

10

works in focus

Paintings from the Collection

VOLUME 3

---

This is the third 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](http://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.

#### ACKNOWLEDGMENT OF COUNTRY

The State Library of New South Wales acknowledges the Gadigal people of the Eora Nation, the traditional custodians of the land on which the Library stands. We pay respect to Aboriginal Elders past, present and emerging, and extend that respect to other First Nations people. We celebrate the diversity of Aboriginal cultures and languages across NSW.

10

works in focus

Paintings from the Collection

VOLUME 3



STATE LIBRARY®  
NEW SOUTH WALES

# Contents

- 5 Foreword
- 7 About the exhibition
- 8 Mr Stanley's House
- 10 On a high horse!
- 12 Shades of grey
- 14 A rare and honest portrait
- 16 Acrid smoke and nervous excitement
- 18 Boys' day out
- 22 A standing disgrace to Sydney
- 24 Poet and painter
- 26 Miss Mary
- 28 Affectionately 'Mullum'
- 30 List of works

A free exhibition at the State Library of NSW.

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

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

ISBN 978-1-925831-11-5 (print)  
ISBN 978-1-925831-12-2 (pdf)

E&D-5416-11/2019  
Print run: 10,000  
Printed by Lighthouse Print Group on Ball & Doggett HannoArt Plus Gloss 350 gsm and 150 gsm

© State Library of NSW 2019

# 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 third 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.

# Mr Slaney's house

This view of the house of former convict, Richard Slaney, on Norfolk Island was possibly commissioned from a convict on the island to mark the expiry of Slaney's sentence. However it is equally possible that Slaney, or a later occupant, had it painted after returning to England. The date, although uncertain, is from the earliest period of European settlement on Norfolk Island, so this is likely to be one of the earliest known oil paintings relating to colonial era Australia.

Slaney arrived at Sydney Cove with the Second Fleet in June 1790 and in August was transferred to Norfolk Island, a secondary penal settlement. Convicts were encouraged to farm and become self-sufficient, and by 1796 Slaney and his wife, fellow convict Elizabeth Barker, had been granted 60 acres of land where he built this house. No longer recorded on Norfolk Island after 1798 when his sentence officially ended, the establishment of a charity in Slaney's name in 1827 in Lichfield suggests he returned to England and led a respectable life.

With the awkward perspective and simplicity of naive art, the small vignettes possibly represent Slaney in top hat, his convict servants and livestock. This painting of a well-kept house, smoke rising from the chimneys, typifies the desire to display pride and success, even in a challenging and unfamiliar environment.



Two servants, dressed in similar striped jackets, are portrayed equally in the foreground suggesting that for the artist the distinction was between the top-hatted man and his two servants, rather than between black and white.

The inclusion of a black servant tending a horse in the foreground is intriguing and while his identity cannot be proven, it could suggest a slightly later date for the painting. In August 1805, two Indigenous resistance fighters, Musquito and Bull Dog, were exiled to Norfolk Island. If this painting depicts either of those two men, the top-hatted figure wearing a tailcoat is unlikely to be Richard Slaney, as he left the Island before they arrived. The house, however, remained standing and perhaps continued to be referred to as Slaney's house.

## **Louise Anemaat**

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

**View of Mr Slaney's House, Norfolk Island,  
Lat. 29 1 - South Long. 168 East, c 1800**  
by unknown artist

oil on canvas  
acquired 2010  
ML 1254 | refer to wall no. 160, p 34



KEYS HOUSE NORFOLK ISLAND LAT. 29° S SOUTH LONG

# On a high horse!

In this unusual portrait, publican Stephen Butts sits astride his horse in the middle of Macquarie Street, proudly flaunting both his fine steed and his fashionable residence. When this portrait was painted in the early 1850s, Butts was at the summit of a mercurial career and living in desirable Macquarie Street North (now nos 139–141, between Bent and Bridge streets). While it is not clear which of the terraces was his, we do know from contemporary advertisements that it contained three rooms, a kitchen, a servant's room, a three-stall stable, a coach house and a large yard, with water laid on.

The rectangular building in the middle distance was the Treasury building, now the Intercontinental Hotel, on the corner of Bridge and Macquarie Streets. The harbour can be seen at the end of the street.

The portrait is a celebration of Butts' success. He was obviously proud of his horse, and probably for this reason engaged Sydney artist, Joseph Fowles, a well-regarded animal and maritime artist. Fowles was not known as a painter of people, however, and his unfamiliarity with the genre is evident in this work — the most successful portrait here is surely that of the horse. Whether the woman and the child are related to Butts is not clear — curiously, they have their backs to the viewer, which suggests they are not.

Butts' contemporaries may well have seen this portrait, with its focus on a horse, as unbecomingly flamboyant. Indeed, the phrase 'keeping a gig'

## **Stephen Butts, in Macquarie Street Sydney c 1851**

by Joseph Fowles

oil on canvas

presented by Sir William Dixon, 1938

DG 250 | refer to wall no. 30, pp. 30–31



(shorthand for a flash horse and buggy) was a contemporary jibe alluding to the superficiality of society — particularly 'new money' — those said to be more interested in outward display than inner worth, confusing material possessions with moral substance. Colonial society was scaffolded around class and social position — people were expected to understand the codes and markers of their class and not deviate from them. Butts' choice of artist makes it clear he was not aspiring to the codes of the professional classes. An upper middle class patron would have commissioned a sober and conventional head-and-shoulders portrait, to denote gravitas and substance.

It is also likely that Butts, who would have been pigeon-holed as a successful shopkeeper by the professional classes, was happy to proclaim his material success, and would have felt uncomfortable being depicted as a gentleman, and risking the accusation of moving 'above his station'.

## **Richard Neville**

Mitchell Librarian and Director,  
Engagement  
State Library of NSW



Top hat

Black coat

Brown breeches

White horse

Classical building

Harbor with sailing ship

Woman in blue dress

Woman in red dress

Howland

# Shades of grey

This painting stands out from most in the Library's collection for two reasons — its lack of colour and its industrial subject matter.

The artist's unusual choice of colour palette and theme also drew the eye of the *Sydney Daily Telegraph* critic who reviewed the painting when it was first displayed, at the Art Society of NSW's third exhibition held in the Sydney Town Hall in March 1883. The paper noted that 'Mr Collingridge ... has sent, amongst others, a very clever black-and-white study, "The Atlas Engineering Works"'. The *Sydney Morning Herald* further described this picture the next day, as 'a very powerful study in black and white, as elaborate as a photograph, and much more expressive than any photograph can ever be'.\*

English-born, French-trained graphic artist Arthur Collingridge (1853–1907) painted this scene not long after the Atlas Engineering Company successfully tendered to build 48 new locomotives for the New South Wales Railway. The Atlas contract, worth over £160,000, was the largest single government order for work of this type ever issued to an Australian company.

Nearly 6500 km of track had been laid around Australia after the launch of the railway in Sydney in 1855, and the years from 1880 to 1885 witnessed a further rapid expansion of the NSW network.



The Atlas workshop in the early 1880s was located on Hay Street West in Sydney's Haymarket district, now the site of Paddy's Market. The view from the workshop's rear window shows the recently completed Sydney Town Hall, which remained without its clock for a further three years.

Several factors may have influenced Collingridge's decision to render this gritty, industrial scene in a reduced colour palette. During the 19th century, black and white came increasingly to signify modernity. Painting in monochrome, in the technique known as 'grisaille' (from the French *gris* meaning grey), focuses the viewer's attention on the picture's subject by eliminating the distraction of colour. The visual power of black-and-white art was certainly not lost on Collingridge, who earned his living as a newspaper illustrator.

## **Margot Riley**

Curator, State Library of NSW

### **The Atlas Works Sydney — making the first locomotive engine, 1881**

by Arthur Collingridge

oil on canvas  
presented 1920

ML 584 | refer to wall no. 40, pp. 30–31

\* *Sydney Daily Telegraph*, 20 March 1883, p 3; *Sydney Morning Herald*, 21 March 1883, p 11.



# A rare and honest portrait

In 1840 brothers Edward and Frederick Ogilvie travelled from the Hunter Valley to find new pastures for their sheep. They settled on prime real estate near Grafton, adjacent to the Clarence River, the home of the Bundjalung people. They called their run Yulgilbar which means ‘a place of little fishes’ in local language. The Ogilvie family prospered — the majestic 40-room Yulgilbar Castle, which had taken German builders six years to build was completed in 1866, at a cost of £8000. Edward recognised early on the advantages of working with, rather than against local community, and their success came with the assistance of Bundjalung people as a readymade source of unpaid labour.

Tom Roberts visited Yulgilbar in 1894, when he was commissioned to paint a portrait of Edward Ogilvie. While on his commission, Roberts’ interest in painting a portrait of an Aboriginal person is recorded in a letter to his lifelong friend Samuel Pring. Roberts’ sketchbook from this time includes an exquisite preliminary pencil drawing of Maria. Born in 1854, Maria was 40 years old at the time.

Soon after completion, Maria’s painting was exhibited and listed for sale for £20 in the first Society of Artists exhibition of 1895. Roberts was the Society’s first President. The painting was clearly identified as ‘Maria, Yulgilbah’ but subsequently became ‘Portrait of an Aboriginal woman: Maria of Yulgilbar(?)’ in the definitive listing of Tom Roberts’ works.

When Maria’s painting was included in the 2017 exhibition *Women of Yulgilbar*, archivists revealed that Maria had worked in the laundry at Yulgilbar, alongside her mother Queen Jinnie Little. Contemporary conversations with family further reveal that she was more well-known as ‘Mariah’ and was married to a man with the surname of Charles. These complications with her name had made it difficult to trace her identity for almost 100 years, effectively hiding this remarkable woman. She died in 1929 at Baryulgil, the local Aboriginal settlement, and was buried at Yulgilbar.

Mariah Charles’ large extended family have always known about and shared the story of the portrait and it holds fond memories for them. Paintings like this are rare examples of honest and realistic depictions of Aboriginal people.

## **Melissa Jackson (Bundjalung)**

Librarian, Indigenous Engagement,  
State Library of NSW

### **Maria Little, c 1895**

by Tom Roberts

oil on canvas

presented by Sir William Dixon

DG 319 | refer to wall no 199, p 35



# Acrid smoke and nervous excitement

On the morning of 10 July 1901, Anthony Hordern's Palace Emporium (Sydney's largest department store) was destroyed by fire. The flames, first noticed in the manchester department just before opening time, spread quickly through the building. The scale and intensity of the fire forced the closure of George Street to all vehicular and foot traffic, effectively shutting down the city for most of the day. Pedestrians unable to reach their workplace watched as the building and a million pounds worth of stock were destroyed and a desperate employee leapt to his death.

Several photographers and at least one cinematographer captured the event in black and white. This vibrant painting is the only record of the fire in colour: the only one that allows us to feel the heat of the flames, to breathe the acrid smoke, and to share the nervous excitement of the onlookers. The sketchy imprecision of the foreground figures — where individuals dissolve into the collective anonymity of the crowd — characterises this painting as 'modern'. Yet none of the artist's other known work fits this description.

Cecilia Maclellan (variously recorded as Cecelia, Cecille, Celia, Cecile — and 'Dickie' in the society columns) was born in New Zealand in 1876 and accompanied her mother and younger siblings to Sydney in the 1880s. Maclellan had many interests, being the only female officer of the British Astronomical Association (NSW)

in her twenties, and a competent home-carpenter in her seventies. She was, however, an artist by profession — painting oil portraits, like her great-great uncle John Prescott Knight RA and watercolour miniatures, like her mother, Eva.

In painting *Anthony Hordern's Fire*, Maclellan was in step with the same worldwide trend for loose brushwork and apparent spontaneity famously adopted by the Australian impressionists. Perhaps her choice of an urban scene over bush landscape was inspired by Italian expatriate Girolamo Nerli (friend and compatriot of her teacher Antonio Dattilo Rubbo) whose *Street Scene on a Rainy Night* not only shares its sketchy immediacy with *Anthony Hordern's Fire*, but its exact dimensions too.

Whatever prompted this hitherto unappreciated artist to stray outside her comfort zone, whatever prompted her to convince us that she had painted this on the spot (however unlikely), her painting remains a striking visual record of a commercial and human disaster that shocked a complacent Sydney — a city still basking in the afterglow of Federation celebrations six months earlier.

## **Dr Anita Callaway**

The Nelson Meers Foundation  
Lecturer in Australian Art  
The University of Sydney

### **Anthony Hordern's Fire, c 1901**

by Cecilia Maclellan

presented 1954

oil on canvas

ML 348 | refer to wall no. 38, pp. 30–31



# Boys' day out

At the Annual Art Society of NSW exhibition in 1887, Alfred James Daplyn (1844–1926) exhibited *The Boating Season, Woolloomooloo Bay* alongside works by some of his students. Daplyn was the first paid instructor of the Art Society of NSW and also its secretary for 15 years. The Art Society became the Royal Art Society in 1903 and continues to this day.

One of a number of classically trained European artists who arrived in Australia during the 1870s and 80s, Daplyn had studied in Paris, London, New York and Rome. He and others brought with them their experience of art innovation, including the *plein air* movement. Through teaching and artistic practice, they contributed to the exciting artistic climate that nourished the development of a modern style in Australia.

Although not achieving the notoriety or lasting impact of Charles Condor or Sydney Long, both of whom he taught, one of Daplyn's paintings was purchased by the Art Gallery of NSW in 1900 (although it was sold again in 1946). A participant in the artists' camps which flourished at Mosman Bay, he was also, intriguingly, a friend of Arthur Streeton. Did his knowledge of French painting influence the much more talented Streeton?

Daplyn's passion for painting in the open air, particularly in the Hawkesbury River region, saw his style broaden. His work began to be influenced by the grand scale of the Australian landscape and reflected

the unique light that Streeton and his contemporaries made famous. Streeton, too, painted the Hawkesbury.

Daplyn was particularly fond of French culture and lifestyle, travelling to France many times to study and paint. These influences can be seen in the study of Woolloomooloo Bay, with several of the young men wearing Breton-style sailing shirts. These shirts had become fashionable after their inclusion as part of the French naval uniform. The stripes focus attention around the young men; their laconic postures, nonchalance, and headwear point to them being young gentlemen, setting out for a day of leisure on the harbour.

The grand three-masted ship in the background of the painting, flying the white ensign, is possibly the training ship HMS *Wolverine*. The focus of the artwork however is on the six young men, their crate of champagne, black kettle and jugs of beer and rum — suggesting a rather liquid day on the bay!

## **Megan Perry**

Manager, Learning Services,  
State Library of NSW

### **The Boating Season, Woolloomooloo Bay**

by Alfred James Daplyn

presented 1961

oil on canvas

ML 495 | refer to wall no. 83, p 32







# A standing disgrace to Sydney\*

This interior view of the Public Library of NSW — now the State Library of NSW — depicts the old, cramped reading room of its previous building, on the corner of Bent Street and Macquarie Street, diagonally opposite the current complex. By 1931, when this painting was made, the room was nearly 90 years old, and completely inadequate for a modern reading room. One reader declared it a ‘standing disgrace to Sydney. It stamps that city as barbarian in outlook, materialistic in habit, if it blazons the glories of a bridge [the Harbour Bridge then being constructed] over the whole of the civilised globe and cannot even give decent conditions to its students for research and discovery’. The Bent Street reading room closed in 1942 when the grand new reading room (now the Mitchell Library reading room) was opened on the current site.

*Sydney Public Library* was painted by Normand Henry Baker (1908–55), an up-and-coming Sydney artist, who in 1937 became the youngest artist to win the Archibald Prize. Baker exhibited *Sydney Public Library* in the 1931 Royal Art Society of NSW exhibition with a substantial sale price of 200 guineas, which suggests the importance Baker placed upon it. The *Sydney Morning Herald* was impressed, describing it on 1 August 1931 as excellent. ‘The posing is natural’, its reviewer wrote, ‘and the modelling of the heads, the flesh painting of the faces, and the composition of the whole picture give evidence of careful study and technical competence’.

The *Herald* considered each of its 13 figures distinct and individual portraits.

Baker capitalised on the cramped and inadequate reading room to create a complex interplay of figures and architecture. Each element — from people’s faces to book spines — is carefully examined and painstakingly recorded, while Baker’s technical virtuosity is evident across the details of the painting.

*Sydney Public Library*, an intense and thoughtful painting, was very much at odds with the unadventurous portraits and sunny landscapes which predominated in the Sydney art scene at the time. Some recognition of its contemporary merit was marked by its inclusion in the exhibition celebrating of 150 years of Australian art, held in the Art Gallery of New South Wales in 1938. It is said, however, that Baker’s diffident personality sabotaged his talent, and he died in 1955 largely unnoticed. *Sydney Public Library* was sold to the Library by his mother in 1963 for £100.

## **Richard Neville**

Mitchell Librarian & Director,  
Engagement  
State Library of NSW

### **Sydney Public Library, 1931 (detail)**

by Normand Baker

oil on canvas  
purchased 1963

DG 354 | Refer to wall no. 207 on p 35

\* *Sydney Morning Herald*, 10 January 1933



# Poet and painter

At first sight Hayward Veal's life-size portrait of the Australian poet Roderic Quinn (1867–1949) is captivating.

Seated in warm interior light in a Victorian round-backed tub chair and facing left, knees crossed, holding hat and walking stick, Quinn's countenance, eyes staring, is inward. A Japanese woodcut is prominent on the wall alongside him, recalling late 19th century enthusiasm for the Orient when Quinn's poetry was first published. It is an evocative, sympathetic and intimate portrayal of the once much-loved and reserved 'dreamer-poet' in his twilight years, with an unmistakable undercurrent of melancholy.

The ubiquity of photographs, of photographic imagery, hasn't negated the mysterious power of painted portraits to immortalise an individual. The manipulation of paint on linen, considering tone, colour and composition — the very craft of painting — engages 'our' senses and emotion as no other art form. Paintings can transcend time and place and just as effectively situate any one of us in a particular moment, as in Veal's exceptional portrait.

The intermingling of muted brick red to burgundy with pale grey to blue-grey creates the mood of introspection — broad brushmarks further animate the interior space and its occupant; one hand, fingers parted, suggests arrested movement.

A student of the influential and irascible tonal realist Max Meldrum (and AD Colquhoun, another follower of Meldrum) in Melbourne, Veal directed the Meldrum school of painting in Rowe Street in Sydney in the 1940s. In 1941, the year in which he painted Quinn, Veal became Vice President of the Fellowship of Australian Writers of which Quinn was a founding member.

Some years after the death of Quinn and Veal, the Fellowship presented the portrait to the State Library where it is available for study and exhibition, a fitting tribute to both.

## **Hendrik Kolenberg**

### **Rod Quinn, 1941**

by Hayward Veal

presented by the Fellowship of Australian Writers, 1971

oil on canvas

courtesy Karina and Lowana Veal

ML 801 | refer to wall no. 253, p 36



Deall

41

# Miss Mary

This vibrant painting of the first female member of the NSW Legislative Assembly, Millicent Preston-Stanley, is signed 'Mary Edwards'. The artist had gone by this name since she was a child. But in 1955 Mary reclaimed the name on her birth certificate and added a hyphen to become Mary Edwell-Burke — acknowledging her recently deceased mother and great supporter, Rose Burke, and her father, Henry Edwell. As a child, Mary would have known Henry, though perhaps not as her father. Henry and Rose had a long association, but Henry was already married with a family.

This was the start of Mary's unconventional journey which produced a fiercely independent and confident artist. Born in Bondi in 1894, Mary's career spans the 20th century. At just 18 she studied sculpture in Paris and had a painting selected for the Salon; at 19 she had her first solo exhibition in Tahiti. Her wanderlust took her to Fiji, New Guinea, India, Sri Lanka, Canada and the US. Mary had a passion for colour and nature — her portraits were surrounded by a cacophony of colour and a flower or foliage was often included.

A trained sculptor, Mary carved her own frames and repurposed old frames to enhance her paintings. The ornate 19th century gilt frame that surrounds Preston-Stanley was cut down in 12 places to fit the painting. At the joins, the decorative patterning often comes to a dead end mid-flourish, yet it creates a grand impression. Mary worked on this



brilliantly gold frame in the same year as she made headlines for suggesting the harbour bridge should be painted gold to complement the blue sea and sky!

The painting was a finalist in the 1950 Archibald prize. Mary was one of the most exhibited artists in the history of the Archibald, entering 56 paintings from 1921–61. At least 40 of her entries were paintings of women and, of those, 12 were self-portraits. Mary's entries were always finalists, but she never won. Mastery of form and keen likenesses meant her work was well received by the Sydney art establishment but her brightly coloured palette and organic flourishes set her apart.

In 1988 Mary died in Fiji, where she had lived since 1955 and was simply known as 'Miss Mary'.

## Helen Casey

Senior Conservator, State Library of NSW

**Millicent Preston-Stanley, 1950**  
by Mary Edwards (Edwell-Burke)  
acquired 1968  
oil on canvas  
DG 396 | refer to wall no. 252, p 36



Franklin D. Roosevelt  
1950

# Affectionately 'Mullum'



My art practice excavates the complexities of Australian identity and place by responding to the suburban mundane of rural and urban environments. I am drawn to the quiriness of the Australian landscape and how homes and streetscapes function as aesthetic incarnations of the belief structures influencing human behaviours on emotional, intellectual and spiritual levels.

The painting *Neighbourhood Watch* depicts two houses on the corner of Banksia Place and Pine Avenue, Mullumbimby. The soccer fields are situated in Pine Ave, along with an array of modest suburban houses in a variety of architectural styles, that make up the town that I have called 'home' for the past 31 years.

Affectionately referred to as 'Mullum' by locals, Mullumbimby is a small rural town on the far north coast of NSW, just inland from the busy and popular coastal tourist towns of Byron Bay and Brunswick Heads.

## ***Neighbourhood Watch, 2009***

by Robyn Sweaney

acrylic on linen  
acquired 2009

ML 1431 | refer to wall no. 189, p 35

Originally settled when the surrounding rainforest timbers were being logged, the area was later used for farming. In the 1960s and 70s it became a mecca for people seeking alternative ways of living. Currently it is experiencing a boom in population, with new estates expanding rapidly. Once spacious and open blocks are being divided to build more accommodation.

I painted these particular two modest houses as they reflect something of the character of the town that I am connected and attached to. It is an everyday suburban scene with the only evidence of life the bird on a wire seemingly watching over the neighbourhood. I was also attracted to the composition and the subtle juxtaposition between the postwar house that sold local produce immediately alongside its neighbour's very neat and controlled garden.

The painting was made over a number of weeks in acrylic paint on linen, using very small brushes. The benefit of using acrylic paint is that it is quick drying — ideal for my detailed, layered work and thin glazing.

## **Robyn Sweaney**

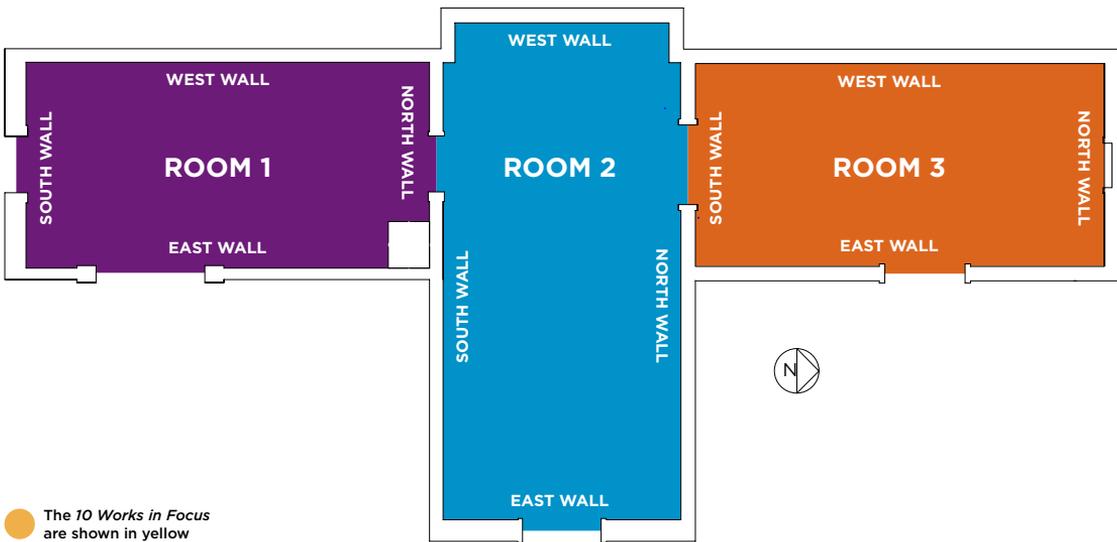
Artist



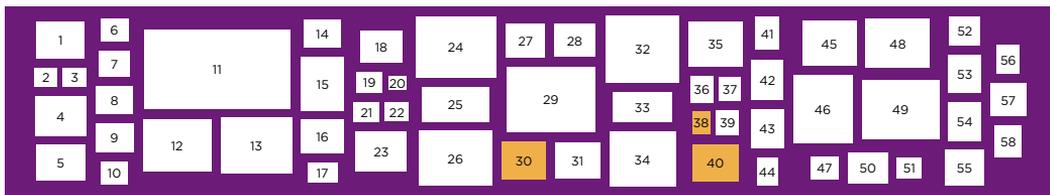
BANANAS  
AVOCADOS

# List of works

All works are oil on canvas unless otherwise specified



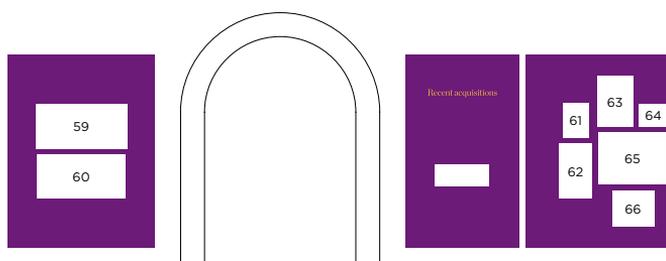
## ROOM 1 - WEST WALL



- 1 **New Government House, 1841**  
by Conrad Martens  
presented by Sir William Dixon, 1929  
DG 55
- 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
- 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
- 4 **Old Government House, 1841**  
by Conrad Martens  
presented by Sir William Dixon, 1929  
DG 65
- 5 **Woolloomooloo Bay, c 1875**  
by unknown artist  
acquired 1982  
DG 469
- 6 **South Head [The Gap], c 1855**  
by unknown artist,  
after FC Terry  
oil on canvas on board  
unknown provenance  
ML 623
- 7 **Sydney Cove, c 1855**  
by unknown artist,  
after FC Terry  
oil on canvas on board  
unknown provenance  
ML 624
- 8 **Sydney Heads, c 1850**  
by unknown artist  
presented by Mrs F Pearson,  
1951  
ML 257
- 9 **Sydney Cove, after 1845**  
by Mrs Heriot Anley  
presented by Colonel Barnett N Anley, 1935  
ML 374
- 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
- 11 **A day's picnic on Clark Island, 1870**  
by Montagu Scott  
presented by Miss EA Hill,  
1930  
ML 3
- 12 **Picnic at Mrs Macquarie's Chair, c 1855**  
by unknown artist  
presented by Sir William Dixon, 1935  
DG 265
- 13 **City and Harbour of Sydney New South Wales from above Vaucluse, c 1855**  
by George Edwards Peacock  
acquired 1943  
ML 155
- 14 **Government House, 1854**  
by Joseph Fowles  
oil on board  
acquired 1939  
ML 434
- 15 **Old Domain Baths, 1881**  
by 'E F B'  
acquired 1966  
DG 388
- 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
- 17 **Emu Hall, Penrith, 1866**  
by Joseph Fowles  
acquired 1990  
ML 1009
- 18 **View of Miller's Point and Darling Harbour, c 1870**  
by unknown artist  
oil on board  
acquired 1965  
DG 392
- 19 **Garden Island from the Domain, June 24th, 1841**  
by Maurice Felton  
oil on tin  
presented by Mrs Edward Bundock, 1945  
ML 640
- 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
- 21 **Old St Phillip's, Church Hill, undated**  
by unknown artist  
oil on board  
unknown provenance  
ML 456
- 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

- 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

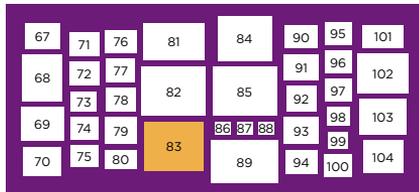


- 59 **Sydney Cove, c 1800**  
by unknown artist  
acquired 1923  
ML 443
- 60 **Sydney – Capital New  
South Wales, c 1800**  
by unknown artist  
presented by Sir William  
Dixon, 1929  
DG 56
- 61 **Wynyard Park during  
Wynyard Station  
excavations, 1927**  
by AE Macdonald  
acquired 1951  
ML 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

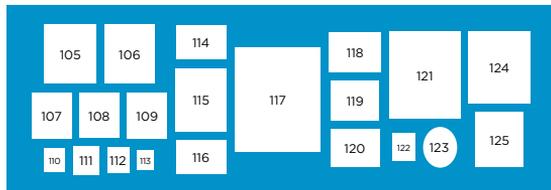
**Panoramic view of Sydney  
Harbour and the city skyline,  
1894**  
by Arthur Streeton  
acquired 2019  
ML 1513

## ROOM 1 - EAST WALL



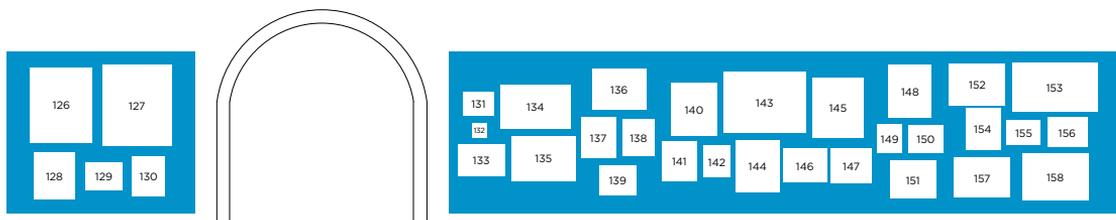
- 67 Sydney Harbour near Watson's Bay, 1851**  
by George Edwards Peacock  
presented by Sir William Dixon, 1932  
DG 205
- 68 Billy Blue, 1834**  
by John B East  
oil on board  
possibly presented 1933  
ML 560
- 69 Vaucluse from the hill, 1841**  
by Conrad Martens  
presented by Sir William Dixon,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

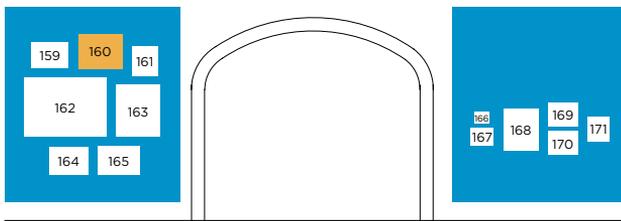
## ROOM 2 - NORTH WALL



- 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

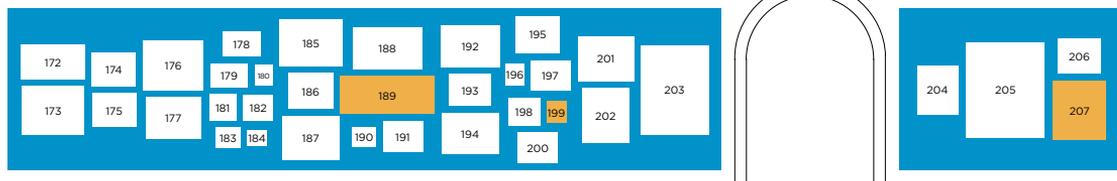
- 140 William Romaine Govett, 1843**  
by C Day  
oil on board  
presented by Sir William Dixon, 1934  
DG 223
- 141 William Charles Wentworth, 1872**  
by James Anderson  
presented by Fitzwilliam Wentworth, 1910  
ML 411
- 142 Solomon Wiseman, c 1820–38**  
by unknown artist  
oil on board  
presented 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 Residence of George Augustus Robinson on Yarra, c 1840**  
attributed to GA Gilbert  
acquired 1939  
ML 330
- 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



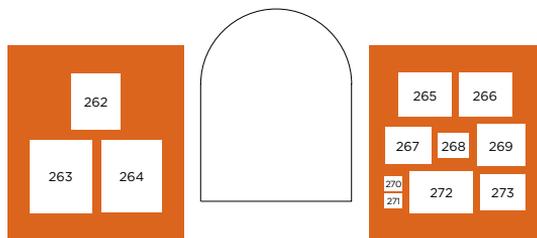
- 172 View of a coastline, possibly the Illawarra, c 1845**  
by unknown artist  
bequeathed by Sir William Dixon, 1952  
DL 6
- 173 Collection day, 2011**  
by John Bokor  
oil on board  
acquired 2013  
ML 1304
- 174 Gibraltar Rocks, Arthursleigh, 1839**  
by Conrad Martens  
bequeathed by David Scott 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 Sweeney  
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



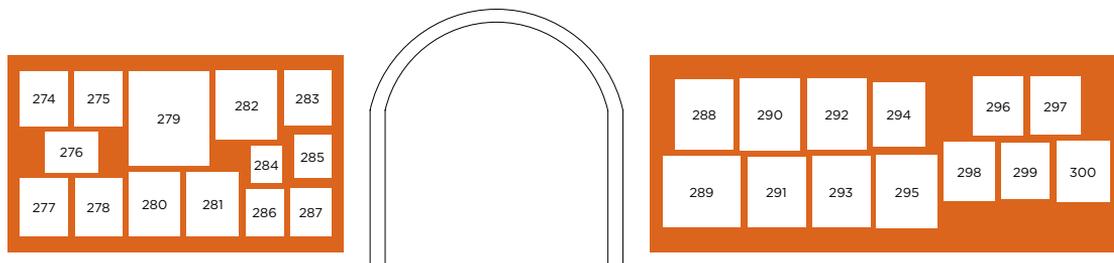
- 208 Self-portrait, 1952**  
by John Allcot  
acquired 1987  
ML 974
- 209 Child in carrying cloak, c 1850**  
by unknown artist  
acquired 2004  
ML 1351
- 210 Lieutenant JJ Peters, late 28th Regiment, 1840**  
by Maurice Felton  
presented by PJ Meyer, Esq., 1922  
ML 196
- 211 Dame Mary Gilmore, 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 Portrait of 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 (Edwell-Burke)  
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 Jorrock (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 Samuell, 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

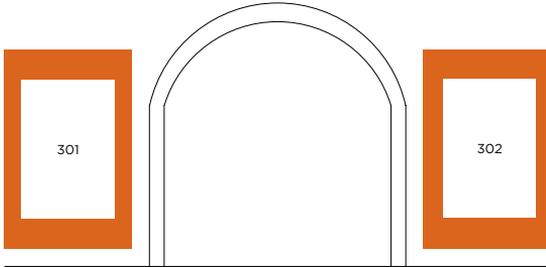
297 Portrait of Sarah Scarvell  
(nee Redmond), 1855  
by Richard Noble  
acquired 2010  
ML 1251

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



*Are you visiting with children?  
Access our audio guide  
created by kids for kids.*

Open your browser and navigate to:  
[www.sl.nsw.gov.au/audio-kids](http://www.sl.nsw.gov.au/audio-kids)

Look for the kids  
audio symbol



## 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](http://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.



