









John GLOVER

born England 1767 died Australia 1849
Australia from 1831

Patterdale landscape with cattle

c.1833 Deddington, Tasmania
oil on canvas

Rex Nan Kivell Collection: The National Gallery of
Australia and the National Library of Australia

After a successful career in England, Glover arrived in Tasmania on 18 February 1831, the day of his 64th birthday. The Glovers lived in Hobart, before moving to take up a land grant in March 1832 at Patterdale on the Nile River at Deddington at the foot of Ben Lomond. Reinvigorated by the colony's landscape, light and colour, Glover found a new creative impetus in Australia. He painted vital images of the Australian landscape suffused with light. *Patterdale landscape with cattle* c.1833 is one of the first paintings Glover completed after settling on his Nile River property.



John Glover

born England 1767, arrived Australia 1831,
died Deddington, Tasmania 1849

Patterdale farm c1840

oil on canvas

Purchased 1974

Painted towards the end of John Glover's career, *Patterdale Farm* depicts the artist's Australian property at Mills Plains in northern Tasmania, named after the town at the foot of the Ullswater in England's picturesque Lake District, close to where his home Blowick Farm stood.

Patterdale Farm reveals the painter's distinctive technique, whereby colour is applied in transparent veils, with diluted layers of oil delicately brushed in over a cream white ground. Glover's sensibility and refined evocation of the light and landscape of Tasmania made him one of the most admired painters in colonial Australia.

John Glover

born England 1767, arrived Australia 1831,
died Deddington, Tasmania 1849

Natives on the Ouse River, Van Diemen's Land 1838

oil on canvas

Purchased with assistance from
Mr and Mrs J.K. Bain 1966

John Glover was already an established artist when he emigrated to Tasmania in 1831 at the age of 64 – a highly successful watercolourist and painter of 'Acadian' views in the tradition of the French landscapist Claude Lorrain. Glover quickly adapted his picturesque style and unique technique to his new surrounds.

One of his most audacious works, the painting is informed by European notions of an 'Austroclimatic' Australia, with Indigenous people living in a landscape unaltered by European contact. However, *Natives on the Ouse River* stands in marked contrast to the actual situation of the traditional owners of Ouse River country – the Grey-Warrier people of the Big River Tribe – which was one of dispossession and violence at the hands of the colonists.





MILFORD SOUND, NEW ZEALAND.

EUGENE YON GUERARD

Eugene von Guérard

born Vienna 1811, Germany 1838–c1851 and
1882–91, Australia 1852–82, died London 1901

Milford Sound, New Zealand 1877–79

oil on canvas

Purchased 1970

Milford Sound, New Zealand is ranked highly among Eugene von Guérard's sublime Romantic interpretations of the landscape. The spectacular fiord in New Zealand's South Island held a strong appeal for the artist. Encompassing the view to the north-west, seen from the head of Milford Sound, the painting also depicts the vessel on which von Guérard had travelled to the fiord, at anchor below Cascade Peak.

Produced in his Melbourne studio, *Milford Sound* was worked up from numerous earlier drawings made on the spot. The painting is broadly faithful to these sketches, in accordance with an approach grounded in the principles of German Romanticism.

This richly decorated 19th-century frame was made by Isaac Whitehead, the most prominent frame-maker in Melbourne throughout the 1860s and 1870s.





François Boucher

France 1703–70

A young lady holding a pug dog

mid 1740s

oil on canvas

Gift of James Fairfax AC 1992

The woman has just completed her morning toilette. Her hair is powdered. Her face has been whitened and her cheeks rouged. She has a *mouche* (or beauty spot) at the corner of her right eye. She has removed the ribbon from her powdering mantle and has used it to tie up her lapdog – a pug. The picture was long thought to be a portrait of Boucher's wife, but its theme is probably more generally the artifice employed by the coquette to ensnare her lover.



Joshua Reynolds

England 1723–92

James Maitland, 7th Earl of Lauderdale 1759–60

oil on canvas

Purchased 1876

The 41-year-old Lord Lauderdale (1718–89) had distinguished himself in the army, but was still young when he resigned and took a seat in the House of Lords (1747–61, 1782–84). He later also served as Lord of Police for Scotland and Rector of Glasgow University. Unequalled in his capacity for flattering portrayal, Reynolds shows a sophisticated young aristocrat leaning on the base of a Solomonic (twisted) column, suggestive of a trip to Italy the Scottish peer never in fact made.



Joshua Reynolds

England 1723–92

Stephen Croft 1760

oil on canvas

Purchased 1965

Stephen Croft, Junior (1744–1813) or Lieutenant Stephen Croft of Stillington (Yorkshire) was appointed in 1760 a cornet in the Royal North British Dragoons, known the Royal Scots Greys. The Scots Greys were stationed in Germany, and the teenager was thus about to be separated from his family for some time. Like many of Reynolds's portraits this example suffers from the fading of a fugitive crimson pigment in the face which makes the sitter look rather sickly.

Thomas Gainsborough

England 1727–88

Samuel Kilderbee c1758, partially repainted c1783

oil on canvas

Purchased 1966

Samuel Kilderbee (1725–1813) was an Ipswich attorney who became a close friend of Gainsborough. The two men exchanged letters that are now lost, but which were described in the 19th century as 'brilliantly eccentric and too licentious to be published'. A close examination reveals (and an X-ray confirms) that the portrait has been repainted in everything except the face. This perhaps occurred around 1783, as it was in that year that Kilderbee accompanied Gainsborough on a tour of the Lake District.



Sir Peter Lely

Netherlands, England 1618–80

Portrait of a lady c1665–75

oil on canvas

Kenneth Reed collection

In 1661 Lely became principal painter to King Charles II and dominated the artistic life of the Restoration court, producing numerous portraits which now define our image of the age. This composition is based on the portrait of Princess Henrietta Anne, later Duchess of Orléans, which belongs to Lely's celebrated series of likenesses known as the 'court beauties'. The pose and setting are so closely copied from the Orléans prototype that the Gallery's portrait is in effect a replica in all but the face.



Richard Westall

England 1765–1836

Landscape – solitude 1811

oil on canvas

Purchased 1970

The artist was brother to William Westall who was chosen, on the recommendation of Benjamin West, to accompany Flinders on his voyage to Australia in 1801. Though Richard remained in England he brought a certain savagery to romantic visions of landscape such as this. The title refers to a line from the proto-romantic Scottish poet James Thomson (1700–48): 'Along these lonely regions, where retir'd / From little scenes of art, great nature dwells / In awful solitude'.



Hubert Robert

France 1733–1808

An extensive landscape near Paris

1781

oil on oak panel

Gift of James Fairfax AC 1995

Seated on a scarlet rug, a young artist sketches the scene while two passers-by observe. Although the foreground is artfully contrived, the distant view of villages strung out along a wide valley (probably in the Paris basin) is as natural and direct as the artist ever painted. Robert here abandons a lifelong delight in fanciful architectural conceits and looks forward to a naturalism which in the 19th century would become commonplace.



Francis Danby

Ireland, England 1793–1861

The three sisters of Phaethon weeping over the tomb of their brother 1841–45

oil on canvas

Purchased 1970

Danby was mainly a painter of poetical fantasy landscapes inspired by the works of Claude Lorrain and Turner. The story of Phaethon is told in the second book of Ovid's *Metamorphoses*. Promised any desire by his father Apollo, Phaethon asked to drive the sun chariot for a day, but unable to control it fell to his death. His sisters, the Heliades sought out his tomb and mourned his death for many days, until they found themselves rooted to the ground and transformed into poplar trees.





Ford Madox Brown

England 1821–1893

Chaucer at the court of Edward III

1847–51

oil on canvas

Purchased 1876

The painting is a celebration of the English language. Chaucer, the ‘father of English literature’ is reading lines from the *Canterbury Tales* to the King who first championed the English language over French. The patriotic medieval subject was inspired by recent commissions for mural paintings in the Houses of Parliament. As Brown worked on the painting he became closely involved with the group of young artists who in 1848 founded the Pre-Raphaelite Brotherhood.



119

/ COLLECTION HIGHLIGHTS



John Seymour Lucas

England 1849–1923

The Gordon riots 1780 1879

oil on canvas

Purchased 1881

In 1780 the protestant zealotry of Lord George Gordon inspired rioting in the London streets. The protesters were opposed to the Papists Act of 1778 that sought to mitigate anti-catholic discrimination. The fashionable late-Victorian historical painter, John Seymour Lucas, shows a 'desperate and infernal gang' ransacking the house of Lord and Lady Mansfield in Bloomsbury Square. A magistrate, having first read the riot act, twice gave orders to fire on the mob, but to no effect. The house was destroyed.





GIBBS, SHALLARD & CO., CHROMO-LITHOGRAPHERS, SYDNEY.

BURNING OF THE GARDEN PALACE, SYDNEY,

SEPTEMBER 22, 1832. AS SEEN FROM MACQUARIE STREET.



Luke Fildes

England 1844–1927

The widower 1875–76

oil on canvas

Purchased 1883

This important picture was rapturously greeted by the press on its exhibition at the Royal Academy in 1876. Its appeal to a Victorian audience lay in the readability of its pathetic but all-too-believable subject: the toil-worn labourer despairingly nursing a dying child among the antics of an uncomprehending and newly motherless brood. Fildes had worked as an illustrator of Dickens and a parallel with the great novelist was quick to suggest itself.



Domestic Murders in the East
EDWIN LONG, R.A.

Edwin Long

England 1829–91

A Dorcas meeting in the 6th century 1873–77

oil on canvas

Eadith Walker Fund 1889

The unusual subject alludes to the Dorcas Society, a ladies' society which made clothes for the poor, founded in 1847. The Society was named after a woman called Dorcas who is mentioned in the Acts of the Apostles as 'full of good works and alms deeds'. The idea of a Dorcas meeting taking place in the 6th century appears to be a fantasy. The painting was the artist's first attempt at a classical subject and he struggled with it over a period of four to five years.



Frederic Leighton

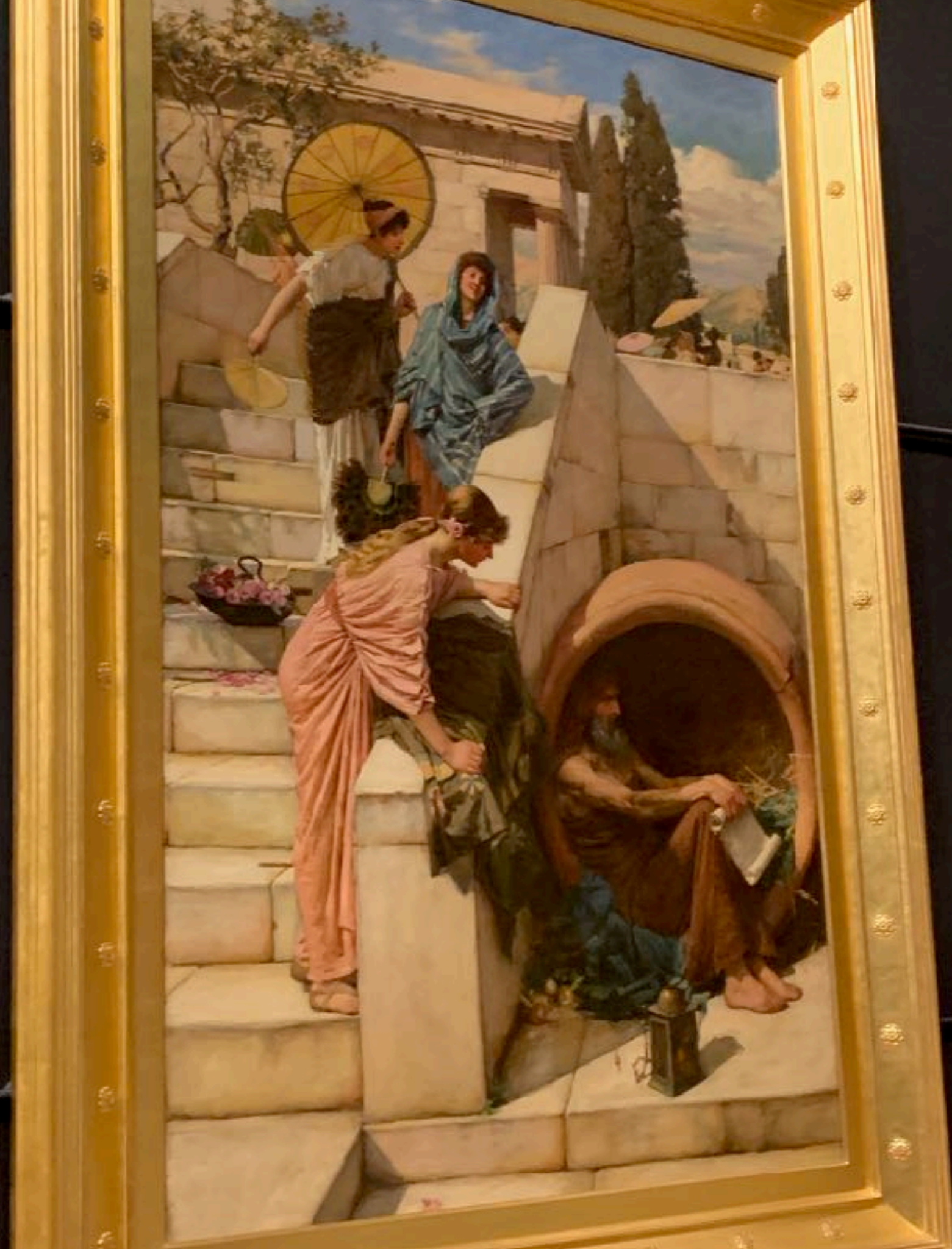
England 1830–96

Cimon and Iphigenia 1884

oil on canvas

Purchased 1976

The subject is from Boccaccio's *Decameron*. Galesus was the handsomest son of a noble Cypriot named Aristippus, but so uncouth and uneducated in his ways that he was known as Cimon (meaning 'brute'). One afternoon he came across a girl, Iphigenia, asleep with her slaves in a meadow and became transfixed by her beauty. His love for Iphigenia caused Cimon to abandon his boorish ways and to acquire the accomplishments fitting to the nobility of his station.



John William Waterhouse

England 1849–1917

Diogenes 1882

oil on canvas

Purchased 1886

Waterhouse's early success of the 1880s was based on classical subjects such as this which show a strong debt to Alma-Tadema. The most famous of the Cynic philosophers, Diogenes (412?–323 BC) pursued the ideal of eliminating non-essential luxuries, thus choosing to live not in a house but in a large tub. Supposedly he would stalk the streets of Athens with the lantern (here shown at his feet) vainly searching for an honest man.



L. ALMA TADEMA

Lawrence Alma-Tadema

England, Netherlands 1836–1912

***Cleopatra* 1875**

oil on canvas

Gift of Sir Herbert Thompson 1920

Besides Helen of Troy, no woman has enjoyed such fame for her beauty as the last Queen of Egypt, Cleopatra. Having no portrait to work from Alma-Tadema apparently based this image on an antique bust of the Queen's mother. The oval frame (suggesting a spy-hole through which the spectator is invited to peer) is decorated with its own suitably mysterious Egyptian motifs.



Edward John Poynter

England 1836–1919

The visit of the Queen of Sheba to King Solomon 1881–90

oil on canvas

Purchased 1892

Having heard of Solomon's famed wealth and wisdom the Queen of Sheba came to Jerusalem 'to test him with hard questions', but she was overwhelmed by his magnificence. Poynter's reconstruction of Solomon's palace is based on details from the Bible supplemented by the evidence of Assyrian remains unearthed in the 1840s. The Queen of Sheba is a mysterious and alluring figure followed by an exotic retinue bearing her gifts for Solomon, of gold, gems and spices.



/ KIDS / COLLECTION HIGHLIGHTS



Edward John Poynter

England 1836–1919

Helen 1881

oil on canvas

Purchased 1968

Reputed for her extraordinary beauty, Helen of Troy was the wife of Menelaus; her abduction by Paris precipitated the Trojan War. A great classical beauty is represented by a celebrated contemporary beauty. The sitter was the irresistible Lillie Langtry 'The Jersey Lily' (1853–1929), the actress and society beauty who became mistress to the Prince of Wales (future Edward VII). Her splendid necklace, by Carlo Giuliano, is now in the Victoria and Albert Museum.



William Henry Margetson

England 1861–1940

The sea hath its pearls 1897

oil on canvas

Purchased 1897

The artist is now little known, though this painting has proved enduringly popular. It was exhibited at the Royal Academy in 1897 and purchased directly by the Art Gallery of New South Wales. Soon afterwards an edition of sepia photographic reproductions was published, along with a companion piece by the same artist *The field hath its flowers*. The unconventional, artist-designed frame is notable for its carved low-relief decoration of crabs.



Évariste Luminais

France 1822–96

The sons of Clovis II (Les énervés de Jumièges) 1880

oil on canvas

Purchased 1886

The rebellious sons of the 7th-century Merovingian King of France, Clovis II, were punished by their mother who ordered them to be hamstringed and set adrift on the river Seine. According to legend they ran aground at the Abbey of Jumièges and were later reconciled with their parents. The painting is Luminais' masterpiece and caused a sensation at the 1880 Paris Salon. Another version in the Musée des Beaux-Arts, Rouen, was admired – famously – by the surrealist artist Salvador Dalí.



Fritz Beinke

Germany 1842–1907

The juggler: a village fair 1873

oil on canvas

Purchased 1879

‘He is keeping some glass balls in play upon his nose, while his trumpeter calls attention to his feats and a little girl goes round to collect the coins ...’. Beinke’s picture was one of the Gallery’s first contemporary art purchases and was for a time, with Ford Madox Brown’s *Chaucer at the Court of Edward III*, one of the two most expensive art works in the collection. The artist is now virtually forgotten outside his native Düsseldorf.



Friedrich Kallmorgen

Germany 1856–1924

A spring day 1887

oil on canvas

Purchased 1889

The picture is one of those selected by the Art Gallery of New South Wales from the *Centennial International Exhibition* held at Melbourne in 1888–89. In its early years the Gallery acquired several contemporary Austrian and German works, most of which have since been sold.

The theme seems to be a class of schoolchildren rejoicing as they are accompanied home by their parents. Some would probably end their days in the trenches of the First World War.



Vincent van Gogh

Netherlands 1853–90

Head of a peasant 1884

oil on canvas

Art Gallery of New South Wales Foundation

Purchase 1990

In 1884 Van Gogh produced a series of 'heads of the people', oil studies of simple Brabant peasant types. He intended to paint 50 of these. While he did not have any particular finished project in mind, what grew out of his observations was the great masterpiece of his early Dutch period, *The potato eaters* (Van Gogh Museum, Amsterdam). A seated figure in the background of the finished canvas is based on this study.