USE OF THESES

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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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Top Row: Left to right: Harry Malloch, Jim Jacka, Frank Brophy, Geo Hale, Victor Kennedy, Andrew Millett, Harry Pearce, Phil Derbyshire, J. K. Moir and Harold Hoad.
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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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iii Anonymous, Boomerang, c. 1950s, watercolour, decoration obscured, size not available, c. 1950s.
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ii 53.5 x 3 cm. Acc No A0117.
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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.
Wirth's Olympia

Limited Season Commencing

Saturday Night, April 24th

For the First Time in Melbourne

The Australian Aboriginal League Present an

All Aboriginal Pageant

Featuring the Famous

Corroboree

Weird x Wild x Picturesque

Excitement rises to a frenzied climax, as bending, stamping, leaping, trampling, twisting, swaying in rhythmic 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, ROPE HANGING
WHIPCRACKING
CHOIR, COHERANG, VOCALISTS, and OTHER Novelties

Under the Director of W. ONUS

Regular Price

2/- Reserve 4/-

Placed at Sessions, 323 Elizabeth St., Melbourne.

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


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:


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.


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:


*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:

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:


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.


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


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:

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.

Exhibition of Child Art from Many Countries, Atheneum 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:

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.

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 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:**


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.


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.

1946

Edwin Pareroultja, Atheneum Gallery, Melbourne, 12-23 November 1946.
First solo exhibition.
Reference:

1947

Otto Pareroultja, Atheneum 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.

1948

Catalogue: Forty-four watercolours exhibited.
References:
"Admirable Results In Silk Screen Prints." The Herald, 1 November 1948.
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


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

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:

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


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.


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

Catalogue:


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:
“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.

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:

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.
“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


**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:**


*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:**


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:
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.


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
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

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.

*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
Reference:

1973
*Moomba Interstate Artists Exhibition*, Halmaag Galleries, Melbourne.
Exhibition included paintings by Ronald Bull.
Reference:

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:

1975
Exhibition opened by Doug Nicholls.


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

1978
Reference:

**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.


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.


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.


13. Percy Leason. **Stewart 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.


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.


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.


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.

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.


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.


40 Mrs Louise Parsons. Portrait not painted.

41. Mrs Lily Penrith. Portrait not painted.

42. Archie Pepper. Portrait not painted.


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 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. Edward Hood. oil on canvas, 75 x 59.4 cm. Signed l. l. 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:

Documents Relating to Moomba


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.


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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Helen Maudsley.  tel. conv. 16 September 1992.
Irene Mitchell (Melbourne).  Interview. 9 September 1992 (taped).
Aileen Mongta.  Interview. 5 March 1993.
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Eric Jolliffe. de Berg Tapes. 790-791.

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Hans Heysen. MS 5073.

Lin Onus Archives.
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