HELICTITE
Journal of Australasian Cave Research
ISSN: 0017-9673

Helictite was founded by Edward A. Lane and Aola M. Richards in 1962. It is intended to be wide ranging in scope from the scientific study of caves and their contents, to the history of caves and cave areas and the technical aspects of cave study and exploration. The territory covered is Australasia - Australia, New Zealand, the near Pacific Islands, Papua New Guinea and surrounding areas, Indonesia and Borneo.
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Helictite
Journal of Australasian Speleological Research

Volume 35 (1&2) 1997

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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 as 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 (Burrangalong), 2 at Wellington Caves and 6 at Bungonia (Ellis 1952).

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, Charnino 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).
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 Verge. Others, including Pitler, 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 Hurlay. Perry and Trickett also photographed other caves throughout Eastern New South Wales. In other states, one might note MacDougall, Flynn, Bulmer, Rose, Spurling, Morison, Bigeall 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.
Perceptions of Australian Caves in the 19th Century: The Visual Record

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. Waiting for example, in 1788, to see the vultures 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 Burringbong obviously captured popular interest. They were widely exhibited and in 1843, three of his six sales were from the Burringbong 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 science 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.

Mackey (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 understanding. Earle's image of visitors entering the Main Cave at Wellington is immediately recognizable 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 set of visiting a cave in the 19th century. Similarly, Mitchell provides us with an account of a 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 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; 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 Burringbong (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).
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, Bavelot 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-Nargun (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 Garran’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 emphasizes 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 Kery’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 predominated, 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
Evelyn 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  
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,  

Pencil & wash
MARTENS, Conrad, 1843 [Catalogued as 1844]  
Burrangallong Cavern  
195 x 278 mm.  
Australian National Library
Pencil & wash
MARTENS, Conrad, 1843
Burrangalong Cavern
160 x 250 mm.
Ballarat Fine Art Gallery

Oil painting
MARTENS, Conrad, 1843
Stalagmite, Southern Entrance of Burrangalong Cavern
406 x 533 mm.
Art Gallery of New South Wales OA1.1964

Oil on Canvas
MARTENS, Conrad, 1843
Stalagmite Columns at the Southern Entrance of the Burrangalong Cavern
421 x 587 mm.
Art Gallery of South Australia, L84C22.

Oil on canvas
MARTENS, Conrad, n.d. but 1843-49
Northern Entrance to Burrangalong Cavern
470 x 660 mm.
Mitchell Library ZML 98

Oil on Canvas
MARTENS, Conrad, n.d. but 1843-1849
Interior of the Burrangalong Cavern
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 Greycliff House, Vaucluse. See Ellis 1995.

Engraving
Anon., 1854 [16 Dec.]
The Abercrombie Cave, Near Bathurst

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., 1874 [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 Wombyan 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 Clieffden.
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
Original apparently in possession of the Collingridge
Family.

N.S.W.: Boree
Engraving
Anon., 1882 [18 Mar.]
Natural Bridge, Boree Creek

N.S.W.: Bungonia
Pencil Sketch
MARTENS, Conrad, 1836 [19 Jul.]
The Corral, Bungonia
198 x 296 mm.
Mitchell Library ZPXC 284, f.7

Pencil Sketch
MARTENS, Conrad, 1836 [25 Jul.]
The Corral, Bungonia
294 x 204 mm.
Mitchell Library ZPXC 295, f. 192

Pencil Sketch
MARTENS, Conrad, 1836
The Corral, 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 Corral, 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 Corral, 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 Gullys
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 Great 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 393 mm.
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.

Engraving
Anon., 1884
McKeown's Arch, Fish River Caves
165 x 124 mm.

Engraving
Anon., 1884 [12 April]
In the Fish River Districts: 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
Cariotto Arch, Jenolan Caves
282 x 180 mm.

Engraving
SCHELL, Frederic B., 1886
The Grand Arch, Eastern Entrance
150 x 145 mm.
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

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
WILLoughby, Howard, 1886
Fish River Cave
150 x 96 mm.
in Australian Pictures drawn with pen and pencil,
Copy reproduced as cover, Helictite, 24 (1-2)

Engraving
Anon., 1888
The Grand Arch
80 x 130 mm.
Morris, E.E. (ed.), Castell's Picturesque Australasia,
p. 100

Engraving
Anon., 1888
The Devil's Coach House
123 x 100 mm.
Morris, E.E. (ed.), Castell's Picturesque Australasia,
p. 101

Engraving (Figure 4)
Anon., 1888
Nettle Cave
70 x 100 mm.
Morris, E.E. (ed.), Castell's Picturesque Australasia,
p. 103

Engraving
Anon., 1888
Aperture in the Devil's Coach House
103 x 80 mm.
Morris, E.E. (ed.), Castell's Picturesque Australasia,
p. 104

Engraving
Anon., 1888
Steps in Nettle Cave
103 x 75 mm.
Morris, E.E. (ed.), Castell's Picturesque Australasia,
p. 105

Engraving
Anon. 1889 [31 Oct.]
The Grand Arch, Jenolan Caves

Engraving
Anon. 1889 [31 Oct.]
The Cave House, Jenolan

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]

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

Engraving
Anon., 1889 [26 Dec.]
The Shawl, in the Elder Cave

Engraving
Anon., 1890 [9 Jan.]
The "Bell Room", Jenolan Caves
Illustrated Sydney News, 9 Jan. 1890, p. 25.
Depicts Nettle Cave.

Engraving
enr. A. Negri, 1892
Carlootta 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
engr. 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): 53

Half-tone of drawing
TISSANDIER, Albert, 1895
_Tunnel de de l'arrete de la Grande Arche, Jenolan_
127 x 100 mm.
_Bull. de la Soc. de Speleologie, _1(2): 55

Half-tone of 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.

Half-tone of drawing
TISSANDIER, Albert, 1895
_Crystal City_, p. 51
_Nellie's Grotto_, p. 52
Others include Gem of the West, Devil's Coach House, Willows, Ball Room and Shaiw Cave.

Half-tone of drawing
TISSANDIER, Albert, 1895
_The Bushranger's Cave_
96 x 135 mm.
in White, Charles, _History of Australian Bushranging_,

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 (1956).

_Newsletter 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.

_Newsletter 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, Caractater, 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  

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, Sydney  

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

Engraving  
Anon., 1870 [29 Sept.]  
Australian Coast Scene: The “Blow Hole”, Kiama  

Engraving  
ASHTON, J.R., 1886  
Kiama Blowhole  
Two overlapping images.  

Engraving  
Anon., 1889 [3 Jan.]  
The Blow Hole, Kiama  
The Blow Hole from the sea  
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.  

N.S.W.: Narrangullen  

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  
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  

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]  

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 Aboriginals  
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 1829 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
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, Pt. 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.

Lithograph
MITCHELL, Thomas L., 1838
Large Cavern at Wellington Valley
137 x 102 mm.
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.

Lithograph
MITCHELL, Thomas L., 1838
Breccia Cave at Wellington Valley
137 x 103 mm.
Copied from earlier version in New Edinburgh Philosophical Journal, 14, Pt. V.

Lithograph
MITCHELL, Thomas L., 1838
Marks of Subsidence in the Breccia Cavern
120 x 185 mm.

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.

Engraving
McLEOD, William, 1886
The Wellington Caves [View of entrance]
circular c. 113 mm. diameter
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
Engraving by Bocher

Engraving
McLEOD, William, 1892
The Wellington Caves [Interior View]
112 x 113 mm.
Engraving by Bocher.

N.S.W.: Wentworth Falls

Engraving
Anon., 1892 [26 Nov.]
Wentworth Falls - A Mysterious Archway
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, 10 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
Wombeyan (sic)
200 x 240 mm.
Mitchell Library ZPX*D307 -2

Pencil Sketch
Artist unknown
Wombeyan (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, Harde R., 1846
Wombeyan (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.

Watercolour
LLOYD, Henry Grant, 1879 [7 Jan.]
In Wombbean Caves, West of Berrima
273 x 377 mm.

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.

Victoria: Buchan

Engraving
HOWITT, A.W., 1876
Limestone Creek, Murenal (sic) River
80 x 130 mm.
Scene near Pyramids.

Engraving
HOWITT, A.W., 1876
Buchan
90 x 89 mm.
Scene near junction of Tara Creek and Buchan River.

Victoria: Cape Schanck

Engraving (Figure 9)
CHEVALIER, Nicholas, 1865 [16 Nov.]
Stalacite 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 Schank
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.

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: Ferguson & Mitchell Ltd., p. 25.
Reprinted, but publisher not identified 1985.

Victoria: Gellibrand River

Engraving
Anon., 1875 [12 Nov.]
Glendimple Caves, Gellibrand River, Victoria
Illustrated Sydney News, 12 Nov. 1875, p. 9.
Victoria: Gisborne

Lithograph
Pitman, J. 1865

Sketch of Bone Cave Ravine in Pliocene tertiary basalt at the head of the Coolanpoolam 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.
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.

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 (53 x 38)

Engraving
STIRLING, J., 1889
A plan of cave at no. 3.
225 x 300 mm.
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.
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): 35.

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.
overlaps with next item.
Victoria: Queenscliff

Engraving
Anon., 1876
Buckley's Cave / Point Lonsdale
73 x 105 mm.
*Australasian Sketcher*, 23 December 1876, p. 152.

Victoria: Strathbogie Ranges

Engraving
Anon., 1886
Kelly's Cave, Mansfield
96 x 125 mm.

Engraving
Anon. 1892
Kelly's Cave in the Strathbogie Ranges
96 x 125 mm.
in Garran, A. (ed.), *Australasia Illustrated*,
*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.

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
BUVELLOT, 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 Brophyhardy, T., 1985,

Victoria: Wombat Creek

Engraving
STIRLING, James, 1888
*Diagram Section of Cave No. 3*

Queensland: Booby Island

Engraving
CHIMMO, W., 1857
*Cave on Booby Island: Provisions for the Shipwrecked*
50 x 55 mm.
Figure 12. SNELL, Edward, 1850. The 3rd. Chamber from the bottom in what is now known as Cerva-laum Cave. Printed from the sketch in his diary.
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
Mitchell Library

Queensland: Rockhampton

Engraving
Anon., 1888
Olsen’s Caves
87 x 63 mm.

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. Lofty 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.

Watercolour
ANGAS, George French, 1844
Volcanic Well near Mount Schanck
157 x 256 mm.
Art Gallery of South Australia, O.625

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, p. 525
[Note multiple reproductions listed below of the above two engravings.]

Drawing
Anon., c. 1865
A Stalactite Cave near Mt. Gambier
5 x 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
Stalactial Cavern in Australia.
108 x 95 mm.
in Hartwig, G., The Subterranean World,
London: Longmans Green, p. 141
Reprinted in 1875, 1883.
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

Watercolour
SELLS, Rev. A., 1882
Cave near Naracoorte
170 x 246 mm.
in Millicent Art Gallery, S. Aust.
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
_Narracorte Caves: Second Chamber Looking East,
Narracorte Herald_, 21 May 1895, supplementary
poster
From _Sydney Town and Country Journal_, 13 April
1895. (Interior of...)
Engraving
Anon., 1895
_Narracorte Caves: Third Chamber Looking West Narracorte Heral_2, 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.

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.


Engraving
Anon., 1888
_Tasman's Arch._
210 x 262 mm.

Engraving
Anon., 1888
_Blowhole and Tunnel, Tasman's Peninsula (Landward Aspect)._ 259 x 213 mm.
State Library of Tasmania

Engraving
Anon., 1888
_The Blowhole, Tasman's Peninsula._
_Illustrated Australian News, no. 400. 15 Sept. 1888

Engraving
HELLWALD, R., 1894
_Australasien-Höhle_.
[depicts Aboriginal sitting on edge of a pothole with pictograph visible on far wall.]
117 x 120 mm.
Settle: British Speleological Association

Unidentified Caves:

Wood engraving
HELLWALD, 1894
_Australasien-Höhle._
[depicts Aboriginal sitting on edge of a pothole with pictograph visible on far wall.]
117 x 120 mm.
Settle: British Speleological Association

Imaginary Caves:


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 "Pynfesta: 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 wore pointed red caps, and red belts around their waists" [The author is only identified by the pen-name, "Lalla Roork", 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 Bransgan, 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 Agriculturist and Grazier, but for convenience is cited here using the shorter title.

2. The Picturesque Atlas of Australasia, edited by Andrew Garri, was first conceived by one Silas Moffets, an American who established the Picturesque Atlas Publishing Co. in Sydney. It appeared initially in 42 parts available on subscription (1833-1836), then was issued in three bound volumes (1866). 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 Come Still Evening On, Sydney: Angus & Robertson.

AUSTIN, G. Broughton: 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 an 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 Bonyhard, 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 Range 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 1855 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 Litgow-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 1850 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 (1792-1838): 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.


Von GUERARD, Eugen (1811-1901): A member of a family of artists, Von Guerard came to Australia in 1832, 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.

HELLEER, 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, Philip 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.


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 Cumpton, 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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Contents

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