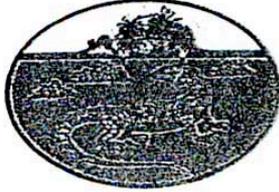


APPENDIX 1

IRRWANYERE ABORIGINAL CORPORATION



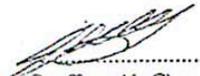
IRRWANYERE ABORIGINAL CORPORATION  
P.O. BOX 2414  
ALICE SPRINGS N.T.  
PH: (089) 530 255  
FAX: (089) 532 120

*To Whom It May Concern*

The Bearer of this letter *Ingreth Macfarlane* has the authority of the Irrwanyere Executive to undertake archaeological studies on the Witjira National Park.

She has our sanction to talk with Traditional Owners and if required employ these people as cultural informants.

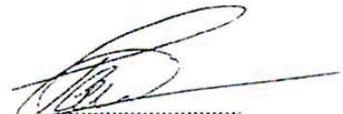
By authority on behalf of the Irrwanyere Executive.

  
.....  
Geoffrey Ah Chee  
Chairperson

Executive Members

  
.....  
Faron Peckhara

  
.....  
Elaine Bonning

  
.....  
Paul Ah Chee

  
.....  
Ian Hodgson

  
.....  
Dean Ah Chee

.....  
David Doolan

  
.....  
Raelene Hudson

## APPENDIX 2

### Inventory of Erlikilyika's work – exhibitions and museum collections of carvings and drawings

#### *Documented exhibitions*

##### 1910

Mr JM Johnston of the Telegraph Department brought 'an excellent piece of carving, a pipe, which had been done by Jimmy Kite, who was employed at Charlotte Waters telegraph station since he was a boy' to Adelaide. Together with two other pipes sent from the telegraph station and a block of the raw clay sent for sampling by the state Geologist HYL Brown these were to be displayed in the tourist department of the Government display at the Chamber of Manufactures Exhibition, Adelaide.

(Adelaide *Advertiser* 24/3/1910)

##### 1913

Twenty six examples of carvings were seen at the Selbourne Hotel, Adelaide, in the company of 'Mr HO Kearnan the telegraph station master at Charlotte Waters' and 'his "boy" Jim Kite', floridly described by a reporter for the *Adelaide Register* (Friday July 18 1913), reprinted with a photograph in the *Observer* (Saturday July 26 1913: 30, 50). (An abbreviated version of this text, which does not mention the exhibition, with a different photograph of nine examples from the same set kaolin carvings, is reproduced in *The Australasian* 2 August 1913: ii, iv.)

Captain SA White mentions having seen Mr Kernan (sic), the officer in charge, and Jim Kite's work in Adelaide before he left in July 1913.<sup>1</sup>

The Rev JRB Love was shown examples of Kite's work by a linesman at Tin Shanty, the small homestead about 40km east of Charlotte Waters, when he travelled north in March 1913 (that is, shortly before the Adelaide exhibition).

---

<sup>1</sup> White 1914: 4, 56.

He showed us some carvings executed by a blackfellow 'Jim Kite' of Charlotte Waters in a kind of white stone found there. This stone, resembling meerschaum, polished beautifully. This blackfellow carves pipe-bowls in imitation of horses' hoofs, claws, and whatever takes his fancy. Native birds, insects, and animals he has carved with astonishing accuracy, and further completes his work by colouring the creatures with ochre and various pigments he obtains from plants known perhaps to himself alone. His creatures are recognisable at once. I was particularly delighted to see a most lifelike imitation of *Amytornis merrotsii*, [a grass wren] a bird made known to the scientific world last year, but evidently well known to this blackfellow. I would have like to obtain some of this carving, but could not.<sup>2</sup>

## 1921

Dr Herbert Basedow arranged an exhibition in 1921 at 'Mr F.J. Koehnecke's establishment in Grenfell St, Dr Basedow is at present displaying many illustrations of the artistic handiwork of the tribes and they form a revelation to the uninitiated. Beautifully carved birds and annuals done in pipeclay, obtained near the Finke River, and charmingly coloured with natural ochres, show remarkable talent, and there are finely cut and polished wooden paper knives and weights.' (*Adelaide Register* 18 August 1921).

## 1953

In December 1953 there was a 'special exhibit at the [South Australian] Museum', which included a frog carved in meerschaum. 'The artist, who died in the early 1930s, was Injarupma, of the Aranda tribe. At the time of his productive art period he worked on cattle stations at Charlotte Waters under the name of Jimmy Kite. The museum ethnologist (Mr N.B. Tindale) said this week that Kite's work was particularly interesting because it showed what could happen to a primitive artist when he came into contact with modern civilisation. "He made about 70 carvings in his lifetime", Mr Tindale said, "but only a few survive. This particular example was presented to the Museum by Mr CE Klotz at the wish of his deceased wife". The meerschaum used for the carvings is a form of kaolin. The Aborigines mine it from a 400 ft hole inside a cave about a mile west of Charlotte Waters.' (*Adelaide Advertiser* 26 December 1953).

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<sup>2</sup> Love 1914: 24-5. March 1913 PRG 214 Series 6 Journal of an expedition undertaken for the purpose of enquiring into the conditions of life among the Aborigines of the interior of Australia under the auspices of the Presbyterian Church of Australia 27 December 1912 - 29 March.

1988

Several of Kite's carvings from the South Australian Museum were included in the international touring Bicentennial exhibition '*Dreamings: the art of Aboriginal Australia*', (P. Sutton (ed) 1988). Illustrated on p 198 is the double faced pipe bowl, SAM A52940.

### ***Inventory of South Australian Museum collection of 'Jim Kite' carvings<sup>3</sup>***

In the South Australian Museum collection there are 27 carved kaolin pieces by, or attributed to, Jim Kite. There are 11 pipes, 11 plaques or flat relief carvings, three vases, and two 3D figurines.

Of the pipes five are of the eagle claw pattern, standardised, with the same bark pattern on each stem (SAM A29400, A35745, A61585, A63601, A54494). The eagle claw was a common form of pipe bowl, illustrated in numerous catalogues of the time. Two pipes have bowls in the form of a human hand holding an egg (SAM A42985, A52942), another is in the shape of a horse's hoof (SAM A45089). Both of these forms are common in mail order catalogues. (They differ, however, from the forms of clay pipe found in the surrounding homestead sites, which are smaller 'cutty' pipes, not the larger meerschaum form. They are plain, or have raised edge dots, wickerwork or thistle-leaf patterns, one has a female face). There is one plain unadorned pipe (A52941).

Unprecedented in commonly available pipe forms, however, is a pipe which shows a dingo (?) and a human face on two different sides, (A52940), and another that has a triple figure, with a human face at the front, a dingo (?) below it and two bilbies (?) on the sides (A46850). In both, the various faces are cleverly melded into one another.

The three vases have elaborate finely engraved patterns covering their surfaces and rims. The engraving is symmetrical, with lines in-filling the background around leaf shapes (SAM A58992); complex chevrons and squares combined with clover leaves (A41325); and flower shapes and leaves on the other (A45088).

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<sup>3</sup> Descriptions based on information contained in the South Australian Museum Register plus my own observations of the collection in June 1998.

The eleven plaques are diverse in their themes. There is a version of the Australian coat of arms, with a heraldic standing kangaroo and emu with a shield and star between them (A35734); a man with a stick, his legs crossed looking at bird in tree (A35735); a lizard with the detail of its scales shown in detail, and file marks from shaping the sides of the stone block clearly evident (A35736); an eagle with a fish in its claws (A35737); an insect and lizard divided by a line across the plaque (A35738); a hunting scene incorporating kangaroo, a tree and bushes, and a man running with spear and woomera (A35739); a cricket (A35740); a man sitting making fire with a display of material culture items - a digging stick, a shield, a boomerang, a spear and a woomera (A35741); two lizards in separate frames on one block, with detailed treatment of toes, and one with a re-grown forked tail (A35742); a lizard with a very long tail (A35743); a kangaroo standing with legs apart, above a dingo with its tongue hanging out (A35744). File marks are often evident in the shaping of the blocks, where they were ground flat.

There are two carved figurines. One is a female human figure standing on a block decorated with a bush, coloured with a brown pigment. It was donated on 1 June 1934 by the Commonwealth Government (ex Basedow collection). (SAM Registration Number A21580). The second is a carved frog, probably a water-holding desert species, on a decorated circular base - the one mentioned in the 1953 news article above (SAM Registration Number A45087).

The carvings were donated by a wide range of people, but most of those for which the source is documented come from the mid-north of South Australia (ie Gawler, Angustown) or near Charlotte Waters (Bloods Creek, Crown Point). The donors presumably visited Charlotte Waters or knew people who had done so, or had connections to people living in the area. Several well-known collectors donated pieces - Ramsay Smith, Basedow, AF Mitchell. One of the vases came from Gillen's house after his death. They were given at the time of Kite's apparently most active production, 1910 to the early 1920s, although they continued to be donated from estates in the 1930s and into the 1960s.

## ***Adelaide Observer, Saturday 26 July 1913: 36 photograph***

There is a full page photograph in the *Adelaide Observer* Saturday 26 July 1913 p36 of a portrait of Jimmy Kite surrounded by the items described in the article 1913: 50. The caption to the photograph reads:

Aboriginal art carvings in kaolin by Jimmy Kite, a full-blooded native from Charlotte Waters. It has been urged by experts that the exhibits should be secured for the national collection. The black has been brought to Adelaide by the telegraph station master at Charlotte Waters (Mr Kearnan) with a view to bring the native's skill before the public. The whole of the work was done with a knife and a piece of fencing wire.

These objects are the best provenanced collection of Jimmy Kite's works, as they are associated with an unambiguously identified photograph of the man. The similarities in this portrait to that of the man standing on the right of Spencer and Gillen in the 1901 photograph taken at Charlotte Waters early in the expedition (fig 3.x), allows confirmation that Jimmy Kite is the same person.

In the image he is surrounded by photographs of 29 of his carved works - 21 in kaolin, eight in wood. Nowhere else are his wooden carvings mentioned. Many of them are given descriptions and interpretations by Jimmy Kite in the accompanying text of the 1913 article. The objects are now held in the National Museum of Australia, Canberra. They seem to have been purchased by Dr Herbert Basedow from Mr Kearnan and Kite either during or after this 1913 visit to Adelaide. Some of them are reported as being exhibited by Basedow in 1921. They were purchased by the Australian Institute of Anatomy, Canberra in 1934.

The following description makes correlations where possible between the objects in the newspaper image and the objects in the Basedow collection of the National Museum of Australia attributed to Erlikilyika with the Object Numbers given by the National Museum of Australia. There are some objects in the newspaper picture that are not in the set of museum objects attributed to Erlikilyika, and some in the museum's collection that are not shown in the image.

### a) The wooden objects

These are less well known than the kaolin works. Nine are shown in the photograph. There are 16 wooden objects attributed to Erlikilyika in the National Museum of Australia; the photograph does not show a number of unadorned boomerangs that are in the collection. It is difficult to match the objects in the newspaper image with the museum Object Datasheets. The Object numbers for the NMA wooden artefacts are:

1985.0060.0135  
1985.0060.0146  
1985.0060.0147  
1985.0060.0148  
1985.0060.0149  
1985.0060.0150  
1985.0060.0152  
1985.0060.0154  
1985.0060.0155  
1985.0060.0156  
1985.0060.0157  
1985.0060.0167  
1985.0060.0597  
1985.0060.0598  
1985.0060.0686  
1985.0060.0687

The 1913 article says of the wooden artefacts:

...Spread on the ground were wondrously ornamented boomerangs and richly designed tinnas (introducing butterflies, kangaroos, lizards, emus, dingoes, dog ants, scorpions, and centipedes) ...

- Pictures on Boomerangs-

'Now fetchum up boomerang.'

The aborigine gathers up such a collection of instruments from the floor as shall make Professor Stirling and Dr. Ramsay Smith's mouths water when they see them. These are not boomerangs. They are more pictures. Jim's knife, obeying the brilliant originality of his mind, and the infinite labour of his wonderful fingers, has imprinted on tinnas and woomeras and other articles of the wurlie strange and beautiful devices. Here, for instance, in a striking conception, is the coming of McDouall Stuart in the spacious hunting grounds and arenas of the startled black. This was too long ago for Jim to have witnessed, he must have remembered the stories of the old warriors around the camp fires in the days when he was emerging from the piccaninny stage. He has written the romance in a daring scheme of illustration. Blacks are creeping up behind the new and pale-looking pioneers on their packhorses, challenging, wondering, mystified. You can get the story from Jim only in patches, but it is good to hear

him relate how, when the riders dismounted, the natives set up a withering howl of fear. Mercy! The apparitions had split in two!

A 'tinna' is a hooked boomerang - language group unknown.

1) Boomerang

Single hopping mouse (Jerboa, *Notomys sp.*)

Shown light in strong contrast to dark background - coloured?

2) Tinna (? Hooked boomerang)

Bird? And three other figures in line? Not clear from photograph.

Shown light in strong contrast to dark background - coloured?

3) Tinna (? Hooked boomerang)

Two hopping mice, (*Jerboa, Notomys sp.*) brush on end of long tail. Star shape, or crossed spears and shield? Pale stripes over width of 'beak'.

Shown light in strong contrast to dark background - coloured?

4) Woomera/spear thrower

Floral? Border, symmetrical pattern. In centre, three beetles in line - a stag horn type, a slater type and another. Beetles are dark surface wood in relief on light wood background.

5) Boomerang

pale decoration, not clear from picture? Seems to have small figures in line along centre - the JM Stuart theme referred to in the article text?

6) Woomera

Dingo with narrow tail up, on four legs. Behind three howling dingos, two sitting with muzzles raised, with bushy tails. Shown as dark surface wood in relief on light wood background.

7) Tinna (Hooked boomerang)

Two lizards facing each other. Shown light on dark background

**NMA 1985.0060.0147**

8) Boomerang

9) Oval dish.

Incised complex pattern of lizards, arranged in pairs, side by side or facing, long tails arranged in semi-circles around them, black stripe on backs. Emu or bustard in centre. Possibly a gecko in centre. Six striped linear shapes, grubs? at the right hand end. Dark background with pale incised figures. Elaborate - seems different in composition from the other objects, although the depiction of the lizards is consistent with those on kaolin plaques in South Australian Museum.

### **b) The carved kaolin objects**

Twenty kaolin objects are shown in the newspaper photograph. The following descriptions are based on the photograph, with the comments from the article text matched to the relevant object.

The 1913 article describes them:

The table was spread with perhaps a score of valuable and diversified creations of the black's extraordinary intellect. All the creeping and jumping things of and peoples of the bush were there fixed on the immaculate white background of kaolin ornaments.

1) Flat backed figurine / 3D carving. Shows Indigenous man with beard, headband, tomahawk in one hand in relief on kaolin block. Undulating edge of the block portrays tree branches which the man is climbing, with a hole cut for steps shown. Tree and figure coloured.

**NMA 1985.0060.0787**

2) Symmetrically shaped kaolin block with three concave curved edges. Surface coloured. Sets of animal tracks run across it in black on white background, going in different directions, as see on sand: goanna tracks, bird, emu - three single tracks, two sets of insect tracks, human footprints - four lines of single tracks at different angles: two from left to right, two from right to left, snake or legless lizard, pale on dark background, two mouse tracks, one single, other in pairs.

**NMA 1985.0060.0801**

3) three figures arranged symmetrically - central figure has short hair, sitting feet together, knees out, pubic tassel, sitting on hillock with arms outstretched and a hand on the head of two others who lie on either side of a small hillock,

decorated with symmetrical pattern of flowers and leaves, two branches, offset leaf pattern.

**NMA 1985.0060.0795**

4) Eagle claw pipe bowl. A standard form. Most common form in South Australian Museum. (Not held in NMA collection)

5) Curled snake, cross-hatched body, dark head with tongue protruding, on square kaolin block with dark and light 'double diamond' geometrical border.

There were snakes twisted in dark-patterned ribbons between quaintly conceived borders...

**NMA 1985.0060.0792**

6) semi-circular kaolin block. Indigenous man, bearded, standing, part of a complex heraldic symmetrical form. His arms are outstretched to touch an emu on left side, and to hold up a wallaby / kangaroo on his right arm. Coat of arms form. Coloured with pale background.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

7) semi-circular kaolin block. Possibly life history of beetle - caterpillar, larvae, moth, beetle depicted within 'key-hole' shaped border, with another beetle, moth, lizard - gecko? to RHS, and a third beetle to the LHS. Coloured on pale background.

'Irramoortina' ejaculates Jim, 'all along a Finke River. Across a brown stained symmetrically fashioned block of kaolin is shown the life history of a grub. First 'Oolamunga' a sort of caterpillar. 'He go down in ground, walk about. Rain come, then undea. He fly. All the same this way.' The black finger points to the undea, which appears to be winging its course from prison to the unfettered freedom of the world, seen through the tiny hole. Then there is shown a beetle. 'That fellar chatchum and eatum up.' So ends the tragedy of the oolamunga.

**NMA 1985.0060.0800**

8) Mammal. In relief on block. Back and fore legs are stretched out in front and behind. Looks as if modelled from a dead 'specimen'. Looks like the illustrated *Phascologale macdonnellensis* depicted Plate VI Spencer and Gillen 1899 opp p 154, later renamed *Pseudantechinus macdonnellensis*, Fat-tailed Antichinus).

**Not in the NMA Object data sheets attributed to Erlikilyika.**

9) Bird, carved in 3-D perched on a log which rests on a disk-shaped pedestal.  
Coloured beak and crest.

Carrying the gifts of his art to the feathered kingdom, Jim Kite's graphic knife had carved birds with such delicacy of form and such a superb sense of rhythm, that they might have been flying in the trees of the romantic Finke, and perhaps caught and imprisoned in kaolin as they enjoyed the domestic felicities of the nest.

The birds are masterpieces, all of them. Mr Kearnan has refused pounds for one specimen. Jim calls it 'Oolaburra', we, a scrub pigeon. The pencilling of the wings and graceful 'throw' of the body command attention at once. The black artist must be a keen and retentive observer to be able to embody traits of character that have made sojourners of the wild identify the bird at a glance.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

10) Plaque, curved top, straight sides. Head and shoulders portrait of an Indigenous woman, maybe a particular person. In relief. Hands clasped. Three hair bands, short hair. Prominent round ears and painted face: dotted line over nose and cheeks, thick white squares in line over chest and shoulders, parallel lines/cicatrices on sacrum. Neckband/radial lines around neck. Plant background, four branches, leaves opposite on stem, flowers - same treatment of leaf form as No. 3.

**NMA 1985.0060.0802**

11) Cricket in 3D sitting on rounded block. Striped abdomen, spotted wings, back leg folded, front legs grasping carved stone base.

locusts almost hopping across the brown wastes...

Grasshoppers are revealed in glossy coats of faint green, touched here and there with brown.

**NMA 1985.0060.0788**

12) hopping mouse (Jerboa, *Notomys sp.*) in 3D, sitting on block with radial flower decoration (same as in No. 16 - possibly desert plant 'silvertail')

'What this fellar?' asks Mr Kearnan, picking up a rat mounted on a white pedestal.

'Yacurta' says Jim, flashing his pearly teeth in an ample smile.

'Him carry pouch, picaninnie inside' suggests the boss. The artist nods, rattles off 'Yacurta' and other Maximlike explosions in euphony, to say that this is a marsupial rat. The modelling of the head and body and the shading of the skin, are presented with consummate finish.

I saw marsupial rats with life so realistically suggested that they appeared to be scampering away among the undergrowth or poised tense for attack, or complacently enjoying a newly won banquet.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

13) Oval plaque. Symmetrical composition. Indigenous man with body decoration - dark circle on stomach and lines on shoulders and neck/clavicles. Beard, headband. Forearms outstretched. Surrounded by four round inset depictions of Indigenous men's faces, all with beards and headbands, in circular frames. A boomerang above and two plant branches symmetrically arranged below.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

14) Circular plaque, two Indigenous men fighting, in relief, headbands, one holds shield and boomerang, the other shield and spear. Legs raised - action depicted. Coloured on pale background.

You transfer your admiration to the carvings of aboriginal figures, and laugh with the artist at a bit of pictorial melodrama. He has portrayed by the point of his knife and subtle manipulation of Nature's paints two blacks in deadly combat. Blood is spurting from their wounds and they seem locked in a fatal, gory embrace.

**NMA 1985.0060.0794**

15) Asymmetric shaped plaque, three concave sides two straight sides. Divided into three sections with strong black lines showing three bearded Indigenous men conducting three different ceremonies or stages of a ceremony involving string and sticks.

Then, too, aborigines in the picturesque raiment of corroborees or, naked and unashamed, standing majestic in the garb Nature gave them.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

16) Square plaque. Three round flowers on stem, in relief, possibly 'Silvertails' (similar form to those shown in No. 12). Dark coloured on pale background.

**NMA 1985.0060.0791**

17) Crouched hopping mouse (Jerboa, *Notomys sp.*) in 3D, coloured, sitting on pale carved kaolin rock/support.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

18) Bird, 3D on pedestal, detailed feathers, coloured.

Perhaps the finest expression of Jim's art in feathers is a plump little thing on which he expended an undulation of sound. Candidly I cannot repeat it, for I was reclining in the exquisite reproduction of the plumage when the load slipped of the native's tongue. The neck feathers are like those of the closely packed texture of the quail, and you are surprised not to feel the silky softness instead of the solid surface of the clay, and Jim manages to elucidate the mystery a bit. 'He fly up big trees, crawl alonga ground, too.' Well, at least, this is no member of the quail family, and we are still puzzled over the crawl.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

19) Uneven edged small plaque showing plant with five symmetrically arranged rounded 'pods' and two leaves. Shown in colour on pale background.

**Not in the NMA Object data sheets attributed to Erlikilyika.**

20) Small square plaque with one corner cut out, plant with asymmetric leaves and 'pods'. Shown in colour on pale background.

**NMA 1985.0060.0799**

Two further items described in the 1913 article which are not depicted in this photograph -

1) Combined man's face and dingo face pipe bowl (the item in the SAM collection).

2) Plaque with 'mass of snakes'

Here is a massed effect in snakes, and when you look into the detail you see the minute markings of the skin.

**This is probably NMA 1985.0060.0793**

There are three items in the NMA Object data sheet attributed to Erlikilyika that are not mentioned in the article: 1985.0060.0797, two grasshoppers on either end of a block; NMA 1985.0060.0786 relief depiction of a snake on a square plaque; 1985.0060.0789 carved 3D possum standing up against a tree trunk.

### ***The Australian Museum collection, Sydney***

The Australian Museum, Sydney, holds six kaolin figures attributed to Jim Kite, Registration Numbers E53247 - E53252. In the catalogue they are mistakenly referred to as 'plaster cast figures', and said to be carved with a stone scraper which does not accord with the more direct evidence of the 1913 newspaper report: wire and a knife are more likely to have been used.

The figures are said to be from 'Crown Springs, Central Australia', which may be a mislabelling of Crown Point, north of Charlotte Waters. They were purchased from Basedow's wife, and registered on the 1 March 1949.

### ***Erlikilyika's Drawings***

#### **1) Eleven drawings in FJ Gillen's 1901 journal 18 March - 5 June 1901**

Mortlock Library, SLSA, Adelaide PRG 54

See discussion of these images in chapter 3

Captions written presumably by Gillen:

1. Gum tree near our camp on which the magpies perch and sing daily  
whole page
2. Native stalking a kangaroo
3. no caption
4. no caption
5. Man coroboreeing, man in foreground singing and beating time with boomerangs
6. Wild dog walkabout look out
7. Him seeum old man lizard close up alligator!
8. Him chassum wilddog
9. Him lookout longa tree mightum possum sit down
10. Him walk about

11. A debil-debil Coroboree belonging to Charlotte Waters. This drawing is intended to present the final scene in a Coroboree performed at Charlotte Waters. The central figure represents Kulbirra, a certain devil who resides in the Anderson Range and who occasionally makes medicine men, and the figures on each side are women who attempted to slay the devil but were frightened away by the sight of his stone knife.

## **2) Twenty seven drawings in Gillen family's narrow lined notebook**

In the Robert Gillen Collection, NMA, 2001.0026.0001, donated by FJ Gillen's grandson Dr Robert Gillen in 2001.

Gillen 'supplied Erlikilyika with a book which he is going to fill with original sketches for my boys' (1968: 102) at TiTree Well, three weeks after the previous 11 drawings were made. He drew 27 pictures in this long narrow lined notebook, usually on the right hand page leaving the left hand page blank, using pencil and ink.

Inner front page

'6 eggs' faintly written at top - beginning of a list - a book present in the field, not used

Title, crossed out a number of times:

'Spencer Gillen Expedition

Journal of Erlikilia, known as

the "Subdued"

List of names, all in different (apparently children's) handwriting

Brian Gillen

Pamela Gillen

R[onda?] Gillen

Jack Gill

Twenty seven drawings in the following pages, consecutively as follows:

1) Caption: 'Parunda makes a damper while the Subdued sketches'  
Woodforde Creek June 1st 1901. Caption presumably written by Gillen, the handwriting is similar to that in the *Camp Jottings*.

Detailed study / composition in pencil and ink: Profile of Indigenous man (face and arms shaded) with large meerschaum pipe in his mouth mixes damper in large bowl with one hand. He is kneeling on a square blanket or ground cover, shaded infill. The fire beside him burns brightly. Trees on a hill behind, leaves and ground not shown in detail. The man - probably Parunda - has short hair, moustache, shirt sleeved shirt with pocket, done up at the collar, long trousers and boots.

2) Caption: ' At Barrow Ck Kaitish damsel who admires Parundas moustache'  
Pencil and ink - ink has blotted on to the previous blank page after closing the book. Face shaded in pencil. Full length, full-face picture of Indigenous woman in long striped skirt, long sleeved dress with 'leg-of-mutton' sleeves, high neck. Hands behind back. Bare feet, toes clearly shown. Ground shown by curved lines around the woman's feet.

3) Caption: 'Whitefellow shaking Hands'

Pencil? and ink pen. Similar to picture no 22.

Full-length, profile, European man in wide-brimmed hat, rounded high crown, moustache, large nose, facing right, offers left arm outstretched. Artist has had problems with the fingers on both hands - too many shown, then corrected the line. Eraser not used.

Detail of clothing shown - coat with high collar, done up with 6 buttons, side pocket, shirt cuffs shown, long trousers, high heeled boots. Ground shown by curved lines around the man's feet.

4) Caption: 'An old man in his wurley at Barrow Creek'

Ink pen - ink has blotted on the picture and on the facing page

'U' Shaped wooden hut, fire of large crossed branches burning just outside the door, lots of smoke blowing to the right, bearded Indigenous man standing behind it in the hut. Three-quarter face. Has long, full beard, headband, lion-cloth shaded in. Hands on thighs, fingers not clearly shown. Small bare feet. Long pair of parallel lines runs through the centre - an error, not correctable. Ground shown by curved lines around the base of the hut.

Three-quarter face is an unusual perspective to depict for a beginner drawer.

5) Caption: 'The same old man having a snooze'

Ink - has blotted the image onto the opposite page.

Same 'U' Shaped hut. Inside lies a man with beard, headband, his head resting on a round object. His arms are crossed over his stomach, fingers well shown on one hand, other covered, legs crossed at knee, toes not shown. Legs shaded in. Fire has burnt down - small flames burn along the length of one of the branches, thin line of smoke blows to the right. Ground around the base of the hut uprights shown by series of lines.

6) Caption: 'Frogs in a Waterhole'

Drawn to use the long axis of the narrow notebook, shows two frogs in full, upright, (not in perspective) surrounded by rocks and plants with leaves depicted with single lines. Two inkblots.

7) Caption: 'Little Jack Named after John Besley Gillen who was the first white man born at Alice Springs in N. Australia' - written in a different hand, less formed, more copperplate - a later addition.

A horse in a shaded background framing square.

8) 'Blackfellows climbing rocks'. Three naked men on a rugged rock outcrop, actively climbing, full face and profile. Shadow is shown with pencil shading. The form of the men is similar to those Erlikilyika drew in the earlier Gillen journal.

9) Caption: 'Hunting the wallaby. Hurrah I'm on top'

Pencil with some ink overlay. Bearded man, shown full face, in traditional headdress, arm- band and waistband, with woomera and spear, on a rock outcrop with grasses at its foot.

10) Caption: 'Chopping boughs to build a wurley'

White man in broad brimmed hat, shirt, belt with buckle, trousers holding tomahawk in one hand. Ground shown as a ring around the base of the tree. Tree has single line leaves, grasses single lines. Having trouble depicting hands - a circle with finger lines, and the ends of leg which are re-drawn over a number of times.

11) Caption 'Fixing the rail'

Drawn on long plane of the page. One man sits on a four legged chair. He has a moustache. The buttons and button-holes in his coat are clearly shown, his hands are better executed. A structure with walls and a roof is shown with scribbly lines infilling the roof. Shadow is shown with shading on the ground. A second man stands talking to him in stiped jumper, holding a high wooden rail. His belt and belt buckle are shown in great detail.

12) Caption: 'A camel'

All four feet shown, from slightly above. Detail of camel's genitals and wool on its front legs well shown. Shadow on the ground shaded.

13) Caption: 'Afghan and pack camels'

Two camels on ropes led by an Afghan man, the second camel sitting down with folded legs. All shown in profile. He has a turban, a beard and long shirt and wide trousers .The camel's loadings are drawn in careful detail

On left hand page

14) Caption: 'In camp'

An acutely observed portrait of camp life. Two horses graze in grass drawn in the usual style, with single lines and a surrounding circle. One has a bell. A white man with moustache bends over to put a carefully drawn billy on to the fire. He is surrounded by all the material items needed for camp life on the road laid out and shown in detail - bridle, stockwhip, saddle bags, saddle, swag, hatchet, knife fork spoon and quart pots with folding handle.

15) Caption: 'Afghan and pack camel'

Afghan man, no beard, detail of turban carefully observed, facing a camel led on a rope. Both in profile. The ropes tying the loading and the load carrying baskets depicted in great detail.

16) Caption: 'The artist is unable to say what this was intended for'

A white man with a moustache, shown in profile, sits on the ground, legs out, a knife in one hand pointed at the ground, the other hand raised.

no caption

page with no picture. In the unformed handwriting of the 'Little Jack' comment: 'All the drawings in this book were done by the natives during the expeditions of Gillen and Spencer'

17 and 18) No Caption. On right hand page a frontal view of a bearded man with hands folded together, shirt collar and buttons carefully drawn, small brimmed hat shaded in, with a white band. Hands drawn with fingers. Background shading in a 'halo' around the figure.

An unrelated picture of a man lying face down, resting on his elbows, with a large brimmed hat - a difficult pose to draw, some lines redrawn. At the top of the page a first attempt at drawing a profile of a woman in profile.

On left hand page, second attempt at profile of head and body of a woman, elaborate bonnet and hair, earring, all shown, and sash and bow of her dress. Had trouble depicting the wide sleeves of her dress. This portrait is larger and fills the page to a greater extent than the others.

19) Caption: 'The Professor' 'Professor' written again in a different hand. Two drawings of horses. One, saddled, is tied to a tree, shown on an angle to the ground in an effort to show position. Background is shaded. The left hand horse has 'The Professor' riding it, with a brimmed hat, a moustache, a long cane. Detail of the bridle and saddle are clearly shown.  
On left hand page

20 and 21) On left hand page is a first attempt at drawing a man in profile, one hand up, the other carrying a stick. Done quickly, single line outline, fingers just lines - a working sketch.

Caption: 'A Stockman'. On the right hand page, this is worked up in detail, in a framed shaded/infilled box. Clothes, boots, buttons, fly of the trousers are all carefully drawn, fingers are clear.

22) and 23) On left hand page, a practice attempt at drawing the right hand man with hat, abandoned after bare outline of head only drawn.

On right hand page, Caption: 'How do old Chappie'. Two men, in profile, waistcoat and tie of one and coat with buttons carefully drawn, waistcoat shaded, style of boots developed to a formulaic pattern. They are holding each other by the arm, in an active pose.

24) No caption

Campsite. Fly net tent on top of a hill, three gum trees with bending branch structure carefully depicted, low outcrop of rocks in the foreground. Background shaded.

25) Caption: 'Studies in Natural History'

a crab, detail of sections of legs drawn, and two pairs of shells, carefully drawn in 'scientific' mode, shaded inside the outlines.

On left hand page

26) Caption: 'The turtle we got at Kirriabubba' 'A crab'

Turtle's feet with toes, pattern of shell and two eyes shown. Crab's eyes, the sections of its legs carefully drawn. Both infilled with shading.

On left hand page

27) Caption: 'Alligator we did not get'

Great attention to the detail of the scales, the toes and claws, regular infill of single) lines for the scales. Shadow shown with shading.

On left hand page

### **3) Botanical pictures**

Large folio book, album of 24 pencil drawings found in HK Fry's<sup>4</sup> papers. No date, provenance uncertain.

AA105 in the South Australian Museum Anthropology Archives.

Title page reads 'Series of drawings of trees (with native names) by "Jimmy" a native of Alice Springs, C.A.'

See discussion of these images in Chapter 3.

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<sup>4</sup> 1886-1959 South Australian anthropologist and medical practitioner, 1913 chief medical inspector of Aborigines, based in Darwin. One of the inaugural members of the Board for Anthropological Research in 1925. He made many research trips to central Australia with the Board in the 1930s. Jones, Philip, 'Fry, Henry Kenneth (1886 - 1959)', *Australian Dictionary of Biography*, Volume 14, Melbourne University Press, 1996: 230-231.

## Appendix 3: the yards and workers on Mt Dare station

Sunday 5 October 1997<sup>5</sup>

Talking with Bingeby Lowe by the fire inside his house at Anniversary Bore, its raining outside, has been for three days. Rained in. Telling stories. He recites in anti-clockwise sequence the 38 stockyards on Mt Dare, summoning up the country they are in as he lists the lesser-known ones:

### List of yards on Mt Dare station

1. Bloods Creek yard
2. Federal
3. Opossum Bore – old one, few posts standing
4. Crispe Bore – Bingeby's yard that one
5. Dalhousie Homestead. Old People putting it.
6. Woodgate Swamp
7. Memory Bore
8. Irrwanyere. Bingeby Lowe and Harry Taylor put that one. Well there too, little engine
9. Ambitchera
10. Anvil Hole – that's Harry's yard.  
(Don't put Witcherrie – its only just the posts.
11. North of Anvil Hole – Alinga Bore – not seen yet, in hill country ...
12. ...three yards there ...
13. ... on one bore, not far apart.
14. Eternity dam and stockyard on Macumba road
15. Ambulina
16. Oolarina – we didn't go and see
17. Oasis
18. Everglades
19. Muckarina yard
20. Anniversary bore
21. Round the corner, stub yard at Ewillina, another old Bingeby yard
22. Paddy yard beside Mooroolpera, all bushy now
23. Mooroolpera yard

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<sup>5</sup> Transcript of conversation at Anniversary Bore in Macfarlane field notebook 5 October 1997.

24. Dakota bore
25. Erina. Two yards there
26. Erina
27. One north, [of the border] Anacoora – where Brownie Doolan wants to get that place
28. Smiths Yards
29. Arltillera – Louse Dreaming, west of the Louse, stock yard there
30. Kathleen yard, old well there too, on sand dune side
31. Paradise yard, beautiful country, all green and all. I started that one
32. Alkothinka, south-west side from Paradise. Old one. Like Woodgate swamp, Jack Underdown put that one up.
33. Mt Dare station, old yard, finished now
34. Portable yard near Mt Dare
35. Straight west from Mt Dare – Sugarloaf yard
36. Ludgate yard, towards Bloods Creek on Abminga Creek
37. Christmas yard
38. Inninika near Cliffs Hole. Used to be one there at Cliffs Hole but all finished now.  
Was a yard at Tin Shanty over the sand dune where house used to be on the west side. All rotted. Just stumps when I went there, when grown up, all gone there.

He then went on to remember all the people who used to work in these places.

BL: 20 people, 10 each in two plants worked the cattle. Old people passed away, left with young people, had to train them.

Used to have 12 men in camp, 13 with myself.

Most from Finke, Oodnadatta, country running a bit short of the men.

I went around slowly, white fellas came here to learn. If don't like the job, 'here's your cheque and you can go'. Some young people like it and they stop out. In Quorn, lives a good little stockman I trained up, old man now, Pod Vivian, good stockman. After learned here, Tiyon and Mt Owen, Kenmore. Stick to job and know what to do.

### **People who used to work on Mt Dare**

Tim Doolan - father to Brownie Doolan, Paddy Doolan's brother. Aranda man.

Middle aged then old, not working.

Tim Tjimbuluka - died Macumba. Aranda man.  
Drummer  
Billy William  
Billy Barlow  
Belong to Mt Dare country, Mooroolperina country.  
Long Jack man from Mt Dare  
Wagon Jack  
Johnny Cadell  
Tom Inula  
Madigan  
Andrew Davis, went with Colson across the desert  
George Underdown came from Oodnadatta  
Lindsay - went to Taylors Well  
Old Ah Chee - another one finished at Macumba. Ah Chee rainmaker  
Nelson - Brownie Doolan's uncle  
Albie Futton  
Tom Cowell - Brownie Doolan's uncle  
Tim half-caste fella, old fella  
Telegraph - a worker, on wagon cutting wood from Mulga Creek and Gidgee  
Creek for the housing, some goes to camp to Aboriginal camp for their wood.  
Old Jimmie - Brownie Doolan's grandfather  
Tommy Tosslong - good worker. Name because hip down, limping  
Old Carbine. Died at Mt Dare, buried other side Mt Dare, Sugarloaf. Used to  
camp there. Used to be goat shepherd and sheep  
Old man at the Possum Junction - grave down there too.  
He passed away Ted Ibe when I was down at Dalhousie. Wife named Dolly.  
Abminga - cousins. Buried there. Willie Doolan, Tim and Paddy - two brothers  
Now only two there Eddie Doolan and Brownie Doolan. Margaret Doolan  
daughter to Brownie, Gloria her daughter, and hers are Irene and Maureen.  
One old fellow buried at Mt Dare worked Bloods Creek for Ted Colson. From  
Mt Dare Manbull, or Anvil Jack.  
Ruby Colson, mother to Dean. Ted her father. Sister to Danny Colson, married  
Gloria, Ernabella side, daughter of Arthur Warren, nickname Jo Warren.  
May, Nellie, Fanny, Ruby - girls used to work in the house. Jemima Copper,  
Topsy from this country working around the station. Some sit down and some

work, then swap round, take it in turns working all the time. Rest time, camp out, get rabbit.

Another old woman, Mabel. Lots of working girls used to be there, change over all the time, take it in turns with old Mrs Lowe.

Old fellow had that Tin Shanty first, the old Mt Dare, Dick Sandford shifted from there when drought was on, got away from the creek bed, Finke River, built that one up. Then Lowe came down and bought place from him - Sandford walked away because drought was on and lost all the cattle. I was only a little baby.

Jock Marks, Anna Creek. Brian Marks - Maxine, Rossie's sister Dorothy, passed away in Pt Augusta.

Laughton on Mt Dare, wife called Nora. Happy fella, good country and western singer, guitar, from around Alice Springs. Father Mick Laughton

Another half cast Willy Munduloon, part Afghan

Dick Taylor worked on the station when he wanted to, hard worker. Dug out the well, Taylors well, now Anniversary, father of Harry Taylor, born at Smiths Yards, his place. Grand father at Taylors well.

(Smiths Yards built by Jack Smith, father of Frank and Bobby Smith, Bobby father of Boof Smith. Was a good strong yard when I came, used to break in horses there.)

Old people used to tell me to shut up, not tell yarns. You gotta have good ears and good memory. No lose.

You gotta have your memories, speak out proper. Think all the time.

There's a story in everything. It'll come out.