

A JEWISH PHILANTHROPIST IN COLONIAL AUSTRALIA: ELIEZER LEVI MONTEFIORE'S PAPERS IN THE AUTOGRAPH COLLECTION OF THE STATE LIBRARY OF VICTORIA

Hugh Hudson

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If he is not a household name today, Eliezer Levi Montefiore (1820–94) is certainly an important figure in nineteenth-century Jewish, cultural, and business history in Australia. His achievements in each domain are significant and well documented.¹ However, the fact that there was a collection in the State Library of Victoria of over 140 letters and other documents concerning him, his family, and business associates, written by European royalty, leading British and Continental artists and celebrated Australians appears to have escaped the notice of historians. The majority of these papers were presented to the Library by his daughter Caroline Levi Montefiore in 1929,² and are now part of the Library's Autograph Collection.³ Here they were catalogued and housed in numerous files arranged alphabetically by their authors' surnames. It may be because the correspondence is distributed in this way that the full scope of this material has been overlooked.⁴

In his endeavours as an artist, writer, and philanthropist, Eliezer Montefiore was extraordinarily active and successful. A list of his achievements makes for hard reading, because it is so long. He was one of Australia's first etchers and a talented artist of charcoal sketches and watercolours, he was an exhibitor with the Victorian Society of Fine Art (1856), a donor to the National Gallery of Victoria (1869), a founding trustee of the Public Library, Museums and National Gallery of Victoria (1870), a founding member of the Victorian Academy of Arts (1870), a founding member of the New South Wales Academy of Art (1871), a member of the Royal Society of New South Wales (1875), and a donor to the Australian Museum in Sydney (1884)⁵ and the National Art Gallery of New South Wales (as it came to be known occasionally in the 1870s, and regularly from 1883 until 1958 when 'National' was dropped from the title). As one of the founding trustees of that gallery, he lobbied government for funds for the Gallery's buildings,⁶ as well as public lectures⁷ and travelling scholarships.⁸ He was made the Gallery's first director in 1892 to acclaim from artists,⁹ and was an early president of the Photographic Society of New South Wales (1894),¹⁰ not to mention a frequent correspondent in newspapers¹¹ and journals¹² and a public speaker on the arts.¹³

Montefiore carried on his philanthropic correspondence from his place of work, as is clear from the scribbled notes concerning maritime insurance

occasionally found on the reverses of his letters. He was a doodler also, and there is the odd portrait sketch and word game in pencil on the backs of his letters. His correspondence grew to the point that he must have been sending and receiving numerous letters daily in the 1880s. When the National Art Gallery of New South Wales was opened in a new building in 1885, his fellow trustee Eccleston Du Faur noted in his speech that Montefiore's 'extensive correspondence on all matters connected with art was well known to most of those present'.¹⁴

What is contained in his correspondence in the State Library of Victoria that was not already known from other sources? It seems not to have been noted before that Eliezer Montefiore was the Belgian Consul for Adelaide from the end of 1850 until the beginning of 1853, or that he was made a Knight of the Order of Léopold (Chevalier de l'Ordre de Léopold) by the King of Belgium in 1883. It is clearly the Order that Montefiore is wearing in the posthumous marble bust of him carved by Theo Cowan in 1898, housed in the Art Gallery of New South Wales (see the cover). The Montefiore family had many connections with Belgium. In 1863 Jacob Levi Montefiore (1819–85) was made the Belgian Consul in Sydney.¹⁵ It has been recorded that Eliezer's father died in Brussels in 1839.¹⁶ According to an obituary for Eliezer, he spent time there as a youth, as did his brother George, who stayed on to become a senator.¹⁷ From the letters it emerges that George acted as a point of contact for Eliezer in his dealings in Belgium, whether it be buying literature from one museum or donating books on Australian natural history to another. It may not be incidental that Eliezer favoured the Belgian artists Cattier and Bossuet with commissions. Another brother, Edward (Édouard Lévi Montefiore, 1826–1907), worked in the Paris branch of the Belgian finance house Cahen d'Anvers et Compagnie.¹⁸

Another revelation of the letters is the extent to which Eliezer and his brothers were involved in the numerous international exhibitions that took place every few years in cities around the globe over the last quarter of the nineteenth century. They were involved in at least seven international and two intercolonial exhibitions. Edward was a commissioner for New South Wales for the Exposition Universelle in Paris in 1867.¹⁹ Eliezer was a commissioner for Victoria for the Sydney Intercolonial Exhibition in 1870, and was involved in the display of art in the Intercolonial and International Exhibition held in Sydney in 1873. Jacob lobbied the colonial government to support representation for New South Wales at the Philadelphia International Exhibition of 1876,²⁰ and was made a commissioner for both the Philadelphia International Exhibition and the Victorian Intercolonial Exhibition of 1877.²¹ Jacob and Eliezer were made commissioners for the Paris Exposition Universelle of 1878. Both lobbied for and then helped stage the Sydney International Exhibition of the following year, together with Edward in Paris. Eliezer was a jury member and competitor at the Melbourne International Exhibition of 1880–81, and was a commissioner for New South Wales at the Colonial and Indian Exhibition in London in 1886.²² Eliezer's uncle Jacob Barrow

Montefiore (1801–95) was an honorary commissioner for South Australia at the latter exhibition.²³ Their brother George, an internationally recognised electrical engineer and metallurgist, also represented Belgium in international exhibitions.²⁴

Eliezer moved among the social elites in the Australian colonies and in Britain in his work for the various international exhibitions, and later for the National Art Gallery of New South Wales. Among his correspondents were the explorer Charles Sturt, the eminent botanist Sir Ferdinand von Mueller, the president of the trustees of the Public Library in Melbourne, Sir Redmond Barry, the author and librarian Marcus Clarke, the politician Sir Henry Parkes, the colonial artists Eugene von Guérard, George Folingsby and Nicholas Chevalier, as well as numerous governors of the colonies and their wives. He also corresponded with some of the leading figures of the art establishment in Britain, chief among them Frederick Leighton, president of the Royal Academy and a knight of the realm, who was later made a lord. In a notable episode, Eliezer co-opted the conservative artist in a concerted effort to remove the newly made relief sculptures by Tommaso Sani in the spandrels of Sydney's General Post Office building.²⁵ It seems the whimsical sculptures were considered to be in poor taste. Their efforts were in vain, however, for the sculptures survived, despite Leighton's blistering attacks on them in his letters to Montefiore, quoted in the *Sydney Morning Herald* in 1886.

Another leading light of the British art establishment was John Everett Millais, and Montefiore's correspondence shows just how keen Eliezer was to acquire one of the artist's works. He wrote to private owners of Millais's works and apparently visited the artist's studio in 1884. These efforts culminated in the purchase for the Gallery in 1885 of the artist's *The Captive*, a half-length depiction of a beautiful young woman in Near-Eastern costume. Overall, Eliezer's taste may be described as conservative, and few of the works purchased for the Gallery were by artists of such great reputation or sophistication as Millais. As discussed below, this may have reflected a desire to build a collection that would appeal to a broad audience, some of whom did not necessarily have much experience of the fine arts. Such populist works can lose their appeal with changes in taste and knowledge, and a number of works acquired in Montefiore's time have, perhaps understandably, since been de-accessioned.

Montefiore had his own collection of etchings by Old Master and contemporary artists, including Rembrandt, Berghem, Paulus Potter, Hollar, Callot, Della Bella, Landseer, Lalanne, Haden, Millais, Jaquemart, Appian and Otto Weber. He used these works to illustrate a paper on etching he delivered at the Royal Society of New South Wales in 1876.²⁶ In 1923, Montefiore's daughter offered some etchings by Dürer and Fromentin to the National Art Gallery of New South Wales, which probably came from her father's collection.²⁷ In addition to prints, Montefiore also collected Old Master drawings by Angelica Kauffman, Francesco Bartolozzi, Il Bamboccio, Il Padovanino, Bernardo Castelli and Thomas Gainsborough, some of which the late Nicholas Draffin showed were donated to the National Gallery

of Victoria and the National Art Gallery of New South Wales.²⁸

The correspondence also helps to provide a context for Montefiore's own art-making. His surviving drawings and etchings most frequently depict natural or urban views, recording the natural beauty of the landscape or its exploration and colonisation. Social occasions and portraits are also common. An example of the latter is the etching *Nicholas Chevalier, 1868* (an example is in the State Library of New South Wales, Sydney, inventory number P2/117), a charming half-length portrait of the artist in costume as the Flemish painter Rubens. Montefiore's works are now divided between the State Library of Victoria (a sketchbook, an album of sketches and photographs, three small sketchbooks, an etching, and a watercolour drawing), National Gallery of Victoria (five etchings), State Library of New South Wales (a group of 60 drawings, mostly portraits and some landscapes, of which the attribution of some is uncertain, three sketchbooks, an album of sketches and watercolours, nine separate sketches – some of uncertain attribution, and five etchings), Art Gallery of New South Wales (22 etchings, an album of 94 ink drawings after works in the collection, and a sketch), State Library of South Australia (a pencil sketch and an etching), National Library of Australia (two etchings, and possibly a watercolour – the attribution has been contested), and National Gallery of Australia (three etchings), with a few works still in private hands.

While he had obvious talents, Eliezer's art does not aspire to great technical difficulty, compositional sophistication, or innovation, and perhaps had it done so it would have risked being mistaken for the work of a professional artist, something that would have undermined the genteel dynamic of the social exchanges in which his art eventually partook.²⁹ Some of his albums of drawings served as a private visual diary of the sights from his voyages around Australia, some individual pieces were exhibited publicly, and a series of drawings was made after works in the collection of the National Art Gallery of New South Wales, which appeared in the book *Catalogue of the National Art Gallery of New South Wales, with Illustrations Drawn by E.L. Montefiore and Others*, first published in Sydney in 1883. However, what the letters show is that Montefiore increasingly used his artworks as gifts, in particular to governors' wives, visiting royalty, and friends in the colonial establishment – in other words, to people at the top of the social hierarchy, people who, it might be added, had the influence to assist his philanthropic work.

Unlike the libretto written by Jacob Levi Montefiore for the opera *Don John of Austria*, in which a love affair is at first thwarted by the beloved's Jewishness, there seems to be little that reflects Montefiore's religion in his artwork. A bust-length etching of the celebrated Jewish philanthropist Sir Moses Montefiore – who was Eliezer's mother's first cousin – is signed 'E. L. Montefiore 1879' (an example is housed in the Jewish Museum of Australia, Melbourne). However, this is perhaps Edward Montefiore's work, as the catalogue of the exhibition *Jewish Art and Antiquities*, held at the Whitechapel Art Gallery in London in 1905, lists a print of Sir Moses by Edward Montefiore.³⁰ There is just as little direct evidence

of Eliezer's Jewishness in his collection of documents in the State Library of Victoria. He did receive two letters from the Jewish writer Benjamin Leopold Farjeon (1838–1903), who has been described as 'a novelist of, at best, middling abilities who achieved a modicum of popular success working in the sentimental realist tradition'.³¹ Yet, religion does not figure explicitly in these or any of the documents in the State Library of Victoria.

It could be argued that the importance of the extended family in Montefiore's life, even when it was scattered across the globe, reflects the Jewish experience of the Diaspora. While the name Montefiore is Italian, Eliezer's family were Sephardim who rose to prominence in England in the nineteenth century, but spread out as far as the West Indies, where Eliezer's parents lived for some time, before returning to England. If it is not clear why some of the family then settled in Belgium, it does seem possible that the search for business opportunities in an environment of relative religious tolerance helps account for the Montefiores' involvement in the colonisation of South Australia.³² Jacob Barrow Montefiore had been one of the commissioners appointed in 1835 by the Crown under the Act for Colonizing South Australia, and his nephew Eliezer was among the first to settle there in 1842. While the commissioners' early reports indicated that the colony was intended to be a place of religious tolerance, it was specified that this meant harmony between Christian congregations.³³

Similarly, while the land rights of indigenous Australians were recognised early on in the colonisation of South Australia, in reality their treatment was hardly more favourable than in the other colonies.³⁴ It is interesting to consider Eliezer Montefiore's attitude to indigenous Australians. They appear in the foreground of his etching *Melbourne from the Falls, 1837* (an example is in the National Library of Australia, Canberra), however, this image must have been copied from another artist since Montefiore only arrived in Australia in 1842. Similarly, Montefiore's sepia drawings *Aboriginals Making Fire* and *Bushmen Preparing to Fire on Aborigines' Camp* (State Library of New South Wales) have been said to be copies after works by S. T. Gill.³⁵ In any event, the fact that Montefiore made these works, particularly the latter two, does suggest an interest in indigenous Australian subjects, and one that was not perfunctory, but to some degree sympathetic. By 1879 Montefiore had acquired a collection of ethnological artefacts, although details of its contents at this time are lacking. In a letter of that year Sir Redmond Barry lamented his inability to buy Montefiore's collection for his museum, for want of funds, noting that with every passing year obtaining such material became more difficult. In the months after Montefiore's death, his daughter Caroline donated thirty Melanesian objects to the Australian Museum, followed by another piece in 1928, no doubt from her father's collection.³⁶

There was, of course, considerable international interest in the anthropological study of indigenous peoples in the nineteenth century. At a meeting of the New South Wales Academy of Art an arrangement was discussed that would see

exchanges made between French and Australian scientific institutions. Among the items the French expressed interest in acquiring were: 'skeletons and crania of men belonging to the races and tribes (whether existing or extinct) of Australia'. Edward Montefiore, Eliezer's brother in Paris, had expressed a willingness to act as a conduit in potential exchanges.³⁷ What, if anything, became of this proposal is uncertain. Research paints a disturbing picture of the approach of a number of French and British anthropologists to indigenous Australians and their bodily remains in the nineteenth century.³⁸ It is probably quite significant, then, that all the items that Edward Montefiore is known to have donated to French institutions were cultural artefacts or photographs, and that of all the forums that he might have chosen to present material, he chose one with a singularly enlightened attitude to questions of race, and indigenous Australians in particular.

In 1869 Edward donated a boomerang to the Société d'Ethnographie Americaine et Orientale in Paris. After making his presentation to a meeting of the Société, including a first-hand account of seeing boomerangs in use by indigenous Australians at Yass, a discussion ensued among the members about what conclusion concerning indigenous Australians could be drawn from the evidence of the boomerang. Joseph Silbermann stated that he 'refused to believe in the inferiority so often attributed to the race that could invent the boomerang, which had such a marked aptitude for mechanics and calculus'. Léon De Rosny, while sceptical of what conclusions could be drawn from the evidence of the boomerang alone, nevertheless affirmed 'that black Australians have a reason to be on our planet, and have an inalienable right to land and freedom through education, that they possess a moral feeling worthy of existence or better of increasing their people, and that the destruction and the wholesale invasion of their people and their country by the English must be condemned'. The group also quoted from Henri Perron d'Arc's *Voyage en Australie*, published in Paris in that year,³⁹ which reported that cranial measurements had shown the facial angle of indigenous Australians was very similar to that of Caucasians, and the group affirmed: 'We reject absolutely the scientific value of theories that divide mankind into inferior races'.⁴⁰

In the same year Edward Montefiore also donated a group of indigenous Australian axes and shields to the Musée d'Ethnographie of the Musée de Saint-Germaine,⁴¹ six photographs of indigenous Malays, Chinese, and Indo-Chinese to the library of the Société d'Ethnographie in 1871,⁴² followed by five photographs of indigenous New Caledonians and their customs in 1873.⁴³ He also made another presentation to the Société d'Ethnographie, on Japanese temples, illustrated with one of his own etchings.⁴⁴ In 1877 a certain Herbert L. Montefiore (relationship unknown) gave a Solomon Islands mother-of-pearl inlaid wood canoe and wood paddle to the British Museum, London.⁴⁵

Eliezer Montefiore's role in the foundation of the Art Gallery of New South Wales must be regarded as his most important public achievement. Although the

story of the Gallery's founding has been told before, it is worth telling again with a view to recognising the extent of Montefiore's contribution. In 1874, following an enquiry into problems in the management of the Australian Museum,⁴⁶ the Legislative Assembly of New South Wales voted £500 towards a state art gallery. Two days after this was announced in the *Sydney Morning Herald*,⁴⁷ Montefiore wrote to the editor of the same newspaper suggesting that, in his experience, if a school of art were established in which students could copy from models, a gallery could be provided to which local benefactors might be expected to donate works of art 'forming the nucleus of a valuable art collection'.⁴⁸ Having been one of the founders of the Academy of Art in 1871,⁴⁹ Montefiore was among a delegation to the Minister for Education, which successfully lobbied for the parliamentary vote to be made available to the Academy for the development of a school of art and design.⁵⁰ Duly, the Appropriation Act of 1875 contained £1,000 'for the New South Wales Academy of Art as per Resolution of Assembly', and the same amount was provided annually for the next four years.⁵¹ Montefiore's brother Jacob Levi Montefiore (1819–85) was appointed to the Legislative Council on Henry Parkes's recommendation in July 1874, an indication of his influence in government, something that might have helped to sway the decision to grant the delegation's wish.⁵²

The trustees appointed for the administration of the parliamentary vote towards the formation of a gallery were Sir Alfred Stephen, president of the Academy of Art, Eliezer Montefiore, vice-president, James R. Fairfax, council member, Eccleston Du Faur, honorary secretary, and Edward Combes.⁵³ They decided that with the limited funds available it would be wise to acquire watercolours – less expensive than oil paintings – with £50 spent locally and the rest forwarded to the London Selection Committee.⁵⁴ The decision to reserve a portion of the funds to acquire works by colonial artists is certainly in keeping with Montefiore's views. In a letter from Sir Charles Gavan Duffy to Montefiore (when they were trustees of the Public Library, Museums, and National Gallery of Victoria) Duffy had supported Montefiore's proposal to adopt this policy for the Melbourne Gallery.

In 1875 £50 was spent to buy Conrad Martens's *Apsley Falls* – now regarded as the first work by an Australian artist to enter the Art Gallery of New South Wales's collection.⁵⁵ It is probably no coincidence that Martens's watercolour *On the Falls of the Apsley* had been commissioned through Montefiore by the National Gallery of Victoria in 1873.⁵⁶ Eliezer himself already owned a watercolour by Martens, and may, in turn, have benefited from the fact that his uncle, Joseph Barrow, and brother, Jacob, had commissioned works from Martens in the 1840s.⁵⁷ It had been publicly acknowledged in Sydney that Montefiore's experience with the more advanced National Gallery of Victoria would stand him and his colleagues in good stead in New South Wales.⁵⁸ Montefiore had been one of the 18 founding trustees when the Melbourne institution grew to become the Public Library, Museums and National Gallery of Victoria in 1870. He attended the trustees' meetings regularly

for a year, and was active in them. Notably, he moved that Eugene von Guérard be appointed instructor of painting, seconded by Duffy.⁵⁹

It is probably not a coincidence either that two of the first London Selection Committee members were Nicholas Chevalier and Colin Mackay Smith,⁶⁰ each close to Montefiore, as his correspondence in the State Library of Victoria shows. While the etching of Chevalier implies a degree of familiarity in 1868, the letters show that Chevalier and Montefiore were cooperating regularly in various activities from 1869. Smith was the manager of the London branch of the Pacific Fire and Marine Insurance Company of Sydney in 1871,⁶¹ the company of which Montefiore became manager in the same year.⁶² Among the Montefiore correspondence in the State Library of Victoria are a number of letters addressed to Smith but forwarded to Montefiore, as though Smith were acting as a secretary for Montefiore.

Martens' watercolour was lent from the state collection to an exhibition at the Academy of Art in 1875.⁶³ Early in 1876 the trustees for the administration of the parliamentary vote were re-appointed, with James Henry Thomas replacing Edward Combes, who was out of the country.⁶⁴ By mid-1876 an exhibition including nine works from the collection was organised by the Academy. These were all watercolours, seven that had been bought in England and two locally. It was reported that no oil painting had been acquired due to an inability to find anything suitable.⁶⁵ According to the *Sydney Morning Herald*, the Art Gallery of New South Wales was inaugurated on 2 June that year when the Honourable Joseph Decker, Minister for Justice and Public Instruction, attended the opening of the public exhibition (on the premises of the New South Wales Academy of Art), where he was welcomed by Sir Alfred Stephen, Eliezer Montefiore, James R. Fairfax, and Eccleston Du Faur.⁶⁶

For the media, which was apparently impatient to launch the enterprise, it seems the inauguration of the Gallery could be dated from the first major public exhibition of the works bought for its collection, with the initial arrangements for its administration and housing understood to be transitional. Apparently, the collection was first housed at the Academy of Art in Elizabeth Street. Clark's Assembly Hall in the same street was rented for £250 per annum at Montefiore and Du Faur's expense to exhibit the collection from 1875.⁶⁷ The Academy of Art was officially wound up and its assets transferred to the Art Gallery of New South Wales in 1880. On this occasion one of the founding and still current members of the Academy, Edward Combes, was singled out as one who had 'commenced the Art Gallery'.⁶⁸

Combes (1830–95) was an engineer, politician, and an amateur artist.⁶⁹ It was said to be largely through his efforts that the first parliamentary vote of £500 had been made.⁷⁰ If he lacked senior office in the Academy of Art, was not a contributor to the Gallery's rent at Elizabeth Street, and was not available to be a trustee of the second parliamentary vote, he was in a position to advise on the purchase of art in England when he was there. He recommended that the trustees

spend £500 on Ford Madox Brown's *Chaucer at the Court of Edward III*. In 1876 it became the first oil painting bought for the Gallery, amidst some controversy concerning its merits and suitability. When the art critic for the *Sydney Morning Herald* criticised the work, Combes responded with a letter to the editor citing praise of the work by numerous British critics.⁷¹

This in turn drew two responses from an anonymous writer 'X.Y.Z.', who, while acknowledging the work's virtues, also cited criticisms of Ford Madox Brown in Britain, pointed to the work's small price for its large size as an indication of a lack of market interest, and questioned the work's suitability for the Gallery, in view of the still nascent art training in the colony, which left audiences unprepared for the work's distinctive characteristics.⁷² This may be a reference to the anti-quarian subject matter and wealth of historical detail. It is quite possible that the pseudonym 'X.Y.Z.' was a cipher for 'E.L.M.', the initials used by Montefiore in his letter to the editor of the *Sydney Morning Herald* a few years earlier.⁷³ Comments in the press also suggest that the trustees distanced themselves from the acquisition of Madox Brown's painting, because its price precluded them from further increasing the size of the collection.⁷⁴

For the Sydney International Exhibition in 1879 the state collection was moved to the Fine Arts Annex in the Botanic Gardens, with Montefiore, Du Faur, and Combes largely responsible for the installation of the works.⁷⁵ In 1880 the building was handed over by the government to the trustees of the Gallery, and after refurbishment by Montefiore and Du Faur it was re-opened by Governor Lord Loftus as the Art Gallery of New South Wales.⁷⁶ In addition to the usual £1000 for the Academy of Art, the Legislative Assembly's Appropriation Act of 1880 included £5000 specifically for purchasing works of art, no doubt works that had been exhibited at the International Exhibition.⁷⁷ The appropriation acts of the following three years each contained £5000 'Towards the Establishment of an Art Gallery', in addition to £1000 for purchases of works of art.⁷⁸ This might suggest that the Annex in its current form was not considered a long-term solution to the problem of housing the state collection.

Although Combes had become a trustee by 1884, Montefiore and Du Faur had cause to write to *The Sydney Morning Herald* to contradict statements made by him allowing the impression that the Fine Arts Annex was an adequate housing for the state collection, given the exposure there of the watercolours to damp. Such criticisms must have found their mark, for in 1885 the collection was moved to a new transitional building in the Domain. This was built in a humble manner on the site of the present gallery, with the intention that it would eventually be hidden from view by the permanent facade.⁷⁹ The appropriation acts of 1885 and 1886 contained sums for this ongoing construction work.⁸⁰ Following numerous disputes about the design for the final Gallery building,⁸¹ the first stages of the present building designed by Walter Vernon were eventually opened in 1897.⁸²

Perhaps the crowning moment of Montefiore's association with the Gallery,

judging by contemporary accounts, was the acquisition of Sir Edward John Poynter's large painting *The Visit of the Queen of Sheba to King Solomon*, bought in 1892 for the highest price yet paid for a work of art by the Gallery. The work is still considered Poynter's masterpiece and a jewel of Victorian painting.⁸³ Its self-evident quality would have recommended it to the London Selection Committee. Still, it seems appropriate that this depiction of the great Jewish king was acquired two months after Montefiore reached his ascendancy at the Gallery as director.

Why the Minister for Public Instruction appointed a director of the National Art Gallery of New South Wales for the first time in 1892 is unclear, but amongst the debates surrounding the design for a permanent building to house the collection in the late 1880s and early 1890s, it may be that Montefiore's history of lobbying for the building, participation in Sydney's architectural debates, and demonstrated knowledge of the conservation requirements for the collection all recommended him as a candidate for the position, as did the fact that he was already president of the trustees. If others had held more senior or immediate positions in the lobbying for, acquisition, and administration of the collection prior to 1892, few had contributed as generously, consistently, or as knowledgably. Just two years later when Montefiore died, as a mark of respect the trustees ordered the Gallery be closed on the day of Montefiore's funeral.⁸⁴

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This annotated catalogue of the correspondence and other documents donated by Caroline Levi Montefiore, and now or previously housed in the Autograph Collection of the State Library of Victoria, is arranged in chronological order where it can be established.

Montefiore settled in Adelaide in 1842.

1. 22 October 1845, [Sir George] Grey [Adelaide]: letter to Montefiore, thanking him for wishing him future happiness and inviting Montefiore to visit him. Grey (1812–98) was Governor of South Australia from 1841–45.⁸⁵
2. 20 September [1849?], Charles Sturt [Adelaide]: letter to Mr Montefiore, seeking financial assistance in repaying a mortgage on property called The Grange, which had been taken out with a Captain Allen, on the basis that Montefiore may have sold books in which Sturt had a financial interest. Sturt's *Two Expeditions into the Interior of Southern Australia during the years 1828, 1829, 1830 and 1831*, was published by Smith, Elder and Co., in London in 1833, with a second edition in 1834, and his *Narrative of an Expedition into Central Australia, Performed Under the Authority of Her Majesty's Government, During the years 1844, 5, and 6: Together with a Notice of the Province of South Australia, in 1847* was published by T. and W. Boone in London in 1849. In 1841 Sturt had mortgaged property to a Captain Allen for £500 with interest to be paid quarterly until the principal was repaid.⁸⁶ Sturt (1795–1869) is best known as an explorer of central Australia, and notably, the first to chart the Murray River.⁸⁷ Montefiore

presumably sold Sturt's publication at his store in Adelaide. A pencil sketch of Charles Sturt and an etching after it by Eliezer Montefiore are now housed in the State Library of South Australia (inv. nos B6687 and B6687/1), and an album with a diary of Charles Sturt's from 1844–45 and sketches was donated to the Mitchell Library in Sydney in 1929 by Dora Montefiore, the wife of Montefiore's cousin George Barrow (inv. no. Safe 1/23b).

3. 17 December [1849],⁸⁸ Cha[rles] Sturt [Adelaide]: letter to E. L. Montefiore on the *Grecian*, asking him to take care of six birds he had put on board for delivery to London.
4. 19 September 1850, signed (M.C. d'Hoffschmidt?) Minister for Foreign Affairs (*Ministère des Affaires Étrangères*) in the Belgian Government, Brussels: letter to Mr Montefiore, Adelaide, notifying him of the King of Belgium's decision to nominate him the Belgian Consul in Port Adelaide.
5. 23 October 1850, King Léopold of the Belgians, Brussels: commission making E. L. Montefiore the Belgian Consul in Port Adelaide.
6. 23 October 1850, signed Léopold, King of the Belgians, (M.C.) d'Hoffschmidt, Minister for Foreign Affairs (*Ministère des Affaires Étrangères*) in the Belgian Government, and C. Materne, the Secretary-General (*Secrétaire-Général du Ministère des Affaires Étrangères*), Brussels: decree declaring E. L. Montefiore the Belgian Consul in Port Adelaide, 'New Holland'.
7. 7 December 1850, signed Maurice Delfosse, the Belgian Chancellor (*Chancelier*) in London, for Sylvain Van der Weyer, Special Envoy and Plenipotentiary Minister of the King of the Belgians (*Envoyé Extraordinaire et Ministre Plénipotentiaire de la Roi des Belges*): patent in the name of the King of the Belgians asking all authorities to give free passage and assistance to Eliezir [sic] Montefiore and his belongings.
8. 20 October 1851, signed Victoria, Queen of the United Kingdom, co-signed by Lord Palmerston, the Foreign Secretary: approbation of the appointment by the King of the Belgians of E. L. Montefiore as the Belgian Consul in Port Adelaide.
9. 22 October 1851, Sylvain Van der Weyer, London: letter to E. L. Montefiore, accompanying his patent as Belgian Consul in Adelaide and the approbation of the same from Queen Victoria.
10. 16 November 1852, Belgian Minister of Foreign Affairs [M. C. d'Hoffschmidt], Brussels: letter to Mr Montefiore, acknowledging receipt of his eighth report, of 30 June 1851.

Montefiore settled in Melbourne *circa* early 1853.

11. 29 March 1853, signed for Léopold, King of the Belgians, Brussels, signed for Henri de Brouckere, the Minister of Foreign Affairs (*Ministère des Affaires Étrangères*), and signed by C. Materne, the Secretary-General (*Secrétaire-Général du Ministère des Affaires Étrangères*): letter acknowledging the resignation of E.L. Montefiore as the Belgian Consul in Port Adelaide.
12. 6 September 1858, Ja[me]s H. Ross, Lieut. Col., Commander of the R[oyal] Y[eomanry] C[avalry], Melbourne: letter nominating and appointing Montefiore a sergeant of the Corps, and requesting him to acknowledge his acceptance in writing.
13. 24 June 1863, [Sir] Redmond Barry, Melbourne: letter to an unidentified addressee, thanking them for their 'liberality'.⁸⁹ Barry (1813–80) was a judge and a founding figure of the Public Library, Museums and National Gallery of Victoria, of which he was the first president of the trustees.⁹⁰
14. 7 November 1866, [Sir] Redmond Barry, Melbourne: letter to an unidentified address, thanking them for their etching of Melbourne in 1837, and noting that it would soon be the 27th anniversary of Barry's arrival (in Australia), and thanking the addressee for their generous words concerning Barry's contribution to the 'country'.⁹¹
15. 12 February 1867, B[enjamin] L[eopold] Farjeon, Melbourne: letter to Mr Montefiore accompanying a gift of cigars.
16. 14 December 1869, W. H. Bradley, Staff Commander of *H.M.S. Galatea*, Penang: letter to E. L. Montefiore, Melbourne, informing him that he has sent a box with a consignment of Chevalier and Montefiore's on board the ship *Whirlwind* for delivery to a Miss Martin of Heidelberg. Nicholas Chevalier (1828–1902) was a Russian-born Swiss artist who lived in Australia from 1855. In 1869 he was invited on board *HMS Galatea*, sailing to London via the East and the Pacific Islands.⁹²
17. 2 January [c. 1869], [Lieutenant-Colonel] Arthur B. Haig [RE], Melbourne: letter to unidentified addressee, presumably Eliezer Montefiore, thanking him on behalf of the Duke of Edinburgh for the gift of the sketch *The Site of Melbourne in 1837*. Haig was Equerry to HRH Prince Alfred, Duke of Edinburgh from 1864–80.
18. 3 February 1870, Tho[ma]s Webb Ware, for the Under-Secretary, Melbourne: letter to E. L. Montefiore, stating that the governor has appointed him a trustee of the Public Library, Museums, and National Gallery.
19. Undated [before Montefiore moved to Sydney in 1871], [Sir Charles]

Gavan Duffy, Hawthorn [Melbourne]: letter to E. L. Montefiore, sending his apologies for not being able to attend a meeting (of the Sectional Committee of the National Gallery of Victoria or of the Trustees of the Public Library, Museums and National Gallery of Victoria?) owing to a clash with a meeting of the Select Committee of the (Victorian Legislative) Assembly on Federation of which he was chairman, and expressing regret that he would not be able to support Montefiore's proposal to spend a portion of the Gallery's grant on works by colonial artists, and wondering if such a question were not left to the discretion of a committee of the Gallery what such a committee might be good for Montefiore settled in Sydney in 1871.

20. 9 April 1871, [Sir Ferdinand Jacob Heinrich von] Baron von Mueller, Melbourne: letter to Mr Montefiore, thanking him for his good wishes, explaining his mixed feelings about the fate of his department, given that he had not yet been summoned before a commission while unfounded allegations in *The Age* and *The Argus* that he had spent £100, though baseless, might mean that he will be. He also indicates that he is willing to assist Montefiore with the provision of plants, as far as the department's resources allow. He excuses himself for not having bid Montefiore farewell as he had intended. The reference to a commission is possibly to the Royal Commission on Foreign Industries and Forests, to which von Mueller was appointed as a commissioner, investigating the possible introduction of Continental European agricultural industries, which was established in Victoria in early 1871.⁹³ Von Mueller (1825–96) was a government botanist and director of the Melbourne Botanical Gardens from 1857.⁹⁴ On the reverse of the letter is an unfinished word square in pencil based on the name 'Loftus', apparently in Montefiore's hand.
21. 13 October 1871, [Sir Ferdinand Jacob Heinrich von] Baron von Mueller: letter to Mr Montefiore, asking him not to worry about the loss of some 'photograms' although the loss of the original plate is regretted. He recounts his worries concerning the examination of his employees by the commission, which he believes will embody the views of his 'enemy' Josiah Mitchell. Von Mueller states he is sure Montefiore is missed by his colleagues at the Industrial Museum.
22. 17 March 1872, [Sir Ferdinand Jacob Heinrich von Baron] von Mueller: letter to Mr Montefiore, thanking him for some 'photograms' valuable for their artistic merit and the 'liberality' of their views.
23. 19 August 1872, Ben[jamin] L[eopold] Farjeon, London: letter to Mr Montefiore, discussing his successful writing career, his decision to remain single out of a commitment to his writing, and his decision not to accompany Chevalier and his wife on a trip to Switzerland.

24. 23 February 1873, [Johann Joseph] Eugene von Guérard, Melbourne: letter to E. L. Montefiore, noting that [Nicholas] Chevalier had sent an order to Mr (John) Degatardi⁹⁵ in Sydney for a dozen photographs, of which he had received one, with the other eleven being sent to Montefiore, and explaining that he had given twelve shillings to Edward Combes to give to Montefiore to pass on to Chevalier in compensation for expenses arising out of his taking care of one of von Guérard's paintings sent for exhibition in London and Germany. Von Guérard also discusses the acquisition of a landscape by a Mr Martens for the National Gallery of Victoria. This is no doubt Conrad Martens' watercolour *On the Falls of the Apsley*, commissioned in 1873 through Montefiore.⁹⁶ Finally, von Guérard asks that if he were able to send his own works for the forthcoming exhibition in Sydney that they be hung favourably. This is apparently a reference to the Intercolonial and International Exhibition held in Sydney in 1873.⁹⁷ Von Guérard (1812–1901) was a leading landscape artist of German origin in colonial Australia and among his many achievements, was master of painting in the National Gallery of Victoria Art School from 1870–81.⁹⁸
25. 2 April 1873, Marcus [Andrew Hislop] Clarke, Melbourne, letter to Mr Montefiore, explaining the delay in sending a sum of money, and mentioning the third exhibition of the Victorian Academy of Arts. He also noted Herberts' selections of (the oil paintings) Bamborough Castle (by Alfred William Hunt) and Travelling Tinker (by Edward Opie) for the National Gallery of Victoria, works he thought ill-suited to the Gallery. He expressed the view that artists did not make good selectors, and opined the loss of Thompson. Clarke (1846–81), best known as the author of the novel now called *For the Term of His Natural Life*, was secretary to the trustees and then sub-librarian at the Public Library of Victoria.⁹⁹
26. 27 August 1873, [Sir] Redmond Barry, Melbourne, letter to an unidentified addressee, apologising for not having provided timely information regarding the addressee's requests in connection with his meeting some artists. Barry explains that he had spoken with some artists for an hour, on the rise and fall of the Italian schools of painting, among other things. He mentions preparations for an exhibition, including the choice of a motto from Virgil's *Georgics*: *Ditissima terra* ('richest lands'). An example of a medal from the International Exhibition, dated 1873 and bearing the motto, is in the collection of Museum Victoria (accession number NU 17913).¹⁰⁰
27. 30 July 1874, P. L. Richards, Staff Officer, HMS *Challenger*, Fiji: letter to Mr Montefiore, regarding his pleasant stay in Sydney and voyage plans. From 1872–76 HMS *Challenger* was on a global cruise in a pioneering effort to gather scientific data about the deep seas.¹⁰¹
28. 12 August 1874, [Sir] Henry Parkes: note to an unidentified addressee, apologising for the delay in returning some books. Parkes (1815–96) was a prominent New South Wales politician, who briefly became Premier in 1877.¹⁰²

29. 2 September 1875, Adelaide Ristori del Grillo, Melbourne: note to an unidentified addressee, thanking him for the offer of an album, and sending her best wishes. Ristori del Grillo (1822–1906) was a celebrated Italian tragedienne who played to audiences all over the world in the second half of the nineteenth century, including playing Medea, with her company, in Melbourne in 1875.¹⁰³
30. 21 November 1875, Bianca Capranica del Grillo, Adelaide: letter to Mr Montefiore, thanking him in connection with the taking of photographs of her by a Mr Newman in Melbourne, and describing her unpleasant trip from Melbourne to Adelaide and her mother's first performance in Adelaide to a crowded and appreciative audience including the governor and his wife.
31. 7 June 1876, Adelaide Ristori del Grillo, Paris: letter to Mr Montefiore, thanking him for sending his publication in the *Herald*, and giving news of her travels and occupations. It is unclear to which publication Adelaide Ristori del Grillo refers, it may be the unattributed 'Madame Adelaide Ristori, To the Editor of the Herald', which appeared in the *Sydney Morning Herald* on 10 August 1875 (p. 5), complaining about the poor attendances at her performances in Sydney.
32. 6 October 1876, W[illiam] W[ellington] Cairns, Brisbane: letter to Mr Montefiore, thanking him for a photograph of Sydney, and describing his health and the weather. Sir William Wellington Cairns (1828?–88) was governor of Queensland from 1875–77.¹⁰⁴ On the reverse of the letter is a pencil sketch of a balding man's head, presumably by another hand, perhaps Montefiore's.
33. 16 March 1878, G[iovanni] Capranico del Grillo, Rome: letter to Mr Montefiore, about illness of his sister and the death of the Italian King Victor Emmanuel, the new pope, and asking for news of an Abate Pacifico in New South Wales. Giovanni Capranico del Grillo was Adelaide Ristori's husband.
34. 11 May 1878, Adelaide Ristori del Grillo, Rome: letter to an unidentified addressee, concerning her travels, health of her family, performance of Medea at the Politiana theatre, the forthcoming Paris exhibition, and acknowledging receipt of the addressee's illustrated paper.
35. 12 December 1878, signed Albert Edward P. [Prince of Wales], president of the Royal Commission for the Paris Universal Exhibition of 1878: letter to Eleazar [sic] L. Montefiore thanking him for his contribution as a member of the Commission for New South Wales for the Paris Universal Exhibition (*Exposition Universelle*) of 1878, and sending as a token a proof of his portrait. Eliezer's brother Edward Montefiore was also a member of

- the 1878 Paris Commission,¹⁰⁵ having already served in the same role at the 1867 Paris Exposition Universelle.¹⁰⁶
36. 1 March 1879, [Sir] Redmond Barry [Melbourne], letter to Mr Montefiore, rejecting an offer from Montefiore to sell the Museum ethnological artefacts, due to a lack of money.¹⁰⁷
 37. 27 August 1879, signed Arthur Edward Kennedy, Governor of Queensland, Brisbane, for Victoria, Queen of the United Kingdom: patent appointing Eliezer Levi Montefiore a commissioner for Queensland to the 1879 Sydney International Exhibition. Eliezer Montefiore in Sydney and his brother Jacob in London had been among the instigators of the Exhibition.¹⁰⁸ Their brother Edward Montefiore in Paris was also proposed as a commissioner for the Exhibition.¹⁰⁹
 38. 25 October 1879, Maxime Lalanne, Bordeaux: letter to Eliezer Montefiore, regarding the four framed drawings and eight etchings he had sent for the Sydney International Exposition, with prices given for: 1) *Parc du M. de Balzac à Villeneuve St Georges*, charcoal drawing (*dessin au fusain*), F1,500; 2) *Vue de Bordeaux, pres de la place Richelieu*, charcoal drawing (*dessin au fusain*), F1,200;¹¹⁰ 3) a frame of 20 etchings, F400; and 4) a frame of two etchings: *Ruines du Palais Gallien à Bordeaux* and *Bordeaux, effet de neige* (now in the Art Gallery of New South Wales),¹¹¹ artist's proofs, F150. Lalanne (1827–86) was a French artist known for his etchings and charcoal drawings (*fusain*), on which he published separate books of instruction.¹¹² Both techniques were taken up enthusiastically by Eliezer.
 39. [c. 1879] C[harles] Landelle, Paris: letter to unidentified addressee, agreeing to sell to the Art Gallery of New South Wales two paintings, which had been sent to Sydney: *Coptic Woman (Femme Copte)* (de-accessioned by the Art Gallery of New South Wales, February 1959,¹¹³ present location unknown) for £150 and *Nymph of Diana (Nymphe de Diana)* (now in the Art Gallery of New South Wales under the name *Ismenie, Nymph of Diana*) for £200. Landelle (1821–1908) was a French genre painter, particularly of Orientalist subjects, and a portraitist. The two paintings were shown in the Sydney International Exhibition.¹¹⁴
 40. 2 January 1880, Frederick Villiers, on board the ship *Zealandic*: letter to Mr Montefiore, asking for a sketch of the site of the Sydney International Exhibition from Lady Macquarie's Chair, and asking for a photograph of the Art Gallery of New South Wales. Villiers (1851–1922) is known chiefly as a war correspondent,¹¹⁵ and was described in the *Brisbane Courier* on 16 July 1879 (p. 5) as the special artist of the *Graphic*, who was then in Melbourne, on his way to Sydney.

41. 15 [January 1880?], [Sir] Fred[erick Aloysius] Weld [Sydney]: letter to Mr Montefiore, requesting that Montefiore meet him at 9 am at the exhibition picture gallery before going on to the school of art, together with Weld's two elder daughters. This is probably a reference to a return visit to the Sydney International Exhibition, which opened with Weld present as governor of Tasmania on 17 September 1879.¹¹⁶ Weld (1823–91) was governor of Tasmania from 1875 to 1880.¹¹⁷
42. 16 February 1881, Colin Hunter, London: letter to C. M. Smith regarding the ownership history of his painting *The Salmon Fishers* (formerly in the Art Gallery of New South Wales,¹¹⁸ deaccessioned in February 1959).¹¹⁹ Smith was the Manager of the Pacific Fire and Maritime Insurance Company of Sydney's main office in 1864¹²⁰ and its London Branch in 1871. Hunter (1841–1904) was a British painter of coastal landscape and marine subjects, of no great reputation now, but whose death was reported in Australia.¹²¹
43. 18 February 1881, Colin Hunter, London: letter to unidentified addressee, regarding the ownership of his painting *The Salmon Fishers* by Joseph John Elliott (1835–1903), who had made an offer to the government of New South Wales for the painting's sale. On the back of the letter is a note in pencil and in a different hand about the misfortune of the ship *Republic*, which left the port of Melbourne and had foundered in the port of Calais. Elliott was the business partner of Clarence Edmund Fry (1840–1897). Together they ran a very successful photography business at 55 Baker Street, Portman Square, London, where they made many *cartes-de-visite* of leading figures of Victorian society. The address provided for Elliott in the letter mentioned in this note is his studio at 55 Baker Street, and the address for him in the letter cited in note 45 (below) in Barnet was his home. His partner Fry was an early patron of the artist Hubert von Herkomer.
44. 20 February 1881, [John] Seymour Lucas, London: letter to C. M. Smith, regarding the sale of his painting *The Gordon Riots* (now in the Art Gallery of New South Wales),¹²² then at the Melbourne Exhibition, for £400–500. Seymour Lucas (1849–1923) was a British historical and portrait painter.
45. 22 February 1881, Joseph J. Elliott, Barnet, Hertfordshire: letter to C. M. Smith, about the sale of two paintings, Hubert von Herkomer's *The Last Muster* (now in the Lady Lever Art Gallery, Liverpool), which is the property of his partner, Mr Fry, and Colin Hunter's *The Salmon Fishers*, for which he asks £900. Von Herkomer (1849–1914) was a British painter of German origin who specialised in genre subjects.
46. 18 March [c. 1881], Georgina G. M. Kennedy, Toowoomba: letter to Mr Montefiore, thanking him for some flowers, sending him a *carte (de visite)*,

and noting how pleasant the weather was in Toowoomba compared with the extreme heat in Brisbane, where she had just visited the Ellesmeres. This is probably a reference to Lord and Lady Ellesmere, who visited Queensland in 1881.¹²³ Georgina's father, Sir Arthur Edward Kennedy (1810–83), was Governor of Queensland from 1877–83.¹²⁴

47. 29 March 1881, E[ugenio] P. Cecchini, Melbourne: letter to Mr Montefiore, discussing his involvement in the judging of artworks exhibited at the (International) Exhibition in Melbourne, noting that it had been decided to revise the judging and that there was an expectation that more medals would be awarded than first planned.¹²⁵ He explains that the artist De Tommassi had not replied to his request to reduce the price of a watercolour, but had asked a dealer Mr Hines to sell it at the close of the exhibition, and that Hines would be in a position to quote a price. Publio de Tommasi (1849–1914) was an Italian artist, who won a gold medal at the Melbourne International Exhibition in the watercolour class.¹²⁶ His works were indeed later with the dealer Hines. His *Roman Letter Writer* was in the National Gallery of Victoria by 1882,¹²⁷ and his watercolour *The Game of Chess* (1882) was acquired for the National Art Gallery of New South Wales in 1883. Cecchini (1831–1896) was an Italian artist best known for his realist paintings of Venetian marine subjects, who represented Italy on the jury for the art exhibits at the Melbourne International Exhibition in 1880–81, as Eliezer Montefiore did Belgium.¹²⁸ Cecchini's painting *Cape Gris Nez* was donated to the National Gallery of Victoria in 1882 by the Honorable C. J. Ham, Mayor of Melbourne.¹²⁹
48. 5 April 1881, [Sir] H[erbert] B[ruce] Sandford: letter to Mr Montefiore, detailing the move to award more prizes at the Melbourne International Exhibition, to England in particular, and to present medals to the jury members. Sandford was the official representative of the Royal British Commission at the Melbourne International Exhibition.¹³⁰
49. 4 May 1881, Frank W. W. Topham, Isle of Wight: letter to C. M. Smith, regarding the prices of his works. Topham (1838–1924) was a British painter of genre subjects and landscapes.
50. 4 May 1881, [Sir] George Verdon, Melbourne: letter to E. L. Montefiore, informing him that a satisfactory resolution to the difficulties regarding the awards for the Fine Arts (section of the Melbourne International Exhibition) had been reached, which he thought acceptable to artists and the public. Peter Hoffenberg cited this letter in his 2001 discussion of British Empire exhibitions as evidence of Montefiore's role in reconciling the competing interests of artists, commissioners, and the public as an arbiter of taste.¹³¹

51. 29 May 1881, S[amuel] Thompson, Melbourne: letter to E. L. Montefiore, seeking advice on obtaining literary or administrative work in Sydney.
52. 16 June 1881, [Lord] Augustus Loftus, Sydney: letter to E. Montefiore, inviting him to dinner with him, his wife, and Marshall Wood. In 1881 eight of Marshall Wood's sculptures were exhibited in the Art Gallery of New South Wales.¹³² Lord Loftus was Governor of New South Wales from 1879–85.¹³³
53. 7 July 1881, E[ugenio] P. Cecchini, Melbourne: letter to Mr Montefiore, notifying him of his imminent departure from Australia, and making arrangements with Montefiore for the framing of a series of portraits (?) of the art Jury for the Melbourne International Exhibition to be presented to Mr [R. H.] Kinnear [Chairman of the Jury],¹³⁴ with one provided by Montefiore.
54. 8 August 1881, Reverend J[ohn] N[eale] Dalton, H.M.S. *Bacchante* [Sydney?]: letter to Ch. [sic] Montefiore, regarding Prince [Albert] signing a portrait (photograph) made by Messrs Newman of Sydney. Dalton (1839–1931) had recently been appointed Governor to Queen Victoria's grandsons, Prince Albert and Prince George.¹³⁵
55. 7 October 1881, Basil Bradley, London: letter to H. I. Johnston [London], regarding a visit to show him a little sketch and a photograph of *The Orphans* (de-accessioned by the Art Gallery of New South Wales in November 1946,¹³⁶ present location unknown), which is nearly finished.¹³⁷ Bradley (1842–1904) was a British painter of genre scenes, whose watercolour and gouache over pencil *Wayside Friends* was acquired for the Art Gallery of New South Wales in 1884 and remains in the collection.¹³⁸
56. November 1881, signed Albert Edward P[rince of Wales], London: letter to E. L. Montefiore, thanking him for his work as a member of the International Jury at the (Melbourne) International Exhibitions and presenting him with a medal. He also won a First Order of Merit for his own entries in the Steel Engravings and Etchings section.¹³⁹
57. 14 December 1881, Geo[rge] F[rederick] Folingsby [Melbourne]: letter to Montefiore, notifying him of the receipt of a sketch and photograph, reminding him that a small sum is due for sending his work [to Sydney], and lamenting that the Sydney gallery seems to have money for art unlike the one in Melbourne. Folingsby (1828–91) was an artist of Irish origin who emigrated to Melbourne, and was appointed Master in the School of Painting at the National Gallery of Victoria School of Art in 1882, and Director of the Gallery and Master in the School of Art later in the same year.¹⁴⁰
58. 5 January 1882, Marshall Wood, Adelaide: letter to E. L. Montefiore, regarding the sale of his works. Wood, the British sculptor, died later in

- 1882, the National Art Gallery of New South Wales having acquired his *Song of the Shirt*¹⁴¹ (de-accessioned in September 1958 along with the same artist's *Hebe* and *Persephone*, present location unknown).¹⁴²
59. 24 January 1882, Andrew [Carrick] Gow, London: letter to Mr Chevalier, regarding the cracking of his painting *The Relief of Leyden* (formerly in the Art Gallery of New South Wales¹⁴³ and now in a private collection, having been de-accessioned in February 1959,¹⁴⁴ together with the artist's *A Jacobite Proclamation*,¹⁴⁵ purchased in 1882), noting that it had been painted with *siecalif de Haarlem*, and was only once varnished, some two years after it was painted. He offers to restore the work. Gow (1848–1920) was a British painter of historical, and genre subjects and a portraitist. Some years later, Montefiore and Eccleston Du Faur wrote to the editor of the *Sydney Morning Herald* to affirm, in part in contradiction of Edward Combes, that though the cause of the cracking of oil paintings such as Gow's *Relief of Leyden* may not be environmental, the mildew affecting watercolours in the state collection was likely to be due to the unsuitable materials in the building in which they were housed.¹⁴⁶
 60. 24 October 1882, Fred[erick] Leighton, Rome: letter to illegible addressee, regretting that he has no suitable sketch of his painting *Wedded*, which had already been sent to Australia (now in the Art Gallery of New South Wales),¹⁴⁷ to illustrate a catalogue of the Gallery's collection, noting that the Fine Art Society was publishing a photogravure of the work. He states that he is happy to critique a copy of his picture *Arts of War* that he had ordered before it leaves the country. This is perhaps a reference to George Morton's watercolour copy of Leighton's mural painting *Arts as Applied to War* made in 1884 (now in the Art Gallery of New South Wales).
 61. 20 April [1882–1883?], Andrew [Carrick] Gow, London: letter to C. M. Smith, regarding his not having had the time to look at the restoration of *The Relief of Leyden*. The work was returned to Sydney restored by March 1884.¹⁴⁸
 62. 19 January 1883, [Myles] Birket Foster, Witley: letter to N. Chevalier, accepting a commission for a painting for the National Art Gallery of New South Wales, but saying that it could not be undertaken for a year due to his existing commitments. Foster (1825–99) was a British watercolourist and engraver of genre subjects. The artist's watercolour *Barking, Springtime* was acquired for the Gallery in 1887.¹⁴⁹
 63. 15 March 1883, T[homas] Armstrong [London], letter to Sir Herbert Sandford, advising that the photography of Sir Frederick Leighton's cartoons for the *Arts of War* and *Arts of Peace* mural paintings (in what

is now the Victoria and Albert Museum, London) was in hand for his 'Australian friend', and that an oil painting after a figure from the *Arts of War* could be commissioned from an assistant, together with watercolour copies of both works, and a painting in plaster by Leighton after a head in the *Arts of War*. Sir Thomas Armstrong (1833–1911) was Director of Art in the Department of Science and Art of the South Kensington Museum (now the Victoria and Albert Museum) between 1881 and 1898.

64. 8 May 1883, Georgina G. M. Kennedy, Melbourne: letter to Mr Montefiore, thanking him for a gift of some papers and expressing her sorrow at having seen Montefiore so sad, perhaps a reference to the death of his wife Esther Hannah on 10 July 1882.¹⁵⁰ She also explained that her 'unhappy' brother had followed her and her father to Melbourne, where he had seemed penitent, but had not been heard of since. An Arthur Kennedy, identifying himself as the son of Sir Arthur Kennedy, was later charged with fraud in Sydney.¹⁵¹
65. 15 May 1883, Peter Graham, London: letter to C. M. Smith, regarding an unspecified work of his which is no longer available for sale to the National Art Gallery of New South Wales, having been sold, but offering to make arrangements for another painting. In 1888 the London Selection Committee purchased the artist's *Rising Mists*.¹⁵²
66. 25 May 1883, Georgina G. M. Kennedy, SS *Orient* '1/2 way between Adelaide and Suez': letter to Mr Montefiore, mainly on the subject of her brother's personal problems, which are alluded to more than described.
67. 11 June 1883, signed for King Léopold of the Belgians, signed for the Minister of Foreign Affairs (*Ministre des Affaires Etrangères*), Frère Orban, and signed by the Secretary-General for the Department of Foreign Affairs, Brussels (*Secrétaire-Générale du Département des Affaires Etrangères*), Mr Lambermont, Laeken: patent naming E. Montefiore, Sydney, a Knight of the Order of Léopold (*Chevalier de l'Ordre de Léopold*).
68. 23 June 1883, Mr Lambermont, Secretary-General for the Minister of Foreign Affairs, Brussels (*Secrétaire-Générale, pour le Ministre des Affaires Etrangères*): letter presenting E. Montefiore the insignia of the Chevalier de l'Ordre de Léopold and a copy of the decree in which he is so named.
69. 10 September [1883], [Lady] E[mma] A[ugustus] Loftus, Sydney: letter to Mr Montefiore, thanking him for agreeing to deliver a parcel intended for her daughter in England, and wishing Montefiore and his daughter a pleasant trip. Lady Loftus was the wife of Lord Loftus, governor of New South Wales.

70. 23 September 1883, [Adolphe Jacques Barthélemy] Appian, Lyons: letter to unidentified addressee, in response to one sent to Goupil, giving a price of F600 for Appian's drawing *Environs de Collioure*. This work seems not to have been acquired for the Art Gallery of New South Wales.¹⁵³ Appian (1818–98) was a painter of genre subjects, still-lives, and landscapes, as well as an etcher and draughtsman.
71. 23 October 1883, Max[ime] Lalanne, Paris: letter to Mr Montefiore, regarding the works he sent to the Sydney International Exposition that were described in the letter of 29 October 1879.
72. 22 November 1883, Léon [Augustin] L'Hermite, Mont-Saint-Père: letter to unidentified addressee, regretting that his works exhibited at the Triennale were already sold,¹⁵⁴ but offering to show others in his studio for the acquisition of the National Art Gallery of New South Wales. L'Hermite (1844–1925) was a French realist painter.
73. 23 December [1883?], [Lady] E[mma] A[ugustus] Loftus, Sydney: letter to Mr Montefiore, thanking him for a card, wishing him and his a happy new year in spite of his loss (presumably of his wife), and returning some drawings he had given her of the (Garden) Palace (of the International Exhibition Building in Sydney).
74. 27 December 1883, Henry Mosler, Paris: letter to unidentified addressee, via Ed(ward) Montefiore in London, responding to a request from Edward to send a photograph of Mosler's work *The Wedding Morning* (*Le Matin de la noce*) exhibited at the Salon in 1883, and bought for the National Art Gallery of New South Wales,¹⁵⁵ for reproduction in *The Art Journal*. Mosler (1841–1920) was an American artist, trained in Europe, whose subject matter encompassed historical, genre, and realist subjects.
75. [c. 1883] Marcus [Bourne] Huish, London: letter to C. M. Smith, London, regarding the future publication in the British journal *The Year's Art* of a piece written by Montefiore about colonial art. Huish (1843–1921) was a British barrister, art dealer, writer, and editor of the journal *The Year's Art*.
76. [c. 1883–1884?] Marcus [Bourne] Huish, London: letter to C. M. Smith, London, regarding the printing of proofs of *Wedded* for Chevalier and Smith/Montefiore, and Eliezer's liking for a Romonoff drawing.
77. [c. 1883–1884?] [Pierre Armand] Cattier [Brussels?]: letter to unidentified addressee, regarding the sending of the bust of the addressee's brother, and arrangements to send photographs of the same. He hopes to have moulds of the 'two little groups' in a few days and should have them executed in stone soon. In pencil is written at the top in a different hand 'Paul Derouledé' i.e., Déroulède] and 'Les Chants des Soldat s' [i.e. 'Chants du soldat']. Cattier

(1830–92) was a Belgian sculptor of French birth.

78. 1 January 1884, Oswald W[alters] Brierly, London: letter to Mr Montefiore, Brussels, thanking him for a sketch and a photograph of Iguanodon, a 'monster kangaroo'. The Art Gallery of New South Wales had acquired Brierly's watercolours *A Fresh Breeze off Revel, France* in 1875, *Whale Boats off the Cape of Good Hope* in 1880, and *Weather Clearing after Rain, Venice* in 1883.
79. 11 January 1884, Fr[ançois Antoine] Bossuet, Brussels: letter to unidentified addressee, replying to one sent to him by a Mr Hanssen, regarding a painting bought by the addressee the night before, its measurements and method of packing. Bossuet (1798–1889) was a Belgian painter of architectural subjects and landscapes. His painting *La Place de la Constitution* was acquired for the National Art Gallery of New South Wales in 1884, and has been on loan to the New South Wales Parliament House since May 2007).¹⁵⁶
80. 12 January 1884, J[oseph] M[iddleton] Jopling, London: letter to Jacob L. Montefiore, offering to sell his painting *The Tea Rose* by Millais,¹⁵⁷ as well as works by Landseer, Opie, Kate Bischoff, Gill, Barnett, and Rosetti. Jopling (1831–84) was a self-trained artist influenced by the Pre-Raphaelites, and a close friend of Millais.
81. 14 January 1884, J[osé] J[ulio] De Souza-Pinto, Brolles: letter to unidentified addressee, advising that the price of his work *The Torn Breeches (La Culotte Déchiré)* (exhibited at the Salon in 1883 ¹⁵⁸ and sold at Sotheby's in Monaco in 1990, present location unknown) is F10,000. De Souza-Pinto (1856–1939) was born in the Azores, grew up in Portugal, and trained as an artist in France, where he came under the influence of the Naturalism of Jules Bastien-Lepage.
82. 14 January 1884, Miss J[ane] L. Griffin, London: letter to unidentified addressee, offering to make an appointment for the addressee to see her painting *Out of the World* at her studio. Griffin's *A Labour of Love* was loaned to the National Art Gallery of New South Wales by the artist, and subsequently given to the Gallery by J. G. Griffin in 1918.¹⁵⁹
83. 16 January 1884, J[oseph] M[iddleton] Jopling, London: letter to E. L. Montefiore, regarding an unspecified painting by Millais exhibited at the Royal Academy in 1879 and available for sale at 1,000 guineas.
84. 16 January [1884?], Max Rooses, Curator of the Museum Plantin-Moretus, Antwerp: letter to Mr (George) Montefiore, Senator (Sénateur), Brussels, informing him that he has sent to his address a copy of the Museum's *Cristophe Plantin* volume bought by his brother that morning. Plantin was

- a Renaissance humanist, printer, and publisher.
85. 18 January 1884, J[oseph] M[iddleton] Jopling, London: letter to E. L. Montefiore, about having visited Holman Hunt's studio, where he was finishing his painting *Flight into Egypt* (versions are in the Tate Gallery, London, and the Walker Art Gallery, Liverpool, under the name *The Triumph of the Innocents*). In January 1884 Holman Hunt was working on the version now in Liverpool, while the London version was being relined. The Liverpool version was exhibited in Melbourne in 1888 to unfavourable reviews.¹⁶⁰
 86. 18 January 1884, [Pierre Armand] Cattier, Brussels: letter to Mr Montefiore, regarding two works *Spring* and *Autumn*, and the bust in bronze of his brother, and the photographs he promised. No work of Cattier is now listed in the Art Gallery of New South Wales' registration database,¹⁶¹ so perhaps *Spring* and *Autumn* were de-accessioned.
 87. 27 January 1884, Oswald W[alters] Brierly, London: letter to E.L. Montefiore, London, sending an etching and a sketch made at the coast, and thanking him for Montefiore's own work.
 88. 27 January 1884, Paul J[acob] Naftel, London: letter to Mr Montefiore, thanking him for a smoke (charcoal) drawing. Naftel (1817–91) was a Guernsey artist, whose watercolour *A Stream from the Dochart, Perthshire* was acquired for the Art Gallery of New South Wales in 1875, and is still housed there.¹⁶²
 89. 29 January 1884, Oswald W[alters] Brierly, London: letter to Mr Montefiore, (London), offering to send a photograph of himself when one is made, and offering to paint a 'Venetian subject' when he gets the first opportunity.
 90. 31 January 1884, E[benezer] Wake Cook, London: letter to Mr Montefiore, notifying him that he has sent three framed drawings to the address that was given him, costing 35 guineas, for *St Martha's Hill from near Albury Surrey*, *A View on the River Wye near Symond's Gate*, and *Silver Strand, Loch Katrine*. He also promises to make progress on another large one for the National Art Gallery of New South Wales. This would most likely be the watercolour view of the Wye and Severn rivers from the Windcliff discussed in an article in the *Sydney Morning Herald* in November 1884¹⁶³ (acquired for the Art Gallery of New South Wales in 1884 and still in the collection with the name *Junction of the Rivers Wye and Severn*).¹⁶⁴ Cook (1843–1926) was a British artist who migrated to Melbourne in 1852, where he became an assistant to Nicholas Chevalier, and was a founding member of the Victorian Academy of Arts.
 91. 31 January 1884, W[illiam] Holman Hunt, London: letter to E. Montefiore, returning signed a photograph of himself sent by Montefiore, and express-

ing the hope of seeing Montefiore again one day when his studio is not as crowded with large canvases as it was the other day when he visited. Holman Hunt (1827–1910) was a British artist and a founder of the Pre-Raphaelite movement.

92. 1 February 1884, Marcus Stone, London: letter to E. L. Montefiore, returning a photograph signed by him. The artist's *Stealing the Keys* was bought for the National Art Gallery of New South Wales in 1890 by Vokins.¹⁶⁵ Stone (1840–1921) was a British painter of historical and genre subjects.
93. 1 February 1884, Paul J[acob] Naftel, London: letter to Mr Montefiore [London], concerning plans to have a photograph made of himself.
94. 5 February 1884, [Samuel] Luke Fildes, London: letter to unidentified addressee, sending a photograph of himself as a memento. The artist's *The Widower* was acquired for the National Art Gallery of New South Wales in 1883.¹⁶⁶ Fildes (1843–1927) was a British painter and illustrator interested in social realist subjects as well as genre subjects and portraiture.
95. 6 February 1884, John [Everett] Millais, London: letter to unidentified addressee (London), making an appointment for the addressee to visit his studio.
96. 10 February 1884, B[enjamin] W[illiam] Leader, Worcester: letter to C. Montefiore, expressing his gladness that he admired his *Parting Day*, exhibited at Bethnal Green, and promising to paint another version early in the summer. Leader (1831–1923) was a British landscape painter who painted two version of this subject (present location unknown).¹⁶⁷
97. 20 February 1884, E[douard] Dupont, Director of the Musée Royal d'Histoire Naturelle de Belgique [Brussels]: letter to E. L. Montefiore, acknowledging the offer through Senator (*Sénateur*) Montefiore of three books on Australian natural history.
98. 22 February 1884, Fr[ançois Antoine] Bossuet, Brussels: letter to unidentified address, sending him his *Traité de perspective*, a résumé of the treatise, two photo portraits, and his biography. He expresses his belief that his treatise will be useful to the addressee's intentions to establish in Sydney a school of drawing and painting.
99. 6 June 1884, signed [Sir] Alfred Stephen, Henry C[ary] Dangar, Ja[me]s R. Fairfax, E[ccleston Frederick] Du Faur, and Edward Combes, Sydney, letter to E. L. Montefiore, from members of the Board of Trustees of the National Art Gallery (of New South Wales), expressing appreciation for Montefiore's efforts on his recent trip to Europe to acquire works for the collection and to promote the institution.

100. 12 June 1884, [Pierre Armand] Cattier, Brussels: letter to E. L. Montefiore, Sydney, promising to send his two terracotta groups *Spring* and *Autumn* commissioned by Eliezer, as well as another portrait.
101. 30 June 1884, [Pierre Armand] Cattier, Brussels: letter to Mr Montefiore, concerning the two terracotta sculptures, *Spring* and *Autumn*, sent previously, and asking for a copy of the catalogue of the National Art Gallery of New South Wales.
102. 18 July 1884, Fred[erick] Leighton, London: letter to C. M. Smith, returning photographs sent to him with an 'expression of his amazement at their implacable vulgarity and of concern that the energetic efforts of the true lover of art in N. S. Wales should be thus nullified'. This is apparently a criticism of the quality of relief sculptures made for the spandrels of the General Post Office, referred to also in his letter of 20 July 1884.
103. 20 July 1884, Fred[erick] Leighton, London: letter to Mr Montefiore, expressing his disgust with the contents of some photographs forwarded to him (of relief sculptures made for the spandrels of the General Post Office): 'I take the most sincere interest in the prospect of art [...] my countrymen beyond [the] seas and it is very [?] disappointing to find them tolerating caricatures so grotesque and so [...] as those of which I have just seen reproductions – you have indeed an uphill fight where such things are possible.'¹⁶⁸ He encloses a photo of himself at Montefiore's request.
104. 27 October 1884, Fred[erick] Leighton, London: letter to Mr Montefiore, thanking him for the new edition of the catalogue of the National Art Gallery of New South Wales and praising his efforts to raise a building for the Gallery. He also writes: 'Let me take this opportunity of expressing the satisfaction – I should rather say the relief – with which I hear that your efforts to save a great public building in your fine city from what I can only describe as a shameful [...] are likely to be crowned with success. [...] I should regard the retention of the Post Office bas reliefs with feelings of dismay as well as discouragement.' Frederick Leighton's criticisms of Tommaso Sani's reliefs in the spandrels of Sydney's General Post Office building (second phase completed 1883) were rejected by James Barnet, Colonial Architect, under whose direction they were made, and supported in an anonymous letter to the Editor from a writer who was 'many years an art student' in the *Sydney Morning Herald* in 1886.¹⁶⁹
105. 28 November 1884, Edouard Reménye (Hoffmann), Sydney: a note for E. L. Montefiore, expressing pleasure following a visit to the National Art Gallery of New South Wales. Reménye was the stage name of a Hungarian violinist who famously employed Johannes Brahms as his accompanist during the composer's early career.¹⁷⁰

106. 22 March [1885],¹⁷¹ [Lady] E[mma] A[ugustus] Loftus, Sydney: letter to Mr Montefiore, thanking him for some cards he had made and given her, suggesting he should do some of the moonlight view of the harbour, and complimenting him on the pictures acquired for his gallery and on the success of the exhibition.
107. 31 May 1885, J[oseph] Ruston, London: letter [to M. B. Huish] saying that he would surely have purchased Millais' *The Captive* if it had been offered to him at less than £2000.¹⁷² Ruston (1835–97) was a British engineer, politician, and art collector. His collection was sold in 1898.¹⁷³
108. 24 June 1885, Fr[ançois Antoine] Bossuet, Brussels: letter to unidentified addressee, presumably Eliezer Montefiore, Sydney, explaining that a Mr Hanssens had given him F700 for the painting *Atalayas, near San Roque (Spain)* (*Atalayas, près de San Roque (Espagne)*) (present location unknown). He also expresses his happiness at having been nominated Commander of the Order of Léopold for two paintings exhibited at the last Exposition Internationale des Beaux Arts in Brussels in 1884. Included is a receipt for Eliezer Montefiore for F700 for the painting.
109. 2 July 1885, [Baroness] Elizabeth [Loch], Melbourne: letter to Mr Montefiore, thanking him for a copy of the catalogue of the National Art Gallery of New South Wales and a photogravure of *Le Matin de la Noce* (Henry Mosler's *The Wedding Morning*). Elizabeth's husband, Henry Brougham Loch, 1st Baron Loch of Drylaw (1827–1900), was Governor of Victoria from 1884–89.¹⁷⁴
110. 26 September 1885, Fred[erick] Leighton, London: letter to Mr Montefiore, regarding *Wedded*, with an assurance that it is his work despite not being signed.
111. (undated, after 22 March and before December 1885) [Lady] E[mma] A[ugustus] Loftus, Sydney: letter to Mr Montefiore, thanking him for a moonlight drawing of the garden at Government House he had given her, and stating that she had wished he would come on the last two nights of the moon when they (she and her husband?) waited till eleven hoping that Montefiore would appear. She returns the drawing with a photograph of the trees in the garden.
112. 26 January [1886], [Lady] E[mma] A[ugustus] Loftus, Mentone, French Riviera: letter to Mr Montefiore, detailing her return trip home to England, via the Riviera on account of concerns for her husband's health in view of the English winter and his sensitive throat. At Mentone they were visited by their son from Florence. The writer mentions that the captain of the *Caledonia* had given her a photograph from Montefiore. She also expresses

- hope that (Lord) Carrington will enjoy his post (as governor).
113. 10 May 1887, Ishbel [Maria Gordon, née Marjoribanks, Marchioness of] Aberdeen [and Temair], Ohinemutu: letter to Mr Montefiore, thanking him for the gift of drawings and a book. Lord and Lady Aberdeen made a tour of the Australian colonies in 1887.¹⁷⁵
 114. 9 July 1887, signed Anne [Countess of] Brassey, on the ship *Sunbeam* R.Y.S.: letter to Mr Montefiore, thanking him for some photographs. Lady Brassey died of a fever on board the *Sunbeam* some three months after this letter was written. Already her writing was weak and almost illegible.¹⁷⁶
 115. [c. 1887] Sidney [Carr Hobart-Hampden-Mercer-Henderson], 7th Earl of Buckinghamshire: letter to Eliezer Montefiore. The earl came to Australia with the Grosvenor Gallery Intercolonial Exhibition in 1887, which toured Melbourne, Sydney, and Adelaide.¹⁷⁷
 116. 18 May [1887?], Fred[erick] Leighton: letter to Mr Montefiore, stating that permission would have to be obtained to send artworks from the exhibition in Adelaide (perhaps the Adelaide Jubilee International Exhibition of 1887)¹⁷⁸ to another exhibition in Sydney, and giving his blessing for such an arrangement for his own works.
 117. 2 [?] 1887, [Cecilia Margaret] Lily [Wynn-] Carrington [née Harbord-Hammond, Marchioness of Lincolnshire], Sutton Forest: letter to Mr Montefiore, thanking him for a pack of cards that he had given her (that he had made?).
 118. 2 September [c. 1887–89?], Harriet Fairfax: letter to Mr Montefiore, thanking him for a smoke (charcoal) drawing. Her husband, Rear-Admiral Sir Henry Fairfax, was flag officer commanding the Australian Station 1887–89.¹⁷⁹
 119. [undated] Wednesday [February 1888?], [Cecilia Margaret] Lily [Wynn-] Carrington [née Harbord-Hammond, Marchioness of Lincolnshire], Sydney: letter to Mr Montefiore, thanking him for a sketch by him that she received on the last day of the celebrations for the Centenary of New South Wales. An official ceremony was held to mark the occasion on 29 January 1888,¹⁸⁰ which date would seem to relate to the title of Montefiore's sketch, *Evening Party in the Garden, January 1888*, given in the letter from Lily Carrington of 31 December, described below.
 120. 12 June 1888, [Charles Robert Wynn-] Carrington [Marquess of Lincolnshire], Sydney: letter to Mr Montefiore, asking his opinion about the subject of a letter from a Frank Hill, apparently working as a photographer. Carrington (1843–1928) was governor of New South Wales from 1885 to 1890.¹⁸¹

121. 31 December [1888?], [Cecilia Margaret] Lily [Wynn-] Carrington [née Harbord-Hammond, Marchioness of Lincolnshire], Sydney: letter to Mr Montefiore, thanking him for a New Year's card, which she promises to keep in a scrap book with the sketch *Evening Party in the Garden, January 1888*, likewise given to her by Montefiore.
122. 3 January 1889, [Cecilia Margaret] Lily [Wynn-] Carrington [née Harbord-Hammond, Marchioness of Lincolnshire], Sydney: letter to Mr Montefiore thanking him for a New Year's card and a sketch of Arundel Castle.
123. 4 [January 1889?],¹⁸² [Lady] E[mma] A[ugustus] Loftus, London, letter to Mr Montefiore, thanking him for photographs that reminded her of her time in New South Wales. Other topics include her painting, Lord Loftus' health, and that Jack the Ripper was still at large.
124. 21 January 1889, [Baroness] Eliz[abe]th Loch, Melbourne: letter to Mr Montefiore, introducing the artist Carl Kahler, who was trying to exhibit in Sydney two paintings, one called *Derby Day* and the other a New Zealand landscape based on photographs and oral accounts. In a letter to the editor of the *Argus*, Kahler denied suggestions that he solicited or accepted payment to paint portraits of individuals in his picture of the Melbourne Cup.¹⁸³ A photogravure after Kahler's *The Derby Day at Flemington* was published by Pfaff Pinschof & Co. of Melbourne on 1 January 1890 (a copy is in the National Library of Australia, Canberra), and the original painting is now in the collection of the Victorian Racing Club, Melbourne.
125. 29 January 1889, [Baroness] Eliz[abe]th Loch, Melbourne: letter to Mr Montefiore, sending him some photographs of herself, informing him that Sir Henry (her husband) will send on a photograph when it arrives, noting that she had received her picture back from its exhibition, and thanking Montefiore for sending a New Year's card of Govett's Leap (in the Blue Mountains). A drawing by Montefiore called *Govett's Leap, Mount Victoria* is in the Art Gallery of New South Wales (inv. no. 44.1998).
126. 19 March 1889, [Charles Robert Wynn-] Carrington [Marquis of Lincolnshire], Sydney: letter to Mr Montefiore, offering to write a letter to Lord Lorne in relation to asking Princess Louise to send a picture to Sydney, if the exhibition continues for long enough, but suggesting that it would be difficult to justify the expense of a telegram.
127. 12 April 1889, Oswald W[alters] Brierly, London: letter to E. L. Montefiore, concerning arrangements for the pictures of Lord Brassey, the Queen, and the Duke of Westminster made by (Thomas L.) Devitt. Brierly details negotiations between himself, Chevalier, and the artist John Brett about a proposal to exchange Brett's painting *The Boulders*, which had apparently

already been selected for purchase, for another work they liked better, with a further payment of £200. Brett insisted they could only do so by offering a total payment of £1000. A painting called *The Boulders* was among the works sold from the artist's estate in 1901. It went for 36 guineas.¹⁸⁴ Brierly also asks for another catalogue of the National Art Gallery of New South Wales' collection, and mentions that a painting by Long was bought for the Gallery. This would be Edwin Long's *A Dorcas Meeting in the Sixth Century* (now in the Art Gallery of New South Wales).¹⁸⁵ The pictures of Lord Brassey, the Queen, and the duke of Westminster are evidently the seven, one, and seventeen paintings, respectively, lent to the National Art Gallery of New South Wales in March 1889, having been sent on from the Centennial International Exhibition in Melbourne in 1888–1889.¹⁸⁶ Brierly writes coyly of increasing the Gallery with contributions from the highest quarters, suggesting they keep such negotiations confidential lest another of the colonies benefit from their endeavours. The Duke of Westminster had donated his Turner painting *Dunstanborough Castle, North-east Coast of Northumberland, Sunrise after a Squally Night* to the National Gallery of Victoria in December 1888.¹⁸⁷

128. 27 July 1889, Adelaide Ristori del Grillo, Rome: letter to an identified addressee, thanking him for writing about her book, and writing about the ill health of her husband, her intention to be in Paris for the International Exhibition, and her son studying painting.
129. 6 August 1889, [Charles Robert Wynn-] Carrington [Marquis of Lincolnshire], Sydney: letter to Mr Montefiore, offering a gift, to be presented anonymously, of £50 for the purchase from Julian Ashton of a portrait of Sir Henry Parkes, which was acquired for the National Art Gallery of New South Wales.
130. Wednesday [c.1889], W[illiam] Ayerst Ingram [Sydney]: letter to Mr Montefiore (Sydney), notifying him of his imminent departure on board the ship *Olga*, and offering to sell his and Thomas Cooper Gotch's painting of a shipwreck, *Helpless*, to the National Art Gallery of New South Wales at a discount on the condition that it goes to New Zealand first. The painting was exhibited at the Gallery to faint praise in 1889.¹⁸⁸ Ingram (1855–1913) was a Scottish landscape and marine painter, while Thomas Cooper Gotch (1854–1931) was a British Pre-Raphaelite painter and book illustrator. Both were founding members of the Anglo-Australian Society of Artists, with Ingram the President. Their first exhibition was held in 1889 at the National Art Gallery of New South Wales.¹⁸⁹ Ingram's watercolour *Near Exmouth* was acquired for the Art Gallery of New South Wales in 1889.

131. [undated, c. 1889–92]¹⁹⁰ [Lady] Sydney [Charlotte] Kintore, Sydney, note to Mr Montefiore, thanking him for photographs of the National Art Gallery of New South Wales.
132. 15 July [1889?], [Cecilia Margaret] Lily [Wynn-] Carrington [Marchioness of Lincolnshire], Sydney: letter to Mr Montefiore, thanking him for a catalogue of the year's exhibitions at the Fine Arts Gallery and making an appointment with him to show her around the current exhibition. This is perhaps a reference to the Anglo-Australian Society of Artists' exhibition at the National Art Gallery of New South Wales, opened by Governor Carrington on 11 April 1889, with Eliezer Montefiore present as chairman of the board of the Gallery's Trustees.¹⁹¹
133. 18 March 1890, [Sir] Henry Parkes: note to Mr Montefiore, saying that he will take a picture at £50, and regretting that he had left something undone. The former is presumably a reference to the portrait of Parkes by Julian Ashton mentioned in the letter of 6 August 1889 by Charles Robert Wynn-Carrington.
134. 29 April 1890, [Charles Robert Wynn-] Carrington [Marquis of Lincolnshire], Sydney: letter to Mr Montefiore, informing him that Sir Henry Parkes is agreeable to sit for a portrait by Julian Ashton and asking how the arrangements may be made with the artist.
135. 10 January 1891, [Sir] Henry Parkes, note to Mr Montefiore, thanking him for a Christmas card with a sketch of Parkes' 'Hampton Villa', which he notes wryly is the only residence where the Cabinet Councils of the government have been held for three months. The sketch would, he wrote, be engraved by the *Town and Country Journal*. Hampton Villa had, it seems, previously been Montefiore's own residence.¹⁹²
136. 25 August 1891, M[argaret] E[lizabeth Child-Villiers, Countess of] Jersey, Sydney: letter to Mr Montefiore, thanking him for offering her a choice between two of his smoke (charcoal) drawings. Margaret's husband, Sir Victor Albert George Child-Villiers, 7th Earl of Jersey (1845–1915), was governor of New South Wales from 1891 to 1893.¹⁹³
137. 3 December 1891, Dorothy Stanley, Sydney: letter to Mr Montefiore, confirming a meeting on the following day. Dorothy Stanley (née Tennant) and her husband, the explorer Henry Morton Stanley, toured Australia in 1891.¹⁹⁴
138. 7 December 1891, Gertrude Tennant, Sydney: letter to Mr Montefiore, praising Eliezer's etching *Port Philip Harbour, The Rip*, which they have, and returning *The Sounds of New Zealand*. Gertrude was the mother of Dorothy Tennant and a significant figure in London cultural circles in her own right as a hostess and correspondent with leading writers.¹⁹⁵

139. 9 December 1891, [Sir Victor Albert George Child-Villiers, 7th Earl of] Jersey, Sydney: note to Mr Montefiore, apologising for not being available to see him when he called the previous day, and expressing his desire to talk to Montefiore about the proposal to start an academy of arts. A deputation was made to the Minister for Public Instruction in November 1891 to urge him to recognise the the Australian Academy of Arts, which had been formed to represent the interests of artists,¹⁹⁶ in an effort to broaden the representation that was then offered by the Art Society of New South Wales to painters of easel paintings.¹⁹⁷
140. [December 1891] Sir Henry Stanley [Sydney]: domestic note instructing someone to find a key for him.
141. 1 January 1892, Gertrude Tennant, on board *The Star*, Auckland: letter to Mr Montefiore, asking for an introduction for a friend of hers from London, a marine painter called Brett, to a Miss Walker from Sydney, then in London.
142. 1 January 1892, M[argaret] E[lizabeth Child-Villiers, Countess of] Jersey, Moss Vale: letter to Mr Montefiore, thanking him the artistic manner in which he sent his greetings, and sending in return her own best wishes for the New Year.
143. 10 February 1892, [Sir Victor Albert George Child-Villiers, 7th Earl of] Jersey, Moss Vale: note to Mr Montefiore, asking his advice on whether he should become a patron of a society referred to in an enclosed letter from a Mr Bevan. This may be a reference to the Art Society of New South Wales whose spring exhibition Lord Jersey opened in 1892,¹⁹⁸ and in which the artist Edward Bevan exhibited a watercolour.¹⁹⁹
144. 26 August 1892, [Sir Joseph] Geo[orge] Long Innes, Sydney: letter to Mr Montefiore, congratulating him on being appointed director of the National Art Gallery of New South Wales, and enquiring as to arrangements for the return of a French book. Innes (1834–96) was a judge, politician, and trustee of the National Art Gallery of New South Wales.²⁰⁰
145. 2 September 1892, signed by J[ohn] Gibson, for the Under Secretary, Department of Public Instruction, Sydney: notice to E. L. Montefiore, that the governor had appointed him director of the National Art Gallery of New South Wales, on a salary of £400, with effect from 1 September.
146. undated, Léon [Joseph Florentin] Bonnat: letter to an unidentified lady regarding a date for dinner. Bonnat (1833–1922) was a French painter of mythical and Orientalist subjects and a portrait artist.
147. undated, J[ohn] B[agnold] Burgess, London: letter to unidentified addressee, thanking them for a letter and a catalogue, and promising to send a photo-

graph of his most recent work. Burgess (1829–1897) was a British artist known for his genre and historical paintings. On the back of the letter in pencil, apparently in Montefiore's hand, is a list of books by W. D. Howells and an attempt to make an anagram of William Ewart Gladstone (British prime minister) out of 'a wild man who felled a tree'.

148. undated, [Sir] Alfred Stephen: letter to Montefiore, apologising for missing an appointment, explaining the business that had kept him distracted, and regretting that he is unable to keep appointments unless reminded of them in the morning. Stephen (1802–94) was chief justice and a legislator in New South Wales.²⁰¹
149. 26 April 1820, envelope only, addressed to the Rev. H. J. Richman, in Dorchester, Dorset, and franked Geo[rge] Canning, London, with a coat of arms in black sealing wax. Canning (1770–1827) was president of the Board of Control in Britain from 1816 to 1820, and was briefly Prime Minister before his death in 1827. It is unclear how Montefiore might have obtained this envelope, although it could be related to his interest in collecting celebrity memorabilia. It is perhaps also worth noting that the envelope dates from the year of Montefiore's birth.

Montefiore died in Sydney in 1894.

Appendix: Other collections of Eliezer Montefiore's correspondence

Art Gallery of New South Wales, Sydney, Research Library and Archive, MS: 19/1881, 10 August 1881, E. L. Montefiore, letter to National Art Gallery regarding De Neuville's *Rorke's Drift*; 2/1884, 6 January 1884, E. L. Montefiore, letter to National Art Gallery regarding art matters abroad; 8/1884, 7 February 1884, E. L. Montefiore, letter to National Art Gallery regarding various art topics abroad; 13/1884, 22 February 1884, E. L. Montefiore, letter to National Art Gallery regarding various art topics abroad; 26/1884, 28 June 1884, E. L. Montefiore letter to National Art Gallery regarding Trustees' appreciation of his efforts whilst abroad; 30/1884, 4 August 1884, E. L. Montefiore, for National Art Gallery, minute regarding purchases of works by Australian artists; 70/1886, 2 October 1886, E. L. Montefiore, letter to National Art Gallery regarding the selection of works; 96/1886, 15 November, 1886, E. L. Montefiore, letter to National Art Gallery regarding works from Mr A. C. Garrick; 61/1887, 12 August 1887, E. L. Montefiore, letter to National Art Gallery regarding work by Bisbing; 8/1876, 25 May 1876, E. Montefiore, letter to National Art Gallery regarding articles of agreement for forming Art Union; 43/1883, 22 September 1883, E. L. Montefiore, letter to National Art Gallery regarding visit abroad; 57/1883, 15 November 1883, E. L. Montefiore, letter to National Art Gallery regarding art matters in Paris; 60/1883, 29 November 1883, E. L. Montefiore, letter to National Art Gallery regarding art matters in Paris; 64/1883, 14 December 1883, E. L. Montefiore letter

to National Art Gallery regarding art topics abroad; 67/1883, 22 December 1883, E. L. Montefiore letter to National Art Gallery regarding art matters abroad; 68/1883, 27 December 1883, E. L. Montefiore letter to National Art Gallery regarding art matters abroad; 69/1883, 28 December 1883, E. L. Montefiore, letter to National Art Gallery, regarding art matters abroad; 29/1877, 14 May 1877, Montefiore and Du Faur, letter to National Art Gallery regarding articles of agreement for forming Art Union; 87/1888, 12 October 1888, E. L. Montefiore, letter to National Art Gallery regarding the purchase of work by C.E. Hern; 100/1888, 20 November 1888, E. L. Montefiore, letter to National Art Gallery regarding purchases etc; 19/1889, 7 February 1889, E. L. Montefiore letter to National Art Gallery regarding the purchase of *Great Britain in Egypt* by Horsley; 157/1889, 18 December 1889, E. Montefiore, letter to National Art Gallery regarding amount to be paid to Mr Salamon; 68/1890, 3 September 1890, E. L. Montefiore, letter to National Art Gallery regarding purchase from Art Society of works by Mather, Lister, and Roth; 69/1891, 30 May 1891, E. L. Montefiore, letter to National Art Gallery regarding his position as Selector; 60/1892, 16 June 1892, E. L. Montefiore, letter to National Art Gallery regarding money for purchases in Paris; 71/1900, 13 September 1900, C. L. Montefiore, letter to National Art Gallery regarding works stored in the Gallery; 7/1907, 24 January 1907, C. L. Montefiore, letter to The Secretary regarding order for Sèvres cup and saucer on loan to Gallery (delivered); 55/1909, 12 April 1909, C. Montefiore, letter to E. F. Du Faur regarding offer of presentation of portfolio of Italian works (already have it – declined with thanks); 139/1909, 7 July 1909, C. L. Montefiore, letter to National Art Gallery regarding a portrait of E. L. Montefiore; 161/1909 13 August 1909, Miss. C. Montefiore, letter to National Art Gallery requesting the return of photo of father (returned); 21/1912, 2 February 1912, C. T. Rolfe, letter to The Trustees, regarding offer of pen and ink drawing of Sir Moses Montefiore by E. L. Montefiore (declined); 47/1923, 23 February 1923, C.L. Montefiore letter to National Art Gallery regarding an offer of etchings of the works of Dürer and Fromentin; 47/1923, 21 March, 1923, C. L. Montefiore, letter to National Art Gallery indicating that carriers failed to call but will despatch as soon as possible; 17/1879, 12 August 1879, Du Faur and Montefiore and Fairfax, letter to National Art Gallery regarding the unsuitability of rooms at International Exhibition. This information was kindly provided by Steven Miller, Head, Research Library and Archive, Art Gallery of New South Wales, personal communication, 4 November 2010.

State Library of Victoria, Melbourne, Manuscripts Collection, MS 7593, Series II: Victorian Academy of Arts 1870–1888, 580/1 a, (i) Inward Correspondence: Eliezer Levi Montefiore to James Robertson: 3 March 1870, obtaining a room in the Public Library; 5 March 1870, obtaining a room in the Public Library; 14 May 1870, obtaining a room in the Public Library; 4 June 1870, granting a room for Victorian Academy of Arts use in the Public Library; 30 August 1870, holding the first Victorian Academy of Arts exhibition in the room; 17 October

1870, meeting of the sub-committee; 11 April 1871, expressing satisfaction with having been elected an honorary member of the Victorian Academy of Arts for 1871 and sending £1.1.0 in lieu of a picture; 28 June 1871, describing the progress of the N.S.W. Academy of Art; 11 November 1871, expressing pleasure at the progress of the Victorian Academy of Arts in securing space and regret at the slow progress of the N.S.W. Academy of Art, mentioning a proposal for an exhibition of works of colonial artists, and offering to look after any works sent by the Victorian Academy of Arts; 11 January 1872, arrangements for a N.S.W. Academy of Art exhibition, expressing hope that members of the Victorian Academy of Arts will contribute to it, and offering to take charge of any works sent by them; 1 February 1872, expressing pleasure that the Victorian Academy of Arts will be sending works to the forthcoming exhibition of the N.S.W. Academy of Art; 12 February 1872, raising the possibility of works lent by the Victorian Academy of Arts to the N.S.W. Academy of Art exhibition being lent also to an exhibition organised by the Agricultural Society; 28 February 1872, regretting that there will not be greater Victorian representation at the N.S.W. Academy of Arts exhibition and asking if there is any objection to the display of the pictures at the Agricultural Society exhibition; 8 March 1872, explaining that medals were awarded to Mr [Chester] Earls for *Allegro* and Mr [E. Wake] Cook for *Maori Leap* at the exhibition; 22 March 1872, sending thanks for catalogues of the Victorian Academy of Arts exhibition, discussing the success of the N.S.W. Academy of Art exhibition, and making plans to avoid a clash in scheduling in future. 580/1 b MSM 479, (i) Inward Correspondence Montefiore, Eliezer Levi to James Robertson: 10 May 1872, N.S.W. Academy of Arts and honorary members; 16 May 1872, the growth of the N.S.W. Academy of Arts; 28 May 1872, sending to the Victorian Academy of Arts copies of the N.S.W. Academy Annual Report; 6 June 1872, annual exhibitions; 10 June 1872, concerning the presentation of medals by Sir Redmond Barry; 13 June 1872, sending a receipt for Turner's picture; 25 June 1872, presentation of medals; 9 July 1872, agricultural societies medal for Chester Earles; 23 August 1872, concerning Academy exhibition; 17 July 1874, concerning a letter from Mr Carde. 582/5 a MSM 480, (ii) Outward Correspondence from Montefiore, Eliezer Levi, 25 February 1870, a room in the Public Library for Victorian Academy of Arts' use; 4 March 1870, letters written to members to form a deputation to the Public Library Trustees; 18 March 1870, the Victorian Academy of Arts' deputation; 27 August 1870, soliciting his aid regarding the delay in granting the use of the Carriage Annexe for the first Victorian Academy of Arts exhibition; 3 April 1871, liquidation of Victorian Academy of Arts debt; 20 April 1871, money received towards liquidation of the debt; 17 May 1871, the N.S.W. Academy and progress of the Victorian Academy of Arts picture sale; 13 June 1871, the N.S.W. Academy and the second exhibition to be held by the Victorian Academy of Arts; 19 February 1872, the awarding of medals at the N.S.W. Academy exhibition and Robertson's own works; 18 March 1872,

awarding of medals to C. Earles and Cooke, and the N.S.W. Academy Exhibition; 8 July 1872, the presentation of awards; 17 August 1872, presentation of medals and Sir Redmond's address on the progress of art. This information is based in part on the online finding aid: Records of Victorian Academy of Arts 1870–88, Australian Manuscripts Collection, State Library of Victoria.

Endnotes

- 1 For their discussions and assistance in the preparation of this article, I am grateful to Shane Carmody, Kevin Molloy, Sandra Burt, Lois McEvey, Jeff Brown, Rabbi Emeritus Dr John Levi, Dr Colin Holden, Steven Miller, Paula Perugini, Josef Lebovic, and Dion Peita. On Montefiore, see: G. F. J. Bergman, 'Montefiore Eliezer Levi (1820–1894)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, p. 269; R. Faerber, 'Eliezer Levi Montefiore', *Australian Jewish Historical Society Journal of Proceeding*, vol. VIII, part 4, 1977, pp. 185–94; N. Draffin, 'An Enthusiastic Amateur of the Arts: Eliezer Levi Montefiore in Melbourne 1853–71', *Art Bulletin of Victoria*, no. 28, 1987, pp. 93–108; H. Johnson, *The Sydney Art Patronage System: 1890–1940*, Grays Point, 1997, pp. 13, 16, 20, 26, 43, and 128; R. Benjamin, 'Eliezer Montefiore (1820–94): Artist, Gallery Director and Insurance Pioneer – The First Significant Australian Jewish Artist', *Australian Jewish Historical Society Journal*, 2004, pp. 311–40; J. S. Levi, *These Are the Names: Jewish Lives in Australia, 1788–1850* (Melbourne: The Miegunyah Press, 2006), pp. 538–39; and R. Russell, 'Eliezer Montefiore: From Barbados to Sydney', *National Library of Australia News*, December, 2008, pp. 11–14.
- 2 E. La Touche Armstrong and R. Douglass Boys, *The Book of the Public Library, Museums, and National Gallery of Victoria, 1906–1931* (Melbourne: Public Library, Museums, and National Gallery of Victoria, 1932), p. 82.
- 3 On the Autograph Collection, particularly with a view to its literary material, see: C. Elmore, 'Autograph Manuscripts in the State Library of Victoria', *The La Trobe Journal*, no. 22, October 1978, pp. 39–44.
- 4 N. Draffin, 'An Enthusiastic Amateur', p. 101, n. 45: M4970, published the letter dated 3 February 1870, notifying Montefiore that he had been appointed a Trustee of the Public Library, Museums and National Gallery of Victoria. Otherwise, R. Benjamin ('Eliezer Montefiore', p. 313) noted in 2004 that 'None of his personal correspondence or documents appear to have survived.' If the Autograph Collection letters are not of an intimate or familial nature, neither are they only related to business, and they do provide some insight into Montefiore's personal life, albeit mostly as reflected in the way others wrote to him.
- 5 'Australian Museum', *Sydney Morning Herald*, 9 August 1884, p. 13.
- 6 'The National Art Gallery', *ibid.*, 30 July 1887, p. 8.
- 7 'Subsiding an Art Lecturer', *ibid.*, 5 December 1891, p. 5.
- 8 'Travelling Art Scholarships', *ibid.*, 6 April 1889, p. 8.
- 9 'Art', *ibid.*, 19 September 1892, p. 7.
- 10 'Amateur Photographic Society of New South Wales', *ibid.*, 13 June 1894, p. 3.
- 11 For example: 'Victorian Artists in the National Gallery, To the Editor of the Argus', *Argus* (Melbourne), 19 April 1890, p. 12.

- 12 For example: [E. L. Montefiore], 'The Art Gallery of New South Wales', *The Year's Art*, 1883, pp. 174–75.
- 13 E. L. Montefiore, 'Etching and Etchers', *Journal and Proceedings of the Royal Society of New South Wales*, vol. X, 1877, pp. 307–10.
- 14 'The National Art Gallery, The Opening of the New Building', *Sydney Morning Herald*, 24 December 1885, p. 7.
- 15 J.S. Levi, *These Are the Names*, p. 542.
- 16 National Library of Australia, Canberra, MS 3142, The Montefiore Family Tree, 1972 Manuscript [p. 2].
- 17 Anon., 'Obituary', *The Magazine of Art*, vol. XVIII, 1895, p. 160, as noted in R. Benjamin, 'Eliezer Montefiore', p. 312.
- 18 J. B. Schreiber and P. Pierret, *Orientalisme et études juives à la fin du XIXe siècle: le manuscrit d'Émile Ouverleaux* (Brussels: Devillez Institut d'études du judaïsme, c. 2004) p. 171.
- 19 [*Société d'Ethnographie*] *Memoires de la Société d'Ethnographie*, vol. XI, 1871, p. 2.
- 20 'Representation of New South Wales at the Philadelphia Exhibition', *The Maitland Mercury and Hunter River General Advertiser*, 25 February 1875, p. 4.
- 21 'Government Gazette', *Sydney Morning Herald*, 19 May 1875, p. 3.
- 22 [London] *Colonial and Indian Exhibition, 1886: Official Catalogue*, London, 1886, p. xvii.
- 23 *ibid.*, p. xx.
- 24 For one instance, see: C. W. Quin, 'Paris Universal Exhibition: Belgium and Prussia', *The Laboratory: a weekly record of scientific research*, 31 August 1867, pp. 378–80, at p. 378.
- 25 The controversy is discussed in J. Kerr, 'The Architecture of Scientific Sydney', *Journal and Proceedings of The Royal Society of New South Wales*, vol. CXVIII, Parts 3 and 4 [issued March, 1986], pp. 181–93.
- 26 E. L. Montefiore, 'Etching and Etchers', *Journal and Proceedings of the Royal Society of New South Wales*, vol. X, 1877, 307–10, p. 310.
- 27 Art Gallery of New South Wales, Sydney, Research Library and Archive, MS: 47/1923.
- 28 N. Draffin, 'An Enthusiastic Amateur', pp. 103–04.
- 29 My thanks to Colin Holden for reminding me of the importance of maintaining an amateur status in nineteenth-century 'genteel' society.
- 30 [London] *Exhibition of Jewish Art and Antiquities*, exh. cat. Whitechapel Art Gallery, London, 7 November–16 December ([London] Whitechapel Art Gallery, 1905), p. 4: no. 18.
- 31 M. Persell, 'Capitalism, Charity, and Judaism: The Triumvirate of Benjamin Farjeon', *Victorian Literature and Culture*, vol. XXVII, no. 1, 1999, pp. 203–18, at p. 203.
- 32 On the involvement of the extended Montefiore family in the settlement of South Australia, see: H. Munz, 'The Montefiores. Jews and the Centenary of South Australia', *Australian Quarterly*, vol. IX, no. 1, March 1937, pp. 83–88.
- 33 See, for example: [Colonisation Commissioners for South Australia] *Fourth Annual Report of the Colonization Commissioners for South Australia* [London], 1840, p. 8.

- 34 S. Banner, *Possessing the Pacific: Land, Settlers, and Indigenous People from Australia to Alaska* (Cambridge: Harvard University Press), 2007, pp. 35–37.
- 35 N. Draffin, 'An Enthusiastic Amateur', p. 98.
- 36 I am grateful to Dion Peita, Collections Co-ordinator, Cultural Collections and Community Engagement, Australian Museum, Sydney, for bringing to my attention the donation of thirty Melanesian objects by 8 December 1894, presented with a note written by C. L. Montefiore at Oak Lodge, Trelawney Street, Woollahra in Sydney (personal communications, 11 and 18 April 2011). This was Eliezer Montefiore's address at the time of his death on 22 October 1894 ('Death of Mr. E. L. Montefiore', *Sydney Morning Herald*, 23 October 1894, p. 5). Due to a misunderstanding, these donations had been listed on an Australian Museum catalogue as from an 'E. C. Montefiore'. A further donation of a Melanesian cava bowl in 1928 was correctly recorded as coming from C. L. Montefiore. The accession numbers for these donations are E004915–E004919, E004922–E004925, E004928–E004929, E004932–E004933, E004939, E004941–E004952, E004954–E004957, E004959, E004961, and E031538.
- 37 'New South Wales Academy of Art', *Sydney Morning Herald*, 26 May 1875, p. 5.
- 38 For two recent discussions of the subject, see: S. Anderson, 'Three Living Australians' and the Société d'Anthropologie de Paris, 1885', and P. Turnbull, 'British Anthropological Thought in Colonial Practice: The Appropriation of Indigenous Australian Bodies, 1860–1880', both in *Foreign Bodies: Oceania and the Science of Race, 1750–1940*, B. Douglas and C. Ballard (eds.) (Canberra: Australian National University E Press, 2008), pp. 229–55 and 205–25, respectively.
- 39 H. Perron d'Arc, *Voyage en Australie: neuf mois de séjour chez les Nagarnooks* (Paris: L. Hachette, 1869, pp. 307–09.
- 40 [Société d'Ethnographie Americaine et Orientale] '*Ethnographie australienne: M. Montefiore offre a la Société un bumerang, arme australienne sur l'emploi de laquelle il donne des explications*', *Revue Ethnographique*, vol. I, 1869, pp. 260–9; M. Silbermann '*se refuse à croire à l'infériorité si souvent attribué à la race qui a pu inventer la bumerang et qui a une aptitude si marqué pour la mécanique et le calcul*'. M. De Rosny stated that: '*les noirs Australiens ont une raison d'être sur notre globe, qu'ils ont un droit imprescriptible au territoire et à l'émancipation par l'instruction, qu'ils possèdent un sentiment moral digne de faire vivre ou mieux de faire éclore leur nationalité, que leur destruction et l'envahissement général de leur nationalité, que leur pays par l'Angleterre doit être condamné [...]*'; and it was recorded that: '*Nous contestons absolument la valeur scientifique des théories qui divises les hommes en races inférieures.*'
- 41 *Matériaux pour l'histoire primitive et naturelle de l'homme*, vol. IV, 1868, p. 503.
- 42 [Société d'Ethnographie] *Memoires de la Société d'Ethnographie*, vol. XI, 1871, pp. 2 and 259.
- 43 [Société d'Ethnographie] *L'Ethnographie*, vol. VII, 1873, p. 172.
- 44 *Athénée Orientale*, 1871, p. 95.
- 45 Inv. no. Oc1877,0208.1 and marked with the registration no. 77,2–8.2, respectively. The donation is recorded in: [London] *Accounts and Papers of the House of Commons*, London, 1878, p. 19.

- 46 'Sydney Museum Enquiry', *Sydney Morning Herald*, 19 May 1874, p. 3.
- 47 'Tuesday, March 17, 1874', *ibid.*, 17 March 1874, p. 4.
- 48 E.L.M., 'An Art School, to the Editor of the Herald', *ibid.*, 19 March 1874, p. 7.
- 49 'The New South Wales Academy of Art', *ibid.*, 25 April 1871, p. 5.
- 50 'Social', *The Sydney Morning Herald*, 31 July 1874, p. 5.
- 51 New South Wales Legislative Assembly: Appropriation Act of 1875, p. 54, no. 142; Appropriation Act of 1876, p. 74, no. 163; Appropriation Act of 1877, p. 21, no. 162; Appropriation Act of 1878, p. 37, no. 159; and Appropriation Act of 1879, p. 246, no. 210.
- 52 M. Rutledge, 'Montefiore, Jacob Levi (1819–1885)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, pp. 270–71, and 'Government Gazette', *The Sydney Morning Herald*, 18 July 1874, p. 8.
- 53 D. Thomas, 'The Art Gallery of New South Wales', *Quarterly (Art Gallery of New South Wales)*, January 1960, vol. I, no. 2, 10–15, p. 12.
- 54 E. Capon, *Art Gallery of New South Wales: Highlights from the Collection* (Sydney: Art Gallery of New South Wales, 2008), p. 16.
- 55 H. Kolenberg, A. Denham Ryan, P. Mary James, *19th Century Australian Watercolours, Drawings & Pastels from the Gallery's collection* ([Sydney] Art Gallery of New South Wales, 2005), p. 34.
- 56 C. Clemente, *Australian Watercolours 1802–1926 in the Collection of the National Gallery of Victoria* (Melbourne: National Gallery of Victoria, 1991), p. 54.
- 57 N. Draffin, 'An Enthusiastic Amateur', p. 103.
- 58 'The New South Wales Academy of Art', *Sydney Morning Herald*, 25 April 1871, p. 5.
- 59 State Library of Victoria, Melbourne, MS12855, Trustees of the Public Library, Gallery and Museum pre 1945, Minutes, MSF vol. 14, pp. 2 and 30.
- 60 'Art in New South Wales', *Sydney Morning Herald*, 7 June 1875, p. 5.
- 61 'Pacific Fire and Marine Insurance Company of Sydney', *ibid.*, 4 February 1871, p. 2.
- 62 'Special Advertisements', *ibid.*, 26 October 1871, p. 4.
- 63 'The Loan Exhibition', *ibid.*, 9 August 1875, p. 5.
- 64 'Government Gazette', *ibid.*, 26 February 1876, p. 3. On the early history of the Art Gallery of New South Wales, see: L. Gibson, *The Uses of Art*, St. Lucia, 2001, pp. 38–44.
- 65 'Art Gallery of New South Wales', *Sydney Morning Herald*, 10 June 1876, p. 8.
- 66 'Art Gallery of New South Wales', *ibid.*, 3 June 1876, p. 5.
- 67 'New South Wales Academy of Art', *ibid.*, 17 April 1875, p. 7 and 'The Art Gallery of New South Wales', *ibid.*, 23 September 1880, p. 3.
- 68 'Academy of Art', *ibid.*, 24 November 1880, p. 7.
- 69 B. Nairn, 'Combes, Edward (1830–1895)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. III, 1969, pp. 445–46.
- 70 'The Art Gallery of New South Wales', *Sydney Morning Herald*, 23 September 1880, p. 3.
- 71 'Additions to the Art Gallery, To the Editor of the Herald', *ibid.*, 30 December 1876, p. 8.

- 72 'Chaucer before the Court of Edward III, To the Editor of the Herald', *ibid.*, 3 January 1877, p. 3, and 'Mr Brown and his Pictures, To the Editor of the Herald', *ibid.*, 9 January 1877, p. 6.
- 73 E.L.M., 'An Art School, to the Editor of the Herald', *ibid.*, 19 March 1874, p. 7.
- 74 'Summary of News', *ibid.*, 3 August 1877, p. 2.
- 75 'The Art Gallery', *ibid.*, 10 November 1879, p. 5.
- 76 'The Art Gallery of New South Wales', *ibid.*, 23 September 1880, p. 3.
- 77 New South Wales, Legislative Assembly, Appropriation Act of 1880, p. 104, nos 216–17.
- 78 New South Wales, Legislative Assembly: Appropriation Act of 1881, p. 39, nos 186–87; Appropriation Act of 1882, p. 104, nos 231–33; and Appropriation Act of 1883, p. 107, nos 292–4.
- 79 'The National Art Gallery, The Opening of the New Building', *Sydney Morning Herald*, 24 December 1885, p. 7.
- 80 New South Wales, Legislative Assembly: Appropriation Act of 1885, p. 7, no. 165; and Appropriation Act of 1886 p. 74, nos. 194–6.
- 81 For one contribution to the discussions, see: H. C. Dangar, 'To the Editor of the Herald', *Sydney Morning Herald*, 22 September 1886, p. 10.
- 82 'The National Art Gallery', *ibid.*, 25 May 1897, p. 7.
- 83 Montefiore's great pride in the acquisition is reported in: 'The Solomon and Sheba Picture', *The Sydney Morning Herald*, 12 November 1892, p. 7. On the painting, see: A. Inglis, 'The Queen of the South': Archaeology and Empire in Edward J. Poynter's *The Visit of the Queen of Sheba to King Solomon*, *Melbourne Art Journal*, no. 5, 2001, pp. 25–40.
- 84 'Death of Mr. E. L. Montefiore', *Sydney Morning Herald*, 23 October 1894, p. 5.
- 85 [Melbourne] 'Grey, Sir George (1812–1898)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. I, 1966, pp. 476–80.
- 86 'Law and Police Courts', *South Australian Register* (Adelaide), 1 March 1848, p. 3.
- 87 H.J. Gibbney, 'Sturt, Charles (1795–1869)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. II, 1967, pp. 495–98.
- 88 The *Grecian* was in Port Adelaide from 24 September 1849 and from 13 October 1850. On the second visit the ship was stranded while trying to enter Port Adelaide and was lost (R. Parsons, *Migrant Ships for South Australia: 1836–1860*, Adelaide, 1988, p. 87. Sturt left Australia on 19 March 1853 (H.J. Gibbney, 'Sturt, Charles (1795–1869)').
- 89 This letter has been removed from the Autograph Collection and is now housed in Box 599/2 (k). I am grateful to Lois McEvey of the Australian Manuscripts Collection, Access and Information Division, State Library of Victoria, for locating this and the three other letters from Sir Redmond Barry in the same location, of 7 November 1866, 27 August 1873, and 1 March 1879.
- 90 P. Ryan, 'Barry, Sir Redmond (1813–1880)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. III, 1969, pp. 108–11.
- 91 This letter has been removed from the Autograph Collection and is now housed in Box 599/2 (k).
- 92 M.J. Tipping, 'Chevalier, Nicholas (1828–1902)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. III, 1969, pp. 387–88.

- 93 'Monday, November 20, 1871', *Sydney Morning Herald*, 20 November 1871, p. 4; *Regardfully Yours: Selected Correspondence of Ferdinand von Mueller*, 3 vols, R. W. Home, A. M. Lucas, S. Maroske, D. M. Sinkora, J. H. Voigt, and M. Wells (eds.) (Bern and New York: Peter Lang, 1998–2006), vol. III, p. 18.
- 94 D. Morris, 'Mueller, Sir Ferdinand Jakob Heinrich von [Baron von Mueller] (1825–1896)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, pp. 306–8.
- 95 John Degartardi was a printer and photographer of Austro-Hungarian heritage in nineteenth-century Sydney. K. Burke, 'Degotardi, John (1823–1882)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. IV, 1972, p. 40.
- 96 C. Clemente, *Australian Watercolours*, 1991, p. 54.
- 97 'Intercolonial and International Exhibitions', *Sydney Morning Herald*, 19 April 1873, p. 7.
- 98 M. J. Tipping, 'Guerard, Johann Joseph Eugen von (1812–1901)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. IV, 1972, pp. 306–07.
- 99 B. Elliott, 'Clarke, Marcus Andrew Hislop (1846–1881)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. III, 1969, pp. 416–18.
- 100 This letter has been removed from the Autograph Collection and is now housed in Box 599/2 (k).
- 101 C.W. Thomson, J. Murray, G.S. Nares, F.T. Thomson, *Report on the Scientific Results of the Voyage of H.M.S. Challenger during the Years 1873–76 under the Command of Captain George S. Nares and the late Captain Frank Tourle Thomson* (London: Neill, 1889).
- 102 A.W. Martin, 'Parkes, Sir Henry (1815–1896)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, pp. 399–406.
- 103 'Madame Adelaide Ristori', *The Argus* (Melbourne), 28 August 1875, p. 5.
- 104 R.B. Joyce, 'Cairns, Sir William Wellington (1828?–1888)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. III, 1969, pp. 330–31.
- 105 'Paris Exhibition Commission', *Sydney Morning Herald*, 13 March 1878, p. 3 and 'The Paris Exhibition', *ibid.*, 29 April 1878, p. 6.
- 106 J.L. Montefiore, 'To the Editor of the Herald', *ibid.*, 3 August 1866, p. 5 and W. Macleay, 'To the Editor of the Herald', *ibid.*, 5 August 1866, p. 3.
- 107 This letter has been removed from the Autograph Collection and is now housed in Box 599/2 (k).
- 108 'International Exhibition in 1879', *The Maitland Mercury and Hunter River General Advertiser*, 21 July 1877, p. 3. On Eliezer Montefiore and the Sydney International Exhibition, see: L. Gibson, *The Uses of Art: Constructing Australian Identities* (St Lucia: University of Queensland Press, 2001), pp. 39–40 and J. Strecker, 'Colonizing Culture: The Origins of Art History in Australia', in *Art History and its Institutions: Foundations of a Discipline*, E. Mansfield (ed.) (London and New York: Routledge, 2002, 100–12, pp. 106–07.
- 109 'Projected International Exhibition in Sydney', *The Queenslander*, 4 August 1877, p. 18.

- 110 These two items seem to have been exhibited at the Salon of 1875, Janson, *Paris Salon de 1875* [Paris], 1977, p. 362 nos 2446 and 2447.
- 111 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 112 M. Lalanne: *Traite de la gravure a l'eau-forte* (Paris: Lamour Éditeur, 1866 (all editions) and *Le Fusain* (Paris: L. Berville, five editions between 1866 and 1875).
- 113 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 114 'Art Gallery at the Sydney International Exhibition', *The South Australian Advertiser* (Adelaide), 27 November 1879, p. 6.
- 115 S. Bottomore, 'Frederic Villiers – war correspondent', *Sight and Sound*, vol. XLIX, no. 4, Autumn 1980, pp. 250–55.
- 116 'Vice-Regal', *The Mercury* (Hobart), 1 October 1879, p. 1. The letter is dated 'Thursday 15' and after the opening of the Sydney International Exhibition the next Thursday 15 was in January 1880.
- 117 T.S. Louch, 'Weld, Sir Frederick Aloysius (1823–1891)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. VI, Melbourne, 1976, pp. 377–79.
- 118 'The Picture Galleries – II', *Sydney Morning Herald*, 22 November 1880, p. 7. The State Library of New South Wales has a photograph of the work (call no. Government Printing Office 1, 08544).
- 119 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 120 'Pacific Fire and Marine Insurance Company of Sydney', *Sydney Morning Herald*, 4 October 1864, p. 2.
- 121 'Death of an Artist, Mr Colin Hunter', *The Argus* (Melbourne), 1 October 1904, p. 15.
- 122 R. Free, *Art Gallery of New South Wales: Catalogue of British Paintings* ([Sydney] Art Gallery of New South Wales, 1987), p. 116–17. Here the work's provenance is given as: 'Purchased Melbourne, 1880'. However, as this letter discussing the proposed sale of the work is dated 1881, it seems the sale must have been effected in that year or later.
- 123 'Queensland', *Sydney Morning Herald*, 29 March 1881, p. 5.
- 124 P. Boyce, 'Kennedy, Sir Arthur Edward (1810–1883)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, p. 15.
- 125 Caroline Jordan has discussed the controversies surrounding the judging of the fine arts section of the Exhibition ('Tom Roberts, Ellis Rowan and the Struggle for Australian Art at the Great Exhibitions of 1880 and 1888', in *Seize the Day: Exhibitions, Australia and the World*, K. Darian-Smith, R. Gillespie, C. Jordan, and E. Willis (Melbourne: Monash University E-Press, 2008), 15.1–15.16 (sic), p. 15.6.
- 126 [Melbourne] *Official Record: Containing Introduction, History of Exhibition, Description of Exhibition and Exhibits, Official Awards of Commissioners, and Catalogue of Exhibits* (Melbourne: Melbourne International Exhibition, 1882), p. 261
- 127 'Thursday January 19 1882', *The Argus* (Melbourne), 19 January 1882, p. 5.

- 128 Montefiore is listed in the *Official Record* of the Exhibition (1882, p. 21) as a jury member for Belgium. This was also reported in *The Argus* ('Exhibition Notes', *The Argus* (Melbourne), 18 March 1881, p. 6). Nevertheless, a few days later *The Argus* reported that the Belgian commissioner had withdrawn the country's pictures from the competition because there was no member for the country on the jury ('Exhibition Notes', *The Argus*, 14 March 1881, p. 6). The fact that Montefiore received a letter from Prince Albert thanking him for his work on the jury indicates that he was on the jury, although not necessarily which country he actually represented.
- 129 J. McCulloch, 'Report of the Sectional Committee of the National Gallery', *Report of the Trustees of the Public Library, Museums, & National Gallery of Victoria* (Melbourne: Public Library, Museums, and National Gallery of Victoria), 1882, 33–34, p. 34.
- 130 [Melbourne] *Official Record*, 1882, p. xxiii.
- 131 P.H. Hoffenberg, *An Empire on Display: English, Indian, and Australian Exhibitions from the Crystal Palace to the Great War* (Berkeley: University of California Press, c. 2001), pp. 72 and 313.
- 132 'Mr Marshall Wood's Statuary', *Sydney Morning Herald*, 20 June 1881, p. 3.
- 133 [Melbourne] 'Loftus, Lord Augustus William Frederick Spencer (1817–1904)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, pp. 99–100.
- 134 [Melbourne] *Official Record*, p. 21.
- 135 Untitled, *The Maitland Mercury and Hunter River General Advertiser*, 4 October 1879, p. 7.
- 136 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 137 Exhibited at the Royal Academy in 1875, H. Blackburn (ed.), *Academy Notes*, London, 1875, p. 51, no. 531.
- 138 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 139 'Melbourne Exhibition Awards', *Sydney Morning Herald*, 17 February 1881, p. 6.
- 140 R. Zubans, 'Folingsby, George Frederick (1828–1891)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. IV, 1972, pp 193–94.
- 141 'The Late Mr. Marshall Wood', *The Argus* (Melbourne), 28 July 1882, p. 6.
- 142 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 143 *The Argus* (Melbourne, 8 June 1884, p. 6) records the exhibition of the work at the Art Gallery of New South Wales and that the work was lent to the National Gallery of Victoria, Melbourne, in 1884.
- 144 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 145 R. Free, *Art Gallery*, p. 75.
- 146 E.L. Montefiore and E. Du Faur, 'The Art Gallery, To the Editor of the Herald', *Sydney Morning Herald*, 20 September 1884, p. 9.
- 147 R. Free, *Art Gallery*, p. 111.
- 148 'Fine Arts', *Sydney Morning Herald*, 7 March 1884, p. 5.
- 149 'News of the Day', *ibid.*, 14 February 1887, p. 7.

- 150 'Births, Marriages, and Deaths', *Brisbane Courier*, 11 July 1882, p. 1.
- 151 'A Peculiar Fraud', *The Advertiser* (Adelaide), 19 August 1892, p. 5.
- 152 R. Free, *Art Gallery*, p. 75.
- 153 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 154 Exposition Triennale (Triennial Exhibition), Paris, which ran from 15 September to 31 October 1883.
- 155 As reported in J.W. Leonard and F.R. Holmes, *Who's Who in New York City and State*, vol. IV, 1909, p. 961.
- 156 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 157 Interestingly, a work called *Tea Rose* was listed as Jopling's a few years after this letter was written (C. C. Perkins and J. D. Champlin Jr. (eds), *Cyclopedia of Painters and Paintings*, 4 vols, New York, 1886–1887, vol. II (1886), p. 353). Whereas, the work of Millais' with the closest title is *The Last Rose of Summer* (private collection) exhibited at the New Gallery in 1888 ([London] *Millais: An Exhibition Organised by the Walker Art Gallery, Liverpool and the Royal Academy of Arts*, London, January–April, 1967 (London: William Clowes and Sons, 1967), p. 60, no. 111). Is this a case of misattribution?
- 158 [Paris] *Livret illustré du Salon: supplément au catalogue illustré du Salon*, [Paris, 1883] p. 69.
- 159 R. Free, *Art Gallery*, p. 77.
- 160 J. Bronkhurst, *William Holman Hunt: A Catalogue Raisonné*, 2 vols (New Haven and London: Yale University Press, 2006), vol. I: *Paintings*, pp. 238–41.
- 161 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 162 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 163 'A New Picture for the Art Gallery', *Sydney Morning Herald*, 4 November 1884, p. 9.
- 164 Information kindly provided by Paula Perugini, Registration Department, Art Gallery of New South Wales, personal communication, 8 December 2010.
- 165 R. Free, *Art Gallery*, p. 191.
- 166 *ibid.*, p. 58.
- 167 R. Wood, *Benjamin Williams Leader R.A. 1831–1923: His Life and Paintings* (Woodbridge: Antique Collectors' Club, 1998), pp. 67, 84, and 142: Leader painted two versions of *Parting Day*, in 1883 and 1886.
- 168 The contents of this letter were communicated to the press, as quoted in 'The Post Office Carvings', *Sydney Morning Herald*, 31 December 1884, p. 4.
- 169 'The Post Office Carvings' and 'The Post Office Carvings, To the Editor of the Herald', *ibid.*, 20 April 1886, p. 4.
- 170 J. Brahms and T. Billroth, *Johannes Brahms and Theodor Billroth: Letters from a Musical Friendship*, edited and translated by H. Barkan, Norman [1957], p. 102.
- 171 The letter is dated 'Sunday March 22', from which it can be deduced that the year was 1885.
- 172 R. Free, *Art Gallery*, p. 128.

- 173 Christie, Manson and Woods, *Catalogue of the Highly Important Ancient and Modern Pictures and Water-Colour Drawings of Joseph Ruston, Esq.* (London: Christie, Manson and Woods, 1898).
- 174 A.G.L. Shaw, 'Loch, Henry Brougham [Baron Loch] (1827–1900)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, pp. 98–99.
- 175 'Lord and Lady Aberdeen', *Launceston Examiner*, 13 April 1887, p. 3.
- 176 'Death of Lady Brassey', *The South Australian Advertiser*, 14 October 1887, p. 5.
- 177 'The Grosvenor Gallery Intercolonial Exhibition', *The Argus* (Melbourne), 26 September 1887, p. 6. On the Melbourne leg of the tour, see: A. Inglis, 'Aestheticism and Empire: The Grosvenor Gallery Intercolonial Exhibition in Melbourne, 1887', in *Seize the Day: Exhibitions, Australia and the World*, K. Darian-Smith, R. Gillespie, C. Jordan, and E. Willis (Melbourne: Monash University E-Press, 2008), pp. 16.1–16.17 (sic).
- 178 Leighton was President of the Department Commission organising the loan exhibition in Adelaide of works by British Artists towards which the British Parliament voted £1,000 (*Hansard's Parliamentary Debates, Third Series: Commencing with the Accession of William IV*, London, vol. CCCXX, 1887, pp. 1519 and 1523).
- 179 C.J. Durand, *Elizabeth College Register 1824–1873 – A Chapter of Island History* (Guernsey: Frederick Clarke, 1889), p. 160.
- 180 [Sydney] Centenary of New South Wales: Order of Service at the United Religious Celebration in the Exhibition Building, Prince Alfred Park, on Sunday, 29 January 1888 at 3 p.m., Sydney, 1888.
- 181 A. W. Martin, 'Carrington, Charles Robert [Marquess of Lincolnshire] (1843–1928)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. III, 1969, pp. 358–59.
- 182 The letter is dated 'Friday 4th' and mentions the Jack the Ripper murders and the English winter. The first of the so-called 'canonical' Ripper murders occurred in August 1888. The next Friday 4th was 4 January 1889, in mid-European winter.
- 183 'Herr Kahler's "Lawn on Cup-Day"', *The Argus* (Melbourne), 18 January 1888, p. 4.
- 184 *The Art Record: A Monthly Illustrated Review of the Arts and Crafts*, vol. II, 1901, p. 785.
- 185 R. Free, *Art Gallery*, p. 115.
- 186 'Paintings from the Melbourne Exhibition', *Sydney Morning Herald*, 21 March 1889, p. 8.
- 187 'The Duke of Westminster and the National Gallery', *The Argus* (Melbourne), 4 January 1889, p. 6.
- 188 'Anglo-Australian Society of Artists, Exhibition at the National Art Gallery', *Sydney Morning Herald*, 12 April 1889, p. 5.
- 189 G. P. Jacomb-Hood, *With Brush and Pencil* (London: John Murray, 1925), p. 30.
- 190 The Earl of Kintore was governor of South Australia from 1889. R. Refshauge, 'Kintore, ninth Earl of (1852–1930)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. V, 1974, pp. 34–35.
- 191 'Anglo-Australian Society of Artists, Exhibition at the National Art Gallery', *Sydney Morning Herald*, 12 April 1889, p. 5.

- 192 Judging by the fact that Montefiore's daughter died there on 23 January 1873 ('Deaths', *Sydney Morning Herald*, 27 January 1873, p. 1).
- 193 C. Cunneen, 'Jersey, seventh Earl of (1845–1915)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. IX, 1983, pp. 484–5.
- 194 'Mr Stanley's Visit to Australia', *Sydney Morning Herald*, 25 August 1891, p. 5.
- 195 D. Waller, *The Magnificent Mrs. Tennant: The Adventurous Life of Gertrude Tennant, Victorian Grande-Dame* (New Haven and London: Yale University Press [c. 2009]).
- 196 'The Australian Academy of Arts', *Sydney Morning Herald*, 13 November 1891, p. 6.
- 197 J. G. de Libra, 'The Academy of Arts, To the Editor of the Herald', *ibid.*, 21 November 1891, p. 10.
- 198 'Art', *ibid.*, 19 September 1892, p. 7.
- 199 'The Art Society's Exhibition', *ibid.*, 2 September 1892, p. 2.
- 200 K.G. Allars, 'Innes, Sir Joseph George Long (1834–1896)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. IV, 1972, pp. 459–60.
- 201 M. Rutledge, 'Stephen, Sir Alfred (1802–1894)', *Australian Dictionary of Biography* (Melbourne: Melbourne University Press), vol. VI, 1976, pp. 180–7.