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of 2 vols

**PRINTMAKERS IN COLONIAL SYDNEY  
1800-1850**

by

**RICHARD ANTHONY JOHN NEVILLE**

A thesis submitted in fulfilment of the  
requirements for the degree of a Masters of Arts (Honours).

DEPARTMENT OF FINE ARTS

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Volume two of two volumes: Illustrations.

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## ILLUSTRATIONS

The following is a list of images discussed in this thesis. The illustrations are bound in a separate volume.

All measurements are in centimetres; height precedes width.

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2. John Lewin, *Banksia-Beauty*, 1803, hand-coloured etching, 20.6 x 15.7, ML PX#D 258. Published as *Bombyx banksiae*, Prodromus Entomology, 1805, London, plate 9.
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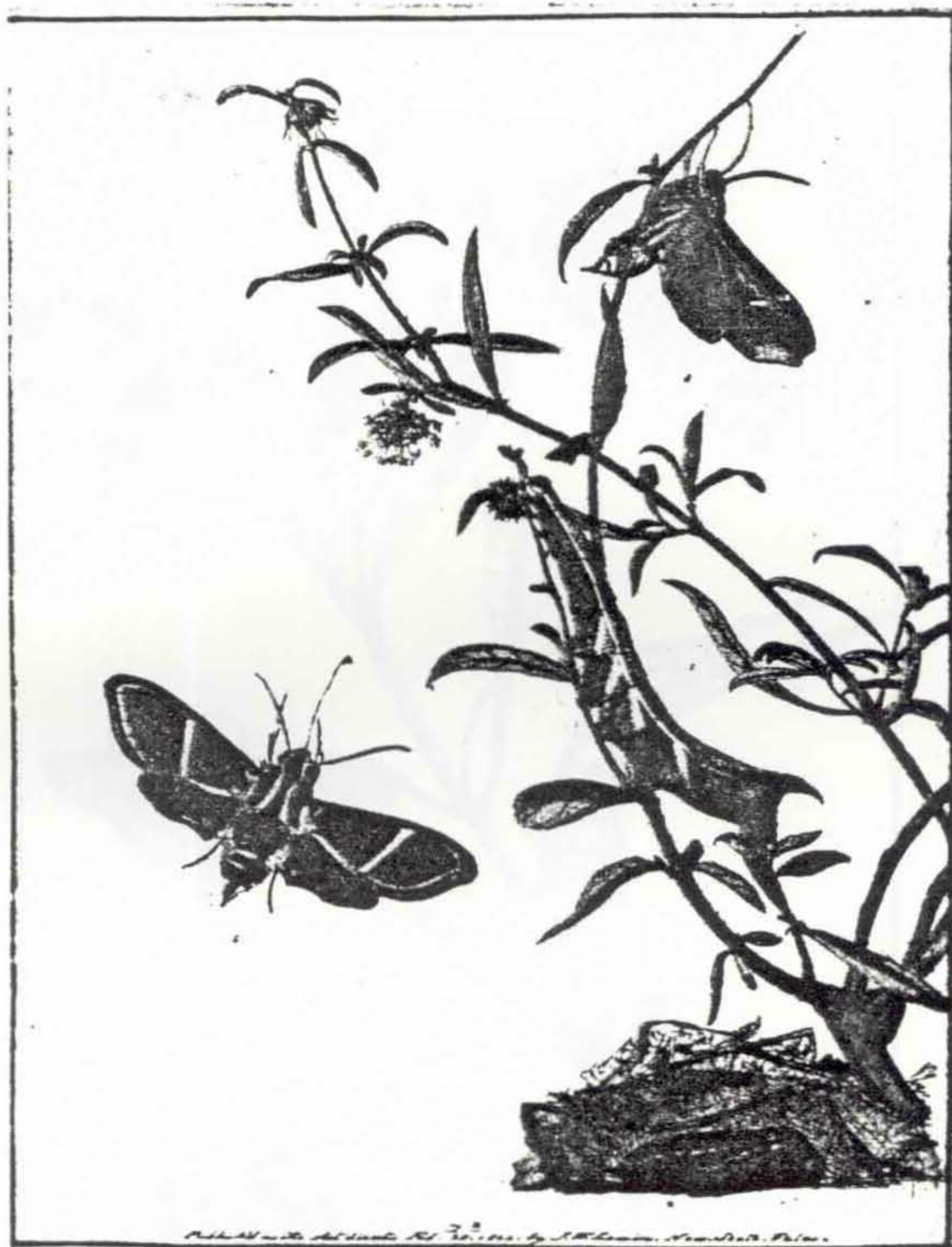
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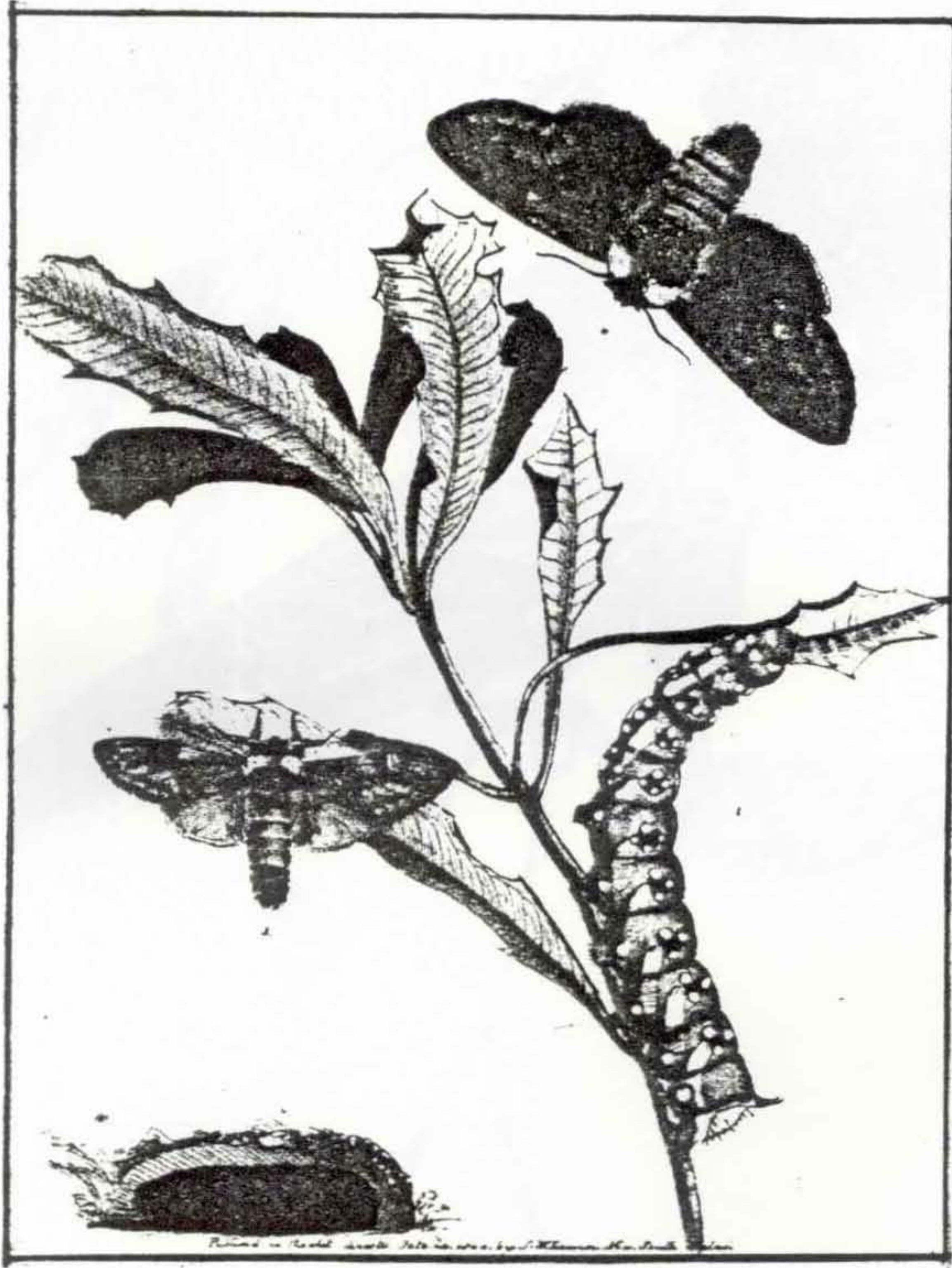
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127. William Fernyhough, *Gooseberry. Widow of King Bungaree.*, 1836, lithograph, 28 x 22, in W. Fernyhough, Twelve Profile Portraits of the Aborigines of New South Wales, Sydney 1836.
128. William Fernyhough, *Boardman. Lake Macquarie Tribe.*, 1836, lithograph, 28 x 22, in W. Fernyhough, Twelve Profile Portraits of the Aborigines of New South Wales, Sydney 1836.
129. Abraham Lincolne, *Mary, a woman of the Five Islands Tribe*, c.1838-44, pencil and wash, from his *Australian Sketches 1838-44*, ML MSS. Reproduced in A. Atkinson & Marian Aveling eds., Australians 1838, 1987, p.23.
130. Artist unknown, *Native Blacks, New S. Wales.*, c.mid-1830s., lithograph, 18.5 x 27.9, ML SSV\*/AUS ABO/NSW/1. This print is more commonly known as *Uncle's intended*, the title inscribed on the version at NLA.
131. Artist unknown, published by John Austin, [*Scene in the Streets of Sydney*], c.mid-1830s, lithograph, 22.4 x 28.2, ML.
132. [Edward] [David] [Barlow] publisher?, [*Natives of New South Wales 1849, Botany Bay Tribe*], after 1837, lithograph, 22.6 x 25.3, private collection. Reproduced in Deutscher Fine Art. Catalogue, November 1983, cat. no. 15.
133. John Carmichael, *Male & Female Black Natives, New South Wales*, 1838, etching, 11 x 17, in James Maclehoze, Picture of Sydney; and Strangers' Guide in New South Wales, Sydney 1838.
134. Charles Wheeler, *Aborigines of N S.Wales*, c.1843, etching, in James Backhouse, A Narrative of a visit to the Australian Colonies, (London 1843) New York 1967, opp. p.240.
135. Artist unknown, *Boatman, a Native of N.S. Wales*, c.1843, wood engraving, in James Backhouse, A Narrative of a visit to the Australian Colonies, London 1843, p.380.
136. George Hamilton, *Bushmen in Danger*, c.1840s, lithograph, 38.5 x 28.2, ML PX\* D41 f48. Possibly printed in Adelaide.



1. John Lewin, *Cross-barred Sphinx*, 1804, hand-coloured etching, 20.6 x 15.7, ML PX#D 258. Published as *Sphinx ardenia*, *Prodromus Entomology*, 1805, London, plate 1.

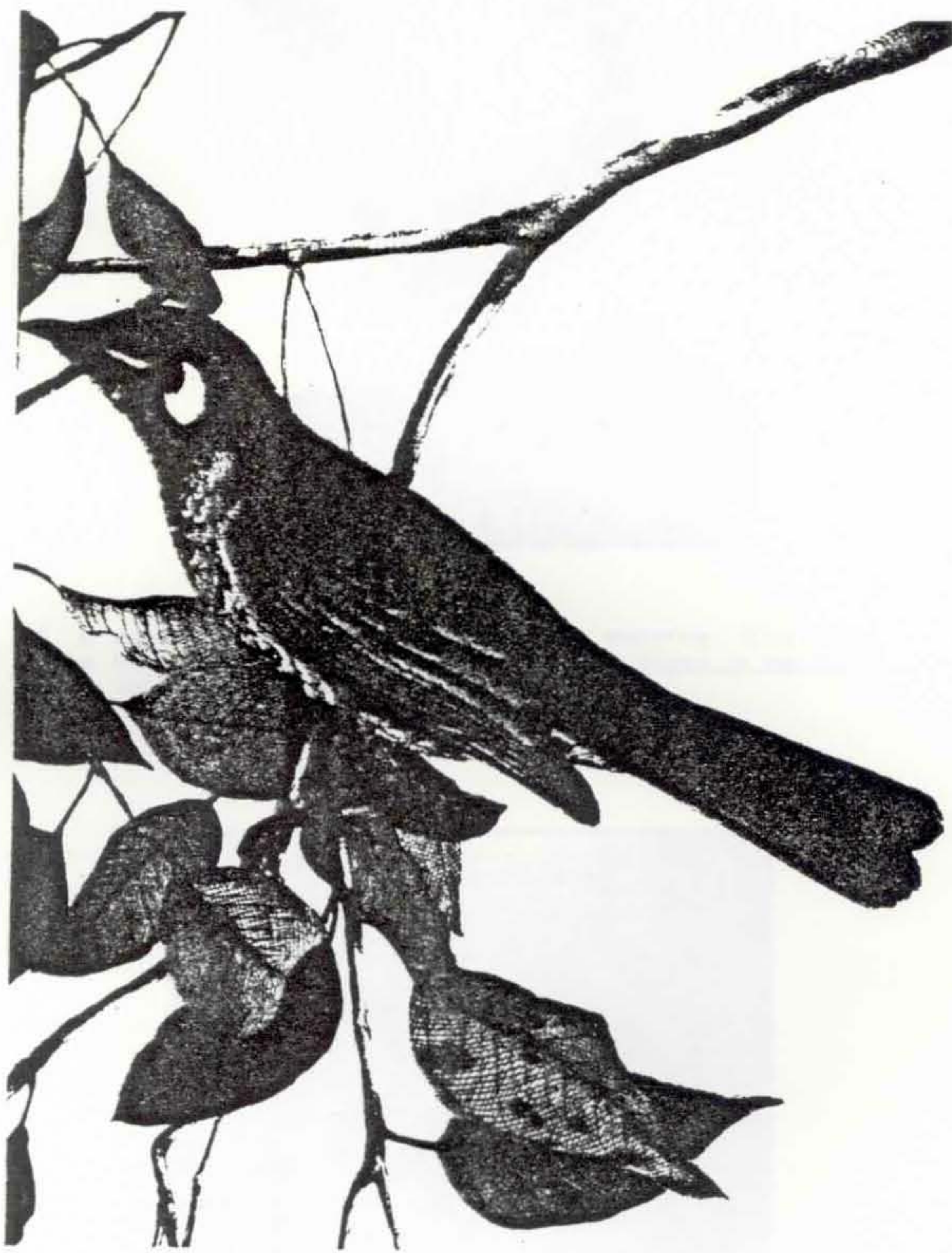


2. John Lewin, *Banksia-Beauty*, 1803, hand-coloured etching, 20.6. x 15.7, ML PX#D 258. Published as *Bombyx banksiae*, *Prodromus Entomology*, 1805, London, plate 9.





3. John Lewin, *Warty Face Honeyeater*, 1805, hand-coloured etching, 27.7 x 21.5. Plate 14 of *Birds of New South Wales*, Sydney 1813.



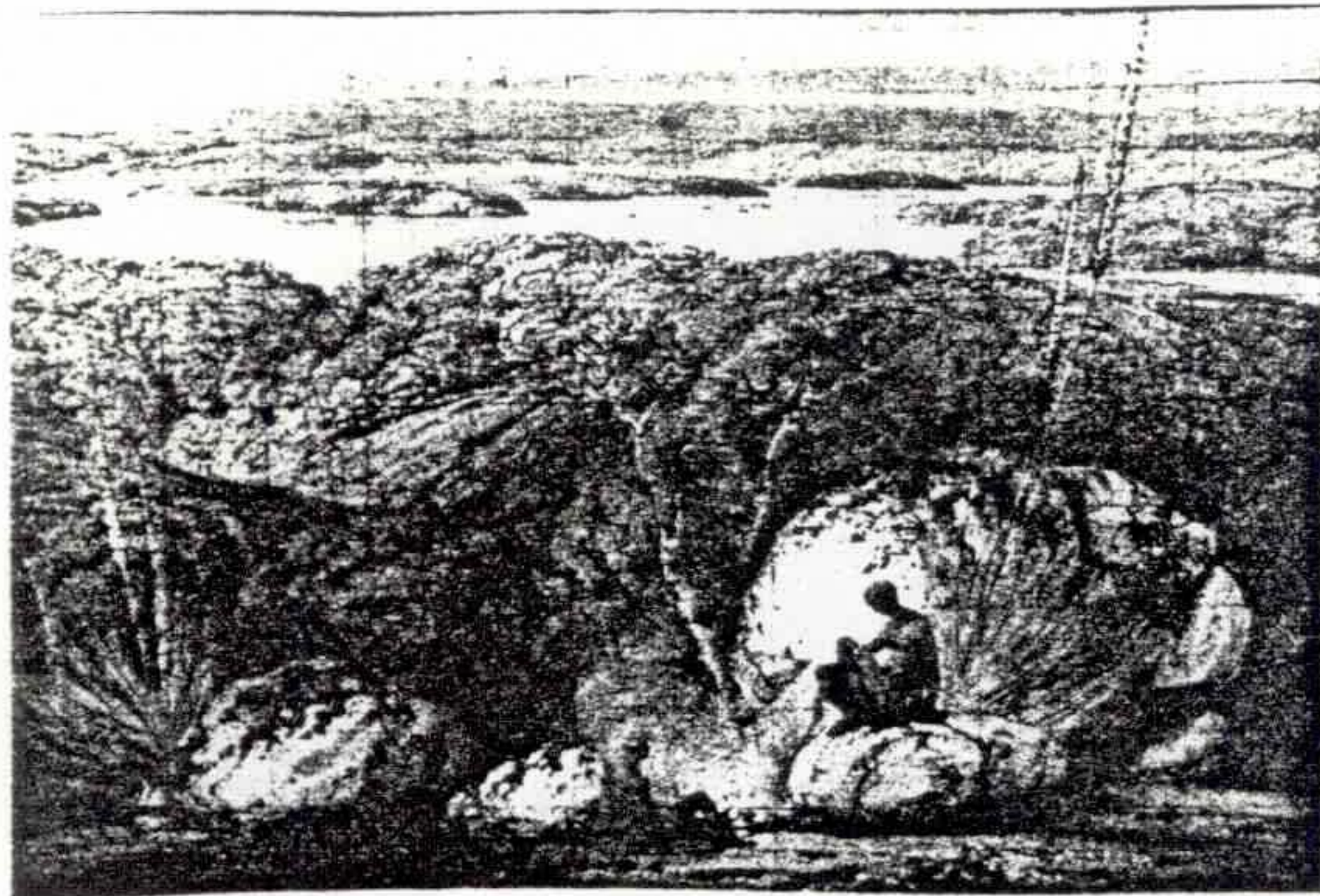
4. John Lewin, *Yellow Ear Honeyeater*, 1805, hand-coloured etching, 27.7 x 21.5. Plate 13 of *Birds of New South Wales*, Sydney 1813.



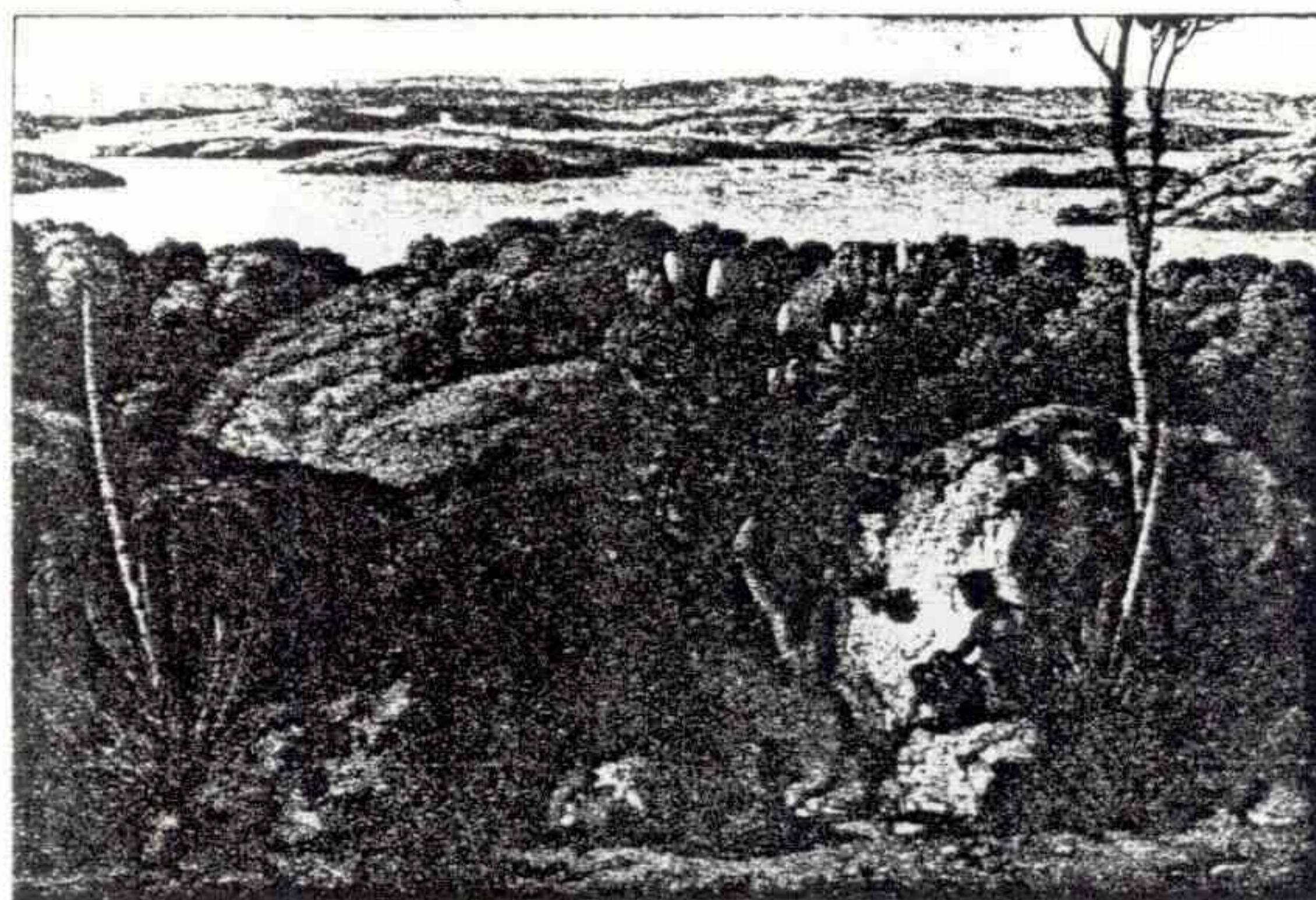
5. S. Neele, engraver, *Manura Superba*, line engraving. Illustration taken from D. Collins, *An Account of the English Colony in New South Wales*, vol. II, (1802), 1975, p. 67.



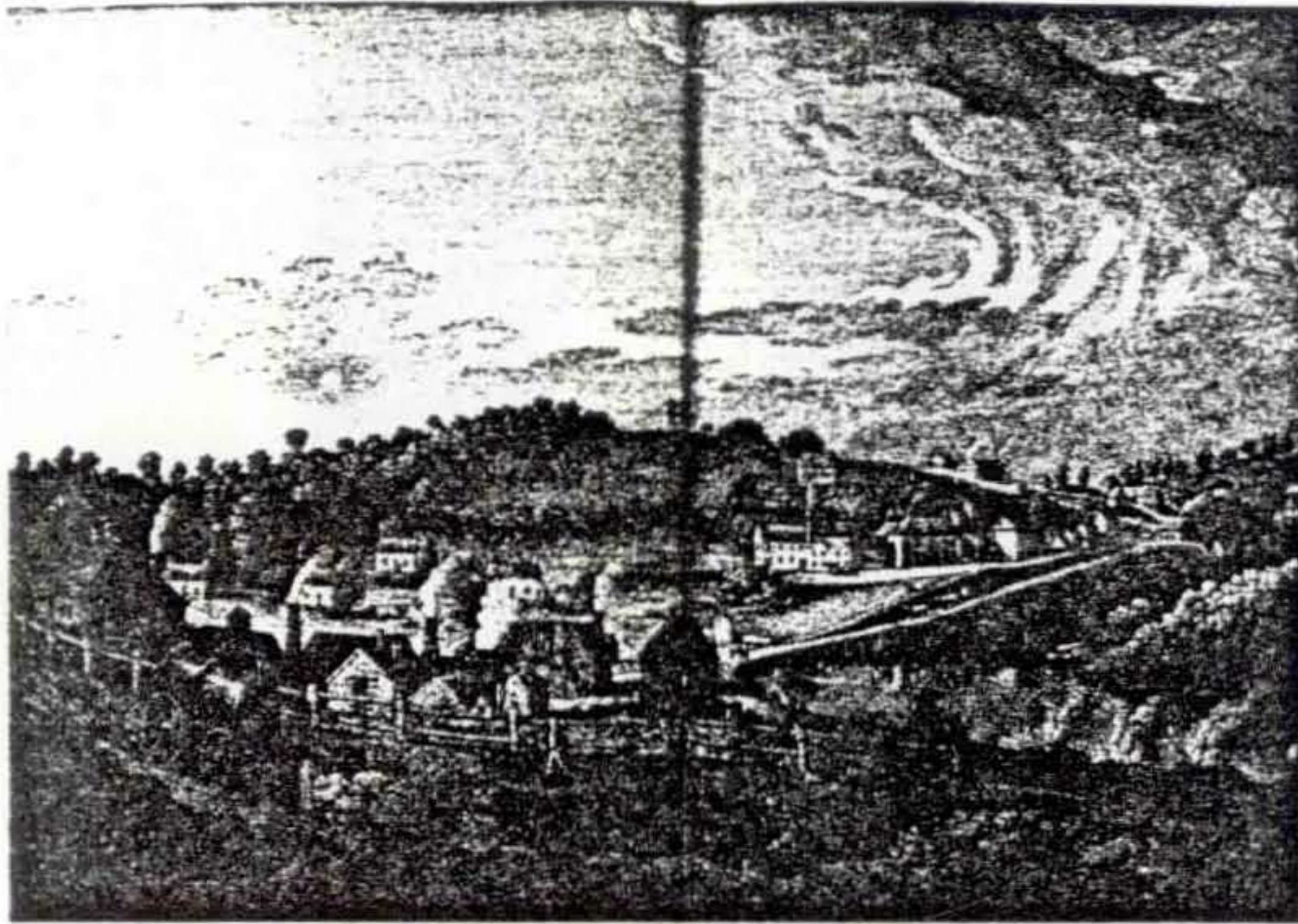
6. Ferdinand Bauer, *Port Lincoln Parrot (Platycercus zonarius)*, watercolour, 50.2 x 33. Plate 20 from the zoological drawings of Ferdinand Bauer, British Museum (Natural History). Reproduced in A. M. Lysaght, *The Book of Birds*, London 1984, plate 83.



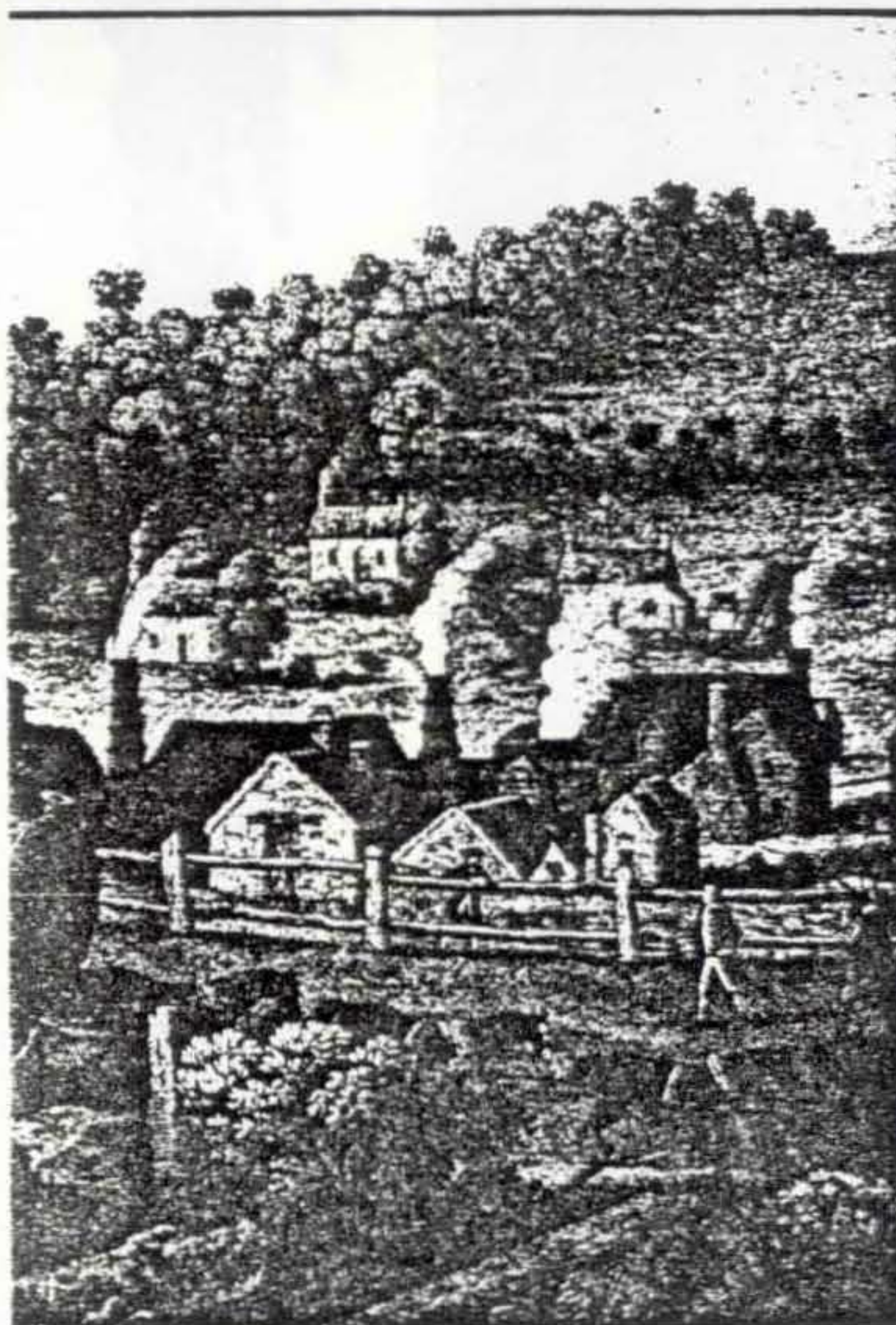
7. William Westall, *Port Jackson*, 1804, watercolour, 33 x 49, ML. Detail.



8. John Pye after William Westall, *View of Port Jackson, taken from the South Head*, 1814, line engraving, 16 x 23. Published in W. Westall, *Views of Australian Scenery*, London 1814, plate 1. Detail.

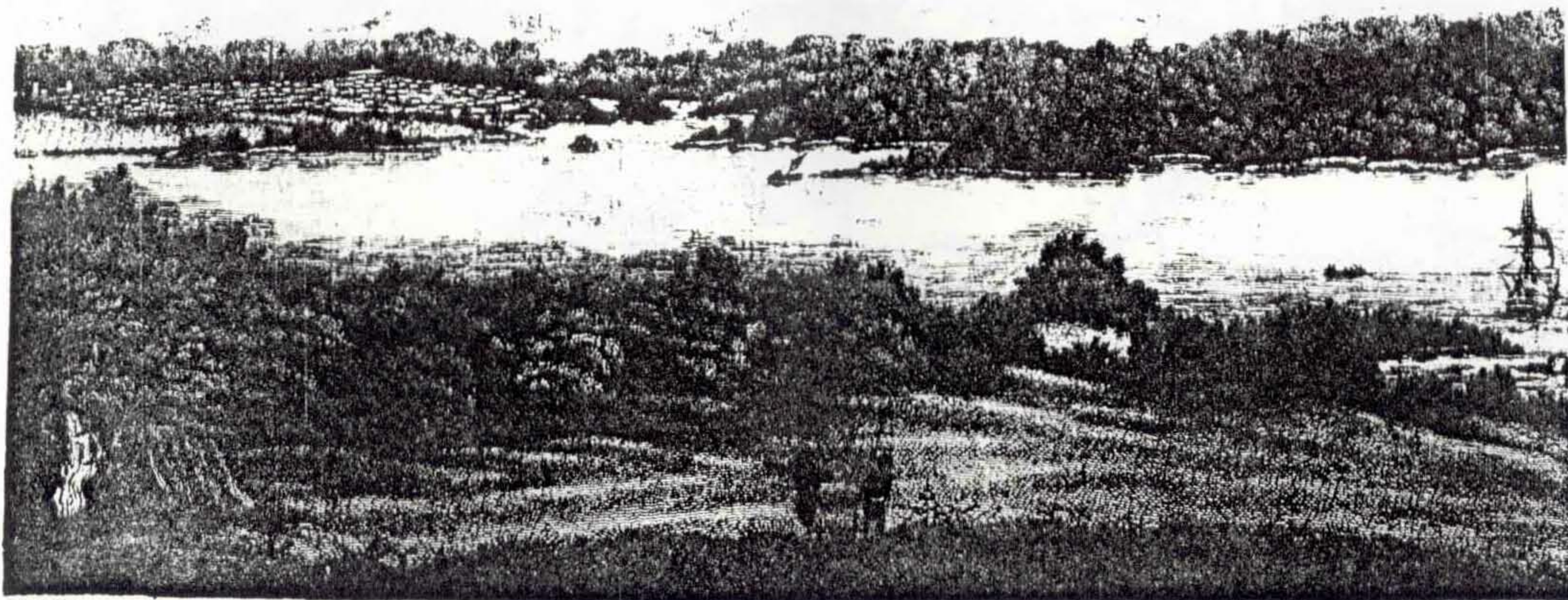


9. Francis Vivares after George Perry & Thomas Smith, *The upper works at Coalbrookdale*, 1758, line engraving. Reproduced in R. Russell, *Guide to British Topographical Prints*, Newton Abbot 1979, p.42-3.



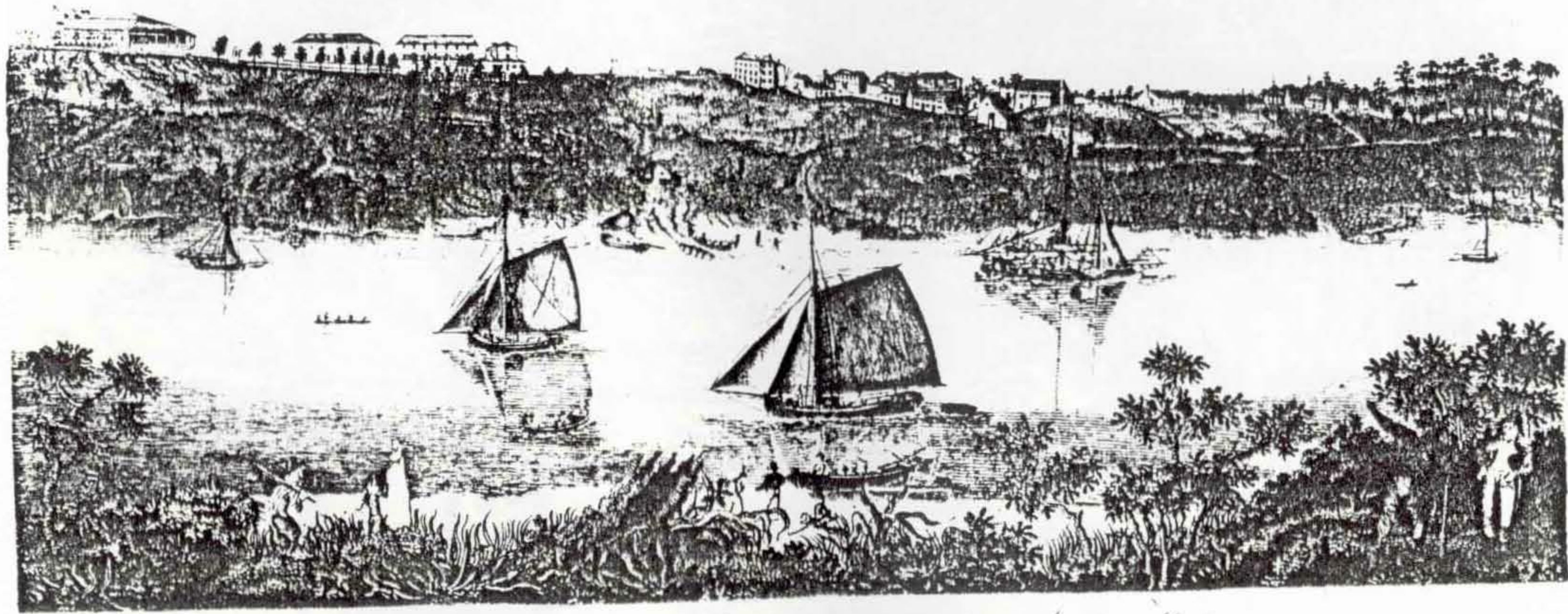
9a. Detail of plate 9.

10. Walter Preston after John Eyre. Port Jackson Harbour, in New South  
Wales: with a distant view of the Blue Mountains, 1812. Line engraving,  
22 x 36.8, ML. Plate 2 of Absalom West, Views in New South Wales,  
Sydney 1812-14.



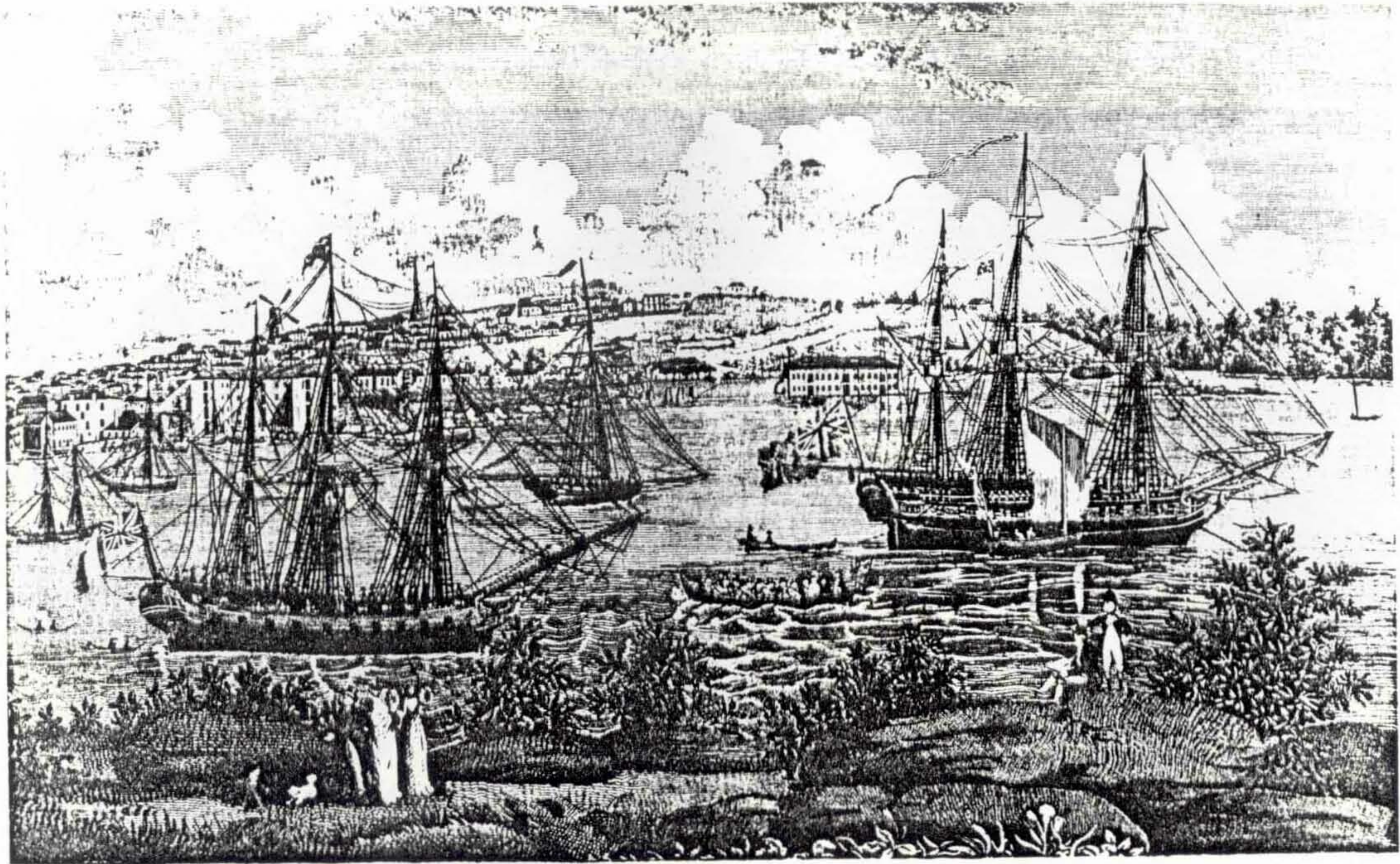
PORT JACKSON HARBOUR, in New South Wales with a distant view of the BLUE MOUNTAINS.

*(I dedicated to her Excellency Lady Macquarie & Co. Governor & Co. New South Wales, &c. &c.)*



*A View of* PART of the TOWN of WINDSOR, as seen from the  
*garden of the* SEASIDE, in the RIVER HAWKESBURY.

11. Phillip Slaeger, A View of Part of the Town of Windsor, in New  
 South Wales, Taken from the Banks of the River Hawkesbury, 1813, line  
 engraving, 24.1 x 38.6, ML. Plate 19 of Absalom West, Views in New  
 South Wales, Sydney 1812-14.



12. Phillip Slaeger after [John Eyre]. An Easterly View of the Town of Sydney., 1812. Line engraving, 20.9 x 36.8. ML. Published by A. West, Sydney 1812.

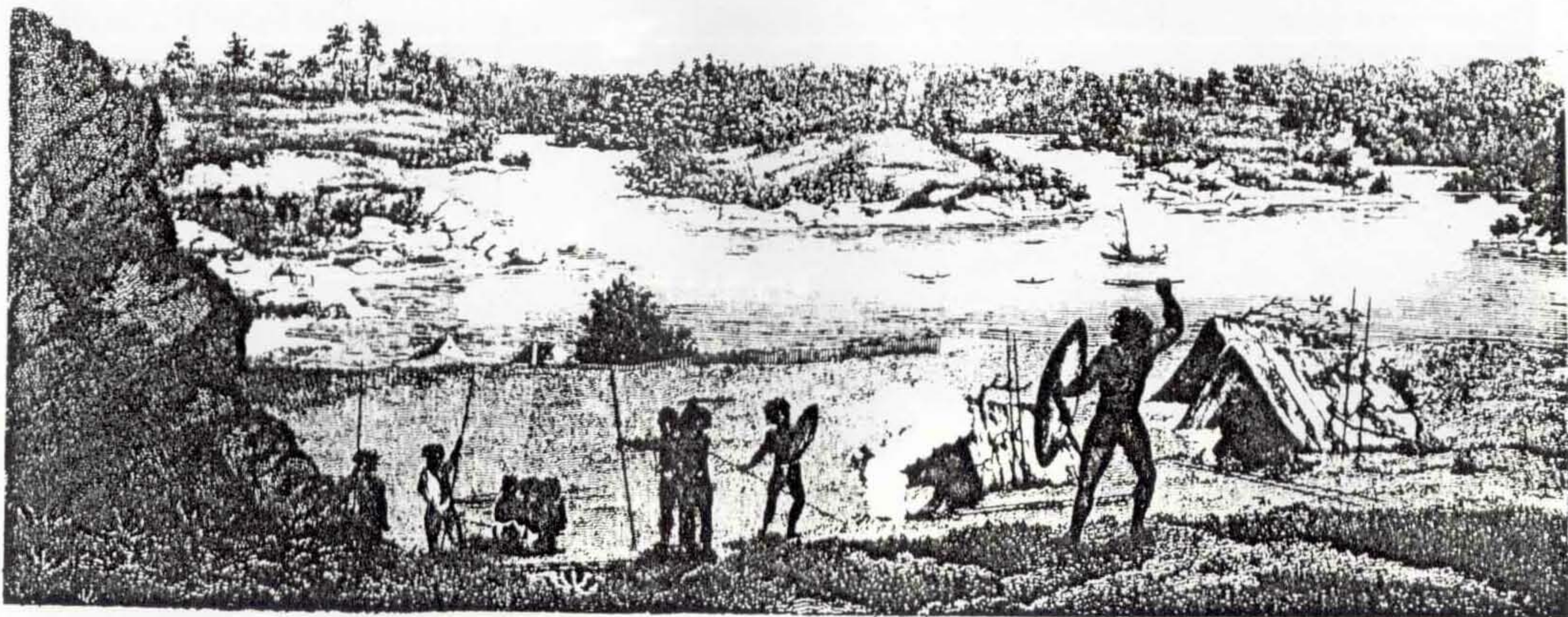
An Easterly View of the Town of SYDNEY  
as seen from the water, with the Bay Bridge in the foreground.





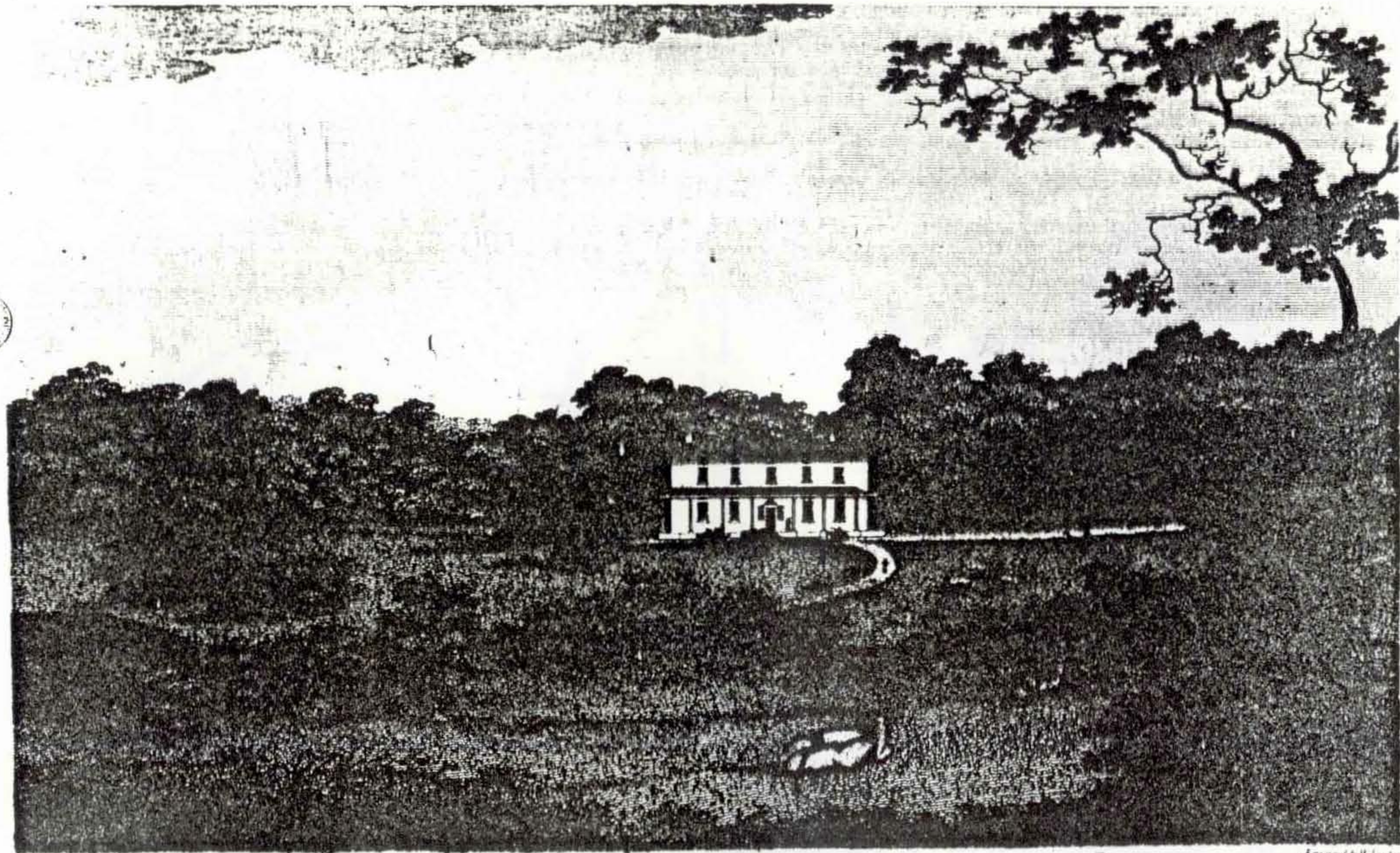
A View of the BANKS of the RIVER HAWKESBURY, in New South Wales  
 Engraved by W. Preston from an Original Painting by J. Lewin. It is an engraving of the same scene as that which  
 is given in Plate 17 of Absalom West, Views in New South Wales, Sydney 1812-14.

13. Walter Preston after John Lewin, A View of the Banks of the River  
 Hawkesbury, in New South Wales, 1813, line engraving, 24.2 x 39.9, ML.  
 Plate 17 of Absalom West, Views in New South Wales, Sydney 1812-14.



14. Phillip Staeger after John Eyre, A Native Camp near Cockle Bay, New South Wales, with a View of Parramatta River, 1812. Line engraving, 22.7 x 36.8, ML. Plate 8 of Absalom West, Views in New South Wales, Sydney 1812-14.

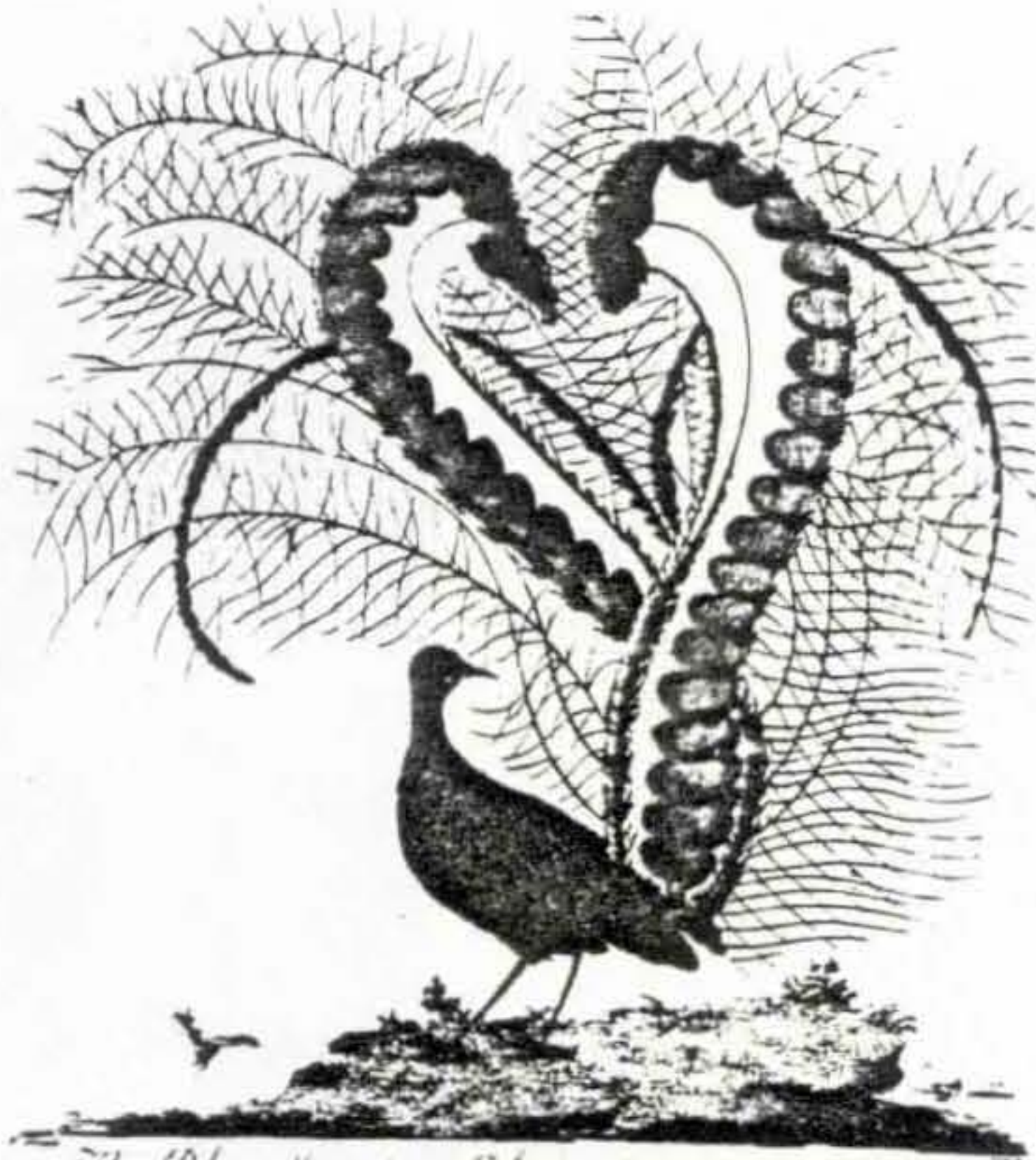
A Native Camp near Cockle Bay, New South Wales, 1812.  
Viewed from a hill near Parramatta River.



View of the SEAT of ULTIMO, near SYDNEY, in New South Wales.  
 Dedicated to his Excellency, Sir John Macquarie Esq. Governor of New South Wales.

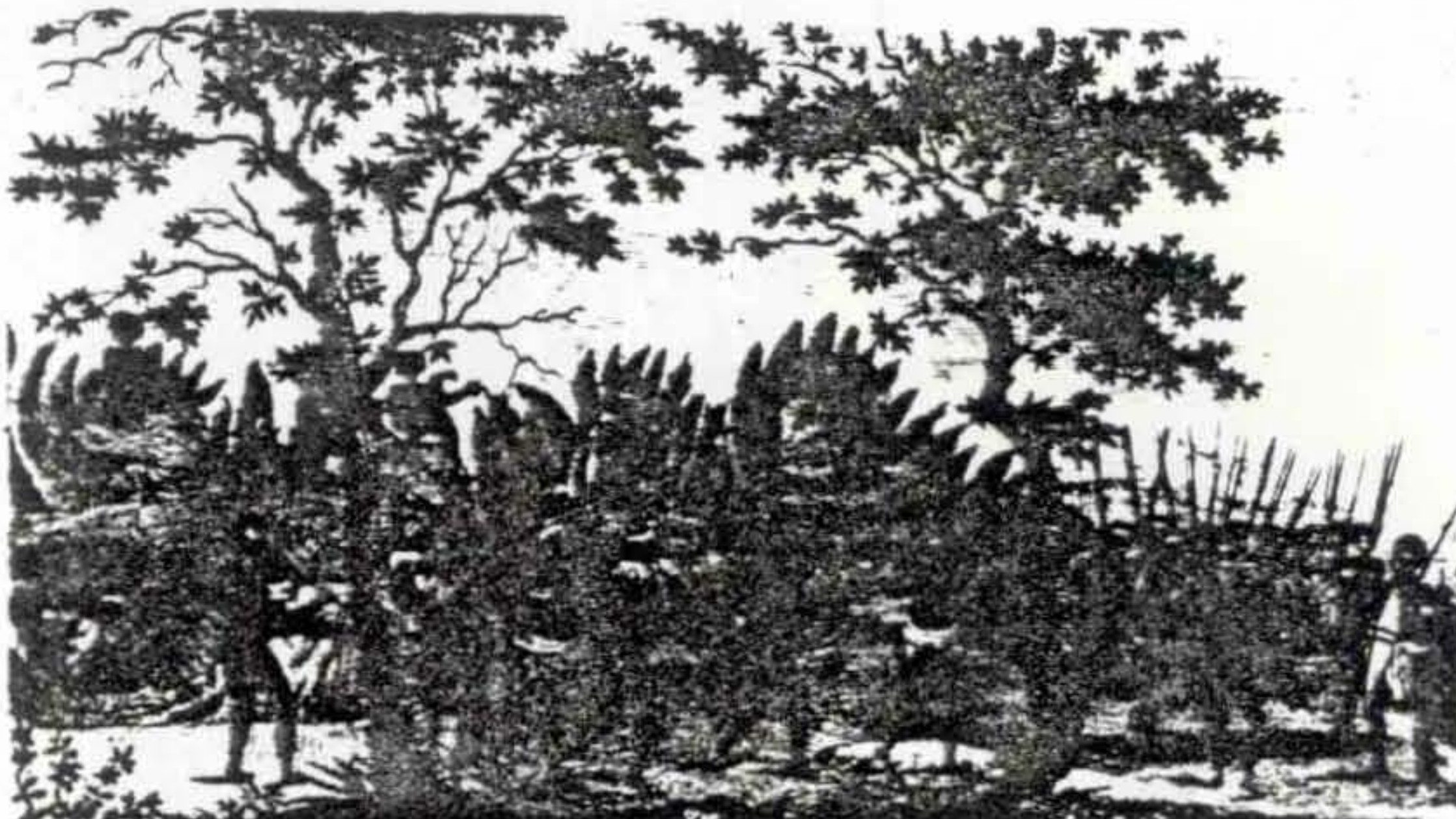
Published by W. & A. G. S. in the West Street

15. Walter Preston after John Eyre, View of the Seat of Ultimo, near Sydney, in New South Wales, 1813, line engraving, 21.7 x 36, ML. Plate 14 of Absalom West, Views in New South Wales, Sydney 1812-14.



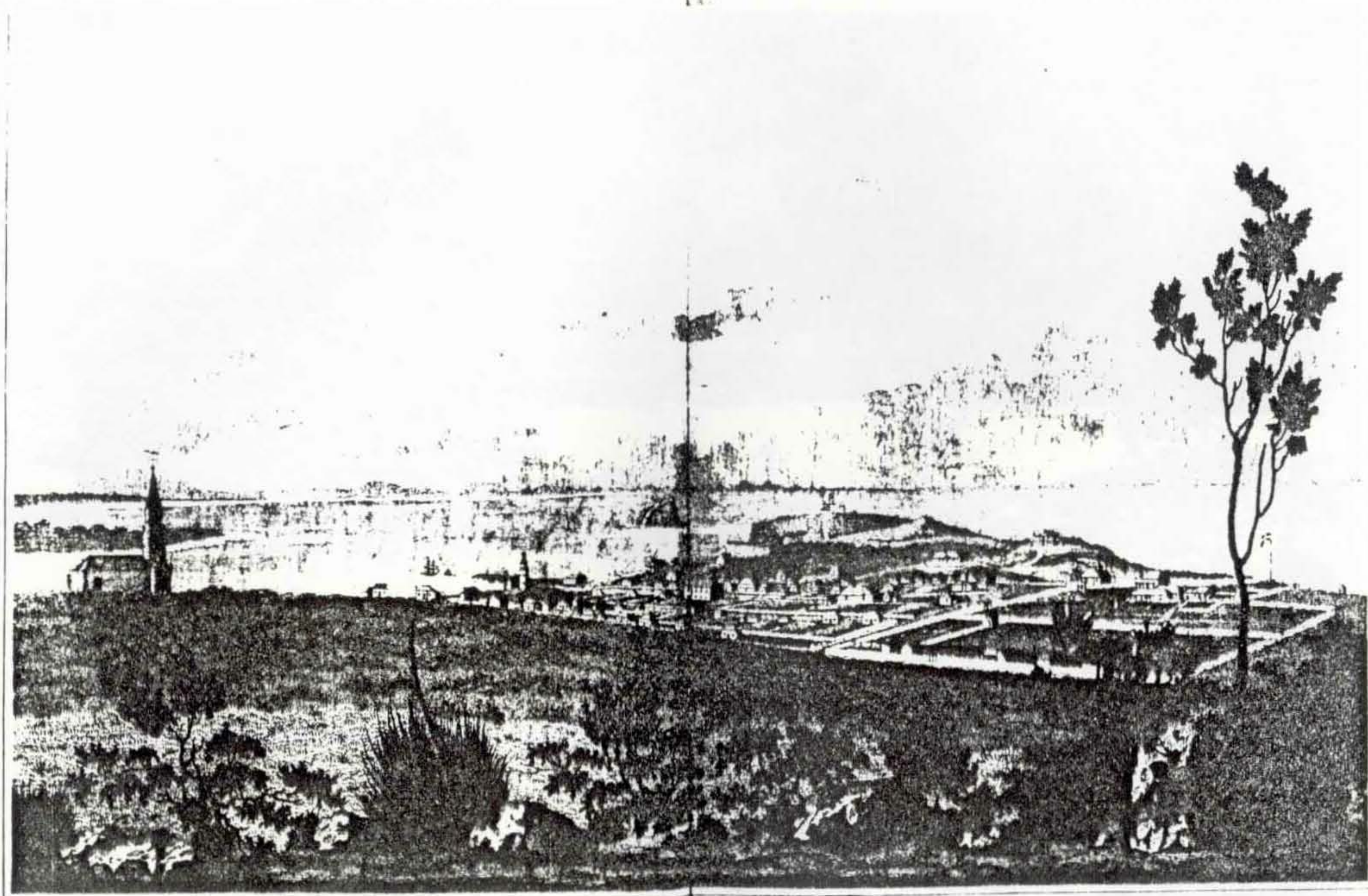
*The Blue Mountain Pheasant, N. S. W. South Wales.*

16. Phillip Slaeger engraver, *The Blue Mountain Pheasant of New South Wales*, 1814, line engraving, 17 x 14.8, ML. Plate 21 of Absalom West, *Views in New South Wales*, Sydney 1812-14.



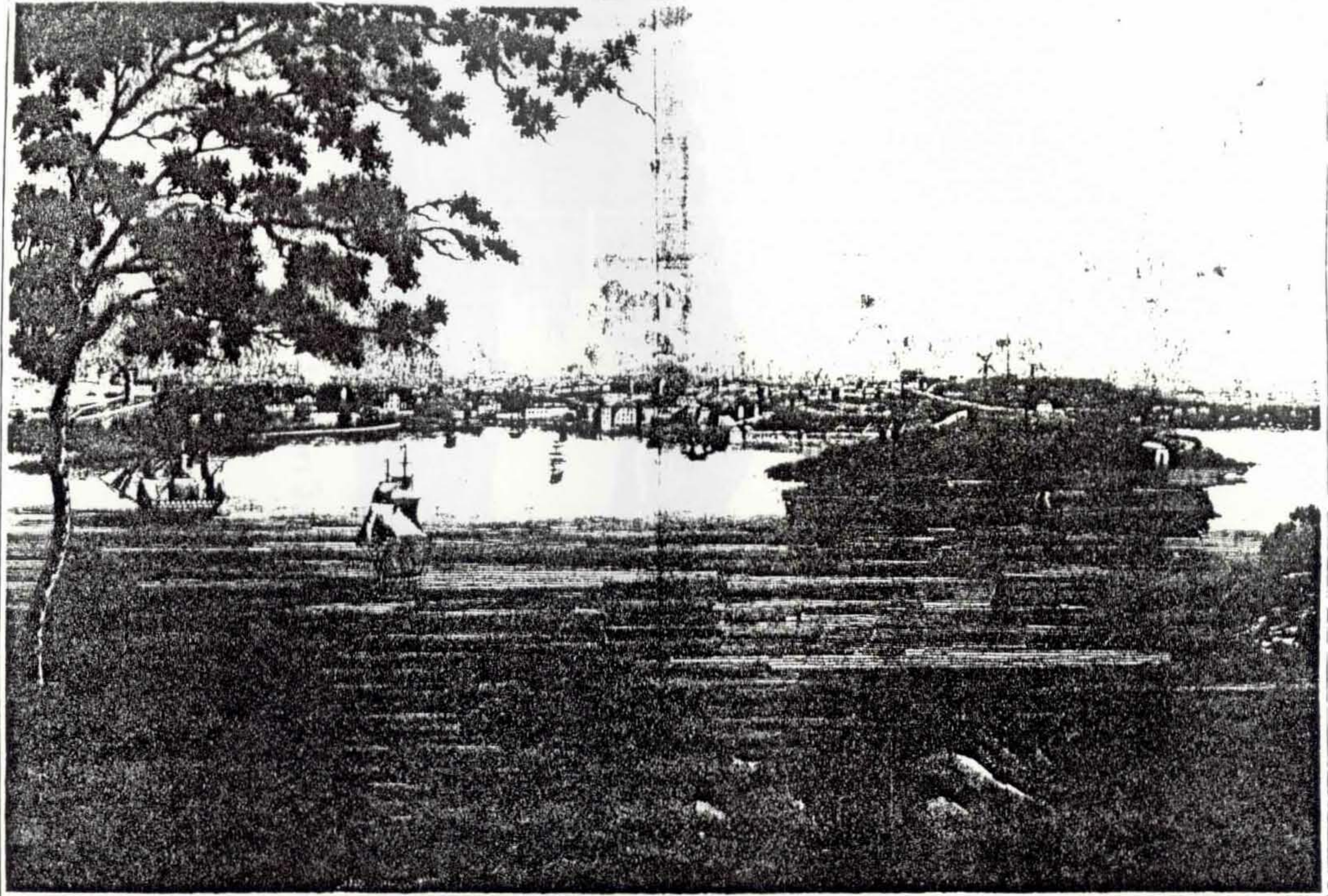
**The FUNERAL PROCESSION OF BAGGARRA** a Village of New South Wales  
*A young man BAGGARRA, aged in the 45<sup>th</sup> of his age, and was ordered within the precinct of Wallumbilla the ceremony was attended with various incidents the heart of the deceased was found with a wound in it had almost lost the form of a human heart, the eye was taken out and the body then slowly wrapped in bark, covered in mats, the whole ascending hills and rocks, and was at length taken to the grave and deposited. Here the funeral attendants, who were no more than in their beds till the following day when the men heard their wives and girlfriends their words as if prophesying for a general content. The deceased was a native of Broken Bay from whence a few notable hardy were in attendance to witness his death although by human hands he had not. The funeral of the Sydney natives at length arrived, and two aged, female with eleven others, descended into the grave, which had been dug with the heavy end of a WARRIGA in succession to any more attend, for the purpose of preparing of the deceased how he came by his death with a wound in his side of a wound on his own forehead also. During this preparation, Baggarra, and many for other circumstances of the incident which the first body should miss. Happily for their just conduct, the communication was admitted to the level of the soil with the gratifying information that he was called "by no man" and a successful operation followed. Published by A. West, 1814.*

17. Phillip Slaeger engraver, *The Funeral Procession of Baggarra*, 1814, line engraving, 17.4 x 22.4, ML. Plate 22 of Absalom West, *Views in New South Wales*, Sydney 1812-14.



NEWCASTLE,  
Hunter River,  
New South Wales.

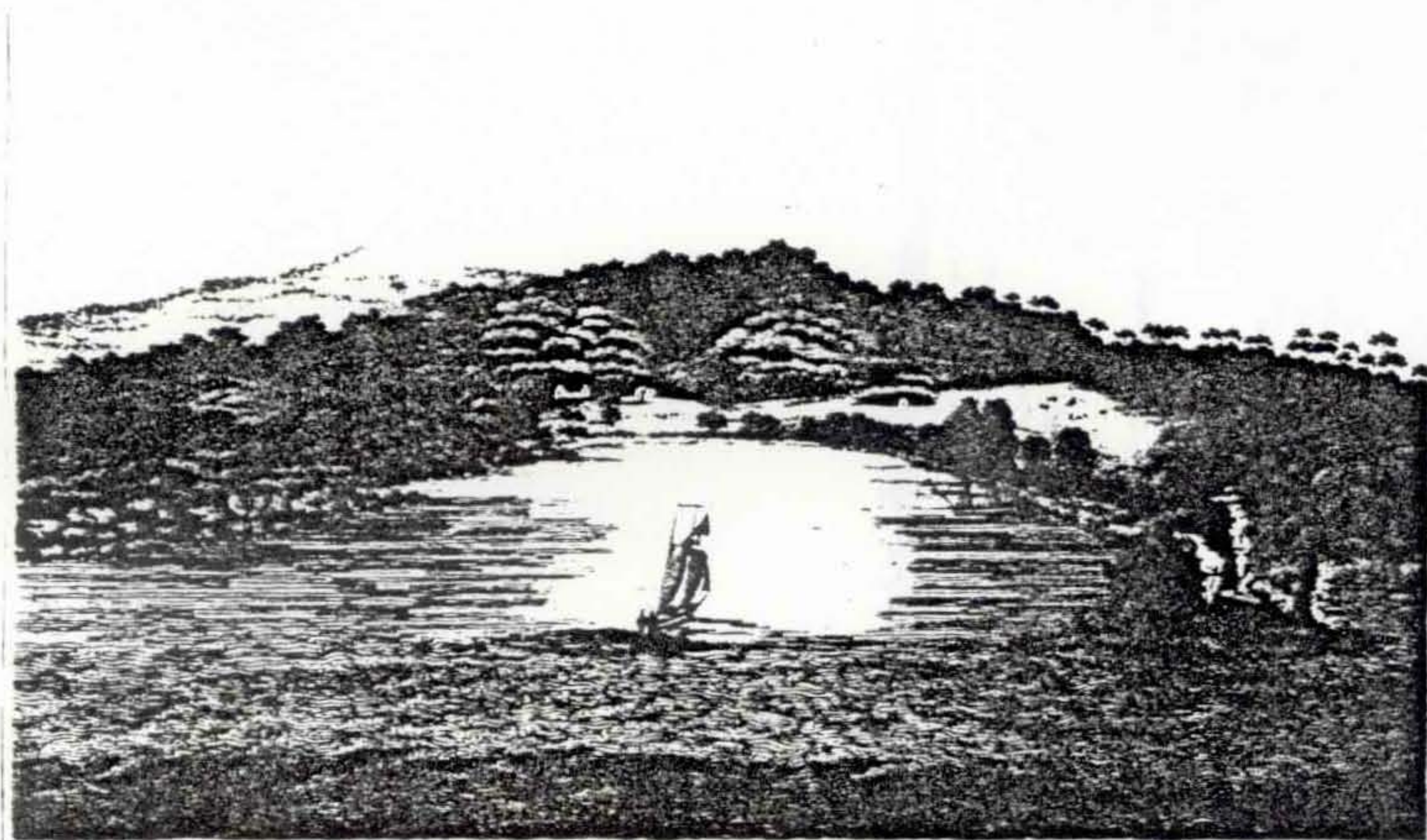
18. Walter Preston after [Jospeh Lycett?], Newcastle, Hunter's River,  
New South Wales, 1817-19, line engraving, 30.9 x 45.8, ML. Plate 5 of  
James Wallis, *An Historical Account of the Colony of New South Wales...*  
London 1821.



19. Walter Preston after [Joseph Lycett?], Sydney. From the North Shore  
New South Wales., 1817-19, line engraving, 21.1 x 46.7, ML. Plate 3 of  
James Wallis, An Historical Account of the Colony of New South Wales.,  
London 1821.

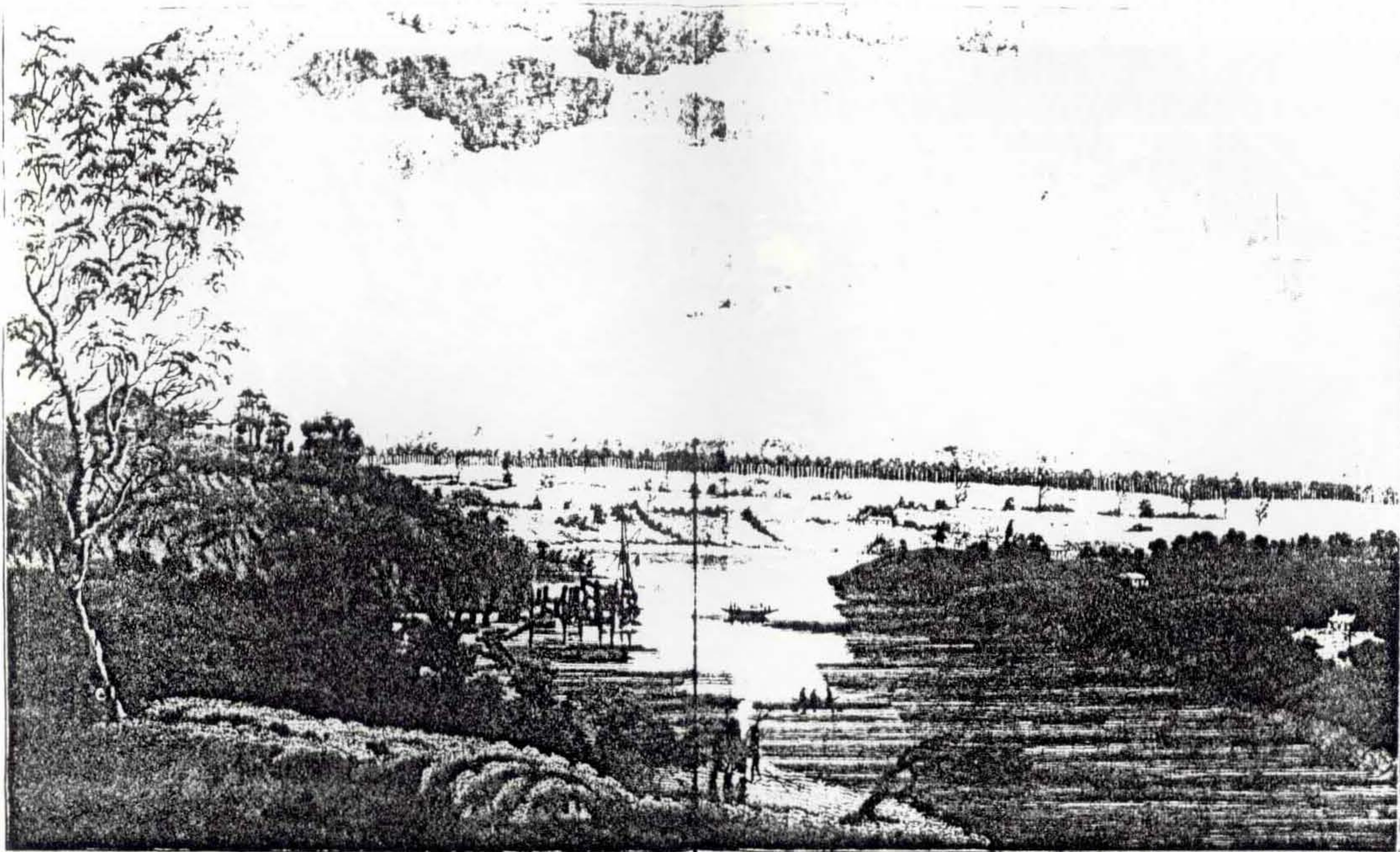
SYDNEY.

New South Wales.



Vacluse Bay Port Jackson.

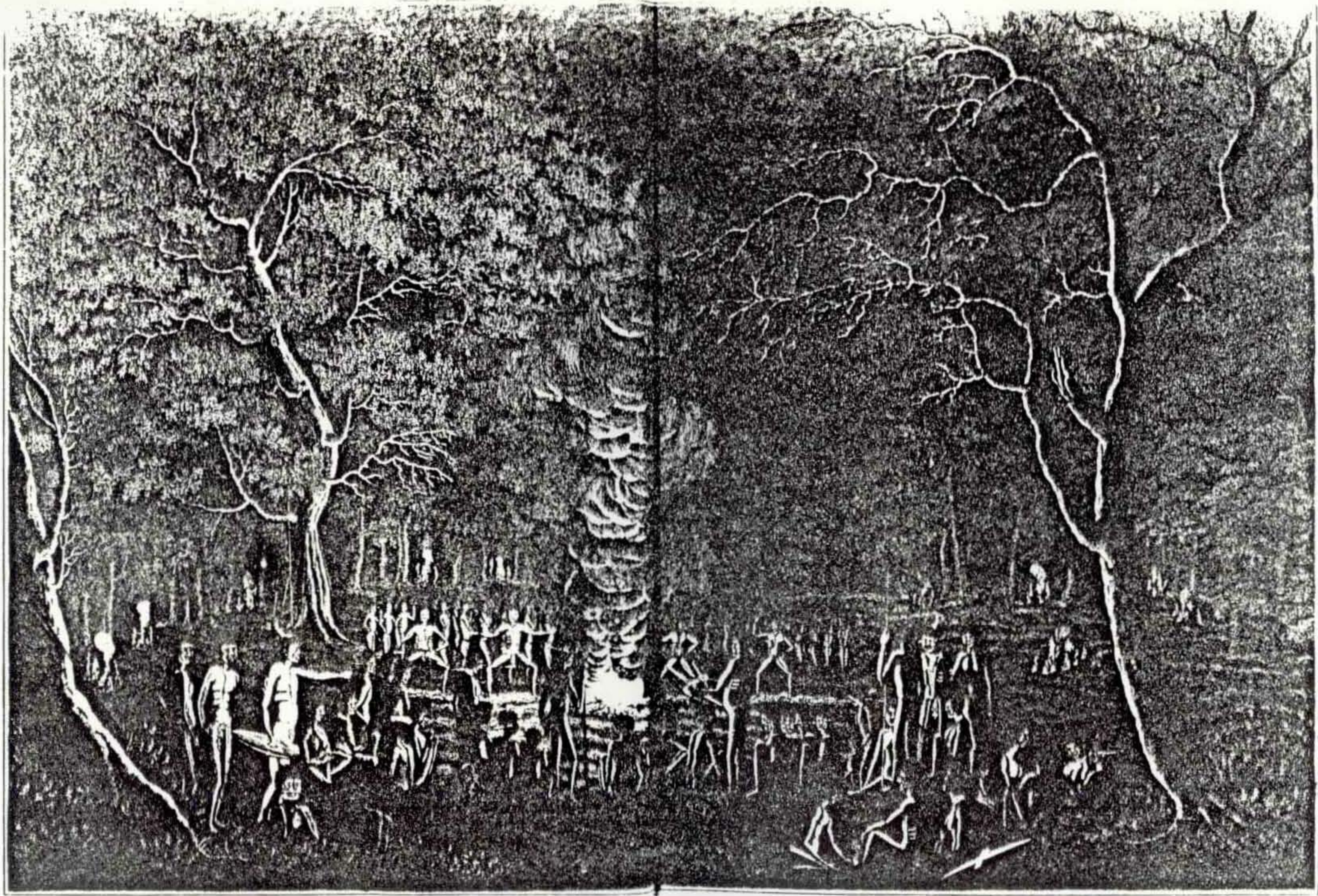
20. Walter Preston after [James Wallis?], *Vacluse Bay. Port Jackson. New South Wales.* 1817, line engraving, 18.2 x 27.4, ML. Plate 11 of James Wallis, *An Historical Account of the Colony of New South Wales...*, London 1821.



HAWKESBURY Blue Mountains  
New South Wales

21. Walter Preston after (Joseph Lycett?), A View of Hawkesbury and the Blue Mountains. New South Wales. 1817-19. Line engraving, 32.5 x 54.8. ML. Plate 1 of James Wallis, An Historical Account of the Colony of New South Wales., London 1821.





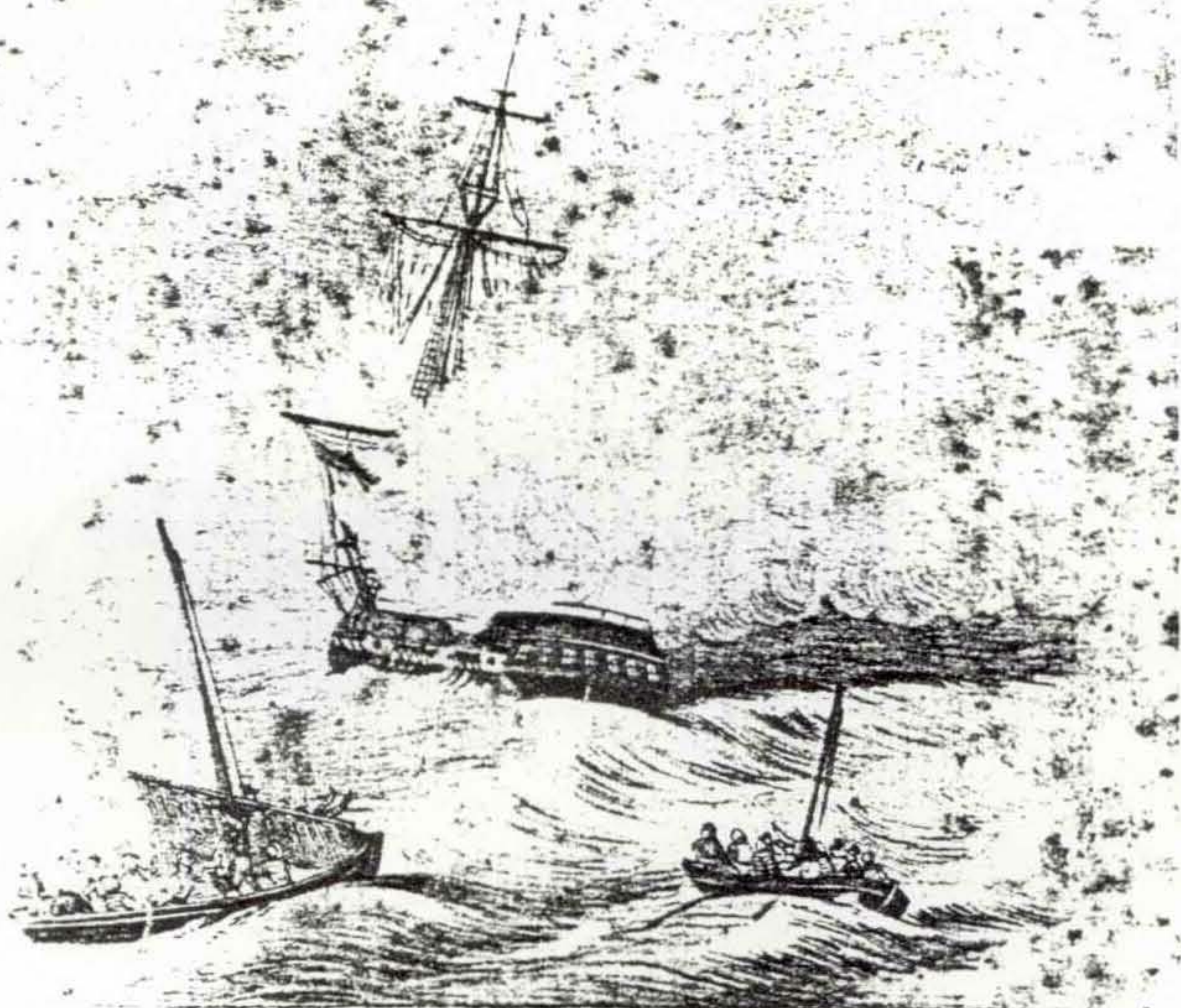
Dance  
at the  
New South Wales  
New Island

22. Walter Preston after [Joseph Lycett?], Corroboree or Dance of the Natives of New South Wales, 1817-19, line engraving, 37.9 x 57.2, ML. Plate 6 of James Wallis, *An Historical Account of the Colony of New South Wales*, London 1821.



North South Heads Port Jackson  
New South Wales

23. Walter Preston after [James Wallis?], *North and South Head's in Port Jackson, New South Wales.*, 1817-19, line engraving, 18.1 x 27.3, ML. Plate 10 of James Wallis, *An Historical Account of the Colony of New South Wales.*, London 1821.



THE DESPATCH CAPT. PRITCHARD ON FIRE MARCH 12. 1839.  
THE CREW AND PASSENGERS 30 IN NUMBER WERE PICKED UP BY THE WHALERS  
GOVERNOR BOURKE & WOODLARK.

PUBLISHED BY ED. BARLOW, COLONNADE BRIDGE ST. SYDNEY.





*John Jenkins.*  
*Aged 26.*  
**EXECUTED at SYDNEY,**  
*Nov<sup>r</sup> 10<sup>th</sup> 1834.*  
*for the MURDER of*  
*D<sup>r</sup> Rob<sup>t</sup> Wardell.*  
*See in L<sup>th</sup> Sydney.*

25. Charles Rodius, John Jenkins. Aged 26. Executed at Sydney Novr 10th 1834, 1834, lithograph, 24.4 x 18.8, NLA.



A correct likeness, from a Portrait executed by Mr J. Perez, of Brighton at the particular request of Mrs Holloway his Mother, in Horsham Jail

*John William Holloway*

THIS IS THE ONLY LIKENESS THAT WILL BE ALLOWED TO BE TAKEN  
Publish'd by the Proprietor, D. Colver, at the Court, in Horsham Jail

27. After J. Perez, A correct likeness from a Painting executed by Mr J. Perez, of Brighton, at the particular request of Mrs Holloway, his Mother, in Horsham Jail. John William Holloway, 1831, engraving. Reproduced in C. Hindley, The Life and Times of James Catnach, London 1878, opp. p.242. Compare this image of Holloway with plate 28.



26. Artist unknown, James Catnach publisher, *Execution and confession of J. Simpson, a boy, age 15, for robbing a dwelling house, after 1834*, woodcut, 15.2 x 19.8, St. Bride Printing Library, London. Reproduced in T. Gretton *Murders and Moralities*, London 1980, p.44. Gretton comments: "This had originally been a cut of the separation of a father [at his execution] from his wife and child, but the father has been hacked from the block and a praying youth appropriately inserted, which makes a nonsense of the wife and child."



LAMENTATION AND CONFESSION  
OF  
JOHN WILLIAM HOLLOWAY,  
WHO NOW LIES IN HORSHAM GAOL, AWAITING HIS TRIAL FOR  
THE CRUEL MURDER OF HIS WIFE,  
CELIA HOLLOWAY.

28. Artist unknown, *Lamentation and Confession of John William Holloway*, c.1831, woodcut, Reproduced in C. Hindley, *The Life and Times of James Catnach*, London 1878, p. 256.



29. Thomas Bock attrib. *Profile & Skull [sic] of Charles Routley*, c.1830, lithograph, Allport Library and Museum of Fine Arts. Reproduced in J. Hackforth-Jones, *The Convict Artists*, Melbourne 1977, illus. 10, p.22.





HEADS OF THE AUSTRALIAN PEOPLE.

Legislative Council.

TUESDAY.

The Speaker reported that His Excellency the Governor had been pleased to assent, on behalf of Her Majesty, to the Bill passed by the Council to amend the "Slaughtering Act;" and also to the Bill to Prolong the Existence of the Sydney Auction Company Act.

Dr. Lang presented a petition from three thousand one hundred and fifty three individuals of the working classes, not one of whom were now enabled to obtain employment, praying for some measure of immediate and permanent relief.—Petition read at length.

Dr. Lang moved that this petition be received and referred to the Immigration Committee. In one vessel, within the last few days, not less than forty or fifty emigrants had sailed to Valparaiso, and this was injurious, not only from the immediate effect in the Colony, but also as regarded the estimation in which the Colony would be held in the mother-country. Nor was this all—the Colony now suffering from want of labour had imported these Valparaiso emigrants; the Colony had paid for their passage from England; and although the Council could not prevent the re-emigration of these parties, he thought it incumbent on the House to provide them, if possible, with such employment as would at all events procure them sustenance, so as to preclude the possibility of loss to the Colony over and above the services of these parties, of the money that brought them here. It had been said, that none but the idle or the dissolute could now be out of employment; but he could tell the Council that it had come under his notice that some of the most virtuous—and it was the most virtuous—who were the most backward in seeking public sympathy—had been reduced almost to starvation. He, Dr. Lang, must accord his meed of approbation to the Government for affording the temporary employment to the distressed artisans of this city; but as this relief was merely temporary, the Council was bound, in his opinion, at once to devise means by which this relief, if always required, should be permanent. The petitioners were not satisfied with the present rate of wages; they were of opinion that the wages offered by Government, three shillings and two shillings per diem, were not sufficient. That these wages were far below what these men had been led to believe they would receive in coming here, that they were much below what they had hitherto been able to procure must be admitted; and that they were not proportionate to the necessary expenses of the labourer and of the mechanic, must equally be considered. Allusions had been made by the petitioners to the promises which had been made to them in the mother-country, and the petitioners sought to make this Government responsible for the fulfilment of their promises; this he thought would be a most dangerous principle to affirm. But, though the Government of this Colony was not bound by these promises, nor could be expected to fulfil them, yet in the existing state of circumstances, he did not think that the Government was bound to prevent those mechanics from starving, by employing them while there funds at the disposal of the Government, on some work of general utility.

Mr Hamilton would suggest a doubt whether the distress complained of was so general; whether the want of employment was such as represented. He would ask indeed, from the honourable and reverend member where these forty or fifty people got the money to pay their passage to Valparaiso, if they could not get wages—they could save money too to get away. The departure of these people was a proof that the rate of wages had hitherto been too high; and now that the colonists could not afford to pay such high wages, the labourers could, and did, pay their passages to another part of the world. Those who did not go away came to the Government, and asked for relief. He objected to the mode in which the Government proposed to give relief to these parties; he thought that they should be compelled, by necessity, at all events, to take employment when they could get it, in the country or in the town.

The Attorney-General dissented entirely from the doctrines of those, who, having induced tradesmen and mechanics to come to this country by most flattering promises, would now send them into the interior to keep sheep, or leave them to starve in Sydney. It was vain to say that this Government had not sanctioned the inducements which had been held out to the people of England, and Ireland, and Scotland, to come here; he had recently been in the mother country, and he had seen placards—in towns after towns, inviting immigration to this Colony; placards having extracts from the Immigration reports of the old Council, bearing the signature of W. G. Australia, and setting forth that £27 and £30 per annum was the ordinary rate of wages for a labourer and mechanic in this Colony. Under these circumstances men had been induced to come here—they had been grievously disappointed, large numbers had been reduced to extremities; but the Government of this Colony did well in not leaving the unfortunate beings who had been kidnapped into this country to starve, and he did think that it became the duty of this House, as the representatives of the country, to devise means to preserve them from privation or want.

Mr Murray denied that any thing in the shape of distress had induced the emigration from the Colony to Valparaiso; on the contrary, he thought that this re-emigration, as it was called, originated in a spirit of discontent; the men who went away could not make enough of their money, so they hurried to another community where they thought they could make more. He could not but think that the course pursued by the Government had already been productive of a very great deal of mischief. It had caused men to leave their employment in the country, no matter at what sacrifice of wages, in order to get into Sydney. He could mention one instance, when a friend of his was actually giving, in the Northern district, £3 per week, the men gave it up, hoping and preferring to get 18s. per week in Sydney. Indeed, if men could get to Sydney, they would; if there was the smallest chance of employment for them in Sydney, then it would be ruin for the settler to attempt to keep them.

The Colonial Secretary said, the Government in employing those men who had been taken on, had done so with a view to prevent starvation; and the allowance which they



No. 7.—THE MEMBER FROM CHARLOTTE PLACE.

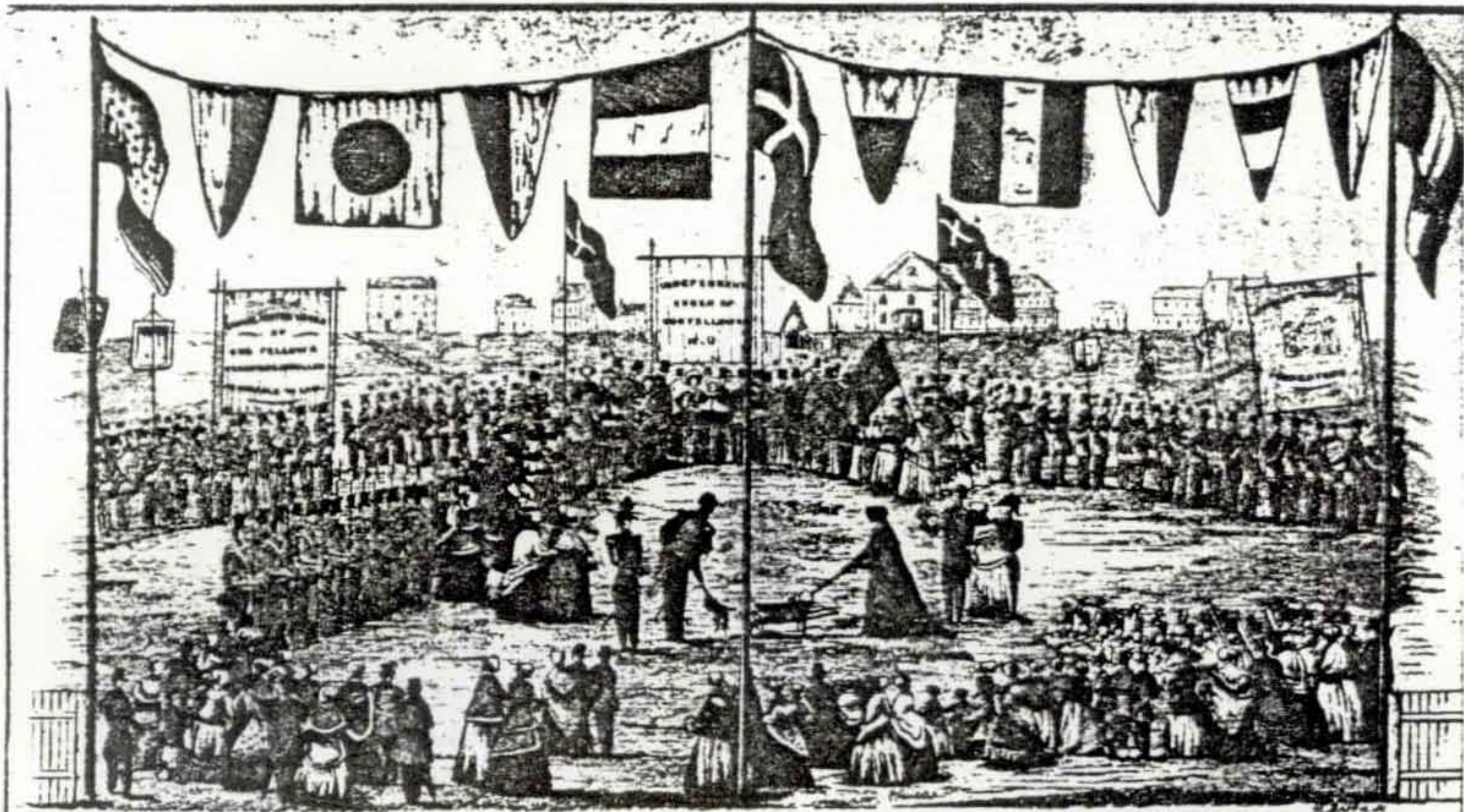
HASTINGS ELWIN is descended from a good country gentleman's family in Norfolk, where he flourished for about 400 years; but it is a greater proof of the respectability than of the genius or enterprise of its members, that they have remained stationary on the same estates during the greater part of that

Mr. Elwin was elected for the English House, but went early to the West Indies, and was made successively King's Counsel and Advocate General for the Leeward Islands, which latter office he resigned previous to the close of the war, and remained in quiet, but not useless, retirement at Bath, till 1833 when he was appointed one of the three Commissioners charged with the distribution of the Faculty Millions voted by Parliament as compensation to the owners of slaves, on their emancipation. Those duties were discharged by Mr. Elwin and his colleagues, with so much good fortune, that at the close of their labours in 1840, they received the thanks of the Secretary of State, Lord John Russell, in one of the handsomest letters ever penned on such a subject. The Chancellor of the Exchequer presented each of the Commissioners with £1000, and the Merchants, subscribed for a handsome piece of ornamental Plate to each of them.

As soon as Mr. Elwin was liberated from the Commission, the situation of Chairman of the Local Board of Directors of the Australian Trust Company, of which he was Deputy Chairman, in London, was offered to him, and accepted; and, we believe, it is his intention to make this country his abode for life.

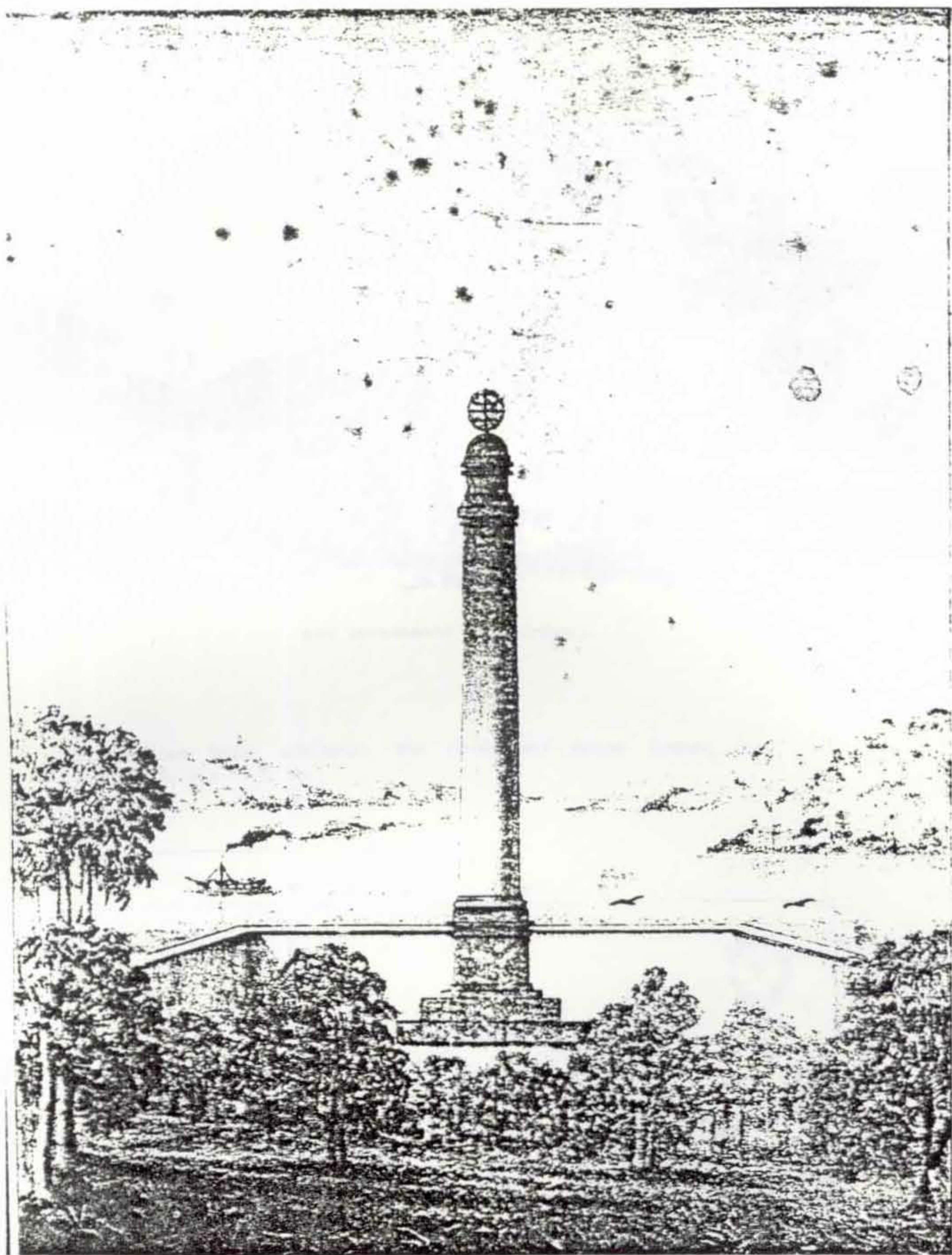
Mr. Elwin was appointed one of the Crown Nominees, under the Act of Parliament, for the government of New South Wales, and has been one of the most active and useful members throughout the session; during which he has performed the onerous functions of Chairman of Committees of the whole House, with universal satisfaction.

31. Thomas] Shepard] engraver, No. 7—The Member from Charlotte-Place., 1843, wood engraving, 9.7 x 6. The Weekly Register, 30/9/1843 p.141.

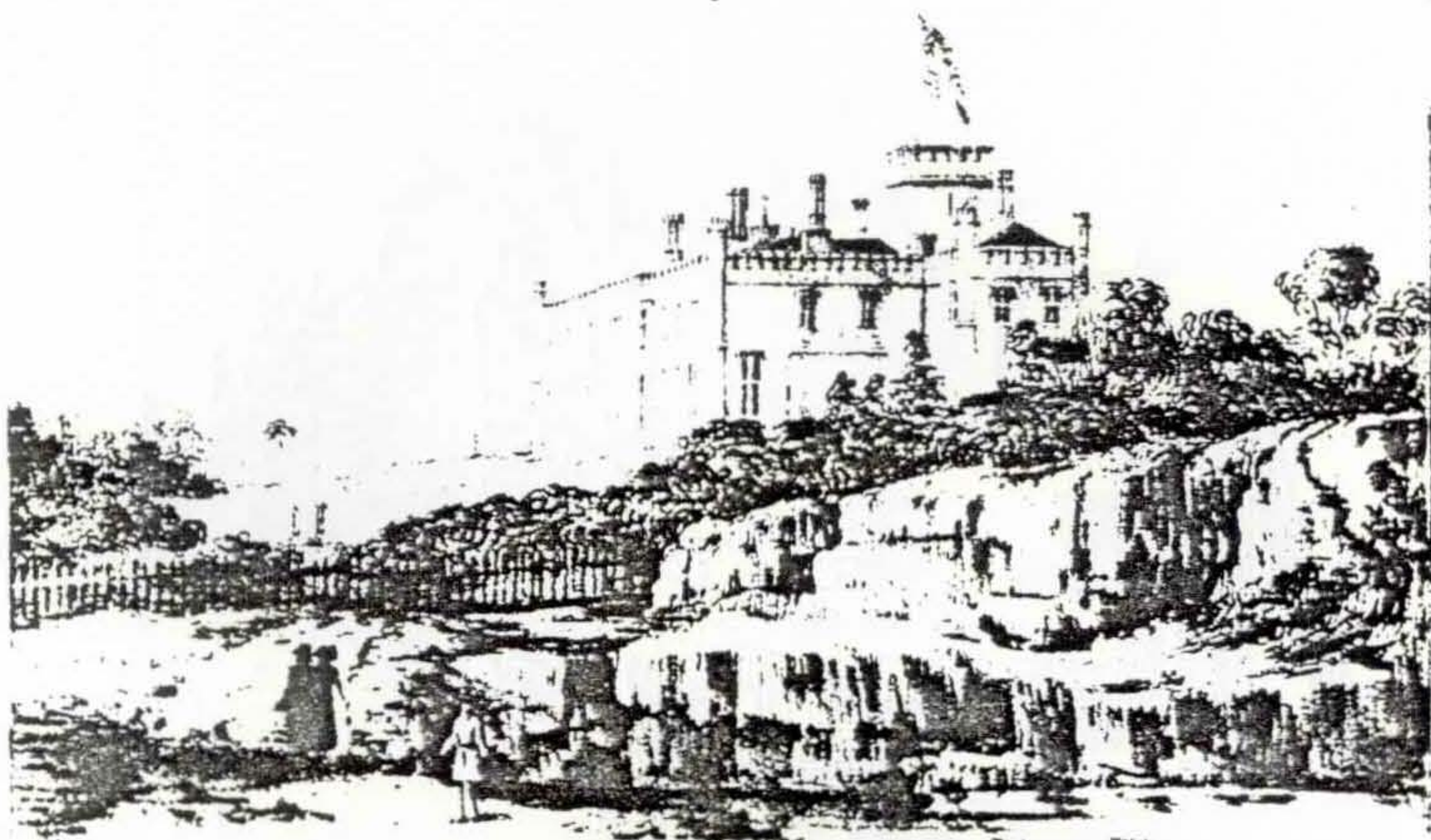


*The turning of the Turf of the first Australian Railway, at Sydney, N.S.W.  
by the Hon: Mrs. Keith Stewart, daughter of his Excellency, Sir Chas. Augustus Fitz Roy, Governor &c &c  
JULY 3<sup>rd</sup> 1850.*

32. William Harris engraver, *The Turning of the Turf of the first Australian Railway, at Sydney, N.S.W. by the Hon: Mrs. Keith Stewart, daughter of his Excellency, Sir Chas. Augustus Fitz Roy, Governor &c &c. July 3rd 1850, 1850, line engraving, ML.*

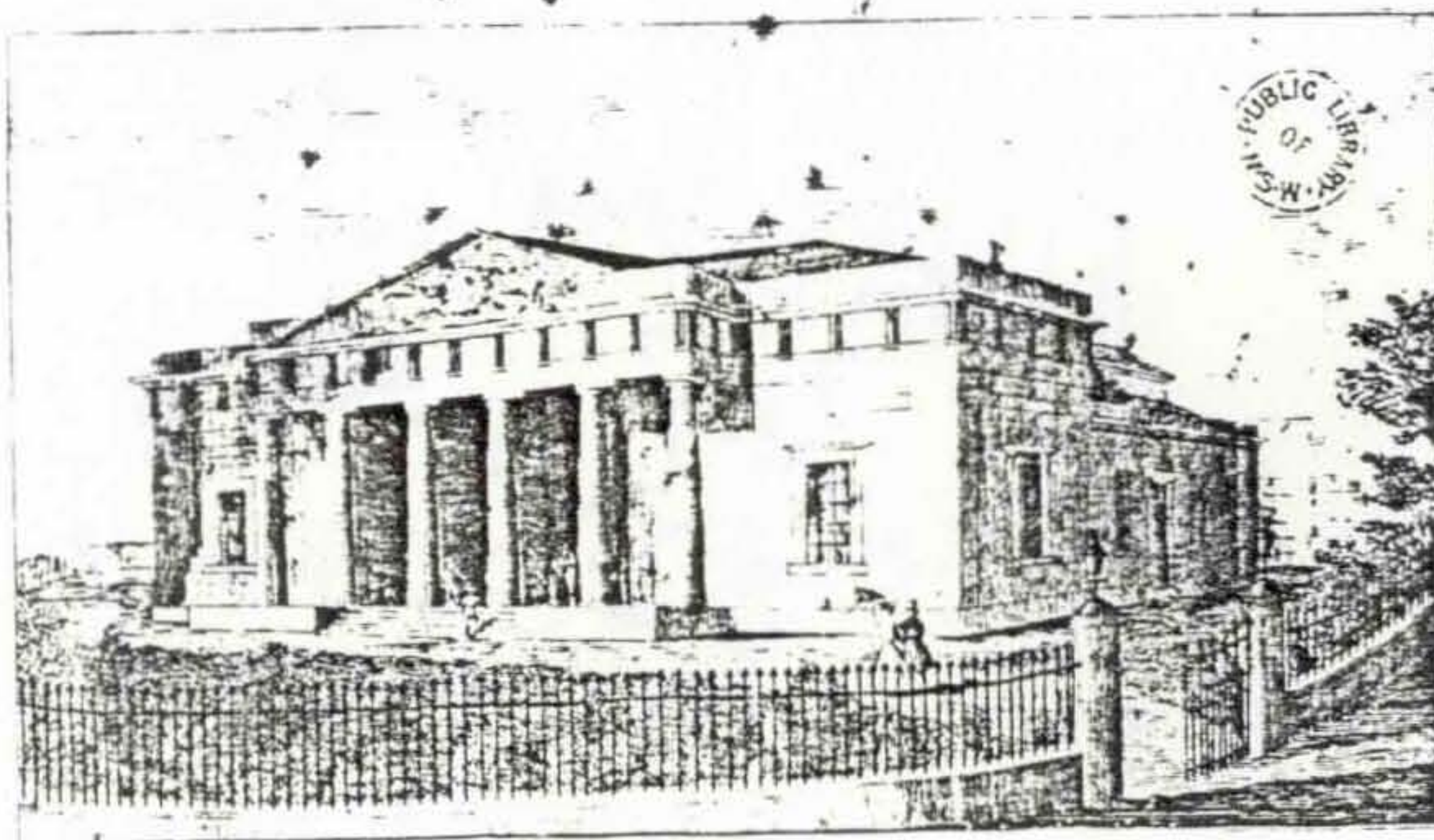


32a. Artist unknown, published by J.G. Austin, *Monument Erected to the Memory of La Perouse at Botany Bay, 1835*, lithograph, 21.6 x 16.2 , ML Q981-1/A cop. 2.



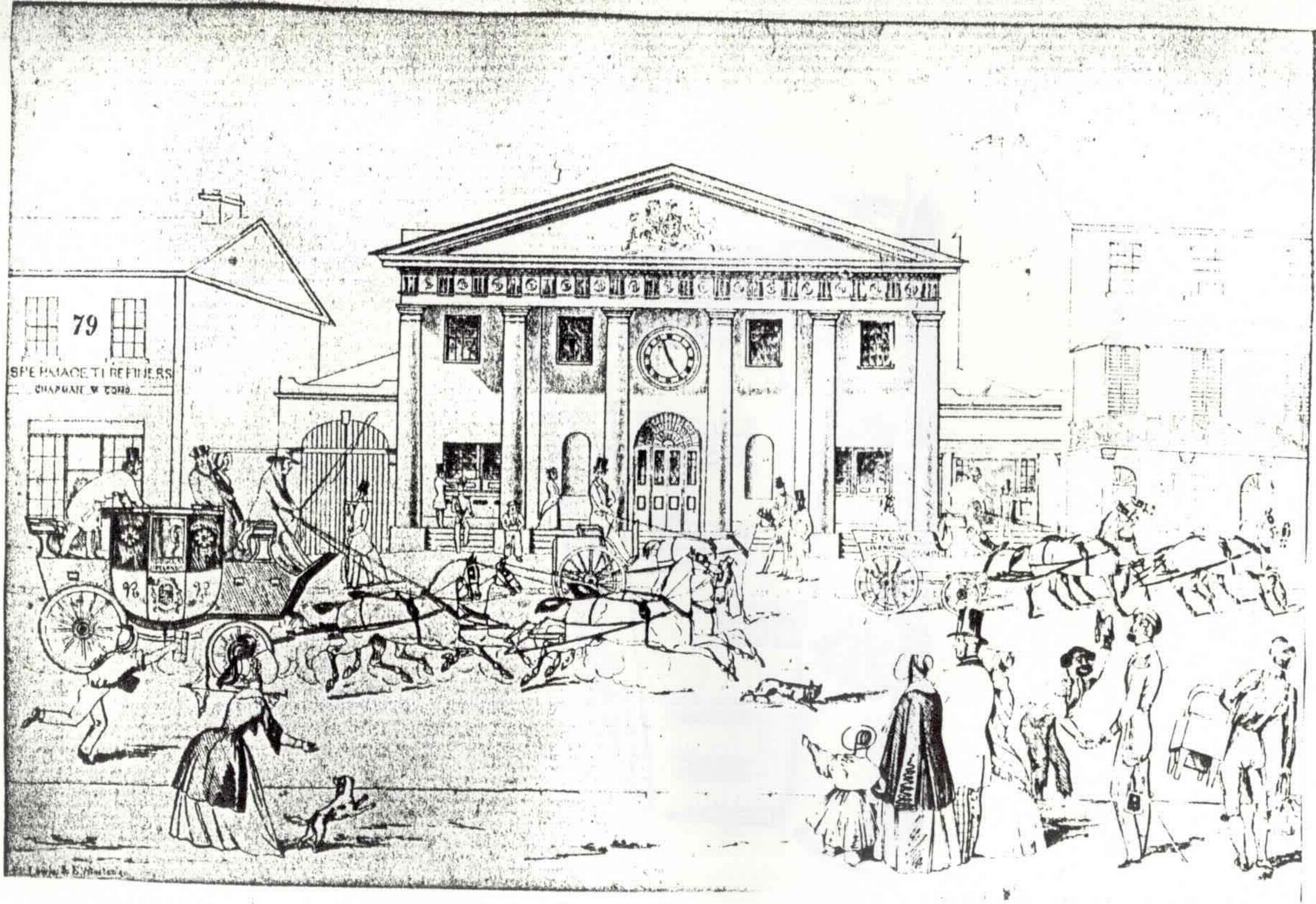
NEW GOVERNMENT HOUSE, SYDNEY.

33. William Baker publisher, *New Government House. Sydney*, 1841, lithograph, 9 x 13.5, ML.

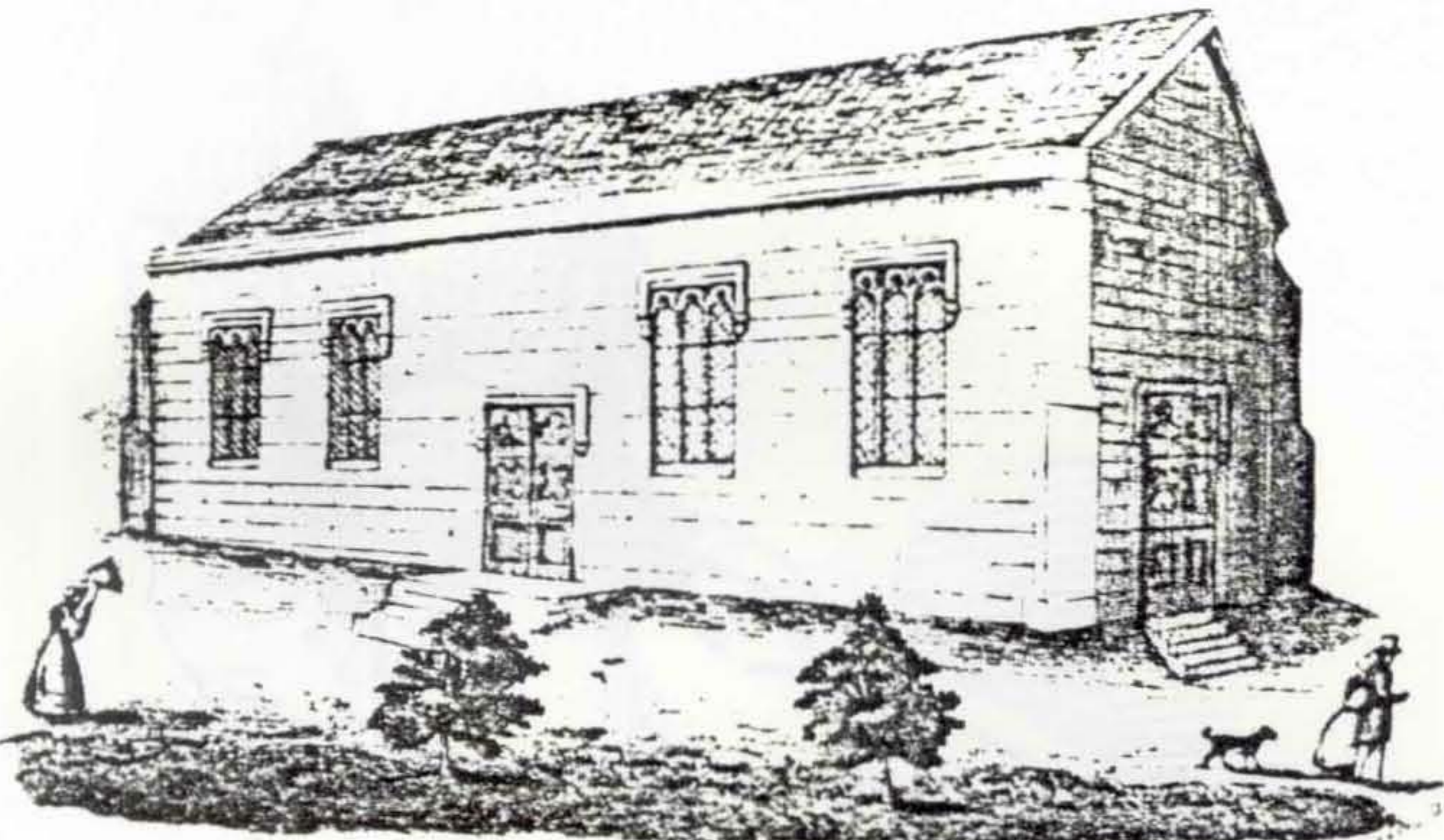


NEW COURT HOUSE  
South Head Road Sydney.

34. Artist and engraver unknown, *New Court House (as completed) South Head Road Sydney*, 1837, etching, 8.8 x 15.3, Frontispiece to *New South Wales Calendar and general Post Office Directory for 1837*, Sydney 1837.



35. F.G. Lewis & Edward Winstanley, General Post Office, Sydney, 1846.  
Lithograph, 30 x 43.5, DG.



ST PETERS EAST MAITLAND.

36. Unknown engraver after W.W. Thwaites, St. Peter's East Maitland,  
Rev.d G.H. Rusden Min.r., c.1840, line engraving, 11.4 x 16.5, ML.



37. William Nicholas, *Sir Charles Augustus FitzRoy (The Governor)*, 1847, lithograph, 27.9 x 22.5. Published in *Heads of the People*, 5/8/1847 p.54.



*Richard Bourke*

38. William Nicholas attrib., Governor Richard Bourke, 1839, lithograph,  
15 x 9, ML.





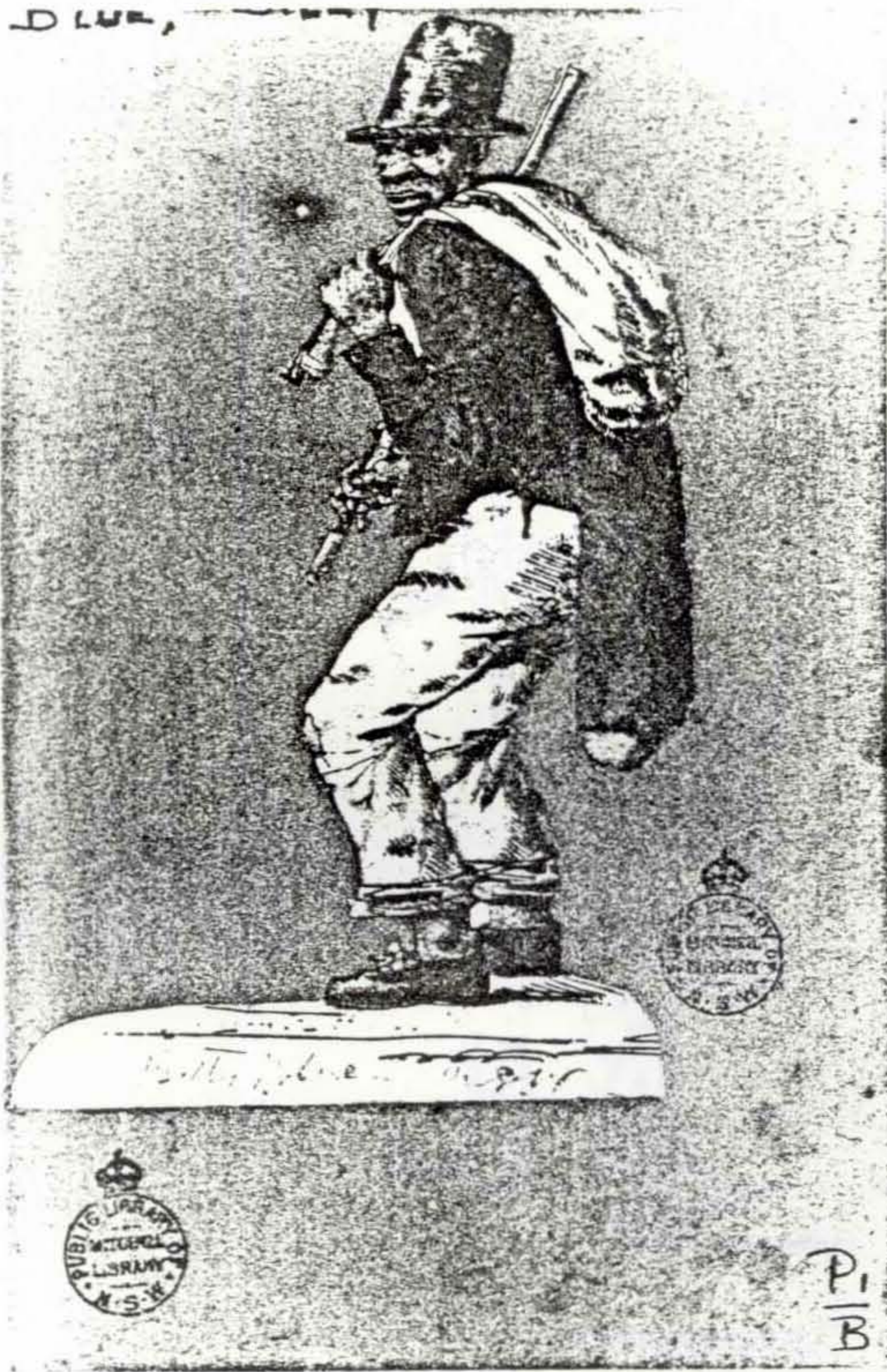
DR. LEICHHARDT.

1846.



JACKY JACKY.  
EXPEDITION OF KENNEDY.  
1849.

40. Charles Rodius, *Jacky Jacky*. Expedition of Kennedy. March 16th.  
1849., 1849, lithograph, 33.7 x 25, ML.



41. Charles Rodius, *Billy Blue*, 1834, hand-coloured etching, 29.9 x 18.4, ML.



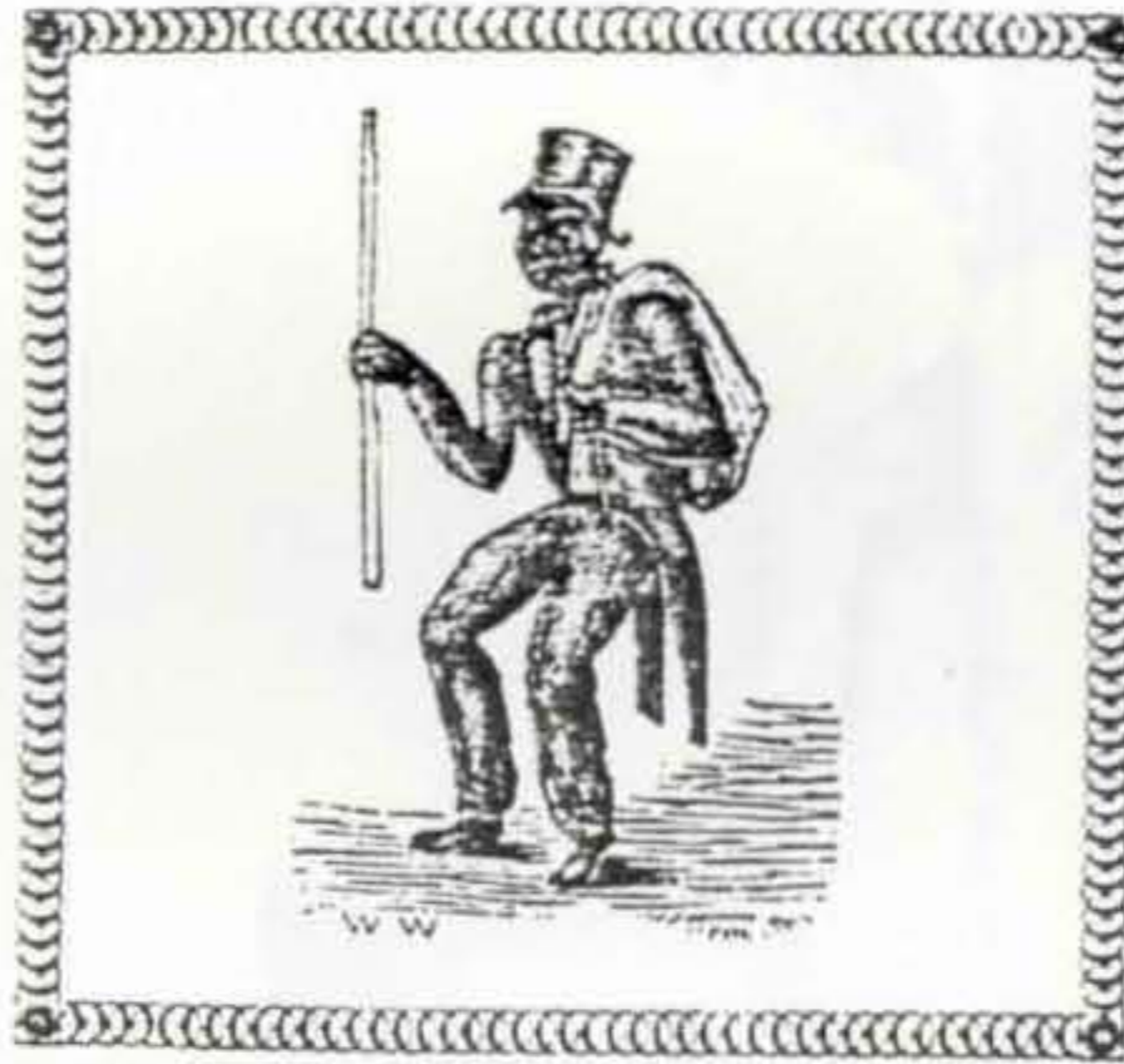
**"THE OLD COMMODORE,"  
BILLY BLUE.**

*Drawn from life and  
colored by J. G. S. J.*

*Printed by J. G. S. J.  
15<sup>th</sup> Street, N.Y.*

42. John Carmichael. "The Old Commodore" Billy Blue, 1834, lithograph,  
22 x 14.1, ML.

“ No rows, my child.”  
“ Go along, you long legg'd brute.”  
“ Ah! your honour, I am glad to see  
you ; I hope you'r well.”  
“ Not a word about the pig !”



## TRUE BLUE!

*Sydney, April 24, 1834.*

[Sold by J. MACKLEHOSK, BAZAAR, Hunter-street.]

[Printed by Wm. JONES, Bridge-street.]



SYDNEY SAM.

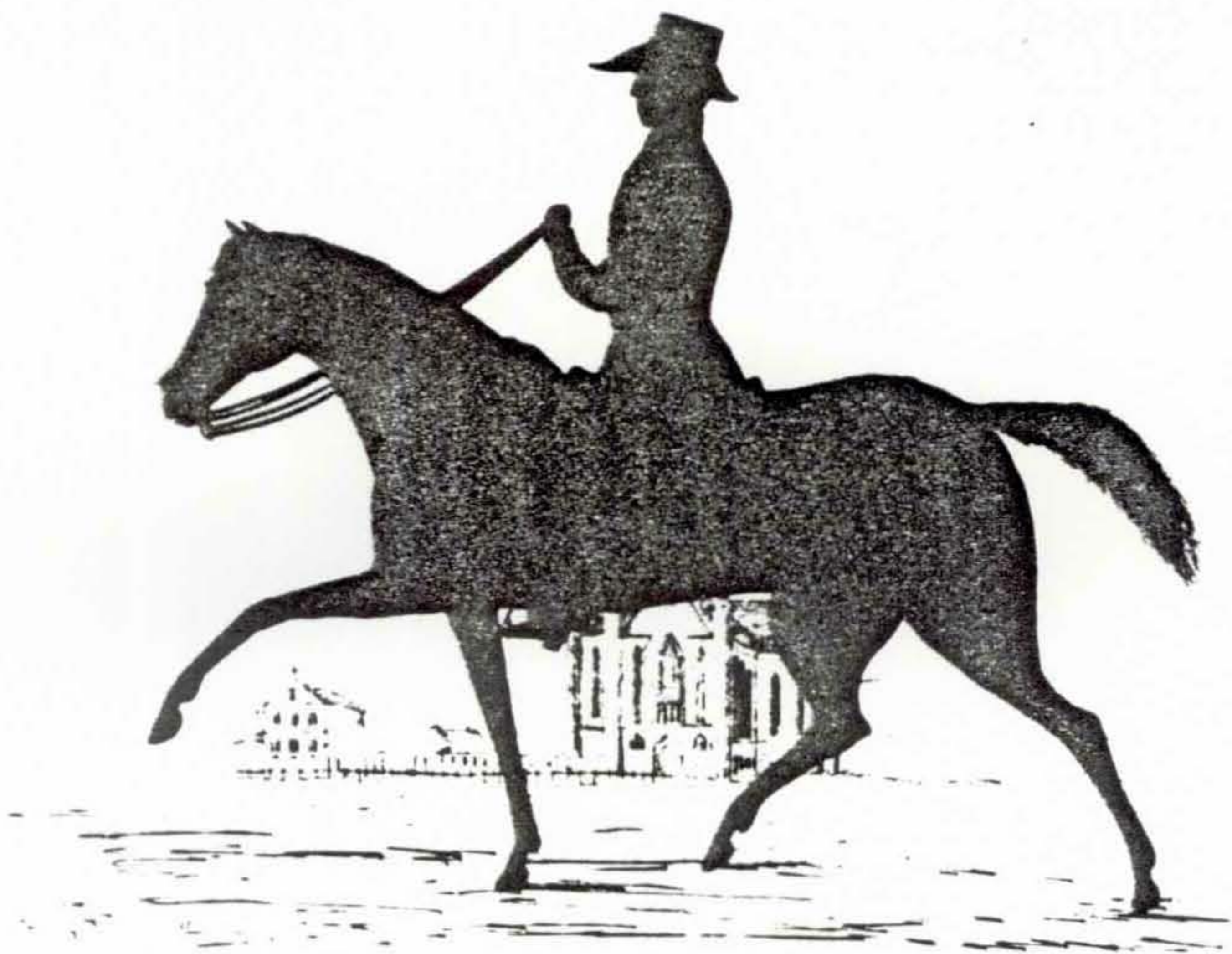
WHO HAS KNOCK'D DOWN THOUSANDS.

No. 3.

44. Artist unknown, *Sydney Sam who has knock'd down thousands*, nd. [c.1847?], hand-coloured lithograph, bound loose in Heads of the People, ML.



45. William Fernyhough, [Sir Thomas Mitchell], 1836, lithograph, 28 x 19, title inscribed on image in pencil, ML A617. Note that Mitchell is holding the lithograph of Piper which Fernyhough published in late 1836; see plate 126.



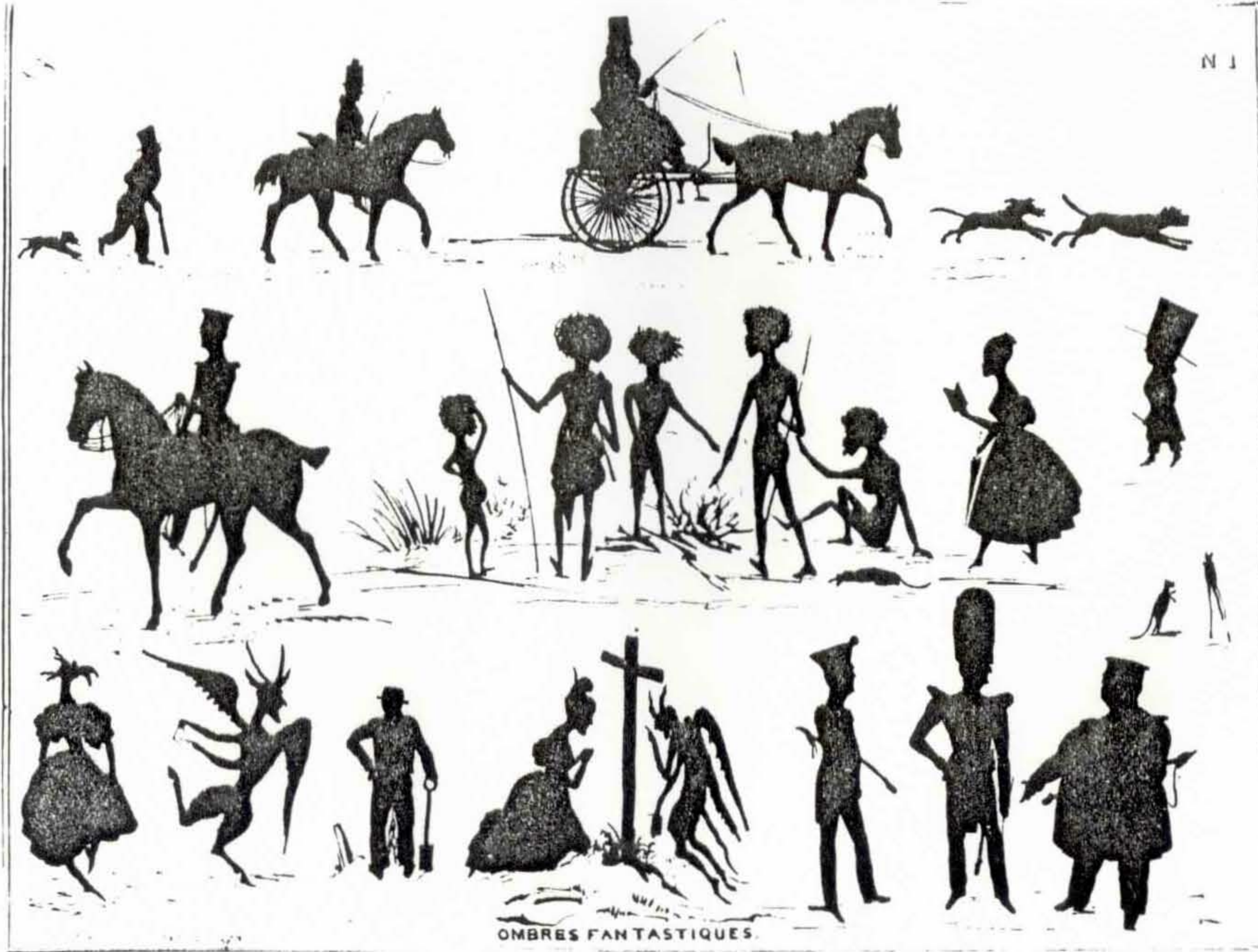
46. William Fernyhough, *[Archbishop Polding]*, 1836, lithograph, 22 x 28.5, title inscribed on image in pencil, ML.





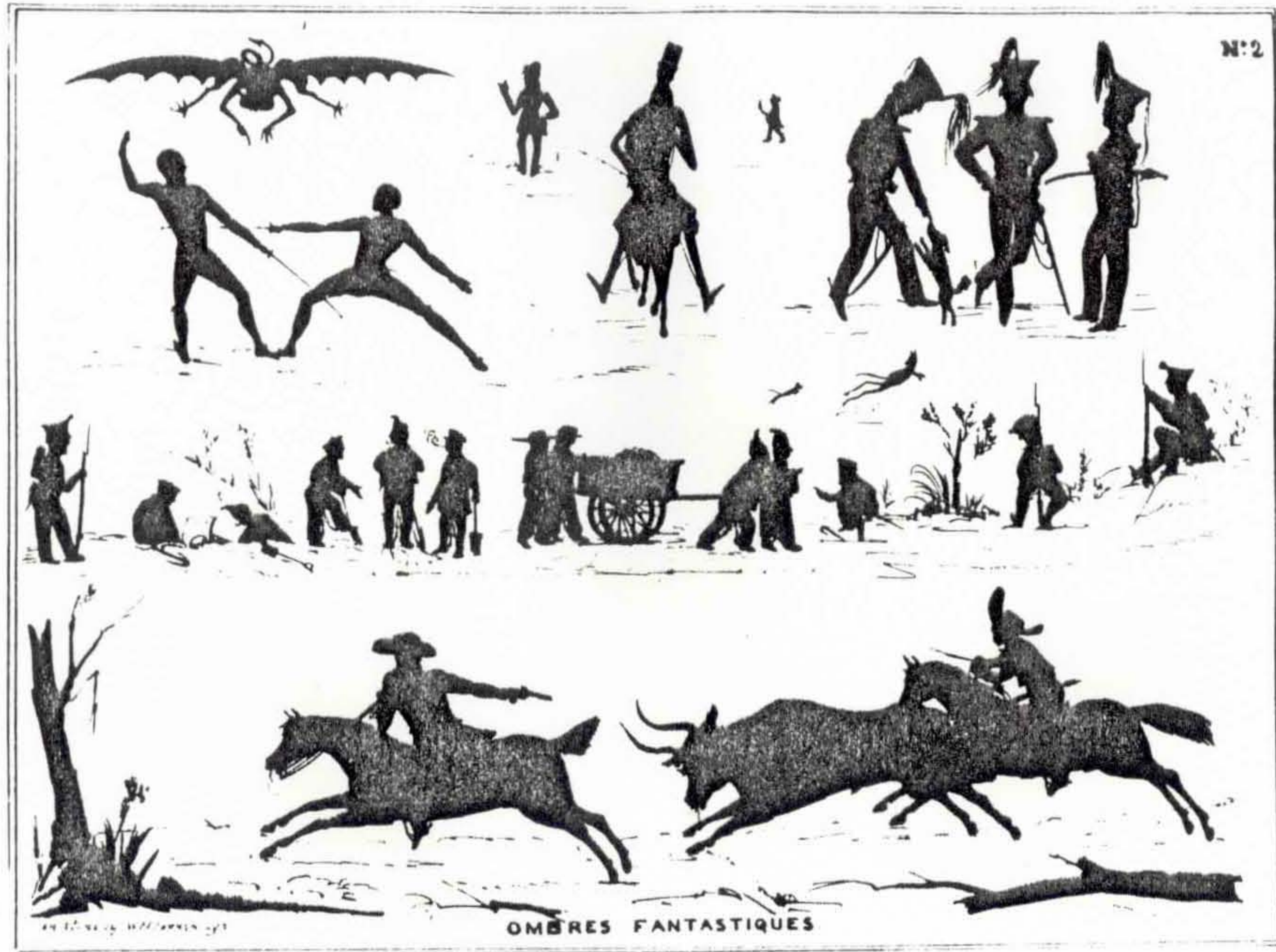
47. William Fernyhough, [Mr Austin - An Engraver - & collector to the Bank of N. S. Wales], 1836, lithograph, 29.5 x 23, title inscribed on image in pencil, DL F83/24

48. William Ferryhough. Ombres Fantastiques No. 1, 1836, Lithograph, 25 x 34.5, ML.

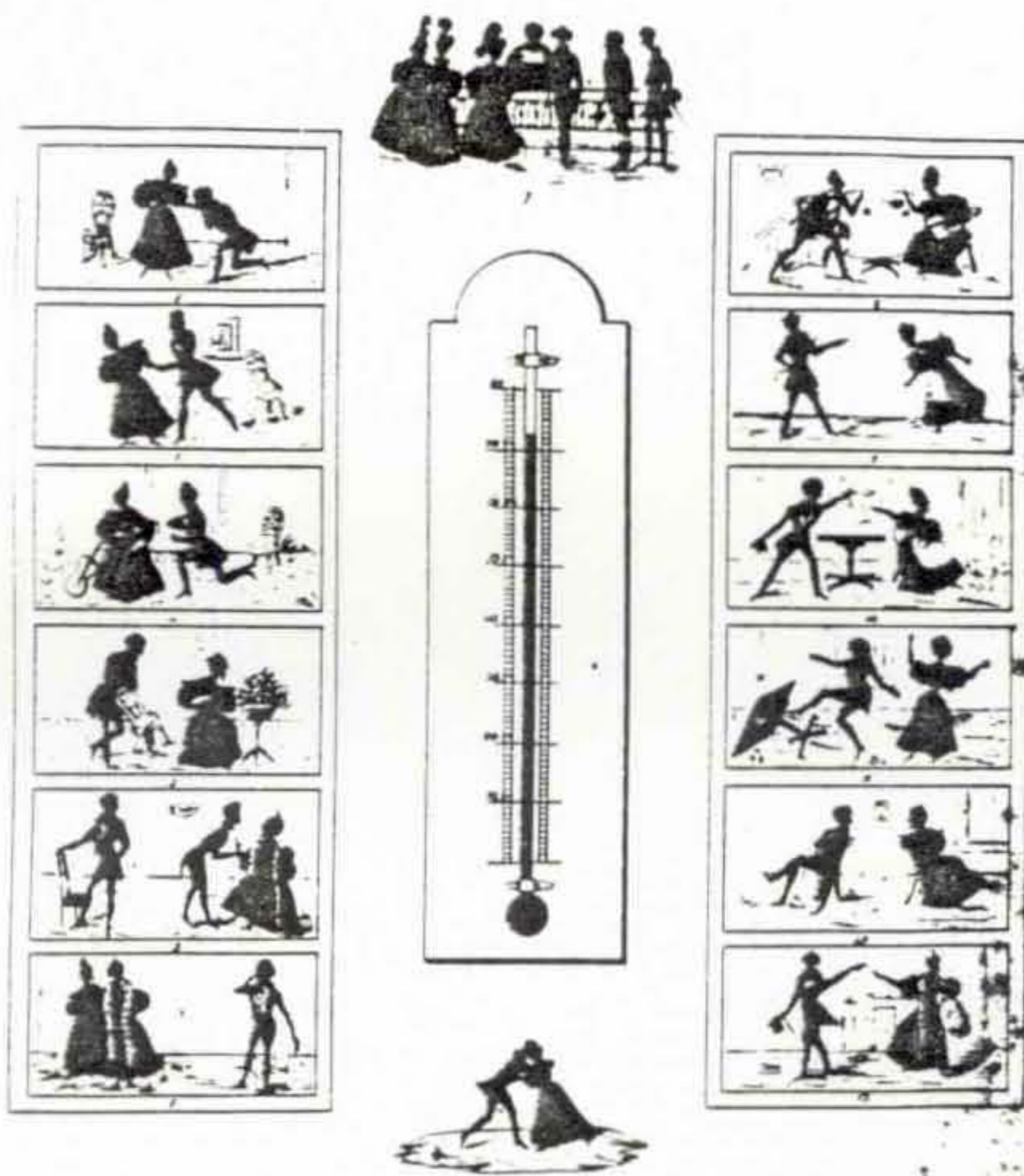


PRINTED, PUBLISHED AND SOLD BY J. G. AUSTIN & CO. N° 12 BRIDGE STREET SYDNEY

49. William Fernyhough, Ombres Fantastiques No. 2, 1836, Lithograph, 25 x 34.5, ML.

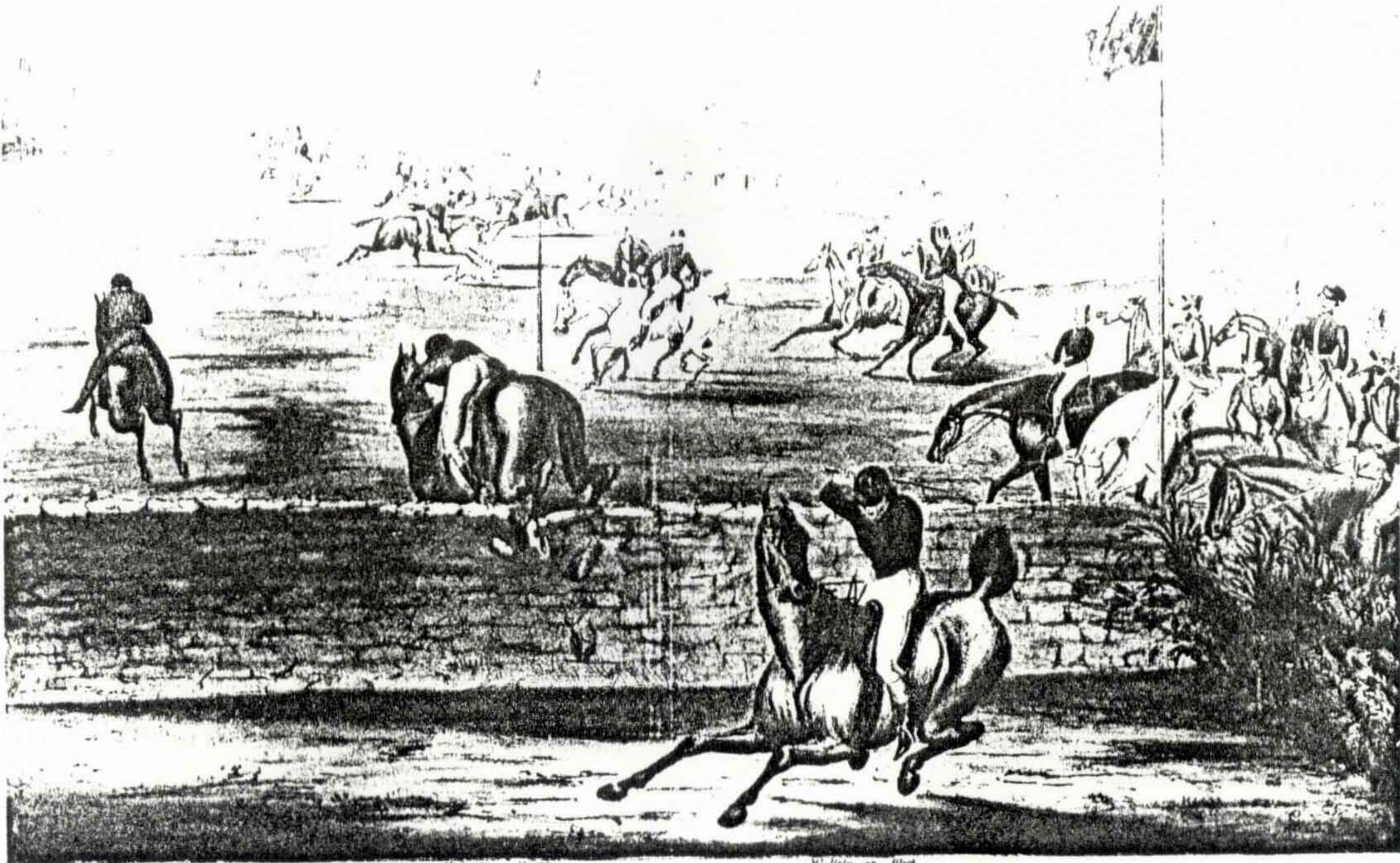


PRINTED PUB<sup>d</sup> & SOLD BY J G AUSTIN & CO: N:12 BRIDGE STREET SYDNEY



MATRIMONIAL THERMOMETER.

*Printed by W. & A. G. Smith, 11, St. Andrew Street, Singapore.*



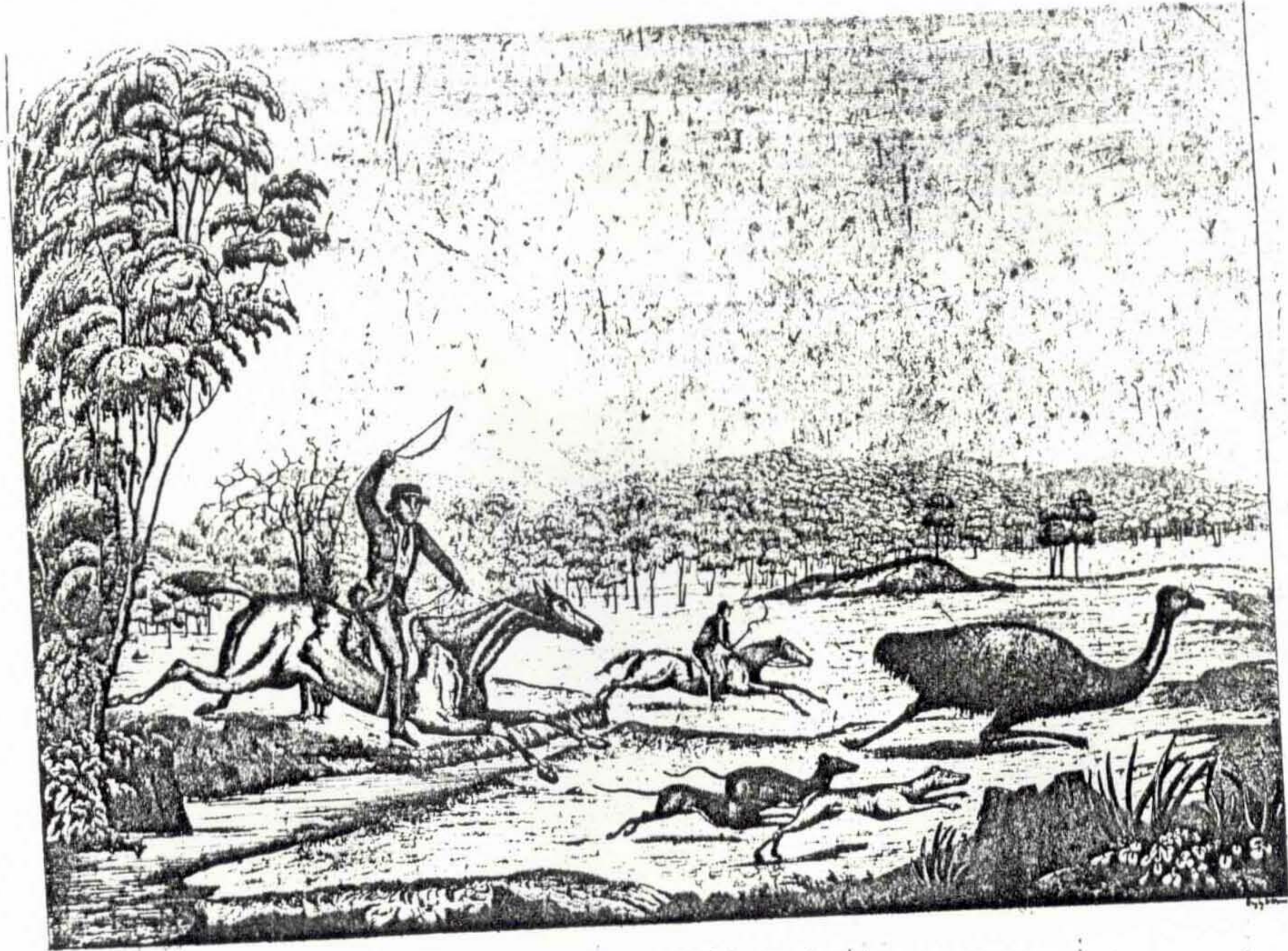
51. Edward Winstanley, The Five Dock Steeple-Chase, 1844. No. 3 The Stone Wall, 1844, Lithograph, 30 x 47, ML. No. 3 of a set of four.

FIVE-DOCK OR WINDMILL STEEPLE CHASE, 1844.  
No. 3 of Stone Wall

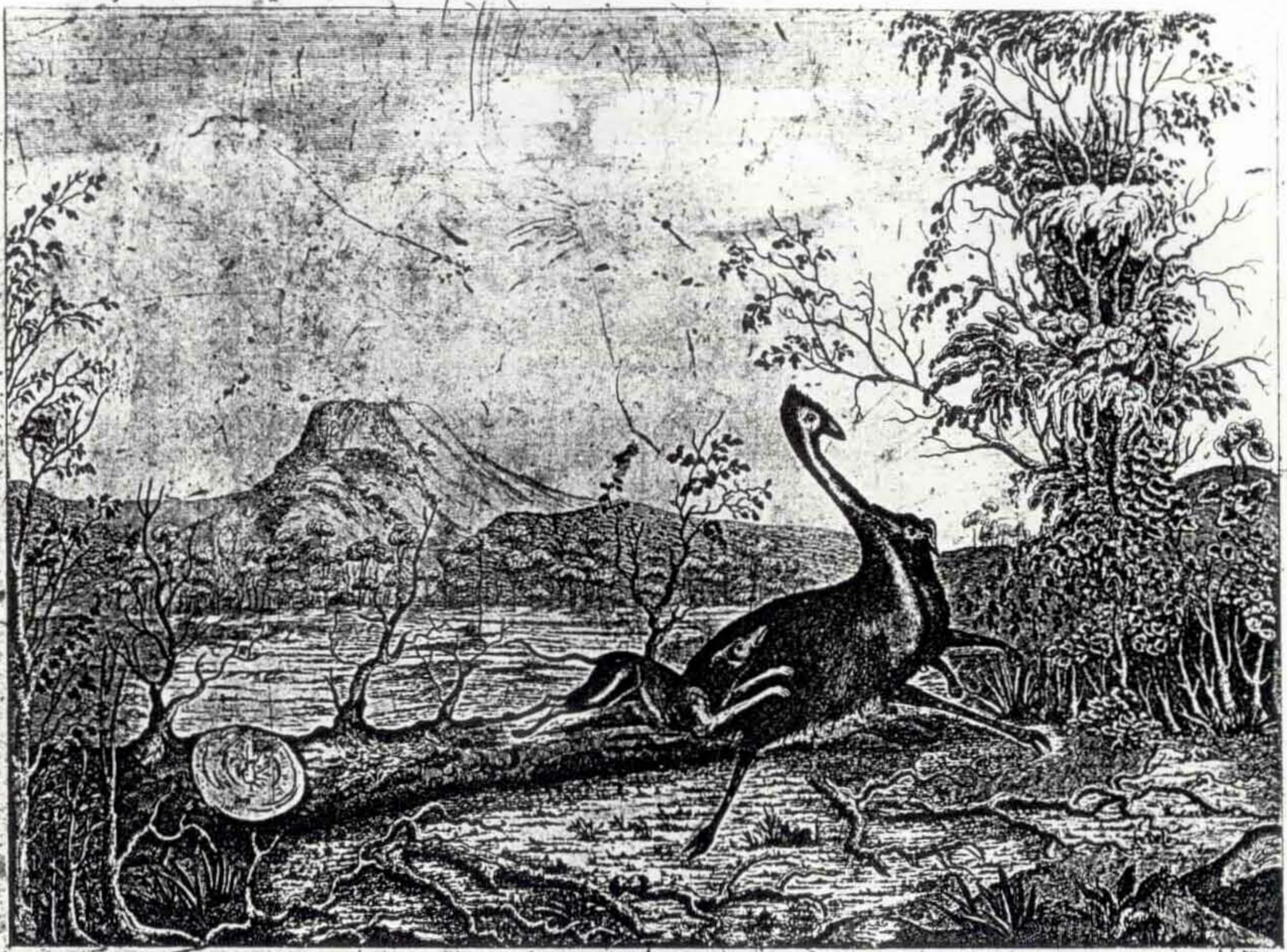


52. [Tufts] artist unknown, "Charley" Spearing Kangaroos, 1847, aquatint, 25.5 x 18.5, ML. Published with Yarra-Guilina, Frank Kennedy, The Australian Settler, Sydney 1847.

53. W. Harris engraver, The Start, c.1847, Line engraving, 24 x 29, ML.



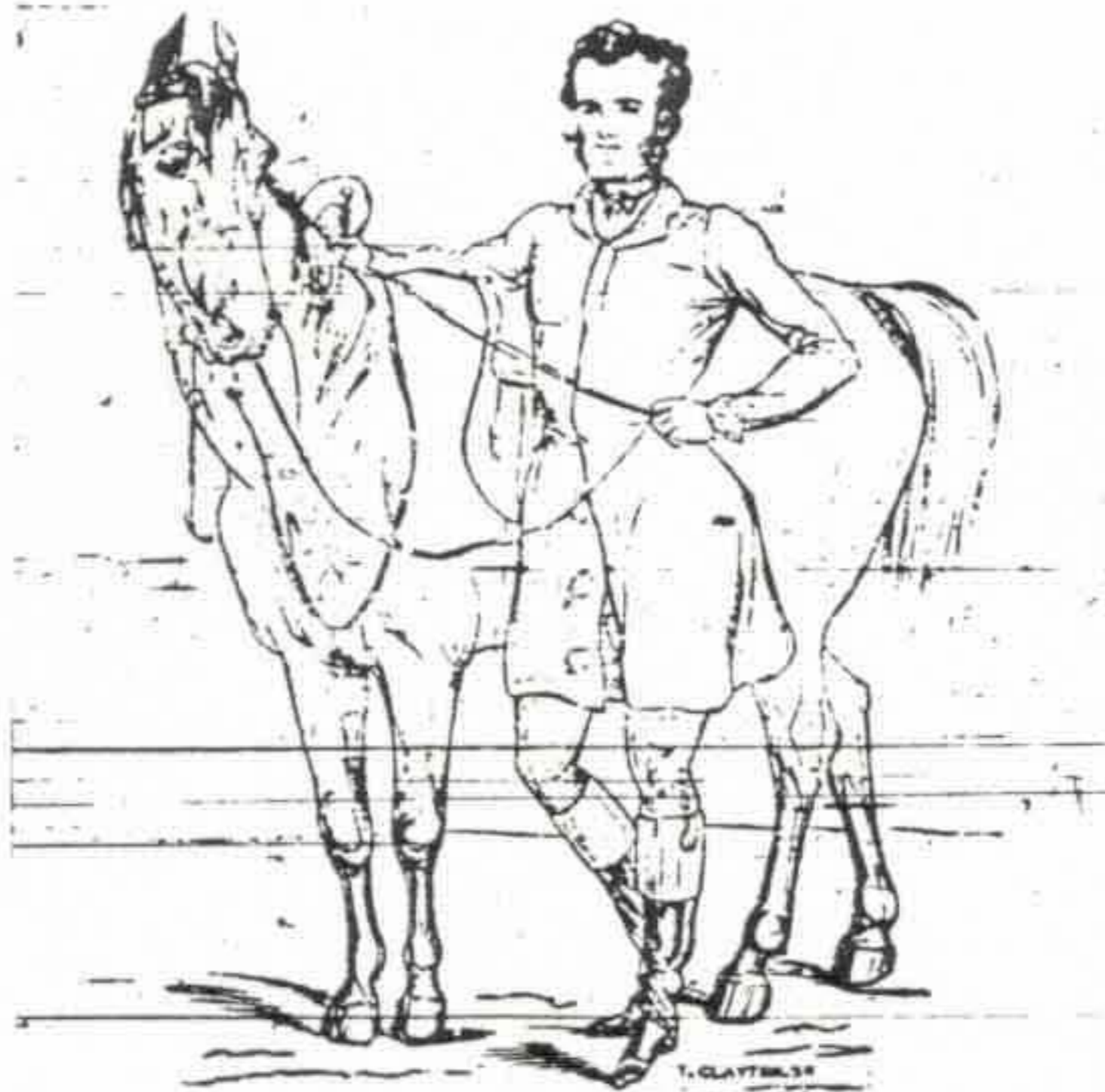
THE START



THE DEATH.

54. W. Harris engraver, *The Death*, c.1847, line engraving, 24 x 29, ML.





The accompanying wood cut is intended to convey a portrait of Mr. HUGH CHAMBERS, a person who for some time past has occupied a prominent position in the Sporting History of the Island, and who first appeared on the Turf in the year 1845, as the owner of Tally-ho. This horse having made a good race for the Maiden Plate, and won the Beaten Stakes at Homebush & Hay, (beating Plover, Meteor, Sadger, and several others.) Mr. C. took him to Patrick's field in June to contest the head prize with Sam and Harry Lorraine. Here Mr. C. purchased the horse he afterwards called Spanker, of the name Robin Hood, and with the former won a match during the meeting. Having witnessed Emerald's racing at Homebush, and being anxious to beat Jorrocks, Mr. Chambers purchased the former horse to contest the head prize at Maitland, and three weeks afterwards they met, and Emerald won. Tally-ho was then sent to the same place, and together they were made at this time for Emerald, but in view of the enjoyment and encouragement of the sport for a little while, as an occasional relief from the cares of business, after several years of hard work, no money could be brought the horse from him, nor would he be sold for any price. (Jorrocks, I think, he was let him down) thinking that would spoil sport if through horses fell into the same hands. After coming from Maitland, Mr. C. challenged the large mare Lady Theresa with Tally-ho, to give him a beating on Homebush Course, and won. At Five Dock in September, he entered Emerald, Tally-ho, and Robin Hood for the Maiden Plate. The latter two won, but Emerald was beaten by Jorrocks and Lady Theresa. He was then offered large sums for Tally-ho; but the horse was then under an engagement and could not be sold. At Parramatta, in October, Mr. C. entered Emerald, Tally-ho, Spanker, and Robin Hood for different prizes. Here Jorrocks again beat Emerald and Tally-ho, but Spanker and Robin Hood won. He then purchased Cassandra, who won the first heat of the Maiden Plate at the Draper's Meeting, on the 1st of January, 1847, losing the race in consequence of the fatal and deplorable accident which happened to her rider (Marrion.) Tally-ho here again won, and also at the Peterham meeting in the same year, where Spanker won two races. Being it was useless to contend with Jorrocks, Mr. C. purchased him, little thinking that he would at any time be a fair competitor of his. He sent Jorrocks, with Cassandra, Spanker, and

the pony, "Busiranger," to Bathurst in March; and at the same time, dispatched Emerald and Tally-ho to Melbourne, to contest with the Southern and Van Diemonian horses. At Bathurst, Jorrocks won three races, and Cassandra the Maiden Plate. Emerald and Tally-ho lost at Melbourne, having had too short a time to train and recover from the sea voyage. At the Hawkesbury, in April, Jorrocks and Cassandra both won. At Homebush, in May, Jorrocks, Cassandra, Emerald, Tally-ho, and Spanker were entered for the different races. Spanker did not run, but the other horses ran well. The first day, Jorrocks was beaten by Blue Bonnet, for the All-aged Stakes, and Tally-ho ran second to Plover for the Welter. Emerald lost the Squatters' Purse next day by half a neck. The third day, Cassandra won the Maiden Plate, beating Lady Rosena and eight others. Jorrocks won the Australian Plate, beating Blue Bonnet, Lady Theresa, and several others. Cassandra won the first heat of the Ladies' Purse, beating Plover, Foigabillagh, and several others, losing the Pace by being jostled by Dunn, on Plover; and Tally-ho won the Beaten Stakes—these four being all the races of the day. At Campbelltown, in June, Cassandra, Emerald, and Tally-ho all won. Due to these races, Mr. C. had sold Jorrocks to Mr. Hesley. At Parramatta, at the end of June, Mr. C. ran Cassandra only, and won the two prizes for which she was entered, in neither of which, however, she met Jorrocks. Here Whalebone having challenged to race Jorrocks, Cassandra, or anything else in New South Wales for £250, Mr. C. accepted Mr. Perry's offer on his own terms. Cassandra walked over for this match. He then took Cassandra to Maitland, and beat Jorrocks; and having re-sold her to her former owner and breeder, (Mr. MacArthur, of Camden) delivered her up to him. Soon after, Mr. C. parted with the remainder of his stud. This sums up all that is worth mentioning of his racing career, excepting the Hurdle Races at the Swamp, when he rode his own horse Neck or Nothing, (late Emerald) and his colt Ginger. In concluding our abridged account of the second TURF CHARACTER, we have but to add that Mr. Chambers' career upon the Turf has not been characterized by pecuniary success. As a betting man he can be said scarcely to have entered the circles, while during his "brief eventful history," an openness of disposition and a warm degree of hospitality, have earned for him a reputation which many may envy, but very few attain.

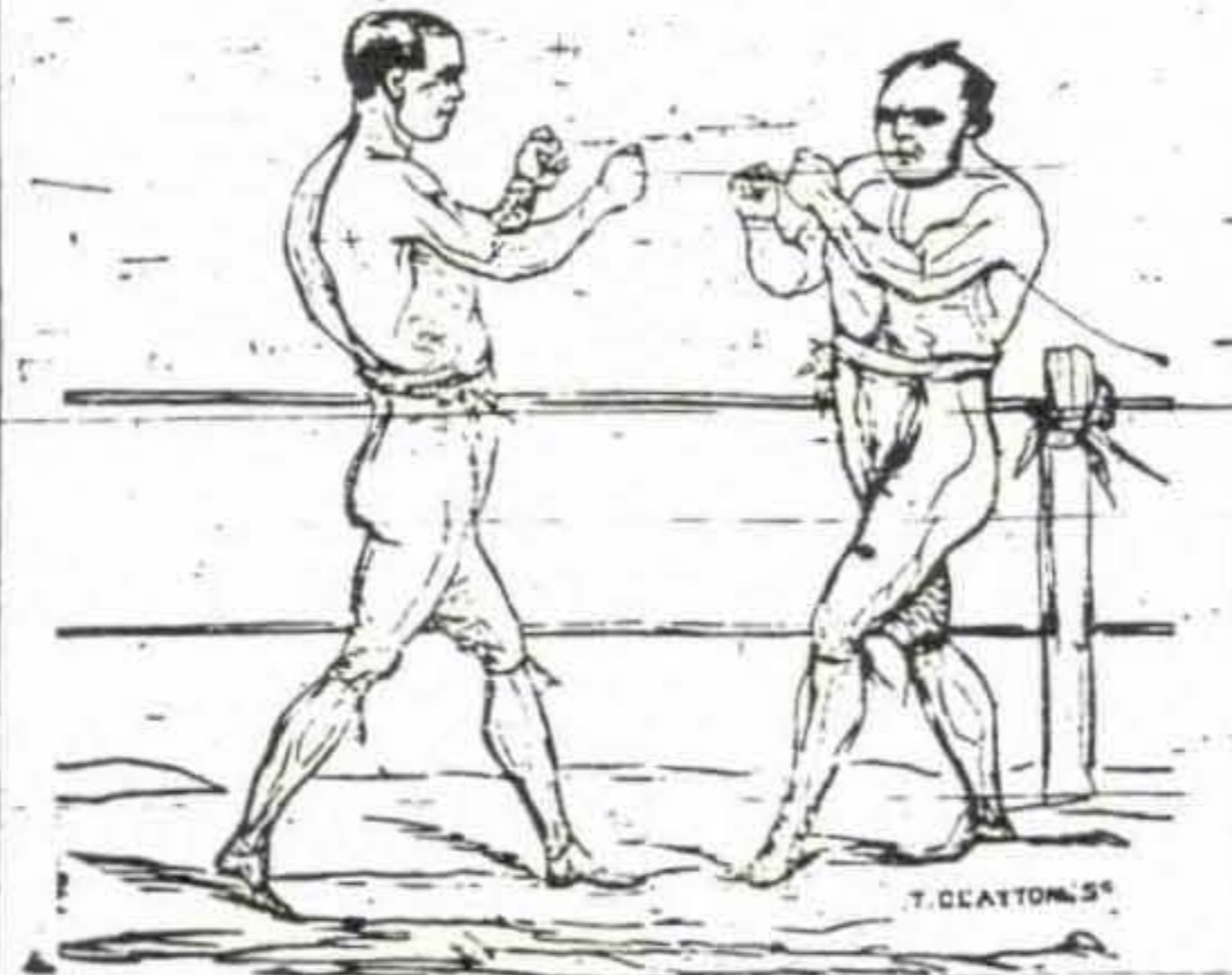
55. Thomas Clayton engraver, *Portraits of Sporting Characters, No.2/Mr Hugh Chambers*, 1847, wood engraving, published in *Bell's Life in Sydney* 6/11/1847.

# IRELAND VERSUS AUSTRALIA.

£100 TO £80.

## SECOND FIGHT

BETWEEN PADDY SINCLAIR, THE ENFIELD GENERAL, AND WILLIAM SPARKES, ALIAS JOHNNY HEKI.



THE brief but slashing encounter between these men, on Thursday, the 4th of May, having resulted in favour of the Patlander, the defeated party participating in the chagrin and mortification of their champion, whose strangely sudden discomfiture they regarded with mingled sentiments of surprise and incredulity, lost no time in entering into communication with the General's friends, with a view to the renewal of hostilities.

After a protracted negotiation, in which the proposition of the challengers, that Sinclair should reduce his weight, was decisively negatived, a treaty was at length concluded, articles signed, and the men handed over to their respective trainers, preparatory to a second appeal to arms. On this occasion, Sinclair's party backed their "Pet" at £100 to the New Zealander's £80, at which odds the betting was stationary from the first official notification of the fact, until within a few hours of the time appointed for the fray.

The training of the Emerald was again entrusted to his faithful squire Solly, while Sparkes retired to his romantic and sequestered studio at Cook's River, where, under the brotherly superintendence of his private tutor, the "Sprig of Myrtle," he prepared himself to compete for the disputed Senior Wreastling in the Sydney Polytechnic College. The six weeks' commencing season has been characterized by a property of conduct on the part of both men, as meritorious in themselves, as gratifying to their friends, nor can a more pleasing duty devolve upon a chronicler of our national sports, than that of awarding commendation, when, as in this instance, it is legitimately due, indeed, to withhold it, would argue in us a culpable laxness in those principles of justice and impartiality which ought ever to direct alike our judgment and our pen.

[Enquiries, indeed, from the manifest ill-condition of Sinclair on entering the Ring, satisfy us that so far as he is concerned, we have been premature in our laudation; circumstances have since come to our knowledge relative to his conduct, so highly reprehensible, that we must substitute "UNQUALIFIED CENSURE" for the panegyric which his competitor is alone deserving of.]

### THE LAST DEPOSIT AND CHOICE OF GROUNDS.

The three first deposits of £25 to £20, were successively stamped up at the sporting cribs selected for that purpose, and the sum total was made good on Monday evening, at a council of war assembled at the head-quarters of the General. A motley circle of debaters filled the chamber, amongst whom the most intense excitement prevailed, though beyond a doubtful boundary of assemblable

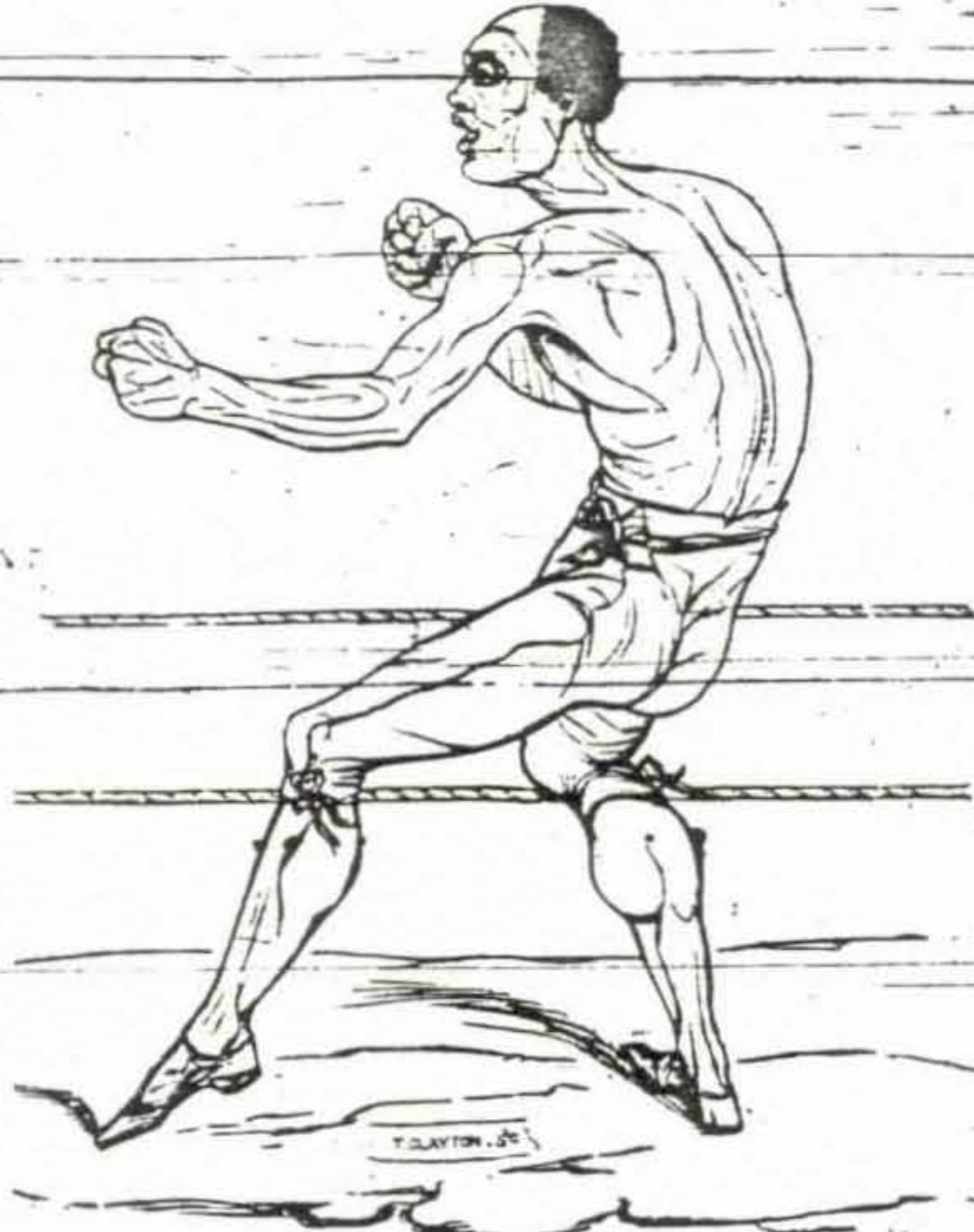
breakfast. Every description of vehicle, from the spicy barouche, to the unpretending market-cart, speedily stowed away their cargo of live lumber, and the "murmur of many voices" swelled the morning breeze, and floated away in the distance as the heterogeneous cavalcade, enveloped in clouds of genuine brick-dust, left the slumbering city, with its slaggard thousands, far behind.

Preceded by an AVAST COURIER on whose fidelity previous experience fully warranted our confidence, we committed ourself to the road, behind a pair of thorough (colonial) breeds, game enough to face the day—let alone the ruts, quagmires, &c., whose dangers were in all probability magnified in anticipation, by reminiscences of a previous pleasure excursion to the delightful localities of Frog's Hollow. Pulling up at Gannon's, our row of rigid abstemiousness (registered for the day only) was challenged by a host of friends amongst the pre-arrived, but with a resolution which would have done honour to the most saintly of the ascetic fraternity, we successfully resisted the temptations of the Anti-Matthewites. A levy of mounted sportsmen draws up in line, smilingly greeted our approach by the extension of whip, finger, or nod, as the humour took them. Here was in truth assembled an heterogeneous mob. Contrast the loud talking, go-a-head, square-shouldered gentlemen on the very summit with the placid-looking individual to whom he is offering the extreme odds of 2 to 1; while the free and easy swagger of the monkey, with his hat on one side, who has just galloped up on a thirteen hand pony is plainly indicative of his own opinion that nothing and nobody there was good enough for him. Having hastily partaken of a cup of "Mocha," which sufficed to banish every symptom of drowsiness and rendered us wide awake to the whispered innuendoes, appertaining to the CRAMP OR MARK, our eyes once more mounted to his perch, and by the aid of a NEW test of Scott's patent whip-cord, coaxed his cattle into an exhilarating trot.

Immediately after passing the Cook's River Dam, a cry of "breakers a-head" from the pilot, struck ominously on our ears, and further progress was temporarily obstructed by the remains of a shattered "cassowary," the late occupants of which, with elongated phises, were engaged in detaching their panting Rosinantes, and hopelessly puzzling amongst the myriads of intricacies of the harness, implored the aid of all passers by in lachrymose strains, amusingly interspersed with ejaculations only to be found in the latest edition of the "Slang Vocabulary."

Insensible to the moving entreaties of the suppliants, we contrived to shave their

# SKETCH OF THE LIFE OF JOHN PERRY,



## THE MOLINEUX OF THE DAY.

It is fortunate for society that most great men either find biographers or leave some literary memoranda behind them which afford a tolerably clear insight to their characters; developing alike the bright lights which adorn them, and the darker spots which have been inseparable accidents on human nature since the fall. Sometimes, indeed, it happens that a star is extinguished in the social firmament

"Leaving no track behind"

But even the thousand speculations of whence did it spring; who watched its early steps and trained its career? Every nook and corner is carefully searched for information, and the slightest vestige of the "great departed" is treasured as fondly as a relic of the Cross by a palmer of old. Still this is unsatisfactory, and the world wonders it is wandering in a maze of uncertainty and error which each succeeding day renders more entangled, and from which extrication is all but impossible. With the hero of our tale no such difficulty exists; for the following record, taken from his own lips, contains a full, true, and particular account of the birth, parentage and education, springs, downfalls, revivings, turnings, wanderings, and exploits of JOHN PERRY, the stout stranger, alias the Molineux of the day.

Like Homer (that crabb'd old Greek who, in our early days, gave us many a heart-ache and back-ache to master him), many different places claim the honor of having given birth to Perry. The major-graduates even by the same token that he was born in Sheffield; the London-makers view that Birmingham alone could turn out such a newspaper; the Hard-ops have fixed him with a Liverpool one; and the Taskers "calculate and guess" that the "star and stripes" floated over his infant cradle. Upon us has descended the mantle of honor to fix the precise spot where the illustrious pugilist has opened his youthful eyes. It was, gentle readers, in the Green Isle: Dublin, the city; and the time, A.D. 1819—so that he is now being thirty-one years of age. His sire is an American black, a drummer in the 33rd Regiment of Foot, and well known by the sobriquet of Black Charley. Like his son he is a remarkably powerful man, and stands six feet two inches unshod and unstocked. His mother is a native of Jamaica, and not the fairest of her sex; but her sturdy stem, we have reason to know, covers an excellent and feeling heart. Up to the age of ten years nothing remarkable occurred in the history of John; he rolled in lamaze, bawled himself in orchards, and went through the gyrations of sea, hoop, and "marrows," like other young gentlemen of his time, occasionally giving or taking a black eye or bloody nose in infantine warfare. At this period of his existence he "followed the drum" to St. George's, New Brunswick, where he remained till he became entitled by law to call himself a soldier; in which warfare, till he was twenty-one.

His sire being generally anxious to advance his interests in society, and extremely loyal into the bargain, apprenticed John to a ship-carpenter in order that he might be enabled at some future time to add a plank or two to the wooden walls of Old England. While engaged in serving his master, he indulged in divers turn-ups with his fellow-apprentices; who, after experiencing the weight of his sledge-hammer hitting, called the point of iron, and dubbed him "boss boy" of the shop.

It was at this period that our hero's line of life was chosen, almost, as it were by accident. He shipped as carpenter on board the *Molineux* for Liverpool, which only he reached in good health and condition in the year 1841, a time when the celebrated Jenk Ward kept sparring and giving lessons at the House of Commons, Williamson-square. Lured on by the reports of Jenk's feats done, Perry became a visitor of the room, and engaged the honor of putting on the gloves with the P.M. lion. Jenk frequently expressed his approbation of the stranger, and "put him on" some second-rate rounds, when he perceived of quicquid and to a nicety. Ward then induced him to quit both heads for bell-heads, and turn his attention to pugilistic art. This advice seemed to us well with Perry's feelings that he immediately adopted it, and enrolled himself as a member of the "Club of Champions." He remained with Jenk about fourteen months, and during that time, in 1842, he fought Nobby Harris for a piece of ten pounds on Doncaster Race Course. Nobby was looked upon as rather a formidable opponent, he being the conductor of a sparring booth, and a "skilful" man. After contesting the affair in ten minutes, having given Nobby enough to satisfy the veriest glutton in existence.

After his return to Liverpool with flying colours, he was matched against George Sergeant, of Baslam, the Pettibone, and received defeat. George not having thanked himself "all right" when it came to the punch of the game. Our hero now began to acquire considerable notoriety amongst the masses of the Ring, and Ward having carefully examined his horse-works, prophesied that, as the star of Mars was in the ascendant at his birth, Perry would become a gallant foot-cuffing warrior; perhaps the Champion of England—that is, if Venus did not exercise too much influence over him; he, he is duly recorded, Jack is very fond of the ladies, who appear to reciprocate the attachment of a man of such personable proportions, there and then.

Leaving this little epistolical remark to its fate, we will follow up Jack's pugilistic fortunes. He was matched against John Besty, of Killymack, about sixteen miles from Sheffield, for £35 a-side. The fight came off at Thomas Common, in the same ring in which Fred. Curtis and Sam Brown settled their differences (very unsatisfactorily, however), and Perry was declared a victor after a gallant contest of seven minutes, during which eight rounds were fought. He then reposed under the shade of his laurels and left the Ring for the bar, having previously whispered a soft tale of love to the ear of a fond and yielding Deidamia, who consented to take the superintendence of his domestic department and look after such little things as Providence might bless the happy pair with. The lady was Sheffield born, and in compliment to her Jack named the *Pettibone* street of that town, where he supplied good entertainment for man and horse for eleven months. Then he experienced a heavy blow to his happiness and prospects by the death of his partner, to whom he was devotedly attached, and whose memory he still fondly cherishes. Immediately after her decease, he sold his tavern, and took to a sort of roving life. He entered into a sparring speculation with the Tipton Slesher, Charley Jones, and the Treasurer of Whitechapel, during the racing season of 1846. In the course of their travels their narrow walls were pitched on the corners of Spass, Doncaster, Derby, Newmarket, Whitechapel, Shrewsbury, Brighton, Chatham, Hampton, and various other, and large profits were realized by the spot.

Landed the home of the adventurer, political, literary, dramatic, or pugilistic, stretched out its wide arms of invitation to the ebullient hero; he turned his back upon reality and the calmness "air" of the country for a town residence with Johnny Brown, in "Ald" Street, Piccadilly, under whose protection and guidance he remained till he was matched against Burton, of Leicester, for £35 a-side. The match was originally made for "Kewee;" but as Burton's friends ascertaining who the party was, they withdrew their offer of a pony, and contented themselves with a Trial Slesher for £500 a-side. Burton had previously gained some laurels by beating Angelo in 1845; and he had received a forfeit from George Charley, and, although a stone lighter than Perry, was not a man to be sneezed at. The fight came off at Erith, within a few miles of London, on the 25th January, 1846; and, after a slashing battle, which occupied fifteen rounds and twenty-five minutes, Burton "paled his ineffectual ray" before an undimmed antagonist.

Perry again adopted the publican, and mounted his white flag at the Wheat Sheaf, Upper Wellington-street, Covent Garden; Feats of arms, however, were still apperment to his mind; and, at the instance of an aristocratic friend and true patron of the Ring, the Marquis of Downshire, he advertised an open to fight any man in the world from £100 to £500 a-side. A match was also on the tapis between him and Bob Chant; but to some kind of those who considered themselves knowing ones, the Tipton Slesher's name was substituted for his. This anticipated meeting was given in the midst of preliminaries, and Perry was then taken in hand by Ben, who backed him against the Slesher. And now it is our painful duty to relate the manner in which he was sacrificed. Yet we would find hope, for the honor of the mother-country, that sufficient, upon this dark day of deep design, assisted in throwing a cloud over the prospects of Perry. In our acquaintance with the English P. B., we invariably found that "the Play" was extended to some of every colour and class; say, that if advantage were given, it was to the stranger, in consideration of his peculiar skill in a hand of strangers; but, if Perry's statement is to be taken as gospel (and we have heard much corroboration of it from other sources), he deliberately betrayed, and a charge of putting down a forged note as part of his battle-money was trumped up against him. His most bitter foe was none other, since Spring, who, perhaps, had peculiar, very peculiar, motives for setting so he did against a man not quite so cunning in the ways of the world as himself. Suffice it to say that Perry felt the full amount of his misfortune, and the effects of the alleged conspiracy I beg, to see the end of the old song.

"The largest bear will have a turn,  
The darkest day a morrow."

He arrived in this solitary the hand of welcome was immediately stretched out to him. The good hearts in Van Diemen's Land and Port Phillip round him, and offers of assistance were made to him in twenty different shapes. But he "was in the eye to fight and needed not a word." There was nothing to be looked at in the southward; he therefore set sail about three months ago for Sydney, with a letter of introduction, another pugilist and shipwright, Bill Davis, the worthy landlord of the Gas Hotel, Kent-street, who introduced him to the ladies, alias, the run of the house at once. A few private exhibitions of his prowess were called bookers in his service, and, as George Hough had an abundance of magazine friends, the natural consequence was that the pair were brought together for £250 a-side; the amount of this battle and its result so fully reported in our issue of last week, so to render it unnecessary to do more than to refer to them now. By that contest Perry has fully regained his reputation as a pugilist; and, by way of persuasion to this brief yet full sketch of him, we have only to remark, that we sincerely trust, by upright, steady, and honest conduct, preserve the character he has gained, and continue to pursue that straight path of rectitude which alone ensures him permanent success.



58. A. Grocott printer, *J.M. Leigh Tobacconist*, c.1850, etching, 6.4 x 9.6. Bound in W. Ford, Ford's Sydney Commercial Directory for the Year 1851, Sydney 1851.



59. William Moffitt attributed, W. Moffitt. No. 25 Pitt Street, Sydney, 1834, line engraving, 11.7 x 8. Bound in New South Wales Calendar and General Post Office Directory for 1834. ML.



60. William Wilson attributed, W. Wilson, Engraver, Chaser etc, Sydney, 1835, line engraving, 19 x 10.7. Bound in New South Wales Calendar and General Post Office Directory for 1835. ML.



Engraving, Copper Plate Printing.  
 BOOKBINDING.  
 PRINTED IN A SPEEDY STYLE. ARTIST HANDS BOUND TO ANY PATTERNS.

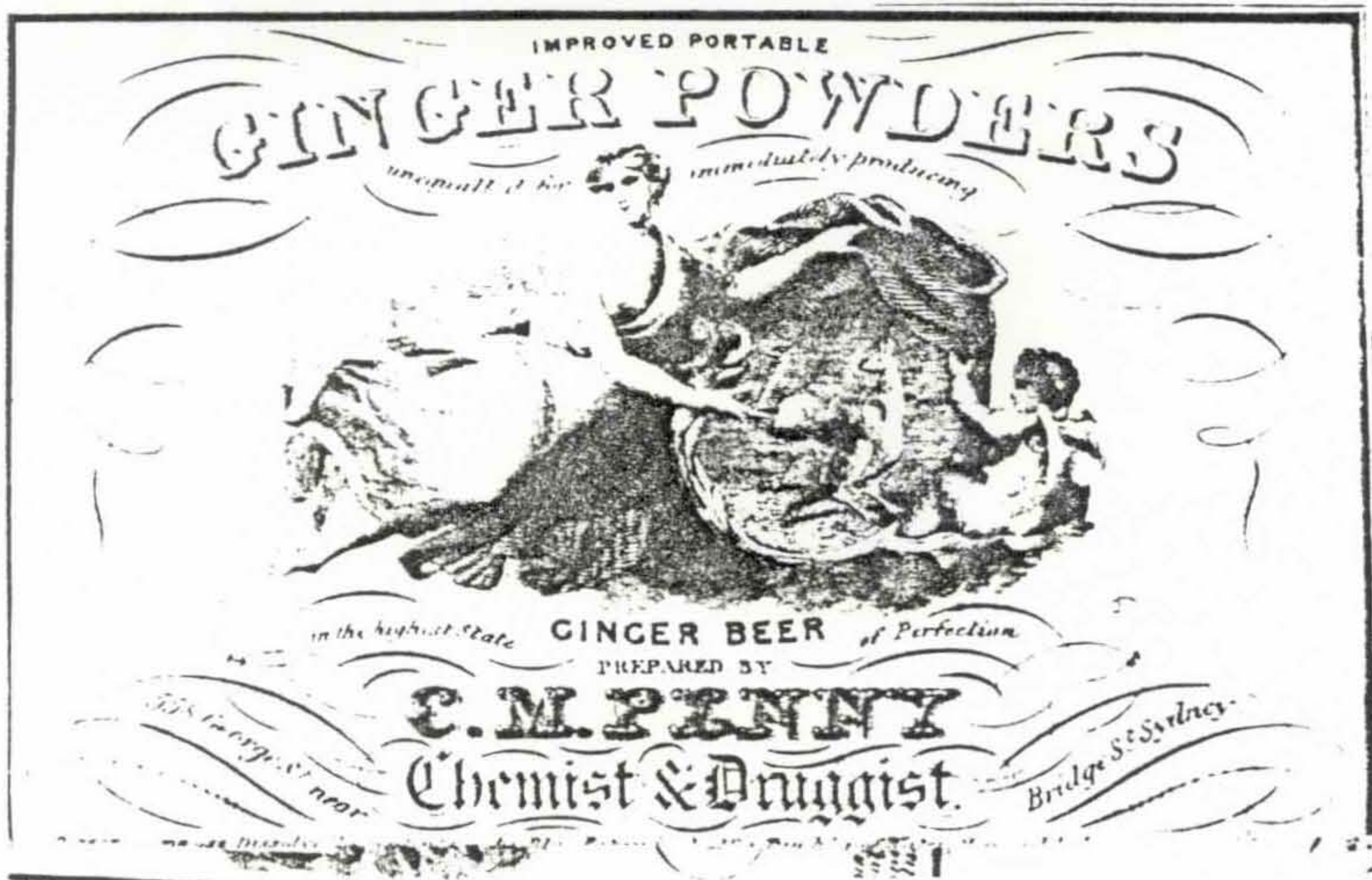
61. William Moffitt attributed, W. Moffitt. Bookseller and Stationer, 23 Pitt Street, 1836, line engraving, 19 x 12. Bound in New South Wales Calendar and General Post Office Directory for 1836. ML.



62. John Carmichael engraver, C. & F. Wilson. Wholesale & Retail General Warehouse, c.1835, line engraving, 13.3 x 20.4, ML MS F5.



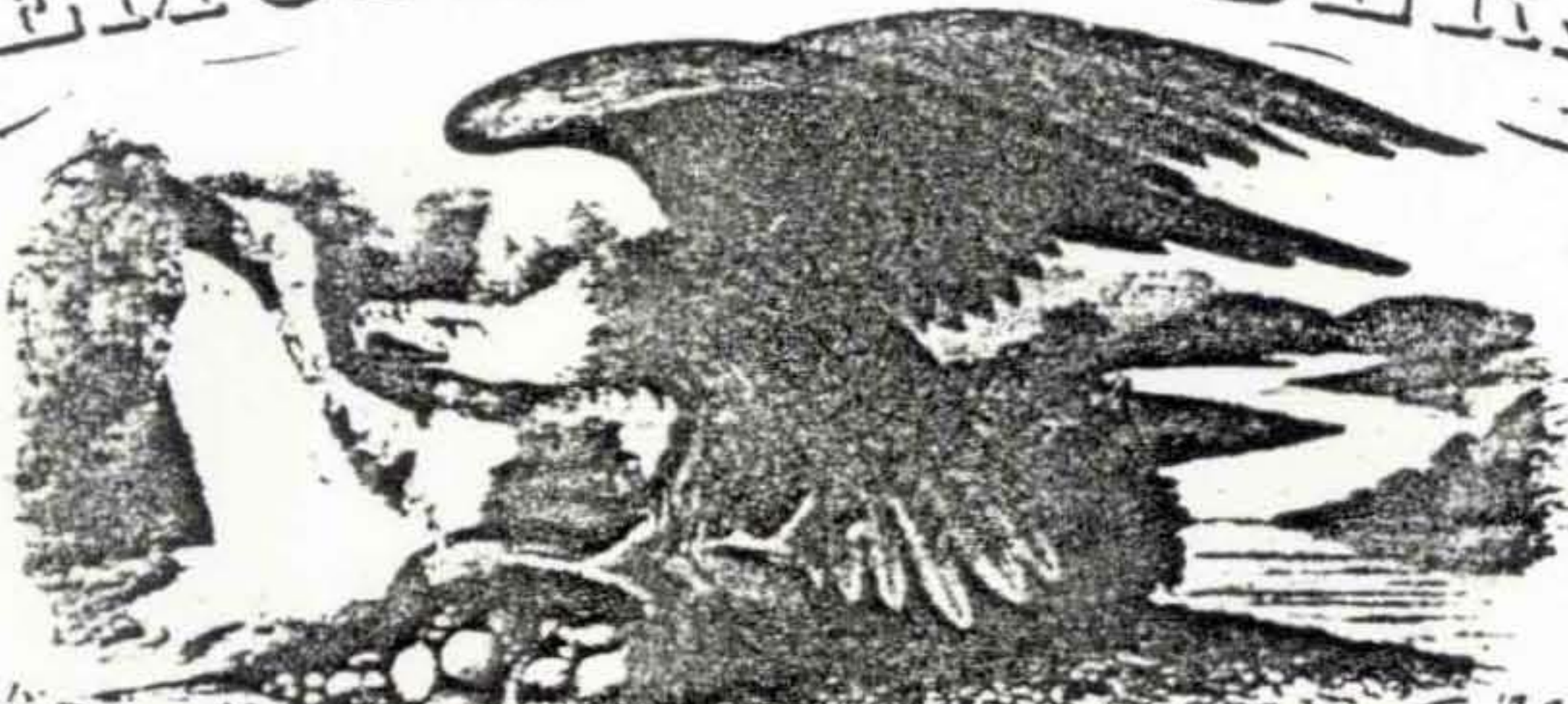
63. William Moffitt engraver, Union Bank of Australia, c.1840s, line engraving.



64. John Carmichael engraver attributed, Improved Portable Ginger Powder Prepared by C. M. Penny, c.1844, line engraving, 6.5 x 10.5. Bound in F. Low, City of Sydney Directory, Sydney 1844.



**LEMONADE POWDERS.**



PREPARED BY  
**C. M. PENNY**  
Chemist & Druggist  
**SYDNEY**  
Near Bridge St.

*For immediate use*  
*Producing a most*  
*refreshing Beverage*  
*possessing*


*in a high degree*  
*the delectable flavor*  
*and being imported*  
*of the London*

*Solely*

*Directions for use* Dissolve the contents of one of the Blue or one of the White Papers in separate Tumblers both nearly half full of Water then pour the solutions together and drink it off whilst effervescing.

65. John Carmichael engraver, *Lemonade Powders*. Prepared by C. M. Penny, c.1844, line engraving, 6.5 x 10.5. Bound in F. Low, City of Sydney Directory, Sydney 1844.

**W. BLYTH**  
**Cook Pastry Cook**  
WHOLESALE & RETAIL  
**CONFECTIONER**

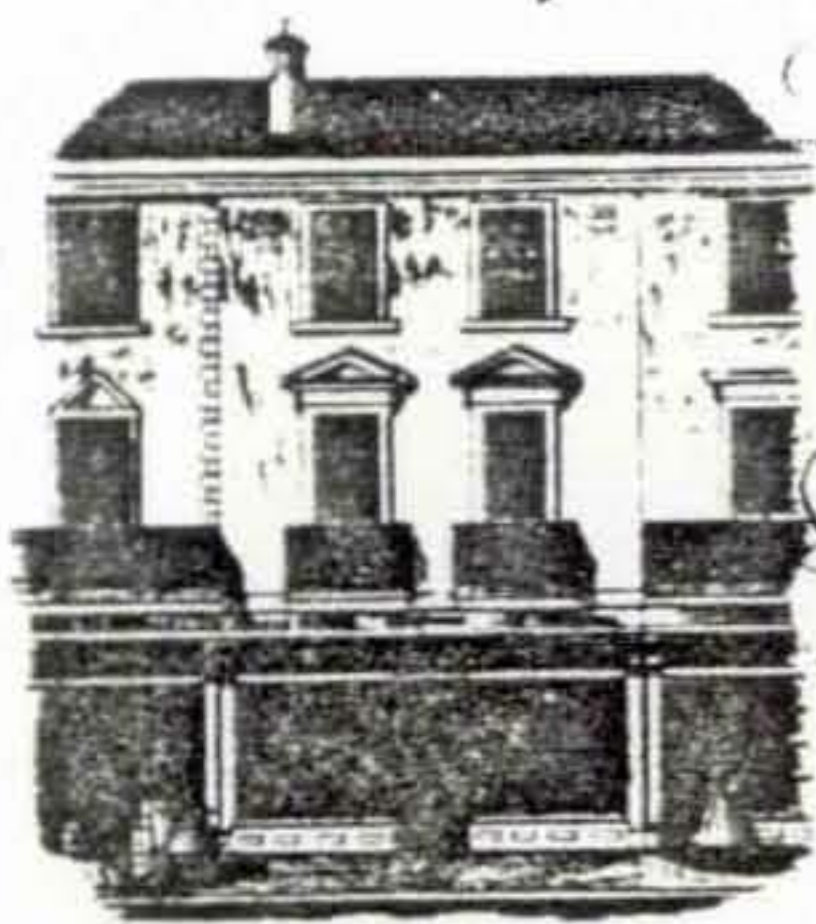


8111 STREET  
**Sydney**

66. John Carmichael engraver, *W. Blyth Cook Pastry Cook and Wholesale & Retail confectioner*, c.1844, line engraving, 8 x 19.5. Bound in F. Low, City of Sydney Directory, Sydney 1844.

*Mr & Robt. Lee*

**SYDNEY** 1835

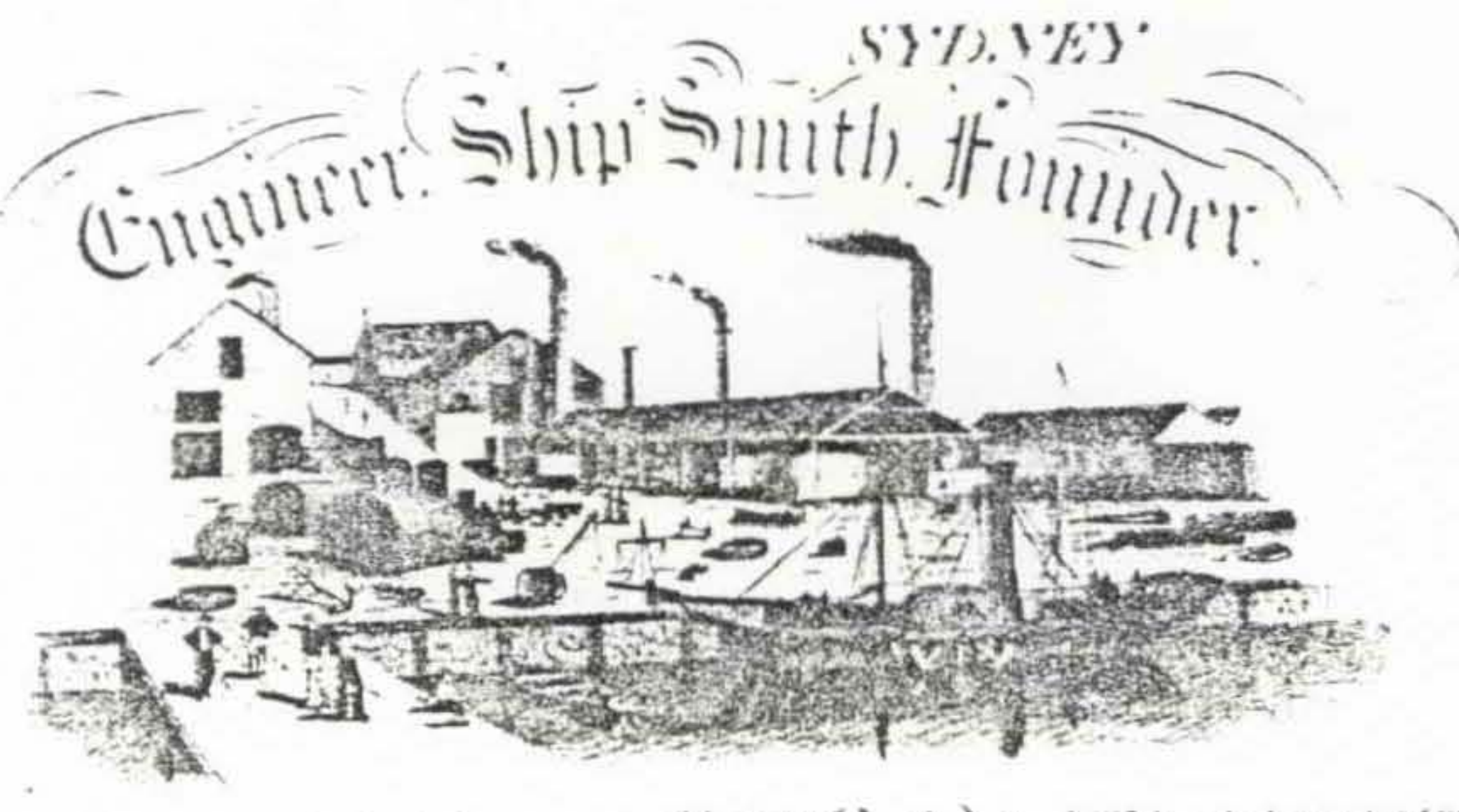


*Mr. M. Cohen*  
Watch & Clock Maker  
Gold & Silver Smith  
Working Jeweller &c. &c.

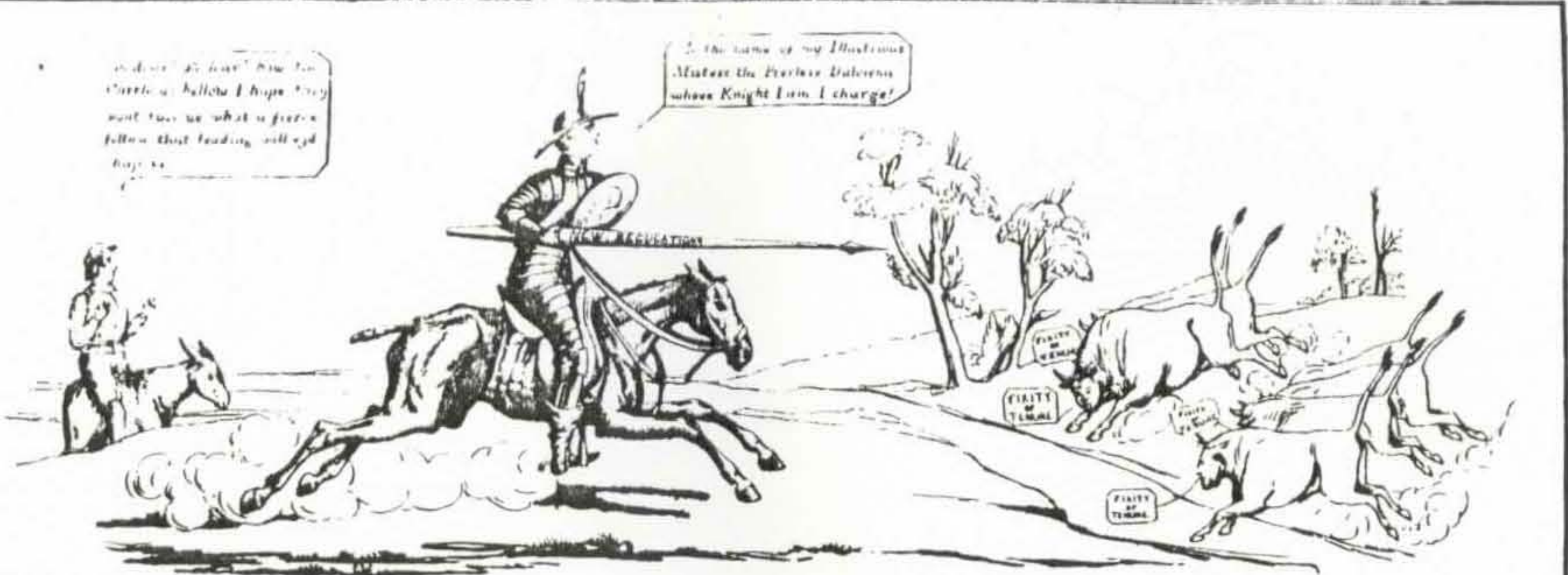
GEORGE STREET.  
*(Three doors from Bridge Street)*

1835-	May 19 <sup>th</sup>	To Catalogue Money Ring	- - -	0.5.0
	Jun 16	" New large Jeff. Watch	- - -	2.10.6
	Jul 20	" one for pocket watch	- - -	1.15.0
	" "	" another Ring	- - -	1.15.0
				<u>£4.5.6</u>

67. John Carmichael, M. M. Cohen George Street, c.1835, line engraving, 18.7 x 17.3, ML MS. F5.



68. John Carmichael artist and engraver, *Engineer, Ship Smith, Founder.*, (name of firm obscured by binding) c.1840s, line engraving, 8 x 19.5. Bound in F. Low, *City of Sydney Directory*, Sydney 1844.



DON QUIXOTE'S REMARKABLE ADVENTURE WITH THE CATTLE.

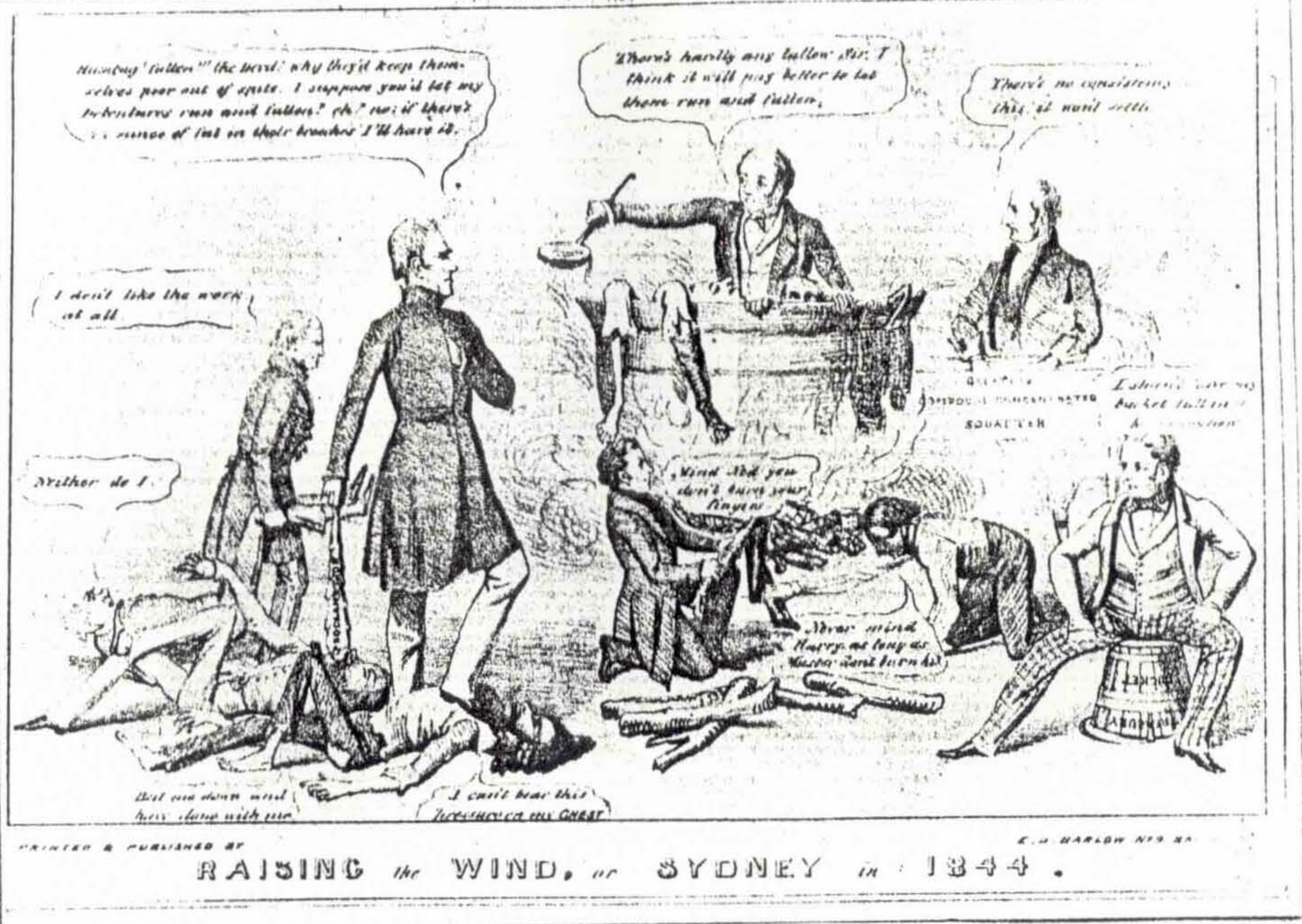


DON QUIXOTE RETURNING HOME AGAIN.

R. CLINT LITH. 36 HURSTEN ST. SYDNEY P.

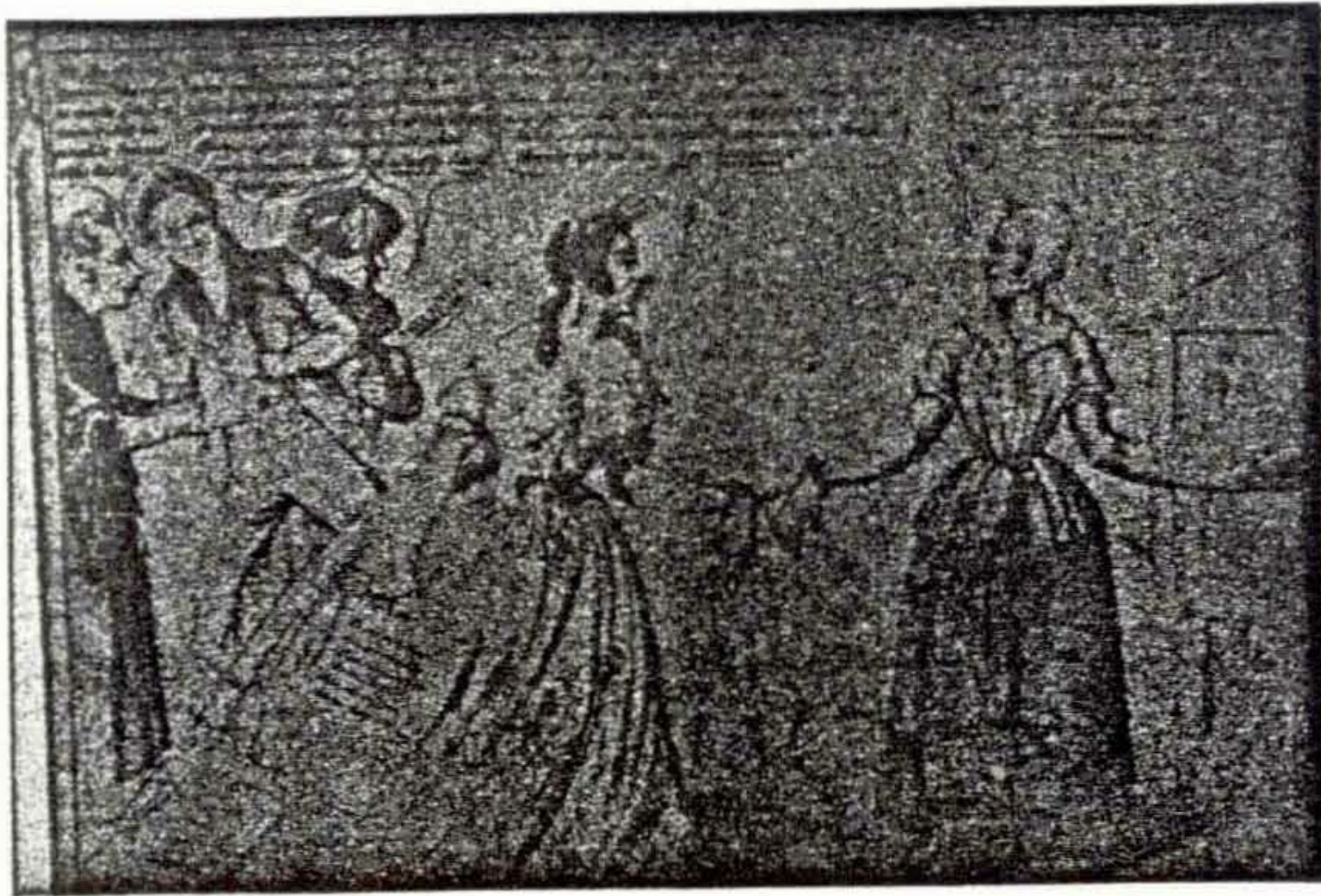
69. Edward Winstanley engraver & Raphael Clint publisher, Don Quixote's remarkable adventure with the cattle (and) Don Quixote returning home again, 1844, lithograph, 33 x 41.3, ML.

70. Artist unknown, Edward Barlow publisher, Raising the Wind, or Sydney in 1844, 1844, Lithograph, 27.3 x 38.7, ML.





71. Edward Winstanley after Goethe Kerr Mann, Raphael Clint publisher, Ways and Means for 1845, or Taking it out of the Squatters, 1844, lithograph, 29.7 x 42.2, NLA.



72. [Edward Barlow] publisher? *Political Sketches by B.B. No. 3*, n.d., lithograph ? No details. Reproduced in Rex & Thea Rienits, *A Pictorial History of Australia*, Middlesex 1969, p.145. -

### Innocence in an Omnibus.



OH! PLEASE SIR, YOU'RE TREADING ON MY TOES.

73. Artist unknown, *Innocence in an Omnibus*, 1848, wood engraving, 8.6 x 5.4. *Australian Sportsman*, 23/9/1848 p.3.

THE AUSTRALIAN SPORTSMAN.

RATHER PLEASANT.



*Professor of the Pugilate* :—" Now then, Sir, will you please to throw yourself into a fighting attitude, while I puts numbers one, two, and three into you. Be pertickler in ye guards. I had the misfortune to give a gentleman of your size a mortal heavy blow thi mornin' as stunn'd him for half an hour!"

The Tale of the Pugilate

74. Thomas Clayton engraver, *Rather Pleasant.*, 1848, wood engraving, 10.7 x 9.7. *Australian Sportsman*, 25/11/1848.

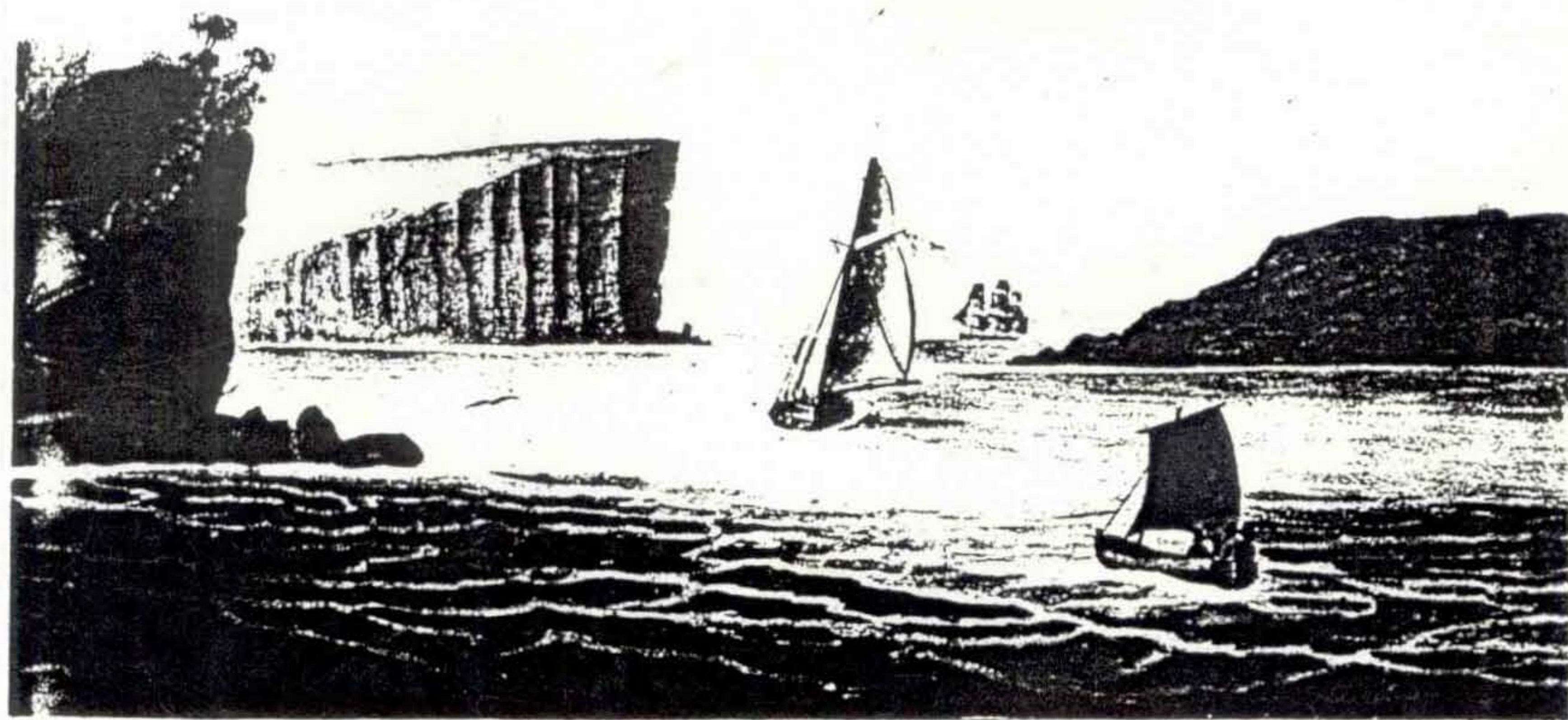


AFTER READING THE  
"HERALD."



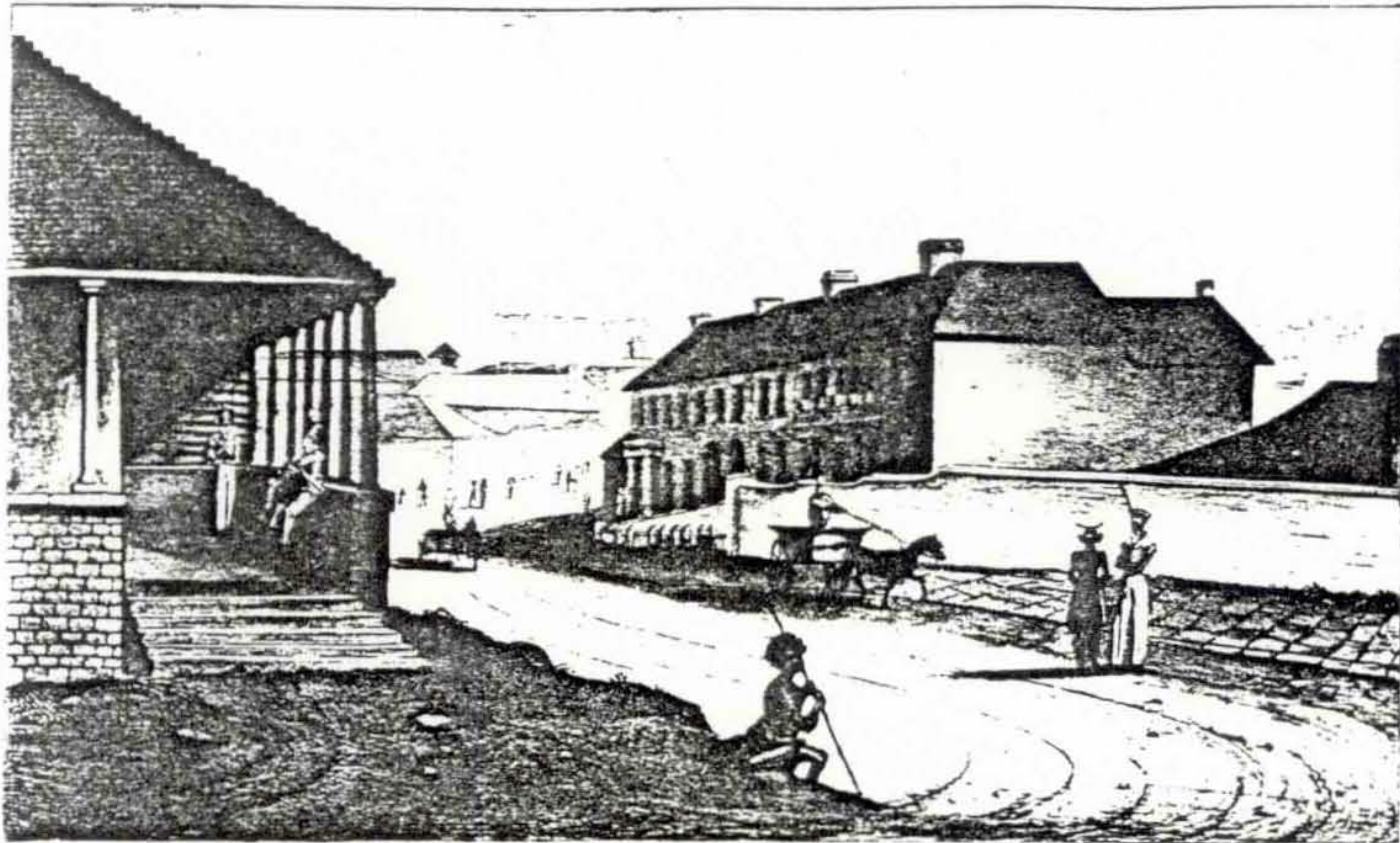
AFTER READING THE  
"SPORTSMAN."

75. Thomas Clayton engraver, *After Reading the "Herald". After Reading the "Sportsman"*, 1848, wood engraving, 9.5 x 11.8. Australian Sportsman, 11/11/1848 p.3.

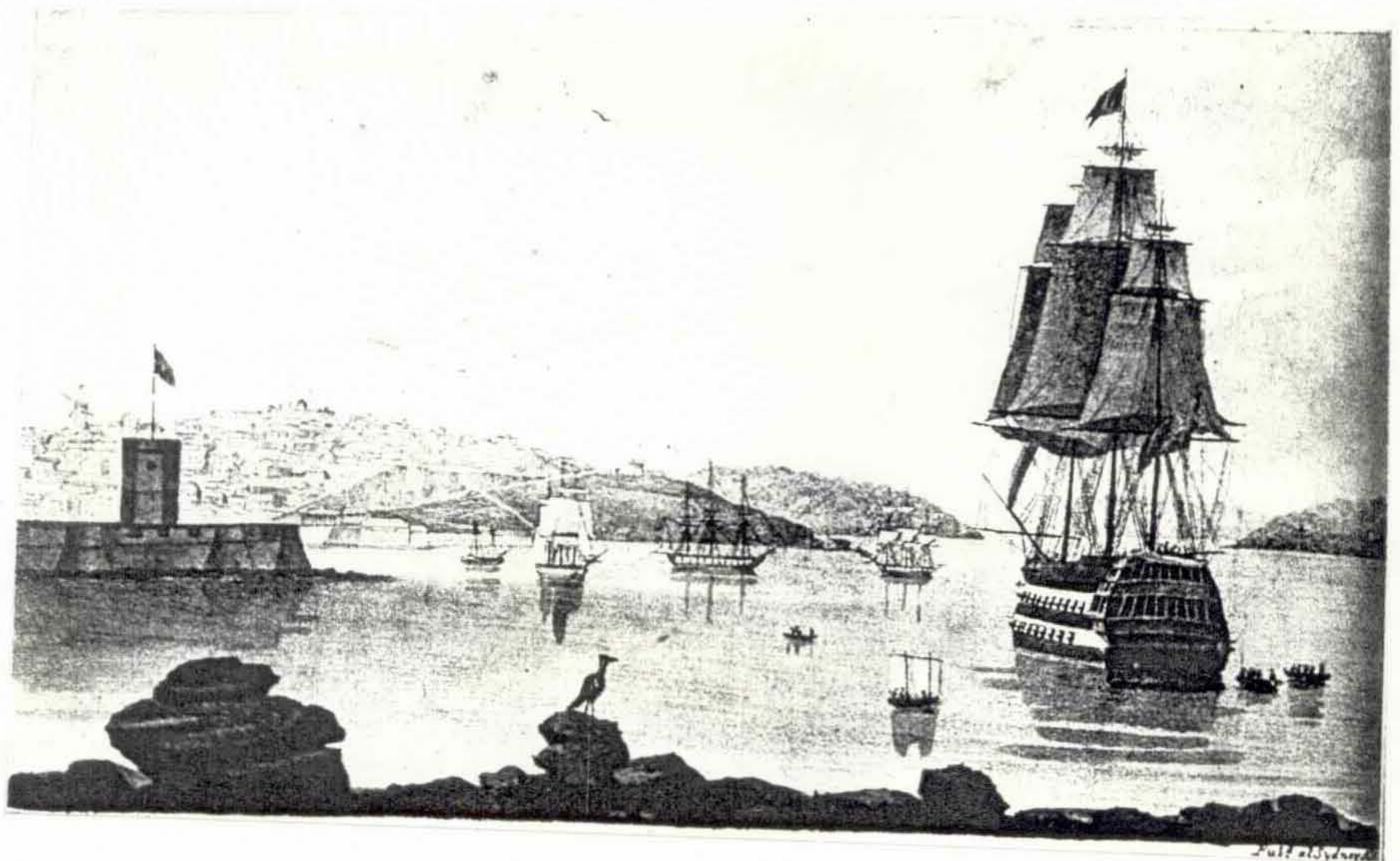


76. Augustus Earle, *Sydney Heads*, 1826, hand-coloured lithograph, 19.5 x 31.1, in Augustus Earle, Views in Australia, Sydney 1826, part I, no. 1. NLA.

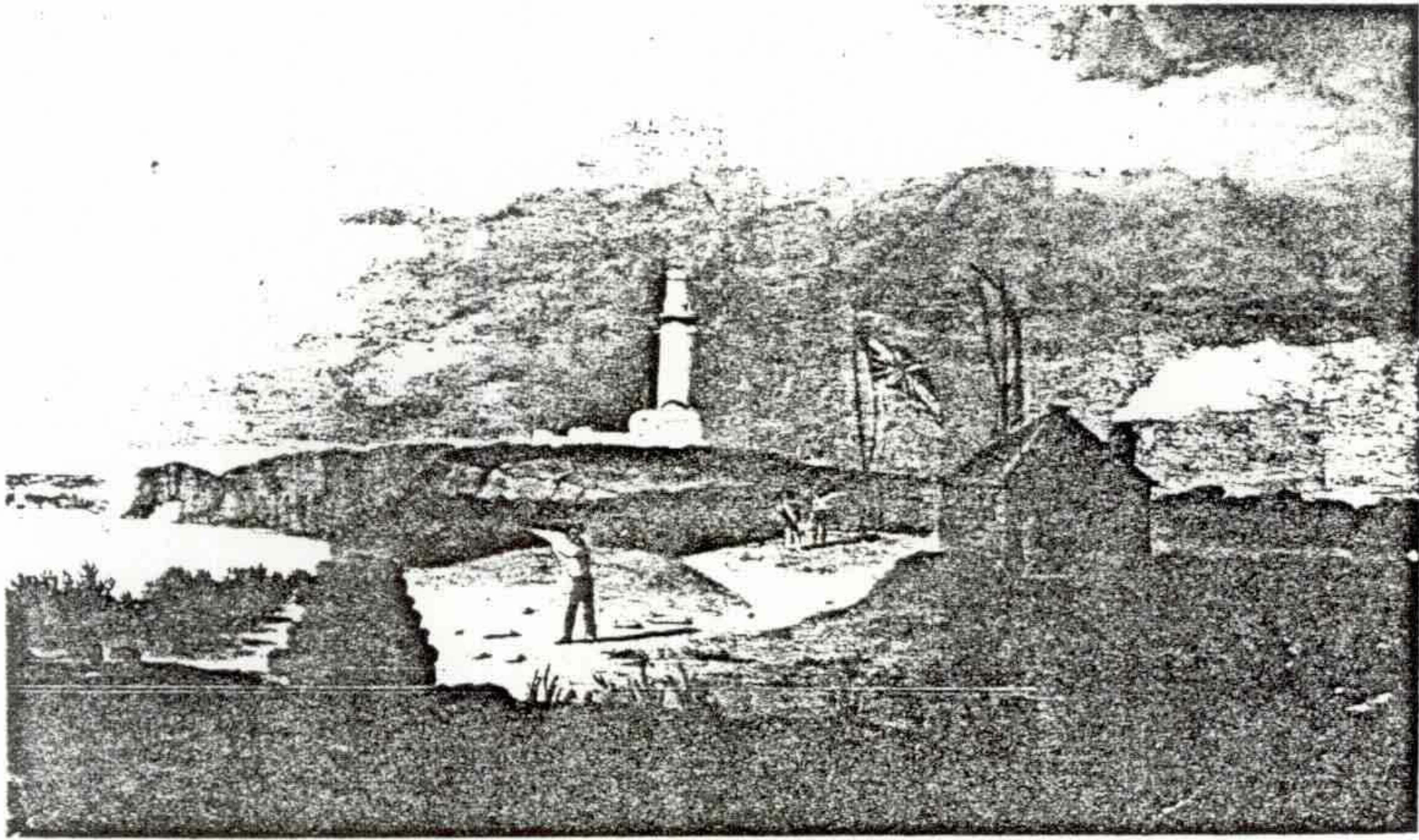




77. Augustus Earle. *View from Sydney Hotel*, 1826, hand-coloured lithograph, 19.2 x 31.9, in Augustus Earle, *Views in Australia*, Sydney 1826, part I, no. 2. NLA.



78. Augustus Earle. *Sydney from Pinchgut Island*, 1826, hand-coloured lithograph, 18 x 30.6, in Augustus Earle, *Views in Australia*, Sydney 1826, part II, no. 1. NLA.



79. Augustus Earle, *Sydney Lighthouse*, 1826, hand-coloured lithograph, in Augustus Earle, *Views in Australia*, Sydney 1825, part II, no. 2. No details- photo of a photograph in the NLA.



PART OF THE EAST SIDE OF REGENT STREET

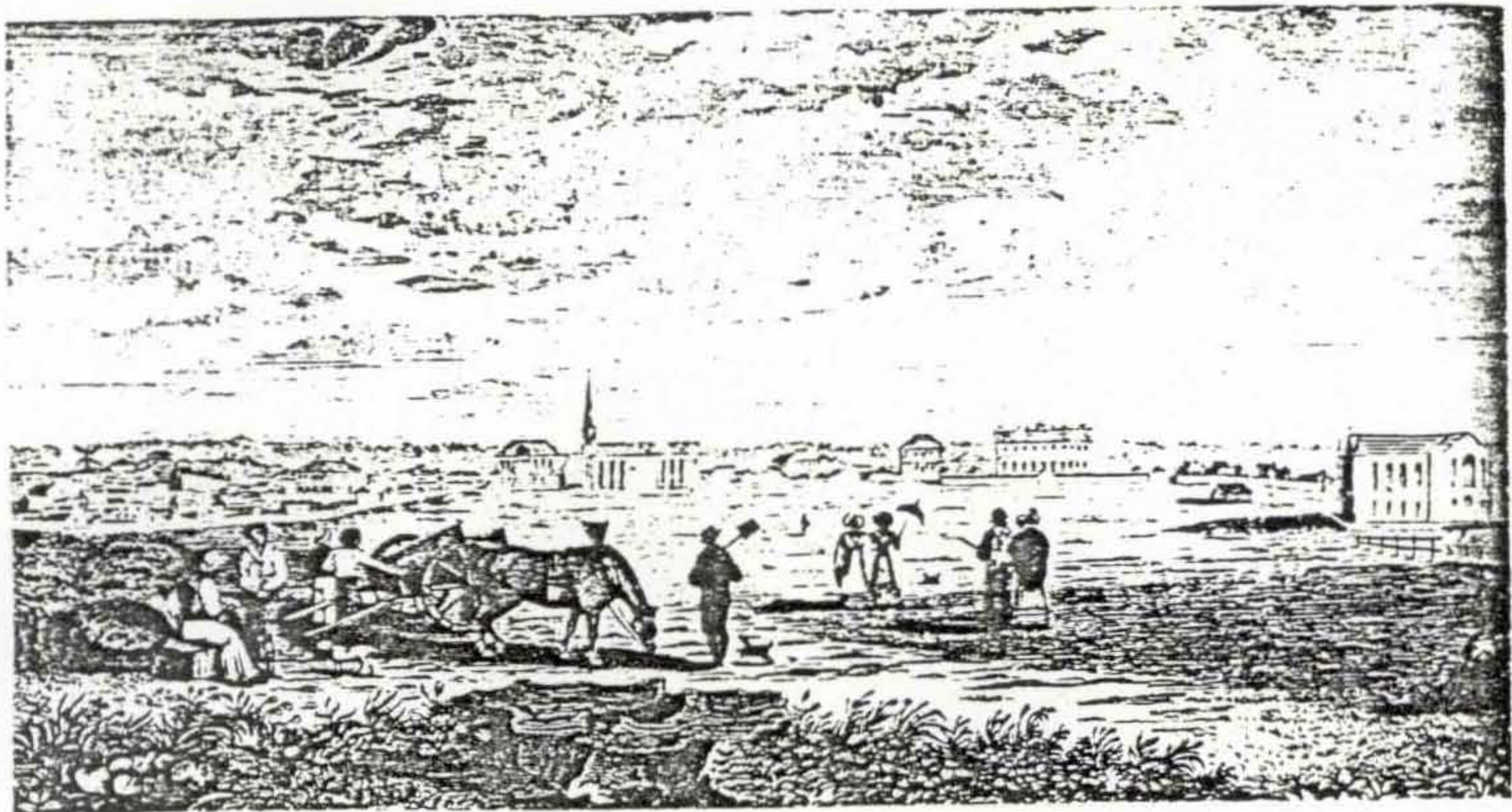
80. William Wallis after Thomas Shepherd, *Part of the East Side of Regent Street*, 1827, steel engraving, in Thomas Shepherd, *Metropolitan Improvements of London in the Nineteenth Century*, London, 1827.



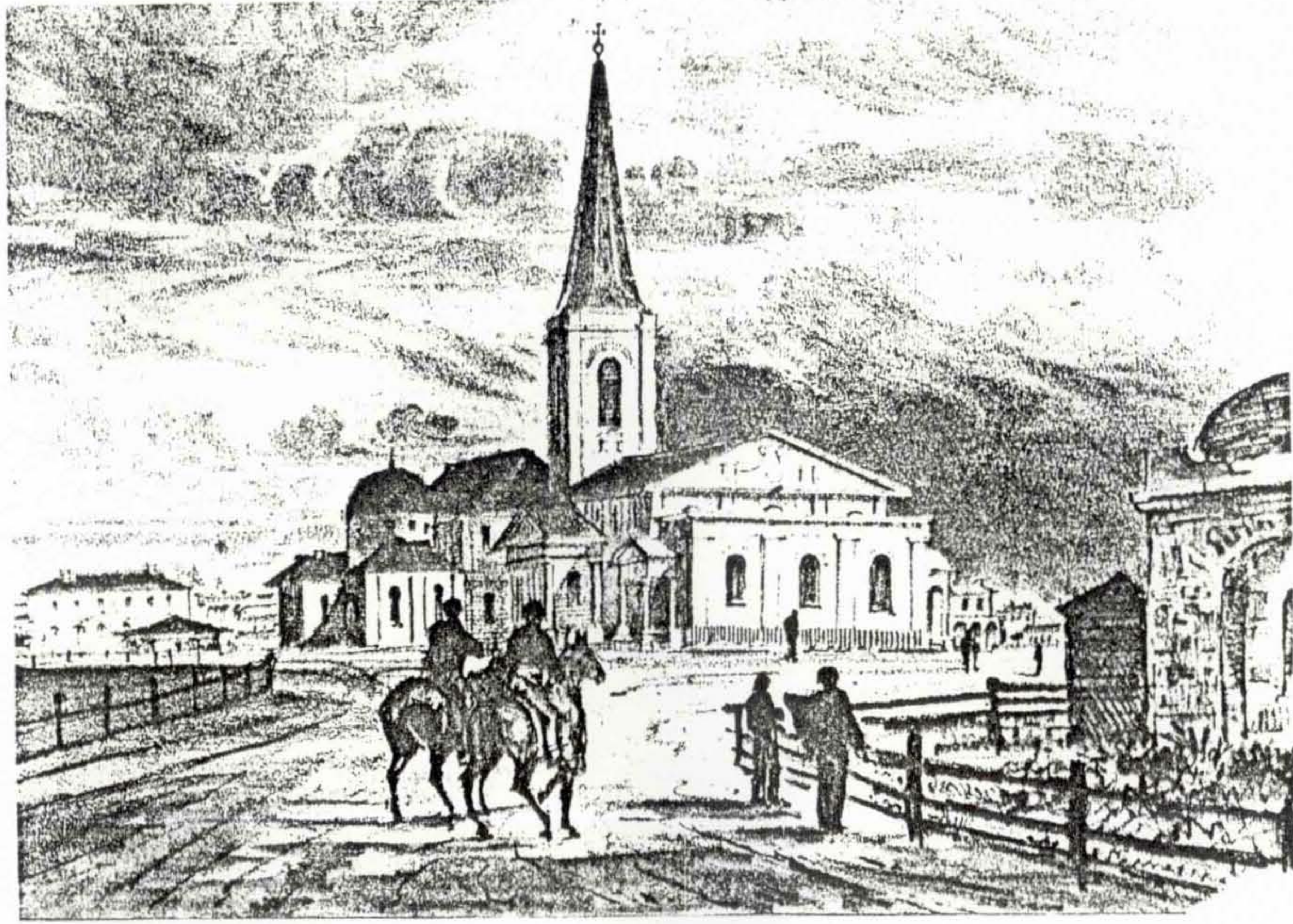
81. John Carmichael, *George Street from the Wharf*, 1829, line engraving, in *Select Views of Sydney*, Sydney 1829.



82. John Carmichael, *Sydney from Woolloomooloo Hill*, 1829, line engraving, 14.5 x 22.5, in *Select Views of Sydney*, Sydney 1829.

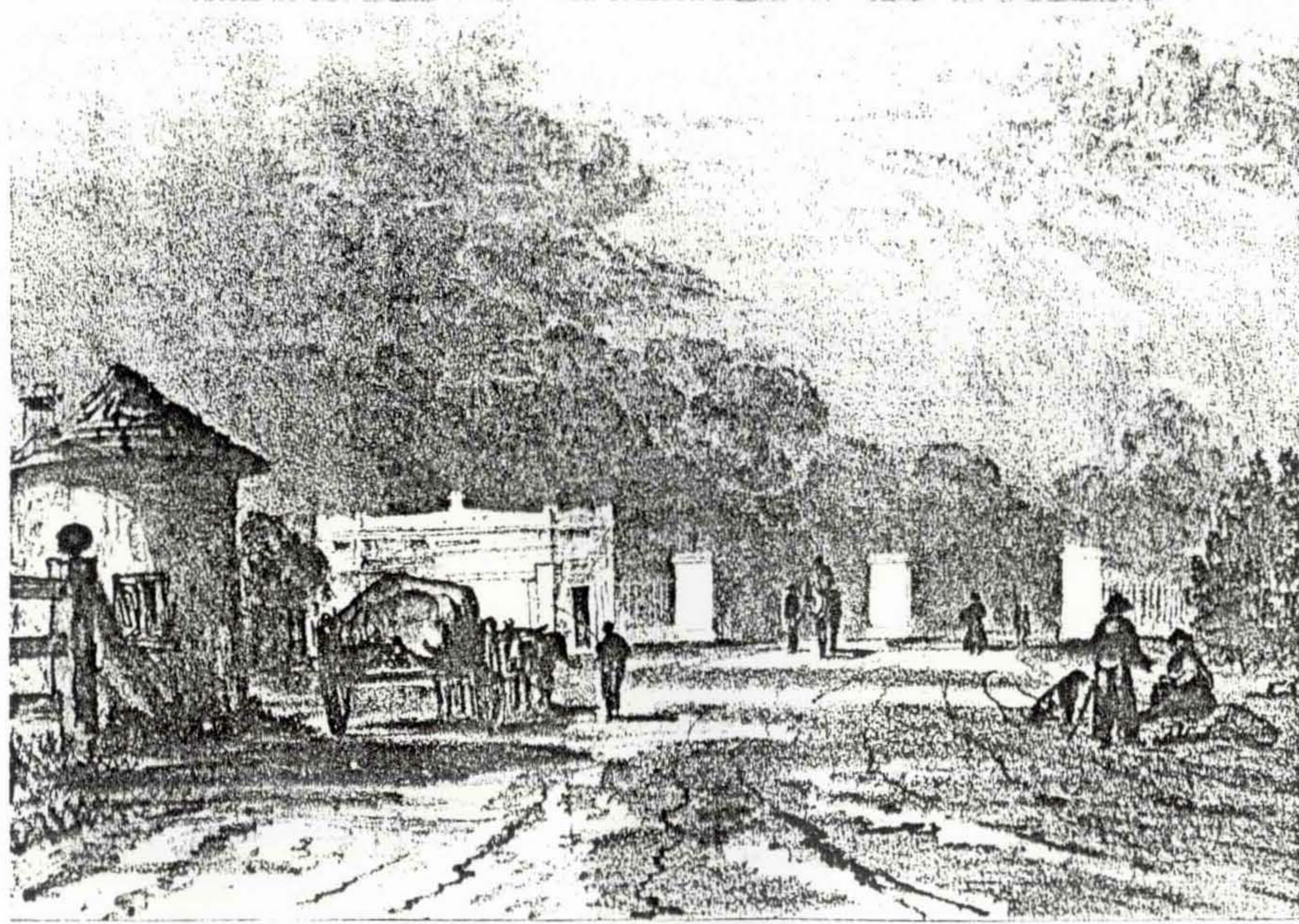


83. John Carmichael, *Sydney from Hyde Park*, 1929, line engraving, in Select Views of Sydney, Sydney 1829.



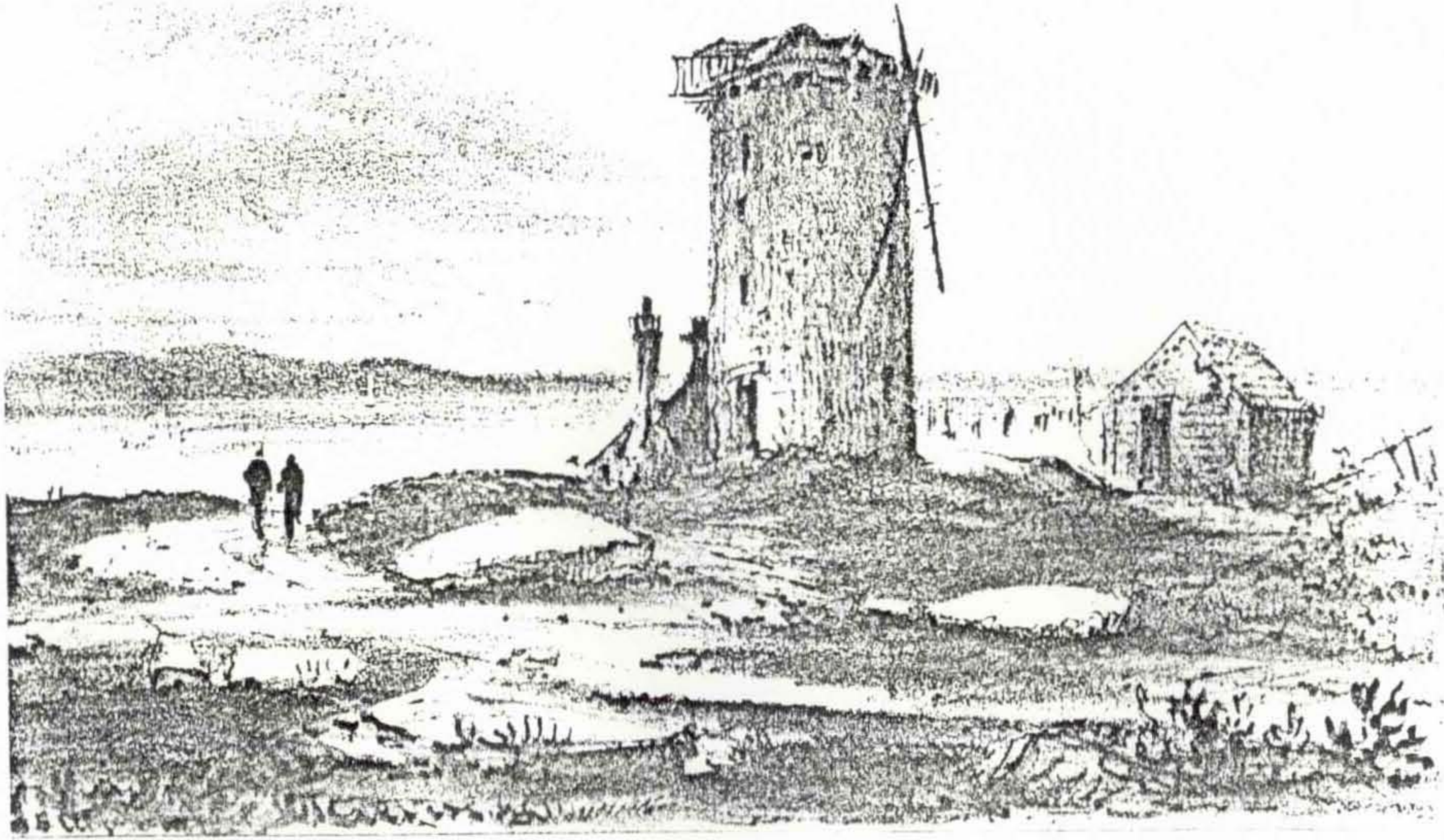
ST. JAMES' CHURCH, SYDNEY.

84. Robert Russell, *St. James' Church (&) Supreme Court House, 1836*,  
lithograph, in J. G. Austin, *A Series of Lithographic Drawings of Sydney*  
and its Environs, Sydney 1836.

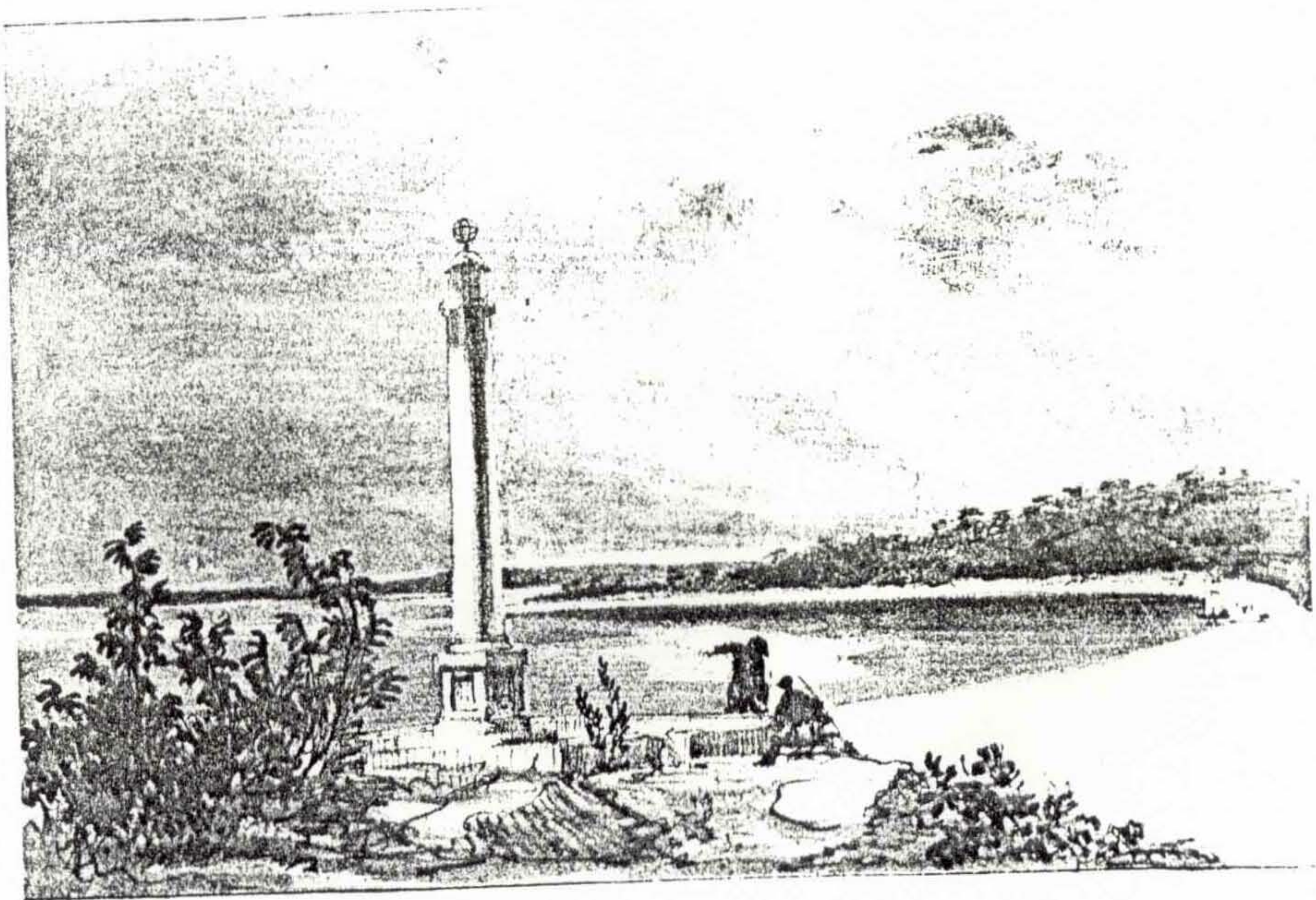


85. Robert Russell, *New Toll gate, Parramatta Road, 1836*, lithograph, in J. G. Austin, *A Series of Lithographic Drawings of Sydney and its Environs*, Sydney 1836.

1707 - 1848, Parramatta Road.



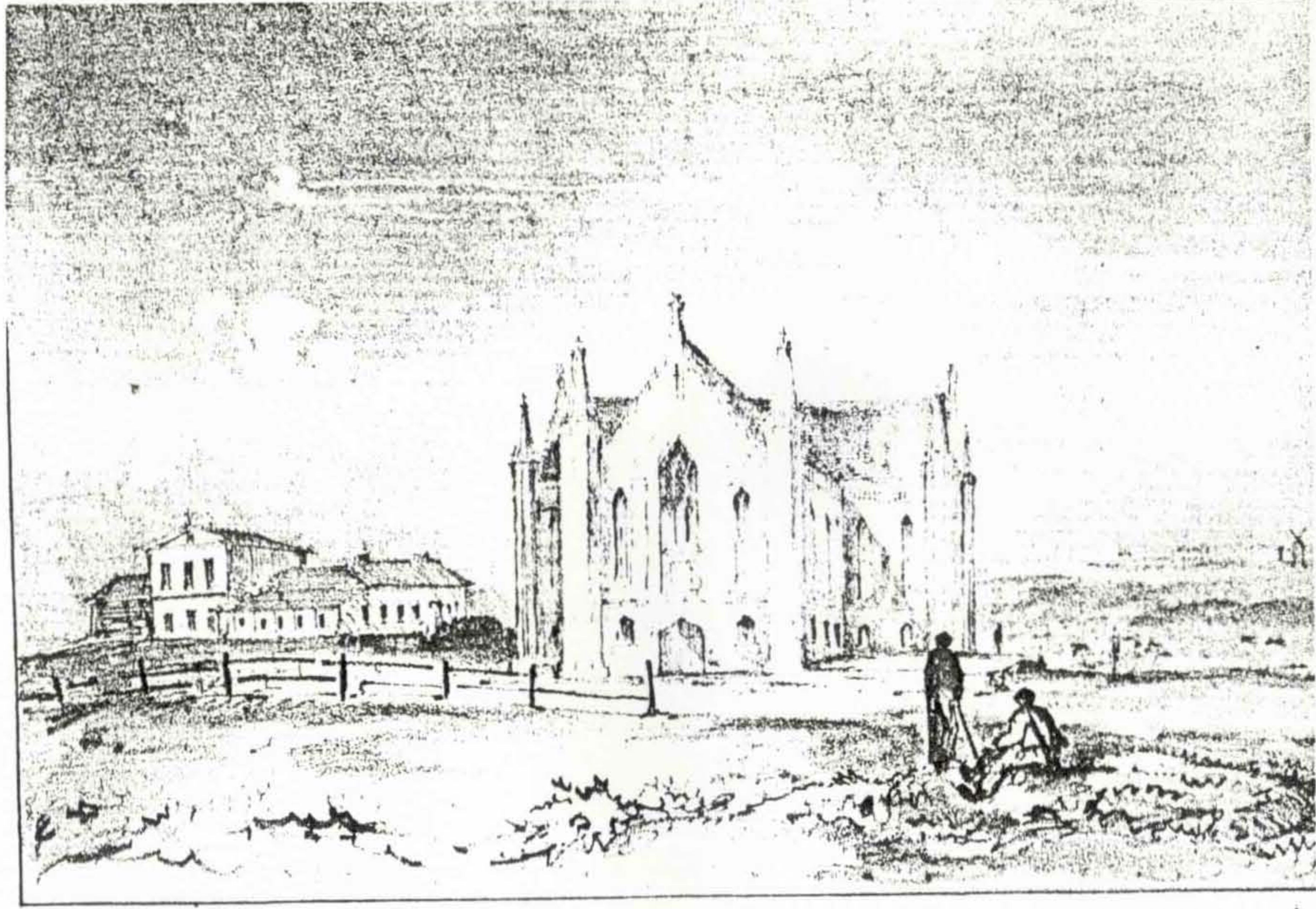
86. Robert Russell, *Old Windmill, Government Domain, 1836*, lithograph, in J. G. Austin, *A Series of Lithographic Drawings of Sydney and its Environs*, Sydney 1835.



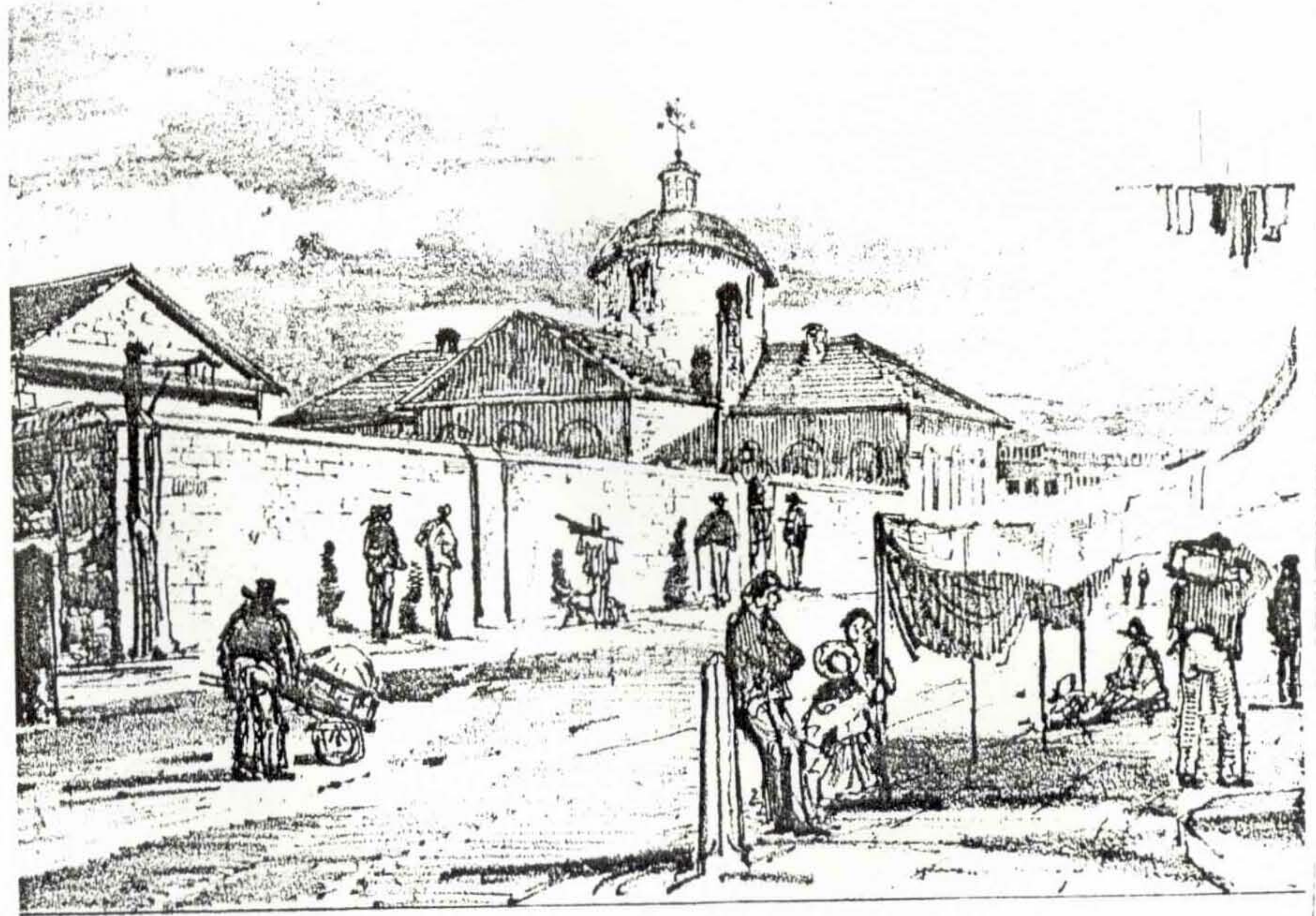
37. Robert Russell, *La Perouse's Monument, Botany Bay, 1836*, Lithograph, In J. G. Austin, *A Series of Lithographic Drawings of Sydney and its Environs*, Sydney 1836.

LA PEROUSE'S MONUMENT, Botany Bay



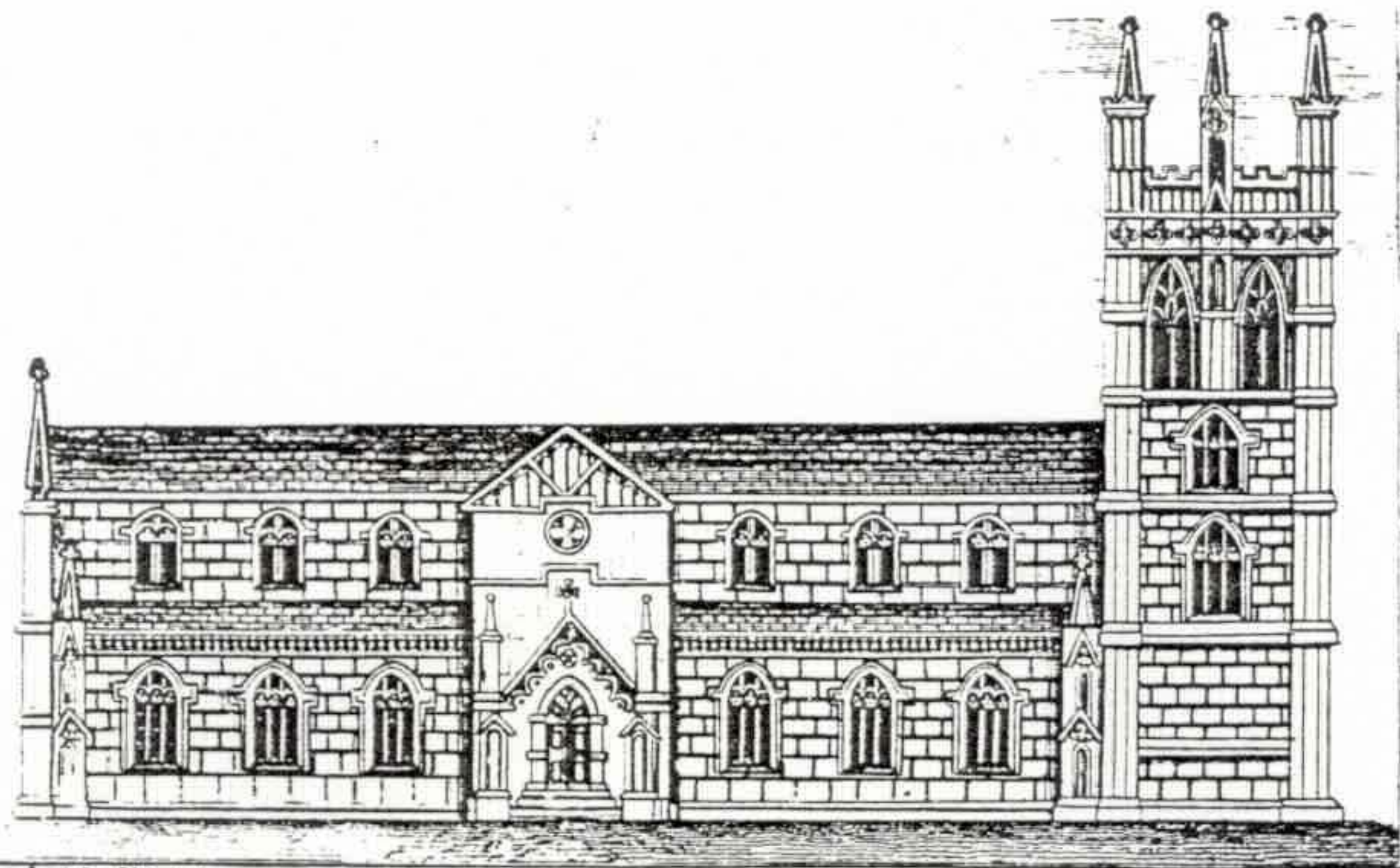


88. Robert Russell, Cathedral of St. Mary's, 1836, lithograph, in J. G. Austin, A Series of Lithographic Drawings of Sydney and its Environs, Sydney 1836.



POLICE OFFICE . George Street .

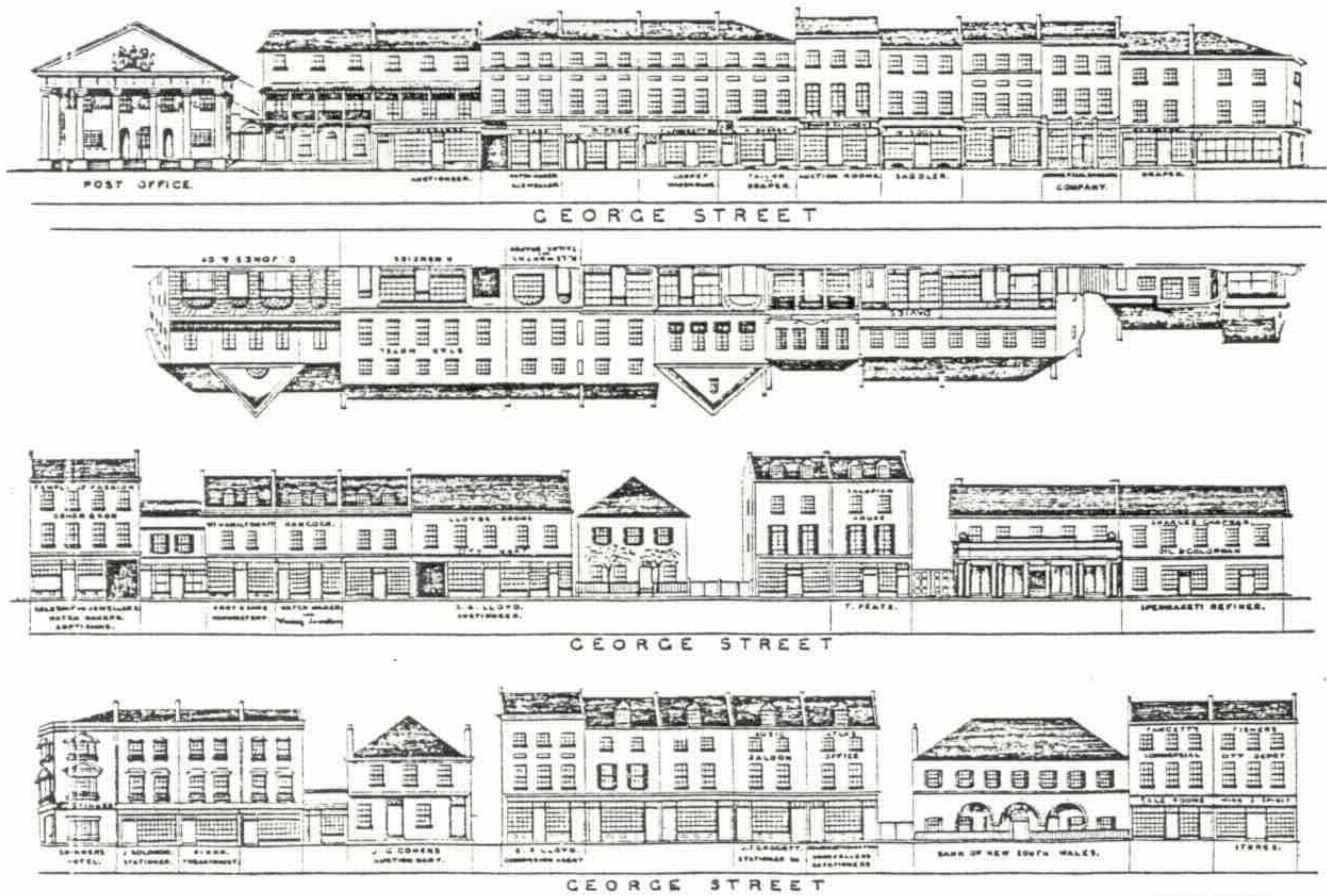
89. Robert Russell, *Police Office, George Street, 1836*, Lithograph, in  
J. G. Austin, *A Series of Lithographic Drawings of Sydney and its  
Environns, Sydney 1836*.



Published by J. Maclehose ST ANDREW'S CATHEDRAL SYDNEY, Engraved by Robt. Clayton.

90. Robert Clayton engraver, *St. Andrews Cathedral Sydney.*, 1838, wood engraving, 10.2 x 16.8, in James Maclehose, *Picture of Sydney; and Strangers' Guide in New South Wales*, Sydney 1838-39.

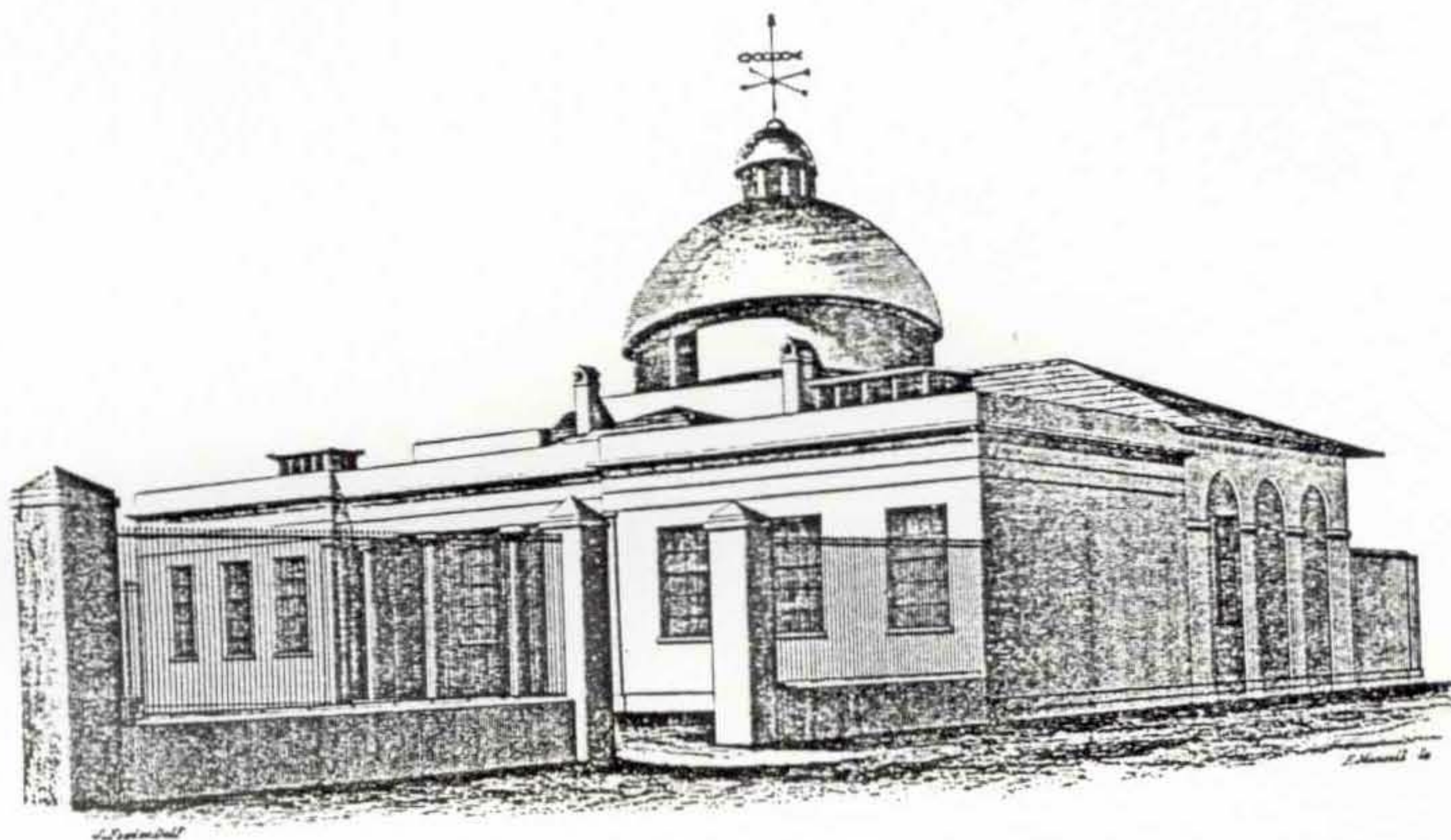
SYDNEY.



Drawn by J. Fowler

Engraved by W. Harris

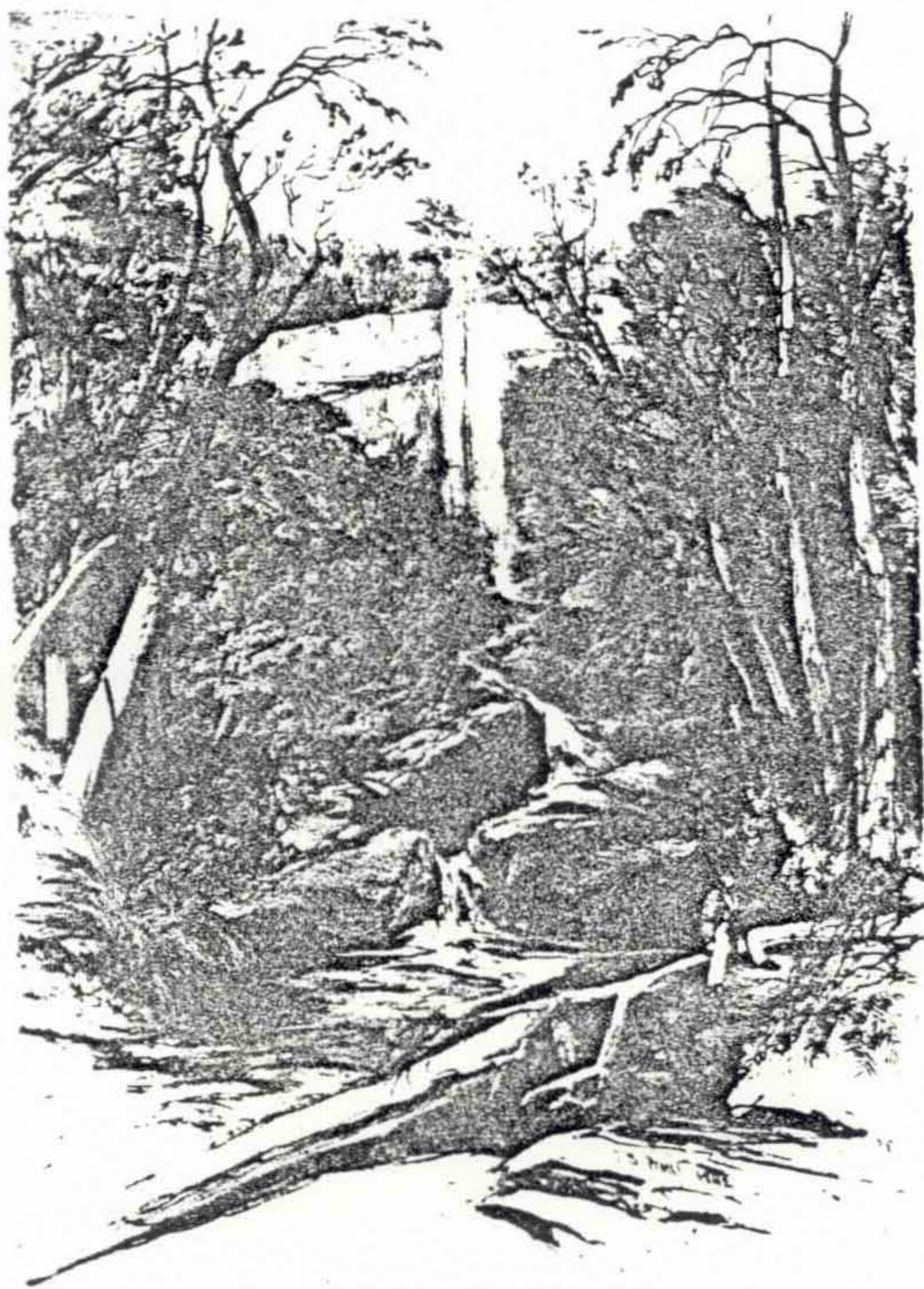
91. W. Harris after Joseph Fowles, *George Street*, 1848, line engraving, in Joseph Fowles, *Sydney in 1848*, Sydney 1848 opp. p.22.



THE POLICE OFFICE,  
SYDNEY.

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92. F. Mansell after Joseph Fowles, *The Police Office, Sydney*, 1848,  
line engraving, in Joseph Fowles, *Sydney in 1848*, Sydney 1848, opp.  
p.57.



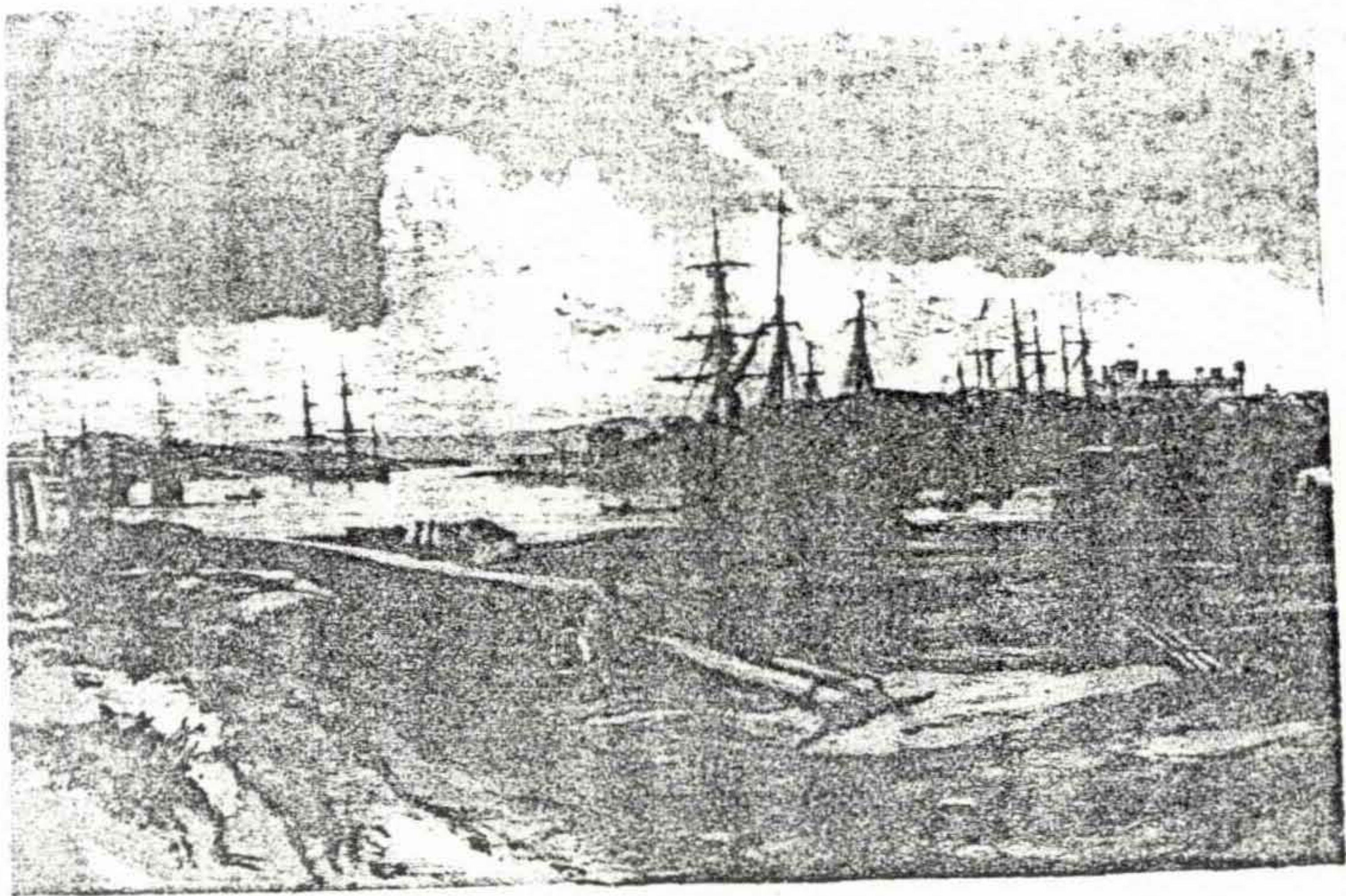
LOWER FALL WILLUGHBY  
NORTH SHORE SYDNEY

93. John Skinner Prout, *Lower Fall Willoughby North Shore Sydney*, 1842  
lithograph, 27.1 x 19.6, in J.S. Prout, *Sydney Illustrated*, Sydney, part  
II.



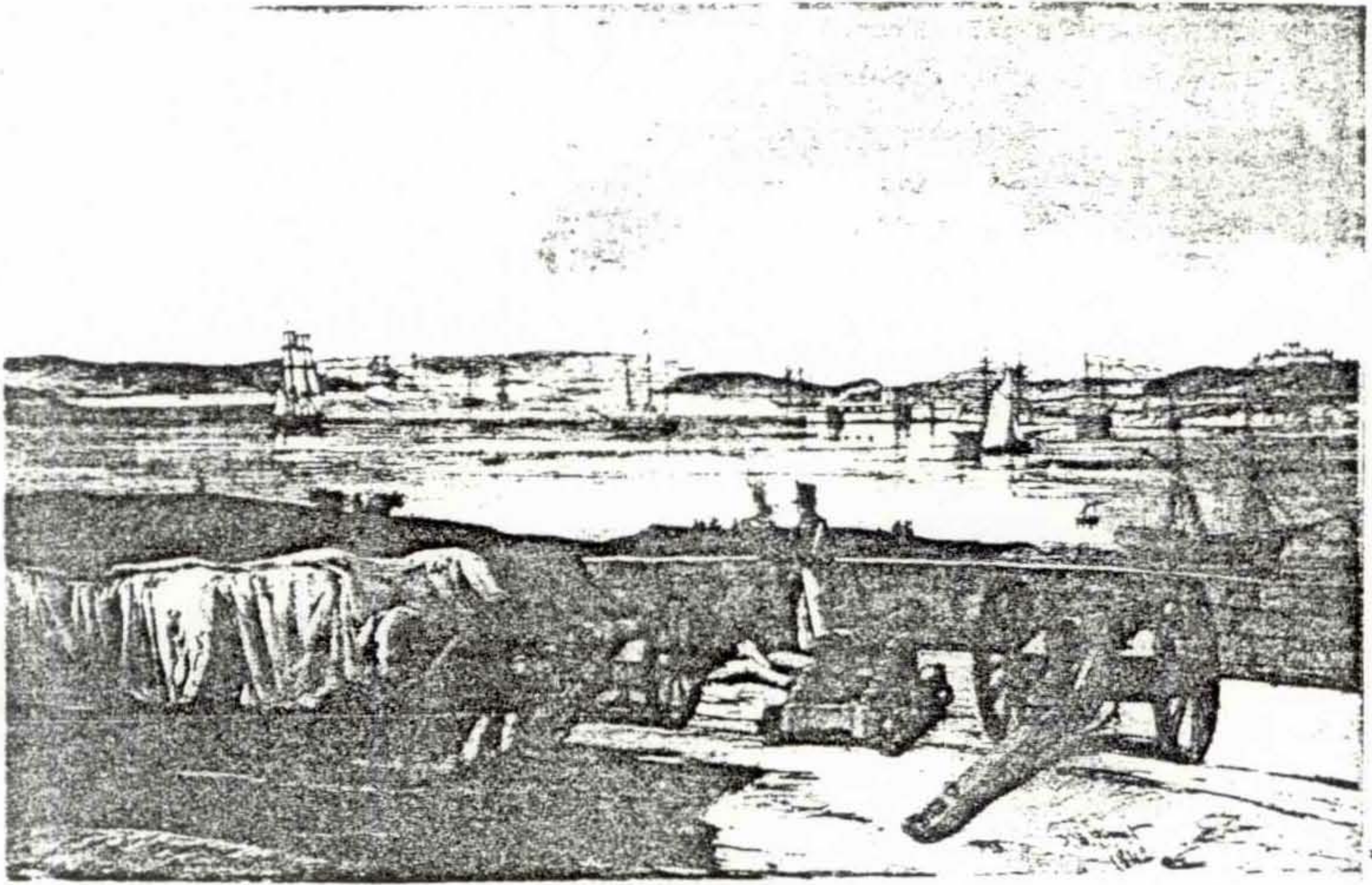
VIEW OF GEORGE STREET,  
SYDNEY.

94. John Skinner Prout, *View in George Street, Sydney*, 1843, lithograph, 19.4 x 27.4, in J.S. Prout, *Sydney Illustrated*, Sydney, part III.



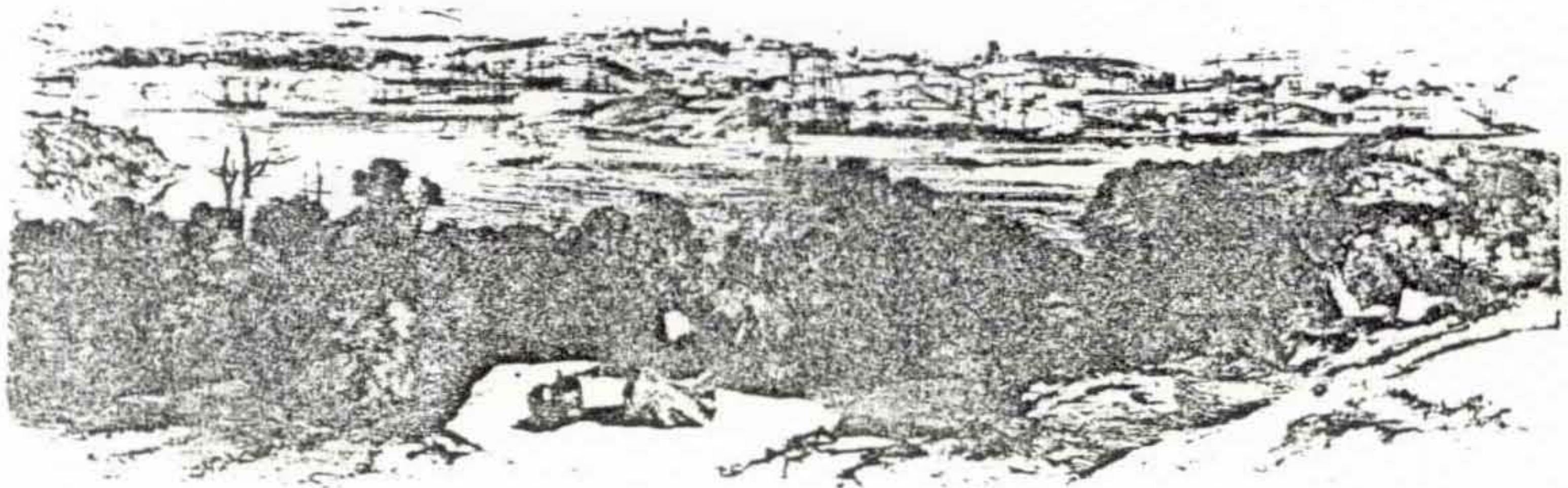
SYDNEY COVE.

95. John Skinner Prout, *Sydney Cove*, 1842, lithograph, 19.1 x 27.3, in J.S. Prout, *Sydney Illustrated*, Sydney, part I.



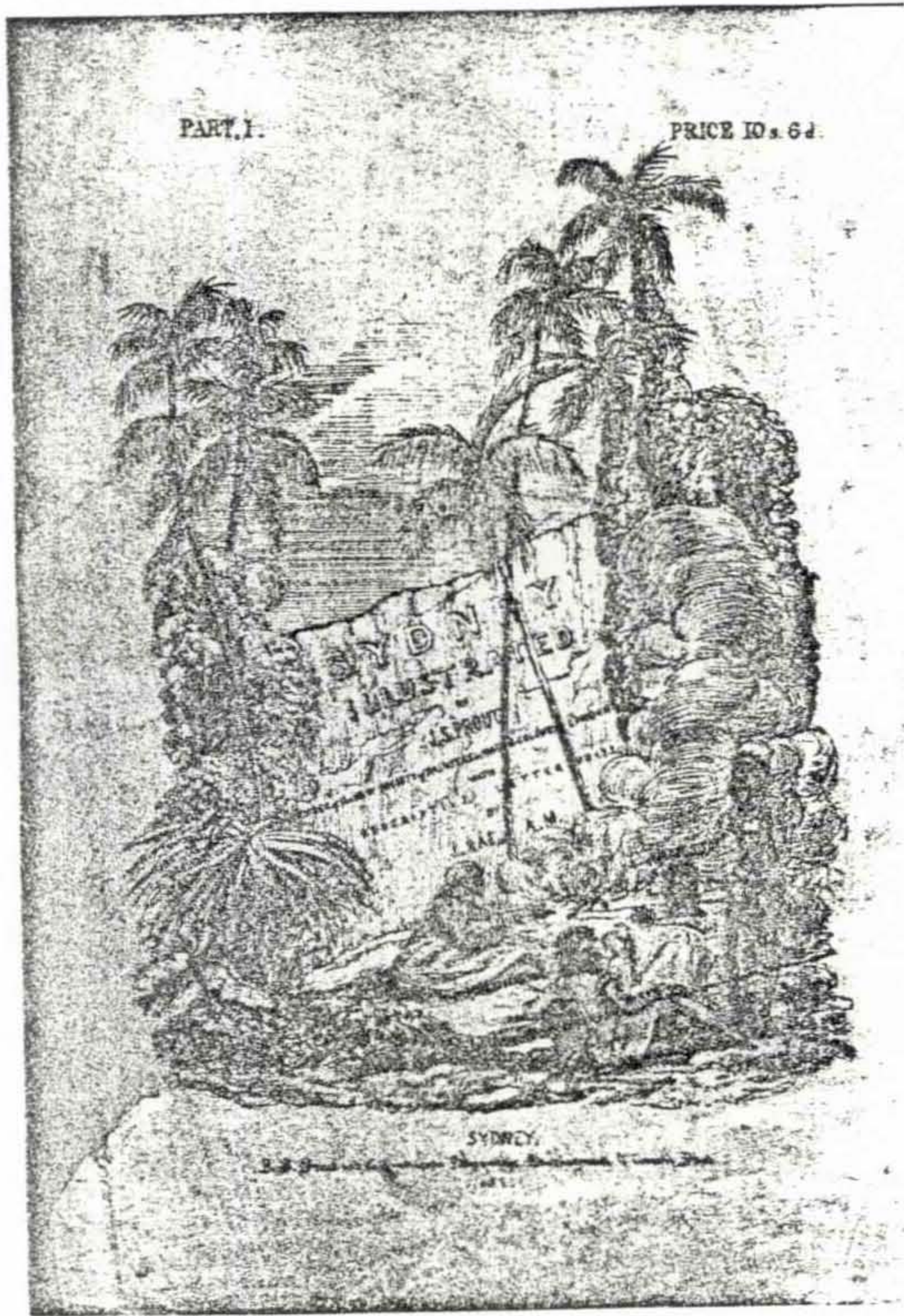
PORT JACKSON  
FROM DAWES' BATTERY

96. John Skinner Prout, *Port Jackson From Dawes' Battery*, 1842, lithograph, 18.7 x 28.4, in J.S. Prout, *Sydney Illustrated*, Sydney, part I.



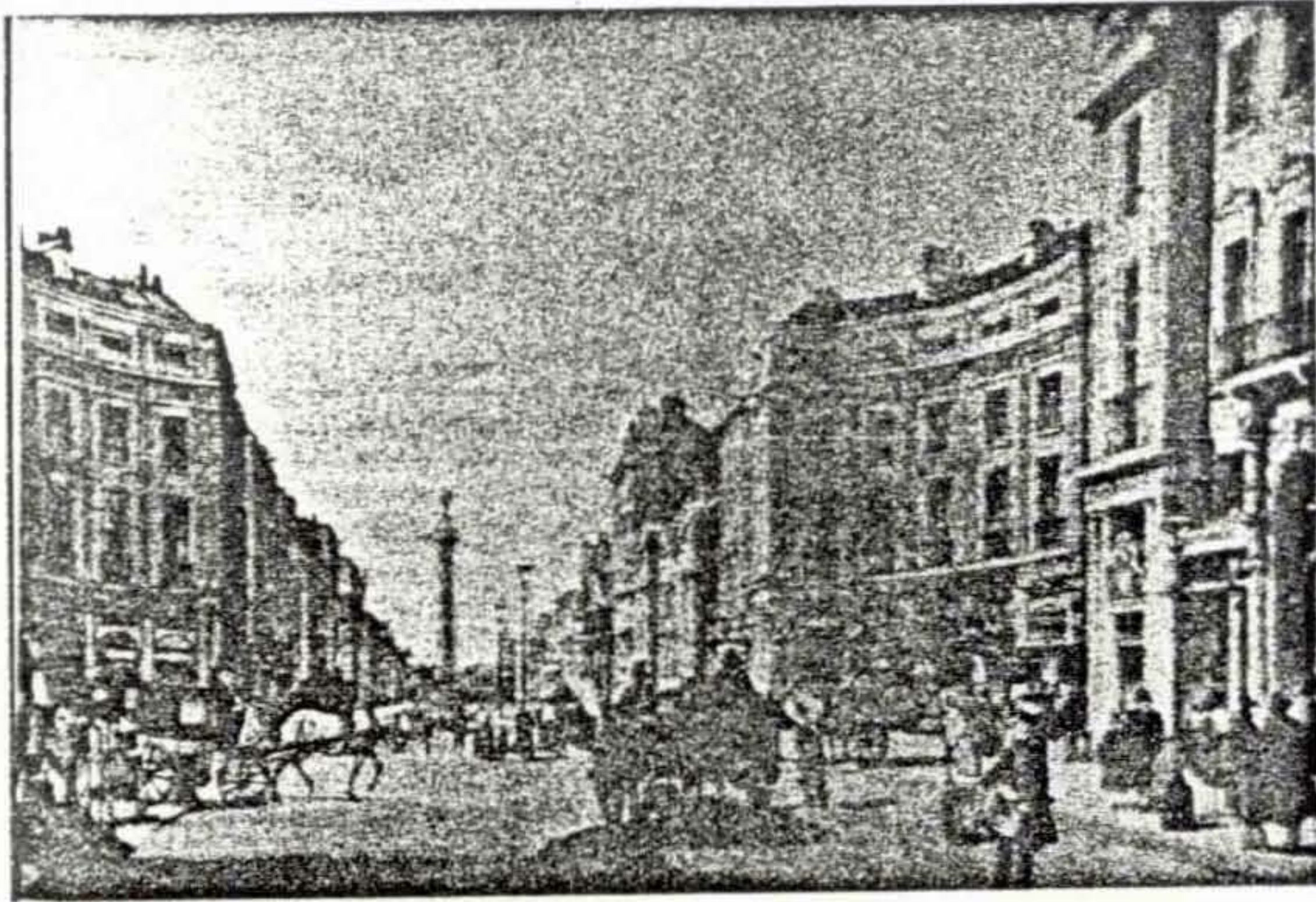
THE CITY OF SYDNEY N.S.W.

97. John Skinner Prout, *The City of Sydney, N.S.W. From behind Lavender's Bay, North Shore*, 1844, lithograph, 24.1 x 45.7, in J.S. Prout, *Sydney Illustrated*, Hobart, part IV.



98. John Rae, *Title Page of Sydney Illustrated*, 1842, lithograph.

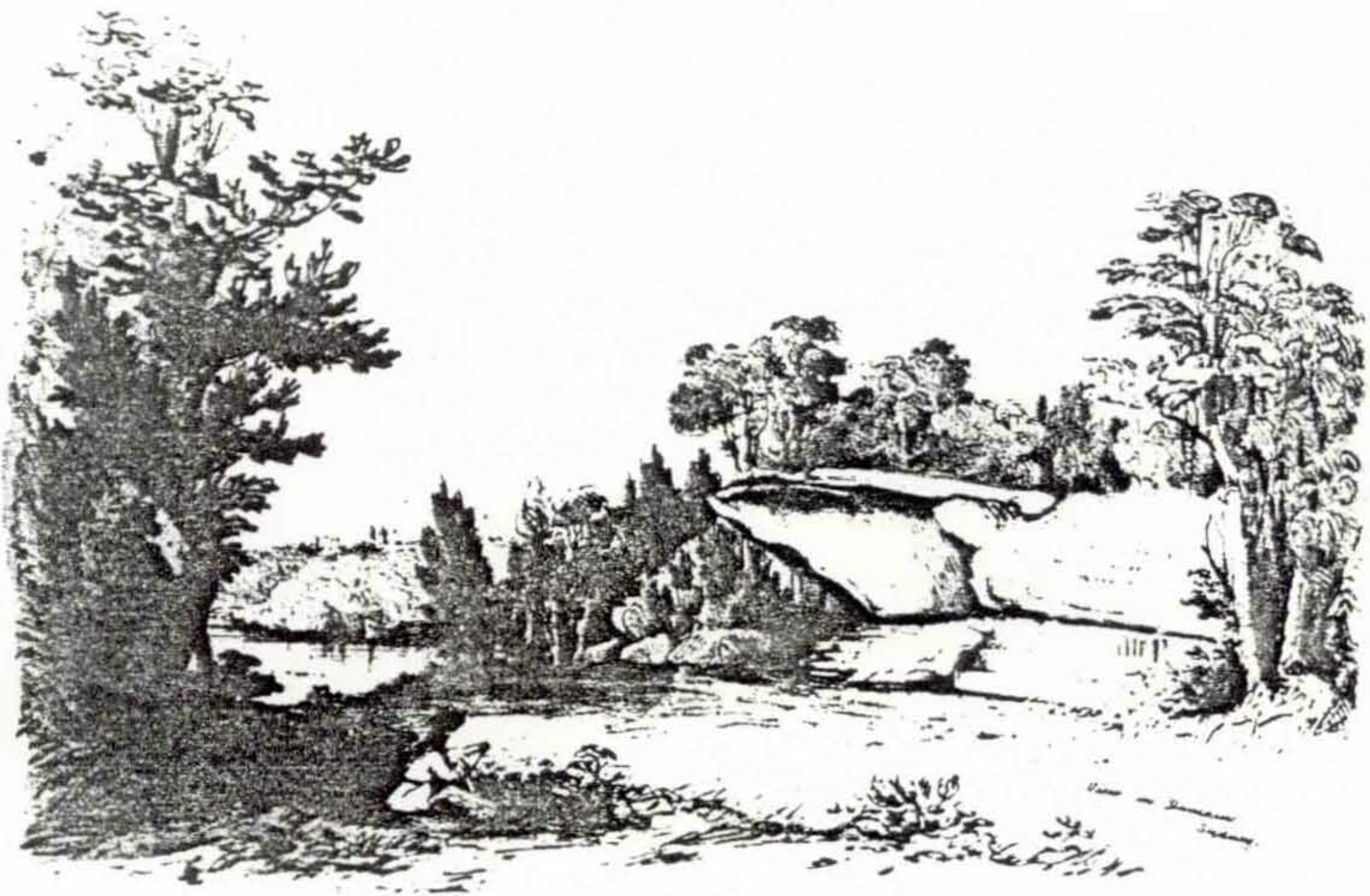




99. Thomas Shutter Boys, *From Regent Street to the the Duke of York's Column*, 1842, lithograph, in T. S. Boys, *Original Views of London as it is*, London 1842.



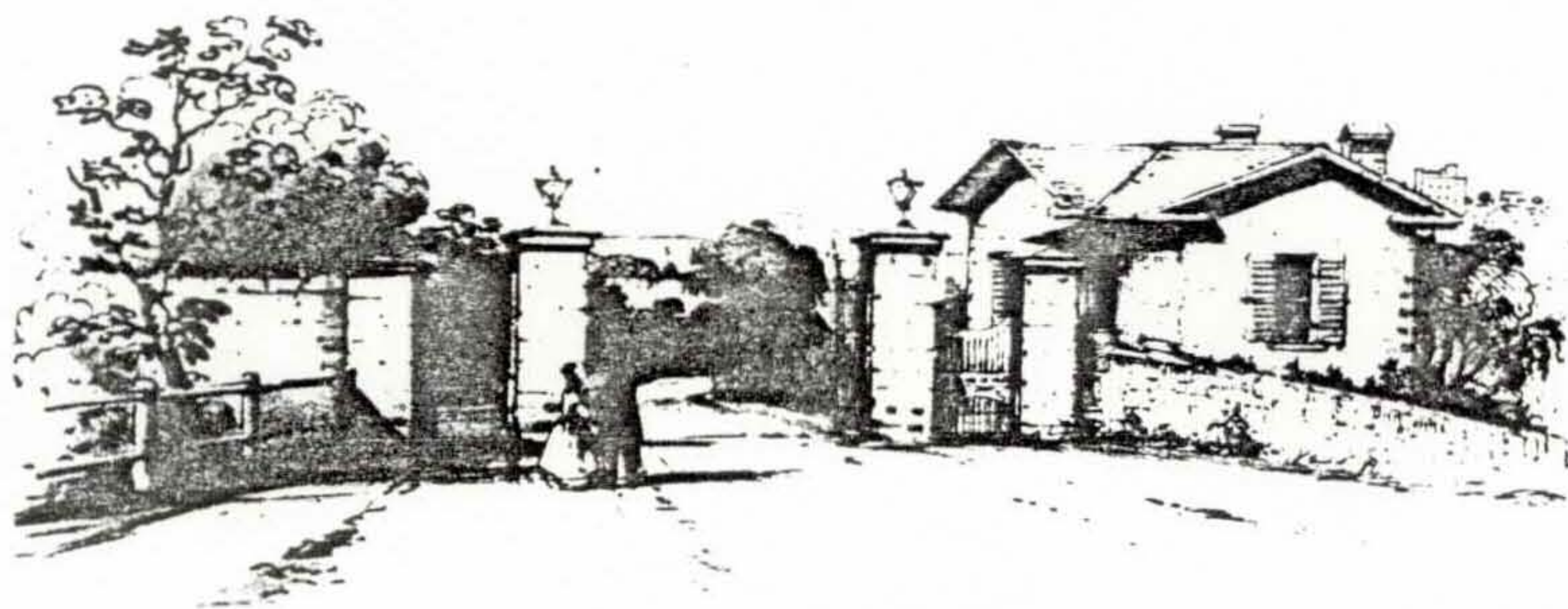
100. Conrad Martens. *Blue Gum Tree, "Eucalyptus"*, 1850, lithograph, 26.3 x 37.3, in Conrad Martens, *Sketches in the Environs of Sydney; Being part of a series of sketches intended to illustrate the scenery of New South Wales*, Sydney 1850, part II.



101. Conrad Martens, *Rocks, called Mrs Macquarie - Chairs at the extreme end of the Domain.*, 1850, lithograph, 26.8 x 37.3, in Conrad Martens, Sketches in the Environs of Sydney: Being part of a series of sketches intended to illustrate the scenery of New South Wales, Sydney 1850, part I.



102. Conrad Martens, *Government House and Macquarie Fort, from the Domain, near the north end of the Botanic Garden*, 1850, lithograph, 26.8 x 37.3, in Conrad Martens, Sketches in the Environs of Sydney: Being part of a series of sketches intended to illustrate the scenery of New South Wales, Sydney 1850, part I.



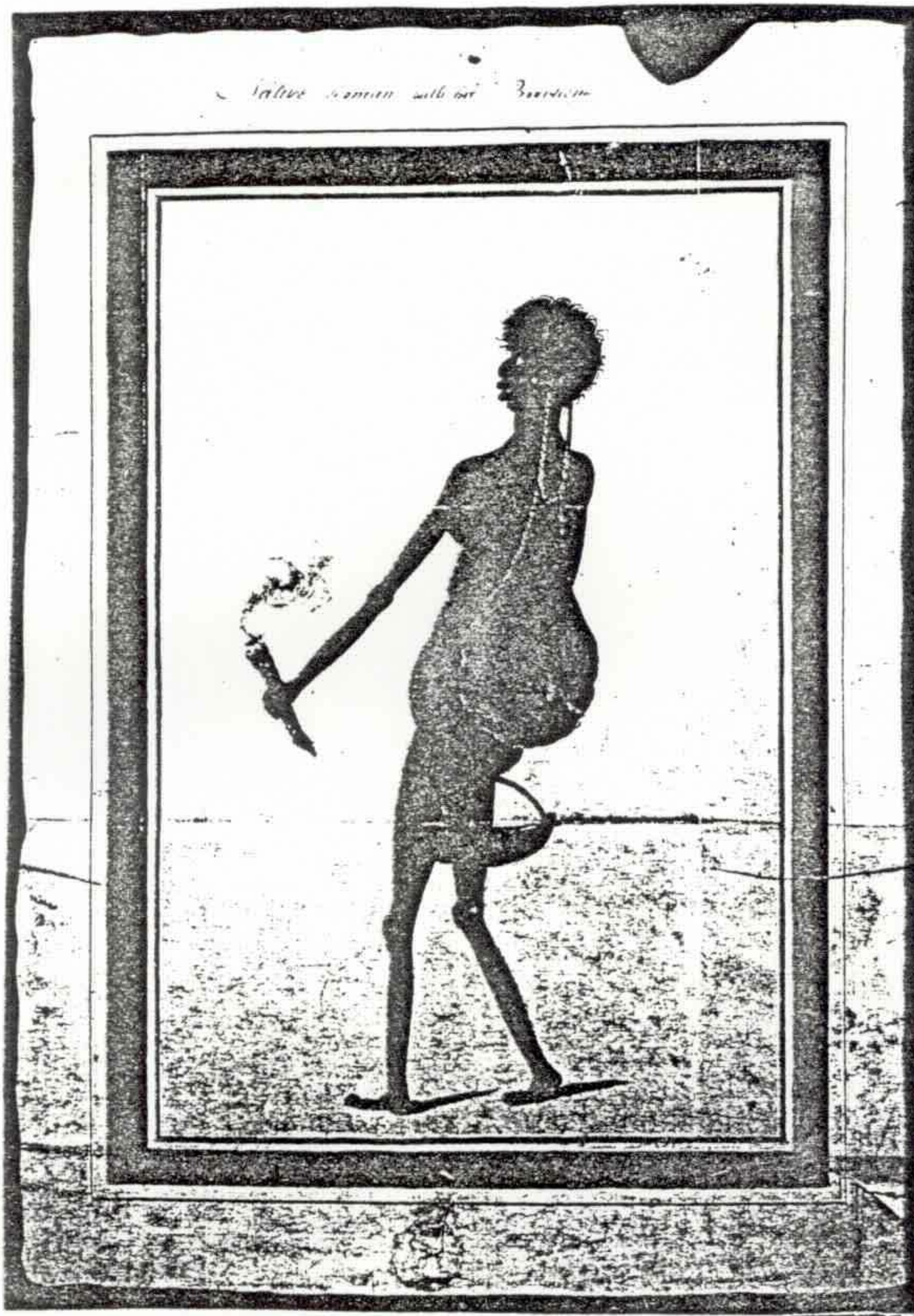
103. Conrad Martens, *The Lower Lodge, Domain, Sydney*, 1850, lithograph, 26.8 x 37.3. In Conrad Martens, Sketches in the Environs of Sydney: Being part of a series of sketches intended to illustrate the scenery of New South Wales, Sydney 1850, part III.



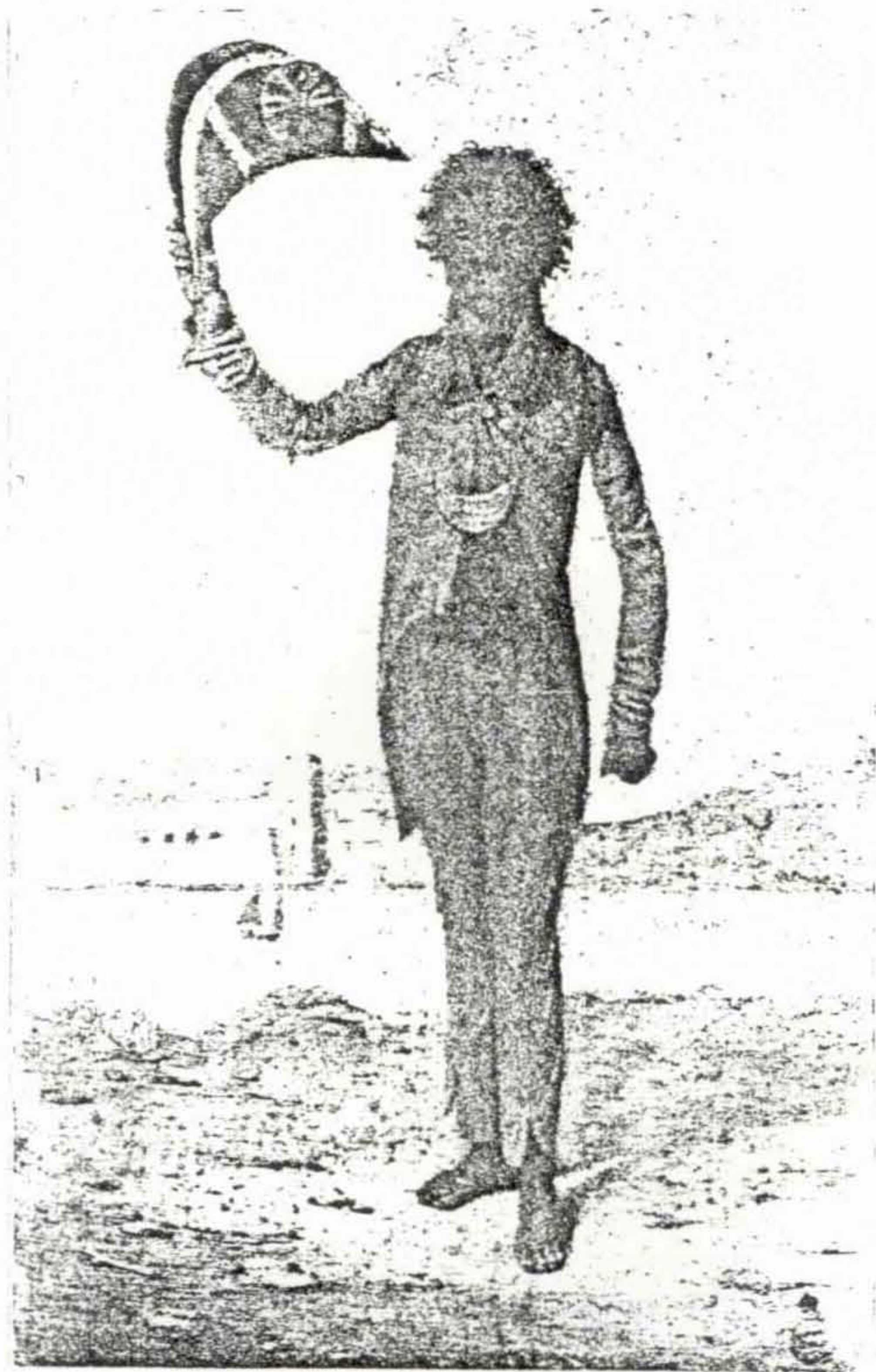
BILLY WATERS.

—:o:—

104. Artist unknown, *Billy Waters*, c.1820, wood engraving. Reproduced in C. Hindley, The True History of Tom and Jerry, London nd., p.103.

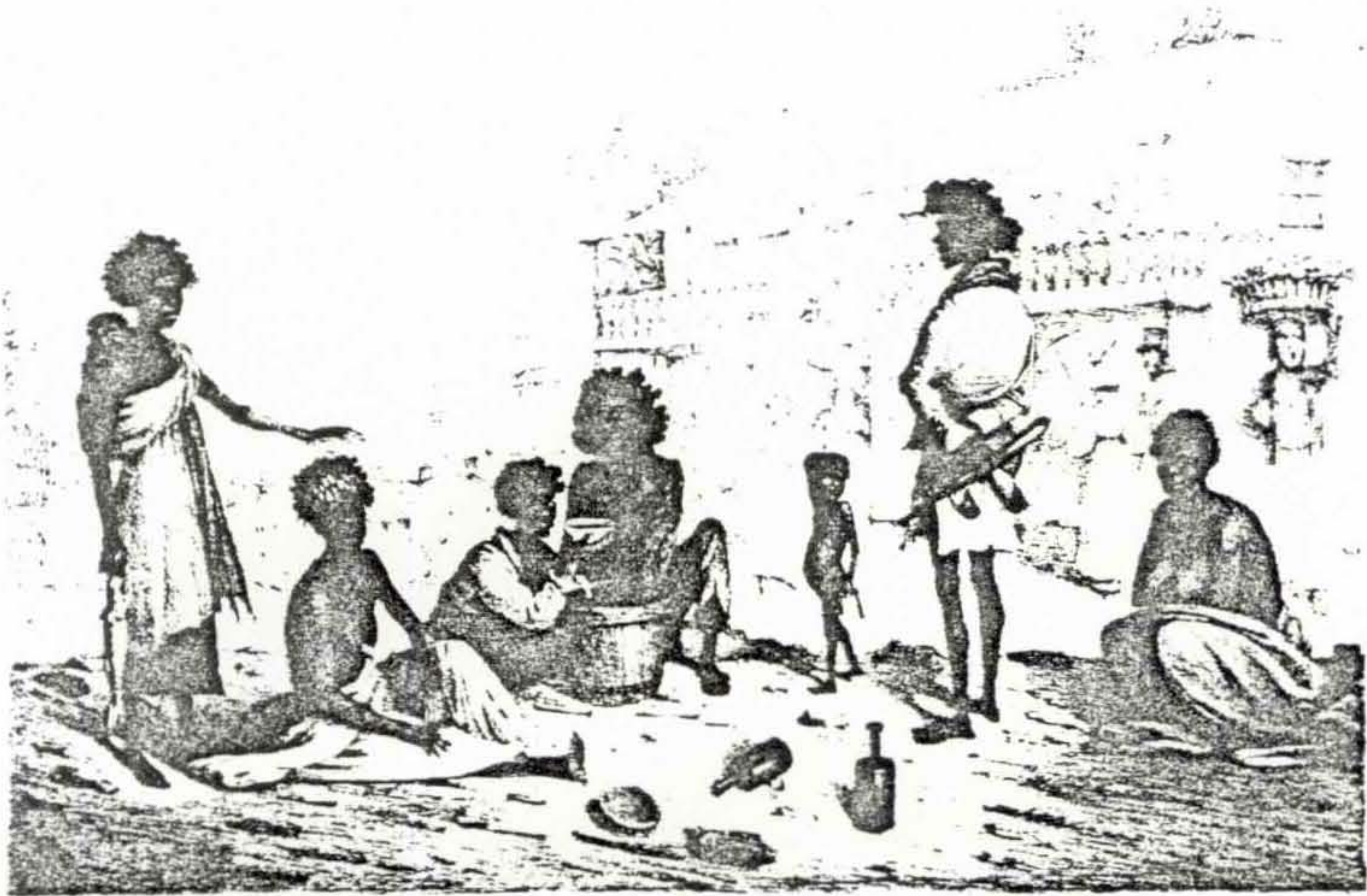


105. Richard Brown, *Brusir*, 1818, bodycolour, 34.9 x 24.2, private collection.



106. Augustus Earle, [*Bungaree*], 1826, lithograph, 40.1 x 25.4, ML P2/4.





108. Augustus Earle, *Natives of New South Wales*, 1830, lithograph, 20.8 x 29.3, in Augustus Earle, *Views of New South Wales and Van Diemens Land*, London 1830, part I, no. 4.



109. William Hogarth, *Gin Lane*, 1751, line engraving.



110. Artist unknown, *Farewell to Black-Eyed Sue and Sweet Poll of Plymouth*, c.1790, engraving, NLA.



**BIDDY SALMANDER.**

**BULKABRA.**

**COOSEBERRY.**

*BROKEN-TRIBE.*

*CHIEF OF BOTANY, QUEEN OF BUNGAREE.*

*U.S. NAVALS*

111. Charles Rodius, *Biddy Salmander. Broken-Tribe, Bulkabrs. Chief of Botany, Cooseberry. Queen of Bungaree.*, 1834, lithograph, 22.2 x 28.9, ML.





**PUNCH.**  
GINN OF CULABA,  
BROKEN-BAY TRIBE

*Drawn from life and  
engraved by C. Rodius.*

**CULABA.**  
FIVE ISLANDS TRIBE.

*N. S. WALES.*

**PROFILE.**  
of  
**CULABA.**

*Printed by J. G. Smith  
Melbourne & Sydney.*

112. Charles Rodius. Punch. Ginn of Culaba, Broken-Bay Tribe. Culaba, Five Islands Tribe. Profile, of Culaba, 1834, lithograph; 22.2 x 28.9, ML.



SHOALHAVEN TRIBE.

113. Charles Rodius, *Neddy Noora, Shoalhaven Tribe*, 1834, lithograph, 28.9 x 22.5, ML.



**NUNBERRI.**

CHIEF of the NUNNERAH,

N. S. WALES.

*Drawn from nature and on Stone by Charles Rodius*

*Engraved by J. G. Smith, 1834, in B. Swanwick*

114. Charles Rodius, *Nunberri, Chief of the Nunnerah, N.S. Wales, 1834*, lithograph, 28.6 x 22.5, ML.



MORIRANG.

SHOALHAVEN TRIBE.

A. S. WALKER

*Drawn from nature and engraved by Charles Rodius.*

*Published by J. B. Snow & Co. Sydney.*

115. Charles Rodius, *Morirang. Shoalhaven Tribe., N.S.Wales., 1834.*  
lithograph, 28.9 x 22.5, ML.



TOOBAN

GINNOR      HESIMBI

SHOALHAVEN TRIBE

116. Charles Rodius, Tooban. Ginn, or Wife of the Chief of Shoalhaven  
Tribe, 1834, lithograph, 28.9 x 22.5, ML.



117. William Nicholas, *Mary*, 1842, lithograph, 22.6 x 16.5, ML.



**MARANG .**  
**A NATIVE OF KIAMA .**  
*E. D. Barlow. Bridge Street 1844 .*

118. William Nicholas attributed, *Marang. A Native of Kiama.* 1844, lithograph, 22.9 x 15.6, DL Pd 61.



JOHNNY CROOK .  
NATIVE NAME "YUNBAI", FROM ILLAWARRA .  
*E. D. Barlow. Bridge Street.*

119. William Nicholas attributed, *Johnny Crook. Native Name "Yunbai",*  
*From Illawarra, c.1844 ?*, lithograph, 22.5 x 15.6. ML P1.





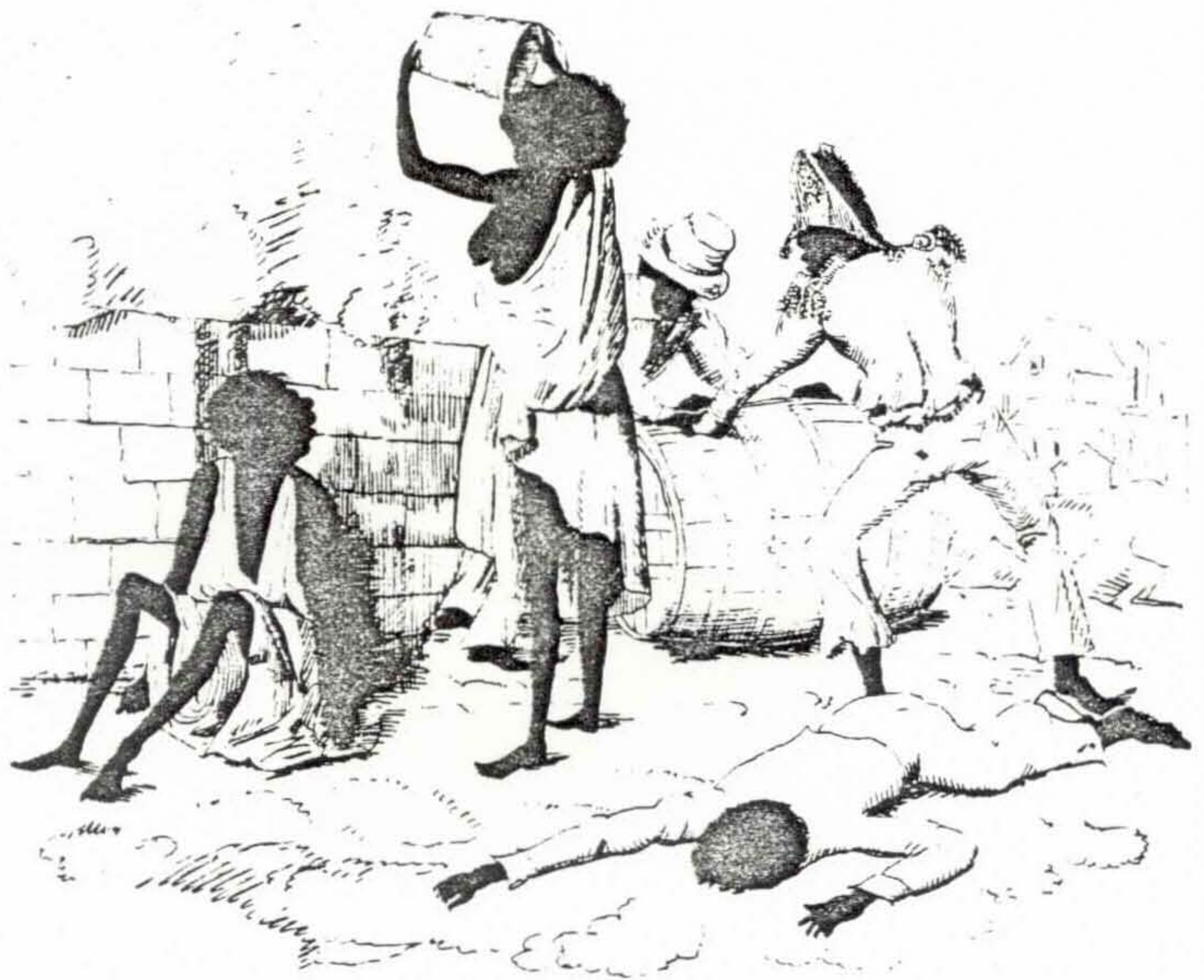
120. William Nicholas, *Wollomel, Wallace, Newcastle*, 1842. lithograph, 28.5 x 21.2, DL Pd 62.



BILL WORRALL  
*Barlow & Childers*

121. William Nicholas, *Bill Worrall*, c.1840, lithograph, 29.2 x 22.6, NLA.

Profiles  
OF THE  
ABORIGINES OF NEW SOUTH WALES.



NATIVES OF NEW SOUTH WALES DRINKING "BULL".

122. William Nicholas attributed, *Natives of New South Wales Drinking "Bull"*, c.1840, pen and ink, 25.2 x 20, ML.



NATIVE OF LAKE GEORGE, FIVE ISLANDS TRIBE

123. William Fernyhough, *Cullabee. Native of Lake George, Five Islands Tribe*, 1836, lithograph, 28 x 22, in W. Fernyhough, Twelve Profile Portraits of the Aborigines of New South Wales, Sydney 1836.



WIFE OF CULLABAA. BROKEN BAY TRIBE.

124. William Fernyhough, *Punch*. *Wife of Cullabaa, Broken Bay Tribe.*, 1836, lithograph, 28 x 22, in W. Fernyhough, *Twelve Profile Portraits of the Aborigines of New South Wales*, Sydney 1836.



MICKIE

LAKE MACQUARIE, NEWCASTLE TRIBE.

*From a sketch by W. Fernyhough. Engraved by G. S. S. S.*

125. William Fernyhough, *Mickie. Lake Macquarie, Newcastle Tribe.*, 1836, lithograph, 28 x 22, in W. Fernyhough, *Twelve Profile Portraits of the Aborigines of New South Wales*, Sydney 1836.



THE NATIVE WHO ACCOMPANIED MAJOR MITCHELL  
IN HIS EXPEDITION TO THE INTERIOR.

126. William Fernyhough, Piper. *The Native who accompanied Major Mitchell in his expedition to the Interior.* 1836, lithograph, 28 x 22, in W. Fernyhough, Twelve Profile Portraits of the Aborigines of New South Wales, Sydney 1836.

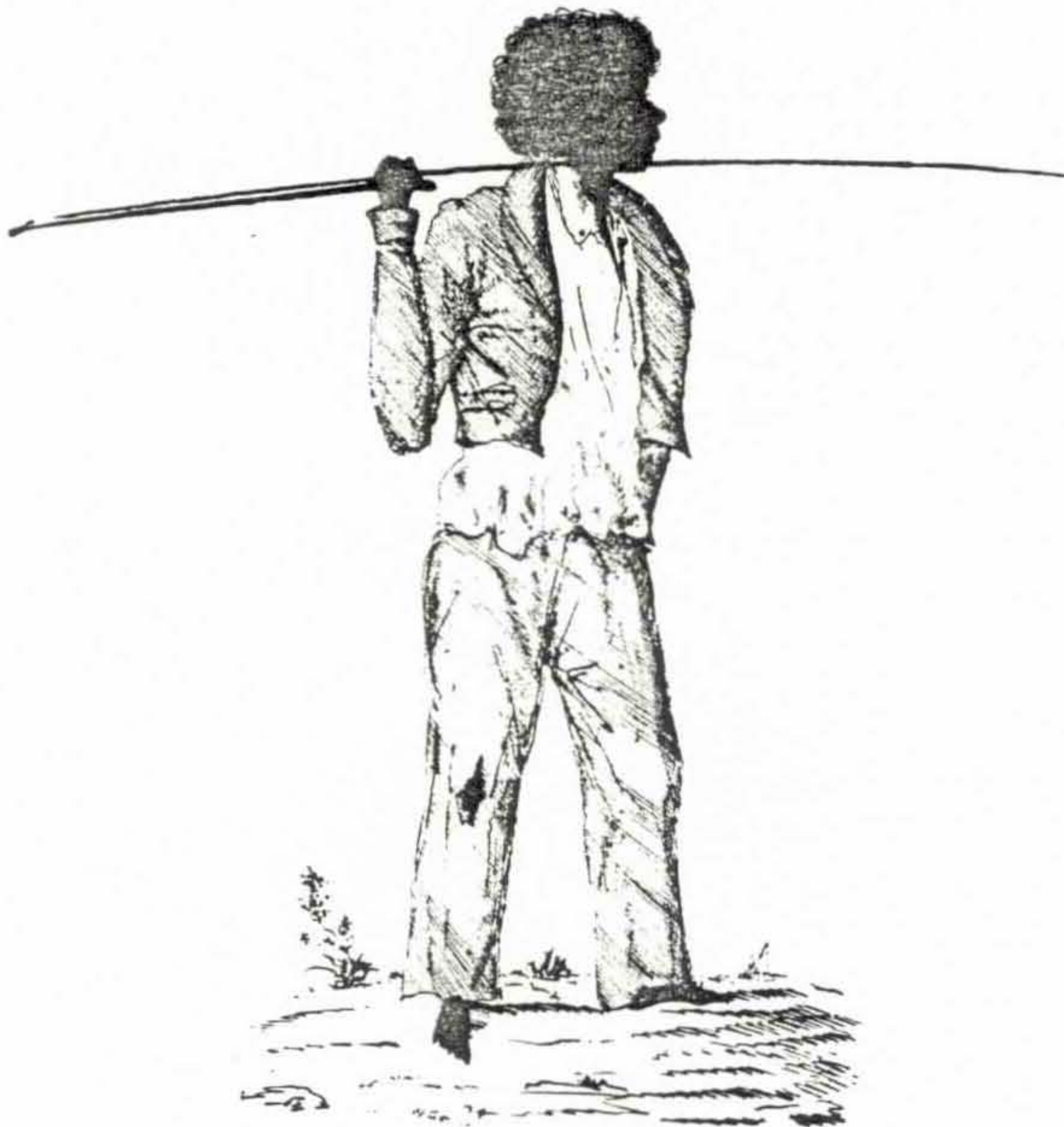


WIDOW OF KING BUNGAREE.

*Painted by G. P. ... Acquired by the ...*

127. William Fernyhough, *Gooseberry*. *Widow of King Bungaree*, 1836, lithograph, 28 x 22, in W. Fernyhough, *Twelve Profile Portraits of the Aborigines of New South Wales*, Sydney 1836.





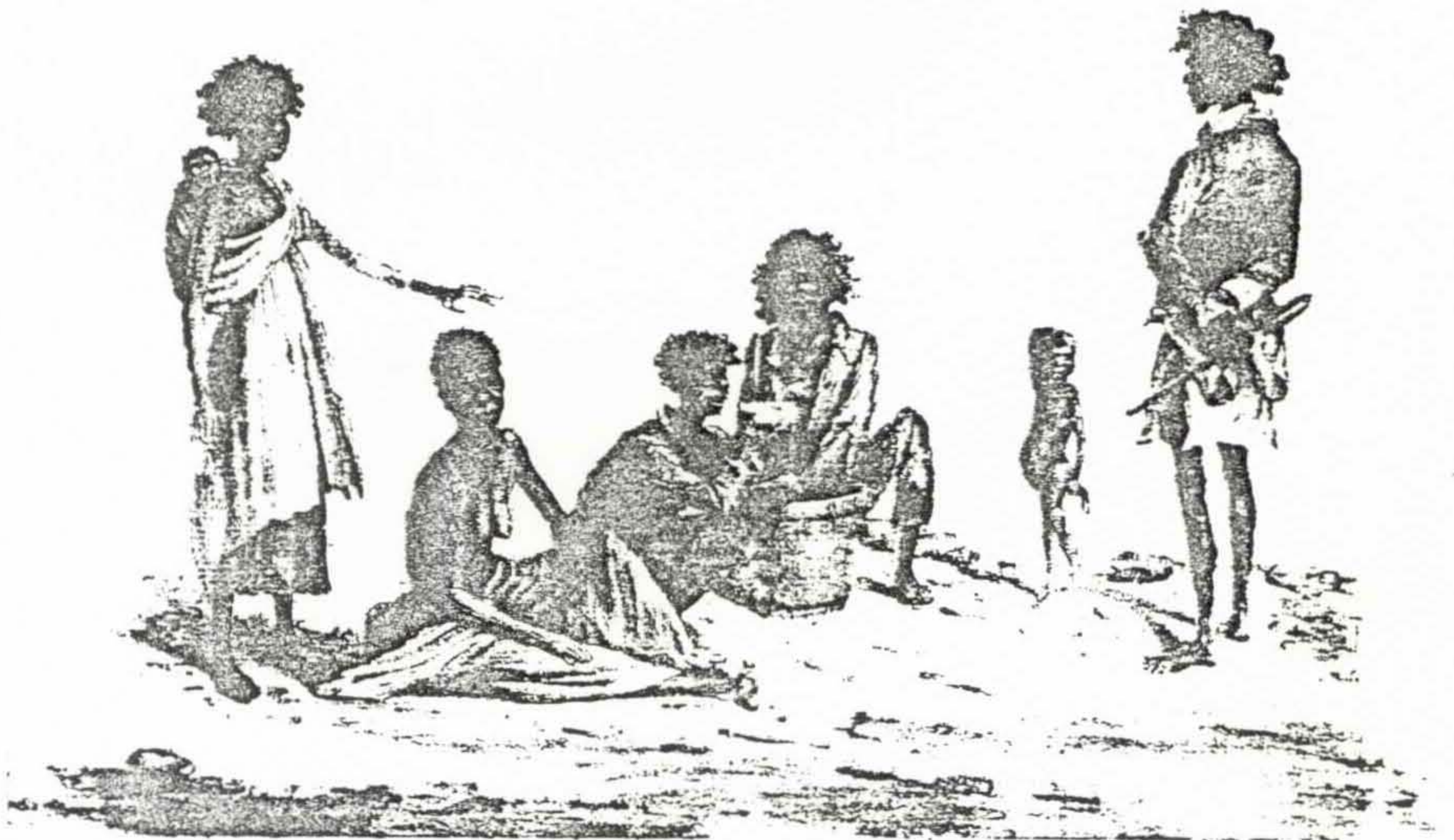
LAKE MACQUARIE TRIBE.

*From a sketch by Boardman, N.S.W. Museum, Sydney.*

128. William Fernyhough, Boardman. *Lake Macquarie Tribe*, 1836, lithograph, 28 x 22, in W. Fernyhough, Twelve Profile Portraits of the Aborigines of New South Wales, Sydney 1836.



129. Abraham Lincoln. *Mary, a woman of the Five Islands Tribe*, c.1838-44, pencil and wash, from his *Australian Sketches 1838-44*, ML MSS. Reproduced in A. Atkinson & Marian Aveling eds., *Australians 1838*, 1987, p.23.



*Native Blacks, New S. Wales.*

130. Artist unknown. *Native Blacks, New S. Wales*, c.mid-1830s., lithograph, 18.5 x 27.9, ML ESV\*/AUS ABO/NSW/1. This print is more commonly known as *Uncle's Intended*, the title inscribed on the version at NLA.



131. Artist unknown, published by John Austin, [Scene in the Streets of Sydney], c.mid-1830s, lithograph, 22.4 x 28.2, ML.



132. Edward David Barlow publisher?, [Natives of New South Wales 1849, Botany Bay Tribes], after 1837, lithograph, 22.5 x 25.3, private collection. Reproduced in *Deutscher Fine Art. Catalogue*, November 1983, cat. no. 15.



133. John Carmichael, *Male & Female Black Natives, New South Wales*, 1838, etching, 11 x 17, in James Maclellan, *Picture of Sydney; and Strangers' Guide in New South Wales*, Sydney 1838.

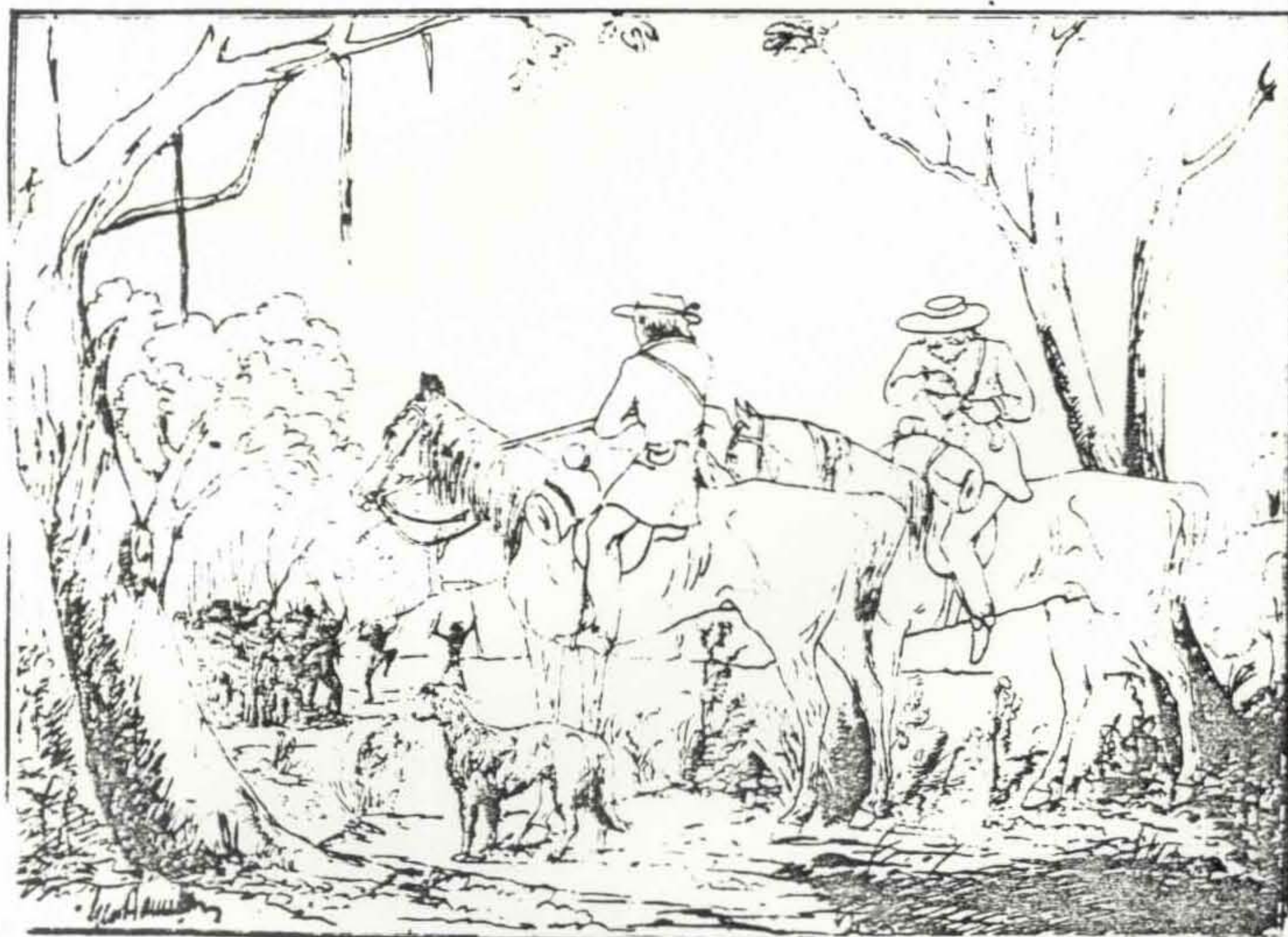


134. Charles Wheeler, *Aborigines of N.S.Wales*, c.1843, etching, in James Backhouse, *A Narrative of a visit to the Australian Colonies*, (London 1843) New York 1967, opp. p.240.

means of a womera, an implement used to increase the impetus, wore a ragged, blue jacket, and trowsers.—On the way through the bush, our guides stopped to seek wild



135. Artist unknown, *Boatman, a Native of N.S. Wales*, c.1843, wood engraving, in James Backhouse, *A Narrative of a visit to the Australian Colonies*, London 1843, p.380.



BUSHMEN IN DANGER

136. George Hamilton, *Bushmen in Danger*, c.1840s, lithograph, 38.5 x 28.2, ML PX: D41 f48. Possibly printed in Adelaide.

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