



TREASURES of Newcastle from the Macquarie era

A State Library of NSW & Newcastle Art Gallery partnership exhibition

Sponsored by Noble Resources International Australia







A free exhibition at the Newcastle Art Gallery 2 March – 5 May 2013

Exhibition opening hours:

10 am to 5 pm

Tuesday to Sunday

1 Laman Street Newcastle NSW 2300

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Printer: Page 38

Paper: K.W. Doggett Knight Vellum 280 gsm (cover)

and ecostar $120~\mathrm{gsm}$ (text).

Print run: 5000

ISBN 0731372166

 \odot State Library of New South Wales, February 2013

The State Library of New South Wales is a statutory authority of, and principally funded by, the NSW State Government.

COVER IMAGES: MAPMAKER UNKNOWN, PORT HUNTER AND ITS BRANCHES, NEW SOUTH WALES, C. 1819–20, INK, WASH, PENCIL, STATE LIBRARY OF NSW

RICHARD BROWNE, SELECT SPECIMENS FROM NATURE OF THE BIRDS ANIMALS &C &C OF NEW SOUTH WALES COLLECTED AND ARRANGED BY THOMAS SKOTTOWE ESQR. THE DRAWINGS BY T.R. BROWNE. N.S.W. NEWCASTLE NEW SOUTH WALES (DETAIL), 1813, WATERCOLOUR, STATE LIBRARY OF NSW

JAMES WALLIS / JOSEPH LYCETT, ALBUM OF ORIGINAL WATERCOLOURS, DRAWINGS AND ENGRAVINGS BY JAMES WALLIS, JOSEPH LYCETT AND WALTER PRESTON (DETAILS), C. 1817-18, STATE LIBRARY OF NSW

RICHARD BROWNE, NATIVES FISHING IN A BARK CANOE, NEW SOUTH WALES, 1819, WATERCOLOUR AND BODYCOLOUR, STATE LIBRARY OF NSW

INSIDE COVER IMAGE: JOSEPH LYCETT, MACQUARIE COLLECTOR'S CHEST (DETAIL), C. 1818, STATE LIBRARY OF NSW

INSIDE BACK COVER IMAGE: JOSEPH LYCETT, MACQUARIE COLLECTOR'S CHEST (DETAIL), C. 1818, STATE LIBRARY OF NSW

FOREWORD

The State Library of NSW is delighted to be presenting this exhibition, *Treasures of Newcastle from the Macquarie Era*, in partnership with Newcastle Art Gallery.

The discovery of the Wallis album in a cupboard in Ontario, Canada, was part of the impetus for this stunning exhibition. The album brilliantly depicts the early European settlement of Newcastle, or Coal River as it was then known. This treasured heirloom is Captain James Wallis' personal record of his time in NSW — clearly a high point in his career as a British colonial officer. What is so special about the album is that it includes original watercolours and drawings which show how interested he was in this new country and in its people. He made friends with some local Indigenous Awabakal people and painted them from life, adding their names.

In addition to laying the foundations for the city and port which Newcastle became, Wallis was a patron of art and craft. He commissioned paintings and engravings by convict artists and had the incomparably wonderful Collector's Chest made as a gift for Governor Macquarie. Returning to Newcastle for the first time in 195 years, thanks to support from Noble Resources International Australia and the partnership between the State Library of NSW and the Newcastle Art Gallery, the Macquarie Collector's Chest is a marvellous centrepiece of this exhibition which has been expertly brought together by Emeritus Curator Elizabeth Ellis OAM.

We know you will enjoy this very special exhibition and thank Newcastle Art Gallery for their enthusiasm and assistance.

Dr Alex Byrne NSW State Librarian & Chief Executive

Never did we think Newcastle would see the Macquarie Collector's Chest return to the place of its birth! So important is this object to the early days of Newcastle settlement, that over the years there have been many requests from various organisations to have the chest return to Newcastle.

Now, not only the chest but a collective group of rare works provides one of the most comprehensive views of colonial Newcastle ever exhibited, due to the partnership between the State Library of NSW and Newcastle Art Gallery. The State Library's Wallis album, launched at the Newcastle Art Gallery last year, makes a welcome return and the Newcastle Art Gallery's illustrated Joseph Lycett book (1824), recently acquired, is on public display for the first time.

We, too, are extremely grateful for the support of exhibition sponsors Noble Resources International Australia and also for the enthusiasm and genuine interest in partnering with NSW regional centres displayed by NSW State Librarian Alex Byrne, Library Council of NSW President Rob Thomas AM, the Library Council and key staff of the State Library. To have the curatorial involvement of Emeritus Curator Elizabeth Ellis OAM, whose publication *Rare and Curious* provides an in-depth study of the Macquarie Collector's Chest, is a particular pleasure.

This exhibition will help to redefine Newcastle - both past and present - as a place of artistic achievement and natural beauty rather than simply a place of coal and hard labour.

THE 'NEWCASTLE ACADEMY': ART IN A COLONIAL OUTPOST

The scenery around was beautiful ... near the close of one of those delightful days almost peculiar to New South Wales ... (James Wallis, Ireland, c. 1835, Memoir)

Over a period of 10 years in the early nineteenth century an extraordinary phenomenon occurred in the remote penal settlement of Newcastle. The settlement had been established in 1804 as a place of secondary punishment for convicts from Sydney after the discovery of coal in the cliffs at the harbour entrance, great middens of shells for lime burning and rich resources of timber in the hinterland.

In 1810, at the beginning of Lachlan Macquarie's long term as Governor of New South Wales, the settlement consisted of a few rows of huts housing its convict inhabitants and a small garrison of soldiers clustered beneath a high hill, with the great rocky promontory of present-day Fort Scratchley and steep cliffs on the seaward side.

During the next decade it was in this unlikely setting that colonial Australia's first spontaneous art movement — a virtual 'Newcastle academy' — emerged as an immediate visual response to the landscape, the original Indigenous inhabitants and the local fauna and flora. Between 1812 and 1822 a remarkable legacy of works of art was created through the chance association of a succession of the garrison's artistically inclined military officers and a few convicts in their charge who had skills as painters, engravers and craftsmen.

The common theme of this output is the place itself in all its variety and splendour, resulting in a rather different interpretation than the more generally accepted view that convict-era Newcastle was 'the Hell of New South Wales'.¹ This was a time when there was avid curiosity in Britain and Europe for information both written and visual about newly discovered places at the farthest ends of the earth. The potential for convict artists to assist with this recording was too valuable a resource to be ignored. Indeed, two of Newcastle's commandants during this decade selected convict artisans as their personal servants to work with them on unofficial art projects, and several of the commandants and military officers were proficient amateur artists in their own right.





RIGHT: RICHARD BROWNE,
SELECT SPECIMENS FROM
NATURE OF THE BIRDS
ANIMALS &C &C OF NEW
SOUTH WALES COLLECTED
AND ARRANGED BY
THOMAS SKOTTOWE
ESQR. THE DRAWINGS
BY T.R. BROWNE. N.S.W.
NEWCASTLE NEW
SOUTH WALES (DETAIL),
1813, WATERCOLOUR,
STATE LIBRARY OF NSW



This Bird [the black swan], the existence of which until the discovery of this Country was unknown, and which by thousands is still doubted ... (Thomas Skottowe, Newcastle, 1813, Select Specimens from Nature ...)

In mid-1811 Governor Macquarie appointed 25-year-old Lieutenant Thomas Skottowe of the 73rd (Highland) Regiment as commandant of the Newcastle settlement. Skottowe appears to have had some previous amateur interest in natural history and also possibly in art. But he seems to have decided to embark on an ambitious illustrated manuscript for possible publication only because of the presence in Newcastle of Irish convict Richard Browne. Born in Dublin in 1776, Browne arrived in Sydney in July 1811 and by October of the same year was despatched to Newcastle for committing a secondary offence in Sydney.

Browne had already come to the notice of Absalom West, the entrepreneurial Sydney publisher of the first sets of engraved views drawn and printed in the colony; Browne contributed two images to the series of views of Newcastle and surroundings under the name of 'T.' or 'I.' R. Browne and dated 30 November 1812.

In his work for Skottowe he clearly struggled with depicting some of the larger natural history specimens and was more at ease drawing smaller, less challenging creatures and objects such as insects and butterflies, and Indigenous implements and weapons. But the whole compilation now known as the 'Skottowe Manuscript' has a compelling naive charm and is indisputably the first such comprehensive effort created in the colony.² In addition, Skottowe's recording of Aboriginal nomenclature, carefully inscribed in Browne's clerk's hand, provides invaluable linguistic information which would otherwise have been lost.

After the Skottowe Manuscript, Browne's artistic efforts concentrated almost exclusively on portraits of Aboriginal people. In his last years in Newcastle and after his return in early 1817 to Sydney, where he lived until his death in 1824, Browne painted multiple versions of full-length or head-and-shoulders portrayals of well-known Awabakal, such as the chief Burigon (sometimes called Burgun or Long Jack) and the influential Magill (also known as John McGill and later as Biraban), and Worimi tribal chiefs Cobbawn Wogi and Coola-benn, and Coola-benn's wife Wambla.

There has been debate about whether Browne was trying to create faithful renditions of his subjects or whether these images were conscious exercises in caricature.³ When compared with his rather stilted style in the Skottowe Manuscript, it seems that any inadequacies are in his artistic abilities, and these portraits are Browne's attempts to realistically convey individuals whom he knew by name. In so doing, he left a body of work about people whose images would otherwise not exist.

Skottowe was recalled from his position as commandant in February 1814 and sailed with his regiment to Ceylon. He died in 1821, leaving almost no trace apart from the legacy of his Newcastle sojourn, which included not only his manuscript but also several children by his convict mistress.

His replacement as commandant was Lieutenant Thomas Thompson of the incoming 46th Regiment. Thompson left little mark as a cultural pioneer and is best remembered as the recipient of an effusive dedication in *Memoirs of ... James Hardy Vaux*, said to be the first full-length autobiography written in the colony.

The *Memoirs*, recorded while the multiple convicted Vaux was on one of his stints of punishment in Newcastle, also include the first dictionary compiled in Australia, the famous *Vocabulary of the Flash Language*, which is dedicated to Skottowe, another of Vaux's Newcastle commandants.

My time here passes quietly with the duties of my situation and my own rescources [sic] assisted by four unfortunate artists ...

I seldom find time hangs heavy.
(James Wallis, Newcastle, December 1817, Letter to J.T. Campbell)

The name of Governor Macquarie's next choice of commandant, Captain James Wallis, also of the 46th Regiment, survives in places throughout the Newcastle and Hunter regions even if many of the historical associations are no longer remembered. It was during Wallis' term as commandant, from June 1816 to December 1818, that Newcastle's first phase of development as a settlement — as well as its early artistic flowering — reached its peak. At the time of his appointment, Wallis was 31 years old; Irish-born from Cork, he was





LEFT: THOMAS SKOTTOWE, SELECT SPECIMENS FROM NATURE OF THE BIRDS ANIMALS &C. &C. OF NEW SOUTH WALES... (TITLE-PAGE) 1813, STATE LIBRARY OF NSW

RIGHT: THOMAS SKOTTOWE, NATIVE ARMS &CC. (FROM SELECT SPECIMENS FROM NATURE OF THE BIRDS ANIMALS &C. &C. OF NEW SOUTH WALES...) 1813, STATE LIBRARY OF NSW a career soldier. On taking charge in Newcastle his instructions from Macquarie were clear: to expand the capacity for larger numbers of convicts to extract more coal, timber and lime mortar, and to upgrade public buildings and housing to a standard befitting a properly managed settlement. Both these Wallis achieved in his two and a half years of command, even if the quality of the construction work left much to be desired, as Royal Commissioner J.T. Bigge described in detail in his report of 1822 to the British Parliament.

But these official projects were not Wallis' only preoccupation during his Newcastle years. He was an amateur artist who enjoyed the diversions of landscape sketching assisted by his new camera lucida device,4 as well as hunting and exploring expeditions in the surrounding countryside, often in the company of local Indigenous people and especially with Burigon, Chief of the Awabakal, with whom he seems to have established a particular rapport. As Wallis wrote many years later: 'I now remember poor Jack [i.e. Burigon] the black savage ministering to my pleasures, fishing, kangaroo hunting, guiding me thro' trackless forests with more kindly feelings than I do many of my own colour, kindred & nation'.5

Wallis' artistic pursuits received added impetus when he found that among his convict charges were former forgers with skills as painters and engravers. He decided to harness these talents for some private work of his own. His star recruit was Joseph Lycett from Staffordshire in the UK, who may have worked when young as a china painter in the Potteries. In his convict records Lycett was described as a 'portrait and min[iature] painter'. He had certainly learned to engrave on copper and to use a printing press, having been transported for utilising this expertise to forge banknotes, an offence he repeated in Sydney, which led to his being shipped to Newcastle.

Under Wallis' direction, Lycett's artistic talents blossomed with the production of several impressive large oil paintings of Newcastle, drawings for engravings (for which Wallis later took most of the credit), and delicate, well-executed and observed watercolours of the Aboriginal people and local birds and plants. There were additional images which Lycett took back to England for his final production, the colour-plate book *Views of New South Wales and Van Diemen's Land ...*, published in London in 1824.

In all these media and techniques Lycett showed competence and ability. For example, his oil on wooden panel of a moonlit





Wallis's artistic pursuits received added impetus when he found that amongst his convict charges were former forgers with skills as painters and engravers. TOP: JOSEPH LYCETT, CORROBOREE AT NEWCASTLE, C. 1818, OIL ON WOODEN PANEL, STATE LIBRARY OF NSW

BOTTOM: JOSEPH LYCETT, THE SUGAR LOAF MOUNTAIN, NEAR NEWCASTLE, NEW SOUTH WALES, 1824, HANDCOLOURED ETCHING AND AQUATINT, NEWCASTLE ART GALLERY



corroboree on the shores of Newcastle Harbour with Nobbys Island in the background is a dramatic and accomplished exercise in chiaroscuro and like no other early nineteenth century colonial painting on this scale. His large-scale *Inner View of Newcastle* is a bravura romantic response to the thrilling vista seen from above Christ Church, brought to life with the tantalising addition of a tableau of foreground figures which, rather than the customary generic types, may well show Wallis, accompanied by his 'Scotch sergeant', hunting dogs and the 'King of Newcastle', returning home after a day in the field.⁷



RIGHT: JOSEPH LYCETT, INNER VIEW OF NEWCASTLE, C. 1818, OIL ON CANVAS, NEWCASTLE ART GALLERY

BELOW: EDWARD CLOSE, PORT HUNTER AND ITS BRANCHES NEW SOUTH WALES (DETAIL), C. 1819, INK, WASH AND PENCIL, STATE LIBRARY OF NSW



The crowning glory of Wallis' rapid public building program was Christ Church, sited on the hill overlooking the town. It has been suggested that Lycett may have assisted Wallis with its design incorporating the short-lived tall steeple (partially blown down in 1821 and replaced by a small turret by 1829). Lycett certainly painted two oils on board as altar decorations; however, these did not survive the demolition of the church in 1885. Whether he also assisted Wallis with the design of the cliff-top gaol which masqueraded as a neo-Palladian villa, complete with decorative urns as finials, is not known.

Lycett's Newcastle oils are the first major sequence of Australian landscape paintings in this medium definitively created in situ by a known artist in response to a specific locale, and that alone makes them highly significant in Australian colonial art.8 Oil paints were a rare commodity in the colony and it seems likely that Wallis provided Lycett with a set. Lycett's improvised supports for his oil paintings — wooden panels from boxes or furniture, and canvas, probably governmentissue sailcloth — are another indication of the scarcity of local art supplies. After leaving Newcastle and Wallis' supervision and returning to Sydney, then to England in 1822, Lycett never again painted in oils.



On discovering under his command another Newcastle convict with artistic skills, Wallis' plans became more ambitious. Walter Preston was a competent engraver who had already produced most of the plates for Absalom West's views of New South Wales. Lycett and Wallis supplied Preston with drawings of local scenery, and he set to work on his engravings using 'common sheet copper ... employed for coppering the bottoms of ships'. The copper was almost certainly diverted from official supplies, like the sailcloth which Wallis provided to Lycett for his paintings.

By January 1819, when Wallis was back in Sydney awaiting his passage to India en route to England, twelve engravings had been produced on government printer George Howe's press at the *Sydney Gazette* office.

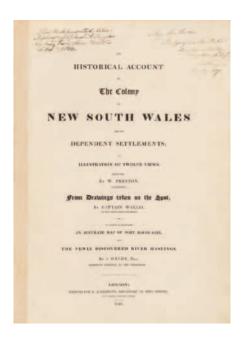
One set was presented to Lachlan and Elizabeth Macquarie, and in 1914 this was acquired with the Macquarie Papers by the Mitchell Library. In 1821 the plates were issued by renowned London publisher Rudolph Ackermann as a handsome folio volume with accompanying text, one of the outstanding illustrated books of the Macquarie era. Preston received his absolute pardon on 15 January 1819.

... this place would afford infinite entertainment. It is certainly a new world, a new creation. Every plant, every shell, tree, fish, animal, insect different from the old. (Thomas Fyshe Palmer, Sydney, 1795, Letter to unknown recipient)

The *pièces de résistance* of Wallis' artistic endeavours in Newcastle are the Macquarie Collector's Chest and its close relation, the Dixson Galleries Collector's Chest. These objects have no precedents or successors in the colonial pantheon but stand as testimony to a unique collaborative venture celebrating the exotic, strange and beautiful in their place of origin on the banks of the Hunter River.¹¹

Wallis' template or pattern for the chests is not known, but as a travelling military officer he would have been well aware of the type of campaign furniture to which the designs relate. Like the chests, campaign

furniture, used by officers in temporary quarters while away on expeditions or in the field, appears quite plain when closed for storage and transport but on being opened up transforms into ingenious, elegant pieces. The complex process of creating the chests required precise coordination at each step of their construction between the cabinet-makers, artist, natural history collectors, preservers and taxidermists, with Wallis as the architect of the whole, ensuring that each component fitted with the rest.



LEFT: JAMES WALLIS,
AN HISTORICAL ACCOUNT
OF THE COLONY OF
NEW SOUTH WALES
AND ITS DEPENDENT
SETTLEMENTS ...
(TITLE-PAGE), 1821,
STATE LIBRARY OF NSW

BELOW: MACQUARIE COLLECTOR'S CHEST (TOP SECTION OPENED), C. 1818, STATE LIBRARY OF NSW





ABOVE: MACQUARIE
COLLECTOR'S CHEST
(TOP SECTION AND
FRONT DRAWERS
OPENED), C. 1818,
STATE LIBRARY OF NSW

Every part of the chests relates to their place of origin. The principal timbers are Australian red cedar (*Toona ciliata*) and Australian rosewood (*Dysoxylum fraserianum*), sometimes called rose mahogany. Both types of wood were cut by convicts from the banks of the Hunter River, and Wallis often sent lengths to Sydney at the Governor's request, either for use in Sydney or for Macquarie to ship to Britain as gifts for patrons and friends.

The convict cabinet-makers in Newcastle most likely to have been selected from the ranks for this great, albeit undocumented, task were two associates, Patrick Riley and William Temple. By November 1816 Riley, originally from Dublin, was principal carpenter in Newcastle, where he was joined in September 1817 by Temple, also a cabinet-maker and carpenter. Artist Joseph Lycett was enlisted to decorate the internal cedar panels with thirteen oil paintings, of which eight depict scenes in and around Newcastle; he also

painted the spectacular still life of local fish on the inner box lids. All three men associated with creating the chests were granted pardons by the Governor on 28 November 1821, shortly before his departure from the colony.

The displays of natural history specimens in their gilt-edged, glass-topped cases and trays are a tour de force, and nothing else like them exists from this period of Australian history. There are hundreds of insects, butterflies, moths, shells, seaweeds and algae, and eighty stuffed birds, all then native to the Hunter region, and to this day in remarkably good condition. By any standards, it was a major undertaking to collect, preserve and arrange such a large range and quantity of specimens over a relatively short period of time, and it seems fair to assume that Wallis' friendly relations with Burigon and his people would have been most beneficial in the enterprise, as the Indigenous people were renowned for their expert skills in catching wildlife.

The Macquarie Collector's Chest was probably completed by early August 1818. It was presented to Governor and Mrs Macquarie when they made their second official visit to Newcastle, this time with their three-year-old son, Lachlan junior, to inspect the new buildings and for Macquarie to tour the Lower Hunter Valley with Wallis. The visit concluded with the Governor laying the foundation stone of the pier, named in

his honour, to link Nobbys Island with the mainland; this was followed by a night-time ceremonial corroboree performed by Burigon and his clan. Macquarie's thanks to Wallis for his hospitality and achievements were conveyed by the Governor's secretary, John Thomas Campbell, after the vice-regal party returned to Sydney: the Governor was 'in Raptures ...'12 over all he had seen and done on the tour.

LEFT: JOSEPH LYCETT /
WALTER PRESTON,
ALBUM OF ORIGINAL
WATERCOLOURS,
DRAWINGS AND
ENGRAVINGS BY JAMES
WALLIS, JOSEPH LYCETT
AND WALTER PRESTON
(DETAIL), C. 1817-18,
STATE LIBRARY OF NSW

BELOW: JOSEPH LYCETT,
MACQUARIE COLLECTOR'S
CHEST (DETAIL), C. 1818,
OIL ON CEDAR, STATE
LIBRARY OF NSW





RIGHT: LIONEL BAWDEN /
MARIA FERNANDA CARDOSO
/ ESME TIMBERY /
LOUISE WEAVER /
PHILIP WOLFHAGEN,
CABINET-MAKER:
SCOTT MITCHELL,
THE NEWCASTLE CHEST,
2010, NEWCASTLE ART
GALLERY

BELOW: LOUISE WEAVER, THE NEWCASTLE CHEST (DETAIL), 2010, NEWCASTLE ART GALLERY





In 2010, in an elegant and imaginative commemoration of the bicentennial anniversary of Macquarie's governorship of New South Wales and his association with Newcastle, the Newcastle Art Gallery commissioned a contemporary interpretation of the Collector's Chest, thus linking the past and the present and bridging 200 years.¹³

At Sunset we could see the Settlements
of Newcastle, and the Light soon
afterwards; Nobby Island being distinctly
seen before it became dark ...
(Lachlan Macquarie, 15 November 1821,
Journal ... to the Settlements of Port
Macquarie and Newcastle)

The final military officer/artist to depict Newcastle in the Macquarie era was Edward Close, a Peninsular War veteran and lieutenant in the 48th Regiment. Close was posted to Newcastle, which was by then under the command of Brevet-Major James Morisset, Wallis' successor. The garrison's acting engineer of public works in 1821–22, Close took to his position with alacrity by supervising, among other things, the extension of the breakwater to Nobbys Island, constructing convict barracks at the Lumber Yard, creating a chinoiserie-style pagoda structure to protect the coal-burning ships' warning light on Signal Hill, and building a large stone windmill above Christ Church.

Close's training as a military engineer included tuition in drawing, surveying and drafting, and as with so many other officers of his era stationed in far-flung parts of the world, he put these skills to both personal and professional use. ¹⁴ He was a particularly perceptive and pleasing amateur artist with a sharply observant eye, confident technique as a watercolourist, and a fine grasp of perspective and sense of colour.



Close was a particularly perceptive and pleasing amateur artist with a sharply observant eye, confident technique as a watercolourist and a fine grasp of perspective and sense of colour.

ABOVE: EDWARD
CLOSE, PANORAMA
OF NEWCASTLE
(DETAIL), 1821,
WATERCOLOUR,
STATE LIBRARY OF NSW



ABOVE: EDWARD CLOSE, GOVERNMENT HOUSE NEWCASTLE, PORT HUNTER — JANUARY 31ST, 1820, WATERCOLOUR, STATE LIBRARY OF NSW

RIGHT: THOMAS MITCHELL, NEWCASTLE (FROM 1ST STN) [IE SURVEYING STATION, SIGNAL HILL, NOW FORT SCRATCHLEY] 1828, INK, WASH AND PENCIL, STATE LIBRARY OF NSW



The grand finale of Close's military career (he resigned to become a landowner in the Hunter Valley), and also of Macquarie-era Newcastle, is his ambitious panorama depicting a wide sweep of the settlement in its landscape setting. Each building is carefully identified and delineated in a triumphant testimony to the town and its builders, recording what turned out to be the end of this phase in its colonial history and the end of its time as the artistic centre of the colony. In November 1821 Lachlan Macquarie made a farewell visit to Newcastle and the Lower Hunter region. He continued

to extol the achievements of his commandants, especially James Wallis, and left a final legacy in a liberal scattering of place names recalling himself, his family and his officers. The last visual summation of Newcastle in the late Macquarie period came a few years later, in 1828–29, when newly appointed surveyorgeneral Thomas Mitchell made extensive surveys and sketches of the town, including the only detailed representation of Close's pagoda on Signal Hill.

Elizabeth Ellis OAM Emeritus Curator, Mitchell Library

Endnotes

- John Purcell, Letter to J.T. Campbell, 6 July 1810, in NSW Colonial Secretary's Papers, AO reel 6066, 4/1804, p. 22a. Lieutenant Purcell preceded Thomas Skottowe as commandant in Newcastle.
- The Skottowe Manuscript was finally published 175 years after its creation: Select Specimens from Nature of the Birds, Animals, &c &c of New South Wales ... Newcastle New South Wales 1813, facsimile, vol. 1, edited with an introductory essay by Tim Bonyhady; vol. 2, transcript of the manuscript with natural history commentary by John Calaby, Sydney: Hordern House, 1988.
- Richard Neville, Richard Browne: A Focus Exhibition [brochure], Newcastle: Newcastle Art Gallery, 2012.
- ⁴ Ian Jack, 'James Wallis, the Hawkesbury and the Camera Lucida ...', *History: Magazine of the Royal Australian Historical Society*, no. 83, June 2005, p. 2.
- James Wallis, Memoir, c. 1835, 1 leaf ms, in Album of Manuscripts and Artworks, PXD 1008, vol. 1, f. 1. Mitchell Library, State Library of New South Wales.
- The Van Diemen's Land views are most likely after drawings by George William Evans, not Lycett. For a discussion on this issue, and the definitive work on Joseph Lycett, see John McPhee (ed.), Joseph Lycett: Convict Artist, Sydney: Historic Houses Trust of New South Wales, 2006, p. 151.
- Wallis, Memoir, op. cit. Wallis was referring to Burigon as the 'King of Newcastle'; his 'Scotch sergeant' was probably John Evans, his superintendent of convicts.

- It has never been definitively established whether the four oil paintings of Sydney painted in the 1790s (three in the Mitchell Library, one in the Art Gallery of South Australia) were done in the colony. J.W. Lewin's Fish Catch ... Sydney Harbour, c. 1813, (AGSA) is a still life and the first oil indisputably painted in Australia.
- James Wallis, An Historical Account of the Colony of New South Wales and Its Dependent Settlements ..., printed for R.[udolph] Ackermann, Repository of Arts, Strand [London], by J. Moyes, Greville Street [London], 1821, p. 1.
- 10 Ibid.
- For a detailed account of the chests, see Elizabeth Ellis, Rare & Curious: The Secret History of Governor Macquarie's Collectors' Chest, Melbourne: The Miegunyah Press, 2010.
- J.T. Campbell, Letter to James Wallis, 11 August 1818, in NSW Colonial Secretary's Papers, AO reel 6006, 4/3499, p. 12.
- See Lisa Slade, Curious Colony: A Twenty-First Century Wunderkammer, Newcastle: Newcastle Region Art Gallery, 2010.
- During the first three decades of European settlement in Australia, military and naval officers, along with convict artists (mostly ex-forgers), produced the majority of artworks done in the colony. Major James Taylor, a fellow officer of Close's, is the best-known artist of the 48th Regiment in New South Wales, due to his celebrated panorama of Sydney.

LA DIVINA COMMEDIA DI MULUBINBA: THE ART AND SCIENCE OF TIME TRAVEL

How wonderful would it be to travel back in time, to see and speak to people who once existed, and to learn what was taught over thousands of years? However, while physicists maintain that travel into the future is feasible (arguably we are doing it all the time), unfortunately time travel into the past is impossible. Or is it?

We know, thanks to archaeological findings, that human beings have inhabited the landscape of Newcastle for at least 6500 years. Indigenous people called the area Mulubinba, after an indigenous fern called the mulubin. In 2009, during excavations for a new fast-food outlet, an Aboriginal hearth and factory were uncovered at the site of the former Palais Royale, an iconic art deco building in Hunter Street West that had served as an ice skating rink and dance hall since its opening in 1929. Within a two-metre rectangular trench was unearthed more than 5500 artefacts, including tools with unique stonework, created by Aboriginal people across three waves of human occupation on the shores of a little creek. Over the millennia, the artefacts manufactured here, on what came to be known as Cottage Creek, were probably traded across the region, and across many tribal territories. Among the artworks in the Treasures of Newcastle from the Macquarie Era exhibition is Joseph Lycett's Newcastle NSW Looking Towards Prospect Hill, c. 1818; if you look closely you can see the site as a little white speck at the right-hand side of the painting. It is also pictured in a sketch entitled View on Throsby's Creek, Near Newcastle, N. S. Wales within the Wallis Album, a fascinating album compiled in the late Macquarie era by Captain James Wallis revealing his artistic relationship with convict artist Joseph Lycett.

From 1810, following the founding of a penal settlement in Newcastle in 1804, the Government Farm was established on this spot, along with the Commandant's Cottage. The Reverend Lancelot Threlkeld, a Methodist missionary who arrived in Newcastle in 1825, lived at the Commandant's Cottage for around a year. He and his family were burgled on three occasions soon after their arrival, presumably by convicts, so they were relieved when, on the evening of 11 May 1825, Aboriginal people assembled around the house to cook a kangaroo and then invited the family to watch their dance. Meeting and dancing on the site would continue right up until the end of the Palais Royale era.

While at the Commandant's Cottage, Threlkeld met Magill, an Aboriginal man; they struck up a close friendship, which was to produce the first systematic study of an Indigenous language





RIGHT: RICHARD BROWNE
MAGIL, CORROBOREE
DANCE, C. 1819-20,
WATERCOLOUR AND
BODYCOLOUR,
STATE LIBRARY OF
NEW SOUTH WALES



Around 8000 years ago, sea levels rose, creating an island at the mouth of what is now the Hunter River. Aboriginal people called this island Whibayganba, and it is home to a dreaming story about a giant kangaroo who remains imprisoned within the rock, occasionally shaking himself, causing rocks to fall.

undertaken anywhere in the country. As he collected data for his language work, Threlkeld also recorded various aspects of tribal culture and life that he experienced. It is interesting that he rarely used Indigenous names for the Aboriginal tribes, referring to them instead as the 'Newcastle Tribe', 'Port Stephens Tribe', and so on. It was only in his 1834 grammar exercises that he recorded that the Newcastle people were called *Mulubinbakal* (men) and *Mulubinbakalleen* (female). Since 1892, the Indigenous people of Newcastle have come to be known as the Awabakal.

Unfortunately, the physical archaeological evidence that could have complemented the documentary evidence recorded by Threlkeld was carelessly destroyed over the 200 years since European settlement, with a major event



occurring in 2008 during the demolition works at the Palais Royale site. It became clear from the 2009 archaeological report on the demolition site that 200 years of white settlement had erased around 1933 years' worth of scientific information about the area's Aboriginal history.

What we do know of Indigenous history in this region is largely what has been passed down through the oral record, as well as European documents from the time of contact. Around 8000 years ago, sea levels rose, creating an island at the mouth of what is now the Hunter River. Aboriginal people called this island *Whibayganba*, and it is home to a dreaming story about a giant kangaroo who remains imprisoned within the rock, occasionally shaking himself, causing rocks to fall. From 1810, the Europeans began to call the island 'Nobbys', and the great kangaroo's movements came to be known as 'earthquakes'.

The original eye-sketch of 'Hunter's River' drawn by Lieutenant John Shortland in 1797, and now kept in the UK Hydrographic Office in London, contains an official record of Aboriginal people living in the Newcastle area. Shortland marked on his original map the presence of 'Natives' in the inner harbour, along the present-day Honeysuckle



waterfront area, and also at a location now corresponding to the point just underneath the exit of the bridge on the Stockton Peninsula. However, when it was first published, in 1810, the 'Natives' had been removed from Shortland's map.

In 1801, during a survey mission directed by Governor Philip Gidley King, ensign and surveyor Francis Barrallier undertook a more detailed and accurate survey of the region. Aboard the *Lady Nelson* as part of the survey mission under the command of Lieutenant James Grant and Colonel William Paterson,

TOP: EDWARD CLOSE
(ATTRIB.), NOBBY'S ISLAND
AND PIER, NEWCASTLE,
JANUARY 23RD, 1820,
WATERCOLOUR AND INK,
STATE LIBRARY OF NSW

BOTTOM: EDWARD CLOSE, VIEW OF NEWCASTLE, C. 1817, INK AND WASH DRAWING, STATE LIBRARY OF NSW



ABOVE: ARTIST AND
MAPMAKER UNKNOWN,
PORT HUNTER AND
ITS BRANCHES, NEW
SOUTH WALES, C. 1819,
INK, WASH, PENCIL,
STATE LIBRARY OF NSW

he created a snapshot of the Aboriginal landscape at the point of European contact. To us today the names are all mixed up: what he termed the 'Hunter River' is our Williams River, and his 'Paterson River' is now our Hunter. Meanwhile, he did not chart the present-day Paterson River during the initial survey mission of June - July 1801. These lines drawn upon parchment are a white man's representation of the great rivers that have for thousands of years sustained the inhabitants of this region. It was a white man's magic that captured the land for the Crown; this plan would be the key to future exploitation of the region's resources — the coal, timber, lime, salt and, most importantly, fresh water and fertile lands. These resources sustained the fledgling colony, and continued to sustain it to nationhood.

Barrallier returned to Coal River in October 1801 as a presiding magistrate. At around this time he travelled back up the Paterson River to complete the survey begun four months prior. This plan is now lost, but we know from another plan by him, dated 1803 and kept in the UK National



The lines drawn upon parchment are a white man's representation of the great rivers that have flowed for thousands of years, and sustained the inhabitants of the Region.

Archives, that he did complete it, as all three rivers are shown. It is therefore tantalising to view within this exhibition the plan titled *Port Hunter and Its Branches, New South Wales*, c. 1819: this plan, by an unknown artist and mapmaker, shows all three rivers, and might be identical to Francis Barrallier's missing plan; indeed, its creator may have used Barrallier's work in its execution.

The landscape can also be read in the two engravings by convict artist Richard Browne dated 1821, which when joined together form a mini panorama. The little houses line up idyllically in the young township, and the smoke emanating from the chimney of the little home in the foreground is reflected in the fires of the Aboriginal people that can be seen across the landscape and into distant Port Stephens. The two cultures coalesce

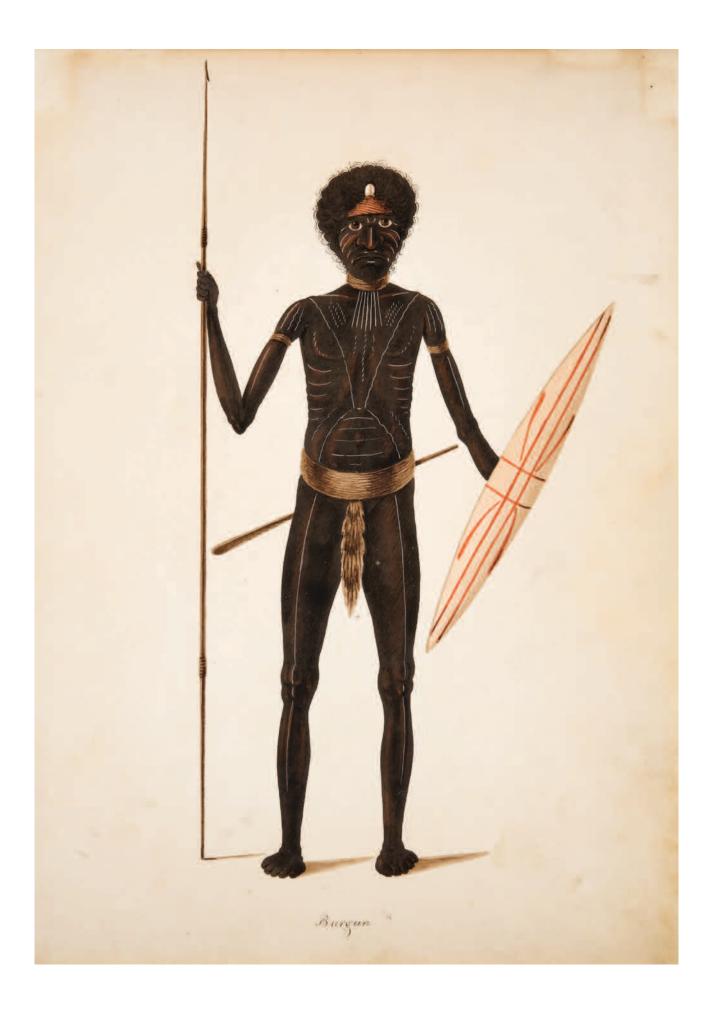
in the smoke emanating from the hut and the campfires: this is a native landscape, but we have things in common. The islands depicted can still be seen in the north arm of the Hunter River, which has retained some of its ancient charm. Christ Church and wharf also make their appearance, and their depictions will mark the development of the town over the years to come.

A healthy relationship with history is crucial if we are to foster harmonious and progressive communities. To ignore history is to become trapped within it, unable to prudently move forward. It is regrettable that Australia was one of only four countries that did not ratify the United Nations Declaration on the Rights of Indigenous Peoples in 2007. The incoming Indigenous Affairs Minister Jenny Macklin eventually

BELOW LEFT: RICHARD
BROWNE / WALTER
PRESTON, VIEW OF
HUNTERS RIVER, NEAR
NEWCASTLE, NEW SOUTH
WALES, 1812, ENGRAVING,
NEWCASTLE ART
GALLERY

BELOW RIGHT: RICHARD BROWNE / WALTER PRESTON, NEWCASTLE, IN NEW SOUTH WALES WITH A DISTANT VIEW OF POINT STEPHEN, 1812, ENGRAVING, NEWCASTLE ART GALLERY







LEFT: JOSEPH LYCETT /
WALTER PRESTON,
ALBUM OF ORIGINAL
WATERCOLOURS,
DRAWINGS AND
ENGRAVINGS BY JAMES
WALLIS, JOSEPH LYCETT
AND WALTER PRESTON
(DETAIL), C. 1817-18,
STATE LIBRARY OF NSW

OPPOSITE: RICHARD BROWNE, BURGUN, 1820, WATERCOLOUR AND BODYCOLOUR, NEWCASTLE ART GALLERY

committed Australia to the Declaration in 2009. In this region we have the equivalent of an ancient Etruscan civilisation, with arguably the greatest concentration of rock art and engraving sites outside central Australia, and yet we are largely ignorant of the Aboriginal landscape beneath our feet.

It is hoped that this exhibition will help us to understand Aboriginal dreaming a little better, allowing the past to coexist with the present and informing us on ways to live more wisely, thus creating a better future for ourselves and the land.

Some of what we have lost has been restored to us. For this we can thank the colonial artists who conceived and created their artworks here nearly two centuries ago, recording the Aboriginal people, the ancient landscape and the fledgling overlay of European culture. When we gaze into these works we are actually seeing the faces and landscapes through the eyes of another person who is no longer with us. Indeed, these artworks reopen a conduit through

time between the dreaming of Aboriginal and European peoples, and this is a great privilege: we can once again stand face to face with prominent Awabakal such as Magill, Cobbawn Wogi and Burigon, and if we are quiet enough we are able to hear their voices and their stories. That's time travel.

The year 2013 marks the tenth anniversary of the formation of the University of Newcastle's Coal River Working Party, a historical research group utilising interdisciplinary academic expertise along with community, government and business involvement to further the study of our region's history. Our role is to track down the original records relating to this region, and to test their authenticity and expand their contextual knowledge. On behalf of the research communities of Newcastle and the Hunter, I wish to convey our sheer delight and sincere appreciation to everyone who has made this exhibition a reality.

Gionni Di Gravio

University of Newcastle Archivist and Chair, Coal River Working Party

I'M LOOKING INTO THE EYES OF SOMEONE I'M RELATED TO ...

Treasures of Newcastle from the Macquarie Era presents paintings, watercolours, prints and furniture made by colonists, and later collected and described in European institutions.

The traditional owners of the land, the Awabakal people, have a very different relationship to this material. Their connection to it is much more visceral: in these images are Awakabal history, their ancestors, and the lives of those ancestors. Shane Frost (Awabakal Descendants Traditional Owners Aboriginal Corporation) and Kerrie Brauer (Awabakal Traditional Owners Aboriginal Corporation) discussed the exhibition with Mitchell Librarian, Richard Neville.

Shane and Kerrie hope that the artworks in the exhibition ...

will help to give the public ... a better understanding and bring about recognition that this is where our people, Awabakal people, have lived for thousands of years ... [and] we still go into the bush and do things, you know! We go to places and we feel that connection to that place ... It's more than [that] this is the place we belong: we are part of this place and this place is part of us. This is where we come from, and this is where our people have lived for generation upon generation ... [What we have is] an intimate knowledge of the area, a really intimate knowledge.

This message is reinforced by artwork such as Edward Close's watercolour *Panorama of Newcastle*, 1821, which shows a corroboree taking place beneath a windmill (where the Obelisk now sits in King Edward Park), juxtaposing a symbol of colonisation and its pressures with the age-old practices of the Awabakal people:

The picture shows that at that time Awabakal people were still practising culture, still carrying on their traditional practices, even with the whitefellas in the picture behind them. They were still there doing what they'd been doing for thousands of years, and we still do [these] things today.









LEFT: RICHARD BROWNE, COBBAWN WOGI NATIVE CHIEF OF ASHE ISLAND HUNTERS RIVER N.S. WALES, 1819, WATERCOLOUR AND BODYCOLOUR, STATE LIBRARY OF NSW

RIGHT: RICHARD BROWNE,
COOLA-BENN NATIVE
CHIEF OF ASHE ISLAND
HUNTERS RIVER, NEW
SOUTH WALES, 1820,
WATERCOLOUR
AND BODYCOLOUR,
NEWCASTLE ART
GALLERY

However, colonisation was beginning to inflict tremendous stresses on the Awabakal people, and ancient practices like toothremoval initiation ceremonies — as shown in Joseph Lycett's *Corroboree at Newcastle*, c. 1818 — were becoming harder to maintain:

They were still initiating people, but [they] were starting to be affected by European influences ... [The Awabakal people's] livelihood around Newcastle was being put under pressure because of colonisation, so they were losing their food resources, their way of life, the way they lived within the landscape.

Yet Shane and Kerrie acknowledge the value of Lycett's oil as record. Lycett clearly had observed closely, and knew well, Awabakal people and their ceremonies: the painting is an ambitious conflation of his knowledge into

the one stunning, romanticised image, presumably commissioned by the penal settlement's then commandant, James Wallis.

For Shane and Kerrie, these images have a meaning beyond modern sensibilities that might see, for example, the Richard Browne watercolour portraits (c. 1818–20) of local Aboriginal people as racist caricatures:

I look now ... at these [watercolours] and they're my relatives: I'm looking into the face and the eyes of that relative all those years ago ... [The artist was] there, they looked into that person's eyes, they touched that person ... I'm looking into the eyes of someone I'm related to ... We don't look exactly like them today, you know, but inside we do. The genes they have, we have inside of us.

From this perspective, Browne's watercolours are valued for what they depict, the precision of their record of material culture:

If [Browne] was trying to portray them in a kind of racist view ... he would have [shown] them in a degrading position ... He hasn't done that, he has just drawn them the way he has drawn them, in his style ... He has painted the tools and weapons that the people used, ... including the tools that the women used each day — the fishing line, the net bag, the water carrier; I like it how he has included women and the things that the women would do.

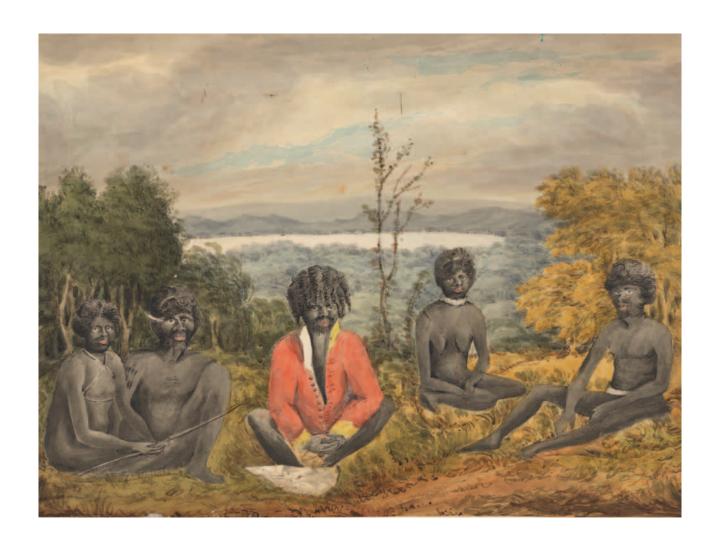
Shane and Kerrie enthusiastically mine archival records for valuable information about the unique circumstances of the shared Awabakal–European history in Newcastle.

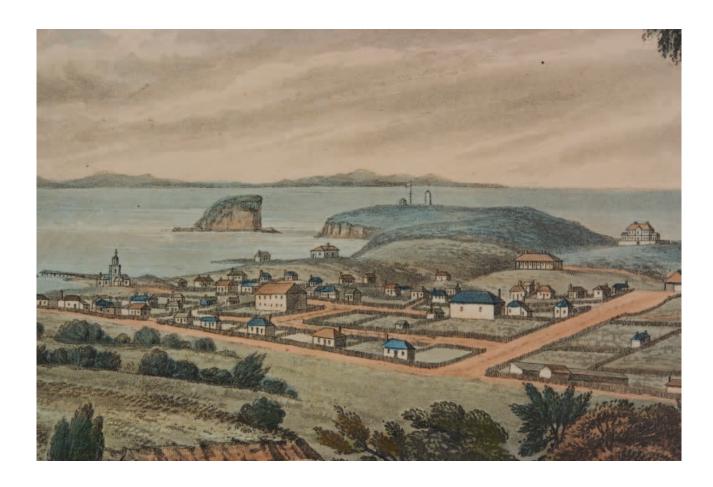
They talk of the impact of the Reverend Lancelot Threlkeld, Methodist missionary and linguist, who arrived in Newcastle in 1825:

We believe that Threlkeld was far ahead of his time. People today will say that he was doing it for his own good, [but that was not the case] as far as we are concerned. He was here trying to convert people, but how many [other white] people at that time were trying to write the language of the [local] people? ... Most wanted to ... make [Aboriginal people] read and write in English, whereas he was doing it the opposite way round: he was learning our language so that he could write it, so that our people could have a written language.

Shane and Kerrie also note the contribution their people made to the collecting of natural history specimens for Europeans. In the 1820s, for example Magill,

BELOW: JOSEPH LYCETT /
WALTER PRESTON, ALBUM
OF ORIGINAL WATERCOLOURS,
DRAWINGS AND ENGRAVINGS
BY JAMES WALLIS, JOSEPH
LYCETT AND WALTER PRESTON
(DETAIL), C. 1817-18, STATE
LIBRARY OF NSW





ABOVE: JOSEPH LYCETT,
NEWCASTLE, NEW SOUTH
WALES, FROM VIEWS
IN AUSTRALIA ..., 1824,
HAND-COLOURED
ETCHING WITH AQUATINT,
NEWCASTLE ART GALLERY

OPPOSITE: ARTIST UNKNOWN, ACA LA WATUM BA A NATIVE OF THE COAL RIVER, C. 1819, PENCIL AND WASH DRAWING, STATE LIBRARY OF NSW a prominent Awabakal leader, collected for Lieutenant William Coke, the deputy commandant at the convict station, while the specimens in the Macquarie Collector's Chest were no doubt ...

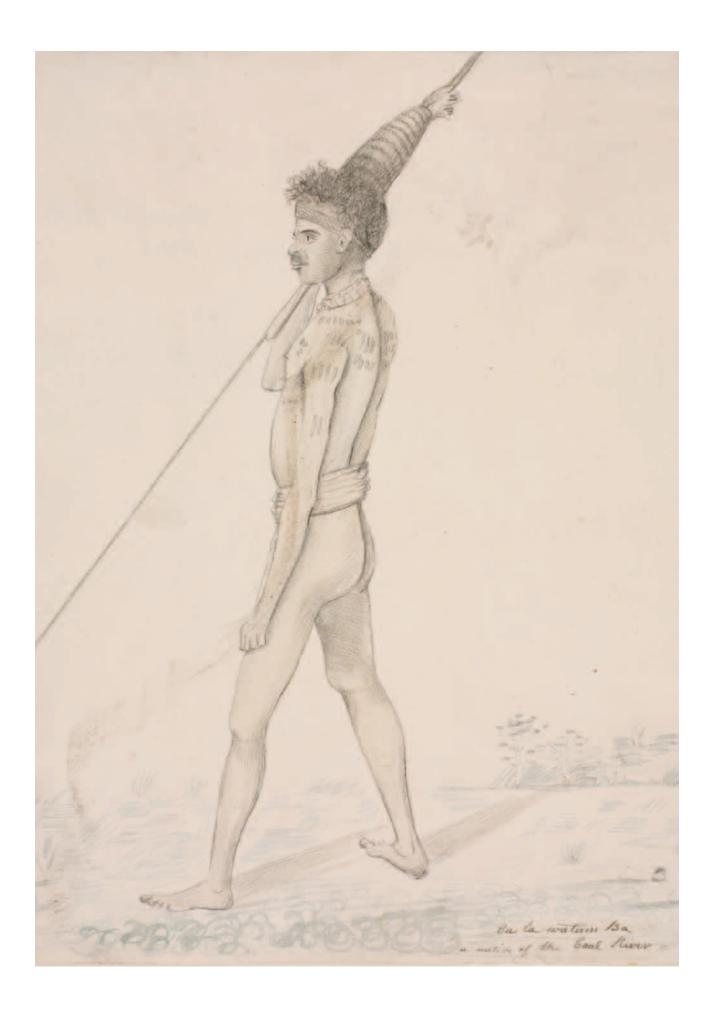
collected by our people. We know they went out and done that. We are really pleased that the chest has returned to Newcastle for the exhibition, to the place where the specimens were collected by our people.

The exhibition reinforces the unbroken link Awabakal people have to their country despite 200 years of European occupation:

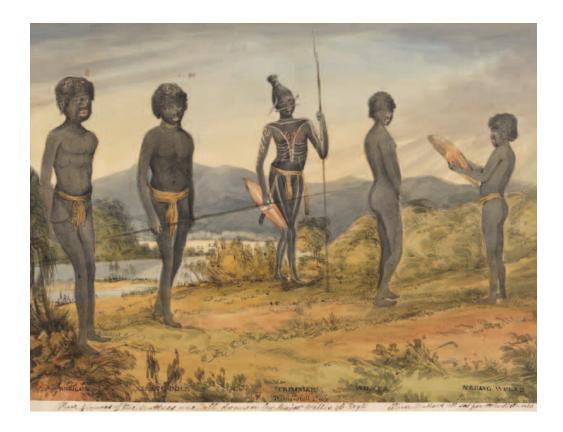
The Art Gallery's built here and those shops and houses are built on this land: to me that doesn't really mean anything ... You know, as much as [they] want to build on it or desecrate it or do whatever they want to do to it, it is still significant for me and our people; it still holds that spiritual value that we connect with ... No matter where you are you've still got that feeling that this place is connected to you, or you're connected to this place; it just gives you that sense of belonging.

Awabakal people are still actively and proudly caring for country, and ensuring that its stories are passed on:

It's part of our everyday life, caring for country and caring for those sites so that they're still there for generations to come. In a way it's a re-establishment of culture, too, by pinpointing ... campsites, napping sites, grinding groove sites, scarred trees, stone arrangements, shelters, rock shelters, rock shelters with art ...



RIGHT: JOSEPH LYCETT /
WALTER PRESTON,
ALBUM OF ORIGINAL
WATERCOLOURS,
DRAWINGS AND
ENGRAVINGS BY JAMES
WALLIS, JOSEPH LYCETT
AND WALTER PRESTON
(DETAIL), C. 1817-18,
STATE LIBRARY OF NSW



The sites visited and used by the Awabakal people documented in Treasures from Newcastle still have meaning for and connection to their descendants today:

Whether it be a stone artefact, a set of grinding grooves or a scar on a tree, we can go and sit down at ... those places that are depicted in these artworks and we can look around and say, 'Well ... this is where they were camping, this is where they ate'.

So you have that physical connection through the landscape ... even though it's [now] got all these buildings and roads built on it.

Although Treasures from Newcastle might imply a culture broken from its history, for Awabakal people today the exhibition is evidence of the continuum of their stories from the past through to the present.

While there is no denying the extraordinary disruption the past 200 years have wrought on culture, similarly there is no denying that culture continues to be central to Awabakal people, passed down from elders and shared with the next generation:

[The young people have] been brought up ...
learning things and seeing things and being
told the stories same as we have ... We see
it as a legacy ... that's come through to us
and therefore we pass it on ... It's a legacy
passed on from [our ancestors]
that we now have to pass on to those
coming in the future.

Shane Frost & Kerrie Brauer
Awabakal Descendants Traditional
Owners Aboriginal Corporation
Richard Neville
Mitchell Librarian



Introduction



Edward Close Panorama of Newcastle 1821 watercolour, seven sheets laid onto cloth backing cut in three sections, 41.5 x 364 cm (approx. overall dimensions) Purchased 1926 Mitchell Library, State Library of New South Wales Inscribed in ink, third sheet from right:

'N.B. This Corrobory [sic] has no business here as it is never danced in the day-time. Taken at and finished in Newcastle on Hunter River. June 11th 1821. E.C. Close'. PXD 576, a1540001-5

The Collectors' Chests



Artist: Joseph Lycett Cabinet makers: Patrick Riley and William Temple

The Macquarie Collector's Chest c. 1818 Australian red cedar (Toona ciliata) and rosewood mahogany (Dysoxylum fraserianum) case and internal fittings with glass and gilt decoration, pine and black paint stringing, brass (handles, escutcheons and other fittings, capitals on feet), oil paintings on cedar panels, preserved natural history specimens and artefacts, 68.5 x 72.2 x 57.2 cm (closed); 66.5 x 143.5 x 57.2 cm; and 66.5 x 143.5 x 99 cm (open)

Purchased 2004. Lachlan Macquarie and family, thence to the Drummond (Viscounts Strathallan) and Roberts families, Scotland. Sold April 1989 at Sotheby's, Melbourne, thence to Mrs Ruth Simon, Sydney Mitchell Library, State Library of New South Wales XR 69, a1089003



Artists: Lionel Bawden; Maria Fernanda Cardoso; Esme Timbery; Louise Weaver; Philip Wolfhagen

Cabinet maker: Scott Mitchell.

The Newcastle Chest 2010

Australian red cedar (Toona ciliata), New South Wales rosewood mahogany (Dvsoxvlum fraserianum), river red gum (Eucalyptus camaldulensis) case; and internal fittings, tartan fabric, glass and brass fittings, manufactured and created objects, preserved natural history specimens, oil paintings on wood panels, 53.0 x 71.0 x 46 cm (closed) Commissioned by Newcastle Art Gallery. Purchased 2010 with the assistance of James and Judy Hart, Robert and Lindy Henderson, Valerie Ryan, Newcastle Art Gallery Society, Newcastle Art Gallery Foundation Newcastle Art Gallery collection 2010029.1-6

Thomas Skottowe Richard Browne Walter Preston



Richard Browne / Walter Preston Newcastle, in New South Wales with a distant view of Point Stephen 1812 engraving, 22.8 x 37.4 cm (image); 27.6 x 40.8 cm (plate) Purchased 1971 Newcastle Art Gallery collection 1971008



Richard Browne / Walter Preston View of Hunters River, near Newcastle, New South Wales 1812 engraving, 22.8 x 37.4 cm (image); 27.6 x 40.8 cm (plate) Purchased 1971 Newcastle Art Gallery collection 1971007



Thomas Skottowe / Richard Browne Select Specimens From Nature of the Birds Animals &c &c of New South Wales Collected and Arranged by Thomas Skottowe Esqr. The Drawings By T.R. Browne. N.S.W. Newcastle New South Wales 1813

leather bound (not original) album containing 29 watercolour drawings on paper and accompanying pages of ink manuscript; $31 \times 20 \times 1.7$ cm (closed), drawings 24 x 26 cm (or smaller) Bequeathed 1907 by David Scott Mitchell. Presented 1852 by A. Cahill to his son Frank Cahill Mitchell Library, State Library of New South Wales PXA 555, a642001 - a642055



Richard Browne

Natives fishing in a bark canoe.

New South Wales 1819

watercolour and bodycolour, 33.5 x 25.1 cm

Purchased 1954 from Francis Edwards

Ltd, London with the bequest of

Sir William Dixson

Dixson Galleries, Mitchell Library,

State Library of New South Wales

DGA 3/1, a4911001



Richard Browne

Wambella c. 1819

watercolour and bodycolour,
32.2 x 25.4 cm

Purchased 1954 from Francis Edwards
Ltd, London with the bequest
endowment of Sir William Dixson
Dixson Galleries, Mitchell Library,
State Library of New South Wales
DGA 3/5, a4911005



Richard Browne

Long Jack [also known as Burgun
or Burigon] King of Newcastle
New S. Wales ... c. 1819
watercolour and bodycolour,
32.2 x 25.2 cm
Purchased 1954 from Francis
Edwards Ltd, London with the bequest
endowment of Sir William Dixson
Dixson Galleries, Mitchell Library,
State Library of New South Wales
DGA 3/4, a4911004



Richard Browne

Burgun 1820

watercolour and bodycolour,
30.5 x 22.0 cm

Purchased 2010 with assistance from

Robert and Lindy Henderson, Newcastle

Art Gallery Society, Newcastle Art Gallery

Foundation and the community

Newcastle Art Gallery collection
2010119



Richard Browne
Wambela 1819
watercolour and bodycolour,
33.6 x 25 cm
Purchased July 1992, Christie's
Dallhold collection sale, Melbourne
Mitchell Library, State Library
of New South Wales
SV/3, p2_00026



Richard Browne

Magil, Corroboree dance c. 1819-20

watercolour and bodycolour,
23.5 x 31.5 cm

Purchased October 1987,
Sotheby's, Sydney

Mitchell Library, State Library
of New South Wales

SV/147, a1528359



Richard Browne

Cobbawn Wogi Native Chief of Ashe
Island Hunters River N.S. Wales ... 1819
watercolour and bodycolour,
27.5 x 34.5 cm.
Purchased 1981 from Bernard
Quaritch Ltd, London
Mitchell Library, State Library
of New South Wales
SV/146, a1528526



Richard Browne

Coola-benn Native Chief of

Ashe Island Hunters River,

New South Wales 1820

watercolour and bodycolour,
31 x 22 cm

Purchased 2010 with assistance
from Robert and Lindy Henderson,
Newcastle Art Gallery Society,
Newcastle Art Gallery Foundation
and the community
Newcastle Art Gallery collection
2010120

James Wallis Joseph Lycett Walter Preston



James Wallis

An Historical Account of the Colony of New South Wales and its Dependent Settlements: in illustration of twelve views engraved by W. Preston, a convict, from drawings taken on the spot by Captain Wallis ...

London, Printed for R. Ackermann, Repository of Arts, Strand by J. Moyes, Greville Street, 1821 engravings with letterpress in bound volume, folio Bequeathed 1907 by David Scott Mitchell Mitchell Library, State Library of New South Wales MRB/ F981



James Wallis / [Joseph Lycett] /
Walter Preston
Black Swans. of New South Wales.
View on Reed's Mistake River. N.S.W. c. 1818
engraving with etching, 18.4 x 25.8 cm
(image); 24.1 x 34.8 cm (plate);
31.8 x 46.4 cm (paper)
Purchased 1914 with the Lachlan Macquarie
Papers from Margaret, Viscountess
Strathallan (widow of James David
Drummond, 10th Viscount Strathallan)
Mitchell Library, State Library
of New South Wales
PXD 373/8, a1272008



James Wallis / [Joseph Lycett] /
Walter Preston
Kangaroos, of New South Wales.
View from Seven-Mile Hill near
Newcastle. N.S.W. c. 1818
engraving with etching, 18.2 x 26 cm
(image); 24.1 x 34.8 cm (plate);
31.5 x 46.5 cm (paper)
Purchased 1914 with the Lachlan Macquarie
Papers from Margaret,
Viscountess Strathallan
Mitchell Library, State Library
of New South Wales
PXD 373/9, a1272009



James Wallis / [Joseph Lycett] /
Walter Preston
View of Hunters river Newcastle c. 1818
engraving with etching, 18.2 x 26 cm
(image); 24.1 x 34.8 cm (plate);
31.5 x 46.5 cm (paper)
Purchased 1914 with the Lachlan Macquarie
Papers from Margaret,
Viscountess Strathallan
Mitchell Library, State Library
of New South Wales
PXD 373/10, a1272010



James Wallis / [Joseph Lycett] /
Walter Preston
Newcastle. Hunter's River.
New South Wales c. 1818
engraving with etching, 30.4 x 45.7 cm
(image); 39 x 52.1 cm (plate);
44 x 63.3 cm (paper)
Purchased 1914 with the Lachlan Macquarie
Papers from Margaret,
Viscountess Strathallan
Mitchell Library, State Library
of New South Wales
PXD 373/6, a1272006



James Wallis / Joseph Lycett Album of original watercolours, drawings and engravings by James Wallis, Joseph Lycett and Walter Preston c. 1817-18 laid down on additional leaves inserted into An Historical Account of the Colony of New South Wales ... by James Wallis (London, 1821), folio Purchased October 2011 from Gardner Galleries, London, Ontario (Canada). Presented 1857 by Major James Wallis to his wife, Mary Ann, thence in 1866 to Wallis's nephew, Lieut.-Col. Alexander Tayler Mitchell Library, State Library of New South Wales Safe / PXE 1072, A5491001-86



James Wallis

Account of Burigon, Chieftain of the

Newcastle tribe and his brother Dick
c. 1835
ink manuscript, 23 x 17 cm

Purchased 2006 from Robert G. Kearns,
Toronto (Canada). From album sold May
1989, Christie's, South Kensington (UK)
Mitchell Library, State Library
of New South Wales

PXD 1008 / v. 1, f. 1, a1917001



Lachlan Macquarie

Journal to and from Newcastle

27 July - 9 August 1818

four leaves, ink manuscript,

20 x 16 cm (page size)

Purchased 1914 with the Lachlan Macquarie

Papers from Margaret,

Viscountess Strathallan

Mitchell Library, State Library

of New South Wales

A 781 (Safe 1/369), a2894029-33



Joseph Lycett

View with Cattle in Foreground,

Hunter River c. 1818
oil on canvas, 60.3 x 91.4 cm.

Purchased 1961 with assistance from the
National Art Collections Fund, London.

Bequeathed 1859 by the late Major James

Wallis, Prestbury near Cheltenham (UK)
to Captain Thomas and Mrs Ann Hilton

(Wallis's niece), Nackington, Kent (UK)

Newcastle Art Gallery collection
1961008



James Wallis

To the Memory of Brother Officers ...

Cove [also known as Cobh or

Queenstown, Ireland] July 17th 1835

watercolour, ink manuscript and collage,
23.2 x 20.5 cm, mounted on card
26.8 x 20.8 cm

Purchased 2006 from Robert G. Kearns,
Toronto (Canada). From album sold May
1989, Christie's, South Kensington (UK)

Mitchell Library, State Library of
New South Wales

PXD 1008 / v. 1, f. 8, a1917015



Joseph Lycett

Corroboree at Newcastle c. 1818
oil on wooden panel, 70.5 x 122.4 cm

Presented 1938 by Sir William Dixson who
purchased the painting in 1937 from

Melbourne bookseller A.H. Spencer
who purchased it in the same year
from the Museum Book Store, London
Dixson Galleries, Mitchell Library,
State Library of New South Wales
DG 228, a928350



Joseph Lycett

Inner View of Newcastle c. 1818
oil on canvas, 61 x 91.4 cm
Purchased 1961 with assistance from the
National Art Collections Fund, London.
Bequeathed 1859 by the late Major James
Wallis, Prestbury near Cheltenham (UK)
to Captain Thomas and Mrs Ann Hilton
(Wallis's niece), Nackington, Kent (UK)
Newcastle Art Gallery collection
1961007



James Wallis

My dog Fly c. 1818

watercolour, 15.7 x 22.8 cm

Purchased 2006 from Robert G. Kearns,
Toronto (Canada). From album sold May
1989, Christie's, South Kensington (UK)

Mitchell Library, State Library of
New South Wales

PXD 1008 / v. 1, f. 9, a1917014



James Wallis / [Joseph Lycett] / Walter Preston

Corrobborree or Dance of the Natives of New South Wales. New Holland c. 1818 engraving with etching, 37.6 x 56.7 cm (image); 44.1 x 63.1 cm (paper)

Purchased 1914 with the Lachlan Macquarie Papers from Margaret, Viscountess Strathallan Mitchell Library, State Library of New South Wales

PXD 373/7, a1272007



Joseph Lycett

Newcastle New South Wales looking
towards Prospect Hill c. 1818
oil on wooden panel, 44.4 x 68.5 cm
Purchased October 1991 at Christie's,
London with the assistance of Port
Waratah Coal Services
Newcastle Art Gallery collection
1991032



Joseph Lycett

Views in Australia, or New South Wales & Van Diemen's Land Delineated. In Fifty Views ... By J. Lycett, Artist to Major General Macquarie, late Governor of those Colonies. London, J. Souter, 73, St Paul's Church, 1824-25 hand-coloured etchings with aquatint. lithograph title-page and letter press text in bound volume, oblong folio folio 26.5 x 37 x 3.5 cm Purchased with the assistance of Valerie Rvan, Rob Thomas, Newcastle Art Gallery Society and Newcastle Art Gallery Foundation 2012 Newcastle Art Gallery collection 2013002



Joseph Lycett

Newcastle, New South Wales,
from Views in Australia ... 1824
hand-coloured etching with
aquatint, 17.7 x 27.1 cm (image);
23.3 x 32.5 cm (plate)
Purchased 1972
Newcastle Art Gallery collection
1972018



Joseph Lycett

The Sugar Loaf Mountain,
near Newcastle, New South Wales
from Views in Australia ... 1824
hand-coloured etching with
aquatint, 17.7 x 27.1 cm (image);
23.3 x 32.5 cm (plate)
Purchased 1968
Newcastle Art Gallery collection
1968038

Edward Close



Artist / mapmaker unknown (possibly Edward Close)

Port Hunter and its Branches,

New South Wales c. 1819–20

ink, wash, pencil, 40.2 x 49.8 cm
(map) within ruled borders 42.4 x 52 cm,
laid down on linen, 48.3 x 60 cm (sheet)

Bequeathed 1952 by Sir William Dixson
Dixson Library,

State Library of New South Wales

DL Cb 81/7, a1528629



Edward Close (attributed)

Hunter River c. 1819–20

watercolour with pencil manuscript
annotations, 24.4 x 41.7 cm

Owned by David Berry (brother
of Alexander Berry); presented to
Helena Forde (née Scott), daughter
of A.W. Scott of Ash Island, by the Hon.
Dr James Norton (Norton, Smith & Co.,
Lawyers, were trustees of Berry's estate).
Mitchell Library, State Library
of New South Wales
SVIB/Hunt R /1, a6478001



Artist unknown

Ca la watum Ba a native
of the Coal River c. 1819
pencil and wash drawing, 22.8 x 18.4 cm
Purchased 1914 with the Lachlan Macquarie
Papers from Margaret,
Viscountess Strathallan
Mitchell Library, State Library
of New South Wales
P2/425, a1528620



Edward Close

View of Newcastle c. 1817
ink and wash drawing in bound
sketchbook, 22.8 x 28.6 cm (image)
Purchased May 2009, Sotheby's,
Melbourne. Previously in a private
collection, United Kingdom; by descent
through the family of the artist
Mitchell Library, State Library
of New South Wales
PXA 1187, a2821035



Edward Close

Nobby's Island and pier, Newcastle,
January 23"d, 1820

watercolour and ink, 24.7 x 42.5 cm

Presented 1951 by Sir William Dixson
Dixson Galleries, Mitchell Library,
State Library of New South Wales
DG SVIB / 10, a928877



Edward Close

Government House Newcastle,
Port Hunter — January 37th, 1820

watercolour, 20.2 x 38.2 (image)
within ruled borders 20.8 x 39 cm,
24.3 x 42.2 cm (sheet)
Presented 1951 by Sir William Dixson
Dixson Galleries, Mitchell Library,
State Library of New South Wales
DG SV1B / 9, a928849

Epilogue







Richard Read Senior (attributed)

Miniature portraits of Lachlan and

Elizabeth Macquarie and Lachlan Junior

c. 1817-18

watercolours on ivory in black japanned frames, with metal leaf-shaped clasps and double hanging loops, 8.3×6.9 cm, or smaller (images, sight); 15×13.4 cm, or smaller (frames)

Presented 1965 by Miss Mary Bather Moore and Mr Thomas Cliffe Bather Moore, Hobart. First presented by Lachlan Macquarie to Lieutenant John Cliffe Watts Mitchell Library, State Library of New South Wales

Min 236, a128650 Min 237, a128651 Min 238, a128666



Thomas Mitchell Newcastle in 1829

ink drawing, 22 x 35.4 cm in manuscript journal Illustrations from Progress in Public Works & Roads in NSW 1827-1855, Bequeathed 1907 by David Scott Mitchell Mitchell Library, State Library of New South Wales C 40



Thomas Mitchell

Newcastle (from 1st Stn)

[ie First Surveying Station, Signal Hill,
now Fort Scratchley] 1828
ink, wash and pencil drawing,
12 x 39 cm in Field Book —
Port Jackson & Newcastle, 1828
Bequeathed 1907 by David Scott Mitchell
Mitchell Library, State Library of
New South Wales
A 331A, a1480044





