works in focus

Paintings from the Collection

VOLUME 1
This is the first in a series of 10 Works in Focus publications accompanying the State Library of NSW’s Paintings from the Collection permanent exhibition.

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


Members of Aboriginal and Torres Strait Islander communities are respectfully advised that this exhibition and related materials contain the names and images of people who have passed away.
10 works in focus
Paintings from the Collection
VOLUME 1
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Macquarie Street Sydney NSW 2000 Australia
Telephone +61 2 9273 1414
www.sl.nsw.gov.au
@statelibrarynsw

Curators: Louise Anemaat, Elise Edmonds, Richard Neville, Margot Riley
Creative producers: Mary-Elizabeth Andrews, Karen Hail
Creative producer, multimedia: Sabrina Organo
Exhibition designer: Elin Thomas
Graphic designer: Simon Leong
Editor: Cathy Hammer
Senior conservator: Felicity Corkill

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

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

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

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

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

**Dr John Vallance**
State Librarian
About the exhibition

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

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

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

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

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

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

This is true both of individual works and collections as a whole. In many cases, what has and hasn’t been preserved reveals as much about the past as the works themselves. Together these paintings provide a sense of the way many Australians saw themselves, but they do not reflect the experiences of all Australians. They are a powerful reminder of how collections both reflect and inform our understanding of history and ourselves.
In 1801 missionary John Youl wrote to London to report of Sydney that ‘no other spot on the face of the habitable globe contains more witnesses of the awful depravity of human nature. Sin, like a mighty torrent, overspreads the land.’ Early images of Sydney were very much aimed at challenging this powerful and persistent message. As Judge Advocate David Collins noted in 1798, ‘From the disposition to crimes and the incorrigible characters of the major part of the colonists … the word “Botany Bay” became a term of reproach that was indiscriminately cast on every one who resided in New South Wales’.

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

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

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

Richard Neville
Mitchell Librarian and Director, Education & Scholarship, State Library of NSW
An unknown warrior

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

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

Another, perhaps well-intentioned but ultimately problematic act, was the opening of the Native Institution for children in Parramatta in 1814. Around the same time, Macquarie initiated the annual distribution of blankets and food to local Aboriginal people. These annual feast days at Parramatta were used to entice enrolment at the Institution, which was eventually closed in 1820 then reopened at Blacktown. Though contemporaries would have seen these as benevolent gestures, today we would recognise the role of such institutions in the removal of Aboriginal children from their communities.

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

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

Ronald Briggs
Curator/Indigenous Services Librarian, State Library of NSW

One of the NSW Aborigines befriended by Governor Macquarie, c 1810–21
by unknown artist
oil on wood panel
acquired c 1914
ML 696 | Refer to wall number 129 on p 33
Joseph Lycett has captured a critical point in time for Awabakal. Look at the buildings in the background starting to dominate the landscape that was once the domain of only my people. They are now competing with the invaders for the right to survive. Their traditional lands are being seized. Their food sources and the resources they relied on to survive are being decimated by these invaders from an alien land. Hunger and disease have ravaged their population, but they still carry on traditions that have for millennia successfully formed and nurtured Awabakal society.

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

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

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

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

We are still here, we have survived.

Shane Frost
Awabakal descendant

Corroboree at Newcastle (detail), c 1818
by Joseph Lycett
oil on wood panel
presented by Sir William Dixson, 1938
DG 228 | Refer to wall number 121 on p 33
Corroboree at Newcastle, c 1818
by Joseph Lycett
oil on wood panel
presented by Sir William Dixson, 1938
DG 228 | Refer to wall number 121 on p 33
A new beautiful world

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

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

It presents the view south-east across the Derwent estuary, in a panoramic sweep from the Meehan Range in the north to Mt Nelson in the south. In between these geological parentheses and the constructed landmarks of two barracks buildings — for convicts on the left and soldiers on the right — we see clear signs of the township’s rapid development: dockside warehouses, military-grid roadways, Government House, St David’s church, and more than a dozen vessels riding at anchor in Sullivan’s Cove. Ever the country boy, Glover was as interested in growing as in building; the painting is inscribed: ‘The Geraniums, Roses, etc. will give some idea how magnificent the garden may be had here’.

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

**Dr David Hansen**

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

_Hobart Town, taken from the garden where I lived, 1832_
by John Glover
oil on canvas
presented by Sir William Dixson, 1938
DG 6  |  Refer to wall number 183 on pp 34-5
After life

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

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

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

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

Margot Riley
Curator, State Library of NSW

Mrs F O’Brien, 1841
by Maurice Felton
oil on canvas
acquired 1975
DG 427 | Refer to wall number 292 on p 38

Mr Hapuku, Māori chief

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

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

The majority of Lindauer’s commissioned portrait subjects were distinguished figures. This painting depicts Te Hapuku, a leader of the Ngāti Te Whatuiāpiti hapu, a clan from the Hawke’s Bay region. Lindauer regularly created his portraits by projecting pre-existing photographs onto the canvas, which explains why the chief appears younger than he would have been in 1877 when the work was produced. Born in the late 1700s and having survived fierce intertribal warfare during his youth, Te Hapuku came to hold significant influence in Hawke’s Bay. In 1840 he was one of the signatories to the Treaty of Waitangi, the agreement entered into by Māori and the Crown that is regarded as the founding document of New Zealand.

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

Kendrah Morgan
Senior Curator, Heide Museum of Modern Art

Mr Hapuku, 1877
by Gottfried Lindauer
oil on canvas
acquired c 1960
DG 302 | Refer to wall number 146 on p 34
A hint of eccentricity

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

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

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

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

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

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

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

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

*A Man with a Rabbit, 1910*  
by George Washington Lambert  
oil on canvas  
acquired 1931  
ML 357 | Refer to wall number 246 on p 36
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A moment in time

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

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

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

Wakelin’s unapologetic modernism, together with a preference for contemporary urban scenes, made him the target of abuse and rejection by Sydney’s art establishment during the 1920s and 1930s. In 1942 his steely resolve and years of quiet work were finally being rewarded in sales and recognition, and Wakelin was granted a retrospective exhibition at the Art Gallery of NSW.

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

Dr Caroline Butler-Bowdon
Director, Strategy and Engagement, Sydney Living Museums

Barrack Street, Sydney, 1942
by Roland Wakelin
oil on canvas on board
acquired 2016
reproduced courtesy of the Estate of Roland Wakelin
ML 1486 | Refer to wall number 62 on p 31
Appointed lecturer in the art department at Sydney Teachers’ College in 1941, Isabel MacKenzie recalled that the cosy family atmosphere of the college changed dramatically once the Japanese had entered the war in December 1941.

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

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

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

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

Elise Edmonds
Senior Curator, State Library of NSW

*Isabel Walker MacKenzie papers, 1923–1972, MLMSS 2996
WORKS IN FOCUS:
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[Painting of a cityscape with tents in the foreground and city buildings in the background.]

[Location and date of the painting: Paris, 1920]
Letters to Beryl

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

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

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

Either way, it would be a stretch to attribute this picture to Brett Whiteley, which is why the Library no longer does so. Its presence, though, reminds us of the invaluable family archive that Beryl made available to the Library. The remarkable series of letters reveal in rich, intimate detail her son’s evolution as an artist and a man, from his early discoveries in Australia, Europe, New York and elsewhere, through to the success and struggles of his later years. All the letters are fascinating — they formed an important part of my Whiteley biography* — but it’s hard to go past Brett’s letter to Beryl, in late 1960, as he looked forward to moving to London: ‘Something selfish of me again’, he wrote, ‘but gee work is the whole of my want’.

Ashleigh Wilson
Brett Whiteley biographer and Arts Editor, *The Australian*

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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 Dixson, 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 Lyona Terrace, Hyde Park, Sydney, NSW, 1849
   - by George Edwards Peacock
   - oil on commercial artists board
   - presented by Sir William Dixson, 1949
   - DG 218

4. Old Government House, 1841
   - by Conrad Martens
   - presented by Sir William Dixson, 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 Dixson, 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 Dixson, 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, 1837
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 Macellian
presented by the Misses Macellian, 1954
ML 348

39 Old Houses in Wentworth Street, c 1901
by Howard Ashton
Transferred from the Art Gallery of NSW, 1920
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 Musket
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 1668

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 865

54 Ferry Lane, c 1902
by Sydney Long
transferred from the Art Gallery of NSW, 1920
ML 655

55 Palm Beach, 1945
by Adrian Feint
oil on canvas on board
acquired 2011
ML 1260

56 Macquarie Street, Sydney c 1916–35
by Frances Payne
oil on board
acquired 2016
ML 1504

57 Oxford Street interior, 1942
by Herbert Badham
oil on board
acquired 1991
ML 1019

58 War Memorial, c 1934
by Herbert Reginald Gallop
presented by Mrs H Gallop, 1973
ML 735

ROOM 1 – NORTH WALL

59 Sydney Cove, c 1800
by unknown artist
acquired 1923
ML 443

60 Sydney — Capital New South Wales, c 1800
by unknown artist
presented by Sir William Dixon, 1929
DG 56

61 Wynyard Park during Wynyard Station excavations, 1927
by AE Macdonald
acquired 1951
ML 938

62 Barrack Street, Sydney, 1942
by Roland Wakelin
acquired 2016
ML 1486

63 Demolition 76 Pitt Street, 1927
by Norman Carter
presented by Norman Carter, 1962
ML 209

64 Picnic at The Rocks, 1952
by Roland Wakelin
acquired 1997
ML 1169

65 View of Sydney Harbour Bridge under construction, c 1930
by MK Smyth
presented by Mrs MK Burrell, 1961
ML 302

66 Wynyard Park & the Old Scots Church during Wynyard Station excavations, 1927
by AE Macdonald
acquired 1951
ML 936
ROOM 1 - EAST WALL

67 Sydney Harbour near Watson’s Bay, 1851
   by George Edwards Peacock
   presented by Sir William Dixon, 1932
   DG 205

68 Billy Blue, 1834
   by John B East
   oil on board
   possibly presented 1933
   ML 560

69 Vaucluse from the hill, 1841
   by Conrad Martens
   presented by Sir William Dixon, 1929
   DG 159

70 Government House, Sydney c 1860
   by unknown artist
   oil on board
   presented by Dr AH Marks, 1932
   ML 998

71 View from Craighend looking over Government House and Domain, 1845
   by George Edwards Peacock
   acquired 1966
   DL 14

72 View north from Craighend 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 1964
   DG 464

77 View of part of Woolloomooloo and Mr Barker’s house and mills with Bradleys Point, 1844
   by George Edwards Peacock
   oil on board
   acquired 1965
   DG 372

78 Morning at the Heads of Port Jackson, or the Pilot’s Look-out, 1850
   by George Edwards Peacock
   oil on board
   presented by Sir William Dixon, 1932
   DG 204

79 Fig Tree Bridge, Lane Cove, before 1954
   by Herbert Reginald Gallop
   oil on canvas on plywood
   bequeathed by Dr RJ Pope, 1954
   ML 733

80 Fort Denison, 1923
   by George F Harris
   acquired 1972
   DG 407

81 View in Sydney Harbour, c 1880
   by Margaret I Coulter
   presented by W Chambers, 1957
   ML 391

82 Sydney Harbour looking west, 1848
   by Jacob Janssen
   acquired 1932
   ML 45

83 Boating scene in Sydney Harbour, before 1926
   by Alfred James Daplyn
   presented by Miss M Dowe, 1961
   ML 495

84 Port Jackson from Dawes Point, c 1842
   by unknown artist,
   after John Skinner Prout
   unknown provenance
   ML 625

85 Sydney Harbour looking towards the Heads, 1848
   by Jacob Janssen
   acquired 1932
   ML 46

86 The Heads of Port Jackson NSW from off the North Head — a squall, 1846
   by George Edwards Peacock
   oil on board
   presented by Sir William Dixon, 1929
   DG 333

87 Port Jackson NSW. The Floating Light — (Morning), 1846
   by George Edwards Peacock
   oil on board
   presented by Sir William Dixon, 1929
   DG 334

88 Government House and Fort Macquarie Sydney NSW from the Botanical Gardens, 1846
   by George Edwards Peacock
   oil on board
   presented by Sir William Dixon, 1929
   DG 336

89 Looking west from the roof, 204 Clarence Street, 1896
   by Jeff Rigby
   acrylic on canvas
   acquired 1990
   ML 1015

90 Sydney Harbour, 1888
   by George Edwards Peacock
   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
105 View of a coastline, possibly the Illawarra, c 1845
by unknown artist
bought in by Sir William Dixson, 1952
ML 6

106 Collection day, 2011
by John Bokor
oil on board
acquired 2013
ML 107

107 Gibraltar Rocks,
Arthursleigh, 1839
by Conrad Martens
bought in by David Scott Mitchell, 1907
ML 107

108 View of Arthursleigh, 1839
by Conrad Martens
bought in by David Scott Mitchell, 1907
ML 105

109 Sunset in New South Wales,
1865
by Eugene von Guérard
acquired from Mr Bell, 1953
ML 258

110 Cabbage trees near the Shoalhaven River,
New South Wales, 1860
by Eugene von Guérard
acquired 2007
ML 1398

111 Unidentified landscape from a drawing by Robert Hoddle, c 1857–81
by Thomas Clark
presented by Sir William Dixson, 1943
DG 256

112 View of Murrengenberg
Mountain and Bundawang
Mountains, from a drawing by Robert Hoddle, 1852–83
by Thomas Clark
presented by Sir William Dixson, 1943
DG 255

113 Jimmy Read of Bowral,
undated
by unknown artist
oil on board
presented by Mr AD Merewether Busby, 1947
ML 439

114 Stanwell Park, c 1935
attributed to Douglas Dundas
acquired 2011
ML 1259

115 Stanwell Park, before 1958
by Herbert Reginald Gallup
presented by Mrs H Gallup, 1973
ML 736

116 Stockyard, near Jamberoo,
1886
by Charles Edward Conder
oil on board
presented by Sir William Dixon, 1951
DG 263

117 The South Australian Alps as first seen by Messrs. Hovell and Hume on the 8th November 1824, undated
by Edward Edwards Peacock
presented by Mrs CF Roberts, 1921
ML 144

118 Port Macquarie, NSW, c 1840
by Joseph Backler
presented by Sir William Dixon, 1929
DG 107

119 Northern entrance to Burragorang Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843–49
by Conrad Martens
bought in by David Scott Mitchell, 1907
ML 98

120 Interior of Burragorang Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843–49
by Conrad Martens
presented by Sir William Dixon, 1929
DG 163

121 Corroboree at Newcastle,
c 1818
by Joseph Lyceott
oil on wood panel
presented by Sir William Dixon, 1938
DG 228

122 Neighbourhood Watch, 2009
by Robyn Sweeney acrylic on linen
acquired 2009
ML 1431

123 Ford on the Lower Hunter,
c 1840s
by Joseph Backler
presented by Mrs K Brown, 1968
ML 643

124 St Thomas’s Church,
Port Macquarie, 1832–42
by Joseph Backler
presented by Miss Amy Warlbers, 1917
ML 273

125 Port Macquarie, c 1840
by Joseph Backler
unknown provenance
ML 354

126 Mount King George from the Bathurst Road, 1848
by Conrad Martens
presented by Sir William Dixon, 1907
ML 106

127 Port Macquarie, c 1840
by Joseph Backler
presented by Thomas Dick Eux, 1915
ML 324

128 The road to Bathurst, 1946
by Douglas Dundas
acquired 2015
ML 1455

129 One of the NSW Aborigines befriended by Governor Macquarie, c 1810–21
by unknown artist
oil on wood panel
acquired c 1914
ML 636

130 Henry Cox’s place, Broombee, Mudgee,
New South Wales, 1841
by Conrad Martens
presented by Sir William Dixon, 1929
DG 87

131 Girl on a bike, Cudal, near Orange, New South Wales, 1945
by Herbert Badham
oil on pulpboard
acquired 2010
ML 1445

132 Maria Little, c 1895
by Tom Roberts
presented by Sir William Dixon, 1943
DG 319

133 View at Burrundulla, farm of George Cox, Mudgee, New South Wales, 1841
by Conrad Martens
presented by Sir William Dixon, 1929
ML 83

134 View of Tenterfield, 1861
by Joseph Backler
acquired 1996
ML 1124

135 Edward DS Ogilvie, 1894–95
by Tom Roberts
presented by Mrs Giselda Carson, 1972
ML 228

136 The squatter, Dr R B Kelley, 1939
by Norman Carter
presented by Norman Carter, 1962
ML 228

137 David Scott Mitchell, c 1925
by Norman Carter
acquired 1926
ML 104

138 Dr James Mitchell, 1854
by Marshall Claxton
presented by the EC Merewether Estate Trustees, 1965
ML 687

139 In the reading room, c 1931–42
by Roland Wakelin
oil on board
acquired 1989
ML 1001

140 Sydney Public Library, c 1931
by Normand Henry Baker
acquired 1963
DG 354
141 Castle Rock, Cape Schanck, Victoria, 1865 by Nicholas Chevalier bequeathed by David Scott Mitchell, 1907 ML 693
142 Landing in Bounty Bay, c 1825 by Frederick William Beechey acquired 1934 ML 114
143 The Lady Nelson, undated by unknown artist presented by Captain GN Hector, 1922 ML 86
144 View of Mr Slaney’s House, Norfolk Island, Lat. 29 1 – South Long. 168 East, c 1800 by unknown artist acquired 2010 ML 1254
145 The memory of what has been and never more will be. Harrieta, an Arawa chiefness, 1916 by Charles Frederick Goldie acquired 1960 DG 301
146 A gleam of light, c 1910 by Frederick McCubbin bequeathed by Helen Selle, 2012 ML 1293
147 Portrait of Il Netunno, later Marquis Cornwallis, under sail, 1793 by Frans Balthazar Solvyns oil on panel acquired 2004 ML 1353
148 A group of Australian Aborigines, possibly in Sydney, c 1849 by unknown artist oil on board acquired 2010 ML 1253
149 Aboriginal hunting kangaroos, 1840s by unknown artist oil on cardboard acquired 2006 ML 1394
150 Aboriginal hunting, undated attributed to Thomas Balcombe acquired 1920 ML 568
151 Aborigine fishing, c 1853 by Thomas Balcombe oil on board acquired 2015 ML 1453
152 Aborigine fishing by torchlight, c 1853 by Thomas Balcombe oil on board acquired 2015 ML 1454
153 Aborigines hunting, 1858 by Thomas Balcombe acquired 2008 ML 1410

154 Commander Robert Johnston RN, 1856 by Richard Noble presented by Mrs Robert Johnston, 1926 ML 462
155 Captain Patrick Logan, c 1825 by unknown artist acquired 1934 ML 13
156 Governor Charles Augustus FitzRoy, c 1855 by Henry Robinson Smith unknown provenance ML 159
157 Military review, probably in New South Wales, after 1860 by unknown artist oil on board acquired 1938 ML 574
158 Major James Nunn, Australian Mounted Infantry, c 1840 attributed to Joseph Fowles acquired 2014 ML 1321
159 Bush fire [a view at night], undated by Naylor Gill oil on board bequeathed by Sir William Dixon, 1952 DL 3
160 The shepherd, undated by Samuel Thomas Gill oil on board bequeathed by Sir William Dixon, 1952 DL 43
161 Gold diggings, Ararat, c 1858 by Edward Roper presented by Sir William Dixon, 1929 DG 15
162 Stoneleigh, Beaufort near Ararat, Victoria, 1866 by Eugene von Guérard acquired 1953 DG 231
163 The Gold Commissioner’s station at Timbarra, New South Wales, c 1870 by Louisa Green-Emmott acquired 2011 ML 1262
164 A gleam of light, c 1910 by Frederick McCubbin bequeathed by Helen Selle, 2012 ML 1293
165 Goldminer, 1861 by James Anderson acquired 2004 ML 1349
166 Mr E Hargraves the gold discoverer of Australia Feb 12th 1851 returning the salute of the gold miners [5th] of the ensuing May 1851, undated by Thomas Balcombe bequeathed by Clare Annie Marsden, 1964 ML 532
167 Mining camp, possibly Victorian, c 1855-60 attributed to David Tunloch oil on board presented by Sir William Dixon, 1929 DG 17
168 William Romaine Govett, 1843 by C Day oil on board presented by Sir William Dixon, 1934 DG 223
169 William Charles Wentworth, 1872 by James Anderson presented by Fitzwilliam Wentworth, 1910 ML 411
170 Solomon Wiseman, c 1820–38 by unknown artist oil on board presented by Mrs DJD Litchfield, 1994 ML 1086
171 Arrival of Burke & Wills at Flinders River 1861, 1862 by Edward Jukes Greig presented by James Best, 1923 ML 807
172 Sir Thomas Livingstone Mitchell, c 1830s by unknown artist bequeathed by Livingston F Mann, 1933 ML 24
173 Andrew Hamilton Hume, 1843–45 by Joseph Backler oil on canvas on masonite presented 1963 ML 504
174 The Macdonald River, Wiseman’s Road, 1840 by Conrad Martens presented by Sir William Dixon, 1933 DG 346

WORKS IN FOCUS: PAINTINGS FROM THE COLLECTION / VOLUME 1
175 In the valley of the Grose, 1880
by William Charles Piguenit
bequeathed by David Scott Mitchell, 1907
ML 571

176 Chief Derah Mat [Derurrat] of Port Phillip, 1836
by Benjamin Duterrau
presented by Sir William Dixson, 1938
DG 371

177 Captain William Hilton Hovell, 1866
by unknown artist
presented by Mrs CF Roberts, 1921
ML 34

178 A mountain inn, 1862
by Joseph Fowles
presented by Sir William Dixson, 1929
DG 18

179 View of Proposed Town of Adelaide, c 1836
by William Light
on board
presented by Sir William Dixson, 1929
DG 157

180 George Augustus Robinson, 1853
attributed to Bernardino Giani
acquired 1939
ML 27

181 Port Arthur, Tasmania, 1833
by unknown artist
oil on board
acquired 1941
ML 185

182 Hobart Town, 1857
by Henry Gritten
presented by Sir William Dixson, 1943
DG 345

183 Hobart Town, taken from the garden where I lived, 1832
by John Glover
presented by Sir William Dixson, 1938
DG 6

184 Patterdale landscape, Tasmania, 1833–34
by John Glover
acquired 1958
DG 230

185 Launceston, 1860
by Frederick Strange
presented by David Scott Mitchell, 1903
ML 110

186 Portrait of Mrs William Paterson, after 1799
by unknown artist
presented by Sir William Dixson, 1929
DG 172

187 Portrait of Governor Philip Gidley King, c 1800
by unknown artist
oil on canvas on board
donated through the Australian Government’s Cultural Gifts Program by Philip King and David King, 2010
ML 1257

188 Portrait of Anna Josepha King, c 1800
by unknown artist
oil on canvas on board
donated through the Australian Government’s Cultural Gifts Program by Philip King and David King, 2010
ML 1258

189 Governor King, undated
by unknown artist
presented by P Parker King, Esq., 1965
ML 546

190 George William Evans, (possibly) 1847
by Thomas James Lempriere
oil on canvas on board
acquired 1911
ML 33

191 Colonel William Paterson, c 1799
after William Owen
presented by Sir William Dixson, 1929
DG 175

192 Phillip Parker King, c 1816
by unknown artist
acquired 1933
ML 11

193 Captain Arthur Phillip, c 1787
by Francis Wheatley
acquired 1908
ML 124

194 Phillip Parker King, c 1817
by unknown artist
oil on canvas on board
donated through the Australian Government’s Cultural Gifts Program by Philip King and David King, 2014
ML 1318

195 The mock trial, 1812
by Francis Greenway
acquired 1990
ML 1002

196 Thomas Townshend, 1st Viscount Sydney, c 1785
attributed to Gilbert Stuart
presented by Sir William Dixson, 1929
DG 214

197 Scene inside Newgate Prison, 1812
by Francis Greenway
acquired 1990
ML 1003

198 Sir Joseph Banks, c 1808–09
by Thomas Phillips
presented by Sir William Dixson, 1929
DG 25

199 The ‘Vineyard’, Parramatta, 1840
by Conrad Martens
presented by EH Macarthur, 1945
ML 48

200 Sydney from Bell Mount, 1813
by Stephen Taylor
presented by Sir William Dixson, 1948
DG 100

201 Governor Bourke’s statue, overlooking the Harbour, 1842
by Conrad Martens
transferred from the Art Gallery of NSW, 1926
ML 99

202 John Macarthur, c 1850
by unknown artist
presented by Sir William Dixson, 1935
DG 222

203 Governor Richard Bourke, c 1835
by unknown artist
oil on canvas on panel
bequeathed by David Scott Mitchell, 1907
ML 125

204 Midshipman Edward Riu, 1776
by Daniel Gardner
acquired 2011
ML 1263

205 Elizabeth Macarthur, undated
by unknown artist
presented by Sir William Dixson, 1935
DG 221

206 Untitled, possibly Lachlan Macquarie, c 1805–24
by unknown artist
presented by Lt Col Charles Greenhill, 1914
ML 37
261 Ann Piper and her children, c 1826
attributed to Augustus Earle
presented by Mrs B Dale and Mr RH Cox, 1921
ML 672

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

ROOM 3 – SOUTH WALL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ROOM 3 – EAST WALL

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

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

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

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

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