

10

works in focus

Paintings from the Collection

VOLUME 1

This is the first in a series of *10 Works in Focus* publications accompanying the State Library of NSW's *Paintings from the Collection* permanent exhibition.

The State Library's exhibitions onsite, online and on tour aim to connect audiences across NSW and beyond to our collections and the stories they tell.

www.sl.nsw.gov.au/galleries

Members of Aboriginal and Torres Strait Islander communities are respectfully advised that this exhibition and related materials contain the names and images of people who have passed away.

10

works in focus

Paintings from the Collection

VOLUME 1



STATE LIBRARY®
NEW SOUTH WALES

Contents

- 5 Foreword
- 7 About the exhibition
- 8 A degree of neatness & regularity
- 10 An unknown warrior
- 12 We have survived
- 16 A new beautiful world
- 18 After life
- 20 Te Hapuku, Māori chief
- 22 A hint of eccentricity
- 24 A moment in time
- 26 Americans on campus
- 28 Letters to Beryl
- 30 List of works

A free exhibition at the State Library of NSW from 6 October 2018.

Macquarie Street Sydney NSW 2000 Australia
Telephone +61 2 9273 1414
www.sl.nsw.gov.au
[@statelibrarynsw](https://twitter.com/statelibrarynsw)

Curators: Louise Anemaat, Elise Edmonds, Richard Neville, Margot Riley
Creative producers: Mary-Elizabeth Andrews, Karen Hall
Creative producer, multimedia: Sabrina Organo
Exhibition designer: Elin Thomas
Graphic designer: Simon Leong
Editor: Cathy Hammer
Senior conservator: Felicity Corkill
Unless otherwise stated all photographic work
is by Digitisation & Imaging, State Library of NSW

ISBN 978-1-925831-04-7 (print)
ISBN 978-1-925831-05-4 (pdf)

E&D-5053-10/2018
Print run: 10,000
Printed by Lindsay Yates Group on Ball & Doggett Maine Gloss 350 gsm and 150 gsm

© State Library of NSW 2018

Foreword

A painting is like a poem, as the old saying goes.

The State Library holds one of the nation's richest collections of Australian art. Together, these works have a great deal to tell us about who we are and where we are from. They have significant documentary value but their interest to us goes well beyond this. Many of them have not been seen in public before. Like poetry, they will mean different things to different people.

With its new permanent exhibition, *Paintings from the Collection*, the Library presents more than three hundred of the one thousand two hundred paintings in its collection. Two main genres predominate. Landscape studies, directly influenced by European models, which reflect the developing tastes and training of painters and their patrons as they gradually adjust to a new world. And portraits, initially of colonial officials, moving on to members of prominent families, aspirational emancipated convicts and finally literary and society figures.

Over the course of the exhibition, the series *10 Works in Focus* will highlight selected pictures, drawing on external subject specialists and Library expertise to provide a greater understanding of the works on display and the stories they tell.

This exhibition has been made possible through the extraordinary collaboration of staff across the Library, from Research and Discovery to Exhibitions and Design, Collection Care, Digitisation and Imaging, Digital Channels, Learning Services and the Mitchell and Dixson Librarians. The support of the Library Foundation and the generosity of individual donors has also been integral to bringing our remarkable collection and the poetry of our history to a wider audience.

Dr John Vallance
State Librarian

About the exhibition

The artworks in *Paintings from the Collection* have been grouped together to highlight their thematic, geographic and temporal relationships. Beginning in Room 1, we see works showing the development of Sydney, from 1790s Sydney Cove to a view of the newly constructed Barangaroo Reserve, opened in 2015.

The eastern wall focuses on images of Sydney Harbour and the keen observer will spot two works looking across Darling Harbour made more than 130 years apart. People populate many of these views — bathers at a harbourside swimming enclosure, picnickers at Mrs Macquarie's Chair, workers at the Atlas locomotive works, and local identity Billy Blue, who gave his name to Blues Point.

Room 2 takes us from Sydney to regional New South Wales, Australia and beyond. The southern wall is arranged by region, beginning with the NSW South Coast and moving through the Hunter Region, Port Macquarie, Central West, Mid North and North Coast. Mostly featuring landscapes and streetscapes, these are interspersed with portraits of people who have regional affiliations.

The remaining walls are arranged in clusters, including a group illustrating the history of the Library, early governors and officials, a series of paintings from the goldfields; and works related to other states, the Pacific and New Zealand.

Room 3 works are predominantly portraits, with the western wall featuring personalities from art, literature and politics. Family groups, related works and a handful of animal portraits make up the remaining walls.

Each of these paintings offers a glimpse into the artist's world — how they saw it, or how they were commissioned to portray it. They are a window into the past, but they also prompt us to ask what, and who, is not visible. These paintings are not impartial records. They often depict an idealised view, favour particular subjects and marginalise others.

This is true both of individual works and collections as a whole. In many cases, what has and hasn't been preserved reveals as much about the past as the works themselves. Together these paintings provide a sense of the way many Australians saw themselves, but they do not reflect the experiences of all Australians. They are a powerful reminder of how collections both reflect and inform our understanding of history and ourselves.

A degree of neatness & regularity



In 1801 missionary John Youl wrote to London to report of Sydney that 'no other spot on the face of the habitable globe contains more witnesses of the awful depravity of human nature. Sin, like a mighty torrent, overspreads the land.' Early images of Sydney were very much aimed at challenging this powerful and persistent message. As Judge Advocate David Collins noted in 1798, 'From the disposition to crimes and the incorrigible characters of the major part of the colonists ... the word "Botany Bay" became a term of reproach that was indiscriminately cast on every one who resided in New South Wales'.

But others were less cynical — gardener Peter Good noted in 1802 that Sydney 'has a fine appearance. It is seated at the end of a Snug Cove ... each house has a considerable space of Garden ground so that the Town spreads over a great space ... there is a degree of neatness & regularity.'

Sydney — Capital New South Wales, c 1800

by unknown artist

oil on canvas

presented by Sir William Dixon, 1929

DG 56 | Refer to wall number 60 on p 31

Sydney — Capital New South Wales was painted around 1800, most likely in England from drawings made locally. Standing on the west side of Sydney Cove, looking towards the Heads, the neat and orderly town, lit by an optimistic sunrise, demonstrates the success of the colony — its solid buildings and carefully laid out gardens refute the idea that it was a cesspit of depravity.

On the right of the painting, on what is now Bridge Street, are the homes and offices of Government administrators, which terminates with the two-storeyed Government House (now the site of the Museum of Sydney). By 1800 it was clear that the colony was not going to fail despite the early famines. This painting is both an explicit statement of its success and an implicit record of the dispossession of Aboriginal people, who though in reality a very visible presence in Sydney at the time, are entirely absent from this painting.

Richard Neville

Mitchell Librarian and Director,
Education & Scholarship,
State Library of NSW



An unknown warrior

This mysterious portrait of an unknown, handsome young Aboriginal man is believed to have belonged to Governor Lachlan Macquarie. The painting is by an unknown artist, created during the time Macquarie was Governor of NSW, sometime between 1810 and 1821. The painting was described as 'One of the NSW Aborigines befriended by Governor Macquarie'.

Speculation about the possible identity of the subject reveals the complex, often contradictory, relationships Macquarie formed with local Aboriginal people. Macquarie was closely associated with Bungaree, the Eora man who had accompanied Matthew Flinders on his 1801–03 circumnavigation and mapping of the Australian continent. Bungaree was later given an inscribed breastplate by Macquarie, and allotted land at George's Head on Sydney's north shore, in 1815. This portrait is unlikely to be of Bungaree, who would have been much older when acquainted with Macquarie.

Another, perhaps well-intentioned but ultimately problematic act, was the opening of the Native Institution for children in Parramatta in 1814. Around the same time, Macquarie initiated the annual distribution of blankets and food to local Aboriginal people. These annual feast days at Parramatta were used to entice enrolment at the Institution, which was eventually closed in 1820 then reopened at Blacktown. Though contemporaries

would have seen these as benevolent gestures, today we would recognise the role of such institutions in the removal of Aboriginal children from their communities.

The repatriation of three human skulls from the University of Edinburgh in 1991 reveals a more macabre side to the colonial government's relations with the Indigenous people of NSW. Originally held in the collections of the Edinburgh Phrenological Society, one of the skulls has been identified as the Aboriginal man Cannabayagal who was hanged after the raid of an Aboriginal camp at Appin in south-western Sydney in 1816. A second skull is probably another Aboriginal man named Durelle, who was hanged alongside Cannabayagal. The remaining skull is that of an unknown Aboriginal woman.

The Appin massacre had occurred on the morning of 17 April 1816 when at least 14 Aboriginal men, women and children were killed by soldiers under the command of Captain James Wallis. A witness recalled that 30 shillings and a gallon of rum was paid for each of the three heads brought to Sydney. The military reprisals had been ordered by Governor Lachlan Macquarie.

Ronald Briggs

Curator/Indigenous Services Librarian,
State Library of NSW

One of the NSW Aborigines befriended by Governor Macquarie, c 1810–21

by unknown artist

oil on wood panel

acquired c 1914

ML 696 | Refer to wall number 129 on p 33



We have survived

Joseph Lycett has captured a critical point in time for Awabakal. Look at the buildings in the background starting to dominate the landscape that was once the domain of only my people. They are now competing with the invaders for the right to survive. Their traditional lands are being seized. Their food sources and the resources they relied on to survive are being decimated by these invaders from an alien land. Hunger and disease have ravaged their population, but they still carry on traditions that have for millennia successfully formed and nurtured Awabakal society.

Lycett shows us many ceremonies taking place here which are a collage of traditional practices brought together for this one work. Gaining the trust of my people, being privileged to witness these sights, he gives us the benefit of looking back through this window of time, also allowing us the honour of becoming part of everything taking place.

See the two large trees in the foreground, one alive, one dead. A tooth evulsion (initiation ceremony) is taking place under the dead tree, a tradition that was under threat at that time because of the white fella's intrusion. Under the living tree, if you look closely, you will see that the group of men gathered around the fire are sharing a clay pipe (man seated passing it to the man standing) while around them continue the old ways. Is Lycett trying to convey the notion that a once alive and vibrant society

is dying, and being replaced by the intruders' corruptions?

Lycett has captured a window in time which shows a society that has existed for thousands of years now fighting to continue the ways of the ancestors.

I look at this work as a descendant; but I also turn to the future and look as an ancestor who wants to leave a legacy for those to come, just as I have been left that same legacy by those depicted.

We are still here, we have survived.

Shane Frost

Awabakal descendant

Corroboree at Newcastle (detail), c 1818

by Joseph Lycett

oil on wood panel

presented by Sir William Dixson, 1938

DG 228 | Refer to wall number 121 on p 33





Corroboree at Newcastle, c 1818
by Joseph Lycett
oil on wood panel
presented by Sir William Dixon, 1938
DG 228 | Refer to wall number 121 on p 33



A new beautiful world

Professionally successful and 63 years of age, in 1830 the English picturesque landscape painter John Glover (1767–1849) made a most unlikely move, migrating to Van Diemen’s Land, some 17,000 kilometres away. Explaining the decision to his patron Sir Thomas Phillipps just prior to his departure, Glover wrote ‘... the expectation of finding a new Beautiful World — new landscapes, new trees new flowers new Animals Birds &c &c is delightful to me ...’ As this painting clearly demonstrates, his expectations were not disappointed.

Before they settled on a grant of land in the colony’s mid-north, Glover, his wife Sarah and his eldest son John Richardson Glover lived for nine months at Stanwell Hall, Hobart Town, an eight-room Georgian stone residence owned by wool-buyer Henry Hopkins. (The building still survives — in Melville Street, West Hobart.) Based on a sketchbook drawing made on the spot in the spring of 1831, the painting was completed at the artist’s country estate, Patterdale, the following year.

It presents the view south-east across the Derwent estuary, in a panoramic sweep from the Meehan Range in the north to Mt Nelson in the south. In between these geological parentheses and the constructed landmarks of two barracks buildings — for convicts on the left and soldiers on the right — we see clear signs of the township’s rapid development: dockside warehouses, military-grid roadways, Government House, St David’s church, and more



than a dozen vessels riding at anchor in Sullivan’s Cove. Ever the country boy, Glover was as interested in growing as in building; the painting is inscribed: ‘The Geraniums, Roses, etc. will give some idea how magnificent the garden may be had here’.

Hobart Town, taken from the garden where I lived is a key work of the artist’s early Australian oeuvre. Probably conceived as a companion piece to *Mt Wellington and Hobart Town from Kangaroo Point*, 1834 (Tasmanian Museum & Art Gallery and National Gallery of Australia), a view from the other side of the River Derwent, in its celebratory, flourishing, proprietorial mood it also prefigures Glover’s later and equally celebrated rural version: *A view of the artist’s house and garden, Mills Plains*, 1834–35 (Art Gallery of South Australia).

Dr David Hansen

Associate Professor, Centre for Art History and Art Theory,
Australian National University

Hobart Town, taken from the garden where I lived, 1832

by John Glover

oil on canvas

presented by Sir William Dixon, 1938

DG 6 | Refer to wall number 183 on pp 34–5



After life

Looking at the portrait of this young woman, so full of life, you would never think it was painted after her death. But we know the sitter, posed so serenely in this picture, had died six months before it was exhibited at the artist's Sydney studio in late September 1841.

Imagine if a beloved spouse were suddenly to die — what would you do to secure a lasting visual memorial in the days before photography? Whether this portrait was commissioned early as a life study; or posthumously, following the swiftly unravelling chain of events that led to the loss of her young life, cannot be known with any certainty. What is known is that Maurice Felton's portrait of 21-year-old Sophia Statham O'Brien was reported to have been painted from a 'cast taken after her death' and an 'engraving said to resemble her'.*

Naval surgeon-turned-artist, Maurice Felton (1803–42) may also have officiated at his subject's demise, in his capacity as a doctor registered to practice in the colony. Sophia died on a Sunday in February, at her home in Brisbane Water. Felton needed to travel several hours from Sydney by steamer to be on hand within the first 24 hours after Sophia's death to make a plaster cast of her face before rigor mortis contorted her features. During recent conservation work, infra-red photography of the canvas revealed the 'mask-like' quality of the artist's

underdrawing. (The portrait had been in extremely poor condition when it was acquired from Sophia's great-grandson.)

The Library also holds Felton's *Victoria 1st* (August, 1841), based on Charles Wainwright's engraving (1839) of Thomas Sully's life study of the young monarch (June 1838). Known to have inspected Sully's work in London, there are striking compositional similarities between these two Felton portraits and both were hung in the artist's 1841 exhibition. Almost an exact contemporary of Sophia, could this widely-circulated royal image have provided Felton with the perfect body double for his memorial commission? Assuming the same half-turned smiling stance, as if her name has just been called, Sophia is preserved for all eternity as queen of her earthly colonial domain.

Margot Riley

Curator, State Library of NSW

Mrs F O'Brien, 1841

by Maurice Felton

oil on canvas

acquired 1975

DG 427 | Refer to wall number 292 on p 38

*'The Fine Arts', *The Sydney Herald*, 23 September 1841, page 2, viewed 07 May 2018.



Te Hapuku, Māori chief

Émigré artist Gottfried Lindauer (1839–1926) is widely recognised for more than 70 Māori portraits painted in New Zealand during the late-nineteenth and early-twentieth centuries. Although in many ways romanticised European constructs, these remarkable images are valued by Māori today as *taonga* — treasured memorials to ancestors and kin.

Lindauer was born in Pilsen, Bohemia in 1839 and trained at the Academy of Fine Arts in Vienna. He later established a portrait studio in Pilsen before migrating to New Zealand in 1874 to avoid compulsory military service. The following year in Auckland he encountered businessman Henry Partridge who, like many European settlers, erroneously believed that Māori were a dying race. Partridge commissioned Lindauer to record their lifestyle and customs for posterity and extended his patronage over 30 years. The artist's reputation reached its height after the opening of the Lindauer Art Gallery in Auckland in 1901, where the detailed naturalism of his representations of Māori attracted popular acclaim.

The majority of Lindauer's commissioned portrait subjects were distinguished figures. This painting depicts Te Hapuku, a leader of the Ngāti Te Whatuiāpiti hapu, a clan from the Hawke's Bay region. Lindauer regularly created his portraits by projecting pre-existing photographs onto the canvas, which explains why the chief appears younger than he

would have been in 1877 when the work was produced. Born in the late 1700s and having survived fierce intertribal warfare during his youth, Te Hapuku came to hold significant influence in Hawke's Bay. In 1840 he was one of the signatories to the Treaty of Waitangi, the agreement entered into by Māori and the Crown that is regarded as the founding document of New Zealand.

Te Hapuku's imposing appearance suggests an autocratic temperament. His full-facial *moko* or tattoo signifies his high-ranking status and symbolises his genealogy and achievements; also inspiring fear and admiration. He wears a prized kiwi-feather cloak and huia feathers in his hair, which underscore his standing. The *mere pounamu* — greenstone club — in his right hand was a revered weapon, often passed down from one generation to the next. Though Lindauer has idealised his subject in line with the conventions of formal European portraiture, he bestows upon Te Hapuku the dignity befitting his eminence among his people.

Kendrah Morgan

Senior Curator, Heide Museum of Modern Art

Mr Hapuku, 1877

by Gottfried Lindauer

oil on canvas
acquired c 1960

DG 302 | Refer to wall number 146 on p 34



A hint of eccentricity

One of Australia's most influential artists, George Washington Lambert (1873–1930) was versatile, talented and prolific. His subjects ranged from striking Edwardian portraiture to iconic images of the Australian landscape, from paintings of major battles during World War I to large sculptural works created during the later years of his life.

Born in St Petersburg, Russia, Lambert migrated with his widowed mother and sisters to Sydney in 1887, where he attended Julian Ashton's art classes. Following the award of the first New South Wales Travelling Fellowship to Europe in 1900, he spent most of the next 20 years based in London. He considered himself to be an Australian artist and finally returned in 1921.

A Man with a Rabbit is a beautifully rendered, somewhat playful portrait that is at once classically posed and relaxed — it suggests social credibility yet hints at eccentricity.

An inscription on the reverse of the canvas, dated March 1932, notes that Lambert had 'painted a portrait group of Baroness de Neufville and two children and the "Man with the rabbit" is a portrait sketch of the Baron de Neufville'.

Painted in de Neufville's London home, Houlgate, the painting was exhibited in the Modern Society of Portrait Painters annual exhibition in London in 1910 titled 'Le Baron de Neufville'.

Portraiture was Lambert's principle source of income, yet *A Man with a Rabbit* seems unlikely to have been a commissioned work. In her account of his career, *Thirty Years of an Artist's Life* (1938), Lambert's wife, Amy, recorded that he refused to sell the portrait to the sitter. Lambert kept the portrait until the end of his life.

A Man with a Rabbit is one of several works acquired by the State Library from Lambert's estate in 1931.

Louise Anemaat

Executive Director, Library & Information Services and Dixson Librarian, State Library of NSW

A Man with a Rabbit, 1910

by George Washington Lambert

oil on canvas

acquired 1931

ML 357 | Refer to wall number 246 on p 36



A moment in time

Wartime Sydney, 1942, 8.20 am on the GPO's George Street clock. Barrack Street is shrouded in morning shadow, heightening the containing form of this narrow roadway.

Roland Wakelin (1887–1971) constructed his work from colour rather than detail, from time spent as a student of Antonio Dattilo Rubbo through a European sojourn during the early 1920s. From the 1930s he deepened the tone of his colours and dimmed Sydney's bright light. In most of his many city paintings the artist's view is from a distance, adding a contemplative air.

In contrast, the viewpoint of Wakelin's *Barrack Street* is more intimate — its focus the main city thoroughfare of George Street. There is activity on the street despite the early hour. In the foreground a young city worker purchases a newspaper from a street seller; another city girl hurries towards a George Street tram. World War II looms over the scene via an Air Force recruiting billboard on the GPO while a crane is dismantling the clock tower. Still one of the tallest structures in Sydney, the GPO tower was taken down during 1942 to deny Japanese pilots a landmark and to prevent its collapse during feared air raids. Darwin had been bombed in February 1942, and Japanese submarines had entered Sydney Harbour at the end of May, the latter causing more panic than damage.

Wakelin's unapologetic modernism, together with a preference for contemporary urban scenes, made



him the target of abuse and rejection by Sydney's art establishment during the 1920s and 1930s. In 1942 his steely resolve and years of quiet work were finally being rewarded in sales and recognition, and Wakelin was granted a retrospective exhibition at the Art Gallery of NSW.

The Pacific War brought upheaval and fear to Sydney but it also gave new opportunities and experiences to many Sydneysiders like the young women in Barrack Street. Roland Wakelin's *Barrack Street* details a moment of this heady time.

Dr Caroline Butler-Bowdon

Director, Strategy and Engagement,
Sydney Living Museums

Barrack Street, Sydney, 1942

by Roland Wakelin

oil on canvas on board

acquired 2016

reproduced courtesy of the Estate of Roland Wakelin

ML 1486 | Refer to wall number 62 on p 31



Americans on campus

Appointed lecturer in the art department at Sydney Teachers' College in 1941, Isabel MacKenzie recalled that the cosy family atmosphere of the college changed dramatically once the Japanese had entered the war in December 1941.

Sydney Teacher's College was co-located on the grounds of Sydney University where American Military Police units were billeted; their tents lined up in neat rows on the oval. In her memoirs, MacKenzie described the impact of the Americans on campus: the arrival of the 'black tartar' tents and the young girls with 'luxuriant hair-dos' who gathered at the oval's edge to see them, standing so close to the fence that they practically 'ate iron'.*

The first contingent of American GIs had arrived in Brisbane on 22 December 1941. While most of the American forces were based in northern cities, Sydney became a main centre for leave. By early 1942, Sydney was on a war footing and tertiary institutions were not exempt. MacKenzie's male students and colleagues began to enlist or were called up. The remaining students dug air raid shelters on the college tennis courts and lecturers made tea and meals for them. Staff learnt fire-fighting techniques, first aid and took turns guarding the college buildings at night. The college basement became the headquarters of the Civil Defence Force.



American MPs were charged with maintaining peace between American servicemen and the Australian population, in addition to guarding supplies in trains and at docks. Yet drunken riots and criminal offences inevitably occurred. In Sydney 1943, major brawls broke out at Bondi, Hyde Park (where 200 onlookers witnessed the fighting), and at Circular Quay.

It was hard to determine whether the MPs kept order, or contributed to the problem. Unlike local police, the US MPs carried guns; which Australians viewed with suspicion. These armed MPs, with their six-shooters hanging in holsters were deemed 'gun-happy' and out of place in Australian cities. Several accidental and sometimes deadly shootings were reported in the Australian press.

Elise Edmonds

Senior Curator, State Library of NSW

United States Military Police encamped at Sydney University, 1944

by Isabel MacKenzie

oil on canvas on board

presented by Isabel MacKenzie, 1971

reproduced courtesy of the estate of Isabel MacKenzie

ML 686 | Refer to wall number 52 on pp 30-1

*Isabel Walker MacKenzie papers, 1923-1972, MLMSS 2996



Letters to Beryl

In late 1997, the State Library of NSW wrote to Beryl Whiteley with some welcome news. The Library had just purchased a 'charming' portrait of her by her son, Brett Whiteley. It was a nostalgic painting, and if it looked a bit stiff, then maybe that was just a case of youthful inexperience. Beryl was delighted: 'What a lovely surprise!'

Her son Brett had died five years earlier. At the time of his death, aged 53, he was a household name. And here, after all this time, was a painting he had done of his mother, a vibrant personality known as 'Ning', a source of both affection and exasperation throughout his life.

Hang on, though — something isn't right. It might look like Beryl, but that doesn't mean Brett was the artist. If it was done in the 1940s, as the styling suggests, then Brett would have been barely ten. If it was done a decade later, then we can discount Brett, since the early stirrings of his talent are well documented. Should we consider an illustrator at the Northwood sketch club he often frequented? William Edwin (Wep) Pidgeon, perhaps, or Jack Santry?

Either way, it would be a stretch to attribute this picture to Brett Whiteley, which is why the Library no longer does so. Its presence, though, reminds us of the invaluable family archive that Beryl made available to the Library. The remarkable series of letters reveal in rich, intimate detail her son's evolution as an artist and a man, from his early

discoveries in Australia, Europe, New York and elsewhere, through to the success and struggles of his later years. All the letters are fascinating — they formed an important part of my Whiteley biography* — but it's hard to go past Brett's letter to Beryl, in late 1960, as he looked forward to moving to London: 'Something selfish of me again', he wrote, 'but gee work is the whole of my want'.

Ashleigh Wilson

Brett Whiteley biographer
and Arts Editor, *The Australian*

Beryl Whiteley, c 1940s

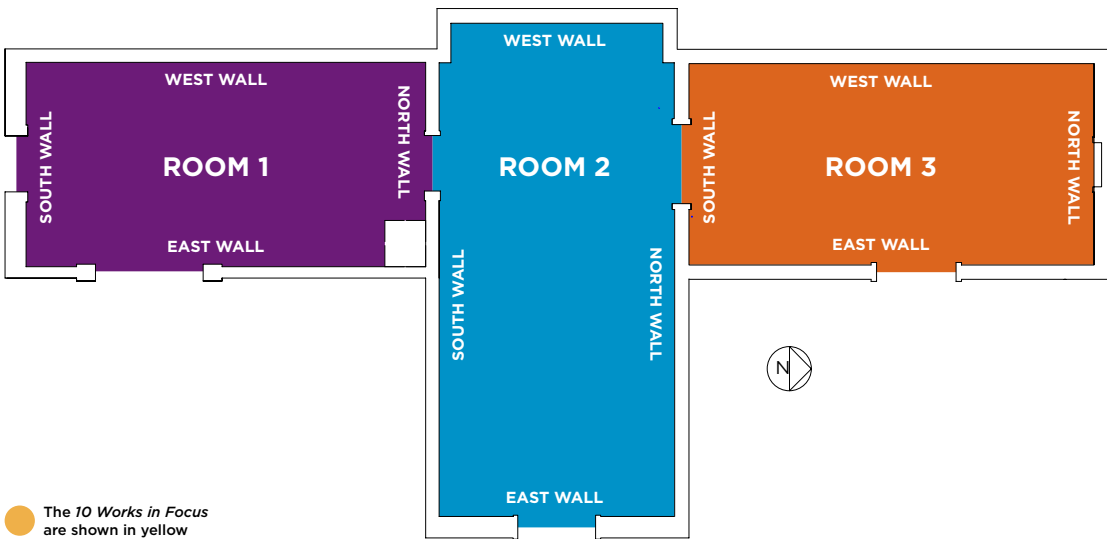
by unknown artist
oil on canvas on board
presented by the State Library of NSW Foundation in
association with Mocopan and Seppelt's Wines, 1997
ML 1170 | Refer to wall number 232 on p 36

**Brett Whiteley: Art, Life and the Other Thing*
by Ashleigh Wilson, Text Publishing, Melbourne, 2016.

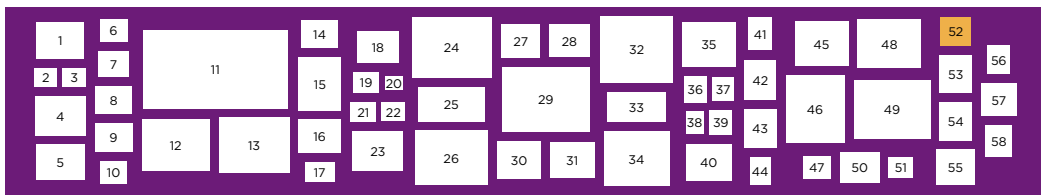


List of works

All works are oil on canvas unless otherwise specified



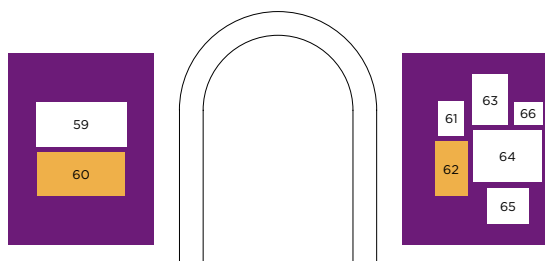
ROOM 1 - WEST WALL



- | | | | |
|---|---|--|--|
| <p>1 New Government House, 1841
by Conrad Martens
presented by Sir William Dixon, 1929
DG 55</p> | <p>6 South Head [The Gap], c 1855
by unknown artist,
after FC Terry
oil on canvas on board
unknown provenance
ML 623</p> | <p>12 Picnic at Mrs Macquarie's Chair, c 1855
by unknown artist
presented by Sir William Dixon, 1935
DG 265</p> | <p>18 View of Miller's Point and Darling Harbour, c 1870
by unknown artist
oil on board
acquired 1965
DG 392</p> |
| <p>2 View of old Government House, Sydney, NSW as it appeared when vacated by Sir George Gipps in 1845, 1845
by George Edwards Peacock
oil on board
acquired 1937
ML 658</p> | <p>7 Sydney Cove, c 1855
by unknown artist,
after FC Terry
oil on canvas on board
unknown provenance
ML 624</p> | <p>13 City and Harbour of Sydney New South Wales from above Vaucluse, c 1855
by George Edwards Peacock
acquired 1943
ML 155</p> | <p>19 Garden Island from the Domain, June 24th, 1841
by Maurice Felton
oil on tin
presented by Mrs Edward Bundock, 1945
ML 640</p> |
| <p>3 View of Lyons Terrace, Hyde Park, Sydney, NSW, 1849
by George Edwards Peacock
oil on commercial artists board
presented by Sir William Dixon, 1949
DG 218</p> | <p>8 Sydney Heads, c 1850
by unknown artist
presented by Mrs F Pearson, 1951
ML 257</p> | <p>14 Government House, 1854
by Joseph Fowles
oil on board
acquired 1939
ML 434</p> | <p>20 Government House Sydney NSW from the statue of Sir Richard Bourke, c 1845
by George Edwards Peacock
oil on board
acquired 1979
ML 657</p> |
| <p>4 Old Government House, 1841
by Conrad Martens
presented by Sir William Dixon, 1929
DG 65</p> | <p>9 Sydney Cove, after 1845
by Mrs Heriot Anley
presented by Colonel Barnett N Anley, 1935
ML 374</p> | <p>15 Old Domain Baths, 1881
by 'E F B'
acquired 1966
DG 388</p> | <p>21 Old St Phillip's, Church Hill, undated
by unknown artist
oil on board
unknown provenance
ML 456</p> |
| <p>5 Woolloomooloo Bay, c 1875
by unknown artist
acquired 1982
DG 469</p> | <p>10 View of the town of Parramatta from May's Hill, c 1840
attributed to George Edwards Peacock
oil on board
acquired 2001
ML 1226</p> | <p>16 A family group with canoe, possibly near Clovelly, 1886
by William Pitt Wilshire
oil on board
presented by Mrs John Bibb, 1919
ML 569</p> | <p>22 View in Woolloomooloo Bay ... taken from lower Domain Road, 1849
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1949
DG 219</p> |
| | <p>11 A day's picnic on Clark Island, 1870
by Montagu Scott
presented by Miss EA Hill, 1930
ML 3</p> | <p>17 Emu Hall, Penrith, 1866
by Joseph Fowles
acquired 1990
ML 1009</p> | |

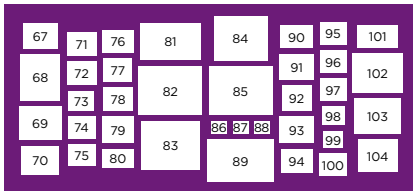
- 23 **Sydney from St Leonards, 1841**
by Conrad Martens,
presented by Sir William
Dixon 1929
DG 62
- 24 **Woolloomooloo Bay and
Grantham, c 1855**
possibly by Henry Robinson
Smith
presented 1970
ML 805
- 25 **Explorers on river bank,
c 1920s**
by John Samuel Watkins
acquired 2016
ML 1485
- 26 **The Founding of Australia.
By Capt Arthur Phillip RN
Sydney Cove, Jan 26th 1788,
1937**
by Algernon Talmage RA
presented by Mr Robert O
Albert AM, 2000
ML 1222
- 27 **Vineyard, Castle Hill, 1927**
by Robert Johnson
oil on board
acquired 2016
ML 1487
- 28 **Howells' Mill Parramatta,
1849**
by George Wickham
acquired 1992
ML 1050
- 29 **A direct north general view
of Sydney Cove..., 1794**
by unknown artist
presented by Sir William
Dixon, 1929
DG 60
- 30 **Stephen Butts on a white
horse, Macquarie Street,
Sydney, c 1850**
by Joseph Fowles
presented by Sir William
Dixon, 1938
DG 250
- 31 **Pitt Street, Sydney,
c 1864-80**
by unknown artist
acquired 1960
DG 347
- 32 **Millers Point from Balmain,
c 1840**
by unknown artist
acquired 1984
ML 919
- 33 **View from the window, 1842**
by Conrad Martens
presented by Sir William
Dixon, 1929
DG 41
- 34 **George Street, Sydney, 1883**
by Alfred Tischbauer
presented by Sir William
Dixon, 1935-36
DG 210
- 35 **Marshalling Yards,
White Bay, 1952**
by George Lawrence
oil on card on composition
board
acquired 2012
ML 1281
- 36 **Burdekin House, Macquarie
Street, Sydney, undated**
by Portia Geach
presented by Miss FK Geach,
1961
ML 444
- 37 **Design for a fresco for
the children's chapel in
St James' Church, 1929**
by Ethel Anderson
acquired 1989
ML 1078
- 38 **Anthony Hordern's fire,
c 1901**
by Cecelia Maclellan
presented by the Misses
Maclellan, 1954
ML 348
- 39 **Old Houses in Wentworth
Street, c 1901**
by Howard Ashton
Transferred from the
Art Gallery of NSW,
date unknown
ML 1435
- 40 **The Atlas Works Sydney –
making the first locomotive
engine, 1881**
by Arthur Collingridge
presented 1920
ML 584
- 41 **Argyle Street looking
towards the Observatory
Hill, c 1902**
by Julian Rossi Ashton
oil on wood
acquired 1933
ML 861
- 42 **Old St Mary's Cathedral,
undated**
by Norman Carter
presented by Norman Carter,
1962
ML 175
- 43 **The Sailors Return Hotel,
c 1902**
by Sydney Long
transferred from the
Art Gallery of NSW, 1920
ML 853
- 44 **5 pm aboard South Steyne,
1938-74**
by JS Cornelius
acquired 1978
DG 435
- 45 **The Sussex and the Vicar,
1965**
by Colin Sykes
acquired 1991
ML 1035
- 46 **Clyde Street, c 1901**
by Sydney Long
transferred from the
Art Gallery of NSW, 1920
ML 318
- 47 **In Cumberland Street, c 1902**
by Alice Muskett
acquired 1920
ML 1040
- 48 **Barangaroo Headland Park
from the Stamford on Kent,
2015**
by Jane Bennett
acquired 2015
ML 1457
- 49 **Fairy Bower, Manly, 1956**
by Alan Grieve
oil on masonite
acquired 1984
DG 463
- 50 **Bank of New South Wales
Sydney [George Street
Sydney], c 1855**
by unknown artist
acquired 1997
ML 1168
- 51 **Garden Island, 1924**
by Douglas Dundas
presented by Mrs H Gallop,
1973
ML 737
- 52 **United States Military
Police encamped at
Sydney University, 1944**
by Isabel MacKenzie
oil on canvas on board
presented by Isabel
MacKenzie, 1971
ML 686
- 53 **Argyle Street and Cut,
c 1902**
by Sydney Long
transferred from the
Art Gallery of NSW, 1920
ML 854
- 54 **Ferry Lane, c 1902**
by Sydney Long
transferred from the
Art Gallery of NSW, 1920
ML 855
- 55 **Palm Beach, 1945**
by Adrian Feint
oil on canvas on board
acquired 2011
ML 1260
- 56 **Macquarie Street, Sydney
c 1916-35**
by Frances Payne
oil on board
acquired 2016
ML 1504
- 57 **Oxford Street interior, 1942**
by Herbert Badham
oil on board
acquired 1991
ML 1019
- 58 **War Memorial, c 1934**
by Herbert Reginald Gallop
presented by Mrs H Gallop,
1973
ML 735

ROOM 1 - NORTH WALL



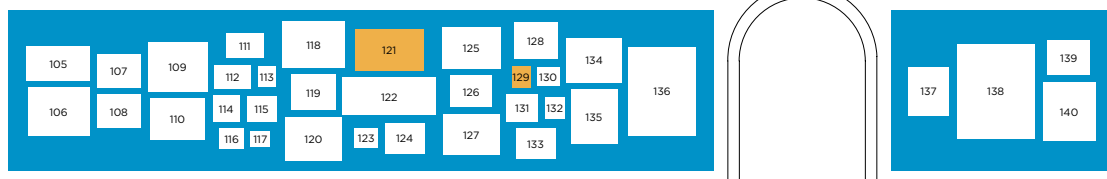
- 59 **Sydney Cove, c 1800**
by unknown artist
acquired 1923
ML 443
- 60 **Sydney – Capital New
South Wales, c 1800**
by unknown artist
presented by Sir William
Dixon, 1929
DG 56
- 61 **Wynyard Park during
Wynyard Station
excavations, 1927**
by AE Macdonald
acquired 1951
ML 938
- 62 **Barrack Street, Sydney, 1942**
by Roland Wakelin
acquired 2016
ML 1486
- 63 **Demolition 76 Pitt Street,
1927**
by Norman Carter
presented by Norman Carter,
1962
ML 209
- 64 **Picnic at The Rocks, 1952**
by Roland Wakelin
acquired 1997
ML 1169
- 65 **View of Sydney Harbour
Bridge under construction,
c 1930**
by MK Smyth
presented by Mrs MK Burnell,
1961
ML 302
- 66 **Wynyard Park & the
Old Scots Church
during Wynyard Station
excavations, 1927**
by AE Macdonald
acquired 1951
ML 936

ROOM 1 - EAST WALL



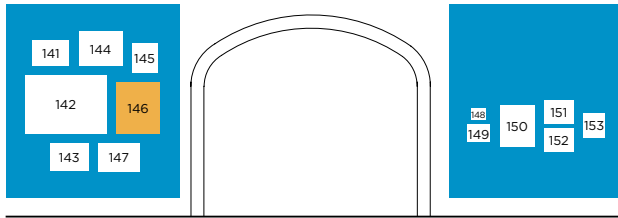
- 67 Sydney Harbour near Watson's Bay, 1851**
by George Edwards Peacock
presented by Sir William Dixon, 1932
DG 205
- 68 Billy Blue, 1834**
by John B East
oil on board
possibly presented 1933
ML 560
- 69 Vaucluse from the hill, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 159
- 70 Government House, Sydney c 1860**
by unknown artist
oil on board
presented by Dr AH Marks, 1932
ML 998
- 71 View from Craigend looking over Government House and Domain, 1845**
by George Edwards Peacock
acquired 1966
DL 14
- 72 View north from Craigend looking over Woolloomooloo and Port Jackson, 1845**
by George Edwards Peacock
oil on board
bequeathed by Sir William Dixon, 1952
DL 15
- 73 Darling Point, 1886**
by Gother Victor Fyers Mann
presented by Sir William Dixon, c 1950
DG 246
- 74 Parsley Bay, c 1845**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 34
- 75 Vaucluse, 1851**
by George Edwards Peacock
bequeathed by David Scott Mitchell, 1907
ML 236
- 76 Mosman Bay, 1916**
by John Campbell
acquired 1984
DG 464
- 77 View of part of Woolloomooloo and Mr Barker's house and mills with Bradleys Point, 1844**
by George Edwards Peacock
oil on board
acquired 1965
DG 372
- 78 Morning at the Heads of Port Jackson, or the Pilot's Look-out, 1850**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1932
DG 204
- 79 Fig Tree Bridge, Lane Cove, before 1954**
by Herbert Reginald Gallop
oil on canvas on plywood
bequeathed by Dr RJ Pope, 1954
ML 733
- 80 Fort Denison, 1923**
by George F Harris
acquired 1972
DG 407
- 81 View in Sydney Harbour, c 1880**
by Margaret I Coulter
presented by W Chambers, 1957
ML 391
- 82 Sydney Harbour looking west, 1848**
by Jacob Janssen
acquired 1932
ML 45
- 83 Boating scene in Sydney Harbour, before 1926**
by Alfred James Daplyn
presented by Miss M Dowe, 1961
ML 495
- 84 Port Jackson from Dawes Point, c 1842**
by unknown artist,
after John Skinner Prout
unknown provenance
ML 625
- 85 Sydney Harbour looking towards the Heads, 1848**
by Jacob Janssen
acquired 1932
ML 46
- 86 The Heads of Port Jackson NSW from off the North Head — a squall, 1846**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 333
- 87 Port Jackson NSW. The Floating Light — (Morning), 1846**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 334
- 88 Government House and Fort Macquarie Sydney NSW from the Botanical Gardens, 1846**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 336
- 89 Looking west from the roof, 204 Clarence Street, 1986**
by Jeff Rigby
acrylic on canvas
acquired 1990
ML 1015
- 90 Sydney Harbour, 1888**
by Charles Edward Conder
unknown provenance
DG 428
- 91 Government House, c 1850**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1932
DG 206
- 92 Dawes Point showing Sydney Harbour Bridge in the course of construction, c 1927**
by Herbert Reginald Gallop
oil on canvas on plywood
presented by L Parker in memory of Mrs Nan Keesing, 1949
ML 437
- 93 Sydney NSW from Garden Island. Government House to the left, 1846**
by George Edwards Peacock
bequeathed by Sir William Dixon, 1952
DL 7
- 94 Pyrmont, Barker's Mills, Sydney 1859**
by Christie
presented by Mrs E Ewington, 1934
ML 1426
- 95 Custom House and part of Circular Wharf, Sydney NSW, 1845**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 38
- 96 Customs House and Circular Quay, Sydney NSW, 1845**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 35
- 97 View of the Heads of Port Jackson NSW looking north from a hill above Vaucluse Bay, 1846**
by George Edwards Peacock
oil on board
bequeathed by Sir William Dixon, 1952
DL 12
- 98 Residence of the Hon ED Thomson, Sydney, NSW, 1845**
by George Edwards Peacock
oil on commercial artists board
acquired 1963
DG 355
- 99 Supreme Court House, Sydney, NSW, 1845**
by George Edwards Peacock
oil on board
acquired 1931
ML 659
- 100 Port Jackson NSW. View in Double Bay South Side Middle Head in the distance (near sunset), undated**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 37
- 101 The Harbour, Neutral Bay, Sydney, c 1930-40s**
by James Ranalph Jackson
bequeathed by Helen Selle, 2012
ML 1295
- 102 Milsons Point, c 1960s**
by James Ranalph Jackson
oil on board
from the estate of Sir Erik Langker, c 1980s
ML 967
- 103 Sydney from Sandy [Rose] Bay, 1840**
by Conrad Martens
bequeathed by Sir William Dixon, 1952
DL 23
- 104 The Swimming Enclosure, 1941**
by Herbert Badham
oil on board
bequeathed by Dr RJ Pope, 1954
ML 573

ROOM 2 - SOUTH WALL



- 105 View of a coastline, possibly the Illawarra, c 1845**
by unknown artist
bequeathed by Sir William Dixon, 1952
DL 6
- 106 Collection day, 2011**
by John Bokor
oil on board
acquired 2013
ML 1304
- 107 Gibraltar Rocks, Arthursleigh, 1839**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 107
- 108 View of Arthursleigh, 1839**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 105
- 109 Sunset in New South Wales, 1865**
by Eugene von Guérard
acquired from Mr Bell, 1953
ML 258
- 110 Cabbage trees near the Shoalhaven River, New South Wales, 1860**
by Eugene von Guérard
acquired 2007
ML 1398
- 111 Unidentified landscape from a drawing by Robert Hoddle, c 1837-81**
by Thomas Clark
presented by Sir William Dixon, 1943
DG 256
- 112 View of Murrenberg Mountain and Bundawang Mountain, from a drawing by Robert Hoddle, c 1852-83**
by Thomas Clark
presented by Sir William Dixon, 1943
DG 255
- 113 Jimmy Read of Bowral, undated**
by unknown artist
oil on board
presented by Mr AD Merewether Busby, 1947
ML 439
- 114 Stanwell Park, c 1935**
attributed to Douglas Dundas
acquired 2011
ML 1259
- 115 Stanwell Park, before 1958**
by Herbert Reginald Gallop
presented by Mrs H Gallop, 1973
ML 736
- 116 Stockyard, near Jamberoo, 1886**
by Charles Edward Conder
oil on board
presented by Sir William Dixon, 1951
DG 263
- 117 The South Australian Alps as first seen by Messrs. Hovell and Hume on the 8th November 1824, undated**
by George Edwards Peacock
presented by Mrs CF Roberts, 1921
ML 144
- 118 Port Macquarie, NSW, c 1840**
by Joseph Backler
presented by Sir William Dixon, 1929
DG 107
- 119 Northern entrance to Burrangalong Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843-49**
by Conrad Martens
bequeathed by David Scott Mitchell 1907
ML 98
- 120 Interior of Burrangalong Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843-49**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 163
- 121 Corroboree at Newcastle, c 1818**
by Joseph Lycett
oil on wood panel
presented by Sir William Dixon, 1938
DG 228
- 122 Neighbourhood Watch, 2009**
by Robyn Sweaney
acrylic on linen
acquired 2009
ML 1431
- 123 Ford on the Lower Hunter, c 1840s**
by Joseph Docker
presented by Mrs K Brown, 1968
ML 643
- 124 St Thomas's Church, Port Macquarie, 1832-42**
by Joseph Backler
presented by Miss Amy Warters, 1917
ML 273
- 125 Port Macquarie, c 1840**
by Joseph Backler
unknown provenance
ML 354
- 126 Mount King George from the Bathurst Road, 1848**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 106
- 127 Port Macquarie, c 1840**
by Joseph Backler
presented by Thomas Dick Esq., 1915
ML 324
- 128 The road to Bathurst, 1946**
by Douglas Dundas
acquired 2015
ML 1455
- 129 One of the NSW Aborigines befriended by Governor Macquarie, c 1810-21**
by unknown artist
oil on wood panel
acquired c 1914
ML 696
- 130 Henry Cox's place, Broombee, Mudgee, New South Wales, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 87
- 131 Girl on a bike, Cudal, near Orange, New South Wales, 1945**
by Herbert Badham
oil on pulpboard
acquired 2010
ML 1445
- 132 Maria Little, c 1895**
by Tom Roberts
presented by Sir William Dixon, 1943
DG 319
- 133 View at Burrundulla, farm of George Cox, Mudgee, New South Wales, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 83
- 134 View of Tenterfield, 1861**
by Joseph Backler
acquired 1996
ML 1124
- 135 Edward DS Ogilvie, 1894-95**
by Tom Roberts
presented by Mrs Giselda Carson, 1972
ML 687
- 136 The squatter, Dr R B Kelley, 1939**
by Norman Carter
presented by Norman Carter, 1962
ML 228
- 137 David Scott Mitchell, c 1925**
by Norman Carter
acquired 1926
ML 104
- 138 Dr James Mitchell, 1854**
by Marshall Claxton
presented by the EC Merewether Estate Trustees, 1965
ML 7
- 139 In the reading room, c 1931-42**
by Roland Wakelin
oil on board
acquired 1989
ML 1001
- 140 Sydney Public Library, c 1931**
by Normand Henry Baker
acquired 1963
DG 354

ROOM 2 - EAST WALL



- 141 Castle Rock, Cape Schanck, Victoria, 1865**
by Nicholas Chevalier
bequeathed by David Scott Mitchell, 1907
ML 693
- 142 Landing in Bounty Bay, c 1825**
by Frederick William Beechey
acquired 1934
ML 114
- 143 The Lady Nelson, undated**
by unknown artist
presented by Captain GN Hector, 1922
ML 86

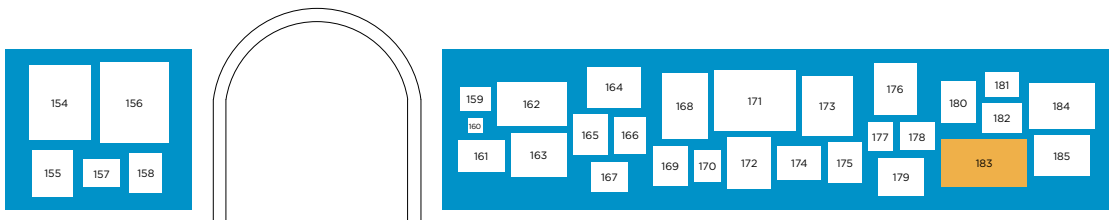
- 144 View of Mr Slaney's House, Norfolk Island, Lat. 29 1 - South Long. 168 East, c 1800**
by unknown artist
acquired 2010
ML 1254
- 145 The memory of what has been and never more will be. Harieta, an Arawa chieftainess, 1916**
by Charles Frederick Goldie
acquired 1960
DG 301

146

- 147 Portrait of Il Netunno, later Marquis Cornwallis, under sail, 1793**
by Frans Balthazar Solvyns
oil on panel
acquired 2004
ML 1353
- 148 A group of Australian Aborigines, possibly in Sydney, c 1849**
by unknown artist
oil on board
acquired 2010
ML 1253
- 149 Aboriginal hunting kangaroos, 1840s**
by unknown artist
oil on cardboard
acquired 2006
ML 1394

- 150 Aboriginal hunting, undated**
attributed to Thomas Balcombe
acquired 1920
ML 568
- 151 Aborigine fishing, c 1853**
by Thomas Balcombe
oil on board
acquired 2015
ML 1453
- 152 Aborigine fishing by torchlight, c 1853**
by Thomas Balcombe
oil on board
acquired 2015
ML 1454
- 153 Aborigines hunting, 1858**
by Thomas Balcombe
acquired 2008
ML 1410

ROOM 2 - NORTH WALL



- 154 Commander Robert Johnston RN, 1856**
by Richard Noble
presented by Mrs Robert Johnston, 1926
ML 462
- 155 Captain Patrick Logan, c 1825**
by unknown artist
acquired 1934
ML 13
- 156 Governor Charles Augustus FitzRoy, c 1855**
by Henry Robinson Smith
unknown provenance
ML 159
- 157 Military review, probably in New South Wales, after 1860**
by unknown artist
oil on board
acquired 1938
ML 574
- 158 Major James Nunn, Australian Mounted Infantry, c 1840**
attributed to Joseph Fowles
acquired 2014
ML 1321

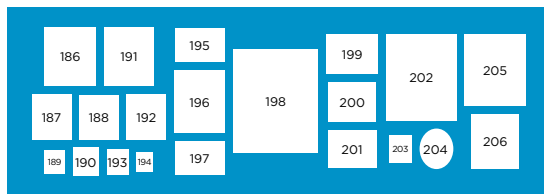
- 159 Bush fire [a view at night], undated**
by Naylor Gill
oil on board
bequeathed by Sir William Dixon, 1952
DL 3
- 160 The shepherd, undated**
by Samuel Thomas Gill
oil on board
bequeathed by Sir William Dixon, 1952
DL 43
- 161 Gold diggings, Ararat, c 1858**
by Edward Roper
presented by Sir William Dixon, 1929
DG 15
- 162 Stoneleigh, Beaufort near Ararat, Victoria, 1866**
by Eugene von Guérard
acquired 1953
DG 231
- 163 The Gold Commissioner's station at Timbarra, New South Wales, c 1870**
by Louisa Green-Emmott
acquired 2011
ML 1262
- 164 A gleam of light, c 1910**
by Frederick McCubbin
bequeathed by Helen Selle, 2012
ML 1293

- 165 Goldminer, 1861**
by James Anderson
acquired 2004
ML 1349
- 166 Mr E Hargraves the gold discoverer of Australia Feb 12th 1851 returning the salute of the gold miners [5th] of the ensuing May 1851, undated**
by Thomas Balcombe
bequeathed by Clare Annie Marsden, 1964
ML 532
- 167 Mining camp, possibly Victorian, c 1855-60**
attributed to David Tulloch
oil on board
presented by Sir William Dixon, 1929
DG 17
- 168 William Romaine Govett, 1843**
by C Day
oil on board
presented by Sir William Dixon, 1934
DG 223
- 169 William Charles Wentworth, 1872**
by James Anderson
presented by Fitzwilliam Wentworth, 1910
ML 411

- 170 Solomon Wiseman, c 1820-38**
by unknown artist
oil on board
presented by Mrs DJD Litchfield, 1994
ML 1086
- 171 Arrival of Burke & Wills at Flinders River 1861, 1862**
by Edward Jukes Greig
presented by James Best, 1923
ML 807
- 172 Sir Thomas Livingstone Mitchell, c 1830s**
by unknown artist
bequeathed by Livingston F Mann, 1933
ML 24
- 173 Andrew Hamilton Hume, 1843-49**
by Joseph Backler
oil on canvas on masonite
presented 1963
ML 504
- 174 The Macdonald River, Wiseman's Road, 1840**
by Conrad Martens
presented by Sir William Dixon, 1933
DG 346

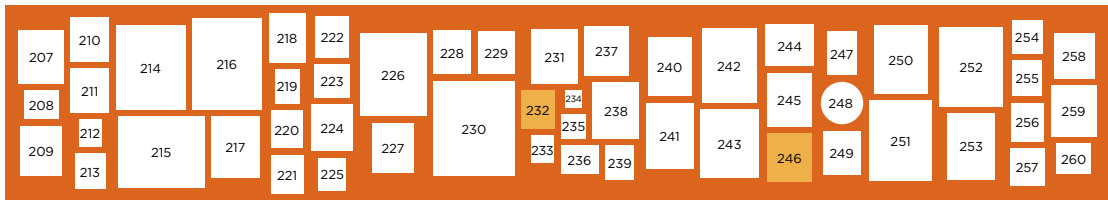
- 175 In the valley of the Grose, 1880**
by William Charles Piguenit bequeathed by David Scott Mitchell, 1907
ML 571
- 176 Chief Derah Mat [Derrimut] of Port Philip, 1836**
by Benjamin Duterrau presented by Sir William Dixon, 1938
DG 371
- 177 Captain William Hilton Hovell, 1866**
by unknown artist presented by Mrs CF Roberts, 1921
ML 34
- 178 A mountain inn, 1862**
by Joseph Fowles presented by Sir William Dixon, 1929
DG 18
- 179 View of Proposed Town of Adelaide, c 1836**
by William Light oil on board presented by Sir William Dixon, 1929
DG 157
- 180 George Augustus Robinson, 1853**
attributed to Bernardino Giani acquired 1939
ML 27
- 181 Port Arthur, Tasmania, 1833**
by unknown artist oil on board acquired 1941
ML 185
- 182 Hobart Town, 1857**
by Henry Gritten presented by Sir William Dixon, 1943
DG 345
- 183 Hobart Town, taken from the garden where I lived, 1832**
by John Glover presented by Sir William Dixon, 1938
DG 6
- 184 Patterdale landscape, Tasmania, 1833-34**
by John Glover acquired 1958
DG 230
- 185 Launceston, 1860**
by Frederick Strange presented by David Scott Mitchell, 1903
ML 110

ROOM 2 - WEST WALL



- 186 Portrait of Mrs William Paterson, after 1799**
by unknown artist presented by Sir William Dixon, 1929
DG 172
- 187 Portrait of Governor Philip Gidley King, c 1800**
by unknown artist oil on canvas on board donated through the Australian Government's Cultural Gifts Program by Philip King and David King, 2010
ML 1257
- 188 Portrait of Anna Josepha King, c 1800**
by unknown artist oil on canvas on board donated through the Australian Government's Cultural Gifts Program by Philip King and David King, 2010
ML 1258
- 189 Governor King, undated**
by unknown artist presented by P Parker King, Esq., 1965
ML 546
- 190 George William Evans, (possibly) 1847**
by Thomas James Lempriere oil on canvas on board acquired 1911
ML 33
- 191 Colonel William Paterson, c 1799**
after William Owen presented by Sir William Dixon, 1929
DG 175
- 192 Phillip Parker King, c 1816**
by unknown artist acquired 1933
ML 11
- 193 Captain Arthur Phillip, c 1787**
by Francis Wheatley acquired 1908
ML 124
- 194 Phillip Parker King, c 1817**
by unknown artist oil on canvas on board donated through the Australian Government's Cultural Gifts Program by Philip King and David King, 2014
ML 1318
- 195 The mock trial, 1812**
by Francis Greenway acquired 1990
ML 1002
- 196 Thomas Townshend, 1st Viscount Sydney, c 1785**
attributed to Gilbert Stuart presented by Sir William Dixon, 1929
DG 214
- 197 Scene inside Newgate Prison, 1812**
by Francis Greenway acquired 1990
ML 1003
- 198 Sir Joseph Banks, c 1808-09**
by Thomas Phillips presented by Sir William Dixon, 1929
DG 25
- 199 The 'Vineyard', Parramatta, 1840**
by Conrad Martens presented by EH Macarthur, 1945
ML 48
- 200 Sydney from Bell Mount, 1813**
by Stephen Taylor presented by Sir William Dixon, 1948
DG 100
- 201 Governor Bourke's statue, overlooking the Harbour, 1842**
by Conrad Martens transferred from the Art Gallery of NSW, 1926
ML 99
- 202 John Macarthur, c 1850**
by unknown artist presented by Sir William Dixon, 1935
DG 222
- 203 Governor Richard Bourke, c 1835**
by unknown artist oil on canvas on panel bequeathed by David Scott Mitchell, 1907
ML 125
- 204 Midshipman Edward Riou, 1776**
by Daniel Gardner acquired 2011
ML 1263
- 205 Elizabeth Macarthur, undated**
by unknown artist presented by Sir William Dixon, 1935
DG 221
- 206 Untitled, possibly Lachlan Macquarie, c 1805-24**
by unknown artist presented by Lt Col Charles Greenhill, 1914
ML 37

ROOM 3 - WEST WALL



207 Self-portrait, 1952
by John Allcot
acquired 1987
ML 974

208 Child in carrying cloak, c 1850
by unknown artist
acquired 2004
ML 1351

209 Lieutenant JJ Peters, late 28th Regiment, 1840
by Maurice Felton
presented by PJ Meyer, Esq., 1922
ML 196

210 Dame Mary Gilmore, 1891
by Ethel Anna Stephens
oil on canvas on board
acquired 1986
ML 952

211 AB Paterson, 'Banjo', 1927
by Agnes Noyes Goodsir
presented by Eadith Campbell Walker, 1928
ML 269

212 Conrad Martens, c 1840
by Maurice Felton
oil on board
presented by Miss Coombes, 1921-22
ML 28

213 Fancy self-portrait, 1840
by Maurice Felton
oil on wood panel
Transferred from the Art Gallery of NSW, 1922
ML 457

214 Bernhardt Otto Holtermann, 1872-85
attributed to J Kemp
presented by BO Holtermann, 1952
ML 265

215 Caroline Chisholm, 1852
by Angelo Collen Hayter
acquired 1983
DG 459

216 Sarah Osborne, c 1860
by unknown artist
presented 2001
ML 1232

217 Henry Smithers Hayes of the Brisbane [Steam] Mill, Parramatta Road, 1845
by Joseph T Dennis
acquired 1983
DG 458

218 Self-portrait, c 1895
by Catherine Elizabeth Streeter
acquired 1977
DG 431

219 Patrick White, 1965
by Desmond Digby
oil on board
presented by Patrick White, 1978
ML 813

220 Self-portrait, 1890s
by Arthur Collingridge
acquired 1969
DG 397

221 Conrad Martens, 1853
by Pierre Nuyts
presented by Sir William Dixon, 1943
DG 266

222 Dr JJ Streeter, c 1895
by Catherine Elizabeth Streeter
acquired 1977
DG 432

223 Hal Porter, c 1934
by William Dargie
acquired 1966
DG 386

224 Rosa Campbell Praed, 1884
attributed to Emily Praed
acquired 1991
ML 1039

225 James Dunlop, c 1826
attributed to Augustus Earle
presented by Jessie Elizabeth and Robert Innes Kay, 1966
ML 554

226 Cornelius Delohery Self-portrait, 1855
by Cornelius Delohery
presented by HJ Delohery, 1953
ML 216

227 Benjamin Boyd, c 1830-40
by unknown artist
presented by Georgina Brade, 2016
ML 1461

228 Pixie O'Harris, 1938
by Mary Edwards
acquired 1988
ML 982

229 Gayfield Shaw, 1918
by William Beckwith McInnes
acquired 1986
ML 953

230 Mrs Tryphena A Dibbs, 1897
by Tom Roberts
presented by NSW Dept of Health in conjunction with Graythwaite Nursing Home, 1986
ML 954

231 Mrs WA Holman, 1917
by John Samuel Watkins
presented by U Kidgell, 1950
ML 286

232 Beryl Whiteley, c 1940s
by unknown artist
oil on canvas on board
presented by the State Library of NSW Foundation in association with Mocopan and Seppelt's Wines, 1997
ML 1170

233 Domesticity, 1959
by Herbert Badham
oil on canvas board
acquired 2014
ML 1310

234 Frances Cory (Mrs Edward Gostwyck), c 1820s
by unknown artist
acquired 1970
DG 404

235 Jean Sandro Russell, 1894
by John Peter Russell
presented by AJ Perier, 1954
ML 146

236 Al fresco, 1927
by Herbert Badham
oil on plywood
acquired 2010
ML 1444

237 Gladys (Mrs John) Moore, 1931
by Norman Carter
presented by Norman Carter, 1962
ML 322

238 Margaret Coen, 1932
by Edmund Arthur Harvey
acquired 2012
ML 1305

239 Ure Smith's flat, 1939
by Norman Carter
acquired 2015
ML 1474

240 Self-portrait, 1930
by Norman Carter
presented by Norman Carter, 1962
ML 168

241 Florence Rodway, 1910
by Norman Carter
presented by Norman Carter, 1962
ML 339

242 Self-portrait, 1940
by Jack Noel Kilgour
presented by JN Kilgour, 1981
ML 864

243 Mr Hans Heysen, 1938
by Norman Carter
presented by Norman Carter, 1962
ML 242

244 Portrait of Nancy May Kilgour, 1932
by Jack Noel Kilgour
presented by JN Kilgour, 1981
ML 865

245 Dorothy in a lime jacket, 1940
by Douglas Dundas
acquired 1997
ML 1153

246 A Man with a Rabbit, c 1910
by George Washington Lambert
acquired 1931
ML 357

247 Portrait of Jack Kilgour sketching a model, c 1940s
by Nancy May Kilgour
acquired 1986
ML 958

248 The convex mirror, c 1916
by George Washington Lambert
oil and pencil on wood
bequeathed by Helen Selle, 2012
ML 1292

249 Faith Bandler, c 1957
by Elsa Russell
oil on masonite
donated through the Australian Government's Cultural Gifts Program by Faith Bandler, 1998
ML 1175

250 Portrait of a woman, undated
by George Washington Lambert
acquired 1931
ML 246

251 Millicent Preston-Stanley, 1950
by Mary Edwards
acquired 1968
DG 396

252 Rod Quinn, 1941
by Hayward Veal
presented by the Fellowship of Australia Writers, 1971
ML 801

253 Margaret Fink, 1987
by Judy Cassab
acquired 2016
ML 1477

254 Stuart Campbell Esq., c 1933
by Nina Orloff
donated through the Australian Government's Cultural Gifts Program by the Godson of Stuart Campbell, 2002
ML 1240

255 Percy Reginald Stephensen, 1943
by Robert Grothey
acquired 1966
ML 567

256 Randolph Hughes Esq., c 1916
by Edward H Wolfe
acquired 1966
DG 400

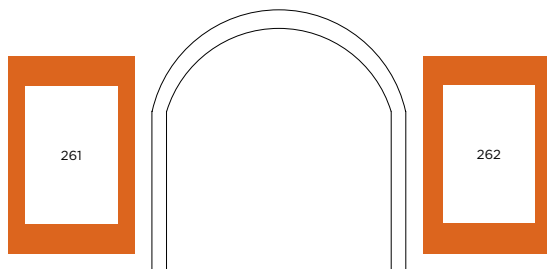
257 Elizabeth Riddell with black cat, 1946
by Dahl Collings
oil on board
presented by Geoffrey Collings, 1997
ML 1138

258 Self-portrait, c 1940s
by Herbert Reginald Gallop
presented by Professor RA Gallop, 1974
ML 741

259 Douglas Stewart, 1941
by Margaret Coen
acquired 1995
ML 1091

260 Winter self-portrait, 2000
by Tom Carment
acquired 2001
ML 1227

ROOM 3 - SOUTH WALL



261 Ann Piper and her children, c 1826
 attributed to Augustus Earle
 presented by Mrs B Dale
 and Mr RH Cox, 1921
 ML 672

262 Captain John Piper, c 1826
 by Augustus Earle
 presented by Mrs B Dale
 and Mr RH Cox, 1921
 ML 6

ROOM 3 - EAST WALL



263 Alexander Macleay, before 1848
 possibly by William Owen
 or Frederick Richard Say
 presented by Evelyn, Lady
 Macleay, 1943
 ML 19

264 Elizabeth Macleay, before 1847
 by unknown artist
 presented by Evelyn, Lady
 Macleay, 1943
 ML 20

265 View above Rose Bay, 1841
 by Conrad Martens
 presented by Sir William
 Dixon, 1921
 DG 59

266 Portrait of Emily Macpherson, c 1870s
 by unknown artist
 oil on paper on canvas
 acquired 2010
 ML 1441

267 Portrait of Isabel Macpherson c 1870s
 by unknown artist
 oil on paper on canvas
 acquired 2010
 ML 1442

268 Thomas Chapman & Master Robert Cooper Tertius, 1840
 by Maurice Felton
 presented by Miss R
 Kirkwood, 1970
 ML 663

269 Margaret Moore Smail, 1858
 by Joseph Backler
 presented by Mrs D
 Rosemond and Mrs I
 Rosemond, 1969
 ML 647

270 Alexander Smail, 1860
 by Joseph Backler
 presented by Mrs D
 Rosemond and Mrs I
 Rosemond, 1969
 ML 646

271 Anna Elizabeth Walker, 1840
 by Maurice Felton
 bequeathed by Miss AO
 Walker, 1936
 ML 341

272 John Marquett Blaxland, c 1839
 attributed to Maurice Felton
 bequeathed by Miss AO
 Walker, 1936
 ML 423

273 Quong Tart, c 1880s
 by unknown artist
 oil on board
 acquired 2004
 ML 1346

274 Harriott Blaxland, c 1840
 attributed to Maurice Felton
 bequeathed by Alice O
 Walker, 1936
 ML 329

275 Jane Elizabeth Blaxland, c 1835
 by unknown artist
 oil on wood
 bequeathed by Miss AO
 Walker, 1936
 ML 446

276 Ancestral portrait of Quong Tart's mother, c 1888
 by unknown artist
 oil on canvas on board
 acquired 2004
 ML 1347

277 Christina Sinclair, 1846
 by Joseph Backler
 presented by Mrs I Morris,
 1952
 ML 173

278 Emma, Harriet, and Fanny Samuell, c 1857
 by Fortescue Hitchins
 acquired 1999
 ML 1199

279 Alexander Sinclair, 1846
 by Joseph Backler
 presented by Mrs I Morris,
 1952
 ML 165

280 Thomas Watson, 1859
 by Joseph Backler
 presented by Mrs PF Talboys,
 1987
 ML 970

281 James Sinclair, 1846
 by Joseph Backler
 presented by Mrs I Morris,
 1952
 ML 190

282 Hannah Watson, 1849
 by Joseph Backler
 presented by Mrs PF Talboys,
 1987
 ML 969

283 Harriet King, nee Lethbridge, 1854
 by Marshall Claxton
 acquired 1993
 ML 1074

284 Sarah Cobcroft, 1856
 by Joseph Backler
 presented by Lady Colin
 Davidson, 1962
 ML 169

285 John Redmond Barnes Scarvell, 1855
 by Richard Noble
 acquired 1999
 ML 1194

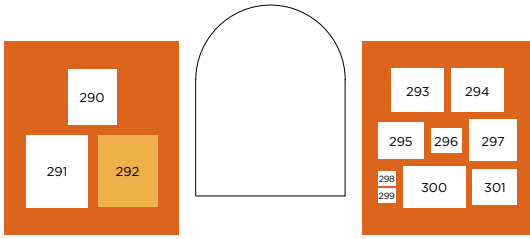
286 Portrait of John Larking Scarvell, 1855
 by Richard Noble
 acquired 2010
 ML 1250

287 Sarah Scarvell, 1855
 by Richard Noble
 acquired 2004
 ML 1339

288 Portrait of Sarah Scarvell (nee Redmond), 1855
 by Richard Noble
 acquired 2010
 ML 1251

289 Elizabeth Mary Scarvell, 1855
 by Richard Noble
 acquired 1999
 ML 1195

ROOM 3 - NORTH WALL



290 Brush scene, Brisbane Water, 1848
by Conrad Martens
presented by Sir William Dixon, 1929
DG 165

291 Victoria 1st, 1841
by Maurice Felton
acquired 1989
ML 992

292 Mrs F O'Brien, 1841
by Maurice Felton
acquired 1975
DG 427

293 Kangaroo dog owned by Mr Dunn of Castlereagh Street Sydney, 1853
by Thomas Balcombe
presented by Mrs AL Bourke, 1943
ML 335

294 Kangaroo dog owned by Mr Dunn of Castlereagh Street, Sydney, 1853
by Thomas Balcombe
presented by Mrs AL Bourke, 1943
ML 336

295 Male and female red kangaroos in a Liverpool Plains landscape, c 1819
attributed to JW Lewin
acquired 1979
ML 852

296 Race horse and jockey, undated
by Joseph Fowles
presented by RJ Fawcett, 1960
ML 427

297 Captain Frederick John Butts and a fellow officer of the 77th (East Middlesex) Regiment of Foot, Hyde Park, Sydney, 1858
by Joseph Fowles
presented by Sir William Dixon, 1938
DG 251

298 Plover (age 5), 1848
by Thomas Balcombe
oil on board
acquired 2008
ML 1407

299 Old Jorrocks (age 16), 1848
by Thomas Balcombe
oil on board
acquired 2008
ML 1408

300 Robertson Royal Menagerie - 9 Strand, c 1820
by unknown artist
acquired 2012
ML 1354

301 View of Bungarribee NSW, 1858
by Joseph Fowles
acquired 1999
ML 1193

Discover the stories behind the paintings on your own device.



1

Access our free wi-fi



2

Open your browser and navigate to:
www.sl.nsw.gov.au/audio-paintings



3

Look for the headphones symbol and select the number to listen



Headphones are available for purchase from the Library shop.

