

10

works in focus

Paintings from the Collection

VOLUME 2

This is the second 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.

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STATE LIBRARY®
NEW SOUTH WALES

Contents

- 5 Foreword
- 7 About the exhibition
- 8 Kangaroo. Kangaroo. Thou spirit of Australia
- 10 Beyond this colonial lens
- 12 Hobart Town from Kangaroo Bluff
- 14 Proof of life
- 16 Averted gaze
- 18 Beautiful Sydney all glowing and oriental
- 22 Al fresco
- 24 The young art student
- 26 Beautifully situated
- 28 Nothing out of the ordinary
- 30 List of works

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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 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.

This is the second in a series, *10 Works in Focus*, which highlights 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 FAHA
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.

This room also features a recent acquisitions wall where you can see the latest paintings added to the Library's collection.

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.

Visitors can access captions for all works on display via the digital screens in each room. A list of works is also included in this volume, and in large-print format for use within the galleries.

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.

Kangaroo. Kangaroo. Thou spirit of Australia*

Despite giving the appearance of on-the-spot reportage, John Lewin's 1819 painting of red kangaroos was in fact a construction of his studio, composed more than 400 kilometres south of this supposed location. Red kangaroos had only recently been sighted by Europeans, on John Oxley's 1818 expedition into the north-western interior of NSW and the Liverpool Plains. While traversing Kamilaroi land, near the Warrumbungles, Oxley wrote in his journal on 6 August 1818 that:

'We killed this day one of the largest kangaroos we had seen in any part of New South Wales, being from one hundred and fifty to one hundred and eighty pounds weight. These animals live in flocks like sheep; and I do not exaggerate, when I say that some hundreds were seen in th[is] vicinity'

Lewin's painting was composed in his Sydney studio from specimens — or more likely their skins — shot on this expedition and brought back to the town. The background view of the Warrumbungles was simply copied from another drawing, made by an artist on the expedition.

Exotic natural history was a lens through which many Europeans appraised the colony. Its curiousness was a virtue. So when Governor Macquarie wanted to impress his London masters with the success of Oxley's expedition, he commissioned Lewin — a professional natural history illustrator who had emigrated to Australia in 1800 — to paint at least eight large watercolours of the



most dramatic animals and birds it encountered.

This oil painting is a copy of one of these watercolours, which Macquarie titled *Macropa Species. Red Kangaroo of the Interior, seen generally in flocks, runs with the head remarkably low, inhabits the Morasses of the Interior*. It was owned by Commissioner John Thomas Bigge, who arrived in Sydney in September 1819 (after Lewin had died) to report on the colony. Bigge bought at least eight paintings in Sydney, which he took back to England. Most were views of Sydney and Parramatta — this is the only image of an Australian animal. From its earliest days, the kangaroo remained one of the colony's most potent symbols.

Richard Neville

Mitchell Librarian and
Director Education & Scholarship

Red kangaroos of the interior, 1819

by John Lewin

oil on canvas

acquired 1979

ML 852 | refer to wall no. 267, p 37

* Barron Field, *First fruits of Australian poetry*, Sydney, 1819, page 7



Beyond this colonial lens

At first blush, *Natives at a corrobory* by celebrated colonial landscape artist John Glover seems to offer a rare snapshot of the living culture of my Palawa ancestors. While it is tempting to simply take the painting at face value, it is in reality part of a complex deception; an ode to the colonial fantasy of the Antipodean Arcadia. Glover acknowledges that the painting is a romanticised recreation — which is particularly galling when you consider that by this time the Tasmanian War (1820s-1832) had irrevocably ravaged Palawa lands and people.

Intended as a frontispiece for a planned book by George Augustus Robinson (who was tasked with ‘effecting conciliation’ with Palawa people by Governor Arthur), this work by Glover was created to ‘... give an idea of the manner they enjoyed themselves before being disturbed by the White People’. Like many works from this era this painting sought to recreate what was taken from us, without our input, and by those who profited most from the theft.

There is a cognitive dissonance at play here — one common among colonial figures who could recognise that the Aboriginal inhabitants of the land were being wiped out, but often failed to reflect on their own complicity in our destruction. This image of my ancestors as carefree, innocent and harmonious is intoxicating, but we must remember that this was painted after our songs and ceremonies had been brutally silenced.

Natives at a corrobory, c 1835

by John Glover

oil on canvas
acquired 1939

ML 154 | refer to wall no. 157, p 34



While many of us are accustomed to looking beyond this colonial lens to glimpse a culture that was stolen from us, to do so requires us to suspend our knowledge of Australia’s past. I cannot see representations like these without sensing the agenda behind them; without knowing in my bones that this is a depiction tied inexorably to the agendas and legacies of settler-colonists.

The colonial hunger for our stories, our culture and our bodies was often maintained with a clinical and deliberate distance from the complex reality of our lives, sovereignty and dignity. To look upon such works is to be reminded that we were being curated even as we were dying. This is perhaps summed up best by legendary Palawa woman Trugernanner (Truganinni), who died in 1876 but whose stolen remains were not returned until 1976: ‘I know that when I die the museum wants my body’.

Damien Webb (Palawa descendant)
Manager, Indigenous Engagement
Branch, State Library of NSW



Hobart Town from Kangaroo Bluff

This 1856 panoramic view of Hobart Town from Kangaroo Bluff, on the opposite bank of the River Derwent, is one of several near-identical renderings of the scene painted by Henry Gritten (1818–73) in both oils and watercolour. It is a highly detailed prospect of the burgeoning township — from boat building activities at Battery Point in the south through Sullivan’s Cove and the heart of the settlement to beyond the penitentiary in the north — the whole dominated by the snow-capped Kunanyi/Mount Wellington.

As a comprehensive visual description of his episcopal seat, the work must have appealed to Robert William Willson, first Catholic Bishop of Hobart Town, for the evidence points to his having purchased one of the copies, possibly to send to a friend or family member in England. He made an annotated sketch as a key to accompany it, drawing attention to significant sites in the painting.

It included personal information — the location of his house and the point near Parliament House where he first stepped ashore in Van Diemen’s Land; key landmarks — the penitentiary, military barracks and, of course, Mount Wellington ‘more than 4000 feet high’; and aspects of civic progress — ‘Town extending this way’ and ‘Domain or Park, 6 acres, on the Bank of the River’.

Gritten was a painter and professional photographer who exhibited prolifically in London, at the Royal Academy, the British Institute,



the Society of British Artists (Suffolk Street) and a number of other exhibitions between 1835 and 1849.

He moved to New York in 1850 and then, after periods in Melbourne and Sydney, to Hobart Town, c 1855. Subsequently, he worked as painter and photographer in Campbell Town and Launceston, Tasmania, and in Melbourne, where he was a founding member of the Victorian Academy of Arts. He died in reduced circumstances in Launceston.

Brian Andrews

Heritage Officer Catholic Archdiocese of Hobart

Hobart Town, 1857

by Henry Gritten

oil on canvas

presented by Sir William Dixon, 1943

DG 345 | refer to wall no. 156, p 34



and Grille. Harbor. 1851

Proof of life

This tiny oil sketch holds a surprising place in Australian art history. It was one of only a handful of paintings by wealthy expatriate artist John Peter Russell (1858–1930) to be found in any public collection outside France before the 1960s. Restitution of Russell's artistic reputation since then has earned him the title of 'Australia's lost impressionist'.

The profile portrait shows Jean Sandro Russell, born on Belle-Île (an island off the coast of Brittany in Northern France) on 10 November 1889, the fourth child of Russell and his Italian wife Anna Maria 'Marianna' Mattiocco. First forming their unconventional relationship in Paris in the mid-1880s, the couple didn't marry until just before Sandro's birth. Over 13 years they experienced the joyous arrival of 12 children and a swift succession of infant deaths — only one daughter and five sons lived to adulthood. This 'proof of life' image vibrates with energy and light, marking the triumphant occasion of Sandro's fifth birthday and bearing the artist's relationship to his subject proudly etched into its surface.

Russell's financial independence put him in the fortunate position of not needing to paint to satisfy a public audience. Focusing on turbulent seascapes and intimate studies of family life, his encounters with leading European art world figures such as Vincent van Gogh, Claude Monet and Henri Matisse, encouraged Russell to embrace the more experimental aspects of impressionism.



By the mid-1890s he was achieving his best work, using the impressionist's six-colour palette and technique of applying divided colour to transfer his emotions onto canvas, striving to paint what he saw rather than what he knew. The intriguing pigmentation in Sandro's portrait provides important evidence of Russell's exploration of experimental colour, which he discussed in letters to Tom Roberts. These letters, also held in the Library's collection, are significant documents in 19th century Australian art history.

After Marianna's death from cancer in 1908, the Russell family fractured. Sandro moved to the UK to pursue an acting career. Serving in the army during World War I, he later found it difficult to get work. In 1947 Sandro died at Sanderstead, aged 58, leaving a wife and two daughters.

Margot Riley

Curator, State Library of NSW

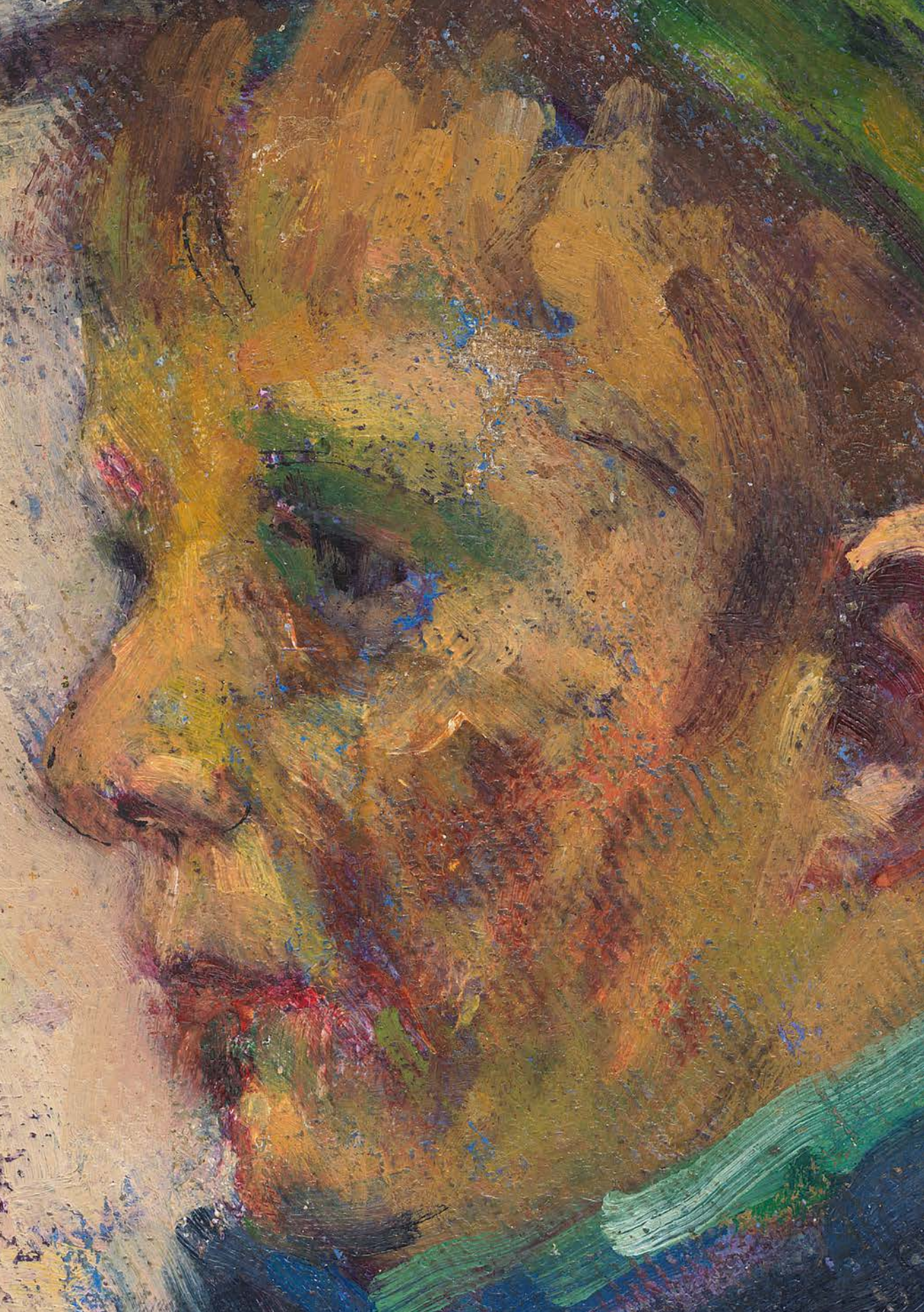
Jean Sandro Russell, 1894

by John Peter Russell

oil on canvas

presented by AJ Perier

ML 146 | refer to wall no. 236, p 36



Averted gaze

Look at that hat! Like a big black cloud hovering over Mrs Holman, framing a patrician profile, with that perfect aquiline nose shown to best effect, and a glint of light catching the auburn in that voluptuous head of hair. I imagine it made of something sumptuous, velvet perhaps, given that the brim looks floppy rather than stiff, like an extravagantly oversized artist's beret. (A formidable hatpin must have been involved.)

In a coat accessorised with rich dark fur, the subject looks prosperous, privileged and cosseted, as Ada Holman was, being the wife of the NSW Premier at the time.

But there is something elusive about a portrait painted in profile — that averted gaze denies the viewer complete access to the subject. Ada Holman was a writer who had to suppress some of her interests as a journalist because of her social position. She is the author of travel diaries, children's stories, and a deliciously indiscreet and vivid memoir in the Library's collection which demonstrates her gifts as an anecdotalist.

Thirty years after this portrait, in 1947, came the publication of *Memoirs of a Premier's Wife*, which opens teasingly with the line 'No woman should write her memoirs until she is dead'. In a tone both humorous and self-mocking, she paints a series of acutely observed portraits of the great and the good, not always flatteringly. Melba is 'a woman of limitations', 'not at her

best in her own land'. Staying with HG Wells in England, she complains that his house has no gas, electricity, central heating or hot water.

A supporter of women's suffrage, she sees Emmeline Pankhurst on the day she is released from prison and, from George Bernard Shaw, hears the finest speech of her life. She reports that British aristocratic women talk openly about the value of their staggering jewellery, and comments on the food served in the finest establishments. Socially adept, popular and cosmopolitan, she prides herself on her own soufflés and pigeon pies.

This restricted view of her hints at aspects of her personality that remain hidden. It shows a handsome woman who is holding something back by only showing one side of herself. Is this side the dutiful wife submitting to a portrait ambivalently, offering politely concealed resistance to full-frontal exposure and protecting what she cherishes most about her independent spirit? Or is she looking towards where her interest really lies, off canvas? The enigma only enhances her allure.

Caroline Baum

Reader in Residence
at the State Library of NSW

Mrs WA Holman, 1917

by John Samuel Watkins

presented by U Kidgell, 1950

oil on canvas

ML 286 | refer to wall no. 232, p 36



Beautiful Sydney all glowing & oriental

When the precocious 23-year-old artist Arthur Streeton arrived in Sydney in 1890 he was overwhelmed by the sharp light and physical beauty of the harbour, writing to a friend:

'... beautiful Sydney all glowing & oriental — Little steamers whistle & flute in different keys & all over the bright harmony the warm palpitating sky of the Sunny South'

In Sydney, Streeton lived much of the time at the Curlew artist camp in Sirius Cove, and the harbour itself was a primary inspiration for his work. His bold technique and bright canvases were astounding innovations. His rapid impressions of the moods of Sydney, interest in contemporary life, and unconventional and informal compositions were startlingly different to the works of his contemporaries. His was a modern Sydney, which had seemingly abandoned convention and academic training.

This view is mostly likely from around Curraghbeena Park in Mosman. It looks across Cremorne Point to Garden Island on the left, the Royal Botanic Gardens in the centre, and Circular Quay to the right. Its narrow format was in part determined by Streeton's use of a draper's board as a support. These boards, onto which bolts of fabric had been wound, had been given to him by a Sydney draper who was a patron of the Curlew camp. Streeton enjoyed the challenge of fitting his images to their unusual dimensions.

The painting was commissioned in 1894 by Emily Cecilia Bowden-Smith, as a gift for her husband, Admiral Nathaniel Bowden-Smith, Commander of the Australian Fleet between 1892 and 1894, as a memento of their time in Sydney. Mrs Bowden-Smith unveiled it at a function she gave at Admiralty House on 7 December 1894. The *Telegraph* noted the next day that: 'Mr Streeton's excellent picture of Sydney, painted expressly for our hosts as a souvenir of their (as they are good enough to say) two happy years in Australia', was on display in the drawing room. The paper described it as 'a living, speaking picture, full of that fire which is so peculiarly Australian...'

Richard Neville

Mitchell Librarian and
Director Education & Scholarship

Panoramic view of Sydney Harbour and the city skyline, 1894

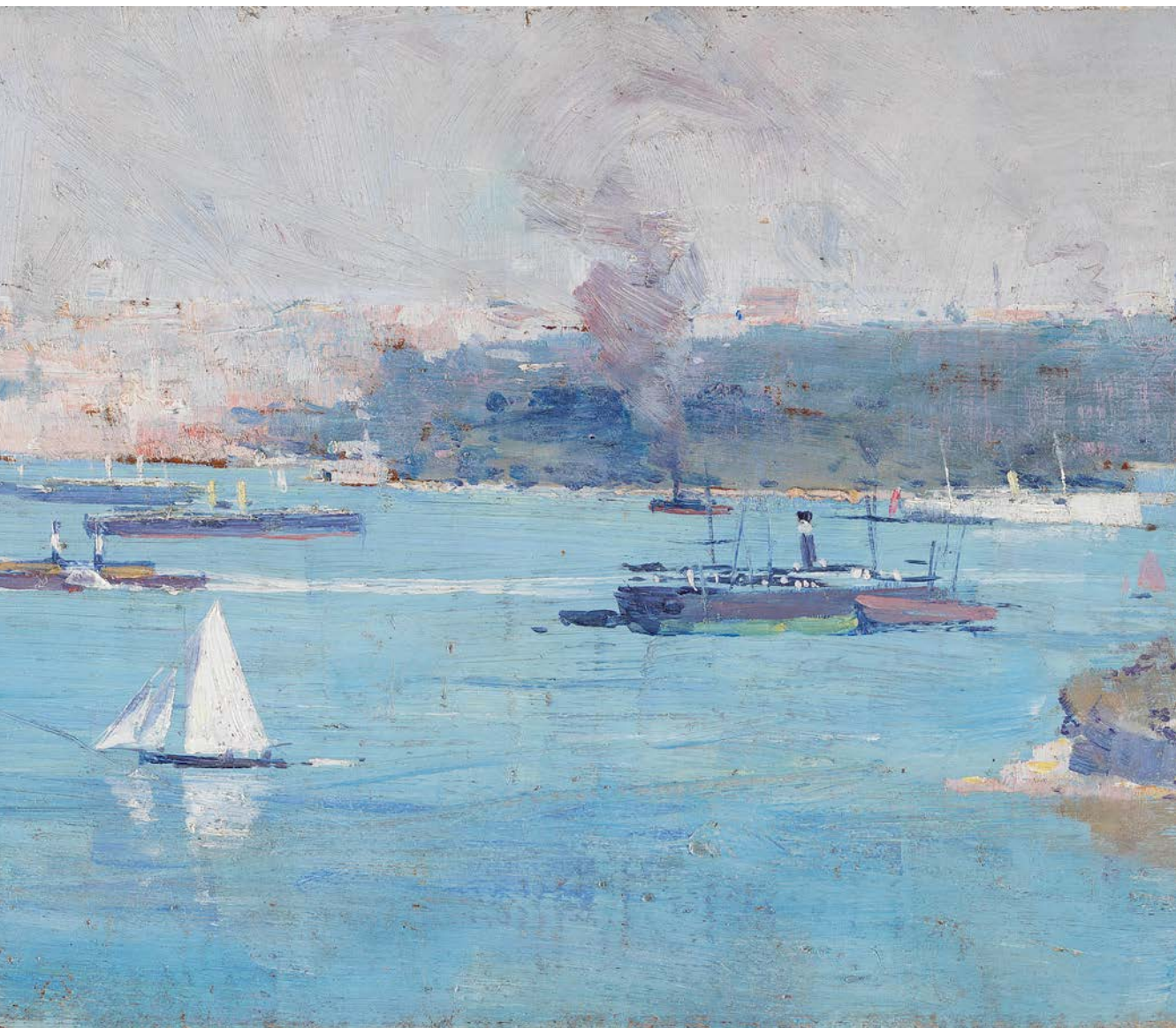
by Arthur Streeton

oil on wood panel

acquired 2019

ML 1513 | refer to unnumbered recent acquisitions wall, p 31





**Panoramic view of Sydney Harbour
and the city skyline, 1894**

by Arthur Streeton

oil on wood panel

acquired 2019

ML 1513 | refer to unnumbered recent acquisitions wall, p 31



Al fresco

Herbert Badham's painting *Al fresco* is quite personal. Like so many of the artist's works it draws on members of his own family to capture a small, intimate, everyday domestic scene.

Badham (1899–1961) studied at the Sydney Art School under Julian Ashton, George Washington Lambert and Henry Gibbons. He later taught at East Sydney Technical School and authored an important historical survey of Australian art, *A study of Australian art*, published in 1949.

One of many Australian artists who rejected the focus on the bush and landscape, Badham instead embraced urban and domestic life, concentrating on commonplace subjects which he recorded with careful detail.

In this small group portrait painted in 1927, the year after he completed his studies at Sydney Art School, Badham has captured the relaxed mood of this family gathering at the end of an informal meal on the balcony of the Vaucluse unit, 'Ard-Na-Lee', in The Crescent, where he lived with his wife, Enid Wilson.

Enid, at the far end of the table, chats with her sister Esme (Jo) Crockett. Enid's brother Reg is seated next to their mother, Julia Wilson.

Badham has conveyed the ordinariness of the scene and its relaxed informality yet also encapsulated the fashion, taste and style of the day incorporating modern design, vivid colours, geometric angles, and an



interesting viewpoint. Although only the brick walls of their balcony unit are seen, adorned with a single picture, the sense of time and place is both implicit and explicit.

Al fresco was exhibited at the Society of Artists annual exhibition in Sydney in 1927, and at the Wollongong City Gallery and Sydney's SH Ervin Gallery in 1987.

Al fresco was acquired from a private collection in London in its original, painted timber frame with wide-stepped profile. The reverse of the frame is inscribed in pencil 'G W Lambert' and suggests the closeness of the relationship between the two artists — teacher and student.

Louise Anemaat

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

***Al fresco*, 1927**

by Herbert Badham

oil on plywood

acquired 2010

ML 1444 | refer to wall no. 237 on p 36



The young art student

My mother looks so young in this portrait by Edmund Arthur Harvey! And serious. A dedicated art student, in her early twenties, she was young. It was 'exciting' and 'flattering' to be sitting for the portrait, she said. She was probably also a bit in awe of the artist painting her.

'Harvey', as she and most people usually called him, was just two years older than her but much more established as an artist. Born in England, he came to Australia as a young child with his parents in 1909. He had been studying art since he was 15; first in Sydney, then in Paris, Florence, Rome and London. Now he was gaining recognition back in Sydney.

When my mother sat for Harvey she was attending night classes at the Royal Art Society of New South Wales while trying by day to earn a living as a commercial artist. She had no money for clothes. She made and embroidered the white voile blouse she is wearing. The beautiful Venetian glass beads, clustered like grapes, were given to her by a friend. Mum used to say that people fell in love with the beads. Harvey provided the shawl in the background.

The portrait was painted in a studio that he borrowed from the artist Miriam Moxham. It was in a condemned building in Margaret Street opposite Wynyard Park. A lively artistic scene was centered around Circular Quay in those days and a number of artists had studios

in the building because the rent was so cheap. But on the weekends, as Harvey worked on the portrait, he and my mother often had the place to themselves (except for when police raided the building, looking for someone — not an artist — wanted for questioning and were outraged at the nude sketches tacked to the walls of a sketch club).

It took many sittings to complete the portrait. My mother described Harvey's method of painting as 'slow and meticulous'. After each sitting Harvey covered the canvas with newspaper to pick off any surplus paint before the next session.

Meg Stewart, writer, daughter of artist Margaret Coen (1909–93) and poet Douglas Stewart (1913–85) whose portrait painted by Coen also hangs in the Galleries.

Portrait of Margaret Coen, 1932

by Edmund Arthur Harvey

oil on canvas
acquired 2012

ML 1305 | refer to wall no. 239, p 36



Beautifully situated

Artist Alan Grieve (1910–70) grew up in Manly; one of Sydney's popular beachside destinations. His talent was recognised early, with his compositions of harbour scenes published in the children's pages of Sydney newspapers. He went on to study at the Julian Ashton Art School and East Sydney Technical College and regularly exhibited his works from the 1940s through to the 60s.

Grieve remained close to his roots in the area, living at Clontarf, overlooking Middle Harbour, and produced many coastal scenes of the Northern Beaches. His 1956 work *Fairy Bower, Manly* depicts the small community clustered at the mid-point between Manly's South Steyne and Shelly Beach, on Cabbage Tree Bay.

Grieve has painted a time-honoured Sydney beach scene — swimmers jumping the waves, sunning themselves on the sand under jaunty beach umbrellas, and a couple strolling along the promenade dressed in their bathers. It is a carefree, relaxed setting.

Instead of focusing on the view out to Cabbage Tree Bay and the Pacific Ocean, the view is inward, detailing a cluster of buildings and beach-goers. The red-painted tearooms and the apartment blocks face the water, windows thrown open to capture the sea breezes, washing hanging on a rooftop clothesline and draped out of windows. Traditional Sydney bungalows stretch up the hill, with towels draped on verandas, drying



in the sun. Distinct Norfolk Pines tower above the apartments and line the distant shoreline at Manly.

Named by landowner Charles Hemington in 1858, the Fairy Bower was intended to be a picnic and refreshment area for visitors to Manly. The *Sydney Morning Herald* recommended it in 1859 as 'beautifully situated, near the ocean beach, and surrounded by rock, wood and overhanging foliage'. This locale remains a popular destination for locals and visitors alike. A busy cafe serves patrons where the tearooms used to be, walkers promenade along the path, and ocean swimmers and divers enjoy taking to the water in all weathers.

Elise Edmonds

Senior Curator, State Library of NSW

Fairy Bower, Manly, 1956

by Alan Grieve

oil on canvas
acquired 1984

DG 463 | refer to wall no. 49, p 30–31



Nothing out of the ordinary

The painting *Collection day* is a loose depiction of Organs Road in Bulli, NSW, on a Wednesday morning sometime after the weekly council rubbish collection. It is not an accurate rendering of the location, but people familiar with the area might detect an honesty in regard to the subject.

Bulli is a suburb of Wollongong, a little over an hour south of Sydney, on the coast. It is an area characterised by its geographic location. A narrow stretch of land hemmed in on one side by the Pacific Ocean and on the other, the sharply rising Illawarra Escarpment that dominates this part of the coast.

To the west of the railway line the streets snake their way up steep hills looking for stable, flatter sections and avoiding the many creeks that flow from the cliffs to the sea. The streets only go as far as the lower slopes, before the land becomes too steep.

This painting shows a vista from halfway up Organs Road, above where the street doglegs wildly. You can see down to the ocean shining in the morning light. The household bins, commonly called wheelie bins, line the streets in a random fashion, empty, with their lids mostly open after being tipped and flung back to earth by the roaming truck. Their red lids in bold contrast to the greens of the grass and trees. It is a common scene in Australian towns, nothing out of the ordinary.



The painting was made in oil paint on a marine ply support, over a number of days. In between painting sessions the dry paint was scraped flat with a razor blade, building up the density of layers and detail with each subsequent reworking. Each layer was created using a combination of straight and more fluid paint, utilising both the transparent and opaque qualities of both mediums in equal measure.

John Bokor
Artist

Collection Day, 2011

by John Bokor

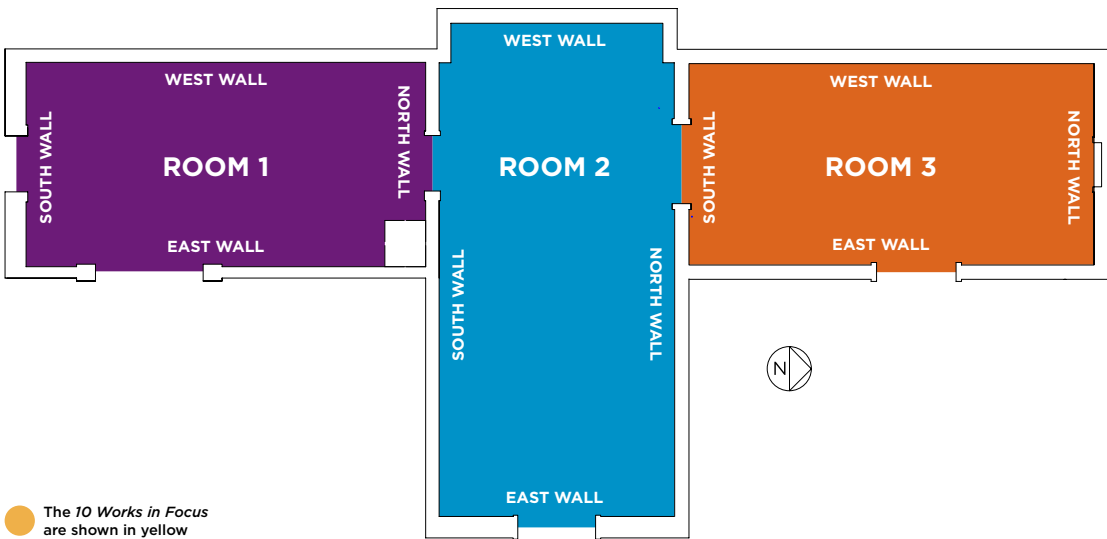
oil on board
acquired 2013

ML 1304 | refer to wall no. 173, p 35

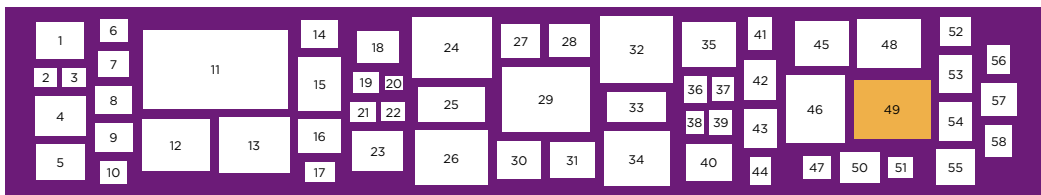


List of works

All works are oil on canvas unless otherwise specified



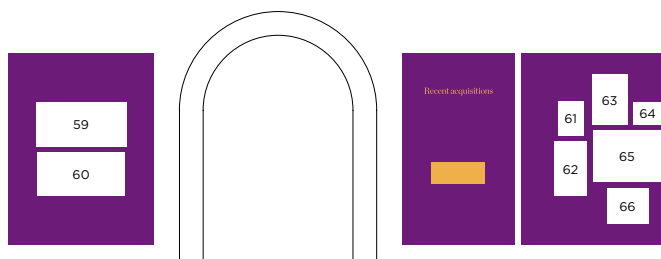
ROOM 1 - WEST WALL



- | | | | |
|---|---|--|--|
| <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

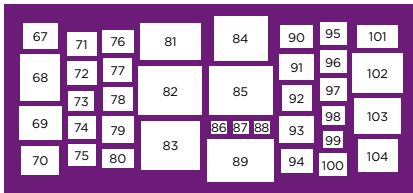


- 59 **Sydney Cove, c 1800**
by unknown artist
acquired 1923
ML 443
- 60 **Sydney – Capital New
South Wales, c 1800**
by unknown artist
presented by Sir William
Dixon, 1929
DG 56
- 61 **Wynyard Park during
Wynyard Station
excavations, 1927**
by AE Macdonald
acquired 1951
ML 938
- 62 **Barrack Street,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

Recent acquisitions

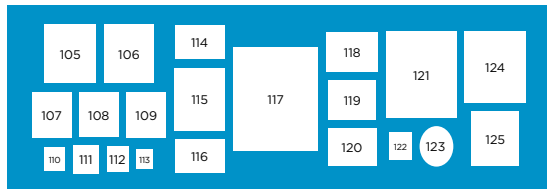
**Panoramic view of Sydney
Harbour and the city skyline,
1894**
by Arthur Streeton
acquired 2019
ML 1513

ROOM 1 - EAST WALL



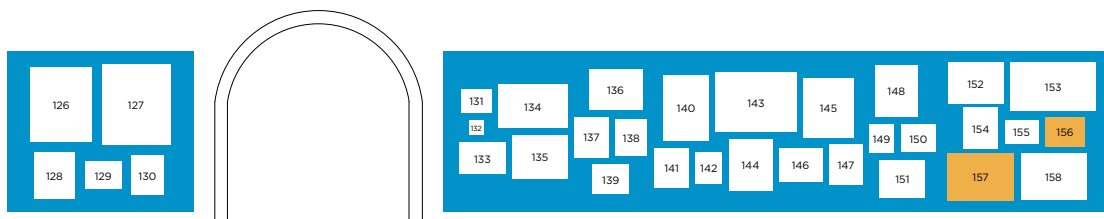
- 67 Sydney Harbour near Watson's Bay, 1851**
by George Edwards Peacock
presented by Sir William Dixon, 1932
DG 205
- 68 Billy Blue, 1834**
by John B East
oil on board
possibly presented 1933
ML 560
- 69 Vaucluse from the hill, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 159
- 70 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 - WEST WALL



- 105 Portrait of Mrs William Paterson, after 1799**
by unknown artist
presented by Sir William Dixon, 1929
DG 172
- 106 Colonel William Paterson, c 1799**
after William Owen
presented by Sir William Dixon, 1929
DG 175
- 107 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
- 108 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
- 109 Phillip Parker King, c 1816**
by unknown artist
acquired 1933
ML 11
- 110 Governor King, undated**
by unknown artist
presented by P Parker King, Esq., 1965
ML 546
- 111 George William Evans, (possibly) 1847**
by Thomas James Lempriere
oil on canvas on board
acquired 1911
ML 33
- 112 Captain Arthur Phillip, c 1787**
by Francis Wheatley
acquired 1908
ML 124
- 113 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
- 114 The mock trial, 1812**
by Francis Greenway
acquired 1990
ML 1002
- 115 Thomas Townshend, 1st Viscount Sydney, c 1785**
attributed to Gilbert Stuart
presented by Sir William Dixon, 1929
DG 214
- 116 Scene inside Newgate Prison, 1812**
by Francis Greenway
acquired 1990
ML 1003
- 117 Sir Joseph Banks, c 1808-09**
by Thomas Phillips
presented by Sir William Dixon, 1929
DG 25
- 118 The 'Vineyard', Parramatta, 1840**
by Conrad Martens
presented by EH Macarthur, 1945
ML 48
- 119 Sydney from Bell Mount, 1813**
by Stephen Taylor
presented by Sir William Dixon, 1948
DG 100
- 120 Governor Bourke's statue, overlooking the Harbour, 1842**
by Conrad Martens
transferred from the Art Gallery of NSW, 1926
ML 99
- 121 John Macarthur, c 1850**
by unknown artist
presented by Sir William Dixon, 1935
DG 222
- 122 Governor Richard Bourke, c 1835**
by unknown artist
oil on canvas on panel
bequeathed by David Scott Mitchell, 1907
ML 125
- 123 Midshipman Edward Riou, 1776**
by Daniel Gardner
acquired 2011
ML 1263
- 124 Elizabeth Macarthur, undated**
by unknown artist
presented by Sir William Dixon, 1935
DG 221
- 125 Untitled, possibly Lachlan Macquarie, c 1805-24**
by unknown artist
presented by Lt Col Charles Greenhill, 1914
ML 37

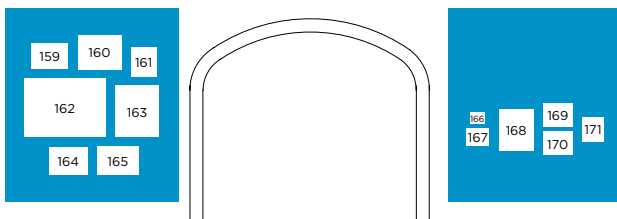
ROOM 2 - NORTH WALL



- 126 Commander Robert Johnston RN, 1856**
by Richard Noble
presented by Mrs Robert Johnston, 1926
ML 462
- 127 Governor Charles Augustus FitzRoy, c 1855**
by Henry Robinson Smith
unknown provenance
ML 159
- 128 Captain Patrick Logan, c 1825**
by unknown artist
acquired 1934
ML 13
- 129 Military review, probably in New South Wales, after 1860**
by unknown artist
oil on board
acquired 1938
ML 574
- 130 Major James Nunn, Australian Mounted Infantry, c 1840**
attributed to Joseph Fowles
acquired 2014
ML 1321
- 131 Bush fire [a view at night], undated**
by Naylor Gill
oil on board
bequeathed by Sir William Dixon, 1952
DL 3
- 132 The shepherd, undated**
by Samuel Thomas Gill
oil on board
bequeathed by Sir William Dixon, 1952
DL 43
- 133 Gold diggings, Ararat, c 1858**
by Edward Roper
presented by Sir William Dixon, 1929
DG 15
- 134 Stoneleigh, Beaufort near Ararat, Victoria, 1866**
by Eugene von Guérard
acquired 1953
DG 231
- 135 The Gold Commissioner's station at Timbarra, New South Wales, c 1870**
by Louisa Green-Emmott
acquired 2011
ML 1262
- 136 A gleam of light, c 1910**
by Frederick McCubbin
bequeathed by Helen Selle, 2012
ML 1293
- 137 Goldminer, 1861**
by James Anderson
acquired 2004
ML 1349
- 138 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
- 139 Mining camp, possibly Victorian, c 1855-60**
attributed to David Tulloch
oil on board
presented by Sir William Dixon, 1929
DG 17

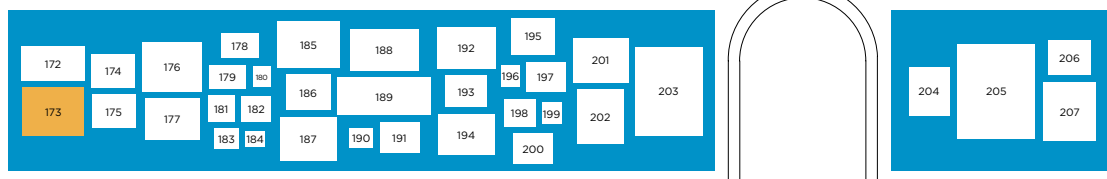
- 140 William Romaine Govett, 1843**
by C Day
oil on board
presented by Sir William Dixon, 1934
DG 223
- 141 William Charles Wentworth, 1872**
by James Anderson
presented by Fitzwilliam Wentworth, 1910
ML 411
- 142 Solomon Wiseman, c 1820–38**
by unknown artist
oil on board
presented by Mrs DJD Litchfield, 1994
ML 1086
- 143 Arrival of Burke & Wills at Flinders River 1861, 1862**
by Edward Jukes Greig
presented by James Best, 1923
ML 807
- 144 Sir Thomas Livingstone Mitchell, c 1830s**
by unknown artist
bequeathed by Livingston F Mann, 1933
ML 24
- 145 Andrew Hamilton Hume, 1843–49**
by Joseph Backler
oil on canvas on masonite
presented 1963
ML 504
- 146 The Macdonald River, Wiseman's Road, 1840**
by Conrad Martens
presented by Sir William Dixon, 1933
DG 346
- 147 In the valley of the Grose, 1880**
by William Charles Piguenit
bequeathed by David Scott Mitchell, 1907
ML 571
- 148 Chief Derah Mat [Derrimut] of Port Philip, 1836**
by Benjamin Duterrau
presented by Sir William Dixon, 1938
DG 371
- 149 Captain William Hilton Hovell, 1866**
by unknown artist
presented by Mrs CF Roberts, 1921
ML 34
- 150 A mountain inn, 1862**
by Joseph Fowles
presented by Sir William Dixon, 1929
DG 18
- 151 View of Proposed Town of Adelaide, c 1836**
by William Light
oil on board
presented by Sir William Dixon, 1929
DG 157
- 152 Launceston, 1860**
by Frederick Strange
presented by David Scott Mitchell, 1903
ML 110
- 153 Hobart Town, taken from the garden where I lived, 1832**
by John Glover
presented by Sir William Dixon, 1938
DG 6
- 154 George Augustus Robinson, 1853**
attributed to Bernardino Giani
acquired 1939
ML 27
- 155 Port Arthur, Tasmania, 1833**
by unknown artist
oil on board
acquired 1941
ML 185
- 156 Hobart Town, 1857**
by Henry Gritten
presented by Sir William Dixon, 1943
DG 345
- 157 Natives at a corrobory, c 1835**
by John Glover
acquired 1939
ML 154
- 158 Patterdale landscape, Tasmania, 1833–34**
by John Glover
acquired 1958
DG 230

ROOM 2 - EAST WALL



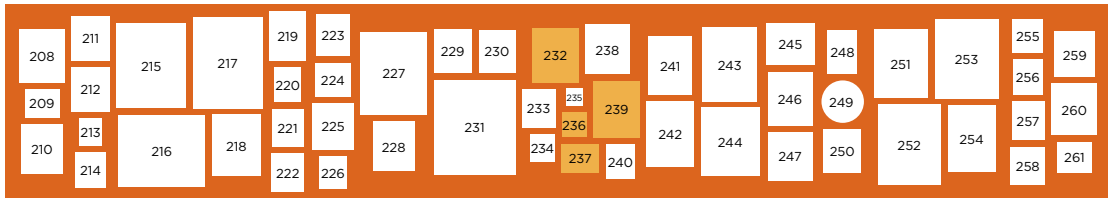
- 159 Castle Rock, Cape Schanck, Victoria, 1865**
by Nicholas Chevalier
bequeathed by David Scott Mitchell, 1907
ML 693
- 160 View of Mr Slaney's House, Norfolk Island, Lat. 29 1 - South Long. 168 East, c 1800**
by unknown artist
acquired 2010
ML 1254
- 161 The memory of what has been and never more will be. Harieta, an Arawa chieftainess, 1916**
by Charles Frederick Goldie
acquired 1960
DG 301
- 162 Landing in Bounty Bay, c 1825**
by Frederick William Beechey
acquired 1934
ML 114
- 163 Mr Hapuku, 1877**
by Gottfried Lindauer
acquired c 1960
DG 302
- 164 The Lady Nelson, undated**
by unknown artist
presented by Captain GN Hector, 1922
ML 86
- 165 Portrait of Il Netunno, later Marquis Cornwallis, under sail, 1793**
by Frans Balthazar Solvyns
oil on panel
acquired 2004
ML 1353
- 166 A group of Australian Aborigines, possibly in Sydney, c 1849**
by unknown artist
oil on board
acquired 2010
ML 1253
- 167 Aboriginal hunting kangaroos, 1840s**
by unknown artist
oil on cardboard
acquired 2006
ML 1394
- 168 Aboriginal hunting, undated**
attributed to Thomas Balcombe
acquired 1920
ML 568
- 169 Aborigine fishing, c 1853**
by Thomas Balcombe
oil on board
acquired 2015
ML 1453
- 170 Aborigine fishing by torchlight, c 1853**
by Thomas Balcombe
oil on board
acquired 2015
ML 1454
- 171 Aborigines hunting, 1858**
by Thomas Balcombe
acquired 2008
ML 1410

ROOM 2 - SOUTH WALL



- 172 View of a coastline, possibly the Illawarra, c 1845**
by unknown artist
bequeathed by Sir William Dixon, 1952
DL 6
- 173 Collection day, 2011**
by John Bokor
oil on board
acquired 2013
ML 1304
- 174 Gibraltar Rocks, Arthursleigh, 1839**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 107
- 175 View of Arthursleigh, 1839**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 105
- 176 Sunset in New South Wales, 1865**
by Eugene von Guérard
acquired from Mr Bell, 1953
ML 258
- 177 Cabbage trees near the Shoalhaven River, New South Wales, 1860**
by Eugene von Guérard
acquired 2007
ML 1398
- 178 Unidentified landscape from a drawing by Robert Hoddle, c 1837-81**
by Thomas Clark
presented by Sir William Dixon, 1943
DG 256
- 179 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
- 180 Jimmy Read of Bowral, undated**
by unknown artist
oil on board
presented by Mr AD Merewether Busby, 1947
ML 439
- 181 Stanwell Park, c 1935**
attributed to Douglas Dundas
acquired 2011
ML 1259
- 182 Stanwell Park, before 1958**
by Herbert Reginald Gallop
presented by Mrs H Gallop, 1973
ML 736
- 183 Stockyard, near Jamberoo, 1886**
by Charles Edward Conder
oil on board
presented by Sir William Dixon, 1951
DG 263
- 184 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
- 185 Port Macquarie, NSW, c 1840**
by Joseph Backler
presented by Sir William Dixon, 1929
DG 107
- 186 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
- 187 Interior of Burrangalong Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843-49**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 163
- 188 Corroboree at Newcastle, c 1818**
by Joseph Lycett
oil on wood panel
presented by Sir William Dixon, 1938
DG 228
- 189 Neighbourhood Watch, 2009**
by Robyn Sweaney
acrylic on linen
acquired 2009
ML 1431
- 190 Ford on the Lower Hunter, c 1840s**
by Joseph Docker
presented by Mrs K Brown, 1968
ML 643
- 191 St Thomas's Church, Port Macquarie, 1832-42**
by Joseph Backler
presented by Miss Amy Warters, 1917
ML 273
- 192 Port Macquarie, c 1840**
by Joseph Backler
unknown provenance
ML 354
- 193 Mount King George from the Bathurst Road, 1848**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 106
- 194 Port Macquarie, c 1840**
by Joseph Backler
presented by Thomas Dick Esq., 1915
ML 324
- 195 The road to Bathurst, 1946**
by Douglas Dundas
acquired 2015
ML 1455
- 196 One of the NSW Aborigines befriended by Governor Macquarie, c 1810-21**
by unknown artist
oil on wood panel
acquired c 1914
ML 696
- 197 Henry Cox's place, Broombee, Mudgee, New South Wales, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 87
- 198 Girl on a bike, Cudal, near Orange, New South Wales, 1945**
by Herbert Badham
oil on pulpboard
acquired 2010
ML 1445
- 199 Maria Little, c 1895**
by Tom Roberts
presented by Sir William Dixon, 1943
DG 319
- 200 View at Burrundulla, farm of George Cox, Mudgee, New South Wales, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 83
- 201 View of Tenterfield, 1861**
by Joseph Backler
acquired 1996
ML 1124
- 202 Edward DS Ogilvie, 1894-95**
by Tom Roberts
presented by Mrs Giselda Carson, 1972
ML 687
- 203 The squatter, Dr R B Kelley, 1939**
by Norman Carter
presented by Norman Carter, 1962
ML 228
- 204 David Scott Mitchell, c 1925**
by Norman Carter
acquired 1926
ML 104
- 205 Dr James Mitchell, 1854**
by Marshall Claxton
presented by the EC Merewether Estate Trustees, 1965
ML 7
- 206 In the reading room, c 1931-42**
by Roland Wakelin
oil on board
acquired 1989
ML 1001
- 207 Sydney Public Library, c 1931**
by Normand Henry Baker
acquired 1963
DG 354

ROOM 3 - WEST WALL



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

233 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

250 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

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

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

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

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

255 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

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

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

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

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

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

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

ROOM 3 - NORTH WALL



- 262 Brush scene, Brisbane Water, 1848**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 165
- 263 Victoria 1st, 1841**
by Maurice Felton
acquired 1989
ML 992
- 264 Mrs F O'Brien, 1841**
by Maurice Felton
acquired 1975
DG 427
- 265 Kangaroo dog owned by Mr Dunn of Castlereagh Street Sydney, 1853**
by Thomas Balcombe
presented by Mrs AL Bourke, 1943
ML 335
- 266 Kangaroo dog owned by Mr Dunn of Castlereagh Street, Sydney, 1853**
by Thomas Balcombe
presented by Mrs AL Bourke, 1943
ML 336
- 267 Male and female red kangaroos in a Liverpool Plains landscape, c 1819**
attributed to JW Lewin
acquired 1979
ML 852
- 268 Race horse and jockey, undated**
by Joseph Fowles
presented by RJ Fawcett, 1960
ML 427
- 269 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
- 270 Plover (age 5), 1848**
by Thomas Balcombe
oil on board
acquired 2008
ML 1407
- 271 Old Jorrocks (age 16), 1848**
by Thomas Balcombe
oil on board
acquired 2008
ML 1408
- 272 Robertson Royal Menagerie - 9 Strand, c 1820**
by unknown artist
acquired 2012
ML 1354
- 273 View of Bungarribee NSW, 1858**
by Joseph Fowles
acquired 1999
ML 1193

ROOM 3 - EAST WALL



- 274 Alexander Macleay, before 1848**
possibly by William Owen or Frederick Richard Say
presented by Evelyn, Lady Macleay, 1943
ML 19
- 275 Elizabeth Macleay, before 1847**
by unknown artist
presented by Evelyn, Lady Macleay, 1943
ML 20
- 276 View above Rose Bay, 1841**
by Conrad Martens
presented by Sir William Dixon, 1921
DG 59
- 277 Portrait of Emily Macpherson, c 1870s**
by unknown artist
oil on paper on canvas
acquired 2010
ML 1441
- 278 Portrait of Isabel Macpherson c 1870s**
by unknown artist
oil on paper on canvas
acquired 2010
ML 1442
- 279 Thomas Chapman & Master Robert Cooper Tertius, 1840**
by Maurice Felton
presented by Miss R Kirkwood, 1970
ML 663
- 280 Margaret Moore Smail, 1858**
by Joseph Backler
presented by Mrs D Rosemond and Mrs I Rosemond, 1969
ML 647
- 281 Alexander Smail, 1860**
by Joseph Backler
presented by Mrs D Rosemond and Mrs I Rosemond, 1969
ML 646
- 282 Anna Elizabeth Walker, 1840**
by Maurice Felton
bequeathed by Miss AO Walker, 1936
ML 341
- 283 Harriott Blaxland, c 1840**
attributed to Maurice Felton
bequeathed by Alice O Walker, 1936
ML 329
- 284 John Marquett Blaxland, c 1839**
attributed to Maurice Felton
bequeathed by Miss AO Walker, 1936
ML 423
- 285 Jane Elizabeth Blaxland, c 1835**
by unknown artist
oil on wood
bequeathed by Miss AO Walker, 1936
ML 446
- 286 Quong Tart, c 1880s**
by unknown artist
oil on board
acquired 2004
ML 1346
- 287 Ancestral portrait of Quong Tart's mother, c 1888**
by unknown artist
oil on canvas on board
acquired 2004
ML 1347
- 288 Christina Sinclair, 1846**
by Joseph Backler
presented by Mrs I Morris, 1952
ML 173
- 289 Emma, Harriet, and Fanny Samuelli, c 1857**
by Fortescue Hitchins
acquired 1999
ML 1199
- 290 Alexander Sinclair, 1846**
by Joseph Backler
presented by Mrs I Morris, 1952
ML 165
- 291 Thomas Watson, 1859**
by Joseph Backler
presented by Mrs PF Talboys, 1987
ML 970
- 292 James Sinclair, 1846**
by Joseph Backler
presented by Mrs I Morris, 1952
ML 190
- 293 Hannah Watson, 1849**
by Joseph Backler
presented by Mrs PF Talboys, 1987
ML 969
- 294 Harriet King, nee Lethbridge, 1854**
by Marshall Claxton
acquired 1993
ML 1074

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

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

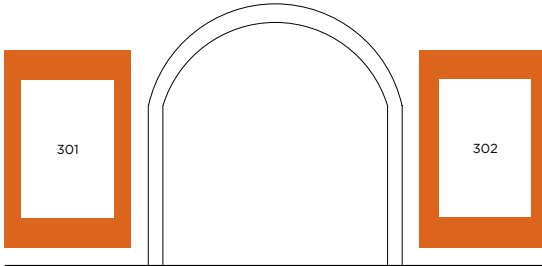
**297 Portrait of Sarah Scarvell
(nee Redmond), 1855**
by Richard Noble
acquired 2010
ML 1251

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

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

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

ROOM 3 - SOUTH WALL



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

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

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