

EARLY AUSTRALIAN PAINTERS



BRIDGET McDONNELL GALLERY

Early Australian Painters

Exhibition from 23 May to 13 June 2010

Bridget McDonnell Gallery

130 Faraday Street Carlton 3053 • phone 03 9347 1700

hours Monday to Friday 10 - 5 pm • Saturday and Sunday 12 - 5 pm

www.bridgetmcdonnellgallery.com.au • email: *bridgart@optusnet.com.au*

front cover is no. 26 Jessie Traill *At the Royal Agricultural Show, Melbourne* c1911

back cover is no. 23 Charles Conder *Coralie The Balzac Set London* 1899

William Buelow Gould
1801 - 1853

1.
Larder Still Life
Oil on canvas
60.5 x 48.5 cm

Provenance:
Private collection, United Kingdom

Cf. Still Life with Gun 1852, oil on canvas on masonite,
60.9 x 49.4 cm, signed, in the collection of the Tasmanian
Museum and Art Gallery, Hobart



1. William Buelow Gould

A. Twigg

active c1870-1900

2.

The Paddle Steamer *Ballina*

Oil on board

39 x 60 cm

Signed

Provenance:

Len and Alma Barton, Sydney, by descent until 2007

Built by Low Walker and Co. in Northumberland, England in 1865. It was later refitted for the Clarence and Richmond Rivers Steam Navigation Company Ltd. It was in service in NSW between 1865 and 1879 when it was wrecked during a storm at Port Macquarie.

A. Twigg in the Sydney Morning Herald of 10th November, 1876 advertised his services offering to paint portraits of boats in the Balmain Regatta: *Applications to A. TWIGG, Marine Artist, No 10 Erskine-street*

Little is known about the artist and his paintings are rarely seen



2. A. Twigg

Australian School
19th Century

3.
The Brigantine *Kate Kearney* 1870

Oil on canvas

34.5 x 47 cm

Inscribed with title on the stretcher

Provenance:

Len and Alma Barton, Sydney, by descent until 2007

The Brigantine *Kate Kearney* was built in 1854. It was owned by Captain Thomas A. Lake and was used to trade goods, such as wool, hides, flour, copper and coconut oil between Australia, New Zealand, South Sea Islands, Solomon Islands and Fiji. She capsized in terrible storms off Cooktown in 1884.

The ship attracted considerable attention in January 1882 when its crew discovered the remains of Mrs Mary Watson, her baby son and her Chinese houseboy on an island. The trio had been missing for three months after fleeing from their home on Lizard Island after being attacked by mainland aborigines. Mrs Watson's diary, found by her body, detailed the group's ordeal and their slow dehydration. She was just twenty one years old



3. Australian School

Australian School

Early 1900s

4.

The *Ladye Doris* Entering Sydney Heads

Oil on academy board

47 x 61 cm

Inscribed on reverse *Ladye Doris/1950 tons/*

W. Montgomery & Co./London and

Mr Alexr. Campbell/c/o Mr Robert Smith/

21 Mathieson Street/Govan/Glasgow, South Side

Provenance:

Len and Alma Barton, Sydney, by descent until 2007

The *Ladye Doris* was built in Glasgow and launched in 1901. Said to be the most beautiful ship ever built. It was a commercial sailing ship which plied the Cape Horn route to the Pacific and Australia.

It was featured in a memoir titled *I saw a ship a'sailing* by Mary Hay, published by the National Maritime Museum, London in 1981.

Mary was the daughter of Captain Charles George Wood and Mary Elizabeth Wood. From 1902 until 1909 she sailed the seas on board the *Ladye Doris* with her parents and younger sister, Nancy

In September 1903 *Ladye Doris* was listed as carrying unassisted immigrant passengers



4. Australian School

**Australian Chinese
School**
19th Century

5.
Portrait of Emily Macpherson c1870s
Oil on paper mounted on canvas
81 x 63.5 cm
Inscribed with Chinese characters on reverse

Portrait of Isabel Macpherson c1870s
Oil on paper mounted on canvas
81 x 63.5 cm
Inscribed with Chinese characters on reverse

A pair in the original wood veneer frames

Provenance:
By descent in the family until 2006

Emily was born in 1863, daughter of John Macpherson (1829-1915) and Elizabeth (Macdonald) (1832-1894). She married Frederic Moore in 1887 and she was the mother of the artist, John D. Moore.

Isabel, her sister, was born in 1867. She married Robert Aitken a flourmiller. She was N.S.W. Associate Golf Champion in 1910.

John Macpherson was an ironmonger and head of the firm, *Holdsworth, Macpherson and Co.* of Sydney. He was a Waverley councillor for many years and nine times Mayor of Waverley



Emily Macpherson



Isabel Macpherson

Robert H. Dowling
1827-1886

6.
A Melbourne Gentleman 1884
Oil on canvas
76 x 63.5 cm
Signed and dated

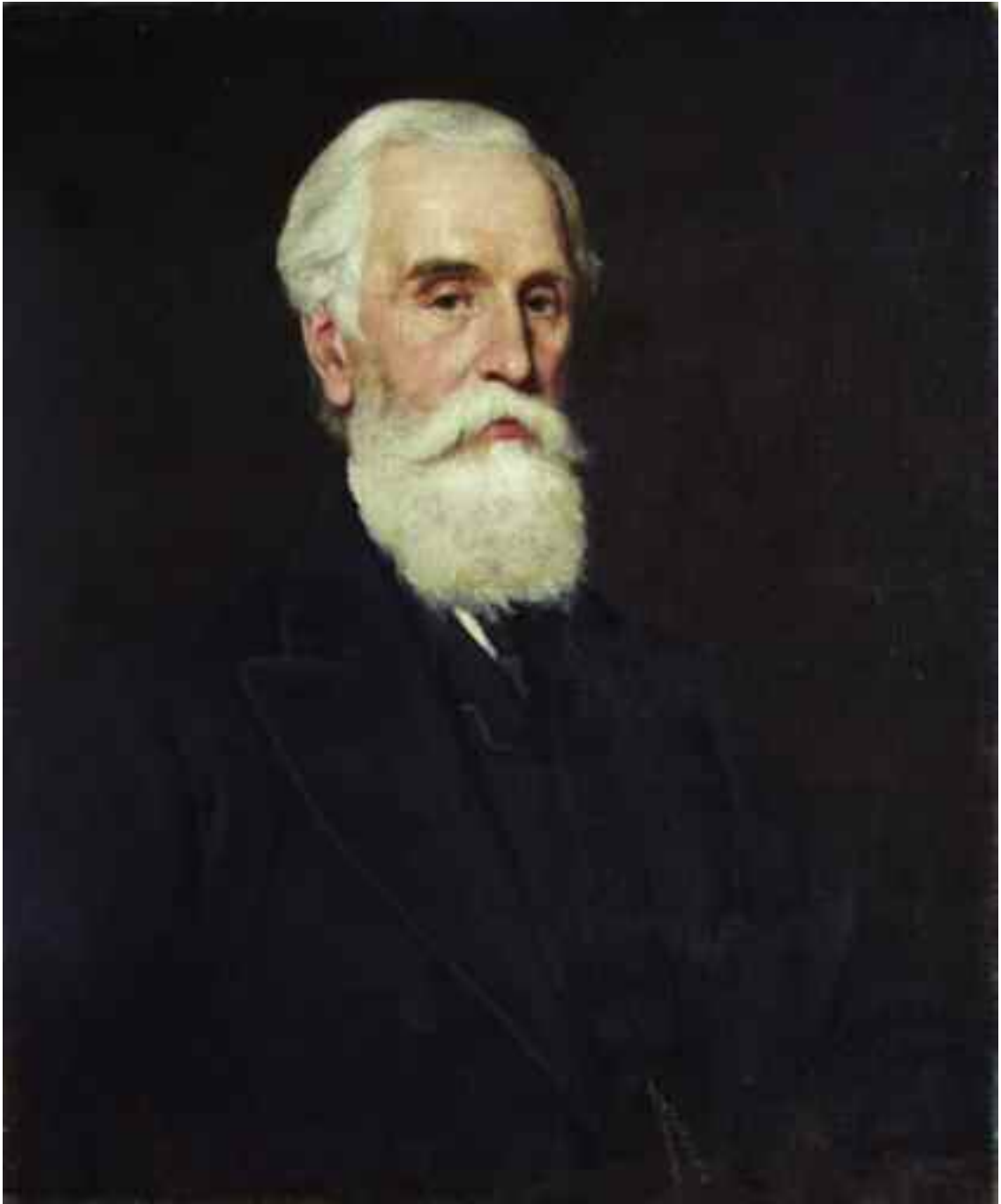
Provenance;

Private collection, United Kingdom until 1978

Literature:

“Mr. Dowling has several portraits of well-known citizens completed; or approaching completion, one of them full length, and three three-quarters. They are all admirable likenesses. ... ” The Argus, Wednesday 10 September 1884, page 4.

“... He came out here on a visit about 18 months ago, opened a studio in Collins street west, and commissions soon began to flow in upon him. Many of our leading citizens sat to him, His Excellency the Governor and the late Bishop of Melbourne among others; while in Sydney, Mr. Dowling executed an admirable likeness of Sir Alfred Stephen. But apart from his talent as an artist, he was altogether estimable as a man. No one was more prompt to recognize ability, or more cordial to praise it, in a brother artist. ...” The Argus, 14th July, 1886, page 6



6. Robert H. Dowling

James Howe Carse
1818-1900

7.
Falls Near Sydney 1887

Oil on paper on board

31 x 44.5 cm

Signed and dated

Provenance:

Cowlishaw Collection, Sydney



7. James Howe Carse

James Howe Carse
1818-1900

8.
A Mountain Stream
Oil on canvas
20 x 35.3 cm
Signed

Provenance:
Cowlshaw Collection, Sydney



8. James Howe Carse

Albert Edward Aldis
1869-1921

9.
**North Shore, Auckland from St. George Bay,
Parnell, NZ 1887**
Oil on panel
14 x 22 cm
Signed with initials and dated '87; also signed and titled
on reverse

**Auckland Harbour from Putumatiki Hill,
Waitakerei Ranges, NZ 1887**
Oil on panel
14 x 22 cm
Signed with initials and dated '87; also signed and titled
on reverse

a pair

Albert Aldis was born in London. He arrived in Auckland in 1882 and exhibited with the Auckland Society of Arts 1887-1888. He travelled to Australia where he later settled in Sydney. In 1892 he exhibited with the Victorian Artists' Society. Later he exhibited with the Royal Art Society of NSW between 1916-1919



9. Albert Edward Aldis

**James Waltham
Curtis**
1839-1901

**10.
Bush Travellers 1886**

Oil on canvas

43 x 33 cm

Signed and dated; also signed on canvas on reverse
and inscribed faintly in ink *Illustrated Australian News*
Office Melbourne

Exhibited:

An Australian Perspective: Colonial and Beyond
Christopher Day Gallery, Sydney, 1988, no. 24



10. James Waltham Curtis

**James Waltham
Curtis**
1839-1901

11.
**Summertime: An Australian Homestead
in the Dandenongs 1894**
Oil on board
27.5 x 40.3 cm
Signed and dated; also signed and inscribed with title
on reverse



11. James Waltham Curtis

James A. Turner
1850-1908

12.
Possum Hunting 1897
Oil on canvas
41 x 31 cm
Signed and dated lower left

Provenance:
Christie's South Kensington, London, March 2008



12. James A. Turner

J. H. Scheltema
1861-1938

13.
The Bullock Train

Oil on canvas
50 x 75 cm
Signed

Provenance:

Hewlett Wright by descent to the present owner



13. J. H. Scheltema

Alfred Henry Fullwood
1863-1930

14.
Blue Mountains c1890
Oil on cedar panel
43 x 25.5 cm

The artist often painted in the Blue Mountains
in the 1880s and 1890s



14. Alfred Henry Fullwood

Alfred William Strutt
1856-1924

15.
The Arab Mare
Oil on board
17 x 24.8 cm

Provenance:

By descent to the artist's daughter Margaret Strutt Davies until 1968; Private collection, England



15. Alfred William Strutt

Hugh Ramsay
1877-1906

16.
Self Portrait, Paris 1901

Oil on canvas
64 x 39.5 cm

Provenance:

Miss E. D. Ramsay, sister of the artist; Sir Daryl Lindsay;
Sir Thomas Ramsay until 1988

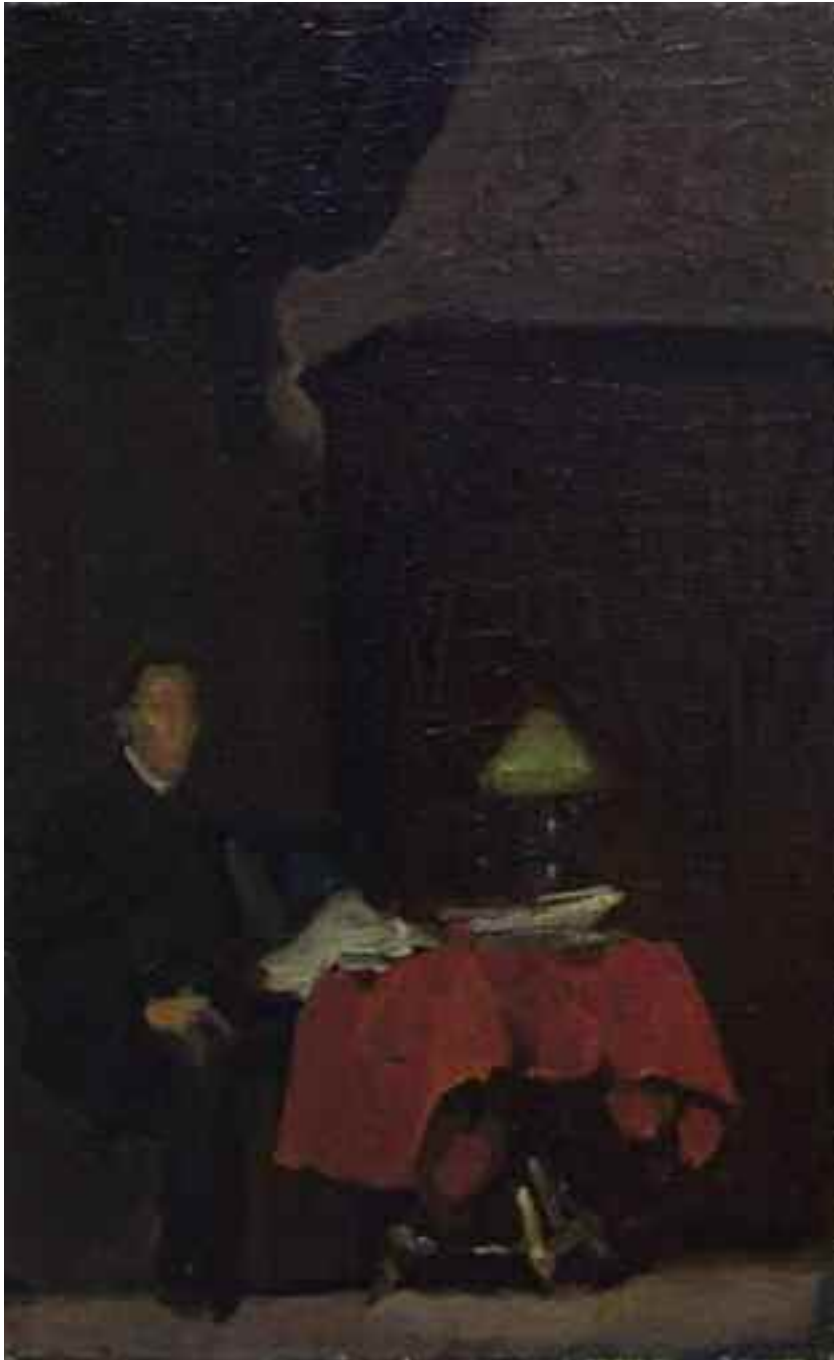
Exhibited:

Hugh Ramsay Loan Exhibition, National Gallery
of Victoria, 1943, no. 14 as *Interior with Figure*;
Early Australian Painters, Bridget McDonnell Gallery,
1994, no. 19

Literature:

Hugh Ramsay: His Life and Work, Patricia Fullerton,
Hudson Publishing, Hawthorn, 1988, catalogue no. 115
as *Interior with Figure*, Paris (1901)

This work is possibly the *Scheme for Portrait*, 37, 25½ x 15¾
as listed in Hugh Ramsay's hand-written notes for his exhibition at
Myoora, December 1902. *Hugh Ramsay: His Life and Work*, Patricia
Fullerton, Hudson Publishing, Hawthorn, 1988, page 182



16. Hugh Ramsay

Hugh Ramsay
1877-1906

17.

A Young Lady

Oil on canvas

90.3 x 60 cm

Inscribed on original strainer: *acquired from John Ramsay
by James Quinn*

Provenance:

Acquired in Scotland in 1978



17. Hugh Ramsay

Charles Conder
1868-1909

18.

Chez Camille Maupin

The Balzac Set, London 1899

Lithograph in reddish brown

22 x 28 cm

Signed, titled and dated in the plate; also signed in pencil

19.

La Peau de Chagrin

The Balzac Set, London c1903

Lithograph in red

24.5 x 29.5 cm

Signed and inscribed *Le (sic) Peau de Chagrin* in the plate;
also signed and titled in pencil and inscribed *No 16*

First state

From the Balzac Set but one of three not published in 1899 as part of the series but later c1903. Exhibited at the Society of Twelve 1905

20.

Lucien and Esther

The Balzac Set, London c1899

Lithograph

22 x 30 cm

Signed and dated in the plate; also signed in pencil

From the Balzac Set but one of three not published in 1899 as part of the series but later c1903

Provenance:

European private collection until 2005

Literature:

Charles Conder, His Life and Work by Frank Gibson, with a catalogue of the lithographs and etchings by Campbell Dodgson, published by John Lane, The Bodley Head, London, 1914, no. 6, page 79, illustrated plate LXX; no. 9, page 80, illustrated plate LXVII and, no. 11, pages 80-81



18. Chez Camille Maupin



19. La Peau de Chagrin



20. Lucien and Esther

Charles Conder
1868-1909

21.

Beatrix et Calyste

The Balzac Set, London 1899

Lithograph in reddish brown

16.7 x 30.8 cm

Signed and dated in the plate; also signed in pencil

22.

L'Alcade dans L'Embarras

The Balzac Set, London 1899

Lithograph in black

22 x 28 cm

Signed and dated in the plate; also signed in pencil

Trial Proof

23.

Coralie

The Balzac Set, London 1899

Lithograph in red

24 x 30 cm

Signed, titled and dated in the plate; also signed in pencil

illustrated back cover

Provenance:

European private collection until 2005

Literature:

Charles Conder, His Life and Work by Frank Gibson, with a catalogue of the lithographs and etchings by Campbell Dodgson, published by John Lane, The Bodley Head, London, 1914, no. 4, page 78, illustrated plate LXVIII; no. 7, page 79, illustrated plate LXXI and no. 3, page 78, illustrated plate LXVII



21. Beatrix et Calyste



22. L'Alcade dans L'Embarras

Derwent Lees
1885-1931

24.
Along the Riverbank

Oil on panel
29 x 39.5 cm

Provenance:

Acquired in the United Kingdom in 1976 as part of a collection of six Australian landscape paintings by the artist

Literature:

The collection included the next entry in this catalogue *A Glimpse of the Sea* and four paintings illustrated in *In Search of Derwent Lees* by Henry R Lew, 1996: plate 15 *The Three Sisters, Katoomba, N.S.W.*; plate 16 *Narrow Neck, N.S.W.*; plate 17 *Central Tablelands* and plate 18 *Barrenjoey Lighthouse, Palm Beach, N.S.W.*

It is significant that these works were painted before the artist travelled to London in 1905. There he met up with Augustus John and J. D. Innes



24. Derwent Lees

Derwent Lees
1885-1931

25.
A Glimpse of the Ocean

Oil on canvas on board
24 x 26.5 cm
Signed

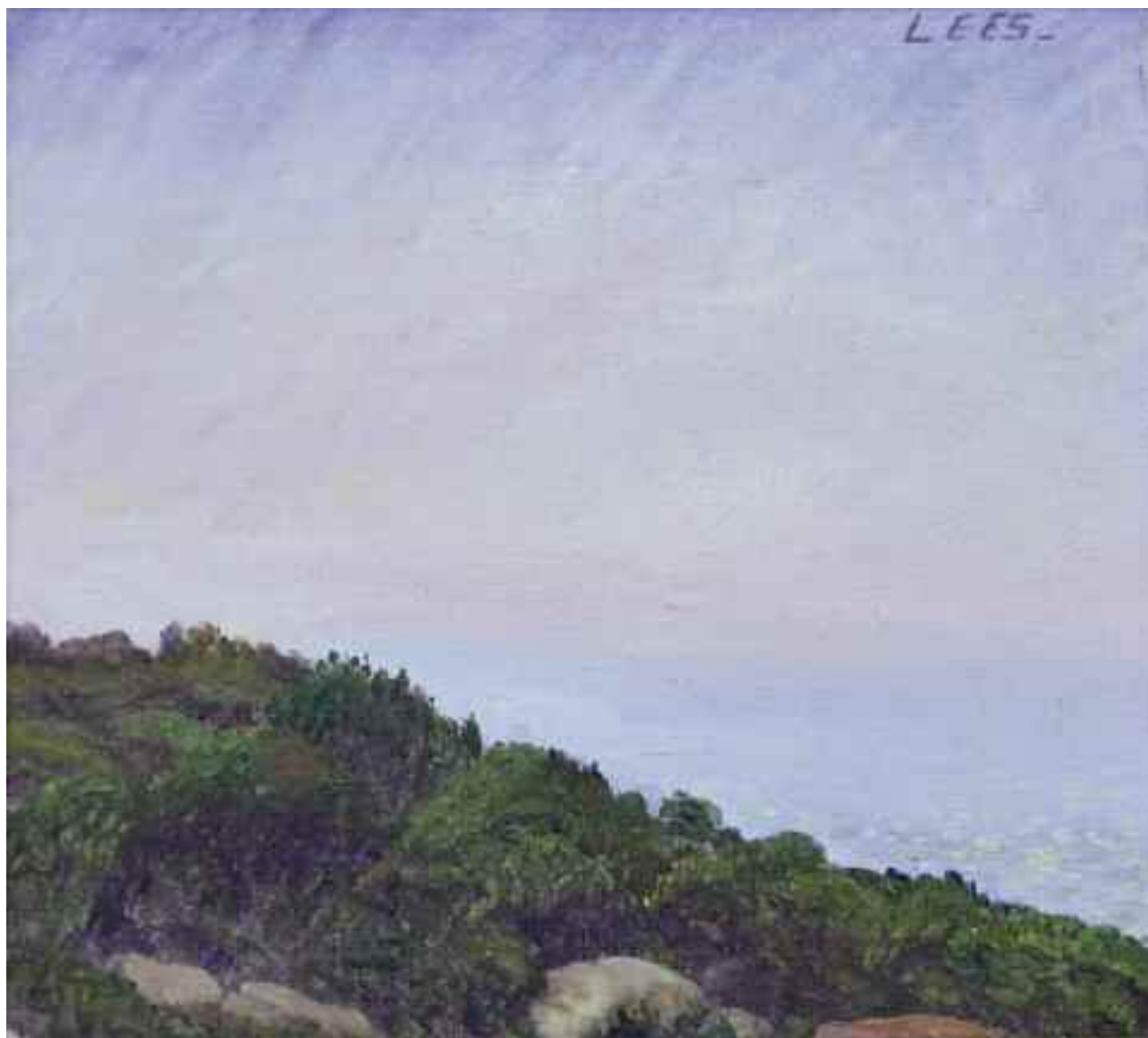
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It is significant that these works were painted before the artist travelled to London in 1905. There he met up with Augustus John and J. D. Innes



25. Derwent Lees

Jessie Traill

1881-1967

26.

At the Royal Agricultural Show, Melbourne c1911

Oil on canvas

60 x 86 cm

Provenance:

Estate of the artist until 1989. Included in a collection of over seventy works discovered in the possession of the artist's niece

We are grateful to Michelle Bradbury and staff at the Royal Agricultural Society of Victoria and Jon Dwyer for help with this catalogue entry

illustrated front cover



26. Jessie Trill

**Josephine
Muntz-Adams**
1862-1950

27.
Venice
Oil on paper on board
21 x 34 cm

Provenance:

The artist's family by descent until December 2009

In 1912 the artist exhibited *Before the Storm, Venice* and *Evening Venice* at the Annual Exhibition of the Victorian Artists' Society



27. Josephine Muntz-Adams

Bessie Davidson
1979-1965

28.
Breton Village
Oil on panel
23.5 x 18.5 cm
Signed

Exhibited:
Early Australian Painters, Bridget McDonnell Gallery, 1988,
no. 17

Provenance:
Private collection, Brisbane



28. Bessie Davidson

Charles Bryant
1883-1937

29.

Fishing Boats, St. Ives

Oil on canvas on board

45 x 59 cm

Signed; also inscribed *Charles Bryant ROI, Fishing Boats,
English Coast 45 Gns.* on reverse



29. Charles Bryant

Edward Cairns
Officer
1871-1921

30.
Two Ladies Strolling on a Country Road
Oil on canvas
45.5 x 53 cm
Signed; also inscribed on reverse *Mr McLaughlin No. 6 and 46*

Provenance:
Family of the artist



30. Edward Cairns Officer

Robert Campbell

1902-1972

31.

The Three Sisters, New South Wales 1924

Oil on canvas on board

17.5 x 23.3 cm

Signed; also signed on reverse, titled and inscribed

Collection Jean Campbell, ACT

Provenance:

Jean Campbell, wife of the artist



31. Robert Campbell

**Norbertine von
Bresslern-Roth**
1891-1978

32.
Macaw
Colour linocut
18.3 x 19.5 cm
Signed and inscribed *Handdruck*

Literature:

“An exceedingly attractive collection of coloured wood-prints by Madame Norbertine Bresslern-Roth, a European artist, is on view at the Grosvenor Galleries. The work shown here is fascinating in its play of imagination no less than its charming freedom of line and warmth of tone. The artist devoting her attention exclusively to animals, birds and fishes has designed these subjects with a superb technique, a vast resource in decorative forms and gorgeous colouring and a wonderful visualisation of life and movement.” *Sydney Morning Herald*, 16th December, 1926. A review of the artist's first exhibition in Australia held at the Grosvenor Galleries, Sydney

Another impression of this print was no. 23 in the Grosvenor Galleries 1926 exhibition



32. Norbertine von Bresslern-Roth

Percy Lindsay
1870-1952

33.
Cattle by a Stream, Evening
Oil on canvas on board
23 x 31 cm
Signed

Provenance:
Private collection, Sydney



33. Percy Lindsay

Percy Lindsay
1870-1952

34.

Frenchs Forest, New South Wales c1940

Oil on board

18 x 24 cm

Signed; also titled on reverse and inscribed 25 *gms.*

Provenance:

Estate of Jane Glad, elder daughter of Norman Lindsay



34. Percy Lindsay

Gordon Coutts
1868-1937

35.
Mount Gorgonio, California

Oil on canvas

60 x 70.5 cm

Signed; also signed on reverse and inscribed *Mount Gorgonio \$400*

Gordon Coutts was a Scottish born artist who trained at the Glasgow School of Art and the Académie Julian, Paris, before coming to Melbourne where he studied at the National Gallery School from 1891 to 1893. In 1896 he moved to Sydney where he taught at the Art Society of New South Wales until 1899.

In 1902 he moved to San Francisco where he became a member and frequent exhibitor at the Bohemian Club. Always an inveterate traveller he spent time in Paris, Spain and Tangier where he maintained a studio for many years. He received a gold medal at the Alaska Yukon Pacific Expo in 1909 and at the Paris Salon in 1913. Over the years he exhibited regularly at the Royal Academy, the Paris Salons and many American International Exhibitions. Suffering from tuberculosis he moved to Palm Springs in 1924. He built a Moroccan style villa to recreate a favourite place in Tangier. "Dar Maroc" is still a well known local landmark and is now part of the Korakia boutique hotel. Winston Churchill and Sir John Lavery were among the many celebrities to visit Dar Maroc. Gordon Coutts died in Palm Springs in 1937



35. Gordon Coutts

Adrian Feint
1894-1971

36.
Morning at Palm Beach, 1946
Oil on board
46 x 40.5 cm
Signed and dated

Provenance:
Dr. Egmont Schmidt

Literature:
Adrian Feint Flower Paintings, Ure Smith Pty. Limited,
Sydney, 1948, List of Works by Adrian Feint, page 78



36. Adrian Feint

H. R. Gallop
1890-1958

37.

Evening Light, Boat Harbour 1952

Oil on board

29.5 x 37 cm

Signed; also signed on reverse and inscribed *Painted
Jan. 1952 about 6 pm*

Provenance:

Brock Rowe, Sydney until 2007



37. H. R. Gallop

John Loxton
1903–1969

38.
Changing Light, Sydney Harbour
(near the Spit Bridge)
Oil on canvas
47 x 54.5 cm
Signed; also titled on the reverse of the frame



38. John Loxton

John D. Moore
1888-1958

39.

The Balcony

Oil on canvas mounted on board

36 x 44 cm

Signed; also signed on reverse and inscribed *1.* and
The Balcony

Provenance:

with Macquarie Galleries, Sydney



39. John D. Moore

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