



EUGENE VON GUÉRARD

CONTRIBUTORS

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FACTSHEET #167

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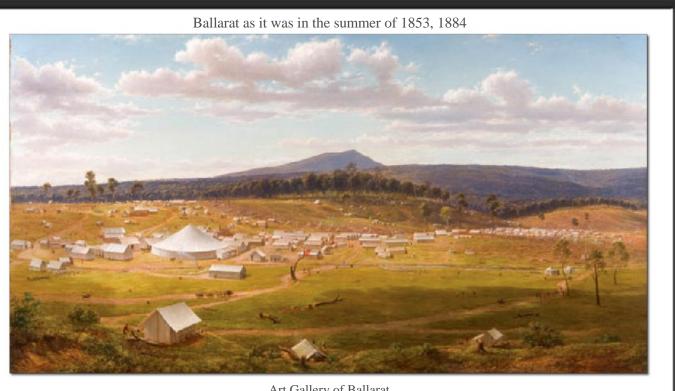
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INTRODUCTION

Name:	Johann Joseph Eugene
	von Guérard
Born:	17 November 1811
Died:	17 April 1901, England
Legacy:	Australian Colonial Artist

Eugene was one of the greatest Colonial landscape painters to work in Australia in the nineteenth century. An adventurous traveller and spirited believer in the Australian landscape, he captured scenes of early Australian and its people through his sketches, lithographs and paintings.



Art Gallery of Ballarat

Early Life

Eugene von Guérard was born on 17 November 1811 in Vienna, Austria to parents Bernard von Guérard and Josepha Schulz von Leichtenthal. According to an article in the July 1867 edition of the Illustrated Australian News for Home Readers he was 'evincing a strong predilection for art' from an early age'. In 1826 his father Bernard (a court painter of miniature portraits whose subjects were members of Vienna's royal and noble families) took him to Italy where they visited the great galleries and sketched the landscape. Eugene was just fifteen years old at this time. Between 1830 and 1832 they lived in Rome where he had his first formal painting lessons and where they socialized with the lively community of German artists there, including the group known as the 'Nazarenes'. In 1832 he and his father moved to Naples where, over the following four years they went on sketching expeditions throughout southern Italy and Sicily.

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When his father Bernard died of cholera on 11 November 1836, Eugene remained in Naples. Eighteen months later, in 1838, he travelled to Düsseldorf (his father's birthplace) and studied landscape painting at the famous Düsseldorf Academy under Johann Wilhelm Schirmer.

Travel to Australia

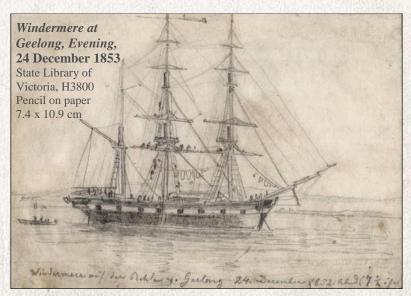
One of von Guérard's stated reasons for coming to Australia was his desire to see (and paint) 'undepicted countries'. Like most educated Germans in his day von Guérard was inspired by the writings of the great German natural scientist Alexander von Humboldt and he heeded Humboldt's call for landscape painters to travel to the New World. Another in von Guérard's

decision to come to Australia was the possibility of making his fortune on the Victorian goldfields. He sailed aboard the *Windermere* on 17 August 1852, arrived at Geelong, Australia on 24 December 1852 and three weeks later he was on his way to the Ballarat goldfields. He worked hard for nearly two years, but was rewarded little in the way of monetary gain. He did however use his time wisely by producing a large number of sketches of life on the goldfields. He also went on sketching expeditions off the goldfields to draw his first Australian landscapes and make studies of Australian plants,

trees and animals. Most of these drawings are now held in the State Library of Victoria.

Settling in Melbourne

In April 1854 von Guérard settled in Melbourne and in July he married Louise Arnz, who had sailed from Düsseldorf in Germany to be with him. On 24 June 1854 one of the earliest known advertisements for his business at 102 Collins Street,



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Melbourne appeared in *The Argus* newspaper. In the advertisement he promoted himself as a portrait, landscape and architectural painter.

In January 1858 his painting *Fern Tree Gully*, 1857 was to be bought by 40 subscribers and gifted to Queen Victoria. However this did not eventuate as there were not enough subscribers to raise the 210 pounds required for its purchase. As a result, the painting hung in his Collins Street shop window, which was often the case in those days. Having this spectacular painting of fern trees at Dobson's Gully on public display, led to a type of 'fern mania' in Melbourne and it ultimately became one of his most recognised works. Incredibly, the naming of Ferntree Gully is partially the result of this magnificent work which raised the public profile of the area. Then in what was a welcomed public compliment, Australia's most prominent art critic James Smith, described von Guérard as 'decidedly the landscape painter of Australia'.

From his new base in Melbourne von Guérard travelled on many adventurous expeditions into some of the most remote and rugged parts of Victoria, as well as to South Australia, Tasmania, New South Wales and New Zealand. He travelled by steamship, Cobb & Co coach, horseback, and even on foot. He often camped outdoors, but sometimes found accommodation at properties along the way. For instance, on his journey through Central Victoria he stayed with Mr Aitken and at Hugh Glass' station. On some expeditions he travelled with scientists and explorers. He always carried small pocket sized sketchbooks and he used his detailed pencil drawings and notes as the basis for the oil paintings he painted back in his studio in Melbourne. He was commissioned to paint the properties of some of the wealthy landowners he stayed with: his painting, *Mr James Glass' Station on the Goulburn River*, 1862 is in the National Library of Australia.

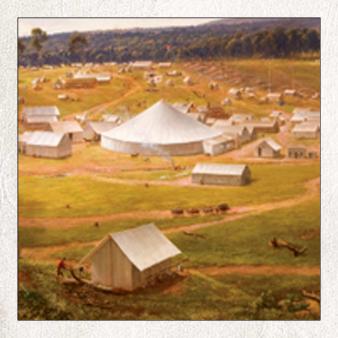
Truth to nature

Von Guérard once wrote that his aim was to portray the character of the Australian landscape 'faithfully and with truth to nature'. He felt that both natural and man-made elements in a scene, such as the shapes of the mountains, the species of trees, man's interaction with nature and a scenes colours, highlights and shadows, should all be accurate. He sometimes resorted to using a magnifying glass to paint the tiniest of details in his paintings.

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In a report published in *The Argus* on <u>Thursday 25 October 1866</u>, the writer discussed at length the opening of the 1866 <u>Melbourne Exhibition</u>, including the Fine Arts Gallery section where he highlighted what he saw as some of the differences in style between four great exhibitors: Eugene von Guerard; <u>Nicholas Chevalier</u>; <u>Louis Buvelot</u> and <u>John Gully</u>:

M. von Guerard has the more delicate touch, combined with a fine perception of the local form and colour; M. Chevalier great facility of execution and a certain careless grace of composition; M. Buvelot paints solidly, and the tone of his pictures is harmonious; while Mr. Gully's pencil is directed by a hand which is almost audacious in its boldness.



In an article in published in *The Argus* on <u>Saturday</u> <u>8 January 1870</u>, the writer reported how he had the opportunity to inspect a 'mammoth' wood engraving of Ballarat, measuring 38 x 18 inches, which had been prepared in London. He noted that the engraving, based on a drawing by von Guerard, was 'as minutely and topographically accurate as a photograph'. Later in an article published in *The Age* on <u>Saturday 10 January 1885</u> another writer commented that von Guerard's large oil painting, 'Ballarat as it was in the summer of 1853, 1884' is not only an excellent work of art, but as it is painted from sketches taken on the spot by the artist, it has the valuable

quality of being an accurate portrait of the city as it appeared in its very earliest days' (*The Leader*, Saturday 17 January 1885). A small crop of the work can be seen (left).

Being true to nature was important to von Guerard, and he was a master at it.

Public Exposure

In 1857, James Smith, the art critic for the Melbourne newspaper *The Argus*, thought highly enough of von Guérard's landscape paintings that he described him as the best

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Weatherboard Creek Falls, Jameson's Valley, New South Wales, 1862



National Gallery of Victoria

landscape painter in Australia. However, even with such expertise and a growing public reputation, it was still difficult for him to make a living in Melbourne in those early days. Success was made even harder as there were no large public art galleries where artists could continuously display their work. They were able to organise exhibitions themselves, but these were generally small and few and far between. At one point we learn that von Guérard was displaying some of his works, including 'Fern Tree Gully', in the window of Dr. Wilkie's music shop in Collins Street Melbourne.

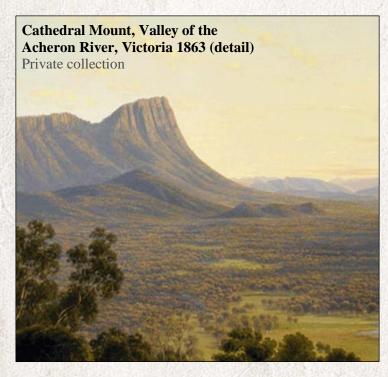
Travelling Australia

Eugene von Guerard travelled widely and in 1862 he travelled with his friend and fellow artist Nicholas Chevalier leading one newspaper commentator to note the indebtedness of

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the public of Victoria to the great artists Eugene von Guerard and Nicholas Chevalier for 'making known to them the existence of romantic districts in the interior'. (*The Mercury*, <u>Saturday 12 July 1862</u>).

Von Guerard and telegraph engineer Samuel McGowan had joined with artist Nicholas Chevalier and scientist <u>Professor Georg von Neumayer</u> at Winchelsea for the Cape Otway leg of their three month expedition through Western Victoria. In an article dated <u>Saturday</u> <u>12 July 1862</u> *The Mercury* informs its Tasmanian readers that Professor Neumayer and Chevalier had 'just returned to Melbourne after a three months' tour of the country for the purpose of making magnetic meteorological observations.



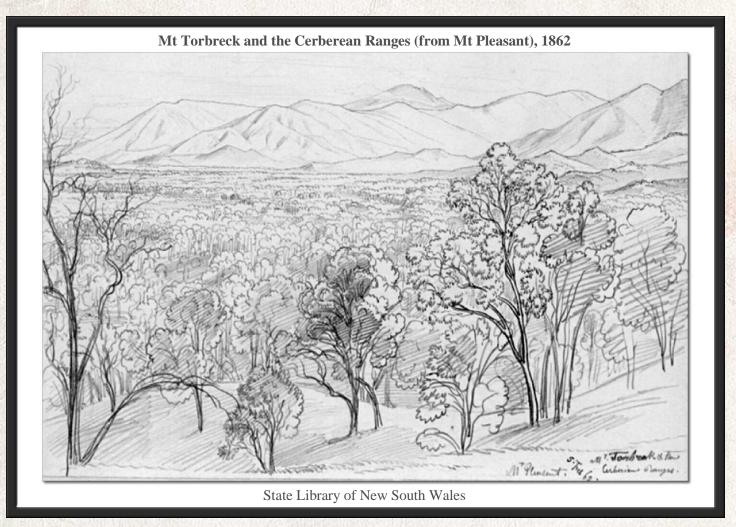
He travelled through Central Victoria in late 1862 and early 1863, recording stunning country scenes in his sketchbooks. He later produced paintings from some of these detailed sketches, such as this painting of the Cathedral Mount (left). This painting was one of a number of paintings of Cathedral Mount that he painted.

In 1867 *The Australian News for Home Readers* published a multi-page article on von Guerard, which included an engraving. Such exposure was always good for a professional artist, however they first had to be producing works that were at a high enough standard that would attract

attention from the media. Eugene most definitely was!

One of the engravings published in the article was of Eugene himself (shown later in the factsheet) and was based on a photograph taken previously of him by Melbourne painter and photographer <u>Frederick Frith</u>. Working with other artists was another way to gain exposure, and in this instance the partnership between two great artists led to von Guerard becoming more known to the readers of *The Australian News for Home Readers*. Today Frith is credited with taking one of the first <u>double-exposure photographs</u> in Australia.

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Also in 1867, Eugene was commissioned by <u>Sir Henry Barkly</u>, former Governor of Victoria, to produce a series of large pen and ink works. Producing works for those in the elite classes of society often elevated an artist's reputation and had the potential to lead to public and political advantage.

In early 1870 von Guérard became the first <u>Master of Painting in the National School of</u> <u>Art</u> in Melbourne and the first curator of the new National Gallery of Victoria (a position he held for eleven years). In the first half of 1870 the School of Art only had around seven students, but from a report published in *The Argus* on <u>Monday 5 August 1872</u>, we learn that by the end of 1871 this number had risen to 20. Eugene was a dedicated, skilful and accomplished teacher and his students included Tom Roberts and Fredrick McCubbin.

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Between 1866 and 1868 von Guérard produced a series of 24 lithographs of subjects selected from the hundreds of drawings he had made on his travels in Victoria, Tasmania, New South Wales and Tasmania. Published by the Melbourne firm, Hamel & Ferguson, the lithographs could be purchased loose, in a folio, or bound in an album. Von Guérard's achievement in producing this album was recognized in his birth city of Vienna with the award, bestowed by the Austrian emperor, of the *Cross of the Order of Francis Joseph*. (*The Argus*, Saturday 21 May 1870).

Leaving Australia

In 1882, von Guérard and his wife and daughter Victoria (born 1857) left Australia for Düsseldorf. By this time the public's taste in landscape painting had started to change with the arrival of the new impressionistic way of painting. Guérard's highly detailed and finished works began to look old fashioned in comparison and no longer attracted the attention of the public. Incredibly, it would not be until the 1970s and 1980s that an appreciation of this artist's talent would finally re-emerge.

Death of Eugene von Guérard

Von Guérard died in Chelsea, England in 1901. He and his wife Louise had moved there to be with their daughter Victoria and her English husband. Louise had pre-deceased him in 1891. Von Guérard suffered the loss of most of his money in the <u>Great Australian Bank</u> <u>Crash of 1893</u>. During the last decade of his life he continued sketching and took his sketchbooks with him on family holidays to many parts of England, including Cornwall and the Lake District.

Eugene von Guerard today

Today von Guérard's works are highly sought after. In April 2011, the National Gallery of Victoria exhibited over 150 of his works at the exhibition called *Eugene von Guérard: Nature Revealed*. The exhibition was curated by Dr Ruth Pullin and Michael Varcoe-Cocks. Ruth was the editor and principal author of the accompanying book *Eugene von Guérard: Nature Revealed*. In March 2018 Ruth published her book *The artist* as *Traveller, the sketchbooks* of *Eugene von Guérard* in conjunction with an exhibition at the Art Gallery of Ballarat. The exhibition was called *Eugene von Guérard: Artist-Traveller*.

INTRODUCTION

PLACE NAMES

It is a little known fact that a Victorian mountain bearing his name (<u>Mount Von Guérard</u>) is located near Wongungarra and north-west of Dargo in the Victorian Central Alpine area (Alpine National Park). It has an elevation of 1224 m above sea level with the closest sealed road being the Dargo High Plains Road, 21 km from it as the crow flies.

However, Mount Von Guerard is not the only notable naming. A number of modern day localities, attractions and features share the name von Guerard, including:

- 1. Von Guérard Place
- 2. Mount Von Guerard
- 3. Von Guerard View Track
- 4. Von Guerard Crescent
- 5. Von Guerard Parade
- 6. Von Guerard Hill
- 7. Von Guérard Park

East Melbourne, where he lived from 1862–82 Wongungarra, Victoria Lal Lal Falls, Lal Lal, Victoria Lyneham, ACT Doreen, Victoria Otway Ranges, near Aire River Northcliffe Drive, Lake Heights, NSW

Note: click on the underlined names to view the location in Google Maps.





Eugene von Guerard Frederick Grosse 1828–1894, Engraver Melbourne : Ebenezer and David Syme 1867 Taken from a photograph by Frederick Frith State Library of Victoria

INTRODUCTION





Built in 1862 of handmade brick by the painter Eugene von Guerard, first master of painting at the National School of Art, Melbourne and Curator of the National Gallery of Victoria, Little Parndon was for some time the town home of Lord and Lady Casey. Lord Casey was Australia's Governor-General, 1965-9.

City of Melbourne



(Top) *Little Parndon*, former home of Eugene von Guėrard, built by the artist in 1862 and lived in from 1862–82. Prior to this he had lived in both Collins Street and then Bourke Street in Melbourne.

(Left) Eugene von Guërard Place in East Melbourne. At the end of the lane is the back of the former Guërard property.

TIMELINE

BASIC TIMELINE OF EVENTS

BASIC TIMELINE

1811	On 17 November Johann Joseph Eugen von Guerard, known as 'Eugen', was born in Vienna, Austria to parents, Düsseldorf- born Bernard von Guerard, a painter of miniatures, and Josepha von Guerard (née Josepha Schultz von Leichtenthal).
1815	Eugen's mother, Josepha, died on 3 February, when he was 3 years and 3 months old. *
1819	Eugen's older sister, Aloysia, died on 29 April at the age of 10. *
1827	Eugen and his father set out for Italy. They arrived in Rome in 1830 and von Guérard began his studies in landscape painting under the Italian artist, Giambattista Bassi.
1832	Father and son settled in Naples where Bernard received commissions from the royal court. Their sketching expeditions from Naples included a three-month tour of Sicily.
1836	Von Guérard's father, Bernard, died on 11 November, a victim of the cholera epidemic that swept the city.
1838	Von Guérard left Naples for Düsseldorf, the home of his father's family and a leading European art centre. He studied landscape painting at the Düsseldorf Academy under Johann Wilhelm Schirmer. Sketches of rocks, cliffs and volcanic craters made on his 1843 expedition along the Rhine and Mosel rivers to the Eifel region reveal his early interest in geology.
1852	Von Guérard sailed for Australia on the <i>Windermere</i> in August 1852. On the voyage he teamed up with a party of 14 Frenchmen and one woman who were headed for the Ballarat goldfields. In January 1853, a few weeks after arriving in Geelong, the party arrived in Ballarat where von Guérard spent the next 13 months mining for gold and sketching.

BASIC TIMELINE

April 1854	After modest success on the goldfields von Guérard left Ballarat for Geelong. By June he was in Melbourne preparing for the arrival of his fiancée, Louise Arnz, from Düsseldorf.
July 1854	Von Guérard and Louise were married at St Francis' Church, Melbourne, on 15 July 1854.
1855	The extensive travels that von Guérard undertook over his 28 years in Australia – throughout Victoria, Tasmania, South Australia and New South Wales and New Zealand – began in May 1855 with a sketching expedition to Tasmania.
1857	By 1857 von Guérard was recognized by the art critic, James Smith, as 'decidedly the landscape painter of Australia'. His reputation as the leading landscape painter in the colony was established with paintings such as <i>Ferntree Gully in the Dandenong Ranges</i> 1857. The painting generated such interest when it was shown in the window of Dr Wilkie's music shop in Collins Street that a campaign was launched to raise funds to purchase the work and to present it to Queen Victoria as a gift from the Colony. The campaign failed as the required 40

one of von Guérard's most important patrons, F.G. Dalgety. Von Guérard's daughter, Victoria, was born on 4 December 1852.

subscribersdid not come forward. The work was purchased by

1850s and 60s

During these years von Guérard's sketching expeditions included trips through Victoria's Western District on which he was commissioned to paint the properties of wealthy pastoralists, a trip into rugged Gippsland terrain on a government survey with explorer Alfred Howitt, and two expeditions on which he travelled with the scientist Georg von Neumayer (Cape Otway, April 1862), Mount Kosciuszko (October-December 1862).

BASIC TIMELINE

1862

In January von Guérard travelled, on foot and horseback, along the Goulburn River, and he sketched many sites in the Alexandra region, including the Cathedral Range.

In this year, the von Guérard and his family moved into their home at 12 (now 159) Gipps Street, East Melbourne. They lived in the house, named Little Parndon, until 1882. The house still stand and the exterior is little changed.

1867Among the commissions that von Guérard received from
eminent Victorians in these years was one from Sir Henry
Barkly, the Governor of Victoria, for a set of sixteen highly
finished, pen and ink 'presentation' drawings of Victorian
landscapes. These drawings are now in the collection of the
State Library of New South Wales.

1866-1868 Over these two years von Guérard produced the chromolithographs for *Eugene von Guérard's Australian Landscapes*, a set of 24 which could be purchased either loosely, in a folio, or in a bound volume. It was published by Melbourne printers, Hamel & Ferguson.

1870Von Guérard was awarded the Cross of the Order of Franz Josef
by the Emperor of Austria, Franz Josef, for his album, Eugene
von Guérard's Australian Landscapes. (The Argus, Sat. 21 May
1870).

1870

1876

Von Guérard was appointed the founding curator of the National Gallery of Victoria (in effect its director) and the first Master of Painting at the National Gallery School.

In January von Guérard sailed to New Zealand on the *SS Otago*. Two major works, one of Milford Sound and the other of Lake Wakatipu, were based on drawings made on this expedition. They were shown to great acclaim in Paris, Sydney and Melbourne.

BASIC TIMELINE

1882	On January the von Guérard family left Australia for Düsseldorf, Germany.
1891	In 1891 the von Guérard family moved to London.
1884	Von Guérard continued to paint and to send works to Melbourne for exhibition and sale. A major painting, <i>Ballarat as it was in</i> <i>the summer of 1853</i> , 1884, commissioned by James Oddie and presented to the Ballarat Fine Art Gallery, was painted in Düsseldorf.
1891	Von Guérard continued to paint and to send works to Melbourne for exhibition and sale. A major painting, <i>Ballarat as it was in</i> <i>the summer of 1853</i> , 1884, commissioned by James Oddie and presented to the Ballarat Fine Art Gallery, was painted in Düsseldorf.
17 August 1901	Eugene died at Chelsea, England, on 17 April, aged 89. He was buried in Brompton Cemetery, Chelsea, next to his wife.

* Recent research published by Tom Darragh and Ruth Pullin in *Lieber Freund! Letters* from Eugen von Guérard to Julius von Haast, Art Gallery of Ballarat, 2018.

GALLERY

EXAMPLES OF HIS WORKS

GALLERY





The Hermitage of St Maria of the Avvocatella near Naples, 1849

Oil on canvas (83 x 42 cm) National Gallery of Victoria K M Christensen and E A Bond Bequest 2010 This digital record has been made available on NGV Collection Online through the generous support of Digitisation Champion Ms Carol Grigor through Metal Manufactures Limited

GALLERY

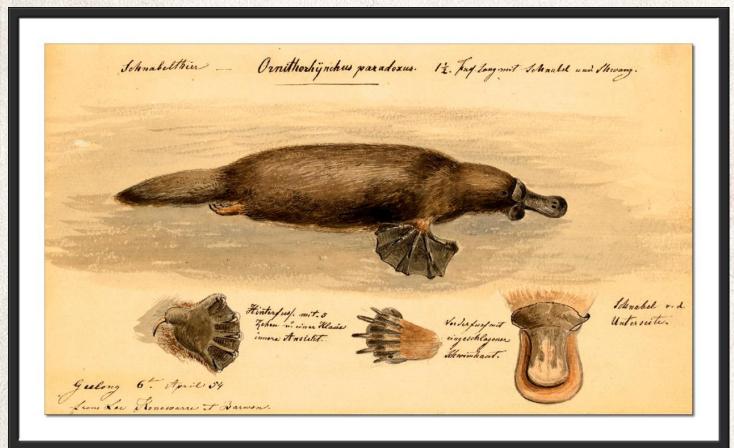




Australian Waterhen, 1854

State Library Victoria



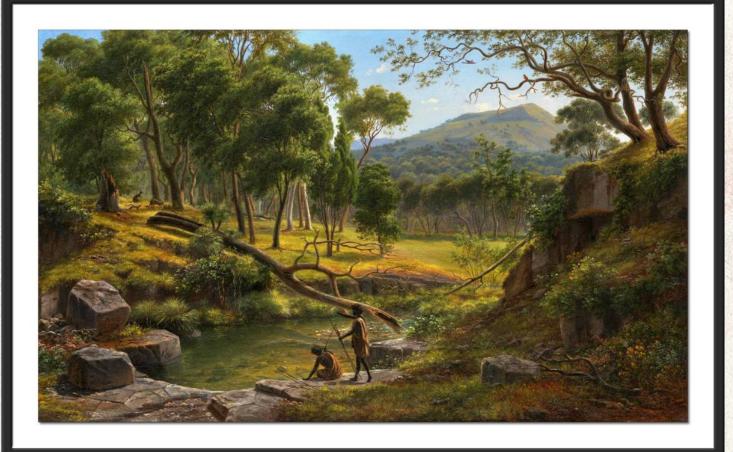




Australian Platypus, 1854

State Library Victoria

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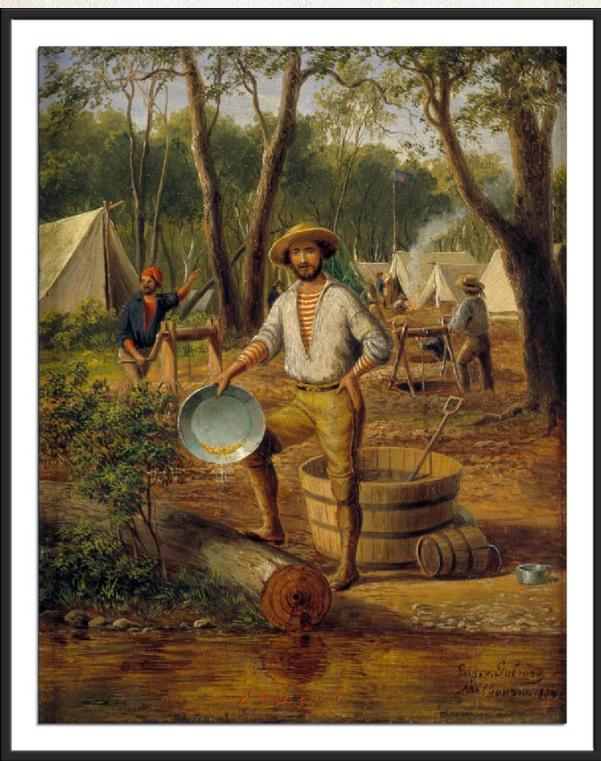




Warrenheip Hills near Ballarat, 1854

Oil on canvas (46 x 75.5 cm) National Gallery of Victoria, Melbourne Purchased 1977 This digital record has been made available on NGV Collection Online through the generous support of the Vizard Bequest

GALLERY



I have got it!, 1854

Oil on canvas (23.7 x 19.1 cm) State Library of Victoria Purchased from Hobhill Cole sale, lot no 86 by A.H. Spencer, 10 October 1923

GALLERY

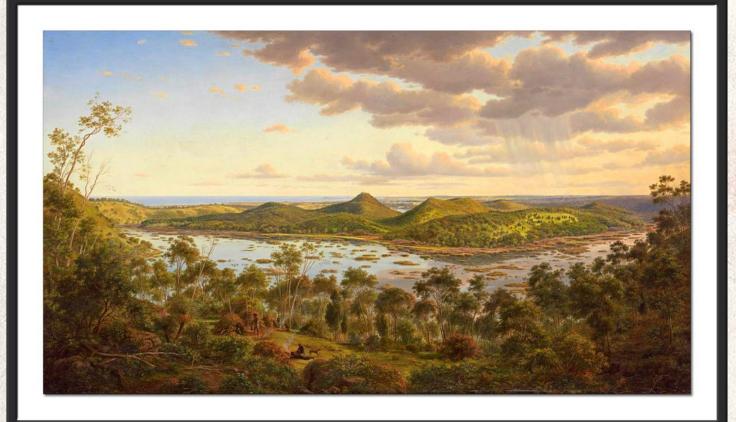


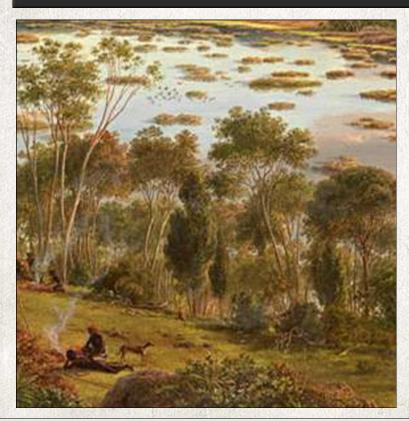


Aborigines met on the road to the diggings, 1854

Oil on canvas Geelong Art Gallery

GALLERY

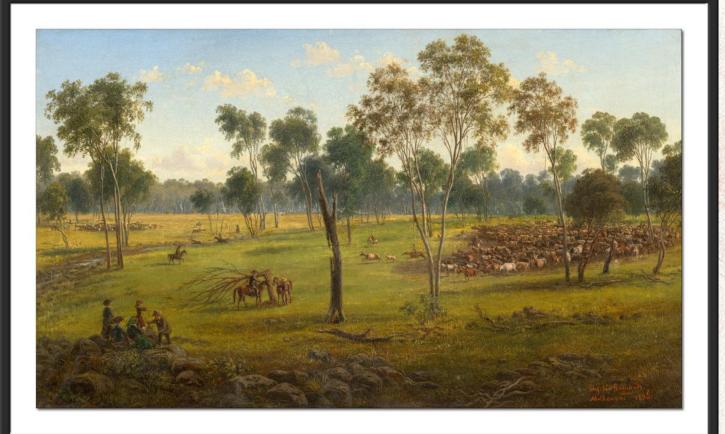




Tower Hill, 1855

Oil on canvas (68.6 x 122 cm) Warrnambool Art Gallery On loan from the Department of Sustainability and Primary Industries

GALLERY



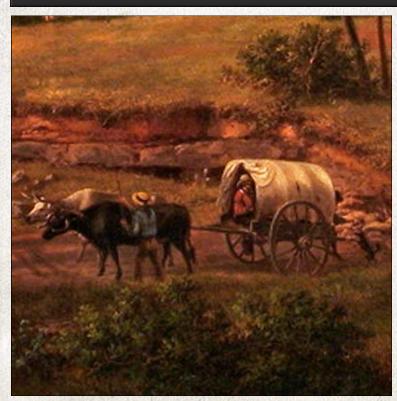


Cutting out the cattle, Kangatong, 1856

Oil on canvas on board (25.5 x 46.5 cm) Benalla Art Gallery Collection Bennett Bequest, 1998

GALLERY





View of Geelong, 1856,

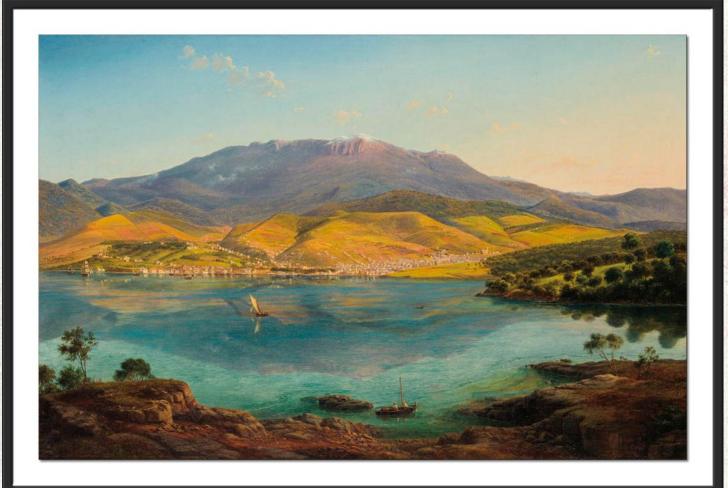
Commissioned by Mr Dalgety Oil on canvas (154.5 x 89 cm) Geelong Art Gallery

In 2006, the City of Greater Geelong purchased this painting from Andrew Lloyd Webber for \$3.8 million.



An article published on page three of *The Age* on Monday 5 May 1856, describing a visit to see this outstanding painting at the shop of Mr Maclachlan, before it was to be forwarded to England.

GALLERY





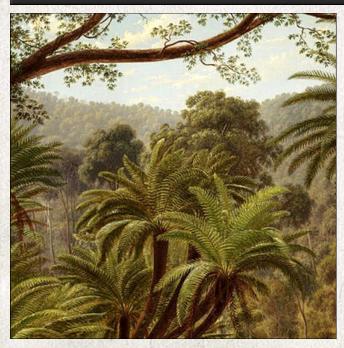
View of Hobart Town with Mount Wellington in the background, 1856

Oil on canvas (61 x 91.5 cm) Private collection

This painting was purchased in 2016 for \$1.5 million.

GALLERY



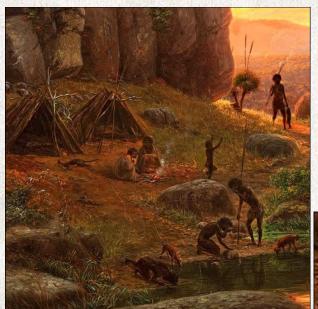


Ferntree Gully, Dandenong Ranges, 1857

Oil on Canvas (138 x 92 cm) National Gallery of Australia, Canberra

GALLERY



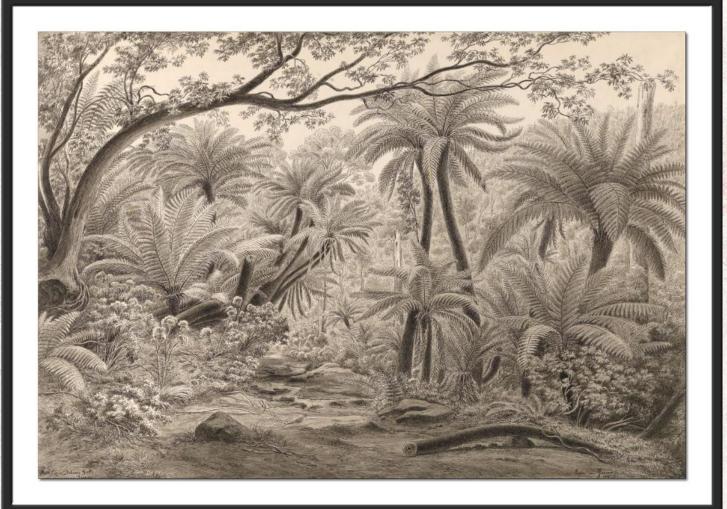


Stony Rises, Lake Corangamite, 1857

Oil on canvas (71.2 x 86.4 cm) Art Gallery of South Australia, Adelaide Purchased with the assistance of the Utah Foundation through the Art Gallery of South Australia Foundation 1981



GALLERY

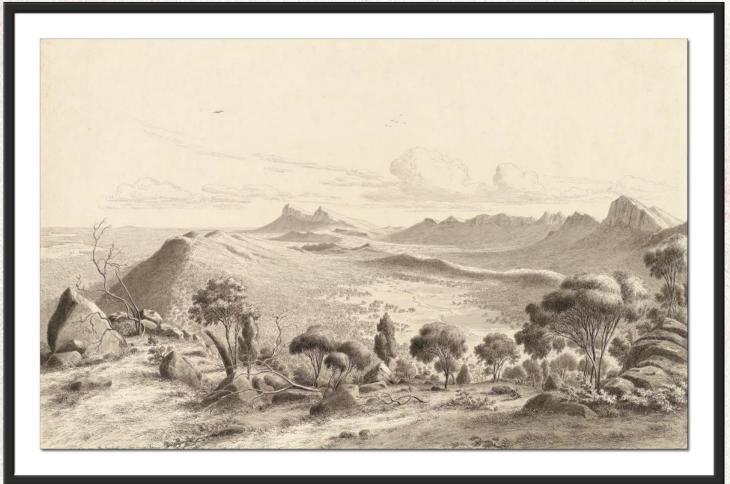


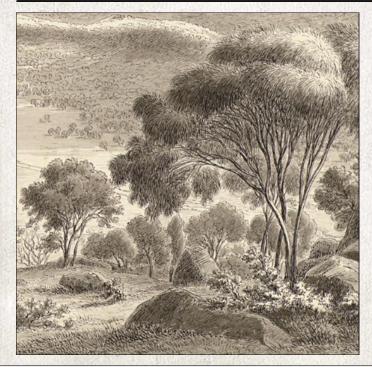


Ferntree or Dobson's Gully, Dandenong Ranges, 1858

Pen and ink and wash National Gallery of Australia, Melbourne Felton Bequest, 1960 This digital record has been made available on NGV Collection Online through the generous support of the Joe White Bequest.

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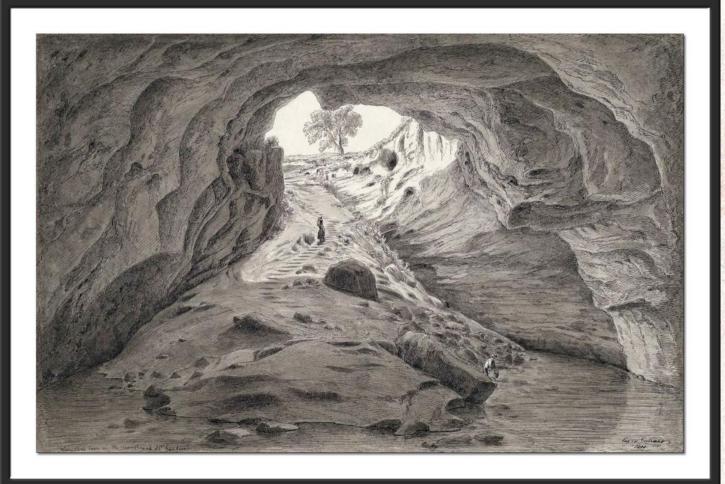




View from the Gaphill of the Serra Ranges. South western portion of the Australian Grampians, 1858

Pen and ink and wash National Gallery of Victoria, Melbourne Felton Bequest, 1960 This digital record has been made available on NGV Collection Online through the generous support of the Joe White Bequest

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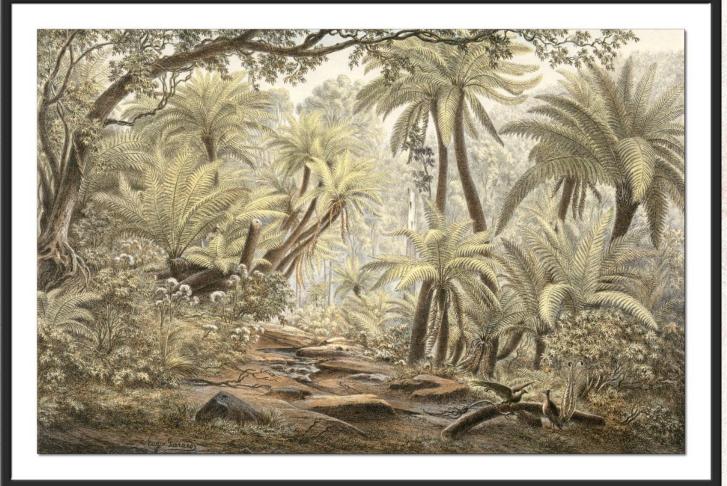




Limestone cave in the township of Mt Gambier, 1858

Pen and ink and wash over pencil National Gallery of Victoria Purchased 1948 This digital record has been made available on NGV Collection Online through the generous support of the Joe White Bequest

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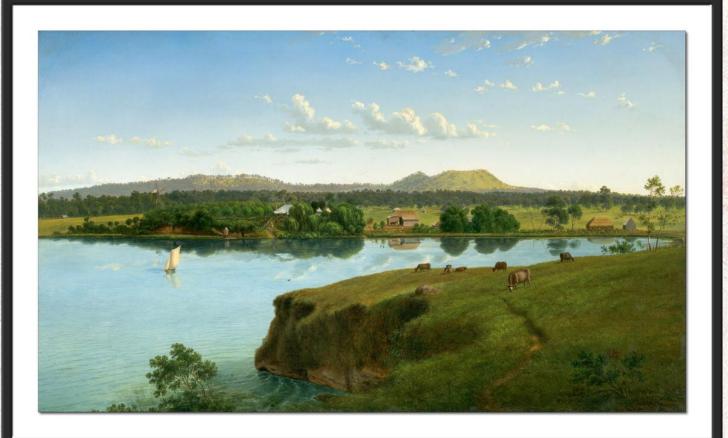


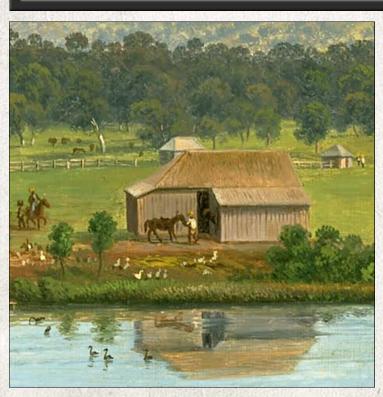
Ferntree Gully, Dandenong Ranges, 1858 [based on a sketch shown previously]

Colour Lithograph Benalla Art Gallery Collection Ledger Bequest, 1993

Plate 13 from *Eugene von Guérard's Australian Landscapes*, published by Hamel & Ferguson, Melbourne, 1866-68.

GALLERY





Purrumbete from across the lake, 1858

Oil on canvas (85.5 x 51 cm) National Gallery of Australia

GALLERY



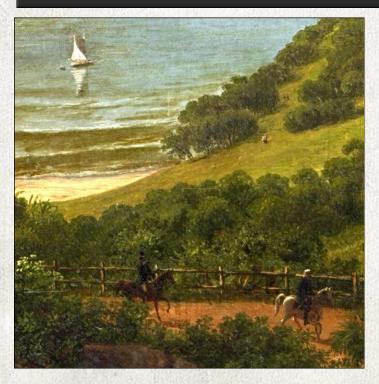


Bush fire between Mount Elephant and Timboon, 1859

Oil on canvas (56.3 x 34.8 cm) Ballarat Fine Art Gallery Gift of Lady Currie in memory of her husband, the late Sir Alan Currie, 1948

GALLERY

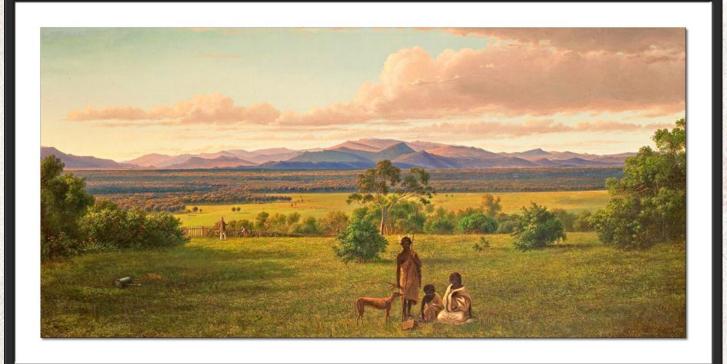


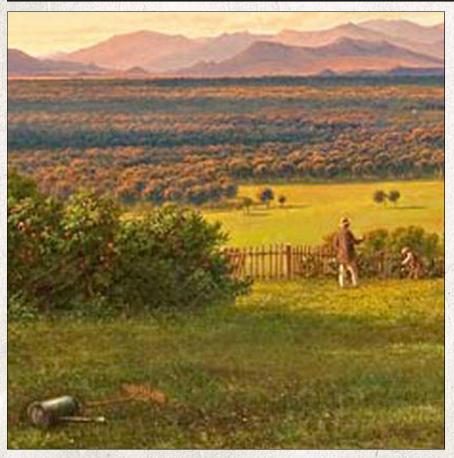


Sydney Heads, 1860

Oil on canvas (76.4 x 48.5 cm) National Gallery of Victoria, Melbourne Presented through The Art Foundation of Victoria by Mr Kerry Packer, Founder Benefactor, 1986. This digital record has been made available on NGV Collection Online through the generous support of The Vizard Foundation.

GALLERY





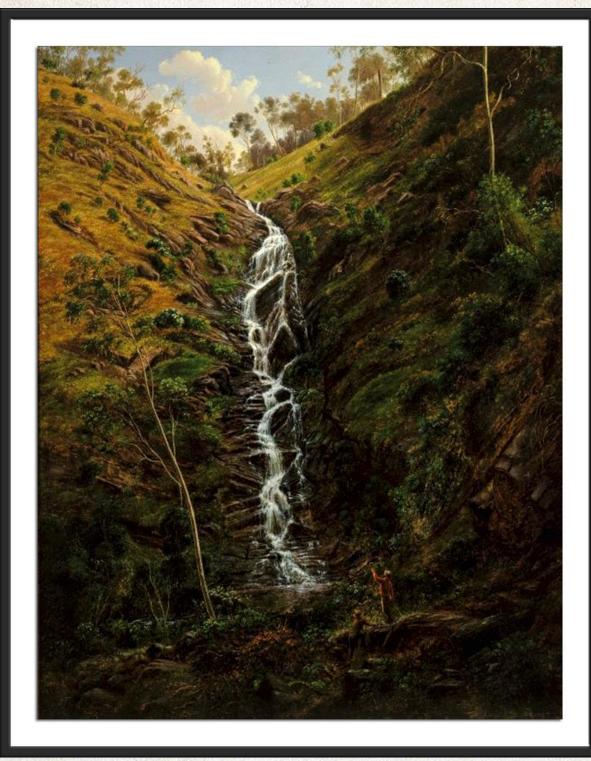
Mr John King's Station, 1861

Oil on canvas (84 x 40 cm) Private collection

<u>Sold</u> at auction for \$1.952,000 on 30 August 2017

Note how the white settlers are in the background and a group of Aboriginals are in the foreground. This is unusual for that time period and is likely a sign of respect from the station owner who requested the painting to be painted this way.

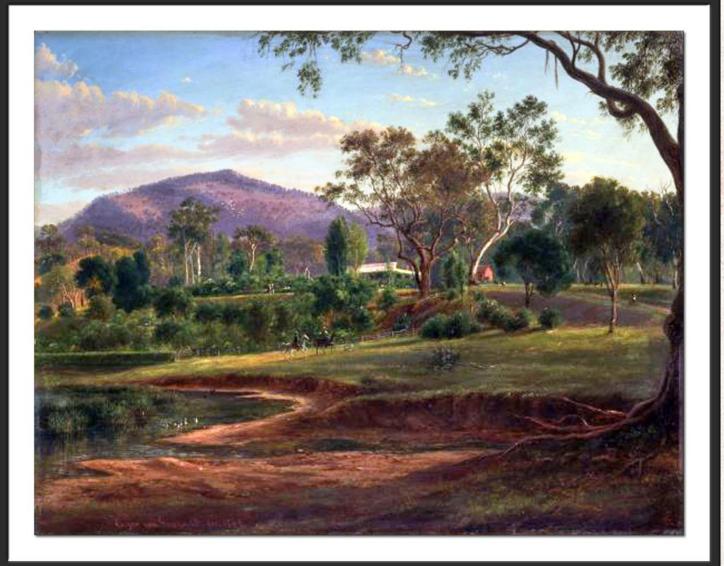
GALLERY



Waterfall, Strath Creek, 1862

Oil on canvas (83.2 x 65.7 cm) Art Gallery of New South Wales A 1980 reinterpretation of this scene by painter <u>William Delafield Cook</u> won the Wynne Prize.

GALLERY





Hugh Glass' Whanregarwen Station on the Goulburn River, 1862

Hugh Glass, one of the wealthiest landowners in Victoria, owned this station at this time. He was also part owner of Cathkin Station with John Maxwell. Oil on canvas National Library Australia

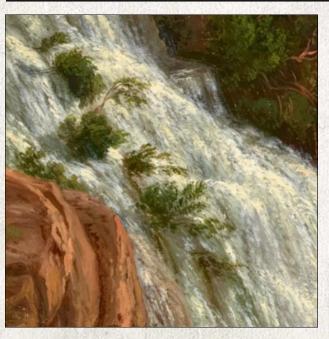


Falls of the Snobs Creek, 1862

State Library of New South Wales

GALLERY

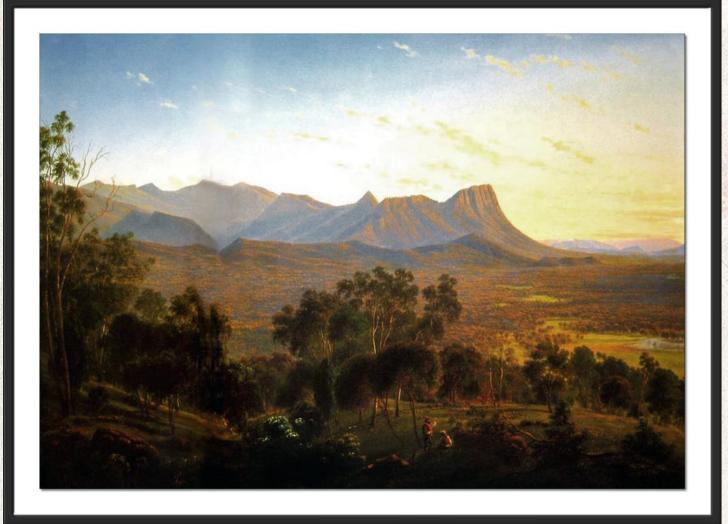


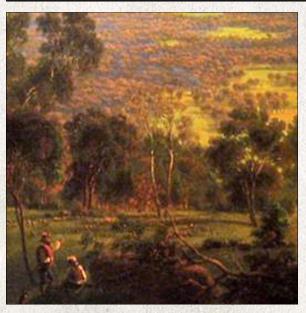


Weatherboard Creek Falls, Jameson's Valley, New South Wales, 1862

Oil on canvas (183.3 x 122.1 cm) National Gallery of Victoria Presented through The Art Foundation of Victoria by the Australian and New Zealand Banking Group Limited, Honorary Life Benefactor, 1989. This digital record has been made available on NGV Collection Online through the generous support of The Vizard Foundation.

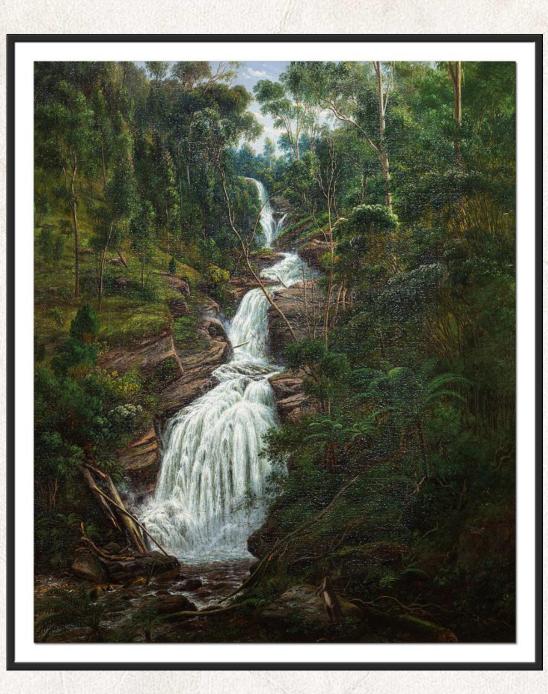
GALLERY





Valley of the Acheron River, Victoria, 1863

Private collection



GALLERY

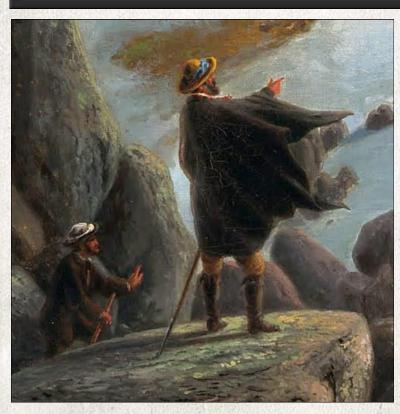
Steavenson Falls [Bunyarrambite Falls (Snobs Creek Falls), Victoria], 1863

Purchased in 1982 by the National Gallery of Australia as Steavenson Falls. The subject, however, is the Bunyarrambite or Snobs Creek Falls. The painting is closely based on his pencil drawing of the subject, as confirmed by Ruth Pullin. The drawing, inscribed Bunyarrombite [sic] / Fall of the Snobs Creek / 29. January 1862, is bound in the album of drawings titled Goulburne River.

> Oil on Canvas (66.5 x 56 cm) State Library of New South Wales, PXC 309.

GALLERY

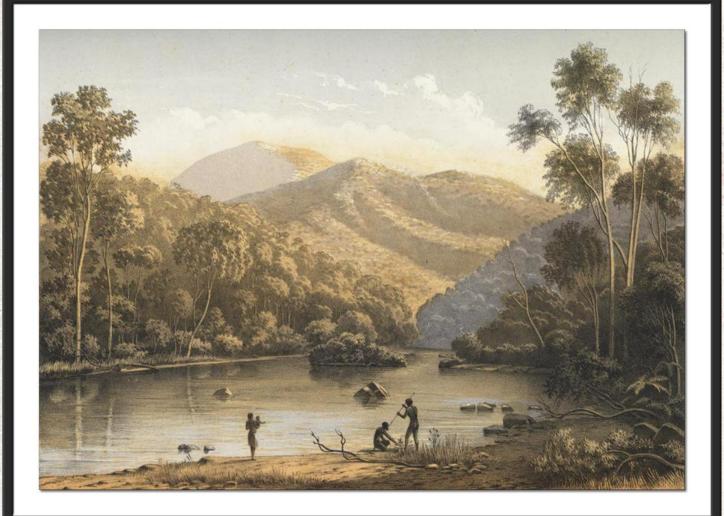




North-east view from the northern top of Mt Kosciusko, 1863

Oil on canvas (116.8 x 66.5 cm) National Gallery of Australia, Canberra

GALLERY

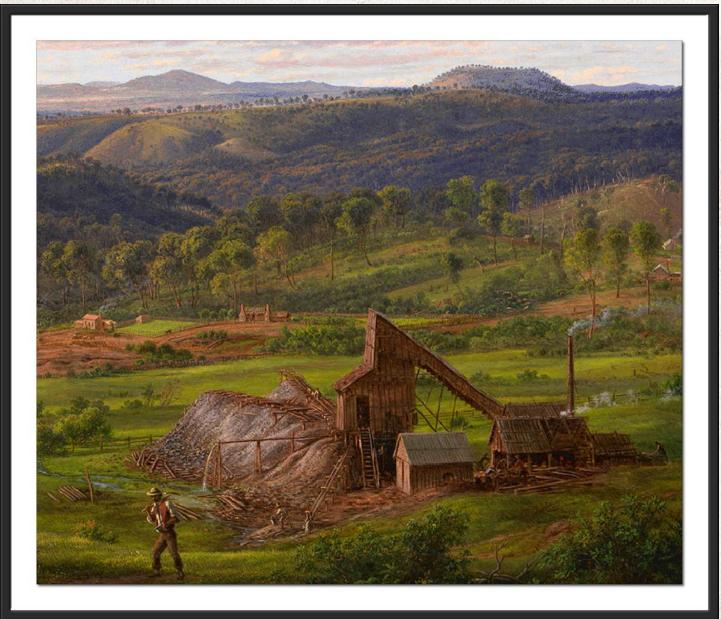


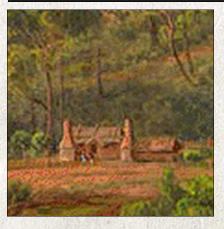


View on the upper Mitta Mitta, 1863-1864

Plate from *The Melbourne Album*National Gallery of Australia, Canberra
inscribed in stone l.c.: VIEW ON THE UPPER MITTA MITTA.
/ From an Oil Painting by E.von Guerrard, the Property of F. Kawerau
Esqr Published by Charles Troedel, Melbourne Album Office,
73 Collins St, East.
National Gallery of Victoria, Melbourne
Gift of Mr A. T. Troedel, 1964
This digital record has been made available on NGV Collection Online
through the generous support of the Joe White Bequest.

GALLERY

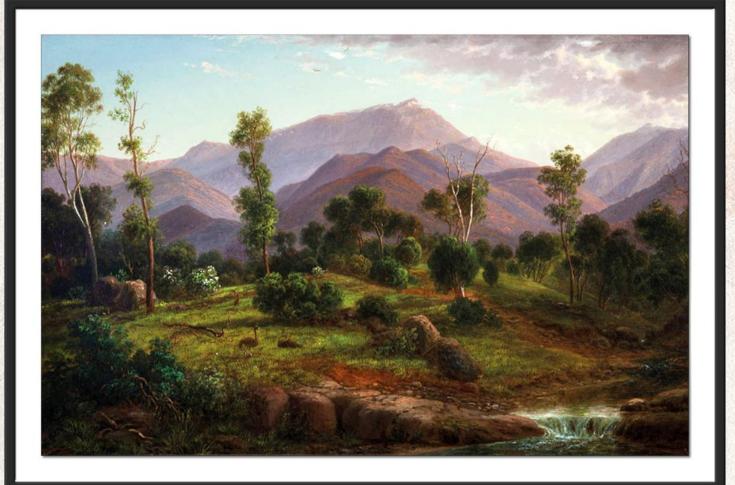




North view from Daylesford, 1864 (detail)

Oil on canvas (126 x 65 cm) Private collection

GALLERY

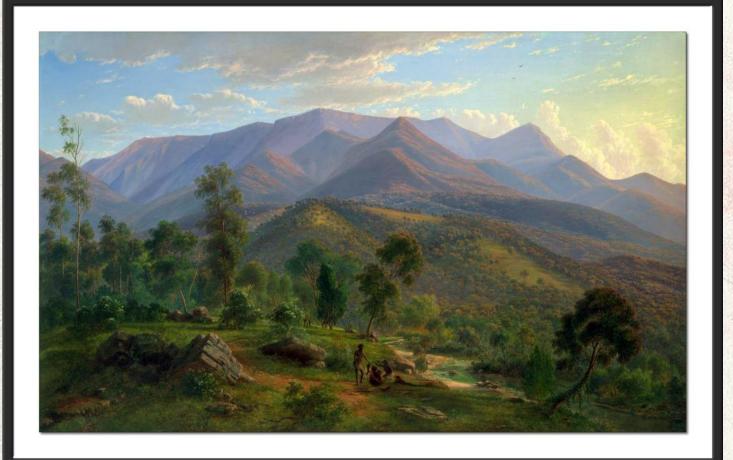


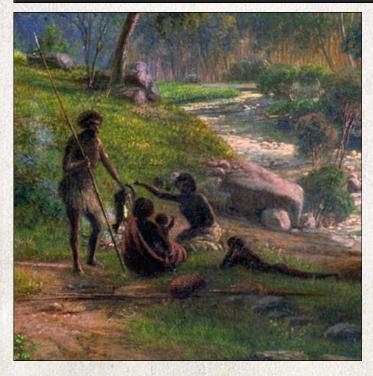


Mount Kent, Gippsland, 1864

Private collection

GALLERY

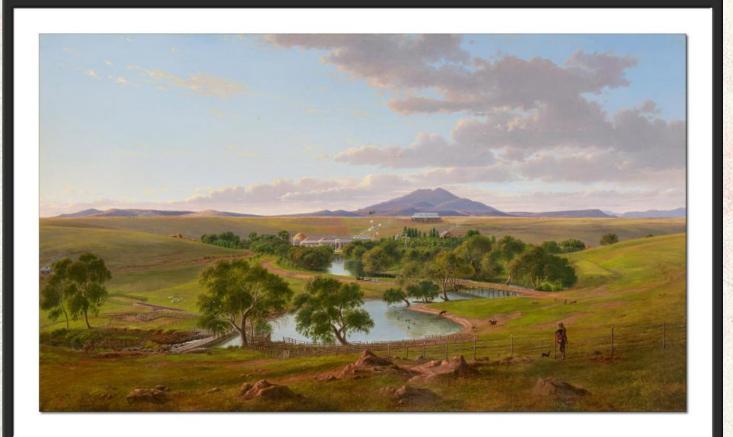


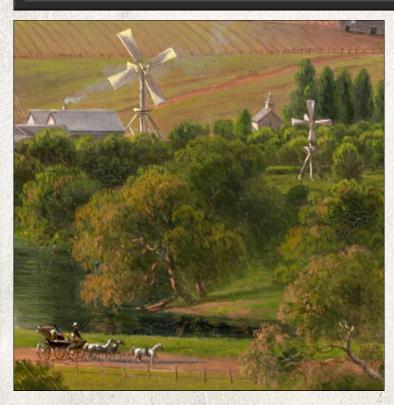


View of the snowy bluff on the Wonnangatta River, 1864

Oil on canvas (152 x 95.2 cm) Purchased 1965 National Gallery of Victoria, Melbourne This digital record has been made available on NGV Collection Online through the generous support of The Vizard Foundation.

GALLERY



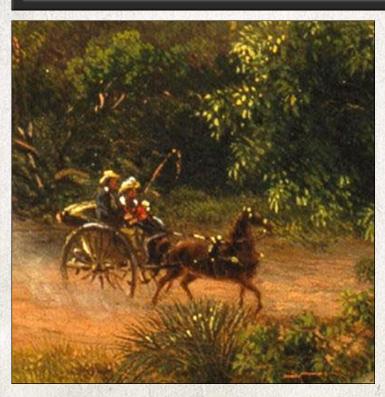


Yalla-y-Poora, 1864

Oil on canvas (122.4 x 71.6 cm) National Gallery of Victoria, Melbourne The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004. This digital record has been made available on NGV Collection Online through the generous support of The Vizard Foundation

GALLERY



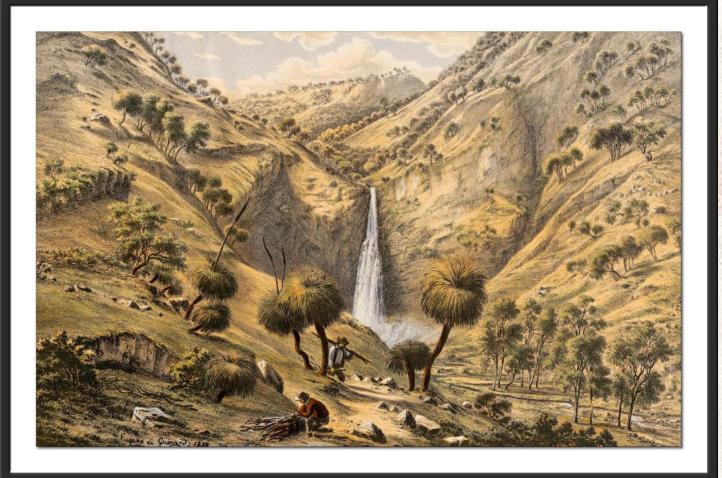


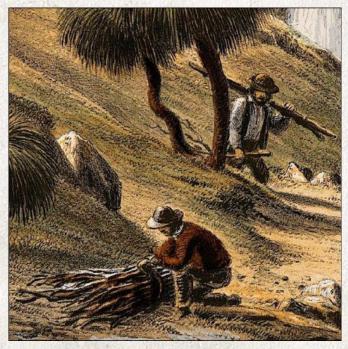
Sydney Heads, 1865

Eugene's only Sydney based subject

Oil on canvas (94 x 56 cm) Art Gallery of New South Wales

GALLERY

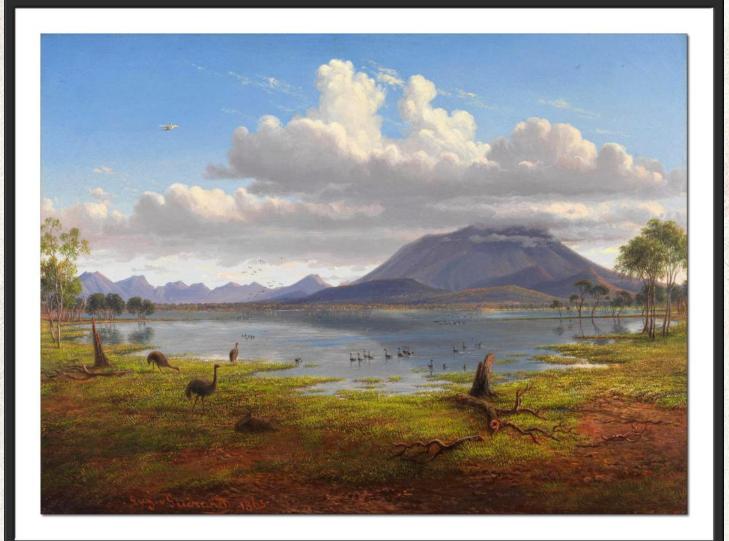




Falls of the First Creek near Glen Osmond in South Australia, 1865

Colour lithograph State Library of Victoria

GALLERY





Mount William and part of the Grampians in West Victoria, 1865

Oil on carboard (40.6 x 30.3 cm) National Gallery of Victoria, Melbourne Collier Bequest, 1955 This digital record has been made available on NGV Collection Online through the generous support of The Vizard Foundation

GALLERY

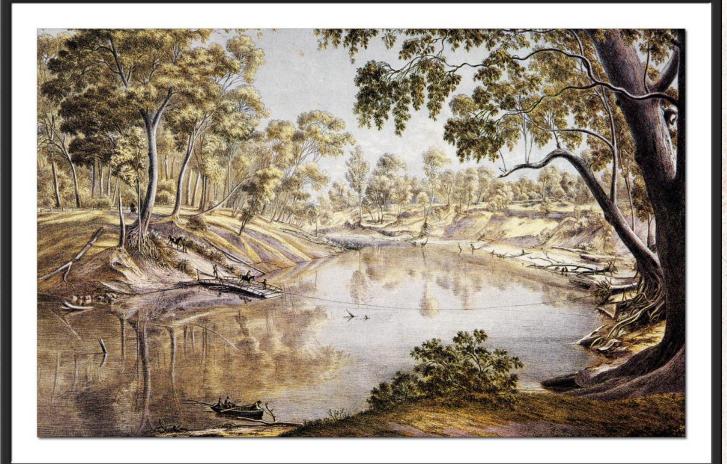


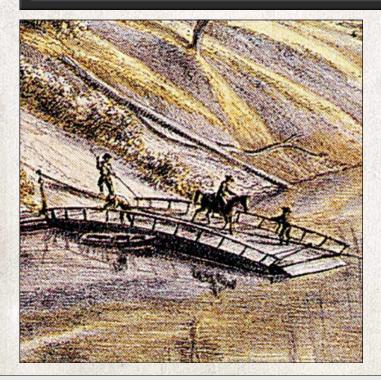


Castle Rock, Cape Schanck, 1865

Oil on canvas (91.3 x 61 cm) Art Gallery of South Australia M.J.M. Carter AO Collection through the Art Gallery of South Australia Foundation 1992

GALLERY





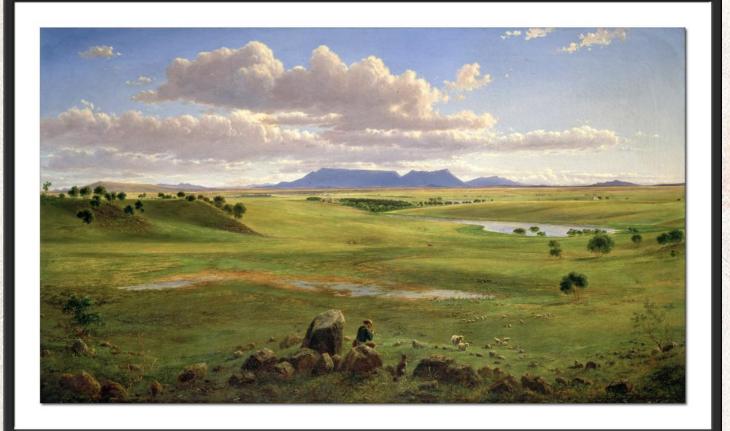
Goulburn River near Shepparton, circa 1866

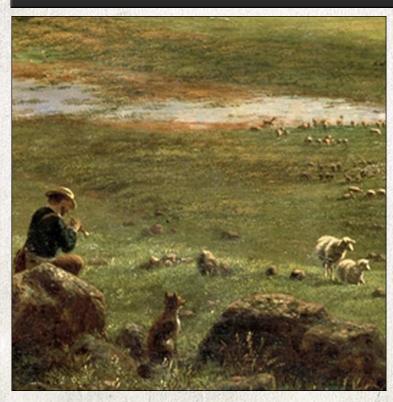
Colour lithograph State Library of Victoria

In relation to this image, Guérard noted that:

'As there is considerable uniformity, not to say monotony, in the river scenery of Victoria, the accompanying view, taken at a spot near the junction of the Goulburn with the Broken River, may be taken as fairly representative of the general character of Victorian rivers. Affluent streams in the rainy season, their volume is diminished and circumscribed within a narrow channel during the summer time; and while they are liable to inundation at one period of the year, they are also apt, in some instances at least, to disappear altogether at another'.

GALLERY

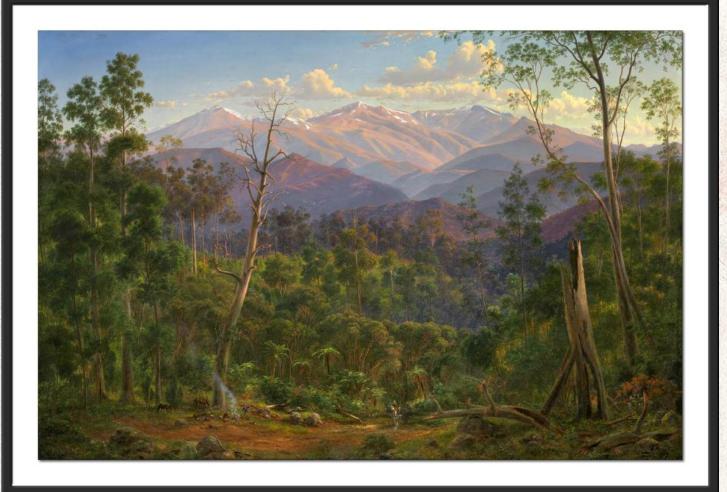




Stoneleigh at Beaufort (near Ararat), 1866

Oil on canvas (119.4 x 69.9 cm) Dixson Galleries, State Library of New South Wales Commissioned by land owner William Lewis

GALLERY

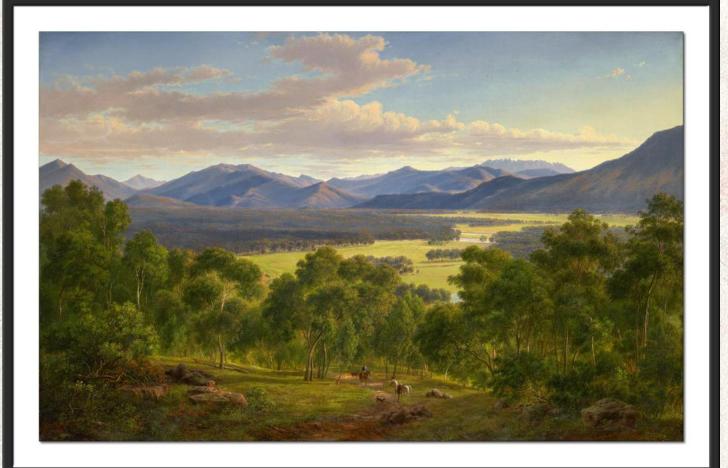




Mount Kosciusko, seen from the Victorian border (Mount Hope Ranges), 1866

Oil on canvas (153.3 x 108.2 cm) National Gallery of Victoria, Melbourne Purchased 1870 This digital record has been made available on the NGV Collection Online through the generous support of the Vizard Foundation

GALLERY

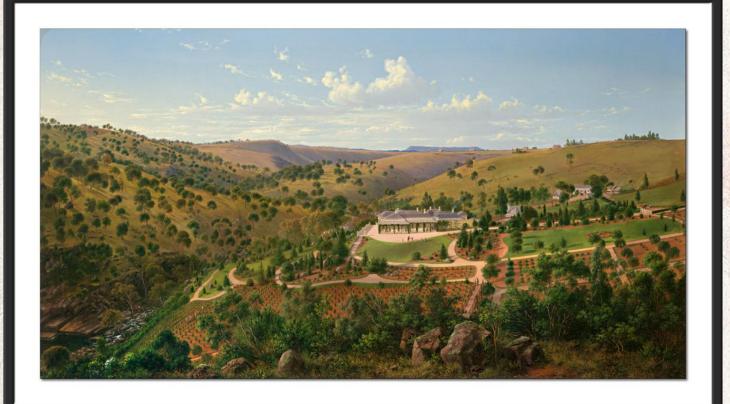


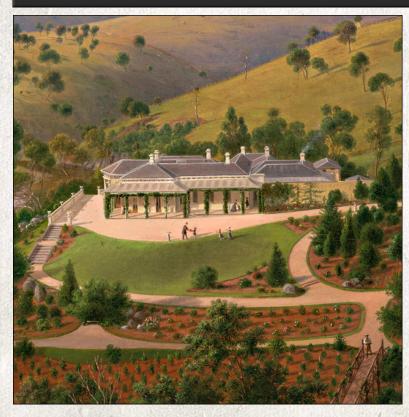


Spring in the valley of the Mitta Mitta with the Bogong Ranges, 1866

Oil on canvas (106.7 x 68.3 cm) National Gallery of Victoria, Melbourne Gift of the Hon. Sir Archibald Michie, 1866 This digital record has been made available on the NGV Collection Online through the generous support of the Vizard Foundation

GALLERY

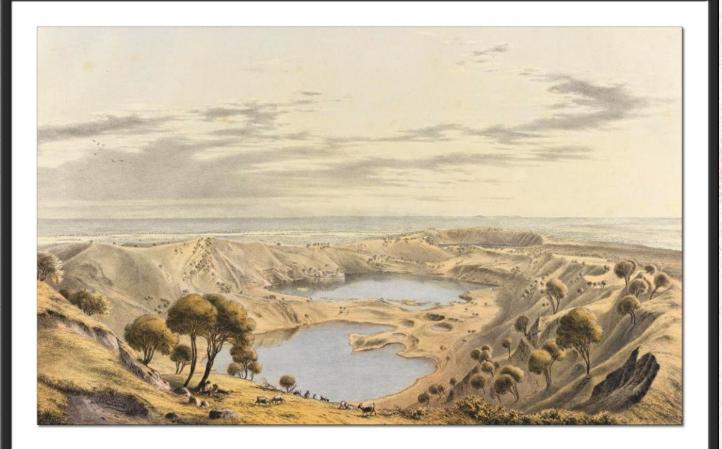


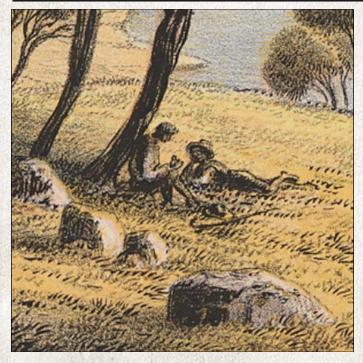


Mr Clark's Station, Deep Creek, near Keilor (near Ararat), 1867

Oil on canvas (122 x 68.4 cm) National Gallery of Victoria, Melbourne Purchased with funds donated by Mr and Mrs Solomon Lew and with the assistance of the National Gallery Society of Victoria, 1986

GALLERY

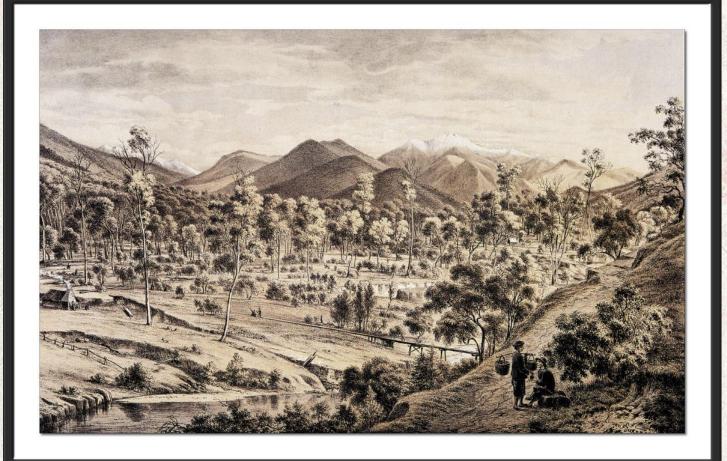


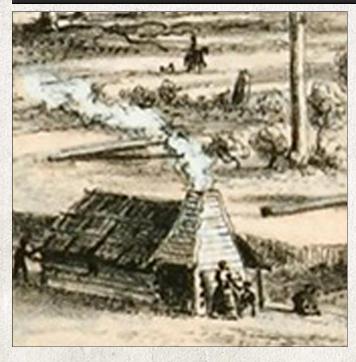


Crater of Mount Gambier, S.A., 1867

Colour Lithograph National Gallery of Victoria, Melbourne Purchased 1852 This digital record has been made available on NGV Collection online through the generous support of the Joe White Bequest.

GALLERY



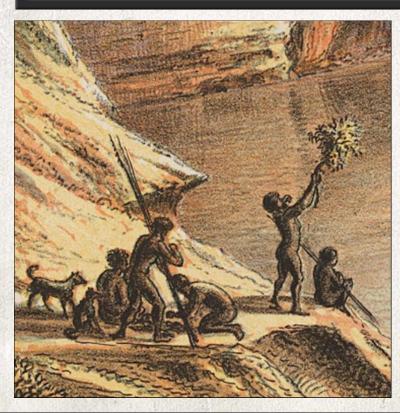


The Valley of the Oven's River, Victoria, 1867

Colour Lithograph (51 x 32.5 cm)

GALLERY

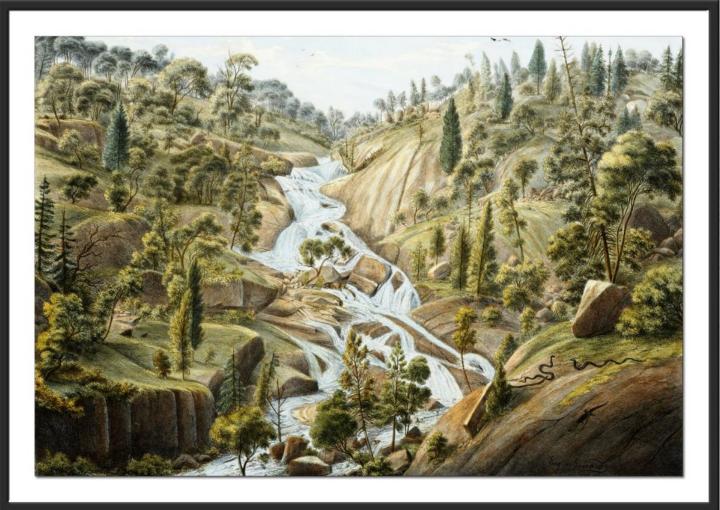


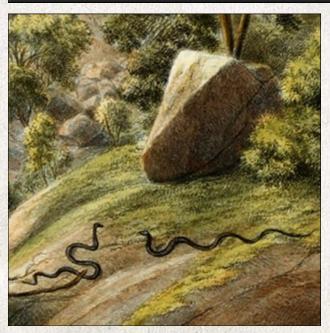


Murray River, Moorundi, 1867

Colour lithograph National Gallery of Victoria, Melbourne Purchased 1952 This digital record has been made available on NGV Collection Online through the generous support of the Joe White Bequest.

GALLERY





Reedy Creek Falls, near Beechworth, c1867

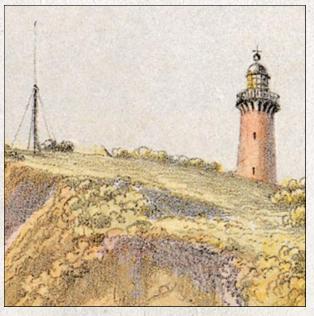
Colour lithograph (32.5 x 48 cm) Private collection

It has been suggested that snakes were regarded as guardians in early Aboriginal culture from this area. It is considered possible that Eugene included the snakes as a respectful gesture, or even as a way of keeping a cultural aspect of the local indigenous peoples alive.

This Falls is known as Woolshed Falls today and is a major tourism attraction.

GALLERY

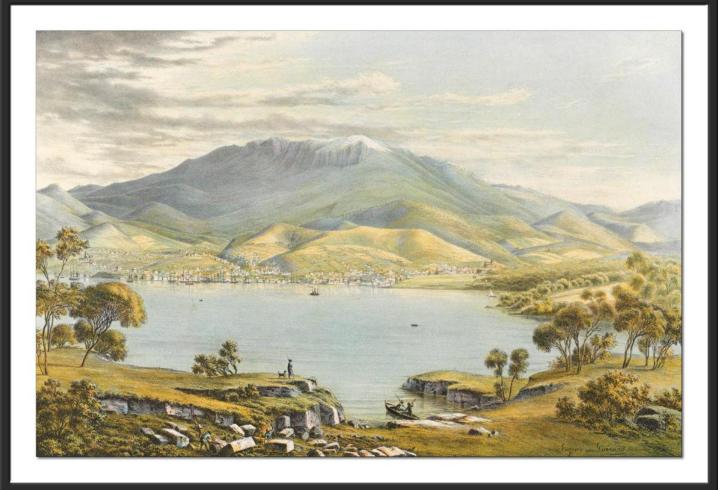


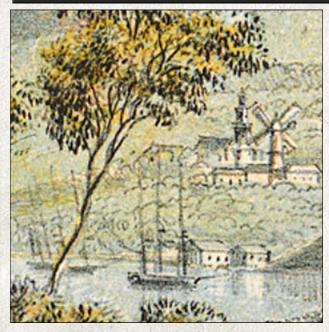


Castle Rock, Cape Schanck, 1867

Colour Lithograph (49.3 x 33.4 cm) National Gallery of Victoria, Melbourne Purchased in 1952 This digital record has been made available on NGV Collection Inline though the generous support of the Joe White Bequest

GALLERY

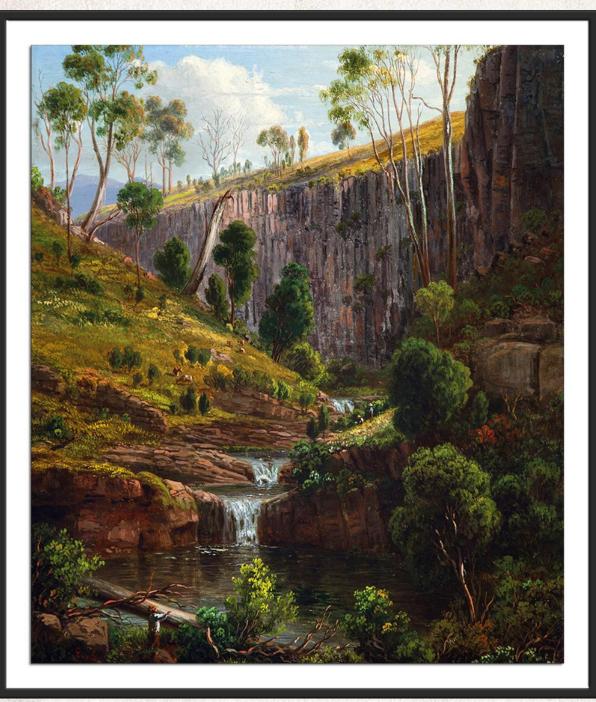




Hobart Town, 1867

Colour lithograph (49 x 32.7 cm) National Gallery of Victoria, Melbourne Purchased 1952 This digital record has been made available on NGV Collection Online through the generous support of the Joe White Bequest

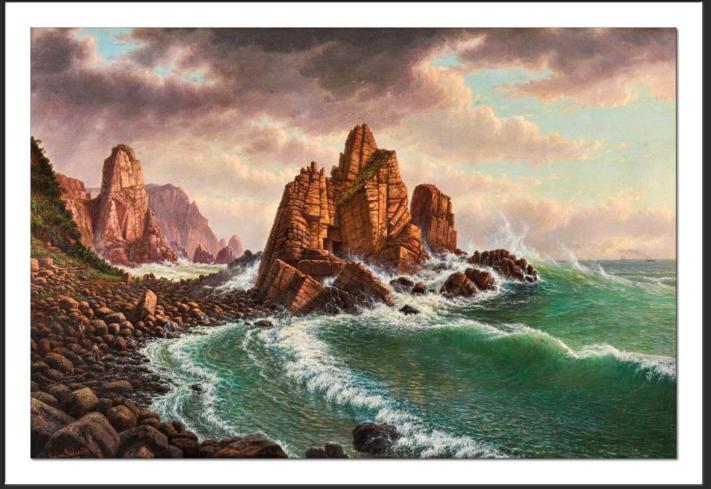
GALLERY

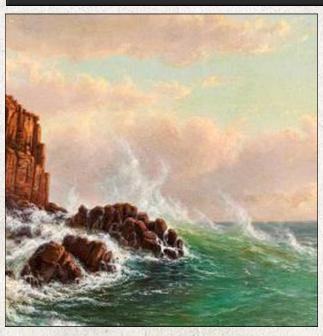


Ravine near Glenlyon, Upper Loddon, 1870

Private collection Oil on board (29 x 25 cm) Providence: Henry Walker of Melbourne, 1872, Private Collection

GALLERY



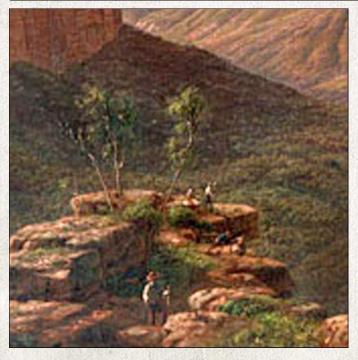


View of the granite rocks at Cape Woolamai, 1872

Oil on Canvas (114.6 x 65.8 cm) National Gallery of Australia

GALLERY



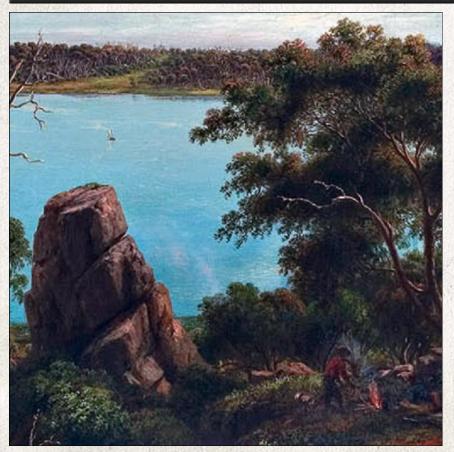


Govett's Leap and Grose River Valley, Blue Mountains, New South Wales, 1873

Oil on canvas (106.4 x 68.5 cm) National Gallery of Australia

GALLERY





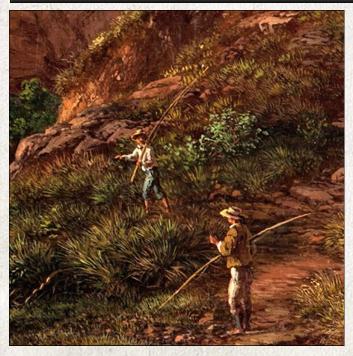
The Great Lake, Tasmania, 1875

This painting hung at the Molesworth 'Nar Darak' property of John Ware Robinson for many years, before being gifted to the National Trust. In 1964 they sold it to a private buyer for \$1.8 million. Local Molesworth man Lawrence Hood spoke of how he often passed the painting in the hallway of the property when visiting.

Oil on canvas (153 x 76.5 cm) Private collection

GALLERY





Waterfall on the Clyde River, Tasmania, 1877

Oil on canvas (63.5 x 42 cm) Art Gallery of South Australia

GALLERY

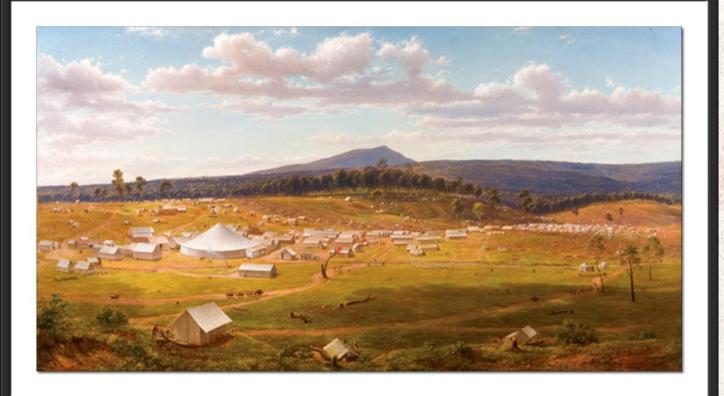


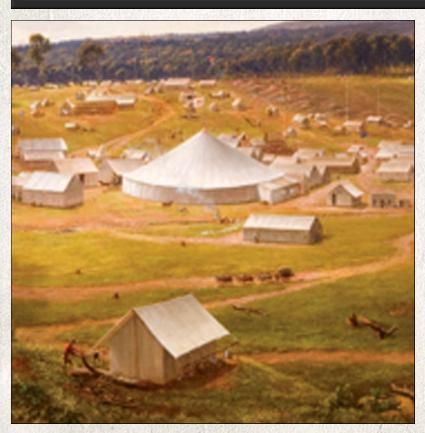


Milford Sound, New Zealand, 1877-79

Oil on canvas (176 x 99.2 cm) Art Gallery of New South Wales

GALLERY

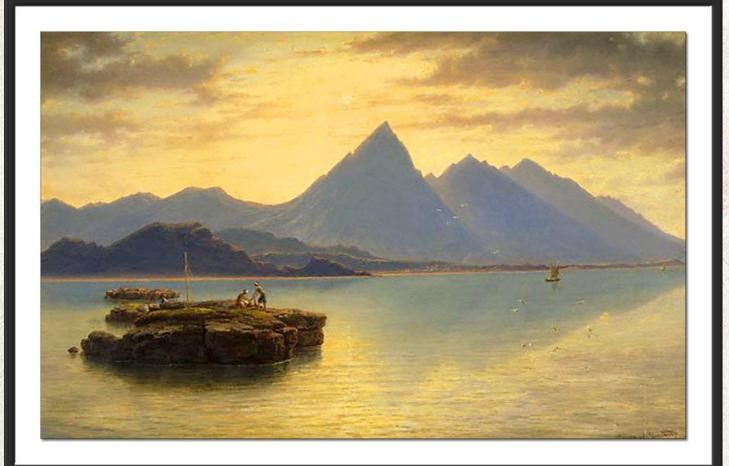




Ballarat as it was in the summer of 1853, 1884

Oil on canvas (138.6 x 75 cm) Art Gallery of Ballarat

GALLERY





Jebel Cherib, 1885

Oil on canvas (47.6 x 30.5 cm) Art Gallery of New South Wales

GALLERY





The Falls on the Veliono near Terni, 1885

Oil on canvas Benalla Art Gallery Collection Ledger Gift, 1984

NEWSPAPERS

RELATED NEWSPAPER ARTICLES

NEWSPAPERS

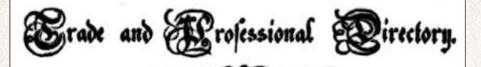
A CARD.-Eugene de Guerard, Portrait, Landscape, aud Architectural Painter, 102 Great Collins-street east. 349

> The Argus Saturday 24 June 1854 Courtesy National Library Australia

In 1854, one of Eugene's earliest advertisements for his business at 102 Collins Street, Melbourne appeared in *The Argus*. He advertised himself as a portrait, landscape and architectural painter.

> The Argus Saturday 24 June 1854 National Library Australia

NEWSPAPERS



ACCOUNTANTS. Grundy aud Cooke, 55 Little Collins street east. Kidston and Atchison, 30 Swauston street. Kilgour, A., 12 Temple Court.

ACCOUNT-BOOK MANUFACTURERS. Sands and Kenny, 34 Collins street west

AGRICULTURAL IMPLEMENT MAKERS. Robinson, T. and C., 319 Elizabeth street

ARCHITECTS AND SURVEYORS. Blackburn, James, 52 Collins street cast. Laing, C., 65 Elizabeth street Renou, William, 74 Collins street west. Rogers, R. R., (and Land Agent) Mechanics' Institution bdgs. Vieusseux and Taylor, 1 Commercial Chambers

ARTISTS. Guerard, Eugene, 102 Collins street cast. Hutton, F. F., 85 Collins street cast.

ASSAY OFFICE. E. T. Dunburghy and Co, 58 Queen street.

AVERAGE STATER. Garriock, Archibald J., (and Accountant) 61 Collins street west

> The Age Tuesday 20 November 1855 Courtesy National Library Australia

Trade and Professional Directory published in The Age in 1855

The Age Tuesday 20 November 1855 National Library Australia

NEWSPAPERS

A picture of the Fern Tree Gully, by Euegene Von Guerard, was about to be bought by 40 subscribers, and presented to Queen Victoria.

> The Armidale Express and New England General Advertiser Saturday 16 January 1858 Courtesy National Library Australia

Painting of Fern Tree Gully to be gifted to Queen Victoria

The Armidale Express and New England General Advertiser Saturday 16 January 1858 National Library Australia

NEWSPAPERS

EUGENE VON GUERARD

Was born in Vienza, where his father, who was descended from an old Lorraine family, was court painter. At, a very early age, Eugene, evincing a strong predilection for art, went with his father to Italy, where he studied the old masters in Venice, Milan, Florence and Rome, and made rapid progress in art. In 1832, he proceeded to Naples, where he remained for six years, actively engaged in depicting the lovely scenery of the Two Sicilies. Returning to Germany, he established The tovery scenery of the Two Sicilies. Returning to Germany, he established himself at Dusseldorf, being attracted there partly because it was his father's native town, and partly by the high reputation of its Royal Academy of Art. While at Dussel-dorf he made various excursions into Belgiam, Holland, and the German Princi-palities, for artistic purposes. In 1852 he emi-grated to Australia in order to thul here an ungrated to Australia in order to find here an unexplored tield of study. During the last twelve years, he has visited the wildest and least known portions of the Australian territory; and his active and conscientions pencil has done much to render Australian scenery familiar to European cycs. Two of his earliest works were purchased by Queen Isabella, of Naples. Several works of a later date were purchased by the Rhenish Art Union. Six have been sent to America; and one to Port Natal. The following list comprises his principal pictures, painted in Melbourne since 1854 :-- "Tower-hill, near Warrnambool," for James Dawson, Esq.; "Geeloug and Station Peak, from the Barrabool Hills," for - Cruickshank, Esq., London; "Moant Ab-rupt," for Richard Grice, Esq.; "Stony Rises, near Colac," for F. Dalgety, Esq., London; "Fern tree Gully, Dandenong," for London; "Fern-tree Gully, Dandenong," for F. Dalgety, Esq.; "Mount William, from Mount Dryden," for John Bakeweil, Esq., England; "Waunon Springs," for Leonard Terry, Esq. Mount William, for W. L. Merry, Esq., London; Figtree on the American Creek, Wolongong, for Henry Youngman, Esq.; North View from Dayles-ford, for W. Stanbridge, Esq.; Hart Creek Fall, near the Goulburn, for Charles Jacomb, Esq., London; the Snowy Bluff, Jacomb, Esq., London; the Snowy Bluff, Gipps Land, for D. Eisenstader, Esq., and now in the Paris Exhibition; the Weatherboard Fall in New South Wales, for F. Dalgety, Esq., London. Von Guerard is now engaged in a series of large pen and ink drawings which have been ordered by Sir Henry Barkly. Ha is also attending at present to the execution of twenty-four Australian landscapes in tinted lithographs for the publishers, Hamel and Fergason.

> Leader Saturday 6 July 1867 Courtesy National Library Australia

A brief history on the artist, including details of how two of his earliest Australian works were purchased by Queen Isabella of Naples.

Leader Saturday 6 July 1867 National Library Australia

NEWSPAPERS

EUGENE V. GUERARD'S Australian LAND-SCAPES, complete. Bound, £8; in portfolio, £7 10s. Hamel and Ferguson, publishers, 85 Queen-st.

The Argus Thursday 31 December 1868 Courtesy National Library Australia



Eugene's large format book *Australian Landscapes* was released in 1868. and was available through book sellers Hamel and Ferguson, 85 Queen Street, Melbourne. for 8 pound (bound) and 7 pound 10 shillings (portfolio). Over the few years previous to this, he had released some smaller portfolio lithograph sets.

> The Ballarat Star Friday 24 December 1869 National Library Australia

NEWSPAPERS

U s т PU BL 1 8 н Е D. EUGENE VON GUERARD'S VIEWS of AUSTRALIAN LANDSCAPE SCENERY. COMPRISING A SERIES of 24 CHROMO-LITHOGRAPHS, Illustrative of the most Picturesque Landscape Scenes in Victoria, New South Wales, South Australia, and Tasmaia. NIVEN. w. F. ENGRAVEE and LITHOGRAPHER. No. 9 LYDIARD STREET.

> The Ballarat Star Friday 24 December 1869 Courtesy National Library Australia



Eugene's 1868 book Australian Landscapes

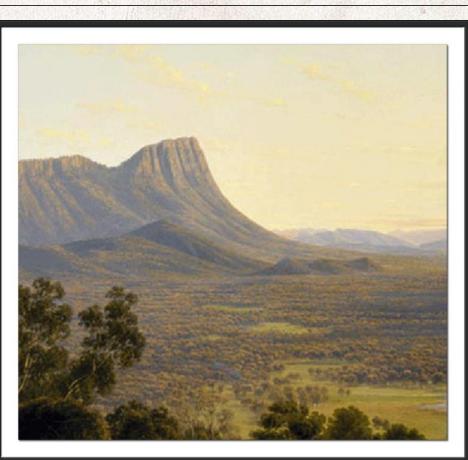
The Ballarat Star Friday 24 December 1869 National Library Australia

NEWSPAPERS

M. VON GUERARD'S NEW PICTURE.

A happy illustration of the grandeur and amenity which are sometimes found combined in the landscape scenery of this colony has just been furnished by the diligent pencil of M. Von Guerard, who, in his pictorial tours, has scarcely left a portion of the colony unexplosed, and who is constantly reminding us of the magnificence of its physical features, the imposing beauty of its mountain ranges, and the marvellously diversified effects of light and shade which are produced by the hourly varying incidence of the sun's raysupon those lofty eminences. The picture under notice represents the more striking members of that chain of mountains of which the remarkable scaur, known as the Cathedral, constitutes the buttress, its feat bathed in foliage, and its fissured head rising to the clouds. The swelling hills in the fore; round, inconsiderable in elevation, softly rounded in outline, and but lightly timbered, b.sk in the warm rays of an afternoon's sun, and seem radiant with its vivifying light. Beyond these are misty hollows, hemmed in with jagged precipices, clothed to the edge with the sylven growth of centuries ; and over all rises the highest tier of mountains, sharply defining their forms against the sky in angular lin.c, with here a spire, and there a pyramid, thrown into bold relief. And as the summer sky is flecked with wandering clouds, brightening into a golden effulgence towards the west, so the shadows of these silent passingers across the vault of be .. ven, dropped at uncertain intervals upon the mountain range, produce some charming contrasts-the fugitve island of vapoury gloom only serving to heighten the radiance which surrounds it; this being intensified, also, with the nicest art, where the geological structure of the rock smitten by the sublight, is such as to reflect it with more than ordinary billiancy. In one corner of the picture the Valley of the Acheron is seen stretching away to an almost illimitable distance; while over the shoulder of the hill in the foreground, which forms the artist's stand-point, a glimpse is obtained of a heavily-timbered valley, in which that river effects a junction with the Goulburn. A few mimis, and the figure of a blackfellow with a sparkle of sunshine on his blanket, and a wreath of smoke from a newly-kindled fire, give a touch of human interest to the scene, which is other wise one of impressive solitude. The atmosphere has all the transparency which is characteristic both of Australia and of M. Von Guerard's transcripts of its scenery; and the picture will add to his well-carned reputation as an artist, while testifying to his keen sense of the picturesque, his conscientious interpretation of nature, and his untiring industry.

> The Argus Monday 4 July 1864 Courtesy National Library Australia

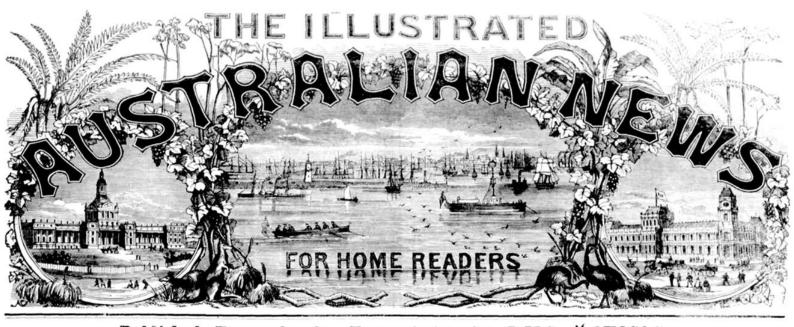


Cathedral Mount, Valley of the Acheron River, Victoria 1863, (detail). This is not the work discussed in the newspaper review (left). The work discussed, *Valley of the Acheron River, Victoria* 1864, depicts the same subject and is a similar composition.

Private collection

A newspaper review of von Guérard's painting Valley of the Acheron River, Victoria 1864

The Argus Monday 4 July 1864 National Library Australia



" AVOCA." Published Expressly RM.S. for Transmission by

JULY

SATURDAY,

EUGENE VON GUERARD Was born in Vicana, where his father, who was descended from an old Lorraine family, was coart printer. At a very early age, Eugene, court painter. At a very early age, Eugene, evincing a strong predilection for art, went with his father to Italy, where he studied the old masters in Venice, Milau, Florence and Rome, and made rapid progress in art. In 1832, he proceeded to Naples, where he remained for six years, actively engaged in depicting the lovely scenery of the Two Sicilies. Returning to Germany, he established himself at Dasseldorf, being attracted there partly because it was his father's native towa, and partly by the high reputation of its Royal Academy of Art. While at Dassel-dorf he made various excarsions into Belgium, Holland, and the German Princi-patities, for artistic purposes. In 1852 he emi-grated to Australia in order to find here an un-explored field of study. Daring the last twelve years, he has justed the wildest and least

known portions of the Australian territory; and his active and conscientions penell has done unch to render Australian scenery familiar to European eyes. Two of his carliest works were purchased by Queen Isabella, of Naples. Several works of a later date were purchased by the Rhenish Art Union. Six have been sent to Austria; and one to Port Natal. The following list comprises his principal pictures, painted in Melhourne since 1851; — "Tower-hill, near Warmambool," for James Davson, Eq.; "Geelong and Station Peak, from the Barrabool Hills," for — Cruickshank, Esq., London; "Mount Ab-rapt," for Richard Grice, Esq.; "Stony Rises, near Colae," for F. Dalgety, Esq., London; "Fern tree Gully, Dandenong," for F. Dalgety, Esq.; "Mount William, from Mount Dryden," for John Bakewell, Esq., Lengland; "Wannen Springs," for Leonard Terry, Esq., London; Figtree on the American Creek, Wolongong, for Henry

MELBOURNE,

20,

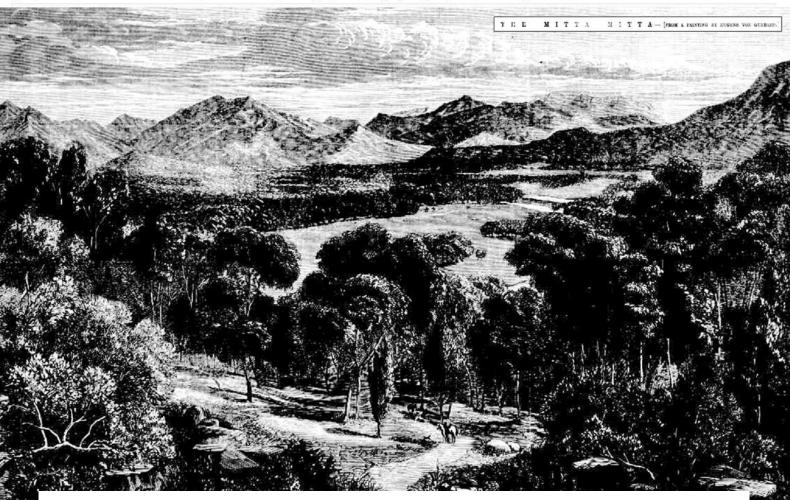
1867.

Youngman, Esq.; North View from Dayles-ford, for W. Stanbridge, Esq.; Hart Creek Fall, near the Gonlburn, for Charles Jaconb, Esq., London; the Snowy Bluff, Gipps Land, for D. Eisenstader, Esq., and now in the Paris Exhibition; the Weatherboard Fall in New South Wales, for F. Dalgety, Esq., Lo.don. Yon Gmerarl is now engaged in a series of large pen and ink drawings which have been ordered by Sir Henry Barkly. Our full page engraving is a copy of one of Gaerard's Anstructure the Nichtle, who had desided to dispose of the portion of the Pension Faul falling to his lot, by purchasing and placing in our National Picture Gallery a colonial paint-ing by a first-class artist. The scene repro-sented is the Mitta Mitta, a river which rises in the Australian Alps, and flows about 100 miles in a north-west direction, through ex-tremely fertile flats, till it falls into the Murray, about eight miles exst of Albury. The original painting in the National Gallery exhibits all

PRICE [WITH TWO (SUPPLEMENTS.] 18.

the characteristics of Von Gnerard's style, which is distinguished by a fine perception of local form and color, and essee ally by con-scientions fidelity. He repro nece exactly what he sees, being essentially a realist n art.

> Illustrated Australian News for Home Readers Saturday 20 July 1867 Courtesy National Library Australia



This article was published by The Illustrated Australian News for Home Readers on Saturday 20 July 1867 and provides details about the life of Eugene von Guérard. This original two page layout has been changed to fit this format.

NEWSPAPERS

THE EXHIBITION.

(BY OUR OWN REPORTER.) THE VICTORIAN FINE ARTS GALLERY.

Mr. C. V. Wilson's " Little Nell " is a not altogether unsuccessful attempt to realize the scene in which Dickens's child heroine wanders alone in the old country church, amongst the worn tombs and recumbent ethgics of its founders and benefactors. He has given us a girl, who is pretty, demure, and thoughtful, but somewhat sly withal. Not a few of Dickens's most able and friendly critics look upon his tendency to carry sentimental sm to the verge of mawkishness, as D.ckens's worst fault, and upon "Lattle Nell," as a prominent instance of its dis-play. The quasi-angelic creature is an utter impossibility in real life, at all events, and the child in Mr. Wilson's picture is a cleverly painted, extremely natural and life like young girl-certainly not Nell. The artist has completely failed, unfortunately, in givhas comparedy rated, unfortunately, in giv-ing anything like a proper shade of anti-quity to the church. The stone gives the idea of being freshly chiselled, the oak carving newly cut, and the stained glass of the windows does not cast fine rich, mellow, light, like that used by our ancestors five handred years ago does. Mr. J. Carter, of Car ton, has a few clever pictures, all orniradiation, has a rew clovel pictures, an offi-photocical in character, two in particular, the New Zealand Caw Caw, and the New Caledonian Pigeon, being well worthy of at-canton. Mr. Peacock's three pictures of yews on the Yan Yean Road, and in the Penty Ranges, are by no means bad, and are Prenty ranges, are by no means bad, and are characteristically Australia. "Spring, near Dandly," by Mr. C. D. Richard on, the painter, 1 presume, of "The Princess," though the two pictures are not placed together under his name in the catalogue, is a good idea of a driving spring shower passing away through a soft landscape over which the bright Australian sun is just resuming its SWAV

Coming to the oil colors exhibited privately, one is struck by the very large proportion of portraits and Australian lands-cape. In fact, there is but little else to be seen. M. Buyelot has one work in his best style "Between Tallarook and Yea," charming alike in design, coloring, and atmospheric effects. It is a wide panorama, with a picturesque foreground and ranges in the distance, and for a central object, the everywhere-penetrating Australian wool dray, with the bales piled up in orthodox fashion, and duly branded. Von Guerard has two fine pictures of Milford Sound, and Lake Wakatipa, New Zealand, and two views on the happy hunting ground of artists, the Mitta Mitta. Mr. Isaac Whitehead also shows f ur large pictures of the glorious cast scenery New Zealand, Milford Sound in particular, and one extremely fine picture of Fernshaw scenery. Amongst the portrait painters, Mr. F. Wolf has nine or ten succossful likeness of Major Anderson, Sir Samuel Wilson, the hon. W. Campbell, and others. Mr. J. R. Ashton has painted the hon. W. J. Clarke, His Excellency the Governor, Mr. Buvelot, and Mr. Panton, and Mr. M'Alpine has half a dozen portraits of mmer Melbourne celebrities.

Mr F. Fintoff also comes out conspicuin F. Thich also control out complete onsign another the portrait painters, the Prince of Wales, Mr. Ellery, and the artist hunself being his subjects. His magnum opus is the portrait of the Prince, fully arrayed in regula as Graud Master of English Freemasons, which hangs over the door of the gallery. It is a careful and accurate repreentation of the gorgeous apparel in question, but I cannot say that the artist has caught that peculiar mixture of geniality and dignity, humor and shrewdness, which characterizes H. R. H.s' countenance. Mr. G. G. A.Beckett has painted our octogenarian, but active minded and active bodied Dean, and Dr. Bromby, and has succeeded in each state in producing an admirable and characteristic partrait. The same artist also shows one of the Vietorian gallery. "When Dr. Bromby, and has succeeded in each case portrait. The same artist also shows one of the gems of the Victorian gallery. "When sorrow sleepeth, wake it not." A young widow or bereaved mother, worn out with grief, has at last fallen into slumber, and both face, figure, and attitude shew the utter exhaustion produced by agonizing and long continued sorrow. Mr. J. R. Ashton's "Chip of the old block" is a good idea. scarcely carried into execution satisfactorily however. A sturdy bushman has sat down by the side of his hut to refresh himself from the inevitable billy after his exertions in the task of chopping wood for household use, while his seven or eight year old youngster is trying manfully to wield the broad axe on a shotty piece of stringybark, with as much effect as his father. The well-known artistic proclivities, and capabilities, too, of our worthy P. M., Mr Panton, are represented in tive works, all more or less striking on one account or another. "Nanny, a native of the Melool Tribe, Murray River," is a capi tal representation of the aboriginal belle. "Cadell's first steamer on the Murray," treats of an momentous event in the history of three great colonies, when the little craft first paddled and plashed her way through the long and silent reaches of what is now the great Australian intercolonial highway. "Winter at the Acheron Falls, Maryville," is a fine Australian view, and "The first Go-vernment House, Melbourne, 1837," represents a scene which I suppose scarcely a dozen men living can remember. Mr. S. P. Fuller attempts Longfellow's "Village Smithy," with moderate success. Mr. T. Murcott shews four or five good pictures, "Last Gimpses," in particular, being a sig-micant subject sympathetically treated. In the cabin of a vessel at sea, a young girl leans on the sill of the open port, and gazes wistfully at the fast fadir g and sinking shore. Mr J. G. Pearson, of Cragieburn, shews four small companion sea pieces: the best small companion sea pieces; the best, to my mind, is the one in which fishermen are launching their boat at night, the moon just breaking through the rifts in a dark cloudbank, though in another one, a good effect of a dirty, yeasty looking sea, in a peculiar light, is produced. The Loan Collection of pictures, lent for

The Loan Collection of pictures, lent for exhibition by private owners, contains some seventy or eighty pictures, the majority of which. I think, have been at various times exhibited in the National Gallery. This is the case with the fine collection of fifteen pectures end by Dra W. Atken, and includby the still disputed "Italian seaport at sunset," by Claude Lorraine, or at all events by a pupil who must have been almost as good as his master. Mr E. Chassley also shews a numerous collection of pictures by ancient masters, almost exclusively of the Dutch school. The Loan Collection of pictures, lent for exhibition by private owners, contains some accenty or eighty pictures, the majority of which, I think, have been at various times exhibited in the National Gallery. This is the case with the fine collection of fifteen pictures even by Mr. W. Atken, and includby the still disputed "Italian seaport at sunset," by Claude Lorraine, or at all events by a pupil who must have been almost as good as his master. Mr E. Chassley also shews a numerous collection of pictures by ancient masters, almost exclusively of the Dutch school.

The water colors, I must confess, are somewhat disappointing. Mr. G. B. Ashton's "Death of the Prince Imperial, is a triffe better in drawing than in coloring, but in ne ther respect is it a creditable production, and a sketch by the same artist of a handful of Victorian mounted troopers drawn up for respection, is anything but a work of art. Mr. J. R. Ashton has turned his attention to the Yarra, and failed to catch the true blea of the river, either above or below the Melbourns bridges. Notably does he fail in the willow-fringed banks underneath Government House, and the best of the lot is, perhaps, a view of the steamers lying below the Fall's Bridge at early morning. There are some wonderful atmospheric effers, by the way, to be caught at sunset on a hot wind day amongst the shipping on the Lower Yarra. Turner alone, perhaps, could have transferred them to canvas. For the rest, the artists in the water color department of the Victorian Gallery, mostly ladies, run altogether to ferns and wild flowers, hany of them being cleverly painted, but not calling for any very special remark, if I sceept a wonderfully beautiful screen, comprised of fourteen separate paintings of Australian flowers, executed upon satin, by Mra. Rowan, of Macedon. This is a novel, striking, and delighting the whibit.

This is a novel, of Macedon. This is a novel, striking, and delightful exhibit. Porcelain painting is a branch of art which seems to have made a most promising start in the colony. Mr. T. Murcott shows hand painted cups, vases, and tiles, etc., which vie with those of the artists employed by the Wedgwoods and Mintons at home. Lady Wedgwoods and Mintons at home. Lady Wedgwoods and Mintons at home. Lady Nicholson has a beautiful plate, "First Primroses," and Miss Parker of St. Kilda, shows a really exquisite modallion, in which a photograph of a boy is surrounded by a richly painted border. This work, however, it is said, though the bona fide work of a victorian, was not executed in the colony. I must not forget to mention one very remarkable exhibit, two really admirably painted miniatures; there can be no doubt as to their merit, painted by an artist whose name is unquestionably Mongolian, and who resides in Little Bourke-street. There sailly seems no limit to the imitation faculty of the Chinese. Any idea that the Chinesee mind was incapable of entertaining correct ideas in the matter of perspective is quite dispelled by their portraits, which were taken from life. I must also mention that there has just been added to the Victorian collection, a remarkable miniature portrait of Oliver Cromwell, which is exhibited by Mr. Thompson, of Emerald Hill, in the possession of whose family it has been since the time it was taken, and who fixes £300 as his lowest selling price. If authentic, as I believe it to be, it may possibly fetch even that large sum, as portraits of the Protector are notoriously scarce.

> Bendigo Advertiser Saturday 26th March 1881 Courtesy National Library Australia

NEWSPAPERS

FINE ARTS.

There is to be seen at Mr. Fletcher's gallery a painting, by E. Von Guerard, representing Ballarat in the early gold digging days. The picture is the result of a commission given some time ago by a prominent Ballarat citizen, and it has been executed in a perfectly satisfactory manner. It is not only an excellent work of art, but as it is painted from sketches taken on the spot by the artist, it has the valuable quality of being an accurate portrait of the city as it appeared in its very earliest days. The point of view selected is pretty nearly that on which Craig's Hotel now stands, and the prospect includes the entire flat covered at present by the city of Ballarat East, the wooded ranges beyond, and the dis-tant peak of Mount Warrenheip, with character-istic minuteness of detail. Many of the salient features which invariably indicate a goldfields rush are reproduced. Groups of diggers' tents are seen here and there; and in the rows of rough chantics-mostly roofed with canvasthe first traces of regular streets may be noted. Across the slender stream of the Yarroweeseen cutting across the picture-the greatest activity is indicated. The entire flat, and likewise the run of "the gutter" up the slope to the left, looks as if mammoth pigs had been grubbing in all directions ; and the artist has cleverly managed to convey the idea of a horde of busy diggers intent on their work. In other parts of the picture animated groups are seen. A waggon drawn by a team of bullocks here, a gang of refractory diggers escorted by troopers and police there, a flock of sheep with its accompanying dust cloud moving towards the river, Chinamen trotting along laden with "portable proand several figures on horseperty," back and on foot are also introduced. The general treatment of the picture is broad and sunny, the sky brilliant, and the clouds finely drawn, while the scheme of colors is warm to an extent rarely seen in Mr. Von Guerard's work.

> Melbourne Leader Saturday 17 January 1885 Courtesy National Library Australia

Comment on the accurate nature of a von Guerard painting of Ballarat on display at Fletcher's Gallery

Melbourne Leader Saturday 17 January 1885 National Library Australia

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First published 2012 Updated August 2019 Last updated 7 February 2023