Normandy

Acquisition by Dr Ewing

John Ford Paterson
born Scotland 1851, died Australia 1912

18 Evening at Croydon c. 1890–1900
oil on canvas
55.0 x 39.8 (sight), 68.0 x 54.4 x 6.0 (frame)
1938.0020

Exhibition
- 1931 catalogue, no. 40, Evening at Croydon
- 1931 catalogue, no. 19, Evening at Croydon

Acquisition by Dr Ewing

1931 catalogue suggests purchased at the sale of the Baldwin
Spencer Collection, Melbourne, 1919.
Arthur Streeton  
born Australia 1867, died Australia 1943

19 Sydney Harbour at Cremorne c. 1907  
oil on wood  
10.0 x 62.5 (sight), 37.8 x 89.5 x 5.0 (frame)  
signed lower right corner ‘A STREETON’  
1938.0022

Exhibition  
1938 catalogue, no. 16, Sydney Harbour from Cremorne  
- 1981 catalogue, no. 21, Sydney Harbour at Cremorne  
(Sydney Harbour from Cremorne)

Acquisition by Dr Ewing  
Unknown  

Note  
It is possible that this painting was exhibited at the Fine Art Society’s Gallery, Melbourne, 15-26 March 1977, Arthur Streeton, an Exhibition of Oil Paintings, no. 23, Harbour from Moorman, 90 guineas.

20 The domes of St Mark’s 1908  
oil on canvas  
62.4 x 75.0 (sight), 86.8 x 90.4 x 7.5 (frame)  
inscribed and dated lower left corner ‘SAN MARCO 1908’, signed lower right corner ‘Arthur Streeton.’  
1938.0023

Exhibition  
VAS, Melbourne, June 1914. Catalogue, Mr Streeton’s Pictures, no. 17 (oil paintings), The domes of St Mark’s, 93 guineas  
- National Gallery of Victoria, Melbourne, 1929, Loan Exhibition of Australian Paintings, no. 24, Domes of St Maria, lent by Dr Ewing  
- 1938 catalogue, no. 17, Domes of St Mark. Viewed from the palace courtyard  
- 1981 catalogue, no. 22, Domes of St Mark (Viewed from the palace courtyard)

Acquisition by Dr Ewing  
Purchased from the VAS, Melbourne, 1914. Invoice dated 19 June 1914, Dr Ewing ... to Mr Arthur Streeton, Picture, No. 17 Domes of St Mark’s £33 0 0. Note: The Picture will be delivered on Monday June 22nd ... Paid by cheque No. 230 June 1914, Arthur Streeton [signed] — Ewing Papers, 2592.23 (a).

21 White Illic c. 1938  
oil on canvas  
59.3 x 49.0 (sight), 76.5 x 66.5 x 5.0 (frame)  
signed lower right corner ‘A STREETON’  
1938.0021

Exhibition  
Athenaeum Gallery, Melbourne, August 1938, Arthur Streeton’s Exhibition, Form and Colour, no. 21, White Illic, 50 guineas — Ewing Papers, 2592.21 (f) — annotated in pencil 'X' to left of catalogue number  
- 1938 catalogue, not listed — purchased after donation of collection in 1938  
- 1981 catalogue, no. 20, Untitled (Flowers)

Acquisition by Dr Ewing  
Purchased from the artist, 1938. See correspondence from Margaret Cutten to Frances Lindsay (Director, University of Melbourne Museum of Art), 23 August 1990 — MS 12963 Ethel Margaret Ewing Cutten Papers, La Trobe Australian Manuscripts Collection, State Library of Victoria (Cutten Papers), 3.5.

Charles Wheeler  
born New Zealand 1891, died Australia 1977

22 Winter morning, Trawool c. 1905-35  
oil on plywood  
29.3 x 39.6 (sight), 45.0 x 55.7 x 5.1 (frame)  
signed lower right corner ‘C. Wheeler’, inscribed upper left verso support ‘To Dr S.A. EWING from Charles Wheeler’, inscribed centre verso support ‘Winter Morning, Trawool’  
1938.0024

Exhibition  
1938 catalogue, no. 51, Winter morning, Trawool  
- 1981 catalogue, no. 33, Winter morning, Trawool

Acquisition by Dr Ewing  
Gift of the artist, date unknown

Watercolours and drawings

Penleigh Boyd  
born England 1890, died Australia 1923

23 The backwater 1910  
watercolour on paper  
28.6 x 42.0 (sight)  
signed and dated lower right corner ‘Penleigh Boyd 1910’  
1938.0025

Exhibition  
Guild Hall, Melbourne, 19 October 1910, Penleigh Boyd, Exhibition of Paintings, no. 72, The backwater, 12 guineas — Ewing Papers, 2592.01 (r) — annotated in black ink ‘sold’ to right of price  
- 1938 catalogue, no. 41, Backwater, Lydiard  
- 1981 catalogue, no. 24, Backwater, Lydiard

Acquisition by Dr Ewing  
1938 catalogue suggests purchased from the Guild Hall, Melbourne, 1910. This is supported by the presence of an annotated 1910 exhibition catalogue in the Ewing Papers, although the annotation ‘sold’ in this catalogue suggests that the work may have been purchased from this exhibition by someone other than Dr Ewing.

Louis Buvelot  
born Switzerland 1814, died Australia 1888

24 [Waterpool] at Coleraine 1867  
pencil on paper  
21.0 x 42.4 (sight)  
signed lower left corner ‘Louis Buvelot’, inscribed and dated lower right corner ‘at Coleraine 1867’  
1938.0027

Exhibition  
1938 catalogue, no. 33, Sketch (1867) for the painting ‘Waterpool at Coleraine’  
- 1981 catalogue, no. 36, Waterpool at Coleraine (Sketch for the painting Waterpool at Coleraine, National Gallery of Victoria Collection)

Acquisition by Dr Ewing  
Unknown

25 The creek 1877  
watercolour on paper  
25.0 x 34.4 (sight)  
signed, inscribed and dated lower left corner ‘L. Buvelot Happy new year 1877’  
1938.0026

Exhibition  
1938 catalogue, no. 32, The creek  
- 1981 catalogue, no. 30, The creek

Acquisition by Dr Ewing  
Unknown
Charles Conder
born England 1868, died England 1909

26 Untitled [A Christmas card] c. 1886
oil on cardboard and ink on paper
card 9.9 x 13.9 (sheet), letter 18.2 x 12.4 (sheet)
see inscription below
1938.0028
Letter:
Dear Uncle
I enclose a small landscape design, that, I did the day before yesterday after tea, I hope you think there is some improvement in handling and colouring, on the imaginary designs I used to produce a year or two ago.
I have an idea that it might be a good plan to visit Gibbs Sherrard the printers and ask to be employed as an artist for Christmas cards etc. they might give me a bill but there is the smallest chance of that.
I fear —
In haste believe me
Your affectionate nephew
Charles Conder
I have run out of varnish + so couldn’t make it look very bright —
Exhibition
1938 catalogue, no. 44. A Christmas card
1981 catalogue, no. 27. A Christmas card
Acquisition by Dr Ewing
Unknown

David Davies
born Australia 1864, died England 1939

27 Market at Dieppe c. 1920
watercolour on paper
24.0 x 28.6 (sight)
signed lower right corner "D. DAVIES"
1938.0009
Exhibition
1938 catalogue, no. 36. Market place, Dieppe
Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Fine Art Society’s Gallery, Melbourne, 1926. This is supported by the presence of a 1926 exhibition catalogue in the Ewing Papers.

Harold Herbert
born Australia 1891, died Australia 1945

26 The beach 1922
watercolour and pencil on paper
33.6 x 42.0 (sight)
signed and dated lower right corner "HAROLD B HERBERT 1922"
inscribed upper left verso "16-16 Th[e] Beach"
1938.0031
Exhibition
Fine Art Society’s Gallery, Melbourne, 14-26 March 1922, Exhibition of Water Colors by M. McNally and Harold B Herbert no. 67. The beach, 10 guineas – Ewing Papers, 25/92/1 (f)
1938 catalogue, no. 27, Grey day, Lorne
1981 catalogue, no. 29, Grey day Lorne
Acquisition by Dr Ewing
1981 catalogue suggests purchased directly from Herbert.

29 Golden sands 1928
watercolour on paper
34.7 x 51.9 (sight)
signed and dated lower right corner "HAROLD B. HERBERT 1928"
1938.0030
Exhibition
Fine Art Society’s Gallery, Melbourne, 6-16 June 1928, Harold B Herbert, Catalogue of Watercolours Depicting Parts of Phillip Island and the Valley of the Kiewa River, no. 2. Golden sands, 35 guineas
1938 catalogue, no. 26, Golden sands
1981 catalogue, no. 30, Golden sands
Acquisition by Dr Ewing
1981 catalogue suggests purchased directly from Herbert.

30 Sunburst 1937
watercolour on paper
32.6 x 31.8 (sight)
signed and dated lower right corner "HAROLD B HERBERT 1937"
inscribed verso backboard "Sunburst No 22"
1938.0032
Exhibition
Gallery of the Fine Art Society, Melbourne, 12-23 October 1937, Harold B Herbert, Catalogue, 1936-37, no. 22. Sunburst, 20 guineas
1938 catalogue, no. 26. Early summer, Bacchus Marsh
1981 catalogue, no. 29. Early summer, Bacchus Marsh
Acquisition by Dr Ewing
1981 catalogue suggests purchased directly from Herbert.

31 Eldon 1940
watercolour on paper
49.9 x 56.7 (sight)
signed and dated lower right corner "HAROLD B HERBERT 1940"
1938.0033
Exhibition
Seddon Galleries, Melbourne, 22 October – 1 November 1940, Catalogue, Harold Herbert, no. 33, Eldon, 45 guineas
1938 catalogue, note not listed – purchased by Dr Ewing in 1940
1981 catalogue, no. 32, Eldon
Acquisition by Dr Ewing
Purchased from the artist, 1940. See entry in Dr Ewing’s diary, October 1940. "Harold B Herbert, Eldon tree, Nov 7th 1940, £10 paid him, donated to Ewing Gallery" - Cutten Papers, 4.2.
Hans Heysen
born Germany 1877, died Australia 1968

32 Venetian door and wellhead c. 1902
watercolour on paper
30.0 x 22.2 (sight)
signed lower left corner 'HANS HEYSEN.'
1938.0040

Exhibition
- 1938 catalogue, no. 8, Venetian door and wellhead – Santa Maria delle Salute
- 1938 catalogue, no. 9, Venetian door and wellhead, Santa Maria della Salute

Acquisition by Dr Ewing
1931 catalogue suggests purchased from the Guild Hall, Melbourne, 1908. This is supported by the presence of an annotated 1908 exhibition catalogue in the Ewing Papers.

33 Moonlight c. 1904-08
watercolour on paper
30.7 x 39.4 (sight)
signed lower left corner 'HANS HEYSEN.'
1938.0038

Exhibition
- 1938 catalogue, no. 51, Moonlight, £31 10 0 – Ewing Papers, 2592/1 (1)
- 1938 catalogue, no. 5, Moonlight
- 1931 catalogue, no. 55, Moonlight

Acquisition by Dr Ewing
1931 catalogue suggests purchased from the Guild Hall, Melbourne, 1908. This is supported by the presence of an annotated 1908 exhibition catalogue in the Ewing Papers.

34 La terre 1912
watercolour on paper
26.3 x 38.8 (sight)
signed and dated lower left corner 'HANS HEYSEN. 1912'
1938.0039

Exhibition
- 1938 catalogue, no. 7, La terre
- 1931 catalogue, no. 34, La terre

Acquisition by Dr Ewing
1931 catalogue suggests purchased from the Athenaeum Hall, Melbourne, 1912.

35 Gum tree 1912
pencil and crayon on paper
30.2 x 21.8 (sight)
signed and dated lower left corner 'HANS HEYSEN. 1912'
1938.0041

Exhibition
- 1938 catalogue, no. 10, Gum tree
- 1931 catalogue, no. 36, Gum tree

Acquisition by Dr Ewing

36 Gums in morning light c. 1912
watercolour on paper
37.5 x 30.9 (sight)
signed lower left corner 'HANS HEYSEN.'
1938.0037

Exhibition
Fine Art Society’s Gallery, Melbourne, 24 November – 8 December 1931, Retrospective Exhibition of Paintings and Drawings by Hans Heysen, no. 9 (loan collection), Gums in morning light, lent by Dr Ewing
- 1938 catalogue, no. 5, Gums in morning light
- 1931 catalogue, no. 36, Gums in morning light

Acquisition by Dr Ewing
1931 catalogue suggests purchased from the Athenaeum Hall, Melbourne, 1912.

37 The river bend 1922
watercolour on paper
49.5 x 63.5 (sight)
signed and dated lower right corner 'HANS HEYSEN 1922'
1938.0036

Exhibition
- 1938 catalogue, no. 3, The river bend
- 1931 catalogue, no. 39, The river bend

Acquisition by Dr Ewing
Unknown

38 Untitled [Landscape] c. 1920s
watercolour on paper
29.5 x 38.7 (sight)
signed lower left corner 'HANS HEYSEN'
1938.0034

Exhibition
- 1938 catalogue, no. 37, Untitled (Landscape)
- 1931 catalogue, no. 37, Unknown

Acquisition by Dr Ewing
Unknown

39 Red hills of Aroona, Flinders Ranges 1933
watercolour on paper
31.0 x 40.0 (sight)
signed and dated lower right corner 'HANS HEYSEN. 1933'
1938.0030

Exhibition
- 1938 catalogue, no. 4, Red hills of Aroona, Flinders Range
- 1931 catalogue, no. 40, Red hills of Aroona, Flinders Ranges

Acquisition by Dr Ewing
1931 catalogue suggests work may have been purchased from the Fine Art Society, Melbourne, 1937.
40 The bridge c. 1909–14 watercolour on woven paper 30.1 x 70.7 (slight) signed lower left corner ‘JJ HILDER’ 1938.0043

Exhibition
- Fine Art Society’s Gallery, Melbourne, 1914 (see acquisition note below)
- Society of Artists’ Rooms, Sydney, 14 July 1916, Catalogue of the Loan Exhibition of the Work of JJ Hilder, no. 6, The bridge, lent by Dr Ewing
- Fine Art Society’s New Galleries, Melbourne, 26 March 1917, The Hilder Memorial Exhibition, no. 2, The bridge, lent by Dr Ewing
- National Gallery of Victoria, Melbourne, 1925, Loan Exhibition of Australian Paintings, no. 243, The bridge, lent by Dr Ewing
- 1938 catalogue, no. 12, The bridge
- 1961 catalogue, no. 42, The bridge

Acquisition by Dr Ewing

41 Children playing* c. 1909–14 watercolour on paper 20.4 x 20.4 (slight) signed lower right corner ‘JJ HILDER’, inscribed lower right above original signature ‘JJ HILDER’ 1938.0044

Exhibition
- Fine Art Society’s Gallery, Melbourne, 1914 (see acquisition note below)
- Society of Artists’ Rooms, Sydney, 14 July 1916, Catalogue of the Loan Exhibition of the Work of JJ Hilder, no. 45, Children playing, lent by Dr Ewing
- Fine Art Society’s New Galleries, Melbourne, 26 March 1917, The Hilder Memorial Exhibition, no. 1, Children playing on the sand, lent by Dr Ewing
- 1938 catalogue, no. 13, Children playing
- 1961 catalogue, no. 43, Children playing

Acquisition by Dr Ewing

42 The island trader c. 1909–16 watercolour on paper 52.3 x 71.0 (slight) signed lower left corner ‘JJ HILDER’ 1938.0042

Exhibition
- National Gallery of Victoria, Melbourne, 1925, Loan Exhibition of Australian Paintings, no. 244, The island trader, lent by Dr Ewing
- 1938 catalogue, no. 11, The island trader
- 1961 catalogue, no. 41, The island trader

Acquisition by Dr Ewing
1961 catalogue suggests purchased from an exhibition of Hilder’s work, Melbourne, c. 1916–18 (see note below).

Note

In the publication The Heritage of JJ Hilder, Ure Smith, Sydney, 1968, Brett Hilder states that the highest price realised for a JJ Hilder work during his father’s lifetime was 50 guineas. The price of his father’s work rose dramatically after his death in 1916; the highest price paid was £500 (p. 14). Dr Ewing’s annotation in a copy of the 1938 catalogue indicates that he purchased The Island Trader for £264, suggesting that this work was purchased after the artist’s death.

43 Landscape sketch – top of the hill c. 1909–16 watercolour on paper 12.3 x 29.4 (slight) signed lower right corner ‘JJ HILDER’, inscribed verso original backing board ‘Landscape sketch – Top of the hill’ 1938.0045

Exhibition
- Fine Art Society’s New Galleries, Melbourne, 26 March 1917, The Hilder Memorial Exhibition, no. 4, The hill, lent by Dr Ewing
- 1938 catalogue, no. 14, The top of the hill
- 1961 catalogue, no. 44, The top of the hill

Acquisition by Dr Ewing
1961 catalogue suggests purchased from an exhibition of Hilder’s work, Melbourne, c. 1916–18.

44 The close of the day c. 1909–16 watercolour on paper 13.6 x 17.8 (slight) signed lower left corner ‘JJ HILDER’ 1938.0046

Exhibition
- Fine Art Society’s New Galleries, Melbourne, 26 March 1917, The Hilder Memorial Exhibition, no. 3, The close of the day, lent by Dr Ewing
- 1938 catalogue, no. 15, The end of the day
- 1961 catalogue, no. 45, The end of the day

Acquisition by Dr Ewing
1961 catalogue suggests purchased from an exhibition of Hilder’s work, Melbourne, c. 1916–18.

Note
1938 catalogue indicates that this work was presented by Mrs EA Ewing.

Frances Hodgkin
born New Zealand 1869, died England 1947

45 Rosamond c. 1909–12 watercolour on paper 51.0 x 55.4 (slight) signed lower right corner ‘Fr Hodgkins’ 1938.0047

Exhibition
- Theosophical Society’s Rooms, Melbourne, 21 November 1912, Catalogue of an Exhibition of Water Colours by Miss Frances Hodgkins, no. 8, Rosamond, £45 – Ewing Papers, 2592/1 (b) – (two copies of catalogue) – (i) annotated in black ink ‘… under title and in pencil ‘x’ to right of price and (ii) annotated in pencil ‘x’ to right of price
- 1938 catalogue, no. 38, Rosamond
- 1961 catalogue, no. 46, Rosamond

Acquisition by Dr Ewing
1961 catalogue suggests purchased from the Theosophical Society’s Rooms, Melbourne, 1912. This is supported by the presence of annotated copies of the 1912 exhibition catalogue in the Ewing Papers.
Norman Lindsay
born Australia 1879, died Australia 1969

46 Untitled [Doctor Death] c. 1909(fig. 36, p. 66)
wash and pencil on paper
28.7 x 23.5 (sight)
signed lower left: "NORMAN LINDSAY"
1938.0049

Exhibition
1938 catalogue, no. 49, Dr Death
1961 catalogue, no. 46, Dr Death

Acquisition by Dr Ewing
1981 catalogue suggests original work purchased after Dr Ewing saw a reproduction in The Lone Hand.

Note
The image was one of five illustrations by Lindsay that accompanied Arthur H. Adams' script 'Doctor Death, a morality in one act', The Lone Hand, 1 July 1909, pp. 257-68.
The caption for this image as it appeared in The Lone Hand (p. 266) reads: 'THE MAN: Who the Devil are you? ... What's your name? THE DOCTOR: Death!

47 Ballet 1918 (fig. 37, p. 67)
watercolour on paper
45.7 x 39.3 (sight)
signed and dated lower right corner: "NORMAN LINDSAY 1918"
1938.0048

Exhibition
1938 catalogue, no. 48, The ballet
1981 catalogue, no. 47, The ballet

Acquisition by Dr Ewing

Arthur Streeton
born Australia 1867, died Australia 1943

49 The Tintoretto fan c. 1920(fig. 38, p. 68)
watercolour on silk
25.8 x 55.2 (irreg.)
signed left of centre: "AS"
1938.0051

Exhibition
The Tintoretto fan - Ewing Papers, 25/239 (b) - annotated in black ink (illegible) to right of title
- National Gallery of Victoria, Melbourne, 1925. Loan Exhibition of Australian Paintings, no. 46, Fan, The Titan Venus, lent by Dr Ewing
- 1938 catalogue, no. 49, Fan design: Tintoretto
- 1981 catalogue, no. 50, Fan design: Tintoretto

Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Victorian Art Societies' Gallery, Melbourne, 1920. This is supported by the presence of an annotated 1920 exhibition catalogue in the Ewing Papers.

49 Sleeping beauty fan c. 1920(fig. 39, p. 68)
watercolour on silk
30.0 x 62.2 (irreg.)
signed left of centre: "AS"
1938.0052

Exhibition
Victorian Art Societies' Gallery, Melbourne, March 1920. Catalogue of the Exhibition of Mr Streeton's Pictures, no. 2 (watercolours).
Sleeping beauty fan - Ewing Papers, 25/239 (b) - annotated in black ink (illegible) to right of title
- National Gallery of Victoria, Melbourne, 1925. Loan Exhibition of Australian Paintings, no. 45, Fan, The sleeping beauty, lent by Dr Ewing
- 1938 catalogue, no. 48, Fan design: The sleeping beauty
- 1981 catalogue, no. 51, Fan design: The sleeping beauty

Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Victorian Art Societies' Gallery, Melbourne, 1920. This is supported by the presence of an annotated 1920 exhibition catalogue in the Ewing Papers.

Alfred Vincent
born Australia 1874, died Australia 1915

50 Luxor 1911(fig. 40, p. 68)
watercolour on cotton canvas
42.5 x 26.5 (sight)
signed, inscribed and dated lower left corner: "AL. VINCENT. LUXOR 1911"
1938.0053

Exhibition
1938 catalogue, no. 50, Luxor
1981 catalogue, no. 52, Luxor

Acquisition by Dr Ewing
Unknown
Walter Withers
born England 1854, died Australia 1914

51 White gums 1907
watercolour on paper
39.3 x 21.4 (sight)
signed and dated lower right "Walter Withers 07"
1936.0054

Exhibition
Athenaeum Hall, Melbourne, 12–24 August 1910, Catalogue of Paintings by Mr Walter Withers, no. 16 (watercolours), White gums, 1 guinea

1936 catalogue, no. 45, White gums
1981 catalogue, no. 53, White gums

Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Athenaeum Hall, Melbourne, 1910.

Blamire Young
born England 1862, died Australia 1935

52 The pasture stance c. 1911–12
watercolour on paper
38.2 x 50.9 (sight)
signed lower left corner [BLAMIRE YOUNG]
1938.0065

Exhibition
Fine Arts Society, Drawing Room Gallery of David Jones Ltd, Sydney, 20 August 1912, Catalogue of Water Colour Pictures by Blamire Young, no. 54, The pasture stance, 1 guinea

Athenaeum Hall, Melbourne, 21 October – 2 November 1912, Catalogue of Water Colour Pictures by Blamire Young, no. 74, The pasture stance, 60 guineas – Ewing Papers, 255/2 (k) – annotated in black ink “V” to left of catalogue number

1936 catalogue no. 42, Pasture stance
1981 catalogue, no. 55, Pasture stance

Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Athenaeum Hall, Melbourne. This is supported by the presence of an annotated 1912 exhibition catalogue in the Ewing Papers.

53 Myrtles and pines, Tasmania c. 1912
watercolour on paper
23.0 x 19.4 (sight)
signed lower left corner [BLAMIRE YOUNG]
1938.0059

Exhibition
VAS, Melbourne, April 1912, Sketch Exhibition, no. 163, Myrtles and pines, Tasmania, 50.0

Fine Arts Society, Drawing Room Gallery of David Jones Ltd, Sydney, 20 August 1912, Catalogue of Water Colour Pictures by Blamire Young, no. 47, Myrtles and pines, 8 guineas

Athenaeum Hall, Melbourne, 21 October – 2 November 1912, Catalogue of Water Colour Pictures by Blamire Young, no. 12, Myrtles and pines, 10 guineas – Ewing Papers, 259/2 (k) – annotated in black ink “V” to left of catalogue number

1938 catalogue, no. 43, Myrtles and pines, Tasmania
1981 catalogue, no. 54, Myrtles and pines, Tasmania

Acquisition by Dr Ewing
1981 catalogue suggests purchased from the Athenaeum Hall, Melbourne. This is supported by the presence of an annotated 1912 exhibition catalogue in the Ewing Papers.

Prints

Lionel Lindsay
born Australia 1874, died Australia 1961

54 The tinsmith's shop* c. 1921
etching (edition of 50)
10.8 x 12.8 (plate)
signed lower left corner ‘Lionel Lindsay’, inscribed lower left ‘To Dr Ewing with kind regards’, inscribed lower right ‘proof c.
Standard proof not to be sold’
1938.0056

Exhibition
[print] Farmer & Co., Ltd, Sydney, November 1923, Catalogue of an Exhibition of Etchings by Lionel Lindsay & Sydney Ure Smith, no. 55, The tinsmith’s shop, edition of 50, 6 4 4 0, 2 prints available
1938 catalogue, no. 55, The tinsmith’s shop
1981 catalogue, no. 56, The plumber’s shop

Acquisition by Dr Ewing
Gift of the artist, date unknown

Henri van Raalte
born England 1881, died Australia 1929

55 Banks of the Blackwood* c. 1916–20
aquatint (edition of 20)
30.6 x 43.0 (plate)
signed lower left ‘No. 8 of 20’, inscribed lower centre ‘Banks of the Blackwood’, signed lower right corner ‘H. van Raalte’
1938.0057

Exhibition
1938 catalogue, no. 52, Banks of the Blackwood, Western Australia
1981 catalogue, no. 57, Banks of the Blackwood, Western Australia

Acquisition by Dr Ewing
Unknown

56 The crosscut* 1920
drypoint etching (edition of 30)
18.4 x 22.4 (plate)
signed lower left ‘The Crosscut, No. 4 of 30’, signed lower right corner ‘H. van Raalte’
1938.0058

Exhibition
1938 catalogue, no. 53, The crosscut
1981 catalogue, no. 58, The crosscut

Acquisition by Dr Ewing
Unknown

In some instances the titles of works have been altered from their appearance in the 1938 catalogue and 1981 catalogue in order to incorporate current research and cataloguing practice (i.e. a return to artists’ inscriptions or the title under which the work may have been exhibited prior to purchase by Dr Ewing)

Exhibition notes list the exhibition history of works, where known, until donation to the University of Melbourne (i.e. pre-purchase exhibition, loan of works to exhibitions by Dr Ewing prior to 1938 donation)

Copies of exhibition catalogues collected by Dr Ewing and located in the Ewing Papers are noted with State Library of Victoria reference numbers. Annotations in these catalogues are also noted

The titles of works as they appeared in the 1938 catalogue and 1981 catalogue have been included to assist with the reading of changes in titles over time

Details of acquisition as noted in the 1981 catalogue have been included and are supported by references to material in the Ewing Papers

Lisa Sullivan acknowledges the cataloguing assistance of Christine Elias
The Ian Potter Museum of Art Board
Robert McKay Chairperson
Geoff Allen
Professor Jaynie Anderson Herald Chair of Fine Arts
Dr Robert Edwards AO
Michael Gill
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Wayne Kent
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The Ian Potter Museum of Art acknowledges the contribution of casual and volunteer staff Luki Anderson, Angela Brophy, Alison Carpenter, Lorinda Cramer, Maria Dimopoulos, Wulandani Dirgantoro, Mark Feany, Carly Fischer, Kirily Hammond, Susan Jacobs, Matthew Kirby, Janette Laver, Patricia Little, Melissa Loughnan, Tanee Mackenzie, Grace McQuilkan, Jane Messenger, Pamela Nielso, Pia Richardson, Sanyt Saptari, Louisa Scott, Daisy Searls and Heather Shand

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The University of Melbourne Conservation Service at the Ian Potter Art Conservation Centre acknowledges the contribution of casual and volunteer staff Caroline Fry, Sallyanne Gilchrist, Lucy Harper, Jacqueline Macnaughton, Philippa Morrison, Marcelle Scott and Louise Wilson