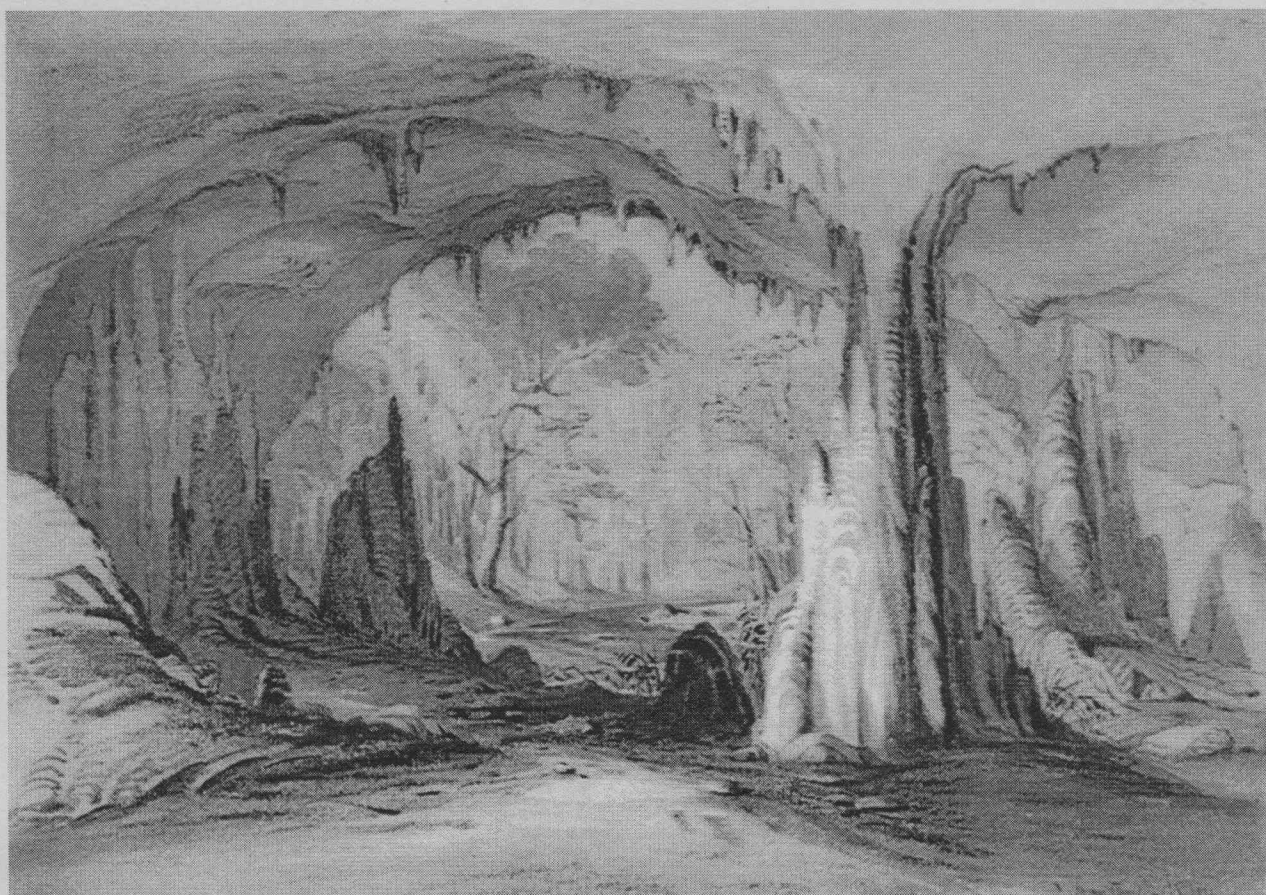


VOLUME 35 (1&2) 1997

# Helictite

Journal of Australasian Speleological Research



Conrad Martens

Burrangallong Cavern

# HELICITITE

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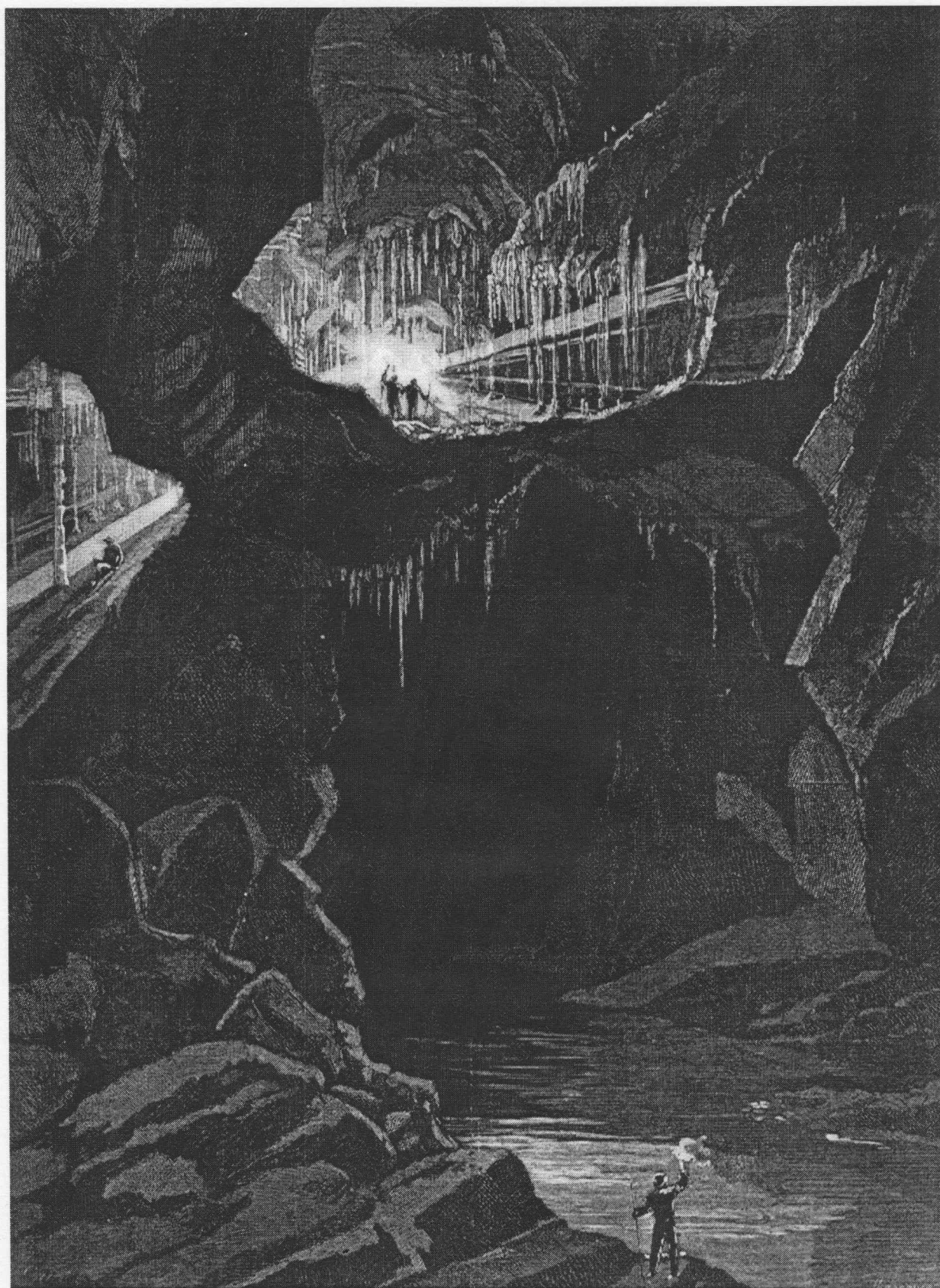
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*Cover: Conrad Martens, Burrangallong Cavern : View from the Entrance*





*The Fish River Caves, near Bathurst, N.S.W., George COLLINGRIDGE, 1880.*

*The recently discovered river 600 feet underground. A poster inserted in the Illustrated Sydney News. Regrettably, both extant copies of which the author is aware are damaged.*



# Perceptions of Australian Caves in the 19th Century: The Visual Record

Elery Hamilton-Smith

## Abstract

Visual images, however produced, provide a record of how the physical world is perceived. All images of the natural world convey both a 'scientific' objectivist perception and an 'aesthetic' subjectivist view, each in differing proportions according to the perception of the person creating the image. This paper examines and assesses the extent to which images of Australian caves produced during the 19th century can illuminate our understanding of how Australians perceived caves at that time. Although providing some overview of all images, the paper gives primary attention to non-photographic renditions.

## Introduction

During the 19th century, a number of sketchers, artists, engravers and photographers produced images of Australian caves, many of striking character. Initially, this was the province of sketchers and artists, then photography started to play a role, initially in 1861. Popular demand, generally from 1860 onwards, led to a widespread production of engravings, based on images prepared by artists. However, many were based upon photographs, and in due course, some engravers worked directly from photographs.

It was in this transition period, when there was a demand for mass production of images, but the technology for printing of photographic plates had not been developed, that some of the most interesting images developed. Artists and engravers based their work upon photographs without actually seeing the original site, and so often without any idea of the scale of their subject. This series of images, perhaps more than any other, demonstrate the nature of the view which artists actually expected.

The historic sequence of approaches will first be outlined in order to establish the context of production. Later sections will explore more fully each of a series of questions raised by the images. An accompanying paper provides a catalogue of all 19th century non-photographic images identified by the author and should be consulted for details of any works referred to below.

## A Sequence of Images

The beginning is best demonstrated by Henry Hellyer whose map of the North Cave at Rocky Cape is the first of an Australian cave, and includes a sketch of the landscape setting of the cave (Middleton 1990). There may well be similar drawings of other caves hidden away in manuscripts, and in any case, the pattern of similar early field maps sometimes accompanied by sketches (e.g., Stirling's drawings of the caves at Limestone Creek and Wombat Creek in Victoria) continued for many years. Both Stirling and Howitt used their sketches to support scientific descriptions of the country which they explored, while Stirling (1889) was also amongst the first to use photographs as illustrations in a geological report.

The second phase commenced with Augustus Earle, who came to Australia as a professionally trained and widely travelled painter. For eight months prior to his arrival, he had been accidentally abandoned on Tristan da Cunha, and Hackforth Jones (1980) argues that this served to develop his interest and facility in the representation of rock forms. Certainly his portrayal of the then newly discovered Wellington Caves (1826) and Kiama Blowhole (1827) both suggest that she may well be right. It is interesting that Earle visited and executed a series of at least five paintings of these caves two years

before their first written documentation. He was soon followed at Wellington by Surveyor-General Thomas Mitchell - a surveyor, draftsman and cartographer of great ability, but also a man of extremely wide ranging intellectual interests. Mitchell's representations included accurate and detailed maps, sketches which illustrated various geological features, and beautifully rendered drawings and watercolours of the Cathedral Cave. His recognition of the megafaunal fossils in the caves was acknowledged and widely reported both within Australia and internationally.

Both his written reports and the associated images served to generate immense interest in the Wellington caves. There is no question that Mitchell's enthusiasm and his associated gift for self-promotion drove this wider interest. His scientific work was widely published overseas in at least the United Kingdom, North America, Germany and Italy. At the same time, local publicity certainly made caves a subject of wide interest, and naturalist George Bennett (1834: 189) commented on the extent to which caves had become "... one of the colonial lions." Mitchell's work also featured in Australia's first children's book (Anon. 1841).

Then in 1835, Conrad Martens, also a professionally trained and widely travelled artist, who by coincidence had succeeded Earle as artist to the survey voyage of HMS Beagle, arrived in Sydney. On one hand, he was one of the most popular and successful Australian artists of the mid 19th. century, constantly in demand to produce portraits and paintings of the new houses of the colonial gentry, and on the other, he travelled throughout the colony "in search of the picturesque". He executed many topographic works, including at least 19 sketches and watercolours of the Abercrombie (Burrangallong), 2 at Wellington Caves and 6 at Bungonia (Ellis 1995).

After Martens, no one artist demonstrated such an interest in caves as a subject. However, various other painters of some note produced occasional images. They include Ashton, Chevalier, Buvelot, Clark, Skipper, Angas, von Guerard and Prout.

The painters were followed by the sketchers, many of whom worked in pencil, but sometimes with a watercolour wash. Notable amongst these were Westmacott 1837, King 1837, Melville 1846, Snell 1850, Chimmo 1853, Aitken 1854, Lloyd 1880s, McCrae 1886, Leighton 1882 and Tissandier 1895. These play an important role as they drew many sites not otherwise portrayed, and generally strove to attain a realistic image of what they saw, often with a relatively high degree of accuracy.

The story of the engravers begins with Thomas Ham who included an engraving, based upon a sketch by Leake in his pioneering *Illustrated Australian Magazine* (1850).

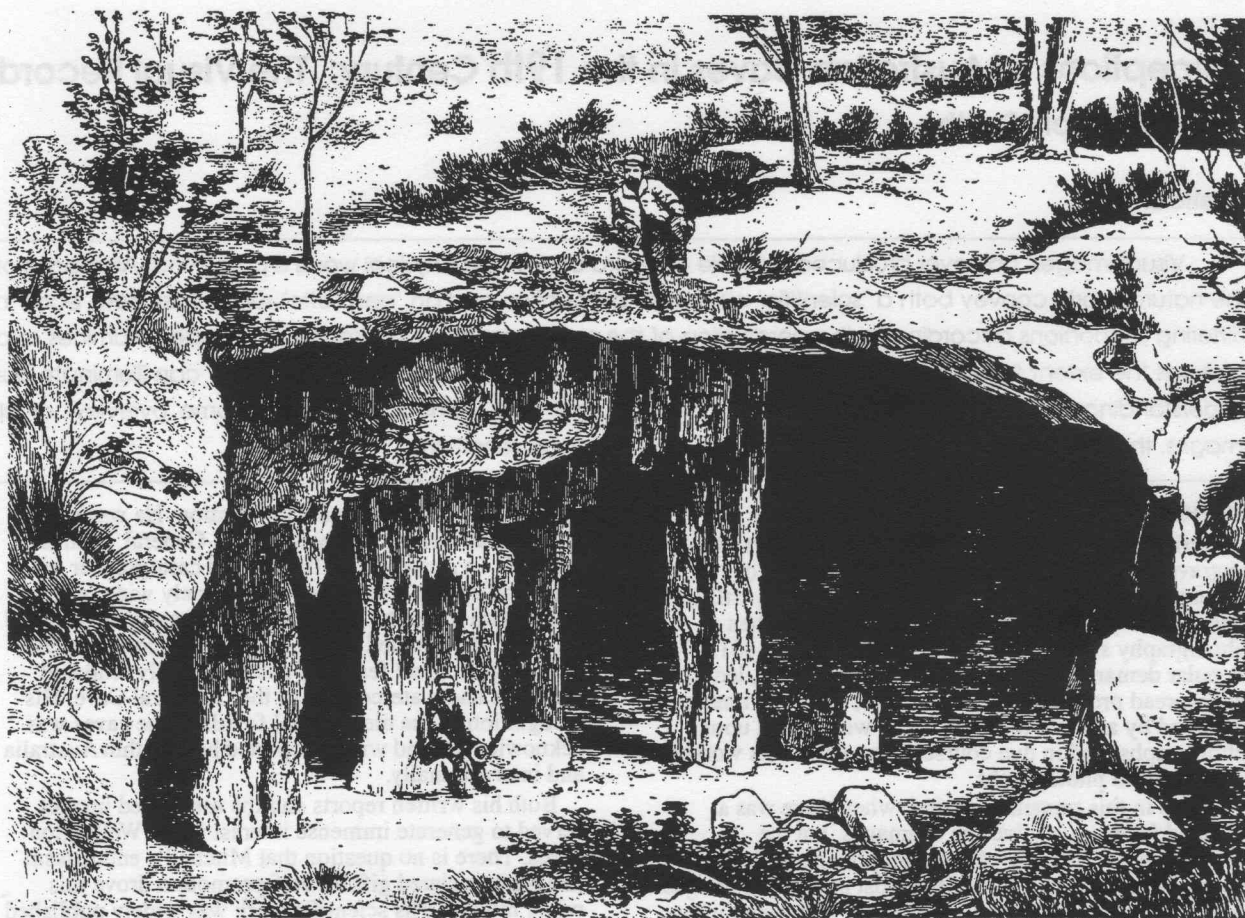


Figure 1. BURKITT, Alexander, 1862, *Caves. Mosquito Plains. Third Chamber*. The figure reclining on the surface is clearly identifiable as Father Julian Tenison Woods.

Alexander Burkitt was the first to produce images specifically for engraving (Figure 1), and he also marked the beginning of cave photography in Australia. The remarkable Father Julian Tenison Woods had three photographs taken of the Blanche Caves at Naracoorte in South Australia. These were then used as the basis of Burkitt's illustrations in Woods' 1862 monograph *Geological Observations in South Australia*. Although copies of the photographs exist, the location of any original prints is unknown, and the identity of the photographer similarly remains a mystery. It may have been Burkitt himself, or perhaps one of the itinerant photographers who toured rural areas at that time.

Engravings remained relatively scarce until the rise of popular magazines from the 1860s onwards. Bruce, Mason, and that great creative genius, Anon., were all prolific, and produced a great number of valuable images, often in the sketching tradition of high degrees of accuracy.

However, engraving came to its apex of development with production of Garran's *Picturesque Atlas of Australasia* in 1886. Artists and engravers of quality came together in this project. The Collingridges brought with them the best of European artistic practice, arising in particular from their experience in working with the great Spanish illustrator Vierge. Others, including Fitler, Negri and Schell were brought from the United States and they were joined by a number of leading Australian artists and engravers including Fullwood, Ashton and McLeod.

The final group of image-makers to emerge in the 19th century were the photographers.

Despite the early photographs for Tenison Woods, it was not until the late 1880s that photographs of caves

started to become commonplace. The great Charles Kerry certainly provided at least some of the photographs upon which the *Picturesque Atlas* engravings were based, and continued to become one of the most prolific of all Australian cave photographers. Literally many hundreds of photographers have since photographed Australian caves particularly those which have, since the late 19th century, been subject to industrialisation. Some of these have provided images which are now of immense historical value, while others produced views of great aesthetic quality. Not surprisingly, Jenolan was the scene of the most prolific photography, and those responsible included King, Rowe, Bayliss, Caney, Cooke, Kerry, Trickett, Phillips, Bradley, Rose and Hurley. Kerry and Trickett also photographed other caves throughout Eastern New South Wales. In other states, one might note MacDougall, Flynn, Bulmer, Rose, Spurling, Morison, Bignell and Francis.

The photographs appeared as cabinet prints, stereographs, lantern slides, occasional illustrations in books and magazines, and then at the commencement of the twentieth century as a veritable epidemic of picture postcards. By the 1890s, caves had come to be seen as primarily an attraction for the newly-born tourist industry, and so the images of the day were expected to advance this perception.

### Why caves?

The first issue worthy of exploration is the remarkable popularity of cave images during the 19th century. On one hand, caves have always been objects of curiosity and fascination to virtually all peoples. They occupy an important place in both Aboriginal and European folklore, and attract a diverse range of human interests.



But this alone fails to explain the attention of 19th century artists. By the end of the great postcard era, little attention was paid to cave images until very recently.

It can certainly be argued that early images may have been motivated by the concern early artists to find diversity and interest in what they perceived as the monotony of the Australian landscape with its widespread Eucalypt forest. Watling for example, in 1784 "... sought in vain here for that beauty which arises from happily opposed landscapes" and developed contrived designs in his efforts to provide for more picturesque images (Jones 1988). Others developed images which rendered Australian landscapes so that they resembled English parks. Ham's 1850 engraving of the cave at Portland (Figure 2) provides a superb example of this problem, with an aboriginal family located adjacent to an archetypal English couple out for a walk in what looks very like the English countryside.

By contrast Earle was unusual among early artists in his capacity to capture the character of the Australian environment. Within this new environment, caves, waterfalls and other geomorphic phenomena provided the opportunity for images of contrast, excitement and mystery and many striking examples exist. Martens certainly succeeded even more in this endeavour and his paintings of Burrangalong obviously captured popular interest. They were widely exhibited and in 1843, three of his six sales were from the Burrangalong sequence.

Another source of explanation lies in the immense interest in caves generated by Mitchell's work at Wellington which has already been noted above. Earle, Mitchell and Martens all pursued the quest for a blend of scientism and aesthetics in their cave images. They all paid considerable attention to accuracy of draftsmanship, and established a pattern which was generally pursued by others. This tradition, demanding accurate portrayal lent itself to the later pre-emption by the rising force of photography as a means of expression, and thus perhaps contributed to the decline of interest by painters and sketchers.

Mackay (1994) provides a wider context for this perspective in arguing that many 19th century landscape painters were driven by their new recognition of the new geological science. Thus, she says, "...Conrad Martens wrote, '... the world must be infinitely older than has been generally supposed.' From this and other remarks scattered among his drawings, it seems clear that Martens had read Charles Lyell's *Principles of Geology*, the book that revolutionised thought about the creation of the world."

Martens, of course, would also have been influenced through his association with Charles Darwin, but more generally, artists of the day could not escape the influence of the new enlightenment with the growing understanding of the natural sciences.

The quest for accurate portrayal of the visual experience, even though containing the individual artist's own perception, makes a considerable contribution to our historic understanding. Earle's image of visitors entering the Main Cave at Wellington is immediately recognisable to anyone familiar with the cave, and in particular, it demonstrates that at least some early visitors used bark or similar torches. Written documentation of such lighting being utilised in Australia is indeed rare, and so Earle strengthens our understanding of the act of visiting a cave in the 19th century. Similarly, Mitchell provides us with an accurate map of the cave visit together with a series of sketches which show the morphology of the caves and the location of sub-fossil materials.

But it is here that the photographers played a most important role. In spite of their capacity to shape their images in their own specific way, it is these images which

are of most value in an empiricist approach. A comparison of "first" photographs of specific cave scenes can tell us a great deal about past cave management regimes, and the nature of changes which have occurred since first discovery. Ironically, the most valuable records of this kind grew not so much out of the urge for proper documentation, but the commercial demand for images of "new" caves to be readily available at an early date for promotional purposes. Fortunately, the photographer Charles Kerry was not only enthusiastic about caves, but his close relationship with Oliver Trickett (energetic surveyor and later superintendent of caves in New South Wales) which often enabled him to be amongst the first entrants to newly discovered caves and to take photographs while the were in a pristine state. The same was true of Howard Bulmer with his friendship with Frank Moon of the Buchan Caves and there were various parallels in other states (Hamilton-Smith 1993). The result is that we have a magnificent record from the very discovery and then over some 90-100 years of various events in the most industrialised caves. In particular, it enables us to track and demonstrate the influence of the Wilson Brothers of Jenolan, especially Frederick, who played a key role in the proper protection of many Australian caves.

### Various Perceptions

The most problematic, and hence interesting, question arises from exploring the extent to which images inform us about the social constructions of any one phenomenon.

Ham stands virtually alone in exemplifying the romantic, contrasting the "picturesque savage" with an idealised image of the new settler in a pleasant pastoral idyll.

Notions about mystery, adventure, beauty, and even the sublime, all appear in the other early images of Australian caves. Thus, although Earle's images of Wellington do provide a picture of the reality of the time, they also convey a sense of adventure and mystery appropriate to more recent boy's adventure comics, and capture of the sense of excitement which an explorer might have felt. Arguably, they do this far more effectively than the relatively detached style of "educational" description of these caves to be found in Australia's first children's book (Anon. 1841).

When we turn to Mitchell, his scientific draftsmanship goes hand in hand with beautiful images of the Cathedral Cave (Figure 3). By placing himself and other observers in the foreground, he not only provides a simple means of focusing interest upon the cave decoration, but graphically conveys his own sense of wonder and beauty, simultaneously capturing something of the sense of the sublime. His notebooks tell us how he stayed until midnight in the cave in order to fully illustrate this scene, while the number of presentations which he later produced show clearly how much it intrigued him. They are to this day one of the most strikingly evocative series of pictures of any Australian cave.

By contrast, Martens focused upon fine draftsmanship in order to convey his sense of the beauty of the great Arch at Burrangalong (Abercrombie). He succeeded in capturing this - but his refusal to include human figures leaves us with a much more detached feeling than Mitchell achieved. His use of the strained device of placing an artist's easel in the foreground of one of his renderings fails to solve this problem, and was criticised by his contemporaries as "... a piece of childish affectation". Yet, as a scientific illustrator, he captures and highlights the character of the remarkable "lobster" speleothems, which have since been virtually ignored by earth scientists until very recently (Cox *et al.* 1989)



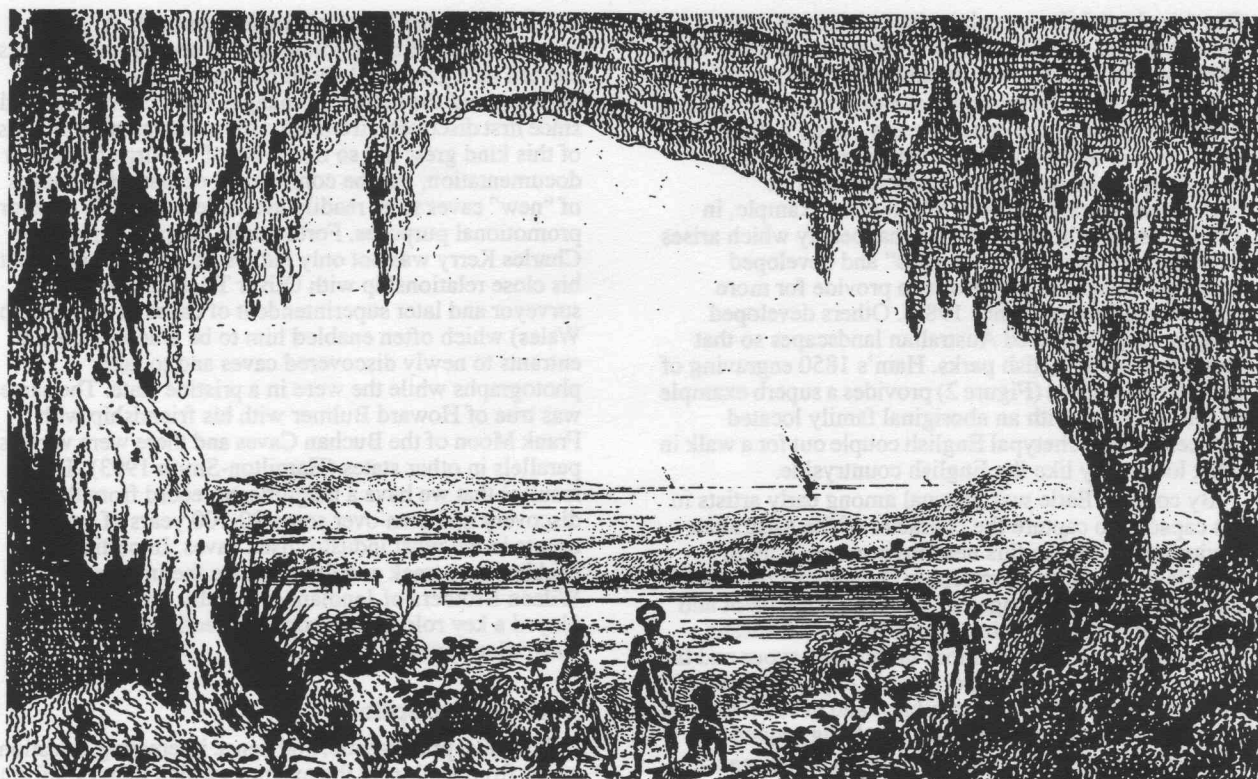


Figure 2. HAM, Thomas (after drawing by J. Leake), 1850, View from Caves near Portland, looking towards the Bridgewater Lakes and the Sea

So, in the earliest images, we see caves as places of adventure, mystery and beauty, all coupled with scientific interest and curiosity. Other artists captured these themes with various degrees of success. In South Australia, Burkitt, Angas and Snell all operated within the tradition of scientific illustration and left us with valuable documentation while at the same time, giving a sense of the human experience by including visitors in their images. Clark, von Guerard, Buvelot and Chevalier all exhibited the picturesque character of the Australian landscape and cavescape. Howitt offers both scientific illustration and, in his sketch of Ngrung-a-Narguna (today, the Den of Nargun), something of beauty and romance to complement his humorous account of his visit. But it is Anon. who provides perhaps the finest example of mystery adventure in her (?) dramatic sketch of a visit to the Wet (now Honeycomb) Caves at Chudleigh in Tasmania.

Cave images also provide an expression of the 19th century concept of the sublime, which originated with Burke in his 1756 essay, *The Sublime and Beautiful*. Burke argued that there is a complex inter-relationship between pain or discomfort and pleasure or comfort, and that as one expression of this, things which frighten us by their scale or mystery become transformed in our mind into something sublime and beautiful. In turn, this often leads to landscapes being reconstructed as bigger and more grandiose than they are in reality. Mackay (1994) demonstrates convincingly how the idea of the sublime was linked with the new enlightenment, and did have a major influence on landscape artists in Australia. This idea is further discussed in Ryan (1996) and McKinsey (1985), while a useful discussion of its relationship to the Blue Mountains landscape is provided by Snowden (1985).

Perhaps the most striking example amongst cave images is Negri's spectacular engraving of Carlotta Arch from Garra's *Picturesque Atlas* (Figure 4). Like many of the images in this work, it was almost certainly engraved

from a photograph without any indication of scale, and when human figures were added to provide this, the Arch is made to appear absolutely immense and certainly precipitous and frightening - an expression of artistic expectation. However, a horde of others, commencing with Mitchell's view of the Cathedral Cave, certainly convey something of this. Caves were clearly expected to be large and magnificent.

This same pattern developed in the work of the photographers who often excluded people, and while there was arguably some basis for this in the long exposures required and the consequent difficulty of finding suitably static models, this had not deterred Tenison-Woods' photographer at Naracoorte nor Henry King at Jenolan. The remarkable absence of people from Charles Kerry's many thousands of images suggests that this was deliberate. Perhaps he was actually seeking an idealised vision of nature untrammelled by human entry. Pristine caves thus fitted this vision perfectly, and they certainly dominate both his cave photography and most of his landscape views, even though he was known to use an axeman to improve a view! The sublime also played a very important part in vision, and so many of his cave images are taken from a low angle looking upwards (Hamilton-Smith 1990). Conspiracy theory might even suggest that the exclusion of people was simply for the purpose of obscuring scale so that images looked much more magnificent than the reality. Certainly this is conspicuous in some of Fullwood's (c.1905) paintings which were based upon Kerry photographs, and show, for instance, visitors gazing up in awe at a monstrous Nellies Grotto, when the real scene is only knee-high!

[It perhaps needs to be explained that many of non-cave images attributed to Kerry were actually taken by his staff, at least one of whom (Bell) was one of the greatest human interest photographers of the day]

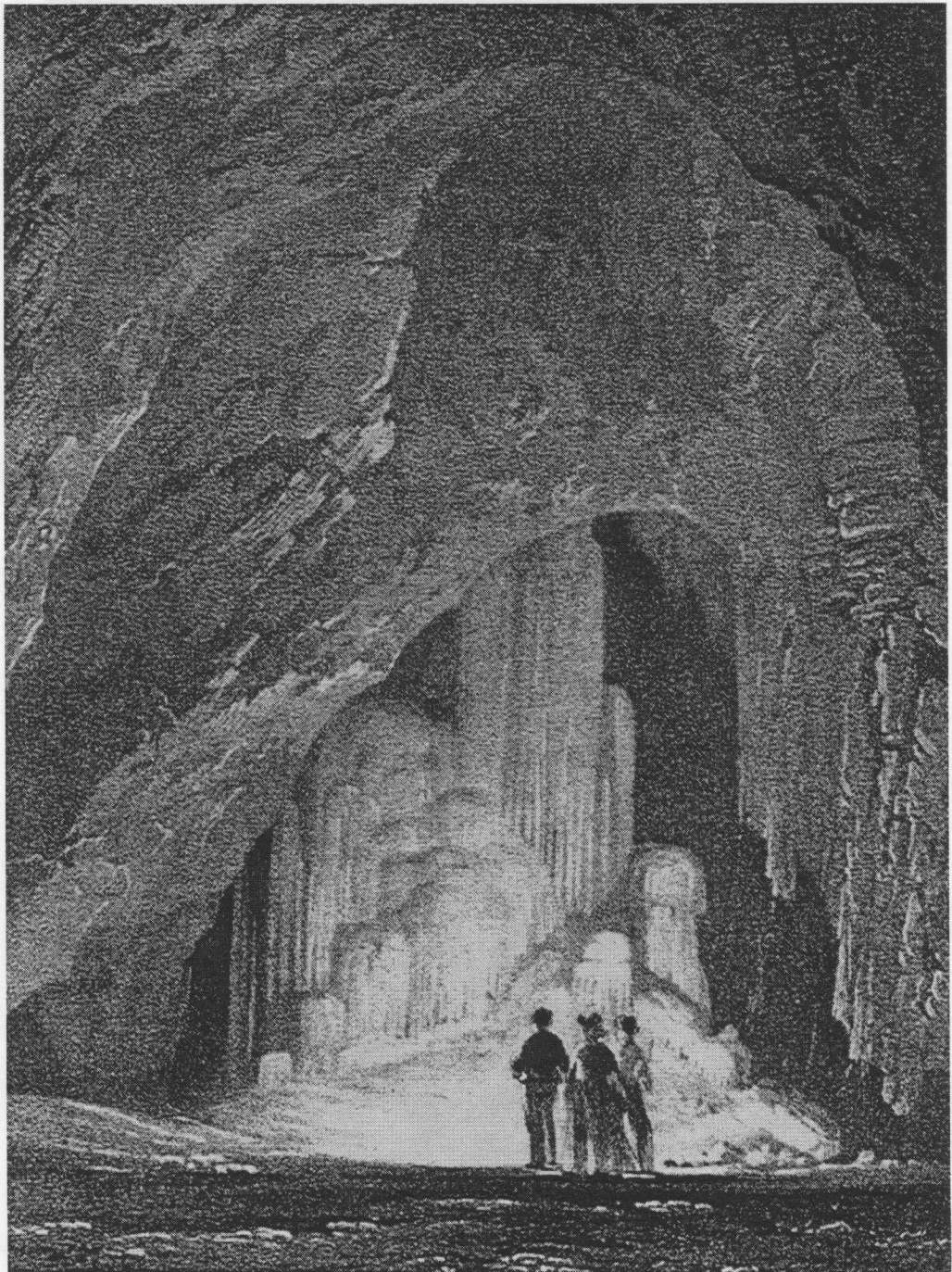


Figure 3. MITCHELL, Thomas L., 1838, *Large Cavern at Wellington Valley*, from his book, *Three Expeditions into the Interior of Eastern Australia*.



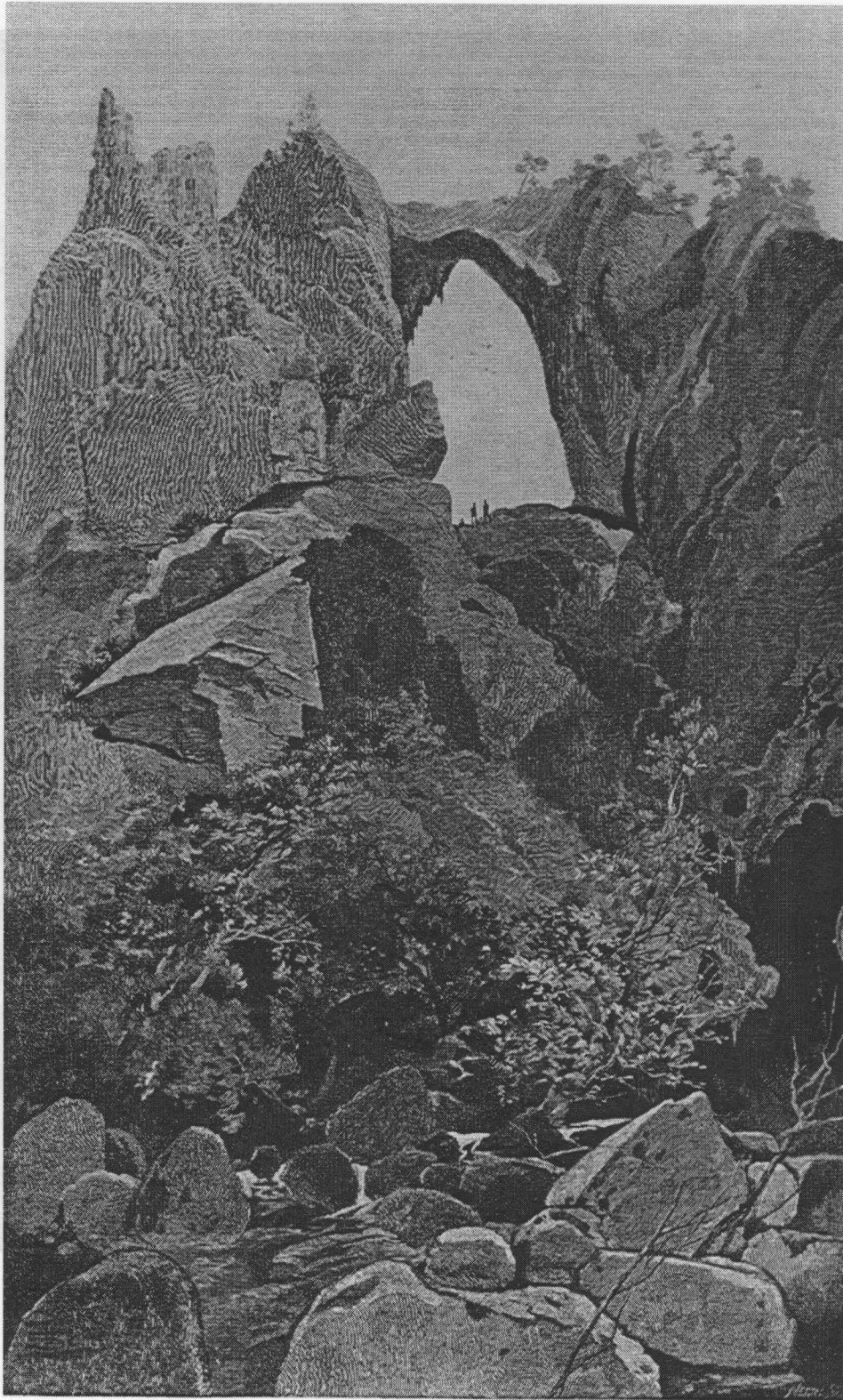


Figure 4. Carlotta Arch, Jenolan Caves. Negri's engraving from the *Picturesque Atlas of Australasia*.



### The Arrival of Industrialisation

The end of the century saw what can best be termed the industrialisation of caves for purposes of providing attractive destinations for the relatively new tourism industry. This coincided with the new technologies in both photography and printing which enabled mass production of images on a scale never before possible. The new series of images thus came to serve as a marketing tool. Jenolan, as Australia's foremost tourist resort of the time, soon became one of the primary sites of this kind of image-making. Soon afterwards the new and remarkably powerful of the picture postcard became available in many millions of copies, with some fifty percent of all Australian postcard images of caves emanating from Jenolan. It is reasonable to estimate that at least 6,000 different cave images were reproduced on postcards, at least some of them then being sold in immense numbers.

It is therefore not just a numeric convenience that this paper and the accompanying catalogue focus on a single century. The turn of the century marked a major turning point in the production of cave (and other) images. This is not to necessarily suggest in an elitist way that the "hand-made" images of the 19th century were superior in quality to the 'mass-produced' take-away views of the 20th. Rather it emphasises the change in public perception of caves. The industrial images had to convey a sense of comfort and security, and to help people see the cave as a safe and welcoming place of readily appreciated beauty, rather than one of adventure, mystery or even fear.

However, even during Kerry's peak years of productivity, an alternative view was developing. Bulmer included the "explorer hero" in his pictures of Buchan, and so humanised the art of cave photography. Harry Phillips of Blue Mountains fame, frequently included people - often crowds of them in his views of the Jenolan landscape. It is then instructive to examine a visitor's own snapshots, and to see that people predominate, with the caves and their landscapes serving merely as a backdrop. Phillip's generous inclusion of people clearly shows a response this, and a new awareness of the importance of humanising the images.

So, in summary, the initial search for interest and diversity, then the attempt to capture the real character of caves, was succeeded by a quest for the sublime and finally, the production and marketing of various kinds of tourism-driven images. It is only in more recent years that individualised photography of caves has re-emerged, and even more recently, June MacLucas in Australia (and others in the Northern Hemisphere) have given attention once more to caves as a challenging subject for drawing and painting.

**Note:** An earlier version of this paper was delivered to the 19th International Symposium of the International Commission on the History of Geological Sciences and published in the proceedings of that meeting, *Useful and Curious Geological Enquiries Beyond the World* (1994)

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# Nineteenth Century Paintings, Drawings and Engravings of Australian Caves

Elery Hamilton-Smith

## Abstract

Non-photographic images of Australian caves and karst from the 19th century are catalogued, together with notes on sources and artists.

## Introduction

One way in which we can better understand changes in human perceptions of caves is to examine the graphic images which appeared at various periods in history. This catalogue includes all currently identified 19th. century paintings, drawings and engravings of Australian caves and karst. Maps have only been included if they also incorporate pictorial images. Photographs have been excluded, although they are both numerous and of great historic significance. Brief notes on both sources and artists are provided as appendices.

Measurements are recorded as height x width. Where the only convenient source of information is from microfilm, measurements may have been omitted, simply because it has not been practicable to inspect original materials in many such cases. It will be seen there are also other gaps in the record which have not been traced to date.

Inevitably, a catalogue such as this is a never-ending task. Many images are probably hidden away on the microfiche of early newspapers - the very nature of the Mitchell Library press cuttings books noted below is one indication of how much may yet be found. The appearance of this list will doubtless result in readers pointing out omissions or filling gaps in the detailed record: let me thank you all in advance.

## N.S.W.: Abercrombie

### Pencil Sketch

MARTENS, Conrad, 1843 [18 May]

*North Entrance, Burrangallong Cavern or The Abercrombie Cave*  
314 x 467 mm.

Mitchell Library ZDG \*18 f.10

See also Martens n.d. below.

### Pencil Sketch

MARTENS, Conrad, 1843 [21 May]

*Burrangallong Cavern on the "Abercrombie"*  
318 x 470 mm.

Mitchell Library ZDG\*D18 f.9

in his *Views of Sydney and New South Wales*

### Pencil Sketch

MARTENS, Conrad, 1843 [23 May]

*View of South Entrance Burrangallong Caves on the Abercrombie R.*  
305 x 450 mm.

Mitchell Library ZDG \*18 f.6

### Pencil & Wash

MARTENS, Conrad, 1843 [23 May]

*View from the Gallery, South End*  
318 x 470 mm.

Mitchell Library ZDG \*D18 f.8

### Pencil sketch

MARTENS, Conrad, 1843 [24 May]

*Gallery and Grand Archway, Southern End*  
315 x 473 mm.

Mitchell Library ZDG \*D18 f.7

in his *Views of Sydney and New South Wales*

### Pencil sketch

MARTENS, Conrad, 1843 [25 May]

*North End of Cavern Looking Out*  
318 x 470 mm.

Mitchell Library ZDG \*D18 f.5

in his *Views of Sydney and New South Wales*

### Pencil Sketch

MARTENS, Conrad, 1843

*Burrangallong Cavern: South Entrance*  
210 x 290 mm.

Dixon Library ZDLPX 25 f.8

in his *Album of Sketches Around Sydney*

### Watercolour

MARTENS, Conrad, 1843

*Burrangallong Caves*  
185 x 275 mm.

Dixon Library ZDLPX 25 f.9

in his *Album of Sketches Round Sydney*

### Pencil & wash

MARTENS, Conrad, 1843 [Catalogued as 1844]

*Burrangallong Cavern, 50 miles South of Bathurst*  
234 x 334 mm.

Australian National Library

### Pencil & wash

MARTENS, Conrad, 1843 [Catalogued as 1844] *View from the Burrangallong Caves*

203 x 280 mm.

Australian National Library

### Pencil & wash

MARTENS, Conrad, 1843 [Catalogued as 1844]

*Burrangallong Cavern: View from the Entrance*  
231 x 327 mm.

Australian National Library

See in Jones, Shar, 1988, *Early Painters of Australia, 1788-1880*, Sydney: Bay Books.

### Pencil & wash

MARTENS, Conrad, 1843 [Catalogued as 1844]

*Burrangallong Cavern*  
195 x 278 mm.

Australian National Library



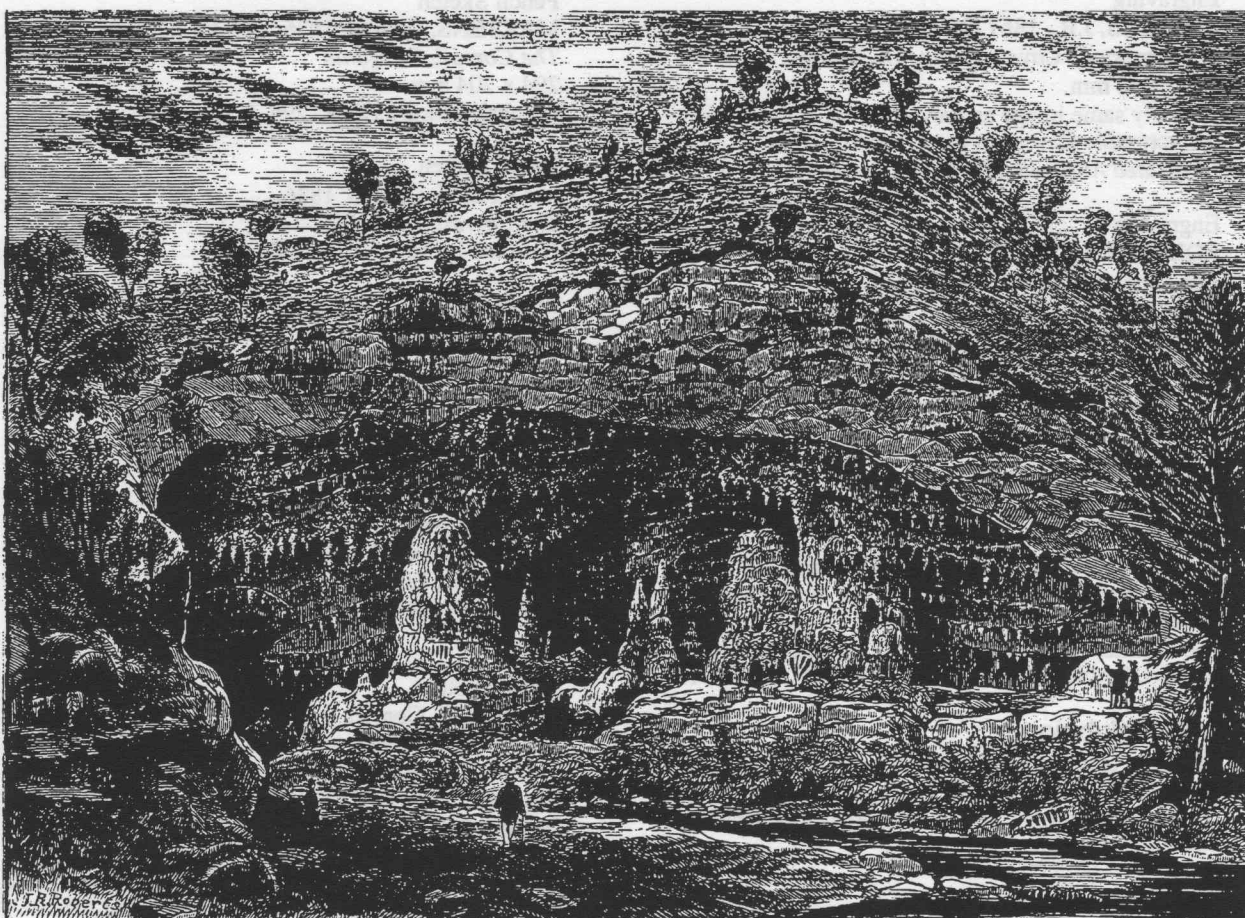


Figure 1. ROBERTS, J.R., *The Abercrombie Caves*, from the *Illustrated Sydney News*, 15 June, 1867.

Pencil & wash

MARTENS, Conrad, 1843

*Burrangallong Cavern*

160 x 250 mm.

Ballarat Fine Art Gallery

Oil painting

MARTENS, Conrad, 1843

*Stalagmites, Southern Entrance of Burrangallong Cavern*

406 x 533 mm.

Art Gallery of New South Wales OA1.1964

See in Bonyhardy, T., 1985, *Images in*

*Opposition: Australian Landscape Painting 1801-1890*, Melbourne: Oxford University Press, p. 139.

Oil on Canvas

MARTENS, Conrad, 1843

*Stalagmite Columns at the Southern Entrance of the Burrangallong Cavern*

421 x 587 mm.

Art Gallery of South Australia, L84C22.

See in Radford, R. & Hylton, J., 1995, *Australian Colonial Art 1800-1900*, Adelaide: Art Gallery of South Australia, p. 49.

Oil on canvas

MARTENS, Conrad, n.d. but 1843-49

*Northern Entrance to Burrangallong Cavern*

470 x 660 mm.

Mitchell Library ZML 98

Former label title *Burrangallong Cavern, Rockybridge Creek*. See in Ellis, Elizabeth, 1995, *Conrad Martens - Life and Art*, Sydney: State Library of N.S.W., pp. 44, 163.

Oil on Canvas

MARTENS, Conrad, n.d. but 1843-1849

*Interior of the Burrangallong Caverns*

1125 x 1855 mm.

Mitchell Library ZDG 163

Was incorrectly labelled as *Wombeyan Caves*.

See in Ellis, Elizabeth, 1995, *Conrad Martens - Life and Art*, Sydney: State Library of N.S.W., pp. 67, 164

Two further paintings in this series by Martens were purchased by W.C. Wentworth and are believed to have been destroyed by the 1893 fire at Greycliffe House, Vacluse. See Ellis 1995.

Engraving

Anon., 1854 [16 Dec.]

*The Abercrombie Cave, Near Bathurst*

*Illustrated Sydney News*, 16 Dec. 1854, p. 441.

Engraving

MASON, Walter G., 1857

*Abercrombie Cave, near Bathurst, N.S.W.*

105 x 165 mm.

Australian National Library

in *Australian Picture Pleasure Book*, pub. J.R. Clarke, p. 35

Engraving (Figure 1)

ROBERTS, J.R., 1867 [15 June]

*The Abercrombie Caves*

175 x 238 mm.

*Illustrated Sydney News*, 15 June, 1867.



## Engraving

ROBERTS, J.R., 1867 [28 Oct.]

*The Limestone Caves, Wellington Valley*

175 x 238 mm.

Actually same image as previous item and depicts Abercrombie Caves but incorrectly titled.

*Illustrated Australian News*, 28 October 1867.

## Engraving

ROBERTS, J.R., 1874

*The Limestone Caves, Wellington Valley*

175 x 238 mm.

Actually same image as previous item and depicts Abercrombie Caves but incorrectly titled.

*Town and Country Journal*, 31 October 1874.

## Watercolour

MARTENS, Conrad, 1872

*Abercrombie Cave*

669 x 440 mm.

Mitchell Library ZDG XV/sp. coll./Martens/2

Was formerly wrongly catalogued as *Wombeyan Caves*.See in Ellis, Elizabeth, 1995, *Conrad Martens - Life and Art*, Sydney: State Library of N.S.W., pp. 87, 184

## N.S.W.: Belubula

This area is now generally known as Cliefden.

Both images listed here are in the Mitchell Library, Newspaper Cuttings, Vol. 78, and no further details are currently available.

## Engraving

Anon., n.d.

*Interior of Bone Cave, Belubula Caves**Town & Country Journal*.

## Engraving

Anon., n.d.

*Stalactites Overhanging Two Stalagmites, Six Feet High**Town & Country Journal*.

## N.S.W.: Berowra

## Woodcut

COLLINGRIDGE, George, n.d.

*The Giant's Leg, Berowra*

116 x 78 mm.

Copy in *Pioneers of Hornsby Shire*, Hornsby Shire Historical Society, 1980, p. 254.

Original apparently in possession of the Collingridge Family.

## N.S.W.: Boree

## Engraving

Anon., 1882 [18 Mar.]

*Natural Bridge, Boree Creek**Illustrated Sydney News*, 18 Mar., 1882, p. 9.

## N.S.W.: Bungonia

## Pencil Sketch

MARTENS, Conrad, 1836 [19 Jul.]

*The Corall, Bungonia*

198 x 296 mm.

Mitchell Library ZPXC 284, f.7

## Pencil Sketch

MARTENS, Conrad, 1836 [25 Jul.]

*The Corrall, Bungonia*

294 x 204 mm.

Mitchell Library ZPXC 295, f. 192

## Pencil Sketch

MARTENS, Conrad, 1836

*The Corrall, Bungonia*

National Library of Australia

## Pencil Sketch

MARTENS, Conrad, 1836 [26 Jul.]

*Bungonia Creek*

Mitchell Library ZPXC 284, f.8

## Watercolour

MARTENS, Conrad, 1839 [March]

*The Corrall, near Bungonia*

248 x 183 mm.

Mitchell Library ZPXC 323, f.25.

See in Ellis, Elizabeth, 1995, *Conrad Martens - Life and Art*, Sydney: State Library of N.S.W., pp. 111, 154.

## Watercolour

MARTENS, Conrad, n.d.

*The Corrall, Bungonia*

c. 180 x 130 mm.

Mitchell Library ZSSV\*Sp. coll./Martens

Incorrectly catalogued as *Bush Scene, New England District...*Some others may well remain to be located. See Ellis, Elizabeth, 1995, *Conrad Martens - Life and Art*, Sydney: State Library of N.S.W.

## Watercolour

LLOYD, Henry Grant, 1879 [7 Nov.]

*Gorge on the Bungonia, Shoalhaven Gullies*

273 x 380 mm.

In his *Sketches of New South Wales*, Vol. 2, f.236., Mitchell Library

## Watercolour

LLOYD, Henry Grant, 1879 [8 Nov.]

*Gorge of the Bungonia, Shoalhaven Gullies*

273 x 381 mm.

In his *Sketches of New South Wales*, Vol. 2, f.237., Mitchell Library.

## Engraving

Anon., 1870 [24 Nov.]

*View on the Shoalhaven, near Spring Creek**Illustrated Sydney News*, 24 Nov., 1870, p. 89.

## N.S.W.: Jenolan

## Pencil Sketch

WOOLCOTT, Charles Henry, 1861

*Fish River Caves, near Bathurst*

350 x 250 mm.

In private collection.

## Watercolour

COLLINGRIDGE, Arthur, n.d. but c. 1880

*Jenolan Caves: Interior of Grand Arch, with dance floor*

245 x 345 mm.

In private collection.

Engraving as Poster  
 COLLINGRIDGE, George, 1880 [Feb.]  
*The Fish River Caves, near Bathurst, N.S.W.:*  
*The recently discovered river 600 feet underground.*  
 508 x 395 mm.  
*Illustrated Sydney News*, Feb. 1880, Supplement.  
 Based upon work by Arthur Collingridge.

Watercolour  
 LLOYD, Henry Grant, 1880 [12 May]  
*Approach to Fish River Caves*  
 274 x 378 mm.  
 In his *Sketches of New South Wales*, Vol. 2, f. 246,  
 Mitchell Library.  
 View looking across foot of Zig-zag road towards  
 Grand Arch.

Watercolour  
 LLOYD, Henry Grant, 1880 [13 May]  
*At Fish River Caves, Looking South*  
 274 x 382 mm.  
 In his *Sketches of New South Wales*, Vol. 2, f. 247,  
 Mitchell Library.  
 Looking at Devil's Coach House from McKeown's  
 Creek.

Watercolour  
 LLOYD, Henry Grant, 1880 [14 May]  
*At Fish River Caves, Looking North*  
 277 x 377 mm.  
 In his *Sketches of New South Wales*, Vol. 2, f. 248,  
 Mitchell Library.  
 Looking out from Grand Arch.

Engraving (Figure 2)  
 BRUCE, Robert, 1883 [17 Jan.]  
*The Fish River Caves, New South Wales*  
 320 x 235 mm.  
 Composite of 9 views  
*Australasian Sketcher*, 17 January 1883, p. 12.  
 also based upon work by Arthur Collingridge.

Oil Painting  
 HENRY, Lucien, 1883  
*Devil's Coachhouse, Fish River Caves*  
 1162 x 652 mm.  
 Art Gallery of New South Wales 459.1979

Engraving  
 Anon., 1884  
*Carlotta Arch, Fish River Caves*  
 156 x 115 mm.  
 in Wilkinson, C.S., *The Fish River or Binda Caves*,  
 appendix to *The Railway Guide of New South Wales*,  
 Second Edition, Sydney: Thomas Richards,  
 Government Printer, p. 139.

Engraving  
 Anon., 1884  
*Entrance to Lurline Cave, Fish River Caves*  
 165 x 121 mm.  
 in Wilkinson, C.S., *The Fish River or Binda Caves*,  
 appendix to *The Railway Guide of New South Wales*,  
 Second Edition, Sydney: Thomas Richards,  
 Government Printer, p. 140.



Figure 2. *Mode of Entering Subterranean Creek*: one of the nine views included in BRUCE, Robert, *The Fish River Caves*, New South Wales, published in *Australasian Sketcher*, 17 January 1883, p. 12. This sketch is based upon a drawing by Arthur Collingridge, and is unusual in its sense of fun.



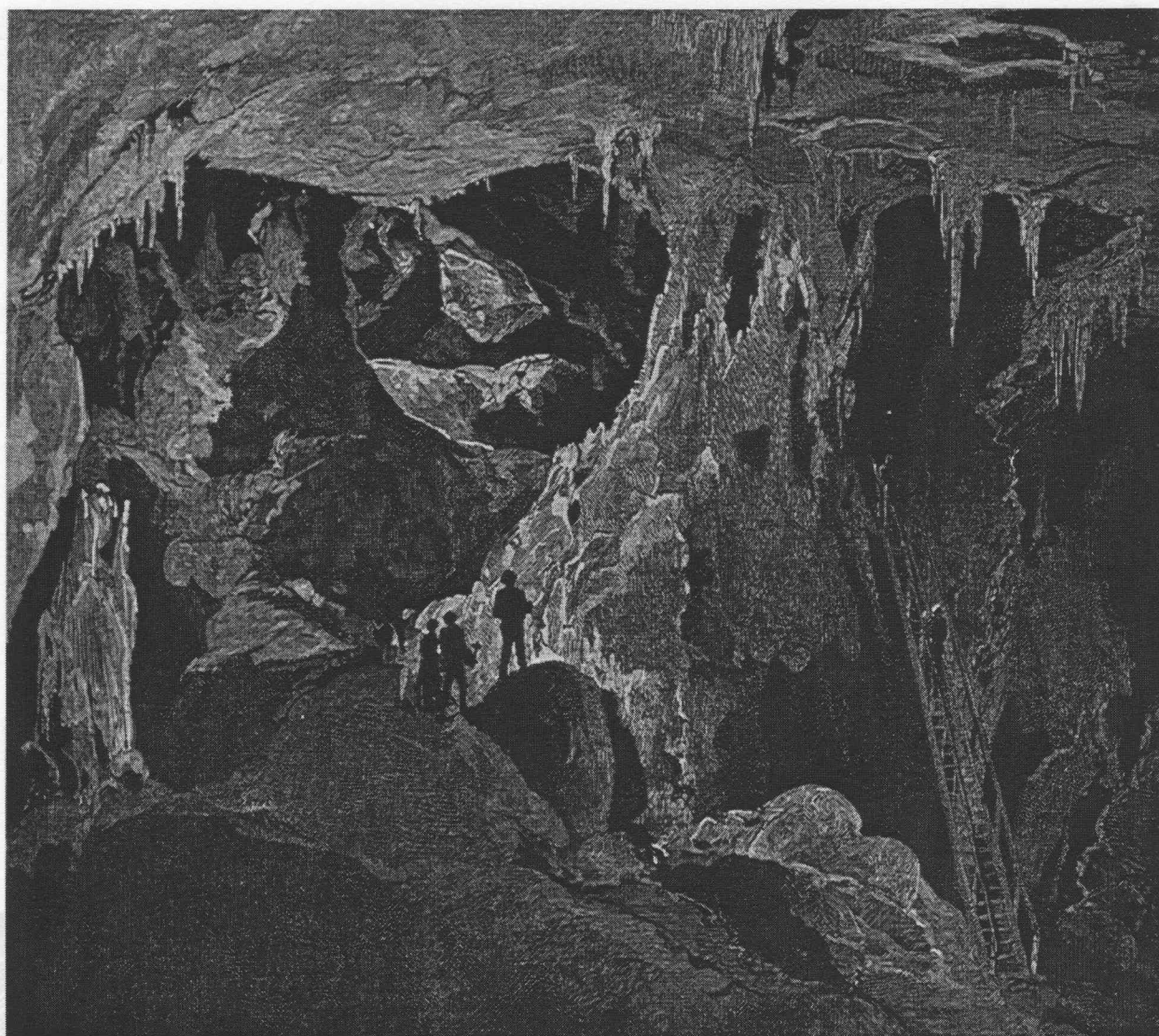


Figure 3. The Arch Cave, Looking North, from the Picturesque Atlas of Australasia.

Engraving

Anon., 1884

*Interior of Lucas Cave, Fish River Caves*

165 x 126 mm.

in Wilkinson, C.S., *The Fish River or Binda Caves*, appendix to *The Railway Guide of New South Wales*, Second Edition, Sydney: Thomas Richards, Government Printer, p. 143.

Engraving

Anon., 1884

*McKeown's Arch, Fish River Caves*

165 x 124 mm.

in Wilkinson, C.S., *The Fish River or Binda Caves*, appendix to *The Railway Guide of New South Wales*, Second Edition, Sydney: Thomas Richards, Government Printer, p. 144.

Engraving

Anon., 1884 [12 April]

*In the Fish River District: The Devil's Pulpit*  
[depicts karst pinnacle on top of Grand Arch]  
*Illustrated Sydney News*, 12th. April, p. 1.

Engraving

Anon., 1884

*The Fish River Caves*

310 x 240 mm.

Cover picture: composite of six views

*Scientific American*, 51 (15): 223.

Relates to article by J.E. Richter on p. 229.

Engraving

engr. A. Negri, 1886

*Carlotta Arch, Jenolan Caves*

282 x 180 mm.

Garran, A. (ed.), *Picturesque Atlas of Australasia*, 1: opp. 141

Engraving

SHELL, Frederic B., 1886

*The Grand Arch, Eastern Entrance*

150 x 145 mm.

Garran, A. (ed.), *Picturesque Atlas of Australasia*, 1: 149



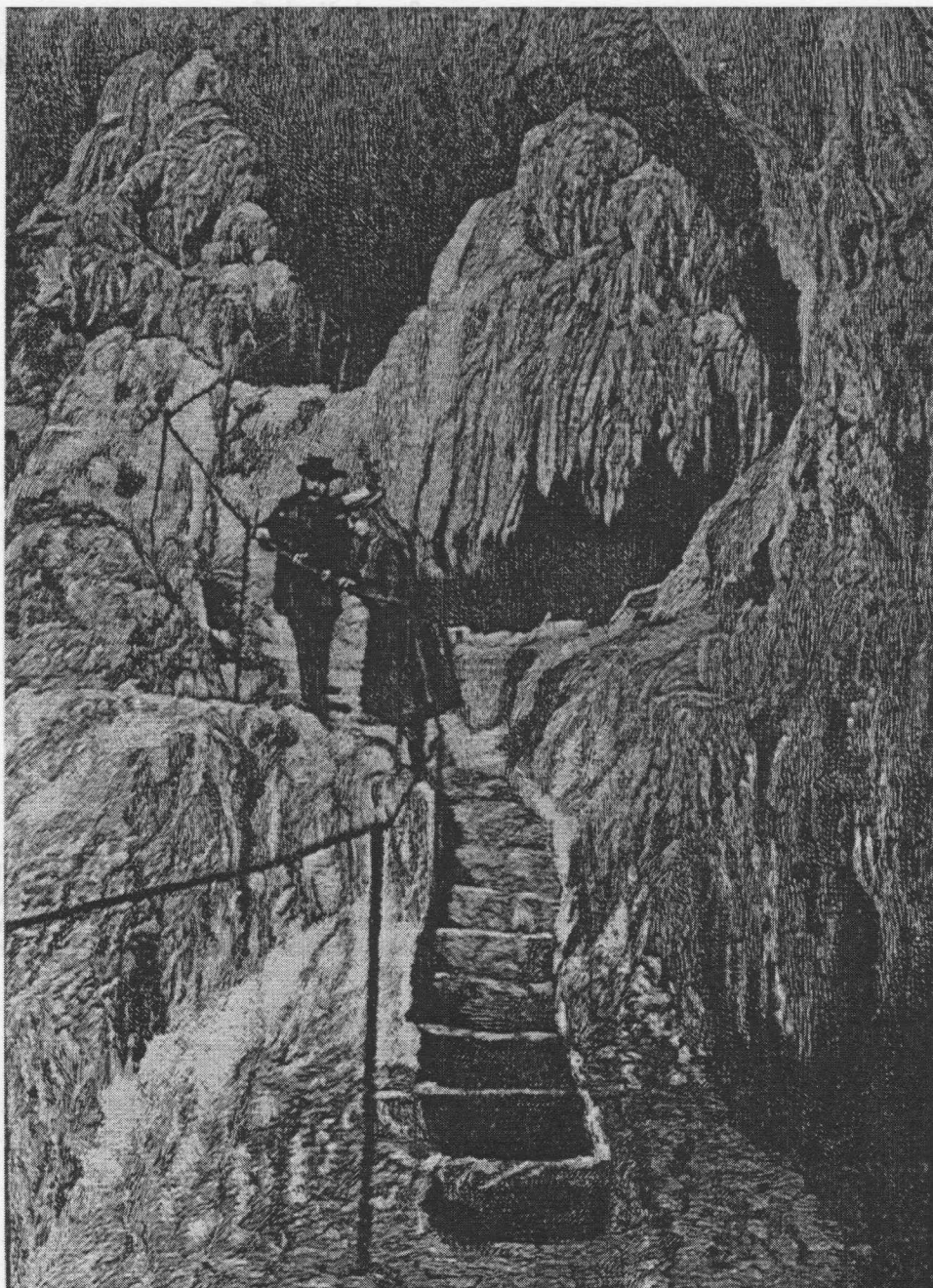


Figure 4. Steps in Nettle Cave, depicting the scene more commonly known as the Willows, from Cassell's Picturesque Australasia.

- Engraving  
SCHELL, Frederic B., 1886  
[untitled, shows bats flying]  
118 x 98 mm.  
Garran, A. (ed.), *Picturesque Atlas of Australasia*,  
1: 149  
Overlaps with previous item
- Engraving (Figure 3)  
Anon., 1886  
*The Arch Cave, Looking North*  
162 x 182 mm.  
Garran, A. (ed.), *Picturesque Atlas of Australasia*,  
1: 151
- Engraving  
Anon., 1886  
*A Passage in the Caves*  
88 x 128 mm.  
Garran, A. (ed.), *Picturesque Atlas of Australasia*,  
1: 150
- Engraving  
enr. A. Negri, 1886  
*Broken Column, Cathedral Cave*  
125 x 128 mm.  
Garran, A. (ed.), *Picturesque Atlas of Australasia*,  
1: 152
- Engraving  
SCHELL, Frederic B., 1886  
*The Exhibition, Cathedral Cave*  
200 x 182 mm.  
Garran, A. (ed.), *Picturesque Atlas of Australasia*,  
1: 153
- Engraving  
Anon., 1886  
*The Devil's Coach House*  
282 x 180 mm.  
Garran, A. (ed.), *Picturesque Atlas of Australasia*,  
1: 155
- Engraving  
WILLOUGHBY, Howard, 1886  
*Fish River Cave*  
150 x 96 mm.  
in *Australian Pictures drawn with pen and pencil*,  
London: Religious Tract Society, p. 92.  
Copy reproduced as cover, *Helictite*, 24 (1-2)
- Engraving  
Anon., 1888  
*The Grand Arch*  
80 x 130 mm.  
Morris, E.E. (ed.), *Cassell's Picturesque Australasia*,  
p. 100
- Engraving  
Anon., 1888  
*The Devil's Coach House*  
123 x 100 mm.  
Morris, E.E. (ed.), *Cassell's Picturesque Australasia*,  
p. 101
- Engraving (Figure 4)  
Anon., 1888  
*Nettle Cave*  
70 x 100 mm.  
Morris, E.E. (ed.), *Cassell's Picturesque Australasia*,  
p. 103
- Engraving  
Anon., 1888  
*Aperture in the Devil's Coach House*  
103 x 80 mm.  
Morris, E.E. (ed.), *Cassell's Picturesque Australasia*,  
p. 104
- Engraving  
Anon., 1888  
*Steps in Nettle Cave*  
103 x 75 mm.  
Morris, E.E. (ed.), *Cassell's Picturesque Australasia*,  
p. 105
- Engraving  
Anon. 1889 [31 Oct.]  
*The Grand Arch, Jenolan Caves*  
*Illustrated Sydney News*, 31 Oct. 1889, p. 13.
- Engraving  
Anon., 1889 [31 Oct.]  
*The Cave House, Jenolan*  
*Illustrated Sydney News*, 31 Oct. 1889, p. 14.
- Engraving  
Anon. 1889 [14 Nov.]  
*The Devil's Coach House, Jenolan Caves*  
*Illustrated Sydney News*, 14 Nov. 1889, p. 18.
- Engraving  
Anon., 1889 [14 Nov.]  
*Jeremiah Wilson*  
*Voss Wiburd, the Guide*  
[2 separate vignettes]  
*Illustrated Sydney News*, 14 Nov. 1889, p. 19.
- Engraving  
Anon., 1889 [28 Nov.]  
*The End of the Rope*  
*Illustrated Sydney News*, 28 Nov. 1889, p. 21  
Illustrating the story of a young man who had  
descended into a cave by means of a knotted rope, then  
found that the rope was not long enough. He was  
rescued by Joseph Rowe, who at that time was resident  
at Jenolan and assisted caretaker Jeremiah Wilson.  
Rowe was also an important photographer of the  
caves.
- Engraving  
Anon., 1889 [26 Dec.]  
*The Gem of the West*  
*Illustrated Sydney News*, 26 Dec. 1889, p. 30.
- Engraving  
Anon., 1889 [26 Dec.]  
*The Shawl, in the Elder Cave*  
*Illustrated Sydney News*, 26 Dec. 1889, p. 31.
- Engraving  
Anon., 1890 [9 Jan.]  
*The "Ball Room", Jenolan Caves*  
*Illustrated Sydney News*, 9 Jan. 1890, p. 25.  
Depicts Nettle Cave.
- Engraving  
enr. A. Negri, 1892  
*Carlotta Arch, Jenolan Caves*  
282 x 180 mm.  
in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: opp. 289;  
Frontispiece Pt. 14.



## Engraving

SCHELL, Frederic B., 1892

*The Grand Arch: Eastern Entrance*

150 x 145 mm.

in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: 307

Overlaps with next item

## Engraving

SCHELL, Frederic B., 1892

*[untitled, shows bats flying]*

118 x 98 mm.

in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: 307

overlaps with previous item

## Engraving

Anon., 1892

*The Arch Cave, Looking North*

162 x 182 mm.

in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: 309

## Engraving

Anon., 1892

*A Passage in the Caves*

88 x 128 mm.

in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: 310

## Engraving

enr. A. Negri, 1892

*Broken Column, Cathedral Cave*

125 x 128 mm.

in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: 313

## Engraving

SCHELL, Frederic B., 1892

*The Exhibition, Cathedral Cave*

200 x 182 mm.

in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: 315

## Engraving

Anon., 1892

*The Devil's Coach House*

282 x 180 mm.

in Garran, A. (ed.), *Australasia Illustrated*,  
London: Horace Marshall & Son, 1: 317

## Engraving

Anon., 1894

*Carlotta Arch, Jenolan Caves*

90 x 137 mm.

in Buckingham & Chandos, Duchess of,  
*Glimpses of Four Continents*, London: John Murray,  
facing p. 98.

## Half-tone of drawing

TISSANDIER, Albert, 1895

*Entree de la Grotte de la Grande Arche, Jenolan*

140 x 100 mm.

*Bull. de la Soc. de Speleologie*, 1(2): 53Listed in Shaw (1967) *Cave Illustrations Before 1900*,  
Settle: British Speleological Association

## Half-tone of drawing

TISSANDIER, Albert, 1895

*Tunnel de al sortie de la Grotte de la Grande Arche,  
Jenolan*

127 x 100 mm.

*Bull. de la Soc. de Speleologie*, 1(2): 55Listed in Shaw (1967) *Cave Illustrations Before 1900*,  
Settle: British Speleological Association

## Engraving from drawing

TISSANDIER, Albert, n.d. but 1895, engr. E. Tilly  
*Vue du 'Devil's Coach House', La remise du diable.*  
127 x 88 mm.

Mitchell Library.

In Spiers, H. (1980) *Landscape Art and the Blue  
Mountains*, Chippendale: Alternative Publishing Co.,  
p. 50.

## Engraving

THORPE, H., 1899

Composite of eight views

Foldout in *The Jenolan Caves and the Blue Mountains*,  
Paramatta: "Argus"Three of these have been reproduced, as listed below,  
in Dunkley, John, 1986, *Jenolan Caves, As they were  
in the Nineteenth Century*, Sydney: Speleological  
Research Council:*Grand Arch*, p. 33*Crystal Cities*, p. 51*Nellie's Grotto*, p. 52Others include Gem of the West, Devil's Coach House,  
Willows, Ball Room and Shawl Cave.

## Engraving

Anon., 1900

*The Bushranger's Cave*

98 x 153 mm.

in White, Charles, *History of Australian Bushranging*,  
Sydney: Angus & Robertson. Vol. 1, p. 173.Reprinted facsimile by Lloyd O'Neil Pty. Ltd.,  
Hawthorn, 1981.Also see *Journal Sydney Speleological Society*, 40  
(8): cover & p. 170.There are also many images of Jenolan Caves and the  
surrounding area in the Newspaper Cuttings Books of  
the Mitchell Library (see Appendix 1). Some of these  
have also been reproduced in Dunkley (1986).

## Newspaper Cuttings, Vol. 77:

*The New Cave*, p. 2.

145 x 115 mm.

See in Dunkley, p. 48.

*The New Bridge - Entrance to the Imperial Cave*, p. 3.  
130 x 190 mm.

See in Dunkley, p. 49.

*The New Cave - Another View*, p. 3.

145 x 115 mm.

See in Dunkley, p. 48.

## Newspaper Cuttings, Vol. 78:

*The Caves House, from the Grand Arch*, p. 33.

110 x 106 mm.

See in Dunkley, p. 27.

*The Grand Arch, from the Devil's Coach House*, p. 33.

168 x 168 mm.

See in Dunkley, p. 32.

*Waterfall and Bathing Pool*, p. 34.  
150 x 167 mm.  
See in Dunkley, p. 57.

*Mr. J. Wilson, Caretaker*, p. 34.  
Circular, 90 mm. diameter  
See in Dunkley, p. 15.

*The Showroom (Exhibition Cave)*, p. 34.  
155 x 80 mm.

*The Mystery (Imperial Cave)*, p. 34.  
160 x 80 mm.  
See in Dunkley, p. 52.

*The Carlotta Arch*, p. 35.  
175 x 108 mm.  
See in Dunkley, p. 35.

*The Devil's Coach House*, p. 35.  
175 x 108 mm.  
See in Dunkley, p. 38.

*Lot's Wife (Imperial Cave)*, p. 35.  
160 x 80 mm.  
See in Dunkley, p. 50.

*The Willows (Devil's Coach House)*, p. 35.  
165 x 78 mm.

#### N.S.W.: Kiama

Watercolour  
EARLE, Augustus, 1827  
*View on the Coast of N.S. Wales*  
175 x 257 mm.  
Looking out from interior of Blowhole  
Australian National Library  
See Hackforth-Jones, 1980, *Augustus Earle, Travel Artist*, Canberra: Australian National Library.

Watercolour  
WESTMACOTT, Robert Marsh, 1837  
*The Blowhole at Kiama*  
235 x 251 mm.  
Dixson Library, Sydney  
in his album, *Drawings of Sydney*.

Pencil & Watercolour  
WESTMACOTT, Robert Marsh (?), 1838-47  
*The Blowhole at Kiama*  
137 x 253 mm.  
Dixson Library ZDL PX53  
Unsigned and undated but attributed as above.

Tinted Lithograph  
WESTMACOTT, Robert Marsh, 1838-47  
Blow Hole  
Mitchell Library  
in his *Sketches of Australia...*, Exeter: W. Spreat, pl. 9

Engraving  
Anon., 1870 [29 Sept.]  
*Australian Coast Scene: The "Blow Hole", Kiama*  
*Illustrated Sydney News*, 29 Sept. 1870, p. 1.

Engraving  
ASHTON, J.R., 1886  
*Kiama Blowhole*  
Two overlapping images.  
in Garran, A. (ed.), *Picturesque Atlas of Australasia*, 1: 48.

Engraving  
Anon., 1889 [3 Jan.]  
*The Blow Hole, Kiama*  
*The Blow Hole, from the sea*  
*Illustrated Sydney News*, 3 Jan. 1889, p. 13.  
both within a full-page collage, entitled, *In the Illawarra District - the Garden of New South Wales*.

Engraving  
ASHTON, J.R., 1892  
*Kiama Blowhole*  
Two overlapping images.  
in Garran, A. (ed.), *Australasia Illustrated*, 1.

#### N.S.W.: Narragullen

Watercolours  
KING, Phillip G., 1837  
*Views at the Cavan Caves, near Yass*  
Four paintings ea. c.75 x 110 mm, mounted on one sheet c.220 x 310 mm.  
Dixson Library, Sydney

Pencil drawing  
KING, Phillip G., 1837  
*Pagoda in Tallendum Cave, Cavan Caves, near Yass*  
c. 295 x 205 mm.  
Dixson Library, Sydney  
copy in *Australian Caver*, 110: 6.

Pencil drawing  
KING, Phillip G., 1837  
*Arched Entrance to Tallendum Cave, Cavan Caves near Yass*  
c. 295 x 205 mm.  
Dixson Library, Sydney  
copy in *Australian Caver*, 110: 3.

#### N.S.W.: Hawkesbury River

Engraving  
Anon., 1886 [15 Mar.]  
*The King's Cave, Hawkesbury River*  
*Illustrated Sydney News*, 15 Mar., 1886, p. 8.

#### N.S.W.: Medlow Bath

Engraving  
Anon., 1890 [6 Feb.]  
*Mermaid Cave*  
*Illustrated Sydney News*, 6 Feb., 1890, p. 22.

#### N.S.W.: Sydney Region

Engraving  
MASON, J., 1864 [15 Sept.]  
St. Michael's Arch [Broken Bay]  
*Illustrated Sydney News*, 15 Sept. 1864, p. 1.

#### N.S.W.: Wellington

Watercolour  
EARLE, Augustus, 1826  
*Mosman's Cave, Wellington Valley, N.S.W. No. 1*  
210 x 325 mm.  
Australian National Library  
Depicts cave entrance with two Aborigines  
See Hackforth Jones, 1980, *Augustus Earle, Travel Artist*, Canberra: Australian National Library, p. 102



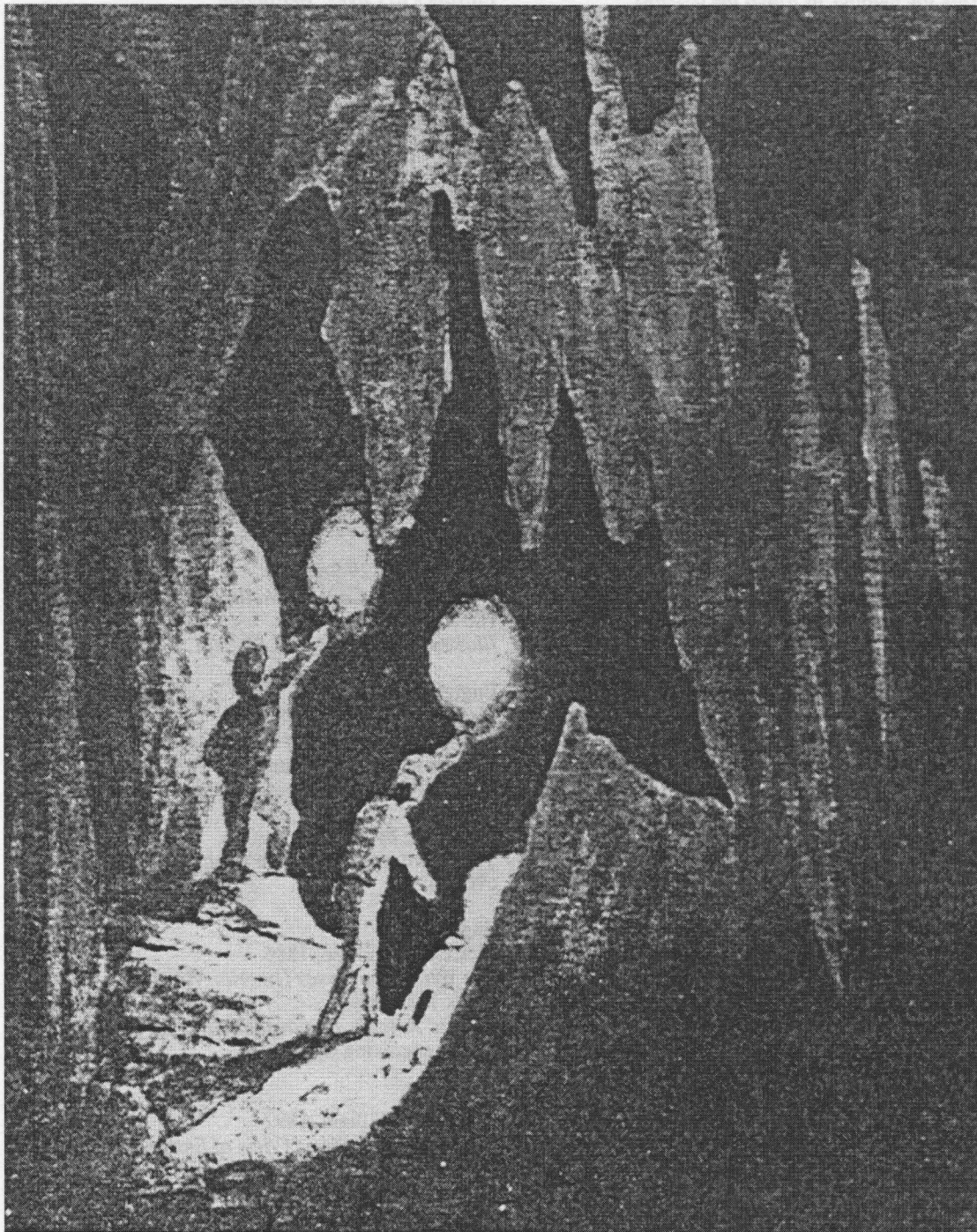


Figure 5. EARLE, Augustus, 1826, Mosman's Cave, Wellington Valley, N.S. Wales, No.5. This painting was completed two years before the first written report of the cave by Hamilton Hume, as a member of Sturt's 1828 expedition.

Watercolour  
 EARLE, Augustus, 1826  
 Mosman's Cave, Wellington Valley, New South Wales,  
 No.3  
 340 x 229 mm.  
 Australian National Library  
 Depicts 4 men with torches entering cave  
 see Hackforth-Jones, 1980, *Augustus Earle, Travel  
 Artist*, Canberra: Australian National Library, p. 103.

Watercolour (Figure 5)  
 EARLE, Augustus, 1826  
 Mosman's Cave, Wellington Valley, N.S. Wales, No.5  
 133 x 108 mm.  
 Australian National Library  
 Depicts 2 men with torches entering cave  
 See Hackforth-Jones, 1980, *Augustus Earle, Travel  
 Artist*, Canberra: Australian National Library, p. 102

## Engraving

MITCHELL, Thomas L., 1831

*Sketch showing the manner in which the osseous breccia occurs in the cave at Wellington, in New South Wales*

160 x 120 mm.

*Edinburgh New Philosophical Journal*, 14, Pl. V

## Sepia wash

MITCHELL, Thomas L., 1836

*Large Cavern at Wellington Valley, N.S.W.*

390 x 302 mm.

City of Ballarat Art Gallery

Title label in gallery gives "The Chapel, Entrance to Cavern, Mount Wellington, N.S.W." Mitchell's visit to the cave was in 1830; Kerr's *Dictionary of Australian Artists* gives a date of c.1836 for this work.

## Lithograph

MITCHELL, Thomas L., 1838

*Entrance to the Largest Cavern, Wellington Valley*

100 x 160 mm.

in Mitchell, T.L., 1838, *Three Expeditions into the Interior of Eastern Australia*, London: Boone, Pl. 41

## Lithograph

MITCHELL, Thomas L., 1838

*Large Cavern at Wellington Valley*

137 x 102 mm.

in Mitchell, T.L., 1838, *Three Expeditions into the Interior of Eastern Australia*, London: Boone, Pl. 43.

This is clearly drawn from the same field sketch as Mitchell's watercolour in the Ballarat Gallery. There is also a copy in the Art Gallery of New South Wales, DA25.1968.

## Lithograph

MITCHELL, Thomas L., 1838

*Section and Groundplot of two caverns at Wellington Valley*

200 x 275 mm.

in Mitchell, T.L., 1838, *Three Expeditions into the Interior of Eastern Australia*, London: Boone, Pl. 44

## Lithograph

MITCHELL, Thomas L., 1838

*Breccia Cave at Wellington Valley*

137 x 103 mm.

in Mitchell, T.L., 1838, *Three Expeditions into the Interior of Eastern Australia*, London: Boone, Pl. 45.

Copied from earlier version in *New Edinburgh Philosophical Journal*, 14, Pl. V.

## Lithograph

MITCHELL, Thomas L., 1838

*Marks of Subsidence in the Breccia Cavern*

120 x 185 mm.

in Mitchell, T.L., 1838, *Three Expeditions into the Interior of Eastern Australia*, London: Boone, Pl. 50

## Pencil Sketch

MARTENS, Conrad, 1840 [25 Mar.]

*Interior of Cave at Wellington*

180 x 272 mm.

Mitchell Library ZPXC 970, f. 10

## Pencil Sketch

MARTENS, Conrad, 1840 [25 Mar.] *Wellington Caves*

185 x 272 mm.

Mitchell Library ZPXC 970, f. 11

## Pencil sketch

AITKEN, John, 1854

*Entrance to Caves, Wellington*

125 x 174 mm.

Mitchell Library ZPXD 254 F16a

in his *Sketches Taken on a Trip Round the World*.

## Pencil Sketch

AITKEN, John, 1854

*Looking Out, Wellington Caves*

174 x 125 mm.

Mitchell Library ZPXD 254 f.15d.

in his *Sketches Taken on a Trip Round the World*.

## Pencil Sketch

AITKEN, John, 1854

*Pulpit Wellington Caves. Tea Pot Pinch*

174 x 125 mm.

Mitchell Library ZPXD 254 f.15d.

in his *Sketches Taken on a Trip Round the World*.

See also under Abercrombie: Roberts 1867 & 1874 for two prints of an engraving of Abercrombie Arch which have been incorrectly titled as Wellington Caves.

## Engraving

Anon., 1869 [29 Sept.]

*The Stalactite Caves at Wellington - Organ Chamber*

180 x 240 mm.

*Illustrated Sydney News*, 29 Sept. 1869, p. 272.

## Engraving

McLEOD, William, 1886

*The Wellington Caves [View of entrance]*

circular c. 113 mm. diameter

Garran, A. (ed.), *Picturesque Atlas of Australasia*, 1: 156

Engraving by Bocher

This and the next view are arranged so that they overlap.

## Engraving

McLEOD, William, 1886

*The Wellington Caves [Interior View]*

112 x 113 mm.

Garran, A. (ed.), *Picturesque Atlas of Australasia*, 1: 156 engraving by Bocher

## Engraving

McLEOD, William, 1892

*The Wellington Caves [View of Entrance]*

circular, c. 113 mm. diameter

Garran, A. (ed.), 1892, *Australasia Illustrated*, London: Horace Marshall & Son, p. 319.

Engraving by Bocher

## Engraving

McLEOD, William, 1892

*The Wellington Caves [Interior View]*

112 x 113 mm.

Garran, A. (ed.), 1892, *Australasia Illustrated*, London: Horace Marshall & Son, p. 319.

Engraving by Bocher.

## N.S.W.: Wentworth Falls

## Engraving

Anon., 1892 [26 Nov.]

*Wentworth Falls - A Mysterious Archway*

*Illustrated Sydney News*, 26 Nov. 1892, p. 13.



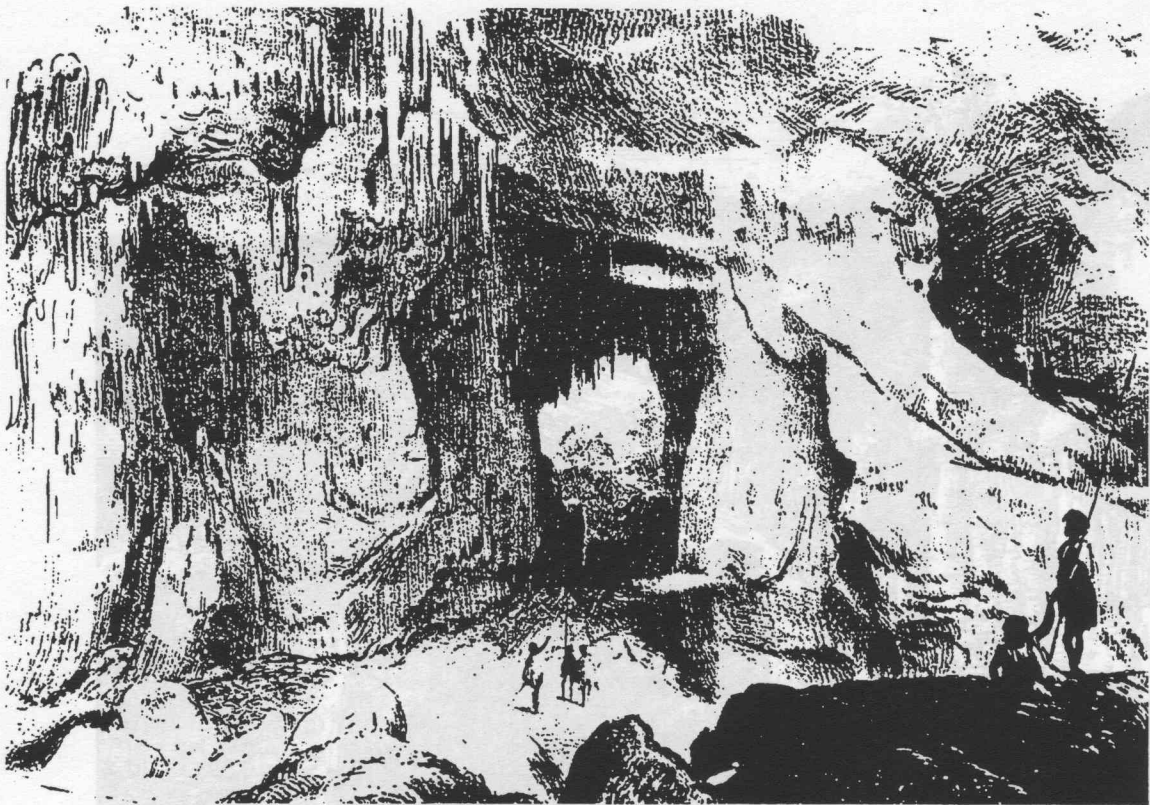


Figure 6. MELVILLE, Harden S., 1846, Wombyan (sic) Cave, from his *Sketches in Australia*.

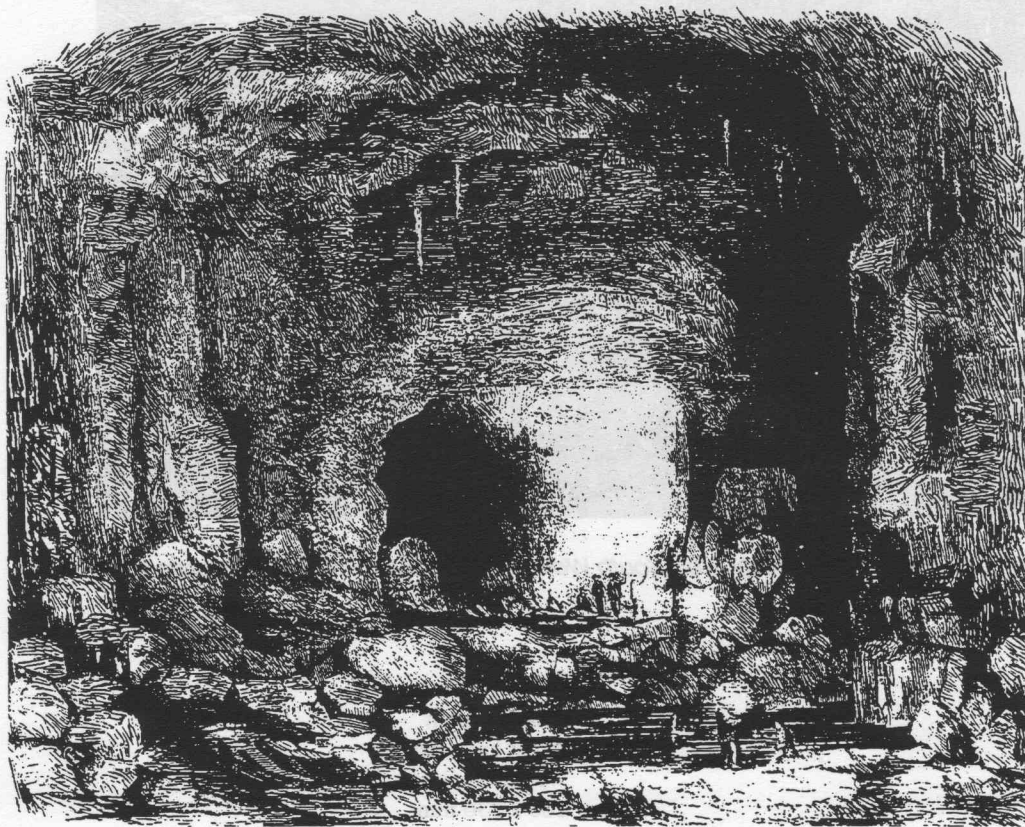


Figure 7. MOSES, M.S., *The Wombeyan Caves, near Taralga*, from the *Illustrated Sydney News*, 16 May 1865.



Figure 8. Subterranean Caves at Yarrangobilly, New South Wales, an engraving of unknown date and provenance.

#### N.S.W.: Wombeyan

Pencil Sketch  
Artist unknown  
*Wombean (sic)*  
200 x 240 mm.  
Mitchell Library ZPX\*D307 -2

Pencil Sketch  
Artist unknown  
*Wombean (sic)*  
160 x 230 mm.  
Mitchell Library ZPX\*D307 -2  
Both the above have been attributed to Martens, but Ellis (1995) states that they are definitely not by him.



Lithograph (Figure 6)  
MELVILLE, Harden S., 1846  
*Wombyan (sic) Cave*  
153 x 217 mm.  
in his *Sketches in Australia...*, London: Dickinson & Co., Pl. 3

Engraving (Figure 7)  
MOSES, M.S., 1865 [16 May]  
*The Wombeyan Caves, near Taralga*  
175 x 225 mm.  
*Illustrated Sydney News*, 16 May 1865

Engraving  
Anon., 1868  
*The Wombeyan Caves, N.S.W.*  
175 x 225 mm.  
*The Australian Journal*, Dec. 1868, p. 232.

Watercolour  
LLOYD, Henry Grant, 1879 [7 Jan.]  
*In Wombean Caves, West of Berrima*  
273 x 377 mm.  
in his *Sketches of N.S. Wales*, Vol. 2, f. 202,  
Mitchell Library.

Watercolour  
LLOYD, Henry Grant, 1879 [8 Jan.]  
*In Wambean Caves, West of Berrima*  
277 x 380 mm.  
in his *Sketches of N.S. Wales*, Vol. 2, f. 203,  
Mitchell Library.

#### N.S.W.: Yarrangobilly

Engraving (Figure 8)  
Anon., 1872 [8 Jul.]  
*The Yarrangobilly Caves, from a photograph by George Bridle*  
*Illustrated Sydney News*, 8 July 1872, pp. 3, 7.

Engraving  
Anon., n.d.  
*Subterranean Caves at Yarrangobilly, New South Wales*  
227 x 175 mm.  
Copy in private collection, but provenance unknown.

Engraving  
Anon., 1889  
*The Kiandra Caves*  
140 x 105 mm.  
Morris, E.E. (ed.), *Cassell's Picturesque Australasia*, v.3, p.196

#### N.S.W.: Yessabah

Engraving  
Anon., n.d.  
*Entrance - Lesser Cave*  
In *Newspaper Cuttings*, Vol. 78, p. 98.  
Mitchell Library.

Engraving  
Anon., n.d.  
*Principal Cave*  
In *Newspaper Cuttings*, Vol. 78, p. 98.  
Mitchell Library.

#### Victoria: Buchan

Engraving  
HOWITT, A.W., 1876  
*Limestone Creek, Murendal (sic) River*  
80 x 130 mm.  
in Howitt's *Notes on the Devonian Rocks of North Gippsland*, *Prog. Rept. Geol. Surv. Vict.*, 3, Pl. 12.  
Scene near Pyramids.

Engraving  
HOWITT, A.W., 1876  
*Buchan*  
90 x 80 mm.  
in Howitt's *Notes on the Devonian Rocks of North Gippsland*, *Prog. Rept. Geol. Surv. Vict.*, 3, Pl. 11.  
Scene near junction of Tara Creek and Buchan River.

Engraving  
HOWITT, A.W., 1876  
*Junction Buchan and Murendal (sic) Rivers*  
60 x 80 mm.  
in Howitt's *Notes on the Devonian Rocks of North Gippsland*, *Prog. Rept. Geol. Surv. Vict.*, 3, Pl. 13.

#### Victoria: Cape Schanck

Engraving (Figure 9)  
CHEVALIER, Nicholas, 1865 [16 Nov.]  
*Stalactite Cave at Cape Schanck*  
145 x 125 mm.  
*Illustrated Sydney News*, 16 November 1865, p. 4

Pen Drawing  
McCRAE, George Gordon, c. 1880  
*Mouth of the Cave C Schanck*  
215 x 270 mm.  
Australian National Library, from his album of drawings

Engraving  
Anon., 1892 [23 Apr.]  
*Cape Schanck - The Cave*  
[also *Castle Rock, Pulpit Rock*]  
Included in full page collage entitled *Off the Victorian Coast*.  
*Illustrated Sydney News*, 23 Apr. 1892, p. 1.

#### Victoria: Cumberland River

Engraving  
AUSTIN, G. Brougham, c.1890  
*On the Coast, Cumberland Creek*  
Cave entrance is shown as an inset in landscape image; total picture 152 x 200 mm.  
in Austin, G. Brougham, *Pen and Ink Sketches at Lorne*, Melbourne: Fergusson & Mitchell Ltd., p. 25.  
Reprinted, but publisher not identified 1985.  
Also in *Journal Sydney Speleological Society*, 40 (10): cover & p. 176.

#### Victoria: Gellibrand River

Engraving  
Anon., 1875 [12 Nov.]  
*Glendample Caves, Gellibrand River, Victoria*  
*Illustrated Sydney News*, 12 Nov. 1875, p. 9.



Figure 9. CHEVALIER, Nicholas, *Stalactite Cave at Cape Schanck*, from the *Illustrated Sydney News*, 16 November 1865.

#### Victoria: Gisborne

Lithograph

Pittman, J. 1865

*Sketch of Bone Cave Ravine in Pliocene tertiary basalt at the head of the Coolantoolarn Creek, 5 miles S. by E. from Gisborne, explored by C.D.H. Aplin, Assistant Surveyor, in 1857.*

68 x 123 mm.

as an inset on some early copies of quarter sheet 7NW (Mt. Aitken), Geological Survey, Victoria, surveyed,

engraved and published under the direction of Alfred R.C. Selwyn, Government Geologist.  
Image lithographed by R. Shepherd.

Engraving

Anon. 1868

*Bone Cave, Mt. Macedon*

178 x 230 mm.

*Illustrated Sydney News*, 4 Sept. 1868 p. 12

This cave is now generally known as the Gisborne Bone Cave.



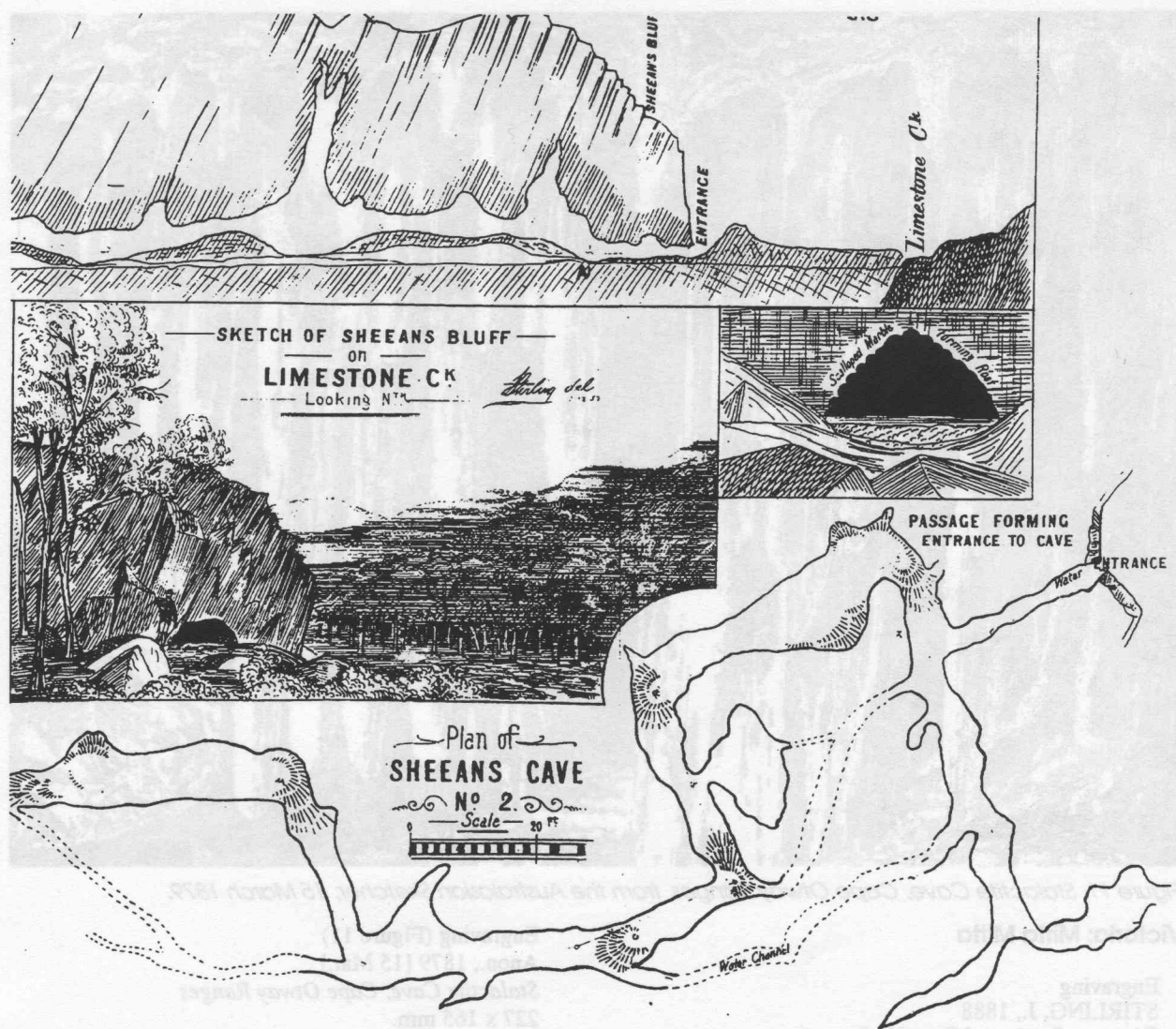


Figure 10. A section of James Stirling's 1884 Plan of Sheehan's Cave, showing the way in which he incorporated field sketches into some of his plans.

### Victoria: Limestone Creek

Engraving

STIRLING, James, 1884

*Plan of Pendergast's Cave*

Map 308 x 180 mm., with 2 sketches, ea. 90 x 84 mm.

in his paper, On the Caves Perforating Marble Deposits, Limestone Creek, *Trans. Proc. Roy. Soc. Vict.*, 20: Pl. 3

Engraving (Figure 10)

STIRLING, James, 1884

*Plan of Sheehan's Cave*

Map 200 x 320 mm., includes sketch of Sheehan's Bluff (140 x 80) and of entrance to cave (63 x 38)

in his paper, On the Caves Perforating Marble Deposits, Limestone Creek, *Trans. Proc. Roy. Soc. Vict.*, 20: Pl. 4

Engraving

STIRLING, J., 1889

*A plan of cave at no. 3.*

225 x 300 mm.

in his paper, Report on the marble deposits at Limestone Creek, *Quarterly Report of the Mining Registrars*, Quarter ended 30 September 1889, Appendix E: 75-81.

This again depicts Pendergast's Cave in a very similar, but improved, version of his map and sketch. The sketch is of a vertical section of the cave, and includes images of a surveyor and his assistant.

### Victoria: Mitchell River

Engraving

HOWITT, A.W., 1876

*Ngrung-a-Narguna; Cave in Dead Cock Creek, Mitchell River.*

85 x 170 mm.

in Howitt's Notes on the Devonian Rocks of North Gippsland, *Prog. Rept. Geol. Surv. Vict.*, 3, Pl. 21. Now commonly known as the Den of Nargun.

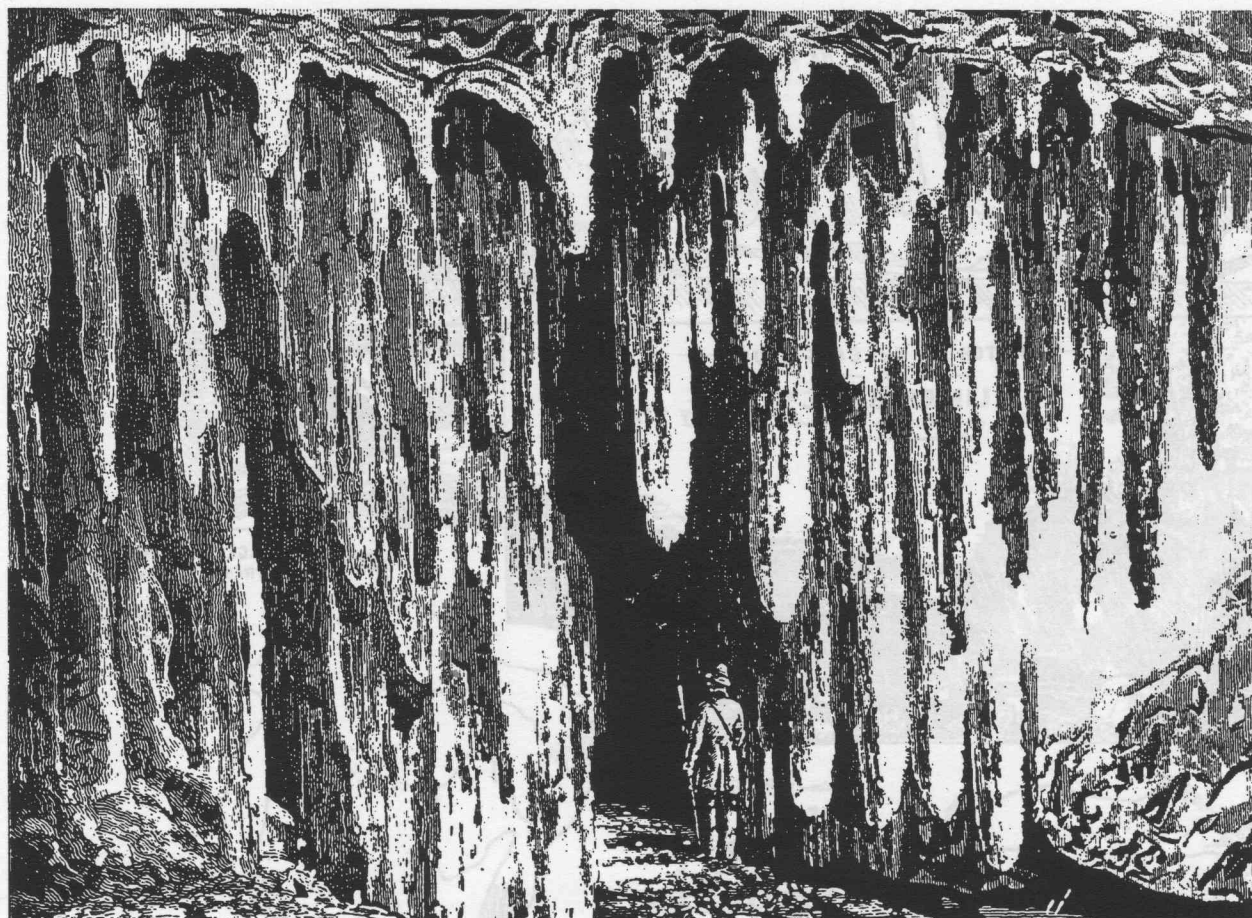


Figure 11. Stalactite Cave, Cape Otway Ranges, from the *Australasian Sketcher*, 15 March 1879.

#### Victoria: Mitta Mitta

Engraving  
STIRLING, J., 1888  
*Diagram Section of Cave No 3.*  
61 x 70 mm.  
in his Preliminary notes on the geology of the Wombat Creek Valley, its caves and silver lodes, *Quarterly Report of the Mining Registrars*, Quarter ended 30 September 1888, Appendix D: 78-80.  
See copy in Nargun, 29 (5): 33.

#### Victoria: Mornington Peninsula

Engraving  
BRUCE, R., 1872 [11 May]  
*London Bridge Rocks, near Point Nepean, Victoria*  
*Illustrated Sydney News*, 11 May 1872, p. 68.

Engraving  
Anon., 1877 [17 Mar.]  
*London-Bridge Rock, Back Beach, Sorrento*  
170 x 130 mm.  
*Australasian Sketcher*, 17 March 1877, p. 204

#### Victoria: Otway Ranges

Engraving  
Anon., 1875 [12 Nov.]  
*Cape Otway Cave*  
*Illustrated Sydney News*, 12 Nov. 1875, p. 17.

Engraving  
Anon., 1875 [12 Nov.]  
*Stalactite Cave near Cape Otway*  
*Illustrated Sydney News*, 12 Nov. 1875, p. 17.

Engraving (Figure 11)  
Anon., 1879 [15 Mar.]  
*Stalactite Cave, Cape Otway Ranges*  
227 x 165 mm.  
*Australasian Sketcher*, 15 March 1879, p. 196  
from photograph by Mr. Walter.

#### Victoria: Port Campbell

Engraving  
Anon., 1878  
*The Cave*  
115 x 115 mm.  
included in collage entitled *Sketches at the Wreck of the Loch Ard*  
*Australasian Sketcher*, 6 July 1878, p. 60.

#### Victoria: Portland

Lithographed engraving  
HAM, Thomas (after drawing by J. Leake), 1850  
*View from Caves near Portland, looking towards the Bridgewater Lakes and the Sea*  
100 x 157 mm.  
*Illustrated Australian Magazine*, 1: 448.

Engraving  
FITLER, W.C., 1886  
*The Grand Cave*  
206 x 176 mm.  
Garran, A. (ed.), *Picturesque Atlas of Australasia*, 1: 18  
overlaps with next item



Engraving  
 FITLER, W.C., 1886,  
*The Watery Cave*  
 104 x 131 mm.  
 Garran, A. (ed.), *Picturesque Atlas of Australasia*,  
 1: 188  
 overlaps with previous item

Engraving  
 FITLER, W.C., 1892  
*The Grand Cave*  
 206 x 176 mm.  
 Garran, A. (ed.), *Australasia Illustrated*,  
 London: Horace Marshall & Son, p. 380.  
 overlaps with next item

Engraving  
 FITLER, W.C., 1892  
*The Watery Cave*  
 104 x 131 mm.  
 Garran, A. (ed.), *Australasia Illustrated*,  
 London: Horace Marshall & Son, p. 380.  
 overlaps with previous item

### Victoria: Queenscliff

Engraving  
 Anon., 1876  
*Buckleys Cave / Point Lonsdale*  
 73 x 106 mm.  
*Australasian Sketcher*, 23 December 1876, p. 152

Engraving  
 Anon., n.d.  
*Buckley's Cave, near Queenscliff*  
 140 x 156 mm.  
*Illustrated Australian News*, details unknown.

Engraving  
 ASHTON, J.R., c.1894  
*Buckley's Cave*  
 89 x 124 mm.  
 [View from the beach]  
 Source unknown, Listed in Shaw (1967), *Cave Illustrations Before 1900*, Settle: British Speleological Association.

### Victoria: Strathbogie Ranges

Engraving  
 Anon., 1886  
*Kelly's Cave, Mansfield*  
 96 x 125 mm.  
 Garran, A. (ed.), 1886, *Picturesque Atlas of Australasia*, 2: 306

Engraving  
 Anon. 1892  
*Kelly's Cave in the Strathbogie Ranges*  
 96 x 125 mm.  
 in Garran, A. (ed.), *Australasia Illustrated*,  
 London: Horace Marshall and Son, 2: 589.  
 [See Boland, K., 1995, *Kelly's Cave, Mansfield, Nargun*, 27(7): 57-59.]

### Victoria: Tallarook

These illustrations support the story of a man who had lodged in amongst a series of granite boulders, and had been stealing food from neighbouring farmhouses; it appears that the 'cave' was probably largely constructed rather than natural.

Engraving  
 Anon., 1880 [14 Aug.]  
*The Tallarook Caves: The Entrance and Mouth of Chimney*  
 98 x 115 mm.  
*Australasian Sketcher*, 14 August 1880, p. 197.

Engraving  
 Anon., 1880  
*The Tallarook Caves: View Ascending the Hill*  
 98 x 110 mm.  
*Australasian Sketcher*, 14 August 1880, p. 197.

Engraving  
 Anon., 1880 [14 Aug.]  
*The Tallarook Caves: The Storeroom Cave*  
 166 x 191 mm.  
*Australasian Sketcher*, 14 August 1880, p. 201

Engraving  
 Anon., 1880 [14 Aug.]  
*The Tallarook Caves: The Dwelling Cave and its Occupant*  
 153 x 217 mm.  
*Australasian Sketcher*, 14 August 1880, p. 201

### Victoria: Wannon

A well-known waterfall in Western Victoria, which has a large overhang beneath the falls which might well be considered a cave. It is said to have been the subject of many paintings during the later 19th century, and the two listed here certainly portray the "cave" with great clarity.

Oil Painting  
 BUVELOT, Louis, 1872  
*One of the Falls of the Wannon*  
 452 x 658 mm.  
 Ballarat Art Gallery  
 Also published by the Gallery as a print entitled *Wannon Falls 1872*.

Oil Painting  
 CLARK, Thomas, 1860  
*The Wannon Falls*  
 80 x 120 mm.  
 Private Collection  
 Depicts view from cave below falls looking outwards. See copy in Bonyhardy, T., 1985, *Images in Opposition: Australian Landscape Painting 1801-1890*, Melbourne: Oxford University Press, p. 103.

### Victoria: Wombat Creek

Engraving  
 STIRLING, James, 1888  
*Diagram Section of Cave No. 3*  
 in his Preliminary Notes on the geology of the Wombat Creek Valley, its caves and silver lodes, *Quarterly Report of the Mining Registrars, Quarter ended 30 September 1888*, Appendix D: 78-80.

### Queensland: Booby Island

Engraving  
 CHIMMO, W., 1857  
*Cave on Booby Island: Provisions for the Shipwrecked*  
 50 x 53 mm.  
 in *Nautical Magazine*, 26(6): 316.

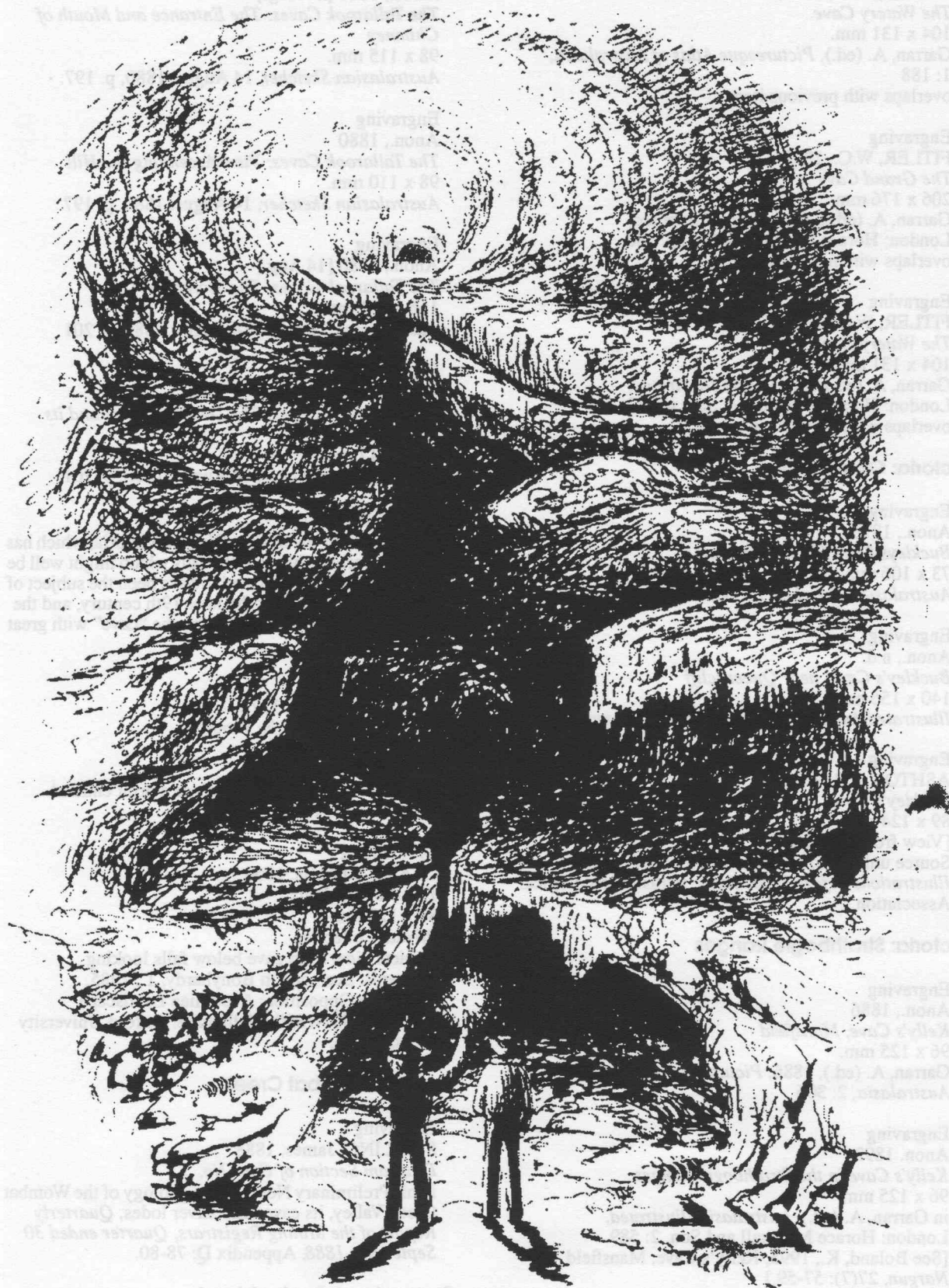


Figure 12. SNELL, Edward, 1850, *The 3rd. Chamber from the bottom in what is now known as Corra-lynn Cave*, printed from the sketch in his diary.



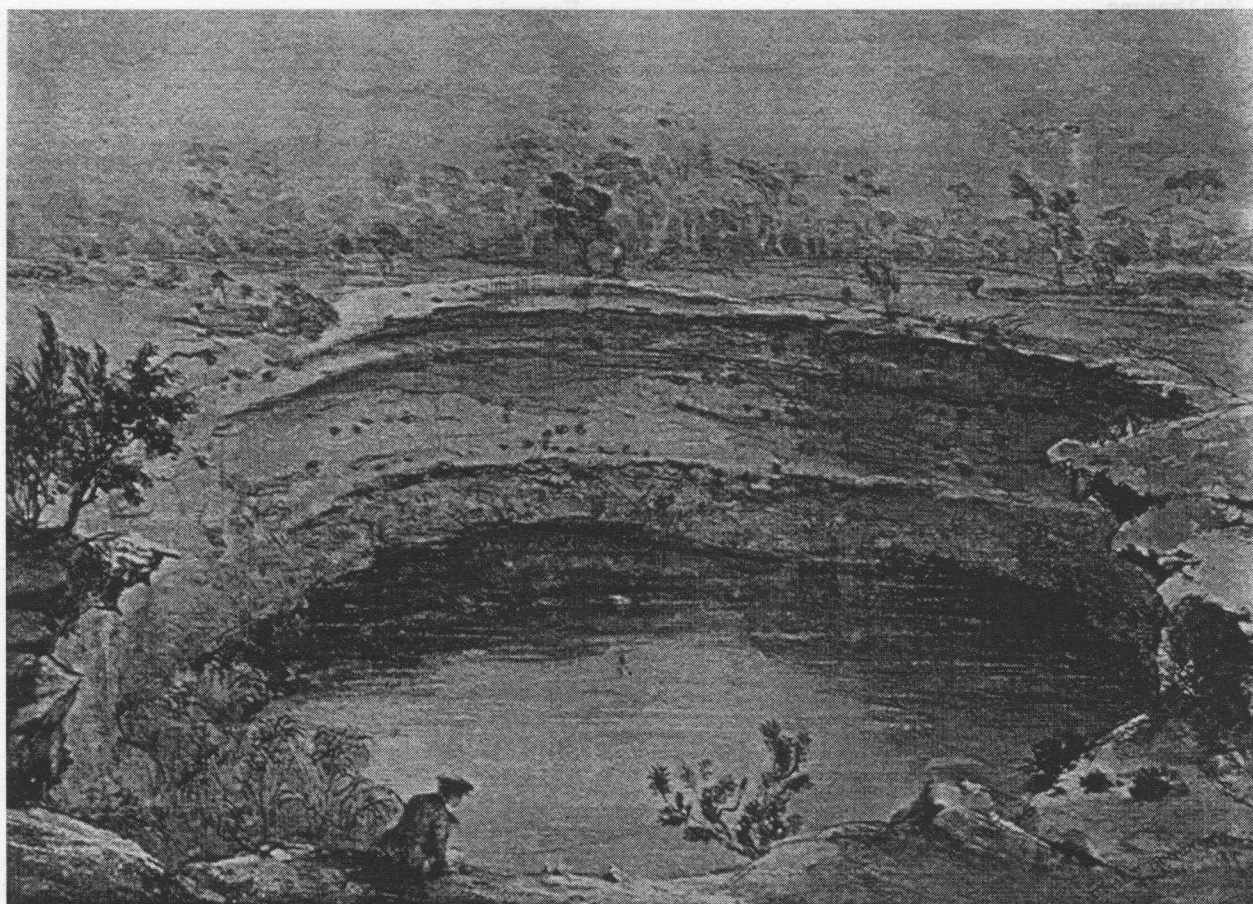


Figure 13. ANGAS, George French, 1844, Devil's Punch Bowl, near Mt. Schanck.

#### Queensland: Chillagoe

Engraving

Anon., n.d.

*Bridge of Rock in the "Open" Cave*

Newspaper Cuttings, Vol. 78, p. 101,

Mitchell Library

Engraving

Anon., n.d.

*The Nun*

Newspaper Cuttings, Vol. 78, p. 101,

Mitchell Library

Engraving

Anon., n.d.

*Remarkable Rock, resembling the head of a statue*

Newspaper Cuttings, Vol. 78, p. 101,

Mitchell Library

Engraving

Anon., n.d.

*Limestone Bluff, the site of the principal caves*

Newspaper Cuttings, Vol. 78, p. 102,

Mitchell Library

Engraving

Anon., n.d.

*Interior of a cave, by daylight*

Newspaper Cuttings, Vol. 78, p. 103,

Mitchell Library

Engraving

Anon., n.d.

*Interior of a cave, by candlelight*

Newspaper Cuttings, Vol. 78, p. 103,

Mitchell Library

Engraving

Anon., n.d.

*The Cathedral Rock, Chillagoe*

Newspaper Cuttings, Vol. 78, p. 101,

Mitchell Library

#### Queensland: Rockhampton

Engraving

Anon., 1888

*Olsen's Caves*

87 x 63 mm.

Morris, E.E. (ed.), *Cassell's Picturesque Australasia*, Vol. II, p. 33.

#### South Australia: Curramulka

Pen Drawing

SNELL, Edward, 1850 [5th. Sept.]

*Vertical Section of Cave at Curra Murka Cowey - Yorke's Peninsula*

105 x 120 mm.

Original in *Diary of Edward Snell*,

La Trobe Library, Melbourne

Published as *The Life and Adventures of Edward Snell*, Angus & Robertson, Sydney, 1988, p. 140

Pen Drawing  
SNELL, Edward, 1850 [5th. Sept.]  
*Entrance to the Caverns*  
40 x 110 mm.  
Original in *Diary of Edward Snell*,  
La Trobe Library, Melbourne  
Published as *The Life and Adventures of Edward Snell*,  
Angus & Robertson, Sydney, 1988, p. 141

Pen Drawing  
SNELL, Edward, 1850 [5th. Sept.]  
*The First Chamber C looking towards the entrance*  
55 x 65 mm.  
Original in *Diary of Edward Snell*,  
La Trobe Library, Melbourne  
Published as *The Life and Adventures of Edward Snell*,  
Angus & Robertson, Sydney, 1988, p. 141

Pen Drawing  
SNELL, Edward, 1850 [5th. Sept.]  
*The Second Chamber & looking towards H*  
75 x 105 mm.  
Original in *Diary of Edward Snell*,  
La Trobe Library, Melbourne  
Published as *The Life and Adventures of Edward Snell*,  
Angus & Robertson, Sydney, 1988, p. 142

Pen Drawing (Figure 12)  
SNELL, Edward, 1850 [5th. Sept.]  
*The 3rd. Chamber I from the bottom*  
115 x 80 mm.  
Original in *Diary of Edward Snell*,  
La Trobe Library, Melbourne  
Published as *The Life and Adventures of Edward Snell*,  
Angus & Robertson, Sydney, 1988, p. 142

### South Australia: Mt. Lofly Ranges

Watercolour  
SKIPPER, John Michael, 1838  
*A Cave in the Hills*  
710 x 114 mm.  
Art Gallery of South Australia, O.1205  
This depicts the view from a small rock shelter in the  
Northern Wall of the Morialta Gorge.

### South Australia: Murray River

Pencil Drawing  
ANGAS, George French, 1845 [28 Aug.]  
*Cave in Murray Cliffs*  
172 x 240 mm.  
Australian National Library

### South Australia: Mt. Gambier Region

Watercolour (Figure 13)  
ANGAS, George French, 1844 [5 May]  
*Devil's Punch Bowl, near Mt. Schanck*  
258 x 336 mm.  
Art Gallery of South Australia, 14078.  
See in McCulloch, Alan, 1972, *Artists of the*  
*Australian Gold Rush*, Melbourne: Lansdowne.

Watercolour  
ANGAS, George French, 1844  
*Volcanic Well near Mount Schanck*  
157 x 256 mm.  
Art Gallery of South Australia, O.625  
in *The Picture Book*, Adelaide: Art Gallery of South  
Australia, p. 83.

Engraving  
ANGAS, George French, 1845  
*Mt. Schanck looking across one of the coral basins and*  
*Arthur's Station*  
77 x 150 mm.  
*Journal Royal Geographical Society*, 15 (1), on map  
insert.

Engraving  
ANGAS, George French, 1845  
*Devil's Punch Bowl, near Mt. Schanck*  
84 x 115 mm.  
*Journal Royal Geographical Society*, 15 (1), on map  
insert.

Lithograph  
ANGAS, George French, 1846  
*Messrs. Arthur's Sheep Station, with one of the*  
*volcanic wells*  
170 x 250 mm.  
in Angas, 1847, *South Australia Illustrated*,  
London: Thomas McLean, Pl. XXIX

Lithograph  
ANGAS, George French, 1846  
*The Devil's Punch Bowl*  
255 x 330 mm.  
in Angas, 1847, *South Australia Illustrated*,  
London: Thomas McLean, Pl. XXXIV  
[The "Devil's Punch Bowl", "volcanic well" and "coral  
basin" are all cenotes, or collapsed and water-filled  
caves in limestone.]

Pen & Wash Drawing  
VON GUERARD, Eugen, 1858  
*Limestone Cave in the Township of Mt. Gambier*  
500 x 333 mm.  
National Gallery of Victoria  
[This is almost certainly Englebrecht Cave.]  
See in Whitelaw, Bridget, 1976, *Australian Landscape*  
*Drawing in the National Gallery of Victoria*,  
Melbourne: Trustees of the National Gallery.  
South Australia: Naracoorte

Engraving  
BURKITT, Alexander, from photo, 1862  
*Caves. Mosquito Plains. Third Chamber.*  
107 x 147 mm.  
in Woods, J.E., 1862, *Geological observations in*  
*South Australia*, London: Longman, Green, Longman,  
Roberts and Green, f piece

Engraving  
BURKITT, Alexander, from photo, 1862  
*Caves. Mosquito Plains. Second Chamber.*  
108 x 138 mm.  
in Woods, J.E., *Geological Observations in South*  
*Australia*, London: Longman, Green, Longman,  
Roberts and Green, adj. p. 325  
[Note multiple reproductions listed below of the above  
two engravings].

Drawing  
Anon., c. 1865  
*A Stalactite Cave near Mt. Gambier*  
c. 150 x 100 mm.  
Known only from photographic copy in Mortlock  
Library, Adelaide.



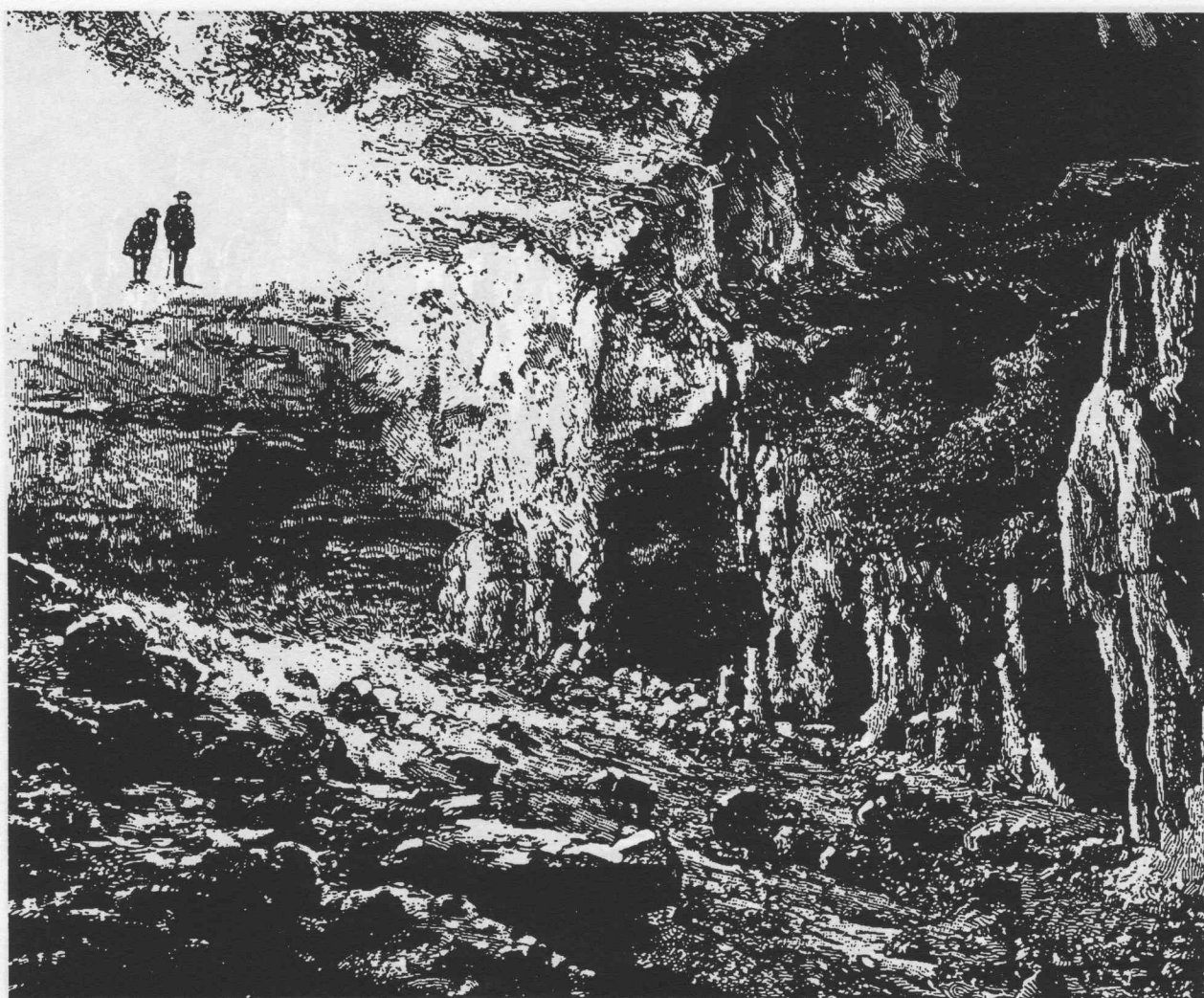


Figure 14. Naracoorte: Entrance to the Caves, from Cassell's Picturesque Australasia, 1889.

Engraving

BRUCE, Robert, 1869

*The Outer Cave, Mosquito Plains, South Australia*  
164 x 212 mm.

*Illustrated Adelaide Post*, 6 September 1869.

Also in *Illustrated Australian News*, 7 August 1869

Engraving

BRUCE, Robert, 1869

*The Inner Cave, Mosquito Plains, South Australia*  
148 x 150 mm.

*Illustrated Adelaide Post*, 6 September 1869

Also in *Illustrated Australian News*, 7 August 1869.

Also in *Wood Engravings Published in Victoria*,  
Melbourne 1873 [below].

Engraving

BURKITT, Alexander from photo,

*South Australia (Stalactite Caves, Mosquito Plains)*  
108 x 138 mm.

Being the "Second Chamber" view

with subscript "Vol. 2", source unidentified.

Engraving

BURKITT, Alexander from photo, 1871

*Stalactital Cavern in Australia*.

108 x 95 mm.

in Hartwig, G., *The Subterranean World*,

London: Longmans Green, p. 141

Reprinted in 1875, 1885.

Uses part only of Burkitt's "Second Chamber" image.

Engraving

BRUCE, Robert, 1873

*Stalactite Caves*

150 x 151 mm.

Album: *Wood Engravings Published in Victoria*,  
Australia

Engraving

BURKITT, Alexander from photo, 1879

*Caves. Mosquito Plains. Third Chamber*.

108 x 138 mm.

in Tenison-Woods, J.E., *The Wonders of Nature in*  
*Australia*, *Sydney Mail*, 12 April 1879, p. 569

Reprinted in *Catholic Times*, details unknown.

Engraving

BURKITT, Alexander from photo, 1879

*The Mummy Cave, South Australia*

This is the "Second Chamber" view.

in Tenison-Woods, J.E., *The Wonders of Nature in*  
*Australia*, *Sydney Mail*, 24 May 1879, p. 7

Reprinted in *Catholic Times*, 29 May 1879, p. 12.

Watercolour

SELLS, Rev. A., 1882

*Cave near Narracoorte*

170 x 246 mm.

in Millicent Art Gallery, S. Aust.

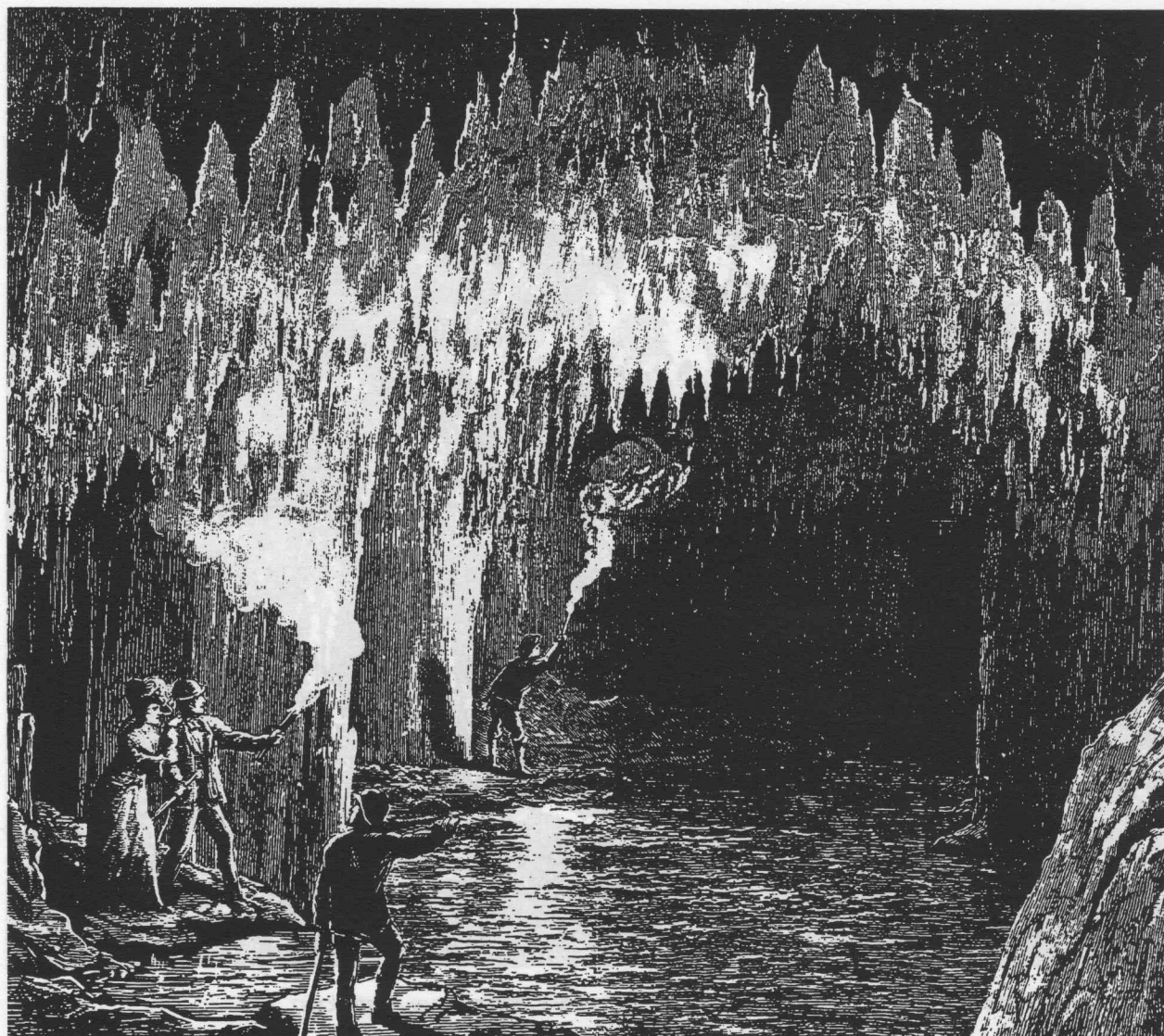


Figure 15. Cave of Oakden, Tasmania, from the *Illustrated Sydney News*, 15 September 1877.

Watercolour

LEIGHTON, Stanley, 1888

*Caves of Narracoorte, South Australia*

Australian National Library, in his *Sketches in Australia with Journal Extracts*, 2: 147.

Engraving

BURKITT, Alexander, from photo, 1888

*Caves. Mosquito Plain. Second Chamber.*

108 x 138 mm.

in Hartwig, G., *Marvels Under Our Feet*, details not available.

The next six items are based upon photographs by Thomas J. Washbourne, who visited and photographed the caves in May 1879.

Engraving (Figure 14)

Anon., 1889

*Entrance to the Caves*

92 x 115 mm.

Morris, E.E. (ed.), *Cassell's Picturesque Australasia*, Vol. IV, p. 92

Engraving

Anon., 1889

*Interior of one of the caves*

Circular, 105 mm. diameter

Morris, E.E. (ed.), *Cassell's Picturesque Australasia*, Vol. IV, p. 93

Engraving

Anon., 1895

*Interior of one of the caves*

*Sydney Town and Country Journal*, 13 April 1895

Very similar to but distinct from that in Morris.

Engraving

Anon., 1895

*Entrance to the Caves*

*Sydney Town and Country Journal*, 13 April 1895

Very similar to but distinct from that in Morris

Engraving

Anon., 1895

*Narracoorte Caves: Second Chamber Looking East*  
*Narracoorte Herald*, 21 May 1895, supplementary poster

From *Sydney Town and Country Journal*, 13 April 1895, (Interior of...)



Engraving  
Anon., 1895  
*Narracoorte Caves: Third Chamber Looking West*  
*Narracoorte Herald*, 21 May 1895, Supplementary  
Poster  
from *Sydney Town and Country Journal*, 13 April  
1895, (Entrance to...)

### Northern Territory: MacDonnell Ranges

Oil on canvas  
CHRISTMAS, Ernest W., 1891  
*The Cave at Paddie's (Paddys) Hole, McDonald*  
(MacDonnell) Ranges.  
172 x 305 mm.  
Australian National Library R6851 Con1823

### Tasmania: Mole Creek

Engraving  
Anon., 1877 [3 Sept.]  
*Oakden's Cave, Near Chudleigh, Tasmania*  
194 x 222 mm.  
*Illustrated Australian News*, no. 254, 3 September  
1887.

Engraving (Figure 15)  
Anon. 1877 [15 Sept.]  
*Cave of Oakden, Tasmania*  
198 x 227 mm.  
*Illustrated Sydney News*, 15 September 1877

### Tasmania: Pieman River

Engraving  
Anon., 1885 [25 Nov.]  
*Blowhole, Pieman River*  
*Illustrated Australian News*, no. 364, 25 Nov. 1885

### Tasmania: Rocky Cape

Drawing  
HELLYER, Henry  
1827  
*The Cavern Rock at Rocky Cape*  
in his field notebook, now in the archives of the  
University of Tasmania Library.  
See in Middleton, G., 1990, *Journal of the Sydney*  
*Speleological Society*, 34: 213-216.

### Tasmania: Tasman Peninsula

Watercolour  
PROUT, John Skinner, 1845 [10 May]  
*Blowhole on the Brown Mountain, Port Arthur, V.D.L.*  
371 x 285 mm.  
Australian National Library

Engraving  
Anon., 1885 [25 Nov.]  
*Tasman's Arch*  
*Illustrated Australian News*, no. 364, 25 Nov. 1885

Engraving  
Anon., 1888  
*Mouth of Tunnel to Blowhole, Tasman's Peninsula*  
(Seaward Aspect)  
258 x 200 mm.

Johnston, R.M., 1888, *Systematic Account of the*  
*Geology of Tasmania*, Hobart: Government Printer, p.  
122.

Engraving  
Anon., 1888  
*Tasman's Arch*  
210 x 262 mm.  
Johnston, R.M., 1888 *Systematic Account of the*  
*Geology of Tasmania*, Hobart: Government Printer, p.  
124.

Engraving  
Anon., 1888  
*Blowhole and Tunnel, Tasman's Peninsula (Landward*  
*Aspect)*  
269 x 213 mm.  
State Library of Tasmania  
Johnston, R.M., 1888, *Systematic Account of the*  
*Geology of Tasmania*, Hobart: Government Printer, p.  
126.

Engraving  
Anon., 1888  
*The Blowhole, Tasman's Peninsula*  
*Illustrated Australian News*, no. 400, 15 Sept. 1888

Engraving  
HALLRIGHT, R., 1889  
*Tasman's Arch*  
92 x 110 mm.  
Morris, E.E. (ed.), *Cassell's Picturesque Australasia*,  
v.4, p. 33

### Unidentified Caves:

Wood engraving  
HELLWALD, 1894  
*Australneger-Höhle*  
[depicts Aboriginal sitting on edge of a pothole with  
pictograph visible on far wall.]  
117 x 120 mm.  
in Kraus, F., 1894, *Höhlenkunde*, p. 167.  
Listed in Shaw (1967), *Cave Illustrations Before 1900*,  
Settle: British Speleological Association

### Imaginary Caves:

1. 'Entrance to Cave' in Knox, Thomas W., 1889, *The*  
*Boy Travellers in Australasia*, New York: Harper &  
Bros.
2. Illustrating a fictional serial story, *The Haunted Cave*,  
in *Illustrated Sydney News*: 30 August, 1890, p. 30 "I  
saw the shapes of two women come out of the dark..."  
11 Oct. 1890, p. 30 "The woman rushed out to ascertain  
the cause of the noise; and she was instantly seized."
3. As an illustration to a story entitled "Pynfestens: a  
legend of the Jenolan Caves" in *Illustrated Sydney*  
*News*, 28 March 1891, p. 4: "Hundreds of Impish  
Slaves surrounded the throne, all alike clad in black  
armour with gold bands; only on their heads, they were  
pointed red caps, and red belts around their waists"  
[The author is only identified by the pen-name, "Lalla  
Rookh", which was also the title of a then popular epic  
poem by Thomas Moore.]

## Acknowledgements

This work and the associated paper are an outcome of my very rewarding tenure as Thomas Ramsay Scholar of the Museum of Victoria. This provided an invaluable opportunity for research which would otherwise not have been feasible.

Any catalogue rests upon accumulated knowledge and doubtless many people have played an important role in this process. Some who must be acknowledged here include Elizabeth Ellis and the ever-helpful general staff of the Mitchell Library, Helen Campbell from the Art Gallery of New South Wales, those at the LaTrobe Library, Jane Hylton and Tracey Lock-Weir of the Art Gallery of South Australia, the Ballarat Art Gallery, Shar Jones of Sydney University, the pictorial library staff at the Australian National Library, Dr. Trevor Shaw, Dr. John Tregenza, Dr. David Branagan, Peter Ackroyd, Les Hill, Albert Goede, Geoff Aslin, Ross Ellis, Paul Richards, Elizabeth Winter-Cooke, Andy Spate, John Dunkley and Fr. Ken Boland. Finally, June MacLucas, now heir apparent to the 19th. century artists of Australian Caves, encouraged me to get on with the job of documentation.

## Appendix 1: Notes on Sources

1. *Illustrated Sydney News* is a rich source of images, and so is frequently cited here. This journal underwent many changes in ownership and publication over the course of its history. It appeared weekly (1853-55), then monthly (1864-81) and finally fortnightly (1882-94). From 1872 to 1881, it bore the title *Illustrated Sydney News and New South Wales Agriculturalist and Grazier*, but for convenience is cited here using the shorter title.

2. *The Picturesque Atlas of Australasia*, edited by Andrew Garran, was first conceived by one Silas Moffetts, an American who established the Picturesque Atlas Publishing Co. in Sydney. It appeared initially in 42 parts available on subscription (1883-1886), then was issued in three bound volumes (1886). It brought a number of artists and engravers together, many of whom became well-known in later years, and represented the epitome of the engraver's art in Australia. It was published with a page size of 360 x 460 mm.

A further version, again in three volumes, was published by Horace Marshall & Son of London in 1892 under the title *Australasia Illustrated*. This was of smaller page size, measuring 245 x 350 mm.

3. The press cuttings books in the Mitchell Library are a source of considerable frustration. They contain a rich collection of materials with minimal sorting or classification and no details of the original provenance.

## Appendix 2: Notes on the Artists

AITKEN, John: An English clergyman who travelled around the world in 1854-1855 and sketched extensively. His album of sketches is in the Mitchell Library.

ANGAS, George French (1822-1886): Painter, naturalist, lithographer and engraver. He travelled widely, writing and drawing or painting what he saw. He was encouraged to visit South Australia during 1844-1845 by his father, George Fife Angas, founder of the South Australian Company. While there, he joined Governor Grey's expedition to the south-east of that state where he produced the various images listed here.

He then returned to Britain, but later migrated to Australia again. Amongst many other interests, he was secretary of the Australian Museum from 1853-1860. See Tregenza, John, 1980, *George French Angas: Artist, Traveller and Naturalist*, Adelaide: Art Gallery Board of South Australia.

ASHTON, Julian Rossi (1851-1942): Came to Australia in 1878 as illustrator for the *Illustrated Australian News*, then worked with both the *Australasian Sketcher* and Garran's *Picturesque Atlas*. He later established the Sydney Art School and became a major influence upon the course of Australian Painting. See his autobiography, Ashton, J., 1941, *Now Came Still Evening On*, Sydney: Angus & Robertson.

AUSTIN, G. Brougham: No details available.

BRUCE, Robert: Clearly an engraver of considerable skill, but it has not been possible to trace any biographical details.

BURKITT, Alexander: Responsible for the illustrations of Naracoorte Caves in Tenison Woods' *Geological Observations in South Australia* and his *History of Discovery and Exploration of Australia*.

The Naracoorte Caves images are produced from photographs (whether by Burkitt or another unknown photographer). Copies of these are in the Hill Collection at the Mt. Gambier Historical Society. Nothing more is known of Burkitt (but see Kerr, Joan, ed., 1992, *The Dictionary of Australian Artists*, Melbourne: Oxford University Press, p. 114).

BUVELOT, Louis (1814-1888): Swiss photographer and painter who moved to Australia in 1864, became well-known for his landscape painting and is commonly seen as one of those who led the establishment of a distinctively Australian style. At the time, he was generally considered the most successful of the Melbourne landscape painters. See Bonyhardy, Tim, 1985, *Images in Opposition*, Melbourne: Oxford University Press.

CHEVALIER, Nicholas (1828-1902): Of Swiss-Russian parentage, Chevalier came to Australia in 1854, commencing his work here as an artist with *Melbourne Punch*, the *Australian Journal* and *Victoria Illustrated*. He introduced the chromolithography process to Australia and then moved gradually to painting, with an emphasis upon landscapes. His *Buffalo Ranges* won a special competition held to mark the foundation of the National Gallery of Victoria and was the first Australian work in that collection. See Kerr (1992), pp. 147-149.

CHRISTMAS, Ernest W. (1850-1918): Born in South Australia and painted there, but in later life travelled and painted extensively.

CLARK, Thomas (c. 1814-1883): Came to Victoria from England in 1852, and worked primarily as an instructor in drawing and painting. He was appointed as the first instructor at the National Gallery School in 1868 and worked there until 1876, where he had an important influence upon Roberts and McCubbin, amongst others.

CHIMMO, W.: An officer of the Royal Navy who visited Australia in 1853 with HMS Torch.



**COLLINGRIDGE, Arthur (1853-1907):** Properly named Collingridge de Tourcey, Arthur and his brother George came to Sydney in 1879. They founded the (now Royal) Art Society of New South Wales in 1880. Arthur worked as a painter, illustrator and teacher, the latter in the Lithgow-Bathurst area. It is very likely that he drew or painted more at Jenolan than is listed here, but the nature and location of his other Jenolan works is not known.

**COLLINGRIDGE, George (1847-1931):** Engraver and draughtsman, with wide European experience as an engraver and also as a soldier of some distinction. His 1880 poster of the Underground River at Jenolan based on a drawing by his brother is a striking work and surprisingly, appears to be the first published image of the Jenolan caves. He was extremely prolific in Sydney and worked for both the *Illustrated Sydney News* and the *Picturesque Atlas*.

**EARLE, Augustus (1793-1838):** Even though many 19th century artists travelled extensively, few did so as enthusiastically as Earle. In 1824 he departed from South America, planning to visit South Africa and then India. However, his ship stopped at Tristan Da Cunha, and Earle was accidentally left behind. The next ship called some 8 months later, which meant Earle had by then developed a special skill in painting of rock forms, and it took him to Tasmania. He remained in Australia for some 3 years, travelled widely, and was an extremely successful teacher and painter. On his return to London, he accepted a post on the *Beagle* along with Captain Fitzroy and Charles Darwin, but illness forced him to abandon this venture and he was replaced by Conrad Martens. See Hackforth-Jones, 1980, *Augustus Earle, Travel Artist*, Canberra: Australian National Library.

**FITLER, W.C. (1857-1915):** An American artist employed on the *Picturesque Atlas* project.

**Von GUERARD, Eugen (1811-1901):** A member of a family of artists, Von Guerard came to Australia in 1852, and after an attempt at gold mining, resumed his artistic career in 1854. He is considered probably the leading romantic landscape painter of the period, and although appointed as curator of the National Gallery of Victoria and master of the gallery painting school, he had only a very limited influence on other artists. He returned to Europe in 1881, having completed some 200 paintings in Australia.

**HALLRIGHT, R.:** No details available.

**HAM, Thomas (1821-1870):** A leading engraver and lithographer with wide-ranging business interests. He was responsible for a wide range of government contracts, including the printing of currency notes and postage stamps.

**HELLYER, Henry:** One of the surveyors engaged by the Van Diemen's Land Company to explore and map Tasmania.

**HENRY, Lucien (1850-1896):** He came to Sydney in 1880 as a political exile from France, and was active as both a teacher and artist.

**HOWITT, Alfred William (1830-1908):** Howitt was explorer, scientist, artist, photographer, writer and public servant. He travelled extensively throughout Victoria, headed the relief expedition which sought to locate the doomed Burke & Wills Expedition, and

became an expert on the geology and botany of Victoria. He also studied the culture of the Aboriginal people and his last book on *The Native Tribes of South-eastern Australia* was a landmark study in Australian anthropology. See Walker, M.H., 1971, *Come Wind, Come Weather*, Melbourne: Melbourne University Press.

**KING, Phillip Gidley (1817-1904):** His father was one of the officers of the first fleet, and the fact that they shared the same name causes some confusion. He worked as a sailor and later farmer and station manager. During his time at sea, he joined the *Beagle* and became a friend of both Darwin and Conrad Martens, both of whom encouraged his sketching. The cave sketches listed here and his illustrations from the *Beagle* voyage were his major works.

**LEAKE, John Travis (1810-1880):** A medical practitioner at Portland, Victoria. The sketch upon which the Ham engraving listed here was based appears to have been his only published work.

**LEIGHTON, Stanley (1837-1901):** A British politician who spent 1867-1868 travelling in Australia, where he kept a copious journal and sketchbook.

**LLOYD, Henry Grant (1830-1904):** A prolific sketcher of Australian landscapes, who travelled widely throughout the country. Although he worked at several occupations and occasionally sold watercolours, he had a private income and in general, devoted his life to completing his many thousands of drawings and paintings.

**McCRAE, George Gordon (1833-1927):** Public servant, poet and artist, McCrae played a significant role in many of Melbourne's cultural organisations, and was unusual amongst his peers for his understanding of and sympathy for Aboriginal culture.

**McLEOD, William (1850-1929):** A businessman and artist, who was managing director of the Picturesque Atlas Publishing Company and later manager of the *Sydney Bulletin*. Some of his drawings appeared in the *Picturesque Atlas*.

**MARTENS, Conrad (1801-1878):** Martens worked as an artist throughout his life. He was appointed to HMS *Beagle* (as successor to Earle) in 1833, and eventually reached Sydney in 1835. He quickly became established and painted the houses and estates of many of Sydney's leading citizens. Although he worked as deputy parliamentary librarian from 1863 until his death, he was until then the only Sydney-based professional painter in the second half of the 19th century who was able to live and support his family entirely from the proceeds of being an artist. See Ellis, Elizabeth, 1994, *Conrad Martens: Life and Art*, Sydney: State Library of New South Wales.

**MASON, J.:** No details available.

**MASON, Walter George (1820-1866):** An extremely highly regarded engraver and artist, Mason was one of the founders of the *Illustrated Sydney News* and remained associated with that magazine throughout its history. He produced or was associated with many other books and magazines.

**MELVILLE, Harden Sidney:** A versatile and prolific artist who was naval draughtsman on HMS *Fly* during her visit to Australia in 1842-1846.

MITCHELL, Thomas Livingstone (1792-

1855): Appointed Surveyor-General in 1828, Mitchell was a remarkable polymath with a burning ambition and considerable skill in self-promotion. He first came to Australia with a good reputation as a military officer, and throughout his life, demonstrated his capacity as an explorer, surveyor, scientist, artist, inventor, poet and translator. He became known throughout the world because of his recognition of the potential importance of the bone deposits in the Wellington Caves. Apart from his drawings and paintings of the Wellington Caves, he also produced still-life, portraits, and landscapes. See Cumpston, J.H.L., 1954, *Thomas Mitchell, Surveyor General and Explorer*, London: Oxford University Press.

MOSES, M.S.: Appears to be known only for his sketch of Wombeyan Caves.

NEGRI, A.: One of the engravers for the *Picturesque Atlas*.

PROUT, John Skinner (1805-1876): A highly regarded artist and teacher who came to Sydney in 1840, lived in Tasmania 1844-1848, and who is probably best known in Australia for his Tasmanian work.

ROBERTS, John Rider (1820-1868): Surveyor, architect, illustrator and painter, Roberts was associated with the *Illustrated Sydney News* for many years.

SCHELL, Frederic B. An American artist who came to Australia as art editor and one of the artists for the *Picturesque Atlas* project.

SELLS, Rev. Alfred (1824-1908): A clergyman who completed many watercolours of Australian landscapes. He was in South Australia from 1876 to 1888, but returned for a visit to both South Australia and Tasmania in 1898.

SKIPPER, John Michael (1815-1883): Migrated to South Australia in 1836, where he worked as lawyer, but was a prolific sketcher and painter of local landscapes and events.

SNELL, Edward (1820-1880): An engineer and surveyor who came to Australia in 1849. He tried to earn his living as an artist, but this failed and he developed a career in railway engineering. However, he is now best known for his diary with its many illustrations. See Griffiths, T. (ed.) 1988, *The Life and Adventures of Edward Snell*, Sydney: Angus & Robertson.

STIRLING, James (1852-1909): Stirling commenced his career as land officer at Omeo, and while there was encouraged by Howitt (see above) to take an interest in geology and later became Government Geologist. During his experience with the Victoria geological survey, he demonstrated a keen interest in caves. He often enhanced his survey drawings with appropriate sketches, and that is the context of the sketches listed here.

THORPE, John Hall (1874-1947) A printmaker who was the first artist employed by the *Sydney Mail*, and later became well-known for his decorative woodcuts.

TISSANDIER, Albert: A French speleologist who visited Jenolan Caves.

WESTMACOTT, Robert Marsh (1801-1870): A military officer who arrived in Australia as aide-de-camp to Governor Bourke, then resigned his commission and settled in Australia. He led a somewhat stormy life, but left behind many sketches of Australian and other landscapes.

WILLOUGHBY, Howard: No details available.

WOOLCOTT, Charles Henry (1821-1905): Joined the staff of Sydney City Corporation in 1843 and served as town clerk from 1857 to 1887. He executed many paintings and drawings, but few appear to have survived.

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