



# NEWSLETTER

Number: 2205 (142)  
May 2022



## From the chair



Dear Members and Friends,

We were so pleased to see so many of you at Professor Robert Clancy's lecture in April. We welcomed back even more old members and also welcomed much valued visitors and new members. For me, ADFAS brings so much as I learn new things about creativity and design. But as much as that, I value all the old and new friendships.

The Committee met this week and shared ideas on what worked well and what could be improved. Included in our discussions were suggestions from audience members and, where possible, how we could make adjustments. So please feel free to continue to give your feedback.

A number of you have asked about a raffle. We haven't given up the idea of a raffle. In fact, we still have a number of very nice prizes. It's just that we've made a few changes to ensure we meet good practice in serving food and drinks and at the moment don't have Committee members free to work on a raffle table. Rest assured, this is a work in progress.

Professor Clancy concluded his lecture with reference to Australian Aboriginal art and how it represents place. To follow on this theme, our next lecturer, Sally Butler will be demonstrating how some of Australia's most iconic artists have captured a sense of place. She will be including artists such as Lawrence Daws, Mavis Ngallametta, Fred Williams, Albert Namatjira and Jeffrey Smart in her talk.

Sally Butler, author and curator, is currently Associate Professor of Art History at the University of Queensland. Through her many and varied interests, Sally has gained an extensive knowledge of the sometimes-complex Aboriginal art market, one that is of increasing interest to many Australians.

We are looking forward to welcoming Sally to Camden and learning more about Australian art and artists.

*Linda*

Linda Inglis, Chairman,



### COMING PRESENTATIONS

#### LECTURE 3

### AUSTRALIAN PLACE MAKERS

Presented by:

**A/Prof Sally Butler**

**Saturday 28 May 2022**

**11.30 am for 12.00 Noon**

**Carrington Recreation Centre**

Gate 2, 90 Werombi Road, Grasmere NSW 2570

We love the land because a sense of place stirs the imagination to mesh experiences, memories, dreams, and values. This lecture examines particular artistic techniques that some of Australia's most iconic artists have used to capture a sense of place in their work.

*Sally Butler is Associate Professor of Art History at the University of Queensland and formerly a Senior Education Officer at the Queensland Art Gallery and an Associate Editor and feature writer for Art Collector magazine.*

For COVID and CATERING reasons BOOKINGS would be appreciated (See below for booking details)

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#### LECTURE 4

### A HISTORY OF THE VALLEY OF THE KINGS

Presented by:

**Dr Rodna Siebels**

**Saturday 25 June 2022**

**11.30 am for 12.00 Noon**

**Carrington Recreation Centre**

Gate 2, 90 Werombi Road, Grasmere NSW 2570

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**For more information & bookings, contact:**

**Secretary: Gaylene Feld**

**Mob: 0417 659 587**

**Email: [gjfeld@bigpond.com](mailto:gjfeld@bigpond.com)**

## In this Edition

This issue contains a very interesting article by Colin Howie on Calligraphy (Page 2) which in a way takes me back to my primary school days when my 5th and 6<sup>th</sup> class teacher encouraged us to embellish some of our work books with fancy (Old English) script, scrolling and so on.

On page 3 Linda Inglis shares some self-imposed homework on Ptolemy that arose from Robert Clancy's recent lecture on Maps as an Art Form.

On page 4 you will find all you need to know about Demonyms and Page 5 brings an interesting story about 'The Lady in Gold'.

A short article on operatic soprano Lise Lindstrom on page 6 is followed by a piece on Maitland regional Art Gallery – well worth a visit.

And to wrap up this month, after some notes on coming events on page 7, there is the regular update (page 8) on programs at other nearby ADFA Societies – followed by one of my favourite Australian poems

Ed.

## MEMBERSHIP MATTERS

**Name tags** will be available for members at the front desk at our May Lecture. Once again these will come in two sizes to fit both the large hanging tag holder and the small clip-on holder.

**Supplies of both holders** will also be available for those who cannot locate their old one(s).

Just a reminder, too, for members to log on to the ADFAS website from time to time and catch up on news and updates from the Association and also to see what is happening at other ADFA Societies throughout Australia. You will also have access to the Newsletters produced by other Societies.

The Association website address is:

[www.adfas.org.au](http://www.adfas.org.au)

And don't forget to bring along a friend or relative, or both, to share our lectures and perhaps encourage them to join our Society.

**Susan Zamudio**  
Membership Secretary

## Make Your Mark

Calligraphy is a visual art more often associated with being a simple craft pastime. It is defined as the creation of lettering with a writing instrument, these instruments generally taking the form of pen and ink brush. It is also viewed as an art that provides form to symbols in a communicative, balanced and adept manner.

Though mostly viewed as a style of writing that we associate with centuries past calligraphy continues to thrive today. It's one of those arts that flourishes in plain sight. We've all seen those stylish wedding and event invitations along with typographic font design, logo creations, religious art and ranging to engraved stone inscriptions, birth and death certificates, maps and other written pieces.

Brush and pen are the primary instruments for those practicing calligraphy. Calligraphy pens employ nibs that may be pointed, flat or round. Multiple nibbed pens are often used for those works requiring decorative flourishes while some works have been produced with felt-tip or ballpoint pens. Those classical Gothic lines we see in those old texts require the use of a stub nib pen (a nib that's ground flat on the end). The ink used in calligraphic works is generally water-based and considerably less viscous than the oil-based inks used in printing. This ink is used in conjunction with certain specialty paper which has a high ink absorption rate and a consistent material texture to enable cleaner lines.

Traditional East Asian calligraphy employs the *Four Treasures of the Study* – brushes known as *maobi*, Chinese ink, paper and inkstones (a stone mortar for the grinding and containment of ink). Desk pads and paperweights are also used. Many differing elements influence the final result of a calligrapher's work. Apart from the materials which are employed the end work is defined by the calligrapher's technique involving pressure, personal preferences (some unconscious), posture, brush angle (producing thinner or bolder strokes) and a predilection for smooth or uneven borders. A skilful calligrapher will aim to give a kind of living essence to the characters in their works, adding 'spirit' and greatly influencing the resultant characters.



The cultures of Japan, Korea and Vietnam each have their distinctive styles but all were greatly influenced by Chinese calligraphy - a tradition that has been practised in China for over two thousand years. In its simplest form this calligraphy is an expression of brush and ink, turning Chinese characters into pictograms through both hand pressure and tempo variations. It can highlight the expression of emotions as well as being a kind of mental discipline in which the artist can co-ordinate the body and mind in order to choose the best styling for the work.

The art of the Tang Dynasty era saw a systematic re-organisation of practice, techniques and theory of calligraphy together with a substantial increase in the number of those practising this art. Fashionable styles included Cao-shu (Han to Jin Dynasties - a 'draft script'), Li-shu (Han Dynasty - a 'clerical script'), Xing-shu (Han Dynasty - a semi-cursive/running hand script) and Kai-shu (Tang Dynasty - 'regular script' - this is the standard script in use today).

These days this script can be seen on the walls of offices, hotels, shops and in the advertising efforts of those products that want to project a slightly more distinctive quality. Calligraphy became an acknowledged subject in China's National Academy of Sciences and was even used as a character assessment tool for people applying for government posts.

Western calligraphy is identifiable by the use of the Latin alphabet which emerged around 600 BCE and had developed into Roman cursive for everyday use. In the second and third centuries the uncial (capital letters only) style of lettering developed and as writing retreated to the monasteries this script was found to be more suitable for copying the Bible and other religious writings. It was these monasteries which ensured calligraphic traditions survived during the fourth and fifth centuries when Europe entered the Dark Ages after the fall of the Roman Empire.

As we know at the height of the empire Rome's influence extended as far as Great Britain but even when the empire fell its literary influence continued. Each region of the British Isles developed its own model of script that followed the written standard of the main monastery in the area. In fact, Christian churches encouraged the advancement of writing through the copious copying of the Bible. The high point of calligraphic religious works was reached between the 7<sup>th</sup> and 9<sup>th</sup> centuries with the creation of the Celtic Illuminated Manuscripts, such as

the Book of Durrow (highlighting text from the four Gospels), the Lindisfarne Gospels and the Book of Kells.

The Abbot of York developed a style known as the Caroline (or Carolingian minuscule – a script developed as a calligraphic standard in medieval Europe) which, in the 11<sup>th</sup> century, evolved into the Gothic script which employed a more compact style and allowed more text to be fitted on a page. In 1454 when Gutenberg developed the first printing press for commercial use he chose the Gothic style thereby making it the first typeface.

If we care to look, calligraphy can be seen in so many places but there is more to this art than those swirling lines. In Zen Buddhism the arts of poetry, painting and calligraphy are central to cultivating a mind open to enlightenment. As we all know this endeavour is a personal journey which can be achieved through disciplined meditation, however it can also happen in a moment's notice during mundane tasks like sweeping a path or simply walking and also in the relaxed yet focused discipline of calligraphy. Today we call these particular moments mindfulness. Although there are certain calligraphic 'guidelines' such as character spacing, brushstroke order and a 'method' of moving from one character to the next the true freedom of expression begins and ends with the artist. It has been said the script and the artist become one. There is a point reached when the brush seems to move of its own accord.

In the Japanese tradition of Zen, *mushin* (a state described as 'no mind') is the practice of internal connection and is passed on in a ritual called *shodo* ('the way of writing' – a calligraphic style brought to Japan from China in the 6<sup>th</sup> century). This technique encourages artists to unify spirit, body and mind in the creative act of writing. As the artist develops their discipline through focused practice one's calligraphy can attain a free and flowing quality, the production of a graceful fluid work revealing the deep peace of an artist who is at one with both the inner and outer worlds.

**Colin Howie**

*With thanks to various Net sources*

## Who was Ptolemy and why was he called the "King of Alexandria"?

*Frequently during an ADFAS lecture I think "I must learn more about that". I wish I could say that I often take up the task. However, when Professor Clancy mentioned Ptolemy, I thought, I'm sure I should know who Ptolemy is and why he was important. So, I have actually done some homework and share it below.*

Ptolemy was born around 100 AD and lived in or around Alexandria in Egypt, that country at the time being under Roman rule. His name is Greek.

He was a mathematician, astronomer, astrologer, geographer and music theorist and his works are still referred to today. His best-known work known as the *Almagest* is on astronomy. The second is the *Geography* where he sets down his ideas on



maps and the geographic knowledge of the Greco-Roman world.

In the *Almagest*, written almost two thousand years ago, Ptolemy set out models and tables that enable calculations to be made on the past and future positions of the planets. He also set out a star catalogue, showing forty-eight constellations (that could be seen in his time by the naked eye). His brilliance was recognised and he remained the astronomical authority for over a thousand years. In his models, the sun and the planets orbited the earth.

In the *Geography*, Ptolemy showed how coordinates could be placed in a grid to span the globe. Latitude was measured from the equator, as is still done today, and he provided an explanation of how day length changes from the equator to the poles. (Was all that talk about people believing the earth was flat just more fake news?) His maps do not cover the whole globe as the 'civilised world' at the time only had knowledge as far as China to the east and limited knowledge to the west and south and yet he knew and took into account that he only knew a quarter of the globe.

These are only two of Ptolemy's major works. He had a huge impact on our understanding of the world. Little wonder then that he was often referred to over many hundreds of years as Ptolemy, King of Alexandria.

Linda Inglis

### Editor's note

I thought I would see if I could locate an image of Ptolemy to add to Linda's homework piece above. However, there are no contemporary images of the man to be found, with one of the earliest, but most certainly very unreliable, being a 16<sup>th</sup> century engraving of *Ptolemy 'the Alexandrian'*.

Being, like Linda, curious to learn a little more about his life and work I thought that Ptolemy might have featured in a set of Britannica '*Great Books of the Western World*' that I had purchased over half a century ago and subsequently referred to far less than I had first intended. Sure enough Volume 16 consisted of major works by Ptolemy, Copernicus and Kepler, so he was in very good company although separated by about 1400 years or more. The volume included the *Almagest* but unfortunately not the *Geography*. It did, however include a good, concise biographical note on Ptolemy from which I can add a few snippets to Linda's note above.

Ptolemy's full name was Claudius Ptolemaeus and despite his fame as an astronomer and geographer very few verifiable details of his life are available.

He was born at either Ptolemais Hermii, a Grecian city of the Egyptian Thebaid, or possibly at Pelusium.

Although his work is traditionally associated with Alexandria there is some evidence that he spent forty years of his life in the study of astronomy at Canopus, about 25 Km to the east of that city.

There is also uncertainty regarding the dates of his birth and death. Arabic writers claim he was 78 when he died and from this and the dating of his major works it has been estimated that he was born around 100 AD and died around 178 AD.

Despite the similarity of his popular name, Ptolemy, there seems to be no basis for the claim once made that he was related to the royal house of the Ptolemies.

Ptolemy's fame as an astronomer is based on the *Almagest*, a work originally known as the *Mathematical Composition*. It became known as the *Great Astronomer*. The Arabs called it 'The Greatest', prefixing the article *al* to the Greek *megiste* (great) and ever since it has been known as the *Almagest*.

In addition to the *Almagest*, Ptolemy composed many shorter books dealing with the heavens. He also drew up a list of annual sidereal phenomena and a chronological table of Assyrian, Persian, Greek and Roman Kings for use in reckoning the lapse of time between an event and a given fixed date.

A couple of astrological writings have been ascribed to him but the most important of his other mathematical works are the *Harmonica*, a treatise on music, and the *Optics*, which is probably the first time someone had attempted to develop a theory of refraction of light through different density media.

After the *Almagest*, Ptolemy's most significant work is his *Guide to Geography*, the most comprehensive and scientific work of antiquity on the subject. This work came to be for geography what the *Almagest* was for astronomy.

A truly remarkable man.



## Demonyms

### What on earth are Demonyms?

No, they are NOT *nom de plumes* for the devil, but are in fact very commonly used words.

### As Gaylene Feld explains:

A **demonym** is a word used to identify a group of people (inhabitants, residents, natives) in relation to a particular place.

There are many variations as you can see below.

In Ireland, Cork Residents are *Corkonians* and People from Galway are known as *Galwegians*.

In Scotland, there are *Glaswegians* who are from Glasgow, *Dundonians* from Dundee and *Aberdonians* from Aberdeen. Islanders from Orkney are *Orcadians*. In Wales *Cardiffians* are from Cardiff. In England, *Man-unians* are from Manchester, *Liverpudlians* from Liverpool, *Lancastrians* from Lancaster, *Oxonians* live in Oxford and residents of Newcastle on Tyne are *Novocastrians*, and across the Irish Sea, from Dublin comes the *Dubliner*.



Residents from Newcastle in Australia also call themselves *Novocastrians*, as well as *Newies*. Sydney citizens are called *Sydneysiders* or *Sydneyites*. People from Brisbane are *Brisbanites* or *Brisbanians*, while people from Adelaide are called *Adelaidians* and Melbourne residents are called *Melburnians*.

Christchurch, New Zealand is situated in the Canterbury Province and a citizen of the city is called a *Cantabrian*. People from Auckland are *Aucklanders* and from Wellington, *Wellingtonians*.

In Italy, *Florentines*, *Parmesans*, *Neapolitans* and *Venetians* are Italians from Florence, Parma, Naples and Venice respectively.

Other familiar demonyms are *Alsations* (German speaking people of the French region of Alsace), *Swedes* (people of Sweden) and *Hamburgers* (people of Hamburg, Germany).

The only demonym which is a palindrome is *Nauruan*, a native of Nauru.

People born in Monaco are *Monagasque* but naturalised citizens are *Monocans*.

Moscow residents are called *Muscovites*.

People from the Philippines are called *Filipinos*.

Demonyms ending in 'ese' are the same in the singular and plural forms, e.g. Chinese.

The ending '-man' has a feminine equivalent '-woman' e.g. An Irishman and a Scotswoman.

Adjectives ending '-ish' can be used as collective demonyms eg the English and the Spanish. Those ending in '-ch' or '-tch' e.g. the French or the Dutch can also be used as collective demonyms.

**Resource – Lovatts Crosswords; en.wikipedia.org**

## THE LADY IN GOLD



In 2015 the Neue Galerie New York opened an exhibition "*Gustav Klimt and Adele Bloch-Bauer: The Woman in Gold*". The exhibition included a display of Adele Bloch-Bauer I, paintings, related drawings vintage photographs, decorative arts and archival material.

This exhibition coincided with the opening of the film "*Woman in Gold*" which starred Helen Mirren as Adele Bloch-Bauer's niece Maria Altmann, and Ryan Reynolds as lawyer Randol Schoenberg. The film was based on the story of how Altmann working in collaboration with Schoenberg sued the Austrian

Government for the return of five Klimt paintings seized by the Nazis from the Bloch-Bauer Family home in Vienna in WWII.

### Gustav Klimt 1862- 1918

Gustav Klimt was born in 1862, in Baumgarten, near Vienna in Austria-Hungary. He was one of Vienna's prominent modern artists and was a key figure in Vienna's art scene. His artistic achievements and mentorship paved the way for later painters.



He created ebullient landscapes and striking portraits.

### Adele Bloch Bauer

Adele Bloch-Bauer was the only person Klimt painted twice. The portrait was commissioned by Ferdinand Bloch-Bauer, a Jewish banker and sugar producer.



Adele Bloch Baur (photo)

Ferdinand and Adele assembled one of Vienna's most renowned art collections including the two portraits of Adele Bloch-Bauer. The Klimt painting was originally hung in Adele's private apartment in the couple's Vienna home.

Klimt's 1907 Adele Bloch-Bauer I portrait was acquired for the Neue Galerie New York in 2006. The museum's President Ronald S Lauder, stated, "With this dazzling painting, Klimt created one of the greatest works of art". His first portrait of Adele Bloch-Bauer "incorporates jewel like area that resemble semi-precious stones and layers of lustrous gold and silver".

The portrait is the final representative of Klimt's golden phase. The second portrait was completed in 1912, and Adele died in 1925.

Following the Anschluss (annexation) of Austria into Nazi Germany in 1938, Ferdinand fled Vienna leaving behind much of his wealth and his large collection of art.

### Fate of the 'Lady in Gold'

The '*Lady in Gold*' painting was stolen by the Nazis in 1941 and then displayed at the Osterreichische Galerie Belvedere.

Maria Altmann, one of Ferdinand's nieces, hired the lawyer E Randol Schoenberg to make a claim against the gallery for the return of five works by Klimt. After a seven year legal battle it was agreed that the painting had been stolen from the family and should be returned to Altmann.

Having regained the '*Lady in Gold*', Maria sold it for \$135 million to businessman and art collector Ronald Lauder who placed it in the Neue Galerie, New York.

When visiting the Neue Galerie, we were quite disappointed that photography was not permitted, meaning we were unable to photograph the original. However, we were amused when we found a copy of the artwork displayed on a rather garishly

wallpapered wall opposite the women's toilet.....so naturally we took a photo!!!



#### Resources

Neuegalerie.org

April 2, 2015 – September, 2015

**Susan Zamudio and Gaylene Feld**

## LISE LINDSTROM

Lise Lindstrom is an American operatic soprano who is best known for the title role of Puccini's Turandot.

She recently played Turandot at the Sydney Opera House 2022.



Lindstrom as Turandot,  
Florida Grand Opera 2010.

Lindstrom graduated with a Bachelor of Arts Degree from San Francisco State University. While at University she took voice lessons and sang her first role in Don Giovanni with the Berkeley Opera. She continued her musical studies at the San Francisco Conservatory of Music where she gained a degree in 1995. From there she moved to New York.

In 2003 her career was launched when she performed the title role of Turandot. She came to prominence when she replaced Maria Guleghina as Turandot 2009, making her Metropolitan Opera debut. She has gone on to perform the role around the world in over thirty productions, including La Scala, Milan, the Metropolitan Opera, New York, the Verona Arena, San Diego and Opera Hong Kong.

Lindstrom made her role debut in the title role of Richard Strauss's Elektra at the Hamburg State Opera.

2016 saw her role debut as Brunnhilde in Opera Australia's production of the Ring Cycle.

"Regal, beautiful, every inch the daughter of a god but also a fatally wounded mortal, hers was a consummate performance as she ended the Ring in a blaze of glory literally and metaphorically" – Sydney Morning Herald.

Her other roles include Salome, Tosca and Suor Angelica, Senta (Der Fliegende Hollander) Elisabeth and Venus (Tannhauser), Amelia (Ariadne auf Naxos) and Giulietta (Les Contes d'Hoffmann) Her concert repertory includes Verdi's Requiem and Strauss's Vier letzte Lieder.

#### Resources

Lise Lindstrom – en.wikipedia.org

Lise Lindstrom – roh.org.uk

**MAITLAND  
REGIONAL  
ART GALLERY**

230 High Street  
Maitland NSW 2320

T: 131 500; E: [artgallery@maitland.nsw.gov.au](mailto:artgallery@maitland.nsw.gov.au)

[www.mrag.org.au](http://www.mrag.org.au)

Only a couple of hours from Sydney and under three hours from Camden, The Maitland Regional Art Gallery is located on *Wonnarua Country* at the Gateway to the Hunter Valley and it is well worth a visit. It is described as 'a dynamic art gallery' and presents award winning exhibitions alongside engaging and varied public programs, educational offerings and an in-depth Art Health program.

#### Gallery Collection

In 1957 the inaugural Maitland Art Prize was held and works purchased as a result formed the beginnings of the Collection. The Maitland Art Prize became acquisitive in 1965 and until 2004 the winning artworks were presented to the Maitland City Collection. Amongst these was the iconic painting *Legend IV* by John Coburn which was the winner in 1966.

The Collection was moved from the Maitland City Council buildings to the refurbished Brough House in Church Street Maitland in 1975 which became known as the Maitland City Art Gallery. In the following years artworks acquired for the collection included works by William Dobell, Margaret Olley, Charles Blackman, Brett Whitely and Tim Leura Tjapaltjarri.

In 2003 the Art Gallery relocated to its current site in High Street, becoming known as the Maitland Regional Art Gallery. The Gallery focus changed to some extent, towards collecting works on paper, including paper sculptures, drawings, prints, photographs, books, posters and print portfolios.

Considerable growth also occurred through acquisition of works by Sidney Nolan, Tim Storrier, James Gleeson, Martin Sharp, Salvatore Zofrea, John Olsen, Euan Macleod, Suzanne Archer, Alan Jones, Ken Whisson, Adrian Lockhardt, Judy Watson, Gloria Petyarre and Lloyd Rees.

The generous donation of a large number of contemporary artworks from the collection of Penelope Seidler also gave a significant boost to the Collection.

The Gallery's Collection now includes over 7000 works by Australian and international artists and continues to grow through acquisitions and donations.

### Accessing the collection

If you are unable to visit the Gallery in person, it is possible to gain virtual access to every item in the Collection on the Gallery website. In fact, if you 'Search the Collection' on the website you may well come across a couple of names familiar to members of ADFAS Camden. In 2016 Max and Nola Tegel, under the Australian Government's Cultural Gifts Program, donated a large collection of woodcuts and etchings printed on paper by Lionel Lindsay, brother of Norman Lindsay and these are all available for virtual viewing.



*Nat, the Circus Hand and a much used model*  
Lionel Lindsay, 1911. Etching, printed in black ink on paper.

### Visiting the Gallery:

Opening hours: Tuesday to Sunday 10 am to 5 pm, excluding public holidays

Admission: Free.  
Contact Gallery for COVID 19 requirements.



**En Plein Air with Sylvia Ditchburn**  
Don't miss on last available spots

There are still a few spots available on Sylvia Ditchburn's next Norfolk Island En Plein Air painting trip in November – but you will need to contact the Norfolk Island Travel Centre immediately to secure your place.

Sylvia is a formally trained fine artist known for her vibrant tropical and Australian desert landscapes. The all-inclusive holiday package includes: flights, accommodation, car hire, 5 x half days painting tuition at various stunning locations.

### Contact:

Xi (Cici) Wen  
Travel Consultant  
Norfolk Island Travel Centre  
E: [cici@travelcentre.nf](mailto:cici@travelcentre.nf): 1800 1400 66  
PO Box 172, Norfolk Island 2899

## Notes from Camden Council Creative Mailbox

### LIVE AND LOCAL

Live and Local will be held over two weekends from Saturday 18 June to Sunday 26 June. During this time you will be able to enjoy live music throughout Camden's local businesses and streets. Celebrate 'Make Music Day' on Tuesday 21 June.

### CAMDEN ART SALE

Camden Council will be presenting their Inaugural Camden Art Sale as a week-long event from 10 to 17 June, 2022. This event is intended to showcase the talent of both emerging and established local artists through an exhibition and sale at Camden Civic Centre. Accompanying the exhibition will be a series of creative workshops.

### CREATIVE COLLAB

The quarterly forum *Creative Collab* will be held at Camden Civic Centre on Wednesday 22 June, from 6-9 pm.

For details of the above events, including bookings, contact [creative@camden.nsw.gov.au](mailto:creative@camden.nsw.gov.au)

## WHAT'S ON AT OTHER SOCIETIES?

### ADFAS Blue Mountains:

**Next lecture:** Friday 27 May at 2.00 pm, Wentworth Falls School of Arts, Great Western Highway, Wentworth Falls.

**Peter McPhee** will present *Painting the French Countryside: From Millet to Monet*.

(Contact: [bluemountains@adfas.org.au](mailto:bluemountains@adfas.org.au))

### ADFAS Bowral & District:

**Next lecture:** Wednesday 1 June at 5.00 pm Bradman Museum 7 Cricket Hall of Fame, St Jude St, Bowral.

**Peter McPhee** will present *A Painter in Revolutionary Times: John Singleton Copley & the American Revolution 1760-80*

(Contact: [secretary@adfasbowral.com](mailto:secretary@adfasbowral.com))

### ADFAS Canberra:

**Next lecture:** Monday 20 June at 6.00 pm at The National Library of Australia.

**Dr Sasha Grishin** will present *Concerning the Spiritual in Art: the reading of Russian and Byzantine icons*.

(Contact: [adfasmembershipcanberra@gmail.com](mailto:adfasmembershipcanberra@gmail.com))

### ADFAS Ku-ring-gai:

**Next lecture:** Wednesday 25 May at 10.30 am and at 6.00 pm at Zenith Theatre, Chatswood.

**Sally Butler** will present *Australian Place Makers*.

(Contact: [kuringgai@adfas.org.au](mailto:kuringgai@adfas.org.au))

### ADFAS Molonglo Plains:

**Next lecture:** Thursday 16 June at 2.00 pm at the Queanbeyan Bicentennial Hall, 253 Crawford St. Queanbeyan.

**Dr Dianne Firth** will present *Poetry and Place*.

(Contact: [adfasmembershipmolonglo@gmail.com](mailto:adfasmembershipmolonglo@gmail.com))

### ADFAS Newcastle:

**Next lecture:** Monday 30 May, at 6.30 pm at the Hunter Theatre, Hunter School of Performing Arts, Lambton Rd, Broadmeadow

**Peter McPhee** will present *A Painter in Revolutionary Times: John Singleton Copley and the American Revolution.*

(Contact: [Secretary@adfasnewcastle.org.au](mailto:Secretary@adfasnewcastle.org.au))

### ADFAS Pokolbin:

**Next lecture:** Monday 20 June at 6.45 pm in Cessnock Performing Arts Centre, corner of Vincent St & Aberdare Rd, Cessnock.

**Kendra Morgan** will present *Sydney Nolan: The Search for Paradise*

(Contact: [secretary@adfaspokolbin.org.au](mailto:secretary@adfaspokolbin.org.au))

### ADFAS Scone

**Next lecture:** Friday 10 June at 6.30 pm at venue TBA.

**Gay Stanton** will present *Influences on a Garden and Landscaping Career*

(Contact: [scone@adfas.org.au](mailto:scone@adfas.org.au))

### ADFAS Shoalhaven

**Next lecture:** Thursday 2 June at 7.30 pm at the Uniting Church Hall, 71-77 Alfred St, Berry.

**Peter McPhee** will present *Two Women Paint the French Revolution: Adelaide Labille-Guiard & RElizabeth Vigee-Le Brun.*

(Contact: [shoalhaven@adfas.org.au](mailto:shoalhaven@adfas.org.au))

**Programmes & contact details for ALL Societies are available on the ADFAS website: [www.adfas.org.au](http://www.adfas.org.au)**

#### Editor

Peter Claxton

4655 9781

[pclaxton8@bigpond.com](mailto:pclaxton8@bigpond.com)

ADFAS CAMDEN Inc.

#### Honorary Secretary

Gaylene Feld

0417 659 587

[gifeld@bigpond.com](mailto:gifeld@bigpond.com)

PO Box 146 Camden NSW 2570

[www.adfas.org.au](http://www.adfas.org.au)

There is just enough space left to include one of my favourite Australian poems. Many of us I am sure have memories of first attempts at riding a 'two-wheeled concern' but with, hopefully, a less drastic outcome than that which befell Mulga Bill.

However the poem is a little more than that and perhaps at this particular time it could be seen as a metaphor for the fate that may befall the overconfident in any walk of life.

Ed.

\*\*\*\*

## Mulga Bill's Bicycle

"Banjo" Paterson

'Twas Mulga Bill, from Eaglehawk, that caught the cycling craze;  
He turned away the good old horse that served him many days;  
He dressed himself in cycling clothes, resplendent to be seen;  
He hurried off to town and bought a shining new machine.  
And as he wheeled it through the door, with an air of lordly pride,  
The grinning shop assistant said, 'Excuse me, can you ride?'

'See here, young man,' said Mulga Bill, 'From Walgett to the sea,  
From Conroy's Gap to Castlereagh, there's none can ride like me.  
I'm good all round at everything, as everybody knows,  
Although I'm not the one to talk – I hate a man that blows.

But riding is my special gift, my chiefest, sole delight;  
Just ask a wild duck can it swim, a wildcat can it fight.  
There's nothing clothed in hair or hide, or built of flesh or steel,  
There's nothing walks, or jumps, or runs, on axle, hoof or wheel,  
But what I'll sit, while hide will hold and girths and straps are tight;  
I'll ride this here two-wheeled concern right straight away at sight.'

'Twas Mulga Bill, from Eaglehawk, that sought his own abode,  
That perched above the Dead Man's Creek, beside the mountain  
road.

He turned the cycle down the hill and mounted for the fray,  
But ere he'd gone a hundred yards it bolted clean away.  
It left the track, and through the trees, just like a silver streak,  
It whistled down the awful slope towards the Dead Man's Creek

It shaved the stump by half an inch, it dodged a big white box;  
The very wallaroos in fright went scrambling up the rocks.  
The wombats hiding in their caves dug deeper underground,  
As Mulga Bill, as white as chalk, sat tight to every bound.  
It struck a stone and gave a spring that cleared a fallen tree,  
It raced beside a precipice as close as close could be;  
And then, as Mulga Bill let out one last despairing shriek,  
It made a leap of twenty feet into the Dead Man's Creek.

'Twas Mulga Bill, from Eaglehawk, that slowly swam ashore;  
He said, 'I've had some narrer shaves and lively rides before;  
I've rode a wild bull round the yard to win a five pound bet,  
But this was the most awful ride that I've encountered yet.

I'll give that two-wheeled outlaw best; it's shaken all my nerve  
To feel it whistle through the air and plunge and buck and swerve.  
It's safe at rest in Dead Man's Creek, we'll leave it lying still;  
A horse's back is good enough henceforth for Mulga Bill.'