

Charles

RODDIUS



Charles Rodius is a free exhibition at the State Library of NSW from 17 June 2023 to 12 May 2024

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

sl.nsw.gov.au/galleries

ACKNOWLEDGMENT OF COUNTRY

The State Library of New South Wales acknowledges the Gadigal people, the First Peoples and custodians of the land on which the Library stands and whose skies and waters surround us. We offer our respects to Elders past and present.



Charles

RODRIUS

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FOREWORD

The second of the special focus exhibitions in the new Drawings, Watercolours and Prints Gallery at the State Library of NSW is a world first. The display of early landscape panoramas, *Grand Vistas*, has now given way to the first solo exhibition dedicated to the work of the significant and unusual early nineteenth century portrait artist, Charles Rodius.

Born in Germany in 1802 and trained as a musician, painter, draughtsman and linguist, he found himself on the wrong side of the law in London, and was transported to New South Wales in 1829. Genius ultimately secured his freedom, even if his useful talent kept him in chains for a time. He rapidly established himself as a landscape, then portrait, artist of distinction – surely one of the most sophisticated in the colony. Strikingly original too, are his acutely observed and delicately wrought portraits of Indigenous people and Māori.

These First Nations portraits were prized by contemporary collectors. Fifteen of them were acquired by the

British Museum in 1840. Thirteen of these portraits have been lent to this exhibition by the Museum, and this is the first time they have returned to the place where they were executed.

As my colleague Richard Neville points out, the Library's collections are rich in artists who were deeply engaged in illustrating their communities and the places they lived – with varying degrees of talent and success. Rodius is unusual for his interest in portraiture and a humanised landscape. The works on display in this exhibition reveal uniquely important records of a far more nuanced and complex European Australian society than conventional art gallery walls might suggest. One great virtue of this Library's vast collections – as opposed to gallery shows – is that we can explore the unexpected nooks and crannies of our past by highlighting artists who we have been assiduously and carefully collecting. The insights such artists give us help us untangle the complexities of our past.

**Dr John Vallance FAHA,
State Librarian**



INTRODUCTION



Charles Rodius is one of colonial Australia's finest but least-known artists — this exhibition is the first devoted exclusively to his work.

Rodius arrived in New South Wales in 1829 as a convict, having been sentenced in London for theft. After working for the Colonial Architect, during which time he also drew local landscapes and houses, he obtained a ticket-of-leave and resumed his pre-transportation trade: portraiture and art teaching.

Rodius's drawings of settler colonists from the 1830s to the 1850s are notable for their close, clear observation and technical flair. Importantly, he also made striking portraits of First Nations Australians — some of these people were from around Sydney, but many were visitors from Yuin Country and further south — as well as studies of several Māori then living in Sydney.

In addition to his remarkable skill as a portrait draughtsman, Rodius occupies a special place in early Australian printmaking, with his work appearing in various media, particularly lithography, and his character portraits often reproduced as prints.

David Hansen
Curator

BEGINNINGS

Charles Rodius was born Joseph Meyer in the German city of Hamburg in 1802. He trained as an artist in Paris for eight years before moving to England with hopes of advancing his career.

It was around this time (presumably to evade British anti-Semitism) that he changed his name. Teaching languages and drawing to the children of the gentry proved a somewhat precarious career and income — in 1829 Rodius was arrested, tried and convicted for having stolen a lady's handbag while attending the opera in London.

Transported to New South Wales at the end of 1829, Rodius was immediately assigned to the office of the Colonial Architect on account of his skills and experience as a draughtsman. Indeed, his application for a ticket-of-leave was originally denied on the grounds that 'the services of the prisoner ... were necessary ... to obtain as far as may be possible a Plan of every Building throughout the Colony'. However, early patrons in the colonial establishment supported his bid for independence, and he was released from government service in 1832.



Cour de ma demeure, Hotel Suisse (Courtyard of my lodgings, Hotel Suisse), 1823

LANDSCAPES & ARCHITECTURE



Trained in the artistic tradition of Picturesque landscape and the discipline of architectural perspective, Rodius produced numerous images of colonial topography, buildings (including the Government Houses of Sydney and Parramatta), roads and bridges. They provide a clear and accurate picture of Sydney and its environs during the 1830s.

One apparently popular view is that of Sydney Cove from Cumberland Place in The Rocks — a residence designed for prominent merchant Robert Campbell by Governor Macquarie's architect Francis Greenway, and which was later to become the family home of David Scott Mitchell, the State Library of NSW's great benefactor. Rodius's several drawings and watercolours of this vista were followed by a well-known aquatint engraved in London, and a lithograph printed locally by John Austin, as well as several pirated versions.



Sydney Harbour from Cumberland Place, 1831



Cumberland Place, 1831



'Springfield', Woolloomooloo, 1832

Below: View from the Government Domain, Sydney, 1833



Many of the artist's landscape drawings and a couple of house portraits were made around the Domain and Woolloomooloo Bay, suggesting that he frequented this area. This part of the city was also favoured by visiting Aboriginal peoples, and this coincidence or convenience may explain Rodius's numerous encounters with and portraits of First Nations Australians.



The Domain and Woolloomooloo Bay from Mrs Macquarie's Road, c 1831





Sydney Harbour from Cumberland Place, 1832



COLONISTS

Rodius's English patrons evidently had colonial connections. Within a month of his arrival, he had made a portrait of Governor Darling (now lost), while other early local clients included Chief Justice Francis Forbes, Deputy Commissary-General James Laidley, and William Foster, Chairman of the Court of Quarter Sessions.

Over the next 20 years the law, the public service and the pastoral elite provided Rodius's core clientele. However, his sitters also included 'emancipists' — freed convicts (like him) now established in trades and professions — people like Dr William Bland, gold dealer Bill Nash and tinsmith Francis Cox.

In addition to commissioned portraits, Rodius also drew recognisable public figures such as celebrity clergymen John Dunmore Lang and Joseph Sumner, the well-known Garigal leader Bungaree, eccentric Jamaican ferryman Billy Blue, explorer Ludwig Leichhardt, boxers Ned Chalker and George Hough, and murderers John Jenkins and John Knatchbull. Their cheap printed likenesses sold well to the gossipy and image-starved Sydney community.

This British convention of the 'character portrait' also encompassed the wider First Nations community, and in 1834 Rodius issued sets of lithographs of 'Aboriginal Kings and Queens', colonial souvenirs which the Sydney press suggested would 'prove very acceptable presents to friends in England'.

NOTE: The portraits on pages 17–19 are in detail.



Rev John Dunmore Lang, 1850



Hamilton Collins Sempill, 1827



Unidentified man, 1849



Joshua Frey Josephson, 1851



Dr Leichhardt, 1846



Edward Smith Hall, 1852



William Bland, c 1835



Henry Parkes, 1854



Frances Cox, c 1830



Edward Broadhurst, 1855



John Marquett Blaxland, 1837

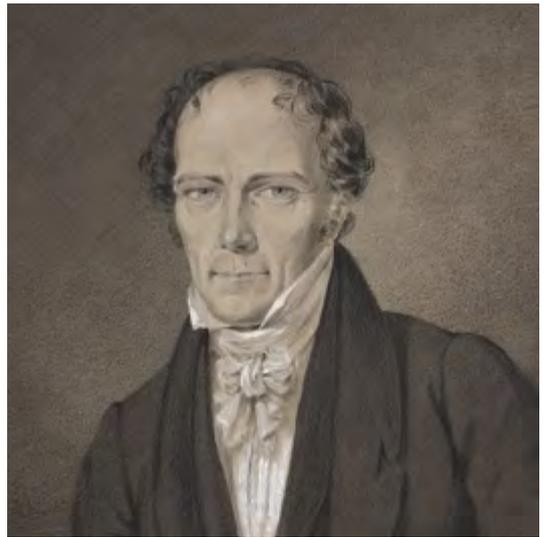


George R Nichols, 1848

TRIAL BY JURY

In the British settlements in Australia legal expertise was much in demand in relation to the criminality and conveyancing at the heart of the colonial enterprise. Rodius was a part of, and well understood, the duality of crime and punishment; also the importance of property and privilege in colonial Sydney. Among his sitters, many wear lawyers' horsehair wigs, and a couple were sent to the scaffold. He drew both sides — often, it seems, from within the courtroom itself.

This exhibition includes portraits both of John Jenkins, the escaped convict who killed lawyer Dr Robert Wardell, and of Chief Justice Forbes, who presided at the murder trial and sentenced Jenkins to hang.



Chief Justice Francis Forbes, c 1835



Bill Nash, 1855

It has Rodius's single-issue print of another murderer, John Knatchbull, as well as his portrait of Knatchbull's defence counsel, Robert Lowe. Emancipist gold-buyer Bill Nash was charged with short-weighting clients — both he and his barrister Edward Broadhurst were drawn by Rodius.

FIRST NATIONS



Sangrado, 1834



Morirang, the lady of Sangrado, pilot of Shoalhaven, 1834

Prints of familiar ‘public characters’ — street traders and performers, beggars, criminals and such — were common in Georgian and Regency Britain, and in the colonies this artistic category expanded to include First Nations and enslaved peoples.

Rodius’s portraits of First Nations Australians seem to have been made with a view to publication, beginning with a print showing two views of Bungaree in 1830, then in 1834 a folio of single-portrait lithographs, of which five survive, as well as later group portraits.

The circumstances surrounding the making of these portraits, and whether the sitters were willing, and paid, are not known. However, a degree of artistic sympathy can be assumed; the precision of the likeness imparts an individual character and dignity to Rodius’s First Nations portraits, making them almost unique in the settler-colonial visual archive. (William Strutt’s images of the Victorian Native Police are comparable.)



Punch, Ginn of Culaba, Broken Bay tribe; Culaba, Five Islands tribe, New South Wales; profile of Culaba, 1834

Some of the sitters are local, but many are from the South Coast. This may indicate visits to the colonial capital for the annual feast and blanket distribution initiated by Lachlan Macquarie in 1814, or it could simply reflect the scale of the whaling industry in the 1830s — Yuin men were often employed on whaling vessels.



Bungaree, Chief of the Broken Bay tribe, New South Wales (detail), 1830

FIRST NATIONS AUSTRALIAN PORTRAITS



Gooseberry, wife of King Bungaree, 1844



Jacko, Chief of Mooloomong, 1834



The Lady of Jacko, Chief of Mooloomong, 1834

These portraits of First Nations people created by Charles Rodius between 1831 and 1844 are striking in their relative humanity. They are something of a rarity in early depictions of NSW Aboriginal men and women. While Aboriginal people were a favourite subject for many artists in the early 1800s their depictions tended toward caricature or were aligned with the agendas of the colony. These agendas were largely about either assimilating Aboriginal peoples, or exoticising their cultures — indeed whole colonial networks existed to trade Aboriginal portraits, postcards, souvenirs and even human remains.

These portraits are particularly unusual in that they named the Aboriginal subjects — this suggests Rodius held a level of respect for these men and women that was not common. While it cannot be known precisely what the relationship was between the artist and these Aboriginal people (or how much agency they had in the interaction) we can appreciate these depictions for the dignity and power they captured and continue to convey.

Damien Webb (He/Him, Palawa)
Manager, Indigenous Engagement, SLNSW

NOTE: The portraits on pages 22–23 are in detail.

MĀORI



Adodoo, New Zealand chief's daughter, 1834



Takghi from Nangango, 1834

Māori had been frequent visitors to Sydney since the visit of Ngāpuhi chief Te Pahi in 1805–06. These visits were diplomatic: facilitating trade and technology transfers, and building alliances with the British.

In the mid-1830s, however, serious conflict developed between Māori and European traders on Aotearoa/ New Zealand's South Island. European outposts were ransacked. When Captain Anglem, master of the whaling barque *Lucy Ann*, learned of an impending attack on an Otago settlement, he lured several high-ranking Māori onto his ship and slipped away to Sydney, where they were held hostage to bargain for the peaceable behaviour of their people.

It is not known if Rodius's portraits are of these hostages, or if they are Māori who happened to be in Sydney in 1833 and 1834. Research has been unable to identify them or their iwi (tribes) with any certainty. The sympathetic detail of these drawings is at odds with the hostility with which Māori were described in the Sydney press at the time.

LIST OF WORKS

Sangrado, 1834

graphite and chalk
British Museum
purchased 1840
1840,1114.74

Sangrado, 1834

black chalk/charcoal with touches of white chalk
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 45

Morirang, the lady of Sangrado ... , 1834

black chalk/charcoal with touches of white chalk
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 46

The lady of Sangrado, Chief of Shoalhaven tribe, 1834

graphite and chalk
National Library of Australia
R7406

Morirang, Shoalhaven tribe, New South Wales, 1834

lithograph with touches of white chalk
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 23

Morirang, Shoalhaven, 1844

black chalk/charcoal with touches of red chalk
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1921
PXA 1005 n 3

Culaba, 1834

graphite
British Museum
purchased 1840
1840,1114.80

Culaba, Five Islands, 1834

black chalk/charcoal
British Museum
purchased 1840
1840,1114.64

Culaba, Five Islands tribe, New South Wales, 1834

black chalk/charcoal
British Museum
purchased 1840
1840,1114.65

Punch, wife of Culaba, 1834

black chalk/charcoal with touches of red chalk
British Museum
purchased 1840
1840,1114.66

Punch, Ginn of Culaba, Broken Bay tribe; Culaba, Five Islands tribe, New South Wales; profile of Culaba, 1834

lithograph with touches of white chalk (JG Austin, printer)
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 28

Beginnings

Self portrait, c 1849

black chalk/charcoal with touches of white and red chalk
National Portrait Gallery, Australia
purchased 2009
2009.125

Cour de ma demeure, Hotel Suisse (Courtyard of my lodgings, Hotel Suisse), 1823

watercolour with ink over traces of graphite
State Library of New South Wales
PXC 284 f 18a

Harbour scene with fishermen, 1829

watercolour
private collection

François Mingaud, 1827

lithograph
National Library of Australia
Rex Nan Kivell Collection
NK6985

Hamilton Collins Sempill, 1827

black chalk/charcoal and wash with touches of white and red chalk
State Library of New South Wales
P2/14

Landscapes & architecture

Cumberland Place, 1831

watercolour over traces of graphite
State Library of New South Wales
purchased 1939
SSV*/Sp Coll/Rodius/1

Sydney Harbour from Cumberland Place, 1831

watercolour over traces of graphite
State Library of New South Wales
purchased 1939
SSV*/Sp Coll/Rodius/14

Sydney Harbour from Cumberland Place, 1832

watercolour over traces of graphite
State Library of New South Wales
SV*/Sp Coll/Rodius/1

Sydney Harbour from Cumberland Place, 1832

watercolour over traces of graphite
private collection

View from the Archdeacon's house, Sydney, of the Bay, 1833

graphite
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1939
PXA 997 f 1

Sydney Cove, Port Jackson, 1833

aquatint with watercolour (SG Hughes, engraver)
State Library of New South Wales
presented by Sir William Dixon, 1951
DG SV1/43

Port Jackson, New South Wales, c 1834

lithograph (JG Austin, printer)
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 11

Sydney Cove, Port Jackson, 1838

aquatint (SG Hughes, engraver)
State Library of New South Wales
V*/Sp Coll/Rodius/7

Vue de la rade de Sydney ... (View of Sydney Harbour and Fort Macquarie, New Holland, during the visit of the *Vénus* in 1838), 1841

lithograph, printed *chine collé*
(Thierry brothers, printers)
from Abel du Petit-Thouars, *Voyage autour du monde sur la frégate Vénus pendant les années 1836-1839*
... Paris: Gide, 1841
State Library of New South Wales
DG SV1/5

A view of Sydney, New South Wales, 1831

graphite
National Gallery of Victoria,
Melbourne
Joe White Bequest, 2012
2012.290

The Domain and Woolloomooloo Bay from Mrs Macquarie's Road, c 1831

graphite
State Library of New South Wales
presented by Mrs E Fuller in memory of Capt AWF Fuller, 1963
PX*D 41 f 23

View from the Government Domain, Sydney, 1833

graphite
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1939
PXA 997 f 2

View of Fort Macquarie, Sydney Harbour, 1833

View of the bay from Woolloomooloo, near Sydney, 1833

View of the bay and lighthouse, Sydney, 1833

View of the Government House, Parramatta, from the bridge over the river, 1833

graphite
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1939
PXA 997 ff 3-6

Mitchell's Pass — View of Emu Plains, 1833

watercolour over traces of graphite
National Library of Australia,
Canberra
Rex Nan Kivell Collection
NK9673

Residence of Dr Bowman: taken near the quarry, Woolloomooloo Bay, 1834

graphite
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 53

'Springfield', Woolloomooloo, 1832

watercolour over traces of graphite
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 258

'Rose Bank', Woolloomooloo Hill, c 1831-35

watercolour
Caroline Simpson Library & Research
Collection, Museums of History New
South Wales
donated through the Australian
Government's Cultural Gifts Program
L2007/183

Government House, Sydney, 1836

watercolour over traces of graphite
State Library of New South Wales
SV*/Sp Coll/Rodius/5

Colonists

Francis Cox, 1830

metalpoint and graphite on white
ground
State Library of New South Wales
presented in memory of Barbara
Lorraine Hill; donated through the
Australian Government's Cultural
Gifts Program, 2005
ML 1379

Frances Cox, 1830

metalpoint and graphite on white
ground
State Library of New South Wales
presented in memory of Barbara
Lorraine Hill; donated through the
Australian Government's Cultural
Gifts Program, 2005
ML 1380

Frances Cox, c 1830

black chalk/charcoal and wash with
white chalk
State Library of New South Wales
presented in memory of Robert
Henry Hill, 2010
P2/517

Billy Blue, 'The Old Commodore', 1834

pen lithograph
State Library of New South Wales
bequeathed by Sir William Dixon,
1952
DL Pd 17

John Marquett Blaxland, 1837

black chalk/charcoal and wash with
white chalk
State Library of New South Wales
P2/1

Bill Nash, 1855

black chalk/charcoal with touches of
white chalk
State Library of New South Wales
transferred by the Art Gallery of
New South Wales, c 1930-35
PXB 414

Charles Windeyer, c 1840-50

lithograph
State Library of New South Wales
presented by the sitter's daughter,
Mrs Gale, 1898
P2/187 item a

Unidentified man, 1849

black chalk/charcoal and wash with
touches of red and white chalk
State Library of New South Wales
purchased 1958
P2/17

Dr Leichhardt, 1846

lithograph
State Library of New South Wales
P2/386

Minna Bradley, 1846

black chalk/charcoal and wash with
touches of white and red chalk
private collection

Unidentified man, c 1850

black chalk/charcoal with touches of
white and red chalk
State Library of New South Wales
transferred from the Art Gallery of
New South Wales, 1921
P2/19

Rev John Dunmore Lang, 1850

black chalk/charcoal with touches of
white and red chalk
State Library of New South Wales
P2/10

Joshua Frey Josephson, 1851

black chalk/charcoal with touches of white and red chalk
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1921
P2/9

Edward Smith Hall, 1852

black chalk/charcoal with touches of white and red chalk
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1921
P2/7

Henry Parkes, 1854

black chalk/charcoal with touches of white and red chalk
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1921
P2/13

Edward Broadhurst, 1855

black chalk/charcoal with touches of white and red chalk
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1921
P2/18

William Bland, c 1835

black chalk/charcoal and wash with white chalk
State Library of New South Wales
presented by Fitzwilliam Wentworth, 1910
ML 234

George R Nichols, 1848

black chalk/charcoal with touches of white and red chalk
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1921
P2/12

George R Nichols, 1850

black chalk/charcoal with touches of white chalk
State Library of New South Wales
P3/1

George R Nichols, 1850

lithograph
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 63

Mr George Robert Nichols MLC, c 1890

photographic print (Kerry & Jones, photographers; J Allan, printer)
State Library of New South Wales
DG P2/8

Trial by jury**John Jenkins, aged 26, executed at Sydney ... , 1834**

lithograph (JG Austin, printer)
National Library of Australia
Rex Nan Kivell Collection
NK9686

Chief Justice Francis Forbes, c 1835

black chalk/charcoal and wash with touches of white chalk
State Library of New South Wales
presented by Sir William Dixon, 1929
DG P2/57

John Knatchbull, murderer of Mrs Ellen Jamieson, 1844

lithograph (Hibernian Printing Office; possibly Thomas Clayton, printer)
National Portrait Gallery, Australia
gift of Leo Schofield AM
donated through the Australian Government's Cultural Gifts Program, 2005
2005.9

The Orator (portrait of Robert Lowe), 1847

pen lithograph
in *Heads of the People: an illustrated journal of literature, whims and oddities*, Sydney: W Baker, 1847-48, vol 1 n 21 (4 September 1847)
State Library of New South Wales
Q059/H

First Nations**Bungaree, Chief of the Broken Bay tribe, New South Wales, 1830**

lithograph with touches of white chalk
State Library of New South Wales
purchased 2012
P2/531

King Bungaree, 1834

lithograph
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pe 8

Jacko, Chief of Mooloomong, 1834 (full face)

and
Jacko, Chief of Mooloomong, 1834 (profile)
black chalk/charcoal with touches of white chalk and selectively applied glaze
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 40 and DL Pd 39

Mrs Bulkabra, 1834

black chalk/charcoal with touches of white chalk
State Library of New South Wales
bequeathed by Sir William Dixon, 1952
DL Pd 42

Bulkabra, Chief of Botany 1834

graphite and black chalk/charcoal
British Museum
purchased 1840
1840,1114.70

Biddy Salamander, Broken Bay tribe 1834

graphite and black chalk/charcoal with touches of white chalk
British Museum
purchased 1840
1840,1114.69

Gooseberry, wife of King Bungaree, 1844

black chalk/charcoal with touches of white chalk
State Library of New South Wales
transferred from the Art Gallery of New South Wales, 1921
PXA 1005 n 6

**The Lady of Jacko,
Chief of Mooloomong 1834**

black chalk/charcoal with touches of white and red chalk

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pd 38

**Biddy Salamander,
Broken Bay tribe;
Bulkabra, Chief of Botany;
Gooseberry, Queen of
Bungaree, 1834**

lithograph

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pe 5

**Toby, Coal River
(or Hunter's River) tribe, 1834**

black chalk/charcoal with touches of white chalk

British Museum
purchased 1840
1840,1114.67

**Nunberri, Chief of the
Nunnerahs, 1834**

black chalk/charcoal with touches of white chalk

British Museum
purchased 1840
1840,1114.75

**Nunberri, Shoalhaven tribe,
1834**

graphite and black chalk/charcoal
with touches of white chalk

National Library of Australia,
Canberra
R7404

**Nunberri, Chief of the
Nunnerahs, New South Wales,
1834**

lithograph

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pd 20

**Tooban, Ginn or Wife of Chief
of Shoalhaven tribe, 1834**

lithograph with touches of white chalk

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pd 22

**Tooban, woman of Shoalhaven
1834**

black chalk/charcoal with touches of white chalk

National Library of Australia
R7405

**Neddy Noora, Shoalhaven
tribe, 1834**

lithograph with touches of white chalk

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pd 27

**Woonowara (Jack Waterman),
1834**

black chalk/charcoal with touches of white chalk

British Museum
purchased 1840
1840,1114.72

King Jack Waterman, 1834

black chalk/charcoal with touches of white and red chalk
private collection

**Ricketty Dick, Broken Bay
tribe, c 1834**

graphite and black chalk/charcoal
with touches of white and red chalk

National Library of Australia
R7403

**Warrah Warrah (Ricketty Dick),
1844**

black chalk/charcoal with touches of red chalk

State Library of New South Wales
transferred from the Art Gallery of
New South Wales, 1921
PXA 1005 n 2

Galmarra (Jackey Jackey), 1849

lithograph (J Allen, printer)

State Library of New South Wales
presented by Francis Edwards, 1932
SAFE/PXA 615 n 38

**Charley Fisher and
Harry Brown, 1847**

lithograph

in Ludwig Leichhardt, *Journal of
an overland expedition in Australia,
from Moreton Bay to Port Essington
... during the years 1844-1845*,

London: T & W Boone, 1847

State Library of New South Wales
RB/N919.4042/1

Māori

**Chief Takghi from Nangango,
1833**

and

Takghi from Nangango 1834

black chalk/charcoal with touches of white chalk and selectively applied glaze

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pd 48 and DL Pd 49

Adodoo, 1834

black chalk/charcoal with touches of white chalk and selectively applied glaze

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pd 50

**Adodoo, New Zealand chief's
daughter, 1834**

black chalk/charcoal

State Library of New South Wales
bequeathed by Sir William Dixon,
1952

DL Pd 51

Qualla from Otago, c 1834-35

graphite and black chalk/charcoal
with touches of white chalk

British Museum
purchased 1840
1840,1114.77

**Atay, Chief of Otago,
New Zealand, 1834**

graphite and black chalk/charcoal
with touches of white chalk

British Museum
purchased 1840
1840,1114.76

Edanghe, c 1834-35

graphite

British Museum
purchased 1840
1840,1114.78

