

## ASPECTS OF TASTE : EXHIBITIONS OF ART IN BRISBANE 1876-1887

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Although the history of art in Queensland is generally taken to have commenced from the School of Arts drawing classes set up by Joseph Clarke in 1881, professional artists were working in Brisbane well before this.<sup>1</sup> The presence of these artists in the town and more importantly the exhibitions, including painting, engraving, drawing and applied art that were held in Brisbane from the 1870s, have been entirely overlooked. Ronald Lawson's study of *Brisbane in the 1890s* (1973) suggests that until the formation of the Queensland Art Society in 1887, the classes organised by the School of Arts were the only sign of public interest in painting.<sup>2</sup> The fact that exhibitions, including the work of European as well as local artists were held occasionally from the previous decade warrants some consideration. Certainly as Lawson contends, cultural innovations were monopolised by a minority group, and Brisbane's social elite was inferior to the elite of her southern city counterparts. However, the more substantial cultural developments in the 1890s are more properly viewed in the light of a number of artistic events prior to this period.

The principal promoters of exhibitions which included fine art during the 1870s and 1880s, were primarily the Queensland National Association and to a lesser extent the Brisbane School of Arts.<sup>3</sup> From the National Association's first annual exhibition at Bowen Park in 1876, fine and applied art, and photography were shown along with agricultural produce and industrial goods.<sup>4</sup> As with trade exhibitions in the southern states and abroad, technology, manufactured goods, agriculture, art and applied art had allotted places within the broader base of the total display. Overall the general aim was one of public demonstration of commercial enterprise and industrial progress.

Exhibitions of this kind, particularly the more elaborate Intercolonial and International exhibitions, played a significant role in fostering Australian public interest in the arts.<sup>5</sup> In fact the International Exhibitions, in Sydney in 1879-80, Melbourne in 1880-1 and Adelaide in 1881 and the Centennial International Exhibition in Melbourne in 1888-9 gave the Australian public some of its most concentrated views of European and local art. Also in the case of the latter exhibition there was the added encouragement of national pride in the display of works of art from private collections.<sup>6</sup>

The Intercolonial Exhibitions in Brisbane in 1876 and 1880 and the Jubilee Exhibition in 1887, all under the auspices of the National Association, to some extent created a similar awareness in Queensland. In the intervening years rather less notable shows of art were put on by the Association. However, the part which these exhibitions played in accustoming the Brisbane public to the viewing of art works cannot be overlooked. The Queensland Art Society and its exhibitions from 1888 onward, emerged quite clearly from an earlier history of art viewing in Brisbane.

From the first National Association display in 1876, the fine art section covered a wide range of items that included oil painting, sculpture, black and white drawing, photographs, as well as copies and reproductions of well known European works. Initially the items shown were mainly by local amateur artists. The exhibitions were an opportunity for them to show in a competitive manner and prizes were awarded. Later in the 1880s, when more professional artists had settled in Brisbane, the presence of their work was an added spur.

Although records of what works were purchased are not extant, professional artists must have found the yearly show a valuable sales and publicity outlet. Brisbane, like other Australian cities at this time had few teaching posts for artists. The need to exhibit and thus attract sales must therefore have been strong.

The Brisbane Exhibition building had no separate facility for displaying works of art until the end of the 1880s, although the fine art section, usually a corner of the building, was sometimes referred to as the Art Gallery.<sup>7</sup> Paintings, photographs, drawings and engravings were shown indiscriminately in the main timber hall, together with beer, tobacco, soap, needlework, furniture and a variety of local products. Pyramids of goods decorated with palms or bunting, tables loaded with displays, sacks of oatmeal and mounds of locally produced vegetables provide the context into which one must place Brisbane's earliest art exhibitions. Unhappily only a few photographs of these occasions survive.<sup>8</sup>

Not only was the exhibition venue undefined but the boundaries between fine and applied art, and between fine art and photography were equally blurred.<sup>9</sup> Landscape and marine painting in oil was displayed next to watercolours of local bush scenery, photographic portraits, painted photographs, porcelain painting, sentimental genre, illuminations, architectural drawing and modelling. Quality varied too, and there was a great range of work shown from students' first efforts and amateur work, to that of the professional artist.<sup>10</sup> Exhibition judges were at times not required to exercise any selectivity and on these occasions all work submitted was shown.<sup>11</sup> The qualifications of judges to perform their task were sometimes questionable although practicing artists were occasionally nominated.

Exhibition catalogues were quite specific in separating out the work of local 'colonial' artists from imported works and also from copies.<sup>12</sup> In 1885 for example, the fine arts section listed separate categories for original oils, colonial oil copies, imported oil copies, original watercolours, original imported watercolours, colonial watercolour copies, imported watercolour copies, oil or water colour on earthenware, original black and white drawings, black and white drawing copies, etchings copies, original architectural drawings, architectural drawing copies, original engravings, original lithographs, original illuminations and mechanical drawings.<sup>13</sup> Amateur and professional artists however were not separately listed.

From 1876 the National Association exhibition was an important venue for showing works of art from southern states or from abroad. Regrettably these works often appear to have been of questionable merit. Nevertheless, a few English paintings and graphics of some contemporary standing were shown in Brisbane in 1880 and 1887 and in 1878 a substantial collection of Japanese and Chinese curios.<sup>14</sup> Furthermore there is little doubt that the National Association exhibition was to some degree a compensation for the lack of an established National Art Gallery. The resources of Brisbane were in fact so slender that a number of art works, both in private hands and belonging to the government, appeared first at National Association exhibitions and at exhibitions of the Queensland Art Society well before they found their eventual way into the collection of the National Gallery.<sup>15</sup>

The Intercolonial exhibition of 1876 was Brisbane's first trade exhibition and was a mildly significant forerunner to those of the 1880s, It was held in August and newspaper reviews are interspersed by a substantial coverage of the Philadelphia Centennial Exhibition (1876), where Queensland's Court had attracted some notice.

However, our interest is in the Brisbane exhibition, where in the fine art section amateur and professional, local and southern artists were represented.<sup>16</sup> New South Wales, to whose Agricultural Society the Queensland Association had appealed for contributions, figured prominently in the intercolonial exchange, sending photographs, sculpture and paintings.<sup>17</sup> New South Wales artists who exhibited included Eliezer Montefiore, but the photographs from this state were in fact some of the more highly favoured items.<sup>18</sup>

It is interesting that at this point in the 1870s, artists from New South Wales were prepared to show their work in Queensland. Later, in 1890, the Queensland Art Society had to revise its rules regarding the admission of copies before artists like Julian Ashton would agree to exhibit.

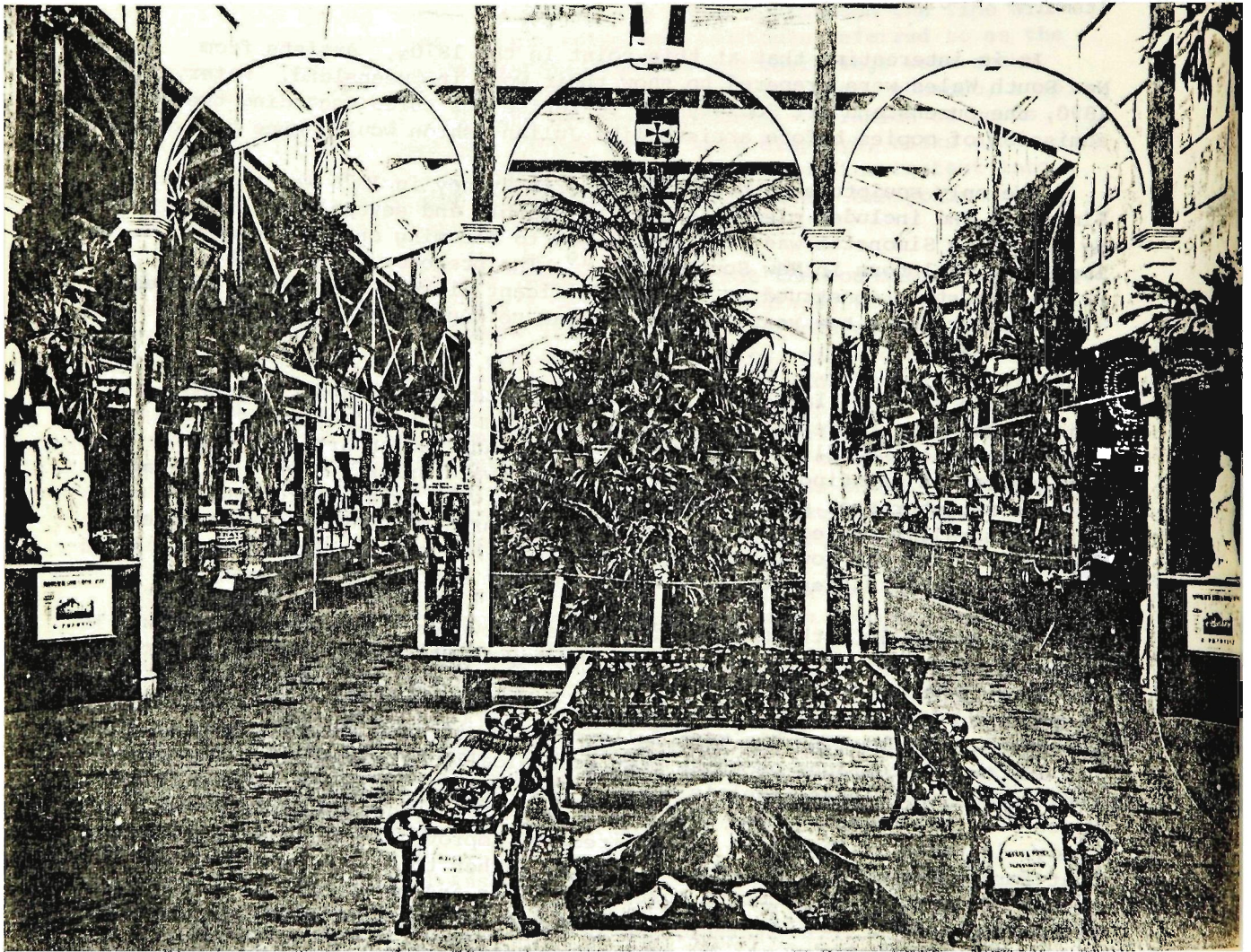
The only sculpture to be exhibited from Sydney in 1876 was by Achille Simonetti and included pieces in plaster, marble and several medallions. By this date Simonetti was well on the way to becoming one of the most important sculptors in New South Wales.<sup>19</sup> The presence of his work in Brisbane must be construed as quite significant although Simonetti had been living in Brisbane two years before and was no doubt sympathetic to his former home.

A wide range of landscapes, portraits, watercolours and black and white works of art are mentioned in the two *Queenslander* reviews.<sup>20</sup> The majority being the "plucky efforts" of native Australian artists. Among the Australian paintings two marine oils by Oswald Brierly, owned by local collectors, attracted particular attention, as well as a watercolour of a South Australian subject by S.T. Gill.<sup>21</sup> A Conrad Martens sketch of Bowen Terrace c. 1849 was however considered only of historical significance. The Gill and the Martens were owned by Nehemiah Bartley of Brisbane.<sup>22</sup>

The critic in both *Queenslander* reviews however, reveals a solidly academic bias. His preference is not for any of the Australian works but for three oils by Royal Academy pupils, lent by Bartley. These were a 'Landscape with Cattle', 'A Venetian Scene "The Opportunity" and a 'Stable Interior'. Furthermore his most fullsome praise is not for paintings at all but for two photographs of those most academically respectable of subjects, the Laocoön and Michaelangelo's Moses. The "painful" Laocoön and the "awful" Moses are, according to him, the kind of art that "young Queensland should study, if taste is sought to be acquired and improved". It is foreign works that form taste and it is these, he feels, rather than local works, that should be imported to decorate Australian homes and be on show at exhibitions. From his point of view it was unfortunate how few imported works were in fact shown.

Sentiments such as these are not unusual and are repeated throughout the 1870s and 1880s in exhibition reviews. What is stressed too, is that not only are established academic examples needed to guide the taste of Queenslanders but these examples should be housed in a permanent repository, a National Gallery. It seems to have mattered little if these items were only copies after originals, photographs or life casts. Lawson's contention (p. 227) that in the early 1890s Brisbane had no art gallery and apparently no desire to possess one must be contested. Questions regarding a gallery were most certainly being aired in the first half of the 1880s. Where Brisbane lagged noticeably behind southern states was that when she did finally acquire a gallery in 1895, copies were a prominent feature of the display.





Brisbane Intercolonial Exhibition, 1877. Interior of building, looking East.  
(J.O.L. Album, APU-32)

In general, criticism in the 1870s is heavily academic in its approach and dependent on European models. Stress is laid on realistic drawing as the foundation of art and works are measured by this traditional standard.<sup>23</sup> Nevertheless, critics did have praise for what they felt were the more competent works by Australian artists, despite their sometimes comparatively homespun quality!<sup>24</sup>

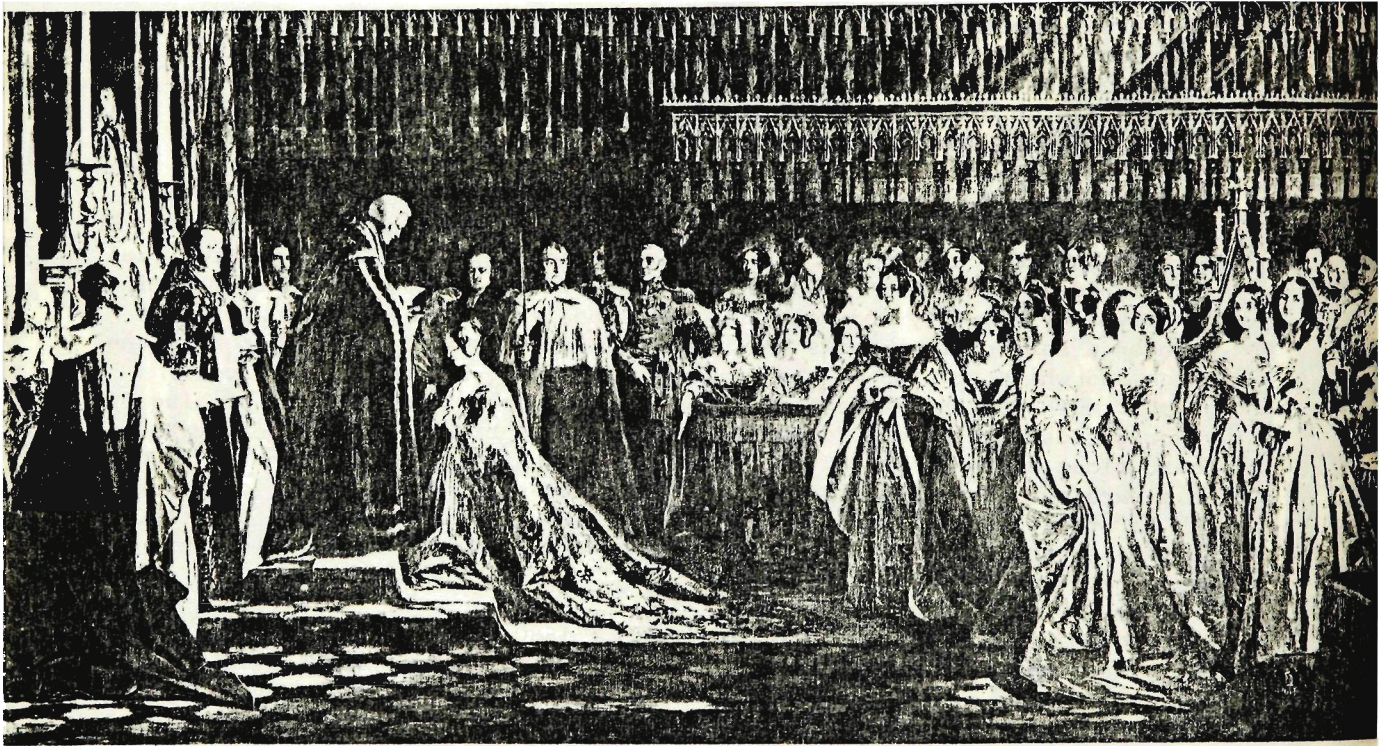
The particularly poor showing of paintings at the 1879 exhibition highlights the slender nature of Queensland's artistic resources in the 1870s. Also the weighting toward black and white exhibits shows, that the people of Brisbane had to rely on photographs and process reproductions, rather than on painting and sculpture, for satisfaction of their artistic requirements. Black and white reproductions of well known works of art were, of course, economic but apparently they also presented, to some, a more acceptably "softened and contracted form".<sup>25</sup> Furthermore contact with reproductions of significant works of art was a way of "cultivating the dormant tastes of those uneducated in pictorial art", a most important 19th century concern even in the mother country.<sup>26</sup>

Graphic art travelled easily, a vital factor for Australia. In 1879 Brisbane was reasonably up to date in showing proof engravings of two of Elizabeth Thompson's acclaimed paintings: the 'Roll Call' and 'Quatre Bras' (published by the Fine Art Society of Bond Street in 1877).<sup>27</sup> The engravings, displayed by a Sydney and Melbourne print dealer called Reynolds, were for sale on a subscription basis and their presence certainly helped to make the black and white section of the exhibition the most noteworthy.<sup>28</sup> Local graphic work was shown too and the *Queenslander's* critic notes an etching of vigor by Joseph Clarke - "one of those beautiful bits of scrub scenery to be found close at hand, yet but little known to residents of Brisbane".<sup>29</sup> This is a rare and early mention of Clarke, who two years later was to commence the first professional drawing instruction at the Brisbane School of Arts.<sup>30</sup> It is also an interesting early reference to the practice of etching in Brisbane.<sup>31</sup>

The National Association exhibition of 1880 however, was regarded at the time as more important, as it was the first to show a substantial number of imported works of art. It followed directly on from the Sydney International Exhibition of 1879 and included some works previously shown in New South Wales. In the section of the catalogue described as 'International and Intercolonial', a varied collection of art treasures and objects de luxe are listed. These include furniture, mosaics, jewellery, sculpture and painting, with contributions acknowledged from Italy, Switzerland, Austria, America, France, Germany, Great Britain and South Australia.<sup>32</sup> This exhibition was held of course seventeen years before Queensland's well publicised and badly organized International Exhibition of 1897. In a colony where "High Art requiring as her handmaidens leisure, wealth and the cultivation that is bred of both combined" was "unlikely to become acclimatized .... just at present", it was the section separated out especially for paintings which was the most popular.<sup>33</sup> Not suprisingly it was the group of important royal paintings lent by the Queen and the Prince of Wales that received the most attention.

The pictures were two by Nicholas Chevalier - *The royal procession to St. Paul's Cathedral, on Thanksgiving Day, 27th February, 1872* owned by the Queen and *The ceremony of the opening of the International Exhibition in Vienna, 1873* belonging to the Prince of Wales: William Powell Frith's





C.R. Leslie's *The Queen Receiving the Sacrament.*

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*The Marriage of His Royal Highness, the Prince of Wales, at St. George's Chapel, Windsor Castle, 10th March 1863* and Charles Robert Leslie's *The Queen receiving the sacrament*.<sup>34</sup> The painting that was placed in the position of honour, perhaps because it was the biggest, was *The Royal Family in 1857* copied by Signor Belli from Winterhalter's picture at Osborne. All these paintings, by well known artists, had been on view in the British Court at the Sydney International Exhibition in 1879. The inclusion of Chevalier's works was no doubt due to his associations with Australia, and the fact that he was on the London Committee for the Sydney International Exhibition.<sup>35</sup>

The aura of royal respectability did not prevent some critical opinions being voiced. In general Chevalier's paintings were admired, especially for the realistic details of the many portraits but the overall agreement about Leslie's work, was that its colour was not pleasing and that it was rather old fashioned.<sup>36</sup> According to one critic it was "filled with ineffable old fogies each posed in some extraordinary position supposed to be heroic." Remarks of this kind, blunt and candid, are typical of criticism at the time in Brisbane newspaper reviews.

A notable part of the 1880 Queensland Exhibition was the display of original sketches and finished drawings by well known English artists who had been employed by the London *Graphic* newspaper. Established in 1869 the *Graphic* had aimed to introduce a level of artistic superiority into illustrated journals and the artists they employed were of a high calibre. A large group of illustrations for the *Graphic* had been on view at the Sydney International Exhibition, together with a display showing the whole process of producing a high class illustrated newspaper.<sup>38</sup> Some of these drawings were subsequently shown in Brisbane and included Herkomer's *Coming out of salt mine*; Frank Holl's *The deserter* and *Called on active service*; Calderon's *Three per cents (a scene in the Bank of England)*; Frank Dadd's *Hard Pressed*; Henry Woods' illustration of *93 (fire)*; portraits of Leighton and Millais by Leslie Ward; illustrations to *Wandering Heir* by Luke Fildes; W. Small's illustration to *Under one roof*; Charles Gregory's *Among the brigands* and *Flight into Alexinaty*; and a group of illustrations of the Zulu War.<sup>39</sup> The presence of these strikingly competent graphic works must have been both stimulating and instructive to Brisbane artists. They were certainly highly regarded in artistic circles and a number, including some of those shown in Brisbane, were purchased at the time by both the National Gallery of Victoria and the Art Gallery of New South Wales.<sup>40</sup>

After the 1880 display in Brisbane an anticlimax was experienced and exhibits in the next few years appear by contrast to show some decline. The excuse was a familiar one. Art was the last refinement that a busy community like Brisbane could afford. Also, in a society largely occupied with material gain it was perhaps desirable that "A corn-shelter or sewing machine should awake a livelier interest than one of Leighton's pictures or a statue of Canova's".<sup>41</sup>

By 1884, however, there was some change noticeable, with indications that the necessary leisure class was beginning to appear.<sup>42</sup> The 1880s saw a period of general economic improvement and expansion in the town and the increased prosperity is reflected in a greater interest in artistic matters. It was in 1884 that Brisbane had two exhibitions including art works.

The first was that held to celebrate the opening of a new hall for the Technical College, still operating under the control of the School of Arts.<sup>43</sup> The School of Arts had held exhibitions in the 1870s and pupils of the

Technical College in the 1880s contributed to National Association Exhibitions, but the display of 1884 was different in that it was a loan exhibition.<sup>44</sup>

The collection, shown on two floors, included loans from the new Colonial Governor Sir Anthony Musgrave, and was made up of a curious mixture of original oils, watercolours, reproductions, photographs of oil paintings, decorative works, plans, bric a brac and even weapons.<sup>45</sup> The items had been put together by the Committee of the School of Arts under the chairmanship of a former mayor, John Petrie, and showed little selectivity. "Like a fisher who casts his net in strange waters, the committee threw their net into the waters of Brisbane and its suburbs, and they cannot complain if among the valuable fish there are a number of small fry."<sup>46</sup> What was clear, however, from this exhibition, and what was heavily stressed by Sir Anthony in his opening speech, was that Brisbane was in obvious need of a permanent exhibition venue in the form of a National Gallery.

The second exhibition held in 1884 was that of the National Association and it was a fairly substantial one. It was the first year in which the English marine painter Isaac Walter Jenner showed in Brisbane and his presence must have been something of an encouragement to the artistic scene. It is interesting that Jenner, who had arrived in Brisbane the year before, submitted eight works of English subjects. Of the eight only one was an original watercolour, six were oil copies and the final one was a scene of New Haven harbour, painted on terra cotta.<sup>47</sup> That Jenner was showing mainly copyist or decorative work at Brisbane's principal art exhibition of the period is a significant indication of the taste of the time and could indicate some shrewdness on the part of Jenner. In general the work of local artists by far outweighed the imported works.

By the second half of the 1880s artistic activities were accelerating in Brisbane. Classes in drawing at the Technical College were well established and interest in artistic matters was increasing.<sup>48</sup> August of 1887 saw the first official meeting of the Queensland Art Society and also the opening of the new art gallery at the National Association Jubilee Exhibition.<sup>49</sup> This gallery consisted of a large new wing at the lower end of the building especially designed for the purpose of the fine art section, with proper roof lighting. A permanent gallery was still eight years away but to Brisbane people it was at least a commendable beginning.

The Jubilee exhibition itself was something of a milestone in Brisbane. To begin with there was a substantially larger number of exhibits in the fine art section particularly in the case of local artists. Professionals like Isaac Jenner, Oscar Fristrom and William Ewart made quite large contributions.<sup>50</sup> We even find the early student work of Richard Randall and Frederick Martyn Roberts, two artists who were later to play a major role in Queensland's artistic history. The exhibition also attracted a number of loan items from Brisbane collectors including Sir Samuel Griffith.<sup>51</sup> Griffith had a strong interest in the arts and his firm belief in Queensland's need for an Art Gallery was an important contributing factor to its formation.

Critics were disappointed at the crowding of paintings by photographs and the way in which the paintings were hung across the dado line, but in general it was considered to be a successful showing. The opening, graced by the presence of Lady Musgrave, was a splendid event. Flags fluttered from the roof of the building and a fountain played. The



entrance hall was hung with photographs and the pillars of the transepts were decorated with sugar cane and araucaria branches. A statue of Her Majesty, newly painted and picked out in part with gold, was a welcoming feature. On all sides pyramids of products were decked in glowing colours, while "palms, ferns and ornamental plants toned down the flaunting glitter of some of the stands".<sup>52</sup>

It was, however, with a few exceptions, the last significant National Association exhibition as far as works of art were concerned. In 1888 the exhibition building burnt down and in this year, the Centennial year, the Queensland Art Society held its first exhibition. This was a fitting year for the first official display of a society whose partial aim was the establishment of a national school of painting. Exhibitions of the Art Society begin now to divest themselves of some of the parochialism of the 1870s and 1880s and from this point it is the art association that takes up the history of art in Brisbane.



F. Holl's *Called on Active Service*  
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Wales:

NOTES

1. The Brisbane Post Office Directory, for example, contains a trade listing for artists as early as 1874. Vida Lahey in her standard work *Art in Queensland 1859-1959*. (Brisbane: Jacaranda Press: 1959) proposes Clarke as the significant figure although she does open her book with a discussion of Conrad Martens and a much earlier visit by him to the colony.
2. The Queensland Art Society was founded in 1887 and its first exhibition was held on August 14th, 1888. Subsequently it held annual exhibitions, although there was no exhibition in 1890. For a history of the Society see J. Brown and M. Maynard, 'The founding of early art societies in Brisbane, 1887-1916' *Fine art exhibitions in Brisbane, 1884-1916*. (University of Queensland: Fryer Library: 1980)
3. Although the Brisbane Technical College came into being in 1882 it continued to operate under the control of the School of Arts until 1889. Apart from displays at National Association exhibitions and at the School of Arts, original works of art, copies and reproductive engravings were also displayed in shops in the 1880s. For example, The Victoria Art Gallery at the corner of Queen and Albert Streets which charged an admission of 1s. *Queensland Figaro*, 3 January 1885, p.10.
4. The Queensland National Association had been formed in 1875 and held its first exhibition in 1876. The Royal National Agricultural and Industrial Association recently transferred their catalogues to the John Oxley Library, including those relating to the period under consideration which include a fine art section. The small amount of relevant correspondence for this period is held by the Queensland State Archives and not the Association.
5. This has already been noted by D. Thomas in 'The Art Scene', Art Gallery of New South Wales, *Australian art in the 1870's*. (1976) p. 10-11 and by G. Sturgeon, *The Development of Australian Sculpture, 1788-1975*. (London: Thames and Hudson: 1978), p.41.
6. See A. Galbally and M. Plant (eds), *Studies in Australian Art*. (Melbourne University: Fine Arts Department: 1978) and the article by G. Vaughan 'The Armytage collection: taste in Melbourne in the late nineteenth century'.
7. 'The exhibition' *Queenslander*, 24 July 1880, p.115.
8. The John Oxley Library does hold one album of photographs. *The Brisbane Intercolonial Exhibition*. 1877 APU-32.
9. For an account of the close relationship between painting and photography at this time see J. Brown and M. Maynard, 'Painter and photographer: Brisbane in the 1880's and 1890's' *History of Photography*, October, 1978.
10. As far as the work of school children was concerned their early efforts in the field of art were often shown. See particularly the 1883 Association display, which had an entirely separate Juvenile Exhibition.

11. 'Fine arts at the exhibition' *Queenslander*, 27 August 1887, p. 333.
12. The copy seems not to have been regarded as necessarily inferior at this time and it was only in the 1890 that the Queensland Art Society made it a definite policy to exclude copies from its exhibitions.
13. *National Agricultural and Industrial Association of Queensland. Official catalogue of the tenth annual exhibition.* (Brisbane: Warwick and Sapsford: 1885), Section XII - Fine Arts. Division A, p. 77.
14. *Queensland Intercolonial Exhibition. Catalogue.* (Brisbane: William Thorne: 1878), p. 67. Fifty-eight items were shown by a Miss Kennedy of Government House, mostly ornaments, porcelain and lacquer work.
15. The National Gallery, housed in temporary premises in the Town Hall, was opened on the 29th March, 1895. The article to be published in *Art and Australia* in 1982 by M. Maynard 'Queensland's National Gallery: the opening collection, 1895', deals in part with the earlier history of items that made up the initial collection. One work, exhibited a number of times before entering the collection of the National Gallery in 1895, was the painting by Charles Wyllie 'The departure of the Coldstream Guards leaving Gravesend, S.S. Manora, on February 19th, 1885' which was shown at the National Association exhibition in 1887 and at the Queensland Art Society exhibition in 1892.
16. A full list of artists and their works is found in *Queensland Intercolonial Exhibition. Catalogue.* (Brisbane: Thorne and Greenwell: 1876), p. 42-45.
17. A list of the paintings, drawings, watercolours, photographs and sculpture from New South Wales is found in 'Section I. Fine Arts' *Queensland Intercolonial Exhibition. Visitors guide to the New South Wales court.* (Sydney: A.W. Beard: 1876), p. 8-10. Some care should be taken in using catalogues such as this, as additional items not listed were often displayed.
18. These included photographs submitted by J.W. Lindt and Holterman's 32' wide sun picture of the harbour and city of Sydney. Both Lindt and Holterman were awarded prizes for their contributions. *Town and Country Journal*, 9 September, 1876, p. 428.
19. Simonetti's contributions included plaster casts of His Excellency Sir Hercules Robinson and Mr. Parkes, a marble bust of Bishop Quinn and a terracotta statuette of Mrs. Mein, wife of the Post Master General. Ibid. p. 428. For information regarding Simonetti see 'Achille Simonetti' by D. Thomas in *Art Gallery of New South Wales, Australian art in the 1870's.* (1976), p. 43.
20. The reviews are found in the *Queenslander* of 26 August 1876, p. 8-9 entitled 'Fine arts department' and the *Queenslander* of 2 September 1876, p. 10 entitled 'Fine art department, second notice'.

21. The works shown by Oswald Walters Brierly (1817-1894) were 'H.M. brig Harlequin in a gale off the Cape of Storms' and 'The Galatea coming into Moreton Bay'. Brierly had been with the Duke of Edinburgh on his world cruise in 1867-8 and had been made marine painter to the Queen in 1874. The watercolour by S.T. Gill (1818-1880) was 'Cataract of Mount Remarkable in S. Australia'. It was shown again in 1878. See 'Fine arts, watercolours' *Queenslander*, 31 August 1878, p. 690.
22. Nehemiah Bartley (1830-1894) was a local business man, collector of minerals and occasional journalist. He published several books in the 1890 s. The National Association catalogue of 1876 lists Bartley's paintings as No. 820 'Landscape in oil with cattle, horses, etc.', No. 821 'Venetian scene "The Opportunity" ' and No. 822 'Stable interior'.
23. In the article, 'Fine arts, first notice' a lengthy passage deals with Ruskin's views on the importance of drawings as a foundation for art. *Queenslander*, 24 August 1878, p. 666.
24. In the section called 'The art gallery' in the *Week*, 24 August 1878, p. 265, the author suggests that great efforts are being made by indigenous artists and that native talent is improving.
25. 'Fine arts, first notice' *Queenslander*, 23 August 1884, p. 309.
26. 'Fine arts' *Queenslander*, Supplement 2 September, 1882, p. 3.
27. Elizabeth Thompson's two oils 'Calling the roll after an engagement, Crimea (the roll call)' R.A. 1874 and 'Quatre Bras' R.A. 1875 were highly popular paintings of their time. See the entry on Elizabeth Thompson in Arts Council London, *Great Victorian pictures*. (1978), p. 79. It is interesting that the National Gallery in Melbourne purchased the painting of 'Quatre Bras' in 1884. *Catalogue of oil paintings, water colour drawings and portraits in the National Gallery of Victoria*. (Melbourne: Trustees of the public library, museums and National Gallery of Victoria: 1889), p. 35. Engravings of the 'Roll call' and 'Quatre Bras' were exhibited at the Sydney International Exhibition in 1879. See the Fine Art Society exhibits in *Sydney International Exhibition. Official catalogue of the British section. Fine art and industrial*. (London: J.M. Johnson and Sons, Ltd: 1879), p. 45.
28. In an article called 'Art' the subscription for Mr. Reynolds' two engravings is advertised and his large collection of autotypes, engravings, photographs and chromolithographs recommended. There is also a lengthy description of 'The twenty-eighth at Quatre Bras'. *Queenslander*, 9 August 1879, p. 172.
29. 'Fine Arts' *Queenslander*, Supplement 2 August 1879, p. 4.
30. Technical drawing classes were held at the School of Arts from 1881. Classes were divided into 'freehand' taken by Joseph Clarke and 'mechanical drawing' taken by Mr. Waagepetersen. *Report on the Technical Classes - School of Arts*, July 1883. Queensland State Archives EDU A 338 CTC 1880-89. Clarke is mentioned as a steward of the 1878 exhibition and also as an exhibitor in that year. *Queensland Intercolonial Exhibition. Catalogue*. (Brisbane: William Thorne: 1878), p. 64.



31. In 1879 an etching by Eliezer Levi Montefiore was also shown. Montefiore (1820-1894) was an important figure in Sydney art circles at the time and had been a New South Wales Commissioner for the Queensland Intercolonial Exhibition in 1876. 'The Queensland exhibition' *Town and Country Journal*, 9 September 1876, p. 408. He also submitted etchings and charcoal sketches to the Queensland exhibition in 1876. See *Queensland Intercolonial exhibition. Visitor's guide to the New South Wales Court*. (Sydney: A. W. Beard: 1876), pp.9 and 10.
32. *Queensland National Association. Official catalogue of the annual exhibition*. (Brisbane: J. H. Reynolds: 1880) p.89 ff. The Queensland fine arts section is found separately on p. 67 ff.
33. 'The exhibition' *Queenslander*, 24 July 1880, p. 115. The article called 'Fine Arts' *Queenslander*, 31 July 1880, p. 150 contains a full description of the exhibited pictures.
34. The royal pictures were supported by the presence of electrotpe reproductions of the royal regalia contributed by the Department of Science and Art, South Kensington. All the royal pictures are still in the collection of Her Majesty the Queen.
35. *Sydney International Exhibition. Official catalogue of the British Section. Fine art and industrial*. (London: J. M. Johnson and Sons Ltd: 1879), p. XV. A list of the royal pictures is found on pages 1-3.
36. 'Fine arts, first notice' *Telegraph*, 20 July 1880. No page number.
37. 'Fine arts', *Queenslander*, 31 July 1880, p. 150.
38. *Sydney International Exhibition. Official catalogue of the British section. Fine art and industrial*. (London: J. M. Johnson and Sons Ltd: 1879). Item number 1404, p. 248.
39. See the article entitled 'The "Graphic collection"' *Queenslander*, 31 July 1880, p. 150 and the catalogue of items in the *Queensland official catalogue of the Annual Exhibition*. (Brisbane: J. R. Reynolds: 1880), pp.93 and 94. The entire 'Graphic' collection won a special merit.
40. At a special meeting on June 25th, 1880 the Trustees of the Art Gallery of New South Wales selected for purchase the following sketches that were later shown in Brisbane. - H. Woods "'93" fire', W. Small's 'Under one roof', C. Gregory's 'Among the brigands' and F. Holl's 'Called on active service'. E. Fripp's 'Sketches from the Zulu War' were not purchased but presented by the proprietors of the *Graphic*. I am indebted to Nicholas Draffin of the Art Gallery of N.S.W. for this information. The National Gallery of Victoria purchased from the International Exhibition in Melbourne in 1881 the following works shown in Brisbane, F. Holl's 'The deserter' (pen, ink and wash), C. Gregory's 'Flight into Alexinaty during the Serbian War' (wash) and D. Laugee 'Portrait of Edward Bulwer, Lord Lytton of Knebworth' (pencil) 1872. *Illustrated catalogue of the National Gallery of Victoria*. (Melbourne: Trustees of the Public Library, Museums and National Gallery of Victoria: 1908), pp.41-43.

41. 'The exhibition' *Queenslander*, Supplement 2 September 1882, p.1.
42. 'Fine arts first notice' *Queenslander*, 23 August 1884, p. 309.
43. See the article entitled 'Opening of the exhibition' *Brisbane Courier*, 19 July 1884, p.5.
44. Reference to an exhibition at the School of Arts in 1875 is found in 'Fine arts department' *Queenslander*, 26 August 1876, p.9.
45. An initial list of displays is found in 'The coming exhibition at the School of Arts' *Brisbane Courier*, 9 July 1884, p.5. Sir Anthony and Lady Musgrave's loan collection was made up of 'oil paintings, oleograph, line engraving, chromos, lithographs, watercolour drawing, statuettes, marble and bronze, Japanese ware'. "School of Arts Exhibition" *Brisbane Courier*, 15 July 1884, p.5.
46. 'Opening of the exhibition' *Brisbane Courier*, 19 July 1884, p.5.
47. The oil copies shown by Jenner were 'Bit of Cornish coast', 'Cutter off Plymouth', 'Eddystone Lighthouse', 'Stranded brig, Alum Bay, Isle of Wight', 'Lugger off Margate, Kent', 'Disabled brig off Ramsgate, Kent', and the watercolour original was 'S.S. Roma passing through pumice stone off Krakatoa after an eruption. Sketched by artist whilst passing in the ship'. Second division - industrial. Section XII - Fine Arts. Division A. *Queensland National Association Exhibition. Catalogue.* (Brisbane: Pole, Outridge & Co.: 1884), p.57.
48. For example in 1886 the *Queenslander* ran a series of sixteen weekly articles entitled 'Artistic chats' especially written for the paper by 'Sweet Briar' on various technical aspects of drawing, watercolour and oil painting. On the 1st December 1887, a few months after the first official meeting of the Queensland Art Society, Jenner had an Art Union of 58 oils, watercolours and crayon drawings at the School of Arts. This was under the patronage of Sir Anthony and Lady Musgrave, Sir Samuel Griffith, Sir Arthur Palmer and Sir Thomas McIlwraith. See the pamphlet held by the Queensland Art Gallery.
49. See the advertisement for 'The new art gallery' *Brisbane Courier*, 23 August 1887. Front page.
50. Friström, Jenner, Robert Rayment and William Ewart were among the seven fine art hanging committee members for this exhibition. *Queensland National Association. Catalogue.* (Brisbane: Warwick and Sapsford: 1887), p.122.
51. Sir Samuel Griffith showed a number of watercolours by Heinrich Gogarten. 'Fine arts' *Brisbane Courier*, 22 August 1887, p.7.
52. 'The Exhibition' *Brisbane Courier*, 20 August 1887, p.6.