APPENDICES
APPENDIX A:

PORTRAIT PAINTERS WHOSE PORTRAITS ARE UNKNOWN
1820 - 1850

I NEW SOUTH WALES

Joshiah Allen  d. September, 1836.

He arrived as a convict aboard the ship Fame on 4 March 1817. He was formerly a Captain in the Royal Navy. His wife joined him in the colony later. When he advertised himself a painter of "striking likenesses" costing between one guinea and ten, he gave his address as 47 Pitt Street (Sydney Gazette, 11 October 1817). A son, Benjamin, was born in Sydney in 1820 and a daughter in 1821 (see W. Dixson's MSS Notes, DL, WD 53, p.2 and p.197).

Bland junior

One portrait by this artist and owned by Mr Redman was shown at the exhibition of 1849 in Sydney. The Sydney Morning Herald's (2 June 1849) critic said he had seen "much better specimens from the hand of this young artist".

Samuel Clayton

He was an engraver and miniaturist originally from Dublin. (W. Moore, The Story of Australian Art, Sydney, 1934, Vol.1,p.18.)

W. Davis (Davies? )

Exhibited portraits in 1847 and 1849 in Sydney. The Sydney Morning Herald (26 July 1847) told him he still had much to learn, and that his portrait of Sir D. Wilkie, exhibited in 1849, was "a vile caricature" (Sydney Morning Herald, 2 June 1849).

Joseph T. Dennis

Exhibited portraits at Mr Ellyard's, George Street, between 11 a.m. and 4 p.m. during July, 1843 (Sydney Morning Herald, 17 July 1843). His name appears in Low's Directory for 1847, and his portrait of Sir James Dowling, exhibited that year, was much
praised (Sydney Morning Herald, 26 July 1847). He was described as "an historical painter of great merit, and the best oil painter in the colony" (Heads of the People, 28 August 1847). In January, 1850, "Mr Dennis, Artist, late of Sydney, and supposed to be now residing in or near Campbelltown", was advised to "put himself in communication with...Mr J.T. Grocott, 486 George st." (Bell's Life in Sydney, 22 June 1850, regarding an historical picture, and Sydney Morning Herald, 15 July 1850).

Thomas Devoy
Exhibited in 1849 in Sydney under the auspices of the Society for the Promotion of the Fine Arts in Australia, and his name appears in a Sydney Directory as late as 1864.

Edmund Eager (or Edgar ?)
He seems to be the man connected in business with Augustus Earle (see above p. 56). W. Dixon’s MSS Notes, DL, 16 D 53, give this quotation from the Sydney Gazette, 30 July 1829:

A small portrait of His Excellency Lieutenant General Darling...The engraving was taken -(from a copper plate engraved in copper under General Darling's inspection which is allowed to be a most striking likeness). It was executed as a frontispiece for Mr Howe’s Australian Almanack 1827...the first plate which sustained a blemish and the artist (Edgar) proceeded to execute his work afresh.

James Wilson
He was known to Lady Franklin as an artist and she refers more than once to him in her diaries and papers. To her step-daughter, Eleanor, she wrote on 21 July 1839 from "Wiseman’s Ferry on the Hawkesbury" (Lady Franklin’s Letters to Eleanor Gell 1828-44, NL, A 7124):

Mr & Mrs Wilson and their three children...looking all much the same - here also is the addition of another girl. Mr W. has kindly made me a present of an oil painting, representing a pretty aboriginal girl. He also told me he had endeavoured to procure a landscape artist here to make me some drawings of Sydney, which he intended to send over as a present, thinking his own not good enough, but did not succeed. He began with sheep but lost them at an out station. He means, however, to try them again. He makes beautiful coloured chalk portraits at 5 guineas each, and has given me one of these, too, as well as some more pencil drawings of the Cape.
He also visited Tasmania and may have had the intention of settling there. (See Lady Franklin's Journals, MS 248/35-91 for 26 August 1839, 10 July 1841 on microfilm in NLA, AH 4/725). Wilson was on the Committee of Management which organised the exhibition held by the Society for the Promotion of the Fine Arts in Australia in 1849, and he exhibited on that occasion. The *Sydney Morning Herald*, 2 June 1849, spoke of the "three distinct galleries in the room" which included "A Wilson gallery", described as

wearisome and suicidal, through the monotonous exhibition of a row of unmeaning faces, - occupying the whole line on the left as you enter, facing the windows.

According to the writer the Wilson gallery numbered nineteen, of which the best was a crayon called "The Reverie".

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**II. VAN DIEMEN'S LAND**

**Elizabeth Lette (Mrs Peter)** (b.1792? d.1864) of Launceston - is mentioned in the *Launceston Examiner*, 2 December 1848:

Since noticing Mrs Lette's ability as a portrait painter we have seen at Mr Austin's of Roseneath, a landscape in oil (6 x 4) of that estate...by Mr. Smith (see below).

Her portrait was painted by Robert Dowling. She died 12 May 1864 aged 72.

**James Smith** -

lived in Launceston at the corner of Tamar and Brisbane Streets when he advertised in the *Launceston Examiner*, 3 June 1848:

Mr. James Smith is prepared to execute commissions in portrait painting, in oil and miniature; also views of local scenery in oil or water colours. Terms moderate.

He was called "now a professional artist, but formerly, we understand commanding a vessel in the colonial marine", and his work "a credit to the artist and the colony" (*Launceston Examiner*, 2 December 1848). There was apparently an artist, James Smith, working in Victoria in 1854 (A. McCulloch, *Encyclopaedia of Australian Art*, London, 1968).
William Thomson  b.1801  d.1832.

He arrived by the Urania with his wife at Hobart in 1823 and advertised himself as a portrait painter and teacher in the Hobart Town Courier of 1 February 1823. On his death at the age of thirty-one his "very superior talent" was mentioned (Hobart Town Courier, 6 July 1832).

Captain William Thomas Lyttleton  

was an amateur portrait painter and landscapist. The following details are given by W. Moore, The Story of Australian Art, (Vol.2):

...was with his regiment in Sydney up to 1813 & was afterwards stationed at Dumbarton Castle, Scotland, before he settled at Launceston, where he was a police magistrate for some years. For his son-in-law, the Reverend R.A. Davies, who became Archdeacon of Hobart, he built the first Anglican parsonage at Longford. His son, W.W. Lyttleton, was a competent painter of landscapes.
APPENDIX B:

PORTRAIT PAINTERS PRACTISING OUTSIDE NEW SOUTH WALES AND VAN DIEMEN'S LAND, 1820 - 1850.

Mrs Berkley


The brothers Faed

Apparently painted portraits in Victoria just prior to 1850. (Information from Lady M. Casey). No portraits known.

Samuel Thomas Gill b.1818 d.1880 A.D.B.

See S. Mourot, This Was Sydney, Sydney, 1969, p 59, for one of his portraits.

G.H. Haydon

whose signature appears on a pencil portrait (in the Allport collection) of a man dated 1842 and believed to have been done in Victoria.

William Light b.1786 d.1839 A.D.B.

His self portrait hangs in the National Gallery of South Australia.

Georgiana Huntly McCrae (Mrs Andrew Murison) b.1805 d.1890 A.D.B.

Some of her portraits are reproduced in H. McCrae, ed., Georgiana's Journal, Sydney, 1934. See also Introduction, p.17. regarding her portrait of Bishop Broughton.
APPENDIX C:

OTHER ARTISTS WHO DEPICTED THE ABORIGINES 1820-1850

George French Angas  b. 1822  d. 1886.

See W. Moore, The Story of Australian Art, Sydney, 1934, Vol. II.

John Carmichael


William H. Femyhough  b. 1812  d. 1849.


Sir Thomas Livingston Mitchell  b. 1792  d. 1855  A.D.B.

As well as portraits of aborigines in his published books he did a portrait after death of "Bold Jack" Donohoe, the bushranger, which is repr. T. Prior, W. Wannan & H. Nunn, Plundering Sons, Melbourne, 1966, p. 27; P. O'Shaunessy, G. Inson & R. Ward, The Restless Years, Melbourne, 1968, p. 31.

Francis Guillemard Sinkinson de Wesselow  b. 1819  d. 1906  A.D.B.

Some of his portraits are in . TWAG .
## APPENDIX D:

### ARTISTS OF THE 1850's

(Alphabetical).

### 1. NEW SOUTH WALES

1. R. O. Campbell
2. Marshall Claxton
3. Dr. Ewart
4. Gladstone Eyre
5. Conway Hart
6. Pierre Nuyts
7. Thomas Wingate

### 2. VAN DIEMEN'S LAND

8. Alfred Bock
9. Knut Buhl
10. Robert Dowling
11. William Paul Dowling
12. Frederick Frith
13. F. F. Hutton
R.O. CAMPBELL

Nothing is known of him except the reference to his standing portrait of Sir Charles Augustus FitzRoy referred to in Bell's Life in Sydney, 27 January 1855, and a note in the Journal of Lady Stephen, ML, MSS/777/2/p5, November 1853:

Had my Portrait taken by Mr R.O. Campbell.

MARSHALL CLAXTON  b.1811  d.1881

In the summer of the year 1850, a munificent lady residing in London and distinguished everywhere for her gentle generosity and goodness, commissioned Mr. Claxton to paint this picture (Christ Blessing Little Children) for the interior decoration of an Infant School. Mr. Claxton was then on the eve of emigrating to Sydney. If he might only consider the subject on the voyage, he said, and paint it in the land of his adoption, what a pride he would have in showing it to his new countrymen, and what a testimony it would be to them that he was not slighted in Old England! The commission was freely entrusted to him to be so dealt with, and away he sailed, light of heart and strong of purpose.

How he studied it, and sketched it, month after month, during the long voyage; and how he found it a companion in whom there was always something new to be discovered, and of whom he never tired, needs not to be told. But when he came to Sydney, he could find no house suited to his requirements, with a room large enough to paint the picture in. So, he asked the Committee of the Sydney College for the loan of that building; and it being handsomely conceded, went to work there.

It may be questioned whether any Australian models had ever sat before to painting man. At all events, models or not models, the general population of Sydney became so excited about this picture, and were so eager to see it in every stage of its progress, that seven thousand persons, first and last, dropped in to look at it....

Thus did Household Words (13 March 1852) describe the circumstances under which Marshall Claxton came to Sydney, and the Sydneysiders saw "the first large picture ever painted, or (by many people) ever seen, in Australia." It was twenty by sixteen feet. He exhibited, too, at Sydney College some two hundred other paintings by himself and other artists. The colonists were "given to understand" that it far surpassed "any collection of paintings hitherto introduced into the Colony (Bell's Life in Sydney, 18 January 1851). The
arrival of such an historical painter was seen as "a national benefit" which, if not taken advantage of, must demonstrate the public "void of taste, indeed, and ill-deserving of being considered component parts of a great and enlightened country."

(Bell's Life in Sydney, 25 January 1851).

While in Australia he painted several large paintings including "A General View of the Harbour and City of Sydney, 1853" (V. Moore, The Story of Australian Art, Sydney, 1934, Vol.I, p.28), and a number of portraits in both New South Wales and Tasmania. One of his sitters, Lady Stephen, considered her a "dead failure" (Journal of Lady Stephen, ML, MSS/777/2/Pt.5, entry for 12 (?) February 1853, p.4). He was, however, unable to establish the school of art he had intended founding in Australia, and could not find buyers for the paintings he had brought from England, with the result that he sailed for India in 1854.

D2/1 P. Dr William Grant Broughton b.1788 d.1853 A.D.B.
Oil on canvas. c.66 x 43½ (c. 167.6 x 110.5).
Signed, l.l.: M. Claxton pinxit 1852.
Three quarter length (standing) portrait.
St. Paul's College, University of Sydney, Sydney, N.S.W.

D2/2 Sarah Butler (Mrs Gamaliel) and her two daughters,
Ellen (later Mrs John Bisdee) and Maria
(later Mrs Rooke).
Oil on canvas. 32½ x 43 (83.2 x 109.1) inside oval frame. Unsigned.
Sarah Butler is seated, her daughters standing at right.
Mr Bisdee, "Hutton Park", Melton Mowbray, Tas.
Provenance: Family.

D2/3 Rev. William Cowper b.1780 d.1858 A.D.B.
Oil on canvas. c.51 x 44 (c.130.5 x 112.6).
Three quarter length standing portrait similar to the one in St. Paul's College.
St. Philip's Church, York St., Sydney, N.S.W.
Provenance unknown.
D2/4 P. Reverend William Cowper. 
Rev. of A.D.B., b.1780 d.1858. 
Oil on canvas. 23 3/4 x 19 1/2 (59.3 x 49.5) inside frame.
Signed, l.r.: M. Claxton 1854.
Three quarter length portrait of standing man, his left arm rests on a chair at right.
St. Paul's College, University of Sydney, Sydney, N.S.W. Presented by the Ven. Robert Lethebridge King.
Repr. The Home, 1 December 1933, p.29.

D2/5 P. The Dickinson Family (Sir John Nodes Dickinson b.1806 d.1882)
Oil on canvas, circular composition. 34 diam. (86.4).
Signed, l.r.: M Claxton 1851.
Group portrait of Sir John, Helen, Mary Helen Dickinson with Tiny, the dog.
AGNSW.
Listed in B. Smith, A Catalogue of Australian Oil Paintings in the National Art Gallery of New South Wales, Sydney, 1953, p.56.

D2/6 P. Helen Mary Dickinson.
Oil on canvas, circular composition. 18 1/8 x 18 diam. (46.0 x 45.7).
Signed, l.r.: M Claxton 1852.
Head and shoulders portrait of child.
AGNSW.

D2/7 P. Rev. Robert Forrest. 
Rev. of A.D.B., b.1802 d.1854. 
Oil on canvas, c.53? x 41 1/2 (c.134.5? x 105.4).
Signed, l.l.: Marshal Claxton.
Three quarter length portrait standing, his right hand rests on graduation cap. Books behind at left.
The King's School, Parramatta, N.S.W.
Photo copied from Johnstone.
Edward Hargrave (lived at Hernani outside Armidale).

Oil on board. 13 3/8 x 11 3/16 (33.85 x 28.4) inside frame. Signed: Claxton 1852 / Chitty on Law (on book at lower left).

Half length portrait of man seated at table, his hands folded before him on the table resting on a warrant with quill in inkpot at right. There is some drapery at right.

Mr M. Abbott, 95 Waverley St., Scone, N.S.W. Provenance: Family.

Mrs Edward Hargrave.

Oil on board. 13 3/8 x 11 3/16 (33.85 x 28.4) inside frame. Unsigned.

Three quarter length portrait of woman seated facing rightish. There is a pillar at right behind her and what appears to be a very large gold picture frame enclosing a large mass of red.

Mr M. Abbott, 95 Waverley St., Scone, N.S.W. Provenance: Family.

Dr James Mitchell b.1792 d.1869 A.D.B. 1854.

Oil. c.55 x 44 (140.7 x 111.8) inside frame. Signed: Marshall Claxton 1854.

Three quarter length portrait of man, seated at a table, his hands resting on a book.

Unknown Clergyman.

Oil on canvas. 31 x 26 (78.8 x 66.1). Signed: Marshall Claxton 1854.

Half length portrait of bald man in clerical robes.

Mr J.C. Mangan, 47 Westgate St., Oakleigh, Vic. Purchased in St. Kilda.
D27/12 Grace Dangar (Mrs Henry) nee Sibly b.1801? d.1869.
Oil.
Three quarter length portrait of standing woman.
Mr P. Dangar, Palmerston, Armidale, N.S.W.

D27/13 Henry Dangar b.1796 d.1861 A.D.B.
Oil.
Half length portrait of seated man.
Mr P. Dangar, Palmerston, Armidale, N.S.W.

DR. EWART

Known references to this portrait painter are few. Lady Stephen in her Journal (Journal of Lady Stephen, ML, MSS/777/2/p.3, p.3) mentions in February, 1853, of her daughters: "Virginia and Jessy sitt(in)g for their portrait to a Dr. Ewart." The whereabouts of the portrait is not known but the entry reveals that the artist was in Sydney at the time. Sometime before 1858 he appears to have painted a portrait of Dr. George Busby who was a Government Medical Officer sent up to the Bathurst district in 1828. The portrait, on loan to the Bathurst Historical Society from the sitter's great-grandson, was presented to Dr. Busby by the parishioners of St. Stephen's Presbyterian Church in 1858. (Information from Mrs N. Rutherford, Bathurst). Two other portraits in the society were painted by Ewart, and detailed
information about one of them is given below. About the artist, the report said:

...it may be as well to remind our readers that the picture had its primary origin rather in the wish to encourage a talented and deserving artist, then sojourning in this town, than as constituting a direct testimonial of respect and esteem to Dr. Machattie. The portrait had been lying...for some time past...

The passage shows that a considerable period of time had passed since the artist was in Bathurst (Bathurst Times, 6 February 1861).

D3/1 George Busby.
Oil on canvas. c.34 x 29\(\frac{1}{2}\) (c.82.6 x 74.9). Unsigned.
Half length portrait of seated man.
Bathurst Historical Society, Bathurst, N.S.W.
Provenance: Family. (see above).

Oil on canvas. 36 x 28 (91.5 x 71.0). Unsigned.
Three quarter length portrait of seated woman; flowers and drapery at left.
Bathurst Historical Society, Bathurst, N.S.W.
Provenance: Donated by Mr T. Machattie.

D3/3 Dr Richard Machattie.
Oil on canvas. 36 x 28 (91.5 x 71.0). Unsigned.
Three quarter length portrait of man, seated, his right arm resting on the arm of the chair.
Bathurst Historical Society, Bathurst, N.S.W.
Provenance: Donated by Mr T. Machattie. Its presentation was written up in the Bathurst Times, 6 February 1861 (Wednesday):

Presentation - It will be in the recollection of our readers that the proposition, made some time since, to obtain a portrait of our excellent fellow townsman, Dr. Machattie, was received with universal acclaim; & the commission, entrusted to Mr. Ewart, has since been executed with great fidelity & artistic skill. It may be
mentioned as an interesting & gratifying feature in the history of this demonstration, that, in order to enable all classes to whom Dr. Machattie has endeared himself, to participate in it, it was deemed proper that the subscription should be limited to five shillings each; many persons, however, expressed their anxiety to contribute much larger sums, which were respectfully declined, and ten members of one family determined nolens volens, to achieve this end, subscribed the above sum respectively. The portrait including the frame, carriage, &c., &c., cost £30, and as it may naturally create some surprise that the testimonial was not of a more costly nature, & more adequate to the esteem in which the worthy doctor is held by the community generally, it may be as well to remind our readers that the picture had its primary origin rather in the wish to encourage a talented & deserving artist, then sojourning in this town, than as constituting a direct testimonial of respect & esteem to Dr. Machattie. The portrait had been lying at the Club House Hotel for some time past, for public inspection, and it was at length determined by the Committee, that, failing the existence of any public building in the town which could serve as a Valhalla of our local worthies, it should be presented to Mrs. Machattie. Mr. J.S. Horne & Mr. J. Hughes of Blackrock, therefore waited upon that lady at her residence, on Monday last, and in the name of the subscribers offered the portrait for her acceptance. Mrs. Machattie, in a graceful and feeling speech, signified her acquiescence in the wishes of the subscribers, & also her grateful appreciation of the kindly feeling manifested towards her excellent husband. The deputation then retired, having thus fulfilled their pleasing mission. We trust that the day may long be distant when the portrait shall be regarded by the family in the light of a fondly cherished souvenir of one whose life is so valuable to the community.

GLADSTONE EYRE

He was at one time a pupil of Knut Buhl. Nothing further known.

D4/1 Edward Smith Hall. b.1786 d.1860 A.D.B.
Oil. 32 x 24 (61.3 x 61.0) inside oval frame.
Signed, l.r.: Gladstone Eyre.
Half length portrait.
M.L., Pic. Stor, 222.
Provenance unknown.
There is a portrait of Sir Francis Forbes which appears to be signed by Conway Hart, and as Forbes died in 1841, Hart may have painted it in New South Wales before that time, or quite possibly posthumously for Sydney Grammar School. He also painted portraits in Tasmania and Victoria, exhibiting portraits of Mr Condell (the first mayor), Mr Justice Williams and Alderman Hodgson at the Victorian Fine Arts Society exhibition held in the Mechanics' Institute in August, 1853. (See W. Moore, The Story of Australian Art, Sydney, 1934, Vol. I, p.144). He also showed portraits in Hobart at an Art Treasures Exhibition in 1863 (see The Mercury, 1 January 1863).

DS/1 Mary Morton Allport  b.1806 d.1895  c.1855.
Oil on canvas. c.55½ x 39½ (141.7 x 100.9) inside frame. Unsigned.
Full length portrait of standing woman, her right arm resting on a table with flowers at left. There is red drapery behind.
Allport.

Oil on canvas. 105 x 69¾ (266.7 x 176.85) inside frame. Unsigned.
Full length portrait of man standing, wearing Speaker's robes and holding scroll before him. There is drapery at left and a pillar at right in the background.
Parliament House, Hobart.
Presented to the Legislative Council by Dry on the request of the Council after his resignation in 1855.
See Launceston Examiner, 31 January 1856, 2 February 1856; P & P of Legislative Council for 2nd session 1855; W. Moore, The Story of Australian Art, Sydney, 1934, Vol. I, p.144, states that the artist received £300 as his fee.

DS/3 P. Sir Francis Forbes  b.1784 d.1841  A.D.B.
Oil on canvas. 66 x 50 (160.0 x127.0).
Signed, l.r.: Hart.
Full length portrait of man seated in armchair and holding a book upright in his right hand. Beside the chair in which he sits is a table at left upon which is a candle and pen holder and some papers. In the distance is Sydney Grammar School.
Sydney Grammar School (at present under restoration), College St., Sydney. Provenance unknown.
Photo copied from Currey.
PIERRE NUYTS

His name appears in a Sydney Directory for 1855.

DG/1 P. Bishop William Grant Broughton  b.1788 d.1853 A.D.B.

Oil on canvas. c.59 x c.44 (149.9 x 114.5)
Signed: Painted by P. Nuyts 1854.

Half length portrait of seated clergyman, leaning on his right hand which rests on a table at left, and in his left hand he holds papers.

The Kings School Parramatta, N.S.W.


D 6/2 P. Conrad Martens  b.1801 d.1878 A.D.B. 1853.

Oil on canvas. 20\(\frac{3}{4}\) x 16\(\frac{3}{4}\) (52.4 x 42.5).
Unsigned.

Head and shoulders. Beyond the figure is a landscape at left and drapery at right.

ML, DG Pic. Stor. 266.

Photo per ML.

MAJOR THOMAS WINGATE  d. 1869.

He married Eleanore Terry (nee Rouse) (d.1842) after the death of her first husband, and is known for one portrait:

D7/1 P. Unknown man leaning on piano.

Watercolour. 16 x 13 (40.6 x 33.0) inside frame.
Signed, l.l.: T. Wingate pint. (sic) / Sydney March 1853.

Full length portrait of man leaning on a piano at left. At right is an open doorway with a view of Sydney? Heads.

Mr L. Barton, 7 Vincent St., Balmain, N.S.W.
Provenance unknown.
Alfred Bock's life is outlined in his own words on p.134, note 4. See also C. Craig, The Engravers of Van Dieman's Land, Launceston, 1961. He advertised his sennetype pictures in 1864 in a fashion which leaves no room for doubt that he embraced photography over the original portraiture which his father had taught him (quoted from 22 March 1864 by M. Quick & G.T. Stilwell in "The Bock Drawings at the Allport Museum of Fine Arts", Art and Australia, Vol. 6, no. 4, March, 1969):

The resemblance is perfect - lifelike; and whilst the colouring has all the exquisite softness of ivory miniature painting, or of some of those masterly paintings on copper and enamel which may occasionally be met with in Italy, there is a degree of outstanding solidity which can only obtained by the action of the sun. We confidently recommend a visit to the studio of Mr Bock, who has, we cannot doubt, opened up for himself a new and sure road to fame and fortune.

There are several portraits extant which seem to have been painted by Alfred Bock without recourse to a photographic likeness as the base:

D8/1 P. James Ebenezer Bichenno b.1785 d.1851 A.D.B. Lithograph. 13 x 10 3/8 (33.0 x 26.3). Unsigned.
Head and shoulders portrait. Cf. the one by Thomas Bock.
ML, D G P2/1. Provenance: Purchased from Beard Watsons, 1961, and said to be James Bishcoff.

D8/2 P. M{?} (James Ebenezer) Bichenno.
Lithograph. 13 x 10 5/8 (33.0 x 27.0). Unsigned.
Head and shoulders. Cf. the one by Thomas Bock.
ML, P3/B. Provenance unknown.

D8/3 P. Sir Richard Dry b.1815 d.1869 1855. A.D.B.
Crayon: 14 1/2 x 12 (36.75 x 30.48) approx. Signed, l.r.: Drawn by Alfred Bock 1855.
Head and shoulders portrait.
ML, PX D221, plate 2.
Photo per ML.
D87/4 P. Martin Cash
b. 1808  d. 1878.
Lithograph. 12 1/2 x 9 1/2 (31.8 x 24.1). Unsigned.
Half length portrait. It would appear to have been done from the photograph of the sitter repr. T. Prior, W. V. Annan, H. Nunn, Plundering Sons, Melbourne, 1966, p. 36.
Queen Vic. Mus. Provenance unknown.
Repr. Valch reprints (see C. Craig, The Engravers of Van Diemen's Land, Launceston, 1969, p. 100. T. Prior, W. V. Annan and H. Nunn, Plundering Sons, Melbourne, 1966, p. 36 (a photograph which tends to suggest that Bock did the lithograph from the photograph).

D87/5 P. "Mr Cromby, one of the earliest settlers and J.P.s of V.O.L. by R Bock". (Inscribed on reverse probably by librarian.)
Pencil. 14 5/8 x 9 5/8 (37.1 x 24.8). Unsigned.
Half length portrait with head only completed.
ML, PX D221, plate 4. The volume, entitled Bock's Portraits was purchased from Angus and Robertson in 1910.
Photo per ML.

D87/6 P. Elizabeth Georgina Propsting (daughter of Henry Propsting) 1861?
Crayon. 16 x 11 (40.6 x 27.4) inside frame. Unsigned.
Half length portrait of child with curls.
Mrs J. Hewitt, 22 Joynton St., New Town, Hobart.
Provenance: Family.

D87/7 P. "J.A. Thompson Surveyor one of the earliest architects and surveyors in V.O.L. by R Bock". (Inscribed, probably by librarian.) Another note on mount reads:

"Married Miss Fallenstein lived in Liverpool St in Hurburgh's house later site of Webster's store."
Pencil. 14 1/2 x 12 (36.1 x 30.5). Unsigned.
Half length portrait.
ML, PX D221, f.1. This volume of sketches was purchased from Angus and Robertson in 1910.
Photo per ML.

D87/8 Captain Charles Henry Wilkinson
Oil on canvas. c. 36 x c. 27 (91.5 x 68.5). Unsigned.

D87/9 P. Thomas Young.
Watercolour. 5 x 3 1/4 (12.7 x 9.21) oval. Unsigned.
Half length portrait.
Mrs R.A. Oakes, 30 Benjafiefe Tce., Mt. Stuart, Hobart, Tas.
Provenance: Family.
Painted over a photograph?
KNUT BULL (also spelt BULL).

According to William Moore (The Story of Australian Art, Sydney, 1934, Vol. 1, p. 46),

Knut Bull, a Norwegian who is mainly known through his City of Hobart Town, 1855, which was lithographed in colours by E. Walker. During the fifties, Bull taught drawing at William Slade Smith's Academy, Brisbane street, Hobart, and afterwards settled in Sydney, where he gave lessons to Gladstone Eyre and others.

His name appears in Huxtable's Hobart Town Directory for 1864. One of his portraits is privately owned in Hobart. Another is:

9/1 P. Mrs Coverdale (the widow of Dr Coverdale, the late Colonial Surgeon).

Oil on canvas. 30 x 25 (76.2 x 63.5). Unsigned.
Half length portrait.
Narryna Folk Museum, 103 Hampden Rd., Battery Point, Hobart, Tas.

ROBERT DOWLING b.1827 d.1886.

Robert Dowling arrived in Launceston in 1834, with his parents, his father being the Reverend Henry Dowling, the first Baptist minister at Launceston. He received lessons from Thomas Bock (whose aboriginal portraits he copied) and the Reverend Mr Medland, "a good amateur painter", according to W. Moore's Story of Australian Art, Vol. 2, Sydney, 1934, p.36.

He painted a portrait of Sir Richard Dry for Mrs Dry which was commissioned by friends and presented at the Cornwall (Launceston Examiner, 23 February, 1855). Many of Dowling's paintings were exhibited in April, 1860, (see Catalogue of Works of Art Exhibited in the Launceston Mechanics' Institute Building..., Launceston, 1860), among them portraits of the Tasmanian aborigines which were presented to the citizens of Launceston for The Peoples' Hall (Launceston Examiner, 21 June 1860). He went to England to study art, exhibited at the Royal Academy, and was acclaimed at home in Launceston for his royal portraits which were subscribed to by the residents for their town (Launceston Examiner, 23 October 1860). He revisited Melbourne and Tasmania in the early 1880's and was commissioned to paint many portraits including those of Sir Henry Loch (Governor of Victoria) Dr Moorhouse (Bishop of Melbourne), Francis Ormond (founder of Ormond College), Lord Melbourne (from a miniature) and others. He went back to London in 1886 and died shortly afterwards on 8 July 1886. His portraits are (entries D10/1 to D10/20 in Queen Vic. Mus.):
D10/1  Self Portrait.
Oil.  25 x 21 (63.5 x 53.3) oval.  Unsigned.
Provenance:  Presented by W. Dowling.

D10/2  Ambrose Dowling.
Oil.  36 x 32 (91.5 x 81.3).
Provenance:  Presented by A. Dowling.

D10/3  Mrs Ambrose Dowling.
Oil.  36 x 32 (91.5 x 81.5).
Provenance:  Presented by A. Dowling.

D10/4  Albert Downing.
Oil on canvas.
Provenance:  Presented by Lorna Downing.

D10/5  Emily Downing.
Oil on canvas.  12 x 10 (30.5 x 25.4).
Provenance:  Presented by Lorna Downing.

D10/6  Harry Downing.
Oil on canvas.  12 x 10 (30.5 x 25.4).
Provenance:  Presented by Lorna Downing.

D10/7  Sir Richard Dry  b.1815  d.1869  A.D.B.
Oil on canvas.  54 x 48 (137.1 x 121.9).
Provenance unknown.

D10/8  Elizabeth Lette (Mrs Peter)  b.1792?  d.1864.
Oil on canvas.
Three quarter length portrait of woman standing before a pillar and drapery at right with landscape and clouds behind at left.
Provenance:  Acquired from a descendant, Mrs Fletcher.
D10/9  David Powell.
      Oil on canvas.
      Provenance: Presented by the sitter's grand daughter, Miss Biggs.

D10/10 Prince Albert (after the portrait by Winterhalter).
      Oil on canvas. 60 x 48 (152.4 x 121.9).
      Provenance: Presented by the artist.

D10/11 Queen Alexandra.
      Oil on canvas. 108 x 72 (274.3 x 183.0).
      Provenance: Acquired by public subscription.

D10/12 Duke of Edinburgh.
      Oil on canvas. 96 x 60 (243.8 x 152.4).
      Provenance: Presented by Misses Overend and Robb.

D10/13 King Edward VII.
      Oil on canvas. 108 x 72 (274.3 x 183.0).
      Provenance: Presented by the artist.

D10/14 Queen Victoria (after the portrait by Winterhalter).
      Oil on canvas. 60 x 48 (152.4 x 121.9).
      Provenance: Presented by the artist.

D10/15 William Pritchett Western.
      Oil on canvas. 30 x 25 (76.2 x 63.5). Unsigned.
      Provenance unknown.

D10/16 Ernest (Head of a boy).
      Oil on canvas. 10 x 7 2\( \frac{1}{2} \) (25.4 x 19.1).
      (On loan to Entally House).
      Provenance unknown.
D10/17 Head of a child.
Oil on canvas. $9\frac{1}{2} \times 8$ (24.1 x 20.3) oval.
Head and shoulders of child, three quarter face turned slightly to left.
Provenance unknown.

D10/18 Aborigines of Tasmania.
Pen and ink. $35 \times 17\frac{1}{2}$ (89.9 x 44.5).
Provenance: Presented by the artist.

D10/19 Aborigines of Tasmania.
Oil on canvas. $120 \times 60$ (304.8 x 152.4).
Provenance: Presented by the artist.

D10/20 Tasmanian Aborigines, Scene in the Bay of Fires 1860.

D10/21 P. Sir Richard Dry b.1815 d.1869 A.D.B.
Oil on canvas. $35\frac{3}{4} \times 20\frac{1}{2}$ (90.9 x 72.9). Unsigned.
Three quarter length portrait of seated man turned slightly to right.
Public Library of Launceston.
Provenance unknown.

D10/22 Lieutenant Francis Aubin b.1801? d.1874.
Oil on canvas. $29\frac{3}{4} \times 24\frac{3}{4}$ (75.6 x 62.9). Unsigned.
Half length portrait.
Naryna Folk Museum, 103 Hampden Rd., Battery Point, Hobart.
Provenance: Presented by Miss Maida Pearson.

D10/23 George Evans.
Oil on canvas. $29\frac{1}{2} \times 24\frac{1}{2}$ (74.9 x 62.2) inside frame.
Unsigned.
Half length portrait of seated man.
Latrobe Library, Historical collection.
Provenance: Presented by Mrs Evans, 1886.
D10/24 Sir Henry Brougham Loch b.1827 d.1900.
Oil on canvas. 66 x 54 (160.0 x 137.1). Unsigned.
Three quarter length portrait of bearded man wearing uniform, standing, his right hand on hip.
Latrobe Library, Historical collection (on loan from National Gallery of Victoria).

D10/25 Lord Melbourne (William Lamb b.1779 d.1848).
Oil on canvas.
Public Library of Victoria, Historical collection.

D10/26 Dr James Moorhouse (Bishop of Manchester) b.1826 d.1915.

D10/27 P. Francis Ormond.
Oil on canvas. c.84 x c.60.
Unsigned.
Full length portrait of man, standing, holding his hat in his right hand which rests on a pillar at right. In the distance is Ormond College.
Ormond College, University of Melbourne, Parkville, Vic.

Oil on canvas. c.40 x 50 (101.6 x 127.0).
Signed, l.r. (with monograph): R Dowling.
Full length portrait of seated woman holding sun hat in her right hand, book in her left. A dog is seated before a table (at right) on which is a china teaset.
Captain R.J. Robertson, 5 Burroway St., Neutral Bay, N.S.W.

D10/29 P. William Robertson.
Oil on canvas. 23 3/4 x 19 3/4 (59.3 x 49.2).
Signed, l.r. (with monogram): R Dowling.
Head and shoulders profile facing left.
Captain R.J. Robertson, 5 Burroway St., Neutral Bay, N.S.W.
D10/30 P. William Robertson the younger.

Oil on canvas. 30 x 25 (76.2 x 63.5).
Signed: R. Dowling.
Half length portrait.
Mr W.T. Robertson, 264 Domain Road, South Yarra, Melbourne, Vic.

D10/31 Annie Ware / painted by R. Dowling (monogram)
27 Colebrooke Rd, West Brompton / London / 1882.
(Annie Ware was the daughter of J.C. Ware, first owner of Yalla-y-Poora Station in Victoria).

Oil on canvas.
Signed, l.l. (with monogram): R Dowling 1882.
Mr J. Brown, Toorak, Vic.

D10/32 Tasmanian aborigines, standing and seated (after Bock's drawings).

Oil on canvas. 25 1/2 x 47 1/4 (66.4 x 119.5) inside frame. Unsigned.
National Gallery of Victoria, St. Kilda Rd., Melbourne, Vic.

Exhibited Launceston, 1860 (Catalogue of Works Exhibited in the Launceston Mechanics' Institute Building, on the occasion of its opening, April 9, 1860, Launceston, 1860; with the following note:

This picture is a composition from portraits taken from life for the artist's brother, the present Mayor of Launceston, by the late Mr Bock, of Hobart Town, and are certified as being very accurate copies of the original portraits.

(The artist has had prepared a Photograph of this picture, subscribers' names to which may be entered in a book provided at the Hall.)

It was also exhibited at the Melbourne International Exhibition of 1880, and Landfall, 1970.

D10/33 Early Efforts, Art in Tasmania.

Oil on canvas. 29 1/2 x 47 1/2 (74.9 x 120.1). Unsigned.
Natives standing and seated at left. Europeans, including children at right, one boy in their midst painting.
National Gallery of Victoria, St. Kilda Rd., Melbourne, Vic.
Provenance: Felton Bequest.

(Robert Dowling ?)

D107/34 Henry Reed.

Oil on canvas.
Queen Vic. Mus. Provenance unknown.
D107/35 P. Georgina Swan.
Oil on canvas. 15\(\frac{3}{4}\) x 13\(\frac{3}{4}\) (38.0 x 33.7). Unsigned. Half length portrait.
Mrs M. Swan, "Pinefield", Longford, Tas.

D107/36 Unknown man.
Oil on canvas. 11\(\frac{1}{2}\) x 9\(\frac{3}{4}\) (29.2 x 23.2) inside frame. Unsigned. Half length portrait.
Franklin House, Launceston, Tas. Provenance unknown.

D107/37 Unknown man, possibly George Ritchie.
Crayon.
Queen Vic. Mus. Provenance unknown.

D107/38 Unknown man.
Oil on canvas. 13-5/16 x 11\(\frac{1}{2}\) (38.1 x 30.5). Unsigned. Half length portrait.
Mr B. Finemore, Flat 1, 21 Spring St., Melbourne, Vic.

D107/39 Unknown sitter.

D107/40 P. Unknown woman believed to be the governess to the Sorrell family and named Annabelle (Murray? b.1824 d.1897).
Oil on canvas. 27\(\frac{1}{2}\) x 35\(\frac{1}{2}\) (70.8 x 90.9) inside frame. Unsigned. Three quarter length portrait of seated woman facing slightly to left. Behind her is an imaginary landscape.
Mrs C. Sorrell, 17 Fitzroy Place, Hobart, Tas.

D107/41 P. Unknown woman said to be governess to the Robertson family.
Oil on canvas. 29\(\frac{1}{2}\) x 19 (67.3 x 48.3). Unsigned. Half length portrait.
Mrs Cotton Stapleton, "Sevenoaks", Pakenham, Vic. Provenance: Family. The Robertson were related by marriage to Robert Dowling.
There were two men by this name. One was the brother of Robert Dowling but no portraits by him are known. The other, an artist and engraver, apparently was born in Dublin and arrived in Hobart as a convict guilty of a political offence in 1849. He was pardoned in 1857. (Information from Queen Vic. Mus.). It is impossible at present to sort out which was which with regard to the information about people of that name, so it is all given here as it is available.

William Paul Dowling advertised himself as a portrait painter in the Hobart Town Courier, 2 January 1850, stating himself "from London", and his studio address he gave as 9 Liverpool Street, "Open from 9 to 5 daily". He added: "A card specifying terms &c., which are very moderate, will be shown to visitors."

On 3 May 1850 at St. Joseph's Chapel William Paul Dowling married Juliana de Veaux, youngest daughter of the late William de Veaux, Esq., of James's - street, in the City of Dublin" (Hobart Town Courier, 4 May 1850).

Portraits by Mr W.P. Dowling of George Street; Launceston were exhibited in 1860 (see Catalogue of Works of Art Exhibited in the Launceston Mechanics' Institute Building, on the occasion of its Opening, April 9, 1860. In 1863 he described himself as "Artist and Photographer", living in St. John's Street next to the Synagogue. He offered a wide variety of portraits, oil, crayon and photographic, and stressed the advantages of his Technique:

Photography being a mechanical operation, all Portraits taken by it must necessarily be striking likenesses, but though the instrument cannot flatter, yet it is possible by careful attention in the laws of composition and expression and the effects of light and shade to obtain also pleasing and artistic portraits. Mr. Dowling being an experienced Portrait Painter makes the production of such his constant study. (from Walsh's Tasmanian Almanack, 1863-5, given in W. Quick and G.T. Stilwell, "The Book Drawings at the Allport Museum of Fine Arts", Art and Australia, Vol. 6, no. 4. March, 1969).

D11/1 Curzon Allport  b.1837 d.1899
Crayon. 14-2/3 x 12\(\frac{1}{8}\) (36.9 x 30.8).
Signed, l.l.: W.P Dowling 1850.
Half length portrait.
Miss J.E. Allport, Pillinger's Drive, Fern Tree, Tas.
D11/2 P. Morton Allport b.1831 d.1878.  
Crayon. 14-2/3 x 12½ (36.9 x 30.8).  
Signed, : W P O 1850  
Half length portrait.  
Miss J.E. Allport, Pillinger's Drive, Fern Tree, Tas.

D11/3 P. Francis Evett Allport b.1845 d.1902.  
Crayon. 14-2/3 x 12½ (36.9 x 30.8).  
Unsigned.  
Half length portrait.  
Miss J.E. Allport, Pillinger's Drive, Fern Tree, Tas.

D11/4 P. Marguerite Allport.  
Crayon. 14-2/3 x 12½ (36.9 x 30.8).  
Unsigned.  
Half length portrait.  
Miss J.E. Allport, Pillinger's Drive, Fern Tree, Tas.

Crayon. 13½ x 10 (34.3 x 25.4)  
Half length portrait of child of four years.  
Mrs A.S. King, Terrigal Rd., Terrigal, N.S.W.

D11/6 P. Two Unknown Girls.  
Crayon. 18½ x 15½ (47.0 x 44.8) inside frame.  
Unsigned.  
Half length portrait of two girls.  
Narryna Folk Museum, Hampden Rd., Battery Point, Hobart, Tas.  
Provenance: Presented by Mrs. L. Reisz.

D11/7 P. Unknown Girl (Elizabeth Georgina Propsting?).  
Oil on canvas. 28 x 23 (71.0 x 58.3)  
Unsigned.  
Full length portrait of child seated with doll.  
Narryna Folk Museum, Hampden Rd., Battery Point, Hobart, Tas.  
Provenance unknown.

D11/8 P. Fred(erick) Wilkinson / aged 15 years/ Taken Dec 1st (on reverse).  
Crayon. 23½ x 19½ (59.6 x 49.5).  
Unsigned.  
Half length portrait.  
Mrs Hamilton, 32 Waimea Ave., Sandy Bay, Hobart, Tas.  
Provenance: Family.

D11/9 Peter Wilkinson / Age 13 years / Taken December 1st 1852 (on reverse).  
Crayon. 23½ x 19½ (59.6 x 49.5).  Unsigned.  
Half length portrait.  
Mrs Hamilton, 32 Waimea Ave., Sandy Bay, Hobart, Tas.  
Provenance: Family.
FREDERICK FRITH

Some of his portraits are known to have been painted over photographs, which was a technique of painting portraits widely practised in the 1850's. Pictures of his were shown at the School of Arts exhibition held at the Mechanics' Institute in April 1860 (Launceston Examiner, 10 April 1860).

D12/1 Dr Edward Swarbreck Hall b.1805 d.1881 A.O.B. "Medico Vilal Statistician of the southern Hemisphere" / (Lancet) / "The first Australian Sanitarian" / (Australian Journal "Health" April 1923) / Age 54.

Watercolour. 8½ x 6½ (21.0 x 15.6).
Signed, l.l.: Fred Frith (and dated, l.r.:) 1853.

Three quarter length portrait of man standing and holding mechanical equipment. There is a skeleton behind.
ML, Pic. Stor. 541.

D12/2 Portrait of an Unknown Man.

Watercolour. 17½ x 12½ (43.8 x 31.1) inside frame.
Signed, l.r.: Fred Frith / Hobarton / 1854.

Full length portrait of standing man, his left hand on hip, right hand on book on table at left. Top hat and drapery at right.

Dr. C. Craig, 21 High St., Launceston, Tas.
Provenance: Given him by J.L. Berry who acquired it at auction.

D12/3 P. William Robertson, junior.

Watercolour. 11 x 8½ (27.9 x 22.6).
Signed, l.l.: Messrs Sharpe & Frith 1855.

Three quarter length portrait of standing man.

Mrs Cotton-Stapleton, "Sevenoaks", Pakenham, Vic.
Provenance: Family.
D127/4 P. Lady related to the Butler family.

Watercolour.
Three quarter length portrait.
Mr E. Butler, 43 High Street, Launceston, Tas.

D127/5 P. Man related to the Butler family.

Watercolour.
Three quarter length portrait.
Mr E. Butler, 43 High Street, Launceston, Tas.

F.F. HUTTON

Contributed pictures to the Art Treasures Exhibition held in Hobart in 1863 (The Mercury, 1 January 1863), but other details of his life in Tasmania are not known.

D13/1 Elizabeth Allport (Mrs Morton) nee Ritchie
b. 1835 d.1925.

Oil.

Henry Allport Museum of Fine Arts, Sandy Bay, Hobart, Tas.

D13/2 P. Emma Louise Webb and Child.

Oil on canvas. 18 x 14 (45.7 x 35.6) oval.
Signed: F. F. H.

Full length portrait of woman seated on chair at left with child. In the distance are hills.

Mrs M. Swan, "Pinefield", Longford, Tas.
N.B. This is restricted to written material and specifically that footnoted, as the sources of all portraits are given in the catalogues.

A. MANUSCRIPT MATERIAL (by place)

(i) Public Library of New South Wales (indicated by

<table>
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<th>DL</th>
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<td>ML</td>
<td>Mitchell Library</td>
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<td>NSWA</td>
<td>Archives of New South Wales).</td>
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Information from the Lady Casey about the Faed brothers.
INDEX TO ARTISTS AND SITERS

Artists' names are in capital letters, as in ALLEN, JOSEPH; and page references to biographical information about them is underlined.

Where someone whose portrait was painted by one of the artists is mentioned in connection with something else he did, multiple page references are given; that is to say, the references to, for example, Boyes in the index do not all refer to portraits but are intended as a biographical cross-reference to that sitter.
INDEX TO ARTISTS AND SITTERS

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Mr Cromby possibly by Alfred Bock D87/5P.

J.A. Thompson possibly by Alfred Bock D87/7P.
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Mrs Coverdale by Knut Buhl 09/1923

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Man related to the Butler family possibly by Frederick Frith D127/5P.

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