ARTISTS AND THEIR SITTERS: A COLONIAL PORTRAIT


A Master of Arts thesis presented in History to the Australian National University

by

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Sydney, N.S.W.
August, 1970
This thesis is my own work and all the sources used in its composition have been acknowledged.

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PREFACE

The aim of this guide is to provide a systematic introduction to colonial portraiture. The artists whose biographies are included have been selected because there are known portraits by them. They were nearly all professional portrait painters in as much as they charged for their services.

The method used was to see as many old portraits as possible both signed and unsigned, and from what written records exist about artists and exhibitions in Australia to compile a list of artists. Wastage is unfortunate but inevitable, and may be reduced to three main limitations of the guide. The first is the existence of a number of portrait painters whose names appear in the source material but by whom no portraits are known either by signature or attribution. These artists are indicated in Appendix A.

In the second place, the present writer has seen a number of portraits by artists unknown, some of which may be by artists included but to whom she does not feel confident in attributing them, or by artists whose work is not known. Or, they may be, along with another group of portraits seen, by artists who practised outside New South Wales and Van Diemen's Land.

The third limitation is the exclusion of portraits painted by artists who did not work in either of these colonies. There were a few portrait painters in other parts of Australia, (e.g. Mrs Georgiana McCrae and the Faed brothers in Victoria, Colonel William Light and Samuel Taylor Gill in South Australia might be mentioned), and many people connected with Australian history had their portraits painted in Europe and the British Isles. The exclusion of these portraits from the guide is a loss for anyone interested in finding a portrait of a particular person.
The dates of birth and death for each sitter are given wherever possible, and indication is made where the sitter is included in the Australian Dictionary of Biography. For the purposes of the catalogues of artists' works, a "portrait" is taken to mean any sketch or drawing finished or unfinished, and in any medium, but it does not include silhouettes. Sizes are in inches, height first, to the nearest 1/16 inch, and are followed by the same measurements in centimeters in brackets. The note about the provenance of each picture is governed by this rule: that if the sitter's name resembles that of the owner it may be assumed that the portrait has always been in the family, and in such a case notes on the provenance are excluded. The lists of places where the portraits are reproduced is not exhaustive, particularly for portraits of people as celebrated as Governor Macquarie and the Reverend Samuel Marsden.

Apologies are made for the fact that there are not photographs of all the portraits listed, and for the poor quality of a number of them. Some are distorted because of the angle at which they were taken, or because of the apertures and focal lengths used, while others are marred by the reflection of flash lights, or scratches on the negatives. They have the additional disadvantage of not showing at all the colours or sizes of the original portraits, and both of these factors contributed to the ascription of some to particular artists. The photographs, unless stated otherwise, were taken by the writer.

To include in the catalogues portraits not actually sighted may seem peculiar, but behind such an action lies the belief that some of them still exist somewhere and may one day be brought to light. Wherever possible inclusion of portraits of unknown whereabouts is justified by photographic reproductions of them taken from books or other photographs.
ACKNOWLEDGMENT

The nature of this work seems designed to multiply one's obligations to people. Thanks obviously go to the owners of the portraits who in many cases suggested where they knew of portraits other than their own. Institutions housing portraits, manuscript and printed material have made them available, the staff of the Mitchell Library in particular having been called on for a great deal of assistance. The photographs are included thanks especially to

The Visual Aids Department, Australian National University
The Photographic staff, Public Library of N.S.W.
Mr David Glynne Jones
Mr John Richardson

and others. Friends have lent me cameras and taken me to places whose addresses loomed inaccessible without a car. My supervisors, Professor C.M.H. Clark and Professor B. Smith, gave me a lot of help of one kind and another which is probably evident from the text. Without Mr. G.T. Stilwell's co-operation the Tasmanian section would have been a slim one. Mrs J. Walter made an unruly manuscript look very good in typescript.
ABBREVIATIONS

A.D.B.  Australian Dictionary of Biography, 3 Vols.
AGNSW  Art Gallery of New South Wales, Sydney
Allport  Allport Museum of Fine Arts, Hobart
b.  born
Col. Sec.  Colonial Secretary
d.  died
DG  Dixson Gallery, Sydney
DL  Dixson Library, Sydney
ed.  editor
H.R.A.  Historical Records of Australia
J.R.A.H.S.  Journal of the Royal Australian Historical Society
l.l.  lower left
l.r.  lower right
MG  Mitchell Gallery, Sydney
ML  Mitchell Library, Sydney
n.d.  no date
NK  Rex Nan Kivell collection (in the National Library)
NLA  National Library of Australia
NSW  Archives of New South Wales, Sydney
opp.  opposite
p.  page
P.  photograph
PLNSW  Public Library of New South Wales
Queen Vic. Mus.  Queen Victoria Museum and Art Gallery, Launceston
Repr.  Reproduced in
TNAG  Tasmanian Museum and Art Gallery, Hobart
TSA  Tasmanian State Archives, Hobart
Vol.  Volume
INTRODUCTION

Before the advent of photography portraiture could be described either as art or likeness-taking. A portrait's importance lies in furnishing the spectator with a visual record of a person's features, but it may also provide him with a record of another time which is not verbal. It may yield to the spectator information about a person or time gone by in a way which is intuitive like music.

When Dr Lhotsky published his remarks about art in general, and Australian art in particular, he called it an index to the country's progress towards civilization. ²

Like all Victorian and pre-Victorian moralists about the function of art in society, he saw its duty in its capacity to elevate man above the level of barbarity. This is a theme continually reiterated by writers about art in the period 1820 to 1850 and at other times. It was the reason the Royal Academy was founded in 1768, and the reason for Sir Joshua Reynolds's desire to foster historical painting.³ Indirectly, it explains the rise of the artist in society from his station as a mere journeyman to the rank of gentleman. If art had an ameliorative effect on the behaviour of men, as was believed, then it was worth cultivating by the ruling class.

Professor Bernard Smith has suggested that the conditions under which art developed in Australia were probably more unfavourable for its growth than anywhere else in the history of the world.⁴

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1 Although the camera made its first appearance in Australia in 1841 (J. Cato, The Camera in Australia, Melbourne, 1955, p.1) it does not seem to have been used for portraits until the very late 1840's (e.g. Cotton used it for that purpose in 1848 and Bock in 1849, ut supra).
2 The Art Journal, 1 January 1847.
3 See his Discourses on Art, New York, 1961.
4 B. Smith, Place, Task and Tradition, Sydney, 1945, p.17.
Australia was colonized at a time when the eighteenth century school of English portraiture, which had produced Reynolds and Gainsborough, was already in decline. The power of the Royal Academy, instituted by the aid of Reynolds himself, was just beginning to make itself felt in English art. The economic transformation of England from a country composed chiefly of peasant proprietors, landed aristocracy and city merchants, to a highly industrialized nation, created extremes of wealth and poverty. Industrialism, by separating the peasant from his craft production and by creating a class of idle rich who had no immediate hand in production, brought about a general decline in taste among all classes of the community... (N)one of the classes... in Australia brought with it the skill and taste necessary for an immediate colonial continuation of the English tradition. English eighteenth century art was based upon complacency and power, and those who found themselves in Australia were there largely because they were neither complacent nor powerful.

He goes on to describe how the homesickness of the colonial patrons of art produced an art English in character, sentiment and style. But behind this "homesickness" to which he attributes the English look of colonial art lies the nature of the whole development of the colonies which the government tried to mould according to the English model.

Although portrait painters occasionally advertised their services in New South Wales before 1820, the colonists do not seem to have patronised their efforts with any great enthusiasm before Macquarie's arrival. From the earliest times paintings were done in the colonies but they tended to be the drawings of artists whose interests lay in recording what was curious and novel about them rather than the features of those who had come with them to the Southern Hemisphere. Quite possibly they were not in a position to do so. The first artist whose pictures include known portraits of Europeans in Australia was the convict Richard Read Senior, who...

arrived in 1813. It is significant that his portraits include the Governor and Mrs Macquarie, and that he mentioned in a letter the kind indulgences he had received from Macquarie.\(^1\) When, in 1829, a critic attempted to sum up the "State of the Fine Arts in New South Wales",\(^2\) he found that "Mrs Macquarie" had been "a true patroness of the arts", and the Read's "talents" had been "more than once called into exercise to gratify" that lady.

It seems significant, too, that it took the arrival of a Royal Academician to make the colonists aware that important commissions might possibly be executed in the colony rather than in England. The artist was Augustus Earle; his task, a full length portrait of Sir Thomas Brisbane before his departure home. One writer told the public:\(^3\)

> It was agitated that the portrait should be painted in London, but we are happy to find Mr Earl has what we consider his right. If an inferior artist in England had had the job it would have cost about £200. Mr. Earl, in Sydney,...receives £50. We are of opinion, that Mr. Earl is not paid — we should be glad to see the arts thrive in New South Wales, and that this gentleman receive at least a hundred guineas.

Earle was praised elsewhere\(^4\) for his "humble effort" in presenting the colonists with a collection of pictures which had not only recalled noble picture galleries in England but had it been permanent, might have preserved the public taste from the risk of torpor, or of falling back into barbarism.

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1. See his *Discourses on Art*, New York, 1961, *ut supra*, p. 34.
2. *Sydney Gazette*, 28 July 1829
3. *Sydney Monitor*, 16 June 1826
The suggestion that the colony had regressed since that time is implicit. And a number of commentators remarked on the little extent of the colony's civilization as betrayed by the state of the fine arts. "We have" wrote one columnist, 1

frequently heard persons newly arrived, find fault with the little progress we have made in the fine arts. The truth of this must at once be acknowledged and lamented, but the cause has been, not want of talent amongst us, but encouragement to exercise and develop it. We trust, however, that we shall begin to release ourselves from this imputation, and by properly appreciating any efforts that may be made to advance the arts, create emulation in, and instil a taste for them.

In Hobart, the situation was found to be even worse, for there commentators wrote: 2

Mr Duterrau's lecture on painting, on Tuesday evening, afforded great pleasure to the very respectable and attentive audience, which if not so numerous as the room might have accommodated on the occasion demanded, is only an additional proof of the dunciad darkness that already envelopes our benighted colony, and we verily believe that the time has already overtaken us, in which, if a university, equaling the first in Europe with the most talented professors to teach in it, were now established and ready to open its doors amongst us, that not a single student would be found to enter it.

And: 3

No one here seems to care a straw for the arts, or even for reading, with the exception of the Tasmanians, where one's eyes and memory are always refreshed by views of Italy, etc., and new books...

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1 The Australian, 3 February 1834
2 Hobart Town Courier, 18 September 1835
These sentiments are constantly reiterated among the letters of colonial correspondents, and seemingly in a myriad different ways. Among the colonists, however, were lovers of the fine arts who went about the task of promoting an interest in art, particularly painting. One of these, G.T.W.B. Boyes, saw in his fellow colonists a philistineism reminiscent of that seen in the American "barbarians" at a somewhat earlier period by Alexis de Tocqueville. "The people of this colony resemble the Americans in their presumption, arrogance, ignorance and conceit" was his comment. He was inclined to sneer privately even at his cultured confreres who with him organized the first art exhibition in Hobart in 1845. "The Bishop", he wrote, passes a good deal of time there—Bustles about runs up and down the library steps, suggests alters chatters to everybody and takes so lively an interest in the affair that one might suppose his own reputation as a Connoisseur of the fine Arts depended upon the success of the Exhibition.

The success of this exhibition was interpreted variously. For the proud Hobart Town Courier the feeling was that the admirers of the Fine Arts, particularly those of Painting, which holds so elevated a rank amongst them, must be much gratified (as well as all who take an interest in that amelioration of manners and sentiments which their influence produce) by the Exhibition now open to the public at the Legislative Council Chamber.

One colonial lady, whose home was in Tasmania, was optimistic about the implications of the exhibition. The exhibition, composed of contributions from the collections of the residents and the works of colonial amateurs and artists...seemed a good omen of future advancement; and...a highly satisfactory and creditable beginning.

1 The same belief in the colony's benighted state underlies, for example, Mrs Nixon's mention of a friend who was returning to England because he "feels so strongly that he cannot bring up his children well in this Colony..." Quoted in B. Smith, European Vision and the South Pacific, Oxford, 1960, p.219
2 B.T.W.B. Boyes' Diary in the Royal Society of Tasmania (Information from Professor B. Smith).
3 Hobart Town Courier, 9 January 1845
4 L.A. Meredith, My Home in Tasmania, New York, 1853, p.327
It is hardly surprising that the wife of one of the organisers saw the exhibition in economic terms. Her account also reveals a certain amount of scandal at the singular ignorance of one visitor to the exhibition:

A propos of the Exhibition, I send you these papers containing what is considered a very fair critique upon the pictures — but, alas, the Hobartians have proved themselves very unworthy of such a really intellectual treat — the receipts have only been £70 — so I fear the committee will be losers by nearly £30. The Governor's liberal donation has been one shilling! The following dialogue was positively overheard between him (Governor Eardley Wilmot) and Miss Dunn (to whom his son, who came out in the 'Derwent,' is engaged): 'What is that picture?' quoth the young lady, pointing to the St. Sebastian. Governor: 'Don't you see, it is a naked man!' This identification not in the original quotation. The picture at which they were looking, needless to say, was owned by the writer who went on to confide to her correspondent that the young lady was the daughter of a former grocer and general dealer.

The 1845 exhibition was followed by another in 1846 arranged by the same committee but held this time in Hood's Picture Gallery. It was planned to open on the Queen's Birthday, 24th May. It provided the moralists with an opportunity to plead their cause. The Colonial Times correspondent espoused the cause with conviction:

There is something exquisitely soothing in a well-arranged pictorial exhibition... for we have seen spirits of a fierce and fiery nature softened almost to woman's weakness by the mere inspection of a simple portrait; besides, who ever heard of a quarrel or disturbance in a picture gallery?... There, surrounded by all that is engaging... angry passions are dissipated and feelings of softened delight alone occupy the breast.

1 Mrs Nixon's letter of 12 February 1845, in N. Nixon, op. cit., p.45
2 Ibid., p.46
3 The Colonial Times, 26 June 1846
He found, too, reason for celebration in the large numbers of colonial "productions" which seemed to indicate a degree of success in the "present laudable endeavour to propagate and promote" the fine arts in the colony.

A Sydney writer in 1844 suggested that as a moral agent painting could be a powerful instrument of good or ill:

Painting has been too successfully prostituted to purposes of grossness and depravity; but a mind must be gross indeed that is incapable of deriving purity and elevation from the divine conceptions of Raphael, and hopelessly depraved to be unable to profit from the fearful warnings of Hogarth.

But he did not expand on examples of evil paintings which might have the power to corrupt.

Sydney patrons and painters were slower to organize their works of art into a colonial exhibition. Journalists seeking the reason why pictures were so little valued there and excited so little interest could not explain it in terms of "want of talent", for men of no slight information, both as landscape and portrait painters, have been long resident in the colony. Some few of their works I have seen in both departments, that were not merely creditable and clever, but possessed of much real excellence.

This particular writer tried to find the reason in the shortage of teachers of art and the poor quality of the teaching that was available. "By teaching to draw," he said,

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1 The Colonial Library Journal & Weekly Miscellany of Useful Information, Vol.1, Sydney, 1844, p.23

2 Ibid., 22 August 1844, pp.141-2
I do not mean merely placing a few meaningless or uninteresting lines before the unfortunate student, with a desire that she or he will proceed to perpetrate an assemblage of equally fascinating marks in a nice new book— which being subsequently sharpened by the touch of the intelligent master, are transferred to make glad the heart of a fond parent— the splendid product of only one quarter's instruction at the very small cost of a few shillings, with not more than the amount for books, pencils, &c., condescendingly supplied by the master aforesaid. I wish my child to attain by degrees a knowledge of, and a love for, what is beautiful both in nature and art— to acquire the power to use his eyes— in truth to learn to see; to take pleasure in the contemplation of the various effects produced by different hours of the day, and seasons of the year...

If this can be done, many years will not elapse ere a race of amateurs will have arisen, whose patronage and support will lay the foundation for a school of art as unique in its kind as extensively beautiful; as lasting a monument of our country's powers and talents as hath been heretofore afforded by the great men of the far-off old world.

Here, surely, is a bitter contemporary parody of the kind of teaching supplied by drawing masters of the period. Furthermore, this may well have been the case in Sydney where one has the impression that art was certainly treated in a most business-like manner in contrast with Tasmania where there seem to have been many more amateurs who sketched from nature and for pleasure rather than with the specific profitable purposes in mind of the Sydneysiders. These generalized impressions are not well documented here and can only be vouched for in terms of one's own experience of having seen appreciably more little sketches, which were not sold, done in Tasmania than in New South Wales, and from having read so many contemporary records of amateurs having gone out to sketch as a pastime. It is worth keeping these ideas in mind while reading the biographical notes about the artists which follow. One possible source of evidence for this kind of generalization is to contrast the number of artists for each colony who engaged in lithographic work, and see where the lithographs were sold as individual pictures.
The snag of this argument is that it is much more logical to talk about sketching for pleasure in terms of landscape artists rather than portrait painters. A professional artist must be more business-like about his work, than an amateur with his hobby. This point is clearly demonstrated in an examination of prices charged by artists for services rendered as portrait painters. Lempriere, for example, was an amateur whose profession was as a commissary with various government stores. A number of portraits are referred to in his diary at the times they were painted. Prices for his portraits are rarely mentioned but these references appear:  

Kinghorne (one of his sitters) has made one present (?) of a beautiful 8 keyed flute.  

le Commandant (Captain Charles O'Hara Booth) m'a fait présent de dix Guineas pour son portrait  

Mrs Smith (another sitter) has kindly promised to pay for the first half of Mary's schooling.  

Other Tasmanian prices were: Mary Morton Allport's miniatures - Five guineas each; in 1831 Bicheno paid Bock four guineas for his portrait; Robinson paid Bock £10/15/- "being the Balance due for Painting a Portrait and 2 Drawings of Native Chiefs"; Lady Franklin paid thirty guineas for a set of possibly fifteen aboriginal portraits about 1838; Mundy advertised "Head size Portraits" at £6 each in 1844. The New South Wales prices available were:

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1 Diaries of Thomas James Lempriere, NL, A3342 (Kinghorne: p.9 (14 May 1834); Booth: ibid, p.29 (9 April 1834)); (Mrs Smith: ibid., p.60 (5 September 1835))  
2 Hobart Town Courier, 13 July 1832  
4 Robinson Papers, Vol.37, NL, A7067, p.348.  
5 N.J.B. Plomley, NL, MSS/1248/1, p.247  
6 The Tasmanian, 31 August 1844
Earle received £50 (raised by public subscription) for his very large portrait of Governor Brisbane in about 1827; he was also involved in a court case over a portrait about a yard square of a Mr Loane. The original price of £15 had been lowered to £10 so that the case might come promptly before the court in 1827. A bill from Richard Read junior in 1833 indicates that he charged five guineas for his miniature portraits on ivory. Rodius sold sets of six lithographic prints for a guinea in 1834, and individual lithographs in 1849 for 2/6 each if coloured and 1/6 each if uncoloured. W. Griffith is reputed to have been paid £200 for his large portrait of Sir William Westbrook Burton painted in 1844. Finally, Ewart received £30 (raised by public subscription) for a largish portrait complete with frame commissioned in 1858.

1 Sydney Monitor, 16 June 1826
2 Sydney Monitor, 12 November 1827
3 Macarthur Papers, Part IV, p.43, ML, A4287
4 Sydney Gazette, 7 October 1834
5 Bell's Life in Sydney, 6 October 1849
7 Bathurst Times, 6 February 1861
Portraiture holds a peculiar position as art and presents complexities to anyone who tries to generalise about it. The prices mentioned above indicate in part some of its purposes. Miniatures are probably the least pretentious portraits, and their rapid decline after the introduction of photography evidences that the function of the miniaturist to provide his clients with likenesses. These were kept or distributed amongst family or friends, and the numerous miniatures of the Macquarie family provides an example of the way in which miniatures were presented to friends by the persons depicted. ¹

In contrast with the miniature is the large portrait most likely commissioned by friends or admirers of a particular person and destined to hang in a public place. The one of Governor Brisbane, for example, was commissioned by the Civil Officers at the time of the Governor's departure, and was intended "as a monument of the Fine Arts under the present Administration". ² It, significantly, hangs today in Government House, Sydney, and it portrays not only the Governor and his personal aspirations and achievements, but also shows the pride of the colonists that they had reached such a level of civilisation. Its purpose was to commemorate themselves as well as their Governor. It is, furthermore, the large portraits which continued to be commissioned after the advent of the camera. But it is in between these two extremes that by far the greatest number of portraits fall.

Art historians tend to see the rise of portraiture as a parallel development with the rise of the individual since the Renaissance and its "discovery of man". They see portrait-art as running parallel with the history of biography, and similarly, self-portraiture as paralleling autobiographical writings. An art critic

1 See for example those in NG and TWAG

2 Sydney Gazette, 14 November 1825

at the time of Sydney's second exhibition in 1849 complained of the self-interested motives which inspired any patronage of art in his own day. After indicating the importance of artists as "companions and friends of monarchs and pontiffs" in the past, he said: ¹

How different the fate of an artist in our times. The patronage he can hope for is, in ornamenting a snug drawing-room or dining-room with a portrait or landscape, fit to be viewed from a distance of ten or twelve feet, haggled with for price, restricted in subject - no wonder, if thus cabin'd, cribb'd, confin'd, all symptoms of genius should be stunted in their growth: no wonder, if the tendency of art among us should be towards the small and mean.

The English had a long-standing reputation because of their predilection for Old Masters and Portraits. One story is told of a collector who -²

went to see with such enthusiasm West's 'Pylades and Creastes'. When asked by his son why he had not purchased a picture he spoke of with such praise, he replied: 'You surely would not have me hang up a modern English picture in my house unless it were a portrait?'

Another story, dating from half a century later, throws light (of the same shade) on the English character. It is quoted from the correspondence of B.R. Haydon:³

That boy Watts, (he wrote) ... I understand is out, and went out, as the great student of the day. Though he came out for Art, for High Art, the first thing the English do is employ him on Portrait! Lord Holland, I understand, has made him paint Lady Holland!! Is this not exquisite? Wherever they go, racing, cricket, trial by jury, fox-hunting, and portraits are the staple commodities first planted or thought of. Blessed be the name of John Bull!

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¹ Sydney Morning Herald, 2 June 1849
² E. Waterhouse, Painting in Britain 1730 to 1790, (Penguin), London 1953, p.199.
Portraiture had come to be despised primarily for a philosophical reason. According to eighteenth century doctrine "Beauty" was the goal of art. But there is "only one Beauty and no two individuals are alike". ¹ This simplification pinpoints the problem of portraiture which consists in the extent to which the portrait is a mere likeness of the sitter or an idealization. It explains why historical painting came into prominence especially after Sir Joshua Reynolds's famous dictum, "An History-painter paints man in general; a Portrait-Painter, a particular man, and consequently a defective model." ² The portrait painter's trade was despised as much as it was considered to be likeness-taking, and because this implied a restriction of the artist's freedom and imagination, and a subservience to the sitter's command. But portraiture had its apologists, among them the Reverend John West who lectured with conviction on the fine arts to the people of Launceston at the time of their first exhibition in 1848: ³

That department of the arts which is devoted to the delineation of the human countenance is specially valuable. It rescues the features we venerate or love from death and decay. It brings us into acquaintance with the illustrious dead. ... The artist enables us to imagine how they looked, when we learn from themselves how they reasoned, acted and suffered ... (w)hen the artist gives a faithful resemblance,... they...are only less known to us than to their contemporaries.

Certainly portraiture was one of the first kinds of art for which there was a steady demand in the colonies. Some understanding

¹ M.J. Friedlander, op. cit., p.231
² Sir Joshua Reynolds, op. cit. (No.4), p.66
³ J. West, The Fine Arts: A Lecture..., Launceston, 1848, pp. 26-27
of the reasons for this can be gauged from the remarks of a visitor to the colonies in the thirties and 'forties:  

After the first years of struggle are over he (the settler) perceives, when lounging leisurely on his sofa, that the walls of his house are bare and empty. It would afford him and his family satisfaction to have something to fill up the emptiness and the vacuum which he, freed from material cares, begins to feel in his mind. This certainly is the beginning of art and of patronizing art in distant zones.

Both this and the quotation from Bernard Smith above serve to remind one that the new patrons of art were distinguishable for their upward social mobility. The popularity of the Old Masters and portraits is often given as a side-effect of the mobility of English society, the reasoning being that the parvenu, anxious to conceal his new arrival in a higher social class group than he has been used to, may build up a gallery of pictures, be they Old Masters suggesting Grand Tours, portraits connoting well-to-do ancestors, or more recent pictures.

The diversity of pictures available is evident not only from a glance at the portraits shown in this work, and the prices indicated above, but also from this remark of Boyes made in 1850:

We called upon an Artist of a very inferior character to look at his work they are very poor but quite good enough for the people of Hobart who are such indifferent Judges as to accept this poor man's dross for Gold.

Other stories too, in circulation about the colonists were designed to expose their uncouthness. One writer in 1839 3 evinced surprise at finding "a first-rate picture of Van Dyke...a full-length figure of a female" in the home of Sir John Jamison at Penrith, and having sugared

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1 Sydney Morning Herald, 5 August 1893
2 Boyes' Diary, op. cit., 18 May 1850
3 The Art Union, July 1839
the pill, went on to say that a Canaletti, equal to that artist's work hanging in the National Gallery, had been exchanged in Hobart for a horse. Lady Franklin copied into her Journal another story about a bargain acquired in the antipodes:

I found in the course of conversation with Mr Wm Henty that he was a great lover of the Fine Arts and had some (* knowledge himself - he told me that a large oil painting apparently by an old master, sent from Sydney and valued at £120 was sold about 4 months ago at an auction for 17 - the purchaser was..., in this town.

*Indecipherable word omitted

If patronage of the arts is considered the prerogative of classes at least somewhere above the bottom rung of society it is worthwhile investigating who were these civilized sitters to portrait painters. For the portraits where the names of the sitters are known it is true to say they were not convicts, though some had been convicts and others were the children of people who had been convicts. It is equally true to say that they did not come from the British aristocracy. G.C. Bolton, in his article entitled "The Idea of a Colonial Gentry" gives several clues to the identity of the group with which we are concerned. He begins by quoting the Secretary of State for the Colonies in 1859, Edward Bulwer Lytton:

Throughout all Australia there is a sympathy with the ideal of a gentleman. This gives a moral aristocracy. Sustain it by showing the store set on integrity, honour, and civilized manners; not by preferences of birth, which belong to old countries.

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1 Lady Franklin's Journal, Vol. II (1 Jan - 29 Mar 1843) from the original at the Scott Polar Research Institute, Cambridge (MS 248/95) on microfilm in NL, Fl4/225 in Helen Honey (ed) Strelecki Source Material, NL, A4059, p.377

2 Historical Studies, Vol. 13 no. 51, Melbourne, October 1969, p. 367 et seq. Another writer concerned with a very similar theme, but in the Western District of Victoria specifically, is M. Kiddle, Man of Yesterday, Melbourne, 1961.
But from what he goes on to say it becomes apparent that the colonial gentry were somewhat less than gentry in the countries from which they had emigrated. He finds his answer in the words of Edward Gibbon:  

Wakefield: 1

Of what class...the great mass of emigrants from England, not convicts? Excellent people in their way, most of them; farmers, army and navy surgeons, subalterns on half pay, and a number of indescribable adventurers from almost the twentieth rank in England.

And for these people the over-riding principle was "respectability" which "always meant dining with the Governor", and "just close enough to establishment in gentility to feel the pangs of deprivation most acutely". The most apparent difference between Bolton's group of colonial gentry and those portrayed is that he excludes "shopkeepers and proletarians of convict origin" many of whom appear to have reached the mysterious, indefinable ranks of the respectable.

It may be as well to admit defeat in attempting to classify the sitters in terms of "gentry" and to turn instead to the reasons they had their portraits painted and the uses to which they were put. As it is not intended to repeat here what is written elsewhere in this work, it may be as well to advise the reader that the notes about the provenance of pictures often provide answers to this question. 2

Apart from that, Lady Franklin is always a useful source of information about art in general, and her writings provide several comments. She wrote in 1840 to her father: 3

Captain Ross has a copy of Nejelin's (sic) portrait of Sir John in his cabin, and so his ship is much visited and as his portrait has been seen in this country but by a few, it has excited much interest. Amongst others I was told of two working men who were staring about them till the eyes of one were arrested by this picture - "La! Jim!" he exclaimed - "Do come and look, Jim, why here's our Governor!" Jim came and laughed outright as people do laugh when they look at an exact likeness.

1 Bolton, op. cit., p.319
2 See especially the portraits by Augustus Earle of Captain Brooks, his wife and son-in-law, T.V. Blomfield, and Thomas Bock's portrait of Mathinna
To her sister, two years later she wrote:  

And now I must tell you what I have to ask of you respecting him (Strzelecki), and this is to get me his portrait, one by Negelin or any other superior artist to be paid for by me. The Count has lived more than two years in this colony, will have done more to illustrate it scientifically than any man who has gone before him, has lived in the house with us whenever he has been at Hobart, has been on excursions with us, is cherished and honoured by us, and his name must ever be connected with Van Diemen's Land. On all these accounts his portrait ought to exist in the Colony, and I must have it in the little library of my Museum, where there will be a few and only a few other worthies.  

The Count was evidently pleased when I told him this, and has promised to place himself in your hands for the purpose.

On her departure from the colony in 1843 she noted:  

I gave Hepburn a portrait of Sir John to his great satisfaction and told Mr Dayman there was one for him also.

Another person whose correspondence on the subject of portraits was comparatively prolific was Alfred Stephen's second wife, who after her removal to Sydney kept in close touch with her sister-in-law, Minnie Bedford, in Hobart. It, too, demonstrates that the principal

2 Ibid., p. 77 (6 November 1843).

Another of the "worthies" she intended to install there was Bishop Broughton to whom she wrote from the ship Rajah just prior to its departure from Port Phillip Heads (William Grant Broughton Correspondence, (January 1829 - January 1853) ML, 81612, p.10 (12 January 1844)).

"We have seen your portrait by Mrs McCrea. May I venture to tell you what I think of it? It is too young, too smooth, too pink and white and consequently too handsome - but notwithstanding it is vastly inferior to the original, not half so interesting looking, so intellectual or so benignant. I shall like it better in the engraving, tho' even there it will fail in the full expression of the qualities I have enumerated - It is certainly a very pretty picture however - and does credit to the artist. - A copy of the engraving as a gift from you will be most precious to me and I shall procure another for our little Tasmanian Museum where it ought to have a place."
concern with portraits was the likeness they bore to the originals, for example: ¹

I sent you our dear Virgie's likeness. It is badly done as you will see and does not do her justice but we thought you would like it better than none at all —

And: ²

I am glad you like the picture of my boys. But the mouth is a failure in both. Sippy's (Septimus b. 1842 d. 1901) own mouth is particularly pretty; and Cecil has a short upper lip — and his mouth though large, is not so large as the painter has represented it. Cover the mouth in both, and you may fancy you see the children. I am glad I had the picture taken, for they will soon outgrow the pretty infantile age. The twins (A portrait of the twins, Ernest and Cecil, is in ML) (b.1844) will soon be ready, and I will send them. They are not so pretty by any means as their brothers; but they are nice looking animals.

This, and the following, show the typical maternal desire behind the taking of children's pictures, namely, to preserve them at an age they will never be again and when they were totally dependant. Furthermore, pictures and letters preserve links between people who have been parted by circumstance, and serve a psychological need which, for some people, cannot otherwise be fulfilled. Lady Stephen's letters to Minnie reflect this need, and she even mentions repeatedly the same portrait: ³

³ (3 August 1840), I shall soon have her likeness taken — and I will send it soon that she may be introduced to her loving kith and kin at Hobart Town.

³ (24 December 1840), I suppose before this time — Captain Bennett has arrived — I hope he will deliver the miniature of my little Girl safely.

¹ Stephen Family Papers, ML, MSS 777/3, pp.147-8 (undated letter from Minnie Bedford to person unknown)

² Stephen Family Papers, ML, MSS 777/6, p.232 (letter dated 17 January 1848? from Lady Stephen to Minnie Bedford.)

³ Ibid.
Little Eleanor is fair, though since her portrait was taken I think her skin is less white and her eyes less blue. She is a very interesting little child - and full of queer ways - remarkably free from awkwardness in handling things - and imitative as a Monkey...

Other letters demonstrate that the pictures were sent between members of the family for years to come and provided the "loving kith and kin" with a great deal of pleasure. This family's correspondence also evidences its continuing patronage of portrait painters long after photography had displaced the traditional likeness-taking.

It is interesting to note that a few portrait painters turned with enthusiasm to photography. We have, for instance Boyes' notes recording Thomas Bock's fascination with the new invention, and Bock's son, Alfred, who was to become a portrait painter like his father took up photography as his principal profession. Many other people who had probably never painted, took it up with a view to making money or simply out of curiosity and delight in experimentation. One such man was John Cotton. His letters to his brother indicate that he was an art-enthusiast with a taste for criticism, and that he was experimenting with photography as early as 1848, taking specifically "several portraits...of my sons-in-law and their wives, some of the blacks, etc." He gives details about other people taking pictures and mentions difficulties connected with his techniques.

What, then, were the losses to posterity which resulted from the rise of the camera and the corresponding decline in portraiture? These can only be estimated by examining the importance of the portraiture that went before, and comparing it with the portraits which followed.

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For the historian painted portraits are of infinitely greater value than photographs. This is partly due to the fact that every portrait to some extent depicts the artist as well as his sitter, and minute details can yield secrets about the people and the age in which they lived which may not be evident in verbal records. Careful study of Augustus Earle's life from written source material will show how he fits into the American tradition of the itinerant artist and portrait painter, and his written works demonstrate his charm and merits as a raconteur, but it is the portraits themselves which reveal not only what his sitters thought of him, but to what extent he engaged their sympathies while they were sitting to him. They provide one good reason for believing that a study of artists and their sitters will show a double colonial portrait.

Different artists betray different things not only about themselves and their sitters but about the age in which they lived. In Mainewright's portraits can be found not only "eccentric" genius which while almost caricaturing the individual sitters, disguised their real looks with an apparently effortless elegance and grace of arrangement which was quite probably only in the eye of the beholder. Furthermore, he conveys the feminine virtues extolled by the Victorian age, and the delight of dandyism in exotic costume. Although there does not appear to have been a verbal dialogue between this artist and his sitters, yet there is a freshness about even the oldest of them which belies the boredom evident in the sitters to a portrait painter such as Joseph Bachler, and suggests their fascination with him which has been handed down in oral tradition.

Mary Morton Allport's self portrait of herself as Ophelia and George Wilner Stephen's self-portrait connote the Romanticism which was already making itself felt in the literature of the age, and of which they evidently felt themselves a part. In striking
contrast, and of the same period, are the portraits by the convict, William Buelow Gould, some most vivid examples of whose work the writer has seen in private hands but is unable to include in this guide. His portraits, even where the sitters are smiling, connote fear, and oppression together with a spectral vision of life similar to that attested in Marcus Clarke's novel, For the Term of His Natural Life. They seem to carry with them a grim reality with which the known facts of the artist's life concur. Their softest quality lies in a kind of shrewdness.

In such a manner can the imagination run on at infinite length about what the portraits seem to say, and hence supplement the written records. Ultimately, it is only personal intuition on which such speculative thoughts are based, but this may be a source of some understanding. Let us take a final example.

There are, in Tasmania today, several oil portraits by Benjamin Duterrau of George Augustus Robinson, the famed "Protector of the Aborigines". The same artist painted the portraits of a number of the Tasmanian aborigines who were already seen to be heading for extinction in 1835. He used these as a basis for his enormous historical tableau called "The Conciliation", which showed the "Protector" surrounded by natives in a friendly pose. Some were holding his hand, while others looked on with approval, and Robinson smiled benevolently. Duterrau did at least one large oil copy of this, as well as lithographs which he sold separately. A number of them are extant today, as well as many of the oil portraits of the individual aborigines, and the oil portraits of Robinson in his bushman's uniform. Now Duterrau's own contemporaries admitted that strictly as a recorder of the

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2 See Catalogue for Duterrau below
3 The Mercury, 21 August 1884
dying race he was far outstripped by Thomas Bock, whose delicate little watercolour portraits of the aborigines were in such demand that several sets were painted. ¹ Bock also appears to have done a portrait of Robinson in ordinary dress from which the popular Gauci print apparently was taken. ² If advertisements about paintings found in contemporary newspapers indicates an artist's desire to sell those paintings, then Duterrau's wish is apparent from them, while Bock's absence would seem to show that he had all the clients he could cope with. It was the Government which purchased Duterrau's portraits on the request of the inhabitants, from which fact a reasonable deduction is that private individuals did not feel called upon to buy them but felt the work should be patronised.

To what motives, then, can the buying of portraits of Robinson be ascribed? There is no reason to believe that Duterrau's portraits of him were acquired by members of his family, and the unkind of his contemporaries saw him as a booby, ³ which he indeed looks in the portrait of him wearing the bush uniform. By what means did this man become a national hero whose portrait hung in so many drawing-rooms? It can only be explained in terms which smack of emotionalism, and again rest on intuition.

The government made a token gesture towards the preservation of the dying race by supporting the "Protector" whose task it was to resettle the aborigines in distant places like Flinders Island where they posed no threat to the white invaders. Despite the "Protector's"

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² See Bock Catalogue, 21/62 P.
efforts their extinction was inevitable and the guilt for it rested with the whites who had displaced them. The guilt they felt was partially alleviated by making a hero the only man who was doing anything to preserve the original Tasmanians.

To such extremes, perhaps, can the portraits be used to explain with visual proof a phenomenon which is otherwise inexplicable. Conclusions about portraiture after the advent of the camera can only be less forceful. Some of the principal portraitists of the 1850's find enumeration in Appendix D. It is probably generalizing dangerously to say that technically their works do not always appear to reach the standard of the earlier portraits. Many of the new painters used dim photographs over which they painted portraits and these do not seem to be as good as the earlier ones where this technique was not used. Another way the technique was affected indirectly by the camera was that portraits painted later were more often larger and commissioned by groups of people rather than by individuals.
A NOTE ABOUT ASCRIBING

The methods used in ascribing pictures may best be illustrated by specific examples. In all too few portraits do signatures appear. The first and most convincing method is to find documentary evidence, and wherever it is available it is indicated in the notes about the provenance of each portrait.

Even written evidence must be treated with discernment and considered in relation to other factors. The presence of a large oil portrait of Sir Ralph Darling at Government House, Sydney, provides an excellent example of the traps into which it is possible to fall by a hasty consideration of written evidence alone. In 1826 when the Reverend John McGarvie visited Augustus Earle's gallery in George Street he saw what was "allowed to be a striking likeness" which he later said showed "the bold soldier like appearance of General Darling", and that it was used as a frontispiece for Howe's Australian Almanak of 1827. In fact the portrait reproduced there is taken from one by the English painter, John Linnell. It seems more than likely that the portrait of Darling seen at the exhibition was by Augustus Earle. But to claim from the written evidence that the portrait at Government House is by Earle is a different matter. Although the artist had been commissioned to paint a portrait of a similar size of Governor Brisbane, there is no public evidence of the kind available for the Brisbane portrait to suggest that Earle did the Darling portrait. Furthermore, it differs in mood from Earle's other portraits for which the claim can be made that they themselves

1 Diary of the Reverend John McGarvie, ML, A1332, p.235 dated 27 October 1826
2 Sydney Gazette, 30 July 1829
3 See illustration at beginning of Vol. 3.
demonstrate the easy, friendly atmosphere in which that artist painted his subjects. One might argue, perhaps, that Darling was a rather stiff and formal character not so easily entertained as some of Earle's other sitters. With this written evidence available, and taking into consideration the fact that Earle was the only portrait painter present in the colony at the time of Darling's governorship who could execute such a portrait, one might be tempted to overlook the awkwardness with which he handled the figures of his other portraits, and ascribe it tentatively to "Augustus Earle?" were it not for a note which appeared in The Australian, 23 May 1839:

A Picture of Sir Ralph Darling, which has been painted by an eminent artist in London, at the expense of some of his 'admirers and defenders,' arrived in the colony by one of the late vessels. We understand it is to be hung up in the Council Chambers. We think it is a great pity that the original (the man himself) was not exhibited in a similar position.

* The bracketed explanation is not in the original account.

Another portrait which McGarvie saw in Earle's gallery showed "Mrs Blaxland" in what he later described as "a fine half length, in large size". In his diary he noted that the picture had been to India, was tarnished and blistered, and just such a picture of Mrs John Blaxland, nee Harriett de Marquett, has found its way into the Mitchell Library. McGarvie's later remarks, however, indicate his doubt as to the artist of the portrait he saw. "The painting," he said had done all justice to the fine original. The drapery had been tarnished, but had been well executed. We are not certain whether this picture was painted by Mr. Earle, but it formed a prominent object in his gallery.

1 McGarvie's Diary, op. cit., p.235
2 Sydney Gazette, 30 July 1829
All the details so far seem to indicate that the Mitchell Library portrait is the one McGarvie saw but not whether or not it was painted by Augustus Earle. Whether Mrs Blaxland went abroad about that time is not known. A cursory glance at the sitter's costume and hairstyle reinforces the possibility of dating it in the eighteen twenties - Mrs Macquarie wore a turban-like hat in her portrait dated 1821. Although a beginning has been made in the study of costume in Australia by Cedric Flower's book, *Duck and Cabbage Tree* 1 (subtitled "A Picture History of Clothes in Australia 1788-1914"), this work shows the extent of the visual material available for a much more detailed study of the topic.

To the person not trained in the practical application of the artist's craft, the art restorer's attention to "brushstrokes" of a particular portrait appears nothing short of mysterious, but repeated exposure to a large number of portraits over a period of time will convince the most untutored eye of the importance of detail in ascription. A noted art historian in conversation about Augustus Earle voiced just this belief when he said "the hands and feet are often a give-away". Certainly where they appear in portraits they provide no mean clue to who painted the portrait. 2

A much more elementary clue is provided by the medium in which a portrait is painted. If one has become familiar with the work of an artist who used crayon and watercolour in his authenticated portraits, one is going to need more than an art dealer's word or a family legend to accredit an oil painting to that artist. Thomas Griffiths Wainewright is an artist whose name springs to mind. As

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2 See, for example, the work of William Nicholas for feet.
this work shows, there were a great number of portrait painters at work in both New South Wales and Tasmania during the period 1820 to 1850, but most people are unaware of that fact, let alone the names of the artists. When an artist's name becomes well-known, as has Wainwright's, especially since the publication of Robert Crossland's *Wainwright in Tasmania*,¹ and since a picture by that artist has realized a great sum of money at an auction (as the Outmear Twins did in 1950), one finds his name springing to people's lips in connection with the most unlikely portraits. The artists' names go in fashions as they bubble to the surface of the public consciousness. This fact explains the current proliferation of portraits by Thomas Bock in Tasmania and Joseph Backler in New South Wales, quite apart from the fact that they were both very productive artists. The attempts in this work to ascribe portraits to the artists named stems in part from a desire to see impressed on the present chaos some kind of order.

The definite ascription of as few as one or two portraits to a particular artist will sometimes make possible the identification of the artist of many more. The authentication of the portraits by Frederick Strange of Mr and Mrs Jonathan Stammers Waddell² is invaluable in ascribing other portraits to that artist. The portrait of Mr Austin of Roseneath, Austin's Ferry is ascribed to Strange because of its similarity with the portrait of Jonathan Stammers Waddell particularly in the positioning of the figure and arms. The validity of this ascription is backed up by a comparison of the accompanying female portraits, and by their comparison with the portrait of Susannah Eliza Watchorn.³ Compare in the portrait of Susannah Watchorn

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² See catalogue entries, 31/1 P. and 31/2 P.
³ Catalogue entry, 317/5 P.
her arms, shoulders, shawl and neckline with the portrait of Mrs Ann Maddell, and the hands in all three portraits of women. The flatness and absence of modelling in the forms and clothing of all his subjects attest the artist's apprenticeship as a housepainter before he was transported to Van Diemen's Land.

Another important clue which, taken with other factors, adds conviction to a confident ascription of particular portraits to particular artists is colouring. In the portrait of Johnny Crook, the delicate balance especially of contrasting colours, the precision of the line drawing, and the elongation of the figure, are all attributes which deny the Mitchell Library's tentative ascription of the painting to Wainwright, and affirm its likely ascription to William Nicholas.

The bold colouring of the portraits ascribed to Cornelius Delohery also contribute to the confidence with which they are here ascribed to him. His self-portrait in the Mitchell Library shows how similarly are treated his facial features, hand and hair with those of the portrait of John Eckford in the Public Library of Newcastle. The voluminous drapery in the self-portrait is very much like that in the portrait of Mary Eckford, and in the portrait of Miss Harriet Eliza Boyce. Other striking similarities in the portraits of the two women are provided by the background. In both are bright cloudy skies, and the motif of a creeper climbing the window frame. Motifs like climbing creepers in contrast with drapery, are seldom repeated by other artists. It is partly the similarity, too, of the backgrounds in the portrait of Mrs Matilda Macartney with that of the Bernasconi child which seems to justify that portrait being ascribed to Richard Noble.

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1 Catalogue entry, 137/94 P.
2 Catalogue entry, 9/1 P.
3 Catalogue entry, 97/3 P.
4 Catalogue entry, 97/4 P.
5 Catalogue entry, 97/2 P.
6 Catalogue entry, 167/15 P.
7 Catalogue entry, 16/1 P.
An artist's technique is rarely documented in written form—hence the importance of the keen eye of the restorer in discovering what a particular artist's techniques are. There is, however, one exception to this rule. In the Bock material at the Queen Victoria Museum and Art Gallery in Launceston, are handwritten pages about the artist's techniques in taking an oil portrait. They appear to have been written by Thomas Bock himself, perhaps for his son, Alfred, or another student. They give particular information about the painting of flesh tones, and in fact, attention to this detail has operated as perhaps the most important single factor in attributing oil portraits to that artist. Bock's competence in painting the complexion is evidenced by the oil portraits which can with certainty be attributed to him, for example, the portraits of three members of the Robertson family for which there are known preliminary crayon sketches.¹ The poses of his sitters is often the same. It is for the artist's excellence in painting skin tones of the face in particular that the portrait in the Art Gallery of New South Wales said (but by no means certain) to be of Fitzgerald of Fitzgerald's store in Hobart is ascribed to Bock. The pose also of that sitter precisely corresponds to Thomas Bock's portraits of William and John Robertson.²

One problem in cataloguing the portraits stands out as the main difficulty of the thesis. Are portraits believed to be ascribed erroneously to artists to be included in catalogues of their works? At Narryna Folk Museum, for example, are a number of portraits stated there to be by Thomas Bock, but they bear little if any resemblance to his other portraits. They are not included in the catalogue of

¹ See catalogue entries, 21/10 P.; 21/155 P.; 21/156 P.; 21/158 P.; 21/160 P.; 21/161 P.
² Catalogue entry, 21/160 P.
³ Catalogue entry, 21/157 P.
that artist's work, and although they all appear to be by the hand of one artist, they cannot be ascribed with any conviction to any artist dealt with in this work. The problem is not restricted to this example as there are other groups of portraits which bear the stamp of one artist but not of a known artist.

Another example of this, but where the portraits are included in the catalogue, is the case of Duterrau's portraits. The portraits of Mr and Mrs Gatehouse, and of Mr and Mrs Hopkins, bear some resemblance to the artist's self-portrait. They are on that ground attributed to Duterrau, although with reservations. The portraits of Sir George and Lady Eliza Arthur in the National Library are generally accepted to be by Duterrau although no one really seems to know why exactly. They are included in the catalogue of Duterrau's work with some hesitation. Doubts about attribution are shown in the catalogues by a question mark which unfortunately does not distinguish between

(a) the writer's own original ascription of a portrait to a particular artist and any doubt arising out of that, and

(b) an ascription generally held but believed dubious.

The numbering of the catalogues may best be explained with examples. Being the first artist, Richard Read senior's first catalogue entry is numbered 1/1. Where a portrait is ascribed to him with some doubt, the numbering begins 1?/, as in the case of 1?/9 of Antill. In this case the ascription is the writer's own, based only on a photograph, the whereabouts of the original portrait being unknown.

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1 Catalogue entries, 287/8 P. and 287/9 P.
2 Catalogue entries, 287/10 P. and 287/11 P.
3 Catalogue entry, 28/1 P.
In the example of the Windsor Court House portrait of Macquarie,\(^1\) Richard Read senior is the artist to whom the portrait is generally ascribed, but the writer doubts the likelihood of it being by that artist. The catalogue entry is therefore 17/13. Where a photograph of the portrait is available the catalogue entry is followed by a capital "P", for example, 17/13 P. In some cases the original photographs were taken by professional photographers who are acknowledged in the catalogue entries, but as their photographs have mostly been re-photographed to provide the writer with a negative (for the purpose of multiple copying), it is not really fair to judge the standard of their work by the reproductions in this thesis.

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\(^1\) See M.H. Ellis's remarks as referred to in catalogue entry.
BIOGRAPHIES OF THE ARTISTS

(in order of arrival)

A. NEW SOUTH WALES
Richard Read was one of one hundred and ninety-six convicts who reached Sydney on 9 October 1813 aboard the Earl Spencer. The voyage was one of the fastest made by a convict ship to that date, and a number of people had reason to rejoice at its arrival. Read, by profession, was a "Painter", and had been sentenced to transportation for fourteen years on 1 July 1812. At the trial he had been indicted on two counts. The first was of—

on 31 July 1811 in the parish of St Mary le Bow feloniously forging a bank note for 25 and with feloniously disposing of an putting away a like forged bank note.

To this the prosecution declined to offer any evidence so he was found not guilty and acquitted.

The second charge was—

of having in his possession on 31 July 1811 in the parish of St Mary le Bow a number of forged 25 notes 'feloniously, knowingly and willingly and without lawful excuse'.

To this indictment Read pleaded guilty.

If he was 33 at the time of conviction (see note 3 below) this may be the date he was born. If 33 at time of his conditional pardon in April 1819, he may have been born in about 1775 or 1776. The records do not indicate precisely.

1 C. Bateson, The Convict Ships, Glasgow, 1959, pp.290-1, indicates the voyage took only 129 days, which record was beaten only by the Coromandel (121 days) (pp.289-9) and the Matilda (127 days) (p.118).

2 By this conveyance, Macquarie, for example, wrote in his diary, he was informed, though not officially, of the certainty of his being appointed a Major-General. (Macquarie Memorandums, M.L. A 772, p.65) He also learnt that his brother had married and had determined not to proceed to the colony despite the N.S.W. Governor's recommendation of him for a position in Sydney and Hobart. (Historical Records of Australia, series I, vol. viii, p. 705).

3 Register of Conditional Pardons, Col. Sec. Papers, N.S.W., 4/4427, p.422. Cf. Principal Superintendent of Convicts Register of Conditional Pardons 1791-1826; N.S.W., 4/4430, which says his hair was "black", eyes "dark" and trade "artist", and the entry in A.D.B. (by J. Gray) which states he was 47 at the time of conviction.

4 Information about Read's trial is quoted from a letter from the Deputy Keeper of the Records, Corporation of London, P.O. Box 207, Records Office, Guildhall, London, dated 11 December 1963. Macquarie's policy was never to refer to former crimes, etc., and the records seem to bear out this in Read's case for there are no details of his crime in Australian libraries.
Read was thirty-three years of age, five feet three inches in height, with dark brown eyes and hair, and a dark sallow complexion. Like approximately one third of all convicts transported from England before 1819, he was a Londoner. He and his companions had actually embarked at least as early as 8 May 1813 when the Under Secretary of State for the Home Department informed the Under Secretary of the Colonial Office of the fact. His wife, Sarah Read, sailed simultaneously with her husband on 2 June 1813, but aboard the Kangaroo which carried a number of "God's police", that is to say, wives and children of convicts.

When she arrived, after a voyage of seven months and eight days, Mrs. Read found her husband had been granted a ticket of leave. He opened Australia's first drawing school at 37 Pitt Street, where he offered for sale designs for embroidery, drawings of various subjects, paintings, miniatures and portraits. Read's next advent in the

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1 A.G.L. Shaw, Convicts and the Colonies, London, 1966, p.152 but cf. p.150: "Of those sentenced to transportation, or whose execution was respited on condition of transportation, before 1815, less than a third were actually sent away"; p.151: "Of those transported from Britain...about two-thirds would have been previously convicted for some offence"; L. Robson, The Convict Settlers of Australia, Melbourne, 1965, puts this number at one half to one third before 1815.


3 ibid., vol. viii, p.119

4 Caroline Chisolm quoted a gentleman of N.S.W. in calling them "God's police". Her impassioned plea to the government is quoted in W.K. Hancock, Australia, Sydney, 1961, (reprint) pp. 30-1.


6 Register of Conditional Pardons, 4/4427, op. cit. He received his ticket of leave on 15 December 1813, by which time he was presumably able to support himself. See A.G.L. Shaw, op. cit., pp. 83-4.

7 Col. Sec. Letters Received Petitions, NGA, 4/1949, p. 65.
in the records shows him in mid-October, 1816 petitioning Campbell, the Governor's secretary, for remission of sentence. He begged pardon for presuming to make a second application, (having written some months since on the same subject), and sought again the liberty of beholding friends and "most dear", his children. It is evident that he had heard a rumour that Macquarie was about to depart the Colony, and he feared the consequent loss of his "greatest Friend" from whom he trusted he had merited the kind indulgences received at his hands. He asked Campbell to intervene on his behalf, "as a gentleman and a man of feeling", but Macquarie scrawled "inadmissible" on the petition which he no doubt handed back to his secretary.

In May, 1817, Read's name was amongst the donors to the Bible Society, and later that year his daughter Lydia (who had accompanied her mother on the Kangaroo, requested that all claims be presented her, and that all those indebted to her should settle the same as she was about to board the Chapman for Europe.

Richard Read was granted a Conditional Pardon in April, 1819, and on 6 November 1819, the Sydney Gazette recounted "a rather curious coincidence...at a house in George Street" concerning Mr Reid (sic) the painter. He had made a present of a handsome water painting, taking his subject from the 18th Book of the Iliad ...the mistress of the house shortly afterwards bought an enamelled tea tray.

The coincidence rested on the fact that the painting, representing Thetis and her son Achilles, had been put above a table upon which was later placed the tea tray which showed "the last pathetic parting

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1 Col. Sec. Letters Received Petitions, NSWA, 4/1049, p.65
2 Sydney Gazette, 17 May 1817
3 Sydney Gazette, 29 November 1817
4 Col. Sec. Letters Received 1814, NSWA, 4/1729, p.10
5 Principal Superintendent's...Register, 4/4430, op. cit., gives the date as 8 April 1819
of Hector from his wife and son". The Gazette went on to recollect for its readers "that the noble Hector was the next day killed by the formidable Achilles, whose picture (was) thus placed over his." This "Mr Reid" could only have referred to the ex-convict as his namesake arrived a week later. Read senior would appear, then, to have had some education in the classics before his descent in society to the ranks of transported convicts.

His talents as a painter were said to be "too sufficiently known to call forth a panegyric "when his efforts were described in an account of the Bachelor's Ball (held at Mrs Nichols in George Street) which found its way into the Sydney Gazette. The artist's education is again in evidence:

The subject, considering the decorations of the room, was curiously brought into action. Atlas, emblematical of Britain, sustaining the weight of the globe upon his shoulders, surrounded by the emblematics of Europe, Asia, Africa and America; the great Columbus pointing out the path to new discovery; Time instructing History in the perpetuation of great and noble subjects of record; and numerous small introductions interstitial (?) pieces to fill up the groups (sic) of ornamental decoration.

In February, 1821, Read, "Drawing Master, Miniature, Portrait, Historic and Landscape Painter", advertised his move from the lower end of Pitt Street to No. 6, Hunter Street, where he had opened a drawing room for young ladies and gentlemen. He mentioned his "more than 25 Years Experience of the Art". He moved again sometime before April, 1821 when he opened a "Drawing School" at his cottage, No. 25 Upper Pitt Street.

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1 Richard Read junior arrived on the David Shaw, 15 November 1819.
2 Sydney Gazette, 1 January 1820
3 Sydney Gazette, 17 February 1821
4 Sydney Gazette, 14 April 1821; 3 May 1821
By Christmas time it was announced that the artist had painted the Poet Laureate of the colony, Michael Massey Robinson. The result was alleged to be a "Chef d'Œuvre" (sic), and it was planned to use an engraving of the poet as an illustration to the Royal Birthday Odes which had been recited at Government House over a decade past. The book, "handsomely half-bound in red or green leather", was scheduled to make its appearance in March 1822, but months, nay years, rolled by with periodic apologies for the delays of its publication, and it never actually seems to have seen the light of day.

At the instance of the Honourable the Judge-Advocate, Mr. Reed (sic) senior had meanwhile taken a likeness of Governor Macquarie. It was pronounced the best performance that has yet come forth from the pencil of that Artist, and will afford to every beholder as faithful a delineation of features and expression as could possibly be exhibited on canvas.

But note that the portraits of Macquarie by Read senior which are in the Mitchell Library are watercolours on paper. The only oil portraits of Macquarie supposed but by no means certainly to be by Read senior is the one hanging in the Court House at Windsor. The writer was also informed that Mr. Reed senior was engaged to paint

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1 Sydney Gazette, 22 December 1821; 4 January 1822
2 Sydney Gazette, 29 March 1822; 5 April 1822; 12 July 1822. The last-mentioned stated that one of the difficulties over the publication was that the first artist who had undertaken to engrave the portrait within a specific period had disappointed the author but happily Mr. Read senior then offered to accomplish the task. But over two years later, the engraving of the head, designed as a frontispiece, was still holding up the publication of the book. The Sydney Gazette, 14 October 1824, promised that the Birthday Odes would shortly be committed to the press. It added: "This work would before now have been published had an artist been found willing to devote his time to the engraving.... We are not by any means at a loss for men of talent in the Colony; but their general apathy and indolence is truly astonishing". This was the last mention of the book, and its absence from J.A. Ferguson, Bibliography of Australia, Sydney, 1941 (1784-1830) would seem to indicate that its publication was abandoned.

3 Sydney Gazette, 8 February 1822
the picture of Major General Macquarie intended to be placed in the Town Hall (sic) at Windsor. This notice may be responsible for the adamant belief by a number of people that the portrait of Macquarie hanging at the Court House in Windsor today was done by Richard Read senior, although it is so unlike that artist's other portraits of Macquarie.

In April 1822, Read senior offered a reward for the recovery of his watch which had been picked from his pocket on 8 February in George Street nearly opposite the Market place. If "clothes maketh the man" it may be of interest to read his description of the watch:

...a Silver Watch, stops and seconds, capt and jewelled, having three Gold embossed Seals, two Gold keys, one embossed, the other plain. Two of the Seals had red cornelian, and the other a fine topaz stone, the whole on a hand Gold Ring, suspended by an orange ribbon with purple flowers. In the Watch was the Prince of Wales Feathers, cut with scissors (sic) out of gold paper.

The following year, Read senior informed General Macquarie's friends that he had just finished some portraits (see catalogue) which he offered for sale at No. 25, Upper Pitt Street. It was not until late in 1825, after more than twelve years in the colony, that Richard Read senior first mentioned having been a pupil of Sir Joshua Reynolds. This comment has caused some controversy as to his age, because Reynolds died in 1792 and had done no painting for about two years because of his failing eyesight. Sir William Dixson, in his work on Richard Read senior, says: "We may presume Read would at that time be at least 20 years of age which would mean that he was born before 1770." But it is quite possible

1 Sydney Gazette, 5, 26 April 1822
2 Sydney Gazette, 15 May 1823
3 Sydney Gazette, 19 December 1825
that in spite of the artist's claim in 1821 to more than twenty-five years' experience in art, the artist, in asserting that he was a pupil of Sir Joshua Reynolds meant that simply in the sense of taking his example from that man with whose work he may have been familiar. Read was at the time reminding the public of his address in Upper Pitt Street where he intended giving instruction.

Pitt Street was noted for its linen drapers' shops, and Upper Pitt Street was less occupied by extensive buildings... (and) remarkable for the neatness and cheerful appearance displayed by most of the cottages with which it was lined on either side. The small garden plots here and there, their shaded verandahs, and the regularity of design which many of them displayed taken together, not only pleased the eye and gratified the taste, but also had a direct tendency to recall the rustic beauties of old England to the memories of everyone who could think of the land he left and rejoice in the land now his home.

Read senior was amongst the first to subscribe to the publication of Charles Tompson's Poems, and this, too, suggests a certain standard of education reached by the artist, and interest in the arts generally as well as professionally. In June 1826 he decorated with transparencies the ball room of Mrs R. Jones. On that occasion Mrs Jones was congratulated for her "regard for the Fine Arts", while the artist was hailed as "a painter of genius". Read was stated to have executed pencil drawings some time ago for "Piper Castle" (which may have been Henrietta Villa) and "crayon designs on the walls of the drawing room of Government House". His transparencies for Mrs Jones represented a captive virgin under the spell of a magician. On the appearance of Britomant (chastity) the magician's power ceases and the

2 Sydney Gazette, 8 March 1826; 5 April 1826; 12 July 1826
3 Sydney Monitor, 16 June 1826, quoted in W. Dixon's MSS Notes on Artists, DL, V.D. 53 p.56
captives chains fall off. The second window exhibited a scene in Italy (a knight attempting to rescue his sweetheart from her cruel Father)

Third:- Mutability - Gods descending when summoned by Nature.

Fourth:- "The Bard" from Gray's Pindaric Ode. (Last of the Bards playing to King Edward)

The artist received his absolute pardon in July 1826, and was then free to return to England. That he did not leave the colony immediately is borne out by a series of letters between him and the Colonial Secretary at the beginning of 1827 concerning his cottage in Upper Pitt Street. Read was told in January that his cottage prevented the continuation of the line of Pitt Street, and must therefore be removed. He was informed that orders had been given to value it and the garden in order that he might be remunerated and the land relinquished. Ten days later he heard that the Civil Engineer considered £74.11.7 a fair compensation, and Read was requested to "lose no time in surrendering the Premises". The artist's outrage at this letter inspired his lengthy reply to the Colonial Secretary, and in which he dwelt on the injustice of the amount suggested as compensation. He insisted that the cottage be re-valued by two disinterested persons, and pointed out that the government evaluation had not included "the orchard and several other matters." The dispute was not finally resolved until March when Read requested that the one hundred pounds, "Good and Lawful money current in Great Britain" be paid to his wife, as his "want of health" prevented him from collecting the money himself. He appears to have left the colony within the next eighteen months, for there is no trace of him or his family in the Census taken in 1828.

1 Sydney Gazette 12 July 1826; The Australian 12 July 1826; Sydney Monitor 14 July 1826. R and T Herring. Early Artists of Australia. Sydney, 1962, p.181 and J Gray's article on Richard Read senior in A.D.B., both of which appear to have been misled by the error in the Sydney Gazette Index in NL. The Richard Read who received his emancipation in March that year had arrived in the colony by the Earl St Vincent in 1818 from Ireland and was a "servant and dealer". The Richard Read who arrived aboard the Tyne, also from Ireland, and with whom the Rienits's confuse Richard Read junior, was a coachsmith.

2 Col. Sec. Letters Received 1827 no. 27/1031 in NSW A, 4/1920 dated 25 January 1827

3 ibid., p.664 dated 25 January 1827

4 Col. Sec. Letters Received 1827 no. 27/1031 in NSW A, 4/1920

5 Col. Sec Letters Received 1827 no. 2913 in NSW A, 4/1926 dated 22 March 1827
Phillip Parker King, whose name appears briefly in P. Serle, *Dictionary of Australian Biography*, 1 was the eldest son of Phillip Gidley King, and born at Norfolk Island. He joined the navy in 1807 as a First Class Volunteer and arrived in Sydney in 1817 to command an expedition of which the purpose was to complete Matthew Flinders' exploration of the coast of Australia. He is mentioned here because he later held land in New South Wales, entered the Legislative Council in 1839, became resident commissioner of the Australian Agricultural Company, and because portraits and other sketches by him are among the King family papers in the Mitchell Library. 2

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2 King Family Collection of Sketches, ML #0 379
Coming as a free settler to the Colony, Richard Read junior disembarked from the David Shaw on 15 November 1819. He may have been at the time a young adventurer. Two months after his arrival an advertisement of a forthcoming auction contained the following note:

If the Charges on R. Reid, for his Passage, and Money advanced from London to this Port, are not paid before 11 o’Clock on Wednesday next, the Boxes and Contents will be sold at Mr Bevan’s to liquidate the same.

Read began to style himself "Junior" a year later, presumably to distinguish himself from Richard Read senior who shared his profession and who bore the taint of convictism. In his first advertisement, the younger Read gave his address as 59 Pitt Street and thanked the ladies and gentlemen of New South Wales for the liberal encouragement he had received during the short period he had been in the Colony. He solicited "their attention to a most elegant Collection of Drawings...which he (flattered) himself (were) not to be equalled in point of accuracy and neatness." He offered to teach drawing "on the most easy and entirely new plan", and to paint portraits and miniatures "in a very superb manner, considerably under the usual charges." He asked his readers particularly to observe his address as he had no connection with any other person in the same profession.

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1 Macquarie's Journal, MU, A77d, vol I (1819-20), p. 80 notices the arrival of the David Shaw. In the Census of 1828 Read junior named the ship on which he had arrived.
2 Sydney Gazette, 15 January 1820
3 Sydney Gazette, 24 February 1821
Half way through his second year in Sydney, Read took as his wife a young lady named Eliza Hitchcock who, curiously enough, had arrived on the same ship as the wife and daughter of Richard Read senior. They were married in St. Philip’s Church by the Reverend Richard Hill whom Read painted.

When Governor Macquarie returned from his tour of Van Diemen’s Land in July, he probably saw the transparency, "tolerably well executed" by Read junior at the instigation of Mr. Harper of George Street. Macquarie was depicted in such a way that anyone who had once beheld the original could recognise him in the transparency which Read had done in a short time. Many of the streets of Sydney were decorated for the occasion of the beloved Governor’s return, but George street seems to have eclipsed the others in brilliance. The free settlers had also prepared an address of welcome to Macquarie, and it was signed by Richard Read junior.

The currency difficulties and complications which faced the early colonists can be glimpsed in a notice inserted in the Sydney Gazette by Read junior late in 1821:

1 Sydney Gazette, 2 June 1821
2 See biographical note on Read senior. The ship Kangaroo, it will be remembered carried wives and children of convicts. NSW Col. Sec. letters Received 1814, op. cit., p.10
3 It is not known when Read painted the portrait of the clergyman from which a lithograph was taken by Charles Rhodius
4 Sydney Gazette, 14 July 1821
5 Address of Welcome to Governor Macquarie, 13 July 1821, NL, A200
6 Sydney Gazette, 15 December 1821
This is to Caution the Public against receiving in Payment a Promissory Note, drawn by me, on Account of Mr. James Lee, in Favor of W.H. Hovell, Narruling, for the Sum of £15 Sterl. payable on sight, as I shall resist Payment of the same, it being an unjust Demand.

By March of 1822, Read was living at no. 39, Pitt Street. He advertised for sale drawings of "Natives, Views, Flowers, Gc, Gc. of NSW, finished in a very superior manner and considerably cheaper" than could be purchased elsewhere. He offered his services as a teacher, restorer, framer, and copyist. He also had drawing materials for sale. Just when he moved to 61 Pitt Street is not known, but he continued his residence there until at least the end of 1826 when he thanked his patrons for their liberal encouragement over a period of seven years. He said that he hoped "by his unremitting attention to Business, to merit a continuance of their favours". Possibly this advertisement, and those of his namesake a few months previously, was intended to remind the colonists of the two Reads' long-standing residence in the Colony at a time when a newcomer, Augustus Earle, seemed publicly to be winning the choicest commissions. Despite his short residence, it was Earle who had been engaged to decorate the dining-room for the farewell banquet to Governor Brisbane, and both the Reads had done decorations of this kind in the past. Furthermore, the same issue of the Sydney Monitor showing Read junior's notice displayed one for Mr. Earle.

Read's advertisement stated that his charges for miniatures "painted in a superior style and on ivory" were from one to five

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1 *Sydney Gazette*, 15 March 1822

2 This is the address given on the Hannah Laycock portrait in NL, DG Pl, dated 29 September 1826, and in his advertisement in *Sydney Monitor*, 3 November 1826

3 *Sydney Monitor*, 3 November 1826
guineas. 1 They were "warranted correct likenesses" which was probably no guarantee of similitude.

Read's address changed several times but it may have referred to his studio. In January 1827 his place at No. 67 or 72 Pitt Street became a school run by Mr. J. Gilchrist. 2 He appears to have moved to 89 Pitt Street in September, 1827 as this was the address given in his advertisements in the Sydney Gazette between 26 September 1827 and 14 November 1827 when he again offered his services as a minia- turist, portraitist and teacher. The omission of "Junior" from his name tends to reinforce the assumption that the older Read had left Sydney by this time.

Like many other inhabitants of the colony, part of Richard Read's livelihood depended on Government contracts. In August 1830, the Colonial Secretary informed him that his tender of pencils, paper, and sealing wax was accepted. 3 Late in the same year Read wrote to the Governor 4 stating that he had been a resident in Sydney for eleven years, was "of undeniable character and industrious habits", and seeking a grant of "the small portion of ground...bounded on the north by Jonathon Leaks allotment, on the North West by a run of Water, on the West by Elizabeth Street and on the South East by a lane leading to the allotment of J Leak." He had never received any

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1 A bill sent to Dr Bowman for a portrait of one of the Bowman ladies (?) is to be found in the Macarthur Papers, Part IV, M.A, 4297. in NL. The date is 22 July 1833; the charge is £5.5.0., and a revealing note was postscripted with Mr Read's compliments. It said that should Dr Bowman wish the hand made smaller he should return it. The whereabouts of the portrait itself is unknown. There are, however, several other miniatures by Read junior in NL - see catalogue.

2 Sydney Gazette, 10 January 1827, gave 72 Pitt Street which may have been an error, for the Sydney Gazette of 11 January 1827 and succeeding advertisements of 17 January 1827 and 10 January 1927 gave 67 Pitt Street

3 Col. Sec. Letters to Individuals 1829-31, NSWA, 4/3534, p.281

4 Col. Sec. Letters Received re Land, NSWA, 2/7955, letter no.30/9359, dated 13 December 1830.
other land grant and he wanted to build on the land, and promised to consider "public utility" along "with private advantage" should his application be successful. Unfortunately for Read, the Government had determined not to grant land in Sydney itself.

It is more difficult with Richard Read than with many other artists of the period to keep exact track of him in the records because he was not alone in bearing that name even after the older Richard Read disappeared from the records. It is not possible to say, for example, whether it was the artist who was assigned convicts between 1830 and 1835. His progress can be followed partially by an examination of the dates on his various portraits, and in the Directories but as the newspapers of the 'thirties and most of the 'forties are not indexed, it is difficult to say, for example, what happened to him during the depression of the early 'forties. In 1846 he was a signatory at the marriage of F. Ellard and Miss Hutchinson.

In 1847 when an article on artists found its way into Heads of the People, Richard Read was among the "watercolour and miniature painters

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1 See Darling's Despatch 1830, NSWA, 1206, p.369 - Read assigned one; Bourke's Despatch 1832, NSWA 1210, p.248 - R. Read assigned 2 in 1831 Burke's Despatch 1833, NSWA, 1211, p.688 - Richard Reid (sic) assigned two in 1832; Bourke's Despatch 1835, NSWA, 1214, p.738: Richard Read assigned one in 1833.

2 See catalogue

3 Low's Directories 1844-1847 give Dowling St., Surry Hills which is probably the same as "Somerset Lodge, Surry Hills" given on the John Blaxland portrait of 1843 and in the Exhibition catalogue of the Society for the Promotion of the Fine Arts in Australia, 1849. 45 Pitt Street is given on some of the portraits and possibly is the same as was designated "Willow Cottage, Pitt Street" elsewhere.

4 Marriage Certificate of F. Ellard, ML, Ac 22, dated 12 December 1846

5 Heads of the People, 28 August 1847
well known after the art exhibition held in Sydney, although it is not known whether or not he exhibited at it. In the exhibition of 1849 his portrait of Dr. Bland was shown and was described as "a staring likeness, evidently daguerrotypist". Possibly it was his portrait of Mrs John Hosking which the Sydney Morning Herald's critic found to be "an excellent portrait". 1 A number of portraits by Read were included in the exhibition but, unfortunately, the catalogue produced for the occasion does not distinguish between the two Reads (R. Read and J.T. Read) who contributed.

As late as the end of August 2 and the beginning of October 3 Read advertised that he would paint portraits and miniatures. His address was "over Thurlow and Grant's Chambers, No. 308, Pitt street", and his charge of two guineas for each portrait included the frame. What became of him after this time is unknown.

1 Sydney Morning Herald, 2 June 1849. See also catalogue.
2 Sydney Morning Herald, 29 August 1849.
3 Sydney Morning Herald, 1 October 1849.
Edward Winstanley was principally an animal and marine painter, but is mentioned here because he published lithographic portraits in the *Sporting Magazine* in 1848. Nothing is known of him at present but that he was probably born in Sydney and died of consumption at his mother's residence in Phillip Street on 4 August 1849. The obituary notice stated that his talents as a marine and animal painter were "of a high order".

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1 *Sporting Magazine*, No.1, Sydney, 2 October 1848, opp. p.18

Samuel Elyard was born at Swanage on the Isle of Wight, and arrived in Sydney on 18 December 1821 aboard the convict ship John Bull of which his father, William, was the surgeon. He was accompanied by his mother, Sarah Elyard, elder brothers, William Elyard junior (born 1804), Alfred (born 1806) Arthur Wellington (born 1814), and sister, Elizabeth Ann (born 1809). According to the family papers the first noteworthy thing about Samuel's life in Sydney was going to McLeod's school which he attended for one year from January, 1824. His father became coroner for the County of Camden, and later took up land at Illawarra.  

Samuel was engaged as a clerk in the Colonial Secretary's Department in 1837 and remained there until 1869 when he appears to have retired to Nowra where he died in 1910. He took a life-long interest in drawing and painting, and painted several portraits as well as landscapes and sketches. He exhibited in 1847, and again in 1857, and sent five landscapes to the Paris Exhibition of 1867.  

There are, in the Dixson Library, a number of family journals and letters and also a considerable pile of papers attesting his importance as a leader in the Jewish community of New South Wales, but until someone delves more deeply into the period from 1850 Elyard will have to remain a rather obscure identity among colonial painters.

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1 Reminiscences of Samuel Elyard of Nowra, N.S. Wales, Australia, DL, Add. 812.

This gentleman has resided for nearly two years in this city, in which time he has exhibited so many specimens of his art as to enable us to speak with decision of his talents. To an uncommon facility in hitting off the likeness, may be added a peculiarity in his execution of drapery, and which ever has been esteemed in his art the\textit{ NE PLUS ULTRA}, of giving life to the eye, and expression to every feature...

As a man he must be regretted as possessing a suavity of disposition, benevolence, and good humor.

This quotation, written during Augustus Earle's infancy referred to his father at the time of his death,\footnote{A.W. Rutledge, "Artists in the Life of Charleston Through Colony and State from Restoration to Reconstruction", \textit{Transactions of the American Philosophical Society}, Vol.39, Part 2, Philadelphia, 1949, p. 124} but might equally have described Augustus himself thirty years later when the residents of New South Wales had got to know him. The records about him show a marked similarity between father and son.

Augustus Earle's life has provided several biographers\footnote{See the article on Earle in \textit{A.D.B.} and the bibliography. Since this was written other books have appeared with details about Earle's life, E.H. McCormick's introduction to Earle's \textit{A Narrative of a Nine Months' Residence in New Zealand}, in 1827, together with a journal of a Residence in Tristan d'Acunha,... Oxford, 1966; A. Murray-Olive, \textit{Augustus Earle in New Zealand}, Christchurch, 1968 (with complete bibliography).} and scholars with much material of interest about the world he lived in, but his sojourn in Australia, and his work as a portraitist have received scant attention.\footnote{See H. Spencer, "The Brisbane Portraits", \textit{J.R.A.H.S.}, Vol.52, Part I, Sydney, March, 1966.}

Augustus Earle arrived in Hobart in January,\footnote{\textit{Hobart Town Courier}, 21 January 1825} 1825,\footnote{\textit{Hobart Town Courier}, 18 February 1825} on the \textit{Admiral Cockburn}. He had not chosen to go there - indeed, he was heading for India when he boarded the \textit{Duke of Gloucester} at Rio de Janeiro a little less than a year before.\footnote{\textit{Hobart Town Courier}, 21 January 1825} But, stranded on
Tristan da Cunha for eight dreary months, he was not distressed that his liberators were headed for Hobart. A roving disposition was part of his nature.

Earle and his fellow passengers put their names to a letter in the Hobart Town Courier after their arrival, as was the custom after a long voyage. They thanked Captain Cooling "for his attentive and gentlemanly conduct" to them all during the passage. They went so far as to say that they had had "every comfort in the greatest abundance, that money could procure", that their "wants (had been) anticipated by the most feeling...attention" of the captain, and that they had all "felt the beneficial effects of his anxious solicitude". Obviously the hand that penned the missive was guided by someone who took delight in using different words to say the same thing.

The raconteur was evident in Earle when he wrote shortly afterwards in the paper describing his recent adventures. He explained at considerable length how he had

suddenly found himself placed in a situation the most singular and distressing, deprived of all (his) property and comforts, the prospect of (his) voyage totally ruined, and mortifying reflection of imagining (he) had been purposely left on shore, or at least that not sufficient exertions had been used to rescue (him) from a situation the most vexatious and miserable.

Although he had five companions, their situations in life differed so widely that "they were but little calculated to alleviate the mortification of (his)situation". Furthermore, they saw six vessels pass the island without touching there before the artist was released from his "melancholy confinement". When at last he was rescued, his

1 Hobart Town Courier, 28 January 1825
2 Hobart Town Courier, 18 February 1825
"wearing apparel" was "very deficient", but soon improved by the joint exertions of the passengers and captain. He added to his letter a lengthy plea for the inhabitants of Tristan da Cunha who grew potatoes "unequalled in this part of the world", and who were "getting disheartened by having so few demands for their produce."

He said that he wrote "to induce Captains to call", and -

to warn passengers from loitering on shore, for the weather among these islands is too fluctuating to trust to, and God forbid that others should suffer similar inconveniences as those which (had) befallen (him).

This was not the final occasion on which he recounted his Robinson Crusoe story.  

In May the artist sailed for Sydney in the brig Cyprus - a nine day journey. Despite the presence of Earle and both the Richard Reads in Sydney, an article appeared in the Sydney Gazette stating "the want of a clever artist or two". It went on:

We have here and there one, but for the most part, their talents happen unfortunately to be obscured amidst the fumes of intoxication, or the deplorable crime of indolence.

By the end of October, his "skill as an artist (was) well known" to the extent that he was engaged to decorate the dining-room in which the colonists would farewell Sir Thomas Brisbane.

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1 See also Memoirs of the Blomfield Family, quoted in catalogue under Richard Brooks; and Earle's letter to McLeay below dated 1 January 1827 (NSW, 2/7850)

2 Hobart Town Courier, 6 May 1825

3 Sydney Gazette, 4 August 1825

4 Sydney Gazette, 31 October 1825; see also The Australian, 3 November 1825
It was felt that this would exhibit Mr Earle's talents "in a more conspicuous light than probably they (had) been viewed in this 'infant Empire,' to which he (had) already proven no invaluable acquisition". The pity was that the time was so limited "for the display of his powers". It was confidently expected that the dinner would be "the most splendid ever yet witnessed in the Colony. Earle's transparencies for it revealed his attainments in the study of the classics, and were recalled even years after the dinner.

Meanwhile, Governor Brisbane had been approached about the possibility of his portrait being taken, to hang in Government House as "a Memento of the Warm and affectionate feelings" he inspired in the colonists. Earle was selected to paint the portrait "as a monument of the progress of the Fine Arts under (the Governor's) Administration", and two gentlemen, stated to be connoisseurs in the art, undertook to supervise the painting which was expected to be finished in the "first style".

Earle probably set out shortly after Brisbane's departure on a tour to Emu Plains, the Blue Mountains, Bathurst and Wellington Valley — possibly early in the New Year when Sydney's moist heat

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1 The Australian, 3 November 1825
2 H. Spencer, op. cit., gives details of the pictures, and also McGarvie's remarks on Earle's work which appeared in Sydney Gazette, 28 July 1829
3 Quoted in Spencer, ibid.
4 The Australian, 10 November 1825
5 Sydney Gazette, 14 November 1825
is its most oppressive. From accounts of other travellers it is possible to reconstruct \(^1\) with some degree of verisimilitude the route Earle and his companions would have taken. Furthermore, the sketches he made on this and other journeys are now in the Rex Nan Kivell collection in the National Library. \(^2\) Earle also visited the Hunters River, Port Stephens and Port Macquarie, but just when is not known.

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\(^1\) His journey can be reconstructed thus:

Setting out from Sydney, Earle would have travelled along George Street past the Toll Gate and the Benevolent Asylum, the Carters' Barracks, Ultimo House, (the scene of so much entertainment), and Cleveland House in Redfern. Further on were extensive flour mills, graineries and a distillery, (this last belonged to Mr Underwood, "one of the most industrious men in the colony"). Gruse Farm stood then in the grounds of the present Sydney University, and Lycett had recently published a sketch of Sydney from this spot. Along further, he would have seen the Racecourse, and "Annandale", which belonged to the Johnston family. Along the road were several other farms belonging to businessmen in Sydney, and the Government Farm named Long-bottom, near Burwood, before the town of Parramatta was reached. Leaving Parramatta, also sketched by Lycett, the traveller headed west for the Blue Mountains. Here was Prospect Hill, and Lawson's farm which Earle stopped to sketch. Further on was Lumpy Dean's "Corporation Inn" at Eastern Creek, where Earle may have stopped for a drink, like a Frenchman two years before. Perhaps Earle, too, was astonished at the immense corpulence of Mr. Dean. He must have passed the Government farm at Rooty Hill before reaching the houses which made up the little village of Penrith, and Richard Jones' estate, "Flours". At Penrith he would have taken the punt to cross the Emu Plains (the subject of an inquiry as to whether Brisbane had sent female convicts to the Government Farm there for immoral purposes). The local inhabitants often avoided the tariff there by fording the river downstream. Along the Emu Plains road, Earle stopped to sketch a distant view of the Blue Mountains and Lapstone Hill. Not so far from here was the difficult ascent up Lapstone Hill, which had been so named because all the stones were like a cobbler's lapstone. Next, one stopped at Springwood where the 57th Regiment was stationed. Earle and his friends went on to the waterfall now called Wentworth Falls, and the artist thought the place worthy of a later oil painting.

\(^2\) Mr Rex Nan Kivell purchased the watercolours Earle painted on his travels from a London dealer, Walter Spencer who, in turn, acquired the collection when offered for sale at Sotheby & Co. on 4th May 1926. On Earle's death, these watercolours were handed down in the family of his step-brother, Admiral William Henry Smyth (1788-1865) until the Admiral's grandson sold them in 1926. NLA acquired the Nan Kivell collection in 1959.
In February of 1826 a plan was afoot to have Earle paint a portrait of Macaness, the Sheriff of the colony, to be placed in some public room or hall. The portrait of Brisbane was completed by mid-June, when Earle was praised in the press for his collection. The writer had heard of a great many excellent likenesses, and was much pleased with the one of the Governor. It was a full length portrait of Sir Thomas wearing his civil uniform, and Earle was to receive £50 whereas in England it would have cost £200 even had it been by an inferior artist. His opinion was "that Mr Earl (was) not paid - we should be glad to see the arts thrive in New South Wales, and that this gentleman receive at least a hundred guineas". A week later the Sydney Gazette had viewed the portrait, and reminded the public that the civil officers had procured it. This writer held the opinion that they would "not scruple to reward the artist with that liberality for which such a Body of Gentlemen is justly celebrated." Subscriptions of three pounds ten each were called for in July to pay for the picture which could be examined at the artist's gallery, no. 10 George Street.

1 The Australian, 16 February 1826
2 See catalogue for details
3 The Sydney Monitor, 16 June 1826
4 Sydney Gazette, 21 June 1826
5 Sydney Gazette, 8, 12, 15 July 1826
In July, too, Earle was involved in the amateur concert held on Wednesday, 19 July. At an earlier concert it was found that the niches of the windows behind the orchestra and at each side of the room absorbed the sound. These were blocked up and Earle's artistic talents called into play in decorating the room. Melpomene's majestic form "met the eye on first entering the side door...she stood up rear'd on a pedestal; a wreath of laurel hung from between the fingers of her right hand - the other sustained a trumpet". Apollo, divided from Melpomene by the Royal Arms, stood resting his lyre on the staff of Aesculapius on a pedestal of Parian marble. Next to him was "(t)he real or assumed arms of Australia," and Minerva on the right.

A Kangaroo and Emu appeared to sustain the rising sun of Australia, which darting its rays elliptically upward, whilst yet half sunk beneath the blue expanse of ocean, gave a promise of future brilliancy.

After a long report about the concert, the decorations and the audience, The Australian intimated that the poor lighting detracted from their appearance. He felt, however, that experience would "serve to correct this defect, and obtain for the Artist that share of admiration, to which his talents so justly entitle(d) him."
The report in the Monitor reminded its readers that Messrs Edwards, Sippe and Earle had "united their exertions, and talents to please the public, gratis", and suggested that as there were about one hundred and fifty subscribers these gentlemen might be paid.

1 The Australian, 22 July 1826. The Sydney Monitor also described the decorations, 21 July 1826

2 The Sydney Monitor, 21 July 1826
In August a Mr Earl \(^1\) was sworn on the Grand Jury and subscribed to the dispensary. At this time, too, Earle’s achievements in the art of lithography were praised in the press. \(^2\) One of his pictures presented a faithful likeness of "the well-known Native Chief of Sydney, Bungaree". It was intended for sale "at a very low price" which was considered the "usual with Mr Earle." It was dedicated to Governor Darling, who had succeeded Brisbane, and Earle was wished every success in his ventures. A week later, Mr Earle publically \(^3\) proposed forming a class of drawing and painting but he seems to have abandoned this idea after a second advertisement at the beginning of September. \(^4\) He offered a "large Assortment of every description of Articles used in Drawing, Painting, &c," purchasable at his Gallery, No. 10 George Street. \(^5\)

On 26 September, 1826, \(^6\) Earle wrote to the Colonial Secretary requesting that Edmund Eagar, an engraver, who had recently arrived by the Marquis of Huntly, be assigned to him. The next day one newspaper \(^7\) mentioned that Earle intended publishing views, taken in the vicinity of Sydney. It was suggested that Earle extend his views

\(^1\) Sydney Gazette, 9 August 1826. This may have referred to the Earl in the Colony, although Augustus did sometimes spell his name without the final "e".

\(^2\) The Sydney Monitor, 11 August 1826; Sydney Gazette, 28 August 1826

\(^3\) Sydney Gazette, 18 August 1826

\(^4\) The Sydney Monitor, 1 September 1826

\(^5\) The Sydney Monitor, 8 September 1826

\(^6\) Col. Sec. Letters received 1826, NSW A 4/1903 - letter no. 6071

\(^7\) Sydney Gazette, 27 September 1826
"to the magnificent scenery in the vicinity of the King's Table Land, the great Campbell Cataract, and the Regent's Glen." The Sydney Monitor, not to be outdone, conveyed the news that Earle was about to publish a map of the Colony. The writer implied that such a map as this was to be would be useful not only "to every counting-house and study in Sydney", but even an investment.

When Sir James Brisbane came to Australia in command of the Warspite in October 1826, the Sydney Gazette did not let the opportunity pass to remind its readers that he would be able to see "a most correct likeness of Sir Thomas", whom he could not have seen for many years. Again Earle was lauded for his successful portrait which would "reflect everlasting credit" upon him "who (had) thus shown to what a pitch the arts (had) arrived in Australia."

Earle's timing was excellent: he offered for sale things to appeal to both the high and the low decks of the Warspite. The first of these was addressed "To the Friends of Sir Thomas Brisbane." It was the original portrait of the late Governor from which the one in Government House was taken. The second was a series of "Views in Australia" which received considerable attention in the press.

1 The Sydney Monitor, 29 September 1826
2 Sydney Gazette, 21 October 1826
3 Sir James, his wife and two daughters; and the 500 men on board.
4 The Sydney Monitor, 27 October 1826 mentioned Brisbane's portrait in Government House.
5 The Sydney Monitor, 1 November 1827
6 The Sydney Monitor, 3 November 1826
Evidently there were technical flaws and the colouring in the first view - Sydney Heads - was described as "defective":

"George’s Head in the foreground is soft and natural, but the North Head has a sterile harshness - a kind of 'Plummet and rule' regularity which this stupendous cliff, though extremely symmetrical does not really possess; the sky does not show that brilliancy of colouring, which forms the constituent beauties of a landscape - but the whole partakes too much of formality - The second view is more natural, but an unpleasant glare of light pervades it, which the locality of the scene may render unavoidable; still the execution is superior to the first view.

Seven shillings and sixpence the writer found to be "rather too high a price for each view. The ever-anxious-to-advice Monitor suggested a compromise price of one dollar (five shillings), saying,

...it would in these times be more popular, and in the end from an additional number of subscribers, we are certain it would remunerate the artist more liberally than a higher price. At 7s and 6d the views will be too expensive for frugal persons, however great their desire to encourage the arts.

Earle offered to execute any orders for lithographs, and throughout November sold tickets to another amateur concert which was to be held on 1 December. In December he produced more lithographs, showing Sydney from Pinchgut Island, and Macquarie (Light House) Tower. Just after Christmas he offered books,

1 Sydney Monitor, 3 November 1826
2 Sydney Monitor, 10 November 1826
3 Sydney Gazette, 8 November 1826; 11 November 1826; 15 November 1826; 18 November 1826; 22 November 1826; 25 November 1826; 29 November 1826. Also Sydney Monitor, 10 November 1826; 17 November 1826; 24 November 1826
4 Sydney Gazette, 16 December 1826
5 Sydney Gazette 27 December 1826
engravings and prints for sale, and he had printed a circular describing the works and their prices which he believed would be "deemed reasonable, considering the Rarity of the Selections".

On New Year's Day, 1827, Augustus Earle wrote at length to the Colonial Secretary. After a paragraph reminding McLeay of the circumstances which had brought him to Australia, and another describing his endeavour "to introduce a taste for the fine Arts" in the Colony, he hinted at his reason for writing: "I wish," he wrote,

to make a permanent residence; and though I had not the most distant idea of it when I first landed, I have now a strong anxiety to settle (here), and of course to enjoy one of the privileges (sic) which I see my Countrymen do, that is a Grant of Land!

The rest of the letter does much to illustrate his character and sentiments about himself:

...You must be aware Sir when I make this application, I do not do it as a Man of business; business is quite foreign to me, I merely refer you to the opinion of my friends as to the character I have sustained since I first entered the colony; and that will regulate you in speaking of my case to his Excellency.

Respecting the capital a person must show in order to obtain a Grant, mine is in my Profession; and as the public seem much inclined to encourage it - I may safely affirm, it is much more than I feel inclined to expend; and the overplus, I wish to devote to the formation of an establishment, which may ultimately render me independent of it.

It may not be necessary to add that should his Excellency need any refferences as to the respectability of myself or Family at home; I am prepared with Friends and documents, to set aside any doubts which might arise in his mind, and soon convince him, I am not a needy, or common applicant.

Fully relying on your candour - and at the same time convinced my request is a just one

I remain Sir your obedient Servant

Augustus Earle

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1 Col. Sec. Letters Received relating to Land, NSW A 2/7850, (Eades - J. Edwards), no. 27/12 dated 1 January 1827.
Just or unjust, his application was refused on the grounds that he could not show that he had the means of cultivating land. One may presume that if he were not a man of business his case for establishing such a one as a farm would not appeal to the business-like Governor. The Governor endorsed the application with the following words:

It is not in my power in the circumstances of Mr Earle's case to authorise his receiving a Grant of Land at present.

The same month, Earle wrote again to the Colonial Secretary two much briefer notes; the first requesting that Thomas Pope, a convict who had arrived on the Asia's second voyage, be assigned over to Mr. Joseph Underwood, the second requesting the transfer of his assigned servant Edmund Eagar to Mr Andrew Allen. The artist mentioned that he had left Sydney.

Earle was no stranger to the benefits which might accrue to his career from his name's frequent appearance in print. In February, 1827, it was widely announced that had been engaged to take a panoramic view of Sydney that would be exhibited in London. The Australian had heard that the principal artist in Sydney would receive one hundred guineas for a series of eight sketches. The artist had already begun taking the views "from The Old Windmill, near the site of the New Government House". The Monitor proudly called him "our indefatigable, popular Artist", and boasted that the view was to be transmitted to "the Society of Arts in England".

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1 Col. Sec. Letters Received 1827, NSWA 4/1919 letter no. 27/419 dated 11 January 1827.
2 Col. Sec Letters Received 1827, NSWA 4/1920, letter no. 27/712 dated 15 January 1827.
3 Sydney Gazette, 9 February 1827; Sydney Monitor, 10 February 1827; Australian, 10 February 1827.
In May,

Mr. Earle, the favourite Artist of Australia, met with a rather severe accident on a late tour with a party of Gentlemen to Illawarra. On returning after ascending the mount, his horse trod upon the end limb on a tree, and caused the other end to spring up, which struck him so forcibly that his leg was broken and fractured. Mr. Earle was conveyed to the friendly mansion of Mr. S.O. Hassall...

where he was recovering at the time the story of the accident appeared in the Sydney Gazette. From this abode Earle sent Mrs Ward a most amusing letter in doggerel verse describing his adventures since leaving Sydney:

Dear Madam I'm in duty bound my troubles to rehearse
And as I've lots of time on hand - I'll give them you in verse
My friendship for your family - induces me to do it
Tho' troubling you with doggrel rhymes - is sure no way to show it.
I'll tell you of our journey too - and what befell us there
And how I got my broken shin - how I did growl and swear.
Twice three, and one our party, was, right merry blades and true.
We leap'd over sprightly (Cowisess) backs 'twas a pleasant sight to view.
Two serving Men brought up the rear - with saddle bags well stowed
And blankets, boatcloaks, fire locks - made up a precious load
Thro' Liverpool and Campbelltown - a western coarse we keep
But then our heads, we southward turn - and steer towards the deep
Now Bumberry current's pleasant vales - and Appin's plains are past
And Illawarra Mountain steep - we've got safe o'er at last
We traversed Mountain Bog and Bush - and Bivouaked at night
Determined hunger and fatigue - we'd turn into delight
It was a curious sight to see - us laying round our fire
Our (teaster) Heaven's Canopy - our down bed on the byver.
Thus roughing it and laying our - chill'd by the frosty breeze
'Twas nothing to the stockmen's huts - where you're devoured by fleas.
The road now lay along the beach - the surf roll'd at our feet
The glossy sands from ebbing tides - by sounding hoofs were beat
The whole five Islands now in view - far in the distance stretch'd
The scene was charming warm and clear - I took my book and sketch'd

1 Sydney Gazette, 18 May 1827

2 She also appears in George Allen's Early Georgian diary, edited by G.W.D. Allen, Sydney, 1959, pp. 37-8, ML, Ae 23
And now thro Bush and Brake again, we bend our devious way
Thro verdant plains and lowing herds - we rode near all one day.
Such tangled thickets now we pass'd, such mighty trees we saw,
Such giants of Australian growth, now fill'd my mind with awe,
They seemed to say in future times, we'll guard our native shore
Such Navies shall grow out of us, as ne'er were seen before.
We now had reach'd lovely spot, by Farmer call'd his Farm
And hop'd to get our bellies fill'd, with a drop to keep us warm
But O what horror we all felt - when wide we gaz'd arround (sic)
To find a barren wilderness of Gum trees most profound
Instead of finding here withall, to pass a pleasant day.
We trapedus up and down the Rocks, and hungry went away,
But keen our wits we bent on him, who'd led us such a dance
I guess he wish'd he'd been at home, or we'd all been in France.
For now we'd rid our journey through, we'd time to look about
And then not used to riding much, began to sing out
And when attempting to dismount, such Oh's and Ah's they made
We thought their limbs were injured much, and I felt sore afraid
Yet we all know that voyages long, are made with far mor ease
By all your copper bottom'd ships, for they defy the seas.
I'd recommend to tars on shore, when horses they will ride
To take a hint from what's above, then they will stem the tide.
But now my jokes I must curtail, my own mishap to tell
"Twas on the last days journey, the accident befel
Me riding on quite soberly, the day was closing fast
And shaddows by the setting sun, athwart the road were cast
While the red glare shone in my eyes, which made my footing frail
A log of wood lay on the road, my (?) did assail
So violent the shock I felt, crash crash there goes the bone
O here's a pretty mess I'm in, I wish I was at home.
Condolence now came thick and fast, as on the ground I lay
And all express'd a wish to serve, if I'd point out the way
They hoist me on my horse again, one led him by the head
And twenty miles I rode that night, before I got to bed
At Mr Hassall's I sojourne, on a bed of thorns I lay
I grunt and groan thro' all the night the same this all the day.
But all my rage and oaths I find to fire's adding fuel
So I'll take the Nurse's old adage - patience and Water Gruel.

May 19th 1827

I must tell you how all these beautiful poetic efusions came to light. The first few days of my confinement I amused myself
by giving you a description of our journey and the accident
which confined me in this house. The messenger not going to
Town as I expected the letter remained by me, and being written
in an almost unintelligible hand, owing to the awkward position
I wrote it in, I concluded to write it over again, and feeling
a rhyming propensity come over me, I een gave it full swing, 
and thus you have it. I have not any Idea how long this leg
of mine may confine me here, I have been now ten days, and this
is the first I am (out) of bed; the (anguish) is unavailing
tho' I am getting a little more power of the limb.
I need not express to you my distress at not seeing Cooling
before he sail'd, if my life had been depending on it I could
not have reached Sydney.
Make my respects to your blooming (sic) Daughters, and all
inquiring friends, and believe me
Your sincere friend

Augustus Earle

Saturday (Morning) Macquarie grove, Cowpastures.
At the beginning of October Earle was again engaged in painting a comprehensive view of Sydney, this time from the North Shore, for a nobleman in England. No further details were given about this contract, but later in the month he sailed with his friend Mr. Shand for New Zealand. After the ship had sailed, Earle's plans for the ensuing summer were described in *The Australian*. He would go to the Bay of Islands and the River Thames and "no doubt, enrich his portfolio with numerous sketches of those interesting coasts." *The Monitor*, meanwhile, related how Mr. Earle had been disappointed in his wish to journey into the interior of New Holland because the expedition led by Captain Street had been postponed. Regret was expressed that the expedition had been given up because it hindered the advancement of geographical knowledge and also deprived the public of Mr. Earle's professional services in a journey of discovery. In a mournful tone the article continued:

All the discoveries of the interior of Africa and America, have been incomplete from the absence of Artists; the miserable sketches of the travellers being utterly inadequate to a just representation; in a future expedition into the interior of this country, there will doubtless be no Artist here; or, if there be one, the chances are, he will be wanting either in inclination or spirit for the undertaking.

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1 *Sydney Monitor*, 4 October 1827
2 By a curious coincidence both Shand and Earle had recently suffered accidents (See *The Australian*, 2 May 1827)
3 *The Australian*, 24 October 1827
4 *Sydney Monitor*, 25 October 1827
Three weeks later, although he was far away, Earle's name again appeared in the Monitor. This time "A friend of Mr Earle wrote to the Editor about a court case involving the artist. Earle had painted Mr Loane's portrait but, on the plea that it was not sufficiently like the living original, had refused to pay for it. In order to hasten the court case, the price had been lowered from £15 to £10. A number of persons were ready to swear that it was a very fair likeness. Mr. Earle's friend pointed out that Earle had not covenanted to give an exact likeness, and had he done so the charge would have trebled. The writer said:

How can Mr. Loane expect an Artist to paint a yard square on canvas in a superior manner for less than £10? The picture itself is worth the money. If the likeness were expected to be as good as Sir Thomas Lawrence's, the charge by that artist is 200 guineas.

Earle's publicity-conscious friends kept the public well-informed of his activities. In December, The Australian told its readers that Earle and Shand had landed at Shukianga;

(A)ccompanied by the chiefs of that settlement, (they had) walked across the island to the peaceful settlement at the Bay of Islands. Of this beautiful bay Mr. Earle (had) taken a panoramic view, and at the same time (had) not omitted to transfer to his sketchbook the principal interesting features of the north island. Mr Earle intend( ed) proceeding in the brig Governor Macquarie to Solomon's Islands, in order to take a sketch of that part of the coast...celebrated by the shipwreck of La Perouse.

1 Sydney Monitor, 12 November 1827
2 The Australian, 12 December 1827
Earle and Shand left New Zealand on 22 April and returned to Sydney on 7 May 1828. 1 The Australian 2 immediately informed the public that "the Artist ha(d) brought with him a most complete collection of sketches, drawings, and portraits, from New Zealand, among which, (was) a very finely executed panorama of the Bay of Islands, where the principal missionary establishments are formed." The Monitor 3 followed this up with an account of the fire which had destroyed most of Mr. Earle's drawings. Mr Laidley, a complete stranger to Mr. Earle, had learned of this hard fate and had, most handsomely, forwarded the artist more paper, without which Mr Earle would have returned to the Colony almost empty-handed.

In this account and the one Earle published later, 4 harsh remarks were made about the missionaries (excluding the Wesleyans). The too frequent intercourse between the masters of vessels and the young New Zealand women had soured the tempers of these holy men:

The Church-folks...acted with that precaution which to Government people, is instinctive whether they be religious or profane. They forced a smile of complacency into their countenances, until they had ascertained that Mr Earle and his friend were not connected with the Government; but the moment they became satisfied they were private gentlemen travelling, the one professionally, and the other for health, their faces assumed their natural acerbity.

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1 Sydney Monitor, 7 May 1828
2 The Australian, 9 May 1828
3 Sydney Monitor, 10 May 1828
4 A. Earle, A Narrative, op. cit.
At this time, too, Earle made a donation to the Female School of Industry, but nothing further was heard of him in the press until nearly a year later, by which time he had left the Colony.

Before he left Sydney, however, he was faced with the problem of disposing of a lithographic press. In May, 1828, the Surveyor-General informed the Colonial Secretary that there were two lithographic presses in the Observatory at Parramatta where they had been left by Mr. Dunlop one of Brisbane's astronomers. The Colonial Secretary applied to Mr. Karl Rumker, the Government Astronomer, for information about the presses, and learnt that one of them, understood to be the private property of Sir Thomas Brisbane, had been given by him to Mr. Dunlop, and by Mr. Dunlop to Augustus Earle. In the letter to the Acting Surveyor General, McLeay (Colonial Secretary) said:

It is probably the same that is now advertised in the Public newspapers as being the Property of a Gentleman about to leave the Colony and for Sale.

Some months later, Earle wrote to the Colonial Secretary stating that he had, a few months earlier, received an application

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1 Sydney Gazette, 12 May 1828; 14 May 1828
2 W. Dixson MSS Notes, DL, MSS 469/A, p.189
3 Letter dated 26 May 1828, ibid.
4 See Sydney Monitor, 21 May 1828: "To be disposed of by a Gentleman leaving the Colony, a LITHOGRAPHIC PRESS, complete in all its appurtenances; an object well worthy of the attention of the scientific or professional man. To be seen at No. 96, George-street."
5 Col. Sec. Letters Received 1828, NSWA 4/1994 - letter no. 287784 dated 30 September 1828
from one of the public offices for the purchase of the press, but at that time had agreed to dispose of it to a private individual, so the affair had terminated. The person to whom it was to have gone had left the colony, and the press was still on Earle's hands. He offered it to the Government for fifty guineas, mentioning that he was about to leave the Colony himself.

The Surveyor General's opinion of the press was sought with the following letter being returned:

...I have the honor to state for the information of His Excellency the Governor, that I think the price is reasonable, but that, as the Press is so small for the purpose in which it would be most required, namely the printing of Parish Maps; I would not recommend this expense especially as success in Lithography is precarious without a lithographic Printer.

Poor Earle was informed, four days before he sailed,¹ that the Government did not require the press. What he did with it is a mystery, and where Charles Rhodius got the lithographic press he used in the Colony after his arrival in 1829 is a matter to conjecture.

After he left Sydney Earle went to Madras, India via Hobart² Town. His name continued to appear before the eyes of the Australian reading public for some time after his departure. The Sydney Gazette³ had an article about Mr Burford's panorama in London, based on Earle's sketches. In the same paper, two months later, reported from "the Indian Papers" that Earle was lately at Madras taking a panoramic view of that town, which would be exhibited in London

² Sydney Gazette, 10 October 1828 notes the departure of the Rainbow on Sunday 12 October 1828. Earle says himself he left by the Rainbow.
³ Sydney Gazette, 9 May 1829
While his view of Sydney was still news, Earle's contribution to the colony's public taste was praised afresh by a man who had visited the gallery of pictures. 1 "A.B. Marramatta", who was known otherwise as the Reverend John McGarvie, 2 wrote two long articles for the Sydney Gazette 3 "On the State of the Fine Arts in New South Wales". He gave attention to Earle's picture gallery, mentioned his lithographic productions and landscapes, and praised the artist's "considerable influence in keeping alive the public taste...from the risk of torpor, or...barbarism. " In McGarvie's remarks can be read regret at the loss to the Colony of an artist with the public presence to inspire an interest in even taste for, the fine arts.

Earle was a versatile artist who managed to make a comfortable sustenance from his profession. One writer expressed the view that his forte was not portrait painting although his portraits were good and the likenesses "striking". 4 It would seem, indeed, that he preferred marine paintings and landscapes to portraiture. Yet his portraits provide a particularly telling historical record of his visit to Australia.

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1 See The Diary of The Rev. John McGarvie, ML, A.1332, p.235
2 See A.D.B. under McGarvie
3 Sydney Gazette, 28 and 30, July 1829
4 R. Oldfield, ed., South Asian Register, Part I, no.1, Sydney, October 1827, p.15
Thomas Balcombe was born at St. Helena and came to Sydney with his father, the Colonial Treasurer, in 1825. On 1 April 1831 he was appointed as a Draftsman (sic) at a salary of £150 per annum in the Surveyor-General's Department where he remained on the staff until "mental worries prompted him to commit suicide". He was known as an animal painter, and from one of his paintings, "the Champion of New South Wales", a lithograph was made which was offered for sale in 1847. According to William Moore, Balcombe associated in his four exhibits. According to William Moore, Balcombe associated
Thomas Balcombe was born at St. Helena and came to Sydney with his father, the Colonial Treasurer, in 1825. On 1 April 1831 he was appointed as a Draftsman (sic) at a salary of £150 per annum in the Surveyor-General's Department where he remained on the staff until "mental worries prompted him to commit suicide".

He was known as an animal painter, and from one of his paintings, "the Champion of New South Wales", a lithograph was made which was offered for sale in 1847. According to William Moore, Balcombe associated in his art work with Edward Wistanley, and they produced "a set of four water-colour sketches of Five Dock Steeplechase" in 1844. He exhibited in 1849. Some of his other illustrative work is listed in Moore's book. He is mentioned here for the sake of one excellent and unusual portrait he painted of the Reverend John Joseph Therry.

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2 Bourke's Despatch, 1834, NSW A 1212, p.1125.
3 W. Moore, op. cit.
4 Bell's Life in Sydney, 3 July 1847.
5 W. Moore, op. cit.
6 Catalogue of the exhibition gives his address as 52 York Street
7 It hangs at St. Patrick's College, Manly. See catalogue entry, 7/1 P.
In his subsequent life Charles Rhodius must on occasion have cursed himself for foolishness in "snatching a reticule from Lady Laura Meyrick's hand, on her coming out of the Opera-house." ¹

This act, together with it's perpetrator's own self-defence at his trial, was responsible for his arrival in Sydney aboard the convict ship Sarah on 7 December 1829.

By that chance which governs the existence of records from which historians take what they call facts, two accounts of the trial are extant. The official record gives the bare bones: that Rhodius was charged at the Westminster Sessions of the Peace on 3rd April 1829 with stealing one opera glass worth twenty shillings, one smelling bottle worth three shillings, one handkerchief worth one shilling, and one silk bag worth one shilling from the lady's person. The judge found Rhodius, a labourer of St. James, Westminster, guilty and sentenced him to transportation for seven years. ²

The second account, written by one who stated that he had been present at the trial, was recorded years later. It fills out the bare bones and captures something of the dramatic reversal of Rhodius's fortunes, so that a dramatist might find it preferable to pinpoint the climax and turn of fortune (were it a play) on the actual trial rather than crime.

¹ Sir Roger Therry, Ruminiscences of 30 Years Residence in N.S.W., London, 1863, p.110.
² Letter from Deputy Head Archivist, Greater London Record Office (Middlesex Records), 1 Queen Anne's Gate Buildings, Dartmouth St., London, S.W.1.
³ Therry, op. cit., pp. 110-111.
...He) had a good chance of a favourable verdict, until he put an injudicious question to the principal witness.... In the reticule was a small scent-bottle, which the witness said she believed was her property. 
The evidence as to the identity of the stolen bottle, however, was weak, until, unfortunately for himself, the prisoner put a question, inquiring the grounds of her ladyship's belief. The reply was, "Because, as you see, my husband's crest and the initials of my name are engraved upon the stopper of the bottle.

The writer of this account arrived in Sydney on the same day as Rhodius, though by a different ship, and said that both ships "had sailed from England on the same day, about three months and a half previously." He evidently took pleasure from studying the complexities of where men's paths crossed in life. With the anxious desire of the Victorian moralist to damn the wicked for their follies, and the lawyer's conviction about the connection between law and justice, he quoted the adage that 'when a man is his own counsel he has a fool for a client'. But he is at error in saying that the artist 1 "served his sentence in the country, and on coming to Sydney enjoyed the general reputation of being an emigrant." This may, in fact, have been the judge's impression and may indicate something of his standing and character in the colony, but other records deny that he "served his sentence in the country".

The Indents of the Sarah 2 describe Rhodius as an "artist and architect", aged twenty-seven, with no former convictions to his name, a Roman Catholic with no apparent family, whose native place was Cologne. He was a dark ruddy-complexioned man with black hair and brown eyes, and stood five feet ten inches tall. He was assigned to the Department of Public Works. By his own account, 3

1 Therry does not give Rhodius's name but describes him as a "German artist, whose name I withhold, as he has lived creditably and married respectably in the colony".
2 Indents of Convict Ships 1829-30, NSW A4/4015, f.18.
3 Col. Sec. Letters Received 1831, Petition Ticket-of-Leave dated 15 November 1831, 32/4181 in NSW A 4/2144.
he was employed in the Lumber Yard during which time "he...likewise
attended most of the Civil & Military Officers, to give instruction
in his profession as a Teacher of Drawing, in all its various
branches."

The prisoner's petition was supported by a number of
references. A spokesman of the Department of Public Works stated
that the petitioner had been employed as a Draughtsman and that his
attendance had been very regular, "and his conduct exemplary in all
respects". Mrs Forbes, a judge's wife, in the course of observing
the petitioner's conduct in teaching her children the elements of
drawing and perspective "ever since his arrival in the Colony", was
authorized by her husband to say that "we think him deserving of
any indulgence which His Excellency the Governor can extend to him."

James Laidley, too, testified that the petitioner's conduct and
attention to his family as a teacher of drawing was good, as also
did others including William Foster (the Chairman of the Courts of
Quarter Session) and J.E. Manning (Registrar of the Supreme Court).
Presumably his experience in teaching drawing "in several high
families in England" ¹ explains his connection in the colony with
legal personalities in Sydney.

Months elapsed before the petition made any headway. The
Colonial Architect, conversing with the Governor, "stated that the
services of the Prisoner...were necessary and...understood he was
to be retained without salary" in order that he might obtain as far
as might be possible a plan of every building already standing in
the colony as well as of those to be erected. ² Mrs Forbes mean-
while stopped her children's drawing lessons until she could check
whether the prisoner's attendance in her household was an infringe-
ment on the government's orders respecting the employment of convicts. ³

¹ Therry, op. cit., p.111.
² Col. Architect to Col. Sec., dated 29 May 1832, NSW A 32/4181
³ Col. Sec. Letters Received 1832, dated 23 May NSWA 4/2144
In June, 1832, however, the recommendations of so many respectable people effected the artist's exemption from the government's employ provided that he stayed in Sydney. Later that year he sent a large view of Sydney taken from Bunker's Hill to England by the Florentia to be engraved by Ackerman's in London. When the coloured engravings arrived by the return of the Florentia in February, 1834, they were praised in the colonial press:

...this view surpasses in correctness of external objects and precision of drawing, anything we have yet seen of this kind produced in the Colony. The great defect of all the engravings of New South Wales Scenery hitherto brought out, has been a want of verisimilitude which in a landscape is the chief merit. In the view we have just seen, the artist appears to us to have sacrificed effect, to the correctness of his outline. He has been at considerable expense to get up his work in a superior manner, and we hope that the encouragement he will receive from the public in this, his first attempt, will induce him to proceed in what we understand he contemplates to do, namely to form a series of views of the most interesting and characteristic parts of the Colony. We have frequently heard persons newly arrived, find fault with the little progress we have made in the fine arts. The truth of this must be at once acknowledged and lamented, but the cause has been, not want to talent amongst us, but encouragement to exercise and develop it. We trust, however, that we shall begin to release ourselves from this imputation, and by properly appreciating any efforts that may be made to advance the arts, create emulation.

1 Col. Architect to Col. Sec. op. cit., NSW A 32/4181 no. 31/9339
2 J. Dixon MSS Notes, DL, MSS 469/A taken from Sydney Herald 26 November 1832
3 The Australian, 3 February 1834. The most recent views published before this date were those by Augustus Earle taken in 1826.
The Sydney Gazette 1 mentioned that the view had been "taken from the front of the house at present inhabited by the Archdeacon, on Bunker's Hill", and was "one of the prettiest efforts of genius we have yet seen in the Colony", needing only to be seen "to secure a place in the folio of every lover of the fine arts".

Rhodius's success with these prints led him to execute a series of lithographic portraits of aboriginal chiefs and their wives. 2 The fidelity of the likenesses was expected to strike beholders whose residence in the Colony had given them the opportunity to view the originals. They were sold at the artist's residence in sets of six for a guinea, a price thought very moderate considering the pains bestowed upon his work by the talented artist. Readers of the advertisement were reminded what "very acceptable presents to friends in England" these drawings would prove.

Rhodius's reputation as an engraver seems to have reached Van Diemen's Land by this time or shortly afterwards when John Glover wrote to George Augustus Robinson that he had intended to have engraved a plate for your book, but my eyes have lately been so weak and bad that I dare not attempt it.

He recommended Rhodius in Sydney for the task.

In May, 1835, Rhodius bought land in Campbell Street. He had, by this time, a wife (formerly Maria Bryan, 4 a seamstress

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1 Sydney Gazette, 4 February 1834
2 Sydney Gazette, 7 October 1834. See also Sydney Herald, 2 October 1834.
4 Mutch Index, ML.
of Pitt Street) and a son (baptised Charles Prosper Rodius by the
Reverend Richard Hill at St. James on 5 November 1834). The
details of the artist's life at this time are somewhat confused,
there being reference to the death of his wife, Harriet, (sic) on
14 December 1838 at the age of eighteen years. 1 Her tombstone
read

After a short illness of four days
This inscription is sculptured by her afflicted
husband as a last
tribute his affection can offer to her memory.
Devonshire St. Cemetery
Removed to La Perouse

Rhodius was well publicised for his art work. In 1839 an
article in The Art Union written by Dr Lhotsky, a German visitor
said: 2

Sydney...possesses an artist of some note. We mean
Mr. Rhodius, who has been occupied by the French
Government in engraving some of the edifices in
Paris. Mr. R. is very efficient in watercolour and
his portraits of natives and scenery are much sought
for by travellers.

Rhodius's health was not strong. Towards the end of 1839
The Australian 3 reported:

Mr C. Rodius, who for some time past has suffered
under a paralytic attack, begs to notify that being
now recovered, he intends to resume his occupation
as teacher of Drawing and Perspective, in which
capacity he has been engaged in the Colony for the
last nine (sic) years.

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1 Ibid. Cf. The Australian, 18 December 1838, giving her age as
   seventeen years


3 The Australian, 5 December 1839
And, on the following May:  

Mr Rodius, who has been sometimes successful in his French Chalk Drawings in Portraits, will be happy to resume his work in this style.

Why his emancipation did not eventuate until July, 1841, when his seven-year sentence should have expired at the end of 1836, is not known. He sailed for Port Phillip in the Australasian Packet on 13 July 1842, and returned to Sydney by June 1843, when he advertised afresh his teaching and portraits. This time he mentioned that he had been "formerly a pupil of the Royal Academy of Paris", which implies that his background was probably French as well as German. His address was now Hunter Street, opposite Elizabeth Street, but he collected his mail from Mr Ellard's Music Saloon in George Street.

Little is known of the artist's activities between 1843 and 1847 apart from the fact that he executed "quite a likeness" of Knatchbull which was lithographed by William Baker in 1844. In 1847 he was represented at the exhibition of the Society for the Promotion of the Fine Arts in Australia. One critic found it remarkable that Rhodius, a professional painter of heads, exhibited only landscapes, all of them watercolours. He expressed some surprise that the artist's excellent likeness of Leichhardt was not included, and found fault, not with the Australian "Sketch from

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1 The Australian, 9 and 12 May 1840
2 It was not notified until The Australian, 17 March 1842. Presumably his ticket of exemption was sufficient for all his purposes and emancipation effected for practical purposes long before that date.
3 The Australian, 15 July 1842
4 Sydney Morning Herald, 21 June 1843
5 W. Dixon MSS notes, op. cit., DL, MSS 466/A, p.129; which gives his source as Duncan The Register, Vol.II, p.411 (3 February 1844)
Mitchell's Pass - View of Emu Plains", but with his "Church of Cologne, on the Rhine". As a proprietor, Rhodius lent a "Poacher in a storm by Melville" and "Acteurs Ambulants by H. Monies". 1

At the second exhibition of art in Sydney, that of 1849, Rhodius showed only his "Portrait of Monsieur Gautrot", (a musician who had visited Australia) and it was found by the Sydney Morning Herald's critic 2 to be a "free, light loose sketch, full of artistic talent, and a very striking likeness."

The portrait of Leichhardt (of which copies are still to be found today) 3 was loaned by a Mr. R. Dixon to the 1857 "Fine Arts Exhibition, at the Mechanics' School of Arts". 4

Rhodius's lithographic portraits of celebrated blacks continued to be his stock-in-trade. In 1849 he published one of Jacky-Jacky 5 who had "acted so conspicuous and praiseworthy a part towards the lamented Mr. Kennedy. 6 It was

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1 Exhibition of the Society for the Promotion of the Fine Arts in Australia (Catalogue), Sydney, 1847, (opened 22 June closed 7 August) pp. 2-22

2 Sydney Morning Herald, 26 July 1847

3 See Catalogue

4 Fine Arts Exhibition..., (Catalogue), Sydney, 1857, p.9

5 See Catalogue

6 Bell's Life in Sydney, 24 March 1849
an excellent likeness and touched off in a spirited and artist-like manner; the intelligence of the countenance, (so unlike the mass of the aborigines) is very happily caught. The low price charged for the portrait, linked with the interest attached to it, will doubtless insure the artist an extensive sale.

That year, too, Rhodius published a lithographic portrait of Perry, whose likeness was said to be "extremely felicitous, and the character...most faithfully preserved". Coloured prints fetched two and sixpence, while uncoloured ones were to be had for eighteen pence. ¹

Ever since Australia was first colonised the records of the government have provided biographers with source material on their chosen subjects. Rhodius as much as any other man had dealings with that octopus that reaches into everyone's lives - the government service. His name appears in it's records no less frequently after he became a free man again than while he was a convict. From the endless pages of old papers and files which archivists preserve and call "records" can be gleaned the information that on one occasion in June of 1849 Rhodius attended the Supreme Court as an Interpreter. For this he was paid, by the Chief Justice's order, £1.1.0 although, as the Auditor General pointed out to the Colonial Secretary, "Two shillings and eight pence per day, only, is the rate authorized by The Regulations for the attendance of a Witness."

¹ Bell's Life in Sydney, 6 October 1849

² Col. Sec. Letters Received from the Auditor General 1849, Part I, NSW Government Gaz. no. 110 dated 27 July 1849
Another aspect of Charles Rhodius' life which has been preserved in the records from this time is his dealings with the government over land. It appears that the land originally appropriated for the School of Industry was sold in allotments and part of one of these allotments was subsequently bought by Rhodius who did not obtain the deed to the land which he and one Julius Lindinger held as tenants in common. Later Lindinger died and Rhodius wrote to the Colonial Secretary claiming the deed to the land in Parramatta street. In the end the land was divided and Rhodius presumably became owner of his half.

Rhodius sought naturalization as a result of his desire to obtain a legal title to land in the Colony at about this time. He stated that he had a family, and described himself as "a Native of Prussian Cologne Rhine" and a "professor of drawing and Painter of Portraits". He received his naturalization shortly afterwards.

Meanwhile Rhodius continued in his profession as an artist, as evinced by notices which appeared from time to time in the press about his work. On 23 March 1850, Rhodius advertised that he still continued to take portraits in chalk and colours, and he added:

Mr. R. also undertakes, in the event of the loss of deceased friends or relatives, to produce a likeness, after death capable of supplying affection's broken link in the memory of the survivors.

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1 Register of Cases before the Court of Claims nos 1-1549, NSW A 2/2371, p.141
2 Register to the Col. Sec.'s correspondence 1849, (April–June) NSW A 2425 re. letter no. 5930 and subsequent letters outlined in subsequent registers NSW A 2427, 2429, 2431, 2433; but original correspondence itself not available.
3 Col. Sec. Letters Received April-June 1850 (nos 5352 - 5699) NSW A box 4/2303, no. 50/5655 dated 13 June 1850
4 Bell's Life in Sydney
In May, the same year, one of his portraits received the following notice:

We have lately seen a portrait of Mr. George Robert Nichols, M.C., from the pencil of Mr. Charles Rodius. The likeness is admirably preserved and the drawing is artistical throughout. We believe it is the intention of Mr. Rodius to have the subject lithographed, in order that the public may have a copy of one whose name and fame are so familiar to the colonists.

Rhodius did in fact produce a lithograph of his likeness of Nichols some months later. The report of it was published in a Melbourne paper, the Melbourne Morning Herald, and taken from there for Bell's Life in Sydney:

Rhodius in Melbourne. - Mr Rhodius, the artist, has favoured us with a sight of a few faces, as "familiar in our mouths as household words," about which there could be no possible mistake. We have now before us a lithograph of Mr. Geo. Robt. Nichols, M.L.C., drawn to the life, as we well remember the honourable gentleman ten years ago, when editing the Sydney Australian newspaper. Another excellent likeness of a character better known in Melbourne, "Liardet," (1) is admirable: the drawing perfect. Mr. Rhodius' forte is in French crayons, but he is equally happy with his pencil; and as his terms are moderate, we hope he will receive a fair share of public support, to which his talent eminently entitles him.

(" Wilbraham Frederick Evelyn Liardet b. 1799 d. 1878)

Another well-known public figure whose portrait-likeness was taken by Rhodius was Miss Sara Flower whose singing was received in

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1 Bell's Life in Sydney, 4 May 1850. See Catalogue also
2 Bell's Life in Sydney, 28 December 1850
Sydney with great applause.  

"We have been favoured," wrote Bell's Life in Sydney, with a view of a portrait of Miss Sara Flower, from the pencil of Mr. Charles Rodius, who has lately returned from an artistic exploration of Port Phillip. The likeness of the celebrated cantatrice is admirable: her joyous expression is felicitously hit off, and the drawing of the figure accurately preserved. A careful lithograph of the portrait would meet a ready sale amongst the numerous admirers of this talented songstress.

He continued to live in Sydney in the fifties, and to portray eminent public figures including Henry Parkes and Edward Smith Hall. It is quite evident that his profession in general, and his living in particular, had been threatened by the advent of the camera, and that he considered the ways in which his portraits were preferable to those produced by a photographer before inserting the following advertisement in a local newspaper:

Mr Rodius, Artist,
Respectfully acquaints the public of Sydney and its environs, that he will guarantee a correct likeness, in his style, and at the same expense as a Daguerreotype or Photograph, and depicting the brilliancy of Eye, and avoiding the stiffness which detracts so much from correct expression in the latter.

In 1858, a severe attack of paralysis put an end to his artistic career, and he was forced to advertise that he could no longer teach drawing, "his profession for some twenty six years" (?), and he now offered "to give reading lessons in the French and German languages". His address he gave as care of the Repository of Arts, George Street.

1 See Bell's Life in Sydney, 16 August 1851
2 Bell's Life in Sydney, 26 July 1851
3 See Catalogue
4 Bell's Life in Sydney, 14 April 1855
5 Bell's Life in Sydney, 6 March 1858
A contemporary of Rhodius who also lived to be a contemporary of Sir William Dixson noted fifty-seven years after the artist’s death: ¹

About the year 1858 I occasionally met Mr Rhodius at Mr. Balcombe’s residence. He was at that time paralysed on one side. His intellect was clear.

As one portrait by Thomas Balcombe has come to light, ² it is quite likely that their mutual interest in art drew the two men together. Rhodius died at the Liverpool Hospital Infirmary on 8 April 1860. ³

¹ W Dixson MSS notes, op. cit., DL, MSS 469/A, p.102 gives information received in a letter from Mr W.H. Hargrave of 207 Stanmore Rd., Stanmore in 1917.

² That of Reverend Joseph Therry at St. Patrick’s College, Manly, N.S.W., catalogue entry, 7/1 P.

³ Mutch Index, ML
CORNELIUS DELOHERY

Cornelius Delohery's origins in New South Wales are not known, but his advent in the Postmaster's Department at Liverpool in 1830 puts him among the earliest portrait painters in the colony, although the few portraits by him date from a later period. He held a position as a Clerk to the Bench of Magistrates, and another position as Inspector of Slaughter Houses, simultaneously with his position as Letter Carrier to which he was appointed on 5 May 1830. As Clerk to the Bench he was seen "constantly and unremittingly occupied at Table", and it was said in official correspondence that it "would be impossible to take him off from that occupation". He seems to have continued ever upward gradually in the Police Department for the greatest part of his professional life until an event occurred which forced him to turn to portraiture for a sustenance. His name appears in indexes to the contemporary press during this period but not in any context which makes him stand out from all the other inhabitants of

1 Col. Sec. New South Wales Statistics 1830, NSWA, 4/261A p.94. He was paid £6.13.8 p.a. as Letter Carrier; £90 p.a. as Clerk; £20 p.a. or half the amount of Fees of Inspection (Inspector of Slaughter Houses).

New South Wales. He stands out from them only in the fact that he exhibited a landscape and portraits at the exhibition of 1847, and the Sydney Morning Herald's critic found his portraits of Cornelius Prout and a Young Lady to be "fair productions for an amateur but timid and ineffective". He hoped "for something better from Mr. Delohery at our second Exhibition". His portrait shown at the second exhibition received scant attention in the press.

By January, 1851, however, Delohery was suddenly ready to embark on portrait painting as a profession. His advertisement ran:

Mr. Delohery (late of the Sydney Police-office) having, after many years' practice as an Amateur Portrait Painter, determined to commence business professionally, respectfully solicits the patronage of his numerous friends, as well as that of the gentry of Sydney and the public generally.

The fidelity of Mr Delohery's likenesses is invariably acknowledged, and he therefore trusts that where truth of resemblance and expression is desired he will be enabled to give full satisfaction in the execution of any orders with which he may be honoured. Should he however fail in the slightest degree he feels he will be enabled so to manage as to preclude the possibility of his patrons being burdened with an unapproved picture of his painting.

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1 The Australian, 28 June 1830 - Appointed Inspector of Slaughter Houses, Police Office, Liverpool; 12 August 1831 - Promoted Clerk to the Bench at Liverpool; 8 December 1837 - Subscribes to Bourke Memorial; 11 January 1840 - Appointed Chief Clerk of Police, Sydney; 1 April 1841 - Testimony to correctness of Salters Balance (letter weights); 5 October 1842, Signs request to F.L.Wallace M.D. that he would be a candidate for Phillip Ward; Sydney Morning Herald, 1 November 1842 - Ratepayer, Phillip Ward; 16 September 1842 - House, Dickson Street, Phillip Ward; 19 October 1843 - Chief Clerk in Police Office (salary) 2300 p.a.

2 Sydney Morning Herald, 26 July 1847

3 Sydney Morning Herald, 2 June 1849 noticed that Mr Delohery exhibited "Poacher in a Storm" by Melville

4 Bell's Life in Sydney, 18 January 1851
At this time the reason for his departure from the Police Office was not generally known; he removed to Bourke-street, Surry Hills. 1

In 1853 he painted E.H. Hargrave, "the Gold Discoverer", and the public was invited to view his portrait at the artist's studio in Bathurst Street. 2 The artist's "well-known courtesy" was mentioned with the assurance that he would happily submit the portrait to a private viewing.

In 1854 he had several public houses to let and invited applications for transfers of licences. 3 The following year he advertised afresh his services as a portrait painter. 4 The day was to arrive, however, on which Delohery felt impelled to justify the actions which had led to his career as a portrait painter, and his account clearly indicates the reasons for the upheaval in his life. He petitioned the Legislative Assembly in the following words: 5

The humble Petition of Cornelius Delohery, formerly Chief Clerk of the Sydney Police Office.

Respectfully Sheweth:-

That your Petitioner for a period of nearly twenty years filled appointments in the Police Offices of this Colony, [sixteen years as the Chief Clerk of the Sydney Police Office], and during the whole of such period succeeded, by strict attention and integrity in the discharge of his duties, not only in gaining the approbation of the numerous body of the Magistracy under whose observation the demeanour and efficiency of Petitioner in the discharge of his duties had fallen, but in giving full satisfaction to the several Heads of the Departments under whom he served.

1 Ford's Directory, Sydney, 1851
2 Bell's Life in Sydney, 30 July 1853
3 Bell's Life in Sydney, 25 November 1854
4 Bell's Life in Sydney, 29 September 1855
5 Sir Henry Parkes Correspondence, Vol.12, ML, A 832, pp.214-215, dated 1 December 1856
That in the year 1850, during the superintendence over the Police of E. O. Day, Esq., through an error made by one of Petitioner's Assistant Clerks, Petitioner was very unwittingly drawn into an unfortunate collision with Mr. Day, who, in furnishing a Report called for by the then Governor, having put forth therein a statement entirely at variance with the truth, which statement, affecting Petitioner seriously in his official capacity, Petitioner was consequently necessitated, in self-defence, to point out to the Government as inaccurate, at the same time drawing attention to certain official correspondence, in confirmation of the truth of Petitioner's statement.

That subsequently the subject of Petitioner's statement being brought before a Board of Inquiry, although Petitioner produced a written document in the hand-writing of Mr. Day, clearly substantiating the representation made by Petitioner to the Government; yet Petitioner was by such Board required to apologize to Mr. Day, and on Petitioner's declining to do so, (as it would have compromised his character for veracity) Petitioner was reported to the Government as insubordinate, and thereupon dismissed from his appointment.

That Petitioner immediately prepared, and submitted for the consideration of the Honorable The Executive Council, a full and true statement of all the circumstances connected with the case; and, within a short time thereafter, was not only reinstated, but paid the full amount of his salary.

The Petitioner, on his restoration, although fully sensible of the awkwardness of his position (being in daily intercourse with some of the gentlemen who had recommended his dismissal, and concerning whom he had, in his statement to the Executive, been compelled to write freely), still persevered in his customary strict and attentive discharge of his duties, and by such conduct, up to the period of Mr. Day's removal from his office, Petitioner succeeded in retaining his situation; but Petitioner regrets to add, that he found, from the manner of certain influential parties with whom his duties brought him frequently in contact, that his position as an officer of the Government was not only very insecure, but that notwithstanding all his caution, the course pursued must eventually lead to Petitioner's ruin.

That Petitioner, from the above causes, continued for months in a state of constant anxiety and apprehension, so much so, that his health became sensibly affected; till, at length, reduced to extreme nervous debility, his customary discretion and firmness having forsaken him, he, at an unguarded moment, found himself unable to attend to, and consequently compelled to absent himself from his duties for a few days.

That your Petitioner, on the occasion of such illness, adopted the usual practice at the Police Office, by writing to the Head of the Department, praying that his temporary absence might be excused; but Petitioner's enemies having anxiously awaited an opportunity, now eagerly seized upon this. Charges were preferred against Petitioner, the nature of which he was not made acquainted with; meetings of Magistrates assembled to inquire into Petitioner's conduct, during Petitioner's illness and consequent confinement to his house. Petitioner was never confronted with his accusers. A Report was got up,
in the most irregular manner - (and, as Petitioner is informed and believes, entirely in contravention to the terms of a then existing regulation) - which Report was forwarded to the Government; and Petitioner was subsequently, by direction of the Colonial Secretary, called upon for (immediate) explanation.

That on receipt of the letter to the foregoing purport, Petitioner immediately applied to Mr. M'Lerie, for information as to the nature of the charge against him; but was positively refused information on that head.

That so circumstanced, and while still suffering from severe illness, Petitioner very unadvisedly ventured a defence, which (as afterwards appeared) was insufficient, being in a manner foreign to the charge against Petitioner - Petitioner was soon after again dismissed from an appointment he had held for a very protracted period of years, it clearly appearing on the face of the document conveying such dismissal, that the former charge (in the matter of Mr. Day), notwithstanding Petitioner's having rebutted the same, formed one of the strongest grounds for His Excellency's decision.

That your Petitioner having in vain during the late Administration appealed for some redress for the grievous injuries inflicted on himself and family by the extreme measures adopted towards him for a single act of irregularity, under his own roof, and which, in the case of any other officer of the Government, would have drawn no more than a mere admonition from the head of the department, - now most humbly submits that he has just claims for consideration, grounded on his long period of approved service, his efficiency, and propriety of conduct, coupled with the unprecedented irregularity and harshness of the means adopted in depriving him of his appointment.

And Petitioner, in conclusion, earnestly prays a favorable consideration of the premises, and that such measures be adopted in his case as to your Honorable House may seem just.

Delohery's case was still not decided when the Parliamentary Committee reported in 1857: 1

Your Committee, believing that the late period of the Sessions at which the Petition was referred to them (considering the other demands on their attention) precluded the possibility of their giving the matter that searching investigation that it seems to require, have not entered into it. Seeing that the case has now stood over from the year 1850 to the present time, your Committee feel that no great inconvenience is likely to arise from deferring it until next Session, when they hope a Select Committee of your Honourable House will be appointed, having duties more directly in connection with the affairs of the Police of the City of Sydney than those of your Committee.

1 Ibid., p.216 (dated 18 February 1857). At the Exhibition held in the Mechanics Institute in 1857 Delohery showed his Self Portrait; a "picture entitled "The Rose of Australia", a "Young Cricketer" and a "Boy with Fish" - see catalogue of the Exhibition.
The case dragged on until poor Delohery found himself addressing Sir Henry Parkes on the matter on 28 September 1859 from his address at 167 Pitt Street: 1

Sir,

From the Kindness I experienced at your hands when bringing before the Legislative Assembly a Petition of mine...which, on your Motion, but just previously to your resignation of your Seat, was submitted for the consideration and Report of a Police Committee then sitting on the question of "the Police of the Interior." I am emboldened in venturing to inform you that since the subject of my said petition was submitted to such Committee nothing further has been done in the matter than a bare mention of it...dated 18th February 1857...

Mr Robertson the Secretary of Lands...who was Chairman of the said Committee was kind enough during the succeeding Session of the Council to place a Notice of Motion on the Records for the reappointment of the Committee to proceed with the enquiry into my Case but such Motion having been subsequently allowed to lapse I called upon that Gentleman on the subject when I was informed by him that it would be advisable for me to get my Petition presented by "one of the Sydney Members", at the same time saying that if these Gentlemen demurred to move on the matter, he would Himself move in it - this being to me an incomprehensible suggestion more especially as the matter had been already regularly brought forward by yourself then "a Sydney Member" I have been since puzzled how to act, and now mention the matter merely for your information but under an impression that you might be pleased to think it worthy of your notice.

As the matter dragged on interminably Delohery found himself advertising to teach drawing twice a week. What became of him after this time, or of his case, 2 is not known.

1 Parkes Correspondence, ibid., p.212-3

2 He wrote to Parkes again on 14 May 1861 (ibid., p.100)
JOSEPH BACKLER  

b. 1813 ?  
d. 1897

Aboard the convict ship Portland, reaching Sydney on 25 May 1832, was a nineteen year old youth of whom it was later said:

His Education had been good but though born of Parents in a very respectable rank of life he had no benefit from paternal over-sight or example. His abilities are very good, especially in the way of painting on Glass in which Department of Art his father employed himself in London.

These remarks, coming from his mother's side of the family, might provide a behavioral psychologist with data as a basis for understanding of Backler's subsequent actions.

Joseph Backler was prosecuted (30 June 1831) at the Newgate Gaol delivery for the County of Middlesex held in the Old Bailey, on three indictments, each containing four counts of forging two orders worth respectively £10 and £5 for the payment of money and attempting to pass them knowing them to have been forged (i.e., two counts of forging and two of attempting to pass). He was found not guilty of forging but guilty of passing forged orders and was in fact sentenced to hang, although the sentence was later commuted to transportation for life....[He] is described as a labourer, and his parish of residence is given differently on each, namely St. Anne, Westminster, St. Andrew, Holborn, and St. Luke, Chelsea.  

The Indents for the ship Portland indicate that Backler could read and write, was a Protestant by religion, single, born in London, and an artist (landscape painter) by profession. There were

1 Indents for the ship Portland, NSW, 4/4017, pp. 41-2
2 They are part of a memorandum from Glasgow, where Backler's "Maternal Relations" lived. The memorandum reached Governor Gipps at the end of 1840 with an inquiry as to why Backler's sentence had not yet then been mitigated. See Police Report Governor's Despatches, July-December 1840, ML, A1283, pp. 33-7
3 Letter to author dated 16 December 1968 from the Deputy Head Archivist, Greater London Record Office (Middlesex Records). The verdict of "not guilty" on the charge of forgery was a legal distinction quickly forgotten, as ever afterwards Backler's crime when recorded was given as "forgery".
4 NSW, 4/4017, op. cit.
no former convictions on his record, and he was a "fair and freckled" lad with "sandy" hair, "hazel" eyes, five feet five inches in height, and bore a scar on top of the forefinger of his left hand. On his arrival he was assigned to Major Mitchell for duties in the Surveyor General's Department 1 as a draughtsman. 2 A year after his arrival his first misdemeanour - "absenting" himself - led to a three-day confinement in Hyde Park Barracks. 3 Shortly afterwards he was transported by the Isabella to Port Macquarie 4 where he was to remain for the next nine years. His record there gives a clear indication of the range of offences which afforded his gaolers some scope for punishment: 5

<table>
<thead>
<tr>
<th>Date</th>
<th>Offence</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 April 1834</td>
<td>6 Months (in) Irons (for) receiving fire arms illegally under false pretences.</td>
</tr>
<tr>
<td>30 April 1834</td>
<td>50 Lashes (for) making away with Govt property</td>
</tr>
<tr>
<td>30 Sept 1835</td>
<td>50 Lashes (for) cutting his Irons</td>
</tr>
<tr>
<td>29 June 1835</td>
<td>6 Months (in) Irons (for) absconding</td>
</tr>
<tr>
<td>29 July 1836</td>
<td>50 Lashes (for) leaving his station</td>
</tr>
<tr>
<td>17 April 1836</td>
<td>6 days (in) cells (for being) out after hours</td>
</tr>
<tr>
<td>26 July 1839</td>
<td>14 days (in) cells (for) harbouring a Female Assigned Servant</td>
</tr>
<tr>
<td>15 April 1840</td>
<td>3 days (in) cells (for) going into a Public House without leave</td>
</tr>
</tbody>
</table>

1 ML, A1283, op. cit.
2 ML, Petitions to the Colonial Secretary 1844: 4/26641 no.8216 from Backler is dated 1 Nov 1844
3 ML, A1283, op. cit. (15 May 1833)
4 ML, Col. Sec. to Sheriff July 1832 - December 1833, A4/3899, no.233
5 ML, 4/2664.1 on back of no.8216, op. cit. See also A1283, op.cit. which conveys the same information. Backler's name also appears on the Convict Musters for Port Macquarie, Roll 71 (F.A.O.), ML, for 31 Dec 1837
It appears to have been at about this time that he wrote to his "Maternal Relations" in Glasgow, "expressing contrition for his past life and giving the best promises for the future". They, in turn, having "no knowledge of his conduct or present character except from his own letters," were "extremely desirous that any relief or remission or benefit to which these (might) entitle him...should be extended to him with a view to promote his comfort, and as far as possible his moral improvement". An application in Backler's favour reached Governor Gipps at the end of 1840 through the local Member of Parliament for Glasgow, and Lord John Russell.  

It was calculated by the local watchdogs of the convicts' behaviour that Backler had set back his eligibility for a ticket-of-leave by just under four years. Gipps regretfully informed Russell that Backler's conduct had not been such as would justify recommending him for any present indulgence.

Backler, however, proved the watchdog's estimate a conservative one, by applying for and obtaining a ticket-of-leave for the Port Macquarie district in February 1842. According to his own statement, his "continued good conduct, together with the circumstances of his being an artist by profession (a portrait painter) and the probability that his services as such would prove an acquisition to the public at large", engendered the Governor's sanction to transfer his ticket-of-leave to Sydney in January 1843. There, living at No. 6, Domain Terrace, he advertised his services as "Portrait, Miniature and Landscape Painter in oil and watercolours, on very

1 A1283, op. cit.  
2 Gipp's Despatch 1841, ML, A1224, p.195-6  
3 4/2664.1, op. cit., information contained in his petition  
4 Ibid.
Moderate Terms", and "made it his constant study to merit the continued approbation of his patrons and employers".

By "employers", Backler no doubt referred to Messrs Cetta and Hughes of George Street for whom he worked from the time of his arrival in Sydney at least until July 1844 when they vouched for his "unexceptionable" conduct on the petition for a conditional pardon which he then sent to the Colonial Secretary. Despite the plea that he had a wife to support, and the various recommendations of his character which accompanied his petition, the watchdogs sized up his prison record, the fact that he had been "distinctly told... not to petition", and found that he had "no claim to a pardon".

Already early that year (1844) Backler was involved in Insolvency proceedings. He finally received a Second Class Conditional Pardon in mid-1846 and seems then to have embarked on a journey into the interior. On 1 September 1846 Sydney readers of the Sydney Morning Herald read the following news from Goulburn:

"...Two artists are now in the township showing their skill, one has been successfully engaged painting portraits for the last twelve months, many ladies and gentlemen of this and the surrounding districts having sat for the purpose of having their likenesses taken; in general they are admitted to be exceedingly correct. This artist, Mr. Backler, has also painted an interesting view of Goulburn, and which is much admired; he has, however, on appearance, given us the benefit of railways by introducing a locomotive with its train, steaming along; but being too much in advance of the times, and the gentleman for whom it was painted wishing a correct representation of the town as it is, the locomotive is to be put hors de combat... It is an excellent picture, but we would have liked it better if it had been a little higher coloured.

1 Sydney Morning Herald, 13 May 1843
2 Sydney Morning Herald, 3 January 1844; 4 January 1844; 5 April 1844. His address at this time is given in Low's Directory as 397 George St - Cetta and Hughes' address? M. O'Connell's Despatch, NL, A1241, p.142 dated 30 July 1846
3 Backler announced his intention of taking portraits in the Yass district in the Sydney (Morning) Herald, 22 July 1846: Mr Joseph Backler, Portrait Painter, from Sydney, begs to inform the inhabitants of Yass and its vicinity, that he intends visiting Yass, from Goulburn, about the 23rd instant, for the purpose of painting some portraits, where he will remain for a few days to ascertain how many sitters he may be favoured with in the district.
The same year Backler painted an oil of the Kelso District. 1

At the first exhibition of the fine arts held in Sydney from June to August, 1847, Backler's portrait of Councillor Iredale was shown. The art critic in the Sydney Morning Herald, 2 said about it:

...as far as features and expression are concerned, a correct representation of the worthy gentleman. The painting itself is poor enough, and we would offer to Mr. Backler the...advice...to study good paintings if he wishes to excel as a painter of good portraits.

After the exhibition closed Backler's name was included in the enumeration of the Colony's "artistical body" which appeared in Heads of the People. 3

None of his works were shown in Sydney's second fine arts exhibition of 1849 although he was in Sydney at the time. That year, a copy of the "Favorite", presumably a horse, by Backler was offered as the prize in a raffle run by the Scottish Art Union. 5 Art Unions were fast becoming popular, and in 1850 Backler was involved in an argument with Sydney's principal Art Union organiser, Mr James Grocott, which found its way into several papers. 6

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1 Royal Australian Historical Society, Catalogue of Exhibits of the Loan Exhibition, Sydney 1922, p.29. Then in the possession of a Mr. J.F. Thomas
2 Sydney Morning Herald, 26 July 1847
3 Heads of the People, 28 August 1847, pp. 145-6
4 Sydney Morning Herald, 8 August 1849 an advertisement for his portrait painting, giving his address as 487 George-street, opposite the Barrack Gate.
5 Sydney Morning Herald, 12 September 1849
6 This leads one to suspect that the heated feelings of the writers may have been an advertising gimmick
Mr. Gracott, "in order to encourage the Arts in Australia, offered certain premiums to artists for 'original' pictures, 'historical, landscape, marine, still-life,' etc.," the first prize of which was £30. Backler submitted "Actaeon and Diane" which the judges, "and by the way anything but bad judges" pronounced a copy of Titian's celebrated painting in the Stafford Gallery, and therefore excluded...from any further consideration. Mr. Backler got exceedingly wroth upon hearing this; anathemised the judges, and dared them to the proof.

Backler, in fact, wrote to the Sydney Morning Herald saying that the suggestion that the picture was a copy was "insulting and unjust", and that he was sure that subscribers to the Art Union would support him in his request for the authority on which that statement was made. The wording of the reply from Grocott which found its way so promptly the next day into the paper leads one to suspect that the whole argument was an elaborate advertising campaign to lead people in to the exhibition. The public, and Mr. Backler, whose "barefaced and impudent attempt at plagiarism" had sparked off the controversy, were invited "to inspect the engraving from the Stafford Gallery" in order that they might be convinced that Backler's picture was a copy. At this stage a writer in Bell's Life in Sydney entered the lists with these remarks:

...Nothing remains for us to say, but that we fully coincide with the opinion of the judges, and the conduct of Mr. Grocott; one slight correction, however, we venture to make in the conclusion of the latter's letter. He states that Mr. Backler's picture is an exact copy of the Titian, we say that it is not a bit like.

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1 Bell's Life in Sydney, 29 June 1850
2 Sydney Morning Herald, 24 June 1850
3 Sydney Morning Herald, 27 June 1850
4 Bell's Life in Sydney, 29 June 1850
He had, a week before, found gratification in Backler's picture as a further proof that artistic talent exists in the Colony; that taste and liberality is to be found among possessors of fine paintings; and (last, not least) that there is a judicious disposition to encourage the Fine Arts among our sporting aristocracy.

Despite, or perhaps because of, the length of Backler's residence in Australia, there are great gaps in which little or nothing is known about the artist's life. These, as in other artists' lives, can to some extent be filled in by a careful examination of the artists' works. The number of portraits dating from the 1850's testify Backler's activity in portrait painting, and he would appear to have been commissioned from time to time to copy pictures. He mentioned, for example, a copy in the Supreme Court of a portrait of Sir James Dowling by Joseph Dennis. 2

In the early 1860's he visited northern New South Wales and Queensland where he painted a number of portraits and landscapes. 3 He visited Tenterfield in 1860, and painted portraits and landscapes some of which as late as 1917 were still in Tenterfield. 4 In Queensland he painted the portrait of Sir George Eliott, first Speaker of the Queensland Legislative Assembly. 5 He died in Sydney in 1897. 6

1 Bell's Life in Sydney, 22 June 1850
2 See Sydney Morning Herald, 15 January 1861; 17 January 1861
4 Sir William Dixon's MSS, MSS 469/A, p.88 re views of Tenterfield in the possession of Mr J.F. Thomas. (see also note p.3 re Cat. of Exhibits...1922)
5 W. Moore, op. cit., Vol. II, p.158
6 Dixson MSS, op. cit., letter from Mrs Collins, 1917
T. B. East's name first appears in the New South Wales Calendar and General Post Office Directory for 1833, giving his address as Castlereagh Street. He came from Madras, and seems to have taken up his profession as portrait painter in Sydney which was the home of his sister, Mrs Learmouth. The Sydney Gazette, giving this information praised his portrait of Mr Bodenham, the auctioneer, in the most admiring terms, and no less so the artist himself who was said to be "very much liked on account of his pleasing manners and very

1 Sydney Gazette, 15 May 1834

2 We were much pleased, the other day, with a view of a portrait in oil of our respectable fellow citizen, Mr. Bodenham, the estate and land agent, drawn by that very clever artist, Mr. East, of Sydney. The likeness is one of the best we ever beheld of any individual - the position of the figure (a 3/4 length) most animated, and the colouring admirably subdued into that soft but expressive hue which constitutes one of the greatest beauties of portrait painting. Mr Bodenham is represented as standing in the pulpit of an auctioneer, with his hammer raised, as if inviting those by whom he is surrounded to follow up a bidding which the animated countenance of the figure proclaims to be more than usually spirited. The drapery of the picture, also, as well as the perspective objects, such as books, bust, &c., are highly finished, and well thrown out by the most skilful blending of light and shade. The circumstances, too, under which the original sketch were taken, are worthy of remark, in as much as they demonstrate the talent of the artist in so rapidly catching the faithful likeness which he has so admirably transferred to his canvas. The portrait was sketched while the original was in the very attitude in which he is represented, at the last sale of land ....We, who are among the uninitiated in these matters, were chiefly struck with the fidelity of the portrait; but we understand that several gentlemen who are really judges of painting, have seen the picture, and declared that, in their opinion, nothing equal to it has been executed in New South Wales.
respectable deportment." Shortly afterwards The Australian informed the artist's friends and the public that "Mr East, Portrait Painter" had

removed from Cuming's Old Hotel, to Mrs Reiby's House in the same street, lately occupied by the Church and School Corporation.

A few months later the public was notified of Mr East's intention "to leave us, for Europe, in a short time". His name continued to appear in Sydney directories until the end of 1837, which leads one to believe the artist may temporarily have been dissuaded by his friends and the newspaper's comment:

We should hope that such is not the fact, as we cannot but look upon artists of Mr. E's profession as an acquisition to the colony.

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1 The Australian, 27 May 1834

2 Sydney Herald, 15 September 1834

3 He certainly did not leave Sydney by any ship before the end of the year 1834 or his name would have appeared in the shipping departures.
Conrad Martens has been the subject of study by numerous art historians, but his interest for all of them lies primarily in his landscapes rather than his portraits. He arrived in Sydney on 17 April 1835 aboard the Black Warrior. It is interesting to note that he had taken the place of another of our portrait painters (who is also best known as a landscapist), Augustus Earle, whose illness forced him to leave the expedition of the Beagle at Rio de Janeiro.

Martens remained in Australia for the rest of his life, and like William Nicholas was criticised for monopolising so much of the best hanging space at the exhibition of 1849. It seems most unlikely that Martens was a professional portrait painter at any time in his life, as the only known portraits depict his daughters and a muori, and one aborigine.

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1 See the bibliography at the end of the article in A.D.B. by D. Dundas.

2 B. Smith, European Vision and the South Pacific, Oxford, 1960, p. 236

3 Sydney Morning Herald, 2 June 1849. A number of his works were also shown in 1849 - see Catalogue of The Society for the Promotion of the Fine Arts in Australia, Sydney, 1847.
Before World War I, Sir William Dixson collected a considerable amount of information about artists in much the same way a folklorist goes about his task. His main source of information about William Nicholas came from the artist's youngest son who, in 1916, lived at Quaker's Hill, N.S.W.  

Dixson published some of the details he had collected in his "Notes on Australian Artists". About Nicholas he discovered that he had been born in Camberwell Grove, England in 1809, and served as an apprentice engraver and lithographer. He apparently developed a taste for Shakespearian mythological subjects. Dixson was shown by the family, etchings and mezzotints done by Nicholas in England, and of a very high standard.

William Nicholas reached Sydney on 25 February 1836 by the Roslyn Castle which was commanded by a relative, a Captain Richards. Years later, a brother of the captain restored to the family a number of sketchbooks that the artist had left with Richards in trust. Dixson noted the minute detail and delicate colouring of the large number of watercolour portraits which filled the sketchbooks. There were many early and pre-Victorian fashion-plates, and a sketch of Venus Victrix for a large picture; seven feet four inches by four feet six inches, of which he said:

The principal figure (Venus) is really beautiful - the head only coloured, the body in pencil. The rest of the picture - a cupid on each side and the world below is only roughly roughed in.

1 W. Dixson MSS Notes, DL MSS 469/A, pp.60-1
2 J.R.A.H.S., Vol. 5-9 (1919-1923)
4 W. Dixson MSS Notes, op. cit., pp.60-1
There were also nude sketches of the artist, his wife and children.

According to the family legend, the wife, sighting them, said: "He never saw me like that", evidently, says Dixson, "not knowing of his knowledge of anatomy". He also recorded about Nicholas that he was a rather clever and witty as well as caustic writer.

In one book which belonged to his sister, there are several verses criticising drawings and paintings of amateurs (friends). He had a fair knowledge of Italian, French and Spanish.

Nicholas subscribed to the Bourke statue in May, 1838, and the first reference to his work in Sydney read:

Barlow's Repository of Arts...Bridge-street.
In the press and will be Published on Wednesday next,
A FAITHFUL PORTRAIT OF
Sir Richard Bourke,
A Full length Portrait of Mrs Taylor in the character of Don Giovanni
Also a Full length portrait of MARY, a Native Black of Sydney New South Wales, Mr. Barlow...begs to acquaint his numerous patrons, that the whole are drawn upon Zink by Mr W. Nicholas, and printed and published by him...

This was followed by a public announcement in 1840:

We have been much interested by the inspection of a portrait just published by Mr Nicholas, who now conducts Mr Barlow's business, of the unfortunate boy Forbes, who, our readers may recollect, was lately rescued by Captain Watson, our worthy pilot, from the island of Timour Laut, where he had remained in a state of slavery for upwards of sixteen years. The unfortunate youth who had suffered much

1  Ibid.
2  The Australian, 15 May 1838
3  ML has a photograph of this advertisement taken from The Journal and Commercial Advertiser, 17 November 1838.
4  See catalogue
5  The Australian, 3 November 1840
6  His portrait was also painted - catalogue entry, 13/66 P.
personal mutilation, is now, as the public is aware, by the kindness of some of the Sydney townspeople, on his voyage to England, where he has some relations. We would recommend the above portrait to the particular inspection of the public, as it is certified by the gallant rescuer of the lad to be an exact and most faithful likeness. We understand that Mr Nicholas will colour some of the lithographic copies, and we do not doubt that they will obtain the sale they deserve.

Like Rhodius and Earle before him, Nicholas recognised the demand for lithographic pictures depicting the local scene. His work with Barlow's establishment in depicting the natives is evident in the catalogue of his portraits, and he published a lithographic sketch of Prout's "New Government House and Macquarie Fort, as seen from the Domain". 1 It was advertised 2 as being "a very spirited and faithful production", and recommended to those who wished "to convey some idea of Sydney to their friends at a distance". The proud Sydneysider added:

Government House, with its Elizabethan style of architecture, forms a very striking object rising from the waters of the bay, and the numerous shipping, give the spectator a lively idea of the importance of our magnificent harbour of Port Jackson.

Nicholas advertised his willingness to take commissions for watercolour portraits, or any kind of lithographic work. He gave his address as 6 Elizabeth Street South, and the portraits from this period in the catalogue of his work seem to indicate a positive response to his advertisement.

2 The Australian, 30 January 1841
3 Sydney Morning Herald, 24 January 1842
Like Joseph Backler, Nicholas was in and out of debt. By the end of August, 1843, when he was stated to be a "draughtsman and lithographer, of George-street", his debts amounted to £1,400, although less than £50 of it had been contracted in the previous two years. The reason given for "the large deficiency" was that he "had been sold off by the Sheriff about six years ago when most of the debts were accumulated", that is, shortly after his arrival.

During 1847 and 1848 Nicholas produced drawings of individuals representing them in terms of their professions for a weekly journal entitled Heads of the People. His portraits were described as "not only striking likenesses of the individuals whom they represent, but they also show the true touch and handy of an artist." His address was given as 93 King Street, with the information that he was "the best portrait painter in water-colours in the colony", with the result that there were more heads offered to him for "decapitation" than he was "able to take off."

Nicholas entered seven pictures in the first exhibition of the Society for the Promotion of the Fine Arts in Australia, namely, two watercolour portraits of ladies, a "beautiful drawing" of "Lieut. Piggott of the Mounted Police, 99th Regiment".

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1 Sydney Morning Herald, 30 August 1843
2 J. Rae, Gleanings from My Scrap-book, Sydney, 1874, frontispiece
3 See Catalogue
4 Heads of the People, Vol.II, Preface
5 See the catalogue of the Society, op. cit., and the Sydney Morning Herald, 26 July 1847
two studies from nature, a portrait of "Miss Fairbrother as Abdallah (sic), in the Forty Thieves", and "The Morning Walk".

He also loaned to the exhibition a picture of "Dancing Dolls" by Montague. According to the critic of the exhibition, Nicholas had "been practicing his profession for a good many years in Sydney, without making much noise about it", and he was praised as

one of those quiet unobtrusive men of genius who work their way into notice and distinction without any assistance from the newspapers.

He was said to possess "a thorough knowledge of the theory and practice of his art" which accounted for the fact that his portraits were not "heads with unmeaning back-grounds."

He endeavours to make his backgrounds harmonise with his figures, and is generally successful in the snatches of scenery which he occasionally throws in. His works are remarkable for correctness in drawing, and with occasional exceptions, freedom in action and position, for their clearness of tone, and high finish. Instead of laying on his tints in washes, he adopts the stipling style of colouring even when painting on cardboard, which is his usual practice. We cannot say that he is always correct in his likeness: but this is a weakness to which most portrait painters must plead guilty.

Nicholas was later remembered in the context of the exhibition by one of the Committeemen who had organized it. His friend, John Rae, said that he had known and esteemed him much for his "thorough love of art". He recorded his "sense of his indefatigable exertions in assisting us to get up the fine Exhibition...in the Hall of the Australian Library in June, 1847."

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1 Ibid.

2 J. Rae, op. cit., p.vii
Not everyone shared his enthusiasm for Nicholas's participation in the second exhibition of 1849. On this occasion Nicholas's name appeared on the Committee of Management, and the Sydney Morning Herald's critic felt that the artist's pictures, all grouped together and occupying the best hanging space, was "a gross injustice against all other exhibitors", especially as they were so numerous. One sketch of a mother and child he found "graceful", and the "faces sweetly put in; but the drawing of the arms and hands faulty"; in another the drapery was "stiff and overdone"; and his portrait of Dr Bland was "several shades inferior" to that by Read of the same subject. He described one "Child's Head" as "expressive, unaffected and beautiful", but told Nicholas that miniature painters seldom became great artists, and "when from the one they strove to reach the other, a long course of study (was) requisite."

Portraits in watercolours were offered as part of the prizes in Grocott's Third Art Union. Nicholas continued in his profession as portraitist until late in his life. He died probably in November or the first week of December, 1854. Notice of his son's death at the age of seventeen months called the artist "the late Mr. W.M. Nicholas, artist", and Sir William Dixson

1 Sydney Morning Herald, 2 June 1849
2 The catalogue of the exhibition shows there to have been at least 18 pictures by Nicholas, including portraits of identified sitters, Dr. Bland, Colonel Gibbes and Father Therry.
3 Sydney Morning Herald, 15 July 1850
4 Bell's Life in Sydney, 9 December 1854
Shortly before his death in November or December, 1854, he purchased a farm in Kurnell, but, owing to his failing health, did not make a success of it. His body was brought across Botany Bay in an open boat, which was nearly swamped in a storm.

The widow, with her young family, moved shortly afterwards to New England, leaving a large number of his unfinished portraits with a Mr Smith, portrait painter, and nothing more was heard of them.

According to William Nicholas's son, also William (from whom Sir William Dixson collected much of his information), Henry Robinson Smith put the finishing touches to a portrait by Nicholas of Lieutenant-Colonel Johnston and added his own name as artist. The picture, now in the Mitchell Library, was a finished sketch of one in the sketchbooks held by the Nicholas family half a century ago, along with a large number of water-colour portraits. Where they are now is not known.

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1 W. Dixson MSS Notes, op. cit., p.6

2 But see note in catalogue about the provenance of Nicholas's Native woman with bucket.
Mr Morris (sic) Felton, surgeon, Mrs Felton, Miss Felton, and four children arrived in Sydney from Liverpool aboard the Royal Admiral late in September, 1839. By February of the following year, he had already shown the colonists his worth as a portrait painter, and for some at least it was considerable. One press article read:

"We have seen portraits of several ladies and gentlemen resident in this town and neighbourhood executed by Mr Felton, who has lately arrived in the Colony, and for faithfulness of likeness and brilliancy of execution, they rival the productions of many of our best artists at home. A few specimens have been on view at Messrs Lamb and Co's, George Street, one of which, the portrait of Mr Fisher, the well-known rectifier, is life itself.

Probably more than one reader of this paragraph was inspired to go to see Felton's talents as a portraitist. Alexander Brodie Spark soon visited the artist and became one of his patrons. His diaries in the Mitchell Library show him a keen follower of the Fine Arts (he was also among those who arranged Sydney's first exhibitions), and they provide some little information about the artist's affairs with regard to one Sydney family:

- p.207 Feb. 8 Called at Mr. Felton's and much pleased with his portraits and various sketches.
- p.213 Mar.31 Called at Mr. Felton's to see some portraits.
- Apr. 1 Mr. Felton invited to Tempe of the purpose of taking sketches in the neighbourhood
- Apr. 2 Left Mr. Felton sketching the river scene from the door in a very bright morning, with the dam ½ across the river

1 Sydney Gazette, 28 September 1839
2 The Australian, 30 January 1840
3 These notes are taken not from the actual diaries but from a note compiled by ML, PX n39
Purchased painting from Mr. Felton of 4 pomegranates he had carried with him from Tempe.

Engaged Mr. Felton to do a portrait of Mrs. Spark. He remained all day at Tempe, and made a sketch of the desired attitude.

Saw portrait in an imperfect state.

Called at Lewis's to fix on a frame for Maria's portrait.

Visited Mr. Felton's to criticise painting.

Went to see portrait at Mr. Felton's.

Maria concluded her sittings.

Mr. Felton after retouching the painting returned to town.

Sat for my portrait to Mr. Felton.

A little after a year after Spark sat for his portrait, the artist held an exhibition which was viewed by a critic from The Australian who made the following comments:

Yesterday we paid a visit to Mr. Felton's very interesting show of pictures, in Hunter-street. We would strongly advise all our readers to afford themselves half an hour's such amusement as is presented by this exhibition. The pictures will be disposed of presently by lottery, at £1 per ticket, and winners will possess some creditable specimens of Mr. Felton's talents in the delightful art of painting. Two portraits of the Queen are excellent, the one particularly, which represents Her Majesty in a simple morning costume. Some good private portraits adorn the walls of the room set apart for the exhibition. There are, besides, some beautiful views of the interior of the country. A lovely seat of A.B. Spark, Esq., is very interesting. A sketch of the tombs of Judge Bent and Major Ovens, on Garden Island, with the accompanying foliage, deserves notice. On the whole we were pleased with our visit, and wish Mr. Felton every success in the object he has in view.

1 See catalogue entry, 14/7.
2 The Australian, 7 October 1841.
The details of the prizes of the lottery were given early the following year. One portrait of Queen Victoria was won by a Mr. William Walker who exhibited in 1847 and offered it for sale. This was the portrait copied from the famous portrait by Tully, and showing her dressed in her robes and jewels of state. Other pictures included views of Illawarra, St. Peter's at Newtown, Tom Thumb's Lagoon near Woollongong, the Cook's River from Tempe, Sydney from Double Bay, the Domain, Botany Bay, Government House, and other sights.

Felton's death was noticed in the press a day after his demise, on 30 March 1842. Although he was also a surgeon, it was as an artist that his loss was felt by the colony. The obituary notice read:

The talents of this gentleman were of a high order, and the admiration which his paintings so justly commanded, tended much to encourage the love and cultivation of his elegant art, amongst the inhabitants of Sydney.

When two of his portraits were shown in the Exhibition for the Promotion of the Fine Arts in 1847, the Sydney Morning Herald's critic felt that they attested to his having been one of the colony's best portrait painters. Both his portraits shown there were copies in oil of which it was stated that the likeness was good, the colours clear and harmonious. His self portrait (in fancy dress) was shown by his widow at the Exhibition of 1849, and said then to be "evidently the production of no mean artist".

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1 SMH, 10 January 1842. The lottery was drawn on 14 January — see U. Dixson MSS Notes, DL, MSS 469/A, p.111
2 The Australian, 31 March 1842
3 Sydney Morning Herald, 26 July 1847
4 See catalogue entry, 14/1,
5 Sydney Morning Herald, 2 June 1849
William Griffith's "chequered career" is referred to by W. Moore in his *Story of Australian Art*. The artist arrived in Sydney in 1839, and shortly afterwards married Susan Duffs, sister-in-law of the Polish Count, Lucien de Broel Plater, who migrated to Sydney in 1838. Griffith lived at Marsden Street, Parramatta, in 1843, and most of his portraits which have been located depict people who lived at or near Parramatta. For his portrait of Sir William Westbrooke Burton he received £200, but according to Moore, "the introduction of the daguerreotypes brought a sudden change and henceforth the artist's life was a grim struggle."

Four of his portraits were exhibited by the Society for the Promotion of the Fine Arts in Australia in 1847, and the *Sydney Morning Herald*'s critic much preferred the two crayons (a Portrait of George Suttor, Esq., and a Portrait of a Lady) to the two oils (Portrait of Mr Justice Burton and Portrait of the late Thomas Moore, Esq., of Liverpool). At the time of the exhibition Griffith was described as "one of the best painters in the colony, and certainly the first chalk (sic) draughtsman".

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2 Dixson Index to Artists, ML.
3 See catalogue entries, 15/2 P.; 15/8 P.; 15/13 P.
4 *Sydney Morning Herald*, 26 July 1847.
5 See catalogue entry, 15/13 P.
6 See catalogue entry, 15/2 P.
7 See catalogue entry, 15/8 P.
8 *Bell's Life in Sydney*, 31 July 1847
and "an excellent likeness painter of Parramatta". A somewhat ambiguous critic, the writer in *Bell's Life in Sydney*, dismissed him "very cavalierly", but added:

Griffith is not likely to be annoyed, and certainly cannot be injured by the observations of one of that class 'whose ill-opinion is the best compliment they can pay you.'

There is some reason to believe that the artist taught at the King's School, but very little is known of his life. He exhibited at the exhibition of 1849 but not at that held in the Mechanics' School of Arts in January, 1857, which suggests the possibility of his having left the colony by that time. His entries in the exhibition of 1849 were a "Copy from Jullien", another "copy" owned by Mr Mountcastle, and a portrait of "The Favorite" which presumably was a race horse. It may even have been the copy of the Favorite by McNee valued at 70 guineas which was offered as a prize in the Scottish Art Union. Griffith was admitted to the Australian Artists' Society in December, 1850, but after that date disappears from the records.

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1 *Heads of the People*, 28 August 1847; which incidentally calls him J. Griffiths, Esq., but appears to be the same person.

2 Australian Council of National Trusts, *Historic Homesteads of Australia*, Sydney, 1969, p.34


4 *Bell's Life in Sydney*, 7 December 1850
Very little is known either in Australia or elsewhere of Richard Noble. His landscape of "East Welling, Kent", exhibited by the Society for the Promotion of the Fine Arts in Australia, confirms the fact that the artist was in Sydney as early as June, 1847, and, together with his anglo-saxon name, suggests that his background was English.

There is a tradition among descendants of Captain John Scarvell that the artist had only one arm, and that he lived for a year with the Scarvells at their home in Richmond in 1855 while he painted the portraits of each member of the family. The descendants still have portraits of nearly all the original Scarvells, as well as a signed and dated view of Francis Greenway's church at Richmond.

In 1856 Noble painted Robert Johnston's portrait, now in the Mitchell Library, and in the following January was represented by a portrait of James Wilshire, M.L.A. at the Fine Arts Exhibition held at the Mechanics School of Arts. His eight other paintings shown on that occasion were:

- Old Charlton, Blackheath; a Copy of Beatrice Cenci (from Guido Reni's portrait); Portrait of a Young Lady, with Fruit; Portraits of a Lady and Child; a Copy of Lucretia; A Madonna and Child; an Italian Landscape (after Zuccharelli); and The Granddaughter.

When the Clune Galleries exhibited in 1969 a portrait by Noble, 1865 was mentioned as the date of the artist's departure from Sydney.

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1 Catalogue of the Exhibition, op. cit.
2 Catalogue of the Fine Arts Exhibition at the Mechanics School of Arts, Sydney, 1857
3 See Catalogue entry of Benedetto John Bernasconi, 16/1 P.

The rediscovery of portraits by Noble in an old family home in Hobart in 1949 was given as the reason for suspecting that the artist had travelled about Australis, but no documentary evidence bears this out. The intervening century between that time and this seems, on the contrary, to have covered completely the artist's traces. The only other slim clue which may one day throw light on the artist's movements is that a "Portrait of a young lady by Richard Noble, 1850" which had "formerly hung in Government House, Parramatta", was offered for sale by Mr. D.L. Andrews when it was exhibited in 1920. ¹

HENRY ROBINSON SMITH

H.R. Smith's name first appears in connection with Sydney in one of the Heads of the People portraits towards the end of 1847. Just when he arrived in the colony is not known, and the Sydney Morning Herald's critic at the time of the second exhibition in 1849 said Smith had but "lately come among us". On that occasion Smith exhibited a Portrait of a Lady which was praised as being "immeasurably beyond everything of the same nature in the exhibition", and held up as a model to other colonial artists. His address was given at Mr Mort's Auction Rooms, 470 George Stree, and he later lived in King Street, Cleveland Street, Redfern, and Abercrombie Street.

In 1850 Smith won a prize, uncontested, of £30 for his entry "Eugene Aram" in the historical section of Grocott's Art Union. In Grocott's second competition the prize for an historical painting was contested by Smith's "First Love", Backler's "Actaeon surprising Diana and her Nymphs", and Joseph Dennis's "Lot and his Family".

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1 Heads of the People, 13 November 1847
2 Sydney Morning Herald, 2 June 1849
3 Directory for 1851
4 Directory for 1858
5 Directory for 1864 mentioned in W. Dixson's MSS Notes, DL WD 53.
6 Bell's Life in Sydney, 23 March 1850
7 Bell's Life in Sydney, 22 June 1850. See also biography of Joseph Backler.
Smith's work was again on show in July, 1850, at the quarterly meeting of the Australian Artists' Society held at The Royal Hotel. The Society had been but recently founded and their meetings "assumed the nature of a conversation" to discuss works of art. The Society was expected to protect colonial artists, and to "inspire a general feeling for the arts throughout the Colony".

By April, 1853, H.R. Smith had established for himself a reputation which, if we are to believe the newspaper comments, rivalled that of every painter in the colony including the celebrated Marshall Claxton. Several of Smith's portraits, "fresh from the easel", were viewed with the following verdict:

The likenesses are peculiarly faithful, and the composition, tone and handling of a high order. It were, perhaps, somewhat unfair to individualise, but we feel ourselves impelled to say that the portraits of Mr. Scott, Mr. David Jones, and George Allen, Esq. M.L.C., start from the canvas in their respective life-like character.

Although the artist's life crossed that of William Nicholas, what became of him after about 1854 is not at present known. That he also painted landscapes is also known from the fact that one of them was offered for sale in 1920.

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1 Bell's Life in Sydney, 6 July 1850
2 Bell's Life in Sydney, 30 April 1853
3 "The bridge on Old South Head Road at Rushcutter's Bay - Oil painting by H.R. Smith for sale 50 gns." This appeared in The Catalogue of Exhibits Loan Exhibition of Pictures and Objects of Historical Interest, Sydney, 1920, p.8, which exhibition was held by the Royal Australian Historical Society, 25-29 May, 1920
Nothing is known of this artist at present but that he was an excellent portrait painter and signed a portrait of Charles Windeyer "Dec. 1847."¹

¹ See catalogue entry, 181 P.
Gilfillan's life has been outlined briefly by W. Moore in

The Story of Australian Art, 1

Born at Jersey, where his father was in command of a
Scottish regiment, John Alexander Gilfillan spent
eight years in the Royal Navy before he decided to
take up art as a profession. After holding the
position of professor of painting at the Andersonian
University, Glasgow, from 1830 to 1840, he emigrated
to New Zealand and settled in the Hutt Valley.
During the Maori insurrection, his wife and three
children were murdered. Though badly wounded himself,
he managed to escape. The culprits were given up to
justice by men of their own circle. With his three
surviving children the artist came to Sydney in 1848,
and painted, among others, a portrait of the chief
justice, Sir Alfred Stephen. In 1851 he went to
Adelaide and the same year painted a view of the
capital, which is now in the gallery. Among those
who gave him sittings for portraits was Lady Young,
wife of Sir Henry Young, governor of the province.
In 1853 he was attracted to the gold fields in
Victoria, but soon settled in Melbourne where he
obtained a position in the Customs Department, which
he retained till his retirement in 1864, at the age
of seventy. He will be remembered as the painter
of "Captain Cook taking possession of New South Wales"
which was engraved by Calvert (and)...is now in the
possession of the Royal Society of Victoria.

Gilfillan exhibited in Melbourne in 1858 on the occasion of the
Fine Arts Association's first exhibition. His work was criticised
for not being "up to the standard of his former pictures. 2 The
writer commented that the

peculiar haze, characteristic of the scenery, and
forming one point of excellence; now he (had)
increased...into a chalky fog, and thereby destroyed
the effect of his...picture.

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1 The Story of Australian Art, Vol.1, op. cit., p.54
2 The Illustrated Journal of Australasia, Vol.4, Melbourne,
January 1859, p.46.
BIOGRAPHIES OF THE ARTISTS

(in order of arrival)

B. VAN DIEMEN'S LAND
The basic outline of Lempriere's life has already been given in W.F. Ellis's article in the Australian Dictionary of Biography. Rather than retell the details of his professional life in the Commissariat Department where he was employed for most of his adult life, excerpts are given from his diaries in the Mitchell Library to indicate Lempriere's life as an artist and specifically as a portrait painter. For the most part the quotations refer to his residence at Port Arthur.

(Captain William Kinghorne in A 3343)

(p.2, 27 March 1834) Took a sketch of Captain Kinghorne yesterday, was to have sat today but did not want to come...

(28 or 29 March 1834) Kinghorne sat again yesterday and today

(p.7, 15 April 1834) Yesterday Capt(ain) Kinghorne sat for his portrait - today worked at it

(p.9, 14 May 1834) Kinghorne has made me present (?) of a beautiful 8 keyed flute...

(p.12, 25 May 1834) Yesterday...finished Kinghorne's likeness

(p.13) (remarks regarding payment but sum includes payment for a transparency Lempriere had done for Kinghorne)

(p.15, 8 June 1834) The Isabella sailed yesterday Kinghorne took up his own portrait

(Robert? Young in A 3343)

(p.2, 27 March 1834) Young sat today took a Miniature (oils) sketch of him

(28 or 29 March 1834) Young sat today but I fear his likeness is not sufficiently advanced to go on with in his absence.
(Reverend John Allen Manton  b.1807  d.1864  A.D.B. in A 3343)

(p.5, 8 April 1834) finished Mr (Mrs ?) Manton's Portrait
(p.12, 25 May 1834) finished...nearly Manton's (portrait)
(p.12, 2 June 1834) Last week finished Wantons Portrait

(Captain Charles O'Hara Booth  b.1800  d.1864  A.D.B. in A 3343) ¹

(p.5, 8 April 1834) repaired an accident Capt(ain) Booth's (portrait) had met with
(p.29, 20 August 1834) le Commandant m'a fait present (?) de dix Guineas pour son portrait

(William Thomson  in A 3343)

(p.5, 10 April 1834) Yesterday finished Thomsons likeness
(p.15, 8 June 1834) The Isabella sailed yesterday

(Mrs (?) Murray  in A 3343)

(p.9, 28 April 1834) began Mrs (?) Murray's likeness 3/4 size as an experiment in Water Colours

(Aleck Moodie  in A 3343)

(pp.9-10, 6 May 1834) heard from Roberts (?) that my likeness of Moodie is very bad - what a slap!

(Self Portrait  in A 3343)

(p.16, 24 June 1834) (Yesterday) began a miniature of myself in oils...went on with my likeness
(p.20, 16 July 1834) Lundi j'ai travaille à mon portrait voulant adouci les coups de pinceau je l'ai gâte mais en y mettant du remède la ressemblance est devenue meilleur

¹ Catalogue entry, 20/6 P.
Mr. Armstrong m'a envoyé son portrait d'après Vandyke pour le copier et me promet les autres peintures quant cela-ci sera finie.

J'ai presque fini la copie de la peinture d'Armstrong.

Lundi Armstrong et moi avons commencé à nous peindre l'un l'autre.

...Mr. Armstrong et (sic) venue jeudi et nous avons continué nos peintures, ma ressemblance de lui est très apparente.

J'ai commencé le portrait de la "Maid of Athens".

Je me suis occupé à peindre mon portrait. On dit que cela ne promet pas beaucoup pour le présent, nous verrons.

(hier et aujourd'hui) j'ai continué mon portrait et je l'ai fini aujourd'hui. Il y a une diversité (sic) d'opinion sur l'apparence (?) les uns disent qu'il me ressemble d'autres me crient au neg qu'il n'a moindre ressemblance - ma nièce Mlle (?) est du dernier nombre.

I have taken possession of two rooms in Mr Macknight's Quarters one as a painting room in which I have completed my portrait.

Worked at Mrs Smith('s likeness). Busy these (?) two days at Mrs Smith on (?) and Mary's picture.

Mrs Smith has kindly promised to pay for the first half of Mary's schooling.

1 Catalogue entry, 20/2 P.
2 Catalogue entry, 20/14 P.
(Mary Lempriere  b.1829 d.1847 in A 3343)

(p.59, 7 September 1835) Worked at...Mary's (likeness)

(p.77, 23 January 1836) ...at Mary's picture yesterday, have improved the likeness

(Mary Lempriere in A 577)

(p.116, 11 February 1836) After dinner touched up an old likeness of my Mary - it is improving

(William Butters  b.1810 d.1887 A.D.B. in A 3343)

(p.84, 26 November 1835) I have...completed...nearly Mr Butters (portrait)

(Betsy Carte in A 3343)

(p.78, 29 January 1836) I began a likeness of Betsy Carte

(Mrs Simpson in A 577)

(p.9, 13 January 1837) J'ai fini cet après-midi le portrait de Mme Simpson

(p.43, 15 April 1837) j'ai commence a retoucher celui de Mme Simpson

? (p.73)

(The Commandant - at Port Arthur ? Charles O'Hara Booth ?)

(b.1800 d.1881 A.D.B. in A 577)

(p.5, 7 February 1837) Je devais dejeuner chez le Comât et commencer son Portrait....J'ai commence le portrait qui sera resembling

( 14 February 1837) Occupé toute la journée chez le Commandant à peindre.

(p.25, 4 March 1837) Cet après-midi encore chez le Commât j'ai fini le portrait que je me...(?)

1 Catalogue entry, 20/6 P. ?
(Hannah Ellen Law (Mrs Benjamin)  b.1808  d.1850  in A 577)

(p.40, 7 April 1837)  J'ai commencé un portrait de Mme Law

( 8 April 1837)  Ce matin, j'ai continué le portrait de Mme Law

(p.42, 14 April 1837)  ...après le diner j'ai continué le portrait de Mme Law – cela fera une joli(e) peinture

(p.43, 15 April 1837)  Après le diner je finis autant que je le pouvais le portrait de Mme Law...

(p.49, 6 May 1837)  Cette après-midi j'ai fini le portrait de Mme Law

(Rev. William ? Simpson  in A 577)

(p.68, 19 July 1837)  After dinner went to Simpsons to finish his portrait...

(p.68  20 July 1837)  After dinner went to Simpsons to paint

(p.71, 3 August 1837)  In the afternoon went on with Mr (?Mrs) Simpson's picture, it is a better likeness now

(p.81, 19 October 1837)  Varnished Simpson's portrait

(Mrs Dickenson  in A 577)

(pp.81-82, 29 September 1837)  gave a few touches to Mrs D's picture

p.85, 10 October 1837)  Busy at Mrs Dickinsons picture

(Miss Orton  in A 577)

(p.89, 27 October 1837)  Went on with Miss Ortons likeness

(p.90, 28 October 1837)  After dinner corrected Miss O's portrait, it will be a good likeness

(p.91, 30 October 1837 4 o'clock)  continue(d) Miss O's portrait

(  31 October 1837)  busy all morning painting at Miss O

(p.91  4 November 1837)  employed in painting Miss O.
(Self Portrait in A 577)

(p.98, 30 November 1837) Painted my strap (?) on my portrait

Mrs Wilkinson or Weatherstone? Louise Wilkinson? (Mrs Thomas) in A 577

(p.99, 30 November 1837) touched up Mrs Wilkinson (?)
(p.99, 4 December 1837) ...Mrs W - such an ugly woman
(p.100 5 December 1837) Worked with Mrs Wilkinson (?) in our garden.

Mr Cruickshank in A 577

(pp.118-119, 26 January 1838) made a bargain yesterday with Cruickshanks to paint his portrait small size for his double barrel precision Gun - began today - & been at it almost all day - it will be an excellent likeness

(p.119, 27 January 1838) ...All the morning at Cruickshank's picture. Likeness improving - Capt Booth came to see it

(p.119 29 January 1838) painting most of the day, have finished the portrait all but the last touches - an accurate likeness

(p.125 ? ) gave a few touches to Mr Cruickshank

Mr Jamieson in A 577

(p.116 ? 8 February 1838) began a likeness of Mr Jamieson for his mother, promises to be good

(p.120, 11 February 1838) had a second sitting from Jamieson likeness improving

Captain Charles O'Hara Booth b.1800 d.1861 A.D.B.) ¹

(p.123, 1 March 1838) Capt Booth sat for his portrait size of life
(p.124, 2 March 1838) Capt Booth sat again this Morning; worked at the portrait all the morning
(p.124, 3 March 1838) Made Edward put on Capt Booth's coat and went on with the painting which promises fair

¹ Catalogue entry, 20/6 P.?
Painting in the afternoon & nearly spoilt Cap B's portrait.

Capt Booth sat for the last time...

Busy painting at Capt B's portrait

In the afternoon gave Capt B's picture another touch

(Mounting drawings for Captain Booth)

was to have begun a likeness of Stuart in (exchange?) for a flute for Tom, but was too busy

Governor inspected stores and museum — appeared pleased — promised to speak to Cap(tain) Montagu for a salary for Edward — called at our House was pleased with the Portraits — promised to sit for me —

When Lempriere was recalled to England in 1847 he apparently expected to be reposted to Tasmania where he left his family, but he was sent instead to Hong Kong where he served briefly as Assistant-Commissary-General before being invalided home in 1851. From the inscription on his portrait of Jane Campbell it is evident that he was at some stage in 1850 aboard the Windemere by which she sailed to England from Hobart but Lempriere's name is not amongst the passengers leaving that port.

His diaries reveal a man of good disposition who took pleasure in a happy home-life. He had a large family, a number of whom he painted and his geniality is a quality handed down by oral tradition
in his family. His great-grandson (Dr. W.W. Lempriere of Melbourne) remembers as a small boy having indicated to T.J. Lempriere's daughters the artist's self portrait with the remark, "He looks pretty fierce", and being told that he was not fierce at all, that, in fact, he was so amusing that he was invited to children's parties to entertain them.

After leaving Tasmania, in the full expectation of seeing his family again soon, death caught up with him. He died at sea on 6 January 1852 and was buried at Aden.
At the age of thirty-three, Thomas Bock was transported to Van Diemen’s Land for “Administering Drugs to procure Abortion to a young Woman named Ann Yates”. He was a married man, but neither his wife nor his children followed him to the other side of the world where he faced a sentence of fourteen years as penalty for his crime. He was brown-haired and eyed, stood five feet six and a half inches, was graced with a high forehead and bore a scar on the little finger of his right hand. His previous character and connections were good, as had been his behaviour both in the gaol and in the hulks, when he arrived in Hobart aboard the convict ship *Asia* in January, 1824. The only reference to his past life in England which has reached Australia, and which can be identified with certainty to refer to it, is a business card in the Dixon Library which reads “Bock / Engraver & Miniature Painter. / 24 Great Charles Street, Birmingham.” On his arrival, Bock gave his trade as portrait painter and engraver, and was assigned to Dr E.F. Bromley.

1 The Correspondence File on Thomas Bock in the Tasmanian State Archives includes an article (photostated) prepared by N.J.B.Plomley for the *Mellon Dictionary of British Artists*. It states the artist was born about 1793 and gives details of his marriage and children. He would appear from the indents of the *Asia* to be wrong about the year of birth. The marriage took place at St Philip’s Church, Birmingham, in January, 1814, the bride being one “Charity Broom” 1795-1844.

2 The *Asia* left Portsmouth on 28 August 1823 with 150 male convicts, and arrived on 19 January 1824. C. Craig, *The Engravers of Van Diemen’s Land*, Launceston, 1961, gives details, p.13, and information about Bock, not footnoted, is drawn from that book. The Wayn Index in the Tasmanian State Archives states that Bock was living at Murray Street in 1825.

3 DL, PX 5, f.1 (in volume of Bock’s *Sketches of Tasmanian Bushrangers*, see catalogue).
In 1824, Governor Brisbane appointed Dr Bromley as one of the foundation Directors of the Van Diemen's Land Bank, and it was probably he who entrusted Bock with the task of engraving the first Tasmanian banknote to the value of four dollars. It was "just now completed" when the Hobart Town Gazette of 10 December 1824 singled out the beautiful new note for praise as a performance of "Colonial ingenuity". Bock, it was mentioned, had once "been honoured by the Society of Arts and Commerce with a Silver Medal". By care and perseverance, it was prophesied, he might become "an adept in the interesting art" which was his profession.

The artist apparently followed this veiled advice, for the Sydney Gazette was next to praise him — this time for his "sober and industrious genius". In New South Wales, "(t)he want of a clever artist or two (was) sensibly experienced". For the most part the talents of the artists in that colony "happen(ed) unfortunately to be obscured amidst the fumes of intoxication: or the deplorable crime of indolence." The Sydney writer punned on Bock's "humble circumstances", suggesting that "could be possibly transport himself to an Australian soil, it would redound not only his fame as a superior artist, but also (be) to his profit as a man."

There was, however, plenty of scope for artistic talents such as Bock's in the sister colony both during his sentence and after he was freed. He was called upon to execute sketches of the bushrangers.  

1 K. von Stieglitz, A History of Hamilton, Ouse and Gretna, Evandale, 1963, p.22. See also W. Moore, The Story of Australian Art, Vol. I, Sydney, 1934, p.33, who states about Bock: "He engraved all the early bank-notes of the colony and also those for the Port Phillip Bank founded in Melbourne by the Gellibrands". In ML there is a book of photographs by Beattie entitled Historical Photographs Relating to Tasmania and it includes a photograph of some early bank-notes.

2 Sydney Gazette, 4 August 1825.

3 See catalogue, W. Moore, op. cit., p.33-4 says: Bock had the grim duty of making pencil portraits of malefactors about to be hanged, several of the drawings being in the Beattie Collection at Launceston. At the time of his death he was engaged on preparing a history of Tasmanian bushrangers. The portraits for this work are in the possession of Mr. William Dixson.
in Brady's gang as they appeared in court, and it was almost certainly he who sketched the murderer and cattle thief named Routley after his hanging. He did other banknotes, as well as engravings and etchings for Ross's and Melville's Almanacs between 1829 and 1834. He also printed bill heads and cards for commercial firms, and vignettes for the Hobart Town Courier. 1

Thomas Bock applied for a conditional pardon in September, 1829, but was not granted it until 29 June 1832. From about 1831 he had a gallery at No.1, Liverpool Street, where he gave lessons in painting. His life during the 1830's and 40's can be glimpsed only through odd references which do much to illustrate the kind of work he engaged in at the time, and give some idea of his earnings.

In November of 1831, 2 G.T.W.B. Boyes wrote in his diary:

Gave Bock a third sitting. He has very little idea of the mechanical part of miniature painting and therefore proceeds slowly.

Three weeks later, his entry read: 3

Gave Bock on 8th a last sitting. He told me that he shewed my portrait to the following people and they concurred in the truth of the likeness - for my part I dont perceive it - Mr Shepherd and his wife and George Mr & Mrs Burnett - they both told me they thought it very like. Misses Lord and Midwood - young ladies that I have the pleasure of knowing by sight and several others - Capt Forster among them. The portrait was left at the Court House 12 till 6. Paid Bock 4/4/-

Mr G.A. Robinson noted in March, 1833, 4 that he had received the portrait of Ehumarrah, who was a native named after Hugh Murray. It was one of a number of portraits Bock painted for Robinson between 1833 and 1837, 5 and must have been started in the previous year.

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1 See C. Craig, op. cit., for details
2 22 November 1831. Information from Mr. V. Hodgman, Hobart.
3 "Extracts from G.T.W.B. Boyes Diary 1829-53", (typescript) TSA, p.9, 15 December 1831
4 Robinson Papers, NL, Vol.39, A.7059, Pt VI, p.73
5 N.J.B.Plomley MS in NL, M86 1248/1, p.1263. Plomley's notes for his article, "Thomas Bock's Portraits of the Tasmanian Aborigines", Records of the Queen Vic. Mus., Launceston, New Series, No.18, 1965. (See also catalogue).
because the native depicted died on 24 March 1832.  

Bock sent Mrs Robinson a receipt for £10/15/-, "being the Balance due for Painting a Portrait and 2 Drawings of Native Chiefs."

Thomas Bock's exemplary behaviour earned him a free pardon on the King's Birthday, 7 November 1833. He must already by this time have been quite well-known for his work. Like many other artists, Bock sold drawing materials to supplement his income: one account shows his receipt of £2/14/6 for drawing materials and a picture of the Albatross Island.

As well as the portraits of aborigines for Robinson, Bock did a series for Lady Franklin who gave the artist a number of commissions. When she and Sir John visited Flinders Island in January, 1838, she mentioned to Robinson that they had paid Bock 30 guineas for them. She, in turn, allowed Bock to make sets for Henry Dowling in 1838, Mr. Ashbumer in 1840, and it is evident that he did several other copies during the 1830's and 40's which he sold separately.

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1  N.J.B. Plomley, "Thomas Bock's Portraits of the Tasmanian Aborigines", ibid., p.23
2  Robinson Papers, op. cit., Vol. 36, A 7057, p.153
3  Ibid., Vol. 37, A 7058, p. 348
4  See catalogue
5  N.J.B. Plomley, MSS 1248/1, op. cit., p. 247
6  Ibid., p. 8
7  ut supra., note 6, p.129.
8  N.J.B. Plomley, MSS 1248/1, op. cit., p. 245-7. See also W. Moore, The Story of Australian Art, Vol. 1, p. 33, that Lady Franklin allowed Bock to duplicate her set for Mr. Josiah Spode of 'Stoke', New Town.
Bock paid a visit to Sydney during part of 1838 and 1839. He returned to Hobart by the Abercromby which sailed from Sydney on 7 December 1838. His activities in as much as they affected the diarist were recorded by Boyes:

(7 March 1839) Called on Bock. He did nothing at Sydney during the 6 weeks he remained there.
(13 May) Called at Bock's. Looked at the copies he is making of Shayer's pictures.
(13 August) Called on Bock. He promised to lend me one of Shayer's picture any day I pleased.
(31 August) Walked up to Bock's in the afternoon and left a portfolio with him. In the evening he brought up Shayer's picture in order that I might finish my copy.
(12 March 1840) Sent home Bock's Book by Prout and paid him for the cake of ultramarine.

Boyes' account must be interrupted in order to mention next the work Bock was doing for Lady Franklin. She wrote to her friend, Captain Ross, on 16 September 1841: "Bock sends me word he will very shortly have the sketch of his picture to shew me". She was referring to a picture of Rossbank Observatory which she had desired Henry Mundy to paint, but which task he was unable at the time to accomplish. Bock is next mentioned in her Journal, on

22 September: 6

1 Wayn Index, TSA.
2 The Australian, 8 December 1838
3 Information from Professor Bernard Smith, Sydney
4 Lady Franklin's letter to Sir James Clark Ross, 16 September 1841, on microfilm in NL, FMA/224, the original of which is MS 248/175/5 in the Scott Polar Research Institute, Cambridge.
5 ut supra., under Henry Munday, note 2, p.152.
6 Journal of Lady Franklin, 29 April - 7 July 1840, Vol. 4, p. 283. On microfilm in NL, FMA/725. The original is in the Scott Polar Research Institute, MS 248/89.

Colonel William Page Ashburner of the East India Company arrived by the Harvey in 1827. He returned to England in the 1840's and died there in 1882. See M.K. Whishaw, Tasmanian Village, A Story of Carrick, Evandale? 1963, p.33. He had a large family and the history of his Bock drawings is unknown but some of them could be some of the ones (listed in the catalogue) of which the provenance is unknown.
We were interrupted by the entrance of Mr. Bock, but not I think before I had produced some salutary impressions on the mind of Mr. (Edward) Bedford received myself a favorable one of his good feelings. Mr. Bock is painting the aborigines in my possession for Mr. Ashburner; I asked him if he had any notion of architecture & could give me a few slight designs of his own invention for the new Government House - I observed he had much the same ideas as myself as to architectural beauty, & he went so far in his abuse of the Orphan Schools as to say that he avoided the road which brought him in sight of them. I had just before received a letter from Mr. Kay which came in a parcel...in which he says that having been requested by Mrs. Simkinson to procure me some books of architectural designs with a view to the erection of a Governor's House, he felt quite at a loss to select any which shd be specifically applicable, or that was not more liable to mislead than to be of advantage in any attempts at detailed imitation.

Lady Franklin thought she had the assistance of Captain Cheyne, (see A.D.B.) on the question of designing the new Government House, but on his unrolling his designs one evening, she had been "dismayed to see the monstrous structures into which (he had) distorted the plan". She was evidently turning over in her mind whether or not to engage Bock to assist her.

Boyes again saw Bock on 8 March 1841, and lent him his copy of Lespinas's Perspective. On 2 May, he entered in his diary:

Afternoon walked up to Bocks to look at some pictures he has lately received from England they are certainly very clever performances - painted by a pupil of Constables. Fraser walked up with me. I offered to join him in the purchase of a pair of them if they would let us have them for thirty pounds but his love for the art was not intense enough for such an expenditure of Coin.

Sir John Franklin's daughter, Eleanor, noted in November that visitors to Government House "were much pleased with the picture of the observatory." Boyes went to Bock's on 12 January

1 Ibid., p.115
2 Information from Professor Bernard Smith, Sydney
3 Journal of Eleanor Franklin, August 1836 to February 1843, Vol. 1, on microfilm in M., Ff4/1:549, UO November 1841
1842, and "looked at the works in hand particularly a view of the observatory" which he noted would "be a failure." ¹

For Lady Franklin Bock also engraved a small card with a view of her museum at Ancanthe, and several portraits other than those already mentioned. Lady Franklin sent the small cards as invitations to the laying of the foundation stone of the museum. ² The ones left over she and Eleanor sent to their friends overseas, ³ one of whom was Captain Ross: ⁴

I send you a card of my Tasmanian museum the stone of which was laid on the 16th of last month at a place we call lower Ancanthe being a lovely spot in the lower and more cheerful part of the valley which I have bought for the site....To all present, about 50 in no. including Mr Gell & his boys I gave a card such as I send you & Captn Crozier - I have since had it improved.

The picture of the observatory was finished some time before April, 1842, when she wrote with some nostalgia about the past to tell

¹ Information from Mr. V. Hodgman, Hobart

² Journal of Eleanor Franklin, 1838-41-2, Vol 2, on microfilm in ML, FM4/1542, 16 March 1842: "Papa laid 1st stone of Tasmanian Museum at L.Ancanthe. Each person had cards of invite sent them, bearing a drawing of front (?) elevation with Mama's initials & seal..." She goes on to give complete details about the day's outing. The card is discussed by C. Craig, op. cit., and there is a photograph of the one Mr Gell received in the Gell and Franklin Papers, on microfilm in ML, FM4/1548, in the miscellanea, and has his report of the occasion on the back.

³ FM4/1542, 16 May 1842: "Despatched letters to Grandpapa and Marianne enclosing Museum Cards...". Lady Franklin sent one to Strzelecki, too, on 16 March 1842: "I find some little consolation in your absence today by sending you a picture of our little museum...", Letters of Sir John Franklin to Count Strzelecki, ML, A1604, F.19.

⁴ Lady Franklin's letter to Sir James Clark Ross, 4 April 1842 on microfilm, in ML, FM4/224, the original of which is MS 248/175/6 in the Scott Polar Research Institute.
Captain Ross that it had gone home to England. Possibly this was the "landscape" for which she paid Bock £21 in September that year. She also had him paint the portrait of the native girl who lived with them, Mathinna, and which she sent to her sister in England. Her own portrait by Bock, she gave to someone in the colony, probably Ronald Gunn. Bock was living in a brick house at No. 22 Campbell Street when the census was taken in January, 1843. He shared it with his wife and their two sons, one of whom was carried off in an epidemic in August, 1853, the other of whom was, on his father's death in 1855 left to support his mother and a large family. Fortunately, he inherited "in a large degree his father's talents."

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2 TMAG has the original receipt, dated "Hobart Town Sept 26th 1842" and signed by Bock.
3 See catalogue entry, 21/225 P.
4 The portrait, now in the Queen Vic. Mus., Launceston, came from the estate of Ronald Gunn. See catalogue
5 Census Returns 1843, TSA, CEN/1/59, entry 216.
6 She may not have been his wife at this time. Mary Quick and G.T. Stilwell, "The Bock Drawings at the Allport Museum of Fine Arts", *Art and Australia*, Vol. 6, No.4, March, 1969, p. 320 state that Bock married Mary Ann Spencer in July, 1850.
7 Stilwell Index, TSA, entry from the Hobart Town Courier, 17 August 1853 about the death on 16 August of Edwin Morland, second son of Thomas Bock, Campbell-street.
8 *ut supra*, note 1 p.135.
One writer about Bock has suggested that he made a quick trip back to England, possibly to settle his family affairs, some time after the census was taken, and that he visited Sydney again that year. One thing is certain, however — that he was back in Hobart at the time of the first exhibition of the fine arts ever held in Australia, for he exhibited a portrait of the celebrated Lieutenant Gunn. It was highly praised as "an excellent likeness and a very clever work of art". The following year at the second exhibition, he showed several portraits and a landscape. Later that year, at the end of September, 1846, it was reported that he had recovered from his late illness and was again practising his profession of portrait painter and engraver.

As a portrait painter, Bock must frequently have contended with sitters who were "difficult" in the sense meant by the phrase "a difficult child". One of these was Bicheno whose sitting was witnessed by Boyes:

(4 December 1848) At Mr Bicheno's for 2 hours. He was sitting to Bock for his portrait. The Staid Gentleman did not like the commencement at all — As far as the Artist had proceeded was thought a complete failure. Bicheno said he made him look like a Bishop, or a stall fed ox, dozing after his meal.

In recording Bicheno's impatience, Boyes had quite forgotten his own sittings to Bock.

A remarkable tribute to Bock's character was his acceptance and evident interest in the invention which was soon to bring an end

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1 M. Quick and G.T. Stilwell, op. cit. state that a T. Bock appeared in the passenger list of the Auriga returning from London on 21 December
2 Colonial Times, 11 January 1845
3 ut supra., note 4 p. 136.
4 Hobart Town Courier, 30 September 1846
5 Information from Professor Bernard Smith, Sydney.
to the portrait painter's business as a taker of likenesses. It quickly becomes apparent from Boyes' remarks that Bock was fascinated by the camera. In August, 1849, he writes:

I took Charles on my way home to Bocks with the intention of having his likeness taken by the daguerrotype but Bock was not prepared so we postponed the operation to next Saturday.

And later he added:

Charles and I walked in and out. Bock 3 or 4 attempts at his Daguerrotype likeness but failed. Bock understands the nature of his apparatus but very imperfectly.

On 22 October, 1850, the Diary read:

Called at Bocks on my way home. He trifling his time with Daguerrotype. His impressions are small trumpery things and cannot of course yield him much if any profit.

As was proven by his acceptance of the innovation of the camera, Bock was no reactionary. In fact, he was one of the first to use the camera in Australia, and although he continued to portray by the brush and pencil, he left his own likeness by the camera.

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1 Extracts from G.T.W.B. Boyes Diary 1829-1853, *op. cit.*, p.110 for 18 August 1849

2 Ibid., 25 August 1849

3 Ibid., p. 116

4 ANAG has a photograph, a copy of one probably taken by Alfred Bock. See illustration. See also J. Moore, *op. cit.*, p.34. Moore's source of information is Alfred Bock's notes on his own life made for Norton Allport(A.P.B.):

Born at Hobart Town 1835 I learned engraving and painting from my father. I was first to introduce photography into Tasmania in the shape of daguerreotypes, my father having purchased a camera and accessories from an impecunious Frenchman had given them to me; and our good friend Bishop Nixon, having received some beautiful pictures from Beards, London, I determined to rival them. We sent to Ross and obtained a half-plate camera and lens of the best construction, together with a reversing mirror, and with everything of the best started a successful business. After my father's death, I carried on the business on behalf of my mother and four younger brothers till she remarried.
When he died in March, 1855, he was noticed as having been an artist of a very high order. His obituary read: 1

...His portraits, painted over a long series of years, comprise several beautiful works of Art, and adorn the homes of a number of our old colonists and citizens. He was a finished scholar, but from his retired habits, and of late years increasing infirmities, has been little known outside his immediate circle of acquaintances. He leaves a widow and a large family, we fear not too well provided for, as Art is not yet sufficiently appreciated in these colonies to enrich its professors. A selection of his pictures, comprising, as it would, the portraits of many of our esteemed and venerated colonists, and the graceful and lovely portraits of the female and juvenile portion of our community, in which he was peculiarly happy, would, we are convinced, form an attractive and interesting exhibition, deserving of patronage, as some of his better heads of children would not be unworthy of the name of Lawrence.

Another clue to Bock's character is to be found not in contemporary records of his time but in the family legend which was written down by Mr Henry Allport in 1931, 2 on the occasion of the big historical exhibition which was held in Hobart, and which included examples of Bock's work. 3 He stated that Bock's interest in music led him to import a first class square frame piano which he allowed to be used for important concerts.

1 Hobart Town Courier, 19 March 1855. He died that day.
2 The Mercury, 21 August 1931. See also W. Moore, op. cit., p.33
3 The Art, and Antique and Historical Exhibition, Hobart, 1931. The exhibition was held from 27 August to 5 September. Bock was represented with the following works:

17 Portrait of a Lady, c.1845. Watercolour
20 Portrait of a Gentleman, c.1845. Watercolour
47 Portrait of Miss Elizabeth Ritchie, 1852. Crayon
106 Portrait of Thomas Giblin, Esq., 1845. Crayon
108 Portrait of Thomas Tilley, 1848. Oil (possession of) W.J.T. Stops, Esq.
109 Portrait of Mrs. Tilley, 1848. Oil... W.J.T. Stops, Esq.
148 Portrait of Joseph Hone, First and only Master of the Supreme Court, c.1840. Oil
180 Portrait of David Lord, c.1830. Oil attributed to Thomas Bock
280 Miniature Portrait of Richard Lewis, by Thomas Bock (poss. of) Sir Elliot Lewis
281 Miniature Portrait of Mrs Isabella Lewis, by Thomas Bock (Poss. of Sir Elliot Lewis).

Numbers 17, 20 and 47 would appear to be in the Allport See catalogue.
Mrs Chester and her brother Vincent Wallace, the composer of the opera Maritana which was largely composed in Bock's house, were among those who used this instrument for their concerts.

One who knew the artist in his lifetime, Henry Dowling, wrote after the deaths of both Bock and Duterrau when a controversy arose as to which better portrayed the aborigines. "Mr Bock", he said, "made no such pretensions to an art career as M. Duterrau (sic) but his genius and ability were very superior", and he pointed out that it was Bock, not Duterrau, whom Lady Franklin commissioned to paint the aborigines.

Bock's standing as an artist while he was alive is best reflected in comments made about his work in the press, especially as portraits by him were exhibited at the exhibitions of 1845 and 1846. His portrait of Lieutenant Gunn was described in the following terms:

The carnation has long since deserted the countenance of this gallant officer, if, indeed, a colour so inappropriate to a soldier ever had its abode here, and that perfection of portrait painting could not be presented by the talented artist consistently with his first object, which was imperative to preserve the likeness. To use the oft repeated words of Pilkington, 'it is a picture of infinite force, truth, and nature.'

In 1846, his portraits received a large portion of the attention accorded colonial exhibits by the reviewer in the Colonial Times. Bock's portrait of Mr Macgregor of Elizabeth Street was "all but breathing out of the canvas". The great pains bestowed by the artist upon this as upon all his productions led the critic to believe that

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1 The Mercury, 21 August 1884
2 See Catalogue
3 Colonial Times, 11 January 1845
4 Colonial Times, 26 June 1846
"had the portrait hands to be shaken, (he) should have held out the sign of a friendly greeting." The portrait of Dr Bedford, likewise by Bock, was extremely good, and had been taken seven or eight years before "when the Rev. Doctor was a little younger", and which circumstance was felt to augment the excellence of the picture. The "living likeness" of Mr P.S. Tomlins, too, looked "down upon the spectators with that funny expression of self-satisfaction which the original (could) so well assume." Nevertheless, is was "a clever drawing".

Bock's "Portrait of a Gentleman" exhibited by Mr. Pitcairn showed "a venerable gentleman, with features of the most benign and benevolent expression". There was "much to esteem, admire and to love" in "that fine placid countenance". Bock's other portraits were "light, sketchy drawings... well and tastefully executed." Amongst these were portraits owned by Mrs. Allport, Mrs Price, Mr F. Manning, (of the Manaree, a New Zealand Chief), Mr M'Lean, Mr J.P. Rowe, and a portrait of a child belonging to Mr Sorell. The portrait of Mr Robin Hood's eldest son was "a most excellent likeness... than which no likeness could be more perfect." "In fact," it was stated, "there is a truthfulness, unobtrusiveness as to style, but exquisite as to composition, in all Mr. Bock's works, which stamp him at once an artist of genius and ability."

His landscape, too, was praised as "warm, vigorous and well-handled".

There remain in existence today a number of Bock's small sketchbooks and notes, as well as the numerous larger sketches he made for his portraits. In the Bock material at the Queen Victoria Museum in Launceston is a most interesting document which appears to be in the artist's handwriting. It is an outline of how he went about the sittings for his oil paintings. Possibly he wrote it out for one of his pupils, - his son, Alfred? The colours used for each of the three sittings are listed with directions for their use. It concludes with instructions for completing the background.

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1 See catalogue entry, 21/164 P.
2 See catalogue entry, 21/144 P.
3 There are sketchbooks in both TMAG the Queen Vic. Mus and newly acquired (1969) loose sketches in the Allport. I have not catalogued any of these sketchbooks, or the loose drawings.
George Milner Stephen was brought to Sydney as a child, arriving in July, 1824 aboard the Prince Regent. He attended Sydney Grammar School where he was awarded silver medals for his classical ability, and in time he became a commissariat clerk. He falls within the range of this work because of the portraits he took of some of his relatives and friends. It seems very unlikely that he was a professional portrait painter in the sense of being commissioned to do portraits of people outside his immediate circle of acquaintance. His portraits, however, are delicately done, and his interest in art is revealed further by his drawings in the Mitchell Library, which include pencil copies of famous artists such as Rembrandt, Greuze and Wouverman whose works Stephen appears to have seen in the Fitzwilliam Museum, Cambridge.

His life is outlined in some detail in the Australian Dictionary of Biography and is therefore not repeated here. The writer of that article, however, seems to have missed using the material about the Stephen family which is in the Mitchell Library and which makes references to George Milner whose sister-in-law (Alfred Stephen's wife) certainly felt that he was much improved by his marriage to Mary Hindmarsh.

1 Wilkinson Papers, Vol. 4, ML, A 6923
2 Stephen Papers, ML, MSS 777 includes letters and diaries
Costantini was first tried at the Old Bailey on 23 October 1822 when he was found guilty of "larceny in a dwelling house &c" and soon was bound for New South Wales aboard the Ocean in 1823 to serve a sentence of transportation for life. He was assigned to Mr Hawkins of Bathurst, but less than two years later was granted an absolute pardon by Governor Brisbane. The brown-haired, grey-eyed, dark ruddy-complexioned young man who stood five feet ten and a quarter inches in height made his way back to the other side of the globe, probably as a ship's surgeon.

The immediacy with which he was again transported leads one to believe he may have committed a theft on the high seas of the two £5 notes he pleaded guilty to having stolen from Captain Mitchell when brought to court at the Exeter Assizes on 21 March 1827. This time he received a seven-year sentence, and the Paris-born youth, now claiming to be a teacher of Italian, proved on board the transport Layton to be "disposed to be very troublesome."

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1 Absolute Pardons from 26 December 1791-24 August 1825, N.S.W., 4/4486, p.66
2 See Criminal Records on microfilm in ML, Roll 2238. Cf. Costantini's statement in Principal Superintendent of Convicts Alphabetical Record Book of Convicts Living in Van Diemen's Land, "C" 1812-1830, TSA: "First tried for passing forged notes, sentenced to die" (which suggests the sentence was commuted to life imprisonment.)
3 Ibid. See also A General Muster List of all Inhabitants... N.S.W...1823, 1824, 1825, on microfilm, ML, Roll 66 which lists Theophilis (sic) Constantine sent for seven (sic) years on the employ of Mr Hawkins of Bathurst. Perhaps it was a case of mismanagement by the authorities.
4 Absolute Pardons...NSW, 4/4486, op. cit.
5 Ibid.
6 Chief Magistrate’s Department Alphabetical List, TSA, CON 23/1
7 Principal Superintendent... TSA, op.cit. (It also stated he was a Roman Catholic.)
In October of the year of his arrival on Tasmania he served fourteen days in the chain gang for "being in a State of INTOXICATION at muster in the Police Barracks", and this was followed by other incidents of misconduct. He was soon transported by the Prince Leopold to Macquarie Harbour where his services as a "Draughtsman" were sought by the Commandant who had seen some of the artist's sketches taken at the settlement. The Commandant (Butler), wishing to employ Costantini as an artist for some time "in order to afford His Excellency an idea of this station and its localities", wrote to the Colonial Secretary requesting that Costantini's boxes in Hobart be sent to Port Macquarie as one of them contained "pencils, brushes, and some colours".

By the end of 1831 Costantini was at Port Arthur where he was first reprimanded for misconduct, then given solitary confinement on bread and water for three weeks. Punishment of this kind does not seem to have been designed to change the prisoner's conduct, which, described as "Highly insubordinate and disrespectful towards the Commandant... when in the Police Office", earned him an admonition and a cautioning "to be more guarded in future". But his misbehaviour was not such as to bring the authorities to withhold his freedom at the end of his seven-year sentence, for he received his certificate promptly on 21 March 1834, precisely seven years after his trial. It was now noted for the first time that Costantine spoke broken English, and bore a scar on the outer corner of his right eye.

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1 Col. Sec.'s Office Index to Correspondence records 1824-36 A-H, TGA, mentions two letters about Constantin (sic): the details of no.5568, dated 12 January 1828 have been given; the other one, no.5021 (now lost) requested lighter employment.

2 Chief Magistrates..., TGA, op. cit.
What he did or where he went during the next three years has not been recorded, but in September 1837 he published a lithographic portrait of William Buckley, the white man famous both for his great height and for his thirty-year existence with the natives of Port Phillip. Six months later he advertised his willingness "to paint portraits in the most correct style, also, views, and sketches of gentlemen's farms, &c.", and gave his address as George-street Launceston, opposite Messrs. Wickham Home's. In May, he had changed his address to "Charles-street, opposite Mr. John Eastons", but not his profession.

After this date his name escapes the records, reappearing only intermittently as a signature on portraits and other drawings until at least 1857. What became of him eventually is not known.

1 See catalogue entry, 23/1 P.

2 *Cornwall Chronicle*, 24 February 1838 repeated 10 March, 7 April.

3 See catalogue entries, 23/10 P.; 23/9 P.
Gould is known among lovers of early Australiana for his pictures of still life rather than as a portrait painter, although that was his profession. His life is the subject of an article by I. Mead, and many of the details given here come from her research.

Gould's real name, Holland, possibly designated the country from which his father came to England. He was born in Liverpool, and an officer aboard the ship Asia which carried the convict to Van Diemen's Land in 1827 mentioned that Gould had been a pupil of Mulready's, that his friends residing in Stafford were chinaware manufacturers, and that he had painted for Ackermann in London.

Gould he called a "poor wretch" and "another example of the banefull effects produced by gambling".

He got into a gambling set in Liverpool, lost his money and to redeem it and being fond of play he got initiated and became a regular member of the set of sharpers.

In the course of his practices he came to London and was at one time intimate with the notorious Thurthill, the murderer, and all his gang.

From his work it seems quite likely that his knowledge of the practice of art did come from the influences of Spode's china factory, William Mulready's drawing and painting at the Royal Academy, and Rudolph Ackermann's printing in the Strand. On board the ship he painted both portraits and flower studies for the officers, but the whereabouts of none of these is known.


2 The Asia reached Hobart in December 1827.
Gould was transported for seven years for the theft of wearing apparel (including a great coat) to the value of £20. ¹ That he had previous convictions which included the theft of "colours" was known in the colony when he arrived, and he was frequently before the authorities during the rest of his life which he spent in Tasmania. He was described in the convict records as five feet five inches in height, twenty-six years of age, a painter by trade. His head was long and large; his forehead, low; eyes, grey; complexion, sailor; hair, dark brown; visage, narrow; eyebrows, dark brown; chin, small; and nose, aquiline. He was married, and a Protestant. ²

Despite his good conduct on the ship, Gould was to be employed on public works, instead of being assigned, because of the nature of his crime. He was sent to the Brickfields, possibly because of his past connection with the making of pottery.

Within a few weeks, the Colonial Engineer ³ requested permission for William Gould and another convict to sleep at the Brickfields Hut so as to attend the "pottery oven occasionally at night". Gould was serving fourteen days in the Chain Gang at the Brickfields for having been "in a State of Intoxication" at the Jolly Sailor after 9 o'clock one Saturday night, when the Principal Superintendent noted on his certificate of good conduct that "he is a useful man to the Engineer in the new pottery, but I conceive he is a man of very bad character." Later that year, in June, he was sentenced to seven years to be served concurrently with his present sentence, for stealing a silver watch worth thirty shillings, the possession of Maria Sarjeant. In June of the following year, 1829,

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¹ Information from Professor Bernard Smith, Sydney. (From TSA convict record).

² Ibid.

³ John Lee Archer.
he was tried for "Passing a forged Note of the Derwent Bank & subsequently destroying it to avoid detection". For this he was sentenced to three years at Macquarie Harbour, and was bound for that place when William Swallow captured the ship *Cyprus*, put ashore at Recherche Bay all those not in agreement with his plan, including Gould, and set sail for New Zealand and the China Seas. Gould and four other convicts set out overland for Hobart, fifty miles away. After suffering considerable privation, they reached their destination, and Gould was assigned to the Colonial Surgeon, Dr. James Scott. His work for that master is mentioned in records which date from that time. One man wrote to a colleague who shared his fascination with botany, in May, 1831:

The Governor has promised to lend me a man who is a capital delineator, if I succeed in getting him I will have drawings made of all the remarkable plants whose organs of fructification are complicated ... I have seen a number of his paintings of indigenous plants which were very accurate and extremely well executed.

A year later, on 29 June 1832, he sadly reported:

It appears that the Artist promised to me by Governor Arthur is employed in Hobart Town by Dr. Scott, the Colonial Surgeon, in making a collection of paintings of the Vegetables of that neighbourhood and that I am unlikely indeed to be allowed to use him.
While in the service of Dr. Scott, Gould came before the authorities on counts of drunkenness, absenting himself from his master's premises, "going on the River Derwent without proper authority", and other misdemeanours. He served time at the treadwheel, received lashings and imprisonment with hard labour, and eventually found himself at Macquarie Harbour, a servant to Dr. de Little, in 1832. After nine months, spent mostly in drawing, he was transferred back to Hobart, but because he was considered "a very drunken and dangerous person to be in Town", he was sent to Port Arthur in the brig Isabella. Shortly afterwards, a Hobart newspaper referred to his work there:

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1 Information from Professor Bernard Smith, op. cit.

2 C. Spark, op. cit., p.4, quotes Hobart Town Courier, 3 March 1833.

In connection with Gould's work at Tasman's peninsula it is worth quoting from Lady Franklin's Journal, Vol.3 (11 September to 30 November 1839), p.5 MS248/87 in the Scott Polar Research Institute, which is on microfilm in NL, FA/725. Her entry of 11 September 1839, made over 6 years after the newspaper report that Gould was at Tasman's peninsula, suggests that time had passed since the drawings were made because Gould was no longer a convict, and had not been back to the peninsula. "Dr R" could hardly have been Dr James Ross, who died in 1838.

Dr R. says he has hitherto been prevented from drawing up an account of the fish...to ascertain their structure, but (tt) (indecipherable name) has promised to come soon, so that difficulty will be surmounted. There is a considerable proportion of new species among them and all very interesting. Dr. R. hopes Sir John will be able to send him a further supply without much inconvenience.

He had just received a letter from a person signing himself Dr T. Llotsky offering him for sale 17 drawings of fish made at Tasman's peninsula by a convict, but without mentioning what name he set upon them. He said he had presented one to Lady Franklin. Dr. R. means to buy them if his demands are moderate, tho' he is afraid that drawings not superintended by an ichthologist will be of use only to shew the colours.

These may have been the same drawings which J. Jorgenson mentioned that "an imposter and a literary pirate...Lottsky got some prisoner (at Port Arthur) to take...of fishes, and so on, which he called his own". (see Jorgenson's letter to Ronald Campbell Gunn of 4 December 1840 quoted in T.E. Burns and J.R. Skemp, op. cit., p.89.)
It is not perhaps generally known that our Colonial Surgeon, Dr. Scott, has one of the most splendid collections of inimitable drawings, not only of plants, but most of the birds of the island hitherto discovered, among which are several hundred nondescripts. They are for the most part drawn and coloured by Gould, now engaged in making a collection of the flora around Tasman’s peninsula, who was formerly one of Akermann’s best draughtsmen, but has latterly much improved in the employment of Dr. Scott.

Gould was also employed by Robinson on several occasions, and is mentioned by the protector of the aborigines in his journals:

(6 May 1833) Gould painted the portraits of the natives

(28 May 1833) Gould the artist painted me a view of the settlement shewing my return with the Port Davey tribe of aborigines and their landing at the penal settlement of Macquarie Harbour, which was well done.

During the time he was a house servant to the Assistant Surgeon, Dr. Thomas Coke Brownell, in March, 1834, he may have painted his master’s portrait. Gould finally received his "Certificate of Freedom" on 25 June 1835, whereupon he set out for Launceston and entered an agreement with Henry Palmer, a coach-builder of York Street.

In return for stipulated wages, clothing, food, &c., Gould undertook to paint armorial decorations on the carriages of the wealthy merchants and landlords of Launceston...

This arrangement, however, lasted but two or three days and his employer, evidently very distressed at losing labour, then hard to get, especially for such a specialised job as armorial painting, threatened in a public notice in the Launceston 'Advertiser' to have a warrant issued for his arrest if he did not return. (14 October 1835).

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1 N.J.B. Flomley, 'Friendly Mission': The Tasmanian Journals and Papers of George Augustus Robinson 1829-1834, Hobart, 1966, p.918 (8 May 1833) and p.731 (28 May 1833)

2 See catalogue for Gould and Lempriere
The artist returned, and in the following month, theatregoers of the
town saw his scene painting of "Molly York's Night Cap at Sunset"
for Henry Melville's melodrama, "Bushrangers, or Norwood Vale".

On New Year's Day, 1836, he was arrested for drunkenness
and taken by Constable John Williams before the Magistrate, Ronald
Campbell Gunn. After paying a fine of five shillings he set off
on the Paterson Plains Road for the country, "taking with him money
he had collected for his employer". The police apprehended him
nearly two months later and locked him up in order that his employer,
busy at that particular time, could prosecute him. But when the
case was heard it was dismissed because Palmer stated that he had
been in error.

The artist returned to Hobart where he again met with
trouble from the authorities for drunkenness and larceny. At the
end of the year, in December, he married Amy Reynolds and appears to
have endeavoured to earn an honest living, and though he was later
tried for fresh crimes, he remained for a time a free man. Most of
his Tasmanian painting comes from this period.

In July, 1845, he was convicted of stealing a musical snuff
box valued at £3, "again the kind of theft a drunken man would
commit." His two year sentence was commuted to six months. Then,
about a year later, he received two years' hard labour for the theft
of a pair of razors valued at two shillings and sixpence. This
time his wife petitioned the Lieutenant Governor, Sir William

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1 Information from Professor Bernard Smith, op. cit.
Denison, for help. She had five children, all depending on the benevolent hand of a humane and generous public and...a weekly donation of 2s. from the Benevolent Dorcas Society, which gratuity had ceased before she wrote to Denison.

Her husband worked out his sentence which was his last, and Mead adds:

Upon his release, I imagine, he hung around the streets of Hobart Town getting drunk when he could.

The tradition that publicans locked him in a garret to paint for them in return for a drink probably dates from this period. 1

Gould attended the wedding of a daughter, Dinah, when she married Thomas Smith in January, 1852. He died from "natural causes" on 11 December 1853 at the age of forty-nine years, by which time he was so obscure a person that the daily newspaper called him William Burow Gold.

1 Mrs Mead no doubt refers to the report in W. Moore, Vol.I, op.cit., Sydney, 1934, p.31, taken from Mr Henry Allport's notes: ...

Almost every public-house in Hobartpossessed one or more of his paintings. Some of his work is...in the Beattie Collection...Launceston. An old friend of Mr. Beattie used to employ the artist to do water-colour sketches for sale; and he told Mr. Beattie that the only way he could get any satisfactory work out of Gould was to lock him up in the garret, where he was fed and where he slept until he had completed a number of sketches. Being paid he left, and nothing would be seen of him for a long time; and then perhaps his wife would come along with one or two sketches and would implore him, for God's sake, to buy them to save the family from starvation...
JOHN GLOVER  

b. 1767  
d. 1849  
A.D.B.

John Glover’s fame as an artist has rested to date on the numerous landscapes he painted after his arrival in Van Diemen’s Land aboard the Thomas Lowry in 1831. ¹ Sons of his were already settled there when Glover, accompanied by his wife and one son, forsook England’s shores and his position as a Royal Academician to go to Australia. He received a land grant on the River Nile at Patterdale where he settled, and later acquired other properties. Some of his paintings found their way back to London, others went into Australian collections. ²

Glover’s life has been traced in detail elsewhere, ³ but a few contemporary references quoted here should suffice to indicate something of his life in Tasmania. The Surveyor-General in Tasmania, John Helder Wedge, was acquainted with him and mentions his name in his diary. ⁴ In January, 1833, ⁵ he wrote:

I proposed again ascending the mountain...which...was agreed upon by all but Mr. Glover, who was anxious to have time to make sketches of different views of the mountain on his way home...We overtook Mr Glover about a mile before he had reached his destination.

Elsewhere in the diary he mentions occasions on which Glover was his companion at dinner or on rides.

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¹ W. Moore, op. cit., Vol.1, p.35, says Glover arrived at the Tamar (that is, Launceston) on 18 February; Cf. B. Smith (A.D.B.): "On 1 April 1831 Glover arrived in Hobart...in the Thomas Lawrie (sic).

² See the catalogue of the exhibition held in Launceston at the Queen Vic. Mus. in 1968 for Tasmanian-owned pictures; "A Small Collection of Mr Glover's Celebrated Oil Paintings" was sent to Sydney for sale in 1849 - see Sydney Morning Herald, 1 October 1849.

³ See particularly the bibliography at the foot of B. Smith’s article on Glover in A.D.B.

⁴ Mr. Justice Crawford et alia, ed., The Diaries of John Helder Wedge Devonport, 1962 (see Index there).

⁵ Ibid., p.61
George Augustus Robinson, the protector of the aborigines, received a letter dated 2 November 1835 from Glover informing him that he had sent him a picture. 1

which I intended to have engraved a plate from for your book, but my eyes have lately been so weak and bad that I dare not attempt it.

He went on to recommend Rhodius in Sydney for the task.

It is, however, to Lady Franklin's word that we find our justification for including Glover's name in a book about portrait painters. She believed he was desirous of counting herself among his patrons, but he would have been sorely disappointed had he shared our opportunity to read a letter she wrote to her father on 12 October 1841: 2

I have never mentioned I think our former old acquaintance Mr Glover who has long been a settler in this country. He lives in a distant part of the island, but occasionally comes to town & has been here lately - I do not see him on these occasions - I have never seen him but once which was for 2 minutes in our cottage at Launceston where he made me his bow, without seeming to have the slightest idea he had ever seen me before, which I was glad of, as the account I had heard of him was extremely unfavourable - he is said to permit himself great liberties in talking of any family he has been admitted into in England, and particularly in speaking of ladies, which are very apt it seems to become enamoured of him - Think of this poor man disgracie par la nature, as the French say by his clubbed feet turned inwards indulging in such strains - he has the character of being a cruel husband, a bad father, a most sordid lover of money, & to crown all a pretended Atheist - After this, you will not wonder at my shying the honor of his acquaintance, even though he called on Capt. Maconochie during the first year of our residence here to say that he had heard of Lady Franklin as being a person of extraordinary attainments & a great lover & promoter of the fine arts, & consequently was very anxious for the honor of a visit from her to his picture gallery under Ben Lomond, the name of a high mountain which rises above his estate. If his pictures there are no better than those I saw exhibited of his in London before our departure, they are not worth much - not content with his landscapes, he paints portraits also, & the specimens I have seen in this country would disgrace a signpost. In fact when Glover left off his water colours, he abandoned his proper vocation.

1 N.J.B. Plomley, ed., Friendly Mission, op.cit., p.207 (footnote 5)
2 Franklin Papers (from the original, Ms 248/170/4-6, in the Scott Polar Research Institute, Cambridge, on microfilm in ML, Fl4/724.)
Before arriving in Tasmania, Henry Mundy had been engaged to teach at Ellinthorp Hall, a school for young ladies near Ross. On 22 August 1831 he reached Hobart, a steerage passenger aboard the Vibilia. He could teach music, drawing and French, and thus was preferred over the Duterras whom the school’s headmistress had been about to engage, Benjamin to teach drawing and his daughter, Sarah Jane, as music teacher.

While at Ellinthorp Hall, Mundy married Lavinia Lord, a daughter of Major Lord of ‘Oakhampton’, and quite possibly one of Mundy’s pupils. He also composed quadrilles, dedicated to his pupils, published in London, and offered for sale in Launceston and Hobart. Later his waltzes were also advertised for sale at Henry Dowling’s establishment in Launceston. Mundy’s name, too, was one of those appearing on the farewell address Alfred Stephen received on his departure for Sydney in 1839.

Miss Mary Ann Lawrence, daughter of William Effingham Lawrence, a leading Launceston colonist, was a pupil at the school where Mundy taught, and she had her portrait painted by him, presumably some time

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1 It is only through his connection with this school that his life has been traced. See G.T. Stilwell, “Mr and Mrs George Carr Clark of ‘Ellinthorp Hall’”, Tasmanian Historical Research Association, Papers and Proceedings, Vol. II, No. 3, April, 1963. Unless otherwise stated, information about Mundy is taken from this article.

2 The marriage took place on 28 January 1834

3 See Launceston Advertiser, 14, 21, 28 June 1838 and 5, 12 July 1839

4 The newspaper of which Dowling was proprietor was situated on Brisbane Street. Launceston Advertiser, 12, 19 September 1839.

5 The Australian, 23 May 1839
before he left the school. Her fiancé, Frank Henty, expressed a hope that Mr. Munday had been diligent and finished the portrait long ere this and with more success than at his last attempt ("or he may expect a good scolding from me").

Just when he left the school may be gauged from the correspondence Lady Jane Franklin had with the artist and which she recorded in her journal: on 2 October 1840 she wrote:

I gave instructions this morning to Mr. Gunn, to write to Mr. Munday, the Artist, now residing at Spring Bay, inviting him to paint a picture for me of Rossbank, with the Ob(servatory) sometimes, & Capn Ross & Crozier & Sir John in the Foreground — I desired Mr. M. might be informed that it was intended to go to England & to be exhibited at Somerset House & begged to know his terms & to offer him a lodging at Govt. House while the painting was going on, if that would facilitate his acceptance of the offer.

She received his refusal on Tuesday, 13 October:

Mr. Gunn received to day a letter from Mr. Munday, regretting exceedingly that he had not been informed earlier of my wish respecting the picture which I wish to be painted of the Observatory & the Captains — he is breaking up his establishment at Launceston & removing his family to Swanport, & it will be some months before he can renew his professional labours — He would have felt proud to have had his name connected in however unimportant a manner with the scientific expedition & to have placed his humble abilities at the disposal of Lady Franklin.

In the Spring Bay Census for January, 1842, Munday appears as the head of a household of eighteen persons, including himself and

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1 M. Bassett, *The Hentys*, London, 1954, pp. 480-1. The letter referred to seems to have been written early in September, 1841.

2 Lady Franklin's Journal, 12 July to 13 October 1840, Vol. 5, p.330, Microfilm in ML, FM4 725. The original is in the Scott Polar Research Institute, Cambridge, MS 248/89.

five convicts, at Seaford, Little Swan Port. But shortly afterwards, on 25 March, he advised the public of his address at Temple House, No. 51 Argyle Street, Hobart, when advertising his services as a portrait and landscape painter. A year later, in April, 1843, he had opened a "School of Painting...in connection with the Mechanics Institute" in Launceston. He was wished every success by the local press whose writer felt:

...it will add much to the intellectual character of the colony, and afford a ready and economical means to the youth of both sexes for acquiring a delightful accomplishment, which, in every age and circumstance of life, may be made available to good and useful purposes.

His movements between Launceston and Hobart (at this time) are not at all clear, for the Wayn Index in the Tasmanian State Archives gives his address in June 1843 as No. 121 Elizabeth Street, Hobart. Mundy is one of the few portrait painters who advertised the cost of his services in the press. On 31 August 1844, he stated his terms to be:

Head Size Portrait £6.
Lessons in Drawing or Music £2.5s per quarter.

and his address was again 51 Argyle Street. It was probably depressed circumstances which led him and other artists to do so. Half and three quarter length portraits such as those he executed for the Archer family would have been considerably more expensive.

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1 TSA
2 Hobart Town Courier, 25 March 1842. On 16 September 1842 he added to the same advertisement that he was a teacher.
3 Colonial Times, 4 April 1843; Launceston Advertiser, 8 April 1843.
4 Colonial Times, 4 April 1843
5 The Tasmanian, 31 August 1844
6 See Catalogue
Two of Mundy's "best and most highly-finished portraits" were exhibited "in the upstairs dining room of Mr. John McGrath, of the Victoria Tavern, opposite St. David's Church" in September, 1844. Whose faces were displayed was not stated, but the portraits were evinced

...another proof of his excellent taste and professional ability, and especially in his development of light and shade in the drapery.

The colony's lack of a place suitable for hanging works of art was mentioned, but "all admirers of the arts" were invited to view them.

At Hobart's art exhibition of 1846, Mundy's portrait of Mr. Harbottle was shown. The critic of the Colonial Times said:

The likeness is not quite so good as the colouring, although both are excellent. Our fellow-townsmen is rather too full in the face, but the man is there. We like Mr. Munday's style, which is warm and vigorous.

According to G.T. Stilwell, Mundy retired to 'Seaford' when the depression of the 'forties reduced his clientele. This was the farm he had purchased near the property of his wife's father on the East Coast. At Okehampton Mrs H. Mundy gave birth to a daughter in July 1847. It was not her first child as was shown some eight months later.

The details of births, marriages and deaths provide a great many newspaper readers with more interest than any other information the press conveys, and Mundy's suicide can have been no exception to

1 Colonial Times, 17 September 1844
2 Colonial Times, 26 June 1846
3 G.T. Stilwell, op. cit., pp. 83-4
4 TSA, Stilwell Index, Hobart Town Courier, 28, 31 July 1847
Melancholy Suicide — We have great regret in announcing that, this morning, Mr. Munday, the well-known artist, was discovered dead in his bed at the 'Ship Hotel,' having taken a large quantity of laudanum: pending the proceedings of the coroner's inquest, we abstain from further particulars. He has left a widow, and, we believe, four or five young children, to lament his untimely end.

The next issue of the paper contained the full story:

The inquest of the late Mr. Munday, the artist, was held on Friday afternoon, at the Ship Hotel, before A.B. Jones, Esq., Coroner, and a respectable jury. From the evidence adduced, it was shown that the unfortunate deceased was in the habit of taking large quantities of laudanum, and that he had purchased some at Messrs. Crooke & Daldy's, when he was strictly cautioned by Dr. Crooke as to its careful use. It appeared also that the deceased went to the Ship on the evening of Thursday, and engaged a bed, to which he retired soon after 10 o'clock. The waiter having called him several times the next morning, and receiving no answer, at last looked through the window, when he discovered the deceased lying on the bed, and a bottle marked 'Poison' on the table. Access was then gained to the apartment, and the deceased found in a state of insensibility. Dr. Lloyd was then sent for, but the deceased died in a few minutes afterwards. From a post mortem examination made by Dr. Lloyd, that gentleman gave it as his opinion that the deceased died from the effects of laudanum, of which it seems he had taken more than a wine glass full. It was shown likewise that Mr. Munday had been for some time past in a desponding state of mind: and the jury returned a verdict of Temporary Insanity. The unfortunate gentleman, we believe, has left a widow and four young children to deplore his untimely decease.

1 Colonial Times, (Tuesday) 28 March 1848
Mary Morton Allport, nee Mary Morton Chapman, arrived in Hobart on 11 December 1831, accompanying her husband, a solicitor, and her child, Morton, aboard the Platina from London. She advertised her readiness to execute miniatures for five guineas each seven months later.¹

Mary Morton Allport's life as a wife, mother and artist is reflected in her Journal, a typescript of which, for the period 16 August 1832 to 13 February 1833, is held at the Allport Museum of Fine Arts, and the Australian Dictionary of Biography's entry for Morton Allport mentions another diary (in the possession of Miss J.E. Allport) for the period 1852 to 1854.

Mary Morton Allport painted flowers as well as miniatures. The following excerpts from her diary are recited in the first place to give as much historical documentation of her miniature portrait painting as is available, and in the second to indicate her method of painting flowers. The artist's nostalgia for the homeland she had left serves to remind the reader of the strangeness felt by the immigrant to Van Diemen's Land's distant shores.

24th August (1832)

Worked at the miniature...

25th...

Finished the miniature...

27(th)...

Wrote to Mr. Meredith and packed up the likeness - ...

31st...

Joseph returned from town... He brought Mr. Meredith's miniature for me to copy, and the finished one of Mrs. M. back again - Miss Sabina Meredith not being aware that

1 Hobart Town Courier, 13 July 1832
touching a painting was at all injurious, took off
a large portion of the chin and neck with her finger — ...

30th (October)
Miniature painting all day —

12th (November)
Painted a snow drop in my Album from memory —
I have never seen one in this Colony, and my heart
yearns for them. I dreamed one night that Aunt
Chapman sent me a large box full —

'But who will teach the flowers,
Which our childhood loved, to dwell
In a soil that is not ours?
Home, home & friends, farewell!' —

23rd (November)
Mr. Glover * came and sat three hours with me, he
is come down from Benlomond on business for a few
days, has painted nine pictures during his recess —

24th...
Finished greying a sketch —

25th S(unday)
Mr. Glover * Mr. Clare, Mr. Roberts & James spent
the afternoon with us —

17th (December)...
Painted one of the flowers (that is) picked for her
on Mount Wellington the previous day)

6th (February 1833)
Began a miniature of Mr. Meredith...

* It is open to speculation whether these
were the occasions on which she painted
a miniature of Glover — See catalogue
entry, 27/20 P.
One of her sketchbooks in the Allport Museum of Fine Arts includes a number of drawings of her children of whom Morton at least became an enthusiastic artist. It seems likely that sketching became in this family a leisure-time pursuit which filled up many happy hours. Mary Morton Allport frequently exhibited her watercolour paintings, and her drawings of flowers especially were received in the colony with applause.

1 See A.D.B.

2 See, for example, Hobart Town Courier, 7 January 1845; Colonial Times, 11 January 1845.
Though born in London, Duterrau's antecedents were French Huguenot, his ancestors having fled the religious persecution in France which followed the Revocation of the Edict of Nantes. A widower and no longer a young man when he reached Hobart in the Leing in 1832, he had behind him a career in art which included exhibiting several pictures including portraits at the Royal Academy and the British Institute. He was accompanied to Van Diemen's Land by his wife's sister, a Miss Perigal, and his daughter, Sarah Jane, who soon found employment as governess to the children of Governor Arthur. Duterrau's original plan in emigrating to the colony had been to take up a position as drawing master at Ellinthorp Hall. 1 His daughter was to become music teacher there, but before they left London, Henry Munday was engaged to teach both subjects, and French as well.

Duterrau lost no time in making his presence known in Hobart. In October, 1832, the artist's collection of pictures was inspected by the Governor and his family. The occasion was welcomed in the press as "the beginning of a new era" in which it was hoped that the fine arts would be patronized in Van Diemen's Land. 2 Two months later the "gentry and inhabitants of Hobart town" were invited to view or purchase any of his pictures, and Duterrau announced his readiness to follow his profession of portrait painting.

The following July, 3 Duterrau delivered his first lecture at the Mechanics' Institute on a subject to which he often returned in later lectures. The "very full meeting...heard with mingled
profit and delight" the artist's views that Van Diemen's Land was not too young a colony to benefit from the civilizing influence which a patronage of art and science would have on the rising generation, enabling them to become a truly civilized people. Anxious to set an example in this regard, Duterrau presented the Institute with "a beautiful portrait, painted by himself, of the celebrated Dr. Priestly." By representing the philosopher in the act of composition in his study the artist had, according to the newspaper report, 1

...succeeded in a very remarkable manner in pouringtraying, if we may so speak, the mind of the subject... At the very first glance the intellectual and deep-thinking powers of the individual (arrested). the attention and admiration of the spectator.

Duterrau's lectures in following years reiterated his favourite themes. He was "an enthusiastic admirer and disciple of the 'old school,'" saying on one occasion 2 that there were no longer any good engravers on a large scale in existence. He praised the ancients for their artistic attempts 3

...to instil a love of all that is virtuous and honourable - to condemn useless and sensual pleasures, and to love and pursue those only which elevate and enlighten our nature.

On one occasion he was criticised for his lecture technique and advised to illustrate his next by drawings or casts. 4 He took this advice when he used Raphael's "School of Athens" to point out the characteristics of the different schools of Pythagoras, Socrates, Plato and Aristotle portrayed in it. 5 He sought to educate the Hobartians in

1 Hobart Town Courier, ibid.
2 The Tasmanian, 18 October 1833
3 Hobart Town Courier, 5 June 1835
4 The Tasmanian, 18 October 1833
5 Hobart Town Courier, 5 June 1835. He used the same picture in the lecture reported in the Hobart Town Courier, 18 July 1849.
the characteristics of a good picture, demonstrating among other points the importance of composition and harmony of colours. He repeatedly urged, (and once succeeded in convincing his audience) that the tone of society would be raised if due encouragement were given to the fine arts in new and remote colonies. He warned of the alarming retrogression which would be the result of the persisting folly evinced by the apathy towards painting when it was excused in terms of the infancy of the colony. But before his death he saw in the increasing numbers of subscriptions (in Hobart) to the Art Union an increase of civilization in Van Diemen's Land.

...which proved how many there were willing to promote refinement, (despite)...the low-minded people, who were apt to think themselves very cunning, and would keep the colony in swaddling cloths (sic), and talk of infancy, for forty or fifty years, as an excuse for the enjoyment of brutality, which to them was infinite delight.

As well as giving lectures in Hobart, Duterrau was enormously interested in the Tasmanian aborigines. By the end of November, 1833 he had begun a series of large portraits of the aborigines conciliated by Mr G.A. Robinson, their official protector. Already the Tasmanian aborigines were almost extinct, and the writer in the Hobart Town Courier, always an admirer of Duterrau's work, said that his was the first effort that had been made either here or in England to fix and hand down to posterity a true resemblance of these interesting people in their original state and costume.

1 e.g. Hobart Town Courier, 5 June 1835: "He enlarged with much effect on the advantages we may derive in this remote corner of the world from cultivating good Taste." Hobart Town Courier, 18 July 1849: "Mr Duterrau (sic) said that an increased store of literary & scientific knowledge disseminated amongst the community would prevent crime."

2 Hobart Town Courier, 24 July 1835
3 Hobart Town Courier, 18 July 1849
4 Ibid.
5 Hobart Town Courier, 29 November 1833
6 Ibid.
He dismissed "the few random diminutive attempts in watercolour and rough engraving" that had been done previous to Duterrau's undertaking, because they could "scarcely be considered as affording any true picture of the original native". Besides, Duterrau's work had much more to offer because he was an articulate artist who could verbalise the aims of his work:

The artist has something more to embody in his canvas in the performance of this interesting work than the mere form and structure of the animal being - he must also convey to it the expression of the mind - he must bring out as it were on the external surface the inward workings of the thinking faculty and of the passions - a peculiar talent of which the breathing Character, if we may use the expression of Mr. Duterrau's (sic) portraits, evince that he is very eminently possessed.

His aboriginal portraits were reviewed just before Christmas. The enjoyment of the natives in having their likenesses taken was mentioned, and some information about their habits detailed. Then the artist was praised for

...his thus fixing on canvass (sic) which may commemorate and hand down to posterity for hundreds of years to come so close a resemblance...of a race now all but extinct.

The Governor and his family had viewed the portraits "and acknowledged them to be the most perfect likenesses." The writer expressed a hope that the colony's public spirit would not allow Duterrau's efforts to lie in oblivion nor to pass unrecompensed. He was happy to see that a taste for the fine arts was beginning to spring up, which he evinced by the fact that Mr. Duterrau was busy painting portraits of several ladies and gentlemen.

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1 Presumably he would include the work of Thomas Bock.
2 Hobart Town Courier, 29 November 1833
3 Hobart Town Courier, 20 December 1833
The aborigines continued to fascinate Duterrau, who was able to see in them and Robinson's conciliation of them a theme for his work. During 1834-5 he etched a series of sketches of the natives brought into the mission under Robinson, and he planned his great "National Picture". He published an outline describing his work for the better understanding of its spectators. He sold these guides independently of the oil paintings of which they were the basis. He also produced bas-relief models of the heads of twelve aborigines and Robinson which he offered for sale at thirty shillings each, framed in cedar.

In April of 1836, Duterrau presented Mr Robinson with "a splendid full size portrait" of Wooreddy as a token of gratitude for Robinson's services in conciliating the blacks. In May, 1837, the Governor was presented with a petition bearing one hundred and thirteen signatures for the government to buy Duterrau's paintings. In June, it was announced that the Governor had, on consideration of the petition, sanctioned the purchase of four of the aboriginal portraits to be "preserved as a future memorial of the original inhabitants of Van Diemen's Land." The same day, Duterrau announced a new series of pictures, this time representing the occupations and amusements of the aborigines. In addition there were portraits of two Port Phillip natives, Derah-Mert and Bait Bainger, to be included.

Duterrau's National Picture was completed in 1836. As his theme had made Robinson a national hero, he also did a number of separate portraits of him which he sold individually. As well as portraits, Duterrau did several landscapes, three of which are in the Tasmanian Museum and Art Gallery, and another is in the possession of Mr. Colin Self of Hobart. They depict Hobart and Tasmanian landscapes with charm, and demonstrate the artist's sense of humour especially where he introduces figures in motion.

1 See Hobart Town Courier, 18 September 1835 - advertisement for National Picture Outlines - originals of the outline are in the ML & NLA
2 Ibid
3 Ibid
4 Index to Col.Sec. in Correspondence, TSA, C505/92/896. The actual document has been lost.
5 Hobart Town Courier, 23 June 1837
After the marriage of his daughter in February, 1838, Duterrau appears to have lived quietly on in Hobart until his death in 1851. He died on 11 July 1851 at the age of 84, "a highly talented artist, and much respected." His effects were sold on 27 August 1851, and the things not sold went to his daughter who had left Australia in 1839.

1 Hobart Town Courier, 9 February 1838 — the wedding took place on 8th February.

2 Duterrau in Census 1848 — Bathurst St; he lectured in July 1849. His death was announced in Hobart Town Courier, 16 July 1851.

3 J.W. Beattie's notes in the Dixson MSS 469A p. 179-8 (DL) states that Duterrau "was a Unitarian — a very gentlemanly man — and highly respected in the community."

4 In ML there is part of a catalogue of the things on sale.
Napier's life is outlined in T.W. Leavitt, *The Jubilee History of Victoria and Melbourne Illustrated*. He was born in Scotland and came to Hobart aboard the *Lavinia* on 5 November 1832, just in time to witness the bringing in of the last lot of aborigines...on their way to Flinders Island ...(and) just in time to make good use of his artistic talent.

The artist, with the permission of the authorities, painted several of the natives on canvas, and at the time the biographical note was written there were still some in the hands of the artist's descendants. There is also one in the Queen Victoria Museum and Art Gallery at Launceston.

Immediately on his arrival at Hobart Town, Napier went into business as a builder, apparently, and erected several buildings. On 3 August 1836 he married Jessie Paterson, daughter of James Paterson of Montrose, who had only just arrived by the *Evelyn* in July. With the opening up of Port Phillip by the Hentys and Melbourne by Fawkner, Napier was among those who moved across the strait. He chartered a small schooner, the *Gem*, and took a cargo of timber across in March, 1837. Precise details of his movements are not known, although Leavitt gives details of the land which was taken up by the artist, and mentions that he painted portraits of his friends, as well as the first oil painting of a Port Phillip blackfellow, "Jack Weatherley". Leavitt's account, no doubt based largely on family tales, mentions the wonderment with which the natives entered the artist's room to watch him at work, and to "poke the picture with their fingers to see if it had life, and look behind to see if they could find out the secret."

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2 Ibid., then in the possession of the family
Napier would also appear to be the artist who did a portrait of Sir John Franklin on stone, signing it "T.N. / Hobarton". 1

In April, 1842, he had the dubious pleasure of being held up by bushrangers in Dandenong Road, and in 1859 sailed with his family for England aboard the mail steamer, Oneida, returning to Melbourne the following year aboard the Blue Jacket. He died on 7 February 1881.

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1 It is reproduced in J.S. Barry, Alexander Maconochie of Norfolk Island, Melbourne, 1958, p.58
The circumstances leading to Wainewright's arrival in Hobart have provided a number of biographers with no shortage of fascinating anecdotal material. He was an extremely sophisticated man who moved in the important literary and artistic circles of his day which was that of Regency dandies. His contemporaries described him variously: "the light, and warm as light-hearted Janus of the London"; "a very comical sort of chap"; a "facetious good hearted fellow". And Wainewright said himself that he was an amiable creature and his every action emanated from a wish to please.

Whatever were the details of his life and crimes must be found elsewhere. Suffice it to say here that he was writer and a broken man by the time he spent his forty-third birthday aboard the Susan which carried him to Hobart to serve a sentence of transportation for life for forgery. Although the records gave his trade as "clerk" they also stated that he understood Greek and Latin, had been

1 The most detailed of these is J. Curling, James Weathercock, London, 1938
2 Ibid., p.57
3 Ibid., p.161
4 Ibid., p.164
5 Ibid., p.56
6 Ibid., p.321
accustomed to write for the Journals, and was a first-rate painter. He was five feet five and a half inches high, with a pale complexion, brown hair, whiskers and eyebrows, grey eyes, a long nose and chin, and a large mouth. His head and visage were described as oval, and his forehead was very high. But without the sketch drawing of himself which he left behind, together with his crime, his writings and his portraits, how much does this official description mean?

The ship reached its destination on 21 November 1837. Wainewright's future employment had been decided in London, and the Secretary of State had already been given that he "be employed on the Public Works". He was to be domiciled in the Prisoners Barracks. The artist's life in Hobart has been reconstructed as well as it can be by Robert Crossland, from whose book, Wainewright in Tasmania, most of the details given here are taken. The reader is introduced to the people portrayed by the artist, and to the circumstances under which the paths of their lives crossed his. Early in 1840 Wainewright was transferred to employment at the Colonial Hospital. Here he continued to work as a wardsman until admitted to the hospital as a patient on 12 January 1842. He was there seventeen months later when Dr Mair, the Principal Medical

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1 Ibid., p.59, but these details of appearance were taken from the Principal Superintendent of Convicts' Descriptive List, TSA
2 Ibid., p.66
3 Ibid., p.72
4 Ibid., p.103
5 Ibid., pp.109-10. The letter was dated 20 June 1843
Officer, wrote to the Staff Surgeon at the Hospital recommending that Wainwright's talents as an artist might be turned to good account if he were permitted to exercise them freely.

His life continued much as before until April 1844, when he petitioned the Governor, Sir John Eardley Wilmot, for a remission of sentence. But in spite of the testimonials to his character by his friends, and his clean record in the colony, the petition was rejected "on the grounds that, considering the shortness of the period actually served in relationship to the severity of the sentence imposed, the granting of a ticket-of-leave would be contrary to the Act" by which such indulgences were granted.

Wainwright finally received his ticket-of-leave in December 1845. He received a conditional pardon in November 1846. Soon afterwards it would appear that he had a stroke and entered St. Mary's Hospital as a patient. His landlord, James McDonald, of Campbell street, advertised that Wainwright's 'Books and Goods' would be sold on account of money due to him if they were not fetched away. The artist died on Sunday, 17 August 1847.

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1 Ibid., pp. 114-116
2 Ibid., pp. 113-114
3 Ibid., p. 116
4 Ibid., p. 116
5 Ibid., p. 119. It was dated 18 December 1845 and officially gazetted in the Hobart Town Courier, 23 December 1845
6 Ibid., p. 134
7 Ibid., pp. 124-125 from the Colonial Times, 14 December 1846
8 Ibid., p. 135
Some of Wainwright's portraits were shown before he died in the art exhibition of 1846. According to the critic in the Colonial Times, he was called "an eccentric but clever man". One water colour drawing called the Three Sisters represented three lovely children, the daughters of the Assistant-Commissary General, Mr. McLean:

Happy in smiling childhood, radiant with girlish joy, the artist has grouped three beautiful cherubs with a delicacy of feeling and an excellence of art perfectly poetical. Who can look upon these lovely beings without emotion? We could not, and we observed that the tearful eye of more than one mother bore testimony to the talent of the artist.

The other portrait exhibited by the same painter was a Portrait of a Lady, "in the happy possession of Mr. F.A. Downing". It, too, was an exquisite production, delicately touched, and carefully finished...unquestionably one of the gems of the Exhibition. The drapery, pencilled and coloured with much elaboration, afforded another proof of Mr Wainwright's (sic) abilities.

Another pair of his portraits, owned by a Mr S. Marsh, was exhibited in Sydney in 1849. Two glimpses into Wainwright's character were given in a letter written the week he died by one of his acquaintances:

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1 Colonial Times, 26 June 1846

2 Catalogue of the Exhibition for the Promotion of the Fine Arts in Australia, Sydney, 1849, p.5.

3 Crossland, op. cit., p.135, quotes the letter dated 25 August 1847 from Agnes Power to her daughter Ellen which is taken from Curling.
...By the bye, the unfortunate Wainwright is dead - he died this day week of apoplexy. He had been for a long time very ill, had lost the use of his hand, and was altogether in a miserable state of poverty as well as illness, and had gone to the Hospital. Two days before he died, he felt so well that he asked leave to go from the Hospital, and died quite suddenly. He certainly was a wonderful man, full of talent and fuller still of wickedness. The last time I ever saw him he said all he wished for was to go home and murder the person who had transported him - of course I affected to think he was jesting, but I am quite sure he was in earnest.

Probably a still more interesting reference to the artist is that which suggests the hawks circling for the spoils of death about six months later. It is taken from Boyes' diary:

April 26, 1848. Looked over some sketches made by a poor creature of the name of Wainwright (sic) who was a prisoner and died in St. Mary's Hospital. They were sent to Bicheno to inspect and purchase, I suspect at his own price.

The defamation of character which resulted in the interest Wainwright's name has inspired ever since his death, began very soon after his demise. It reached Sydney readers via a quotation from the Eclectic Review as early as April 1849, when a review of Talfourd's "Final Memoirs of Charles Lamb" was published in Bell's Life in Sydney:

Wainwright arrived in this colony per the Susan, and was a very eccentric character. As an artist he attained much excellence. He died suddenly in a fit of apoplexy at Her Majesty's Hospital, Hobart Town.... He spent at various times a considerable period in the Hospital, his complaint being dyspepsia, which

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2 *Bell's Life in Sydney*, 7 April 1849 taken from Eclectic Review, October, 1848.
he produced by artificial means, preferring the Hospital to the Penitentiary. His genius was described as of a flashy description. In religion he was a decided free-thinker, and was remarkably fond of the old dramatists Beaumont and Fletcher.

It is difficult to know how much credence to put into family legends about any man generations after his death, especially when, as in Wainewright's case, a literary legend has also grown up around his character. W. Moore gives his pen free rein in recounting anecdotes heard in "some of the comfortable homes of Hobart, where Wainewright's portraits are to be found", and one has the impression that a desire to banish this kind of myth about the artist inspired Crossland's careful research. And yet, the colourful stories about an evil man whose "sinister expression perturbed his sitters", and whose "long searching glance" disconcerted them to the extent that they desired the presence of companions during the sittings, lend the historical novelist more atmosphere with which to capture an imaginary past. They have the additional merit of conveying the fear which the convict system itself undoubtedly instilled in its adherents, as well as promoting at a popular level the literary tradition which grew up about the artist. The story about the beautiful young woman who bent to retrieve his accidentally-dropped drug phial, together with his muttered "Not with your innocent fingers" as he picked it up himself, smacks of the same extolling of Victorian feminine ideals which has been seen as the hallmark of the artist's work.

3 See B. Smith, Australian Painting, Melbourne, 1962, p.46
Frederick Strange was re-discovered by C. Craig and I. Mead, and it is from their article that most of the details about him are taken. He was born in Nottingham, England, and appears to have been apprenticed as a house painter before transportation for life to Van Diemen's land for the theft of a watch. He arrived in Hobart aboard the *Neptune* which docked on 18 January 1838. At that time, Strange had dark brown hair, red whiskers, light brown eyebrows and dark blue eyes. He had a high forehead and a pale complexion and stood a little over five and a half feet in height.

According to his biographers, he was employed as a messenger. In 1841 he received a third-class pass order and went to Launceston where he set up as a painter. The catalogue of his works accompanying Craig and Mead's article suggests that the artist was principally a landscapist, (a number of landscapes by him are reproduced) but several portraits have come to light which justify his inclusion here as a portrait painter. One of his sitters, Henry Button, later mentioned having had a strong desire to draw and going to Mr. Strange for lessons.

Strange moved back to Hobart where he is said to have worked for a man named Graves who had been a varnish maker before coming to Australia. Graves kept a painter's shop at the corner of Barrack and Macquarie Streets in Hobart, and Strange continued to work for him after he moved to the corner of Melville and Elizabeth Streets.

Presumably Strange was on a ticket-of-leave at this time, for he received his conditional pardon in December, 1849. He seems to have then hastened back to Launceston where his work was exhibited.

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This artist has resided in Launceston for several years and his paintings will be at once recognisable from their local character, many of the landscapes have been taken from the immediate neighbourhood whilst some are views of the town itself.

It seems likely that his portraits of the Austins of Roseneath were painted on one of his early journeys between Hobart and Launceston.

In December 1855 Strange announced that he had removed to Paterson Street opposite Stewart's coach building establishment, and he offered to give lessons in landscape drawing, and to take portraits either in oil or by daguerreotype. From there he moved (at some time between 1855 and 1858) to Cameron Street where his studio adjoined Allen's Land Mart. One of his landscapes was raffled and it is quite possible that other landscapes by this artist shared the same fate.

In 1862 his premises were taken over by Mr C.A.H. Williamson who advertised his willingness to take every description of photographic likeness at greatly reduced rates. Painted portraits by then had become much less fashionable, and Strange seems at this time to have turned to trade. He appears in the Directory of Tasmania as a "grocer" of Charles Street, Launceston in 1867. He died there on 31 March 1873 of rheumatic fever, and his friends were invited to attend his funeral party which, because he was a dissenter, probably took him to the Charles Street General Cemetery.
The Reverend Francis Russell Nixon was appointed first Bishop of Australia and arrived in Tasmania in 1843. His interest in the fine arts is particularly evident from the diarist Boyes's remarks which are given in the Introduction, and from his wife's letters in N. Nixon, ed., The Pioneer Bishop in Van Dieman's Land, also referred to in the Introduction. For further details of his life see article in A.D.B.
The work of this artist, as well as his life, would be anonymous were it not for the inscription on one of his portraits which attests his being in Tasmania in 1848. ¹

¹ See catalogue entry, 33/1