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.


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

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VOLUME 3

STATE LIBRARY®
NEW SOUTH WALES
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Foreword

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

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

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

This is the 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.
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 Dixson Librarian, State Library of NSW

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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
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’ (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

Stephen Butts, in Macquarie Street Sydney c 1851
by Joseph Fowles
oil on canvas
presented by Sir William Dixson, 1938
DG 250 | refer to wall no. 30, pp. 30–31
10 WORKS IN FOCUS:
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[Image - 1x1 to 500x710]
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

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

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*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 Morning Herald, 10 January 1933
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 Colquhuon, 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

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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
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
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 quirkiness 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.

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

*Neighbourhood Watch, 2009*  
by Robyn Sweaney  
acrylic on linen  
acquired 2009  
ML 1431 | refer to wall no. 189, p 35
List of works

All works are oil on canvas unless otherwise specified

The 10 Works in Focus are shown in yellow

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 Lyona 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 Clowelly, 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, 1837
by Algernon Talmage RA
presented by Mr Robert O Albert AM, 2000
DG 56

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 519

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 Porta 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 Macellan
presented by the Misses Macellan, 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
acquired 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 3118

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 850

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

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

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 936

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
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 Coutler
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 Dalpin
presented by Miss M Dowell, 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 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 Ewingston, 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, 1843
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 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  
by 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  
adquired 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 E H Macarthur, 1945  
ML 48

119 Sydney from Bell Mount, 1813  
by Stephen Taylor  
presented by Sir William Dixon, 1848  
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

**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  
adquired 1938  
ML 574

130 Major James Nunn, Australian Mounted Infantry, c 1849  
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 van Guerard  
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 Dixson, 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 Livingstone FMann, 1933
ML 24

145 Andrew Hamilton Hume, 1843–49
by Joseph Backler
oil on canvas on masonite
presented 1966
ML 504

146 The Macdonald River, Wiseman's Road, 1840
by Conrad Martens
presented by Sir William Dixson, 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 Dixson, 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 Powell
presented by Sir William Dixson, 1929
DG 18

151 View of Proposed Town of Adelaide, c 1856
by William Light
oil on board
presented by Sir William Dixson, 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 Dixson, 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 Dixson, 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 Stanley'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 Frederic 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 1553

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 668

169 Aboriginal fishing, c 1853
by Thomas Balcombe
oil on board
acquired 2015
ML 1453

170 Aboriginal fishing by torchlight, c 1853
by Thomas Balcombe
oil on board
acquired 2015
ML 1454

171 Aboriginals 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
ML 6

173 Collection day, 2011
by John Bokor
oil on board
acquired 2013
DG 255

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 1857–81
by Thomas Clark
presented by Sir William Dixon, 1943
DG 256

179 View of Murrenengberg 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 Gallup
presented by Mrs H Gallup, 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 Burragalong Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843–49
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 98

187 Interior of Burragalong 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 Suesnay
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 Warlifers, 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 Ewa, 1915
ML 324

195 The road to Bathurst, 1946
by Douglas Dundas
acquired 2015
ML 1425

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

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

209 Child in carrying cloak, c 1850
by unknown artist
presented 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 Desmond Digby
DG 431
acquired 1977
ML 813

213 Bernhardt Otto Holtermann, 1952
presented by BO
1872–85
ML 457

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 Collin 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 534

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 Seppeit’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 1674

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 1775

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 Australian Writers, 1971
ML 801

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

255 Stuart Campbell Esq., c 1933
by Robert Grotchey
acquired 1966
ML 567

256 Percy Reginald Stephens, 1943
by Robert Grotchey
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 1338

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 1021

261 Winter self-portrait, 2000
by Tom Carment
acquired 2001
ML 1227
| 262 | Brush scene, Brisbane Water, 1848 by Conrad Martens presented by Sir William Dixson, 1929 DG 165 |
| 263 | Victoria Ist, 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 Dixson, 1938 DG 251 |
| 270 | Plover (age 5), 1848 by Thomas Balcombe oil on board acquired 2008 ML 1407 |
| 271 | Old Jorrocks (age 16), 1848 by Thomas Balcombe oil on board acquired 2008 ML 1408 |
| 272 | Robertson Royal Menagerie – 9 Strand, c 1820 by unknown artist acquired 2012 ML 1354 |
| 273 | View of Bungarribee NSW, 1858 by Joseph Fowles acquired 1999 ML 1193 |

**ROOM 3 - EAST WALL**

| 274 | Alexander Macleay, before 1848 possibly by William Owen or Frederick Richard Say presented by Evelyn, Lady Macleay, 1943 ML 19 |
| 275 | Elizabeth Macleay, before 1847 by unknown artist presented by Evelyn, Lady Macleay, 1943 ML 20 |
| 276 | View above Rose Bay, 1841 by Conrad Martens presented by Sir William Dixon, 1921 DG 59 |
| 277 | Portrait of Emily Macpherson, c 1870s by unknown artist oil on paper on canvas acquired 2010 ML 1441 |
| 278 | Portrait of Isabel Macpherson c 1870s by unknown artist oil on paper on canvas acquired 2010 ML 1442 |
| 279 | Thomas Chapman & Master Robert Cooper Tertius, 1840 by Maurice Felton presented by Miss R Kirkwood, 1970 ML 663 |
| 280 | Margaret Moore Smail, 1858 by Joseph Backler presented by Mrs D Rosemond and Mrs I Rosemond, 1969 ML 647 |
| 281 | Alexander Smail, 1860 by Joseph Backler presented by Mrs D Rosemond and Mrs I Rosemond, 1969 ML 646 |
| 282 | Anna Elizabeth Walker, 1840 by Maurice Felton bequeathed by Miss AO Walker, 1936 ML 341 |
| 283 | Harriett B laxland, 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 Hitchens 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 |
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