COLONY
AUSTRALIA 1770–1861

ARTWORK LABELS

Colony: Australia 1770–1861

Colony: Australia 1770–1861 explores the period between 1770, when James Cook reached the east coast of Australia, and 1861, when the National Gallery of Victoria was founded. Drawing upon public and private collections throughout Australia, it presents works ranging from maps, drawings and printed books to paintings, decorative art, furniture, photography and vernacular art. The exhibition follows a chronology based on the establishment of the key European settlements of Sydney, Newcastle, Hobart, Brisbane, Perth, Melbourne and Adelaide, and charts the development of European art and culture in colonial Australia. The exhibition also includes historical cultural objects made in the nineteenth century that show the rich material culture of Tasmanian Aboriginal people, as well as that of First Nations people from New South Wales and Victoria.

Colony: Australia 1770–1861 is one of two complementary exhibitions that explore different perspectives on Australia's shared history. *Colony: Frontier Wars*, on display on level 3, explores the impact of colonisation on First Nations people through powerful contemporary and historical works of art. These two exhibitions aim to open a discourse on Australia's history that acknowledges our difficult past, celebrates the cultural diversity that underpins this country and contributes to the ongoing exploration of our national identity.

Continue the conversation on Australia's complex past and its impact on First Nations people in *Colony: Frontier Wars*. Free exhibition now on display on level 3.

Aboriginal people have occupied the Australian continent for more than 65,000 years. The arrival and settlement of Europeans, from 1788, affected them profoundly. This proud massing of nineteenth-century shields at the entrance to this exhibition serves as both a reminder of the resilience of Aboriginal people in the face of colonisation, and a representation of the first chapter in Australian art.

The painted and incised designs on the shields are signifiers of the identities and places of these artists whose names, language groups and precise locations were not recorded by European collectors.

There are two kinds of shields traditional to south-east Australia. The first type is narrow and fashioned from a single piece of hardwood, designed to block the forceful blows of clubs, usually in individual combat, and is called a parrying shield. The second is broad and thin with a convex outer face and concave under-surface, and is fashioned from the outer bark or cambium. It is known as a broad or spear shield. This type of shield deflects sharply barbed spears thrown in general fights and also has a ceremonial purpose. These precious cultural objects are of inestimable value to Aboriginal people today.

Unknown
Victorian Aboriginal active 19th century

Broad shield
early 19th century – mid 19th century
earth pigments on wood, cane, pipeclay

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.123

Unknown
New South Wales / Victorian Aboriginal active mid
19th century

Shield
c. 1850
wood

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995   X094636

Unknown
Victorian Aboriginal active 19th century

Parrying shield
19th century
wood, earth pigments

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.134

Unknown
Victorian Aboriginal active 19th century

Parrying shield
19th century
wood, earth pigments

Museums Victoria, Melbourne
Donated by the Royal Historical Society of Victoria

X086958

Unknown
New South Wales Aboriginal active mid 19th century

Parrying shield
1850s
wood

National Gallery of Victoria, Melbourne
Felton Bequest, 2011

2011.135

Unknown
New South Wales Aboriginal active 19th century

Broad shield
19th century
wood, earth pigments

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995

X094634

Unknown

New South Wales Aboriginal active 19th century

Parrying shield

19th century
earth pigments on wood

National Gallery of Victoria, Melbourne
Felton Bequest, 2011
2011.132

Unknown

Victorian Aboriginal active 19th century

Broad shield

19th century
earth pigments on wood

Museums Victoria, Melbourne
Donated by A. C. Le Souef, 1900
X006261

Unknown

New South Wales Aboriginal active mid 19th century

Parrying shield

1860s
wood

National Gallery of Victoria, Melbourne
Felton Bequest, 2011
2011.133

Unknown

New South Wales Aboriginal active mid 19th century

Parrying shield

c. 1850
wood

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995   X094617

Unknown

Victorian Aboriginal active 19th century

Parrying shield

19th century
earth and natural pigments on wood

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.139

Unknown

New South Wales Aboriginal active 19th century

Parrying shield

19th century
wood, resin

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995   X094616

Unknown
Victorian Aboriginal active 19th century

Parrying shield
19th century
wood, pipeclay

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.125

Unknown
Victorian Aboriginal active 19th century

Shield
19th century
wood

Museums Victoria, Melbourne
Purchased, 1942   X0456

Unknown
New South Wales Aboriginal active mid 19th century

Parrying shield
c. 1850
wood

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995   X094615

Unknown
New South Wales Aboriginal active 1800s

Shield
c. 1800
wood, cane, earth pigments

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.137

Unknown
Ngarrindjeri active 19th century

Drunmung (Parrying shield)
19th century
wood, earth pigments

Museums Victoria, Melbourne   X001843

Unknown
Victorian Aboriginal active 19th century

Broad shield
19th century
wood, cane

National Gallery of Victoria, Melbourne
Purchased with the assistance of a special grant from
the Government of Victoria, 2008   2008.245

Unknown
Victorian / South Australian Aboriginal active 19th century

Parrying shield
19th century
earth pigments on wood

National Gallery of Victoria, Melbourne
Felton Bequest, 2011

2011.141

Unknown
Victorian Aboriginal active 19th century

Shield
19th century
wood

Museums Victoria, Melbourne
Percival C. Cole Collection

X44696

Unknown
Victorian Aboriginal active 19th century

Parrying shield
19th century
wood

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995

X094311

Unknown
Victorian Aboriginal active 19th century

Parrying shield
19th century
wood, earth pigments

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.131

Unknown
Victorian Aboriginal active 19th century

Broad shield
19th century
earth pigments on wood

Museums Victoria, Melbourne   X001896

Unknown
Victorian Aboriginal active c. 1900

Parrying Shield
c. 1900
wood, earth pigments

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.129

Unknown
New South Wales Aboriginal active 19th century

Parrying shield
19th century
earth pigments on wood

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.127

Unknown
Victorian Aboriginal active 19th century

Broad shield
19th century
wood, earth pigments

National Gallery of Victoria, Melbourne
Purchased, National Cultural Heritage Fund, 2009   2009.579

Unknown
Victorian Aboriginal active 19th century

Parrying shield
19th century
wood

Museums Victoria, Melbourne
Percival C. Cole Collection, Purchased 1940   X44688

Unknown
South Australian Aboriginal active 19th century

Broad shield
early 19th – mid 19th century
earth pigments on wood, cane, pipeclay

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.122

Unknown
New South Wales / Victorian Aboriginal active 19th century

Parrying shield
19th century
wood, earth pigments

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995   X099622

Unknown
New South Wales Aboriginal active 19th century

Parrying shield
19th century
wood, earth pigments

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.130

Unknown
Victorian Aboriginal active 19th century

Giam or Kerrem (Broad shield)
19th century
earth pigments on wood

Museums Victoria, Melbourne   X0018

Unknown
Victorian Aboriginal active 19th century

Giam or Kerrem (Broad shield)
19th century
earth pigments on wood

Museums Victoria, Melbourne   X001849

Unknown
New South Wales Aboriginal active 19th century

Parrying shield
19th century
wood, earth pigments

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.128

Unknown
New South Wales Aboriginal active 19th century

Broad shield
1840s
wood

National Gallery of Victoria, Melbourne
Felton Bequest, 2011   2011.124

European exploration before 1770

The notion that James Cook 'discovered' Australia denies the presence of Aboriginal people for 65,000 years and overlooks other European and regional visitors to the Australian coast. The existence of a great southern land, Terra Australis, had long exercised Europeans' imaginings about the world and began to take a more realistic shape on maps in the early seventeenth century because of maritime exploration. The earliest documented European contact was that of Willem Janszoon and his crew aboard the Dutch ship *Duyken*, which landed on the west coast of Cape York Peninsula in 1606.

Subsequently, a number of navigators on Dutch and English ships charted the west coast of the continent. Dutch explorer and trader Abel Tasman mapped the west and southern coasts of Van Diemen's Land in 1642. Two years later, on his second voyage, he reached the north and west coast of Australia, which he named New Holland. The British privateer William Dampier reached the west coast in 1688, and trade between Aboriginal people and the Makassans (from modern-day Indonesia) is documented from around 1720. The Dutch charts of the western coast of Australia were known to the British for more than a century before Cook set sail on his first Pacific voyage.

Melchisédec Thévenot cartographer
France 1620–92

New Holland, revealed 1644: Terra Australis, discovered 1644 (Hollandia Nova detecta 1644: Terre Australe decouverte l'an 1644)

from *Relations de Divers Voyages Curieux* (*Account of various curious voyages*), vol. 1, by Melchisédec Thévenot, published by Jacques Langlois, Paris, 1663
engraving

Included in Melchisédec Thévenot's travel account of 1663, this is the first published large-scale map of Australia. It shows how much of the continent's coastline was known to Europeans 100 years before James Cook's Pacific voyages, which would substantially complete European cartographic knowledge about both Australia and New Zealand. Thévenot's map was published when French colonial aspirations were expanding and it divides the continent along the 135-degree meridian, which marked the western limit of Spain's imperial claim in the South Pacific. Designating the eastern, undescribed expanse in French ('Terre Australe'), the map signals French interest in the land east of New Holland.

Nicolaes Visscher cartographer
The Netherlands 1618–1709
Nicolaes Berchem decorator
the Netherlands 1620–83

A new and accurate map of the world (Orbis terrarum nova et accuratissima tabula)
1658
hand-coloured engraving and etching

Maps Collection, State Library Victoria, Melbourne

Published by Nicolaes Visscher in 1658, this decorative world map is one of the earliest to include the results from Abel Tasman's voyages of 1642 and 1644, in which southern Tasmania and the western and northern Australian coastlines were charted for the first time. The map's double hemisphere format with separate spheres for the polar regions is notable, but it is acclaimed for its rich border ornamentation by Nicolaes Berchem. The Visschers were a prominent map-making family active during the golden age of Dutch cartography, and were known throughout Europe for the accuracy and innovative ornamentation of their maps.

Herman Moll cartographer
England 1654–1732

A view of ye General & Coasting Trade Winds, Monsoons or ye Shifting Trade Winds through ye World

plate from *A Collection of Voyages and Travels, Consisting of Authentic writers in our own Tongue*, published by Thomas Osborne, London, 1745
1711
etching

London-based cartographer, engraver and publisher Herman Moll was one of the most important map makers in late seventeenth- and early eighteenth-century Britain. Published in the mid eighteenth century, this map clearly shows how little was known in Europe about the Pacific Ocean, the multitude of islands there or the behaviour of the trade winds in this region. Despite the accurate mapping of the west coast of Australia evident here, it was another twenty-five years until James Cook sailed across the Pacific on the *Endeavour* and reached the east coast of Australia, known at that time as New Holland.

Victor Victorszoon draughtsman
The Netherlands 1653 – after 1697
Johannes van Keulen II
The Netherlands 1704–55

Amsterdam Island, St Paul Island, Black swans near Rottnest Island (Het Eyland Amsterdam, Het Eyland St Paulo, Swartte Swaane drift op het Rottenest)
plate from *Oud en Nieuw Oost-Indien* (*The Old and New East Indies*) by François Valentijn, vol. 3, part 2, published by Johannes von Braam and Gerard Onder de Linden, Dordrect and Amsterdam, 1724–26
c. 1724–26
engraving

In 1696 a three-ship Dutch expedition led by Captain Willem de Vlamingh sailed into an estuary where they saw not white, but black swans. The river was thus named *Swartte Swaane Drift* (Black Swan River) and is now the site of Perth. Three swans were caught and taken back to the Dutch city of Batavia (now Jakarta) but then died. News of black swans, however, fascinated Europeans as a sign of distant lands where normality was inverted. This print, presumably loosely based on a drawing by the ship's draughtsman, appeared some thirty years after the voyage.

Isaac Gilsemans (cartographer)

The Netherlands (c. 1606) – Dutch East Indies 1646

Coastal profiles of Van Diemen's Land, 4-5 December 1642

bound into *Extract from the Journal of the Skipper Commander Abel Janssen Tasman kept by himself in discovering the unknown Southland (Extract Uittet Journael vanden Scpr Commandr Abel janssen Tasman, bij hem selffs int ontdecken van't onbekende Zuijdlandt gehouden)* 1642–43, compiled c. 1643–47
1642
pen and ink

Isaac Gilsemans was a cartographer and draughtsman who worked for the Dutch East India Company under colonial governor-general Anthony Van Diemen, and was appointed to accompany Abel Tasman on his exploratory voyages 'to make exact drawings of the appearance and shape of the lands, islands, capes, bights, inlets, bays, rivers, shoals, sandbanks, reefs, cliffs and rocks'. This manuscript is a contemporary copy of the now-lost journal of Tasman's 1642–43 voyage, with these inserted coastal profiles being the earliest known images of Van Diemen's Land (Tasmania). Tasman formally claimed the land as a Dutch possession on 3 December 1642.

Unknown etcher

active in the Netherlands mid 17th century

Title page; The Batavia at sea and on Houtman Abrolhos

pages in *Ongeluckige Voyagie, van't Schip Batavia, nae de Oost-Indien* (*The Unlucky Voyage of the Ship* Batavia) by Francisco Pelsaert, published by Voor Jan Jansz, Amsterdam, 1647
letterpress and etching

This is the first published adaptation of Commander Francisco Pelsaert's journal of the voyage of the *Batavia*, the Dutch East India Company's flagship, which was wrecked off the coast of Western Australia in 1629. The gruesome story, which relates the shipwreck on the Houtman Abrolhos (approximately 80 kilometres off the coast), subsequent mutiny of some of the crew and murder of 110 of the surviving men, women and children, fascinated the European public. Its publication raised awareness of the southern continent and its memorable images are some of the earliest printed representations of Australia.

Germany manufacturer

Thaler of Brunswick-Wolfenbüttel, excavated from the wreck site of Batavia
1618

Half-thaler of an unknown city, excavated from the wreck site of the Batavia
c. 1620

Thaler of the city of Nuremberg, excavated from the wreck site of the Batavia
c. 1620–25

Thaler of the city of Hamburg, excavated from the wreck site of the Batavia
c. 1621
Thaler of the city of Nuremberg, excavated from the wreck site
of the Batavia
c. 1624
silver

Mexico manufacturer

8 real coin of Mexico, excavated from the wreck site of the Vergulde Draeck
c. 1620

2 real coin of Mexico, excavated from the wreck site of the Vergulde Draeck
c. 1650

8 real coin of Mexico, excavated from the wreck site of the Vergulde Draeck
c. 1650
silver

The Netherlands manufacturer

Rijksdaaler minted in Gelderland, excavated from the wreck site of Batavia
c. 1570

Rijksdaaler minted in the imperial city of Zwolle, excavated from the wreck site of Batavia
c. 1570

Stuivers minted in Zealand, excavated from the wreck site of Batavia
1711

2 Stuivers minted in Zealand, excavated from the wreck site of Batavia
1711
silver

Australian National Maritime Museum, Sydney
Transferred from Australian Netherlands Committee on
Old Dutch Shipwrecks, 1991   00050355; 00026737; 00026739; 00026821; 00026836;
00026839; 00053848

Unknown

Jug, from the wreck site of Vergulde Draeck
c. 1629
earthenware

Unknown

Beardman jug, from the wreck site of *Vergulde Draeck*
before 1656
earthenware

Thirty years after the *Batavia* was wrecked off the Australian west coast, the VOC ship *Vergulde Draeck* was destroyed on a reef 100 kilometres north of current-day Perth. More than 300 years later, in 1963, the submerged wreck was discovered by fisherman, and a large quantity of gold and silver bullion and German beardman or bellarmine jugs retrieved from within. The latter name is popularly associated with late sixteenth- to early seventeenth-century cardinal Robert Bellarmine, an opponent of Protestantism who was known for his fierce anti-alcohol stance. These potbellied, anthropomorphic jugs were certainly intended to ridicule him; they were regularly used to store wine.

Unknown

Beardman jug, from the wreck site of Vergulde Draeck
before 1656
earthenware

Australian National Maritime Museum, Sydney
Transferred from Australian Netherlands Committee on Old Dutch Shipwrecks, 1991   00046268

Unknown etcher
active in England early 18th century

Plants found in New Holland
plate 2 in *A Voyage to New Holland, &c. In the Year 1699*
by William Dampier, published by James Knapton,
London, 1709
1703
engraving and etching

In 1699 Dampier returned to explore the west of Australia.
Following the success of his first book, he recognised
the value of images, writing 'having now in the Ship with
me a Person skill'd in Drawing, I have by this means
been enabled, for the greater Satisfaction of the Curious
Reader, to present him with exact cuts and Figures
of several of the … Birds, Beasts, Fishes and Plants'.
While the bird and fish etchings are quite crude, the
botanical prints are more accurate, being based on dried
specimens he collected, which still survive. These are the
earliest European depictions of Australian natural history.

Unknown etcher

active in England late 17th century – early 18th century

New Holland (Coastal profiles)

facing p. 116 in *A Voyage to New Holland, &c. In the Year 1699* by William Dampier, published by James Knapton, London, 1703
engraving and etching

Unknown etcher

active in England late 17th century

A map of the East Indies

facing p. 282 in *A New Voyage round the World* by William Dampier, published by James Knapton, London, 1697

engraving and etching

Travel stories have always had great appeal. English sailor, trader and sometime buccaneer William Dampier had enormous success with his *New Voyage Round the World* (1697), which recounted his voyage from Mexico, across the Pacific and through south-east Asia as crewman on board the *Cygnet*. This included three months in early 1688 on the land of the Bardi people, north of Broome. His bestselling book, illustrated only with maps, ran to numerous editions and inspired fiction such as Jonathan Swift's *Gulliver's Travels*, and stimulated European interest in the Pacific Ocean. Cook had copies of Dampier's books on board the *Endeavour*.

The voyages of James Cook 1768–79

James Cook's three Pacific voyages (1768–79) mark a turning point in British ambitions for the South Seas. These Enlightenment enterprises were scientific voyages of discovery that aimed to extend British knowledge and imperial and economic potential. They not only charted the previously little-known Pacific from the Antarctic to the Arctic but also brought back vast collections of natural and ethnographic material that sparked huge public interest and scientific study.

Cook's First Voyage (1768–71) was of special significance for Australia, as it charted for the first time the mainland's east coast, from Point Hicks in the south to Torres Strait in the north. Also on the voyage was the wealthy young naturalist, Joseph Banks, and his personal retinue of naturalists and artists who undertook extensive natural history collecting at Botany Bay and Endeavour River while *Endeavour* was being repaired. Banks was a strong advocate for settlement in Australia, and retained a lifelong, active interest in the colony and its progress.

After his First Voyage, Cook never returned to the Australian mainland, although he spent a brief period at Adventure Bay in Van Diemen's Land on his Third Voyage in 1777. The importance of visual documentation was acknowledged in these later journeys, with official expedition artists being included as members of the crew.

Phillipe Jacques de Loutherbourg
draughtsman
France 1740 – England 1812

John Webber draughtsman
England 1751–93

Francesco Bartolozzi engraver
Italy 1727 – Portugal 1815, England
1764–1802, Portugal 1802–15

The Apotheosis of Captain Cook
1794
engraving

National Library of Australia, Canberra PIC Drawer 1320 #S1089

News of Cook's death inspired an outpouring of public grief in Britain. Eulogies, poems and an opera celebrating his achievements were written, images proliferated and his voyage accounts were translated into various European languages. This engraving was inspired by the pantomime based on Cook's Pacific voyages, *Omai: Or a Trip round the World*, performed in London in 1785. At the end of the production, Cook was borne heavenwards by Fame and Britannia, conveying popular contemporary perceptions of him as a hero. Cook today remains a controversial figure, seen variously as enlightened explorer or imperial predator.

Nathaniel Dance (after)
England 1798–1827, Italy 1754–65
John Keyse Sherwin
England 1751–90

Captain James Cook
1784
engraving

Art Gallery of New South Wales, Sydney
Purchased 1968

DB8.1968

This engraved portrait of Cook was issued in 1784, five years after his death at Kealakekua Bay in Hawaii. It was based on a painting commissioned by Banks from the English portrait painter Nathaniel Dance. Cook had sat for Dance in 1776 before sailing on his Third Voyage and is shown, in captains' full-dress uniform, holding his chart of the Southern Ocean. Dance's portrait was one of only a few made from life and became the prototype for over 200 separate representations of Cook, in a variety of media, for a public hungry for images of the famous navigator.

Benjamin West (after)

America 1738 – England 1820, Italy 1760–63, England 1763–1820

John Raphael Smith mezzotinter

England 1752–1812

Mr Banks

1773
mezzotint

Executed in 1773, this print is based on the 1771 portrait that Benjamin West commenced five months after Banks's return from the *Endeavour* voyage. It depicts the twenty-nine-year-old Banks as a pioneering collector of Pacific natural history, draped in a Māori cloak and surrounded by souvenirs from the voyage. The open volume at his feet shows a drawing of the New Zealand flax plant, symbolising Banks's interest in botany as well as its practical applications. Banks had observed flax being used to make cloth and rope, both items of potential use for a maritime nation like Britain.

Matthew Darly etcher and publisher
England 1720–78

The Fly Catching Macaroni
from the *Caricatures, Macaronies & Characters by sundry ladies gentlemen artists &c.* series, printed and published by Matthew Darly, London
1772
etching

Banks also attracted satirists who lampooned his botanical interests and social standing. Matthew Darly shows the explorer straddling the North and South Poles to catch a fly in his 'Macaroni' series, deriding the lengths naturalists would go to find new species. The most famous caricature of Banks was published in 1795 by James Gillray when Banks was awarded the prestigious Order of the Bath. Banks is shown as an obsequious crawling grub adorned in the Bath red sash and star and transformed into a butterfly by the warmth of the royal sun, his wings adorned with natural history specimens.

Matthew Darly etcher and publisher
England 1720–78

The Simpling Macaroni
from the *Caricatures, Macaronies & Characters by sundry ladies gentlemen artists &c.* series, printed and published by Matthew Darly, London
1772
etching

James Gillray
England 1757–1815

The Great South Sea Caterpillar – transformed into a Bath Butterfly
1795
hand-coloured etching

National Gallery of Australia, Canberra
Purchased 2013

NGA 2013.646

Sarah Stone
England 1758/62–1844

Shells
1781
watercolour over black pencil

National Gallery of Australia, Canberra
Purchased 2016   NGA 2016.21

Painted in England by the talented young watercolourist Sarah Stone, this impressive watercolour depicts a variety of exotic shell specimens that were collected on Cook's First Voyage. It includes the Tasmanian scallop shell (*Pecten fumatus*), depicted in the lower centre, which was collected from Botany Bay while the *Endeavour* was moored there in 1770.

William Ellis

England 1751 – Belgium 1785, Australia 1777

View of Fluted Cape, Van Diemen's Land

1777
watercolour

William Ellis

England 1751 – Belgium 1785, Australia 1777

View of Adventure Bay, Van Diemen's Land, New Holland

1777
watercolour and brush and ink

National Library of Australia, Canberra   #R11282

William Ellis served as surgeon's mate on Cook's Third Voyage and doubled his duties as unofficial natural history draughtsman, producing numerous sketches and watercolours. In these two watercolours he documents the *Discovery* and the *Resolution* harboured in the calm waters of Adventure Bay on Bruny Island, and the distinctive geological features of Fluted Cape at the southern end of the bay.

John Webber draughtsman
England 1751–76
J. Caldwell engraver
active in England late 18th century

A man of Van Diemen's Land

plate 6 from *A Voyage to the Pacific Ocean … for Making Discoveries in the Northern Hemisphere*, 3 vols, by Captain James Cook and Captain James King, published by G. Nicol, & T. Cadell, London, 1784
engraving and etching

John Webber

England 1751–93

A native of Van Diemen's Land, New Holland

1777
sepia wash over pencil

Allport Library and Museum of Fine Arts, Hobart   278

On Cook's Second and Third Voyages to the South Pacific the importance of visual documentation was acknowledged. John Webber was appointed for the Third Voyage and he worked diligently throughout the five-year journey. During their brief stop in Tasmania in January 1777, Webber made three drawings of Tasmanian Aboriginal people encountered on Bruny Island, of which this sheet is one. These were later translated into engravings for the profusely illustrated official publication of the voyage. The details of hair, cicatrices (scars) and the women's manner of carrying children correlate closely with the descriptions recorded by Cook and his surgeon William Anderson.

James Newton engraver
England 1748–1808

Sydney Parkinson
facing frontispiece in *A Journal of a Voyage to the South Seas, in his Majesty's Ship, the Endeavour* by Sydney Parkinson, edited by and printed for Stanfield Parkinson, 1773, 1784 edition
1773
engraving

Sydney Parkinson draughtsman
Scotland 1745–71
Thomas Chambers engraver
England 1724–89

Two of the Natives of New Holland advancing to combat

plate XXVII in *A Journal of a Voyage to the South Seas, in his Majesty's Ship, the Endeavour* by Sydney Parkinson, edited by and printed for Stanfield Parkinson, London, 1773
hand-coloured etching and engraving

State Library of New South Wales, Sydney   DSM/Q980/P

The earliest European print to depict Aboriginal people records a key moment of contact, when two Gweagal warriors advanced towards Cook's landing party at Botany Bay on 28 April 1770. 'Their countenance bespoke displeasure; they threatened us, and discovered hostile intentions, often crying to us, "Warra warra wai, go away".' A gun was fired, wounding one, and their abandoned weapons were taken. The men are depicted like Greek statues, with their bodies, as Cook recorded, 'painted white, having a streak round their thighs, two below their knees, one like a sash over their shoulders … and another across their foreheads'.

Eucalyptus platyphylla (Poplar Gum)
collected at Botany Bay by Joseph Banks and
Daniel Solander 1770
mounted specimen (isolectotype)

Royal Botanic Gardens, Victoria
Transferred from the British Museum Herbarium   MEL703560

Banksia serrata (Saw Banksia)

collected at Botany Bay by Joseph Banks and Daniel Solander 1770
mounted specimen (isolectotype)
Royal Botanic Gardens, Victoria

Transferred from the
British Museum Herbarium   MEL583558

Joseph Banks's interest lay particularly in botany; he and Daniel Solander collected specimens and seeds at every opportunity, while Sydney Parkinson diligently drew them before they dried and their colours faded. The trio were astounded by the diversity of the Australian species, and knew there was an eager audience of collectors and gardeners awaiting their return. Seeds were taken back to London and propagated and the many thousands of specimens Banks and Solander had collated were distributed around the world, including to Melbourne's Royal Botanic Gardens. James Cook named Botany Bay after their endeavours and the genus *Banksia* honours Banks's significant botanical efforts.

Peter Brown
active in England 1758–99

Blue-bellied parrot
plate VII in *New Illustrations of Zoology: Containing Fifty Coloured Plates of New, Curious, and Non-Descript Birds, with a Few Quadrupeds, Reptiles and Insects*, published by B. White, London, 1776
hand coloured etching

Special Collections, Deakin University, Melbourne,   B87

It is unusual to know about an individual bird but this rainbow lorikeet (as it is now known) was captured at Botany Bay by Tupaia, the skilled Polynesian navigator and *arioi* (priest) who joined the *Endeavour* in Tahiti. The bird was taken back alive to London, and presented by Joseph Banks to the wealthy collector Marmaduke Tunstall. A watercolour of it was painted in 1772, and this print was published in 1776, carefully hand-coloured to show the bird's distinctive plumage.

George Stubbs after
England 1724–1806
Unknown etcher
active in England 1770s

The kanguroo, an animal found on the coast of New Holland

plate in *An Account of the Voyages undertaken … for making Discoveries in the Southern Hemisphere* by John Hawkesworth, printed for W. Strahan and T. Cadell, London, 1773
1773
etching

Of all the 'discoveries' made in Australia by the crew of the *Endeavour*, one completely unexpected creature captured European imaginations; an animal, Cook wrote, like a greyhound except that 'it jump'd like a Hare or Deer'. Several of these were caught in northern Queensland where they were called gangurru by the local Guugu Yimithirr. In London, Banks commissioned leading animal painter George Stubbs to paint the kangaroo, although he had only skins, skulls and sketches by Parkinson as his guide. This painting was reproduced in the official account of the voyage, published in 1773, two years after the *Endeavour* returned home.

George Tobin

England 1768–1838

Native Hut (or Wigwam) of Adventure Bay, Van Diemans [Diemen's] Land 1792

folio 16 in his *Sketches on H.M.S. Providence; including some sketches from later voyages on Thetis and Princess Charlotte* album 1791–1831
watercolour

Unknown, England

Pembroke table

1790s
Casuarina (*Casuaruina sp.*), pine, oak, mahogany, ebony,
brass, steel

National Gallery of Victoria, Melbourne
Gift of Graham and Victoria Geddes in celebration of the birth of Olivia Persephone Geddes,
1988   D28.a-b-1988

The Pembroke table includes the Australian timber
casuarina in its construction. Varieties of casuarina
are found in much of Australia, but the timber to make
this table came from the Sydney region: an attached
inscription states it was made from the first specimen of
timber brought from Botany Bay. Australian timbers were
sent to Britain soon after European settlement in 1788.
Such exotic timbers quickly found favour with English
cabinet-makers, usually for small objects such as tea
caddies and boxes, but also occasionally – as here – for
pieces of furniture.

Transportation to New South Wales

The favourable accounts of New South Wales by James Cook and Joseph Banks were influential in the government's selection of Botany Bay as the site for a new penal colony. Britain's loss of the American colonies in 1783 ended convict transportation across the Atlantic and increased the pressure for new solutions to the rising rates of crime and incarceration experienced in late eighteenth-century Britain. The founding of a penal settlement in New South Wales was perceived not only as providing a solution to domestic, social and political problems but also as holding the key to territorial expansion in the South Pacific and the promotion of imperial trade.

The lengthy preparation for the First Fleet raised huge public interest. For most people at that time it was a journey of unimaginable length to a place as remote and unknown as the moon. The eleven ships comprising the First Fleet left Portsmouth in May 1787 with more than 1300 men, women and children on board. Although most were British, there were also African, American and French convicts. After a voyage of eight months the First Fleet arrived in Botany Bay in January 1788.

Unknown

Transported for sedition
1793
woodcut on linen

This printed linen handkerchief shows five men popularly known as the 'Scottish martyrs'. In 1794 they were sentenced to transportation to New South Wales for terms of up to fourteen years for the crime of sedition – inciting rebellion against the government of Britain. When published, or printed on paper, images such as this were also considered seditious and censored. Printed handkerchiefs, however, were not subjected to the same sanctions. They had the added advantage of being easily concealed and, when safe to do so, were displayed to show the owner's political affiliation.

Robert Dighton draughtsman
England 1752–1814
Unknown mezzotinter
active in England 1780s

A fleet of transports under convoy
c. 1781
hand-coloured mezzotint
published by Carrington Bowles, London

National Gallery of Australia, Canberra
Purchased 2014

NGA 2014.658

Robert Sayer
active in England late 18th century

Black-eyed Sue, and sweet Poll of Plymouth, taking leave of their lovers who are going to Botany Bay
published by Laurie & Whittle, London
1794
hand-coloured etching

Australian National Maritime Museum, Sydney
Purchased 1989   00005581

The planning and establishment of a remote colony –
intended to be at Botany Bay – was of enormous interest
to the general public. Newspaper articles debated
the proposed so-called 'Thief Colony' and popular
caricatures made fun of the people involved (even
suggesting some public figures who could be sent). Men,
women and children were convicted of a wide range of
crimes including theft, forgery and murder, but also for
attempting to instigate change, as with the celebrated
political reformers known as the Scottish Martyrs. Their
severe sentences, recorded on the rare printed linen cloth
exhibited nearby, caused an outcry.

Juan Ravenet
Italy 1766 – Spain c. 1821

English in New Holland (Ingleses en la Nueva Olanda)

from an album of drawings made on the Spanish
Scientific Expedition to Australia and the Pacific in the
ships *Descubierta* and *Atrevida* under the command of
Alessandro Malaspina, 1789–94
c. 1793
brush and ink and wash

Mitchell Library, State Library of New South Wales, Sydney   SAFE/DGD 2

Juan Ravenet
Italy 1766 – Spain c. 1821

Convicts in New Holland (Convictos en la Nueva Olanda) and English in New Holland (Ingleses en la Nueva Olanda)
from an album of drawings made on the Spanish Scientific Expedition to Australia and the Pacific in the ships *Descubierta* and *Atrevida* under the command of Alessandro Malaspina, 1789–94
c. 1793
brush and ink and wash

Mitchell Library, State Library of New South Wales, Sydney   SAFE/DGD 2

Extremely few realistic depictions of convicts in Australia are known. These rare portraits, showing garments worn by male and female convicts and by officials, were painted by one of two artists on board the Spanish expedition (1789–94), led by Alessandro Malaspina, that visited Sydney in 1793. A major scientific expedition, like Cook's and La Pérouse's, the visit also had political implications, as Sydney formed a strategic British base in the Pacific that could threaten Spanish interests in the Americas and Philippines.

Francis Greenway

England 1777 – Australia 1837, Australia from 1814

Scene inside Newgate Prison

1812
oil on canvas

Mitchell Library, State Library of New South Wales, Sydney
Purchased from Professor Douglas Jones, 1990   ML 1003

During his time in Bristol's notorious Newgate Prison, Francis Greenway painted his changed circumstances, a harsh contrast to his previous life as an architect. Charged and convicted of forgery, he was imprisoned for eighteen months before being transported. Convicts often spent months – or years – locked in overcrowded, dark and disease-ridden prisons and prison hulks (ships moored on the Thames and elsewhere). Following a six-month voyage, Greenway arrived in Sydney and subsequently became the first government architect, designing many significant early colonial buildings such as St James' Church and Hyde Park Barracks.

Thomas Barrett
England c. 1762 – Australia 1788

The Charlotte Medal
1788
silver

The unique *Charlotte Medal* is recognised as the first work of art by a European produced in the colony. It is believed to have been engraved by the forger Thomas Barrett who was a convict aboard the *Charlotte*, one of the ships in the First Fleet, while it was anchored in Botany Bay. Commissioned by John White, the First Fleet's principal surgeon, it was reportedly engraved upon the repurposed base of a surgeon's silver 'kidney dish'. After reoffending a month after arrival, Barrett was sentenced to death and became the first European to be hanged in the colony.

Charles Fry

active early 19th century

Ann Martin keep this is in remembrance of me, convict love token

1833
copper

National Museum of Australia, Canberra
Timothy Millett collection, acquired 2008   2008.0039.0306

Love tokens were produced by convicts and given by
them to loved ones as a memento before they were
transported, often permanently, to the colonies. They
were created through smoothing down and engraving a
copper penny, and included messages of love, lines of
verse, engraved images and information regarding their
sentence. Sailors about to depart for months or more at
sea also produced such objects. Aside from his name,
the details of the maker of this token are lost; however, his
refined marking of the penny may indicate that he was a
professional engraver, perhaps convicted of forgery.

Unknown

O tell my dearest friends at home to weep for me no more for I live in hopes to find a friend upon some foreign shore, (Dearest Maria farewell since now I must bid you adieu, obverse), convict love token

1833
copper

Unknown

M+F, aged 15 (T+P 1846, obverse), convict love token

1846

copper

National Museum of Australia, Canberra
Timothy Millett collection, acquired 2008

2008.0039.0250

Unknown

David Ogilby October 17 1789, (Two birds, feeding, and wreath, obverse), convict love token

1789

copper

National Museum of Australia, Canberra
Timothy Millett collection, acquired 2008

2008.0039.0308

James Hammons

active early 19th century

When this you see think of me (James Hammons, Aged 18 1827, obverse), convict love token

1827
copper

National Museum of Australia, Canberra
Timothy Millett collection, acquired 2008

2008.0039.0065

J. Parker

active early 19th century

A token of friendship to thee, (J Parker, aged 27, obverse), convict love token

1844
copper

National Museum of Australia, Canberra
Timothy Millett collection, acquired 2008

2008.0039.0243

Landing and settlement at Sydney Cove 1788

Although Botany Bay had been chosen as the site for the establishment of the new penal colony, within days of arriving in January 1788, Governor Arthur Phillip relocated the First Fleet north to Sydney Cove in Port Jackson. Here the ships could be safely anchored and a freshwater stream provided a crucial water supply around which the first rudimentary settlement of tents, huts and the governor's residence was established. The early years were extremely difficult and the colony faced starvation as the crops failed due to the lack of skilled farmers, unfamiliar climate and poor soil. But as farming pushed into more arable lands during the 1790s, settlement expanded and new townships were laid out, competing for resources with the Aboriginal inhabitants and dispossessing them of their lands.

No official artists accompanied the First Fleet and the colony's earliest works of art were drawings made by officers trained in draughtsmanship and convicts with artistic skills. These drawings largely comprised ethnographic records of local people, natural history images of flora and fauna, charts and coastal views of the harbour's topography. By the early years of the nineteenth century views of Sydney emphasised its growth, as urban development symbolised for the colonists the progress of Empire.

Thomas Watling (after)
Scotland 1762–(c. 1814), Australia
1792–(c. 1797), India (by 1801)–1803
Unknown (England)

View of the town of Sydney in the colony of New South Wales
c. 1799
oil on canvas

Thomas Watling (after)
Scotland 1762–(c. 1814), Australia 1792–(c. 1797), India (by 1801)–1803
Unknown (England)

A direct north general view of Sydney Cove
c. 1794
oil on canvas

Sentenced to transportation for forgery, Thomas Watling was the first trained artist in the colony. He arrived in Sydney in 1792 and was soon put to work by colony surgeon John White, producing natural history drawings, portraits of local Aboriginal people, and views of the landscape and growing settlement. To White's annoyance, Watling often signed his name, an impertinent act for a convict. Importantly, this act of rebellion means Watling is one of the few artists working in the first decade of colonisation who can be identified with certainty today. This view of the infant colony painted by an unknown painter in England is believed to be based on a composite of watercolours executed by Watling.

Port Jackson Painter

active in Australia c. 1788–c. 1797

The manner in which the Moo-bi was painted at the funeral

c. 1790

gouache

Port Jackson Painter
active in Australia c. 1788 – c. 1797

Half-length portrait of Gna-na-gna-na
c. 1790
gouache

National Library of Australia, Canberra
Rex Nan Kivell Collection   NK144/D

The so-called Port Jackson Painter – at least five unknown
members of the First Fleet – produced an important group
of watercolour portraits of the Eora people of the Sydney
area in the earliest years of colonisation. This figure has
recently been retitled *Gna-na-gna-na*, acknowledging the
details inscribed on an almost identical image by the artist
in the Natural History Museum, London. As no records
of anyone with this name exist, it has been suggested
this may be Gnung-a Gnung-a, the brother-in-law of
Bennelong, or perhaps Balloderree, who appears in other
works by the artist. Gna-na-gna-na displays the hallmarks
of his cultural identity – ceremonial cicatrices (scars) and
an elegant armband – with pride.

Johann Eberhard Ihle draughtsman
Germany 1727–1814
John Chapman engraver
active in England 1792–1823

An exact portrait of a savage of Botany Bay
1795
hand-coloured engraving

Artists such as the Port Jackson Painter and Thomas Watling made numerous watercolours and drawings of many of the Aboriginal people they met, and scenes they witnessed of their ways of life. However, only a single print after this body of material is known, in notable contrast to the abundant prints of Australia's animals and plants that appeared in a wide variety of publications. The drawing upon which this print was based is unknown. The title of the work reveals much about the negative attitudes towards Aboriginal people at the time.

Mary Bowman (attributed to)

active in Australia early 19th century

Bowman flag

1806
oil on silk

Made to commemorate Lord Nelson's naval victory at Trafalgar, this remarkable flag was flown at Scottish free settler John Bowman's farm in 1806. The first Australian-made flag, it features the earliest recorded image of a kangaroo and emu supporting a shield, one hundred years prior to the implementation of the current coat of arms. According to family members, the Bowman flag was made from the silk of Honor Bowman's wedding dress and sewn by her daughter Mary Bowman; however, more recent analysis suggests the design was most likely commissioned from a professional sign painter.

William Bradley

England c. 1757 – France 1833, Australia 1788–91

Botany Bay. Sirius & Convoy going in: Supply & Agents Division in the Bay. 21 Janry 1788

opposite p. 56 in his journal *A Voyage to New South Wales* 1786–92, compiled after 1802
watercolour and pen and ink

Mitchell Library, State Library of New South Wales, Sydney   Safe 1/14

William Bradley sailed with the First Fleet as first lieutenant on board HMS *Sirius* and remained in the colony until 1792. Like many officers he kept a journal, illustrating key events. This work shows the First Fleet's second contingent of ships sailing in to Botany Bay to join the advance party already anchored there. Signed and dated 21 January 1788, this and other Bradley images are significant eyewitness accounts of history in the making. Bradley compiled this journal after 1802, and may have made copies of earlier drawings.

Francis Wheatley draughtsman
England 1747–1801
William Sherwin engraver
active in England late 18th century

Arthur Phillip Esquire
frontispiece in *The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson and Norfolk Island*, compiled and published by John Stockdale, London, 1789
stipple engraving and engraving

In 1786 Captain Arthur Phillip was given the task of commanding the First Fleet and being the founding governor of the new colony of New South Wales. Only a year after the First Fleet's arrival, this book was rushed into publication in London, with text edited from Phillip's reports accompanied by engraved illustrations and maps. As the official account, this is the single most important book to describe the journey to Botany Bay and the foundations of modern Australia. It describes the events from March 1787, just before embarkation, up to September 1788.

Wedgwood, Staffordshire manufacturer
England est. 1759
William Hackwood modeller
England c. 1757–1839
Henry Webber designer
England 1754–1826

Sydney Cove Medallion
1789
stoneware (jasper), wood

In 1788 Governor Arthur Phillip sent a box of white clay to Sir Joseph Banks, who sent it on to his friend and renowned ceramic manufacturer and entrepreneur Josiah Wedgwood. Aware of the importance of this sample from the distant colony, Wedgwood commissioned a commemorative design from the sculptor Henry Webber. Titled *Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement*, the design's high-minded sentiment and Neoclassical imagery exemplifies the taste of the period rather than reflecting the reality of the struggling convict settlement.

Francis Fowkes draughtsman
active in Australia 1788– c. 1800
Samuel John Neele etcher
England 1758–1825

Sketch and description of the settlement at Sydney Cove Port Jackson in the County of Cumberland
hand-coloured etching and engraving
published by R. Cribb, London, 24 July 1789
1788

National Library of Australia, Canberra   MAP NK276

Dated 16 April 1788, this extremely rare map (there are only three known copies) was drawn by former navy midshipman and convict, Francis Fowkes, some three months after the First Fleet arrived in New South Wales. Published in London in July 1789, it presents a schematised view of the infant settlement with buildings, tents, sawpits, workshops, storehouses, quarries and gardens identified in the key. The eleven ships of the First Fleet are shown at anchor and the Governor's 'mansion' is clearly identified on the eastern side of the cove.

Port Jackson Painter
active in Australia c. 1788 – c. 1797

View of the entrance into Port Jackson taken from a boat lying under the North Head
c. 1790
watercolour

George Raper
England 1768–97, Australia 1788–91

Plan of Port Jackson, coast of New South Wales
1788–91
pen and ink and watercolour

National Library of Australia, Canberra   MS 9433

George Raper
England 1768–97, Australia 1788–91

Van Diemen's Land, New Holland; The land about Botany Bay; Entrance of Port Jackson when close under the South Head
1791
pen and ink and watercolour

William Bradley (attributed to)

England c. 1757 – France 1833, Australia
1788–91

A view in upper part of Port Jackson; when the fish was shot

1788
watercolour

Mitchell Library, State Library of New South Wales, Sydney

PX*D 311

John Eyre

England 1771 – Australia (after 1812), Australia from 1801

View of Sydney from the west side of the Cove

1806
watercolour

Dixson Galleries, State Library of New South Wales, Sydney
Presented by Sir William Dixson, 1951   DG V1/75

John Eyre's watercolour of 1806 presents a highly detailed view of Sydney Cove, seen from The Rocks. By positioning Government House at the centre of the composition, the artist deliberately focuses the viewer's attention upon this emblem of British power in the colony. While urban development around the harbour had increasingly dispossessed Aboriginal people of their traditional lands, Eyre has included an Aboriginal family in the foreground, integrating them into the composition as a picturesque element. John Eyre was a convict who arrived in New South Wales in 1801, having been transported for seven years for breaking and entering.

George William Evans

England 1780 – Australia 1852, South Africa 1798–1802, Australia 1802–27, England 1827–32, Australia from 1832

Government House, Sydney

folio 3a from *Australian paintings by J. W. Lewin, G. P. Harris, G. W. Evans and others*, vol. 3
c. 1809
watercolour, laid down

George William Evans

England 1780 – Australia 1852, South Africa 1798–1802,
Australia 1802–27, England 1827–32, Australia from 1832

Government House, Parramatta 1805

folio 3b from *Australian paintings by J. W. Lewin, G. P.
Harris, G. W. Evans and others*, vol. 3
c. 1809
watercolour, laid down on card

Thomas Watling draughtsman
Scotland 1792 – c. 1814, Australia 1792 – c. 1797, India
1801–03
William Stadden Blake engraver
England 1746–1817

A View of the Town of Sydney in the Colony of New South Wales. Taken from the rising ground near the Court House on the West side of the Cove
1802
hand-coloured aquatint

Topographical views of the growing township at Sydney Cove were made by various artists, with some later translated into print in England. Such views favoured the detailed depiction of public buildings, roads and commercial structures as evidence of the colony's successful development. This hand-coloured aquatint, commonly known as 'Blake's View' after its engraver, William Stadden Blake, was the first separately published view of Sydney and was issued in England in 1802. Based upon a composition by Thomas Watling, the image of the orderly and prosperous town is illuminated by the rising sun, the engraver suggesting through this motif the dawn of an expanding empire.

Thomas Watling

Scotland 1762–c. 1814, Australia 1792–c. 1797, India by 1801–03

North-West View taken from the Rocks above Sydney, in New-South Wales, for John White, Esqr

1793–95
pen and ink and wash

Unknown
New South Wales / Victorian Aboriginal active early
19th century

Broad shield
early 19th century
wood, earth pigments

Museums Victoria, Melbourne
The Christensen Fund Collection, donated 1995   X099623

Unknown
New South Wales / Victorian Aboriginal active early 19th century

Broad shield
early 19th century
wood, earth pigments

Museums Victoria, Melbourne
Donated, 2013

X105109

In the early years of settlement there was little contact with the Eora, the Traditional Owners of the area around Sydney Cove, who actively avoided the new arrivals, but as the colony grew, communication, and occasionally friendships, developed. The English had little understanding of the deep relationship between the Eora and their lands, and their careful management of resources, which were soon overstretched by the colonists. Famine and introduced diseases also devastated numerous communities. As the nineteenth century progressed, traditional life along the east coast of Australia was irrevocably changed.

Early images of Aboriginal people reflect the curiosity of the early colonists. Studies of the material culture of Indigenous people, and attempts to record everyday activities ranging from ceremonial gatherings to fishing and hunting, reveal the Europeans' desire to understand Aboriginal people and culture through ethnographic documentation. Importantly, a number of these portraits include the names of the people depicted – they are not generic representations. The European artists who made these images were fascinated by the appearance of the individuals they encountered, sometimes producing finely detailed drawings and watercolours showing the particulars of hairstyles, ornamentation and scarification.

Robert Cleveley draughtsman
England 1747–1809
Thomas Prattent etcher
active in England (1790–1819)

View in Port Jackson
plate 4 from *The Voyage of Governor Phillip to Botany Bay;
with an Account of the Establishment of the Colonies of
Port Jackson and Norfolk Island*, compiled and published
by John Stockdale, London, 1789
etching and engraving with later hand-colouring

Philip Gidley King (attributed to)
England 1758–1808, Australia 1788–90, 1791–96, 1800–07

Illustration of a group of Aborigines at campfire
1790s
watercolour

Mitchell Library, State Library of New South Wales, Sydney
Brabourne Collection, purchased 1884; transferred to the
Mitchell Library, 1910 SAFE/Banks Papers/Series 36a

Philip Gidley King (attributed to)

England 1758–1808, Australia 1788–90,
1791–96, 1800–1807

A family of New South Wales

1790s
watercolour

William Blake's nearby engraving *A family of New South
Wales* is based on this drawing attributed to Philip Gidley
King, the third governor of New South Wales. In these
images the members of the family take on the classical
attributes of the 'noble savage', a common stereotype
in eighteenth-century European representations of
Indigenous inhabitants of colonised regions. Art historian
Erwin Panofsky described this tradition as depicting
'primitive life as a golden age of plenty, innocence, and
happiness – in other words, as civilized life purged of
its vices'.

Philip Gidley King (attributed to)
draughtsman
England 1758–1808, Australia 1788–90, 1791–96, 1800–07

William Blake engraver
England 1757–1827

A family of New South Wales
plate from *An Historical Journal of the Transactions at Port Jackson and Norfolk Island*, by John Hunter, published by John Stockdale, London, 1793
1792
etching and engraving

Robert Cleveley draughtsman
England 1747–1809
Thomas Medland etcher
England 1755–1822

View of a hut in New South Wales
plate 9 in *The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson and Norfolk Island*, compiled and published by John Stockdale, London, 1789
etching and engraving

Special Collections, Deakin University, Melbourne

This etching appeared in the first publication about the First Fleet and the establishment of the new settlement. Robert Cleveley did not come to Australia and it is not known whose drawing – or description – was the inspiration for the print. In his account of the First Fleet expedition, published in 1789, marine officer Watkin Tench wrote: 'Fishing … seems to engross nearly the whole of their time … The canoes in which they fish are … nothing more than a large piece of bark tied up at both ends with vines. Their dexterous management of them, added to the swiftness with which they paddle, and the boldness that leads them several miles in the open sea, are, nevertheless, highly deserving of admiration'.

William Waterhouse (attributed to)

England c. 1752–1822

Yemmerrawanne

folio 14 from *Australian Aborigines* album, attributed to George Charles Jenner and William Waterhouse, pre-1806
c. 1793
watercolour

William Waterhouse (attributed to)
England c. 1752–1822

Bennelong
folio 13 from *Australian Aborigines* album, attributed to George Charles Jenner and William Waterhouse, pre-1806
c. 1793–95
watercolour

Woollarawarre Bennelong, a Wangal man, was an important figure in early Aboriginal-European relations. Originally kidnapped by Governor Phillip in order to make contact with the local people, Bennelong proved himself an intelligent and canny negotiator. He lived at Government House until Phillip built him a brick hut on what became known as Bennelong Point (where the Sydney Opera House now stands). Bennelong and a companion, Yemmerrawanne, were the first Aboriginal people to visit Europe, accompanying Phillip when he set sail in 1792. Yemmerrawanne died in London, and Bennelong came back to Australia in 1795, and despite the colonisers' hopes of 'civilising' him, returned to his community.

Unknown etcher
active in England 1790s

Baker's Farm and Bennilong
pages 454–5 in *An Account of the English Colony in New South Wales: with Remarks on the Dispositions, Customs, Manners, &c. of the Native Inhabitants of that Country*
by David Collins, vol. 1, published by Cadell & Davies, London, 1798
etching

Unknown

Fish-hooks
19th century
shell

Australian Museum, Sydney E053475, E054974-003, E008665, E057879, E050051-002, E029527

Aboriginal women from Sydney coastal regions made and used these distinctive burra (crescent-shaped fish-hooks), which were expertly fashioned from the broadest part of the turban shell (*Turbo torquata*). Although Aboriginal women sometimes wore these beautifully crafted hooks around their necks they were not merely decorative items. Coastal women were the main food providers for their families, with the staple food source being fish. As such these hooks are as important as men's clubs, shields and spears and served as a powerful signifier and expression of cultural identity and power.

Unknown draughtsman
active in England (early 19th century)
Samuel John Neele etcher
England 1758–1825

Pimbloy [Pemuluwuy], native of New Holland in a canoe of that country
1804
following p. 170 in *The Narrative of a Voyage of Discovery in his Majesty's vessel the Lady Nelson* by James Grant, published by Thomas Egerton, London, 1803
etching

Special Collections, Deakin University, Melbourne

Pemuluwuy was an important man and warrior of the Eora nation. In December 1790 he gained notoriety after spearing, and killing, Governor Phillip's gamekeeper. He then went on to lead raids on many of the settlements in the Sydney area, including Parramatta. David Collins, the lieutenant-governor, acknowledged that he was 'a most active enemy'; however, he also noted that Pemuluwuy's attacks were precipitated by the vicious 'misconduct' of the colonisers. In 1801 Governor King issued a proclamation that Indigenous people could be shot on sight, and placed a bounty on Pemuluwuy. He was murdered by a settler in 1802 and his body was subsequently desecrated.

Jean Piron draughtsman
Belgium 1767/1771 – south-east Asia after 1795
Jacques Louis Copia engraver
Germany 1764–99

Natives of Cape Diemen fishing (Pêche des sauvages du Cap de Diemen)

plate 4 from the *Atlas pour servir à relation du Voyage à la Recherche de La Pérouse* (Atlas of the voyage in search of La Pérouse), by J-J. H. de Labillardière, published by Chez Dabo, Paris 1817
1800
etching and engraving

Jean Piron was an artist trained in the Neoclassical tradition who accompanied the expedition led by Admiral Joseph-Antoine Raymond Bruni D'Entrecasteaux during 1791–94. His drawings from this expedition are the earliest surviving visual observations of the Aboriginal people of Tasmania by French explorers. Prints, engraved after his death, show Piron's idealised vision of Tasmanian Aboriginal people living in tranquil harmony with their surroundings. However, apart from the spear-throwing man and the accurately depicted fibre and kelp baskets, there is little to indicate Tasmania in the classicised representation of the landscape and its people.

Jean Piron draughtsman
Belgium 1767/1771 – South East Asia after 1795
Jacques Louis Copia engraver
Germany 1764–99

Natives of Cape Diemen preparing their meal (Sauvages du Cap de Diemen préparant leur repas)
plate 5 from the *Atlas pour servir à relation du Voyage à la Recherche de La Pérouse* (*Atlas of the voyage in search of La Pérouse*), by J-J. H. de Labillardière, published by Chez Dabo, Paris 1817
1800
etching and engraving

Charles-Alexandre Lesueur
draughtsman
France 1778–1846
Victor Pillement engraver
France 1767–1814
Marie-Alexandre Duparc engraver
active in France 18th century – 19th century

New Holland: New South Wales. View of the southern part of the town of Sydney (Nouvelle-Hollande: Nouvelle Galles du Sud. Vue de la partie meridionale de la Ville de Sydney)

plate 38 from *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Peron and Louis de Freycinet, published by L'Imprimerie Impèriale, Paris, 1807–16
etching and engraving

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation by John Baird,
Member, 2005   2005.352

Following their lengthy voyage and exploration of the south-east coastline of Australia, the *Géographe* and *Naturaliste* struggled into Port Jackson in June 1802. The French crew remained there for five months to recover and repair their ships. The surveying and scientific parties continued with their work, to some British suspicion, and Charles-Alexandre Lesueur drew scenes of Sydney and its surrounds, as well as exquisite natural history records. Taken from their camp on Bennelong Point (where the Sydney Opera House now stands) this view looks across Sydney Cove to where The Rocks and the southern end of the Harbour Bridge are now.

Nicolas-Martin Petit draughtsman
France 1777–1804
Barthélemy Roger engraver
France 1767–1841

Bedgi-Bedgi, young man of the Gweagal tribe, New South Wales (Bedgi-bedgi, jeune homme de la tribu des Gwea-gal, à la Nouvelle-Galles du Sud)

plate 22 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 1824, 2nd edition 1807–11
hand-coloured engraving, etching and stipple engraving printed in black and brown ink

Nicolas-Martin Petit draughtsman
France 1777–1804
Barthélemy Roger engraver
France 1767–1841

Young woman of the Buruberongal tribe, with her child on her shoulders, New South Wales (Jeune femme sauvage de la tribu des Bou-rou-bé-ron-gal, avec son enfant sur les épaules: Nouvelle-Galles du Sud)

plate 28 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 1824, 2nd edition 1807–11
hand-coloured engraving, etching and stipple engraving printed in black and brown ink

Nicolas-Martin Petit draughtsman
France 1777–1804
Barthélemy Roger engraver
France 1767–1841

Cour-rou-bari-gal, native of the environs of Port Jackson (*Cour-rou-bari-gal, sauvage des environs du port Jackson*)

plate 21 from the Voyage de Découvertes aux Terres Australes (Voyage of Discovery to the Southern Lands) atlas, by François Peron and Louis de Freycinet, published by Arthus Bertrand, Paris 1824, 2nd edition 1807–11
hand-coloured engraving, etching and stipple engraving printed in black and brown ink

National Gallery of Victoria, Melbourne
Joe White Bequest, 2010   2010.96.22

When the expedition led by Nicholas Baudin left France in 1800 to explore the Pacific region, anthropology was a new science born of the Enlightenment's quest for knowledge. The Société des observateurs de l'homme (Society of Observers of Man), founded a year earlier in Paris, commissioned philosopher Joseph-Marie de Gérando and zoologist Georges Cuvier to write a guide on the observation of Indigenous populations. Cuvier's instructions to accurately record details were closely followed by voyage artist Nicholas-Martin Petit, as can be seen in this portrait. Cour-rou-bari-gal is probably not the sitter's name, but rather what he called himself: a man

Nicolas-Martin Petit draughtsman
France 1777–1804
Barthélemy Roger engraver
France 1767–1841

Bedgi-Bedgi, young man of the Gweagal tribe, New South Wales (Bedgi-bedgi, jeune homme de la tribu des Gwea-gal, à la Nouvelle-Galles du Sud)

plate 22 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 1824, 2nd edition 1807–11
hand-coloured engraving, etching and stipple engraving printed in black and brown ink

Charles-Alexandre Lesueur
draughtsman
France 1778–1846
Claude-Marie-François Dien engraver
France 1787–1865

Weapons and ornaments (Armes et ornemens)
plate 9 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 2nd edition 1824
engraving hand-coloured with watercolour and metallic paint

National Gallery of Victoria, Melbourne
Joe White Bequest, 2010   2010.96.10

Charles-Alexandre Lesueur
draughtsman
France 1778–1846
Claude-Marie-François Dien engraver
France 1787–1865

Vessels, weapons and fishing implements used by the natives of New South Wales
(Vases, armes et ustenciles pour la pêche, à l'usage des sauvages de la Nouvelle-Galles du Sud)

plate 30 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 2nd edition, 1824
hand-coloured engraving

Charles-Alexandre Lesueur
draughtsman
France 1778–1846

Pierre-François Bernier draughtsman
active in France early 19th century

Aubert & Cie. engraver
active in France early 19th century

Music of the Natives of New South Wales (*Musique des sauvages de la Nouvelle-Galles du Sud*)
plate 32 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Peron and Louis de Freycinet, published by Arthus Bertrand, Paris, 2nd edition, 1824 engraving

National Gallery of Victoria, Melbourne
Joe White Bequest, 2010
2010.96.33

By 1802, various members of the Baudin expedition had witnessed several Aboriginal ceremonies – one was even performed on board the *Géographe* when the ship was anchored at Port Jackson. On one of these occasions, Lesueur and the astronomer Pierre-François Bernier made the first European notations of Aboriginal music and chants, including *Cooee*, described here as a 'rallying call'.

John Heaviside Clark draughtsman
Scotland 1770–1863, England 1801–32
Matthew Dubourg engraver
active in England 1786–1838

Repose
plate 10 from *Field Sports &c. &c. of the Native Inhabitants of New South Wales*, published by Edward Orme, London 1813
hand-coloured aquatint

The Flinders and Baudin expeditions

Between 1801 and 1804, skilled British navigator Matthew Flinders and his crew aboard the *Investigator* circumnavigated Australia, funded by the Royal Society and its president Sir Joseph Banks. Their directive was to chart the final stretch of southern coastline that remained unknown on European maps, and learn more about the continent's extraordinary natural history. A similar French expedition led by Nicolas Baudin on the *Géographe* and the *Naturaliste* had already commenced (1800–04). Sent by the Marine Ministry and Napoleon Bonaparte, the expedition sought to map and explore the unfamiliar land and its inhabitants; however, the British feared that it was a reconnaissance mission with a view to founding a French base in New Holland or Van Diemen's Land.

The most dazzling record of both voyages' scientific achievement was produced by the artists on board. Travelling with Baudin on the *Géographe* was Charles-Alexandre Lesueur, who delineated thousands of animal specimens, and Nicolas-Martin Petit, who represented the Aboriginal people encountered on the voyage. Their drawings were the basis for the engravings published in the official account of the expedition, *Voyage of Discovery to the Southern Lands* (1807–11). Aboard the *Investigator* was the mature natural history artist Ferdinand Bauer and the talented young landscape painter William Westall.

William Westall
England 1781–1850, Australia 1801–03

Chasm Island, native cave painting
1803
watercolour

National Library of Australia, Canberra R4355

William Westall

England 1781–1850, Australia 1801–03

Chasm Island, native cave painting

1803
watercolour

National Library of Australia, Canberra   R4356

William Westall

England 1781–1850, Australia 1801–03

King George's Sound, view on the peninsula to the north of Peak Head

1801
pencil and watercolour

National Library of Australia, Canberra

R4265

William Westall

England 1781–1850, Australia 1801–03

A view of King George's Sound

1802
watercolour and pen and brown ink

National Gallery of Victoria, Melbourne
Purchased, 1978   A9-1978

William Westall was one of two artists who accompanied Matthew Flinders on the *Investigator* as it circumnavigated Australia between 1801 and 1803. This highly finished watercolour of King George's Sound in south-western Australia is not a topographical study, but a romantic vision of a vast, silent and forbidding land. Two generic Aboriginal people figures are included in the foreground in the guise of the noble savage. Their classicised robes and the lack of a European presence, particularly the explorers encountering them, shows Westall casting the scene in an Arcadian period prior to British encounter.

William Westall
England 1781–1850, Australia 1801–03

View of the south coast of Australia: Mountains at the head of the Gulph of Spencer and Part of Kangaroo Island
1802
watercolour

R4388

Aboard the *Investigator* with Matthew Flinders and his crew, William Westall produced detailed profiles of the coastline, annotated with coordinates, times of day and newly given names of landmarks which he later translated into watercolour. In early 1802, travelling from the west, they navigated the south Australian coast with Flinders giving the large inlet depicted in this profile the name Spencer Gulf. Only a few weeks later, in April, the *Investigator* encountered rival French vessels under the command of Nicolas Baudin, who was undertaking a similar expedition. The site of their meeting is now known as Encounter Bay, the name given by Flinders, rather than Baudin's *Baie des invalides*.

William Westall

England 1781–1850, Australia 1801–03

Views of the south coast of Australia: Cape Wiles, Cape Catastrophe, and Thistle's Island

1802
watercolour

Charles-Alexandre Lesueur

draughtsman
France 1778–1846

Choubard engraver

active in France late 18th century – early 19th century

Wombats, King Island, Bass Strait (Wombat de l'île King, dans le détroit de Bass)

plate 58 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 2nd edition, 1824
hand-coloured engraving and etching

Charles-Alexandre Lesueur
draughtsman
France 1778–1846
Choubard engraver
active in France late 18th century – early 19th century

Platypus, New South Wales (Ornithorinques Platypuses)
plate 64 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 2nd edition, 1824 hand-coloured etching and engraving printed in black and blue ink

Charles-Alexandre Lesueur
draughtsman
France 1778–1846
Jean Dominique Etienne Canu
engraver
France 1768– early 19th century

Long-tailed dayurid, New South Wales: New Holland (Dasyure à longue queue, de la Nouvelle-Galles du Sud: Nouvelle-Hollande Spotted-tailed quoll)
plate 63 from the *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) atlas, by François Péron and Louis de Freycinet, published by Arthus Bertrand, Paris, 2nd edition, 1824 hand-coloured engraving and etching

Matthew Flinders cartographer
England 1774–1814, Australia 1795–1800, 1801–03, Mauritius 1803–10, England 1810–14

General chart of Terra Australis or Australia
plate 1 from *A Voyage to Terra Australis* atlas, by Matthew Flinders, published by G. & W. Nicol, London, 1814 engraving

Ferdinand Bauer

Austria 1760–1826, England 1787–1801,
1805–14, Australia 1801–05

Gymea Lily

plate 13 from *Illustrationes florae Novae Hollandiae,
sive, Icones generum quae in Prodromo florae Novae
Hollandiae et Insulae Van Diemen descripsit Robertus
Brown* by Ferdinand Bauer and Robert Brown, published
London, 1813
1806–13
colour engraving with hand-colouring

Ferdinand Bauer

Austria 1760–1826, England 1787–1801,
1805–14, Australia 1801–05

Banksia coccinea

plate 3 from *Illustrationes florae Novae Hollandiae,
sive, Icones generum quae in Prodromo florae Novae
Hollandiae et Insulae Van Diemen descripsit Robertus
Brown* by Ferdinand Bauer and Robert Brown, published
London, 1813
1806–13
colour engraving with hand-colouring

National Gallery of Australia, Canberra
Purchased 2004

NGA 2004.531.3

Austrian-born Ferdinand Bauer is recognised as one of
the most accomplished natural history artists who did
much of his art while travelling, both in the Mediterranean
and then as an official artist on Matthew Flinders'
circumnavigation of Australia (1801–03). Working closely
with botanist Robert Brown, Bauer produced over
2000 drawings and watercolours, and continued with
his meticulous work upon his return to London. This
engraving exemplifies his skill: it is engraved, printed
in colour and then carefully handpainted, all by Bauer
himself. Regrettably his intended botanical publication ran
to only fifteen plates.

John Lewin
England 1770 – Australia 1819, Australia from 1800

The gigantic lyllie of New South Wales
1810
watercolour

Art Gallery of New South Wales, Sydney
Purchased 1968   WA9.1968

Louis-Claude Desaulses de Freycinet

cartographer
France 1779–1842

Pierre Alexandre Tardieu engraver

France 1756–1844

General map of Terre Napoléon (Carte generale de la Terre Napoléon)

published to accompany *Voyage de Découvertes aux Terres Australes* (*Voyage of Discovery to the Southern Lands*) by François Peron and Louis de Freycinet, published by L'Imprimerie Royale, Paris, 1812
engraving

Matthew Flinders's return to England was delayed when he was detained by the French, and he was unable to publish his charts and account of the expedition until 1814. In the meantime, Louis de Freycinet had published Nicolas Baudin's account, employing the combined findings of the French and British in this map – the first to chart the South Australian coastline. Names given by Baudin were used throughout, with no regard given to the stretches of coast Flinders had discovered. Only when the second edition was published in 1824 were the place names applied by Flinders reinstated. In his own chart of Australia, also on display, Flinders meticulously recognised the discoveries of earlier explorers.

Natural history

In the late eighteenth and nineteenth centuries, the world was being studied and described by Europeans on a scale never seen before. Exploration in the Pacific revealed unanticipated communities and environments and the vast quantities of material brought back – objects, artefacts, specimens, maps, records, descriptions – were regarded with awe and astonishment. Enlightenment ambitions to understand the world through empirical observation led to intense scientific scrutiny, as people sought to comprehend and to classify this exciting, bemusing abundance. In this period, visual imagery became increasingly important, far exceeding a written description and surpassing dried or dead specimens in its ability to depict form, texture, colour, oddity and beauty.

From the time of the British landing in 1770, the people of Britain and Europe were astounded by what they saw in the colony. Captain (later Governor) John Hunter wrote 'it would require the pencil of an able limner [artist] to give a stranger an idea of [the colourful birds], for it is impossible by words to describe them'. John Lewin was the first professional artist to arrive in New South Wales. Trained in natural history illustration and printmaking, Lewin promptly began drawing and making etchings of local moths and birds perched on Australian plants.

Richard Polydore Nodder
England 1774–1820

Echidna

plate 91 from *The Zoological Miscellany*, vol. 2, by William Elford Leach, published by E. Nodder & Son, London, 1815
hand-coloured etching with watercolour, gouache and gum arabic

National Gallery of Victoria, Melbourne
Joe White Bequest, 2013   2013.740

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Southern Petaurus (Yellow-bellied glider)
plate 60 from *The Naturalist's Miscellany*, vol. 2, by George Shaw, published by Nodder & Co., London, 1791
hand-coloured etching

This etching of a yellow-bellied glider was included in the twenty-four-volume encyclopaedia of animals compiled by the naturalist George Shaw. The title of the book, claiming that the illustrations are 'drawn and described immediately from nature', is misleading for a modern reader because the illustrations were made using dead as well as living specimens, and many were copied from drawings and prints. Frederick Nodder copied this image from a drawing by Charles Catton junior, and a similar print after the same drawing was published in John White's *Journal of a Voyage to New South Wales* (1790).

John Webber
England 1751–93

An opossum of Van Diemen's Land
1777
watercolour

John Webber was appointed as the official artist on
James Cook's Third Voyage (1776–80) and returned to
London with a great number of drawings. From these,
sixty-one were engraved to illustrate the published
account of the expedition, including portraits of two
Tasmanian Aboriginal people and this animal. This odd
depiction shows a ringtail possum, which was shot and
brought on board while members of the expedition spent
six days on Bruny Island, Tasmania, in January 1777.

Thomas Watling

Scotland 1762–c. 1814, Australia 1792–c. 1797, India by 1801–03

Banksian cockatoo

c. 1792–96
pen and ink and watercolour

Private collection

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Porcupine Ant-Eater (Echidna)
plate 109 from *The Naturalist's Miscellany*, vol. 3, by George Shaw, published by Nodder & Co., London, 1792
hand-coloured etching

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Turcoisine Parrot (Turquoise Parrot)
plate 96 from *The Naturalist's Miscellany*, vol. 3, by George Shaw, published by Nodder & Co., London, 1792
hand-coloured etching

National Gallery of Victoria, Melbourne
Joe White Bequest, 2014

2014.295

Sarah Stone
England 1758/62–1844

Perspective view of Sir Ashton Lever's Museum
1785
watercolour

From about 1777 Sarah Stone was commissioned to illustrate the contents of Sir Ashton Lever's private museum in Leicester Square, one of the most extraordinary and comprehensive collections of specimens and ethnographic material brought back from British expeditions to the Americas and Australasia, and most importantly from Cook's round-the-world voyages. This watercolour shows the so-called *Holophusicon*, his magnificent collection of curiosities, which numbered over 30,000 items prior to its dispersal at auction in 1806.

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Nonpareil Parrot (Eastern Rosella)
plate 93 from *The Naturalist's Miscellany*, vol. 3, by
George Shaw, published by Nodder & Co., London, 1792
hand-coloured etching

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Funereal Cockatoo (Yellow-tailed Black Cockatoo)
plate 186 from *The Naturalist's Miscellany*, vol. 6, by George Shaw, published by Nodder & Co., London, 1794
hand-coloured etching

National Gallery of Victoria, Melbourne
Joe White Bequest, 2014

2014.296

Sarah Stone
England 1758/62–1844

Crested cockatoo
1790
from her album *Natural history specimens of New South Wales copied from nature*
watercolour

Sarah Stone
England 1758/62 –1844

Great brown kingfisher
1790
from her album *Natural history specimens of New South Wales copied from nature*
watercolour

James Sowerby

England 1757 – France 1822

Eucalyptus robusta

plate 13 from *A Specimen of the Botany of New Holland*, part 4, by James Edward Smith, published by James Sowerby, London 1794–95
hand-coloured etching

James Sowerby

England 1757 – France 1822

Embothrium sericeum (now Grevillea sericea)

plate 9 from *A Specimen of the Botany of New Holland*, part 3, by James Edward Smith, published by James Sowerby, London, 1794
hand-coloured etching

Sarah Stone
England 1758/62–1844

Eastern Rosella of New South Wales
c. 1790
pen and ink and watercolour

National Gallery of Australia, Canberra
Purchased 2015

NGA 2015.56

Joseph-Pierre Redouté draughtsman
Luxembourg 1759 – France 1840
Unknown engraver
active in France c. 1800

Creeping banksia (Banksia repens)
plate 23 from the *Atlas pour servir à relation du Voyage à la Recherche de La Pérouse* (*Atlas of the voyage in search of La Pérouse*), by J-J. H. de Labillardière, published by H. J. Hansen, Paris, 1800
1791–93
engraving

Ballarat Fine Art Gallery, Ballarat
Purchased with funds from the Joe White Bequest, 2012   2012.172

This print exemplifies the collegiality that scientific communities enjoyed in this period. Jacques-Julien Houtou de Labillardière was the botanist on board Bruni D'Entrecasteaux's expedition (1791–93), sent in search of the missing La Pérouse ships. En route home, Labillardière, a supporter of the French Revolution, was imprisoned in the Dutch East Indies and his extensive botanical collection was seized. Only through the involvement of his friend, Sir Joseph Banks, was it safely returned. For Labillardière's published account of the journey, leading botanical artist Joseph-Pierre Redouté prepared meticulous studies of some of the numerous Australian specimens he had gathered.

John Doody (attributed to)
active in Australia 1790s

Lagunaria patersonia (Norfolk Island hibiscus) and Alyxia gynopogon (Alyxia cinnamon)
folio 15 from the *Flora of Norfolk Island* portfolio 1790s
c. 1791–93
watercolour and pen and ink

Convict John Doody was transported on the Third Fleet, and assigned as servant to William Paterson, who was in charge of the garrison on Norfolk Island from 1791–93. Paterson had already published on African natural history and hoped to do the same for the island's plants, birds, fish and insects. To illustrate his text, Doody prepared drawings of the local vegetation, but they were recalled to Sydney before further watercolours were completed. Doody's bold, large-scale images are distinctly different from the typically more delicate images of the time. Paterson sent these drawings and his text to Sir Joseph Banks and they are valuable documents of Norfolk Island's native vegetation.

James Sowerby
England 1757 – France 1822

Embothrium speciosissimum (now Telopea speciosissima)
plate 7 from *A Specimen of the Botany of New Holland*, part 2, by James Edward Smith, published by James Sowerby, London, 1793
hand-coloured etching and gum arabic

James Sowerby
England 1757 – France 1822

Banksia spinulosa
plate 4 from *A Specimen of the Botany of New Holland*,
part 1, by James Edward Smith, published by James
Sowerby, London, 1793
hand-coloured etching

National Gallery of Victoria, Melbourne
Joe White Bequest, 2015   2015.406

A Specimen of the Botany of New Holland by the pre-
eminent English botanist James Edward Smith was the
first book dedicated to the study of Australia's flora. The
publication was illustrated by one of England's leading
botanical artists, James Sowerby, who was working
from drawings made by John White, surgeon-general
of New South Wales, as well as from dried specimens.
The detailed illustrations and use of proper Latin names
in Smith and Sowerby's publication follows the authors'
intention to publish a scientific book that also reached
a lay audience.

Sydney Bird Painter

active in Australia c. 1790–1800

A young Mt Pitt bird – natural size (Petrel)

c. 1792
watercolour and gum arabic

Norfolk Island was settled just six weeks after Sydney by a small group of military and convicts instructed to establish an agricultural base on the remote, uninhabited island. This charming ball of feathers is the chick of a Providence Petrel, which was so named after 270 people were stranded when the *Sirius* (one of only two ships in the colony) was wrecked offshore in 1790. Breeding petrel arrived in time to save the settlement from starvation, with thousands slaughtered on Mt Pitt every night of the breeding season. Although extinct on Norfolk Island today, a small colony now survives on nearby Phillip Island.

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Duck-Billed Platypus
plate 385 from *The Naturalist's Miscellany*, vol. 10, by
George Shaw, published by Nodder & Co., London, 1799
hand-coloured etching and roulette

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Splendid Parrot (Crimson Rosella)
plate 53 from *The Naturalist's Miscellany*, vol. 2, by
George Shaw, published by Nodder & Co., London, 1791
hand-coloured etching

Sydney Bird Painter
active in Australia c. 1790–1800

Boobook owl
c. 1790–1800
watercolour and pen and ink over pencil

National Gallery of Victoria, Melbourne
The Warren Clark Bequest, 1999   1999.325

Sydney Bird Painter
active in Australia c. 1790–1800

White gallinule
1791–92
brush and ink and watercolour

National Gallery of Australia, Canberra
Purchased 2000

2000.461

Frederick Polydore Nodder engraver

active in England c. 1773–1800

The Ground Parrot

plate 228 from *The Naturalist's Miscellany*, vol. 7, by
George Shaw, published by Nodder & Co., London, 1795
1795
hand-coloured etching

Arthur Bowes Smyth
England 1750–90, Australia 1788

A new species of bird shot at Botany Bay, New South Wales
folio 5 from *his Journal of a Voyage from Portsmouth to New South Wales and China in the Lady Penrhyn*
1787–89
pen and ink

State Library of New South Wales, Sydney   Safe 1/15

Surgeon Arthur Bowes Smyth got lost on only the second day ashore at Botany Bay looking for 'Insects & other natural Curiosities', and is responsible for the first known European drawing of an emu. He recorded that 'their flesh has exactly the appearance of a Beefsteak & when cook'd, had a near affinity thereto', a comment often repeated by people for whom fresh meat was a luxury. Emu is not an Indigenous word but rather a Portuguese name for the South American rhea, a similarly large flightless bird.

Unknown etcher

active in England 1790s

A non descript bird found at Botany Bay

c. 1792
etching

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation by John Baird,
Member, 2005

2005.356

Unknown

A New South Wales bat
1800s–1810s
watercolour, brush and ink, pen and brown ink, gouache and gum arabic

National Gallery of Victoria, Melbourne
The Warren Clark Bequest, 2010   2010.361

This exquisitely detailed watercolour is the earliest known scientific drawing of an Australian bat. The species depicted is an Eastern horseshoe bat, *Rhinolophus megaphyllus*, which is a cave-dwelling bat found along the east coast of Australia. No artist working in the colony who could have painted this has been identified, and the unnatural pose and misshapen ears suggest that it was painted from a preserved specimen in a private (presumably British) collection.

Arthur Bowes Smyth
England 1750–90, Australia 1788

A view of the tree at Botany Bay which yields ye yellow balsam, & of a wigwam

folio 6 from his *Journal of a Voyage from Portsmouth to New South Wales and China in the Lady Penrhyn* 1787–89
pen and ink

State Library of New South Wales, Sydney   Safe 1/15

Charles-Alexandre Lesueur

France 1778–1846

Animals of New Holland (Animaux de la Nouvelle Holland)

1807
watercolour, gold leaf and silver leaf on vellum

Private collection

Although originally employed as a gunner, Charles-Alexandre Lesueur also served as the natural history artist of the Baudin expedition, assisting the expedition zoologist François Péron and recording numerous creatures. Over seventy animals, including emus, black swans, cockatoos, wombats and kangaroos survived the arduous journey back to France, as did a vast collection of plants and seeds. Most of these were presented to the Empress Josephine to enhance her menagerie and greenhouses at her estate Malmaison, outside Paris. In this rare and remarkable watercolour, Lesueur depicts an assortment of these animals gathered harmoniously in an Edenic (and un-Australian) setting.

Sydenham Edwards
Wales 1768 – England 1819

The laced lizard
plate 48 in *The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson and Norfolk Island*, compiled and published by John Stockdale, London, 1789
hand-coloured etching

Published in London only a year after the First Fleet arrived, this is the first illustrated book about Australia. Of the fifty-five plates, thirty-four depicted natural history, with each accompanied by descriptive text provided by leading specialists. Many bird species are represented, together with animals (including the second print of a kangaroo), fish and this impressively large reptile. Experienced natural history illustrators were employed for the task, including Sydenham Edwards and Peter Mazell, and the volume could be purchased either uncoloured or carefully hand-coloured.

James Sowerby
England 1757 – France 1822

**Coluber Porphyriacus
(The crimson-sided snake)**
plate 10 in *Zoology of New Holland* by George Shaw,
published by James Sowerby, London, 1794
hand-coloured etching

John Hunter draughtsman

Scotland 1737 – England 1821, Australia 1788–92, 1795–1801

Samuel John Neele etcher

England 1758–1824

Wombat

plate 4 in *An Account of the English Colony in New South Wales: with Remarks on the Dispositions, Customs, Manners, &c. of the Native Inhabitants of that Country* by David Collins, vol. 2, published by Cadell & Davies, London, 1802
hand-coloured etching

National Gallery of Victoria, Melbourne
Joe White Bequest, 2012   2012.118.b

Wombats were first encountered by Europeans in 1797 when sailors, shipwrecked on the Furneaux Islands in Bass Strait, found them and fed on them. Matthew Flinders led the rescue party and took a live wombat back to Sydney to Governor Hunter. Without suitable food, it soon died, but not before Hunter produced a simple drawing of it. Its skin and the drawing were sent to Sir Joseph Banks in London, where prints of it soon appeared. The specimen still survives in the Great North Museum at Newcastle upon Tyne. However, the taxidermist thought that this unknown creature must stand on two legs like a kangaroo, and mounted it thus.

Sarah Stone draughtswoman
England 1758/62 –1844
Unknown etcher
active in England 1790s

Great Brown Kings Fisher
plate 2 in *Journal of a Voyage to New South Wales*,
by John White, published by J. Debrett, London, 1790
1789
hand-coloured etching

John White arrived with the First Fleet in January 1788 as
surgeon of the new colony of New South Wales. He kept
a journal from March 1787, and recorded the voyage to
Botany Bay and the establishment of Sydney. As a keen
naturalist he interspersed his journal with descriptions
of the birds, animals and plants he saw, as well as the
encounters, both hospitable and violent, with Eora people.
His text and numerous skins and other specimens were
sent to England in November 1788, and this book was
published in 1790, illustrated with sixty-five etchings drawn
from the specimens. Sarah Stone's original watercolour
for this image is on display nearby.

John Hunter

Scotland 1737 – England 1821, Australia 1788–92,
1795–1801

Parrot of Norfolk Island

no. 75 in his *Birds and Flowers of New South Wales drawn
on the spot in 1788, 89 & 90*
1788–90
watercolour

John Hunter was captain of the *Sirius* when it crashed
upon the reef by Norfolk Island and he, his crew and their
convict passengers were stranded for eleven months.
Both Hunter and his midshipman George Raper were
keen naturalists and artists, and drew the plant, bird and
fish life (the island had no mammals except two small bat
species, now extinct). Raper was the more competent
artist and Hunter apparently copied his watercolours,
a common practice in this pre-photographic period. The
proportions of this Norfolk *kaka* are clearly inaccurate
when compared with the rare stuffed specimen, but the
watercolour indicates the once-vivid plumage.

William Bligh
England 1754–1817, Australia 1791,1806–10

Large Paroquet of Van Diemen's Land
illustration in *Drawings by William Bligh, Commander of his Majesty's Ship Providence*
1791–93
watercolour

Unknown

active in England 1790s

Boobook owl

page 8 in *The New South Wales Drawings* (or *The Lambert Drawings*), vol. 2, series 1 of the TAL & Dai-ichi Life Derby Collection of natural history watercolours 1790s
after 1794
watercolour

The copying of images was an activity that allowed the sharing and dissemination of knowledge. Aylmer Bourke Lambert was an enthusiastic, wealthy and well-connected English collector who received numerous gifts of Australian specimens and drawings from contacts in the distant colony. In 1797 he was lent the collection of drawings that Surgeon-General John White had brought home, and had them copied by several anonymous artists. This watercolour is copied from an illustration by Thomas Watling now held in the Natural History Museum, London. The connection between Watling's image and the Sydney Bird Painter watercolour, displayed nearby, is still to be unravelled.

Unknown

active in England 1790s

Marsupials

page 5 in *The New South Wales drawings* (or *The Lambert Drawings*), vol. 1, series 1 of the TAL & Dai-ichi Life Derby Collection of natural history watercolours
1790s
watercolour

Edward Donovan

Ireland 1768 – England 1837, England before 1792–1837

Hymenoptera and Diptera (Three wasps and four flies)

plate in his *An Epitome of the Natural History of the Insects of New Holland, New Zealand, New Guinea, Otaheite and Other Islands in the Indian, Southern and Pacific Oceans*, published by F. C. & J. Rivington, London, 1805
hand-coloured etching

National Gallery of Victoria, Melbourne
Purchased NGV Foundation Patrons, 2016   2016.401

Edward Donovan was a dedicated collector of natural history specimens, as were many cultured gentlemen of his day. His personal collection ranged from specimens gathered on excursions in the British Isles to purchases from notable natural history auctions. This is his third publication and contains some of the earliest images of Australian insects that were then available in British collections. Some of these specimens undoubtedly included insects collected by John Lewin, who had been funded by the entomologist Dru Drury to travel to Australia in 1800 specifically to collect and document the insects of this new colony.

Isaac Cruikshank draughtsman
England 1764–1811
Thomas Lord Busby etcher
active in England 1804–37

Koalo

in *Arcana: or The Museum of Natural History: Containing
the Most Recently Discovered Objects*, vol. 1, by George
Perry, published by James Stratford, London, 1811
hand-coloured etching

Thomas Martyn
active in England 1760–1818

Frontispiece and titlepage
in his *The Universal Conchologist*, published by Thomas Martyn, London
1789
watercolour, pen and ink and gold paint

John Hunter after
Scotland 1737 – England 1821, Australia 1788–92, 1795–1801
Unknown
active in Australia 1790s

Yellow-green wrasse; Old wife; four-lined trumpter perch
page 137 in the *Album of watercolour drawings of Australian natural history owned by Robert Anderson Seton*
c. 1792–1800
watercolour

Davenport, Longport, Staffordshire
manufacturer
England 1794–1887

Black Swan of New South Wales, plate
c. 1805
earthenware

Geelong Art Gallery, Geelong
Dorothy McAllister Bequest Fund, 2016   2016.67

Unknown engraver

active in England (early 19th century)

Sydney; Frontispiece with black swan

plate in *The History of New South Wales, including Botany Bay, Port Jackson, Parramatta, Sydney, and all its Dependencies* by George Barrington, printed for M. Jones, & Sherwood, Neely & Jones, London, 1802 engraving and hand-coloured etching

Sydney Bird Painter
active in Australia c. 1790–1800

Black swan
c. 1790
watercolour and ink

Kerry Stokes Collection, Perth   1994.102

Images of the black swan, as well as living birds and skins, were sent back to a fascinated Europe. One depiction became the *pose de rigueur* – a swan afloat, shown in profile like a heraldic symbol, with wings raised to show the white flight feathers. Like the Stubbs kangaroo, this black swan appeared in numerous forms. This beautiful watercolour was painted by an unidentified artist, possibly a member of the First Fleet, whose hand has also been identified in a volume of watercolours depicting birds held in the Mitchell Library, Sydney. Two or three artists made these drawings, and they are now collectively referred to as the Sydney Bird Painter.

Unknown

Black swan of New South Wales
plate in *The Naturalists' Pocket Magazine*, vol. 1, no. 15, published by Harrison, Cluse & Co., London, 1798 hand-coloured etching

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Black Swan
plate 108 in *The Naturalist's Miscellany*, vol. 3, by George Shaw, published by Nodder & Co., London, 1792
hand-coloured etching

Norfolk Island Kaka (Nestor Norfolk Island Kaka (Nestor Productus), study skin
mounted specimen

Museums Victoria, Melbourne
Purchased, 1863   NMV 14050

James Cook arrived at Norfolk Island in 1774 on his Second Voyage to the Pacific. The island has more geographical, botanical and zoological affinity with New Zealand than with Australia, with variants of many of the same species. A large parrot, the Norfolk Island kaka, was close to extinction by the 1840s, with the last captive bird dying in London in 1851. Its relative, the New Zealand kaka, is extant.

Australian Masked Owl, female (Tyto novaehollandiae castanops)
mounted specimen

Museums Victoria, Melbourne
Purchased, John Gould Collection 1858-1869

NMV 15298

Crimson rosella, male (Platycercus elegans flaveolus)
collected 1857
mounted specimen

Museums Victoria, Melbourne
Blandowski Murray River Expedition, 1857   NMV 58128

Pig-footed Bandicoot, female (Chaeropus ecaudatus)
collected 1857
mounted specimen

Museums Victoria, Melbourne
Blandowski Murray River Expedition, 1857   NMV C27998

The pig-footed bandicoot is a rare, and notoriously shy, marsupial from the area around the junction of the Murray and Darling rivers. In 1857, William Blandowski led a government-sponsored expedition to collect examples of plants and animals from the region, with the particular aim to find this unusual bandicoot. Gerard Krefft, a naturalist with the expedition team, managed to collect a number of the animals. He did, however, note, '… they are very good eating, and I am sorry to confess my appetite more than once over-ruled my love for science'. Of the eight specimens collected in 1857 only four, including this one, remain.

Thomas Bewick wood-engraver
England 1753–1828

The Opossum of New South Wales and The Kanguroo
pages 376–77 in *A General History of Quadrupeds*, published by S. Hodgson, Ralph Beilby and Thomas Bewick, Newcastle, England, 4th edition, 1800
wood-engraving

George Stubbs after
England 1724–1806
Unknown wood-engraver
active in United States 1770s

Kangaroo
illustration in *The High-German-American Calendar* (*Der hoch Deutsch Americanische calender*), published by Christoph Saur, Germantown, Pennsylvania, 1775 wood-engraving

Unknown, Staffordshire

Mug
c. 1800
earthenware

National Gallery of Australia, Canberra
Purchased 1980   NGA 80.1537

With the reproduction of George Stubbs's painting of a kangaroo in John Hawkesworth's accounts of Cook's First Voyage, one of the most fascinating creatures discovered in New South Wales was made accessible to the world. Gazing backwards over its tail with unnaturally short arms, this kangaroo immediately became the prototype for how the mammal was copied in natural history compendiums and magazines in London, throughout Europe and even in America, and used upon ceramics and silverware. By the 1790s, kangaroos were popular entertainment in zoological gardens and menageries. Despite the existence of live animals available for study, Stubbs's pose was particularly resilient and continued appear, in various guises, for many decades.

Arthur Bowes Smyth
England 1750–90, Australia 1788

The kangaroo
folio 4 from his *Journal of a Voyage from Portsmouth to New South Wales and China in the Lady Penrhyn* 1787–89
pen and ink

State Library of New South Wales, Sydney   Safe 1/15

George Stubbs after
England 1724–1806

Unknown etcher
active in England 1770s

The kanguroo, an animal found on the coast of New Holland

plate 20 from *An Account of the Voyages undertaken …
for making Discoveries in the Southern Hemisphere*, by
John Hawkesworth, printed for W. Strahan and T. Cadell,
London, 1773
etching and engraving, 2nd of 3 states

National Gallery of Victoria, Melbourne
Joe White Bequest, 2011   2011.15

George Stubbs after
England 1724–1806
Unknown
active in England 1770s

An animal of a new species found on the coast of New South Wales
plate facing p. 320 from *The Gentleman's Magazine*, vol. XLIII, published in London, July 1773
etching and engraving

Unknown

Token for Pidcock's Menagerie with kangaroo and joey
1801
copper

National Museum of Australia, Canberra
Pidcock's Menagerie collection, 2016

IR 6748.0001

John Marshall printer and retailer
active in England 1783–1828

The infant's library
1800
books, wood

State Library of South Australia, Adelaide   OS/19 INF

Frederick Polydore Nodder engraver
active in England c. 1773–1800

The Great Kanguroo
plate 33 from *The Naturalist's Miscellany*, vol. 1, by
George Shaw, published by Nodder & Co., London, 1790
hand-coloured etching printed in brown ink

John Lewin

England 1770 – Australia 1819, Australia from 1800

The southern leaf gecko

1807
watercolour

Private collection

John Lewin

England 1770 – Australia 1819, Australia from 1800

Buff-rumped thornbill (Acanthiza reguloides), Sydney region

1800

gouache

National Library of Australia, Canberra #R3854

John Lewin
England 1770–Australia 1819, Australia from 1800

Koala and young
1803
watercolour and gouache

Surprisingly, koalas were not captured by colonists until 1803, although their existence had been known of for several years, and they were described as *cullawine* or *colo,* the names used by Aboriginal hunters. In August 1803 a female and two joeys were taken to Sydney, where they were reported in the recently founded *Sydney Gazette*. After one joey died, the mother and surviving joey were painted, proficiently by the Sydney-based artist John Lewin, and exquisitely by expedition artist Ferdinand Bauer. Bauer was unable to complete his watercolour in time to be sent on a departing ship, and thus Lewin's was the first visual record of this animal to reach England.

John Lewin

England 1770 – Australia 1819, Australia from 1800

Sphinx oldenlandioe (Hawk moth – Theretra oldenandiae)

from his album *Sketches of caterpillars and moths* c. 1803–29
c. 1803
watercolour and pencil

John Lewin

England 1770 – Australia 1819, Australia from 1800

Platypus

1810
watercolour and gouache

John Lewin

England 1770 – Australia 1819, Australia from 1800

Phaloenides glycinae (Australian grapevine moth)

plate 1 in his *A Natural History of Lepidopterous Insects of New South Wales*, 1822 edition, published by J. H. Bohte, London
1803, printed c. 1825
hand-coloured etching

John Lewin (attributed to)

England 1770 – Australia 1819, Australia from 1800

Unknown, Australia maker

Strathallan box

c. 1819
oil on wood

Caroline Simpson Collection,
Sydney Living Museums   MOS2005/26-1:2

John Lewin

England 1770 – Australia 1819, Australia from 1800

Warty-face Honey-sucker (Regent Honeyeater)

plate 14 in his *Birds of New South Wales, with their natural history*, published by George Howe, Sydney 1813
1803–05
hand-coloured etching

Private collection

Published in Sydney in 1813, this is the earliest illustrated book produced in Australia. After the first edition of the book was published in London in 1808, the entire consignment for subscribers failed to arrive in the colony. Presumably Lewin compiled these 1813 copies, of which only thirteen are known, as late substitutes. Printed on laid paper and hand-coloured by the artist and his wife, this edition is generally considered the most beautiful of the five produced. All of the bird species included in the publication were then common around Sydney and Newcastle, where Lewin observed and drew them.

John Lewin

England 1770 – Australia 1819, Australia from 1800

Fish catch and Dawes Point, Sydney Harbour

c. 1813
oil on canvas

Art Gallery of South Australia, Adelaide
Gift of the Art Gallery of South Australia Foundation
and South Australian Brewing Holdings Limited 1989.
Given to mark the occasion of the Company's 1988 Centenary   899P30

In 1812, John Lewin wrote to a friend that he had two oil paintings underway, one of which is believed to be this unusual composition of a haul of fish caught in Sydney Harbour set against the background of Dawes Point (now The Rocks, Sydney). It is thus the earliest oil painting known to have been produced in Australia. Pictured in the composition are various identifiable fish varieties, including a crimson squirrelfish, estuary perch, rainbow wrasse, sea mullet and hammerhead shark, later named the *Zygaena lewini* (now *Sphyrna lewini)* after the artist.

Newcastle 1804

A penal settlement was established in Newcastle in 1804 as a place of secondary punishment for convicts. The area was rich in natural resources, including timber in the hinterland, large deposits of coal in the cliffs at the entrance to the harbour and shell middens for lime burning. Reoffenders sent to Newcastle experienced gruelling physical labour extracting these materials and desertion occurred frequently.

Yet, from this brutal setting, a rich body of work was born which represents the first local art movement by settlers within the Australian colonies. Over a decade, two commandants overseeing the settlement, Lieutenant Thomas Skottowe (1811–18) and Captain James Wallis (1816–22), both of whom were appointed by Governor Lachlan Macquarie, used convicts with artistic skills on a range of projects and capital works programs. They set artists to work documenting the Newcastle region and the local flora and fauna in drawings, paintings and prints. Others interacted with the local Awabakal people and produced important visual documents recording specific individuals and their way of life. Convicted forger Joseph Lycett was sent to Newcastle in 1815, and was the most significant artist involved in these projects, executing a group of major oil paintings, numerous watercolours, and drawings for subsequent etchings.

Edward Charles Close

Bengal (Bangladesh) 1790 – Australia 1866, Australia from 1817

Newcastle panorama

1821
watercolour on 7 sheets, laid down onto cloth

Recent scholarship has confirmed that drawings, sketchbooks and this panorama, formerly attributed to Sophia Campbell, are by her relative, Edward Close, a military engineer who was transferred from Sydney to Newcastle in 1817, where he subsequently settled. As was usual with such early townscapes, the scene emphasises orderly urban development, with St Stephens dominating the skyline and the Nobbys Head causeway, intended to make the river entrance safer, under construction. Also typical is the depiction of Aboriginal people separate from the British settlement. Close inscribed on the work: 'N.B. This Corrobory has no business here as it is never danced in the day-time'.

Richard Browne

Ireland 1776 – Australia 1824, Australia from 1811

Burgun

c. 1817–21
watercolour and gouache

National Gallery of Victoria, Melbourne
The Warren Clark Bequest, 2000   2000.221

Burigon (Burgun), also known as Long Jack, was an Elder
of the Awabakal people of the Newcastle region in the
1810s and a favoured subject of artist Richard Browne.
Commandant Wallis described Burigon as 'a keen shrewd
fellow', remembering him 'with more kindly feelings than
I do many of my own colour, kindred and nation'. *The
Sydney Gazette* described him as a 'kind, useful and
intelligent elder' when reporting his death at the hands
of two convict absconders in 1820. His killer was the first
white man tried, convicted and executed under British law
for the murder of an Indigenous person.

Richard Browne

Ireland 1776 – Australia 1824, Australia from 1811

Killigrant

1820
watercolour and gouache

National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by Dr Joseph Brown AO OBE,
Honorary Life Benefactor, 2004   2004.276

Joseph Lycett draughtsman
England c. 1775–1828, Australia 1814–22
Walter Preston engraver
England 1777 – Australia after 1821, Australia from 1812

Kangaroos of New South Wales
1817–19
etching and engraving

Mitchell Library, State Library of New South Wales,
Sydney   PXD 373, folio 9

Joseph Lycett draughtsman
England c. 1775 –1828, Australia 1814–22
Walter Preston engraver
England 1777 – Australia after 1821, Australia from 1812

Black swans of New South Wales
1817–19
etching and engraving

Mitchell Library, State Library of New South Wales,
Sydney   PXD 373, folio 8

These prints, after drawings by Joseph Lycett, were made under the direction of Captain James Wallis, and are included in his publication *An Historical Account of the Colony of New South Wales* on display nearby. This pair form part of a set believed to have been printed entirely in Australia and given to Elizabeth Macquarie, wife of Lachlan Macquarie, the governor of New South Wales. These particular images of the black swan and kangaroo, species so unique to the Australian colonies, also appear on panels painted by Lycett in the Dixson collector's chest.

Joseph Lycett

England c. 1775–1828, Australia 1814–22

Corroboree at Newcastle

c. 1818
oil on wood panel

In the earliest years of settlement, corroborees were observed by, and regularly performed for, European audiences. When Governor Macquarie visited Newcastle in 1818, one was performed for him, which he recorded in his diary on 6 August: 'About 40 men, women and children … came … to the Govt. House between 7 & 8 OClock at night, and entertained with a carauberie [*sic*] in high stile [*sic*] for Half an Hour in the Grounds'.

Richard Browne

Ireland 1776 – Australia 1824, Australia from 1811

A native family of New South Wales represented as returning from fishing

illustration accompanying the *Manuscript addressed to the Wesleyan Missionary Society* by Samuel Leigh
1821
pen and ink and watercolour

Richard Browne

Ireland 1776 – Australia 1824, Australia from 1811

Insects

page 52 in *Select Specimens from Nature of the Birds Animals &c &c of New South Wales*, collected and arranged by Thomas Skottowe
1813
watercolour

Convicts with artistic talent were often put to work by their overseers. This was the case for convict Richard Browne who was assigned to Newcastle commandant Thomas Skottowe. Browne hand-painted the illustrations in Skottowe's 1813 book, *Select Specimens from Nature*. Upon his release, Browne returned to Sydney, where he continued to paint stylised images of emus, lyrebirds and other animals. He also made portraits of Awabakal and Eora individuals, with the intention of selling these drawings to the developing local market, or as souvenirs to people aboard visiting ships.

James Wallis

Ireland c. 1785 – England 1858, Australia 1814–19

View of Awabakal Aboriginal people, with beach and river inlet, and distant Aboriginal group in background

in his *Album of original drawings by Captain James Wallis and Joseph Lycett, bound with An Historical Account of the Colony of New South Wales* by James Wallis, published by R. Ackerman, London, 1821 (c. 1817–21)
c. 1818
watercolour and collaged watercolour

This image is one of a number of watercolours painted by Captain James Wallis that were bound into his personal copy of this publication. This naive image shows Awabakal people from the Newcastle region, whose figures have been cut out and collaged over the coastal scene behind. This presents a harmonious relationship between the Awabakal, colonisers and the military. Such a suggestion is at odds with earlier events of April 1816 when Wallis, under the direction of Governor Macquarie, led an armed regiment against Dharawal and Gandangara people south of Sydney, in what is now acknowledged as the first officially sanctioned massacre of Indigenous people in Australia.

Joseph Lycett draughtsman
England c. 1775–1828, Australia 1814–22
Walter Preston engraver
England 1777 – Australia after 1821, Australia from 1812

Corroborree
plate VI in *An Historical Account of the Colony of New South Wales* by James Wallis, published by Rudolph Ackermann, London, 1821
1817–19, printed 1820
etching and engraving

National Gallery of Victoria, Melbourne
Joe White Bequest, 2010   2010.322

During his two years as commandant of the Newcastle penal settlement, Captain James Wallis transformed it from a rough outpost into an established and orderly town. His ambitious building projects included a hospital, barracks, gaol, guardhouse, school and Christ Church. The etchings in this book were made in Newcastle by convicts under Wallis's command, and were published in London following his return home. They record Wallis's and Governor Macquarie's achievements and present the colony as a scenic and increasingly comfortable location of future prosperity. Corroborees were a popular subject for artists and this print is almost certainly based upon a drawing by convict artist Joseph Lycett.

Richard Browne draughtsman
Ireland 1776 – Australia 1824, Australia from 1811
Walter Preston etcher
England 1777 – Australia after 1821, Australia from 1812

View of the Hunters River near Newcastle, New South Wales. Taken from Prospect Hill

plate from *Views in New South Wales*, published by
Absalom West, Sydney, 1813
1812
etching

Richard Browne draughtsman
Ireland 1776 – Australia 1824, Australia from 1811
Walter Preston etcher
England 1777 – Australia after 1821, Australia from 1812

Newcastle in New South Wales with a distant view of Point Stephen. Taken from Prospect Hill
plate from *Views in New South Wales*, published by
Absalom West, Sydney, 1813
1812
etching

Joseph Lycett
England c. 1775–1828, Australia 1814–22

Inner view of Newcastle
c. 1818
oil on canvas

Forger Joseph Lycett was sent to the secondary penal settlement in Newcastle in 1815 after reoffending. His artistic skills soon attracted the patronage of Commandant Captain James Wallis, and under his direction he produced several paintings and drawings for etchings of birds and the landscape, as well as keenly observed watercolours of the local Awabakal people. This view shows the unmistakable profile of Newcastle's Nobby's Island, a site which is, according to the Awabakal people, the home of a giant kangaroo that was banished from its kin. The crashing of his great tail against the ground is said to be the cause of earthquakes and tremors in the area.

Joseph Lycett
England c. 1775–1828, Australia 1814–22

Newcastle, New South Wales looking towards Prospect Hill
c. 1818
oil on wood panel

The Dixson collector's chest

The *Dixson collector's chest*, c. 1818–20, and its close relation, the *Macquarie collector's chest*, c. 1818, are rare examples of colonial 'cabinets of curiosity' and among the most fascinating and complex objects of the colonial period. The *Macquarie collector's chest* was commissioned and likely designed by Captain James Wallis, commandant of Newcastle, to present to Governor Lachlan Macquarie. It is debated whether the *Dixson collector's chest*, on display here, was produced as its prototype or subsequently as a second version.

Crafted by expert convict cabinet-makers from local Australian timbers, the cabinet opens to reveal painted panels by convict artist Joseph Lycett. Several show the Newcastle region, while others are painted after views by exploration artist William Westall. The drawers contain shells and originally would have also held other natural history specimens including birds, insects, coral and seaweed, tagged and arranged fastidiously by shape, colour and/or type. It is believed these specimens were collected with the assistance of the local Awabakal people, as Wallis had an amicable relationship with their kinsman Burigon.

Both of these chests were only discovered in the twentieth century; the example owned by Macquarie was found in a Scottish castle in the late 1970s, while the *Dixson collector's chest* was acquired by Sir William Dixson, benefactor of the State Library of New South Wales, from a London dealer in 1937.

William Temple cabinetmaker
England c. 1778 – Australia 1839, Australia from 1814
Patrick Riley cabinetmaker
Ireland 1780s – Australia 1858, Australia from 1814
John Webster cabinetmaker
England c. 1798 – Australia 1842, Australia from 1820
Joseph Lycett (attributed to) decorator
England c. 1775–1828, Australia 1814–22
James Wallis (after)
William Westall (after)

Dixson collector's chest
c. 1818–20
Australian Rose Mahogany (*Dysoxylum fraserianum*), Red
Cedar (*Toona ciliata*), brass fittings, oil on cedar panels,
natural history specimens

Sydney 1810s–50s

The 1810s through to the 1850s was an era of expansion for the colonists who had settled in New South Wales and a time of continuing dispossession for Aboriginal people. Transportation ended in 1840, but convict labour continued to be assigned to assist with building roads and clearing land for pastoralists. The settler population grew and continued to occupy land further inland, north and south of Sydney. Emigration commissioners in London, and advocates within the colony, worked to encourage the arrival of free settlers, particularly women.

Throughout this period Sydney was the local centre of political power, and social and cultural sophistication. Artistic patronage was fostered. This is reflected in the proliferation of images in which nature and civilisation are pleasantly unified; the newly tamed wilderness placed against views of newly constructed Georgian buildings, demonstrating the colony's ability to create order and flourish. Portraits were also in demand, and not only reflected the material success of prominent families but were commissioned by the expanding middle class. A print industry was established and expanded as the demand for locally produced prints increased. Images of colonial subjects, including portraits of Aboriginal people, account for a significant proportion of the art market at this time.

John Eyre draughtsman

England 1771 – Australia after 1812, Australia from 1801

Walter Preston etcher

England 1777 – Australia after 1821, Australia from 1812

View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point.

plate 9 for *Views in New South Wales*, published by Absalom West, Sydney 1813
c. 1812
etching and engraving, proof

John Eyre draughtsman
England 1771 – Australia after 1812, Australia from 1801
Walter Preston etcher
England 1777 – Australia after 1821, Australia from 1812

View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point
plate 10 from the *Views in New South Wales*, published by
Absalom West, Sydney 1813
1812
etching and engraving

National Gallery of Australia, Canberra
Purchased 2003

NGA 94.1141

John Eyre draughtsman

England 1771 – Australia after 1812, Australia from 1801

Walter Preston etcher

England 1777 – Australia after 1821, Australia from 1812

View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point

plate 3 from the *Views in New South Wales*, published by Absalom West, Sydney 1813
1812
etching and engraving

In the early 1810s an enterprising emancipist (released convict) in Sydney, Absalom West, published a series of printed 'views', or topographical landscapes. He commissioned local artists such as John Eyre to draw scenes, and etchers to prepare the copper plates. Advertised as the 'first Specimen of the Graphic Arts presented to the Inhabitants of the Colony', the twenty-four images allow a visual tour of the colony, 'depicting the spread and the sites of British civilisation', from ships arriving in Botany Bay to scenes of settlement, noted buildings and farming in Sydney, Parramatta and Newcastle.

John Eyre draughtsman

England 1771 – Australia after 1812, Australia from 1801

Walter Preston etcher

England 1777 – Australia after 1821, Australia from 1812

View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point

plate 4 from the *Views in New South Wales*, published by Absalom West, Sydney 1813
1812
etching and engraving

Major James Taylor draughtsman
England 1785–1829, Australia 1817–22
Robert Havell etcher
England 1793–1878, United States 1839–78

Panoramic views of Port Jackson

(a) The entrance of Port Jackson, and part of the town of Sydney, New South Wales

(b) The town of Sydney in New South Wales

(c) Part of the harbour of Port Jackson, and the country between Sydney and the Blue Mountains, New South Wales
1823
colour etching and aquatint (printed *à la poupée*) and hand-colouring with watercolour on 3 sheets

Panoramas were popular forms of immersive visual entertainment in Britain in the early nineteenth century. Upon completing his military posting in Sydney, Major James Taylor returned to England with watercolours of the developing city. These were translated into a large circular panorama that was displayed at Burford's Panorama in Leicester Square, London. The accompanying three-part print (covering 270 degrees) presents a celebration of Governor Macquarie's Sydney and its military administration, and combines expansive views of the Georgian town, rapidly expanding across the cleared hills, with a busy foreground full of detail, populated by officers and soldiers, productive convicts and amenable locals.

Augustus Earle

England 1793–1838, Australia and New Zealand 1825–28

King's Table Land, Blue Mountains, New South Wales: the appearance of the new road

c. 1826
watercolour

Augustus Earle
England 1793–1838, Australia and New Zealand 1825–28

View from the summit of Mount York, looking towards Bathurst Plains, convicts breaking stones
c. 1826
watercolour

Augustus Earle

England 1793–1838, Brazil 1820–24, Australia 1825–28

Wentworth Falls

c. 1830
oil on canvas

Rex Nan Kivell Collection: National Library of Australia and
National Gallery of Australia, Canberra   NGA TEMP.11242

The intrepid artist and adventurer Augustus Earle arrived
in Australia in January 1825 at a time when the economic
and social hierarchies of the new colony were still in flux.
An accidental émigré, rescued from the tiny island of
Tristan da Cunha, where he had been marooned, Earle's
enterprising nature and versatile talents saw him build up
a rich visual record of the colonial encounter for local and
international audiences. These large oils were produced
in England, several years after his return from the colony,
and are among the first to evoke the scale and grandeur
of the Australian wilderness.

Augustus Earle

England 1793–1838, Brazil 1820–24, Australia 1825–28

A bivouac of travellers in Australia in a cabbage-tree forest, day break

c. 1838
oil on canvas

Rex Nan Kivell Collection: National Library of Australia and
National Gallery of Australia, Canberra

NGA TEMP.320

Conrad Martens

England 1801 – Australia 1878, Australia from 1835

Elizabeth Bay and Elizabeth Bay House

1839
watercolour

National Gallery of Victoria, Melbourne
Felton Bequest, 1950

2231-4

Conrad Martens
England 1801 – Australia 1878, Australia from 1835

View from Sandy Bay
1836
watercolour and scratching out over traces of pencil

National Gallery of Victoria, Melbourne
Felton Bequest, 1950   2230-4

Conrad Martens arrived in Sydney in 1835 and was immediately entranced by the light and beauty of the harbour. *View from Sandy Bay* was one of his first great successes. The evocative image of light on the water, with the city just visible like a mirage in the distance, appealed to his clientele and helped to establish his reputation among the small elite of the colony's picture-buying residents. Inspired by the art of Claude Lorrain and J. M. W. Turner, Martens used fresh, clear, carefully layered washes to give the work its luminosity and to create an ethereal atmosphere of calm and beauty.

Conrad Martens

England 1801 – Australia 1878, Australia from 1835

Campbell's wharf

1857
watercolour and gum arabic

National Gallery of Australia, Canberra
Members Acquisition Fund 2009

NGA 2009.131

Conrad Martens

England 1801 – Australia 1878, Australia from 1835

View of Sydney from Neutral Bay

c. 1857
watercolour, gouache, black pencil, pencil and gum
arabic

National Gallery of Australia, Canberra
Purchased 1975

NGA 75.58

Freeman Brothers Studio, Sydney

1854–1900

James Freeman

England 1814 – Australia 1890, Australia from early 1850s

William Freeman

England 1809 – Australia 1895, Australia from early 1850s

Conrad Martens, January 16th, 1856

1856

ambrotype

Richard Read junior
England 1796 – Australia 1862, Australia from 1819

Elizabeth Heneretta [Henrietta] Villa
1820
watercolour

Captain John Piper owned the grandest and most expensive private house in the colony, Henrietta Villa, which was said to have cost ten thousand pounds. Neoclassical in style, the villa overlooked Sydney Harbour and boasted spacious rooms, a distinctive cruciform garden and bountiful orchards. Here, Piper entertained generously, becoming famous for his hospitality and extravagances. Piper's fortunes did not last – in 1827 he had to sell Henrietta Villa and move to Bathurst due to debts incurred as a result of financial mismanagement during his tenure as a naval officer.

Augustus Earle
England 1793–1838, Brazil 1820–24, Australia 1825–28

Mary Ann Piper and her children
c. 1826
oil on canvas

Augustus Earle
England 1793–1838, Brazil 1820–24, Australia 1825–28

Captain John Piper
c. 1826
oil on canvas

Mitchell Library, State Library of New South Wales, Sydney
Presented by Mrs B. Dale (nee Cox) & Mr R. H. Cox, grandchildren of John Piper, in 1921   ML 6

In the three years he spent in the colonies, Augustus
Earle established himself as one of its leading artists,
specialising in portraiture. He was commissioned to
produce several portraits of prominent officials including
surveyor George Evans, also on display; the departing
governor, Sir Thomas Brisbane; and this pair of canvases
depicting Captain John Piper and his family. Dressed in
a uniform of his own design, Piper is portrayed as a man
at the height of his power. The accompanying portrait
of Mary Ann with four of their thirteen children depicts
the family at home. Her gentility is emphasised by her
fashionable dress, banishing all trace of her origins as
the daughter of First Fleet convicts.

Joseph Lycett
England c. 1775–1828, Australia 1814–22

Eliza Point showing Captain Piper's naval villa and garden
c. 1820
watercolour and gouache

National Gallery of Australia, Canberra
Members Acquisition Fund 2014-15

NGA 2014.1689

Joseph Lycett
England c. 1775–1828, Australia 1814–22

North view of Sydney, New South Wales
1820
watercolour and gouache

Mitchell Library, State Library of New South Wales, Sydney ML 1356

In this view all traces of transportation are absent, emphasising the colony's ability to create order, to sustain itself and flourish, rather than the penal workforce upon which it was established. The most notable absence in this watercolour is that of the Eora people of the Sydney area, an omission that pervaded many views of New South Wales by colonial artists of this era, reinforcing the imperial notion that the land was unclaimed.

Edmund Edgar
England c. 1800 – Australia 1854, Australia from 1826

Richard Fitzgerald
c. 1838
pencil and watercolour

This charming portrait of a former convict was painted by another convict around 1838. A professional engraver and portrait painter in England, Edmund Edgar was sentenced to transportation for life after being convicted of robbery in 1825. On arrival in the colony he was assigned to work with artist Augustus Earle, who had need of his skills as a printmaker. In 1838 he received a ticket of leave and in 1844 a full pardon. His subject, Richard Fitzgerald, arrived in New South Wales as a convict in 1791. He attained his freedom two years later and prospered as a landowner and friend to Governor Macquarie.

Richard Read senior

England 1765 – England 1829, Australia
1813–1820s

Julia Johnston

1824
watercolour

Augustus Earle

England 1793–1838, Brazil 1820–24, Australia 1825–28

Mrs George William Evans

c. 1825
oil on wood panel

Queen Victoria Museum and Art Gallery, Launceston
Purchased with funds from the QVMAG
Arts Foundation, 1988   QVM:1988:FP:0003

Augustus Earle

England 1793–1838, Brazil 1820–24, Australia 1825–28

George Williams Evans

c. 1825
oil on wood panel

Kerry Stokes Collection, Perth

Charles Rodius
Germany 1802 – Australia 1860, France and England
1820s, Australia from 1829

Morirang, Shoalhaven Tribe,
N. S. Wales
plate from the *Natives of New South Wales* portfolio,
published by J. G. Austin, Sydney, 1834
lithograph on green paper

Charles Rodius

Germany 1802 – Australia 1860, France and England
1820s, Australia from 1829

The lady of Sangaroo, chief of Shoalhaven tribe

1834
crayon

Charles Rodius

Germany 1802 – Australia 1860, France and England
1820s, Australia from 1829

Nunberri, Chief of the Nunnerahs, N. S. Wales

plate from the *Natives of New South Wales* portfolio,
published by J. G. Austin, Sydney, 1834
lithograph on brown paper

Charles Rodius
Germany 1802 – Australia 1860, France and England 1820s, Australia from 1829

Nambré, Shoalhaven Tribe
1834
crayon

These beautiful portraits are from a series of drawings and lithographs of Aboriginal people produced by the accomplished artist and convict Charles Rodius. Rodius carefully recorded the sitter's name and language group, and noted his prints were 'drawn from life and on stone' to assure buyers of their accuracy and authenticity. In contrast to the many derogatory images and descriptions of Aboriginal people that appeared in the 1830s and 1840s (the decades of the most sustained and violent conflict between Traditional Owners and colonisers), Rodius's portraits display a rare sympathy for the sitters and recognition of their individuality.

Charles Rodius

Germany 1802 – Australia 1860, France and England
1820s, Australia from 1829

King Bungaree, Chief of the Broken Bay tribe

plate from the *Natives of New South Wales* portfolio,
published by J. G. Austin, Sydney, 1834
lithograph on brown paper

National Gallery of Australia, Canberra
Purchased 1985   NGA 85.10

Augustus Earle

England 1793–1838, Australia and New Zealand 1825–28

Bungaree, a native chief of New South Wales

from the Views in *New South Wales and Van Diemen's Land Australian Scrap Book*, published by J. Cross, London
1830
hand-coloured lithograph

Well-respected by both his people and the colonists, Bungaree's brokering abilities, eccentric style and flamboyant personality led him to achieve almost celebrity status. While only a few portraits and illustrations of powerful colonial figure Governor Lachlan Macquarie are known, Bungaree was by contrast the most widely pictured Australian of the period and depicted by numerous artists including Charles Rodius and William Fernyhough. This printed image of Bungaree by Augustus Earle, made after the composition of his earlier painting, was the first pictorial lithograph to be printed in Australia.

Augustus Earle
England 1793–1838, Brazil 1820–24, Australia 1825–28

Portrait of Bungaree, a native of New South Wales
c. 1826
oil on canvas

Rex Nan Kivell Collection: National Library of Australia and
National Gallery of Australia, Canberra   NGA TEMP.319

Bungaree, from the Broken Bay region north of Sydney, was one of the most well-known figures of the colonial period. He accompanied Matthew Flinders on his epic circumnavigation of the continent, becoming the first Aboriginal person to do so, but is more popularly known, through images such as this, for his role as the unofficial greeter of vessels arriving in Port Jackson. Augustus Earle depicts him wearing discarded naval regalia, doffing his bicorn hat and a 'king plate' engraved with the words 'Bungaree: Chief of the Broken Bay Tribe', which was presented to him by Governor Macquarie.

Augustus Earle
England 1793–1838, Australia and New Zealand 1825–28

A native family of New South Wales sitting down on an English settler's farm
c. 1826
watercolour

Augustus Earle holds a special place in the history of depicting Aboriginal people. An energetic, humorous and endlessly curious artist, Earle recorded the lives of Aboriginal people both in traditional settings and in more abject situations throughout Sydney's streets and on estates. Despite their apparent social and economic marginalisation, this Aboriginal family is in the central foreground, while the squatter and his daughter appear behind on the verandah. Unlike the Aboriginal subjects, they are pale watercolour ghosts through whom we can see the horizon of distant hills.

Augustus Earle
England 1793–1838, Australia and New Zealand 1825–28

A native family near Port Stevens
c. 1826
watercolour

Richard Read senior
England 1765 – England 1829, Australia
1813–1820s

Elizabeth Isabella Broughton
1814
watercolour

Convicted of being in possession of forged bank notes, Read senior was sentenced to seven years' transportation, reaching Sydney in October 1813. The following year he advertised his artistic services and his ability to take likenesses and miniatures. His watercolours of John Buckland and seven-year-old Betsy Broughton are the earliest extant portraits of non-Aboriginal sitters to be produced in the colony. A free settler with land holdings in the Illawarra and south-west Sydney and the daughter of the deputy commissary-general respectively, these images are scaled-down versions of the grand manner portrait and reflect the emergence of a genteel colonial society.

Richard Read senior
England 1765 – England 1829, Australia 1813–20s

John Buckland
1814
watercolour

Newcastle Art Gallery, Newcastle
Gift of Alderman Peter Palmer in memory of
his father Tom Palmer 1973   1973061

The Macquarie years

The nascent township of Sydney was transformed by Governor Lachlan Macquarie, who led the colony from 1810 to 1821. Under his leadership there were significant improvements to the infrastructure of the colony, including an extensive road-building program. This included a road over the Blue Mountains, built around 1815, that opened up the rich pastoral lands around Bathurst. Macquarie also fostered the cultural life of the colony, and the arts flourished during his term. He and his wife Elizabeth were passionate about architecture, and together they embarked upon an ambitious – and expensive – public works program that led to the construction of many handsome buildings including an army barracks, hospital, orphanage, and churches.

However, the expansion of the colony was only possible because vast tracts of land were granted to settlers. This was predicated on moving Aboriginal people off their traditional lands and, on occasion, placing their children in establishments such as the Parramatta Native Institution. On 10 April 1816, Macquarie wrote in his Diary & Memorandum Book:

'I have this day ordered three Separate Military Detachments to march into the Interior and remote parts of the Colony, for the purpose of Punishing the Hostile Natives, by clearing the Country of them entirely... the officers Commanding the Military Parties have been authorized to fire on them to compel them to surrender…'

Unknown

Elizabeth Macquarie
c. 1819
watercolour on ivory

State Library of New South Wales, Sydney
Presented by F. W. Lawson, 1928   MIN 237

Unknown

Governor Lachlan Macquarie
c. 1819
watercolour on ivory

State Library of New South Wales, Sydney
Presented by Miss M. Bather Moore and
Mr T. C. Bather Moore, 1965   MIN 236

Portrait miniatures were produced in England from the sixteenth century, with the first example on ivory painted in 1707. They remained a popular form of portraiture, as they were both intimate and easy to carry, until photography gradually took over all but the high end of the market. In Australia miniatures were similarly popular with the more affluent colonists. Lachlan Macquarie was the governor of New South Wales from 1810 to 1821. This suite of miniatures, painted in Australia by a skilled but now unknown artist, show Macquarie, his wife Elizabeth and their young son. They were presented to Captain John Cliffe Watts, Macquarie's aide-de-camp, as a gift and memento of friendship, prior to Cliffe's return to England in April 1819.

Unknown

Lachlan Macquarie junior
c. 1817–18
watercolour on ivory

State Library of New South Wales, Sydney
Presented by Miss M. Bather Moore and
Mr T. C. Bather Moore, 1965   MIN 238

William Temple cabinetmaker
England c. 1778 – Australia 1839, Australia from 1814
John Webster cabinetmaker
England c. 1798 – Australia 1842, Australia from 1820

Chair
c. 1821
Rose Mahogany (*Dysoxylum fraserianum*), Red Cedar (*Toona ciliata*), Casuarina (*Casuarina sp.*), African Mahogany (*Khaya ivorensis*), Eastern grey Kangaroo skin (upholstery)

University Art Gallery, Macquarie University, Sydney
Gift of Mrs J. E. Taylor, 1967

This is one of a pair of matching chairs commissioned by Governor Lachlan Macquarie and presumably intended for use at Government House Sydney. The chairs were made by two convicts: William Temple and John Webster, whose trades were listed as 'carpenter and joiner' and 'carver and gilder' respectively. Using a range of Australian and imported timbers they fashioned these imposing chairs featuring numerous Gothic architectural motifs, including pointed arched panels, architecturally inspired 'spires' and the motif from Macquarie's crest – an armoured fist holding a dagger. The regal scale of the chair and the ecclesiastical and heraldic ornamentation attest to Macquarie's ambition, for himself and the colony.

George Howe editor and publisher
England 1769–1821, Australia from 1800

Sydney Gazette, vol. 1, no. 10
issued 8 May 1803
published by G. Howe, Government Printer, Sydney
letterpress and woodcut

Among the provisions brought to Sydney with the
First Fleet was a small wooden printing press. Printed
communication was strictly controlled and the press
was used for government orders and regulations, with
occasional exceptions – the earliest surviving example is
a playbill for an amateur theatrical performance. George
Howe, a convicted thief, arrived in Sydney in 1800 and
was appointed the government printer. Australia's first
book, of government orders, was published in 1802. The
following year Howe was allowed to establish the colony's
first newspaper, *The Sydney Gazette and New South
Wales Advertiser,* which was distributed weekly among
the settlements in Sydney, Parramatta, Windsor and
Hawkesbury.

Edward Charles Close

Bengal (Bangladesh) 1790 – Australia 1866, Australia
from 1817

The costume of the Australasians

in his *New South Wales Sketchbook: Sea Voyage, Sydney,
Illawarra, Newcastle, Morpeth* c. 1817–40
c. 1817
watercolour

Unknown, England / Australia maker
Firmin & Sons, London button maker
England est. 1677

Dress uniform worn by Sir Edward Deas Thomson, Colonial Secretary of New South Wales
1832–42
wool, silver brocade (appliqué), metal (buttons)

Museum of Applied Arts and Sciences, Sydney
Purchased 1966   H7996

Worn by Sir Edward Deas Thomson, Colonial Secretary of New South Wales between 1837 and 1856, this dress coat and trousers formed part of Thomson's official livery. Loosely based on the Windsor uniform, introduced by King George III, the outfit's striking red collar and cuffs with oak leaf and acorn hand embroidery impart splendour. In the nascent colony, uniforms were a way to differentiate status, easing anxieties about social mobility and instilling discipline and obedience.

Unknown

View of the town of Sydney in New South Wales, punchbowl

c. 1820
porcelain, enamel

The fashionable beverage of punch was commonly served in large decorative bowls. This example is one of two bowls depicting the early settlement of Sydney, and it is believed to have been produced in China for the international souvenir trade. The decoration on these vessels was usually applied by the Chinese ceramic artists who worked in Jingdezhen, but the stylistic features of the painting here suggest a European hand applied it. English painters were active in the decoration of Chinese porcelain blanks sent to Europe during the nineteenth century and it is probable that this bowl was decorated in Britain.

Joseph Lycett

England c. 1775–1828, Australia 1814–22

View of the Heads, at the entrance into Port Jackson

c. 1822
watercolour

Art Gallery of New South Wales, Sydney
Purchased 1978

97.1978

Joseph Lycett

England c. 1775–1828, Australia 1814–22

Raby: A farm belonging to Alexander Riley Esquire, New South Wales

plate 7 in *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London 1824–25
1825
hand-coloured aquatint and etching printed in dark brown ink

National Gallery of Victoria, Melbourne
Joe White Bequest, 2008   2008.251

This is the first so-called 'view book' about Australia, published in London by the emancipated convict Joseph Lycett. During his time in Australia Lycett was involved in the production of some of the first prints made in the colony, and created art for Governor Lachlan Macquarie and for the commandant of the Newcastle penal settlement, Captain James Wallis. Upon his return to London, Lycett sought to capitalise upon his experience, producing an elegant publication comprising fifty illustrations of Australian scenery, accompanied by descriptive text to encourage investment and prospective settlers.

Joseph Lycett

England c. 1775–1828, Australia 1814–22

Wooloomooloo, the residence of Edward Riley Esqr., J. P., near Sydney, New South Wales

c. 1822
watercolour

National Gallery of Victoria, Melbourne
Purchased with funds donated by the National Gallery Society of Victoria, 1978   A20-1978

Joseph Lycett
England c. 1775–1828, Australia 1814–22

Beckett's Fall, on the River Apsley, New South Wales
plate for *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London 1824–25
1824
hand-coloured lithograph

William Fernyhough

England 1809 – Australia 1849, Australia from 1836

Sir Thomas Mitchell

folio 3 in *Album of portraits, mainly of New South Wales officials*, printed by J. G. Austin, Sydney, bound by Corbett Binder, Sydney
c. 1836
lithograph

William Fernyhough

England 1809 – Australia 1849, Australia from 1836

Piper

plate in *A series of twelve profile portraits of Aborigines of New South Wales*, published by J. G. Austin, Sydney
1836
lithograph

National Gallery of Victoria, Melbourne
Joe White Bequest, 2014

2014.1990.1

Unknown

Cora Gooseberry, Freeman Bungaree, Queen of Sydney and Botany Bay, breastplate
1816–52
brass

William Fernyhough

England 1809 – Australia 1849, Australia from 1836

Gooseberry

folio 3 in *Sketches of Aborigines of New South Wales*
c. 1836
pencil

By the 1830s, the print industry in Sydney was flourishing, with artists embracing the new technique of lithography. Immigrant artist William Fernyhough employed the popular silhouette tradition to create portraits of well-known Aboriginal people living in Sydney. His series was much praised for the accuracy of his likenesses. Kaaroo, known as Cora Gooseberry, was an important Guringai woman who was married to Bungaree. Despite the fact that Aboriginal communities governed themselves collectively, both Kaaroo and her husband Bungaree were presented with metal breastplates by Governor Lachlan Macquarie, denoting them queen and king of their area.

William Fernyhough

England 1809 – Australia 1849, Australia from 1836

Native dance

plate in *A series of twelve profile portraits of Aborigines of New South Wales*, published by J. G. Austin, Sydney
1836
lithograph

Joseph Sly cabinetmaker
England 1802 – Australia 1887, Australia from 1834

One of a pair of Gothic bookcases
c. 1845
cedar

The Australiana Fund Collection, Sydney

Although much of the furniture created in the early colonial period was restrained and Neoclassical in style, there are examples of architecture and cabinet-making executed in the more flamboyant manner of the Gothic Revival. Joseph Sly's pair of bookcases is an exceptional example, representing the scale and grandeur of colonial Gothic design at its fashionable apex during the 1840s. Although these pieces are considered among the finest examples of colonial cabinet-making, it is not known who commissioned them. There were several houses in Sydney with Gothic interiors, including, by 1845, Government House, within which they could very easily have been installed.

Van Diemen's Land 1803

In 1803, 160 years after the Dutch explorer Abel Tasman named and charted Van Diemen's Land, the British laid claim to the island by relocating convicts and officers from New South Wales to forestall any incursion by the French. Convict transports continued to arrive intermittently in Van Diemen's Land, mostly bringing prisoners from Britain and Ireland, until 1856, by which time more than 72,000 convicts had been sent there. There were several penal settlements established in Van Diemen's Land, the most notorious of which were at Macquarie Harbour and Port Arthur.

In 1804, a year after the arrival of the first transports of convicts, Hobart Town was founded on the banks of the Derwent River and it quickly became an important southern trading port.

Over the next twenty years the settlement developed into a cultured, albeit provincial, Georgian township. Local sandstone was widely used to build fine buildings, including places of worship and civic and commercial buildings, and in turn the cultural life of the colony developed. In 1822 fifty-eight per cent of the population of Van Diemen's Land were convicts, and consequently the majority of artists and artisans came from their ranks.

Matthew Flinders cartographer
England 1774–1814, Australia
1795–1800, 1801–03, Mauritius 1803–10,
England 1810–14

A chart of Bass's Strait between New South Wales and Van Diemen's Land
published by Aaron Arrowsmith, London 1800
1798–99
engraving

Matthew Flinders was a navigator, explorer and hydrographer (maker of maps of seas, oceans and waterways) and he led some of the most significant voyages of Australian coastal exploration by Europeans in the eighteenth and nineteenth centuries. In 1798 he and George Bass set out with their crew aboard the *Norfolk,* and between 7 October and 12 January 1799 they circumnavigated Van Diemen's Land and verified the existence of the strait between the island and the mainland. On the voyage Flinders mapped the coastline, and following his return to England in 1800, his chart was published as an engraving along with his observations of the coastline.

Owen Stanley
England 1811 – Australia 1850

Main street Port Arthur, from the Commandant's Cottage
1841
watercolour and pencil

Tasmanian Museum and Art Gallery, Hobart
Gift of Mrs Charles Stanley (Eliza) to the Royal Society of Tasmania for the State Collection, 1900
AG1974

Unknown

Port Arthur, Van Diemen's Land
c. 1834
watercolour and ink

Tasmanian Museum and Art Gallery, Hobart
Purchased with funds from the Plimsoll Bequest, 1997   AG5929

W. B. Gould

England 1803 – Australia 1853, Australia from 1827

A north east view of Macquarie Harbour

1833
watercolour

George William Evans draughtsman

England 1780 – Australia 1852, South Africa
1798–1802, Australia 1802–27, England
1827–32, Australia from 1832

R.G. Reeve etcher

England 1803–89

Hobart Town, Van Diemen's Land

1828
hand-coloured etching and aquatint

Charles Bruce
Scotland 1807 – Australia 1851, Australia from 1829

Hobart Town chain gang
1851
etching

George Prideaux Harris

England 1775 – Australia 1810, Australia from 1803

Pipra, male and female (Speckled manakins)

folio 4 from *Australian paintings by J. W. Lewin, G. P. Harris, G. W. Evans and others*, vol. 4
1806
watercolour

Images of Hobart in its earliest years of colonisation are extremely rare. Here, George Prideaux Harris has depicted tiny spotted Pipra against a river vista, showing the Hunter Island stockade in the Derwent River. Although he wrote enthusiastically about his many drawings and ambitions for a book, Harris also complained about the scarcity of paper and watercolours in the remote settlement. Only a small number of his paintings are now known. Harris had participated in the short-lived settlement at Sorrento in 1802 before David Collins relocated the group to southern Van Diemen's Land – as deputy surveyor, Harris recommended the site of Hobart.

George William Evans draughtsman
England 1780 – Australia 1852, South Africa 1798–1802,
Australia 1802–27, England 1827–32, Australia from 1832
Henry Adlard etcher
England 1799–1893

Hobart-Town
facing titlepage in *A Geographical, Historical and
Topographical Description of Van Diemen's Land*, by
George William Evans, published by John Souter, London,
1st edition, 1822
etching

South-west view of Hobart Town of 1820, engraved after
a watercolour by surveyor-general of Van Diemen's
Land, George Evans, is the earliest printed image of
Hobart. It was subsequently reproduced two years
later as this frontispiece in Evans's published account
of Van Diemen's Land, the first to be written (though
not published) on the colony. Conceived as a guide to
prospective emigrants, it outlined the geography, history
and other useful information for settlers. Evans's detailed
watercolours of Hobart were translated into print by
several subsequent engravers, as well as adapted into
designs to be printed on ceramics.

Joseph Lycett
England c. 1775–1828, Australia 1814–22

Hobart Town, Van Diemen's Land
c. 1820
watercolour and gouache

Allport Library and Museum of Fine Arts, Hobart853

Joseph Lycett produced several watercolours of Hobart and the surrounding area; however, there is no evidence to prove that he ever visited the colony itself. It is believed these images were made after works by George Evans, who served as deputy surveyor and from 1812 as surveyor-general of Van Diemen's Land and who travelled widely throughout the colonies. Lycett would later use these watercolours as the basis for the lithographs, and later etchings, that illustrated *Views in Australia* between 1824 and 1825, following his return to England.

Joseph Lycett
England c. 1775–1828, Australia 1814–22

North east view of Hobart-Town, Hobart Town, Van Diemen's Land
1823
hand-coloured lithograph

985

Joseph Lycett
England c. 1775–1828, Australia 1814–22

Mount Dromedary, near Hobart-Town, Van Diemen's Land
c. 1823
watercolour

Tasmanian Museum and Art Gallery, Hobart   AG293

John Skinner Prout

England 1805–76, Australia 1840–48

Fern Tree Gully, Table Mountain, Hobart Town, Van Diemen's Land

1844

watercolour, gouache and gum arabic

National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by Dr Joseph Brown AO OBE,
Honorary Life Benefactor, 2004   2004.294

John Skinner Prout lived in the colonies between 1840 and 1848, firstly in Sydney, then in Hobart, and communicated the light and colour of the Australian wilderness through confident, evocative watercolours. During the late 1840s he established a colonial fashion for sketching trips in the landscape; this practice and his expressive mode of mark-making inspired amateur Hobart Town contemporaries and followers such as Francis Simpkinson de Wesselow and Bishop Francis Nixon. Prout also undertook several ambitious journeys to the Blue Mountains, Newcastle, the Illawarra regions, Flinders Island and the Port Phillip District, resulting in picturesque sketches, watercolours and lithographs.

John Skinner Prout

England 1805–76, Australia 1840–48

New Town, Mount Direction, Van Diemen's Land

from the *Tasmania Illustrated* series 1844–46
1844
lithograph with tint stone

John Skinner Prout

England 1805–76, Australia 1840–48

Hobart Town &c., from Mount Nelson

from the *Tasmania Illustrated* series 1844–46
1844
lithograph with tint stone

Henry Gritten

England 1818 – Australia 1873, Australia from 1853

Hobart, Tasmania

1856
oil on canvas

Hobart's Mount Wellington was a landmark of such majestic beauty that for many it rivalled the magnificent natural harbour of Sydney. The site naturally attracted the pen and brush of many colonial artists including John Glover, Knud Bull and Eugene von Guérard. Henry Gritten, who lived in Hobart from 1856 until at least 1858, painted it many times, and it is almost as common in his oeuvre as his views of Melbourne from the Botanic Gardens of the 1860s. Most artists painted the view from the same vantage point adopted by Gritten, looking across the Derwent River towards the settlement nestled at the foot of the rising mountain.

Henry Boucher Bowerman

England 1789 – Australia 1840, Australia from 1825

Moreton Bay settlement, New South Wales [View of Brisbane]

1835
pen and ink and wash

John Oxley Library, State Library of Queensland, Brisbane   3944

This drawing is thought to be the earliest view of the settlement that later became Brisbane. The Moreton Bay penal settlement was established in 1823 as a place of punishment for hardened criminals and recidivist convicts from across the colony of New South Wales (Queensland became a separate colony only in 1859). Initially, the population was limited to prisoners, their gaolers and a small number of civil servants. By the 1840s free settlers were able to move into the area around the Brisbane River. Civil servant Henry Boucher Bowerman created this image in 1835.

Silvester Diggles

England 1817 – Australia 1880

Fortitude Valley

1858
pencil

Queensland Art Gallery & Gallery of Modern Art, Brisbane
Acquired before 1959   2:0272E

Silvester Diggles

England 1817 – Australia 1880

View from Kangaroo Point

1858
pencil

Queensland Art Gallery & Gallery of Modern Art, Brisbane
Acquired before 1959   2:0272D

William Francis Emery
active in Australia c. 1850–65

View of Ipswich from Limestone Hill
c. 1861
oil on canvas

Ipswich Art Gallery Collection, Ipswich
Gift of Mr Les Thomas, 1986   1986.03

Conrad Martens
England 1801 – Australia 1878, Australia from 1835

View from Drayton Range
1853
watercolour, pencil and gouache

Conrad Martens

England 1801 – Australia 1878, Australia from 1835

Part of Brisbane with Kangaroo Point, Queensland

1853
watercolour

An economic depression that was experienced across the Australian colonies during the 1840s left Conrad Martens with little income. In late 1851, he travelled north in search of new patrons, arriving in Brisbane and working his way downwards. The Brisbane area, then still part of New South Wales, was made up of three separate settlements including North and South Brisbane, and was still underdeveloped. By comparison, the third, Kangaroo Point, was considered among the prettiest townships in the colony. Although Martens found few enthusiastic patrons, the sweeping blue waters of the Brisbane River and fine homes in Kangaroo Point provided him with ideal picturesque subjects.

Unknown, Tasmania

Leg irons
mid 19th century
iron

Leg irons were a form of secondary punishment; they were used on convicted convicts who committed further offences after they were transported, particularly attempting to escape from penal settlements such as Port Arthur. These crudely cast restraints commonly weighed in excess of ten kilos, not only restricting movement but also inflicting ongoing injuries on the wearer.

Unknown, Tasmania

Waistcoat
mid 19th century
wool, cotton, bone

Collection of Port Arthur Historic Site Management Authority,
Hobart   1997:381

Unknown, Tasmania

Jacket
mid 19th century
wool, linen, cotton, bone

Collection of Port Arthur Historic Site Management
Authority, Hobart   1984:92

All convicts transported to Australia were issued with a set
of clothing designed to differentiate between them and
to facilitate identification should they attempt to escape.
Although most convicts wore what became known as
'slops' in plain greys, dark browns and blues – like this
jacket – the lowest class of convicts, particularly those
with life sentences, were made to wear yellow. Colloquial
terms soon emerged to describe these uniforms: a
partly coloured black and buff uniform that demarcated
reoffenders became known as a 'magpie', while the
yellow-suited convicts were called 'canaries'.

Unknown, Tasmania

Indoor cap
mid 19th century
wool

Collection of Port Arthur Historic Site Management Authority,
Hobart

1984:89

Unknown, Tasmania

Lion's head
mid 19th century
iron

Collection of Port Arthur Historic Site Management Authority,
Port Arthur   1998:322

Unknown, Tasmania

Book-shaped puzzle box
mid 19th century
wood

Unknown, Tasmania

Bell
mid 19th century
wood, brass, iron, bronze

Collection of Port Arthur Historic Site Management
Authority, Hobart

1995:46:00

Unknown, Tasmania

Fork
mid 19th century
wood

Collection of Port Arthur Historic Site Management Authority,
Port Arthur   1985:113

George William Evans draughtsman

England 1780 – Australia 1852, South Africa
1798–1802, Australia 1802–27, England
1827–32, Australia from 1832

Robert Havell engraver

England 1793–1878, United States 1839–78

South-west view of Hobart Town

1820
hand-coloured aquatint

Royal Mint, London manufacturer
England est. c. 1540

Cessation of Transportation medal
1853
white metal

Tasmanian Museum and Art Gallery, Hobart
Presented by Mrs Dick, 1966   T414

The Australasian Anti-Transport League had been active
in Van Diemen's Land since the 1840s but it was not
until 1853 – the fiftieth anniversary of British settlement
there – that the transfer of convicts formally ceased. It
was a moment of great celebration among those morally
opposed to transportation and the use of convict labour.
It was also seen by free settlers as an opportunity to
improve the fortunes of the colony by removing the 'hated
stain' of its penal past. Nine thousand medals, such as
this one, were struck in London to mark the day and sent
to Hobart, where they were distributed as gifts among the
population.

Unknown, Staffordshire
George William Evans (after)

Hobart town, plate
c. 1822
earthenware

National Gallery of Australia, Canberra
Purchased 1980

NGA 80.1540

James Stirling cartographer
England 1769–1822, Australia 1826–27, 1829–32, 1845–39

James Basire lithographer
England 1730–1802

Chart of Swan River from a survey by Captn. James Stirling, R.N., 1827
lithograph and wash

Kerry Stokes Collection, Perth   2009.337

J. W. Huggins draughtsman

England 1781–1845

Edward Duncan engraver

England 1803–82

Swan River, 50 Miles up

c. 1827
hand-coloured aquatint
published by J. W. Huggins, London

Although the west Australian coast had first been encountered by Europeans in the seventeenth century, the British did not establish a settlement there – a military garrison at King George's Sound – until 1826. In 1829, a permanent colony was established at Swan River, with Perth at its centre, following enthusiastic recommendations from Captain James Stirling and amid fears the French would settle there first. Stirling had explored Swan River two years earlier and saw great potential in the site. Showing his exploration party crossing the water, this etching, after Huggins, is derived from a drawing by Dr Frederick Rushbrook Close, the surgeon accompanying Stirling.

A. **Sharpshooter** etcher
active in England early 19th century

Peel, Peel, Swan River Peel! Very Fine Peel!
published by John Fairburn, London, 6 June 1829
1829
hand-coloured etching

National Gallery of Australia, Canberra
The Wordsworth Collection of Colonial Western Australian Art.
Purchased 2010   NGA 2010.1029

In the early nineteenth century printed caricatures
in Britain brought biting satire and wit to political
commentary. This marvellous example lampoons the
activities of the then secretary of state, Robert Peel, and
his cousin Thomas Peel, who were perceived to have
colluded over the granting of prime land for settlement in
the Swan River Colony (Western Australia). This is none
too subtly highlighted by the inscription on the lid of the
vendor's box, which reads, 'A job for my country cousin'.

Robert Seymour etcher
England 1798–1836

Cousin Thomas, or the Swan River job (Plucking or peeling)
published by Thomas McLean, London, 6 June 1829
1829
hand-coloured etching

National Gallery of Australia, Canberra
The Wordsworth Collection of Colonial Western Australian Art. Purchased 2010   NGA 2010.1030

Frederick Garling

England 1775 – Australia 1848, Australia from 1815

View from Mt Eliza

1827
watercolour

Janet Holmes à Court Collection, Perth

Frederick Garling

England 1775 – Australia 1848, Australia from 1815

View across the coastal plain

1827
watercolour and pencil

State Art Collection, Art Gallery of Western Australia, Perth
Purchased 1978   1978/0W10

Horace Samson

England c. 1818 – Australia c. 1907, Australia from 1841

Perth

1847
watercolour and pen and brown ink

Lieutenant Robert Dale draughtsman
England 1810–53, Australia 1829–33
Robert Havell junior engraver
England 1793–1878, United States 1839–78

Panoramic view of King George's Sound, part of the colony of Swan River
1834
engraving, colour aquatint and watercolour on 3 joined sheets

National Gallery of Victoria, Melbourne
Purchased, 1958
53-5

This lengthy and detailed print shows the distinctive coastline viewed from the rocky summit of Mount Clarence, with the recently established government farm at Strawberry Hill and what later became Albany below. Drawn by surveyor Lieutenant Robert Dale and translated into print by Robert Havell in London, it depicts Nyungar and European figures in friendly contact, surrounded by native vegetation and animals. The spectacular view may have enticed prospective investors or settlers, promoting an idyllic vision with its abundance of fertile land and peaceful relations with the Traditional Owners.

Thomas Turner

England 1813 – Australia 1895, Australia from 1830

Albion House, Augusta 1836

1836
pen and ink and watercolour

State Art Collection, Art Gallery of Western Australia, Perth
Gift of Mr J. R. Turner, 1929   1929/00W1

Louisa Clifton draughtswoman
England 1814 – Australia 1880, Australia from 1841
Thomas Dibdon lithographer
England 1810–93

**A view of Koombana Bay, or
Port Leschenault, Australind,
Western Australia**
published by Smith, Elder & Co, London, for the Western
Australia Company
1840s
hand-coloured lithograph

Colonial silver

From the earliest days of settlement, the British government was concerned with the manufacture of functional goods for the colony. Convicts with appropriate and useful skills were put to work as stonemasons, timber workers, builders, carpenters, potters and bricklayers.

The demand for luxury goods was initially limited and examples of Australian silver produced prior to 1851 are exceedingly rare. The work of silversmiths had little practical use in a penal settlement and was limited to commissions for presentation pieces or domestic objects for government officials and wealthy free settlers. With their combined population akin to that of a small city, the colonies could only support a small number of such skilled artisans. The few silversmiths who made a living during the 1820s and 1830s were able to dominate the market.

The discovery of gold in 1851 and the gold rush that ensued altered this climate dramatically. The eastern colonies experienced an influx of wealth and immigration, both of individuals skilled in the production of luxury goods and those able to purchase them. Silverware became increasingly sophisticated and opulent in scale and effect, aided by the arrival of jewellers and silversmiths from outside Britain who introduced European flamboyance to the Neoclassical style previously favoured by the British.

Jacob Josephson
Prussia 1774 – Australia 1845, Australia from 1817

Tobacco box
c. 1821
silver, gilt interior

Art Gallery of South Australia, Adelaide
Gift of Lady Porter in memory of her husband Sir Robert Porter (Lord Mayor of Adelaide, 1968–1971) through the Art Gallery of South Australia Foundation 1992   928A32A

Alexander Dick
Scotland 1796/1802 – Australia 1843, Australia from 1824

Snuff box
1835
silver

Museum of Applied Arts and Sciences, Sydney
Purchased 1977   A6611

Samuel Clayton
Ireland c.1793 – Australia 1853, Australia from 1816

Medallion awarded to Francis Lord
1822
silver

Caroline Simpson Collection,
Sydney Living Museums   MOS2007/90-1:2

In 1816 engraver Samuel Clayton was transported to
New South Wales for forgery. His skills as a draughtsman
and an engraver were valued in the young colony and he
was not only gainfully employed but eventually prospered.
In 1817 Clayton was directed to prepare the copper plates
used to print the first banknotes for the newly established
Bank of New South Wales. In 1823 he engraved a number
of silver medals, including this example made for Sydney
Grammar School that was presented to ten-year-old
Francis Lord. After being pardoned in 1824 Clayton
expanded his engraving and silversmithing business,
ultimately amassing a moderate fortune.

Alexander Dick

Scotland 1796/1802 – Australia 1843, Australia from 1824

Three-piece tea service

c. 1828
silver and bone

National Gallery of Australia, Canberra
Gift of David Wigram Allen, 1979 NGA 79.2305.1-3

Alexander Dick immigrated to Sydney in 1824 as a free
settler. As one of the few professional silversmiths in
the colonies during the 1820s his workshop was prolific
and received commissions for a range of wares, from
domestic cutlery to ornate ecclesiastical objects. In 1828,
he received a major commission from George Allen, the
first Australian-trained colonial solicitor, to create a tea
service bearing the Allen monogram. The following year
Dick was convicted for receiving silver stolen from the
Colonial Secretary, Alexander Macleay, and was sent to
the secondary penal settlement on Norfolk Island. He
was eventually pardoned and returned to his workshop
in 1833.

Alexander Dick
Scotland 1796/1802–Australia 1843, Australia from 1824

Dog collar
c. 1834
silver and leather

Trevor Kennedy Collection

This dog collar is among Dick's more unusual commissions and was presented to Tiger, the dog of publican Michael Farrell, for killing twenty rats in two minutes and two seconds.

Charles Bennett, Melbourne
manufacturer
Australia 1820–86

Coffee pot
c. 1845
sterling silver, Ebony (*Diospyros sp*.)

National Gallery of Australia, Canberra
Purchased from Gallery admission charges 1982   NGA 82.1939.A-D

Alexander Dick

Scotland 1796/1802 – Australia 1843, Australia from 1824

The Junius Cup

1827
silver

National Museum of Australia, Canberra
Junius Cup collection, 2010

2010.0015.0001

Joseph Forrester silversmith
Scotland 1805 – Australia c. 1860, Australia from 1829

The Cawthorn Cup
c. 1835
silver

Tasmanian Museum and Art Gallery, Hobart
Presented by L Robinson in memory of her grandmother
Minna Macquarie Robinson, 2000   P2000.38

Unknown

Robert Lyall with the New Norfolk Cup
1851
ambrotype

National Gallery of Victoria, Melbourne
Purchased, 2004   2004.601

Robert Lyall was a successful Tasmanian publican and businessman whose interests extended to horseracing. In 1851 his prized horse *Patience* won the New Norfolk Cup and Lyall was the recipient of a handsome silver presentation cup. Not only evidence of his success and standing, the cup was apparently also of great personal significance to Lyall as he included it as a decorative element when this large-scale ambrotype was commissioned. Unlike more intimately scaled cased images, this photograph was framed so that it could be prominently displayed on the wall.

Charles Brentani retailer
Italy c. 1817 – Australia 1853, Australia from 1835

The Flemington Cup
1849
silver, silver-gilt

National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of BP Australia Limited, Governor, 1984   D30-1984

Joseph Forrester silversmith
Scotland 1805 – Australia 1863, Australia from 1829
David Barclay retailer
Scotland 1804 – Australia 1884, Australia from 1830

Garrett salver
1840–41
silver

Tasmanian Museum and Art Gallery, Hobart
Presented by Miss M Horne on behalf of the descendants of James Garrett, 1960   P708

Joseph Forrester silversmith
Scotland 1805 – Australia 1863, Australia from 1829
Charles Brentani retailer
Italy c. 1817 – Australia 1853, Australia from 1835

Snuff box, in presentation case
c. 1848
silver, silver-gilt, Huon Pine (*Lagarostrobos franklinii*), Musk Cedar, wood

National Gallery of Australia, Canberra
Purchased from admission charges, 1982-83   NGA 82.1946.A-B

Hogarth, Erichsen and Co., Sydney
manufacturer
1854–61

Threepence, trade token
1860
silver

Museum Victoria, Melbourne
Transferred from Royal Australian Mint, Melbourne, 1978   NU 41733

Ernest Leviny

Hungary 1818 – Australia 1905, Australia from 1853

Standing cup and cover

c. 1859
silver, gold

National Gallery of Victoria, Melbourne
Felton Bequest, 1970   D9.a-c-1970

Hungarian-born silversmith Leviny arrived on the Adelaide goldfields in 1853 with quartz-crushing machinery and four workmen to operate it. They deserted him upon arrival and the machinery proved useless when conveyed to the goldfields. Thus he soon returned to his craft in Victoria, opening as a jeweller and watchmaker in Market Square, Castlemaine. Success was rapid and he was able to retire by the early 1860s, devoting himself to his substantial property and other interests. This standing cup and cover is among his masterworks. Complex in design and meticulously fabricated, it is without parallel in the surviving corpus of Australian silver.

Hogarth, Erichsen and Co., Sydney manufacturer
1854–61

Presentation cup
1851
silver and glass

The firm of Hogarth, Erichsen and Co. was among the finest goldsmiths and silversmiths in colonial Sydney, its work ranging from presentation ware to utilitarian objects such as threepence trade tokens. This vessel was presented to John Thompson when he retired as the deputy surveyor-general of New South Wales in 1859. It is a superb example of the firm's craftsmanship and uses Australian plant motifs to great effect. *The Sydney Morning Herald* remarked upon this in 1859, describing the cup as having 'the trunk of an ancient Australian forest tree overlaid with vines and parasites form(ing) the stem of the vase from the cup of which descended graceful festoons of staghorn fern giving it an appearance at once light and unique'.

Brush & MacDonnell, Sydney (attributed to) manufacturer
active in Australia 1850s–1860s

Breastplate of Jackey Jackey
c. 1851
silver

Breastplates, or king plates, are material records of the relationships, willing or otherwise, between Aboriginal people and European colonists. Most commonly made of brass, they were engraved with the European names assigned to people who the settlers determined were 'kings' or 'queens' – leaders within their communities. This is the only known example made in silver. There is a richness in the decorative detailing and elegance in the engraving that is unlike other breastplates. It was presented to Galmarra, whose name was dismissively changed to Jackey Jackey by his European companions, in recognition of his skill and bravery during the ill-fated exploratory journey north made by Edmund Kennedy in 1848.

Hogarth, Erichsen and Co., Sydney manufacturer

1854–61

Julius Hogarth designer

Denmark 1822 – Australia 1879, Australia from 1852

Ricketty Dick (Warrah Warrah)

c. 1855
silver, gold and ebonised wood

Museum of Applied Arts and Sciences, Sydney
Purchased 1996   96/22/1

The statuette of Warrah Warrah, who was also known as Ricketty Dick, is more than a fine example of silversmithing – it indicates the disregard held for local Indigenous people by many colonists. By the early 1850s there were only a handful of Aboriginal people left living in the Sydney area. Effectively exiles in their own land, they survived by begging and living on marginal land. At the time this statue showing Warrah Warrah as a man in his prime was made, he was in reality destitute and disabled by acute arthritis.

Joseph Elliott
active in Australia 1831–37

Tobacco pipe
1831–37
earthenware

Hyde Park Barracks archaeology collection,
Sydney Living Museums   UG3102

Joseph Elliott
active in Australia 1831–37

Smoking pipe
c. 1831
earthenware

National Museum of Australian Pottery, Holbrook,
New South Wales   ELL1506

By the 1830s eleven pipe manufacturers were in operation in Sydney, such was the demand among colonists for tobacco pipes, or 'steamers' as they were referred to colloquially by convicts. In 1832 *The Sydney Gazette* reported that eight or nine out of every ten labourers smoked tobacco. Although it was not included in convict rations it formed part of an active black market and was used by convicts and staff for bribery and barter. This highly addictive pastime provided a moment of relief and pleasure in an otherwise often brutal daily existence.

Jonathan Leak

England c. 1779 – Australia 1838, Australia from 1819

Spruce beer bottle

c. 1822
stoneware (salt-glazed)

National Museum of Australian Pottery, Holbrook,
New South Wales   LEA1313

J. Moreton and Sons, New South Wales pottery
1822–26, 1835–37
John Moreton potter
England 1782 – Australia 1847, Australia from 1819

Spruce beer bottle
c. 1835
stoneware (salt-glazed)

National Museum of Australian Pottery, Holbrook,
New South Wales   MOR457

John Moreton and Jonathan Leak arrived in Sydney as
convicts in 1819, both trained potters from Staffordshire,
the centre of England's ceramics industry. Like other
convicts with practical skills they were put to work,
assigned to the Government Pottery to supply bricks, tiles,
drainage and tobacco pipes, and simple domestic items
used to store food and drink to the expanding colony.
Receiving a ticket of leave in 1822, Moreton established
his own pottery in Elizabeth Street in Sydney; however,
after reoffending in 1826, he was sentenced to hard
labour in Bathurst. Released in 1932, he joined his son
Anson at his pottery; this bottle was produced during
this period.

New Town Pottery, Hobart pottery
1830–54
James Sherwin potter
England 1788 – Australia 1854, Russia c. 1820–24,
Australia from 1828

Preserving jar
c. 1831
stoneware (lead-glazed)

National Museum of Australian Pottery, Holbrook,
New South Wales   SHE191

Irrawang Pottery, Raymond Terrace, New South Wales pottery
1833–52

James King potter
England 1800–57, Australia 1827/28–55

Storage jar
c. 1835
stoneware (salt-glazed)

National Museum of Australian Pottery, Holbrook,
New South Wales   KIN1000

Emigrating from Scotland in 1827, James King was
granted 2000 acres of land north of Newcastle where he
established his homestead Irrawang and subsequently
planted a vineyard and opened a pottery. He offered
a wide range of goods to the domestic market, from
solid, cheap earthenware in black and brown to fine
yellow vessels for more discerning colonists. Showing
an entrepreneur's savvy, he filled jars with two gallons of
Irrawang wine and advertised them for purchase. They
could be refilled when empty. King was instrumental in the
development of a local wine industry and his wines were
included at the Paris Exhibition of 1855, winning him a
silver medal.

Trewenack, Magill, South Australia
pottery
1853–1928
John Henry Trewenack potter
England 1853 – Australia 1883, Australia from 1849

Lidded storage jar
c. 1855
stoneware

National Museum of Australian Pottery, Holbrook,
New South Wales   TRE291

Andreas Fritsch
Germany 1808 – Australia 1896, Australia from 1849

Coffee pot
c. 1850
earthenware

National Gallery of Victoria, Melbourne
Gift of Mr W. G. Tuck, 1972   D10.a-b-1972

This sharply waisted coffee pot, with its flat lid and nipped-in knob, is of a traditional German type. Fritsch arrived in Melbourne from Schwarzenbek in northern Germany in 1849, accompanied by his wife and four children. He showed eight earthenware objects (which may have included this coffee pot and teapot) at the Victoria Industrial Society exhibition in Melbourne in 1851. *The Argus* commented on 30 January that Fritsch's exhibits, which earned him a large silver medal, 'shewed [*sic*] how little necessity there is for Victoria being dependent in this article on any other portion of the globe'.

Andreas Fritsch

Germany 1808 – Australia 1896, Australia from 1849

Teapot

c. 1850
earthenware

William Duke

Ireland 1814 – Australia 1853, Australia from 1840

Offshore whaling with the *Aladdin* and *Jane*

1849
oil on canvas

Tasmanian Museum and Art Gallery, Hobart
Purchased, 1978   AG2997

Whaling was an important industry in the colonies from as early as the 1790s, particularly in Van Diemen's Land. Whales were so plentiful in the Southern Ocean that in 1804 the Reverend Robert Knopwood noted that when crossing Hobart's Derwent River, '… we had passed so many whales that it was dangerous for the boat to go up the river unless you kept very near the shore'. In 1845, when whaling was at a peak, William Duke arrived in Hobart. A professional artist, Duke became well-known for painting maritime scenes, which included dramatic depictions of whaling in the Derwent River.

Unknown

Work box
c. 1825
whalebone, Huon Pine (*Largarostrobus franklinii*), pine
(*Pinus sp*.), velvet

National Gallery of Australia, Canberra
Purchased 1980   NGA 80.1825.A-B

Edward Robert Mickleburgh

England 1814 – late 19th century, Australia from
c. 1841–1870s

The barque *Terror* commencing after Sperm Whales

1840s
panbone and pigment

Australian National Maritime Museum, Sydney
Purchased, 2004   00038532

Edward Robert Mickleburgh was navigator on the whaling
vessel *Terror*, and like many sailors practised the art of
scrimshaw. Scrimshaw entails engraving or incising into
bone, teeth or ivory and rubbing ink, or other pigments,
into the lines to reveal the image. This particularly fine
example illustrates both the art of the whaler and the
industry of whaling. Mickleburgh has used the panbone,
or lower jawbone of the sperm whale, to incise an image
of the ship under full sail during the chase, lookouts atop
its masts, boiling-down furnace fired up.

Thomas Glaister

England 1824 – United States 1904, Australia 1850s

James Johnson, sole survivor of the wreck of the Dunbar

1857
ambrotype

Dixson Galleries, State Library of New South Wales, Sydney
Presented by Sir William Dixson, 1951   DG 300

On the night of August 20, 1857 the clipper *Dunbar*,
en route from London, ran aground at the entrance to
Sydney Harbour and 121 passengers and crew perished.
The loss of so many people was one of the great maritime
tragedies of the nineteenth century. The lone survivor,
James Johnson, was found almost two days after
the wreck, clinging to the cliffs near South Head. This
wretched figure captured the public imagination, and
the attention of Sydney photographer Thomas Glaister.
His portrait of Johnson, which is unusually large in size,
is a sensitive study of the young man caught between
celebrity and tragedy.

Henry William Downes

England late 18th century / early 19th century – Australia 1848, Australia from 1842

Illustrated entries for Sunday 4 October – Tuesday 6 October 1846

pages 13–14 in *Log book of the barque Terror*, whaler 1846–47
1846
pen and ink and watercolour

Australian National Maritime Museum, Sydney
Purchased 2004   00038301

This log book, kept by Henry William Downes when he was master of the whaling vessel *Terror,* owned by entrepreneur Benjamin Boyd, presents a lively account of the hunt for the great creatures. Not only a fine draughtsman, who illustrated his log with drawings and watercolours, Downes was also an evocative writer who captured the danger and drama inherent in whaling. Describing the harpooning of a whale he wrote, 'a harpoon was thrown and missed, a second quick as thought was hove and securely fastened in his side – on experiencing this rude attack, the gentleman took it into his head to run … his spout about this time was nearly all blood'.

Unknown

Desk set
early 19th century
whaletooth, whalebone, metal, Huon Pine (*Largarostrobus franklinii*)

Queen Victoria Museum and Art Gallery, Launceston
Beattie Collection   QVM:1985:H:0020

Unknown

Fork
c. 1820
whalebone

Queen Victoria Museum and Art Gallery, Launceston
Purchased by Friends of QVMAG, 2011   QVM:2011:H:0011

Unknown scrimshander

Sperm whaling in the South Pacific Ocean
c. 1850
pigment on incised whalebone

W.L. Crowther Library, State Library of Tasmania, Hobart   CRO 18

Unknown scrimshander

The Pacific whaling ship
1848
pigment on incised whalebone

National Gallery of Victoria, Melbourne
Gwynneth White Adamson Bequest, 1993

D27-1993

Van Diemen's Land 1820s–50s

The increased arrival of free settlers from the 1820s onwards saw the colony of Van Diemen's Land evolve from a brutal penal settlement into an economically sound and vibrant cultural centre. With its pleasant climate, few droughts and floods, and open grassland, which seemed pre-prepared for aspiring pastoralists, Van Diemen's Land became the preferred destination for immigrants. By 1830, almost a third of the arrivals to Australia settled in the south, and the small island experienced economic prosperity.

Colonial society was increasingly able to support a vibrant artistic community, composed of amateurs and professionals, free settlers, highly skilled convicts and emancipists who found patronage despite their unsavoury backgrounds. In August 1837 the colony asserted its cultural superiority when Hobart hosted the first exhibition of art to be held in Australia, under the patronage of Lieutenant-Governor John Franklin and his wife, Jane. The Franklins had arrived in Hobart earlier that year, and during their tenure (1837–43) enthusiastically fostered the development of intellectual life, regarding the visual arts as an outward signifier of culture in the colony. The Vandemonian art, decorative arts and design produced from the 1830s to the early 1850s are among the most sophisticated and diverse of the colonial era.

Frederick Woodhouse Senior

England 1820 – Australia 1909, Australia from 1858

Owner, trainer, horse and jockey

1858
oil on canvas

Thomas Balcombe
Saint Helena 1810 – Australia 1861, Australia from 1824

Kangaroo dog owned by Mr Dunn of Castlereagh Street, Sydney, 1853
1853
oil on canvas

Although views of the colony and images of its inhabitants were dominant in art production during the colonial period, many artists also supplemented their living through genre paintings and works showing scenes from daily life. Images of sporting events, devotional subjects, pets, ships, well-known personalities, significant events or disasters such as the burning of a building or the sinking of a ship were also available on the popular art market. This is one of two canine portraits produced by Thomas Balcombe for Nicholas Dunn, former convict and ginger-beer manufacturer in Sydney.

John Glover

England 1767 – Australia 1849, Australia from 1831

The Island of Madeira

1831–39
oil on canvas

National Gallery of Australia, Canberra
Founding Donor Fund 1984

NGA 84.628

Thomas Wainewright

England 1794 – Australia 1847, Australia from 1837

Frances Maria Brodribb

1840
coloured chalk

Thomas Wainewright
England 1794 – Australia 1847, Australia from 1837

Eleanor Fitzgerald
c. 1840
watercolour over black pencil

National Gallery of Australia, Canberra
Purchased 2008

NGA 2008.1194

Thomas Wainewright

England 1794 – Australia 1847, Australia from 1837

The Cutmear sisters, Jane and Lucy

c. 1842
black pencil and watercolour

National Gallery of Australia, Canberra
Purchased 1969   NGA 69.121

Convicted of forgery, Thomas Wainewright was among several highly accomplished artists who were transported to Van Diemen's Land. Notoriously, he was suspected of the murder of his uncle, mother-in-law and sister-in-law; however, no firm evidence ever came to light. In Hobart he produced portrait drawings in a deliberately elegant style, finding his sitters initially among those with whom his infirmity and convictism brought him into contact, and subsequently from the ranks of solidly respectable colonists. Eleanor Fitzgerald was the Hobart hospital matron, and Jane and Lucy Cutmear were the daughters of the convict barracks gatekeeper.

W. B. Gould

England 1803 – Australia 1853, Australia from 1827

Tasmanian wildflowers

1840s
oil on canvas

Tasmanian Museum and Art Gallery, Hobart
Transferred to TMAG from the Tasmanian Department of Lands, Parks and Wildlife, 1978 AG7057

Many of Van Diemen's Land's most important colonial artists were transported as convicts. Among these was William Buelow Gould, who was transported in 1827 for theft. Working occasionally in portraiture, he was most prolific in still lifes and flower painting. Although the quality of his output was dependent on his sobriety, this painting is a particularly fine example of the latter genre, showcasing his pre-transportation skills as a painter on porcelain. In such works, Gould drew directly from European traditions, yet this example has a particularly colonial flair, with the artist incorporating wildflowers found in Van Diemen's Land.

W. B. Gould
England 1803 – Australia 1853, Australia from 1827

Birds
1840s
oil on canvas

Art Gallery of Ballarat, Victoria
Purchased with funds from Mr & Mrs Wallace White, 1980   1980.55

W. B. Gould
England 1803 – Australia 1853, Australia from 1827

Cat o' nine tails
1848
oil on canvas

National Gallery of Australia, Canberra
Margaret Jarrett Bequest Fund 2012

NGA 2012.1397

Charles Henry Theodore Costantini

France c. 1803 – Australia late 19th century, Australia from 1827

The Newitt children of Green Hills, Orielton Tasmania

1850s
watercolour

Charles Henry Theodore Costantini

France c. 1803 – Australia late 19th century, Australia from 1827

Adam and Caroline Newitt

1855
watercolour

Allport Library and Museum of Fine Arts, Hobart   986

Charles Henry Theodore Costantini

France c. 1803 – Australia late 19th century, Australia from 1827

George and Jemima Billet with family

c. 1852
watercolour

Charles Henry Theodore Costantini was a convict and repeat offender. He was first transported to New South Wales in 1823 and two years later was granted a pardon. He returned to England only to be convicted and transported again, this time to Van Diemen's Land in 1827. Following his release in 1834 Costantini advertised his services as a portraitist. Naive yet charming, his portraits, with their flattened perspective and doll-like appearance, are characterised by a painstaking observation of detail and act as an index of Victorian-era trends in fashion, toys, jewellery, footwear and interior decoration.

Charles Henry Theodore Costantini

France c. 1803 – Australia late 19th century, Australia from 1827

Portrait of two girls

1840s
watercolour

Tasmanian Museum and Art Gallery, Hobart

AG5897

John Glover

England 1767 – Australia 1849, Australia from 1831

Hobart Town, taken from the garden where I lived

1832
oil on canvas

John Glover

England 1767 – Australia 1849, Australia from 1831

A view of the artist's house and garden, in Mills Plains, Van Diemen's Land

1835
oil on canvas

Art Gallery of South Australia, Adelaide
Morgan Thomas Bequest Fund 1951   0.1464

John Glover

England 1767 – Australia 1849, Australia from 1831

View of Mills Plains, Van Diemen's Land

1833
oil on canvas

John Glover was a mature and well-established artist by the time he immigrated to Van Diemen's Land in 1831. He had enjoyed a long and mostly successful career as a painter in England and had exhibited at London's Royal Academy on several occasions. He took to the bright light and colour of Van Diemen's Land easily, depicting the distinctive terrain and vegetation with unerring naturalism and the selective, idealising eye of the picturesque painter. He established a farm named Patterdale in Deddington, outside of Launceston, with his sons. The property and surrounding Mills Plains countryside often feature as a subject in his paintings.

John Glover

England 1767 – Australia 1849, Australia from 1831

Moulting Lagoon and Great Oyster Bay, from Pine Hill

c. 1838
oil on canvas

John Glover

England 1767 – Australia 1849, Australia from 1831

The River Nile, Van Diemen's Land, from Mr Glover's farm

1837
oil on canvas

John Glover's colonial landscapes can be divided into two groups: pastoral scenes of the land surrounding his own property, and pre-contact Aboriginal Arcadias. Although the Aboriginal figures are at times generic, they are shown as active participants in the landscape. Such scenes were, however, entirely imagined, as Glover encountered very few Tasmanian Aboriginal people while in the colony. Glover had not experienced the conflict or witnessed the violence between Tasmanian Aboriginal resistance fighters and white settlers during the 1820s. By the time of his arrival in 1831, the Tasmanian Aboriginal survivors had been forced to leave Country and relocate to Flinders Island.

Frederick Strange

England 1807 – Australia 1873, Australia from 1838

Misses Isabella and Fanny, daughters of the Reverend William Browne

c. 1845
oil on canvas

National Gallery of Australia, Canberra
Purchased 2010

(NGA 2010.334)

The popularity of and demand for portraits in colonial Van Diemen's Land throughout the 1830s, 1840s and 1850s enabled self-taught and itinerant artists to make a living. They were commissioned by patrons who were not overly wealthy but who were still eager to decorate their homes and assert their places in the burgeoning colonial society. Frederick Strange was among the artists to benefit from this circumstance. He was transported to Hobart for theft but later established himself as a portrait painter and offered drawing lessons. This double portrait is among his most engaging works and is likely to have been commissioned in memory of the Browne sisters' mother, Caroline, who died in early 1845.

Benjamin Duterrau

England 1761 – Australia 1851, Australia from 1832

An infant of Van Diemen's Land

1840
oil on canvas

National Gallery of Australia, Canberra
Masterpieces for the Nation Fund 2014
100 Works for 100 Years   NGA 2013.4834

Benjamin Duterrau arrived in Van Diemen's Land at the age of sixty-five as a free settler. He had planned to take up the position of drawing and music master at Ellinthrop Hall in Hobart, a fashionable school for ladies; however, this post was instead taken up by Henry Mundy. He lectured often on the importance of the fine arts in the developing colony after his arrival. Working predominantly in portraiture and occasionally in landscape, he is best known for producing the first Australian history paintings, which recorded the so-called 'conciliation' between Chief Protector of the Aborigines George Augustus Robinson and the Tasmanian Aboriginal people.

W. B. Gould
England 1803 – Australia 1853, Australia from 1827

Mr John Eason
1838
oil on canvas

National Portrait Gallery, Canberra
Purchased with funds provided by the Liangis family 2013   2013.1

Thomas Bock
England 1790 – Australia 1855, Australia from 1824

John Robertson
1850
oil on canvas

Art Gallery of South Australia, Adelaide
Mrs Mary Overton Gift Fund 1996   966P92

Thomas Bock

England 1790 – Australia 1855, Australia from 1824

Mrs William Robertson

mid 1830s
oil on canvas

Art Gallery of South Australia, Adelaide
Mrs Mary Overton Gift Fund 1996   966P91

Thomas Bock

England 1790 – Australia 1855, Australia from 1824

Jessie Robertson

1850
oil on canvas

Thomas Bock

England 1790 – Australia 1855, Australia from 1824

Captain William Robertson

1830s
oil on canvas

Sentenced to transportation for fourteen years, Thomas Bock arrived in Hobart in 1824. He was already successful as an engraver in Birmingham so was put to work by government officials, engraving bank notes for the Bank of Van Diemen's Land, stationery and illustrations for locally printed publications. Following his pardon, he was kept busy with painting commissions. His elegant and flattering portraits, executed in the grand Georgian manner fashionable in England, were greatly prized by colonists. In addition to painting these likenesses, Bock is believed to have photographed Captain Robertson, his wife and their son William junior in the early 1850s.

Robert Dowling

England 1827–86, Australia 1834–57,
1884–86

Elizabeth, Mrs Henry Dowling

1851–52
oil on composition board

National Gallery of Australia, Canberra
Purchased 2009

NGA 2009.605

Robert Dowling

England 1827–86, Australia 1834–57,
1884–86

The Reverend Henry Dowling

1851–52
oil on composition board

National Gallery of Australia, Canberra
Purchased 2009

NGA 2009.604

Robert Dowling is credited with being the first locally
trained professional artist in the Australian colonies.
Although he claimed to be self-taught, it is thought he
may have received lessons from painters Frederick
Strange, Henry Mundy and Thomas Bock. This pair of
portraits of his father, Reverend Henry Dowling, the first
Baptist minister in the colony, and mother, are among
his earliest. They reveal his lack of academic training in
their sometimes odd proportions, yet also show young
Dowling's ability to observe the character of his sitter.
Dowling left Van Diemen's Land to establish a career in
Victoria in 1852, settling in the fast-growing seaport town
of Geelong.

Henry Mundy

England c. 1798 – Australia 1848, Australia from 1831

Elizabeth Lette

c. 1840
oil on canvas

Queen Victoria Museum & Art Gallery, Launceston
Gift of Mrs M. Fletcher, 1959   QVM:1959:FP:0430

Having already worked as a painter and lithographer in London prior to his emigration in 1831, Henry Mundy was among several artists in Van Diemen's Land whose careers greatly benefited from the appetite for portraiture among colonists. His grandly scaled bust and full-length portraits in the fashionable Georgian manner positioned him as the major rival to Thomas Bock. Tragically, Mundy died in 1848 after overdosing on laudanum. His subject Elizabeth Lette was born in the fledgling settlement of Sydney to convict parents in 1792. She later settled in Van Diemen's Land with her husband and children where she became a prosperous landowner.

Tasmanian Aboriginal people

Between the establishment of the settlement of Hobart in 1804 and the early 1820s the British government granted to settlers just over 100,000 acres of land already occupied by Tasmanian Aboriginal people. By the beginning of the 1830s more than fourteen times this acreage had been taken over by Europeans. During these decades, Tasmanian Aboriginal communities were ravaged by introduced diseases and famine as their hunting grounds disappeared, and were involved in violent clashes with the settler population. These conflicts escalated during the 1820s and came to be known as the Black War.

In 1830, George Augustus Robinson was engaged in the so-called Friendly Mission, which sought to make peaceful contact with the Tasmanian Aboriginal people remaining on Country. With the assistance of groups of Aboriginal individuals, he persuaded those still living freely on the land to relocate to the Wybalenna settlement on Flinders Island. By 1835, many of the Tasmanian Aboriginal population lived permanently on Flinders Island, waiting to return to Country as they had been promised. Their numbers dwindled rapidly and in 1847 the remaining forty-seven individuals were forced to move to a former penal settlement at Oyster Cove, until the site was closed in 1874. Their traditions have lived on through Tasmanian Aboriginal people living outside of the official Wybalenna settlement in other coloniser and fishing communities.

Francis Simpkinson de Wesselow
England 1819–1906, Australia 1844–49

Weibalenna, the settlement at Flinder's Island (Van Diemens Land)
1845
pencil, watercolour and gouache

Tasmanian Museum and Art Gallery, Hobart
Presented by the artist to the Royal Society of Tasmania for the State Collection, 1900   AG2068

Thomas Bock

England 1790 – Australia 1855, Australia from 1824

Jenny, Native of Port Sorell, Van Diemen's Land

c. 1837
watercolour

Thomas Bock

England 1790 – Australia 1855, Australia from 1824

Trugernanna [Trukanini]: Native of the southern part of Van Diemen's Land

from the album *Sketches in New South Wales and Tasmania* by John Thompson,
1827–32
c. 1837
watercolour

This portrait is believed to be of either Trukanini or Wutapuwitja, both of whom travelled with George Augustus Robinson during the 1830s. Trukanini's story is among the most well-known and tragic of her people. A bright and vivacious young woman, she endured the killing or abduction of her mother, sisters and husband by colonists, and witnessed the destruction of her community. Her people endured dispossession and exile at Flinders Island and later Oyster Cove. Following her death in 1876, her skeleton was placed on display at the Tasmanian Museum and Art Gallery, where she was falsely presented as 'the last Tasmanian'. Trukanini's remains were finally returned to the Tasmanian Aboriginal community in 1976.

Thomas Bock

England 1790 – Australia 1855, Australia from 1824

Jemmy, Native of the Hampshire Hills

c. 1837
watercolour

Thomas Bock
England 1790 – Australia 1855, Australia from 1824

Woureddy [Wurati]: Native of Bruné Island, Van Diemen's Land
from the album *Sketches in New South Wales and Tasmania* by John Thompson,
1827–32
c. 1837
watercolour

Dixson Library, State Library of New South Wales, Sydney
Bequeathed by Sir William Dixson, 1952   DL PXX 31, folio 9

Between 1830 and 1834 Thomas Bock completed several watercolour portraits of Tasmanian Aboriginal people, many of whom were associated with George Augustus Robinson's so-called 'friendly mission'. Commissioned by Robinson himself, these sensitively rendered images were so admired for their accuracy that Bock was asked to make several duplicate copies by patrons Lady Jane Franklin and Reverend Henry Dowling. This group derives from one of these subsequent sets. The subject, Wurati of Bruny Island, was the husband of Trukanini and accompanied Robinson throughout Van Diemen's Land in the early 1830s, and through Port Phillip between 1839 and 1842. He died just prior to returning to Flinders Island in 1842.

Benjamin Duterrau

England 1761 – Australia 1851, Australia from 1832

Tasmanian Aboriginal

1837
oil on canvas on composition board

National Library of Australia, Canberra
Presented by Mrs A. M. Barker 1936   R6

Ludwig Becker

Germany 1808 – Australia 1861, Australia from 1851

Aborigines of Tasmania: Woannadie, young woman

Aborigines of Tasmania: Naplomata, grandmother

Aborigines of Tasmania: Wata Kawodia

1852
watercolour

Pictures Collection, State Library Victoria,
Melbourne Purchased 1960   H24662/1, H24662/2, H24662/3

Ludwig Becker arrived in Launceston in 1851 and remained in Van Diemen's Land for a year before relocating to Melbourne. During this time he produced small but poignant portraits of Tasmanian Aboriginal women living at Oyster Cove, south of Hobart. In 1847, the survivors of Wybalenna had returned to the mainland. Of the some 200 who were removed to Bass Strait, only forty-seven returned. By the time of Becker's visit, close to a third of their population had died, and by the end of the decade approximately twelve people remained.

Ludwig Becker
Germany 1808 – Australia 1861, Australia from 1851

Aborigines of Tasmania: (Sarah) Dinudara, young woman

Aborigines of Tasmania: Kanjawerkie

Aborigines of Tasmania: Onodia
1852
pencil

Abraham Solomon (after)

England 1825 – France 1862

William Henry Simmons engraver

England 1811–82

The departure
(Second class)

published by Gambart & Co., London
1857
etching and engraving

This large-scale engraving, based on Abraham Solomon's 1854 painting *Second class – the parting*, was produced in a large edition enabling a wide distribution of this popular Victorian-era image. This print, the first of two in the narrative series, shows a young British man travelling with his family on a train. His luggage, the posters calling for people to migrate to distant Australia on the back wall of the train and his tearful companions all point to a journey that is expected to be one way.

William Heath

England 1795–1840

New Panorama. A startling interrogation

1829
hand-coloured etching

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2016

2016.212

John Doyle draughtsman
England 1797–1868
Alfred Ducôte lithographer
active in England late 1820s – early 1840s

E-migration, or a flight of fair game
1832
hand-coloured lithograph

From the outset the lack of women in the colony meant incentives had to be set in place to attract them to migrate. Despite the lure of free passage, the recruitment of female emigrants proved difficult. This beautiful caricature, showing a kaleidoscope of butterflies on its way from England to Australia, is a fine example of the collaborative caricatures made by John Doyle and Alfred Ducôte in response to the political and social issues of their day. This print shows the men of Van Diemen's Land eagerly waiting to 'capture' one of the young women, while the women left behind are forlornly wishing that they too were eligible.

Marshall Claxton

England 1813–81, Australia 1850–54

An emigrant's thoughts of home

1859
oil on cardboard

In the early years the great majority of European arrivals in the colony were men. As late as 1850 the *London Illustrated News* noted, 'The disproportion of the sexes … is a disgrace to English legislation and government'. When Marshall Claxton painted this portrait in 1859, there had been a number of programs established to redress this problem. There were opportunities for advancement in Australia but in this painting it is the call of 'home' that is depicted. The wistful tilt of the young woman's head and her thoughtful expression are symbols of the intense nostalgia and fear of the unknown experienced by those in search of a new homeland.

Unknown, London

The life of emigration, dissected puzzle
c. 1840
hand-coloured lithograph on wood

State Library of South Australia, Adelaide

Unknown manufacturer

Pair of candlesticks
1854–60
Huon Pine (*Largarostrobus franklinii*), bone (horse)

Museum of Old and New Art (MONA) State Collection of the Tasmanian Museum and Art Gallery, Hobart
Collected by Mr George Burrows   P2006.69

The stems of these candlesticks are made from the cannonbones (shinbones) of the racehorse Quiz, who died in an accident while running at the Brighton racecourse in southern Tasmania. Describing the incident in *The Courier* in 1854, Quiz's owner William Henry Mence wrote, 'I was thrown into the air with great violence from the buck of that noble animal, who was caught by a gentleman on the ground. I led him from the fatal spot, injured and exhausted as I was, with the blood gushing through his nostrils; with difficulty he reached his stable, and fell down dead'.

Emma von Stieglitz

England 1807 – Australia 1880, Australia 1834–60, Ireland 1860 – c. 1875, Australia from c. 1875

Interior of a squatter's hut at Port Phillip

in her album *Port Phillip and Victorian album* 1834–68
1841
watercolour

Queen Victoria Museum and Art Gallery, Launceston   QVM.2003.FD.12

This watercolour appears to be a typical scene of a domestic colonial interior in the newly settled area of Port Phillip; a simple but clean space with a roaring fire, decorated with patterned fabric, prints on the wall, books and practical furniture. However, the inclusion of a large map of Van Diemen's Land and a human skull at the far end of the room perhaps points to a more sinister history: the claiming of Van Diemen's Land for the Crown, and the violence that occurred between British settlers and the Aboriginal people who were already living on the land.

Eliza Errington
England 1808–69, Australia 1843–69

John on our verandah
1844
watercolour

Allport Library and Museum of Fine Arts, Hobart   FA1267

Eliza Errington
England 1808–69, Australia 1843–69

Major and Mrs Errington's house in Van Diemen's Land, Port Arthur 1843
1843
watercolour

Allport Library and Museum of Fine Arts, Hobart   FA1266

Isabel Buist
Australia 1830–1917

Needlework sampler
1839
linen and cotton

Museum of Applied Arts and Sciences, Sydney
Purchased 1985   85/1250

Ann Sims

active in Australia 1820s

Ode to content, sampler

1826
linen and cotton

Museum of Applied Arts and Sciences, Sydney
Purchased 1993   93/354/1

Queen's Orphan Schools orphans, Tasmania
active in Australia 1830s

Basket sampler
1838
paper, cotton, silk (ribbon) glass (beads)

Tasmanian Museum and Art Gallery, Hobart
Presented by Ursula Lefroy, 1968   S1968.131

In the early 1830s the first purpose-built orphanage and orphan schools were established in Tasmania to cater for growing numbers of destitute and deserted children, as well as those born to convict servants or prisoners. A mix of social benevolence and regimentation, the schools provided basic education, moral instruction and practical training aimed to assist with future employment. For girls, needlework formed an important part of this curriculum.

Mary Morton Allport

England 1806 – Australia 1895, Australia from 1830

John Glover

c. 1832
watercolour on ivory, Huon Pine veneer, gilt

Allport Library and Museum of Fine Arts, Hobart   46

Mary Morton Allport

England 1806 – Australia 1895, Australia from 1830

Young woman with dark ringlets

c. 1840
watercolour on ivory, Huon Pine veneer, gilt

Allport Library and Museum of Fine Arts, Hobart   49

Mary Ann Gorringe
England 1839 – Australia 1925, Australia from c. 1841

Carcoar Court House, sampler
1851
linen and silk

From the seventeenth century onwards, decorative
needlework was an important part of a young woman's
domestic education; with skills first honed through
the making of samplers. Initially a dictionary of useful
stitches and patterns recorded on a narrow length of
linen, the sampler soon evolved in form to become a
work for display, much like a painting or print. As such,
embroiderers fused personal references with established
pictorial conventions, interspersing botanical and floral
motifs, schoolhouses, churches and contemporary verse.
Here, Gorringe depicts the local courthouse, built in 1842,
alongside a native black swan.

Mary Morton Allport

England 1806 – Australia 1895, Australia from 1830

Girl reading music

c. 1840

watercolour on ivory, Huon Pine veneer, gilt

Allport Library and Museum of Fine Arts, Hobart   47

Mary Morton Allport

England 1806 – Australia 1895, Australia from 1830

Morton Allport

c. 1850
watercolour on ivory, wood, gilt

Allport Library and Museum of Fine Arts, Hobart 459

Mary Morton Allport was the first professional female artist in the Australian colonies. She arrived in Hobart in 1831 and shortly after announced her availability for the taking and copying of miniatures. She painted a portrait of the landscape painter John Glover in 1832 and, as her diary records, she also completed a number of portraits for lawyer George Meredith later that year and in early 1833. Allport's family and friends were the usual subjects for her miniatures, as is the case with this miniature showing her son Morton Allport.

Fanny Cochrane Smith
Nuenonne 1834–1905

Basket
c. 1860
iris fibre

Museums Victoria, Melbourne
Archibald L. Meston Collection   X100595

This basket was made by Fanny Cochrane Smith, who was born at Wybalenna Aboriginal establishment on Flinders Island and made the only known recordings of Tasmanian Aboriginal songs. The basket is closely woven from white flag iris (*Diplarrena moraea*), collected from waterways according to seasonal supply and sustainability protocols. The soft and flexible fibre is dried, split lengthways and woven into the desired shape using a twining stitch unique to Tasmanian Aboriginal culture. The survival of such baskets, used for carrying personal items and for collecting and storing plant foods, has helped in the transmission of cultural knowledge.

Unknown
Tasmanian Aboriginal active late 19th century

Necklace
late 19th century
maireener shells (*Phasianotrochus sp.*)

Tasmanian Museum and Art Gallery, Hobart   M4109

Shell necklace–making represents the most significant cultural tradition of Tasmanian Aboriginal women, one of few customary practices that has continued without interruption from long before British colonisation of Van Diemen's Land in 1803. This necklace is strung from the rarest and most highly prized of shells, the maireneer (*Phasianotrochus sp*.). Seasonally gathered directly from the sea, maireneer shells are painstakingly processed to remove the outer brown casing and reveal their pearlescent lustre before being pierced and strung. Eighteenth-century French explorers remarked on the iridescent beauty of maireneer shell necklaces, and the esteem in which they were held by their skilled makers.

Unknown
Tasmanian Aboriginal active 19th century

Basket
19th century
reeds

Museums Victoria, Melbourne
Purchased, 1936   X042740

Unknown
Tasmanian Aboriginal active 19th century

Necklace
19th century
maireener shells (*Phasianotrochus sp*.)

Tasmanian Museum and Art Gallery, Hobart   M8688

Unknown, (Tasmania)

Hamilton Inn Sofa

c. 1825
Red Cedar (*Toona ciliata*), Eucalyptus (*Eucalyptus sp.*),
pearwood, Mahogany, metal (steel and brass fittings),
horsehair, wool, cotton

This sofa is believed to be one of the earliest pieces of
Tasmanian-made furniture. It is characteristically austere
and reflects the Greek Revival taste popular in Britain
during the Regency period, relying on the discipline of its
refined line and silhouette for effect with ornamentation
restricted to geometric motifs. Significantly, it has only
been subject to repairs to stabilise the upholstery and
framework, meaning it is in near original condition, rare for
colonial furniture of this type. Usually, upholstery of this
age has been replaced multiple times due to daily wear
and tear and changing tastes in home furnishings.

William Hamilton cabinetmaker
Ireland c. 1796 – Australia 1885, Australia from 1832

Sideboard
c. 1835
Red Cedar (*Toona ciliata*)

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2017   2017.658.

William Hamilton was one of Van Diemen's Land's most skilled cabinet-makers. The restrained architectural style of this sideboard, with its wide-angled triangular pediment backboard and two pedestal cupboards is typical of cabinet-making in Van Diemen's Land in the 1830s and 1840s. Such characteristics reflect the relatively contemporaneous enthusiasm in England for Greek Revival and Neoclassical designs. This example belonged to the family of artist Mary Morton Allport, one of the most significant settler families in Van Diemen's Land. Likely acquired in the years after their arrival in 1831 to furnish their home, Aldridge Lodge in Hobart, it remained with the family until the 1960s.

Unknown, (New South Wales) manufacturer

Wine cooler
c. 1840
Red Cedar (*Toona ciliata*)

Private collection

The Port Phillip District

In 1835, Melbourne was established on the Country of the Kulin nation on the northern bank of Birrarung, the 'river of mists and shadows'. Contact between Indigenous peoples and European explorers and raiding groups of sealers had begun prior to the arrival of hopeful colonists from Van Diemen's Land. They were soon followed by John Pascoe Fawkner and John Batman, each leading separate parties of settlers keen to secure acreage on the fertile lands found in what was soon to be known as the Port Phillip District.

In the early years Melbourne went through a period of rapid development, quickly becoming a progressive provincial town. In 1839 a visitor noted: 'When I was here three years ago there were but two houses of any note whatever … Now I find a town occupying an area of nearly a mile square, on which are some hundreds of houses, and many of them spacious and well-built edifices'. In tandem with the settlement of Melbourne, pastoral expansion devastated Aboriginal communities already severely affected by disease. Dispossessed of their traditional lands and forced from Country and the food sources that had long sustained them, the remaining populations faced starvation.

Benjamin Duterrau
England 1761 – Australia 1851, Australia from 1832

Chief Derah Mat (Derrimut), 5 October 1836
1836
oil on canvas

From the outset, land grabbing, attacks and reprisals were part of the brutal encounters between Europeans and Indigenous peoples in the Port Phillip district. Derrimut, a senior Boon Wurrung man, is said to have warned of an impending attack on colonists, and this led to retaliatory action. Tragically, he became a conflicted figure: he received gratitude from colonists, but was also seen as having betrayed his own people. However, Derrimut was not exempt from the pitiless treatment endured by Indigenous people and his last documented words, 'You have all this place, no good have children, no good have lubra [wife], me tumble down and die very soon now', are a frank expression of his loss.

Unknown
New South Wales / Victorian Aboriginal active 19th century

Club
19th century
wood

Koorie Heritage Trust, Melbourne   AH 00026

Unknown
New South Wales / Victorian Aboriginal active 19th century

Club
19th century
wood

Koorie Heritage Trust, Melbourne   AH 00710

Unknown
Victorian Aboriginal active 19th century

Club
19th century
wood

Unknown
Victorian Aboriginal active mid 19th century

Club
1850s
wood

Koorie Heritage Trust, Melbourne   AH 00719

Aboriginal hardwood clubs from south-east Australia are multipurpose tools specially designed for digging, hunting and fighting in one-to-one combat or for use as clap-sticks in dances and customary ceremonies. Many have elaborately carved forms and designs, while others have repeated or simple band decoration, fine longitudinal fluting or beautifully adzed surfaces made with possum-jaw engravers or stone tools. Like shields, clubs reveal an individual maker's mastery of design technology and are a medium for the public display of symbolic markings within Aboriginal society. Clubs from the South East are of diverse form, including the angular 'Leangle', bulbous-headed, biconical-headed and 'Lil-lil' clubs, not found elsewhere.

Unknown
Victorian Aboriginal active 19th century

Club
19th century
wood

Koorie Heritage Trust, Melbourne   AH 01020

Unknown

Spearthrower
Victorian Aboriginal active 19th century
wood

Museums Victoria, Melbourne
Isadore De Beer Collection   X001825

Richard Daintree
England 1832–78, Australia 1852–76

Antoine Fauchery
France 1823 – Japan 1861, Australia 1852–56, 1857–60

Group of Aborigines, sitting and standing, whole-length, full face, wearing animal skins, some holding weapons in the *Sun Pictures of Victoria* album
1857–59
albumen silver photograph

Pictures Collection, State Library Victoria, Melbourne   H84.167

In the late 1850s Richard Daintree and Antoine Fauchery collaborated to create *Sun Pictures of Victoria*. Originally conceived as a commercial venture, this handsomely bound album of fifty-three photographs shows landscapes and urban scenes and, most importantly, ten portraits of Aboriginal people. By the 1850s, Victorian Aboriginal people had experienced massacre and dispossession. Although this image suggests the continuity of customary life through the artfully posed men wearing possum-skin cloaks and holding spears, shields and clubs, it also shows the extent of European incursions into their way of life through the presence of manufactured blankets, tools and Aboriginal men wearing European dress.

John Helder Wedge

England 1793 – Australia 1872, Australia 1824–38,
1843–72

Women harvesting yam

in his *Field book* 1835–36
1835
pencil

Manuscripts Collection, State Library Victoria, Melbourne   MS 10768

This field book contains the earliest known drawings
associated with the settlement of the Port Phillip area.
In it John Helder Wedge, a Van Diemen's Land surveyor
working with John Batman, wrote of and depicted
their exploration of the land around the Barwon River.
Wathaurong people had already had contact with whalers
and sealers, as well as with escaped convict William
Buckley. Here women farm murrnong, a perennial plant
with edible tubers, and a staple food. Clearly dated,
this drawing was made three days before John Pascoe
Fawkner's arrival party disembarked from the *Enterprise*
and set up tents on the banks of the Birrarung, now
known as the Yarra River, founding Melbourne.

William Thomas

England 1793 – Australia 1867, Australia from 1838

Windbery

1839–40
pencil

Manuscripts Collection, State Library Victoria, Melbourne
Robert Brough Smyth Papers   MS 8781/FW2

William Thomas

England 1793 – Australia 1867, Australia from 1838

Billibellary's young lubra with infant at her back

1839–40
pencil

Manuscripts Collection, State Library Victoria, Melbourne
Robert Brough Smyth Papers   MS 8781/W7

These rare drawings depict Woi-wurrung and Boon
Wurrung people, who lived in Naarm (Melbourne) prior
to British occupation in 1835. William Thomas and others
sympathetically recorded the devastating impact this had,
and the intense grief suffered. Restricted or destroyed
food sources, introduced diseases, a long drought and
violence all contributed to an enormous death rate.
Although Billibellary's wife's name is now not known, the
child, Bergyunuk or Susannah, was one of the very few
children recorded in these years. She died aged eight.
Taungurong man Windbery was shot in the Lettsom Raid,
a Government-led attack in October 1840. His death was
bitterly denounced by Thomas.

Billibellary
Woiwurrung c. 1799–1846

Map of the Yarra region
early 1840s
pencil

Billibellary
Woi-wurrung c. 1799–1846

The Lord's Prayer, frieze
1841–45
pen and ink

Manuscripts Collection, State Library Victoria, Melbourne
Robert Brough Smyth Papers   MS8781/FW48

Billibellary was Ngurungaeta (leader) of the Wurundjeri
people, and an important negotiator in early Melbourne.
He had been present at the signing of Batman's Treaty in
June 1835, and spoke passionately for his community's
right to land and resources. William Thomas, with
whom he closely worked, kept drawings and maps that
Billibellary made of his Country. This remarkable drawing
shows what would now be recognised as a Dreaming
narrative, with the reverse of the sheet hatched all over,
like the designs on a possum-skin cloak. Billibellary died
from a bronchial infection in 1846 and was buried where
the Merri and Yarra waters meet.

John Cotton

England 1802 – Australia 1849, Australia from 1843

Encampment of Aboriginal Australians along the banks of the Yarra

c. 1845
watercolour, pencil and gum arabic

Very few images of people from the Kulin nation are known. Many of the paintings and prints depict generic figures, often in blankets or toga-like garments, on the outskirts of developing townships. In contrast, this watercolour shows a distinct individual with ritual scarification marks on her chest, wearing a possum-skin cloak with a European skirt. The scene shows daily life for people of the Woi-wurrung communities whose lands included Birrarung, now known as the Yarra River. However, the absence of the woman's family members in the camp is unsettling, and appears to suggest something is wrong.

William Thomas (attributed to)
England 1793 – Australia 1867, Australia from 1838

Muston's Creek massacre map: Where the blacks were shot
1842
pen and ink

As increasing numbers of settlers occupied Aboriginal lands, cross-cultural conflicts occurred. This document provides visual evidence of a massacre in February 1842 in which three women (one of whom was pregnant) and a child were killed at Muston's Creek, east of Hamilton. Another woman was wounded and later died. Despite opposition from the white community, Protector of Aborigines for the Western District, Charles Sievwright, pursued the perpetrators and brought three (of eight) men to trial for murder. They were found not guilty.

William Thomas

England 1793 – Australia 1867, Australia from 1838

Kurburra

Kulin nation dates unknown

Map of the Yarra Ranges, by Mr Ryan's house

early 1840s
pen and brown ink and pencil

A Methodist schoolteacher appointed in London, William Thomas served as Assistant Protector of Aborigines of the Port Phillip and Westernport Districts and for many years lived in a tent with the Aboriginal communities he worked to assist. These maps were produced by, or together with, an Elder named Kurburra, and depict many of the mountainous features of the upper Yarra region. The annotations are chilling, with the majority of the clan groups recorded as 'All gone dead. All gone dead', within a decade of occupation.

William Thomas
England 1793 – Australia 1867, Australia from 1838
Kurburra
Kulin nation dates unknown

Map of the Yarra Ranges
early 1840s
pen and brown ink

Tommy McRae

(Kwat Kwat/Wiradjuri) c. 1836–1901

Ceremony; hunting and fishing

1860
pen and ink on blue paper

Pictures Collection, State Library Victoria, Melbourne
Accessioned c. 1931   H1677

As a consequence of colonisation Tommy McRae created
cross-cultural pen and ink drawings on paper as a
dialogue with the colonisers and a means of recording
a culture often subjected to change and silencing. On
a single sheet, McRae creates a holistic picture of his
rich culture, which includes two distinct corroborees, a
eucalypt with bird perched atop its foliage and a hunting
story of four emus being stalked by men in camouflage
while another spears a large fish. Two lines of male
dancers are freely sketched in silhouette upon Country,
indicated by a light tangle of lines.

Henry Godfrey
India 1824 – England 1882, Australia 1843–64

Black Billy Hamilton
illustration in his *Sketchbook of drawings, with views in England, Tasmania and Victoria*
1841–64
watercolour

Pictures Collection, State Library Victoria, Melbourne
Purchased 1980   H90.53/1

Henry Godfrey painted a small number of scenes showing Aboriginal people in this sketchbook. This peaceful, possibly commercial, interaction takes place on Godfrey's station Gobur, in the Goulburn Valley. Yabbee (Billy Hamilton) was a Ngurungaeta, or leader, of the Nira Ballug clan of the Taungurong people, whose land is shown. Yabbee is recorded as regularly participating in initiation ceremonies, and was among the 400 Aboriginal people arrested in Melbourne in 1840 (in an incident known as the Lettsom Raid). Character references from Goulburn settlers ensured his release. He and his family eventually moved to Coranderrk Aboriginal Station. The identity of the woman is not known.

Douglas T. Kilburn (attributed to)

England 1811 – Australia 1871, Australia from 1846

No title (Group of Koori men)

c. 1847
daguerreotype; leather, wood, velvet, brass

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1983   PH407-1983

As a way of attracting attention to his newly opened business Douglas Kilburn took at least eight daguerreotypes of Aboriginal people in the lands of the Kulin nation. As a result of the nineteenth-century belief that the Aboriginal people were doomed to annihilation, Kilburn intended the images as ethnographic studies rather than individual portraits; nevertheless, his unnamed sitters project a proud and dignified presence. His photographs were popular with local artists such as Eugene von Guérard and John Skinner Prout, who copied them, and they also reached an international audience when they were used as the basis for wood engravings in William Westgarth's *Australia Felix* in 1848, *Nordisk Penning-Magazin* in 1849 and the *Illustrated London News in 1850.*

Douglas T. Kilburn (attributed to)
England 1811 – Australia 1871, Australia from 1846

No title (Two Koori women)
c. 1847
daguerreotype, brass, glass, gold, velvet

National Gallery of Victoria, Melbourne
Purchased, 2004

2004.603

Douglas T. Kilburn (attributed to)
England 1811 – Australia 1871, Australia from 1846

No title (South-east Australian Aboriginal man and two younger companions)
1847
daguerreotype

National Gallery of Australia, Canberra
Purchased 2007

NGA 2007.81.122

Douglas T. Kilburn (attributed to)
England 1811 – Australia 1871, Australia from 1846

No title (Group of Koori women)
1847
daguerreotype; glass, brass, gold

National Gallery of Victoria, Melbourne
Purchased, 1999   1999.97

Within a decade of the arrival of European colonists
in the Port Phillip District a number of professional
photographers had established studios in Melbourne, and
prominent among these was Douglas Kilburn. Around
1847, Kilburn made a series of portraits of people thought
to be from the Kulin nation. The images testify to the
power of photographs to record kin and define identity.
They also show Aboriginal people who had experienced a
decade of dispossession following the arrival of settlers.
It is believed Kilburn's subjects were among the numbers
of First Nations people who had few choices other than to
return to Melbourne because they had been driven out of
their Country.

Douglas T. Kilburn after

England 1811 – Australia 1871

Unknown wood-engraver

active in England mid 19th century

Aboriginal Australians daguerreotyped in Port Phillip by Mr Kilburn, Melbourne

from the *Illustrated London News*, London
26 January 1850
wood-engraving

Samuel Jackson

England 1807–76, Australia 1829–62

Panoramic Sketch of Melbourne Port Phillip from the walls of Scots Church on the Eastern Hill July 30th 1841

1841
watercolour and black ink and wax pencil on 9 sheets

This extensive panorama of Melbourne, some 5.5 metres, shows the developing city from the walls of Scots' Church, then being constructed on the corner of Collins and Russell streets. Painted by the building's architect Samuel Jackson, the 360-degree view shows the gridded streets, the remaining vegetation, the distant bay and scenes of daily life. This panorama was reproduced in the late 1880s, and in 1892 an enlarged (36 metres) painted copy was installed in the round in the Exhibition Building, where it remained until around 1918, when moving pictures made such immersive but static entertainment obsolete.

James Adamson draughtsman

Scotland late 18th century – 1841, Australia 1835–41

John Carmichael engraver

Scotland 1811 – Australia 1857, Australia from 1825

Melbourne from the south side of the Yarra Yarra

1839
engraving and etching

National Gallery of Victoria, Melbourne
Purchased with funds donated by the Hugh D. T. Williamson
Foundation, 2011   2011.16

This etching is the earliest known print of Melbourne, showing the town in its crude formative years, but with its hills already cleared, wide streets laid out in Robert Hoddle's grid and sailing ships docked. Melbourne was located at this spot because of the small falls (below Queen Street), which divided fresh from brackish water and by which people could cross the river. It was thus a significant site for local communities of Aboriginal people. The current name of the river is from an early misunderstanding, yarra yarra meaning the waterfall, rather than the river itself, which is called Birrarung.

Goodman Teale draughtsman
active in Australia c. 1854–85
Nathaniel Whittock engraver
England 1791–1860

The City of Melbourne, Australia
1855

When this bird's-eye view of Melbourne was published it received a scathing review in the local media: 'We have never met with a more thoroughly entertaining work of fiction than this verdant view of the Utopian city of Melbourne'. The reviewer pointed out the many flaws, including seemingly vast buildings, and the imaginary high vantage point. London-based engraver and publisher Nathaniel Whittock made a number of similar views of cities, including London, Oxford, Hull and York. Melbourne is presented here as a developing city of interest within the British Empire.

Francis Simpkinson de Wesselow

England 1819–1906, Australia 1844–49

The Yarra Yarra and part of Melbourne from Bateman's [Batman's] Hill

1846
pencil, watercolour and gouache on buff paper

Tasmanian Museum and Art Gallery, Hobart
Presented by the artist to the Royal Society of Tasmania for the State Collection, 1900   AG2218

Sarah Susannah Bunbury
England 1816–72, Australia 1841–57

Brunswick Street – New Town. Near Melbourne from the front of our house. June 1841
1841
watercolour

Pictures Collection, State Library Victoria, Melbourne
Purchased 1934   H6162

Sarah Susannah and Richard Hanmer Bunbury immigrated to Melbourne in 1841, sailing on the *Argyle* with Georgiana McCrae (who helped Susannah give birth mid voyage). They soon settled into a four-room cottage in New Town. Both Bunburys were proficient amateur artists, and Richard wrote to his father that Susannah 'has been drawing a little for the last few days and is making a very pretty coloured sketch of some of the neighbouring cottages from our house veranda'. Their elder son Harry plays before her.

Henry Burn

England c. 1807 – Australia 1884, Australia from 1853, died 1884

Swanston Street from the Bridge

1861
oil on canvas

National Gallery of Victoria, Melbourne
Gift of John H. Connell, 1914   754-2

Painted just twenty-six years after foundation, Henry Burn's view of young Melbourne looks north from the Yarra towards the centre of the city. It reveals a number of identifiable landmarks including the original St Paul's Church; the coroner's office and Registry of Births, Deaths and Marriages, at what is now Federation Square; and Johnson's Bridge Hotel, now the Young & Jackson Hotel.

Ludwig Becker
Germany 1808 – Australia 1861, Australia from 1851

Melbourne from across the Yarra
1854
tempera and watercolour on gesso on cardboard

Henry Gritten

England 1818 – Australia 1873, Australia from 1853

Melbourne from the south bank of the Yarra

1856
watercolour over traces of pencil

National Gallery of Victoria, Melbourne
Gift of John H. Connell, 1914

753-2

Ludwig Becker

Germany 1808 – Australia 1861, Australia from 1851

Old Prince's Bridge and St Paul's by moonlight

1857
oil on canvas

Diverging from the charming daytime views of Melbourne produced by many artists during the early colonial period, German-born Ludwig Becker revealed his grounding in Romanticism with this dark and eerie view up Swanston Street. While it is topographically precise it is also curiously atmospheric, with forbidding shadows and dramatic shafts of moonlight highlighting Gothic church spires. Becker was mainly preoccupied with scientific illustration and this oil and nearby tempera painting are among the few views of Melbourne he produced.

George Cavenagh editor and publisher
India 1808 – Australia 1869, Australia from 1825

Glorious News! Separation at last!
issued with the *Melbourne Morning Herald*
11 November 1850
letterpress on buff paper

From the establishment of Melbourne in 1835, its colonial
inhabitants campaigned for it to be a separate colony,
rather than a distant district within New South Wales,
controlled by the Sydney-based governor and legislative
council. A public campaign began in 1839 and petitions
were repeatedly sent to London. After many delays, on
11 November 1850 news was received that independence
was to be granted. A jubilant population celebrated with
fireworks, parades, balls and a three-day public holiday.
Further festivities were held when the colony was formally
proclaimed on 1 July 1851, and the first parliament sat in
November of that year.

William Strutt

England 1825–1915, lived in Australia 1850–62

The opening of Parliament

1851
brush and black and brown ink and touches of gouache
over pencil

Victorian Parliamentary Library, Melbourne

John Pascoe Fawkner

England 1792 – Australia 1869, Australia from 1803

The Melbourne Advertiser, vol. 1, no. 5-6

issued 1 January and 5 February 1838
pen and ink

Victorian Parliamentary Library, Melbourne

The Melbourne Advertiser was Melbourne's first newspaper, first issued in 1838. It was started by John Pascoe Fawkner, who had neither a printing press nor permission to publish, so the first issues were handwritten. One of the foundational settlers from Van Diemen's Land, Fawkner also established the first hotel (although he was a teetotaller), had a property called Pascoe Vale and served as a member of Victoria's new parliament from 1851 until his death. This volume contains Fawkner's personal set, which he presented to parliament, and shows the diversity of advertisements, notices, shipping news and poetry that comprised the early editions.

Elizabeth Gould
England 1804–41, Australia 1838–40

Satin Bowerbirds
plate 10 in *The Birds of Australia*, vol. IV, authored and
published by John Gould, London, 1848
hand-coloured lithograph

European publication houses regularly published
scholarly tomes on Australian nature, including books
on the exemplary work of John and Elizabeth Gould.
Elizabeth was an accomplished artist, while John was
a zoologist and taxidermist with great entrepreneurial
skills. The two published on Australian wildlife based
purely on specimens sent to England, but then spent
two years (1838–40) in Van Diemen's Land and New
South Wales collecting, observing and drawing birds and
mammals. Regrettably, Elizabeth died soon after their
return to England but John, aided by dedicated collectors
and skilled lithographers, produced an unrivalled body
of illustrated publications on Australian fauna over
many years.

Anne Paulson

England 1808 – Australia 1866, Australia from 1858

Stackhousia monogynia (creamy candles) and Diuris Elongata (Purple doubletail)

pages 9–10 in *Sketches of Victorian bush flowers*
c. 1861
watercolour, iron gall ink and pencil

National Gallery of Victoria, Melbourne
Gift of Kay Rodda, 2008   2008.33

In 1858 Anne Paulson left England and settled in Castlemaine to live near her only son, George. In this new environment she studied and drew Victorian wildflowers, and this beautiful sketchbook is a record of the plants that were common in the area in the mid nineteenth century. Some of the species recorded here are now very rare due to the devastating effect of land-clearing and mining, which started only a few years before Paulson's arrival, when thousands of prospectors arrived to mine for gold.

John Cotton

England 1802 – Australia 1849, Australia from 1843

Red-rumped parrot, Rainbow bee-eater and Emu wren

pages 30–31 in his *Sketches and descriptions of birds of the Port Phillip District of New South Wales*
1844–49
watercolour

John Cotton and his family immigrated to Australia in 1843 and soon established a pastoral property of some 30,000 acres on Taungurung land, by the Goulburn River near Yea. In addition to his sheep farming, Cotton was a skilful artist and dedicated ornithologist and had previously published books on British birds. He hoped to do the same for Australian birds, but the project never eventuated. He was also an early photographer, importing daguerreotype equipment which he thought could prove profitable. He wrote to a son that he had taken photographs of his family and Aboriginal sitters, although none by him are known to survive.

Dorothy English Paty

England 1805 – Australia 1836, Australia from 1830

Parasitical plant, Newcastle New South Wales, 11 August 1836

page 8 in *Wild flowers around Newcastle, New South Wales*, volume 2, 1833–36
1836
watercolour

This is one of only two known sketchbooks by Dorothy English Paty, a well-educated young woman who travelled with her husband and child to the small penal community of Newcastle in 1832. Between then and her death four years later she regularly painted botanical specimens collected by her husband, friend and fellow artist Harriot Anley, Awabakal man Birabahn and others. Her striking compositions, which frequently extend off the sheet, and annotations provide both beautiful and informative records of the botany of the region. This study, of the *Rat's tail orchid*, is her last known work.

Harriet Scott
Australia 1830–1907

Calosoma lauta Scott (now Aglaosoma variegatum, Notodontid Moth)

Zeuzera Macleayi (now Endoxyla encalypti, Wattle Goat Moth)
c. 1846–51
watercolours

Australian Museum, Sydney
Purchased 1884   AMS193_96; AMS193_2

Harriet and Helena Scott are believed to be the first professional female natural history illustrators in Australia. From a young age, they assisted their entomologist father in researching and illustrating his book *Australian Lepidoptera and their Transformations,* with Harriet specialising in the depiction of moths and butterflies, and Helena, caterpillars. *Zeuzera Macleayi* (now *Endoxyla encalypti)* was named after the Scott's family friend, Colonial Secretary Alexander Macleay, and depicts the species against the background of the Macleay's family home, Elizabeth Bay House. The view is executed in the picturesque flourish of artist Conrad Martens, who was another family friend and may have given the sisters artistic instruction.

The Province of South Australia 1836

As early as 1829 the development of a convict-free colony, home to settlers and migrants from Britain, was mooted. Seven years later, with regal approval, the Province of South Australia was officially proclaimed. Nine ships carrying free settlers to the colony set sail from England in 1836. They landed at Kangaroo Island and Holdfast Bay and finally settled on the banks of the Torrens River, where the township of Adelaide was established. With a number of trained artists among the early colonists, South Australia rapidly secured a position comparable to that of Hobart as a sophisticated centre for the visual arts.

These artists documented the earliest years of the colony and the first settlers. In 1845, Australia's first solo exhibition was held by George French Angas, and two years later Adelaide artists held a group exhibition in the new colony. The discovery of gold in Victoria led to an exodus to the eastern colonies, slowing but not halting activity in South Australia.

The Province of South Australia was established on the land of the Kaurna people; the South Australia Act of 1834 included a guarantee of the rights of 'any Aboriginal Natives' and their descendants to lands they 'now actually enjoy'. Despite these worthy ambitions, colonial expansion did ultimately dispossess and marginalise Aboriginal people.

George French Angas

England 1822–86, Australia 1844–45, 1850–63

Portraits of the Aboriginal inhabitants

1844
watercolour with gum arabic over pencil

Between 1844 and 1845 George French Angas undertook extensive trips throughout South Australia, producing fine watercolours of the landscape and local Aboriginal people. These were later translated into lithographs and published as the *South Australia Illustrated*. In an advertisement Angas claimed that his images represented 'the natives with their manners and customs, and the picturesque scenery, with unexaggerated truth and fidelity'. Indeed, these watercolours provide a valuable record of customary dress and material culture of the Kaurna people and people of the Lower Murray River, who were largely dispersed by the 1840s and forbidden from performing ceremony.

George French Angas
England 1822–86, Australia 1844–45,
1850–63

Native weapons and implements
1844
watercolour with gum arabic over pencil

South Australian Museum, Adelaide
George French Angas Collection   AA 8/2/2

George French Angas
England 1822–86, Australia 1844–45,
1850–63

The Kuri Dance and The Palti Dance
1844
watercolour with gum arabic over pencil

Alexander Schramm
Germany 1813 – Australia 1864, Australia from 1849

South Australian Natives encampment
1854
hand-coloured lithograph and tint stone

National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Prints and Drawings and
Ruth Margaret Frances Houghton Bequest, 2016   2016.60

Alexander Schramm
Germany 1813 – Australia 1864, Australia from 1849

South Australian Natives on the tramp
1854
hand-coloured lithograph and tint stone

National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Prints and Drawings and
Ruth Margaret Frances Houghton Bequest, 2016   2016.59

Alexander Schramm

Germany 1813 – Australia 1864, Australia from 1849

Adelaide, a tribe of natives on the banks of the River Torrens

1850
oil on canvas

National Gallery of Australia, Canberra
Purchased 2005

NGA 2005.216

In 1849, aged 35, Alexander Schramm arrived in South Australia aboard the *Prinzessin Luise*, one of many talented and educated Germans who sought settlement in the new colony. From as early as 1850, he was painting depictions of the Aboriginal camps that had formed in the Adelaide parklands, under the river red gums. These Aboriginal people, often thought to be the local Kaurna people, were mainly visitors from the Murray River from as far upstream as Lake Bonney. Since the settlement of Adelaide in 1836, the numbers of the Kaurna people had diminished significantly and they were forced to live in fringe camps around Adelaide.

Alexander Schramm
Germany 1813 – Australia 1864, Australia from 1849

A scene in South Australia
c. 1850
oil on canvas

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1982   8212P30

John Michael Skipper

England 1815 – Australia 1883, Australia from 1836

Holdfast Bay, South Australia 1836

1836
watercolour

John Michael Skipper arrived in South Australia aboard the ship *Africaine* in 1836, the year that the colony of South Australia was proclaimed. An amateur artist, he had made a number of watercolours on his voyage from England, and once he had landed continued to produce fine studies of the new settlement. Many of his images, including this work, show the unfamiliar landscape with a cartographer's eye for detail as well as the activities of newly landed settlers.

John Michael Skipper

England 1815 – Australia 1883, Australia from 1836

Marina, Holdfast Bay, South Australia

c. 1837
watercolour

John Michael Skipper

England 1815 – Australia 1883, Australia from 1836

Adelaide from the Hills

1838
watercolour

Art Gallery of South Australia, Adelaide
Morgan Thomas Bequest Fund 1942   0.1227

Martha Berkeley

England 1813 – Australia 1899, Australia from 1837

Mount Lofty from The Terrace

c. 1840
watercolour

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1935

0.851

George French Angas
England 1822–86, Australia 1844–45,
1850–63

The City of Adelaide from Mr. Wilson's Section on the Torrens, June 1845
1845
watercolour

S. T. Gill

England 1819 – Australia 1880, Australia from 1839

Port Adelaide looking north along Commercial Road

1847
watercolour

Art Gallery of South Australia, Adelaide
Morgan Thomas Bequest Fund 1923   0.656

S. T. Gill

England 1819 – Australia 1880, Australia from 1839

Sturt's Overland Expedition leaving Adelaide, August 10, 1844

1844–45
watercolour

Samuel Thomas (S. T.) Gill immigrated to South Australia in 1839. He soon established himself as an observant and entertaining artist, producing many watercolours and drawings of Adelaide streetscapes, noting small details of everyday life that others did not record. On 10 August 1844 Captain Charles Sturt and his party departed on their expedition to explore the South Australian interior. This was Sturt's third major exploration to confirm the inland sea or major waterways. Instead they met with severe water shortages and inhospitable desert, and returned exhausted in January 1846. Gill painted two detailed watercolours to commemorate their departure.

S. T. Gill

England 1819 – Australia 1880, Australia from 1839

North Terrace, Adelaide, looking south-east from Government House Guardhouse

1845
watercolour

S. T. Gill

England 1819 – Australia 1880, Australia from 1839

Country NW of tableland, Aug. 22

1846
watercolour

Along with government-supported expeditions, individuals also sought to discover new stock routes and pastures. In 1846 John Ainsworth Horrocks organised one such venture to explore beyond Lake Torrens, and S. T. Gill volunteered to accompany the party, with goats for food and a pack camel, named Harry. The trip ended abruptly when Horrocks accidentally shot himself at a desolate salt lake – he died later at his property in the Clare Valley. Gill subsequently painted a series of 'faithful scenic representations' documenting their tragic journey and exhibited them in Adelaide in 1847, providing the public with an accurate indication of South Australia's dry interior.

S. T. Gill
England 1819 – Australia 1880, Australia from 1839

Camp in the bed of creek, Flinders Range
1846
watercolour

S. T. Gill

England 1819 – Australia 1880, Australia from 1839

Halt on Stoney … August 31st

1846
watercolour

George French Angas

England 1822–86, Australia
1844–45, 1850–63

Encounter Bay looking south

1844
watercolour

Art Gallery of South Australia, Adelaide
Bequest of J. Angas Johnson 1902   0.613

George French Angas was the eldest son of one of
the founding members of the South Australian Land
Company, formed to develop a settlement in South
Australia, and came to Australia as an experienced
naturalist, artist and author. He travelled widely throughout
South Australia, to the Murray River and down to Lake
Coorong, sketching the countryside, and the customs
and dwellings of the Aboriginal people he met, as well
as spending time in New Zealand. Angas exhibited his
watercolours in Adelaide and Sydney and upon his return
to London, where his book *South Australia Illustrated*, with
impressive full-page coloured lithographs, was published.

George French Angas

England 1822–86, Australia 1844–45,
1850–63

Rapid Bay

1844
watercolour and gouache

National Trust of South Australia, Adelaide

L28N2

Unknown, Sydney manufacturer

Sideboard

c. 1840
Red Cedar (*Toona ciliata*), Queensland Maple (*Flindersia brayleyana*), Australian Rosewood (*Dysoxylum fraseranum*), Ebony (*Diospyros sp.*)

National Gallery of Victoria, Melbourne
Purchased, 1974

D53-1974

Predominantly of English and French design, this sideboard is crafted from local woods, primarily Australian red cedar or *Toona ciliata*. Flourishing in coastal New South Wales and Queensland, red cedar was the most distinguished and widely used of all native timbers, valued for its grain and rich red colour, which was similar to the popular European timber mahogany. Superior cabinet pieces also incorporated fine and exotic woods for ornamental stringing and inlay. This sideboard features two types of timber inlay: dark ebony for the detailing of the carriage, and light-coloured Queensland maple to highlight the compartments of the backboard.

Theresa Walker

England 1807 – Australia 1876, Australia from 1837

Mrs Grey

c. 1845

wax

National Portrait Gallery, Canberra
Purchased 1999   1999.52.2

Martha Berkeley
England 1813 – Australia 1899, Australia from 1837

Charles Berkeley
c. 1849
oil on metal

Theresa Walker

England 1807 – Australia 1876, France 1820–25, Australia
from 1837, Mauritius 1865–67

David D'Angers (after)

Sir John Franklin

c. 1846
wax, slate, glass, Blackwood (*Acacia melanoxylon*)

National Gallery of Victoria, Melbourne
Purchased, 1995   1995.723

Walker produced several portraits of dignitaries and
government officials, including a pair of the governor
of South Australia, George Grey, and his wife. She also
cast the likeness of former lieutenant-governor of Van
Diemen's Land and explorer John Franklin after a profile
executed by French/British sculptor David D'Angers.
Franklin was prominent in the cultural growth of the colony
and reformation of the penal system during his tenure
in Hobart (1837–43). Tragically, he disappeared on an
expedition to the Arctic in 1845 and although his widow
Jane sponsored four expeditions to locate him and his
crew, their remains were never recovered.

Theresa Walker

England 1807 – Australia 1876, Australia from 1837

Family group (Theresa Chauncy, Annie Chauncy, Self-portrait, William Chauncy and Philip Chauncy)

c. 1860
wax

National Gallery of Australia, Canberra
Gift of Catherine V. Lodge nee Chauncy, the artist's great-niece, 1992   NGA 92.697-701

Walker was Australia's first female sculptor. Like her sister Martha Berkeley, she exhibited her work at London's prestigious Royal Academy; notably, this occurred in 1841, several years after her immigration to Australia. She lived throughout the colonies, first in South Australia, but later in New South Wales, Van Diemen's Land, Victoria and Mauritius and produced portraits of local citizens and distinguished members of the community wherever she was based. This rare family ensemble, believed to have been produced while she was living in Victoria, presents Walker's self-portrait, surrounded by her brother Philip Chauncy, his young daughters Theresa and Annie, and her half-brother William.

Martha Berkeley

England 1813 – Australia 1899, Australia from 1837

Georgina, Emily and Augusta Rose

c. 1848
oil on metal

Martha Berkeley's painting practice encompassed landscapes and views of the infant settlement, flower studies and portraiture. She depicted her family on several occasions and her portraits of her husband Charles, sister Theresa, brother-in-law and children are among her finest paintings. This charming group portrait presents her three daughters against the backdrop of their home in Adelaide. Berkeley adopts a format typical of Regency depictions of children; the youthful trio are happily engaged in the wholesome activity of posy-making, with the eldest, Augusta Rose, looking towards the viewer, as though appealing to them to join in.

Theresa Walker

England 1807 – Australia 1876, Australia from 1837

Sir George Grey

c. 1845

wax

National Portrait Gallery, Canberra
Purchased 1999   1999.52.1

Martha Berkeley

England 1813 – Australia 1899, Australia from 1837

Self-portrait

c. 1849
oil on metal

Art Gallery of South Australia, Adelaide
Gift of an anonymous donor 1993   P36P24

Immigrating to Adelaide the year after its foundation by colonists, sisters Martha Berkeley and Theresa Walker (nee Chauncy) were South Australia's first professional artists, and Berkeley was Australia's second professional female painter after Mary Morton Allport. In this self-portrait, Berkeley stands fashionably dressed with the confident outward gaze of an artist who has already exhibited at the prestigious Royal Academy in London. Showing a miniaturist's eye for detail in the trimmings of her austere garment, her portrait employs the devices of grand manner British portraiture. A classical pillar, draped shawl and distant landscape form an attractive scene and construct the image of a prosperous life in the new colony.

Martha Berkeley

England 1813 – Australia 1899, Australia from 1837

Irises

early 1840s
watercolour

Art Gallery of South Australia, Adelaide
J. C. Earl Bequest Fund 1993   936P34

Unknown
Kaurna/Ngarrindjeri active mid 19th century

Basket
1840–56
sedge (*Carex sp.*)

South Australian Museum, Adelaide
Accessioned 1930–31   A15945

Unknown

Kaurna/Ngarrindjeri active mid 19th century

Basket

1840–56
sedge (*Carex sp.*)

South Australian Museum, Adelaide
Accessioned 1930–31   A15946

This large basket is coil-woven from sedge (*Carex sp.*),
a medium and stitch traditional to Aboriginal women from
south-east Australia. This customary cultural practice
continues to flourish today, led by master weavers such
as Ngarrindjeri Elder Yvonne Koolmatrie. This particular
basket was collected from the Gawler area, just north of
Adelaide, sometime between 1840 and 1856, just after
Adelaide was settled in 1836. The name of its maker and
her language have not been recorded, but the presence
of the object attests to the strength and beauty of this
organic art form.

Unknown

South Australian Aboriginal active early 19th century

Ornament

early 19th century
chicken feathers

South Australian Museum, Adelaide
Donated 1907   A68293

European settlers established Adelaide in 1836 on the lands and waterways of the First Peoples of the Adelaide Plains, now known as the Kaurna people. This ornament is believed to have been worn by a young man looking for a wife, and is made from the feathers of chickens introduced by Europeans. It was collected in the 1840s by early colonist J. Allen, taken back to Europe and returned to Australia in 1906 by A. C. Hailes. The name of its Aboriginal maker, his language and the specific purpose of the object are absent from the historical record.

Unknown

Pair of portraits: George Taylor, his wife Ann (nee Collis Pratt)
c. 1856
ambrotype

Art Gallery of South Australia, Adelaide
J. C. Earl Bequest Fund 2010   2010Ph6

Freeman Brothers Studio, Sydney
1854–1900

James Freeman
England 1814 – Australia 1890, Australia from early 1850s

William Freeman
England 1809 – Australia 1895, Australia from early 1850s

No title (Mother and children)
1855–56
daguerreotype, oil paint; leather, gold, paint, glass, velvet, metal, wood (case)

National Gallery of Victoria, Melbourne
Gerstl Bequest, 2001   2000.192

One of the largest and most celebrated Sydney photographic studios was run by the Freeman Brothers, whose skilful portraits were much admired. This pair of entrepreneurial photographers used the latest processes, building a large, well-appointed studio and actively promoting their work through display in international exhibitions. James Freeman was also extremely well-versed in the potential uses of the medium, delivering a comprehensive lecture on the topic to a Sydney society in 1858.

Thomas Glaister
England 1824 – United States 1904, Australia 1850s

No title (Seated woman)
c. 1858
ambrotype, coloured dyes

National Gallery of Australia, Canberra
Purchased 1983

NGA 83.1162.A-B

George Goodman
active in Australia 1842–51

Maria Emily Lawson
1845
daguerreotype

Mitchell Library, State Library of
New South Wales, Sydney
Presented 1993   MIN 345

Sophia Rebecca Lawson
1845
daguerreotype, leather, velvet

Mitchell Library, State Library of
New South Wales, Sydney
Presented by Sir Kenneth Street, 1960   MIN 155

George Goodman

active in Australia 1842–51

Eliza Lawson

1845
daguerreotype, leather, velvet

George Goodman

active in Australia 1842–51

Caroline and Thomas James Lawson

1845

daguerreotype, leather, velvet

Mitchell Library, State Library
of New South Wales, Sydney
Presented 1991   MIN 323

George Goodman arrived in Sydney in 1842 and established the first professional photography studio in Australia. Although he is known to have made photographs of Tasmanian street scenes, his stock-in-trade was portraiture. Goodman travelled to regional towns where he advertised his services as a daguerreotype portraitist. In 1845 he visited the town of Bathurst, north-west of Sydney, and was commissioned to photograph the family of prominent local land holder William Lawson II. The resulting series includes five individual portraits of Lawson's young daughters and a charming, and surprisingly informal, image showing his wife Caroline Lawson and their young son.

George Goodman

active in Australia 1842–51

Sarah Ann Lawson

1845
daguerreotype, leather, velvet

Mitchell Library, State Library of
New South Wales, Sydney
Presented by Sir Kenneth Street, 1960   MIN 142

Susannah Caroline Lawson

1845
daguerreotype; leather, velvet

Mitchell Library, State Library of
New South Wales, Sydney
Presented by Sir Kenneth Street, 1960   MIN 158

Frederick Frith
England 1819 – Australia 1871, Australia from 1855

John Sharp
England 1823 – Australia 1899, Australia from mid 1840s

No title (Unknown blonde young man)
1855–56
hand-coloured salted paper photograph

Thomas Glaister
England 1824 – United States 1904, Australia 1850s

No title (Family group)
1858
ambrotype, coloured dyes

National Gallery of Australia, Canberra
Purchased 1983

NGA 83.1161

Professor Robert Hall

active in Australia mid 19th century

No title (Portrait of a gentleman)

1855–65
ambrotype

Art Gallery of South Australia, Adelaide
R. J. Noye Collection. Gift of Douglas and
Barbara Mullins, 2004   20041RJN412

Thomas Glaister

England 1824 – United States 1904, Australia 1850s

George Coppin

c. 1855
daguerreotype

Mitchell Library, State Library of
New South Wales, Sydney

Unknown

Mortimer Lewis holding an architectural plan
1860–65
ambrotype; leather, velvet

State Library of New South Wales, Sydney
Purchased 1999   MIN 367

Meade Brothers Studio, Melbourne
studio
active in Australia 1850s
Thomas Glaister
(attributed to) photographer
England 1825 – United States 1904

No title (Gentleman)
c. 1854
daguerreotype, colour pigments; gold, leather, velvet, brass, glass (case)

National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation with the assistance of T. H. Lustig and Moar Families, Governor, 2001   2001.136

Thomas Bock (attributed to)
England 1790 – Australia 1855, Australia from 1824

William Robertson Jnr.
c. 1852
daguerreotype

National Portrait Gallery, Canberra
Gift of Fiona Turner (nee Robertson)
and John Robertson, 2001
Donated through the Australia Government's
Cultural Gifts Program   2011.6

Thomas Bock (attributed to)

England 1790 – Australia 1855, Australia from 1824

Margaret Robertson

c. 1852
ambrotype

National Portrait Gallery, Canberra
Gift of Fiona Turner (nee Robertson) and John Robertson, 2001
Donated through the Australia Government's Cultural Gifts Program   2011.5

Thomas Bock
(attributed to)
England 1790 – Australia 1855, Australia from 1824

William Robertson
c. 1852
daguerreotype

National Portrait Gallery, Canberra
Gift of Fiona Turner (nee Robertson) and John Robertson, 2001. Donated through the Australia
Government's Cultural Gifts Program   2011.4

News of scientific discoveries reached Australia via the
flotillas of ships plying the southern trade routes. The first
demonstrations of photography occurred in England and
France in 1839. News of this reached Australia that same
year and was described in an account in the Tasmanian
newspaper *The Cornwall Chronicle* on 19 October 1839.

Former convict Thomas Bock was one of the earliest
Tasmanian photographers, first advertising his studio in
September 1843. His daguerreotype portraits resemble
his paintings and drawings in their composition and use
of hand-colouring. The sitter in this photograph, William
Robertson, had previously commissioned Bock to paint
his likeness in the 1830s.

Thomas Bock

England 1790 – Australia 1855, Australia from 1824

No title (Portrait of two boys)

1848–50
daguerreotype

National Gallery of Australia, Canberra
Purchased 2009

NGA 2009.921

Unknown

Charles Macarthur King
1855
daguerreotype, coloured dyes; leather, silk (velvet)

Thomas Bock (attributed to)

England 1790 – Australia 1855, Australia from 1824

No title (Portrait of a man and woman)

c. 1850
daguerreotype

Tasmanian Museum and Art Gallery, Hobart   Q1988.34.51

Duryea Bros. Studio, Adelaide
1855–63
Townsend Duryea
United States 1823 – Australia 1888, Australia from 1852
Sanford Duryea
United States 1833–1903, Australia c. 1854–64

Family portrait
c. 1857
daguerreotype

7711Ph3

Thomas Glaister

England 1824 – United States 1904, Australia 1850s

No title (The Moore family)

c. 1860
ambrotype, coloured dyes

National Gallery of Australia, Canberra
Purchased 1987

NGA 87.459

Unknown

No title (Portrait of a nun)
c. 1860
ambrotype

Art Gallery of South Australia, Adelaide
R.J. Noye Collection. Gift of Douglas and
Barbara Mullins, 2004

20041RJN443

Thomas Glaister
England 1824 – United States 1904, Australia 1850s

Reverend Jabez Bunting Waterhouse
1861
ambrotype, coloured-dyes

Freeman Brothers Studio, Sydney

1854–1900

James Freeman

England 1814 – Australia 1890, Australia from early 1850s

William Freeman

England 1809 – Australia 1895, Australia from early 1850s

Jemima Jane Davis

c. 1860

ambrotype, coloured dyes; wood, leather, velvet, glass
and gilt metal (case)

National Gallery of Victoria, Melbourne
Gift of Warwick Reeder, 1991   PH32-1991

Freeman Brothers Studio, Sydney

1854–1900

James Freeman

England 1814 – Australia 1890, Australia from early 1850s

William Freeman

England 1809 – Australia 1895, Australia from early 1850s

Walter Davis

c. 1860

ambrotype, coloured dyes; wood, leather, velvet, glass
and gilt metal (case)

Unknown

No title (Portrait of mother and child)
c. 1855
ambrotype, coloured dyes; wood, leather, brass, glass, silk (velvet) (case)

Museum of Applied Arts and Sciences, Sydney
Gift of Tooth & Company Ltd under the Australian Government's Tax Incentives for the Arts Scheme,
1986   86/3812

William Millington Nixon

England 1814 – Australia 1893, Australia from 1855

The Lashmar family

1857–58

daguerreotype, coloured inks; gold, leather, brass, metal, velvet and glass (case)

National Gallery of Victoria, Melbourne
Purchased, 2004   2004.47

Shortly after his arrival in Adelaide in 1855, William Millington Nixon began making daguerreotypes, and quickly become a skilled daguerreotypist. By 1858 he had built a reputation as a portraitist and established a studio in King William Street, Adelaide.

The Lashmar family were pioneering pastoralists on Kangaroo Island in the 1850s. Despite the relative remoteness of their home, and the harshness of the environment, the family evidently prospered. Thomas Young Lashmar not only had the means to travel to Adelaide with his wife and family, but was also able to commission photographic portraits at a time when it was still a relatively expensive exercise.

Unknown

No title (Portrait of mother and child)
c. 1855
ambrotype, coloured dyes; wood, leather, brass, glass,
silk (velvet) (case)

Unknown

No title (Studio portrait of two children)
1850–60
daguerreotype, coloured dyes, silver, copper, glass, leather, brass, wood, velvet

Museum of Applied Arts and Sciences, Sydney
Gift of Orwell Phillips, 1960   H6685

Thomas Glaister

England 1824 – United States 1904, Australia 1850s

Portrait of two girls

c. 1858
ambrotype, coloured dyes

National Gallery of Australia, Canberra
Purchased 1983

NGA 83.1160

Unknown

Watch the birdie!
c. 1855–60
ambrotype

Frederick Frith
(attributed to)
England 1819 – Australia 1871, Australia from 1855
John Sharp
(attributed to)
England 1823 – Australia 1899, Australia from mid 1840s

No title (Unknown man with white cravat)
1855–56
hand-coloured salted paper photograph

Queen Victoria Museum and Art Gallery, Launceston
Purchased with funds from the Friends of the Queen Victoria Museum and Art Gallery through the Launceston Museum and Art Gallery Foundation,
1977   QVM:1997:P:0410

Thomas Glaister

England 1824 – United States 1904, Australia 1850s

George Walker Johnson and family

c. 1855
daguerreotype

Unknown

Margaret Mortlock and her daughter Mary

c. 1855
daguerreotype

Ayers House Museum, National Trust
of South Australia, Adelaide

Unknown

William Ransom Mortlock

1860–65
daguerreotype

Ayers House Museum, National Trust of
South Australia, Adelaide

Unknown

Jemima, wife of Jacky with William T. Mortlock
c. 1860
daguerreotype

Ayers House Museum, National Trust of South Australia, Adelaide

The Mortlock family were wealthy pastoralists in South Australia. Along with the daguerreotypes of family members they commissioned around 1860 are two portraits of their domestic servants known as Jemima and Jacky. Each member of the Mortlock family has been named in these images, but the identity of the two Aboriginal sitters has been lost – initially with the assignment of European first names and then the addition of the surname 'master Mortlock', which identified them as servants of the pastoralists who employed them.

Unknown

Jacky, known as Master Mortlock
c. 1860–65
daguerreotype

Ayers House Museum, National Trust of
South Australia, Adelaide

Thomas Glaister

England 1824 – United States 1904, Australia 1850s

No title (Portrait of a woman)

c. 1858–60
ambrotype, coloured dyes

National Gallery of Australia, Canberra
Purchased 2010

NGA 2010.353

Unknown

Brothers William Paul and Benjamin Featherstone
c. 1860
ambrotype

Art Gallery of South Australia, Adelaide
J.C. Earl Bequest Fund, 2010   20102Ph3

Thomas Glaister

England 1824 – United States 1904, Australia 1850s

Professor John Smith

c. 1858
daguerreotype

Tasmanian Museum and Art Gallery, Hobart
Presented by Miss Kate Crouch, 1942   Q185

Unknown

Horace Spencer Wills and Cedric Spencer Wills
c. 1859
ambrotype, coloured dyes; brass, glass, leather, velvet, wood

National Portrait Gallery, Canberra
Gift of T S Wills Cooke 2014. Donated through the Australian Government's Cultural Gifts Program
2014.59

Unknown

Emily Spencer Wills
c. 1859
daguerreotype, coloured dyes; brass, glass, leather, wood

National Portrait Gallery, Canberra
Gift of T S Wills Cooke 2014. Donated through the
Australian Government's Cultural Gifts Program   2014.58

Unknown

Horatio Spencer Wills
c. 1859
daguerreotype, coloured dyes; brass, glass, leather, velvet, wood

National Portrait Gallery, Canberra
Gift of T S Wills Cooke 2014. Donated through the Australian Government's Cultural Gifts Program   2014.56

Thomas Wentworth Wills
c. 1859
ambrotype

National Portrait Gallery, Canberra
Gift of T S Wills Cooke 2014. Donated through the Australian Government's Cultural Gifts Program   2014.57

Photography served several interrelated roles associated with the experience of migration and colonisation. For those European migrants transplanted halfway across the world, often without family or friends, the most immediate and heartfelt use for the camera was portraiture. Some of Australia's earliest surviving photographs are small, sturdily cased portraits which provided 'likenesses as if by magic' of those depicted and were sent back 'home', thus providing an emotional connection to family members.

This group of family portraits shows members of the Wills family, including Thomas Wentworth Wills, who was a prominent sportsman and one of the authors of the rules of the game that later became known as Australian Rules.

Melbourne 1851–61

The township of Melbourne grew steadily as migrants from Britain and other European countries sought economic opportunities and political and religious freedom. In 1851, the Port Phillip District became an independent colony and was named Victoria in honour of the Queen. The town's fortunes were further transformed that year when gold was discovered. Victoria was the richest source of gold in Australia, and consequently experienced the greatest levels of growth and change. The population exploded as enthusiastic and optimistic prospectors poured in from around the world with the hope of making their fortunes. Despite enormous social turmoil and environmental destruction, gold propelled Melbourne into an unprecedented phase of expansion and prosperity.

This had a profound impact on the arts and cultural life in colonial Australia. The desire to replicate the cultural institutions of European capitals reached new heights and wealth from gold enabled these aspirations to be realised, with the establishment of a university, library and museum. In 1861, in a moment of great significance and pride, the Museum of Art – Australia's first art museum, later known as the National Gallery of Victoria – opened at the Melbourne Public Library on Swanston Street.

Thomas Baines

England 1820 – South Africa 1875, Australia
1855–57, South Africa from 1858

Baines and Humphrey killing an alligator on the Horse Shoe Flats near Curiosity Peak, Victoria

1857
oil on canvas

Kerry Stokes Collection, Perth

Augustus Gregory was commissioned by the Royal
Geographic Society to lead the North Australian
Expedition (1855–56), a venture which sought to, among
its many aims, explore the sources of northern Australia's
Victoria River and determine the existence of an inland
sea. He was accompanied by English artist Thomas
Baines who executed sketches and watercolours and,
later, a suite of forty paintings for the Society, many
focusing on more colourful episodes from their journey.
Gregory's highly organised and ultimately successful
venture lacked the tragic drama of Burke and Wills's
subsequent ill-fated expedition into the interior, and by
comparison is poorly remembered.

Thomas Baines

England 1820 – South Africa 1875, Australia
1855–57, South Africa from 1858

The Exploring Party descending Stokes Range to the Valley of Jasper Creek – Harry Gregory attempting to find a ford

1857
oil on canvas

Kerry Stokes Collection, Perth

Robert Dowling
England 1827–86, Australia 1834–57, 1884–86

Jeremiah Ware's stock on Minjah Station
1856
oil on canvas

Eugene von Guérard

Austria 1811 – England 1901, Italy 1830–38, Australia 1852–82, Germany 1838–52,
1882–91, England from 1891

Koort Koort-nong homestead, near Camperdown, Victoria, with Mount Elephant in the distance

1860
oil on canvas

Eugene von Guérard

Austria 1811 – England 1901, Italy 1830–38, Australia 1852–82, Germany 1838–52,
1882–91, England from 1891

Koort Koort-nong homestead, near Camperdown, Victoria

1860
oil on canvas

Homestead portraits were a lucrative subject for several painters during the mid nineteenth century, and acted as a declaration of a pastoralist's land ownership after the often violent removal of Aboriginal communities. In these views of Jeremiah Ware's property *Koort Koort-nong*, a nearly panoramic view is presented that encompasses much more than can be perceived by the eye. The Ware brothers owned several pastoral runs in the Western District and were successful cattle breeders. Master Butterfly, their most celebrated bull, was famously purchased in England for a vast amount of money. Unaccustomed to the Australian environment, he died of heat stroke and his posthumous portrait is included in the foreground.

Robert Dowling

England 1827–86, Australia 1834–57,
1884–86

Jane Sceales with daughters, Mary Jane and Hilda

c. 1856
oil on canvas

National Gallery of Australia, Canberra
Purchased 2016. Acquired through family of Ella Lewis (nee Hood),
granddaughter of Jane Hood (nee Sceales)   NGA 2016.49

Jane Sceales and her daughters lived at Merrang, the pastoral run next to Minjah, owned by Joseph Ware. This is one of two known mourning portraits commissioned by Jane after the death of her husband Adolphus Sceales in 1855, produced while Robert Dowling was staying and working at Minjah. Scottish-born Jane is depicted in mourning dress, a teal and black tartan bow knotted elegantly at her collar. The skirt of her elder daughter, Mary Jane, is trimmed in the same fabric. By the close of 1856, Jane had remarried Robin Hood, becoming the matriarch of one of the most prominent families of the Western District.

Robert Dowling

England 1827–86, Australia 1834–57,
1884–86

Masters George, William and Miss Harriet Ware with the Aborigine Jamie Ware

1856
oil on canvas

National Gallery of Victoria, Melbourne
Eleanor M. Borrow Bequest, 2007   2007.115

Robert Dowling

England 1827–86, Australia 1834–57,
1884–86

Minjah in the old time
(Weerat Kuyuut and the Mopor people
at Minjah Station)

1856
oil on canvas

Warrnambool Art Gallery, Warrnambool
Presented by Joseph Ware 1886   2/1886

The Ware family provided Robert Dowling with much-
needed patronage throughout his career. Joseph Ware
commissioned several paintings from Dowling that
featured his Western District property Minjah. This group
portrait, with the homestead in the background, presents
several Aboriginal people of the Mopor tribe, including the
leader, Weerat Kuyuut. Forced from Country by squatters
claiming pastoral runs, these subjects all worked as
farmhands on Minjah and other neighbouring properties.
Although inherently unequal, the relationship between the
Ware family and local Mopor people was cordial. Similarly,
Dowling, who had grown up in Van Diemen's Land and
witnessed the violence of the Black War first hand, had
empathy for what Aboriginal people had experienced.

Unknown, Scotland

Janet Robertson's wedding dress
1830s–40s
silk

This dress was reportedly first made and worn in Scotland by Janet Robertson for her marriage to Robert Fleming in the early 1830s. In style, however, the dress's pointed and piped bodice and its narrow sleeves suggest a post-1835 construction, which means the dress was probably made in Australia. By 1837 the Flemings and their two children were firmly settled in Port Phillip, having first sailed to Van Diemen's Land several years earlier.

Unknown, Australia

Mary Ann Fleming's dress
1842–45
cotton

Thomas Woolner
England 1825–92, Australia 1852–54

Charles Joseph La Trobe
1853
bronze, Blackwood (*Acacia melanoxylon*)

English pre-Raphaelite sculptor Thomas Woolner arrived in Melbourne in 1852, like many hoping to strike it rich on the goldfields. Finding prospecting more difficult than he anticipated, he soon returned to art-making, producing relief portraits for wealthy settlers and government officials. Among these was La Trobe, who was appointed superintendent of the Port Phillip District in 1839, and lieutenant-governor in 1851. He remained in this post until 1854, overseeing the settlement during a tumultuous and formative period of change. This spanned the land-grabbing of the 1840s and expansion of pastoralists into Aboriginal lands, and the development of and immigration to the goldfields after the discovery of gold in 1851.

Thomas Woolner
England 1825–92, Australia 1852–54

Farquhar Cole
1853
plaster, wood

National Gallery of Victoria, Melbourne
Gift of Bruce Chapman, 2015

Thomas Woolner
England 1825–92, Australia 1852–54

Captain George Ward Cole
1853
plaster, Huon Pine (*Largarostrobus franklinii*)

National Gallery of Victoria, Melbourne
Purchased, 1964

783-D5

Margaret Thomas
England 1842–1929, Australia 1852–67

Sir Redmond Barry
1856
plaster

Pictures Collection, State Library Victoria, Melbourne
Purchased 1881   H39356

Margaret Thomas was the first locally trained female artist,
studying sculpture in Melbourne with Charles Summers.
She revealed talent early, producing this profile of Sir
Redmond Barry, the primary founder of the Melbourne
Public Library and founder and first chancellor of the
University of Melbourne, at around fourteen years of age.
Aptly, her portrait of Barry was purchased for the National
Gallery collection, then housed within the Melbourne
Public Library in 1881, the year after his death. The same
year, she gifted a portrait of her former teacher, Summers,
to the collection. Significantly, this was the first painting by
a female artist to be acquired for the national collection.

William Strutt

England 1825–1915, lived in Australia
1850–62

Maria Elizabeth O'Mullane and her children

c. 1854
oil on canvas

National Gallery of Victoria, Melbourne
Purchased, 1976   A33-1976

Dr Arthur and Maria O'Mullane lived with their children in Bourke Street, Melbourne, but this interior is thought to be imaginary. While the florid carpet is broadly painted, the portraits and details of the furniture are painstakingly recorded with a miniaturist's technique – William Strutt's father was a miniature painter. The two-point or 'fish-eye' perspective is employed, which makes the scene appear to bow out, as if reflected in a convex mirror. Mrs O'Mullane engaged Strutt to teach her children drawing in 1852; the painting was produced around this time.

Unknown (Victoria / South Australia)

Sofa
1840s
Red Cedar (*Toona ciliata*), upholstery, (other materials)

National Gallery of Victoria, Melbourne
Gift of Michael and Traudl Moon, 1996   1996.657

The success of German immigrants in South Australia saw
the establishment of the German Immigration Committee
in Melbourne in 1849 to encourage their settlement in
Victoria. By the close of the decade, German immigrants
had settled near Geelong, establishing Germantown,
now the suburb of Grovedale, and by the 1850s were
expanding into the Western District. It is likely this sofa
was produced by German makers in either of these South
Australian or Victorian communities. Its sweeping curves
recall the architectural forms of the German Biedermeier
style, but its lines and elaborate carved ornamentation
reveal more Classical influences.

G. A. Gilbert

England c. 1816 – before 1889, Australia
1841 – before 1889

View of Jolimont, Port Phillip

1843–44
pastel

Edward La Trobe Bateman

England 1816 – Scotland 1897, Australia
1852 – c. 1871, Scotland from c. 1871

Distant view of station on hill with Plenty River in foreground

no. 6 in the *Plenty Station* set
1853–56
pencil and gouache on buff paper on card

Edward La Trobe Bateman

England 1816 – Scotland 1897, Australia
1852 – c. 1871, Scotland from c. 1871

Detailed view of house and verandah

no. 2 in the *Plenty Station* set
1853–56
pencil and white gouache on buff paper on card

National Gallery of Victoria, Melbourne
Felton Bequest, 1960   645B-5

Edward La Trobe Bateman painted this image of the
Barkers' homestead at Cape Schanck on the Mornington
Peninsula in 1855 while he was living nearby. Despite
its seemingly humble appearance, the property was
much admired at the time. George Gordon McCrae,
son of Georgiana, recalled the view from the verandah
'embracing as it did a well-ordered and picturesque
garden, the lighthouse … the massive outstretching
Cape in all its varying breadths of colour'. During the later
1850s Bateman worked as one of Melbourne's earliest
landscape designers on the grounds of the University of
Melbourne, the Fitzroy Gardens and Carlton Gardens.

Unknown, Australia

Dress
c. 1855
cotton, silk, metal, mother-of-pearl, baleen

Elegant and genteel, this fashionable dress was worn by Anne Lavinia Grice, wife of wealthy Melbourne pastoralist and businessman Richard Grice. Made by an accomplished dressmaker, the dress is completely hand-stitched, predating the general introduction of the sewing machine, and shows the influence of British styles on Australian fashion. Similar outfits to Grice's bell-shaped skirt, fringed bodice and pagoda sleeves featured in the British magazine *World of Fashion*, which included paper patterns, and also in the dress of newly arrived immigrants flocking to the Victorian goldfields.

Thomas Clark

England 1813 – Australia 1883, Australia from 1852

Falls on the Wannon

c. 1860
oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1973   A6-1973

Thomas Clark spent much of his first decade in the colony of Victoria depicting pastoral landscapes. Like von Guérard, he showed an interest in rendering the landscape with topographic and scientific accuracy; many of these sites remain hardly changed today. A sketching trip to the Western District in late 1859 yielded some of the most impressive works of his oeuvre, including several views of Wannon Falls. This dramatic location became increasingly popular as a site for tourism from the 1850s onwards as travel within the colonies became more accessible. A hotel at the nearby junction of the routes to Hamilton and Coleraine served as a resting place for travellers journeying to western Victoria.

Eugene von Guérard

Austria 1811 – England 1901, Italy 1830–38, Australia 1852–82, Germany 1838–52,
1882–91, England from 1891

Ferntree Gully in the Dandenong Ranges

1857
oil on canvas

Within five years of arriving in Victoria to try his luck on the Ballarat goldfields, Eugene von Guérard had undertaken several trips to sketch remote wilderness regions of Victoria, Tasmania and South Australia. These meticulous studies were translated into sublime panoramic vistas of volcanic plains and mountain ranges, and primordial bushland views, which melded his romantic European sensibility with scientific intensity. In early 1857 he returned a second time to the Dandenong Ranges east of Melbourne and later completed this scene in his studio. This celebration of nature was an immediate local success and became an important image that was reproduced in subsequent drawings and engravings.

Nicholas Chevalier

Russia 1828 – England 1902, Australia 1854–67, England 1869–1902

The Buffalo Ranges

1864
oil on canvas

This alpine view was the first picture purchased for the the Museum of Art at the Melbourne Public Library. Although its acquisition was not universally acclaimed, its combination of picturesque charm and romantic grandeur ensured that it soon became one of the most popular works in the Gallery. Nicholas Chevalier's European background is evident in this painting. Born in St Petersburg to Swiss and Russian parents, he received a broad artistic training in Lausanne, Munich, London and Rome before coming to Australia in 1854. He travelled extensively in search of landscape subjects.

Unknown
Victorian Aboriginal active 19th century

Feathered dancing skirt
19th century
emu feathers, sinew, fibre string

Museums Victoria, Melbourne
Purchased from the Estate of Henry Aaron Smith, 1888   X001544

This emu-feather skirt, acquired by Museums Victoria
in 1888, is one of the earliest woven items known from
Melbourne. Created by Aboriginal women whose names
have not been recorded, this skirt is believed to have
been worn in ceremony.

Unknown

Victorian Aboriginal active mid 19th century – late
19th century

Basket

19th century
fibre

Koorie Heritage Trust, Melbourne

AH 00896

Eugene von Guérard

Austria 1811 – England 1901, Italy 1830–38, Australia 1852–82, Germany 1838–52, 1882–91, England from 1891

Blackhill store

1853
watercolour and pencil

Eugene von Guérard

Austria 1811 – England 1901, Italy 1830–38, Australia
1852–82, Germany 1838–52, 1882–91, England from 1891

Miner's camp, Ballarat 1853

1853
watercolour and pencil

Eugene von Guérard

Austria 1811 – England 1901, Italy 1830–38, Australia 1852–82, Germany 1838–52, 1882–91, England from 1891

I have got it

1854
oil on canvas

Unknown

No title (Group of people in front of a crushing plant on a goldfield)
1860s
ambrotype; embossed leather, wood, velvet, brass, gilt metal

The discovery of gold in 1851 led to extraordinary change in the colonies as migrants flooded in and previously unknown wealth enabled expansion and development. Across the colony mines were dug and small towns and settlements were established. This ambrotype shows a working mine in central Victoria and also reveals the environmental damage that resulted from the scramble for gold.

The desire to make a fortune on the goldfields brought about significant social change. Migrants such as Henry Kay, who arrived from Penang in the 1850s, came seeking gold but stayed on in various other roles, including that of court interpreter.

Henry King
Australia 1855–1923

Henry Kay
1855–60
ambrotype, coloured dyes

Pictures Collection, State Library Victoria, Melbourne
Gift of Mrs W.G. Haysom 1964 (H27271/2)

Unknown, (Sydney) manufacturer

Brooch
c. 1860
gold

Hogarth, Erichsen and Co., Sydney (attributed to) manufacturer
1854–61

Bracelet with Australian motifs
c. 1858
gold

Museum of Applied Arts and Sciences, Sydney
Purchased 1997   97/225/1

With the arrival of thousands of migrants in the 1850s came an influx of skills from around the world, including a number of highly trained jewellers and silversmiths from Europe. This sophisticated bracelet, an example of neo-Rococo design fused with a celebration of naturalism, is one of the most significant examples of early Australian jewellery. It follows in the European tradition of botanical jewellery, but in this case Australian native flora is placed centrestage. The extravagant use of pure gold in this bracelet reflects a new-found confidence in the colony and wealth that flowed from the discovery of gold, and represents a sense of progress and the emerging spirit of a national identity.

Unknown, (Melbourne) manufacturer

Brooch
c. 1860
gold

National Gallery of Victoria, Melbourne
Purchased, 1981   D90-1981

Hogarth, Erichsen and Co., Sydney
manufacturer
1854–61

Brooch
1858
gold, gold-flecked quartz

Museum of Applied Arts and Sciences, Sydney
Purchased 1976

A6486-1

Unknown, (Sydney) manufacturer

Goldfields brooch
1853–55
gold

Museum of Applied Arts and Sciences, Sydney
Purchased with funds donated by the
Patrons of the Powerhouse, 1984

A9876-1

Unknown, (Melbourne) manufacturer

Brooch
c. 1860
gold

National Gallery of Victoria, Melbourne
Gift of Joan Thomas, 1984   D12-1984

Hogarth, Erichsen and Co., Sydney (attributed to) manufacturer
1854–61

Bracelet
c. 1860
gold

National Gallery of Victoria, Melbourne
Purchased, 1999

1999.50

S. T. Gill

England 1819 – Australia 1880, Australia from 1839

Cover

John Alloo's Chinese Restaurant, main road, Ballarat

Ballarat Flat, from the Black Hill

cover, plates 4 & 9 from *The diggers and diggings of Victoria as they were in 1852* published by James J. Blundell & Co., Melbourne, 1855
lithograph

S. T. Gill moved from Adelaide to Melbourne in 1852 and began to sketch the people and places of Victoria's newly established goldfields. The gold rush forever changed the social fabric of Victoria: the chance of wealth drew immigrants from overseas, such as the Chinese, and afforded new social and political opportunities to those already living in the colony. Gill's sketches record the hectic pace, wild environment and nascent multiculturalism (and racism) of Victoria's goldfields.

Ludwig Becker

Germany 1808 – Australia 1861, Australia from 1851

Mallee sand-cliffs at the Darling, about 10 miles from Cuthero towards Tolarno Oct 12 60

Near Hodgson's Basin 6 Feb 61

from his *Sketches by L. Becker* 1860–61
1861
watercolour

Ludwig Becker

Germany 1808 – Australia 1861, Australia from 1851

Near our camp at Spewah, Sep. 12 60

Depot Junction: The Bamamoro Cr. with the Darling, 7 miles from Minindie, up the Darling, Nov. 1 60

from his *Sketches by L. Becker* 1860–61
1860
watercolour

Ludwig Becker emigrated from Germany for political reasons and soon made his way to the Bendigo goldfields, and then into Melbourne's scientific community. A dedicated scientist and highly accomplished painter, he was appointed artist, naturalist and geologist on the Victorian Exploring Expedition led by Robert O'Hara Burke and William John Wills. Over fifty at the time, Becker died just south of Cooper's Creek in April 1861. These small watercolours show the varied environments and communities they encountered, and who encountered them. Their camels, for example, were believed by some to be bunyips.

Thomas Baines

England 1820 – South Africa 1875, Australia 1855–57,
South Africa from 1858

Gigantic Adansonia 52 feet in circumference on the banks of a creek on the SE side of the Fitzroy Stokes range, Victoria River Thursday Jany 10th 1856

1856
watercolour and ink

Thomas Baines

England 1820 – South Africa 1875, Australia 1855–57,
South Africa from 1858

Native paintings on sandstone cliffs on the S.E. branch of the Victoria side the valley of ... Monday April 14 1856

1856
watercolour and ink

William Strutt

England 1825–1915, lived in Australia 1850–62

The camels of the Burke Exploring Expedition, Royal Park, Melbourne; Burke starting from Royal Park, Melbourne

in his album *Victoria the Golden: scenes, sketches, and jottings from nature,* 1850–1862
1860
watercolour and pencil

Victorian Parliamentary Library, Melbourne

Better known by its leaders Robert O'Hara Burke and William John Wills, the Victorian Exploring Expedition departed to great fanfare from Melbourne's Royal Park in 1860. Joining the spectators, William Strutt sketched the various expedition members, including Muslim cameleers and their camel train. This inter-colonial race to cross Australia from south to north is famous for its tragic end, while many successful explorers' achievements have been forgotten. It was an example both of the tenacity and ignorance of many inland explorers at the time, so ill-equipped for surviving in arid lands that had supported Aboriginal communities for thousands of years.

William Strutt

England 1825–1915, lived in Australia 1850–62

Dr Becker, camels and cameleers

in his *Sketchbook of the departure of the Burke and Wills expedition*
1860
pencil

Victorian Parliamentary Library, Melbourne

Unknown lithographer
active in England 1830s

The expedition in a desert in Australia
plate 3 in *The Friend of Australia, or, A Plan for Exploring the Interior and for Carrying on a Survey of the Whole Continent of Australia* by Thomas J. Maslen, published by Hurst, Chance and Co, London, 1830
hand-coloured lithograph

In 1830 Thomas J. Maslen, a retired East India Company officer, published *The Friend of Australia*, an eccentric text in which he outlined how inland exploration should be undertaken. A map in the volume showed the exact whereabouts of an extensive inland sea and its river, running from central Australia to the north-west coast near Broome (despite navigators having proven there was no such river). In contrast to this fiction, Maslen's recommendation to use camels was later proven sensible, and this colour lithograph suggests the red ochres of the harsh interior – surprisingly, given he never came to Australia.

Ludwig Becker
Germany 1808 – Australia 1861, Australia from 1851

Jemmy
1854
watercolour over pencil on brown paper

Billy
1854
watercolour on blue paper

These compelling profile portraits of a Gunditjmara man named Billy, and a Tati-Tati man, Tilki, also known as Jemmy, were painted in 1854 when Ludwig Becker visited the squatter Dr Richard Youl. Both young men worked for Youl, whose property on the Murray near Mildura was on Tati-Tati land. As a child Tilki had survived a massacre at the subsequently named Mount Dispersion, in which at least seven people were murdered. Becker exhibited these or similar portraits at the Paris Exposition Universelle in 1855, and engravings after them illustrated the Victorian Government's 1858–59 report into the conditions of Aboriginal people (which acknowledged no Aboriginal witnesses).

Georgiana McCrae

England 1804 – Australia 1890, Australia from 1841

Eliza

1845–51
watercolour and pencil

National Trust of Australia (Victoria), McCrae Homestead Collection
Presented by Andrew McCrae, 1970/71   MC 350

Georgiana McCrae arrived in Port Phillip in February 1841
with her four sons, two servants and twenty-four tons of
luggage. She had been raised in London and at Gordon
Castle, Scotland, and was an accomplished musician,
linguist and artist, who had exhibited at London's Royal
Academy. Despite the reality of a rough and dusty town,
and many family commitments, McCrae quickly became
a notable figure in Melbourne's small artistic and literary
community. Her portrait of Eliza, a Boon Wurrung woman
who periodically stayed on the lands settled by McCrae,
is a sympathetic study of a woman at a time when
prejudice was common.

Georgiana McCrae
England 1804 – Australia 1890, Australia from 1841

Octavius Browne
1841
watercolour and pencil

Unknown

Caroline Davidson
1854
watercolour on fictile ivory

National Gallery of Victoria, Melbourne
Purchased, 1996   1996.571

Unknown

Arthur O'Mullane
c. 1854
watercolour on ivory

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria
by Paula Stafford OAM, Member, 1993   P36-1993

Georgiana McCrae

England 1804 – Australia 1890, Australia from 1841

Louisa Ann Meredith

c. 1860
watercolour and pencil

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by Mrs James Evans, Governor, 1989   P112-1989

Unknown

Jeremiah O'Mullane
c. 1854
watercolour on ivory

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria
by Mrs Paula Stafford OAM, Fellow, 1994   P5-1994

Unknown

George O'Mullane
c. 1854
watercolour on ivory

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria
by Paula Stafford OAM, Member, 1993   P37-1993

Georgiana McCrae
England 1804 – Australia 1890, Australia from 1841

Lucia McCrae
1843
watercolour and pencil

Unknown

Ann Eliza O'Mullane
mid 1850s – late 1850s
watercolour and gouache on ivory

National Gallery of Victoria, Melbourne
The Warren Clark Bequest, 2007   2007.713

Arthur O'Mullane met his future wife Maria Barber on board a ship sailing to the new colony in 1839. Dr O'Mullane became one of Melbourne's most prominent physicians, and was an astute businessman and land speculator. Maria O'Mullane had an interest in art and with Georgiana McCrae, Godfrey Howitt and others she supported the exclusive Ladies' College established in Victoria Parade, Collingwood by Julie Vieusseux. The couple had five children – four boys and one girl, Ann Eliza – yet all of the sons died before adulthood. Arthur and Maria O'Mullane commissioned several likenesses of themselves and their family, including this one by an unknown artist. William Strutt's portrait of Maria and her children is on display nearby.

Henry Short

England 1807 – Australia 1865, Australia from 1852

Our Adopted Country. To the Memory of the Lamented Heroes of the Victorian Exploration 1861

1861
oil on canvas

In 1861, Henry Short gifted his still-life *Fish, fruit and flowers* to the new Melbourne Public Library, thereby becoming the first colonial artist to enter the future National Gallery of Victoria collection. He painted this eccentric memorial to the deceased explorers Burke and Wills in the same year, adorning a silver vase with their portraits alongside their companion Charlie Gray. An image of John King, the lone survivor of the expedition, is contained in a golden locket. The profusion of fruit, flowers and insects at its base acts as vibrant decoration, yet they are also complex symbols of death, sacrifice, resurrection and renewal, making this painting a rare example of a colonial memento mori.

Nicholas Chevalier

Russia 1828 – England 1902, emigrated to Switzerland 1845, Australia 1854–67

The Public Library

1860
watercolour

Pictures Collection, State Library Victoria, Melbourne
Gift of Mr McEwan, 1965 H27931

In Melbourne in the 1850s the desire to replicate the cultural institutions of European capitals reached new heights. In 1856 the new Public Library on Swanston Street opened. Three years later, visiting German Ferdinand von Hochstetter described it as 'the pride of Melbourne, the pride of the colony and the city'. In 1861, amid great civic excitement, the Museum of Art, later known as the National Gallery of Victoria, opened in the same building. Nicholas Chevalier's grand watercolour shows a cultural institution without equal in the colony, but the full complex, as illustrated here, was never completed.