

JOHN GLOVER

AND THE COLONIAL PICTURESQUE

*A Tasmanian Museum and Art Gallery National Touring Exhibition,
in association with Art Exhibitions Australia*

INTRODUCTION

This exhibition traces the life and work of the Anglo-Australian painter John Glover (1767-1849).

Glover made important contributions both to the British art world of the early nineteenth century and to the early development of settler landscape art in Australia.

The earliest examples of what Tasmania looked like are found in coastal views observed and recorded on voyages of European maritime exploration, by Abel Tasman (1642), James Cook (1777) and Nicolas Baudin (1802). After settlement, these were followed by topographical drawings of the interior by explorers, surveyors and the occasional convict draughtsman, works designed for use by the colonial administrators both in Australia and Great Britain.

By the 1830s, increasing numbers of free settlers led to an increasingly affluent society, with growing cultural needs and aspirations. Some artists began to make a living from settler commissions – for family portraits or views of their properties – or from providing drawing tuition for their children. Most colonial artists continued to paint in the European style – not only from the habits of their original training, but probably also from a homesick longing to find the familiar in an unfamiliar land.

However, by the 1840s, John Glover had evolved new and innovative ways of seeing and painting the marvellous and incomparable Australian landscape, breaking to some extent with the classical tradition to give a more accurate and faithful representation of his new environment.

Educational Material:

This material traces the development of John Glover's work in Europe and Australia. For the most part in chronological order, it invites users to study Glover's development through a stimulating and appropriate selection of his works, followed by exciting activities and thought-provoking discussion points.



Outline:

The Educational Material covers the central themes of 'John Glover and European Landscape', 'John Glover and Australian Landscape', 'John Glover and the Tasmanian Aborigines' and 'Comparisons with Contemporary Living Tasmanian Landscapists'.

It is introduced by a short summary of ideas pertinent to the 'Concept of Landscape – Changing Views'.

Curriculum Links:

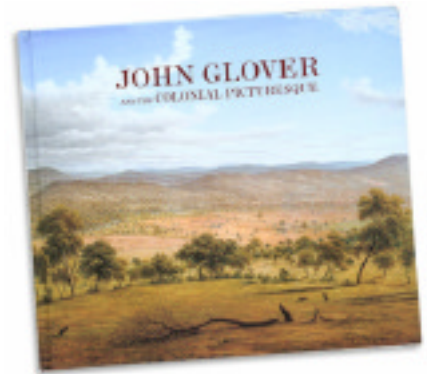
Designed to suit a range of learning objectives and associated criteria derived from syllabuses relevant to Secondary, Upper Secondary and Senior Secondary students, (Yrs. 7-12), some modification and selection may be necessary to accommodate various needs. Teachers and students are encouraged to select and adapt these materials accordingly.

As well as its relevance to Art and Design and the Visual Arts subjects, this website material may be relevant to other subjects of the curriculum, such as History, Urban Studies, Fine Arts, Tourism Studies, English Studies and Geography.

Catalogue:

A comprehensive catalogue (by David Hansen, Senior Curator of Art at the Tasmanian Museum and Art Gallery) will accompany the exhibition.

A major resource for study and enjoyment, it is beautifully designed and presented, with full colour illustrations. It includes a thorough and accessible account of the artist's life and work and specialist essays by leading scholars (on Glover's Australian landscapes, his representation of Aborigines, his painting materials and methods, his sketchbooks and his prints), as well as detailed notes on individual works and an extensive bibliography.



Senior Secondary students will find the catalogue invaluable for in-depth study of particular aspects of Glover's work.

Exhibition Dates:

Tasmanian Museum & Art Gallery, Hobart
28 November 2003 to 1 February 2004

Art Gallery of South Australia, Adelaide
19 February to 12 April 2004

National Gallery of Australia, Canberra
24 April to 18 July 2004

National Gallery of Victoria, Melbourne
13 August to 3 October 2004

EDUCATIONAL MATERIAL

LANDSCAPE IN CONTEXT – CHANGING VIEWS

What is a landscape?

A piece of inland scenery? A picture of it? An attempt to organise, improve or order a piece of land by gardening? A space we inhabit? More than our backdrop?

In art, 'landscape' usually means a work based on the artist's observation and interpretation of a place, scene or view. This can take many forms and involve the use of a diverse range of media from painting to printmaking, drawing, photography, film, and multi-media and more! A look at your local gallery collections and recent exhibitions will confirm this variety.

Contemporary interpretations of nature in landscape, include concepts which at times have moved away from mere observation of the view. Some deal with political issues such as Aboriginal land rights or environmental conservation. Some explore different visual perspectives, from aerial photography to microscopic close-ups. Some draw maps. Some employ 'on-site' installation and/or performance.

We all inhabit the landscape to some extent, though maybe not the wild, pastoral or far distant one! We imagine it, and dream of it as we sit in offices, classrooms or the bus or train that takes us there.

The artists of mid to late eighteenth century England used landscape extensively as content for their work. They studied the seventeenth century classicism of Italian and French painting, which was considered to set a standard of excellence. Works by Claude Lorrain (1604/5-1682), Salvator Rosa (1615-1673) and Gaspard Dughet (called Gaspard Poussin, 1615-1675) are examples. Subjects were drawn from Ancient Greek and Latin literature or from the Bible, and followed a restrained, noble style. Something imagined and idealised, this "elevated" style of landscape painting included elements of both 'the Beautiful' and 'the Sublime' ('See catalogue: 'John Glover and the Colonial Picturesque' pp. 25-8)

British artists taking the 'Grand Tour' to the Continent saw such works in Italy and France. Those unable to travel themselves saw examples in the private collections of aristocrats or in folios of engravings of Old Master works, which were being published in England at the time.

The late eighteenth and early nineteenth centuries saw the emergence of a style known as 'the Picturesque'. A peculiarly English obsession, 'Picturesque' means simply 'suitable for' or 'like a picture'. This implies the acceptance of certain criteria in judging what was suitable subject material, and how it was to be arranged in the picture. Definitions of the Picturesque became greatly elaborated by numerous 'authorities'; philosophers, poets and other theorists all eager participants. The vogue for the 'Picturesque' reached its peak in the 1790s, just as Glover began his artistic career.

William Gilpin, ('Tours', 1782), claimed that: 'an artist cannot exactly improve on nature, but he can use a little practice in the rules of picturesque composition'. Gilpin and his successors promoted the pleasures of the wild and of wilderness travel. His definitions of 'a Picturesque scenery' included: 'roughness of texture, singularity, variety and irregularity: deep recesses of shade on distant mountains and lakes (in the middle distance) and a foreground with broken ground, a rough road, or rocks with a fractured surface'.

Central to this engagement with landscape was the concept of artistic tourism, especially to the rugged landscapes of Wales and the English Lake District, and an enhancement of the role of private tutors or 'drawing masters'. Both the gentry and the rising middle classes engaged artists to instruct their children, especially their daughters at home; the 'polite feminine accomplishment of drawing' soon replacing the more traditional needlework and other indoor pastimes.

Because of its portability, ease of handling on location, and suitability for smaller hanging space, watercolour became hugely popular at this time. Watercolour artists soon formed the avant-garde of painting, producing interesting, novel, and advanced work, and giving rise to a 'golden age' of British landscape painting. Masters of the medium included the painters J.M.W. Turner, Thomas Girtin, John Sell Cotman and Richard Parkes Bonington among many others. Several watercolour societies were formed, the first being the Society of Painters in Water Colours. Glover was a foundation member (and later President), and his early success in London coincides with that of the Society.

Though landscape painting (in both oil and watercolour), continued to develop throughout the 19th century, after about 1830 the great age of British watercolour had passed. In Europe, the Barbizon School realists of France became pivotal to the rise of French landscape painting as a major force. Twentieth century modernists and postmodernists have expanded the purely perceptual view of landscape, to include expressionist and conceptual considerations. Contemporary landscape painters continue to push the boundaries of this artistic convention. For many landscapists such as John Glover, the challenge of painting the landscape of a place on the other side of the world proved as exciting and stimulating as the resulting works are for the careful viewer today.

JOHN GLOVER AND EUROPEAN LANDSCAPE I

“God bless me, I thought you would have posed over every tree but it never troubled you to go about, not when you was quite young, as ever I could see”

(John Glover, from his diary, 1803: part of a remembered conversation with an old woman who knew him as a small child growing up)

*“Whate’er Lorrain light-touched with softening hue,
Or savage Rosa dashed, or learned Poussin drew”*

(James Thompson, ‘The Castle of Indolence’, 1748)

John Glover’s early relationship with landscape commenced in and around Houghton-On-The-Hill, Leicestershire, where he was born, and at nearby Appleby, where he had his first employment, as a writing master at the local grammar school. His art was encouraged by his employers and he soon established an initial circle of artistic patronage, securing several commissions for ‘house portraits’ as well as extra income as a private drawing tutor.

Glover travelled up to London to see exhibitions. He began to familiarize himself with the landscapes of Claude Lorrain, Salvator Rosa and Gaspard Poussin, artists whom he greatly admired all his life.

At this time art education favoured the practice of making painstakingly accurate copies of celebrated seventeenth century Italian and French classical works. In order to learn about ‘specific forms, stylistic manners and excellencies’, many artists travelled to Europe to work directly from these. In England, some artists even gained access to classical pictures hanging in the great country mansions of the aristocratic elite.

Earlier in the eighteenth century, Richard Wilson (cat. no. 4) was amongst the first wave of British artists to visit Rome. Called the ‘English Claude’, his work was greatly admired by Glover who was later to own one of his paintings. (Glover also owned two paintings by Claude).



cat. no. 4

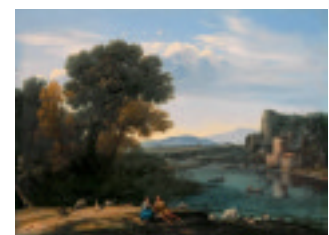
Activities and Discussion Points:

cat. no. 1:

Look at this painting.

Write some words to describe it. Is it from present day life?

Consider what is taken from reality and what is from the artist’s imagination? Is there a narrative (story) here?



cat. no. 1

cat. no. 2:

Imagine you are in this landscape.

Can any sounds be heard?

Select and play music that you think describes the mood of this work.



cat. no. 2

cat. nos. 34 & 71:

Compare with John Glover’s copies of 1815 and 1833.

Make an image of your own in the ‘classical manner’ that includes collaged material taken from photocopies of pictures of castles, bridges, monuments etc.



cat. nos. 34 (left) & 71

cat. nos . 1 & 3:

Look for views in your environment which are framed or have a side-screen effect such as a tree, building or fence.

Make sketches or take photographs exploring these devices.

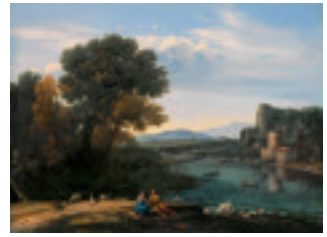
Read William Wordsworth's Romantic poem: "*On the Island at Grasmere*"

On the Island at Grasmere

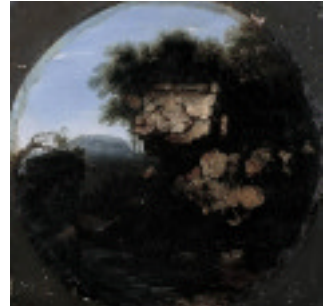
*Rude is this edifice... yet to these walls
The heifer comes in the snow-storm, and here
The new-dropped lamb finds shelter from the wind.
And hither does one poet sometimes row
His pinnacle.... and beneath this roof
He makes his summer couch, and here at noon
Spreads out his limbs, while, yet unshorn, the sheep
Panting beneath the burthen of their wool
Lie round him, even as if they were a part
Of his own household: nor, while from his bed
He through that door-place looks towards the lake
And to the stirring breezes, does he want
Creations lovely as the work of sleep,
Fair sights, and visions of romantic joy.*

Consider and discuss

- a) the 'manners' of expression in the work, and how in language, as all else, fashions and styles change.
- b) Make a picture based on the poem's 'word pictures'.



cat. no. 1



cat. no. 3

JOHN GLOVER AND EUROPEAN LANDSCAPE II

“...in looking at Nature’s works he seems to penetrate into futurity. He really looks through Nature up to Nature’s God...”

(G.T.W.B. Boyes, letter 20/4/1831)

As a very young child, John Glover made sketches of birds, plants and trees and eagerly copied drawings and prints. His early efforts seem to have been encouraged. He was briefly a pupil of John ‘Warwick’ Smith, (a highly regarded watercolourist of the time) and of William Payne, a fashionable London drawing master.

From Payne, Glover learned new effects of paint application such as ‘splitting’ and ‘dragging’ the brush. (He subsequently added many mannerisms of his own invention). He also experimented in the medium of printmaking and painted several portraits.

Glover became a popular and successful drawing teacher, leaving his teaching position at Appleby in 1792, to set up in private practice as an artist and drawing master in his own right. Realising that further success could be achieved by living and working in London, Glover moved there in 1805.

Activities and Discussion Points:

cat. no. 9:

Examine this study of an elderly woman.

What was the artist’s intention? Has Glover described more than her appearance? How has he done this?

Compare with 20th century ‘social realist’ art (e.g. George Grosz in Germany in the 1920s, Josl Bergner and Noel Counihan in Melbourne in the 1940s).



cat. no. 9

cat. no. 10:

Explore the qualities of a range of drawing pencils (e.g. 2H, 4H, B, 2B, 4B, 6B). How many different kinds of marks can you make?

Search for a patch of weeds or wild plants growing in your neighbourhood (there might be some in your garden or in the street).

Examine them using a simple handcut viewfinder or hand magnifier for a closer look.

Make several pencil studies of this vegetation in your sketchbook.



cat. no. 10

cat. no. 11:

Collect some broad-leaved plants (e.g. docks, rocket lettuce or kale).

Experiment with Indian Ink, softhair brushes and water washes.

Make a study of your plants.



cat. no. 11

cat. no. 17:

Experiment with brushes and blots of ink on wet paper.

Organise this method to suit a subject of your choice, e.g. a quickly worked direct painting of your pet fluffy cat, rabbit or guinea pig.

Compare with ink drawings by other artists such as Donald Friend, Lloyd Rees, David Hockney, Rembrandt.



cat. no. 17

cat. nos. 19 & 20:

Painting the elements of sky (clouds) and sea (waves) in motion requires great practice. These beautiful studies of the sea, (an unusual subject for Glover), were painted directly from his observation of the sea at Scarborough on the Yorkshire coast.

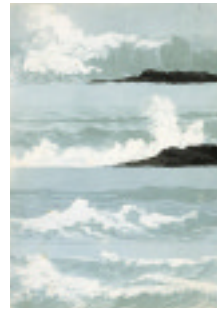
Observe clouds on a windy day.

Make some quick studies in charcoal, conté or other chalks on pastel paper or similar coarse-textured paper.

Repeat but with thin paint, watercolour or ink and wash on strong white paper.

Compare with cloud studies by other artists (e.g. Constable, Turner, William Robinson).

Choose what you consider the best one and frame it with a cardboard window-mount.



cat. no. 19



cat. no. 20

JOHN GLOVER AND EUROPEAN LANDSCAPE III

“...the magic of his effects, the truth and beauty that prevailed in his works, excited the general eagerness to become possessed of his drawings.....”

(Ackermann's Repository Vol IX, 1813)

Throughout his lifetime Glover is known to have completed over 100 sketchbooks. He regarded these as the most important reference for his painting, keeping them all, even up until the time of his death in Van Diemen's Land in 1849. Many sketches represent preliminary studies for foliage, figures and animals in his oils and watercolours, cows being a particular specialty. Apart from their usefulness as props for 'Picturesque' composition, such details point to the greater naturalism which became fashionable as the nineteenth century progressed.

Activities and Discussion Points:

Construct your own sketchbook. Make it portable and user friendly. (Glover's would fit into his coat pocket). Perhaps the simplest method would be to staple sheets of good quality white drawing paper between two pieces of card.

John Glover frequently included goats, cattle, donkeys, fowls, asses, birds and foals in his work.

cat. no. 36:

Although this work is heroic in scale, it contains elements of tender intimacy. A curiously contemporary-looking informality appears to the right of the pyramidal 'picturesque' grouping of cattle and the scientifically detailed-looking plants.

Discuss, making observations of both elements of content and of form which may support this view.

Isolate the figure lying on the ground, playing with his dog (use your viewfinder) consider lighting effects, colour and scale.

Do Claudean principles play a part in this work?

cat. no. 14:

Compare with cat. no.36.

Design, construct and paint life-size cut-outs of cows from composition board or cardboard.

Install in a location of your choice.

Photograph, sketch or use as props for drama, music, writing or just for fun.

Look at the work of other artists who have used animals as their subjects e.g. Henri Rousseau, John Kelly, Jenny Watson, Brett Whiteley, Rosslynd Piggott, Peter Booth, Rew Hanks and Daniel Moynihan.

Create a fantasy creature based on experiments with the Surrealist game Exquisite Corpse (This could be a collaborative group activity).

Imagine sketching a bull on location! Read Glover's account from Sketchbook 59, Catalogue notes p166.



cat. no. 36



cat. no. 14

JOHN GLOVER AND EUROPEAN LANDSCAPE IV

“Like the industrious Bee, he (Glover) has wandered over the fields of Art and enriched himself with her treasures”

(from an unidentified contemporary press cutting)

As well as capturing the Picturesque rural landscape, Glover was skilful at rendering architectural form. His sketchbooks show images of York, Chester, Newcastle and Durham as well as various ruined castles and abbeys. Later, in Van Diemen’s Land, he made several house portraits of the recently built colonial homes of rural settlers.

In his depiction of the great metropolis of London, he tended to favour the greener fringes (‘Greenwich’ (cat. no. 37), Hampstead and Harrow), however his ‘Thames near St. Paul’s Cathedral’ (cat. no. 28), shows him working at London’s centre.

In accordance with the fashionable British Romantic enthusiasm for Greek culture and ‘exotic’ places, Glover painted ‘View of Mount Olympus and Town of Brusa’, 1813 (cat. no. 33). Glover was alert to the needs of the market, and though having gained well financially from the sale of his landscape watercolours, he diversified into oils in the 1810s. At times he employed Biblical and Classical subjects for these works. He exhibited at the 1814 Paris Salon, and was awarded a Gold Medal by Louis XVIII for ‘Paysage Composé, Bergeres en Repos’. During his Italian Tour of 1818, Glover sketched extensively at Tivoli, in the hills outside Rome, returning to this subject again and again. Glover’s solo exhibitions, (the first in 1820), also received critical acclaim; ‘Tivoli’, 1820 (cat. no. 42) attracting particular praise..

Throughout the 1820s, Glover remained a consistent and prominent presence in the British art scene. He did not slow down, journeying to Scotland in 1825, the Isle of Wight in 1826, and Ireland in 1827, enthusiastically engaging with further aspects of the landscape of the British Isles.

Activities and Discussion Points:

cat. nos. 16, 38 & 45:

Search for a really old building in your district.

Sketch details in your visual diary (or sketchbook) – include shapes of windows, doors, mouldings etc.

Make rubbings of various surfaces of the building.

Compose an imaginary castle or fantasy structure by using the cut-out rubbings and drawings and place it in a ‘Glover-like’ setting (e.g. cat. no. 45)

Look at the work of Hieronymous Bosch, Giorgio de Chirico, Paul Delvaux, Edward Hopper, Jeffrey Smart and Leon Kossoff for other examples based on the ‘built environment’.

Consider how tourism promotes ‘places to see’ using the natural local scenery in ‘perfect picturesque post cards’.

Discuss concepts of formatting and editing to make a more ‘pleasing’ view.

Design and make a postcard to send to a friend. (N.B. postage-size limitations may apply in some regions of Australia).

Consider how our use of the word ‘picturesque’ signals our pleasure in recognising how closely the reality of a place can approximate to the ‘ideal’.

Use your viewfinder to isolate and frame sections of a view. Hold it at arms length in your non-drawing hand to do this. Choose the best views to draw and sketch.

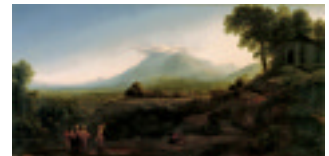
Consider the work of Malcolm Morley, (hand-painted Photo Realist works appropriating post-card ‘heroics’), and David Hockney (in particular his photo montages and recent painting: ‘A Bigger Grand Canyon’)



cat. no. 37



cat. no. 28



cat. no. 33



cat. no. 42



cat. no. 16



cat. no. 38



cat. no. 45

JOHN GLOVER AND EUROPEAN LANDSCAPE V

"He is a sturdy untidy, thick-build man with two club feet. His countenance a good, but almost heavenly aspect.... A regular sober man, he enjoys excellent health and spirits...."

(Peregrine Massingberd, diary 1832-3)

John Glover was an even-tempered, gregarious, energetic, adventurous and enthusiastic man. He made his first journey to the English Lake District in 1793. (This place remains a favourite destination of tourists from all over the world).

One contemporary writer observed: there is a Rage for the Lakes, we travel to them, row upon them, we write about them... Tour guides were plentiful and descriptions of various excursions were published as books. Glover made at least nine tours between 1793 and 1824 and at one stage owned Blawick farm near Ullswater. The very first work he had accepted by the Royal Academy was a view of Rydal Water, and of the many works he exhibited with the Society of Painters in Water Colours, a third were of Lake District subjects. Tourists sought to locate places described in works by poets, romantic novelists and painters of the time which would accord with the 'beautiful', 'sublime', 'picturesque' and 'romantic'

The touring artist often carried special items designed to assist in 'aesthetic response'. The 'Claude Glass', a convex, optical, mirror-like device, was used to reduce the landscape to modified, manageable proportions. 'Ordered visual appearance' was emphasised by adherents of the 'Picturesque'. Glover also used the camera lucida, which was intended to aid an accurate transcription of what was seen, rather than an 'artistic' distortion.

Activities and Discussion Points:

Consider the nature of portraiture and self-portraiture.

Compare conventional approaches to portraiture with some more recent examples e.g. Picasso, Chuck Close, Robert Mapplethorpe, Frida Kahlo, Mike Parr, Otto Dix, Lucian Freud, William Dobell, Brett Whiteley, Avigdor Arika.

Discuss the artists intentions in these works: the 'Why' as well as the 'How' of the work.

cat. nos. 5 & 59:

What do these self portraits tell us about John Glover?

Do you think he had any specific intentions other than showing his likeness?

(self-advertisement?)

Examine the role of patronage in relationship to portraiture.

Consider: a) historical context – dress, expression or attitude.

b) formal elements – style, composition.

Create a Self Portrait – Will you choose a conventional approach (from a mirror or photographs) or something more abstract, conceptual or expressionist, that uses a material or technology suited to your intention?

(Perhaps you won't include any representation of your physical appearance at all, and instead focus on your 'unseen' self).

Make a portrait of one of your heroes. You might include 'the real' as well as constructed or illusionistic treatment (e.g. text, sound, other dimensions).

Experience different effects and ideas for depicting 'self' e.g. try different illusions such as standing side-on to a large wall mirror while holding a hand-mirror. Look in this mirror to locate your reflection in the larger mirror. What happens in your reflected reflection? Sketch this and other ideas for an art work.

Research Richard Estes, Francis Bacon, R.B.Kitaj, Gerhard Richter and other artists who use distortion and other illusionistic approaches in painting.

Record views glimpsed as you walk, skateboard, cycle, drive or run along your street (sketch, video or photograph).

Repeat this journey recording the sounds of the street (video or tape-recorder).

Combine these observations of place into a finished work (installation, film sequence etc.)

Refer to contemporary art films such as Tracey Moffatt's Night Cries and Nicholas Roeg's Walkabout



cat. no. 5



cat. no. 59

cat nos. 85 & 89:

Although he did often refer to his sketchbooks, Glover had an amazing ability to memorise detailed scenes and places. He completed works from memory with surprising accuracy (even of places that he had not seen for many years).

Look out of your window – try to observe everything in the view.

Close the blind or curtains, or just turn indoors, and without looking back, try to work up several sketches from memory.

Devise a way to combine these in a work.

Organise a group of your friends to go on a sketching tour.

(It need not be out in the countryside, a city park, public garden or reserve would be ideal).

Discuss what you will need to take and what you intend to do.

Refer to works by artists who use a variety of means to record a 'sense of place', e.g Tom Roberts, John Wolseley, William Robinson, Tim Storrier, John Olsen, Fred Williams, Sidney Nolan and Russell Drysdale, Donald Friend, Brett Whiteley and other artists who worked together sketching and painting in the Australian country towns of Hill End and Sofala.



cat. no. 85



cat. no. 89

JOHN GLOVER AND AUSTRALIAN LANDSCAPE I

“...the expectation of finding a new and Beautiful World – new landscapes, new trees, new flowers, new Animals, Birds &c &c is delightful to me...”

(John Glover in a letter to Sir Thomas Phillips 15/1/1830)

John Glover migrated to Van Diemen's Land in 1830 – 31.

Maybe he missed his sons, (William, James and Henry had been there for 3 years already), maybe he succumbed to the temptation of exploring the world before he became too old, or maybe it was the lure of the free land grants then being offered to emigrants. Many reasons have been proposed by his biographers for his leaving, and it is baffling given his success, popularity and economic security in England. However one thing is certain: Glover had immense drive and an irrepressible curiosity and sense of adventure. It appears that he was ready for a challenge!

Acting quickly to settle his affairs, Glover sold his London house, put his art collection (Old Masters as well as his own works) up for sale, and he, his wife Sarah, and son John Richardson Glover, set sail on the 'Thomas Laurie' from Gravesend on Sept. 1, 1830.

After five months on board ship, the Glovers arrived in the Tamar River, Launceston, on February 18, 1831 (John Glover's 64th birthday). He had been unable to do much work during the journey due to his wife's sea-sickness and his own bad reaction to the debilitating heat. He did however make several beautiful studies, and completed sketches, and a unique oil painting: *The Island of Madeira, 1831/39* ([cat.no.60](#)).

Eager to record his new surroundings, he immediately returned to his habit of topographical sketching. From their acute observational accuracy, these drawings reveal something of his energy, enthusiasm and immediate fascination for his new environment.

Activities and Discussion Points:

Imagine what it would be like to travel on board ship for five months without setting foot on land! Exciting? Scary? Boring? Amazing?

What might you see as you sailed along?

cat. no. 60:

John Glover started painting this work six weeks after leaving England, as the Island of Madeira came into view from the 'Thomas Laurie'. (He did not finish it then, but years later in Van Diemen's Land (1839).

Make an imaginary 'sea creature' out of 'found' or 'junk' materials. Work in 3 dimensions.

Glover's son, John Richardson Glover describes sea-life in a letter to his sister back 'home' in England: The Dolphin is a long fish, something like a broad thick eel of a bright yellow and green colour, and play in numbers around the vessel, contorting their bodies in wavy serpentine forms, with the two varying colours making them the most interesting spectacle inhabiting the ocean.

cat. no. 61:

Another island! This view was completed from sketches made while the ship was delayed by bad weather, tantalisingly close to their destination.

Consider and discuss: 'islands' as a subject for art and poetry. Why are they so often used in imaginative or romantic works?

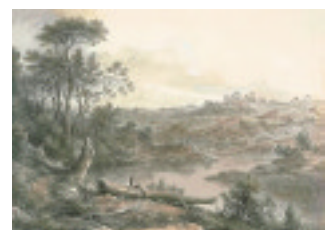
Study Arnold Böcklin's famous Symbolist painting: *Isle of the Dead*.

What would you like to have with you if marooned by yourself on an island?

Make a painting which shows you, an island, and what you would choose to take with you.



cat. no. 60



cat. no. 61

cat. no. 63:

Identify some characteristic elements of 'the Picturesque' that Glover has used in his composition.

What aspects of content show that Glover has 'tuned' his art to the new environment?

cat. no. 66:

Make a quick sketch of 2 birds having a conversation – are they talking about the weather?! Use speech bubbles with text or invent another way to show the 'conversation'.

Imagine yourself as a bird flying high over the land or sea.

Draw or paint what you can see – a 'bird's eye view'!

Create a drawing of yourself with a bird's head on your human body. This could be adapted to make a mask.

Explore the different ways birds are represented in a variety of cultures such as Aboriginal, Egyptian and Chinese.

Glover always had a special interest in birds and painted a number of bird pictures. It is known that in Tasmania, he kept rosellas, wattle birds and a rainbow lorikeet. Sadly, it is thought that this (cat. no. 66) is the only one of his 'bird pictures' to survive.



cat. no. 63



cat. no. 66

JOHN GLOVER AND AUSTRALIAN LANDSCAPE II

“There is a trilling and graceful play in the landscape of this country which is more difficult to do justice to than the landscape of England”

(John Glover, hand written note on ‘View of Mills Plains’; Van Diemen’s Land, Art Gallery of South Australia)

The Glovers returned to the ship after three weeks in Launceston, arriving at Hobart Town on April 1st, 1831. They moved into Stanwell House (upper Melville St., West Hobart), six days later.

At both ports, Glover had keenly observed his new surroundings, quickly completing hundreds of sketches, (over 300 in Hobart Town), as he explored the countryside.

After purchasing two farms, (at Tea Tree and Bagdad in Tasmania’s south), Glover successfully applied for a land grant. This property, at Mills Plains near Ben Lomond, became his principal home for the next seventeen years until the time of his death; his growing affection for the place being evidenced in his paintings and in letters to friends and family ‘at home’ in England. To his daughter Emma Lord he wrote: I think we shall live principally here, it also suits me because very rich and Picturesque... I like the country much.

The Glovers set off for Mills Plains on 12th March 1832, arriving eleven days later, after what must have been an arduous 145 kms. by bullock cart. Glover’s son John jr reported that they were: not incommoded by rain, bushrangers, snakes or any other vermin.

Though very busy establishing house and garden and supervising his sons, his ‘free man’ servant and his assigned convicts, Glover kept sketching and painting. He worked from a tent, as he had in the old days of his British ‘tours’. Glover named his house ‘Patterdale”, after a familiar place in the English Lake District.

By 1834, he sent 68 new pictures to London to be shown at New Bond Street. Reviewers described the landscape as: beautiful and picturesque....magnificent and sublime....delightful and noble, and noted: the works are highly curious and valuable as conveying a very vivid idea of the scenery of a colony which is rapidly rising in wealth and importance.

Activities and Discussion Points:

The Glovers rented Stanwell Hall, Hobart Town, for the first nine months of their life in Van Diemen’s Land. In describing it John Glover said: situated at the further end of the town, on a steep hill, and overlooking the whole town, harbour and surrounding hills, a romantic, pleasing view.

cat. no. 64:

By the use of several viewpoints, Glover has manipulated the scene to include more information for potential viewers e.g all the streets, the ‘important’ colonial buildings, as well as the flourishing foreground garden and the house, appear in a somewhat flattened panoramic vista.

Consider: what were Glover’s main intentions in painting this scene? Is it mere observation?

Discuss the ‘devices’ Glover uses in this work. How does it make you feel?

Compare with a current photograph of the city of Hobart.



cat. no. 64

cat. no. 74:

Draw or paint a house with a gorgeous flower and vegie garden and a distant view (from your imagination or from observation).



cat. no. 74

cat. no. 69:

This is one of the first paintings of Glover's Nile River property, 'Patterdale', at Mills Plains.

Study the content of this work. What can you see?

Describe any characteristic Australian flora you may recognise.

Make a print from leaves, grasses or other native vegetation.

Investigate natural surfaces (tree bark, stones etc.) by taking rubbings. Combine them into a collage.

Consider how this work shows that Glover has adapted his painting style to embrace the new realities of the Australian landscape, moving away from the ordered Picturesque and from the Romanticism of his early English works.

Ron Radford (Art Gallery of South Australia) has recently described this painting as: perhaps the first triumphantly Australian landscape painting and one of the great works of Australian Art.



cat. no. 69

cat. no. 75:

Identify the tasks of the harvest.

Compare the changes in present day harvesting methods.

Consider devices used by Glover to charge the scene with Romantic feeling (light, shadows, movement).

Can we identify the artist's feelings about this scene?

Consider other paintings which 'elevate' and 'dignify' the concept of labour.

e.g. The Gleaners, by Jean Francois Millet, The Stonebreakers by Gustave Courbet, Threshing, Coolmore, Tasmania by Tom Roberts as well as works by Vincent Van Gogh, Noel Counihan and Thomas Hart Benton.



cat. no. 75

cat. no. 80:

This subject, transposed to a Tasmanian setting and enacted by Aborigines, tells us that Glover did not forget his 'classical' references. The work also comments on the aquatic skills of Palawa women.

The distinctive rock can still be seen today.

Observe the rhythms that Glover has used in the work (e.g. the twisting, curving trees, the curved shapes of rocks and hills, the foreground upward movement towards the left, and the curving, almost serpentine log).

Compose a work that shows your interpretation of a rhythmical piece of music of your choice.

Research artists works where rocks are the main subject matter e.g. Russell Drysdale's The Rabbiters, 1947, Lloyd Rees Australian Façade, 1965, and The OlgasSoon, by Brett Whiteley, 1970.

Compare some early paintings of artists campsites/studios e.g.

John Skinner Prout's Camping Spot, Tasmania, c1845 and

Frederick Mc Cubbin's Forest Camp, 1914

Organise and experience a camping trip for art's sake.



cat. no. 80

JOHN GLOVER AND THE TASMANIAN ABORIGINES

“I wish to shew the Natives at a Corrobary, under the wild woods of the country – to give an idea of the manner they enjoyed themselves before being disturbed by the White People....”

(John Glover, letter to G.A. Robinson, 1835)

John Glover’s inclusion of the Palawa (the Tasmanian Aboriginal people) in his landscapes, startled, intrigued and fascinated his audience of the time. Subsequent scholars of his work have given various theories as to his intentions in doing so, (e.g. symbolism, allegories of their impending doom etc.)

It is however, in keeping with his former practice of ‘staffing’ his works with the people, animals and things he observed first hand. His interest in the curious was part and parcel of an historical attitude that saw in nature and wilderness something marvellous, and in ethnographic subjects, idealised notions of the ‘noble savage’. European museum collections willingly accepted artefacts and specimens of Van Diemen’s Land’s indigenous inhabitants.

Glover arrived in Van Diemen’s Land towards the end of the Black War of the late 1820s, when many colonists were advocating the complete “extirpation” of the Aborigines. Glover, however, appears to have been eager to make contact with the Palawa. From his own accounts, we can deduce that he was happy to observe their positive reactions to his drawings of them. He made efforts to learn and transcribe the names of those he met, and to interact directly with them, never depicting them as a threat. When they appear in his paintings it is as peaceful, happy people: a catalogue note to one of his corroboree pictures noted: one seldom sees such gaiety in a Ball Room, as amongst these untaught Savages. He included their dancing, swimming, hunting and resting in what some feel are his greatest paintings.

Within a few years of Glover’s arrival in Van Diemen’s Land, most of the last free Palawa had been deported to Flinders Island. When Glover died in 1849, there were only about forty Palawa still alive.

Activities and Discussion Points:

cat. no. 73:

George Augustus Robinson, (the ‘Conciliator’), entered Hobart Town in triumph with the last of the ‘wild’ Oyster Bay and Big River tribes in January 1832. Some of them danced and swam for Glover, providing human subject matter for this great painting. Glover used a synthesis of several of his ‘on the spot’ sketches of Aborigines for this composition.



cat. no. 73

Investigate and compare this view of Mt. Wellington, Hobart, Tasmania, with a photograph taken from the Eastern Shore of the River Derwent.

Compare with cat. no. 65 – it has been said that these two works are ‘companion pieces’. Can you see why?

Discuss the composition. Does Glover place the viewer in this work? If so, where?

Consider the use of Symbolism – the work has been described as an ‘elegy’ to the Tasmanian Aboriginal people as well as an affirmation of the extent to which man can impose order on awesome scenery and wild places. Perhaps the work is also an assurance that the Colony offered the prospects and comforts of home.

Study various dance forms and fashions.

Choose your favourite to illustrate in a medium of your choice.

Reflect on the work of Julie Gough and Bea Maddock, (artists, who through their works have raised awareness of issues such as European invasion, reconciliation, and landrights).

cat. no. 67

The group of Aboriginal people dancing around the campfire have been identified, in particular by their head-dresses, grass skirts and shields, as being from New South Wales. They were brought to Van Diemen's Land by Glover's Ben Lomond neighbour John Batman, and were kept as farm workers and trackers for hunting local Aborigines. Observe Glover's characteristic lighting, (assisted by the campfire light), that he uses in this work. Make comparisons with his English work.



cat. no. 67

Consider the use of contrast as a dramatic tool in this and other Glover paintings.

Explore some lighting effects by:

- sketching the quickly changing light of late evening skies with a coloured medium such as pastel and
- using a directional side-light, (or back light), place a reading lamp at first close to an object, (apple, ball), and then further away.

Draw what you see, exploring the elements of light and tone.

A contemporary commentator observed of Glover's Australian works when they were first shown in London: nothing could be more faithful than they were in representation of the views; his trees in particular were incomparable. Eucalyptus ovata and E. rubida grew on Glover's place.

Research the various species of Eucalypt known as the 'Australian Gum Tree', and identify the particular ones endemic to your district.

Make some drawings of gums and other Australian trees.

See some examples by Hans Heysen, Albert Namatjira, artists of the Heidelberg School, Fred Williams, William Robinson and Lorraine Biggs.

The 'leaning tree' has been widely used as a subject for art (e.g. Fragonard, Corot, Millais, Friedrich).

The one beneath which the Aborigines have their campfire, with its 45 degree lean, actually existed on Glover's farm. It obviously delighted him, as he made many sketches of it. It is typical of the growth pattern of many eucalypts in Tasmania, that probably grew that way due to the island's prevailing strong and gusty winds.

cat. no. 76:

Observe the comparison of active with still and of light against dark (tone).

Follow all the curving lines with your eyes.

Imagine you're a possum, that having climbed a tree, is looking down on the Aborigines dancing.

Draw a native animal in the bush.

Paint a pool of water.

Reflect on Glover's use of water in his works.



cat. no. 76

cat. no. 78:

It is thought that this is an imagined composition, rather than a record of an actual event, (as the name implies).

Whatever the case, it seems to represent a last moment of innocence before the invasion.

Observe the increased simplification and exaggeration of curving tree trunks and branches, which has its basis in real gums growing in Mills Plains.

Discuss aesthetic purpose in relation to this.

Include the ideas associated with Romantic and Picturesque Taste, which may be evident in this painting.

Consider innovation as a tendency in Glover's Tasmanian works (refer to the foreground in particular).

Compare with the middle and far distant view. In Australia we often see the view by looking through the trees.

Contrast the different foliage densities of Eucalypts and European deciduous trees.

Reflect on Contemporary Aboriginal art practice by referring to works of Gordon Bennett, Tracey Moffatt, Karen Casey, Banduk Marika, and Judy Watson.

Consider and research the works of Emily Kame Kngwarreye, Rover Thomas, Clifford Possum Tjapaltjarri and other Aboriginal artists whose work records their traditional Dreamings. Discuss this significant dimension of our cultural heritage, especially in reference to land and place.



cat. no. 78

COMPARISONS WITH CONTEMPORARY TASMANIAN LANDSCAPE PAINTERS

Tasmania's natural beauty and seclusion has continued to inspire its artists throughout the 20th and into the 21st century. However although this island state has a continuing tradition of conventional landscape painting, in recent years the concept of 'landscape' has expanded to include many more contemporary forms of expression. This of course is consistent with art practice elsewhere. However it has been said that our island's isolation, relatively small population and diversely magnificent scenery and remoteness, imbues its creative work with very special and unique qualities of place.

When John Glover arrived from England in 1832, he was immediately inspired to record this strange new environment in Van Diemen's Land. More recently (in fact nearly 200 years on), some artists have other ideas on their minds. They search for ways to express issues regarding the 'wild places' and natural landscapes, and particularly the perceived threat and reality of their destruction. Many resident practitioners are keen bush walkers (Raymond Arnold and Philip Wolfhagen for example), and have intimate knowledge of even exceptionally remote areas of Tasmania. Others, like David Keeling, set images appropriated from historical art sources in keenly observed landscape settings. Such works provide an indirect commentary on urbanisation (the encroachment of the built environment onto rural or bush land), and on the degradation of that land by logging and clearing.

Photography, printmaking and drawing has assumed a pivotal role in the presentation of contemporary Tasmanian landscapes. Photography in particular is a potent tool, celebrating 'the wilderness' in both macro and micro view. The growth of tourism and its accompanying hype has accommodated the many examples of wilderness photography. A growth industry encompassing many facets of advertising, this trend originates in the 19th century with photographers such as Morton Allport and J.W. Beattie, but its most celebrated exponents are the two great conservationist/photographers, Olegas Truchanas and Peter Dombrovskis. In the 1960s and 1970s, Truchanas and Dombrovskis used photography to show the unique places that were threatened by the Hydro Electric dam projects.

Similar issues continue to be of concern today. Tasmanian artists Peter Stephenson (painter) and David Stephenson (photographer), both deal with the controversial issue of wood-chipping Tasmania's forests. Peter Stephenson's *Woodchip Fairy*, 1988 (gouache on paper), shows an armless human torso centrally placed in a denuded and desolate landscape; the one remaining tree-fragment a lone and desperate symbol. He includes confused and rapidly-executed text, that with its painterly flurries may allude to flying wood-chips.

David Keeling's *Frontier Foundation* 1994, (oil on canvas), comments gently, if persistently, on urban encroachment onto the land. The figure of a young woman who tentatively perches on a partially-built red brick foundation, is appropriated from *Hope*, a painting by Pierre Puvis de Chavannes, (1824-98), and is quite frontally positioned. A flimsy wooden house frame is located behind her in a valley over which towers a vast hill of dense Australian bush.

While both Stephenson and Keeling nudge at concepts of conservation and land degradation, David Stephenson's photograph, *Lake King William on the River Derwent Hydro Electric Development, Tasmania*, 1982, directly confronts its viewers. Degradation caused by industrial waste pollution is a subject that once would have been considered inappropriate for art. The work measures 37.5 x 136.5 cms and is in 3 panels – a slim panoramic view, confronting in its reality.

Philip Wolfhagen's *Vanishing Point IV*, 1995 (oil and wax on linen), brings us back to the natural beauty of Tasmanian mountain plateau regions; in this case the Great Western Tiers. The viewer is entranced by a gentle palette of cool misty colour, yet heavily viscous in its application: beauty and terror, with perhaps some vestiges of the 'Sublime' and the 'Romantic' implied.

Vanishing Point IV and Wolfhagen's recent work on Deal Island's rocky archipelago, bear testament to the many days he spends observing and recording in sketches and painted studies out-of-doors. Both works show the brooding monumentality and 'sense of place' of these locations.

Bea Maddock, one of Tasmania's most celebrated artists, is an insistent voice in raising our awareness of colonialism and its inheritance.

In Trouwerner... The white ships came from the West and the Sea of Darkness, 1992-3, (encaustic with pigment, wash and cord), we find ourselves looking at the distant shore from the deck of a sailing ship. The 4 panel, 8 metre long work shows a panoramic view of the Southern Tasmanian coastline, here and there dotted with faint plumes of camp-fire smoke at Aboriginal tribal sites. White cords overlaid across the panels represent both the navigational co-ordinates and the rigging that cuts across the view from aboard. Five hundred and twenty six selected place names from pre-settlement tribal areas of Tasmania, form borders of text at top and bottom of the work and are an attempt to dispel the notion of Terra Nullius. 'The Sea of Darkness' was an ancient name for the stretch of water, i.e. Southern Ocean, traversed by the many ships that rounded the Southern Cape of Tasmania, from 1642 until settlement on the Derwent River in 1803.

Though not always through landscape, other significant Tasmanian artists to comment on the plight of Tasmania's first inhabitants include Julie Gough and Karen Casey.

Please note: All named works are held in the collection of the Tasmanian Museum and Art Gallery. It is suggested that students and teachers construct a comparable project relative to their own state or regional collections.

Activities and Discussion Points:

Compare landscapes by John Glover that include indigenous people, with the expressions by contemporary Tasmanian Aboriginal artists of their culture and associated issues.

Consider photographic representations of Tasmanian landscape – include the influence of media coverage and exposure of political issues such as land rights and reconciliation in your discussion.

Reflect on 'experience of place' and its part in landscape painting. (John Glover actively explored his new Van Diemen's Land environment, even climbing Ben Lomond with John Batman). Artists Wolfhagen and Arnold walk and camp at remote places, experiencing their atmosphere, spirit and reality.

Compare the above with the practice of working from photographs undertaken by some contemporary landscapists. Reflect on Glover's 'Picturesque combination of excellencies' where classical values were favoured in landscape painting.

Was the viewer 'distanced' from the reality?

Is this still the case in contemporary examples?

Study John Glover's materials and techniques. In Van Diemen's Land he adapted his materials and invented techniques to his best advantage (cat. p. 242)

Compare with contemporary techniques, materials and methods.

Consider availability and range of materials then and now, modernist innovations etc.

cat. nos. 106, 108, 112 & 113:

Study the technique of etching with reference to these examples.

Compare with Raymond Arnold's Hard Ground – Soft Ground, Franklin River Watershed II, 1993, (softground etching).

Look especially at the different ways of handling the drawing techniques for etching in both artists works.

Make a drypoint etching.

Many people nowadays 'experience the landscape from a position of physical immobility' (television, books, computers, cinema, magazines)

Consider this concept of 'immobilisation' in relation to the role of the landscape painter and also the function of art gallery exhibitions in this scenario.

Study some watercolour techniques.

Use watercolour to paint a Tasmanian view.

Consider the immense popularity of English watercolours in Glover's early London years.

Reflect on the continuing world-wide interest in this medium by painters of landscape.

Look at works by Tasmanian artists (Max Angus, Patricia Giles, Jack Carrington-Smith, George Davis and Stephen Lees).



cat. no. 106



cat. no. 108

Compare their various uses of watercolour, gouache (body-colour) and oil, in expressing characteristics of Tasmanian landscape.

Consider space, light, colour and treatment of the endemic flora and fauna of Tasmania in your discussion of the above.

Consider:

'Our significant painters teach us to continually reinvent the way we see and experience our surroundings.'

'Art is something that makes dialogue possible.'



cat. no. 112



cat. no. 113

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TIMELINE

- 1767 Birth of John Glover, son of William Glover, grazier, and Ann (née Cole), at Houghton-on-the-Hill, Leicestershire.
- 1770 Captain James Cook charts the east coast of Australia.
- 1775 Birth of Thomas Girtin, English watercolour painter.
- 1776 Birth of John Constable, English landscape painter.
- 1782 Birth of John Sell Cotman, English landscape and watercolour painter.
- 1786 Appointed writing master, Sir John Moore's Free School, Appleby, Leicestershire.
- 1788 British annexation of Australia. Arthur Philip arrives at Port Jackson with fleet of convict transport ships and takes possession of New South Wales.
- 1790 Birth of John Richardson Glover, son of Glover & Mary Richardson.
Marries Sarah Young
Visits London, calls on Sir Joshua Reynolds
- 1791 Birth of William Glover
- 1792 Death of Reynolds
Birth of Ann Glover
Resigns from Sir John Moore's School to set up as a private drawing master
- 1793 First free settlers arrive in New South Wales.
France declares war on England
Travels to London, takes lessons from William Payne and John 'Warwick' Smith
Sketching tour of Lake District
- 1794 Birth of Sarah Glover
Glover teaching at Misses Parkers' school, Ashbourne, Derbyshire
Visits London, calls on Joseph Farington
Sketching tour of Wales
Settles in Lichfield
- 1795 Teaching at Harewood House, Yorkshire
First works shown at Royal Academy
Food riots in southern English counties
- 1796 Birth of Thomas Glover
- 1798 Birth of Emma Glover
First portraits
Publication of "Lyrical Ballads" (Wordsworth/Coleridge)
- 1799 First oil painting shown at Royal Academy
Sketching tour of Wales
Engravings published in Brooke Boothby, Sorrows... and Anna Seward, Sonnets...
- 1801 Exhibits at Royal Academy
Makes first etchings
- 1802 Sketching tour of Lake District
Peace of Amiens – cessation of Anglo-French hostilities
Turner elected to membership of the Royal Academy
Death of Girtin
- 1803 Exhibits at Royal Academy
Sketching tour of Scotland (?)
Birth of Henry Glover
Matthew Flinders circumnavigates Australia
British annexation of Tasmania. John Bowen arrives at Risdon Cove on the "Lady Nelson" and takes possession of Van Diemen's Land.
England declares war on France.
- 1804 David Collins moves British settlement to Sullivan's Cove. Establishment of Hobart
Exhibits at Royal Academy
Sketching tours of Lake District and Yorkshire
Birth of Mary Glover
Establishment of the Society of Painters In Water Colours (SPWC).
- 1805 Birth of James Glover
Elected Sheriff of Lichfield
Sketching tours of Lake District (with Robert Hills) and County Durham
Exhibits with SPWC. Elected to committee.
Battle of Trafalgar.
Moves to London
Establishment of the British Institution for Promoting the Fine Arts
- 1806 Exhibits with SPWC

- 1807 Exhibits with SPWC
Sketching tours of South Wales, Windsor, Margate
- 1808 President of SPWC
Exhibits with SPWC
John Varley (English landscape painter) invents "graphic telescope"
"Rum Rebellion" in New South Wales, deposition of Gov. William Bligh
Wordsworth publishes "Guide to the Lakes"
- 1809 Fire at Drury Lane Theatre
Exhibits with SPWC
- 1810 Exhibits with SPWC, Liverpool Academy
Establishment of Artists Benevolent Fund
Lachlan Macquarie appointed Governor of New South Wales.
- 1811 Madness of George III. George, Prince of Wales becomes Regent
Exhibits with SPWC
National census, England. Population of Greater London: 1,099,104
- 1812 Economic recession in England.
Byron publishes "Childe Harold's Pilgrimage"
Sells Durham Cathedral to J G Lambton for 500 guineas
Purchases two works by Claude Lorraine
Exhibits SPWC and British Institution
SPWC dissolved. Reformers as Society of Painters in Oil and Water Colours (SPOWC)
Elected to committee of SPOWC
- 1813 Exhibits SPOWC
- 1814 Abdication and exile of Napoleon
Exhibits SPOWC, Royal Academy, Liverpool Academy
Travels to France, sketching in Alps, copying Old Masters in Louvre
Exhibits Paris Salon, awarded Gold medal by Louis XVIII
- 1815 President, SPOWC
Exhibits SPOWC
Sketching tour of Lake District
Recession continues in England
Napoleon's "Hundred Days, Battle of Waterloo, Napoleon abdicates, Louis XVIII restored
- 1817 Rural unrest in England. Rick-burning in the Midlands.
Exhibits SPOWC (inc plaster sculptures), British Institution
Sketching tour of Wales
SPOWC votes to cease paying dividends to exhibitors. Glover resigns.
- 1818 Nominates for membership of the Royal Academy. Not elected.
Travels to Italy with Henry Curzon Allport, sketching in Alps, Rome, Tivoli, Umbria, Manferrato, Lake Geneva
Exhibits British Institution
Buys "Blawick Farm", at Patterdale, Ullswater, Lake District (?)
- 1819 Exhibits British Institution
- 1820 Solo exhibition, Old Bond Street
Sketching tour of Wales
Gericault's "Raft of the Medusa" shown in London.
Death of George III; accession of George IV
- 1821 Solo exhibition, Old Bond Street
Sketching tours of Wales, Midlands, Lake District
Death of Napoleon
- 1822 Solo exhibition, Old Bond Street
Birth of grandson, John Glover Lord
- 1823 Legislative and judicial systems established for New South Wales and Van Diemen's Land.
Solo exhibition, Old Bond Street
Establishment of Society of British Artists (SBA). Glover on committee.
- 1824 National Gallery opens
Constable receives gold medal at Paris Salon for "The Hay Wain"
Death of Benjamin West, President of Royal Academy
Sketching tour of Lake District
Treasurer, Society of British Artists
Solo exhibition, Old Bond Street
Exhibits SBA
- 1825 Separation of New South Wales and Van Diemen's Land proclaimed.
Sketching tour of Scotland
Vice-President, SBA
Exhibits SBA, British Institution
Work commissioned by G F Robson for Haldimand collection
Worldwide depression

- 1826 Sketching tours to Devon and Isle of Wight, Durham
President, SBA
Exhibits SBA, British Institution
Works with Welsh printmaker Hugh Hughes on projected wood engravings
Augustus Earle opens his gallery in Sydney
- 1827 Sketching tour of Ireland
Exhibits SBA, British Institution, Royal Manchester Institution
William Glover meets George M Evans (ex Deputy Surveyor General, Van Diemen's Land) in London; buys 80 acres in exchange for £300 worth of pictures
- 1828 Exhibits SBA, Birmingham Institution, County of Hampshire Picture Gallery
Martial law declared in the settled districts of Van Diemen's Land: beginning of "The Black War"
- 1829 Swan River settlement scheme (Western Australia) promoted in London
Glover's sons James, William and Henry sail for Van Diemen's Land on "Prince Regent."
Augustus Earle exhibits Panorama of Sydney in London
Legislative Council established in Van Diemen's Land
Exhibits SBA
- 1830 Sells painting collection through the auctioneer Stanley, Old Bond Street
Death of George IV. Accession of William IV
John, Sarah and John Richardson embark for Van Diemen's Land on Thomas Laurie, a journey of almost six months
Total population of Australia 55,795
- 1831 Arrives Van Diemen's Land 18 February, in Hobart Town 1 April
Purchases farm at Tea Tree
Artist and engraver Thomas Bock opens a gallery in Hobart Town (while still an assigned convict)
Sale of last possessions at Stanley's, London
- 1832 George Augustus Robinson ("The Conciliator") successfully negotiates armistice with Big River and Oyster Bay tribes
Two Van Diemen's Land paintings exhibited SBA, London
Granted land at Mills' Plains
Glover, Sarah and three sons move to "Patterdale Farm", Mills' Plains
Visits Hobart Town, sits for Mary Morton Allport portrait.
- 1833 Opening of Theatre Royal, Sydney
Climbs Ben Lomond with John Batman and three New South Wales Aborigines.
- 1834 Visit from George Augustus Robinson and "Friendly Mission" to Mills Plains
- 1835 68 paintings exhibited Old Bond Street, London, more than 60 painted in Van Diemen's Land
Approx. 150 Palawa (Tasmanian Aborigines) remain in Van Diemen's Land.
Commission from Robinson for frontispiece of proposed book
Takes Charles Merrett as pupil
Settlement at Port Phillip Bay established, later to become the city of Melbourne.
Establishment of a colony in South Australia.
- 1836 Presents painting to Robinson
- 1837 Sends second consignment of pictures to London - not exhibited
First art exhibition held in Hobart Town
Royal Victoria Theatre (Theatre Royal) opens in Hobart.
Australia's first passenger railway completed (in Van Diemen's Land). propelled by convicts.
- 1838 Bushrangers raid hut at Patterdale.
- 1840 Sends 2 paintings to Louis Philippe of France
Gould publishes first volume of "Birds of Australia"
Economic depression in Australian colonies
- 1841 Death of William IV. Accession of Queen Victoria
Total population of Australia 206,759
- 1842 Foundation of Nile Chapel, Deddington. Glover signatory to Trust deed
- 1843 Convict population of Van Diemen's Land 17,703 (34.3% of total).
Transportation of convicts to N.S.W. abolished, V.D.L. doubles its intake of convicts
- 1844 Royal Society of Van Diemen's Land established
- 1845 John Skinner Prout visits "Patterdale" and makes portrait of Glover.
Art exhibition in Legislative Chamber, Hobart Town, organised by Prout
- 1849 Death of Glover
- 1851 Discovery of gold in Victoria and New South Wales, start of gold rushes.
- 1853 Death of Sarah Glover
End of convict transportation to Van Diemen's Land

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