

10

works in focus

Paintings from the Collection

VOLUME 4

This is the fourth 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.

sl.nsw.gov.au/galleries

Members of Aboriginal and Torres Strait Islander communities are respectfully advised that this exhibition and related materials contain the names and images of people who have passed away.

ACKNOWLEDGMENT OF COUNTRY

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

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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 special edition of *10 Works in Focus* was written by ten students from six secondary schools who were asked to give us a fresh and independent reaction to the work assigned to them. Art criticism by young people is something the Library is keen to encourage, and when you read this booklet I think you will understand why.

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.

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.

Use your own device to access captions for all works on display and audio guides at sl.nsw.gov.au/paintings or access captions via the digital screens in each room. A list of works is also included in this volume.

Arriving on Pitcairn Island

The oil painting, *Landing in Bounty Bay* by geographer and naval officer Frederick William Beechey, captures the difficult scene of a landing in Bounty Bay on Pitcairn Island, the main island of the remote Pitcairn Islands, in the southern Pacific Ocean. Examining this painting closely, you notice the grass, rocks and coconut palms in the right foreground, and more palms and dramatic rock formations with cliffs (known as St Paul's Rocks) in the background. Two longboats — one with eight occupants, the other with 11 — are tossed in the surf in the centre and left foreground. You'll see that the boat with eight occupants consists only of crew members, while the boat with 11 occupants has both crew members and natives. Looking closer, you can see that in the little clearing between the trees, a longboat has already landed with a few crew members — perhaps this could be the boat Beechey arrived upon in 1825, allowing him to witness and capture the drama of the other boats landing. The viewpoint of the painting is from across the harbour, so it would have been painted later from a sketch.

Beechey was the captain of Her Majesty's Ship *Blossom* on a voyage to support the exploration of the North-West Passage. Visiting Pitcairn Island, Beechey met John Adams, the last surviving *Bounty* mutineer, and documented his story. The mutineers had burned the *Bounty*, worrying that if it was sighted, they would be found, and so the harbour was named after the ship. An engraving of the scene



depicted in this painting is included in Beechey's *Narrative of a Voyage to the Pacific and Bering's Strait to Co-operate with the Polar Expeditions, 1825-1828*, published in 1831.

This painting is of the high standard you would expect from a skilled artist. Beechey came from an artistic family — his father was a well-known portrait painter and member of the Royal Academy of Arts, and his mother an accomplished painter of miniatures. Two of his brothers became recognised artists and Frederick William chose to apply his own talents in sketching to the illustration of his naval expeditions. The tradition of the family was later carried on by one of Beechey's five daughters, Frances Anne.

Beechey reached the rank of Rear Admiral and was elected President of the Royal Geographical Society before his death, aged 60, in London. For all his other achievements, we are grateful to him for this painting, here with us today, which tells the story of the landing in Bounty Bay and the dangers of exploration, even with land close by.

Affan Muhammed Asiff

Year 10

Granville Boys High School

Landing in Bounty Bay, c 1825

by Frederick William Beechey

oil on canvas
acquired 1934

ML 114 | refer to wall no. 162, p 34



On the goldfields

The period between 1851 and 1893 in Australia saw significant discoveries of gold and as a result, an influx of fortune-hunters from all corners of the globe, hoping to strike it rich. The Australian economy was transformed as the population nearly quadrupled between 1851 and 1871.

Edward Roper was a traveller, as well as being a painter, illustrator, publisher, lithographer and writer. Born in England in 1832, he took his first trip to Canada at the age of 15 and spent many years in Australia and Canada. He also travelled through New Zealand and the South Seas, later creating many artworks inspired by the places he had visited. In England, he had a 'graphotype' business (a process for printing artworks which Roper had patented). For a while he ran a similar business in Australia, publishing cartoons in the Melbourne-based *Graphic News of Australasia*.

Roper painted many images of the gold rush. *Gold Diggings, Ararat* is one of his early works, depicting the goldfields in south-west Victoria in the late 1850s. Roper brings the people and the environment to life for a modern audience. He shows the physical strength, health, patience and determination required by those who worked the goldfields. Class barriers meant little, as rewards were won through hard work. Roper shows us the techniques used on the goldfields — in the foreground we see prospectors digging large trenches in the hope of finding gold nuggets. The men, shown in a range of postures —



panning, digging and surveying their pans on the edge of a river, provide compelling subject-matter.

Directly over the prospectors we can see the amenities of the makeshift town. Signage suggests a variety of activities — the store, advertising the buying price for gold, 'Bowling Alley', 'Golden Age Hotel' and 'Baker'. The theatre (centre right) offered a distraction from long days often filled with disappointment.

Flags from various homelands decorate the tents which provide housing for the migrants. In the centre, a small group of Indigenous Australians are featured, looking on curiously at the prospectors.

Roper captures many details of colonial activity and the spirit of entrepreneurship that existed on the Australian goldfields during the 1850s to 1870s. His honest, insightful depiction of the Australian environment and the prospectors who sought wealth in the new nation mean his works are valued by art-lovers and historians alike.

Julie Song

Year 10

South Strathfield High School

Gold diggings, Ararat, c 1858

by Edward Roper

oil on canvas

presented by Sir William Dixon, 1929

DG 15 | refer to wall no. 133, p 33



The great expedition

The *Arrival of Burke and Wills at Flinders River*, a large oil painting of the explorers Robert O'Hara Burke and William John Wills, was painted in 1861. This work by Edward Greig is triumphant — presenting two healthy and buoyant explorers, pointing at the Flinders River — rather than focusing on the tragedy of the pair's death. Burke and Wills never achieved their goal of reaching the coast of the Gulf of Carpentaria. On reaching the Flinders River, some 50 km from their target, they were unable to make their way through the mangroves. So, although it may look like it is capturing a real moment in time, the artwork imagines the moment of success, as the explorers look towards the sea.

The expedition, supported by the government, was organised by the Royal Society of Victoria, a society for furthering scientific knowledge. The Australian interior was still mostly unexplored by Europeans and so the expedition planned to cross the continent from Melbourne in the south, to the Gulf of Carpentaria in the north. Burke had little to no experience of exploration and navigation but was still chosen to lead the expedition. One of Australia's best equipped and most expensive expeditions, it consisted of almost 21 tonnes of equipment, 19 men, 23 horses, 26 camels, six wagons and two years' worth of rations. Burke's original second-in-command was George Landells, but during the expedition the two had a falling-out. Wills, who had bush knowledge, was promoted to take Landells' place.



Painted in the immediate aftermath of the explorer's deaths at Coopers Creek, the work is a rare example of a colonial artist turning a major news event into a celebratory historic painting. Edward Greig was born and worked in Melbourne, mostly as a painter, but he was also a cartoonist and illustrator. His works were shown at the Victorian Exhibition of Fine Arts in 1860 and 1861, the 1863 Ballarat Mechanics Institute Exhibition and the fourth Annual Exhibition of Fine Arts at Melbourne in 1864.

Ukkashah Cheikho

Year 10

Granville Boys High School

Arrival of Burke & Wills at Flinders River 1861, 1862

by Edward Jukes Greig

oil on canvas

presented by James Best, 1923

ML 807 | refer to wall no. 143, p 34



The past in perspective

This 1883 painting provides a rare glimpse into Sydney's rich cultural and architectural history. Everyday Sydneysiders stroll along a George Street devoid of the development that defines this streetscape today.

Originally from Alsace, Alfred Tischbauer trained as a designer and scene painter before working at the Paris Opera. Exiled to New Caledonia for his involvement in the Paris Communes (a radical socialist and revolutionary movement), he made his way to Australia and became a teacher of perspective at East Sydney Technical College.

It is through Tischbauer's perspective that we gain our own, observing and understanding the changes George Street has endured. While it is widely theorised that this artwork was worked up from a photograph, detail and perspective is nonetheless conveyed through each of Tischbauer's brushstrokes. In the left corner of the canvas, the old premises of Prince, Ogg & Co can be seen, and beside it, smaller businesses, including Thompson & Giles, Drapers. Time was already on the march — only seven years after *George Street* was painted these buildings were demolished to make way for Martin Place, opened in 1892.

Sydney Town Hall is outlined in the background. Standing at 57 metres high, it was the tallest building in Sydney at the time — only overtaken by an upgraded General Post Office, to the left of the artwork, with its ornate outwards-facing clock.



The clock had originally been built into the façade of the building — but was moved, as pedestrians complained they were unable to read the time from afar with it flat to the wall.

Alongside grand old buildings, *George Street* provides a perspective on the people of our past — their fashion, transport and society. People from all walks of life mill in the centre of the image — a few rich in horse-drawn carriages, a man on horseback, another on the still novel penny-farthing bicycle, women walking with parasols in bustle-dresses, children with carers, men in suits, one man seated in the gutter. Yet the calm undertones of the painting mute the expected hecticness of the city crowd, leaving us with a nostalgic impression of a slower time when all were welcome on Sydney's iconic George Street.

Jimmy Rylands

Year 10

St Joseph's College

George Street, Sydney, 1883

by Alfred Tischbauer

oil on canvas

presented by Sir William Dixon, 1935–36

DG 210 | refer to wall no. 34, p 31



A white rose

Although highly acclaimed during her lifetime, Rosa Praed (1851–1935) was not ranked as one of the great Australian authors.

Her works were heavily anchored in their time and place, and a modern reader would find her writing dense and very dated. Her novel *Policy and Passion* was a melodrama inspired by the debates raging in the 1860s over the Brisbane–Ipswich railway, whereas *Nadine* was a psychological thriller based on the life of Olga Novikoff, a woman who was infamous among London social circles, but who has since been largely forgotten.

Many of Rosa's first novels are set in outback Australia, where she grew up. In these early works, Rosa creates a dichotomy between Britain and Australia in her search for a sense of cultural identity. While the British characters in her novels are refined but morally degenerate, the Australian settlers she portrays have coarser manners, yet are more principled. Rosa's heroines are frequently jilted by British cads and are stifled by Australia's colonial society and lack of high culture.

Rosa, like her heroines, revered Europe's sophistication. In 1882, she moved to London with her husband, where she joined an elite social circle of artists and writers. She mingled with famous figures such as Arthur Conan Doyle, FC Burnand (the editor of *Punch*) and Oscar Wilde.

This painting was made two years after she left for England by an Australian relative. It is most likely a copy of a portrait by the British artist Joseph Middleton Jopling made in the same year, as it is almost identical to that portrait, which was included in one of Rosa's published novels.

In this painting, Rosa is portrayed as the London socialite that she had dreamt of becoming. Dressed in furs, and wearing a pearl necklace, there is little about her that indicates she grew up on a cattle station in Queensland. Contrasting sharply with the gloom of the painting, the white rose pinned to the front of Rosa's dress gives us a clue about her new life in London.

Rosa had joined London's newly established Theosophical Society. Theosophy was described by one of its founders as 'a scientific religion and a religious science'.* Theosophists believed in supernatural occurrences and the existence of a deeper spiritual reality. Rosa was an ardent member — she regularly hosted meetings, corresponded with the movement's founders, and would later live with Nancy Hayward, a much younger woman who claimed to be a psychic medium.

For theosophists, a white rose is a symbol of femininity, purity and heightened spirituality. Perhaps Rosa linked the white rose to the passionate and spiritually attuned heroines who featured in her novels.

Anna Trahair

Year 10

Queenwood School for Girls

Rosa Campbell Praed, 1884
attributed to Emily Praed
oil on canvas
acquired 1991
ML 1039 | refer to wall no. 225, p 36

*William Q Judge, *The Ocean of Theosophy*, 1893, pages 1-2.



Inner city life

During the turn of the 20th century, large sections of The Rocks and Millers Point were being demolished in the name of development; Cumberland Street included. After the outbreak of the bubonic plague, many homes and streets were razed by the government due to their derelict condition. This sparked a number of commissions and artworks attempting to capture the areas before they were lost forever.

Alice Muskett, an accomplished artist in both the literary and visual worlds, often portrayed an optimistic perspective in her works. Her depiction of life on Cumberland Street is no exception. Her subject, an infamous slum, is instead a picturesque image of domestic life, created using pastel oil paints on canvas. In direct contrast with images from the time, she shows a lively street bustling with families and carriages. Homes are clean and colourful while their inhabitants spill out, dressed similarly. Sunlight illuminates most of the street, casting shadows from the buildings onto the only figure facing the viewer.

Despite being an idyllic depiction, there is a sense of separation between the viewer and this romantic street. Those dressed in bright colours and illuminated by light are clumped together; however, they do not face us and are instead walking away, leaving a once populous street. One lone figure stands to the side, covered in shadow and gazing back. Our perspective is from these shadows, one of merely an onlooker. From this, a sense of longing and loss is developed

in response to the inevitable change and loss of community.

Cumberland Street still exists today although it is unrecognisable as the setting for this work. Despite the drastic changes that have occurred over time, the meaning within the painting still has relevance. Recently, numerous public housing sites throughout Millers Point and The Rocks were sold off, including the Sirius building on Cumberland Street, separating a close-knit community. Though many stand divided on the decision to sell these sites, the human toll is undeniable. As such, Alice Muskett's commentary on the government's decisions in 1902 translates eerily well into the twenty-first century.

Maddie Schwab

Year 10

Fort Street High School

In Cumberland Street, c 1902

by Alice Muskett

oil on canvas

acquired 1920

ML 1040 | refer to wall no. 47, p 31







A bar on Oxford Street

The year 1942 was a tumultuous one for Australia. The threat of Japanese invasion drew ever closer, and the resources of our allies were already stretched thin across other frontiers. In this year, Herbert Badham, who had served in the navy during the First World War, applied unsuccessfully to be an official war artist. It is unusual to see such a gloomy painting from an artist who was best known for his gentle beach scenes and urban life. Most of Badham's other works are much lighter than this public house, which is shrouded in shadow and dimly lit. Perhaps he had begun to feel the oppressive doom weighing down on everyone and decided not to give a picture of the kindness of a sunny beach day, but to show a grungy public house in the heart of Paddington instead.

Oxford Street Interior shows an ordinary bar, with liquor behind the counter and a woman drying glasses, as patrons queue up to get their drinks. Some would say that the scene is ordinary, and that makes it unremarkable. But it's the honesty of the painting, the lack of the extraordinary that sets it aside. The piece at first glance could be a depiction of a pub today, or even a caricature with its emphasis on ugliness and normality. But what people looking at this work may not see is that everything, from the cigarette butts on the floor to the unglamorous portrayal of the women gives us an insight into ordinary life and the real home front of Australia in 1942.



While Herbert Badham may have been rejected as a war artist, he gives a raw depiction of a scene in a working-class bar in the middle of Sydney that offers so much more potential than a work showing the thick of battle could. For example, there are more women than men in this picture. The men present are older — perhaps they served in the First World War. The women are seemingly alone in the public house. Were they there to forget the death of a sweetheart? Had the latest headlines dug into their minds? Why had these people been drawn to this bar on Oxford Street?

Maya Le Her

Year 8

Queenwood School for Girls

Oxford Street interior, 1942

by Herbert Badham

oil on board
acquired 1991

ML 1019 | refer to wall no. 57, p 31



HADHAM '42

A day in a country town

Herbert Badham captures the everyday in this painting; the everyday, but not the mundane or the monotonous. In this work he depicts the small town of Cudal, just west of Orange, painted on a trip to the country in 1945 with his art-teacher friend, EA Harvey. In it, Badham captures the warmth and beauty of an average day in a country town. A quiet drama plays out. Two men yarn, another stands alone. A parked ute, a leaning bike, a saddled horse tied and grazing by a gum tree speak of a slow afternoon in town.

The flat landscape down the road from the town stays true to the subject material, as Cudal is believed to mean 'flat' in the Wiradjuri language. Beyond the ochres of the untarred road and the shock of yellow wattle blossoms, the flat green plains are a romanticisation of realistic colours with all of regional NSW coming off the back of an extreme drought in 1945. The green fields would have been a recent and thoroughly enjoyed addition to the town of Cudal.

In this painting Badham depicts the postwar promise of Australia. With the war in Europe ending, Australians had a renewed sense of optimism in their daily life. Storm clouds on the horizon spell rain for this tiny town – a welcome sight as the breaking of drought is what rejuvenated the country towns of Australia at this time. Towns in rural New South Wales were also reinvigorated by the people who travelled to visit the country in this



period of happiness. The girl on the bike stands out as a traveller, dressed in her bright red jumper and white skirt, a contrast to the muted, reserved colours of the town and its people. This girl was Mary Fox, a school friend of Badham's daughter, Chebi. Against the afternoon stillness of the town, the sudden momentum of her movement signals the movement forward of a people leaving behind the trials of the recent past, into the hope for a better future.

Although much changed over the years, the streetscape that Badham captured can still be made out. Just down the road, the building that was once the department store, Corden & Co, perhaps just visible as a sidewall in the painting, is now the Cabonne Food Wine & Culture Centre, attracting new visitors to Cudal.

Xavier Leaver

Year 10
St Joseph's College

Girl on a bike, Cudal, near Orange, New South Wales, 1945

by Herbert Badham

oil on pulpboard

acquired 2010

ML 1445 | refer to wall no. 198, p 35



View from a hill

The artwork *Picnic at The Rocks* is just one example of how the artist, Roland Wakelin, was ahead of his time. The painting depicts the stunning view from Observatory Hill, overlooking an aspect of the Sydney Harbour Bridge and The Rocks. What's surprising about this painting is that the view it represents has barely changed over the decades; it is an almost identical view today. This is largely due to the 'green bans' of the early 1970s, controversial action taken by the NSW Builders' Labourers Federation to block development work that would have destroyed historic buildings in The Rocks. If you visit The Rocks today you will still see the sandstone structures and Observatory Hill for which the area was affectionately named.

This painting is almost like a journey. Starting from the family and their picnic, our eyes are drawn to The Rocks as we follow down the street, before looking up at the Sydney Harbour Bridge. Along this journey, Wakelin employs a palette of contrasting colours — the brightness of the sunlit green is juxtaposed with the muted browns of The Rocks buildings, emphasising the tones of modernism that he would eventually help to pioneer.

Roland Wakelin started his career in Greytown, a small rural town in New Zealand. As a young boy he would sketch and paint, and at the age of 15 he was awarded a scholarship to Wellington Technical School.



After participating in an exhibition at the Wellington Academy of Arts, Wakelin's interest in becoming a professional artist developed. In 1912 his career really started to expand. Drawn to Sydney's recent industrial advancement, Wakelin moved there and enrolled into the Royal Art Society. Under the guidance of artists such as Norman Carter and Antonio Dattilo Rubbo, Wakelin would develop his own art style of figures and landscapes and lead the movement towards modernism in Australian art.

Marcus Wu

Year 10

Fort Street High School

Picnic at The Rocks, 1952

by Roland Wakelin

oil on canvas
acquired 1997

ML 1169 | refer to wall no. 65, p 31



A close friendship

The renowned Australian author, playwright and poet Patrick White cared about how he would be remembered. He asked his friends to destroy the letters he had sent them, and he wrote his own 'self-portrait' in his autobiography, *Flaws in the Glass*. But this portrait by his friend Desmond Digby shows an image of Patrick White that was outside the writer's control.

White was born in London in 1912. He came to Australia when he was six months old and spent most of his childhood here. From an early age he was fascinated with the English language. He loved going to the theatre with his family, which inspired him to write his own plays. He went back to England to finish school and then attended Cambridge University, where he started writing poetry, and his plays were performed by amateur theatre groups.

White lived overseas for many years before returning to Australia in the late 1940s with his partner, Manoly Lascaris. His novels *Voss* (1957) and *Riders in the Chariot* (1961) both won the Miles Franklin Literary Award, and he was awarded the Nobel Prize in Literature in 1973. He also wrote famous plays such as *The Season at Sarsaparilla* (1962) and *Night on Bald Mountain* (1964).

The artist, illustrator and set designer Desmond Digby created the cover designs for several of White's novels and they became close friends.

In many of Digby's portraits the faces and bodies of his subjects are smudged to the point that it makes you feel uneasy to look at them. But it captures your attention and makes you wonder about the mysterious person in the picture.

This painting is a study for another portrait of Patrick White by Digby that was a finalist in the Archibald Prize in 1965. In the final version, White's facial features are more detailed, making him look resilient and strong. In the Library's painting, his face is less detailed, which makes him look weaker. The blue beanie is not something White would have worn when he appeared as a public figure, and combined with his frail appearance, it suggests the closeness of the friendship between the writer and the artist.

Carlo Perkins

Year 11

Sydney Secondary College
Blackwattle Bay

Patrick White, 1965

by Desmond Digby

oil on board

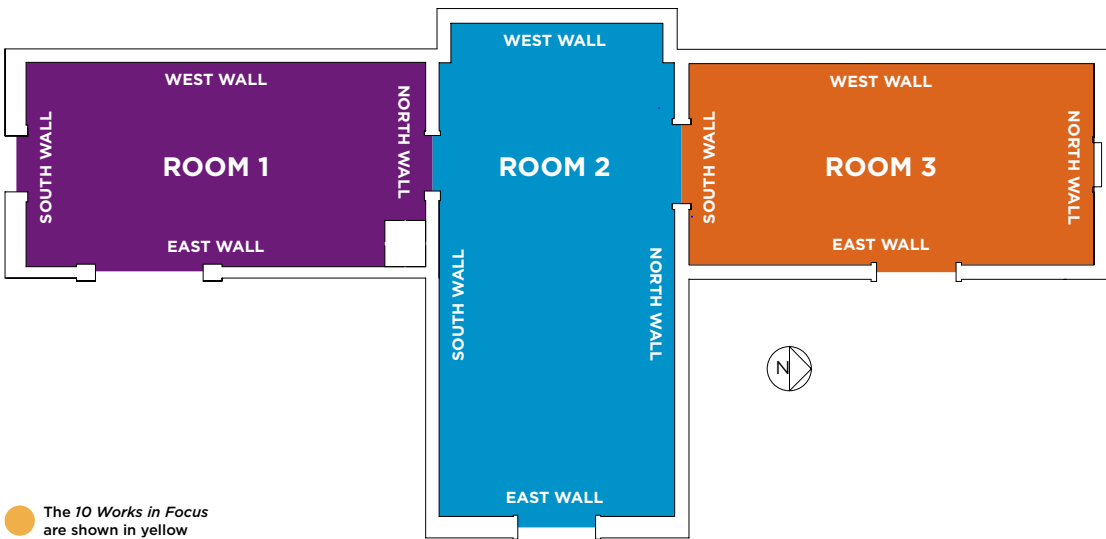
presented by Patrick White, 1978

ML 813 | refer to wall no. 220, p 36

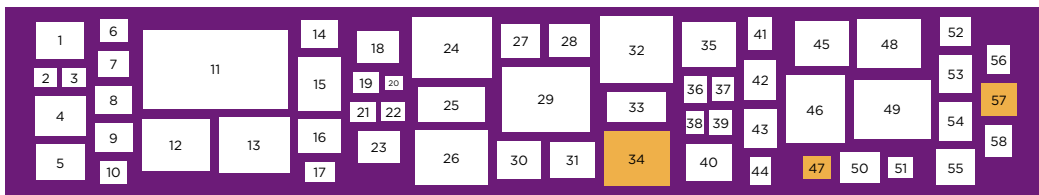


List of works

All works are oil on canvas unless otherwise specified



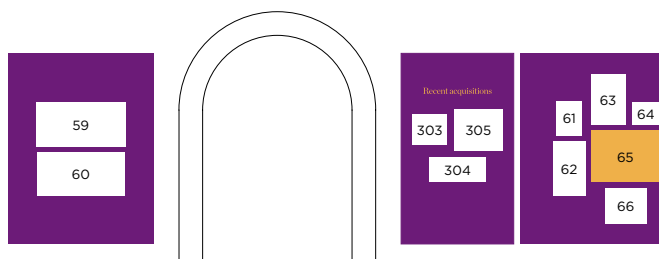
ROOM 1 - WEST WALL



- | | | | |
|--|---|---|--|
| <p>1 New Government House, 1841
by Conrad Martens
presented by Sir William Dixon, 1929
DG 55</p> <p>2 View of old Government House, Sydney, NSW as it appeared when vacated by Sir George Gipps in 1845, 1845
by George Edwards Peacock
oil on board
acquired 1937
ML 658</p> <p>3 View of Lyons Terrace, Hyde Park, Sydney, NSW, 1849
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oil on commercial artists board
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DG 218</p> <p>4 Old Government House, 1841
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DG 65</p> <p>5 Woolloomooloo Bay, c 1875
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by unknown artist,
after FC Terry
oil on canvas on board
unknown provenance
ML 623</p> <p>7 Sydney Cove, c 1855
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oil on canvas on board
unknown provenance
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ML 155</p> <p>14 Government House, 1854
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ML 640</p> <p>20 Government House Sydney NSW from the statue of Sir Richard Bourke, c 1845
by George Edwards Peacock
oil on board
acquired 1979
ML 657</p> <p>21 Old St Phillip's, Church Hill, undated
by unknown artist
oil on board
unknown provenance
ML 456</p> <p>22 View in Woolloomooloo Bay ... taken from lower Domain Road, 1849
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1949
DG 219</p> |
|--|---|---|--|

- 23 **Sydney from Woolloomooloo, 1849**
by George Edwards Peacock
acquired 1936
ML 72
- 24 **Woolloomooloo Bay and Grantham, c 1855**
possibly by Henry Robinson Smith
presented 1970
ML 805
- 25 **Explorers on river bank, c 1920s**
by John Samuel Watkins
acquired 2016
ML 1485
- 26 **The Founding of Australia. By Capt Arthur Phillip RN Sydney Cove, Jan 26th 1788, 1937**
by Algernon Talmage RA
presented by Mr Robert O Albert AM, 2000
ML 1222
- 27 **Vineyard, Castle Hill, 1927**
by Robert Johnson
oil on board
acquired 2016
ML 1487
- 28 **Howells' Mill Parramatta, 1849**
by George Wickham
acquired 1992
ML 1050
- 29 **A direct north general view of Sydney Cove..., 1794**
by unknown artist
presented by Sir William Dixon, 1929
DG 60
- 30 **Stephen Butts on a white horse, Macquarie Street, Sydney, c 1850**
by Joseph Fowles
presented by Sir William Dixon, 1938
DG 250
- 31 **Pitt Street, Sydney, c 1864-80**
by unknown artist
acquired 1960
DG 347
- 32 **Millers Point from Balmain, c 1840**
by unknown artist
acquired 1984
ML 919
- 33 **View from the window, 1842**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 41
- 34 **George Street, Sydney, 1883**
by Alfred Tischbauer
presented by Sir William Dixon, 1935-36
DG 210
- 35 **Marshalling Yards, White Bay, 1952**
by George Lawrence
oil on card on composition board
acquired 2012
ML 1281
- 36 **Burdekin House, Macquarie Street, Sydney, undated**
by Portia Geach
presented by Miss FK Geach, 1961
ML 444
- 37 **Design for a fresco for the children's chapel in St James' Church, 1929**
by Ethel Anderson
acquired 1989
ML 1078
- 38 **Anthony Hordern's fire, c 1901**
by Cecelia Maclellan
presented by the Misses Maclellan, 1954
ML 348
- 39 **Old Houses in Wentworth Street, c 1901**
by Howard Ashton
transferred from the Art Gallery of NSW, date unknown
ML 1435
- 40 **The Atlas Works Sydney – making the first locomotive engine, 1881**
by Arthur Collingridge
presented 1920
ML 584
- 41 **Argyle Street looking towards the Observatory Hill, c 1902**
by Julian Rossi Ashton
oil on wood
acquired 1933
ML 861
- 42 **Old St Mary's Cathedral, undated**
by Norman Carter
presented by Norman Carter, 1962
ML 175
- 43 **The Sailors Return Hotel, c 1902**
by Sydney Long
transferred from the Art Gallery of NSW, 1920
ML 853
- 44 **5 pm aboard South Steyne, 1938-74**
by JS Cornelius
acquired 1978
DG 435
- 45 **The Sussex and the Vicar, 1965**
by Colin Sykes
acquired 1991
ML 1035
- 46 **Clyde Street, c 1901**
by Sydney Long
transferred from the Art Gallery of NSW, 1920
ML 318
- 47 **In Cumberland Street, c 1902**
by Alice Muskett
acquired 1920
ML 1040
- 48 **Barangaroo Headland Park from the Stamford on Kent, 2015**
by Jane Bennett
acquired 2015
ML 1457
- 49 **Fairy Bower, Manly, 1956**
by Alan Grieve
oil on masonite
acquired 1984
DG 463
- 50 **Bank of New South Wales Sydney [George Street Sydney], c 1855**
by unknown artist
acquired 1997
ML 1168
- 51 **Garden Island, 1924**
by Douglas Dundas
presented by Mrs H Gallop, 1973
ML 737
- 52 **United States Military Police encamped at Sydney University, 1944**
by Isabel MacKenzie
oil on canvas on board
presented by Isabel MacKenzie, 1971
ML 686
- 53 **Argyle Street and Cut, c 1902**
by Sydney Long
transferred from the Art Gallery of NSW, 1920
ML 854
- 54 **Ferry Lane, c 1902**
by Sydney Long
transferred from the Art Gallery of NSW, 1920
ML 855
- 55 **Palm Beach, 1945**
by Adrian Feint
oil on canvas on board
acquired 2011
ML 1260
- 56 **Macquarie Street, Sydney c 1916-35**
by Frances Payne
oil on board
acquired 2016
ML 1504
- 57 **Oxford Street interior, 1942**
by Herbert Badham
oil on board
acquired 1991
ML 1019
- 58 **War Memorial, c 1934**
by Herbert Reginald Gallop
presented by Mrs H Gallop, 1973
ML 735

ROOM 1 - NORTH WALL

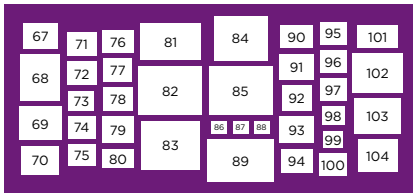


- 59 **Sydney Cove, c 1800**
by unknown artist
acquired 1923
ML 443
- 60 **Sydney – Capital New South Wales, c 1800**
by unknown artist
presented by Sir William Dixon, 1929
DG 56
- 61 **Wynyard Park during Wynyard Station excavations, 1927**
by AE Macdonald
acquired 1951
ML 938
- 62 **Barrack Street, Sydney, 1942**
by Roland Wakelin
acquired 2016
ML 1486
- 63 **Demolition 76 Pitt Street, 1927**
by Norman Carter
presented by Norman Carter, 1962
ML 209
- 64 **Wynyard Park & the Old Scots Church during Wynyard Station excavations, 1927**
by AE Macdonald
acquired 1951
ML 936
- 65 **Picnic at The Rocks, 1952**
by Roland Wakelin
acquired 1997
ML 1169
- 66 **View of Sydney Harbour Bridge under construction, c 1930**
by MK Smyth
presented by Mrs MK Burnell, 1961
ML 302

Recent acquisitions

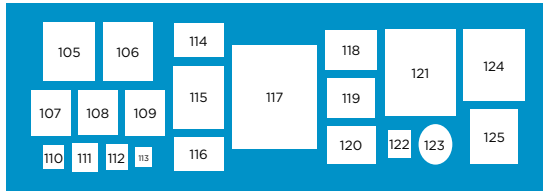
- 303 **The Town Band, 1951**
by Herbert Badham
acquired 2020
ML 1557
- 304 **Panoramic view of Sydney Harbour and the city skyline, 1894**
by Arthur Streeton
acquired 2019
ML 1513
- 305 **Hazy Morning, 1944**
by Herbert Badham
acquired 2018
ML 1514

ROOM 1 - EAST WALL



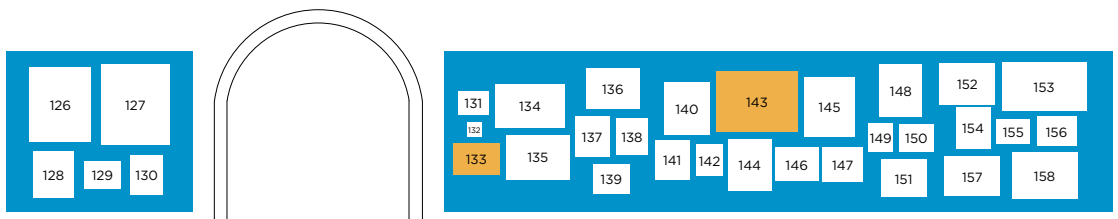
- 67 Sydney Harbour near Watson's Bay, 1851**
by George Edwards Peacock
presented by Sir William Dixon, 1932
DG 205
- 68 Billy Blue, 1834**
by John B East
oil on board
possibly presented 1933
ML 560
- 69 Vaucluse from the hill, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 159
- 70 Government House, Sydney c 1860**
by unknown artist
oil on board
presented by Dr AH Marks, 1932
ML 998
- 71 View from Craigend looking over Government House and Domain, 1845**
by George Edwards Peacock
acquired 1966
DL 14
- 72 View north from Craigend looking over Woolloomooloo and Port Jackson, 1845**
by George Edwards Peacock
oil on board
bequeathed by Sir William Dixon, 1952
DL 15
- 73 Darling Point, 1886**
by Gother Victor Fyers Mann
presented by Sir William Dixon, c 1950
DG 246
- 74 Parsley Bay, c 1845**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 34
- 75 Vaucluse, 1851**
by George Edwards Peacock
bequeathed by David Scott Mitchell, 1907
ML 236
- 76 Mosman Bay, 1916**
by John Campbell
acquired 1984
DG 464
- 77 View of part of Woolloomooloo and Mr Barker's house and mills with Bradleys Point, 1844**
by George Edwards Peacock
oil on board
acquired 1965
DG 372
- 78 Morning at the Heads of Port Jackson, or the Pilot's Look-out, 1850**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1932
DG 204
- 79 Fig Tree Bridge, Lane Cove, before 1954**
by Herbert Reginald Gallop
oil on canvas on plywood
bequeathed by Dr RJ Pope, 1954
ML 733
- 80 Fort Denison, 1923**
by George F Harris
acquired 1972
DG 407
- 81 View in Sydney Harbour, c 1880**
by Margaret I Coulter
presented by W Chambers, 1957
ML 391
- 82 Sydney Harbour looking west, 1848**
by Jacob Janssen
acquired 1932
ML 45
- 83 The boating season, Woolloomooloo Bay**
by Alfred James Daplyn
presented by Miss M Dowe, 1961
ML 495
- 84 Port Jackson from Dawes Point, c 1842**
by unknown artist,
after John Skinner Prout
unknown provenance
ML 625
- 85 Sydney Harbour looking towards the Heads, 1848**
by Jacob Janssen
acquired 1932
ML 46
- 86 The Heads of Port Jackson NSW from off the North Head – a squall, 1846**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 333
- 87 Port Jackson NSW. The Floating Light – (Morning), 1846**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 334
- 88 Government House and Fort Macquarie Sydney NSW from the Botanical Gardens, 1846**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 336
- 89 Looking west from the roof, 204 Clarence Street, 1986**
by Jeff Rigby
acrylic on canvas
acquired 1990
ML 1015
- 90 Sydney Harbour, 1888**
by Charles Edward Conder
unknown provenance
DG 428
- 91 Government House, c 1850**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1932
DG 206
- 92 Dawes Point showing Sydney Harbour Bridge in the course of construction, c 1927**
by Herbert Reginald Gallop
oil on canvas on plywood
presented by L Parker in memory of Mrs Nan Keesing, 1949
ML 437
- 93 Sydney NSW from Garden Island. Government House to the left, 1846**
by George Edwards Peacock
bequeathed by Sir William Dixon, 1952
DL 7
- 94 Pyrmont, Barker's Mills, Sydney 1859**
by Christie
presented by Mrs E Ewington, 1934
ML 1426
- 95 Custom House and part of Circular Wharf, Sydney NSW, 1845**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 38
- 96 Customs House and Circular Quay, Sydney NSW, 1845**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 35
- 97 View of the Heads of Port Jackson NSW looking north from a hill above Vaucluse Bay, 1846**
by George Edwards Peacock
oil on board
bequeathed by Sir William Dixon, 1952
DL 12
- 98 Residence of the Hon ED Thomson, Sydney, NSW, 1845**
by George Edwards Peacock
oil on commercial artists board
acquired 1963
DG 355
- 99 Supreme Court House, Sydney, NSW, 1845**
by George Edwards Peacock
oil on board
acquired 1931
ML 659
- 100 Port Jackson NSW. View in Double Bay South Side Middle Head in the distance (near sunset), undated**
by George Edwards Peacock
oil on board
presented by Sir William Dixon, 1929
DG 37
- 101 The Harbour, Neutral Bay, Sydney, c 1930-40s**
by James Ranalph Jackson
bequeathed by Helen Selle, 2012
ML 1295
- 102 Milsons Point, c 1960s**
by James Ranalph Jackson
oil on board
from the estate of Sir Erik Langker, c 1980s
ML 967
- 103 Sydney from Sandy [Rose] Bay, 1840**
by Conrad Martens
bequeathed by Sir William Dixon, 1952
DL 23
- 104 The Swimming Enclosure, 1941**
by Herbert Badham
oil on board
bequeathed by Dr RJ Pope, 1954
ML 573

ROOM 2 - WEST WALL



- 105 Portrait of Mrs William Paterson, after 1799**
by unknown artist
presented by Sir William Dixon, 1929
DG 172
- 106 Colonel William Paterson, c 1799**
after William Owen
presented by Sir William Dixon, 1929
DG 175
- 107 Portrait of Governor Philip Gidley King, c 1800**
by unknown artist
oil on canvas on board
donated through the Australian Government's Cultural Gifts Program by Philip King and David King, 2010
ML 1257
- 108 Portrait of Anna Josepha King, c 1800**
by unknown artist
oil on canvas on board
donated through the Australian Government's Cultural Gifts Program by Philip King and David King, 2010
ML 1258
- 109 Phillip Parker King, c 1816**
by unknown artist
acquired 1933
ML 11
- 110 Governor King, undated**
by unknown artist
presented by P Parker King, Esq., 1965
ML 546
- 111 George William Evans, (possibly) 1847**
by Thomas James Lempriere
oil on canvas on board
acquired 1911
ML 33
- 112 Captain Arthur Phillip, c 1787**
by Francis Wheatley
acquired 1908
ML 124
- 113 Phillip Parker King, c 1817**
by unknown artist
oil on canvas on board
donated through the Australian Government's Cultural Gifts Program by Philip King and David King, 2014
ML 1318
- 114 The mock trial, 1812**
by Francis Greenway
acquired 1990
ML 1002
- 115 Thomas Townshend, 1st Viscount Sydney, c 1785**
attributed to Gilbert Stuart
presented by Sir William Dixon, 1929
DG 214
- 116 Scene inside Newgate Prison, 1812**
by Francis Greenway
acquired 1990
ML 1003
- 117 Sir Joseph Banks, c 1808-09**
by Thomas Phillips
presented by Sir William Dixon, 1929
DG 25
- 118 The 'Vineyard', Parramatta, 1840**
by Conrad Martens
presented by EH Macarthur, 1945
ML 48
- 119 Sydney from Bell Mount, 1813**
by Stephen Taylor
presented by Sir William Dixon, 1948
DG 100
- 120 Governor Bourke's statue, overlooking the Harbour, 1842**
by Conrad Martens
transferred from the Art Gallery of NSW, 1926
ML 99
- 121 John Macarthur, c 1850**
by unknown artist
presented by Sir William Dixon, 1935
DG 222
- 122 Governor Richard Bourke, c 1835**
by unknown artist
oil on canvas on panel
bequeathed by David Scott Mitchell, 1907
ML 125
- 123 Midshipman Edward Riou, 1776**
by Daniel Gardner
acquired 2011
ML 1263
- 124 Elizabeth Macarthur, undated**
by unknown artist
presented by Sir William Dixon, 1935
DG 221
- 125 Lachlan Macquarie c 1805**
by John Opie
presented by Lt Col Charles Greenhill Gardyne, 1914
ML 37

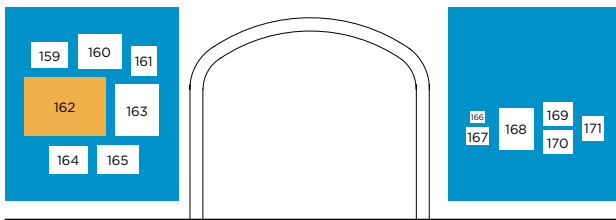
ROOM 2 - NORTH WALL



- 126 Commander Robert Johnston RN, 1856**
by Richard Noble
presented by Mrs Robert Johnston, 1926
ML 462
- 127 Governor Charles Augustus FitzRoy, c 1855**
by Henry Robinson Smith
unknown provenance
ML 159
- 128 Captain Patrick Logan, c 1825**
by unknown artist
acquired 1934
ML 13
- 129 Military review, probably in New South Wales, after 1860**
by unknown artist
oil on board
acquired 1938
ML 574
- 130 Major James Nunn, Australian Mounted Infantry, c 1840**
attributed to Joseph Fowles
acquired 2014
ML 1321
- 131 Bush fire [a view at night], undated**
by Naylor Gill
oil on board
bequeathed by Sir William Dixon, 1952
DL 3
- 132 The shepherd, undated**
by Samuel Thomas Gill
oil on board
bequeathed by Sir William Dixon, 1952
DL 43
- 133 Gold diggings, Ararat, c 1858**
by Edward Roper
presented by Sir William Dixon, 1929
DG 15
- 134 Stoneleigh, Beaufort near Ararat, Victoria, 1866**
by Eugene von Guérard
acquired 1953
DG 231
- 135 The Gold Commissioner's station at Timbarra, New South Wales, c 1870**
by Louisa Green-Emmott
acquired 2011
ML 1262
- 136 A gleam of light, c 1910**
by Frederick McCubbin
bequeathed by Helen Selle, 2012
ML 1293
- 137 Goldminer, 1861**
by James Anderson
acquired 2004
ML 1349
- 138 Mr E Hargraves the gold discoverer of Australia Feb 12th 1851 returning the salute of the gold miners [5th] of the ensuing May 1851, undated**
by Thomas Balcombe
bequeathed by Clare Annie Marsden, 1964
ML 532
- 139 Mining camp, possibly Victorian, c 1855-60**
attributed to David Tulloch
oil on board
presented by Sir William Dixon, 1929
DG 17

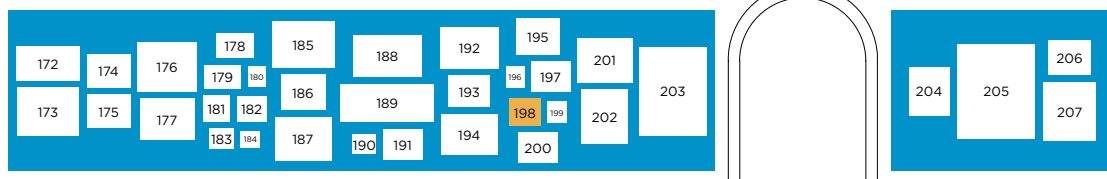
- 140 **William Romaine Govett, 1843**
by C Day
oil on board
presented by Sir William Dixon, 1934
DG 223
- 141 **William Charles Wentworth, 1872**
by James Anderson
presented by Fitzwilliam Wentworth, 1910
ML 411
- 142 **Solomon Wiseman, c 1820–38**
by unknown artist
oil on board
presented by Mrs DJD Litchfield, 1994
ML 1086
- 143 **Arrival of Burke & Wills at Flinders River 1861, 1862**
by Edward Jukes Greig
presented by James Best, 1923
ML 807
- 144 **Sir Thomas Livingstone Mitchell, c 1830s**
by unknown artist
bequeathed by Livingston F Mann, 1933
ML 24
- 145 **Andrew Hamilton Hume, 1843–49**
by Joseph Backler
oil on canvas on masonite
presented 1963
ML 504
- 146 **The Macdonald River, Wiseman's Road, 1840**
by Conrad Martens
presented by Sir William Dixon, 1933
DG 346
- 147 **Residence of George Augustus Robinson on Yarra, c 1840**
attributed to GA Gilbert
acquired 1939
ML 330
- 148 **Chief Derah Mat [Derrimut] of Port Philip, 1836**
by Benjamin Duterrau
presented by Sir William Dixon, 1938
DG 371
- 149 **Captain William Hilton Hovell, 1866**
by unknown artist
presented by Mrs CF Roberts, 1921
ML 34
- 150 **A mountain inn, 1862**
by Joseph Fowles
presented by Sir William Dixon, 1929
DG 18
- 151 **View of Proposed Town of Adelaide, c 1836**
by William Light
oil on board
presented by Sir William Dixon, 1929
DG 157
- 152 **Launceston, 1860**
by Frederick Strange
presented by David Scott Mitchell, 1903
ML 110
- 153 **Hobart Town, taken from the garden where I lived, 1832**
by John Glover
presented by Sir William Dixon, 1938
DG 6
- 154 **George Augustus Robinson, 1853**
attributed to Bernardino Giani
acquired 1939
ML 27
- 155 **Port Arthur, Tasmania, 1833**
by unknown artist
oil on board
acquired 1941
ML 185
- 156 **Hobart Town, 1857**
by Henry Gritten
presented by Sir William Dixon, 1943
DG 345
- 157 **Natives at a corrobory, c 1835**
by John Glover
acquired 1939
ML 154
- 158 **Patterdale landscape, Tasmania, 1833–34**
by John Glover
acquired 1958
DG 230

ROOM 2 - EAST WALL



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

ROOM 2 - SOUTH WALL



- 172 View of a coastline, possibly the Illawarra, c 1845**
by unknown artist
bequeathed by Sir William Dixon, 1952
DL 6
- 173 Collection day, 2011**
by John Bokor
oil on board
acquired 2013
ML 1304
- 174 Gibraltar Rocks, Arthursleigh, 1839**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 107
- 175 View of Arthursleigh, 1839**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 105
- 176 Sunset in New South Wales, 1865**
by Eugene von Guérard
acquired from Mr Bell, 1953
ML 258
- 177 Cabbage trees near the Shoalhaven River, New South Wales, 1860**
by Eugene von Guérard
acquired 2007
ML 1398
- 178 Unidentified landscape from a drawing by Robert Hoddle, c 1837-81**
by Thomas Clark
presented by Sir William Dixon, 1943
DG 256
- 179 View of Murrenberg Mountain and Bundawang Mountain, from a drawing by Robert Hoddle, c 1852-83**
by Thomas Clark
presented by Sir William Dixon, 1943
DG 255
- 180 Jimmy Read of Bowral, undated**
by unknown artist
oil on board
presented by Mr AD Merewether Busby, 1947
ML 439
- 181 Stanwell Park, c 1935**
attributed to Douglas Dundas
acquired 2011
ML 1259
- 182 Stanwell Park, before 1958**
by Herbert Reginald Gallop
presented by Mrs H Gallop, 1973
ML 736
- 183 Stockyard, near Jamberoo, 1886**
by Charles Edward Conder
oil on board
presented by Sir William Dixon, 1951
DG 263
- 184 The South Australian Alps as first seen by Messrs. Hovell and Hume on the 8th November 1824, undated**
by George Edwards Peacock
presented by Mrs CF Roberts, 1921
ML 144
- 185 Port Macquarie, NSW, c 1840**
by Joseph Backler
presented by Sir William Dixon, 1929
DG 107
- 186 Northern entrance to Burrangalong Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843-49**
by Conrad Martens
bequeathed by David Scott Mitchell 1907
ML 98
- 187 Interior of Burrangalong Cavern (Abercrombie Caves), near Bathurst, New South Wales, 1843-49**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 163
- 188 Neighbourhood Watch, 2009**
by Robyn Sweaney
acrylic on linen
acquired 2009
ML 1431
- 189 Corroboree at Newcastle, c 1818**
by Joseph Lycett
oil on wood panel
presented by Sir William Dixon, 1938
DG 228
- 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 Waitlers, 1917
ML 273
- 192 Port Macquarie, c 1840**
by Joseph Backler
unknown provenance
ML 354
- 193 Mount King George from the Bathurst Road, 1848**
by Conrad Martens
bequeathed by David Scott Mitchell, 1907
ML 106
- 194 Port Macquarie, c 1840**
by Joseph Backler
presented by Thomas Dick Esq., 1915
ML 324
- 195 The road to Bathurst, 1946**
by Douglas Dundas
acquired 2015
ML 1455
- 196 One of the NSW Aborigines befriended by Governor Macquarie, c 1810-21**
by unknown artist
oil on wood panel
acquired c 1914
ML 696
- 197 Henry Cox's place, Broombee, Mudgee, New South Wales, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 87
- 198 Girl on a bike, Cudal, near Orange, New South Wales, 1945**
by Herbert Badham
oil on pulpboard
acquired 2010
ML 1445
- 199 Maria Little, c 1895**
by Tom Roberts
presented by Sir William Dixon, 1943
DG 319
- 200 View at Burrundulla, farm of George Cox, Mudgee, New South Wales, 1841**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 83
- 201 View of Tenterfield, 1861**
by Joseph Backler
acquired 1996
ML 1124
- 202 Edward DS Ogilvie, 1894-95**
by Tom Roberts
presented by Mrs Giselda Carson, 1972
ML 687
- 203 The squatter, Dr R B Kelley, 1939**
by Norman Carter
presented by Norman Carter, 1962
ML 228
- 204 David Scott Mitchell, c 1925**
by Norman Carter
acquired 1926
ML 104
- 205 Dr James Mitchell, 1854**
by Marshall Claxton
presented by the EC Merewether Estate Trustees, 1965
ML 7
- 206 In the reading room, c 1931-42**
by Roland Wakelin
oil on board
acquired 1989
ML 1001
- 207 Sydney Public Library, c 1931**
by Normand Henry Baker
acquired 1963
DG 354

ROOM 3 - WEST WALL



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

233 Beryl Whiteley, c 1940s
by unknown artist
oil on canvas on board
presented by the State Library of NSW Foundation in association with Mocopan and Seppelt's Wines, 1997
ML 1170

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

250 Faith Bandler, c 1957
by Elsa Russell
oil on masonite
donated through the Australian Government's Cultural Gifts Program by Faith Bandler, 1998
ML 1175

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

252 Millicent Preston-Stanley, 1950
by Mary Edwards (Edwell-Burke)
acquired 1968
DG 396

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

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

255 Stuart Campbell Esq., c 1933
by Nina Orloff
donated through the Australian Government's Cultural Gifts Program by the Godson of Stuart Campbell, 2002
ML 1240

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

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

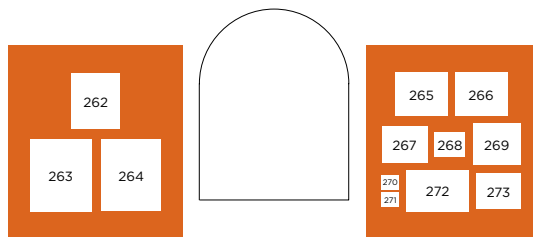
258 Elizabeth Riddell with black cat, 1946
by Dahl Collings
oil on board
presented by Geoffrey Collings, 1997
ML 1138

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

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

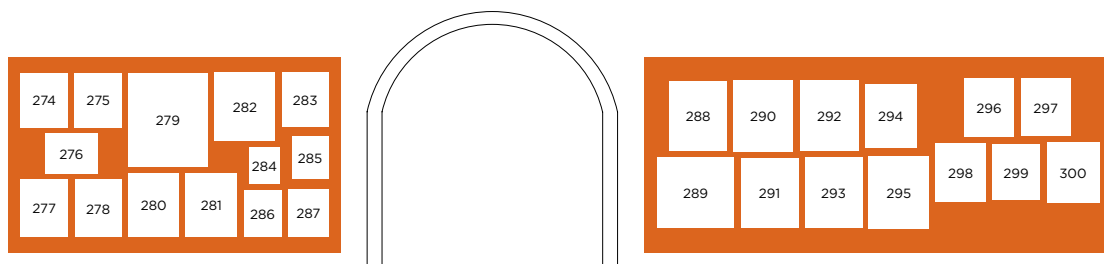
261 Winter self-portrait, 2000
by Tom Carment
acquired 2001
ML 1227

ROOM 3 - NORTH WALL



- 262 Brush scene, Brisbane Water, 1848**
by Conrad Martens
presented by Sir William Dixon, 1929
DG 165
- 263 Victoria 1st, 1841**
by Maurice Felton
acquired 1989
ML 992
- 264 Mrs F O'Brien, 1841**
by Maurice Felton
acquired 1975
DG 427
- 265 Kangaroo dog owned by Mr Dunn of Castlereagh Street Sydney, 1853**
by Thomas Balcombe
presented by Mrs AL Bourke, 1943
ML 335
- 266 Kangaroo dog owned by Mr Dunn of Castlereagh Street, Sydney, 1853**
by Thomas Balcombe
presented by Mrs AL Bourke, 1943
ML 336
- 267 Male and female red kangaroos in a Liverpool Plains landscape, c 1819**
attributed to JW Lewin
acquired 1979
ML 852
- 268 Race horse and jockey, undated**
by Joseph Fowles
presented by RJ Fawcett, 1960
ML 427
- 269 Captain Frederick John Butts and a fellow officer of the 77th (East Middlesex) Regiment of Foot, Hyde Park, Sydney, 1858**
by Joseph Fowles
presented by Sir William Dixon, 1938
DG 251
- 270 Plover (age 5), 1848**
by Thomas Balcombe
oil on board
acquired 2008
ML 1407
- 271 Old Jorrocks (age 16), 1848**
by Thomas Balcombe
oil on board
acquired 2008
ML 1408
- 272 Robertson Royal Menagerie - 9 Strand, c 1820**
by unknown artist
acquired 2012
ML 1354
- 273 View of Bungarribee NSW, 1858**
by Joseph Fowles
acquired 1999
ML 1193

ROOM 3 - EAST WALL



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

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

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

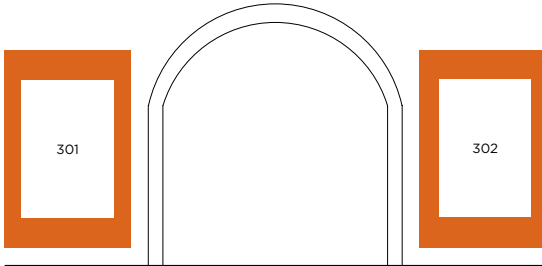
297 Portrait of Sarah Scarvell
(nee Redmond), 1855
by Richard Noble
acquired 2010
ML 1251

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

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

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

ROOM 3 - SOUTH WALL



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

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



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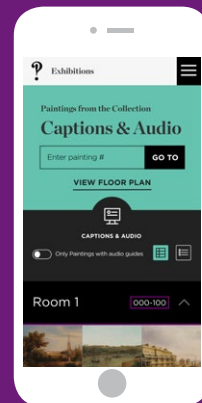
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