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**"Jacky Jacky Was a Smart Young Fella":
A study of art and Aboriginality
in south east Australia 1900-1980**

Volume 2

Sylvia Kleinert



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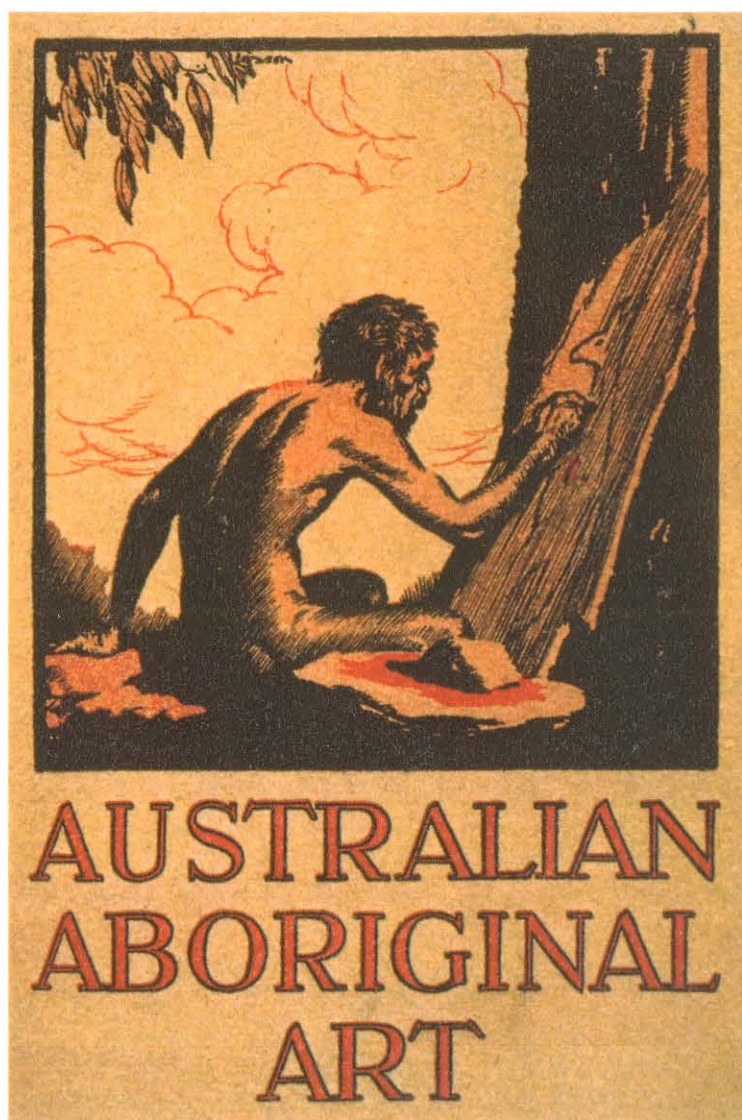


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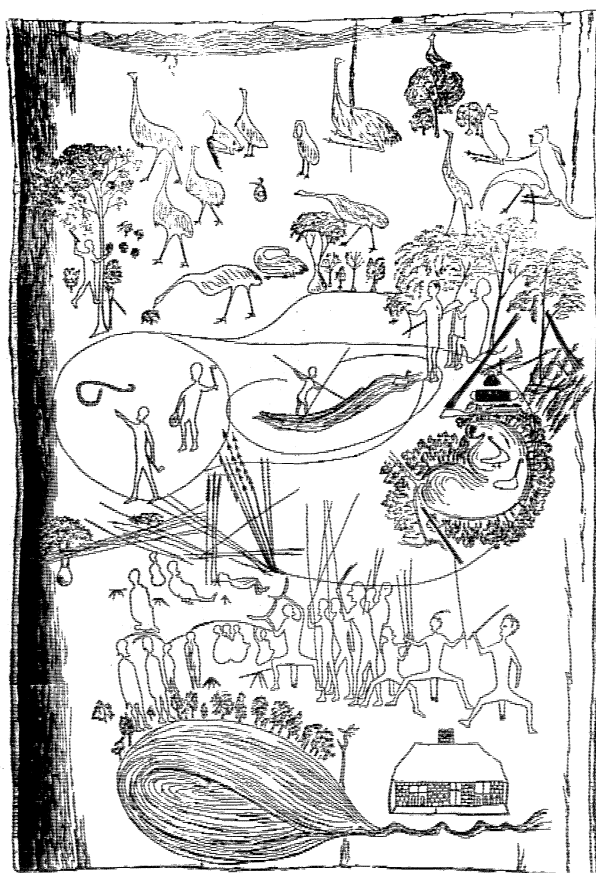


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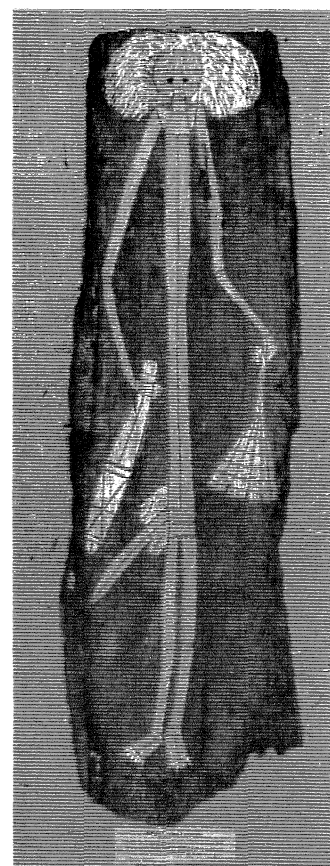


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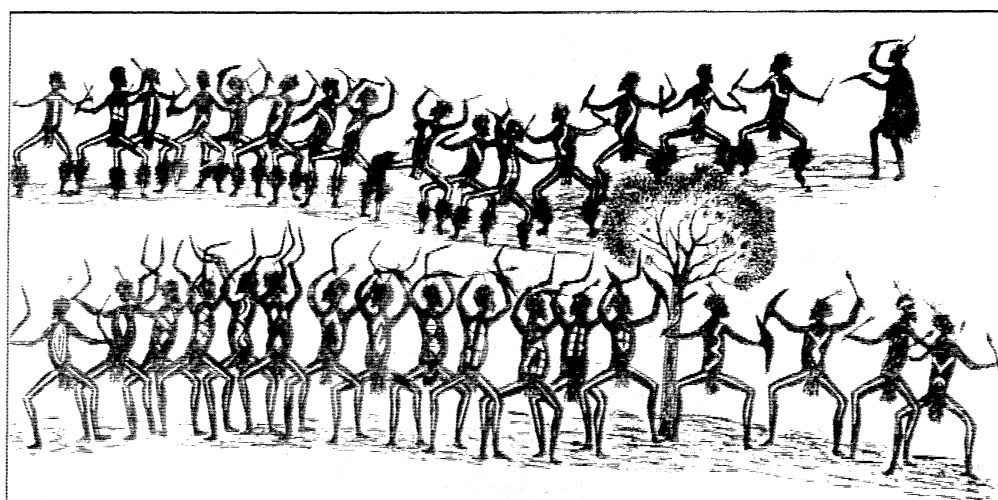


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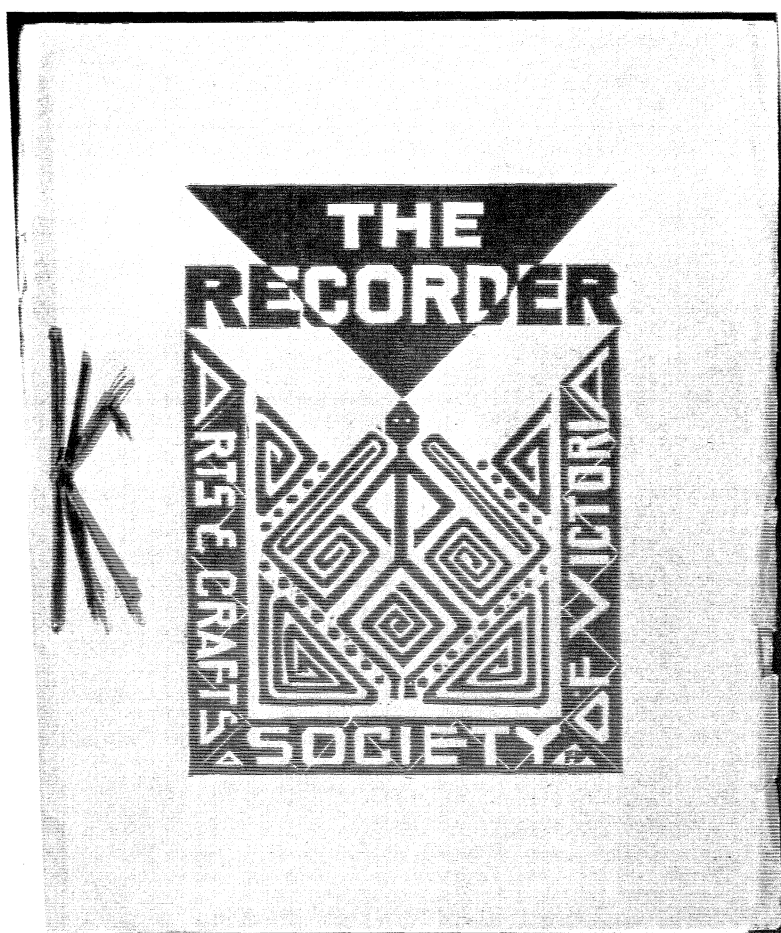


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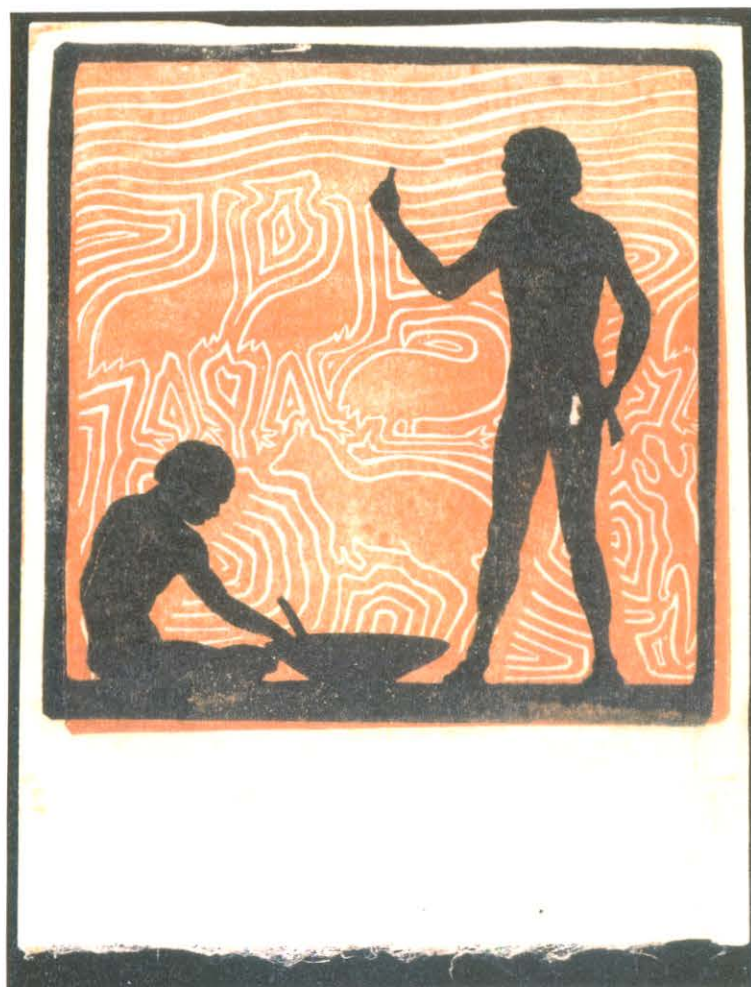


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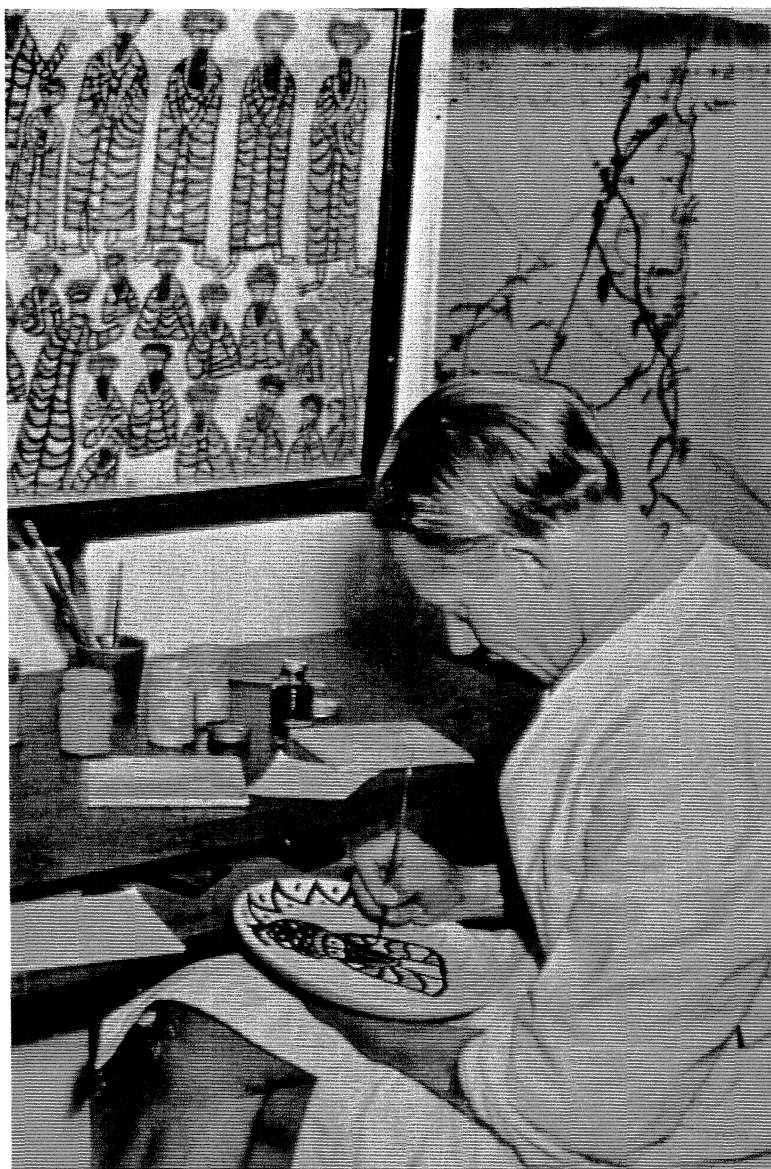


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EXHIBITION EXHIBITS



Some of the exhibits which will leave Australia next week to appear at the Empire Exhibition in Glasgow. Left to right: Mrs P. Douglas (holding a needlework etching of Paderewski executed by Miss E. Richardson), Mrs B. Hancox, who is in charge of the exhibition, is standing by a tapestry fire screen, the work of Mrs J. L. Watt. Mrs Watt is holding a peccary and lizard skin bag made by Mrs Douglas. Other exhibitors presented in the picture are Allan Lowe and J. S. Forman.



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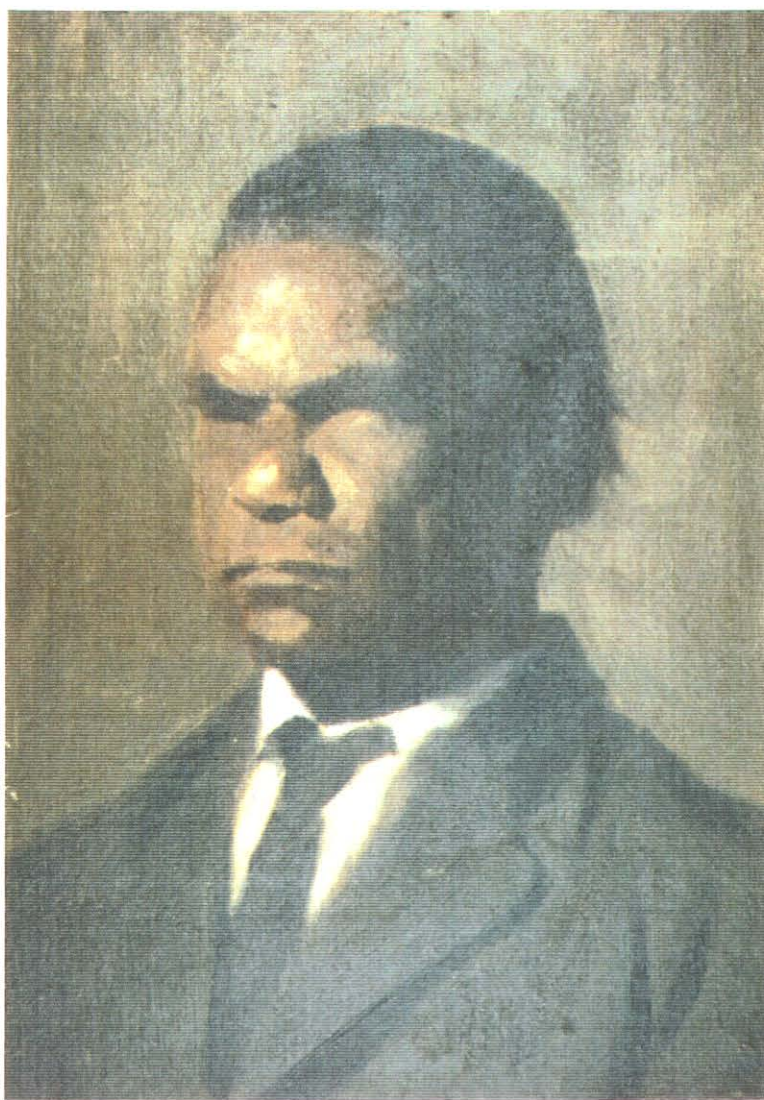


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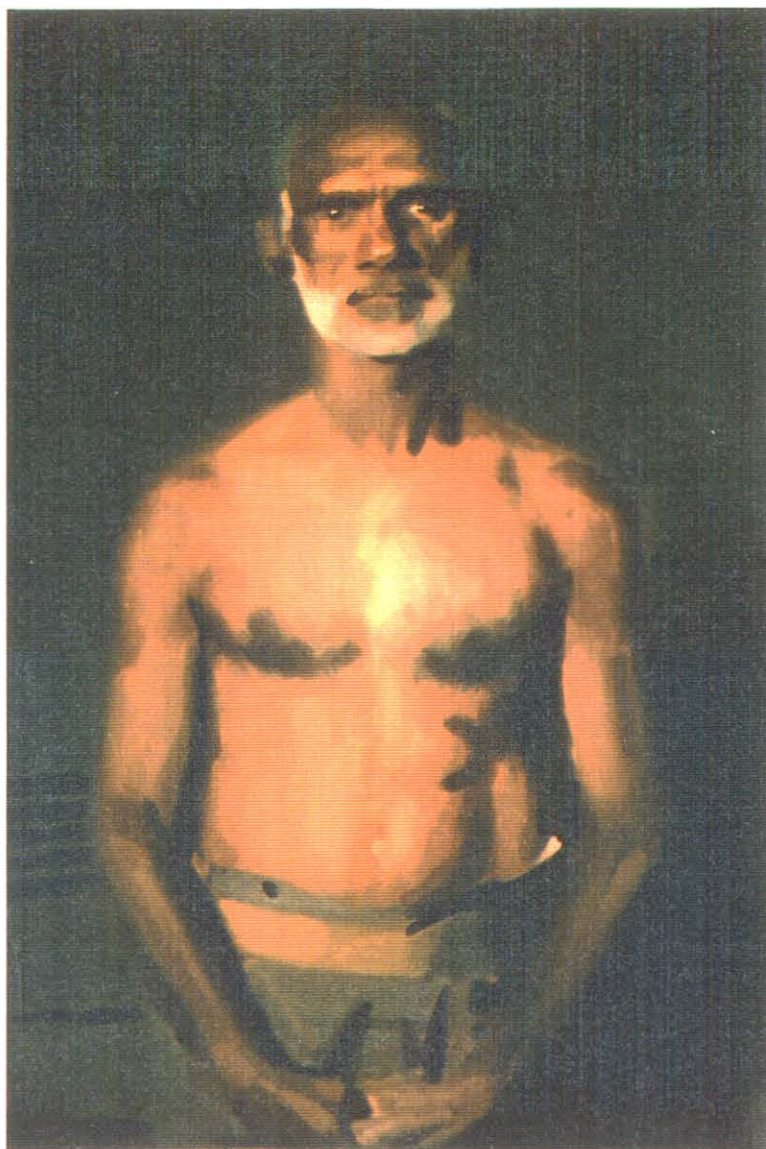


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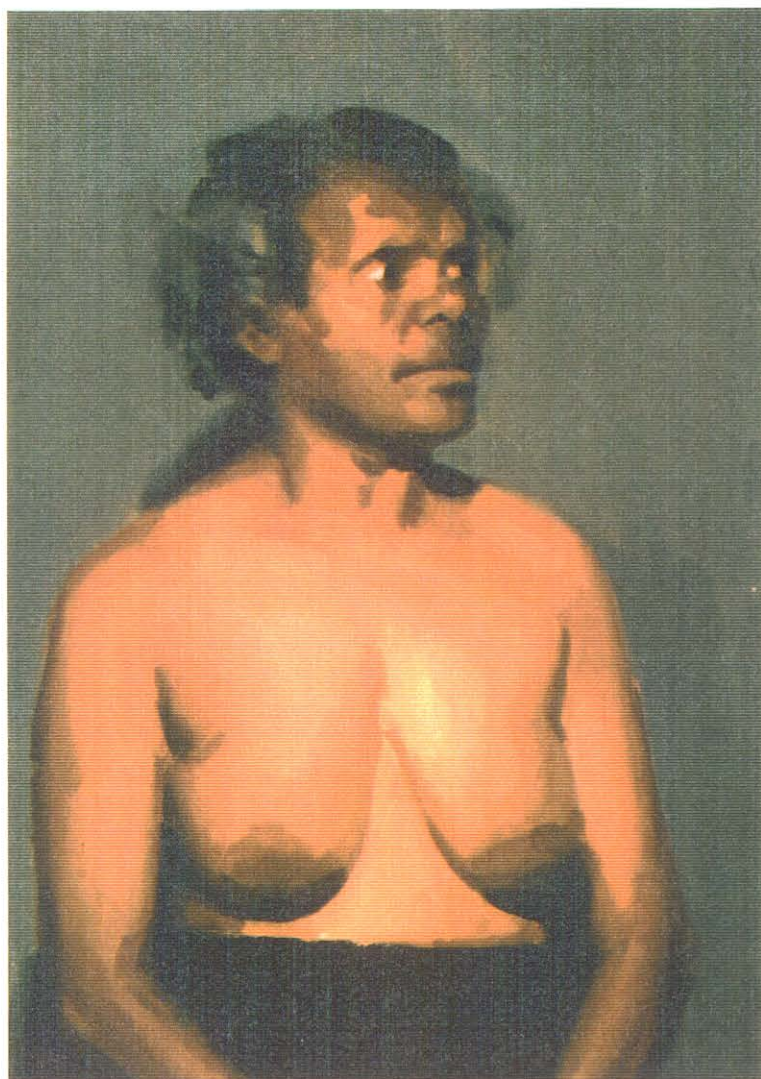


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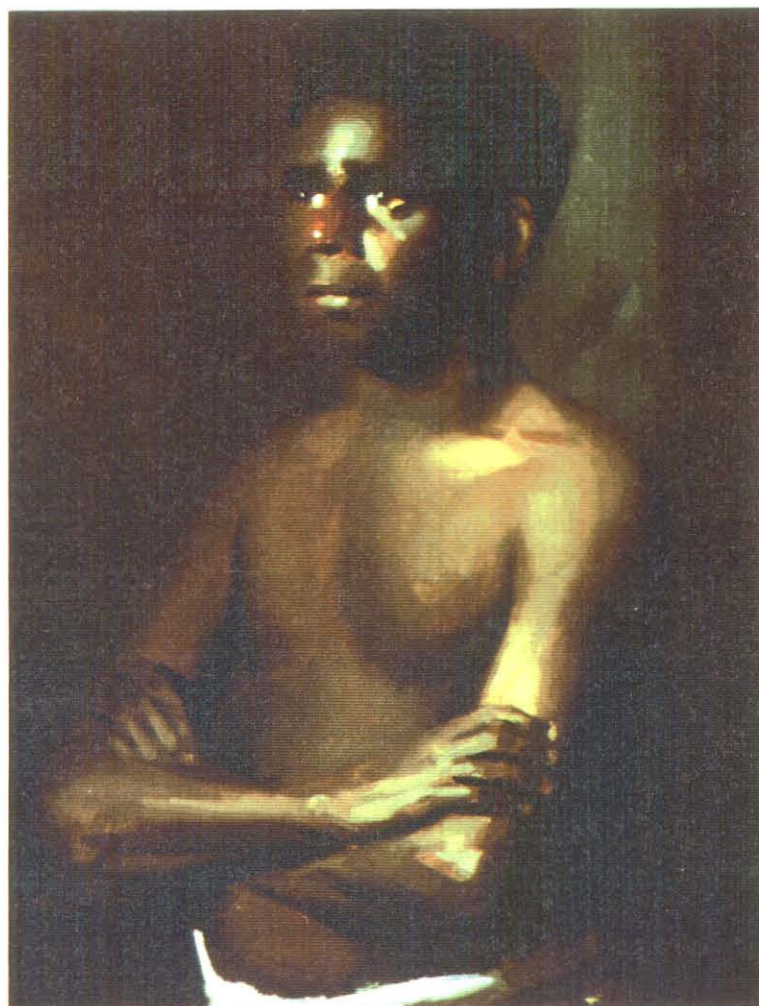


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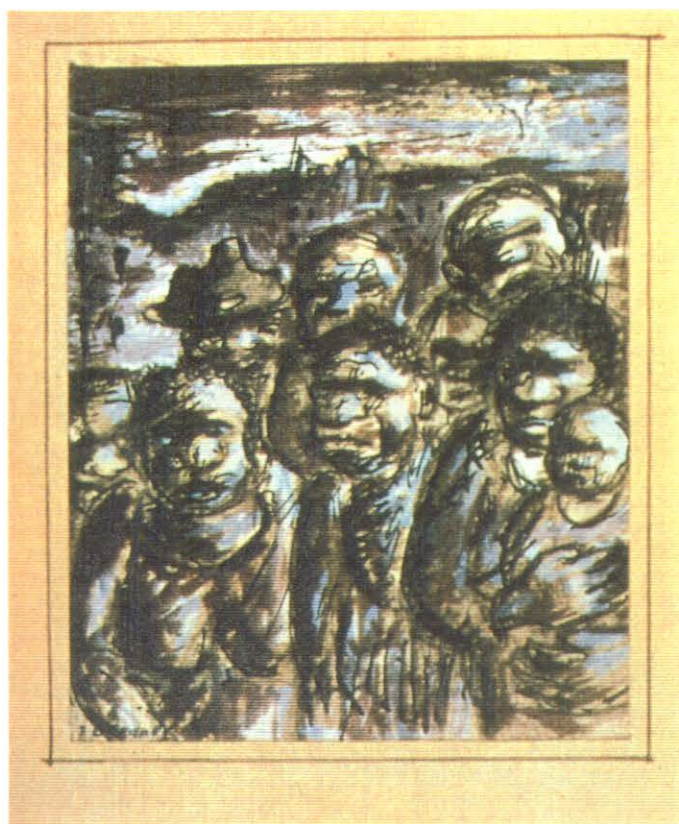


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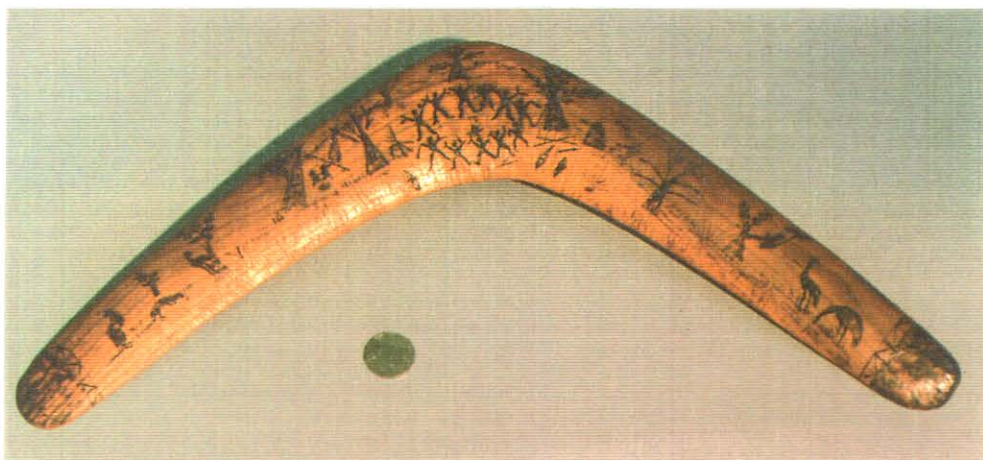


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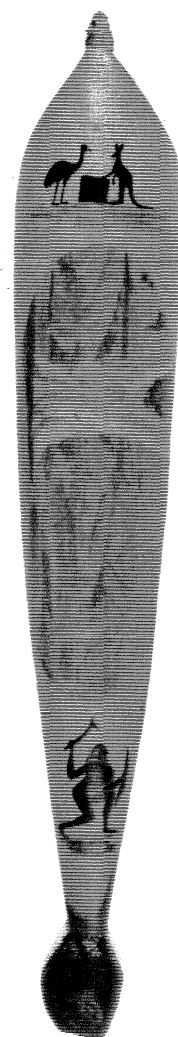


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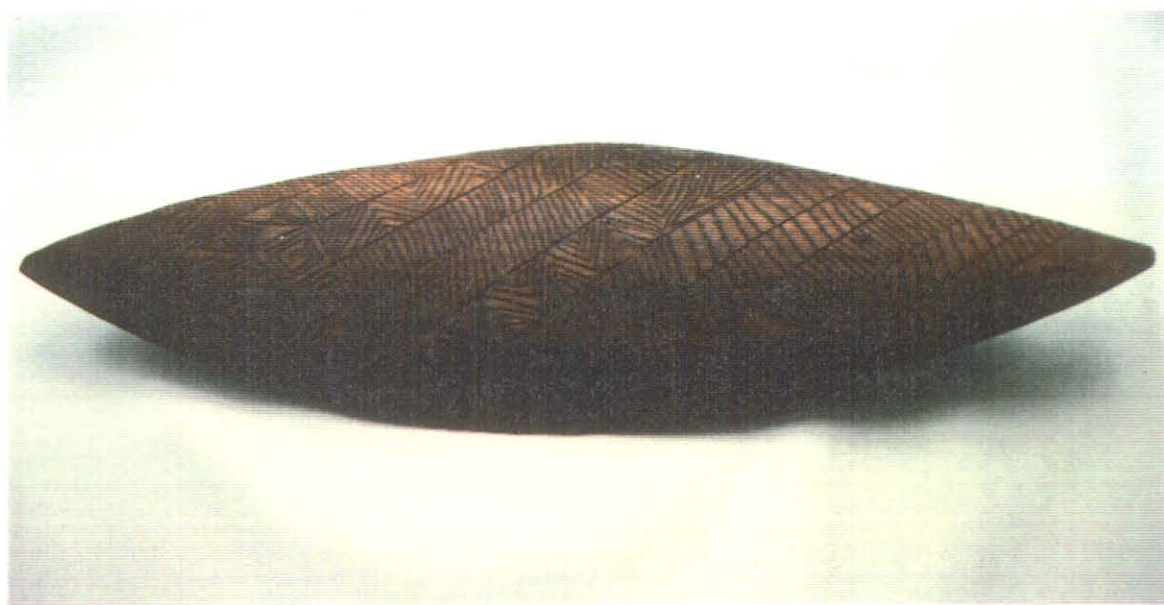


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Plate 35. Portrait of Alec Mullet at Lake Tyers, c 1935, Private collection.



Plate 36. Portrait of Ellen (Kitty) Johnson, undated, Photograph courtesy Museum of Victoria Council.



Plate 37. George Angas, A Woman of the Milmendra tribe of the Coorong, South Australia, *South Australia Illustrated*, 1847, Reproduced from A. Massola, *The Aborigines of Southeast Australia As They Were*, (Melbourne: William Heinemann Australia, 1971), p. 16.



Plate 38. Eliza O'Rourke and Caroline Hayes, Lake Tyers, 1920s,
Photo: Jackomos Collection.



Plate 39. Julia Edwards, Coiled basket, 1956, 36.5 x 42 x 24 cm.
Collection: Museum of Victoria, Acc No X49455. Photograph
courtesy Museum of Victoria Council.



Plate 40. Anonymous, String bag, c. 1900, 45.5 x 32.0 cm, Bulmer collection, Photo: Sylvia Kleinert.

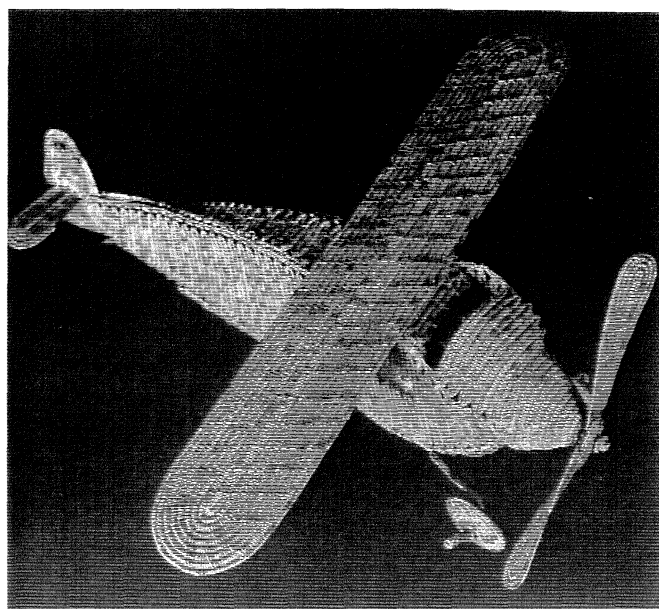


Plate 41. Janet Watson, Aeroplane, 1942, sedge, 1.68 x 32 cm,
Collection: South Australian Museum, reproduced from *Craft in
Society: an Anthology of Perspectives*, (ed.), N. Ioannou,
(Fremantle: Fremantle Arts Centre Press, 1992), p. 99.



Plate 42. Anonymous, Cake Basket, Coranderrk, early 1900s, 13 x 33 cm, Collection: Museum of Victoria, Acc No X70910, Photograph courtesy Museum of Victoria Council.



Plate 43. Aggie Edwards, Feather flower posy, c. 1920, 24.2 x 16 cms, Collection: Mildura Arts Centre, Acc No A0178, Photo: Andrew McKenzie



Plate 44. Aggie Edwards' Speewa camp, 1920s, Photo: courtesy Swan Hill Public Library Feldtmann Collection, p. 5, photo 12.



Plate 45. Wedding of Suzy Murray and George Patten, c 1941,
Photo: Jackomos collection.



Plate 46. Girls at Lake Tyers with display of embroidery, c. 1930s, First on left: Phyllis Foster and second from right June Harrison, remainder unidentified. Collection, Hilda Rule.

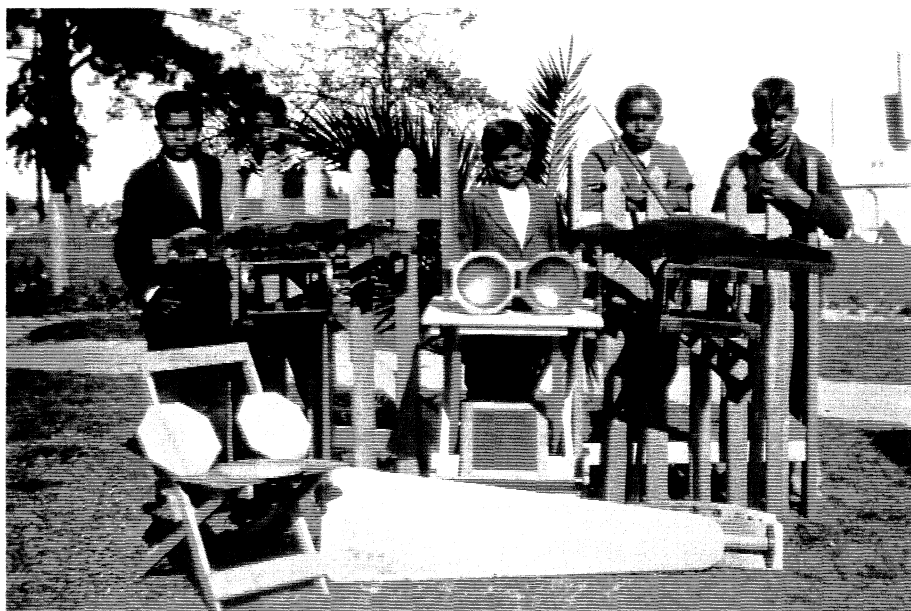


Plate 47. Boys at Lake Tyers with display of Sloyd work, c. 1930s,
Left to right: Cyril Scott, Thomas (Ted) Foster, Hugh Coombes, Noel
(or Johnson) Hood and Billy Gorry, Collection: Hilda Rule.

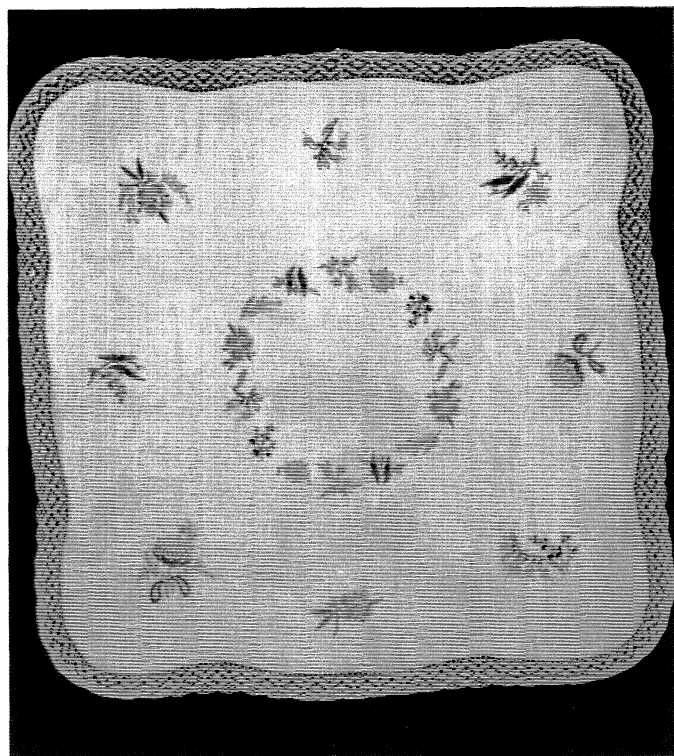


Plate 48. Rubina Namatjira, Tablecloth, 1966, coloured thread on linen and lace, 88 x 88 cm, Collection: Roy Frost, Photo courtesy Flinders University.



Plate 49. Evelyn Johnson, Embroidered mat, c. 1940s, 30 x 50 cm.
Private collection, Photo: Sylvia Kleinert.



Plate 50. Dolly Pepper, Embroidered centre piece, c. 1940s, 46 x 33 cm, damaged, Private collection, Photo: Sylvia Kleinert.



Plate 51. Gordon Mitchell, Harry Mitchell and his wife Ellen, on the verandah of Nulla Station, Lake Victoria, undated.



Plate 52. Harry Mitchell, Walking Stick, 87 x 3.8 cm, Collection: Mildura Arts Centre, Acc No A0 115, Photo: Andrew McKenzie.



Plate 53. Harry Mitchell, Riding stocks,

i 58 x 3 cm, Acc No A0116,

ii 53.5 x 3 cm, Acc No A0117,

Collection: Mildura Arts Centre, Photo: Andrew McKenzie.

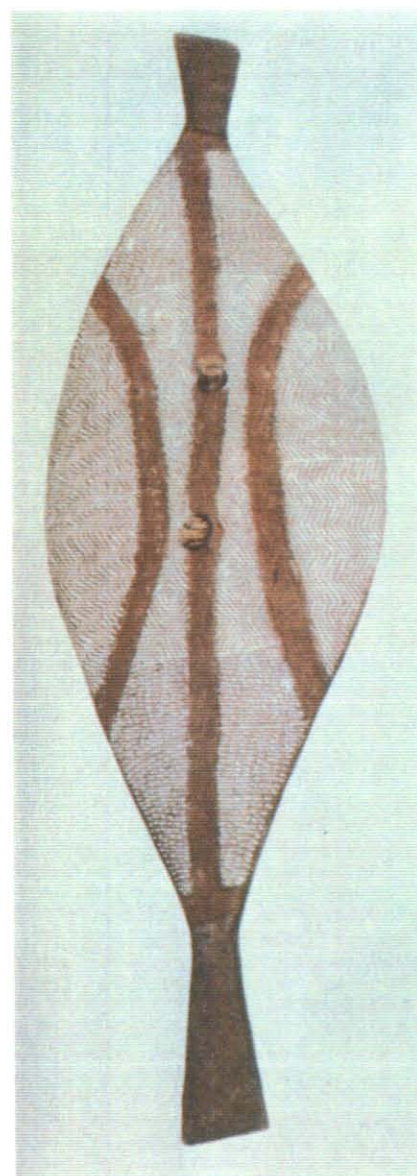


Plate 54. Anonymous, Broad Shield, Murray River New South Wales, Wood, pipe clay red ochre, early nineteenth century, 88.5 x 23.5 x 4.0 cm, Collection: Museum of Victoria, Acc No X26166.



Plate 55. Gordon Mitchell, Carved emu egg, 1925, 13.2 x 9.1 cm, Private collection, Photo: Michael Jobson.



Plate 56. Gordon Mitchell, Carved emu egg, 12.5 x 9.0 x cm, Private collection, Photo: Michael Jobson.



Plate 57. Gordon Mitchell, *Pair of carved emu eggs*, c. 1920s, silver mount 1860-1890, 28.1 x 12.8 cm, Collection: National Gallery of Victoria.

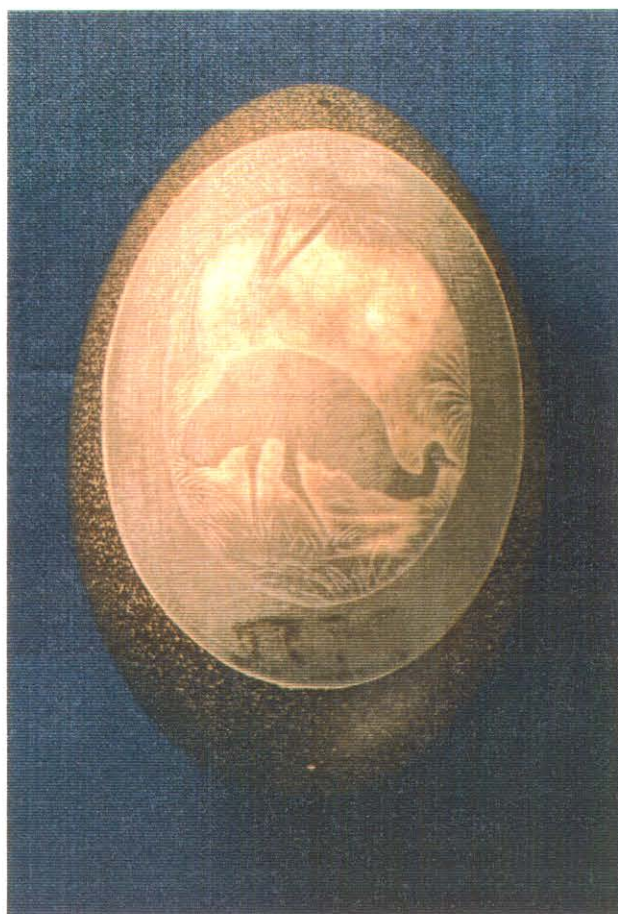


Plate 58. Joe Walsh, *Carved emu egg*, c. 1920s, 13.0 x 9.0 cm,
Collection: National Gallery of Victoria.



Plate 59, Joe Walsh, Carved emu egg, 12.5 x 9.0 cm, Private collection, Photo: Tony Rawson.



Plate 60. Hilton Walsh with carved emu egg, Reproduced from *Living Aboriginal History of Victoria: Stories in the Oral Tradition*, (eds.), A. Jackomos & D. Fowell, (Cambridge: Cambridge University Press, 1991), p. 80.



Plate 61. Hilton Walsh, Carved emu egg, size not available, destroyed,
Photo: Sylvia Kleinert.



Plate 62. Joe Walsh, Carved emu egg, 14.0 x 9.0 cm, Private collection, Photo: Tony Rawson.



Plate 63. Joe Walsh, Carved emu egg, c.1950, insc. Australia in early days, 12.0 x 8.0 cm, Private collection, Photo: Sylvia Kleinert.



Plate 64 Joe Walsh, Carved emu egg, c. 1950, insc. Australia to day (sic), 11.0 x 8.5 cm, Private collection, Photo: Sylvia Kleinert.

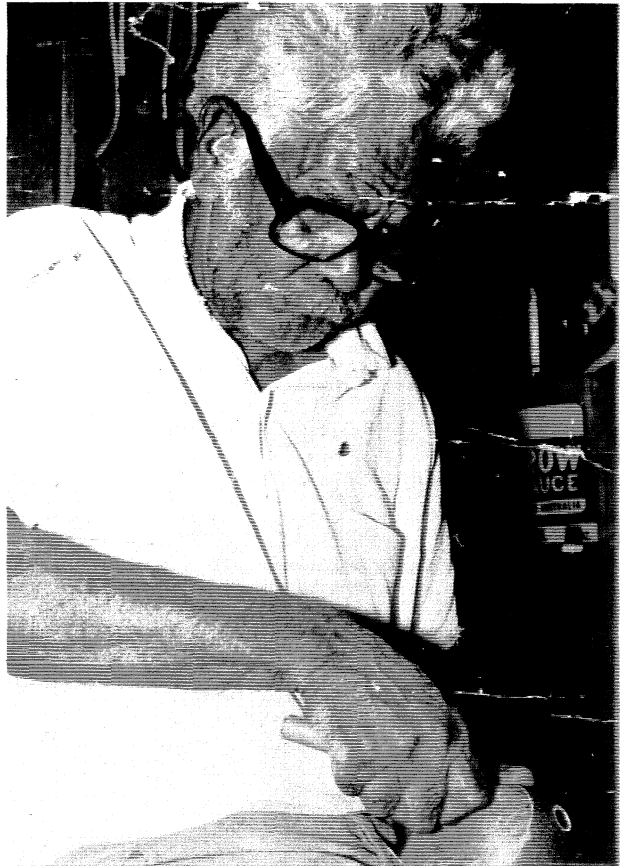


Plate 65. Portrait of Sam Kirby, undated.



Plate 66. Sam Kirby, Boomerang, 1967, insc. Australia Friendship
No Colour Bar, 8.3 x 52.0 cm, Private collection, Photo: Chris
Groenhout.

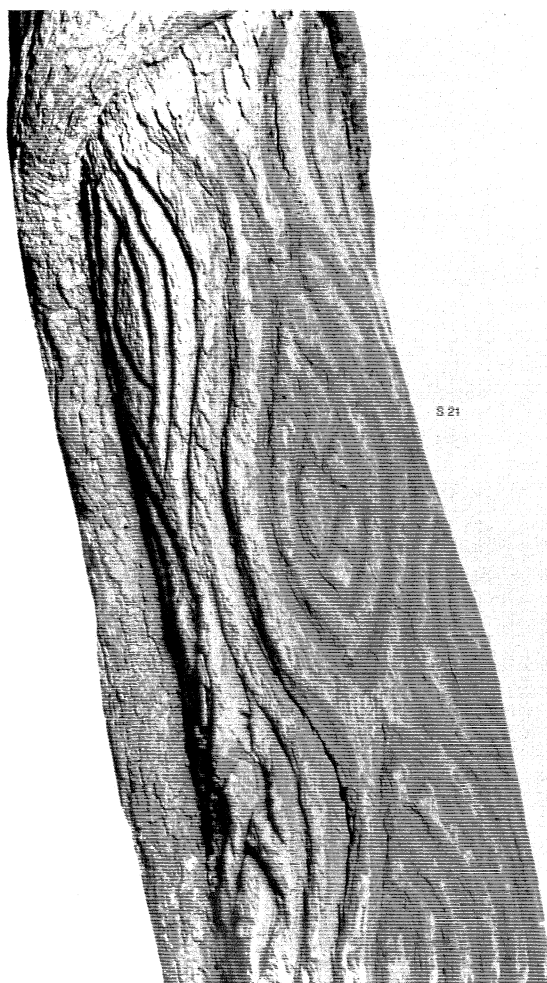


Plate 67. Dendroglyph, (carved tree), Beliata area between Namoi and Gwydir Rivers New South Wales, early nineteenth century, eucalyptus, 222.0 x 57.0 x 45.0 cm, Australian Museum.

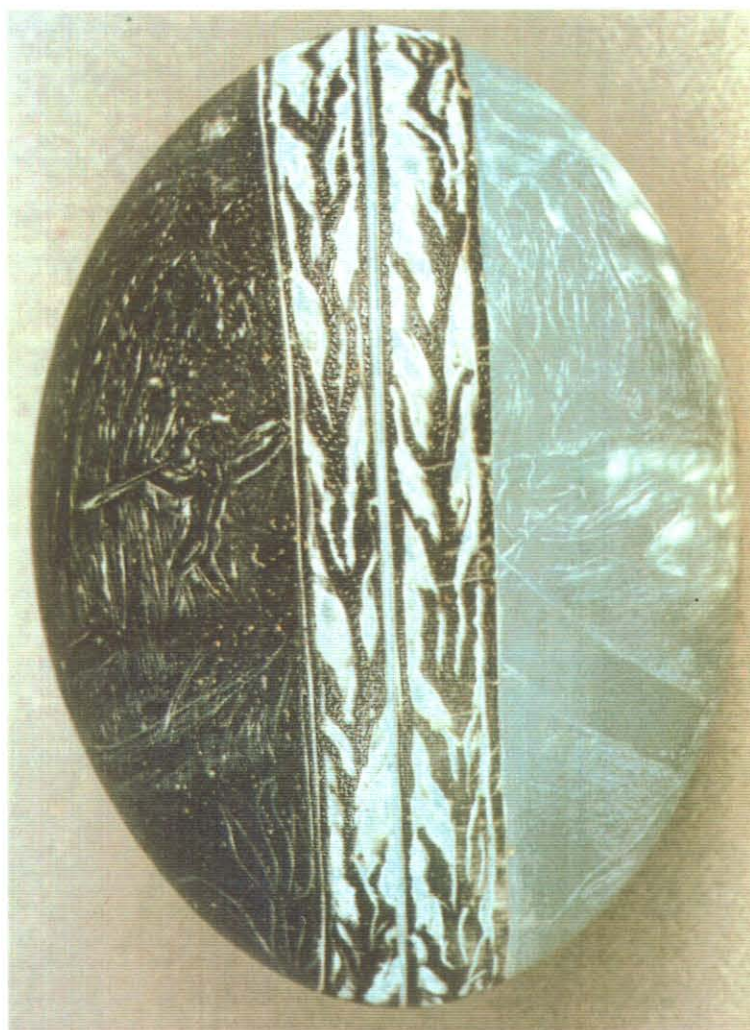


Plate 68. Sam Kirby, Carved emu egg, size not available, Private collection, Photo: Chris Groenhout.



Plate 69. Sam Kirby, Carved emu egg, size not available, Private collection, Photo: Chris Groenhout.



Plate 70. Sam Kirby, Carved emu egg, size not available, Private collection, Photo: Chris Groenhout.



Plate 71. Sam Kirby, Carved emu egg with boomerang and stand, 1965, insc. on boomerang, God is able, 18.5 x 13.0 cm, slightly damaged, Private collection, Photo: Sylvia Kleinert.

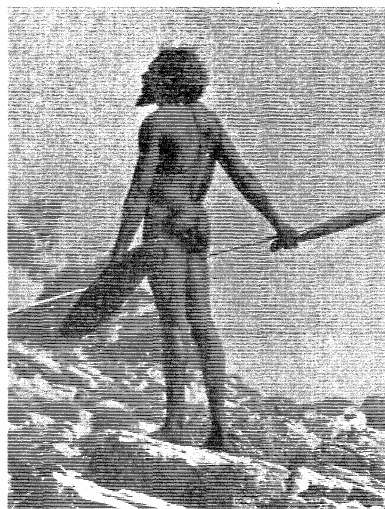


Plate 72. Sam Kirby, Carved emu egg, 12.9 x 9 cm, 1970, The Royal Collection.



Plate 73. Bill Onus (left) and Mr Justice Barry (right) attending an opening of an exhibition of paintings by the artist, James Wigley (centre), *The Age*, 7 May 1947, Photo: courtesy Lin Onus.

OVER PRINCES BRIDGE **WIRTH'S OLYMPIA** OVER PRINCES BRIDGE
 LIMITED SEASON Commencing
SATURDAY NIGHT, APRIL 24th
For the First Time in Melbourne
 The Australian Aborigines' League Presents an
All Aboriginal Pageant
 Featuring the Famous
CORROBOREE
WEIRD :: WILD :: PICTURESQUE



Excitement rises to a frenzied climax, as bending, stamping, leaping, tramping, twisting, turning, swaying in rhythmical vigorous movement, the dancers act and play their story.

The tribal warriors dance and act the Corroboree—the women beat time with boomerangs and slapping their sides. Boys play the didjeridoo or bamboo trumpet, and all join in the chanting and wild laughter.

Something quite Novel—
 Unique and Fascinating

In addition to the Corroboree, an All Aboriginal Programme will include:

TRIBAL RITUAL DANCES,
 BOOMERANG THROWING,
 FIRE LIGHTING, ROPING,
 WHIPCRACKING,
 GUM LEAF BAND,
 CHOIR, COMEDIANS,
 VOCALISTS, and other Novelties

Under the Direction of W. ONUS

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(plus tax)

Plan at Suttons, 105 Elizabeth St., Melb.
 Tickets at all leading bookshellers

W. Onus, President D. Nicholls, Hon Sec.
 U 7754

J. I. Miller, Ptg. Co., Clifton Hill.

Plate 74. Pamphlet advertising Corroboree at Wirth's Olympia, 1949, Collection: Lin Onus.

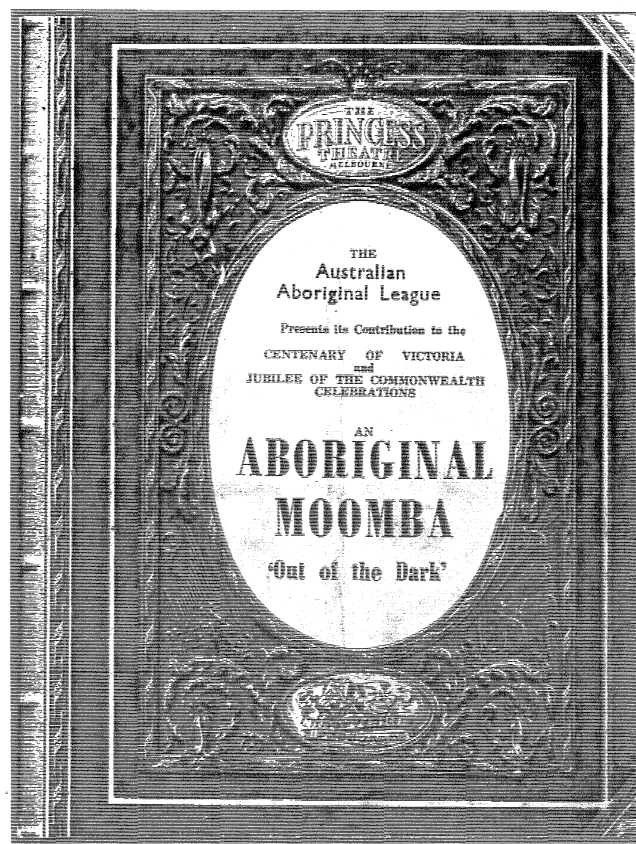


Plate 75. An Aboriginal Moomba: Out of the Dark, Princess Theatre, 23-27 June 1951.



Plate 76. Irene Mitchell receiving a boomerang from Jacob Chirnside, The Aborigine to the right is unidentified, 1951, MS 10368, Irene Mitchell papers, State Library of Victoria, La Trobe Collection, Photo: Helmut Newton.

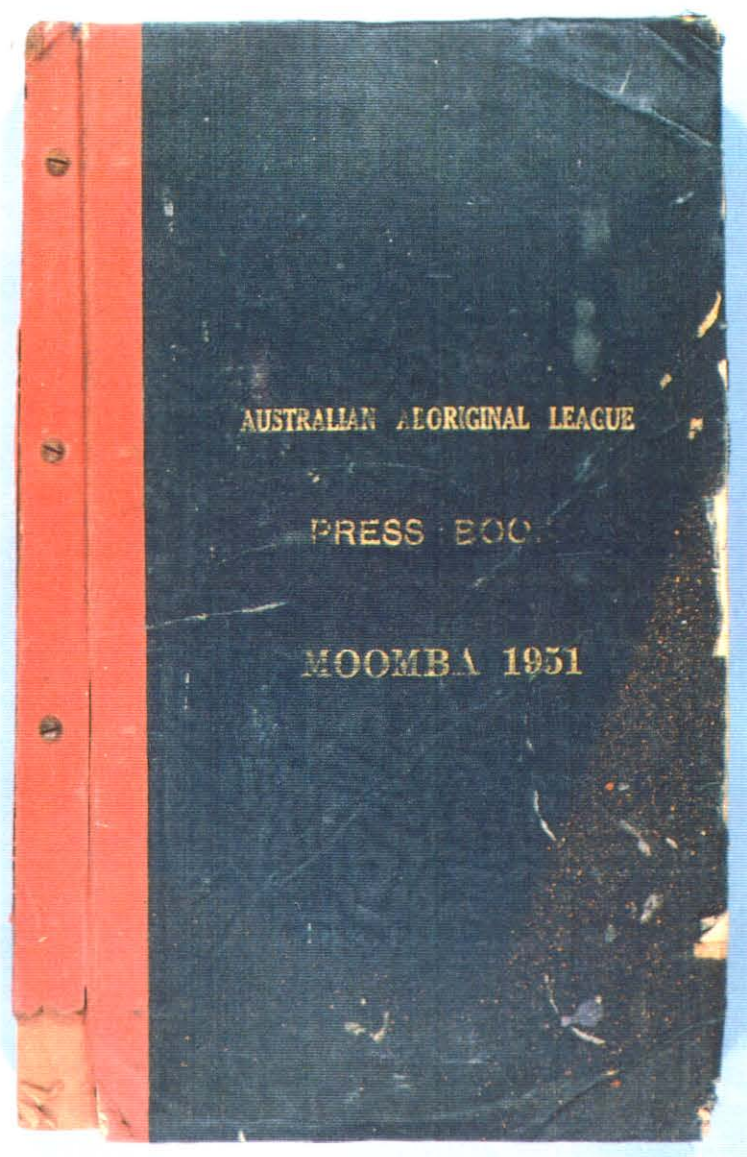


Plate 77. Australian Aboriginal League Press Book MOOMBA 1951.
Collection: Lin Onus.



Plate 78. Cast of An Aboriginal Moomba, 1951, MS 10368, Irene Mitchell papers, State Library of Victoria, La Trobe Collection, Photo: Helmut Newton.



Plate 79. Bill Onus with William Ricketts, c. late 1950s, Photo: courtesy Lin Onus.



Plate 80, Paula O'Dare, Book ends, c. 1955, Photo: courtesy Lin Onus.

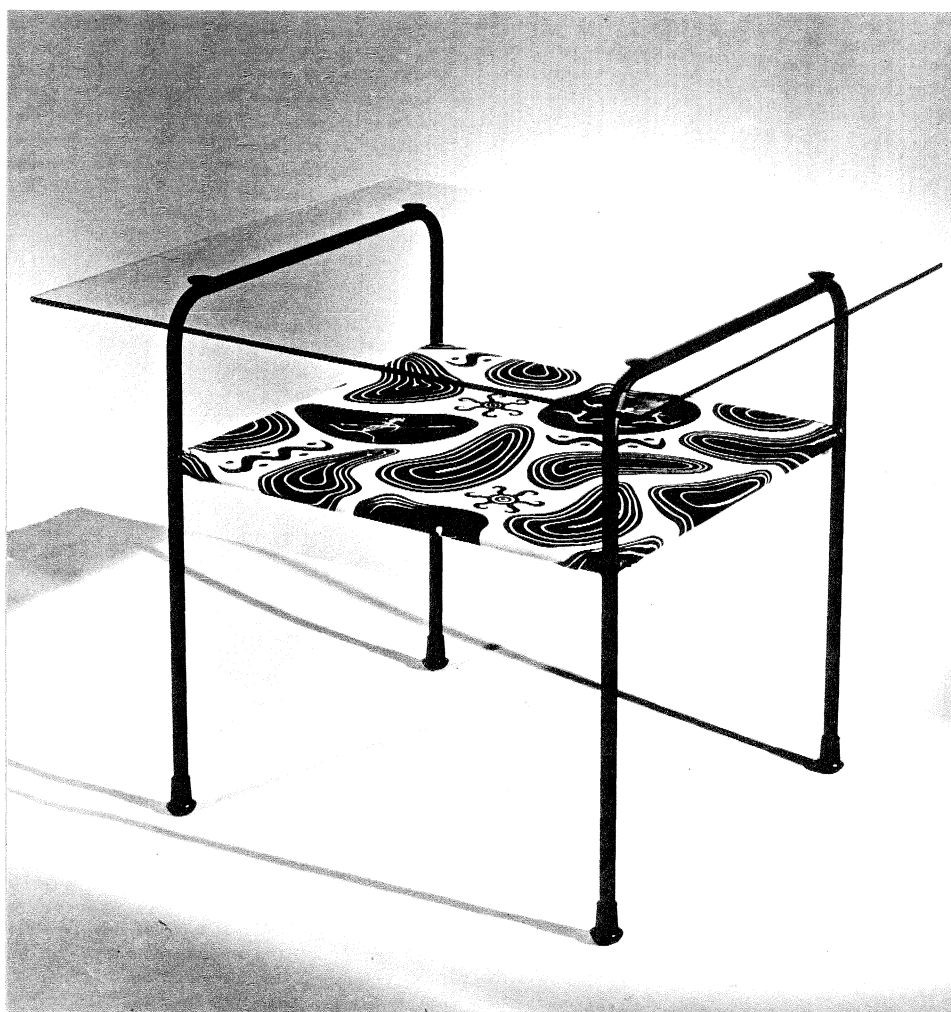


Plate 81. Table and magazine rack, wrought iron, textile design by Paula O'Dare, c. 1955, Photo courtesy Paula O'Dare.



Plate 82. Harry Williams with a platter painted by 'Murrawan' (Noel Chandler), Photo courtesy Lin Onus.



Plate 83. Eric Onus and Joe McGuinness sanding boomerangs,
Photo: courtesy Lin Onus.



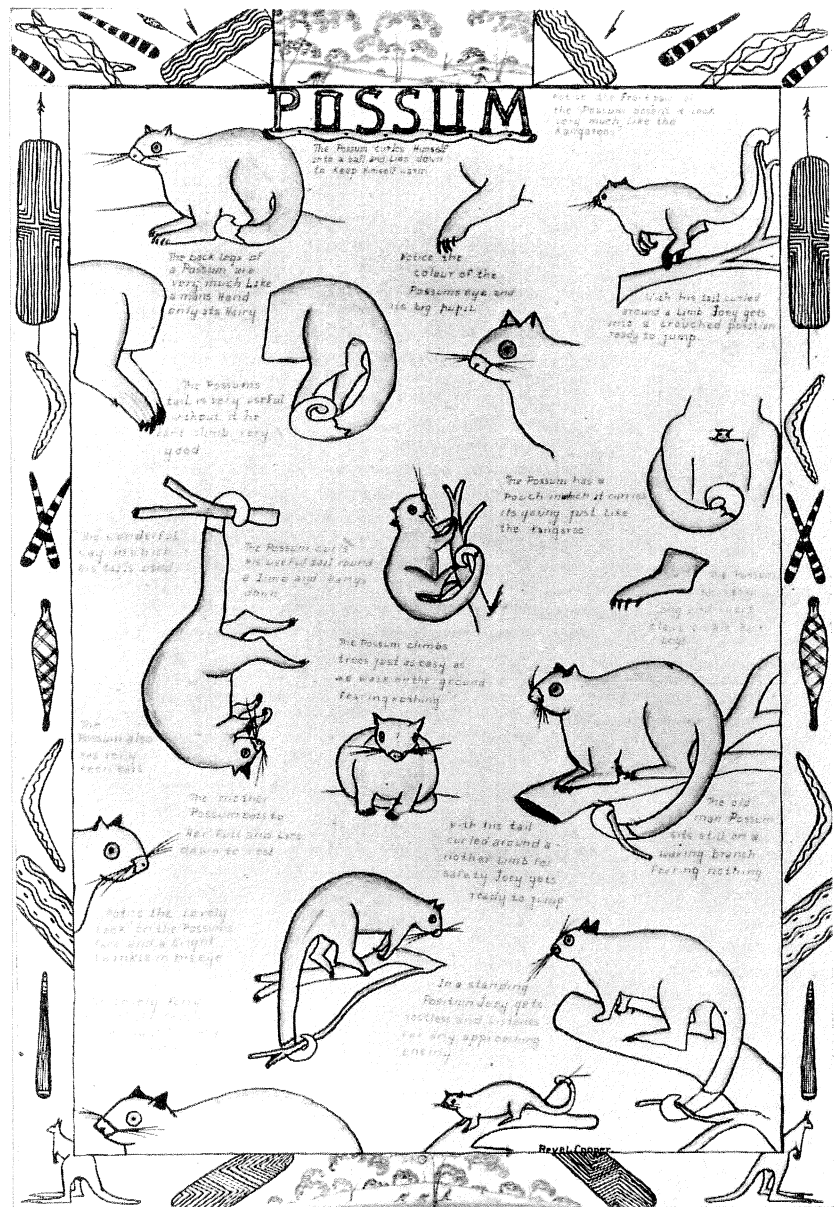
Plate 84. Boomerangs, painted by Paula O'Dare, acacia?, c. 1960s,
i 59.5 cms, Acc. No A69643,
ii 47.0 cms, Acc No A69644,
Collection: South Australian Museum.



Plate 85. Boomerang, painted design, plywood, size not available,
Private collection, Photo: Julia Topliss.



Plate 86. Revel Cooper (left) and Bill Onus (right) with a boomerang decorated by Cooper, c. late 1950s, Photo: courtesy Lin Onus.



THE 'POSSUM

Plate 87. Revel Cooper, *The 'Possum*, Drawing reproduced from Mary Durack Miller & Florence Rutter, *Child Artists of the Australian Bush*, (Sydney: Australasian Publishing Company. 1952), p. 48.

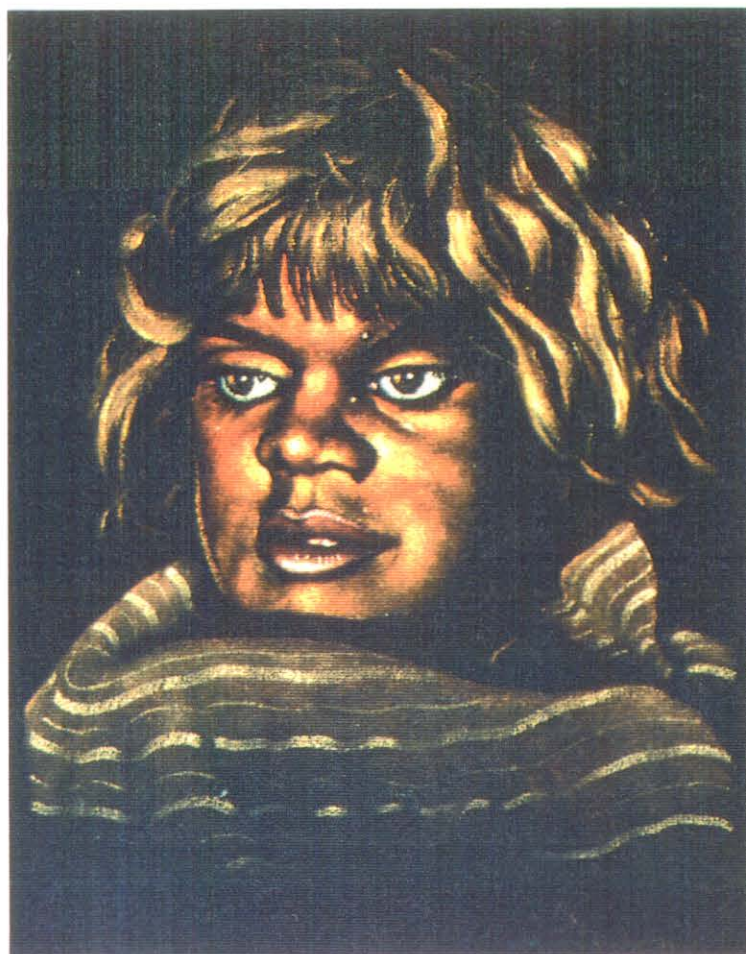


Plate 89. 'Murrawan' (Noel Chandler), Portrait of Aboriginal child, oil on black velvet, Collection: Lin Onus.

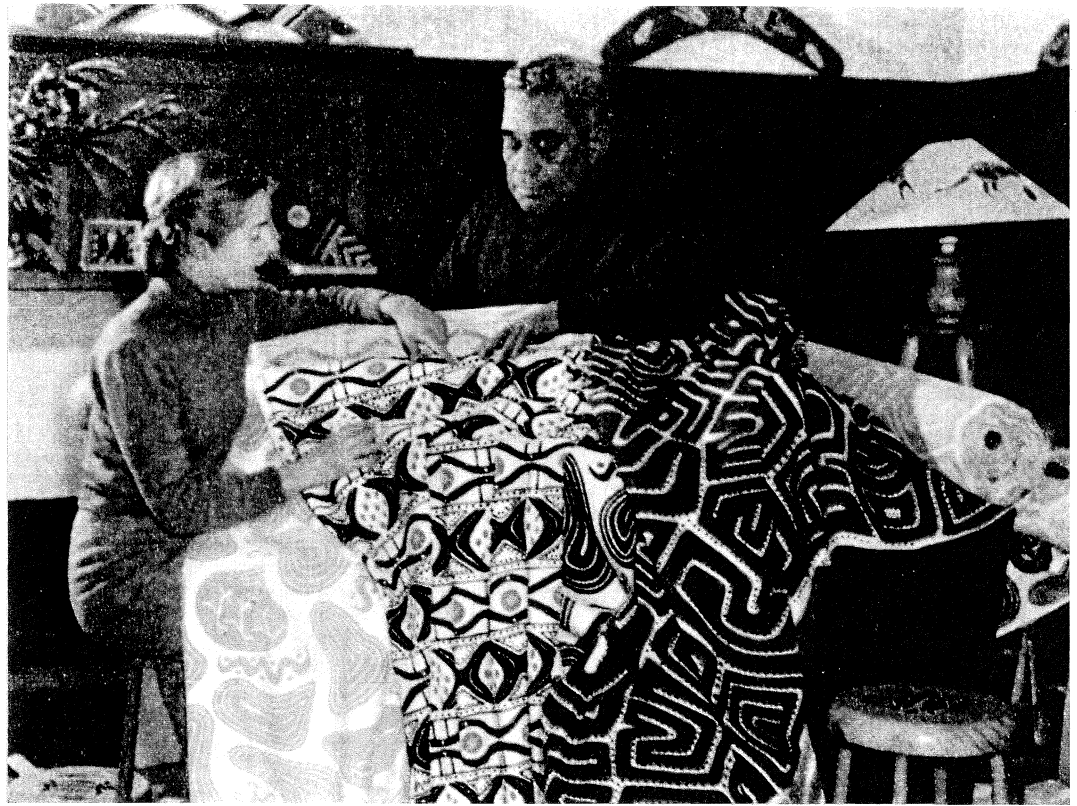


Plate 90. Paula O'Dare and Bill Onus, The design on the right is Churinga 1955, Reproduced from *Home Beautiful* November 1955, Folds in the length of material give Churinga a deceptively abstract appearance but the design is anthropomorphic.



Plate 91. 'Murrawan' (Noel Chandler), Christmas card, size not available, Collection: Lin Onus.



Plate 92. Harry Williams, Platter, size not available, Private collection, Photo: Sylvia Kleinert.



Plate 93. Table, *Buppa Piebi* design by Paula O'Dare, 42 x 67 x 35.5 cms, Private collection, Photo: Glen Cooke.

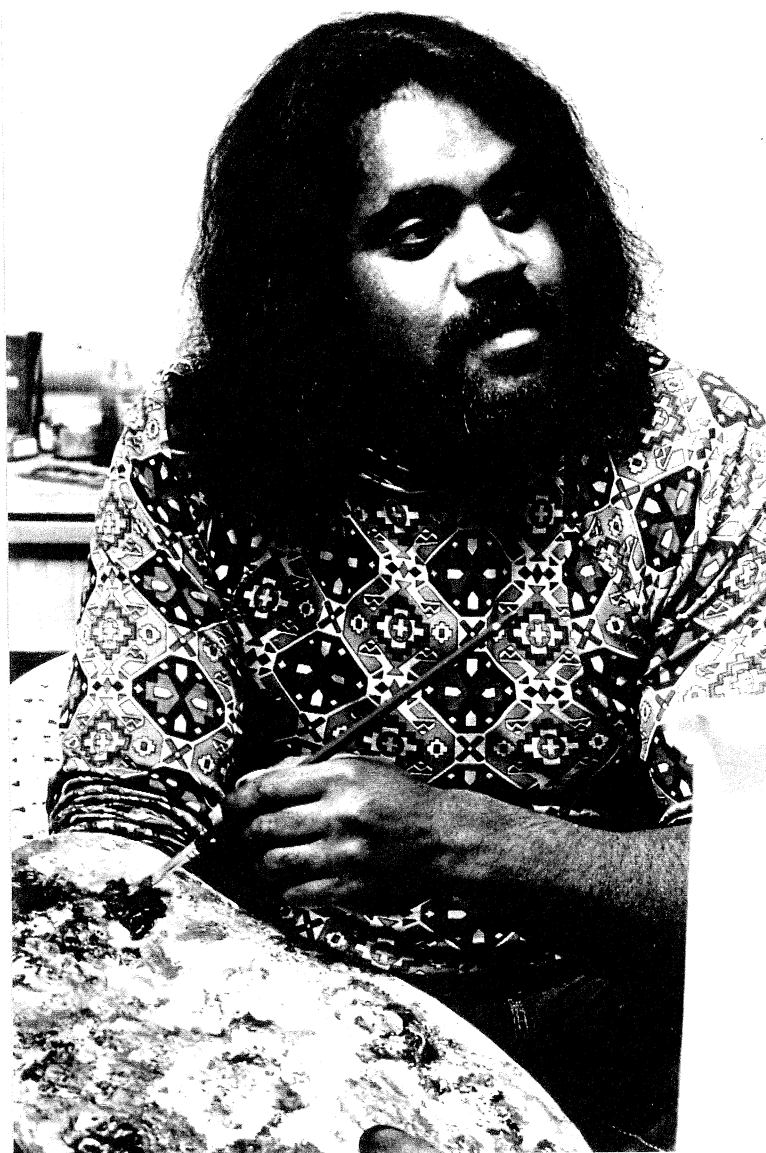


Plate 94. Portrait of Ronald Bull, Photo: courtesy Tom Roberts Gallery.

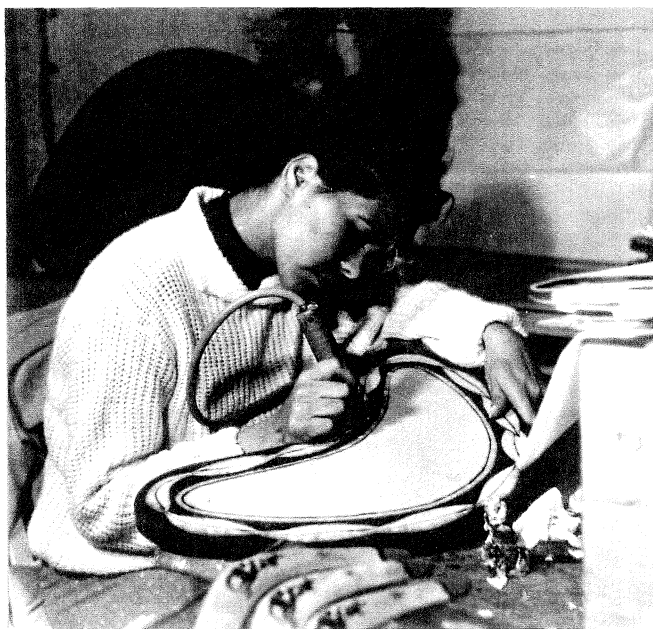


Plate 88. Alma Toomath, Photo: courtesy Lin Onus.



Plate 95. Revel Cooper, Landscape, undated, 45.5 cm x 45.5 cm, Collection: Fremantle Hospital. Photo: courtesy Judith Lancaster.

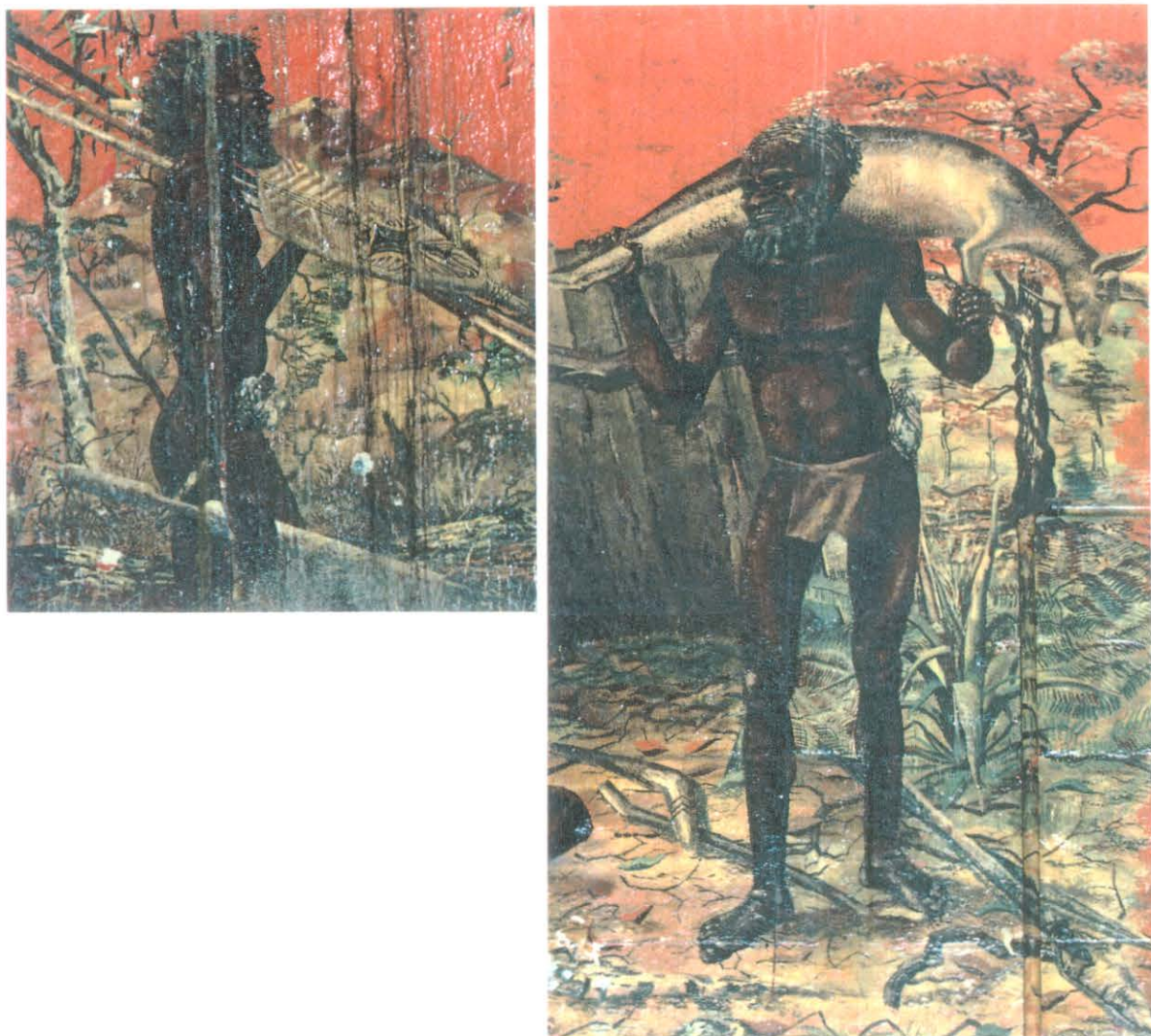


Plate 96. Ronald Bull, Untitled, mural, c. 1962, oil, c. 250 x 400 cm, partially obscured, Metropolitan Reception Prison, Photo: Hanh Tran.



Plate 97. Ronald Bull, Untitled, mural (detail), c. 1962, Metropolitan Reception Prison, Photo: Hanh Tran.

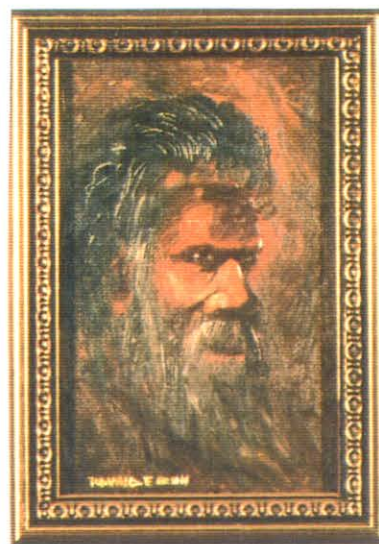


Plate 98. Ronald Bull, Elder, 1972, oil on canvas, 30 x 20 cm,
Private collection, Photo: Chris Groenhout.

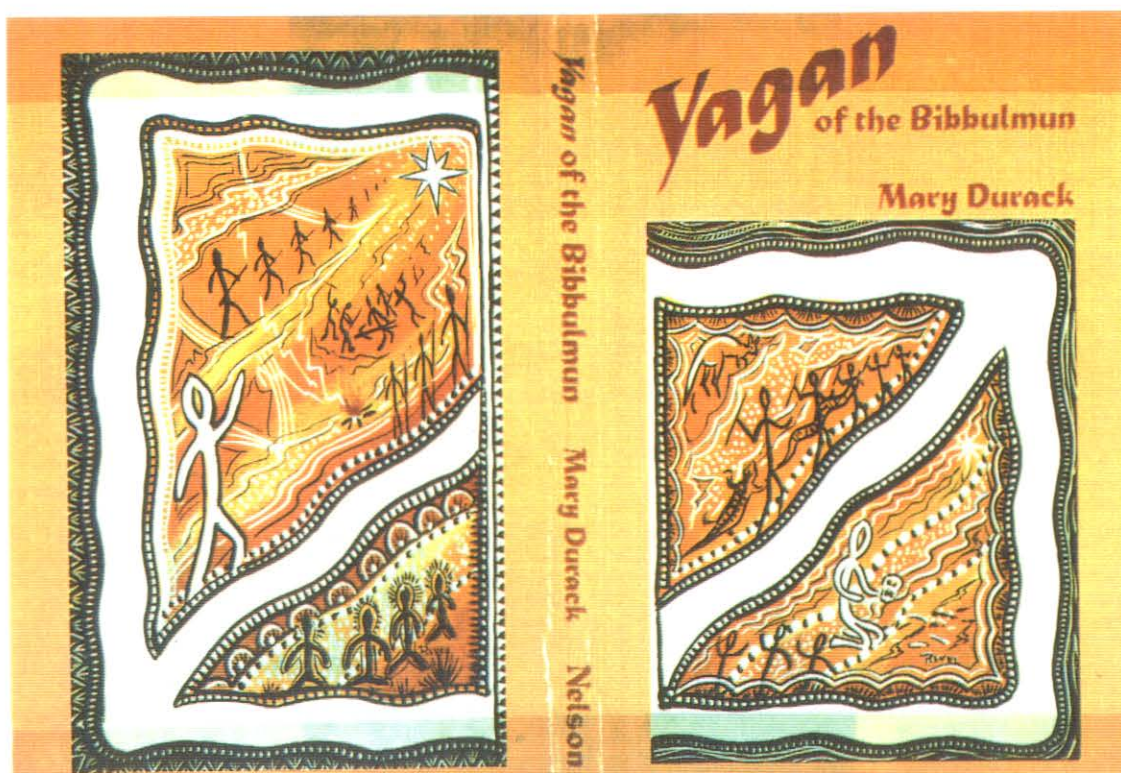


Plate 99. Revel Cooper, Cover for Mary Durack, Yagan of the Bibbulmun, (1964, 2nd ed. Sydney: Nelson, 1976).



Plate 100. Lin Onus, Two paintings from the Musquito series, 1978-1982, c. 150 x 50 cm, Collection: Victorian Aborigines' Advancement League, Melbourne, Photo: courtesy Victorian Aborigines' Advancement League.

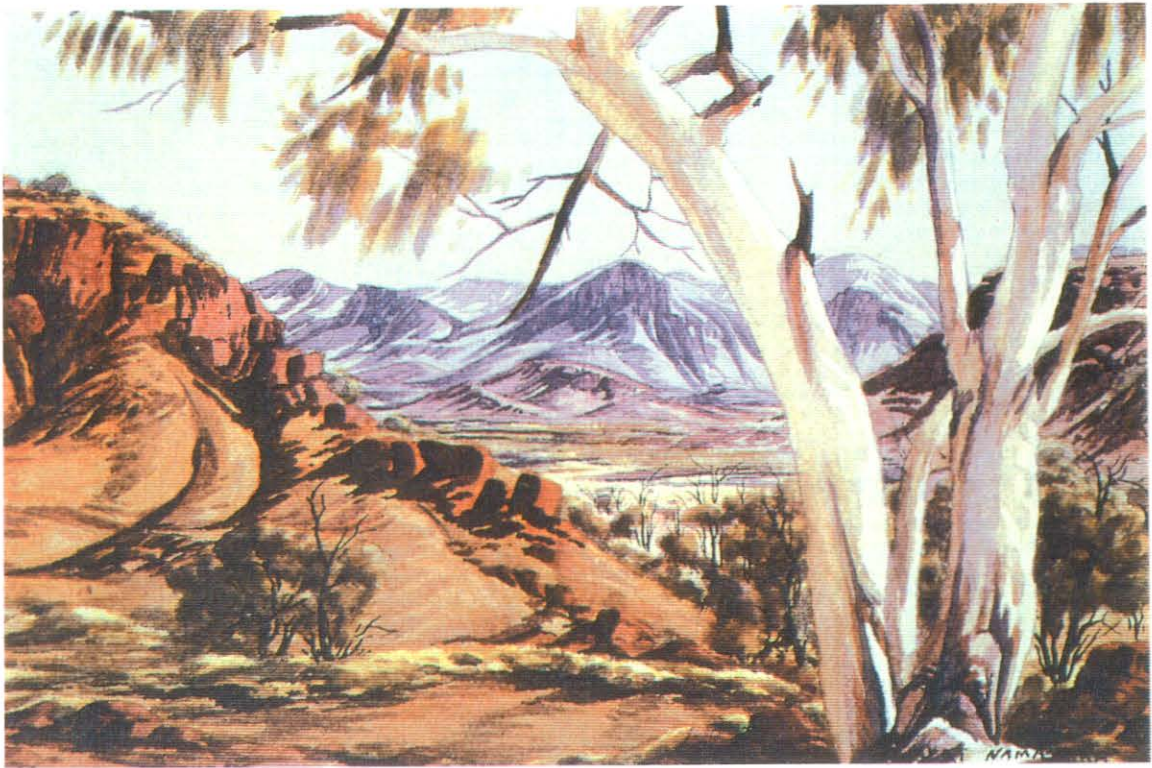


Plate 101. Albert Namatjira, The Western MacDonnell Ranges
Central Australia, c 1957, watercolour, 24.8 x 34.6 cm, Collection:
National Gallery of Australia.



Plate 102. Hans Heysen, Red Gold, 1913, oil, 128.6 x 173 cm,
Collection: Art Gallery of South Australia.



Plate 103. Ronald Bull, At Healesville, 1974, watercolour, 32 x 71 cm.
Private collection, Photo: Chris Groenhout.



Plate 104. Ronald Bull, Summer Evening at Gembrook, 1978, oil on canvas, 100 x 123 cm, Private collection, Photo: Chris Groenhout.



Plate 105. Ronald Bull, Olinda, 1974, watercolour, 18 x 22 cm.
Private collection, Photo:Chris Groenhout.



Plate 106. Lin Onus, *Fish and Lilies*, c. 1987, acrylic on canvas, 90 x 122 cm, reproduced from J. Isaacs, *Aboriginality: Contemporary Aboriginal Paintings & Prints*, (St Lucia, University of Queensland Press, 1989), p. 24.

Appendix 2: 1

Exhibitions of Aboriginal art in Victoria 1900-1980

Text indicates where Aboriginal and non-Aboriginal artists exhibited together.

This list may not be inclusive.

1914.

Exhibition of Aboriginal Bark paintings from the Northern Territory. Museum of Victoria, July 1914.

References:

"About fifty drawings by natives of the Northern Territory have been hung in the Melbourne Museum near Russell St. Entrance. 'Patronise Australian Art.' " *Victorian Artists Society Journal*, July 1914, p. 6.

"Aboriginal Artists: The Alligator River School, Hunting and Theology." *The Argus*, 16 June 1914.

1929

Australian Aboriginal Art: Issued in Connexion with Exhibition of Australian Aboriginal Art, National Museum, Melbourne, July 1929, Trustees of the Public Library, Museums and National Gallery of Victoria.

Catalogue:

Barrett, C. "The Primitive Artist," pp. 2-13.

Kenyon, A. S. "The Art of the Australian Aboriginal," pp. 15-39.

Exhibition included models, photographs, drawings and casts of rock art, bark paintings from Western Australia, Queensland and Northern Territory. The catalogue reproduced work by Tommy McRae, the Lake Tyrrell bark painting and the Thomas Bungaleen headstone.

References.

"Abo. Art Display." *The Herald*, 10 July 1929.

"Aboriginal Art: Exhibition at Gallery: Arunta Tribesmen Present." *The Argus*, 10 July 1929.

"Aboriginal Art Show Opened: Mystery Carvings that Defy Solution." *The Herald*, 9 July 1929.

"Arunta Tribesmen: Two Come to Melbourne: Aboriginal Art Exhibition." *The Argus*, 6 July 1929.

"Exhibition Opens Today." *The Argus*, 9 July 1929.

"Expression in Primitive Art: Every Aboriginal Mark Means Something." *The Herald*, 13 July 1929.

Hain, G. "'Were They So Very Different?': Thoughts on the Exhibition of Aborigine Art and Weapons." *The Hobart Mail*, 17 July 1929.

Leason, P. "Current Art Shows: Australian Aboriginal Art in the Print Room at the National Gallery." *Table Talk*, 18 July 1929, pp. 18, 65.

1930

Drawings by Tommy McRae exhibited at National Gallery of Victoria.

Reference:

"Aboriginal 'Old Master': Tommy McRae's Primitive Art Shown in Melbourne National Gallery." *The Herald*, 15 July 1930.

Field Naturalists Club of Victoria, Jubilee Exhibition of Natural History, St Kilda Town Hall, 17-18 July 1930.

Exhibition included Aboriginal weapons, implements and relics loaned by the Museum of Victoria.

Reference:

"Wonders of Bush in St Kilda Town Hall: Naturalist's Exhibition." *The Herald*, 16 July 1930.

1934

An exhibition by Melbourne Painters at the Athaneum Gallery, Collins Street, in aid of Hermannsburg Water Supply Central Australia, 29 January-10 February 1934.

Exhibition included drawings by Noonie and Billy together with other anonymous Aboriginal drawings and artefacts.

References:

Bell, G. "Art Show to Raise Funds for Native Mission." *The Sun*, 31 January 1934, p. 12.

V. H. "Current Events: 'A Black Exhibition' " *The Age*, 16 January 1934.

V. H. "Pictures with a Purpose: Leading Artists to Exhibit For Hermannsburg Water Supply Fund." *The Age*, 24 January 1934.

V. H. "Australian Art: An Exhibition With a Purpose." *The Age*, 29 January 1934.

V. H. "Art at the Athaneum: Aboriginal Mission Fund." *The Age*, 5 February 1934.

V. H. "Exhibition of Pictures for the Hermannsburg Mission." *The Age*, 12 February 1934.

Outback Australia, Exhibition mounted by the United Missionary Council of Victoria, Melbourne Town Hall, 25-29 September 1934.

References:

"Blacks Astonished by the City: Novel Experience for Them: "Outback Australia" Exhibition." *The Herald*, 26 September 1934.

"Young Folks." *The Australian Evangel*, Vol. 5, No. 5, Oct. 1934, p. 3.

As in 1929, George Aiston bought four Wangkangurru men and a boy to Melbourne to give demonstrations during the exhibition. Artefacts in the exhibition included a boomerang by the Wiradjuri artist, Joe Walsh. Also on

display were photographs and a display by the Australian Inland Mission. The author William Hatfield delivered a talk on Aborigines.

1935

Wild Nature Show, The Field Naturalists Club of Victoria and Victorian Aborigines Group, 21 December 1935.

1937

Wild Nature Show, The Field Naturalists Club of Victoria, Royal Society's Hall, 13 September-27 October 1937.

This exhibition screened a film on Aboriginal art that dealt with rock art from NSW, Victoria and Western Australia and the drawings of Tommy McRae. To coincide with this screening, the Museum of Victoria displayed the model of the Glen Isla rock shelter originally commissioned for the 1929 exhibition *Australian Aboriginal Art* together with bark paintings from the Northern Territory.

Reference:

Barrett, C. "Old Rock Carvings: Aboriginal 'Old Masters' To be Shown on Screen Tonight." *The Herald*, 13 September 1937.

1938

Northern Territory Exhibition, Organized by the Commonwealth Government, Lower Melbourne Town Hall, 26 July-3 August 1938.

The exhibition displayed casts of life size busts and face masks of Aranda and other Aborigines, casts of rock art and artefacts. Also included was embroidery stockwhips and watercolours by Western Aranda Aborigines. During the exhibition the Ngarrindjeri blacktracker Jimmy James gave a talk on his work.

References:

Margaret Frances Strongman. Diaries, Dec. 1937-July 1939, Entry for 27 July 1938, p. 89. Box 2753/3, MS 12176, LaTrobe Collection, State Library of Victoria

"Face Masks of Natives at N.T. Exhibition." *The Herald*, 15 July 1938.

"Blacktracker Astonished by 'Big City'." *The Herald*, 23 July 1938.

Barrett, C. "Albert of Hermannsburg and His Art." *The Herald*, 23 July 1938.

Exhibition Closing: Wonders of the Inland." *The Herald*, 29 July 1938.

Exhibition of Child Art from Many Countries, Athaneum Gallery, 22 November-30 November 1938, Arranged by Mrs A. P. [Frances] Derham and Miss Christine Heinig.

Catalogue: No 12. Collection of Aboriginal drawings from Central Australia.

References:

Burdett, Basil. "Child Art Show to Open Tomorrow." *The Herald*, 22 November 1938.

Bell, George. "Children's Work Arouses Marked Interest." *The Sun*, 22 November 1938, p. 20.

"Should Not be Asked to Copy: Children's Drawing." *The Herald*, 22 November 1938.

Albert Namatjira: Central Australian Watercolours 1938, Fine Art Society's Galleries, Exhibition of Watercolours by Albert Namatjira An Australian Aborigine of the Arunta Tribe, Central Australia. Under the patronage of Lady Huntingfield and the Anthropological Society of Victoria at the Fine Art Society Gallery, 100 Exhibition Street. Melbourne, 5-17 December. 1938.

Catalogue: Robert Croll. Foreword.

Exhibition included forty-one watercolours.

References:

Bell, George. "Arunta Artist Exhibits: 40 Water Colors." *The Sun*, 5 December 1938, p. 16.

Burdett, Basil. "Watercolors by Aborigine." *The Herald*, 3 December 1938. p. 8.

Lawlor, Adrian. "Black Meets White." MS12145, LaTrobe Collection, State Library of Victoria.

1939

Central Australian Exhibit of Aboriginal Work and Art at the Royal Show, Arranged by O Gration and members of the Victorian Aborigines Group including Miss A. P. [Frances] Derham, November 1939.

Aboriginal art and craft including watercolours by Albert Namatjira were also shown at the Group's Depot.

Reference:

Victorian Aboriginal Group. Tenth Annual Report, 1939, MS 9212, LaTrobe Collection, State Library of Victoria.

1942

Exhibition of Aboriginal Arts and Crafts, CEMA Victorian Division, Autumn Arts Festival, Velasquez Gallery, Tye & Co. Bourke St. Melbourne, 24 April-5 May 1942.

Catalogue: Leonhard Adam. Introduction, unpagged.

Exhibition included bark paintings, ceremonial items and artefacts.

Reference.

Turnbull, C. "'Debil-Debil' in Native Art Show." *The Herald*, 24 April 1942, p. 5.

1943

Primitive Art Exhibition, Public Library, Museums and National Gallery of Victoria, Swanston Street Melbourne, May 1943.

Catalogue: Leonhard Adam. Introduction.

Included were bark paintings, a Wondjina (sic) painting, reproductions of rock art, sculptures, ceremonial items and artefacts. Individual items included the Lake Tyrrell bark painting, work by William Barak and Tommy Barnes (McRae). In addition there were items from New Guinea, Melanesia, Polynesia, Indonesia, America, Africa and Iran.

References:

Elkin, A. P. "Review of *Primitive Art Exhibition*, Melbourne, 1943." *Oceania*, 13, No 4, June 1943, p. 376.

Turnbull, C. "Ancient Art in a New Light." *The Herald*, 11 May 1943, p. 4.

1944

Albert Namatjira, Exhibition at Myer Mural Hall, Bourke St. Melbourne, 17-28 April 1944.

Thirty-eight watercolours exhibited

References:

"Native Artists at Work: Ten Art Students in Aboriginal Tribe." *The Herald*, 17 April 1944.

"Aborigine Shows Art Sense." *The Herald*, 17 April 1944.

1945

Child Welfare Exhibition, Exhibition of native work at Childrens Week.

Reference:

Victorian Aboriginal Group: Sixteenth Annual Report, 1945, MS9212, LaTrobe Collection, State Library of Victoria.

Contemporary Child Art to Aid Red Cross Funds, Arranged by Woman's World, Exhibition opened by Lady Brookes at Velasquez Gallery, Tye's Building, 100 Bourke St, Melbourne, 2 July-13 July.

Catalogue: Section 3. Drawings by children from Hermannsburg, unpagged.

1946

Edwin Pareroultja, Athaneum Gallery, Melbourne, 12-23 November 1946.

First solo exhibition.

Reference:

"Duchess at Art Exhibition: Duchess's Preview of Exhibition of Aboriginal's Paintings." *The Herald*, 11 November 1946, p. 7.

1947

Otto Pareroultja, Athaneum Gallery, Melbourne, 8-20 December 1947.

First solo exhibition.

References:

"In the World of Art: Aboriginal Artist's Efforts." *The Herald*, 6 December 1947, p. 8.

"Art Exhibitions: Pleasing Studies by Aborigine." *The Age*, 6 December 1947.

1948

Albert Namatjira: Arunta Tribesman Central Australian Watercolours, Athaneum Art Gallery, 1-12 November 1948.

Catalogue: Forty-four watercolours exhibited.

References:

"Admirable Results In Silk Screen Prints." *The Herald*, 1 November 1948.

"The World of Art: Namatjira's Phenomenal Achievement." *The Age*, 30 November 1948, p. 6.

Otto and Edwin Pareroultja

Exhibition in Melbourne.

1951

Jubilee Exhibition of Australian Art, Organised by the Plastic Arts Committee for the Commonwealth Jubilee Celebrations, 1951

Catalogue: Leonhard Adam. "Aboriginal Art." pp. 5-7.

Exhibition incorporated Aboriginal art within a general survey of Australian art. The Aboriginal art in the exhibition included bark paintings from the collection of the Museum of Victoria with reproductions of rock art and carved figures from Arnhem Land.

1952

Exhibition of Hermannsburg artists, Athaneum Gallery, November 1952.

Reference:

"Art Notes: Sculpture Comes Closer to Home." *The Age*, 4 November 1952.

1953

Exhibition of Aboriginal Art and Craft, Melbourne University Gallery, Organized by National Union of Australian University Students.

Catalogue:

Derham, Frances. "Aboriginal Child Art." unpagged

Lowe, Allan. "Use of Aboriginal Motifs." unpagged.

Exhibition included bark paintings, Hermannsburg watercolours, ceremonial items, artefacts and articles made and entered by Aboriginal children in the Leroy-Alcorso design competition.

Exhibition of Aboriginal Women's Art from Mornington Island and Ernabella Missions, (Fig 1) Australian Missionary Auxiliary, Assembly Hall, 18 November 1953.

Included embroidery, woven rugs and stationery.

Reference:

"Aborigines' Craft Work." *The Age*, 7 November 1953.

1954

Exhibition of Art from Ernabella, Assembly Hall, Melbourne, November 1953

Reference:

Bell, G. Letter to Frances Derham, 9 May 1954, Melbourne University Archives.

1955

Second Leroy-Alcorso Design Competition

Reference:

Six bark paintings from Yirrkala and Milingimbi (Fig. 1) purchased by the Victorian National Gallery, Victorian National Gallery Archives.

Second Exhibition of Aboriginal Art and Craft, Melbourne University Gallery, Organized by National Union of Australian University Students.

Reference:

M. Atkinson. Letter to Frances Derham, 7 July 1955, Melbourne University Archives

1956.

Australian Aboriginal Art, The Fine Arts Exhibition 1956, Olympic Games Melbourne, The Trustees of the National Museum of Victoria on the occasion of the 1956 Olympic Games, Exhibition of Australian Aboriginal Art at the

National Museum of Victoria, Melbourne, Australia, 12 Nov-15 December 1956.

Catalogue: Aldo Massola. "Australian Aboriginal Art." pp. 5-16.

The cover of the catalogue reproduced Percy Leason's design from the 1929 exhibition *Australian Aboriginal Art*.

The exhibition included ceremonial objects, artefacts, rock art and bark paintings.

An Olympic Art Festival, Commonwealth Bank of Australia, 367 Collins St. Melbourne, November-December 1956, Organized by Dick Ovenden.

Included Aranda watercolourists, sculpture by William Ricketts and paintings by other non-Aboriginal artists.

Catalogue:

Aboriginal Design at Work, Tasmanian Government Tourist Bureau Gallery, 23 April-4 May 1956, Proceeds in aid of the Aboriginal Scholarship Appeal.

The exhibition included Hermannsburg watercolours, bark paintings and artefacts.

1958

Exhibition of Aboriginal Art and Craft, Melbourne University Gallery, Organised by National Union of Australian University Students.

J. Weetman. Letter to Frances Derham, 3 July 1958, Melbourne University Archives.

1961

Exhibition of Arunta Art Including work by the sons of Namatjira, Yallourn Library in Association with the Aborigines' Advancement League, Arranged by J. A. Davidson (Secretary), August 1961.

Exhibition also included paintings by Nyungar artist Revel Cooper and rugs and scarves from Ernabella Mission.

References:

"Opportunity to Buy Arunta Originals." *The Country Leader*, James Davidson Archives, unmarked cutting.

"Arunta Art Show Nets £32 for AAL Appeal - Much More Needed." *The Live Wire*, 2 August 1961, p. 6.

"Arunta Art to be Shown: Namatjira the Father of the Movement." James Davidson Archives, unmarked cutting.

"Aboriginal Paintings on Show at Yallourn." James Davidson Archives, unmarked cutting.

"The Yallourn Scene: Capacity Audience." *The Live Wire*, 2 August 1961.

Watercolours from the Hermannsburg School and Art from Western Australia and Arnhem Land, Argus Gallery, Melbourne, 9-18 August 1961, Arranged by James Davidson.

Reference:

"Aboriginal Art on Exhibition." *The Age*, 10 August 1961.

Exhibition of Aboriginal Art, Sponsored by the Geelong Branch of the Aborigines' Advancement League and Mr Jim Davidson, Geelong Art Gallery, 17-19 November 1961.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, bark paintings, artefacts and handcrafts from the Ernabella Mission.

References.

"Geelong Display of Aboriginal Art." *The Advertiser*, 18 November 1961.

"How the Arunta Tribesmen Learned Their Art." *Geelong Advertiser*, 18 November 1961.

"Aboriginal Art and Handcrafts Exhibition." James Davidson Archives, unmarked cutting.

Exhibition of Aboriginal Art, Casa Pepe, Southern Cross Hotel, November 1961.

Catalogue: James Davidson Archives.

1962

Ballarat Apex Open-Air Art Exhibition, Ballarat Begonia Festival, Ballarat Botanical Gardens, 3-4 & 10-12 March 1962.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, sculptures and bark paintings from Arnhem Land, handcrafts from Ernabella Mission and the Western Desert and paintings by Revel Cooper.

Exhibition of Aboriginal Art, Opportunity Youth Club, 18 March 1962.

Included watercolours from the Hermannsburg School and bark paintings.

References:

M. Burke. Letter to James Davidson, 20 March 1962, James Davidson Archives.

"Aboriginal Art" *The Advocate*, 19 April 1962, p. 10.

Group Exhibition : Ronald Bull, Ambrose Griffin and Richard Herzog,

Presbyterian Hall, Hull Rd, Mooroolbark, 31 July 1962.

First exhibition by Ronald Bull.

1963

The Melbourne Moomba Festival 1963, Exhibition of Aboriginal Art, Myer Gallery, Presented by the Aborigines' Advancement League in conjunction with the Myer Emporium and arranged by Mr J. A. Davidson, March 1963.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, bark paintings, ceremonial items, sculptures and artefacts from Arnhem Land.

Maryborough 1963 Exhibition of Aboriginal Art, Presented by the Maryborough Community Youth Club in association with the Aborigines' Advancement League of Victoria.

Catalogue:

Reference:

"Aboriginal Art Display Attracted Many Patrons." James Davidson Archives, unmarked press cutting.

The Mayor Cr. B. A. Thornhill said that it was fitting that the exhibition be staged in Maryborough because of the current interest in the Aboriginal initiation ground near Carisbrook and other relics in the Maryborough area.

1964

The Melbourne Moomba Festival 1964, Exhibition of Aboriginal Arts in conjunction with Myer (Melbourne), Arranged by J. A. Davidson, Proceeds from the sale of catalogues to the Aborigines' Advancement League.

Catalogue:

Exhibited were watercolours from the Hermannsburg School, paintings by Revel Cooper, the Queensland artist Imanka, and bark paintings.

References:

Wilson, T. E. "Women Today: Aussies' Ancient Art." *The Christian Science Monitor*, 14 October 1964.

Statement in James Davidson Archives: 1385 catalogues purchased @ 2/- each, 2347 children attended free of charge and £587.10.0 work sold.

Other exhibitions organized by James Davidson prior to 1965.

Exhibition of Aboriginal Art, Arranged by the Noble Park Branch of the Aborigines' Advancement League and J. H. (sic) Davidson, Proceeds from the Sale of Catalogues to the Aborigines' Advancement League.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, sculpture and bark paintings from Arnhem Land.

Exhibition of Aboriginal Art, Arranged by the Adult Education Board.

Tasmania and J. H. (sic) Davidson, Proceeds from the Sale of Catalogues to the Aborigines' Advancement League.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, sculpture and bark paintings from Arnhem Land.

Exhibition of Aboriginal Art, Arranged by Potters Cottage Warrandyte and J. H. (sic). Davidson, Proceeds from the Sale of Catalogues to the Aborigines' Advancement League.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, sculpture and bark paintings from Arnhem Land.

Exhibition of Aboriginal Art, Arranged by J A. Davidson and Annette Barrette, Eastside Gallery, Jolimont, Proceeds from the Sale of Catalogues to the Aborigines' Advancement League.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, sculpture and bark paintings from Arnhem Land.

1965

The Melbourne Moomba Festival 1965, Exhibition of Aboriginal Arts presented by Myer (Melbourne), Arranged by J. A. Davidson, Proceeds from the Sale of Catalogues to Methodist Mission to be used for the purchase of equipment for the Technical School for Aborigines at Yirrkala.

Catalogue.

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, Imanka, Richard Barnes from the Northern Territory, bark paintings, artefacts and ceremonial items.

Landscape Painters: Past and Present. Southern Cross Art Galleries, Morwell, Exhibition included paintings by Ronald Bull.

1966

The Melbourne Moomba Festival 1966, Exhibition of Aboriginal Arts presented by Waltons Stores, Arranged by J. A. Davidson, Proceeds from the Sale of Catalogues will be donated to the Methodist Mission for the purchase of Hospital Equipment for use in the inadequately equipped hospitals for Aborigines in Arnhem Land, 4-19 March 1966.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Revel Cooper, Imanka, Richard Barnes, bark paintings from Arnhem Land and Australian and New Guinea artefacts.

Parkes Boomerang Festival Week 1966, Exhibition of Aboriginal Art presented by the Parkes Apex Club, Arranged by J. A. Davidson, 16-30 April 1966.

Catalogue:

Exhibition included watercolours from the Hermannsburg school, paintings by Imanka, Revel Cooper and Richard Barnes, bark paintings, artefacts, and sculptures.

Reference

"On Show." *Parkes Champion-Post*, 20 April 1966, p. 1.

Most district schools are taking the opportunity to include visits to the Aboriginal Art and Culture Exhibition as part of normal school studies. For the first time in the town's history, a major exhibition of Aboriginal art and craft work has been brought to the town.

1966 or 1967

Ronald Bull and Keith Namatjira, Capital Arcade Melbourne.

1967

The Melbourne Moomba Festival 1967, Exhibition of Aboriginal Arts, 3-18 March 1967, Presented by Waltons Stores and Monash and Melbourne University Aboriginal Scholarship Scheme, Arranged by J. A. Davidson. Proceeds from the sale of catalogues will be donated to the Monash and Melbourne University Aboriginal Scholarships Scheme to provide secondary and tertiary scholarships for students of Aboriginal descent.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Richard Barnes, Revel Cooper, bark paintings, sculpture, ceremonial items and artefacts from Arnhem Land.

1967

Exhibition of Aboriginal Art, Geelong Art Gallery, Organized by James Davidson.

1968

The Melbourne Moomba Festival 1968, Exhibition of Aboriginal Arts, Presented by Waltons Stores and Monash and Melbourne University Aboriginal Scholarship Scheme, Arranged by J. A. Davidson, 23 Feb-9 March 1968.

Proceeds from the sale of catalogues will be donated to the Monash and Melbourne University Aboriginal Scholarships Scheme to provide secondary and tertiary scholarships for students of Aboriginal descent.

Catalogue:

Exhibition included watercolours from the Hermannsburg School, paintings by Richard Barnes, Revel Cooper, bark paintings, sculpture, ceremonial items and artefacts from Arnhem Land.

HRH The Duke of Edinburgh's Third Commonwealth Study Conference. Australia, June 1968, Architecture Building, Melbourne University.

Reference:

Battersby, (Dr.) J. Letter to James Davidson, 27 June 1968, James Davidson Archives.

1969

World Psychiatric Association Exhibition, Melbourne, 5-7 May 1969.

Exhibition included and Aboriginal bark paintings and medical artefacts.

1972

Group Exhibition: Ronald Bull, Dick Ovenden and Ambrose Griffin. Parthenon Galleries, 33, 36 & 38 Hardware St. Melbourne, 21 July 1972.

Reference:

"Scene Lives Again." *The Sun*, 20 July 1972.

1973

Moomba Interstate Artists Exhibition, Halmaag Galleries, Melbourne.

Exhibition included paintings by Ronald Bull.

Reference:

"The New Namatjira." *Melbourne Observer*, 4 March 1973, p. 7.

1974

Exhibition of Paintings by Australian Artist Ronald Bull, Kew Gallery, 26 Cotham Road. Kew, Director, Tom Roberts, 18 August-1 September 1974.

Exhibition opened by Reg Worthy, Director of Aboriginal Affairs.

Reference:

Dougherty. M. "A Brush with Bull." *Sunday Observer Magazine*, 18 August 1974, pp. 11-13.

1975

Exhibition of Paintings by Australian Artist: Ronald Bull, Kew Gallery, 26 October-2 November 1975.

Exhibition opened by Doug Nicholls.

Ronald Bull, The Upstairs Gallery, cnr. High Street & Kooyong Rd. Armidale, Director. Peter Sparnaay, 9 November 1975.

Lin Onus, Exhibition at the Victorian Aborigines' Advancement League, Melbourne.

1978

Ronald Bull, Simon Art Galleries, 629 Burwood Rd. Hawthorn, Director, Joan Moerland.

Reference:

"Art with Heart." *Sunday Observer*, 12 March 1978.

1979

Ronald Bull, Balmoral Art Galleries, Geelong, 10 March-21 March 1979.

Appendix 2: 2**Present Location of the Percy Leason Series: *The Last of the Victorian Aborigines*.**

The catalogue for *The Last of the Victorian Aborigines* lists the 46 'full-blood' Victorian Aborigines whom Leason intended to paint. As Chapter 3 revealed, the series of portraits were never completed. Questions remain regarding the number of portraits Leason executed and their precise identification. Leason's diary indicates 28 portraits were completed and of these, 23 have now been located. The system of documentation adopted here follows the original catalogue and relies to a considerable extent upon the expertise of the Picture Collection of the State Library of Victoria.

1. Percy Leason. Annie Alberts. oil on canvas, 74 x 59.7 cm. Not signed or dated but 1934. Subject's name inscribed in paint on verso of canvas. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/3 LT 1098.

2. Percy Leason. Hector Bull. oil on canvas, 74.5 x 59.5 cm. Not signed not dated but 1934. Subject's name inscribed in paint on verso of canvas. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/11 LT 1106.

3. Percy Leason. William Bull. Portrait not painted.

4. Percy Leason. Alfred Carter. Portrait not painted.

5. Percy Leason. Adam Cooper. oil on canvas, 100 x 74.5 cm. Not signed not dated but 1934. Picture Collection, State Library of Victoria, Gift of Mrs Isobel Leason, 1969, Acc No H 32097 LT 495.

6. Percy Leason. Edward Foster. oil on canvas, 100 x 74.9 cm. Not signed not dated but 1934. Picture Collection, State Library of Victoria, Gift of Mrs Isobel Leason, 1969, Acc No H 32093 LT 854.

7. Percy Leason. Thomas Foster. oil on canvas, 74.8 x 59.5 cm. Signed in light brown paint I. I. Leason. Picture Collection, State Library of Victoria, Gift of Mrs Isobel Leason, 1969, Acc No H 32094 LT 857.

8. Percy Leason. William Foster. Portrait not located

9. Percy Leason. Charles Foster. oil on canvas, 76.5 x 61.5 cm, Inscribed on verso of canvas. Eastgate Gallery, Melbourne.

10. Percy Leason. Charles Green. oil on canvas, 107 x 75.5 cm. Not signed not dated but 1934. Subject's name inscribed in paint on verso of canvas. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/7 LT 1102.

11. Percy Leason. Jack Hood. oil on canvas, 77.0 x 62.0 cm. Not signed not dated but 1934. Inscribed in verso of canvas in black paint: Jack Hood 36. Picture Collection, State Library of Victoria, Purchased 1993, Acc No H 93.252/1 LT 1204.

12. Percy Leason. Julian Hood. oil on canvas, 77.0 x 61.5 cm. Not signed not dated but 1934. Inscribed in black paint in verso of canvas: Julian Hood.

Picture Collection, State Library of Victoria, Purchased 1993. Acc No H 93.252/2 LT 1205.

13. Percy Leason. Stewart Hood. Portrait not located.

14. Percy Leason. Clive Hood. Portrait not located.

15. Ethel Hood. Portrait not painted.

16. Noel Hood. Portrait not located.

17. Percy Leason. Johnson Hood. oil on canvas. Acc No and Size not available, Victorian Koorie Heritage Trust.

18. Mrs Ada Harrison. Portrait not painted

19. Percy Leason. Norman Harrison. oil on canvas, 74.5 x 59.5 cm. Not signed not dated but 1934. Subject's name inscribed in paint on verso of canvas. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86.82/9 LT 1104.

20. Percy Leason. Harry Hayes. Portrait not located.

21. Percy Leason. Mrs Clara Hunt. oil on canvas, 74 x 59 cm. Not signed not dated but 1934. Picture Collection, State Library of Victoria, Gift of Mrs Isobel Leason, 1969, Acc No H 32096 LT 852.

22. Percy Leason. William Johnson. oil on canvas. 78 x 59.5 cm. Not signed not dated but 1934. Picture Collection, State Library of Victoria, Gift of Mrs Isobel Leason, 1969, Acc No H 32095 LT 1149.

23. Maggie Johnson. Portrait not painted.

24. Percy Leason. Robert Johnson. oil on canvas, 76.5 x 61.2 cm in contemporary wooden frame 89.5 x 74.0 cm. Not signed not dated but 1934. Inscribed in black paint on verso of canvas u. r. Robert Johnson. Picture Collection, State Library of Victoria, Gift of Cathy Culbard, 1990, Acc No H 91. 32.2 LT 1149.

25. Violet Johnson. Portrait not painted.

26. Mrs Ellen Johnson. Portrait not painted.

27. Percy Leason. Robert Kinnear. oil on canvas, 102 x 75.5 cm. Not signed not dated but 1934. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/8 LT 1103.

28. Percy Leason. Bobby King? oil on canvas, 74.5 x 59.2 cm. Not signed not dated but 1934. Inscribed on original frame: Julian Hood; inscribed on card attached to frame: Bobby King/Born at Coranderrk 1909. The recent purchase of the portrait of Julian Hood by the State Library of Victoria suggests that this is the portrait of Bobby King (see also catalogue entry No. 12), Picture Collection. State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/4 LT 1099.

29. William Logan. Portrait not painted.

30. Mrs Alice Logan. Portrait not painted.

31. Mrs Priscilla Logan. Portrait not painted.

32. Percy Leason. Laurie Moffatt. oil on canvas, 77.0 x 61.5 cm. Not signed not dated but 1934. Inscribed in black paint on verso of canvas: Laurie Moffatt. Picture Collection, State Library of Victoria, Purchased 1993, Acc No H 93/252/3 LT 1206.

33. Percy Leason. Foster Moffatt. oil on canvas, 74.5 x 59.5 cm. Not signed not dated but 1934. Subject's name inscribed in paint on verso of canvas. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/10 LT 1105.

34. Henry McRae. Portrait not painted.

35. Mrs Elizabeth McRae. Portrait not painted.

36. Percy Leason. Unidentified Woman (Angelina McRae?) oil on canvas. 75 x 59.5 cm. Not signed not dated but 1934. The author identifies this portrait as Angelina McRae as the only female portrait executed but not yet located. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/1 LT 1096.

37. Percy Leason. Sydney McRae. oil on canvas, 74.3 x 59.5 cm. Not signed, not dated but 1934. Subject's name inscribed in paint on verso of canvas. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/2 LT 1097.

38. David McRae. Portrait not located.

39. Mrs Sylvia O'Rourke. Portrait not painted.

40 Mrs Louise Parsons. Portrait not painted.

41. Mrs Lily Penrith. Portrait not painted.

42. Archie Pepper. Portrait not painted.

43. Percy Leason. Bragan Scott. Portrait not located.

44. James Scott. Portrait not painted.

45. Frederick Stewart. Portrait not painted.

46. Percy Leason. Dorothy Turner. oil on canvas, 74.2 x 59.3 cm. Not signed not dated but 1934. Subject's name inscribed in paint on verso of canvas. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc No H 86. 82/6 LT 1101.

?. Percy Leason. Unidentified Man. oil on canvas. Acc No and size not available, Victorian Koorie Heritage Trust.

?. Percy Leason. Edward Hood. oil on canvas, 75 x 59.4 cm. Signed I. I. Leason Inscribed on original frame: Edward Hood; inscribed on card attached to frame, William Logan/ Born Ramahyuck 1896 however there is no record of

Leason having painted either man. Picture Collection, State Library of Victoria, Gift of Mrs Everard Baillieu, 1986, Acc. No H 86. 82/5 LT 1100.

Appendix 2: 3**Documents Relating to Moomba**

Lorna Lippman. Letter to the Editor. *The Age*, 6 December 1969.

SIR— The controversy over the running of Moomba omits to deal with one curious facet of our annual festival—its name.

It may interest your readers to know that the word 'moom' in the southern Aboriginal languages means 'bottom' (in the anatomical sense) and 'ba' means 'and.'

How the words came to be placed together is a mystery.

I can only surmise that the original part-Aboriginal informant offered the only two words he still knew and which sounded sufficiently authentic to enable him to hoax the white populace.

Come to think of it, how could two brief syllables convey such lengthy concepts as 'let's get together and have fun' in any language?

(Signed) (Mrs) Lorna Lippman, Research Officer, Centre for Research into Aboriginal Affairs, Monash University Clayton.

Lin Onus. Letter to the Editor. *The Age*, 13 December 1969. (Letter drafted by James Davidson and signed by Lin Onus)

Sir—Aboriginal research officer (Mrs Lorna Lippman 6/12) referring to the name of Melbourne's annual festival Moomba, said, "How the words came to be placed together is a mystery", which prompts me to state that there is no 'mystery' about the origin of the word.

A member of the first Moomba Committee approached my father, Bill Onus, to give them a suitable name for the festival.

He gave them 'Moomba,' and added, with his tongue in his cheek, it was the only Aboriginal word which had the same meaning all over Australia.

Had the committee stopped to think they would have known this was impossible because, at the coming of the white man, there were over 600 different Aboriginal dialects in this country.

The 'Moomba' thing was a private joke among the Koories, and one of our white man friends for many years, and a well kept secret in the old Aboriginal tradition.

As my father has passed beyond the white man's injustices, now it can be told.

(Signed) Lin Onus, Belgrave.

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