

The La Trobe Journal

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Editorial

This double issue of the *La Trobe Journal* has as a general theme 'Australian art and architecture and popular culture in Victoria', ranging from the beginnings of European settlement in the 1830s through to the 1960s, or from John Pascoe Fawkner to John Lennon.

The issue opens with two articles on the major nineteenth-century colonial artist, Eugene von Guérard. The first by Ruth Pullin, a former Creative Fellow at the State Library and co-curator of the 2011 von Guérard retrospective exhibition, looks at images of Victoria in von Guérard's early sketchbooks. In the second, David R. Marshall surveys the Daylesford paintings and sketches of von Guérard executed for local pastoralist William Stanbridge. Their articles are followed by one by Elisabeth Findlay on art patronage in early Melbourne, focusing on John Pascoe Fawkner's support for the work of William Strutt, painter of 'Black Thursday', one of the State Library of Victoria's great treasures.

The name Neville Cayley will be familiar to many through his *What Bird is That?* However, few will be aware that there were two Neville Cayleys, father and son. The son was the compiler of the evergreen reference book but his father was also a noted and skillful painter of Australian birds. In 'the premier bird painter of the colonies', Mark Cabouret details Neville Cayley senior's career in Victoria, from his arrival in Melbourne in 1877 until his departure for Sydney in late 1880. During this time, in addition to his natural history paintings, Cayley produced the first views of the new settlement of Warragul in Gippsland.

The 1880s decade, the time of 'Marvellous Melbourne', opened with the Melbourne International Exhibition. Lynette Russell in 'an unpicturesque vagrant' writes about an illustration with accompanying text that appeared on the front cover of a French journal of a group of Aborigines begging outside the entrance to the Exhibition Buildings.

The 9 x 5 Impressionist exhibition of 1889 is a milestone of Australian art. Andrew Montana in 'Arabesques of Beauty' looks at the elaborate decorations prepared by Cullis Hill and Co. for Buxton's Gallery where the exhibition was held.

The 'impressionist' style paintings in the 9 x 5 exhibition would not have appealed to Ellen Chads. A minor Melbourne art critic and novelist, she published a regular column of art criticism in the journal, *Once a Month*, over 1884 to 1886. She was also active in the founding of the North Melbourne Lost Dogs' Home. Here, in *A Forgotten Art Critic*, Pieter Koster presents the first survey of Chad's life and work.

Regular readers of the *La Trobe Journal* will remember Clare Wright's article (December 2012) revealing that the so-called Lazarus goldfields diary was not kept by Samuel Lazarus but by one Charles Evans. In *Three Generations of the Lazarus Family*, Tim Gatehouse looks at the careers of Samuel Lazarus, his son Julius Lazarus, and his son, Hugh Lazarus (later Hugh Frankland).

The name Frank Heath is not a well-known one. He was a mid-20th century Melbourne architect and advocate of town planning whose firm designed many

important civic buildings throughout Victoria. Architectural historians David Nichols, Robert Freestone and Yvette Putra, using the extensive collection of records and drawings of Frank Heath in the State Library of Victoria, survey the architect's career.

David Yencken has had a distinguished career as a champion of the Australian environment, the nation's heritage and excellence in design. He built two of the earliest motels in Australia – the Mitchell Valley in Bairnsdale and the Black Dolphin in Merimbula in New South Wales. His *A Tale of Two Motels* is an autobiographical account of the building of both motels, the first designed by John Mockridge, the second by Robin Boyd

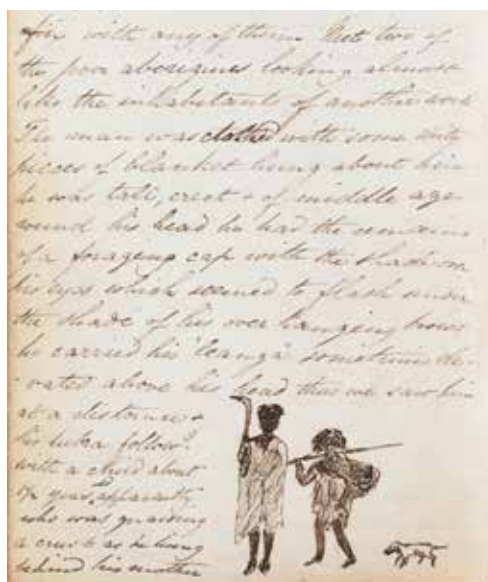
This year marks fifty since the Beatles toured Australia. In *Four Days in June*, Tony Robinson details the pandemonium amongst the City's youth when the Beatles were in Melbourne in June 1964 and discusses the impact of their visit.

Alan McCulloch is certainly a well-known name to anyone one interested in Australian art. In addition to being a distinguished critic and historian, McCulloch was also a talented black and white artist in his own right. Here another noted black and white artist, Vane Lindesay, contributes an affectionate tribute to McCulloch, accompanied by illustrations of some of his early drawings and cartoons.

Rod James, another former Creative Fellow at the State Library, concludes this double issue of the *La Trobe Journal* with a detailed account of Alan McCulloch's pivotal role in the organisation of the 1967–68 exhibition held in the Museum of Fine Art in Houston, Texas, of Aboriginal bark paintings from the Baldwin Spencer Collection in the (then) National Museum of Victoria. At the same time as he was helping to organise the exhibition, McCulloch lobbied politicians and arts administrators to build a dedicated Aboriginal Art Gallery within the new National Gallery of Victoria complex then being constructed in St Kilda Road. He was ahead of his time and his pleas fell on deaf ears.

John Arnold
Editor

Drawing of two Port Phillips Aborigines with accompanying text from the 1840s diary of William Adeney, MS 8520A, Box 991/5 (a-b), p. 305. Text reads in part: '[m]et two of the poor aborigines looking almost like the inhabitants of another world. The man was clothed in some dirty pieces of blanket hung about him'. See page 78.



David R. Marshall

Eugene von Guérard's Views of the Daylesford Region for William E. Stanbridge

THE AUSTRIAN PAINTER Eugene von Guérard (1811–1901) trained in Vienna, Rome and Düsseldorf before moving to Australia in 1852.¹ On arriving in Australia he tried his luck on the Victorian goldfields before establishing himself as a highly productive topographical landscape painter based in Melbourne, choosing subjects across the breadth of Victoria and southern New South Wales and Tasmania, as well as in New Zealand. In 1870 he became master of the school of painting at the National Gallery of Victoria, and on his retirement he returned to Europe in 1882, dying in London in 1901, where he had lived with his daughter after the failure of his investments in the Australian bank crashes of 1893.

In Düsseldorf he had become interested in the 'geognostic landscape'. That is the idea that 'ancient geological subjects could invest landscape painting with the weight of history painting'. It had been developed by Carl Gustav Carus (1789-1869),² who was prompted by calls from Goethe and Humboldt for a landscape painting that would 'restore the lost unity between scientific knowledge of nature and the artistic rendering of nature'.³ In Australia von Guérard put this background to good use. By viewing the landscape with a geologist's eye, he discovered a range of subjects inaccessible to painters trained in the British picturesque tradition, subjects that often strikingly paralleled those painted by artists of the Düsseldorf school.⁴ The volcanic plains of the Western district of Victoria that had been opened up for grazing in the 1840s were punctuated with the cones of long extinct volcanoes and they provided von Guérard's most characteristic subjects, culminating in his now iconic image of Tower Hill, near Warrnambool.⁵

His usual routine was to make regular journeys from Melbourne on horseback, making notations of suitable subjects in small sketchbooks (as was the practice of Düsseldorf school artists), together with more elaborate drawings of finished subjects, made on site (or at his base near the site) or in the studio.⁶ These drawings were worked up in Melbourne into finished paintings, sometimes directly from the small sketch but more often from the more detailed study. Although he was aware, from the time spent sketching with his father in Italy, of the plein-air colour studies being made by artists in Rome like Corot and which contributed to the pleinairism of Impressionism, he rejected the possibilities of this new approach.⁷ Instead, he followed the practice of the Düsseldorf school, which continued the eighteenth-century practice of the painter's view for relying on the accurate graphical notations of the forms of things – in von Guérard's case, geological forms rather than buildings or streets – supported by occasional written colour notations. While he often worked a foreground *repoussoir* into his compositions, he rarely strayed far from the facts and never inserted the exaggerated *repoussoir* trees of



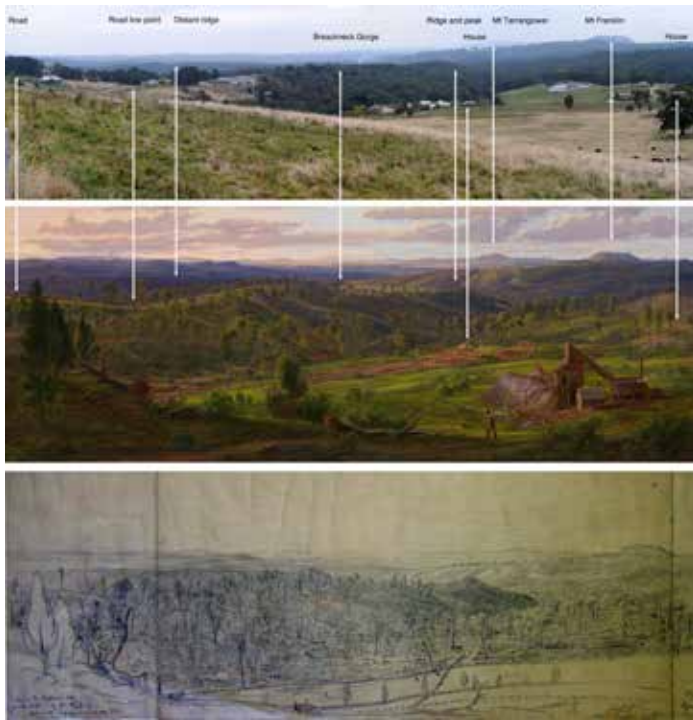
Eugene von Guérard, *North View From Daylesford*, 1864. Oil on canvas, 65 x 126 cm. Private Collection. Provenance: W. E. Stanbridge; by descent; Sale Christie's Australia. *Australian and European Pictures*, April 1994, lot 165.

All following paintings and sketches are by Eugene von Guérard.

the Claudian picturesque.

His compositions relied instead on a carefully controlled panoramic horizontality, combined with masterful transitions from the foreground to remote distances that stimulated the imagination. This technique, combined with the geognostic focus on geology, permitted him to discover subjects where others without his artistic training could not. But while his technique had the advantage of providing a quick and accurate method for recording the facts of a site, the length of time, however, between the visit to the site and the execution of the painting, and the limitations on the amount of data recorded on site, meant that his paintings ran the danger of slipping into a formulaic rendering of light and colour. But taken together, his views of Western Victoria remain to this day the most impressive visual accounts of the landscape of what the first explorers and settlers called 'Australia Felix', a grazier's paradise.⁸

One such sketching trip from 23 March until 25 May 1864 was to the Central Highlands, north-west of Melbourne, and is recorded in a notebook in the Dixson Galleries, State Library of New South Wales.⁹ From 21 April until after 2 May he was at the mining town of Daylesford, midway between Ballarat and Castlemaine, having apparently equipped himself with introductions to the local Church of England minister, Laurence Rostron Jr., and to the landowner William. E. Stanbridge (1821-94), with whom he stayed.¹⁰ A drawing in the sketchbook, probably made on Friday 22 or Saturday 23 April, inscribed 'Mr. Rostron' and 'Church of England Daylesford', shows a seated bearded man, probably a clergyman, with his hand raised in speech, and another bearded



The site of the *North View* today, aligned with the painting and with the preparatory study Dixon Galleries, State Library of New South Wales, DG XV2B/4, inscribed 'View in the Hepburn Valley from the station of Mr. Stanbridge Wombat, Daylesford 24–25 April 1864'. (© David R. Marshall 2014).

man beyond.¹¹ Rostron's father, Laurence Rostron Sr., had established the Holcombe (or Holecombe) pastoral run in the headwaters of the Loddon River between Daylesford and Glenlyon, which then passed to the brothers Robert and Henry Clowes.¹² When the Clowes brothers dissolved their partnership in 1852 the Holcombe run was divided in two, the south-western part, called the Wombat run, being acquired by Stanbridge.¹³

Stanbridge was the son of a ribbon manufacturer from the village of Astley near Coventry, and had arrived in Australia as a young man in 1841, taking up various pastoral leases before acquiring the Wombat run.¹⁴ He would prove to be a useful contact for von Guérard, and he acquired three of von Guérard's paintings based on drawings made during his stay: *View North from Daylesford*,¹⁵ *View from Mt Franklin*,¹⁶ and *Breakneck Gorge*.¹⁷ But did he commission them?

Von Guérard arrived at Stanbridge's house on Thursday 21 April 1864 and immediately made a drawing of it.¹⁸ The drawing shows a modest house with a central chimney and a verandah that is continuous with the main roof but at a slightly lower pitch. The house is surrounded by tall gums with a paling fence in front that runs across the bottom of the page. Von Guérard's first idea for a Daylesford picture may have been inspired by what met his eyes when he awoke the next morning, since the next drawing in the sketchbook seems to show the tall gum trees that are visible around the house in

the drawing made the previous day. There is extensive shading that may be an attempt to render mist, since the drawing is inscribed with the poetical phrase 'only the pride of the morning'.¹⁹ This phrase, of uncertain origin, was then in common currency, and refers to a misty morning that will give way to a sunny day.²⁰ A finished drawing made the following week is probably a worked-up version of this idea, intended for a painting that was never executed.²¹

One might have expected that von Guérard would have attempted a view of Stanbridge's house to specifically record the homestead and landholdings of a pastoralist, like the view commissioned on the same trip by John Ware of his station Yalla-y-Poora, near Beaufort (National Gallery of Victoria).²² Possibly the unpretentious nature of Stanbridge's house, which, unusually for pastoral properties, was surrounded by bush, was reason enough for von Guérard not to record the view. But it indicates that although Stanbridge offered him hospitality, he was not primarily interested in commissioning such records of possession. In fact Stanbridge's landholdings were relatively small. The big pastoral runs would be broken up and sold to selectors during the 1860s, but in the Daylesford area this process had been accelerated by the discovery of gold. In August 1851 it was discovered at Wombat Flat, on the other side of Wombat Hill from Stanbridge's house (and probably within his run),²³ and in December at Spring Creek (Breakneck Gorge), quickly followed by other sites in the vicinity of the future towns of Daylesford and Hepburn Springs.²⁴

Squatters like Stanbridge had the 'pre-emptive' right to purchase a lot of one square mile (640 acres) from their pastoral leases around their homesteads, as an acknowledgement of their improvements.²⁵ This right, unlike normal freehold, included mineral rights. When Stanbridge applied for his pre-emptive right in September 1852 he was only awarded 320 acres. This was because the Colonial Secretary, not fully recognising the separation of the Wombat run from the Holcombe run, had argued that the pre-emptive right for the run belonged to the area around the Holcombe homestead at Glenlyon, which had already been granted to E. S. Parker, the former administrator of the Loddon Aboriginal Protectorate around Mt Franklin, who had taken up the eastern half of the Holcombe run. In 1854 the town of Daylesford was laid out with Stanbridge's encouragement, and in October blocks of land surrounding Stanbridge's pre-emptive right were sold as freehold, and he acquired as many as he could.²⁶

Stanbridge's pre-emptive right proved to be well situated. The surface workings at Daylesford around Wombat Flat were soon exhausted, and miners switched to tunneling into the deep leads. One of these extended under Wombat Hill and beneath Stanbridge's pre-emptive right block and, because he owned the mineral rights, he was soon a rich man. In 1864 the *Daylesford Express* considered his returns on the mines on this property (the Defiance, Concordia, Exchequer, Astley, White Star and Cosmopolitan) to be 'little short of princely'.²⁷ For the rest of his life Stanbridge was heavily involved with mining and business interests in Daylesford as well as pastoral investments, and grazing at Wombat Park was only a small part of his activity.²⁸



Dixson Galleries, State Library of New South Wales, DG*D 17, vol. 1, f. 1. Inscribed 'Garibaldi Claim near / Daylesford / Ap. 64.'

The *View North from Daylesford* is an accurate topographical view from a ridge on the north side of Daylesford beside the modern Secondary College, looking over Kidd's Gully, where some of the houses correspond to those there today. The track running along the ridge at the left is, today, the road from Daylesford to Hepburn Springs (Main Road, Hepburn Springs), with a cluster of buildings around Lucini's Roma Hotel (now known as the Old Macaroni Factory) at the central part of the Hepburn Springs township then known as Spring Creek township.²⁹ In the distance at the right is Mt Franklin, with Mt Tarrangower near Maldon further to the left, and other hills in the direction of Maryborough and the Pyrenees. The green plain in the middle distance with a cluster of buildings is the stretch of Hepburn Springs then known as Golden Point, near Breakneck Gorge, with the Elevated Plains above. The view continues northwest in the direction of Maryborough and the Pyrenees.

The painting is based on a careful preparatory study made on Sunday 24 and Monday 25 April 1864.³⁰ On the previous Thursday, immediately upon his arrival in Daylesford, and before making the drawing of Stanbridge's house, von Guérard had sketched the view from the same spot but looking more to the west, towards Smeaton Hill, another volcanic cone to the west of Daylesford.³¹ In the developed study he chose to omit Smeaton Hill from the composition in favour of the area to the right, where the Garibaldi mine was located, although it is not shown on the drawing. Instead, he made an additional study of the mine from a better viewpoint further to the right, probably on the same day.³² The site of the Garibaldi mine, and the two diverging ridges of spoil carefully depicted by von Guérard, are still visible today.



Panoramic view of site shown in *North View* from Daylesford today. (© David R. Marshall 2014).

At first sight von Guérard's choice of viewpoint may seem to be an odd one, given that a higher viewpoint, and a more obvious one was available nearby on Wombat Hill, immediately above the town of Daylesford. On 1 May he evidently contemplated painting a picture of the town and Wombat Hill seen from Sailor's Hill to the south, as there is a fairly detailed independent study of this subject, but this was apparently never turned into a painting. His choice of viewpoint was probably the consequence of the proximity of the lower viewpoint to von Guérard's base at Stanbridge's house, and of the picturesque appearance of the Garibaldi mine buildings that signalled more economically the nature of the town's economy than the chaotic, muddy mining town at the foot of Wombat Hill would have done.³³ Besides, the viewer on Wombat Hill is torn between the view west over the town towards Smeaton Hill, which is interrupted by a heavily treed ridge and so reduces the composition to three principal planes, and the more spacious 'Australia Felix' view to the north and northwest. It was this 'glorious Australian view'³⁴ that evidently attracted von Guérard, and is arguably more coherently viewed from the lower ridge. But the view from Wombat Hill was described in a contemporary newspaper account in terms that probably correspond to the way von Guérard expected his audience to respond to the distances in the *View North*.

[A] giant rift to the right opens a wide and varied prospect. Mount Franklin, a few miles distant, stands out an island in a sea of forest . . . the eye runs over swelling undulations – over the Carisbrook plains, which, by a curious optical effect glisten white and clear – over distant hill and dale and forest, to where the declining sun lights up a bold background, the lofty hills of [Mt] Korong, some forty miles away. It is a splendid prospect . . .³⁵

It was a view that could be perceived a familiar one to a British expatriate,³⁶ and it contained the promise of 'Australia Felix':

A well-known land it is indeed, for swelling hills and undulating plans, sombre eucalyptus and water-torn ravines, declare Australia, and park-like tracts and fertile acres, proclaim Australia Felix.

The author's prospect being disturbed by a wintry squall, he imagines what the



Dixson Galleries, State Library of New South Wales, DGB16, vol. 14, f. 15r. Inscribed 'M.^r Stanbridge's Haus / 21 Ap. 64 Daylesford'.



Dixson Galleries, State Library of New South Wales, DGB16, vol. 14, f. 16r. Inscribed 'M.^r Rostron', 'Only the pride of the Morning' and 'Church of England Daylesford'.

view would be like in summer, and invokes the name of von Guérard to help his reader visualise it:

Summer is the time to visit the district . . . It is easy indeed to imagine how beautiful the view is in the soft sunshine of early morning, when hills and valleys are draped with that dreamy haze of blue which Von Guerard so well depicts, and uninitiated critics but half believe in. Jim Crow [as the diggings were then known],³⁷ in short, needs warmth and sunshine to be seen at its best.

This allusion is not necessarily a consequence of the author's familiarity with the paintings under consideration. Rather, it is evidence of how far von Guérard's art had come to shape colonial perceptions.

Significantly, the Garibaldi mine, which is shown prominently in the foreground of the *View North from Daylesford*, lay not on Stanbridge's pre-emptive right block, but a few hundred metres to the west, on a block of land that had not been acquired by Stanbridge in the 1854 land sale and which had been acquired in 1860 by two Italians named Giacomo Bonetti and Angelo Cassinelli. The mine flourished briefly in 1864 and 1865.³⁸ There is no evidence that Stanbridge had a financial interest in it, but in a



Dixson Galleries, State Library of New South Wales, DG*D 17, vol. 2, f. 18. Inscribed 'Wombat. 27 Ap. 64, near Daylesford'.



Dixson Galleries, State Library of New South Wales, DG*D 17, vol. 1, f. 10. Inscribed 'Daylesford. Sunday 1 May 1864' and 'Wombat Hill' and another ending in 'May 1865'.



Dixon Galleries, State Library of New South Wales, DGB I6, vol. 14, f. 14r. Inscribed 'Daylesford 1864. / 21 Ap / Near Hepburne' compared to the site today.



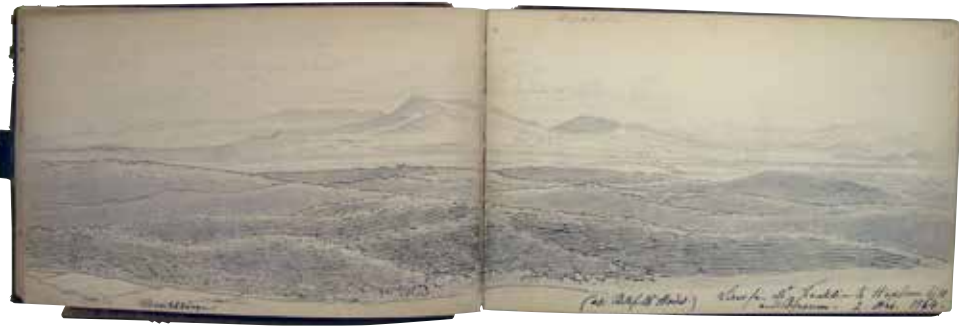
Blocks of land in the Daylesford township for sale in 1854. (John Lewis, Daylesford Historical Society).

neighbourly way, he helped the miners out with firewood.³⁹ Nor did he have interests in other mining activities in Kidd's Gully which occupies the middle ground of the *View North*. It seems likely, therefore, that the conception of the subject owed little or nothing to Stanbridge, and was the result of von Guérard's desire to choose a subject that best characterised the district.

Similarly, the *View from Mt Franklin* does not show land either leased or owned by Stanbridge. It is a view from Mt Franklin, another volcanic cone a few kilometres north of Daylesford, looking across the high ground known as Elevated Plains west to the Pyrenees, Smeaton Hill, Mount Moorookyle, Powlett Hill, and Green Hill.⁴⁰ The composition is centred on Smeaton Hill, which he had earlier chosen to omit from the



Detail from Eugene von Guérard, *A view from Mt Franklin towards Mount Kooroocheang and the Pyrenees*, c. 1864. Oil on canvas, 35.5 x 63.8cm. Purchased 2008 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation. Collection: Queensland Art Gallery. Image courtesy: Queensland Art Gallery | Gallery of Modern Art. NB: The full image is reproduced on the back cover.



Dixson Galleries, State Library of New South Wales, DGB16, vol. 14, f. 22v.–23 r. '(als ...) View from Mt Franklin to Hepburn Hill 2 Mai 64'; the sketch continues onto the next sheet.

View North. Von Guérard called it Hepburn Hill, after Captain John Hepburn, the owner of the Smeaton Hill run which had abutted the Wombat run on the northwest.

Much of the nearer land had formed part of the Loddon Aboriginal Protectorate around Franklinford, which had been directed by E. S. Parker but which had been wound up in 1848. The painting was based on a sketch made on 2 May, just before von Guérard left the Daylesford district and moved to Ercildoune.⁴¹ He had apparently ridden from Stanbridge's house about 10 kilometres north-west to Loddon Falls, where he made a number of drawings clearly with a painting in mind (waterfalls were a favourite subject of von Guérard), and then a further 10 kilometres west to Mt Franklin. No worked-up drawing of the composition survives, and there may never have been one, since of all the three Stanbridge paintings it is the one that has the weakest sense of place and local lighting, even if it is meticulously accurate in its recordings of the profiles and relative positions of the hills.



Dixon Galleries, State Library of New South Wales, DGB16, vol. 14, f. 18v.–19r. Inscribed 'Loddon Falls'.



Dixon Galleries, State Library of New South Wales, DGB16, vol. 14, f. 19v.–20r. Inscribed 'Loddon Falls'.



Dixon Galleries, State Library of New South Wales, DGB16, vol. 14, f. 20v.–21r. Inscribed 'Loddon Falls 2^e Mai 64'.

The third Stanbridge painting, *Breakneck Gorge*, although depicting land that once formed part of the Wombat run, had been alienated from the run by mining even before Stanbridge took up his pastoral lease.⁴² It shows the area today known as Breakneck Gorge, and earlier as Break Neck, a narrow valley through which flowed Spring Creek before it joined Jim Crow Creek at the northwestern corner of the Wombat run. Alluvial gold was discovered here by F. Kawerau and his party in December 1851,⁴³ shortly after the discovery of gold at Wombat Flat, and a gold rush followed. By February 1852 there were over two thousand miners at work, creating a devastation still visible in a photograph in 1858 and in von Guérard's painting.⁴⁴ The most notable feature is the bridge visible in the middle ground, across which ran the road from Daylesford and Hepburn Springs to



Eugene von Guérard, *Breakneck Gorge*, 1864. Oil on canvas. Private Collection, on loan to the Geelong Gallery. Provenance: W. E. Stanbridge; and thence by descent.



Dixson Galleries, State Library of New South Wales, DG*D 17, vol. 1, f. 15. Inscribed 'Break Neck Bridge / Castlemain Road from Daylesford 2. M. / Wednesday 27. Ap. 64.'



Dixson Galleries, State Library of New South Wales, DG*D 17, vol. 1, f. 13. Inscribed 'Hepburn / near Daylesford / 29. Ap. 64 / Chinese Village.' Maddicks, p. 39 (see endnote 29).

Franklinford, Newstead and Castlemaine. This had been erected to much fanfare in 1861 and was subsequently replaced by a causeway.⁴⁵ It forms the principal feature of interest and, consequently, von Guérard titled his preparatory drawing 'Break Neck Bridge'. At the far right the opening of one of the deep lead mine tunnels coming from Elevated Plains is visible.

Von Guérard made two detailed studies of the area while staying with Stanbridge. One study made on Wednesday 27 April 1864 formed the basis of the painting,⁴⁶ and contains detailed colour notes. The second, made two days later is a view looking the other way, and shows the village of Chinese miners on the ridge who were mining the

alluvial gold in the valley and who were also the victims of an anti-Chinese riot in 1857.⁴⁷ By the 1860s the area was considered to be one of the picturesque sites of the region, contemporaries being largely impervious to the devastation caused by mining, and it was described in the *Daylesford Express* as being ‘exceedingly romantic’ and eliciting ‘admiration from every stranger entering Daylesford from that direction.’⁴⁸ It was probably the topographical interest of the site, together with its associations with mining, that prompted von Guérard to choose the subject.

By 3 September 1864, four months after von Guérard’s visit, *Breakneck Gorge* had been ‘entrusted’ to Stanbridge and two other local businessmen, Messrs Daly and Hart, who proposed to dispose of it through an ‘art union’, for which purpose it was displayed on the premises of a local store, Millar and Anderson, on 3 September 1864, valued at 55–60 guineas.⁴⁹ It was also exhibited in Melbourne.⁵⁰ An art union was a device often resorted to by artists to generate a sale, and was essentially a raffle with the painting as the prize. Stanbridge and his companions may therefore have been acting on von Guérard’s behalf in order to help him dispose of his picture.

As newspaper reports of the time emphasise, there was little awareness of the ‘geognostic’ basis of Guérard’s views, and their subjects were thought of as picturesque sublime sites that served to define the region culturally. In 1863, the year before von Guérard’s visit, a writer, after waxing lyrical over prospects that were ‘savagely grand’, hoped for a visit from von Guérard to the district in order to ‘transfer to canvas some of the “beauty spots” in and about Daylesford.’⁵¹

Stanbridge’s acquisition of the works is therefore probably the result of the conjunctions of particular circumstances. He was suddenly wealthy from mining royalties, and was looking for something to spend his new found wealth. He seems not to have been interested in spending it on his house, which remained unpretentious – the present house at Wombat Park, designed in an Arts and Crafts style by the Melbourne architect Rodney Alsop, was built by his daughter and son-in-law in c. 1910-12⁵². Instead he put it towards good works, paying £500 to build a girls’ schoolroom at Rostron’s Anglican Church and, presumably, towards acquiring paintings by von Guérard.⁵³ Stanbridge also owned a view of *Stevenson’s Falls* now in the National Gallery of Australia, dated 1863, and although it is unclear whether he acquired it before or after the Daylesford pictures, the fact that he acquired so many indicates that if he were not an enthusiast for von Guérard at the time of his visit, he soon became one, and that he responded to von Guérard’s efforts to discover sites of artistic interest in the region.⁵⁴ Stanbridge had a lively intelligence. He was interested in anthropology and he also wrote a pioneering article recording the astronomical beliefs of the Aborigines of the Mallee and Daylesford districts, and it may well be that he shared intellectual interests with the painter.⁵⁵

November 1853, pencil, pen and ink, 10.1 x 15.3 cm.; *Chinaman's Gully*, 23 November 1853, pencil, pen and ink, 10.1 x 15.1 cm.

In the SLV:

Chinaman's Gully, 24 November 1853, pencil, 6.0 x 10.0 cm. [H2342]; *Chinaman's Gullet* [sic], 24 November 1853, pencil, 9.5 x 5.7 cm. [H2373].

- 46 Eugene von Guérard, Sketchbook XXII, 1854, 1855, 1856, 1857, Dixson Library, SLNSW, DGB 16, v. 1. The book has a label on the inside cover: G. Mercer / Wholesale & Retail Bookseller / & Stationer / & Account Book Manufacturer / opposite the Tank / Moorabool Street, Geelong.
- 47 The von Guérard drawings in the State Library of Victoria's collection have been cited in numerous studies of goldfields' history. Their value as records of the environment and environmental change has been recognized in recent research. See for example, Gary Presland, *The Place for a Village*; Ron Hateley, *The Victorian Bush: its 'original and natural' condition*, Melbourne: Polybractea Press, 2011.
- 48 Ruth Pullin, 'Eugene von Guérard and the panoramic imperative', in Tim Barringer, Richard Maxwell, Katie Trumpener, eds, *Panoramic Vistas*, New Haven, Conn.: Yale University Press, forthcoming (2015).
- 50 Carl Gustav Carus, *Nine Letters on Landscape Painting, Written in the Years 1815-1824, with a letter from Goethe by way of introduction*, Trans. David Britt, Los Angeles: Getty Research Institute, 2002, p. 119. (First published, 1831).

Eugene von Guérard's Views of the Daylesford Region (Marshall)

Author's note: This article grew out of research undertaken for catalogue entries on paintings by von Guérard to be included in the *Eugene von Guérard: Nature Revealed* exhibition at the National Gallery of Victoria (2011). I would like to thank Ruth Pullin for inviting me to contribute to that project, and for introducing me to the subject of von Guérard's European years. I would also like to thank David Endacott and John Lewis of the Daylesford Historical Society for their invaluable assistance.

- 1 Strictly speaking von Guérard's first name was Eugen, but he was known in Australia as Eugene and this has become the generally accepted usage.
- 2 On von Guérard and the 'geognostic landscape', see [Virginia] Ruth Pullin, 'Eugène von Guérard and the science of landscape painting', PhD thesis, The University of Melbourne, 2007, pp. 115 ff and passim, and Ruth Pullin, 'The Vulkaneifel and Victoria's Western District: Eugène von Guérard and the Geognostic Landscape', in David R. Marshall, ed., *Europe and Australia*, Melbourne: The Fine Arts Network, 2009, (*Melbourne Art Journal*, Issue 11/12), pp. 6–33.
- 3 Oskar Bätschmann, 'Carl Gustav Carus (1789-1869): Physician, Naturalist, Painter and Theoretician of landscape painting', in Carus (1831) 2002, pp.1-73 (36), cited in Pullin, 'Eugène von Guérard and the science of landscape painting', p. 117.
- 4 See Pullin, 'The Vulkaneifel and Victoria's Western District', passim.
- 5 Eugene von Guérard, 1855. Oil on board, 68.6 x 122.0 cm. Warrnambool Art Gallery, Acc. No. 06/003. On loan from the Department of Sustainability and Environment. Gift of Miss Effie Thornton, 1966. Pullin, 'The Vulkaneifel and Victoria's Western District', pp. 28-309, fig. 33.
- 6 See Candice Bruce and Daniel Thomas, *Eugen von Guérard*, Sydney: Australian Gallery Directors Council in conjunction with the Australian National Gallery, 1980, passim.
- 7 He was for a while a pupil of the Italian pleinairist Giambattista Bassi (cf. Pullin, 'Eugène von Guérard and the science of landscape painting', pp. 26–35), and in 1831 painted an oil sketch of the Tor di Quinto near Rome inscribed in the back 'Meine erste studi nach der Natur / Torre del Quinto bei Rom / 1831'. See Marshall, in Ruth Pullin, ed., *Eugene von Guérard: nature revealed*, Melbourne: Council of Trustees of the National Gallery of Victoria, 2011, p. 58.
- 8 The term 'Australia Felix' was famously coined by the explorer Major Mitchell (Major Sir Thomas Livingston Mitchell (1792–1855)) on his expedition of 1836.
- 9 The sketchbook is in the Dixson Galleries, Mitchell Library, State Library of New South Wales (hereafter Dixson Galleries, SLNSW). DGB16, vol. 14. The studies are in other volumes in the Dixson Galleries, SLNSW.

- 10 The sketchbook is inscribed on the flyleaf in a different hand from the rest: 'Lawrence Rostron Junr / Care of Mr W G [sic] Stanbridge / Daylesford'. In the item about the *Breakneck Gorge* in the *Daylesford Record*, 3 September 1864 (see below) it is stated that 'It will be remembered that not long ago that talented artist, M. Von Guérard, was on a visit to Mr Stanbridge'.
- 11 Dixon Galleries, SLNSW, DGB16, vol. 14, f. 16r.
- 12 Rostron, the son of a wealthy Lancashire cotton manufacturer, in 1844 took up 160,000 acres beside the Avon River near St Arnaud in the Pyrenees which he called Tottington. The homestead survives, and is on the Navarre Road, Tottington. He was (or became) a racehorse stud breeder and sheep breeder, and is credited with having first introduced artificial fertiliser to Australia.
- 13 The date of transfer is often given as September 1852, about a year after the discovery of gold in the district, and also the date of the first letter in which Stanbridge requested his pre-emptive right. However, Stanbridge's newspaper obituary ('Death of Mr. Stanbridge', *Daylesford Advocate*, 7 April 1897) refers to him having allowed E. S. Parker, whose Holcombe Run had been burned out by the Black Thursday Bushfires (6 February 1851) to graze his sheep on the Wombat run, which had not been affected, and that one of Parker's shepherds found gold at Spring Creek (i.e. Breakneck Gorge) in late 1851 (others say that it was discovered by John Egan). If this is true then Stanbridge already had the Wombat run in 1851, before the discovery of gold. This story may, however, be a later fabrication: the obituarist's source was probably an item in *Victoria and its Metropolis*, published during Stanbridge's lifetime, which states that 'in 1851 Mr. Stanbridge purchased a run near Daylesford ...' and goes on to tell the same story. (Alexander Sutherland, ed., *Victoria and its Metropolis: past and present: the colony and its people in 1888*, Melbourne: McCarron, Bird, 1888).
- 14 The database of parliamentarians gives his date of birth as December 1816, but this was an earlier, still-born child, and other records state that he was born 'at sea' in 1821. His obituary, 'Death of Mr. Stanbridge', *Daylesford Advocate*, 7 April 1897, gives his arrival in Australia as 1841, but other sources say 1842. He leased a 64,000 acre run known as Astley's (after his home town in England) or Tyrrell Downs in the Mallee region of north-western Victoria, followed by other interests. See R. V. Billis and A. S. Kenyon, *Pastoral Pioneers of Port Philip*, Melbourne: Stockland Press, 1974.
- 15 Eugene von Guérard, *View North From Daylesford*, 1864. Oil on canvas, 65 x 126 cm. Private Collection. Provenance: W. E. Stanbridge; by descent; Sale Christie's Australia. *Australian and European Pictures*, April 1994, lot 165.
- 16 Eugene von Guérard, *View From Mt Franklin Towards Smeaton Hill*. Oil on canvas, 35.5 by 63.8 cm. Signed lower right. Queensland Art Gallery. Provenance: W. E. Stanbridge; by descent; sale Sotheby's, Australia, 2008.
- 17 Eugene von Guérard, *Breakneck Gorge*, 1864. Oil on canvas. Private Collection, on loan to the Geelong Gallery. Provenance: W. E. Stanbridge; and thence by descent.
- 18 Dixon Galleries, SLNSW, DGB16, vol. 14, f. 15r. 'M.' *Stanbridge's Haus / 21 Ap.64 Daylesford*.
- 19 Dixon Galleries, SLNSW, DGB16, vol. 14, f. 16.
- 20 The sense of the phrase is made clear in Thomas Hardy and Kristin Brady, *The Withered Arm and Other Stories*, 1874–88, 'The Romantic Adventures of a Milkmaid', pp. 165–57 (Google Books) which refers to a dense mist at 6 am when 'Margery' comes across a tall dark man, and in conversation says 'Why, this is only the pride of the morning . . . By-and-by it will be a beautiful day'. That it was a common phrase is clear in newspaper reports, for example: 'The day was anything but a promising one, a light drizzling rain having fallen all morning, but the genial driver of the waggon (Mr "Dick" Bradley) assured us that it was only the "pride of the morning", which indeed proved to be the case, for as the day wore on the sun began to pour his beams through the heavy banks of clouds, and cheered us up accordingly.' (J.B. Rooney, 'With Swag and Camera to Lake Hauroto', *Otago Witness*, 1906, page 84.
- 21 Inscribed 'Wombat 27 Ap. 64. Near Daylesford'.
- 22 Eugene von Guérard, *Yalla-y-Poora*, 1864. Oil on canvas, 69.9 x 122 cm. Inscribed lower left 'Eugen von Guérard 1864'. Bruce, Eugen von Guérard, p. 111.
- 23 It is now the upper reaches of Lake Daylesford. It was discovered by John Egan, who had the Corinella run on the other side, with his homestead at Eganstown.

- 24 One source states that at this time surface gold was found near the Concordia mine on Stanbridge's property.
- 25 Not surprisingly, as an MLA (Member of the Legislative Assembly) in the 1880s Stanbridge argued against the Crown owning mineral rights.
- 26 The Garibaldi shaft was on Crown Allotment 45, Section 2, Parish of Wombat and was sold to a Peter Goyen at the first sale (1854). Crown Allotment 45 remains a General Law deed and has not been updated to a Torrens title. Crown Allotments 44 and 45 of Section 2 were purchased by Giacomo Bonetti and Angelo Cassinelli on 13 April 1860, and were sold to Antonio Bonetti on 21 October 1865. On 2 December 1865 Antonio Bonetti sold it back to Giacomo Bonetti, who retained it until his death on 17 January 1875. The Italian Bonetti was presumably involved with the Garibaldi Mine, named after the Italian nationalist hero. A boy, Antonio Bonetti, born in 1872, was paid by Stanbridge for milking cows from 1885–88, was presumably one of these Bonettis. I am grateful to John Lewis for this property information and the mapping data.
- 27 The Defiance mine paid him £300 for breaking ground in addition to royalties at the rate of one-sixth of the gold extracted.
- 28 *Daylesford Express*, 30 August 1864.
- 29 Henry T. Maddicks with the assistance of Keith H. Butler, *100 years of Daylesford Gold Mining History, August 1851 to 1951*, Daylesford, Vic.: Daylesford Historical Society, 1981, p. 10.
- 30 Dixon Galleries, SLNSW, DG XV2B/4. *View in the Hepburn Valley from the station of Mr. Stanbridge Wombat, Daylesford 24-25 April 1864*.
- 31 Dixon Galleries, SLNSW, DGB 16, vol. 14, f. 14r, inscribed 'Daylesford 1864. / 21 Ap / Near Hepburne'.
- 32 Dixon Galleries, SLNSW, DG*D 17, vol. 1, f. 1. Inscribed 'Garibaldi Claim near / Daylesford / Ap. 64.'
- 33 The contemporary description cited in the following notes talks at some length about the mud.
- 34 'Our first impulse upon arriving is to climb the highest peak of the township, Mount Wombat, and accomplishing this feat, we are repaid, as we expected, by a glorious Australian view. Before us, as far as the eye can reach, the ranges stretch away in gentle swells, rising occasionally into forest-clad mounts.' This passage comes from a description of Daylesford in the *Daylesford Express*, Saturday 22 October, 1864, which was reprinted from the *Australasian*.
- 35 *Daylesford Express*, Saturday, 22 October 1864.
- 36 As is implied when the author quotes (inaccurately) Robert Burns's *The Vision*: 'Deep light and shade bold-mingling threw / A lustre grand; / And showed to our delighted view / A well known land.' The official version is 'Her mantle large, of greenish hue, / My gazing wonder chiefly drew; / Deep lights and shades, bold-mingling, threw / A lustre grand; / And seemed, to my astonished view, / A well-known land.'
- 37 Jim Crow creek runs through the site Wombat Flat diggings. The name is said to be derived from a popular song of the period, or from the name given to one of the pastoral leases north of Daylesford, the Jumcra Run.
- 38 To judge from the size of the mine tailings today, there was not much activity at the mine after von Guérard's visit. It is mentioned in the *Daylesford Express* regularly throughout 1854.
- 39 On 30 August 1864, the *Daylesford Express* recorded that 'some of the working shareholders applied to Mr. Stanbridge for permission to take it [firewood for the mine] from his paddock. The request was readily complied with, and, going further than was asked, Mr. Stanbridge sent a dray with a team of horses and a driver to cart the fuel to the claim'. The *Express* editorialised 'We are aware that the storekeepers and tradesmen of Daylesford are not illiberal in their dealings with miners, who are prospecting with reasonable chances of success, but we yet commend for imitation in other quarters the praiseworthy conduct of Mr. Stanbridge'. There is a moral agenda mixed with a business one in the way the *Express* stresses that the help was given to 'industrious and struggling miners, whose prospects of success are reasonably well founded'. For the general good, dubious prospects should not be encouraged, but good ones should be. Since the point of the story is the neighbourliness of the action, it is unlikely that Stanbridge was a shareholder.

- 40 The view is little changed today, although obscured by conifer plantations.
- 41 f. 23 r. '(als ...) View from Mt Franklin to Hepburn Hill 2 Mai 64'; the sketch continues onto the next sheet.
- 42 But see the discussion above over a tradition that Stanbridge owned the run prior to the discovery of gold.
- 43 Maddicks, p. 6.
- 44 Dianne Reilly and Jennifer Carew, *Sun Pictures of Victoria. The Fauchery-Daintree Collection, 1858*, Melbourne: Currey O'Neill Ross on behalf of the Library Council of Victoria, 1983, plate 31, *Deserted Diggings, Spring Creek*. The area has since been revegetated and it is not possible to have von Guérard's unobstructed view today.
- 45 For an account of the opening of the bridge, see *Daylesford Express*.
- 46 Dixon Galleries, SLNSW, DG*D 17, vol. 1, f. 15. Inscribed 'Break Neck Bridge / Castlemain Road from Daylesford 2. M. / Wednesday 27. Ap. 64.'
- 47 Dixon Galleries, SLNSW, DG*D 17, vol. 1, f. 13. Inscribed 'Hepburn / near Daylesford / 29. Ap. 64 / Chinese Village.' Maddicks, 1981, p. 39.
- 48 *Daylesford Record*, Saturday 3 September 1864.
- 49 *Daylesford Record*, Saturday 3 September 1864: 'VON GUÉRARD'S PICTURE OF BREAKNECK. It will be remembered that not long ago that talented artist, M. Von Guérard, was on a visit to Mr. Stanbridge. During his stay he sketched among other scenery a view of Breakneck from the Old Racecourse. The landscape at this spot is exceedingly romantic, and elicits admiration from every stranger entering Daylesford from that direction. Since Von Guérard's return to Melbourne the sketch has been transferred to canvas, and the result is a picture worthy of the artist's fame. We have not yet seen it, but learn that it will be exhibited today in the window of Messrs Millar and Anderson. The painting has been entrusted to Messrs Daly, Stanbridge, and Hart, who have resolved to dispose of it by an Art Union. The picture is valued at 55 to 60 guineas.'
- 50 Unconfirmed.
- 51 *Daylesford Record*, Saturday 11 April 1863: 'LOCAL SCENERY. We have never seen scenery superior in picturesque beauty and wildness to that which the Jim Crow district affords. On the road to Blanket Flat [i.e. Eganstown, south of Daylesford], for instance, the prospect on every side is savagely grand. From the door of the Mechanic's Institute, on a day such as we had on Thursday last, the view is like fairy land. If Mr Ferris, with his travelling photographic gallery, would take some landscapes in the district, as well as "human faces divine", we have no doubt that he might easily dispose of the same to many of the residents. It is to be hoped that at some not far distant date, Mons. Gaerrard [sic] who was lately sketching in Gipps Land, will visit this district and transfer to canvas some of the "beauty spots" in and about Daylesford'.
- 52 The stables dating from the 1860s survive, and the site of the old house is still visible, not far from the new house. See http://vhd.heritage.vic.gov.au/#detail_places;68506, accessed 11 November 2010.
- 53 An inscription on the school house states that it was paid for from the profits of the Concordia Mine and Defiance Paddock, two of the mines on Stanbridge's pre-emptive right block.
- 54 Eugene von Guérard, *Steavenson's Falls*, 1863. Oil on canvas. Signed and dated lower left in red oil 'Eugene von Guérard / 1863'. 66.5 x 56.0 cm. National Gallery of Australia, 82.596, acquired 1982.
- 55 He was a member of the Philosophical Institute of Victoria (1857–59) and the Royal Society of Victoria (1860). His publications include W. E. Stanbridge, 'On the Astronomy and Mythology of the Aborigines of Victoria', *Transactions of the Philosophical Institute of Victoria*, read on 30 September 1857, article XVI, pp. 138–38, which describes the astronomical beliefs of the Aborigines of the Booroung people of the Mallee in the neighbourhood of Lake Tyrell, and the Dja Dja Warrung people in the region of Mt Franklin, written c. 1852; A. W. Franks, George Gibbs, W. E. Stanbridge, 'Notes on Some Stone Implements from Honduras, Turks and Caicos Islands, and Australia', *Journal of the Anthropological Institute of Great Britain and Ireland*, vol. 6, 1877, pp. 37–41 (a record of the gift by Stanbridge to the society of seven indigenous Australian stone implements). His views as expressed in parliamentary debates show him to have had a dislike of the unelected

hierarchies of his native Britain.

Art and Patronage in Early Colonial Melbourne (Findlay)

- 1 George Mackaness, ed., *The Australian Journal of William Strutt, A.R.A 1850-1862*, Australian Historical Monograph Series 38, Sydney: Privately Printed, 1958, part I, p. 8.
- 2 C. P. Billot, *The Life and Times of John Pascoe Fawcner*, Melbourne: Hyland House, 1985, pp. 273-4.
- 3 For a discussion of the visual arts in early Melbourne, see Mary Holyoake, 'Melbourne Art Scene from 1839 to 1859', *Art and Australia*, vol. 15, no. 3, Autumn 1978, pp. 289-296, and Caroline Clemente, 'Artists in Society: a Melbourne circle, 1850s/1880s', *Art Bulletin of Victoria*, no. 30, 1989, pp. 40-57.
- 4 Billot, *The Life and Times of John Pascoe Fawcner* and Hugh Anderson, *Out of the Shadow: the career John Pascoe Fawcner*, Melbourne: F. W. Cheshire, 1962.
- 5 William Strutt, Letter to his mother, 7 July 1850, 'Autobiography and Other Papers, 1788-1955', Mitchell Collection, State Library of New South Wales (hereafter ML, SLNSW), vol. 5, p. 10.
- 6 Mackaness, *The Australian Journal of William Strutt*, part I, p. 6.
- 7 Strutt's sketches have been divided into three categories of drawing characterised by rapid, rough outlines; more complex sketches with finer detail and cross-hatching; and more highly finished works in ink and pencil with shading. See Sean Loughrey and Robyn Sloggett, 'Revisiting History: William Strutt's *Bushrangers, Victoria, Australia, 1852*', *Melbourne Journal of Technical Studies in Art (Underdrawings)*, vol. 2, 2005, pp. 35-47 (40).
- 8 For Strutt's preparatory sketch of Theophilus see Strutt, 'Collection of Drawings', ML, SLNSW, DL PXX 6, folio 2.
- 9 *Argus*, 16 September 1851.
- 10 Mackaness, *The Australian Journal of William Strutt*, part I, p. 30.
- 11 *Argus*, 25 April 1860.
- 12 For a discussion of the collection see Gerard Hayes, 'A Portrait by Ludwig Becker', *Art and Australia*, vol. 25, no. 4, Winter 1988, pp. 514-515.
- 13 Mackaness, *The Australian Journal of William Strutt*, part II, p. 24.
- 14 There were at least 17 portraitists working in Melbourne in the mid-1850s as listed in contemporary exhibition catalogues, directories and almanacs.
- 15 For a discussion of the portrait by Augustus Earle, see Harold Spencer, 'The Brisbane Portraits', *Journal of the Royal Australian Historical Society*, vol. 52, pt. 1, March 1966, pp. 1-8.
- 16 A preparatory sketch for this painting is in Strutt, 'Collection of Drawings', ML, SLNSW, DL PXX 9, folio 8.
- 17 *Argus*, 4 April 1860.
- 18 For a discussion of the patronage of the Howitts and Ward Coles, see Caroline Clemente's work: 'Artists in Society: a Melbourne Circle'; 'The Private Face of Patronage: the Howitts, artistic and intellectual philanthropists in early Melbourne society', unpublished MA thesis, University of Melbourne, 2005; and 'Friends and Patrons: Melbourne's early artists' circle', in Alisa Bunbury, ed., *This Wondrous Land: colonial art on paper*, Melbourne: National Gallery of Victoria, 2011, pp. 109-111.
- 19 Mackaness, *The Australian Journal of William Strutt*, part I, p. 16.
- 20 *Age*, 20 December 1856.
- 21 *Argus*, 6 September 1856.
- 22 *Age*, 2 September 1856. A number of busts of Fawcner were made in 1856 and exhibited at the *Victorian Exhibition of Art*, no doubt in a bid to be considered for the bronze statue commission. The *News Letter of Australasia*, November 1856, notes that two busts had already been modelled in anticipation, which were probably those by Charles Summers and William Lorando Jones.
- 23 In the *Journal of Australasia*, 1856, p. 190, it was stated while it was often inadvisable to put a monument up to a living person, in this case it was acceptable as he was 'the father of the colony' and reported that the proposal was proceeding well. There was speculation that it would be erected

Notes on Contributors

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Ruth Pullin is an independent art historian. She was the recipient of a State Library of Victoria Creative Fellowship in 2012 and the C. H. Currey Memorial Fellowship, State Library of New South Wales in 2009, each for research on von Guérard's sketchbooks and drawings. She curated the National Gallery of Victoria's 2011 touring exhibition, *Eugene von Guérard: nature revealed* (with Michael Varcoe-Cocks) and she is the principal author and editor of the book of the same title.

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