

TREASURES *of*  
**Newcastle**  
*from the* MACQUARIE era



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A State Library of NSW & Newcastle Art Gallery  
partnership exhibition

*Sponsored by Noble Resources International Australia*



# 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 Awakabal 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 Newcastle Art Gallery and the State Library of NSW, the Macquarie Collector's Chest is a marvellous centrepiece of this exhibition which has been expertly brought together by Emeritus Curator Elizabeth Ellis.

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 will provide one of the most comprehensive views of colonial Newcastle ever exhibited, due to the partnership formed by 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, will be 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, the Library Council and key staff of the State Library. To have the curatorial involvement of Emeritus Curator Elizabeth Ellis, 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.

*Ron Ramsey*

Director, Newcastle Art Gallery

# THE NEWCASTLE ACADEMY: ART IN A COLONIAL OUTPOST

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

Over a period of ten years in the early 19<sup>th</sup> century an extraordinary phenomenon occurred in the remote penal settlement of Newcastle. It 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 midden 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 'Newcastle Academy' – emerged as an immediate visual response to the landscape, its original Indigenous inhabitants and the local fauna and flora. Between 1812 and 1822 a remarkable legacy of works of art was created in Newcastle through the chance association of a succession of the garrison's artistically inclined military officers and a few convicts in their charge with skills as painters, engravers and craftsmen.

The common theme of this output was a celebration of the location in all its variety and splendour, resulting in a rather different interpretation to the more generally accepted view that convict-era Newcastle was 'the Hell of New South Wales'.<sup>1</sup> This was a period when there was avid interest and 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 *ex officio* art projects.



THE MACQUARIE  
COLLECTOR'S CHEST,  
C. 1818, XR 69

RIGHT: BLACK SWAN,  
FROM SELECT SPECIMENS  
FROM NATURE ... , 1813,  
THOMAS SKOTTOWE/  
RICHARD BROWNE,  
WATERCOLOURS AND INK



*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 twenty-five-year-old Lieutenant Thomas Skottowe of the 73<sup>rd</sup> (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 (one of his fellow officers was Alexander Huey who later had a short career as a miniaturist). But he appears 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 Newcastle and surroundings dated 30 November 1812 under the name of 'T.' or 'L. R. Browne.

In his work for Skottowe he clearly struggled with depicting some of the larger natural history specimens and was more at ease with his drawings of 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.<sup>2</sup> 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 Aborigines. In his last years in Newcastle and after January 1817 when he returned to Sydney where he lived until his death in 1824, Browne painted multiple versions of full length or head-and-shoulders portrayals of some of well known Awabakal

such as Burigon (also known as Burgun and Long Jack) and Magill, and Worimi chiefs Cobbawn Wogi and Coola-benn and his wife Wambla (or Wambella).

There has been debate about whether Browne was trying to portray his subjects as faithful renditions or whether these images were conscious exercises in caricature.<sup>3</sup> When compared with his rather stilted style in the Skottowe Manuscript, it seems that these portraits are Browne's attempts to capture realistically individuals whom he knew by name and any inadequacies are in his artistic abilities. In so doing, he left a body of work about people whose images would otherwise be non-existent.

Thomas 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 46<sup>th</sup> Regiment. Thompson

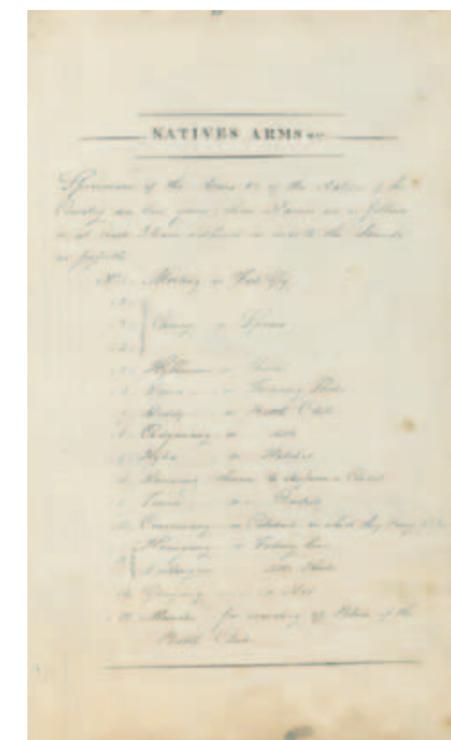
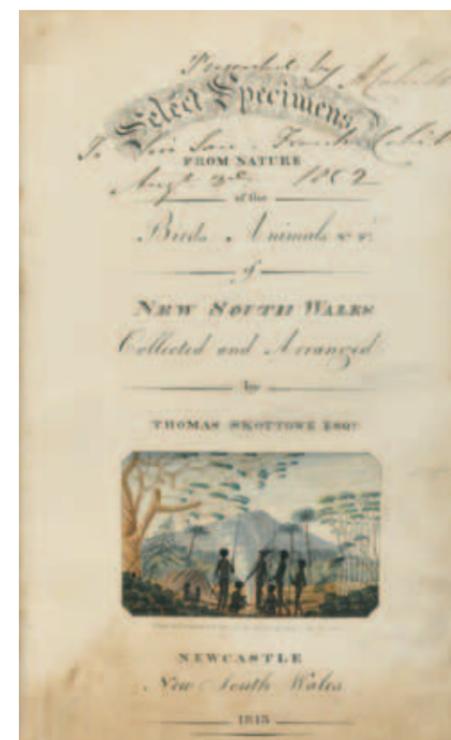
left little mark as a cultural pioneer and is best remembered as the recipient of an effusive dedication in *Memoirs of ... James Hardy Vaux*, said to be the first full-length autobiography written in the colony while the multiple-convicted Vaux was on one of his stints of punishment in Newcastle. The Memoirs also include the first dictionary compiled in Australia, the famous *Vocabulary of the Flash Language* which is dedicated to Thomas Skottowe, another of Vaux's Newcastle commandants.

*My time here passes quietly with the duties of my situation and my own resources [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 46<sup>th</sup> Regiment, has survived in places throughout the Newcastle and Hunter regions even if many of the historical associations are often no longer remembered.



LEFT: SELECT SPECIMENS  
FROM NATURE ... , 1813,  
THOMAS SKOTTOWE/  
RICHARD BROWNE,  
WATERCOLOURS AND INK

TOP: UT AM VELLUPTAT. OTATIONEST UNT AS NOSANTI, 1898.

BOTTOM: ALBUM OF ORIGINAL WATERCOLOURS, DRAWINGS AND ENGRAVINGS BY JAMES WALLIS, JOSEPH LYCETT AND WALTER PRESTON, C 1817-18, JAMES WALLIS / JOSEPH LYCETT

It was during Wallis's term as commandant from June 1816 to December 1818 that the apogee of Newcastle's first phase of development as a settlement occurred and its early artistic peak was reached.

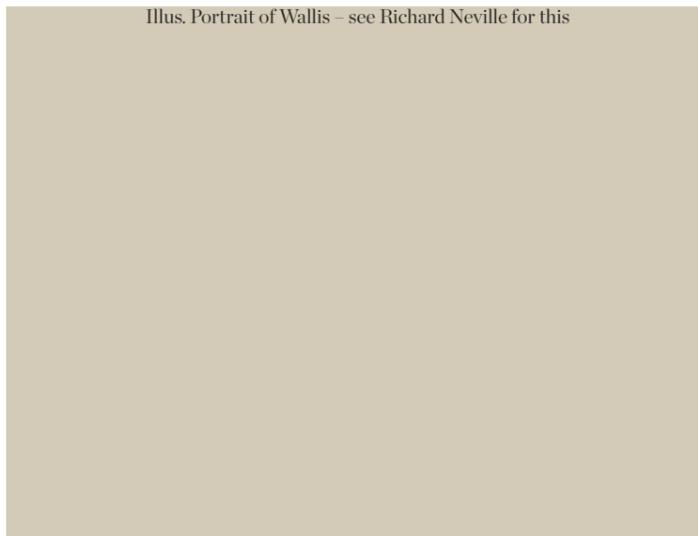
At the time of his appointment, Wallis was thirty-one years old, Irish-born from Cork, and a career soldier. His instructions from Macquarie on taking charge in Newcastle were clear: to expand the capacity for larger numbers of convicts to extract more coal, timber and lime mortar, and to upgrade public buildings and housing to a standard befitting a properly managed settlement. This 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's 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,<sup>4</sup> 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 recalled many years later: 'I now remember poor Jack [ie 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'.<sup>5</sup>

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

Under Wallis's 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. In addition there were other images which Lycett took back to England for his final production, the illustrated colour plate book, *Views of New South Wales and Van Diemen's Land...*,<sup>6</sup> published in London in 1824.



Illus. Portrait of Wallis – see Richard Neville for this



*Wallis's artistic pursuits received added impetus when he found that amongst his convict charges were former forgers with skills as painters and engravers.*



In all these media and techniques Lycett showed competence and ability. For example, his oil on wooden panel of a night corroboree in moonlight on the shores of Newcastle Harbour with Nobby's Island in the background is a dramatic and accomplished exercise in chiaroscuro and like no other early 19<sup>th</sup> century colonial painting on this scale. His *Inner View of Newcastle* is a bravura romantic response to the thrilling expanse of the vista from above Christ Church, brought to life with the tantalising addition of a tableau of foreground figures who, 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.<sup>7</sup>



TOP: CORROBOREE AT NEWCASTLE, C. 1818, JOSEPH LYCETT, OIL PAINTING ON WOODEN PANEL, DG 228

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

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

BELOW: PORT HUNTER AND ITS BRANCHES, NEW SOUTH WALES, DETAIL, C. 1819, ARTIST AND MAPMAKER UNKNOWN, INK, WASH, PENCIL, DL CB 81/7



The crowning glory of Wallis's rapid public building construction program in Newcastle was Christ Church 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. Lycett certainly painted two oils on board as altar decorations which 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.<sup>8</sup> Oil paints were a rare commodity in the colony and it seems likely that Wallis provided Lycett with a set of paints. Lycett's improvised supports for his oil paintings — wooden panels from boxes or other furniture and canvas, probably government-issue sail cloth — are another indication of the scarcity of local art supplies. After leaving Newcastle and Wallis's supervision and returning to Sydney then to England in 1822, Lycett never again painted in oils.



On discovering there was another Newcastle convict with artistic skills under his command, Wallis's 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 drawings of local scenery to Preston who set to work using 'common sheet copper ... employed for coppering the bottoms of ships.'<sup>9</sup> The copper was almost certainly from official supplies put to an unusual use, like the sail cloth which Wallis diverted to Lycett for his paintings.

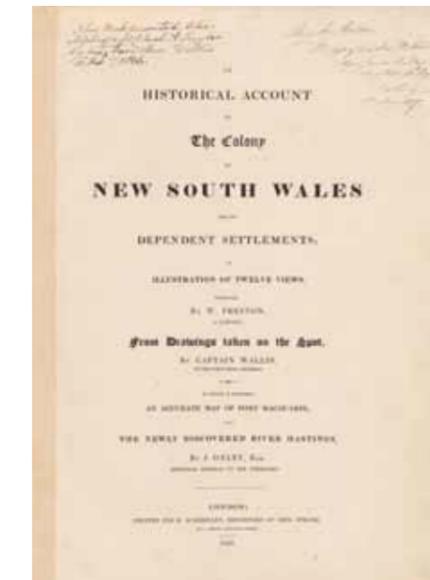
By January 1819 when Wallis was back in Sydney awaiting his passage to India en route to England, twelve plates had been

printed on 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 later 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.<sup>10</sup> Preston received an 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's Newcastle artistic endeavours 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 the beautiful in their place of origin on the banks of the Hunter River.<sup>11</sup>

Wallis's template or pattern for the chests is not known, but as a travelling military



LEFT: AN HISTORICAL ACCOUNT OF THE COLONY OF NEW SOUTH WALES AND ITS DEPENDENT SETTLEMENTS ... LONDON, 1821, JAMES WALLIS, PRINTED BOOK WITH ENGRAVED VIEWS

BELOW: THE MACQUARIE COLLECTOR'S CHEST, C. 1818, XR 69

officer he would have been well aware of the type of campaign furniture to which their designs relate. Whatever the original model, 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.





IMAGES: THE MACQUARIE COLLECTOR'S CHEST, C. 1818 XR 69

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 in addition

to 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 glass-topped cases and trays are a *tour de force* and nothing 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's friendly associations with Burigon and his people would have been most beneficial in the enterprise as the Aborigines were renowned for their expert skills in catching wildlife.

The Macquarie Collector's Chest was probably completed by early August 1818 and 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 Nobby's Island with the mainland 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 ...'<sup>22</sup> by all he had seen and done on the tour.





THE MACQUARIE COLLECTOR'S CHEST, C. 1818 XR 69

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 two hundred years.<sup>13</sup>

*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 48<sup>th</sup> Regiment. Close was posted to Newcastle, by then under the command of Brevet-Major James Morissett, James Wallis's successor. In 1821-22, Close was the garrison's acting engineer of public works, taking to his position with alacrity by supervising, *inter alia*, the extension of the breakwater to Nobby's 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 officers of his era stationed in far-flung parts of the world, he put these skills to both personal and professional use.<sup>14</sup> 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.

TOP: THE NEWCASTLE CHEST, 2010, CABINET MAKER: SCOTT MITCHELL. ARTISTS: LIONEL BAWDEN; MARIA FERNANDA CARDOSO; ESME TIMBERY; LOUISE WEAVER; PHILIP WOLFHAGEN

BELOW: PANORAMA OF NEWCASTLE, 1821, EDWARD CLOSE, WATERCOLOUR



ABOVE: GOVERNMENT HOUSE NEWCASTLE, PORT HUNTER, JANUARY 31<sup>ST</sup>, 1820, EDWARD CLOSE (ATTRIB.), WATERCOLOUR

RIGHT: NEWCASTLE IN 1829, THOMAS MITCHELL, INK DRAWING

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 of the buildings 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 the Macquarie era.

Lachlan Macquarie made a farewell visit to Newcastle and the Lower Hunter region in November 1821. 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 1828–9 when newly appointed Surveyor-General, Thomas Mitchell made details surveys and sketches of the town, including the only detailed representation of Close's pagoda on Signal Hill.

*Elizabeth Ellis*

Emeritus Curator, Mitchell Library



## Endnotes

- <sup>1</sup> John Purcell, Letter to J.T. Campbell, 6 July 1810, in NSW Colonial Secretary's Papers, AO reel 6066, 4/1804, p. 22a. Lieut. Purcell preceded Thomas Skottowe as commandant in Newcastle.
- <sup>2</sup> 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, Hordern House, Sydney, 1988.
- <sup>3</sup> Richard Neville, *Richard Browne: A Focus Exhibition* [brochure], Newcastle Art Gallery, Newcastle, 2012.
- <sup>4</sup> Ian Jack, 'James Wallis, the Hawkesbury and the Camera Lucida ...', *History, Magazine of the Royal Australian Historical Society*, no. 83, June 2005, p. 2.
- <sup>5</sup> 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 NSW.
- <sup>6</sup> 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*, Historic Houses Trust of New South Wales, Sydney, 2006, p. 151.
- <sup>7</sup> James Wallis, Memoir.
- <sup>8</sup> It has never been definitively established whether the four oil paintings of Sydney painted in the 1790s (three in Mitchell Library, one in 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.
- <sup>9</sup> James Wallis, *An Historical Account of the Colony of New South Wales and Its Dependant Settlements ...* Printed for R[udolph] Ackermann, Repository of Arts, Strand [London], by J. Moyes, Greville Street, [London] 1821, p.1.
- <sup>10</sup> Ibid.
- <sup>11</sup> For a detailed account of the chests, see Elizabeth Ellis, *Rare & Curious: The Secret History of Governor Macquarie's Collectors' Chest*, The Miegunyah Press, Melbourne, 2010.
- <sup>12</sup> J.T. Campbell, Letter to James Wallis, 11 August 1818, in NSW Colonial Secretary's Papers, AO reel 6006, 4/3499, p. 12.
- <sup>13</sup> See Lisa Slade, *Curious Colony: A Twenty First Century Wunderkammer*, Newcastle Region Art Gallery, Newcastle, 2010.
- <sup>14</sup> 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 Edward Close, is the best known artist of the 48<sup>th</sup> Regiment in NSW for his celebrated panorama of Sydney.

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

*We know, thanks to archaeological findings, that for at least 6,500 years, human beings inhabited the landscape of Newcastle (Mulubinba).*

In 2009 an Aboriginal hearth and factory was uncovered at the former Palais Royale site in Hunter Street West. Among the works of this Exhibition, if you look closely at the painting by Joseph Lycett, *Newcastle NSW looking towards Prospect Hill*, c. 1816, you can see the site as a little speck of white paint at the right hand side of the painting. It is also pictured in a sketch within the Wallis Album entitled 'View on Throsby's Creek, near Newcastle, N. S. Wales.'

Within a two metre rectangular trench was unearthed over five and a half thousand artefacts created by Aboriginal people across three waves of human occupation on the shores of a little creek. From 1810 the Government Farm had been established there, along with the Commandant's cottage. The artefacts manufactured there, on what came to be known as Cottage Creek, were probably traded across the region, and across many tribal territories over millennia.

Aboriginal people lived in this land they called *Mulubinba*, named after an indigenous fern called the *Mulubin*. The Reverend Lancelot Threlkeld, a missionary who arrived in Newcastle in 1825 lived at the Commandant's Cottage for around a year. He and his family had been burgled on three occasions upon arrival, so it was a relief when, on a Wednesday evening, the 11th May 1825, the Aborigines assembled around his house cooking a kangaroo and invited the family to see their dance. Meeting and dancing on the site would continue right up until the end of the Palais Royale era.

While there, Threlkeld met Magill, an Aboriginal man, and both struck up a close friendship, which was to produce the first systematic study of an Aboriginal language anywhere in the country. Threlkeld recorded various aspects of tribal culture and life that he experienced, as he collected data for his language work. It is interesting that Threlkeld rarely referred to indigenous names for the Aboriginal tribes, preferring to refer to them as the "Newcastle Tribe" or "Port Stephens Tribe" etc. However it is in his grammar exercises that he recorded that the Newcastle people were called *Mulubinbakal* (men) and *Mulubinbakalleen* (female). Since 1892 these people of Newcastle have come to be known as the Awabakal people.



NEWCASTLE NSW LOOKING  
TOWARDS PROSPECT HILL,  
C. 1816, JOSEPH LYCETT,  
OIL PAINTING ON CANVAS

RIGHT: MAGIL,  
CORROBOREE DANCE,  
C. 1819-20, RICHARD  
BROWNE, WATERCOLOUR  
AND BODYCOLOUR, SV/147



*Around 8,000 years ago, the sea levels rose creating an island at the mouth of the Hunter River. Aboriginal people called this island Whibayganba, and home to a dreaming story about a giant kangaroo.*

Unfortunately, the archaeological physical evidence that could have complemented the documentary evidence recorded by Threlkeld was systematically destroyed over the two hundred years since European settlement, with a major event occurring in 2008 during the demolition works. It became clear from the archaeological report that two hundred of 'our' years had erased around 1,933 years of possible scientific information we may have learned about its Aboriginal history.

In spite of all this, how wonderful would it be to travel back in time, to see these people again, speak with them, and learn what was taught over thousands of years?



While physicists maintain that travel into the future is possible (arguably we do it all the time), unfortunately time travel into the past is forbidden. Or is it?

Around 8,000 years ago, the sea levels rose creating an island at the mouth of the Hunter River. Aboriginal people called this island *Whibayganba*, and home to a dreaming story about a giant kangaroo, who remains imprisoned within the rock, occasionally shaking himself from time to time, causing rocks to fall. From 1810 the Europeans began to call the island 'Nobbys', at a settlement that had been founded as a prison within a prison, and the great kangaroo's movements came to be known as "earthquakes".

In the original eye-sketch of Hunter's River that resides in the Hydrographic Office in London, drawn by Lieutenant John Shortland in 1797, is an official record of Aboriginal people in this area. He marked the presence of "Natives" as living in the inner harbour of Newcastle, along the present day Honeysuckle, and also at a point now corresponding to the point just underneath the exit of the Bridge on the Stockton peninsula. By the time this plan was first published in 1810, the "Natives" had disappeared from the printed versions.



In 1801 another European visitor Francis Barrallier created a more detailed and accurate survey of the Hunter River landscape. Aboard the *Lady Nelson*, as part of the Survey Mission under the command of Lieutenant Grant and Colonel Paterson, he created a snapshot of the Aboriginal landscape at point of European contact. The names of the islands and localities are, to us today, all mixed up. What he termed the 'Hunter River' is now our Williams River, and his 'Paterson River' is now our Hunter.

ABOVE: NOBBY'S ISLAND AND PIER, NEWCASTLE, JANUARY 23<sup>RD</sup>, 1820, EDWARD CLOSE (ATTRIB.), WATERCOLOUR AND INK, DG SVIB / 10

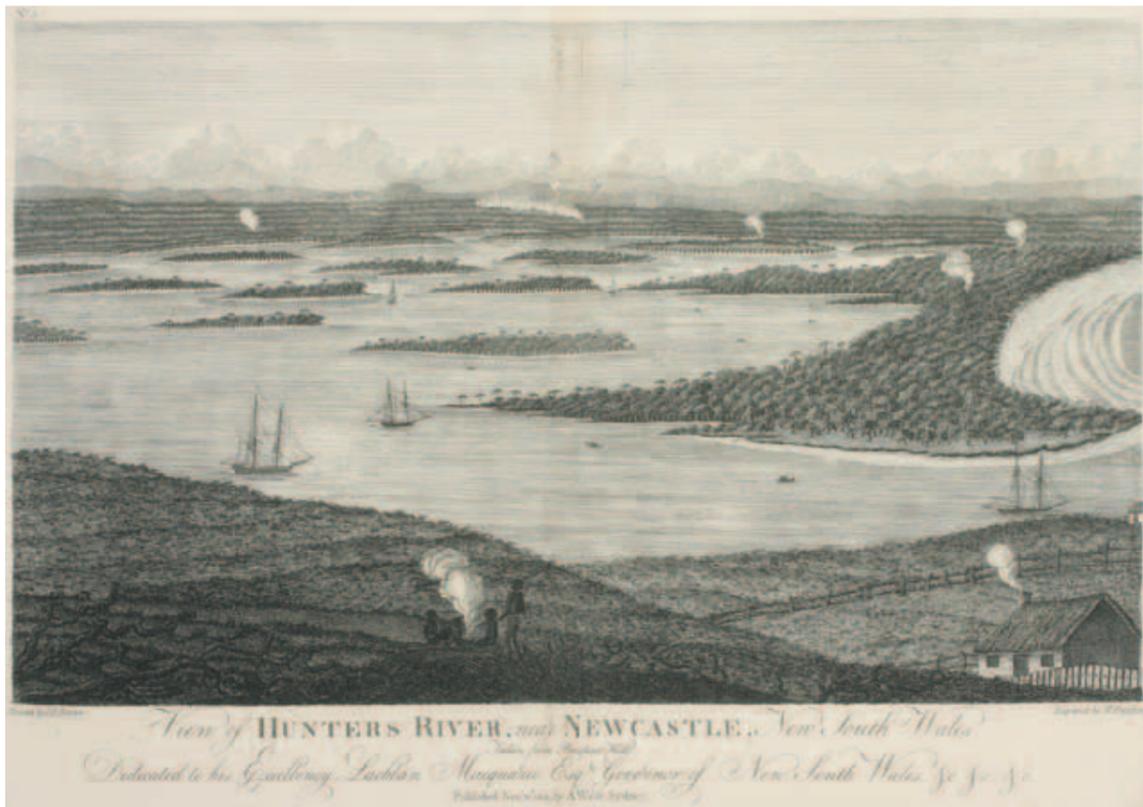
BELOW: VIEW OF NEWCASTLE, C. 1817, EDWARD CLOSE, INK AND WASH DRAWING, PXA 1187



ABOVE: PORT HUNTER AND ITS BRANCHES, NEW SOUTH WALES, C. 1819, ARTIST AND MAPMAKER UNKNOWN, INK, WASH, PENCIL, DL CB 81/7

The actual Paterson River he did not chart during the initial survey mission of June to July 1801. These 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. As the lines drew the landscape, this was a white man's magic that captured the land for the Crown. This would be the key to the future exploitation of the Region's resources, the coal, the timber, the lime, salt, and most importantly the fresh water and fertile lands. They sustained the fledgling colony, and continued to sustain it to nationhood.

Barrallier apparently returned to Coal River in October 1801 as a presiding magistrate along with Dr Mason at the Court of Inquiry into the misconduct of Corporal Wixstead. Around this time he travelled back up the to 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, in the National Archives of the United Kingdom, that he did complete it, as the three branches of the rivers are shown.



*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.*

It is therefore tantalising to view within this exhibition the plan by unknown artist and mapmaker *Port Hunter and its Branches, New South Wales* c.1819 as it shows all three branches, and might be exactly what Francis Barrallier's missing plan might have looked like, at least, its creator might have used Barrallier's work in its execution.

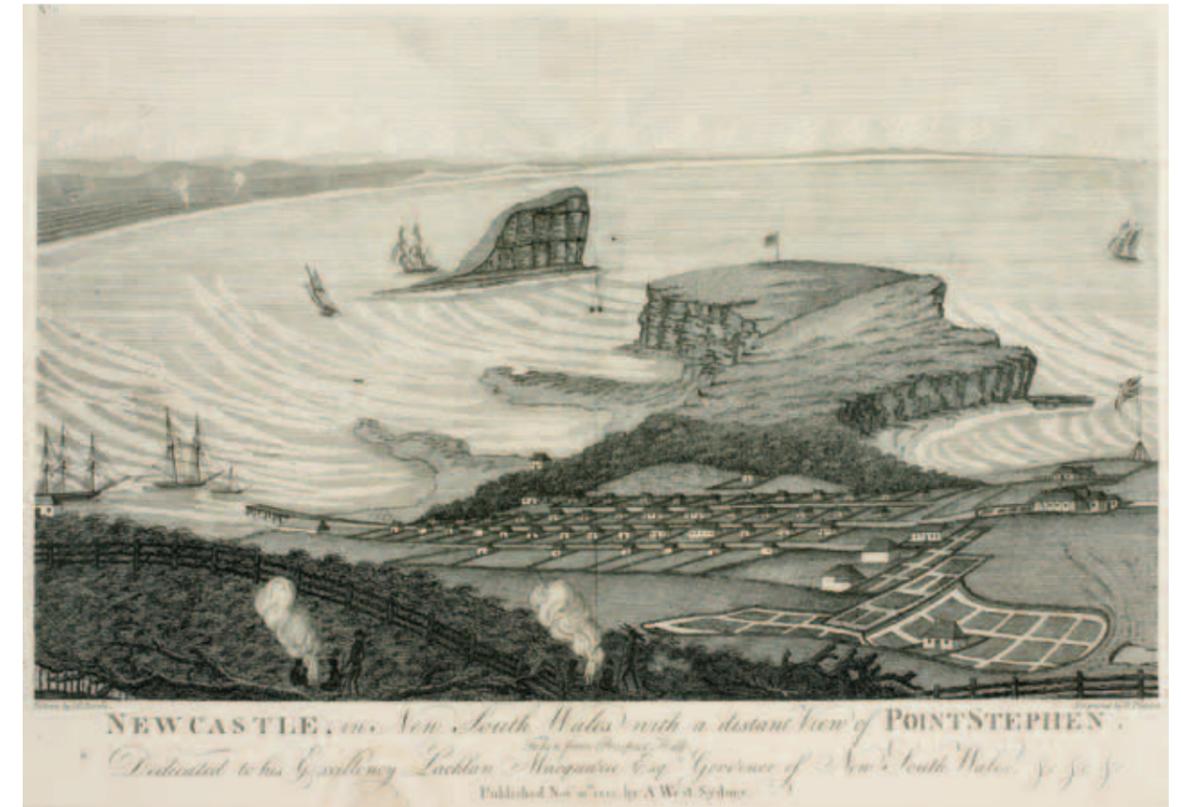
Both engravings by Richard Browne of Newcastle dated 1812 form a mini panorama when joined together. The little houses all line up in the fledgling township in an idyllic fashion, the fires emanating from the little home in the foreground is reflected in the fires of the Aborigines. The fires can be seen across the landscape into the distant Port Stephens. The two cultures coalesce in the smoke emanating from the hut and the campfires.

In the distance the smoke of many fires can be seen, this is a native landscape, but we have things in common. Those islands depicted can still be seen in the north arm of the Hunter River that has retained some of its ancient charm. Christ Church and wharf also make their appearance, and their representations 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 this country was one of only four that did not ratify the United Nations Declaration on the Rights of Indigenous People back in 2007.

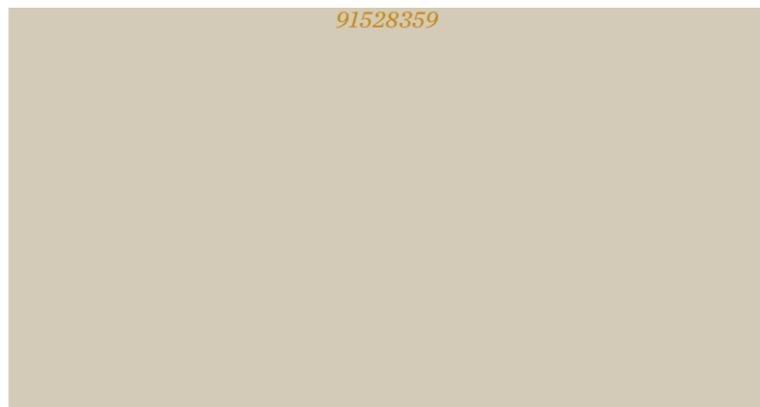
BELOW, LEFT: VIEW OF HUNTERS RIVER, NEAR NEWCASTLE, NEW SOUTH WALES, RICHARD BROWNE / WALTER PRESTON, ENGRAVING

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



RIGHT: UT AM VELLUPTAT.  
OTATIONEST UNT AS  
NOSANTI, 1898.

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



*We have the equivalent of an ancient Etruscan civilisation that lies across this country, 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.*

We have the equivalent of an ancient Etruscan civilisation that lies across this country, 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 enable a love of our many layered histories and shared experiences to find a new path to the future, based upon the experiences of the past.

Some of what we have lost has been redeemed for us. We can thank the colonial artists who conceived and created their artworks here over one and a half centuries ago recording the native landscape, its Aboriginal people and the fledgling overlay of European and indigenous cultures. When we gaze into these works we are actually seeing the faces and landscapes through another person's eyes that are no longer with us. These artworks have enabled a conduit through time to open again between the dreaming of Aboriginal and European peoples, which is a great privilege. We can once again stand

face to face with Magill, Cobbawn Wogi and Burigon, and if we are silent enough, we are able to hear their voices and their stories. That's time travel.

This year (2013) marks the 10<sup>th</sup> anniversary of the formation of The University of Newcastle's Coal River Working Party, a historical research group utilising interdisciplinary academic expertise with community, government and business to the study our Region's history. Over the years our role has been to track down the original records relating to this region, and to test their authenticity and expand its contextual knowledge. On behalf of the historical research community of Newcastle and the Hunter I wish to convey our sheer delight and sincere appreciation to everyone that has made the *Treasures of Newcastle from the Macquarie Era* Exhibition a reality.

*Gianni Di Gravio*

University 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 which has been 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 is their history, their ancestors, and their lives. Shane Frost (Awabakal Descendants Traditional Owners Aboriginal Corporation) & Kerrie Brauer (Awabakal Traditional Owners Aboriginal Corporation) discussed the exhibition with Mitchell Librarian, Richard Neville.

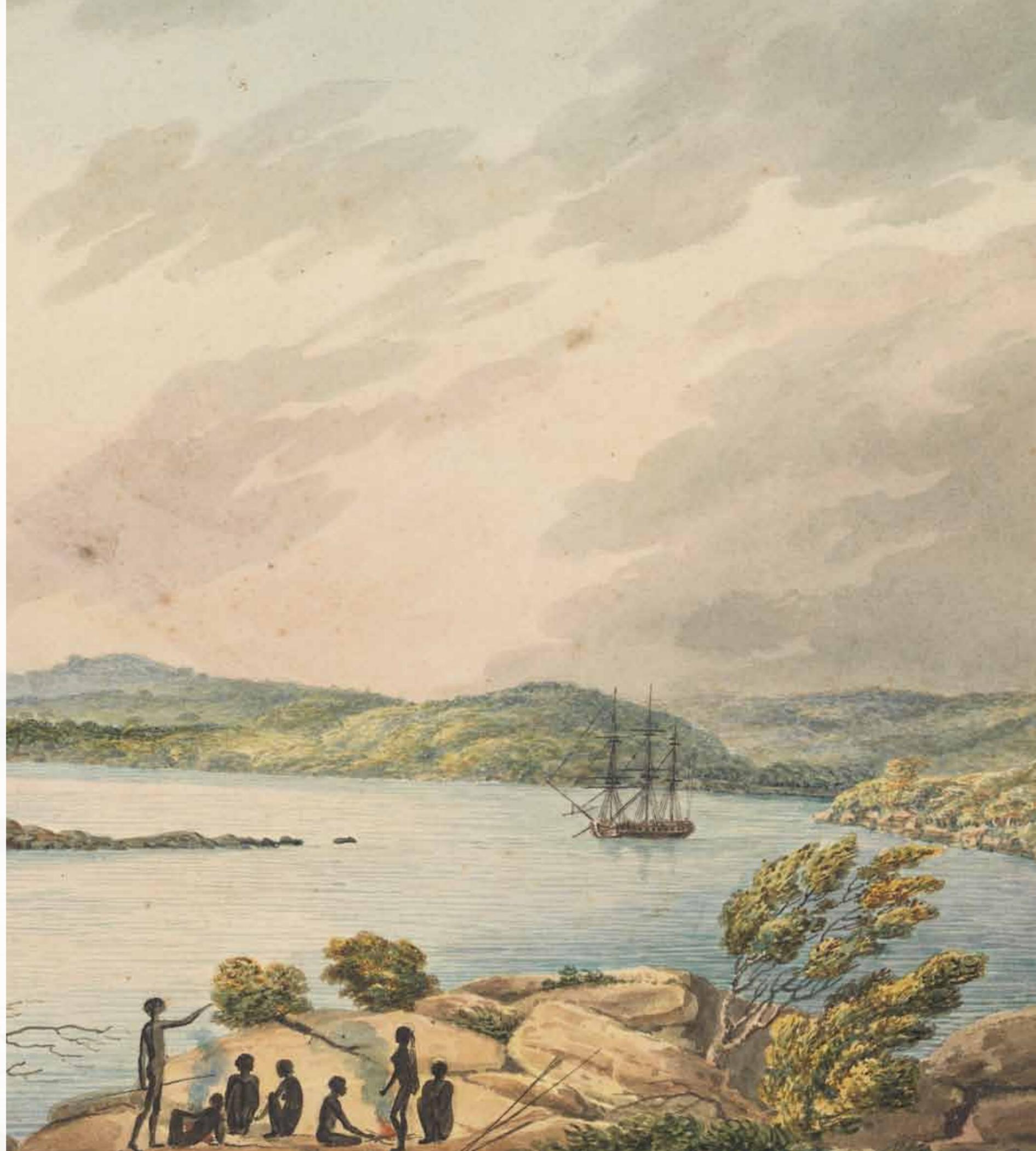
Looking into Edward Close's *Panorama of Newcastle* reinforces for Shane and Kerrie that *Treasures of Newcastle* is going to give our people as Awabakal people that recognition that this is where our people have lived for thousands of years ... we still go into the bush and do things, you know, we go to places and you feel that connection to that place ... its more than this is the place I belong. This is where I come from, and this is where our peoples lived for thousands of years ... its an intimate knowledge of the area, a really intimate knowledge.

Close's juxtaposition of a corroboree taking place beneath the windmill (where the present day Obelisk in King Edward Park now sits), however, illustrates the tremendous stresses colonisation inflicted on the Awabakal ... the picture still shows that at that time Aboriginal people are still wanting to practice culture, still carrying on their traditional practices even with the white fellas in the picture behind them. They're still there doing what they've been doing for thousands of years and we still do things today.

Indeed ancient practices like tooth removal initiation ceremonies – inaccurately illustrated as it never would have been performed openly, with women present – in Joseph Lycett's *Corroboree at Newcastle* were beginning to be abandoned by the Awabakal. That was part of the culture beginning to die at that time. They're starting to lose that in the culture. They were still initiating people, but you were starting to lose stuff, starting to have an impact ... [The Awabakal peoples'] livelihood around Newcastle was going because of colonisation, so they're losing their food resources, their way of life, the way they live within the landscape.

Yet the value of Lycett's oil as record is acknowledged. 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 James Wallis.

For Shane and Kerrie these images have a meaning beyond modern sensibilities which wants to see, for example, the Richard Browne watercolour portraits as racist caricatures: I look back at these



[watercolours], and they're my relatives, I'm looking into the face and the eyes of that relative all those years ago ... Someone has painted that, whose seen into this person's eyes, [the artist was] there, they've looked into that person's eyes, they've touched that person ... I'm looking into the eyes of someone I'm related to ... We don't look like them today, you know, but I think inside we do. Their genes they have, we have inside of us.

Browne's watercolours are valued for what they depict, the precision of their record of material culture: If he was trying to portray them in a kind of racist view, wouldn't be expected that he would have them in a position that would be more degrading or something ... he hasn't done that he has just drawn them the way he has drawn them ... I like it how he was included women ... he has painted the tools and weapons that were used, like she is holding here, he includes the tools that the women use each day, the fishing line, the net bag, the water carrier, he is including things that the women would do.

Shane and Kerrie enthusiastically mine archival records for critical 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: I do believe that Threlkeld was far ahead of his time. People today will say that he was doing it for his own good. He wasn't doing it for his own good as far as I am concerned. He was here trying to convert people, but how many people then were trying to write the language of the people so that they could then learn the language by reading and writing in their own language ... most people wanted to turn people around and make [Aboriginal people] read and write in English, whereas he was doing it the opposite way round. His learning our language so that he can write the language so that our people can have a written language.

They note the contribution their people made to the collection of natural history specimens for Europeans. Magil, for example, collected for Lieutenant William Coke in the 1820s. The specimens in the

Macquarie Collector's Chest were no doubt collected by our people. We know they went out and done that. I just think it is interesting that [the Chest] is going to come back here like that too, that these things have probably mostly been collected by our people.

The exhibition reinforces the unbroken link Awabakal people have had to their country, despite two hundred 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, because if people were to say "is this land significant", I'd say yes it is. You know, as much as you want to build on it or desecrate it or do want ever 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 me, or I'm 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: We basically do that every week, we're connecting with our country... its part of our everyday life caring for country and caring for those sites so that those sites are still there for generations to come. In a way its a re-establishment of culture too by pinpointing sites, camp sites, napping sites, grinding groove sites, scarred trees, stone arrangements, shelters, rock shelters, rock shelters with art...

The sites visited and used by the Awabakal people documented in *Treasures from Newcastle* still have meaning and connection to their descendants today: So a stone artefact, or a set of grinding grooves or a scar on a tree is no different to that so I can go and sit down at these places and I can look around and say well they sat here they done this ... this is where they were camping, this is where they ate. So you have that physical connection through the landscape, and what's left in the landscape and that stuff's still here in Newcastle, even though its got all this stuff built on it.

Although *Treasures from Newcastle* might imply a culture broken from its history, for Awabakal people today the

exhibition is simply evidence of the continuum of their stories from the past through to today. While there is no denying the extraordinary disruption the last two hundred years have brought to culture, similarly there is no denying that culture continues to be central to Awabakal people, passed from elders and shared with the next generation: They've been brought up going and learning things and seeing things and being told the stories same as we have, so its passing that knowledge on. We see it as a legacy ...that's come through to us and so therefore we pass it on ... its a legacy passed on from them that we have now to pass on to those coming in the future.

# ITEM LIST

## 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'.

## The Collectors' Chests

*The Macquarie Collector's Chest* c 1818  
 Cabinet makers: Patrick Riley and William Temple  
 Artist: Joseph Lycett

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

*The Newcastle Chest* 2010

Cabinet maker: Scott Mitchell.

Artists: Lionel Bawden; Maria Fernanda Cardoso;  
 Esme Timbery; Louise Weaver; Philip Wolfhagen  
 Australian red cedar (*Toona ciliata*), New South  
 Wales rosewood mahogany (*Dysoxylum 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



## 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

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

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 x 20 x  
 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



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

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

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

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

Richard Browne  
*Wambella* 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

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

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

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



*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  
Bequeathed 1907 by David Scott Mitchell  
Mitchell Library, State Library of New South Wales

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

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

James Wallis / [Joseph Lycett] / Walter Preston  
*View of Hunters river Newcastle* c 1818

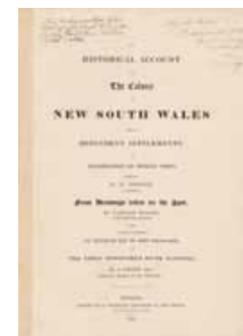
engraving with etching, 18.2 x 26 cm (image);  
24.1 x 34.8 cm (plate); 31.5 x 46.5 cm (paper)  
Purchased 1914 with the Lachlan Macquarie Papers from Margaret, Viscountess Strathallan  
Mitchell Library, State Library of New South Wales

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

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



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

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

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

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

Joseph Lycett

*Corroboree at Newcastle* c 1818

oil on wooden panel, 70.5 x 122.4 cm

Presented 1938 by Sir William Dixon 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

Dixon Galleries, Mitchell Library, State Library of New South Wales

Museum Book Store, London  
Dixon Galleries, Mitchell Library, State Library of New South Wales



James Wallis / [Joseph Lycett] / Walter Preston  
*Corroboree 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

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

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

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

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 Yard, 1824-25

hand-coloured etchings with aquatint, lithograph title-page and letter press text in bound volume, oblong folio  
Newcastle Art Gallery collection

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

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



### 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 Dixon  
Dixson Library, State Library of New South Wales

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

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

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

Edward Close

*Nobby's Island and pier,*

*Newcastle,*

*January 23<sup>rd</sup>, 1820*

watercolour and ink, 24.7 x 42.5 cm  
Presented 1951 by Sir William Dixon  
Dixson Galleries, Mitchell Library,  
State Library of New South Wales

Edward Close

*Government House Newcastle,*

*Port Hunter – January 31<sup>st</sup>, 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 Dixon  
Dixson Galleries, Mitchell Library, State Library  
of New South Wales



### 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 x 6.9 cm, or smaller (images, sight);  
15 x 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

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

Thomas Mitchell

*Newcastle (from 1<sup>st</sup> 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







Port Jackson  
and its  
Branches  
New South Wales.

 noble resources

  
The City of  
Newcastle

  
STATE LIBRARY  
NEW SOUTH WALES

A State Library of NSW & Newcastle Art Gallery partnership exhibition

Sponsored by Noble Resources International Australia