Travellers Art
The National Library of Australia holds one of the world’s best collections of first-hand travellers’ art, manuscripts and maps. These paintings, drawings and handwritten records of the nation’s early history—from exquisite eighteenth century natural history drawings to the fascinating images of nineteenth century photographers—form an unrivalled resource for the study and enjoyment of Australia’s past. Travellers Art includes nearly 200 of these exemplary but little-known works that form the foundation of our visual history.

This project continues our series of exhibitions drawn almost wholly from the National Library’s collections; these have included Paradise Possessed: The Rex Nan Kivell Collection, The World Upside Down: Australia 1788–1830 and Cook and Omai: The Cult of the South Seas. These exhibitions have not only proved very popular but have also significantly increased public knowledge of the National Library’s collections and the role that the Library plays in promoting awareness of our heritage and its importance for our future.

The four major journeys that form the structure of this exhibition, those by John Webber, William Westall, Augustus Earle and S.T. Gill, are represented by works drawn from the Library’s unsurpassed collections of these artists’ works. However, there is also an extraordinary array of works by lesser-known artists that are equally fascinating. These range from the delicate 1767 watercolour renderings by Samuel Wallis, through the sketchbooks and private journals of Victorian travellers, to albums of photographic travel records. Some of Australia’s greatest artists are represented in Travellers Art with works that have not been shown to the public before, and the National Library is delighted to be able to present them in context as part of this groundbreaking exhibition.

Jan Fullerton
Director-General
Augustus Earle

Solitude, Watching the Horizon at Sun Set, in the Hopes of Seeing a Vessel, Tristan De Acunha in the South Atlantic [1824]
The Travelling Artist and the Beauty of Truth

But few words are needed to explain the nature of this work. It is an illustrated record of my adventures and experiences during several years in the colonies, and all that is herein set forth has been put down in a spirit of good nature, and as free from egotism as possible.

H.G.H. Sandeman

INTRODUCTION TO THE EXHIBITION

Travellers Art is an exhibition of rare, late eighteenth, nineteenth and early twentieth century drawings, watercolours, sketchbooks, diaries, hand-drawn maps, manuscripts and photographs, all of which were made while travelling. Selected exclusively from the National Library's collections for their first-hand immediacy and fidelity to the subject, they are the personal narratives of travelling artists, diarists and explorers. They have been made from life in order to capture the natural character of the subject, and concentrate on depicting the experience of travelling and the journey itself rather than documenting the eventual destination.

These unique pictures, manuscripts and hand-drawn maps show first encounters through travel in Australia and the Pacific. They are the starting place of European-Australasian cultural history and its interaction with the emerging sciences of ethnology, botany, geology and natural history. This foundation role holds true for John Webber's ethnographic documentation of Pacific peoples in the 1770s, right up to the scientific exploration photography of the 1890s and early twentieth century. From the faithful visual documentation made in the service of James Cook and Matthew Flinders, to the acute painted observations of Augustus Earle and the vivid physical reporting of Frank Hurley, being 'on the move' obliged artists to work with flair and brevity rather than finish and embellishment. This informal documentary style gives a particular aesthetic pleasure and is the art least imbued with visual ideology or convention. The portraits by William Hodges, John Webber, William Westall, Augustus Earle and Charles Rodius that are included in this exhibition, illustrate this point particularly well. The subjects are conveyed through texture, lightness of touch and sympathetic composition, with a humane interest in individuality, character and disposition, rather than as stereotypes of the neoclassical noble, or simian ignoble, savage.

The sometimes-sketchy naturalism of the travelling artists' first impressions are, as Bernard Smith has noted, 'crucial acts of primary graphic draughtsmanship upon which a great burden of visual "editing" later came to be hung'. The drawings and watercolours in this exhibition were the source material for many of the subsequent prints and accounts published between 1767 and 1930. Studio drawings, etchings, steel engravings, lithographs, or published journals based on these sketches were subject to the latest aesthetic or title convention, each layer of reproduction interposing between the original perception and final facsimile. None of these printed works is included in Travellers Art, as they can only be produced from the studio workshop and almost always entail secondary elaboration, turning that which is in front of the artist into something perceived by the engraver to be more acceptable to the audience.

The ready accessibility of materials and the speed required when making art from nature mean that this is largely an exhibition of informal drawings and watercolours that constitute a new visual source, rather than the retrospective illustration of an existing theme. These are original works made directly in front of the subject for their own sake, not as illustrations for a
written description, or as re-workings of an existing image. They record not only first encounters with people met while travelling but also the ephemeral nature of the weather and light, and fleeting social exchanges. By their very nature, these works are records of interaction, of being in the landscape or having an ability to cultivate an easy and courteous friendship that was essential to the travelling artists’ vocation. Contained within a straightforward and non-judgemental portrait sketch, by Augustus Earle for instance, is an amicable relationship between artist and subject. A sympathetic attention to intimate detail or gesture, especially in the ‘taking’ of portraits of indigenous peoples, indicates trust, as opposed to the caricature or stereotype of some subsequent reproductions. ‘It is only by studying the originals [rather than subsequent engravings] that we can assess the significance of the visual material generated by the voyages as either reliable information on the one hand or subjective, value-laden opinion on the other.’

Travellers Art is therefore about displaying original works of art, not the development of a cultural theory through various forms of re-presentation or reproduction. It aims to give the pleasure of this originality, and to take you on the traveller’s journey via truthful description rather than the hyperbole of taste. At the core of the exhibition are chronologically arranged groups of works, which visually describe the progress of four major journeys by John Webber, William Westall, Augustus Earle and S.T. Gill. The final ‘journey’ of the exhibition follows the gradual decline of drawn and painted travel art as it is subsumed in the 1860s by the ‘objective eye’ of photography. The exhibition charts the ascendancy of photography as the traveller’s art from 1867 to 1930.

THE JOURNEYS

John Webber and William Ellis
Cook’s third voyage of discovery to the Pacific, 1776–1780

John Webber, the officially appointed artist for Cook’s third voyage of discovery around the Pacific, combined with William Ellis, surgeon’s second mate on the Discovery, to provide perhaps the most comprehensive and unprecedented visual record of any of Cook’s voyages. From Adventure Bay in Van Diemen’s Land to Tonga and Tahiti, from the northwest coast of America to the Unalaska Islands and the Siberian peninsular of Kamchatka, the two artists assiduously made drawings and watercolour paintings of everything that came within their ambit. Some of Webber’s more ambitious and aesthetically compelling set pieces, in which he ‘constructs’ the triumphant return of Cook as Enlightenment philanthropist and peacemaker to the Pacific, are more history painting than empirical evidence of what actually occurred. However, the
majority of the drawings comprise the first accurate ethnographic record of Pacific culture.

The display of drawings and watercolours from the third voyage exactly follows the progress of the journey, and contains some of the most beautiful images of shipboard life, landscapes, portraits, sailing canoes, animals and habitations of the Pacific peoples. Webber had clearly lived up to his captain's wishes upon setting out on the journey: 'Mr Webber was pitched upon, and engaged to embark with me, for the express purpose of supplying the unavoidable imperfections of written accounts, by enabling us to preserve, and to bring home, such drawings of the most memorable scenes of our transactions, as could be expected by a professed and skilled artist.'

William Westall

Matthew Flinders' circumnavigation of Australia in the Investigator, 1801–1803

William Westall was a 19-year-old student at the Royal Academy in London when, through family contacts, he was fortuitously selected by Sir Joseph Banks as the 'draughtsman for landscape and figures' on Matthew Flinders' Investigator expedition to 'explore the country of New Holland'. Westall was by nature a conservative and somewhat reticent character, producing only some 160 drawings during the two-and-a-half-year voyage, compared to Ferdinand Bauer, the commissioned natural history painter to the expedition, who returned with
almost 2000 sketches. Despite being bored and frustrated by the long sea journey and complaining of the lack of picturesque qualities 'on that barren coast', Westall's geographical drawings and some more finished watercolours, completed during the circumnavigation, are the first and most accurate landscapes of this country.

Westall's sketchy drawings from nature hold much greater interest for contemporary viewers than the eventual oil paintings of the journey commissioned by the Lords of the Admiralty and now held at the National Maritime Museum, Greenwich. Not only do they accurately describe coastal profiles, landfalls and various botanical species and animals, but they also do this with economy, highly accomplished draughtsmanship and a unique sensitivity to the subject matter. Their extraordinarily high artistic standards are most apparent in Westall's beautiful portraits of Aboriginal people and the luminous watercolours of their cave paintings, the first such depictions by a European artist.

The Travellers Art display will allow viewers to chart visually the progress of Flinders' circumnavigation from King George's Sound in Western Australia, across the Bight to the South Australian gulf country and Kangaroo Island, and then to Port Jackson and the Gulf of Carpentaria. The final drawing Westall made of the journey, View of Wreck Reef Bank Taken at Low Water,
Terra Australis (c.1803), marks the end of Flinders’ ambitious expedition and is a graphic example of the hazards faced by early travelling artists. Westall and 93 other men were forced to live on the tiny sandbank, 1200 kilometres from Sydney, for almost three months, until rescued by their heroic commander. It is something of a miracle that any of Westall’s drawings survived, let alone the 160 drawings that now form the National Library’s pre-eminent collection.

Augustus Earle

Travels around the world, 1820–1829

Augustus Earle’s unrivalled freelance watercolours record his travels and observations during his long journey around the world in the 1820s. They faithfully describe his ‘rambling ... peregrinations’ from South America to the southern Atlantic island of Tristan da Cunha, Van Diemen’s Land, New South Wales and New Zealand, before he ‘found his way home’ via several Pacific islands, Manila, Singapore and Madras. Earle had the good fortune to live during the high point of travel art, and was probably the first professionally trained freelance travel artist to tour the world. Unconstrained by any ‘memorandum of agreement’ (such as Westall had signed at the insistence of Sir Joseph Banks) or the pictorial demands and potential censure of a patron, Earle was able to travel and paint as he wished. The pellucid naturalistic watercolours are, both in sentiment and content, often implicitly critical of the effects of colonial occupation. His sympathetic depictions of the dispossessed indigenous peoples he encountered around the world, and his written critique of a proselytising church structure, all point to an artist determined to paint it as he saw it, regardless of the criticism this sometimes engendered.

The watercolours selected for Travellers Art are intended to show both the physical progress of Earle’s travels (including the modes of travel he employed and the stylistic changes he used to depict differing landscapes and light) and his interest in recording the occupations and customs of both the settler and indigenous peoples he encountered. Earle’s great skill lay in his ability to imbue these genre scenes, portraits and landscapes not only with an observational accuracy but also with his own highly original, anecdotal sense of atmosphere and social interaction. Even when Earle does not include himself in the scene there is no mistaking his presence as the first-hand witness, almost as a friend who could be entrusted with the subject’s likeness. Earle was clearly an artist who loved to travel and who travelled in order to make art.

S.T. Gill

The Horrocks expedition beyond the Flinders Ranges, 1846

In 1846 the first settler of South Australia’s Clare Valley, John Ainsworth Horrocks, mounted a small expedition to search for arable land in the desert country north-west of Mount Arden in the southern Flinders Ranges. The party, comprising six men, included S.T. Gill, the English-trained watercolourist and print-maker, who had arrived at the fledgling colony in 1839. ‘At his parting dinner, Gill declared that he hoped: “to give a full, true and accurate report of his adventures with ... faithful scenic representations”.

Gill was clearly primed for the task as he had already seen the expedition sketches of E.C. Frome, who had explored the country east of the Flinders Ranges in 1843. He had also provided illustrations based on descriptions for Edward John Eyre’s 1845 publication Journal of Expeditions of Discovery into Central Australia. The small Horrocks expedition, equipped with carts, goats and a camel named Harry, progressed from the Clare Valley northward up the range until they crossed Horrocks’ Pass to the headwaters of Spencer’s Gulf, a landscape that Westall had drawn from the deck of the Investigator some 50 years earlier. Gill sketched assiduously throughout the trip, often taking his paper and painting materials to a high point in order to draw a panoramic view of the surrounding country or the next day’s prospect. The resulting 33 watercolours are very much a narrative of the journey, and often include
identifiable portraits of both men and animals, as well as dates of execution and details of dress and behaviour. Gill often included himself within the scene, and ‘the accuracy of the colour and form with which he depicted the topography and vegetation demonstrates his acute observation and recording skills’.8

The Horrocks expedition came to a sudden halt when the expedition leader accidentally shot himself through the hand and jaw while hastily removing his rifle from the camel pack. Gill nursed his friend, while the third member of their advance party returned to base camp for help. He continued to sketch the expedition’s mournful return home, where Horrocks died several days later. The eight finished watercolours in the National Library’s collection vividly describe the locations and events of the expedition as well as the ‘dangers and hardships experienced in a hostile landscape’. Gill’s watercolours are also very much of their time and can be compared in this exhibition with George French Angas’ 1844 drawings of the Coorong in south eastern South Australia and Thomas Baines’ adventure scenes from the A.C. Gregory North Australian Expedition of 1856.

SEEING AUSTRALIA

Spread amongst these major journeys within Travellers Art are outstanding works by many of the best artists who made art while travelling. These include extremely rare drawings, watercolours and handmade maps from eighteenth century Pacific explorations by Samuel Wallis, Sydney Parkinson, William Hodges, John Hunter, William Bligh and George Raper. Early botanical and fauna studies, by Thomas Watling, John Lewin and
Ferdinand Bauer, are shown alongside societal studies by Sophia Campbell, Joseph Lycett and the French painters Alphonse Pellion and Sebastien Leroy on the Freycinet expedition. Some of the most interesting and informal works of the 1830s and 1840s are contained within the sketchbooks of lesser-known artists such as Charles Rodius, Owen Stanley, Robert Westmacott and William Romaine Govett. The sequential progress of the exhibition also charts the final flourish of drawn travel art through the outstanding mid nineteenth century works of Conrad Martens, John Skinner Prout and Thomas Baines travelling within Australia, George French Angas in New Zealand and Africa, James Gay Sawkins in Hawaii and the irrepressible H.G.H. Sandeman drawing in his extraordinary journal as he worked and travelled in far western Queensland.

FROM PENCIL AND PAINT TO LIGHT

Travellers Art not only displays the best late eighteenth and early nineteenth century travel artists, but also vividly shows the emergence of photography, from the 1860s onwards, as the dominant form of both aesthetic and documentary travel art. Photographic studios were established in many small towns, while other photographers, such as Adelaide’s Samuel Sweet, travelled widely with a horse-drawn darkroom. W.C. Piguenit
undertook extensive bush walks in Tasmania to paint monochrome oil studies of Mount Olympus and Lake St Clair that resemble the soft-focus pictorialist aesthetic popular at the time. Paul Foelsche documented the country in and around the new settlement of Darwin, and Nicholas Caire, Charles Bayliss, J.W. Beattie and Frank Hurley complete the exhibition with early Australian landscape and exploration photography, which required them to carry their bulky equipment through often remote and difficult terrain.

Early photography also opened a type of visual language of mutual exchange with the drawn and painted arts. Richard Daintree’s large oil-painted albumen photograph Bush Travellers, Queensland (1864–1870) provides a fascinating study of the interconnection of travel photography with developing modernist art. The image is a surprising and somewhat unlikely Antipodean reprise of Edouard Manet’s Le déjeuner sur l’herbe (1863). Exhibited in the Salon des Refusés, Manet’s painting was one of the most notorious of the nineteenth century. He shattered tradition by repudiating the conventional allegorical Salon style, thereby bringing painting into the modern world of real life and setting the foundations for the Impressionist style. Daintree’s photograph, taken in the backblocks of Queensland only a couple of years after the Manet was first exhibited, and over-painted in oil by an unknown artist in London, is a perfect example of this pictorial interdependence and evolution that spanned the world. Modernism was not simply a seamless progression of ever more radical aesthetic notions, but could also move in and out of the nominal ‘centres’ of art.

OUT OF THE STUDIO AND INTO LIFE

It has been suggested that the artist who begins this exhibition, William Hodges, the official artist on Cook’s second voyage to the Pacific on board the Resolution in 1774, painted in oils scenes that he saw through the window of Cook’s Great Cabin.9 It is interesting to speculate that this type of first-hand travel art, concerned as it was with the depiction of the life of changing light, actual landscapes and sympathetic portraits, has a strong claim to being the precursor of the plein-air modernist tradition. The fidelity of first-hand travel art as shown in this exhibition can be seen as playing a vital part in pulling art out of the studio and into real life.

Tim Fisher
Exhibitions Curator
June 2003

5 When Flinders’ expedition was returning to England in the Porpoise, the ship ran aground on Wreck Reef and Westall’s sketches were ‘wetted and partly destroyed’. While he travelled to China, his drawings were taken back to England and, at the suggestion of Sir Joseph Banks, were given to Westall’s brother, Richard, to be ‘restored to a proper state’. After William’s death his sketches passed to two of his three sons who sold some and gifted others to the Royal Colonial Institute (now the Royal Commonwealth Society), which subsequently sold them to the National Library of Australia.
8 Ibid., p. 50.
Exhibition Checklist

Glossary:
Organised chronologically from 1767-1930, both as an exhibition checklist and within single artists' journeys. There is some overlap between groups.

All works are drawn from the Pictures, Manuscript and Map collections of the National Library of Australia. Titles and dates within square brackets are attributed by NLA cataloguing staff. Unambiguous dates are derived from primary inscriptions upon the works. Measurements are given height before width. Collections are named and the unique identifier number is listed.

Samuel Wallis (1728-1795)
Saunders Island [c.1767]
pen and ink, ink wash on paper; 28.6 x 44.5 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an3099899

Whitsunday Island [c.1767]
pen and ink, ink wash on paper; 28.7 x 44.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an3099835

Sydney Parkinson (c.1745-1771)
[Goliath Beetle] [1767]
gouache on vellum; 32.0 x 25.5 cm
Pictures Collection, nla.pic-an6122907

Mouse-lemur (Microcebus murinus) Madagascar [1767]
gouache on vellum; 24.4 x 36.0 cm
Pictures Collection, nla.pic-an6122947

William Hodges (1744-1797)
View from Point Venus, Island of Otaheite [c.1774]
oil on canvas; 29.2 x 39.4 cm
Pictures Collection, nla.pic-an2288476

Man of Easter Island [1775]
chalk on paper; 54.0 x 36.9 cm
Pictures Collection, nla.pic-an2717031

A Woman of Easter Island [1775]
chalk on paper; 54.0 x 37.5 cm
Pictures Collection, nla.pic-an2717061

John Webber (1752-1793)
A Fa’itooka or Marai in Tongatabu, 16th June 1777
pen and ink, ink wash on paper; 42.0 x 64.1 cm
Pictures Collection, nla.pic-an4445914

Ceremonial Ground at Tongatapu Where the Kava Mourning Ceremony Was Performed for the King’s Son [8-9 July 1777]
pen and ink, ink wash and watercolour on paper; 42.3 x 63.9 cm
Pictures Collection, nla.pic-an4445957

Canoe of Otaheite [c.1777]
watercolour on paper; 30.2 x 47.7 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668080

Sea Otter [April 1778]
watercolour on paper; 22.0 x 45.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668094

People of Prince William Sound in Their Canoes [May 1778]
In A Voyage Round the World; but More Particularly to the North-West Coast of America: Performed in 1785, 1786, 1787 and 1788 in the King George and Queen Charlotte, Captains Portlock and Dixon (London: Goulding, 1789)
pen and ink, ink wash on paper; 17.5 x 27.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668146

Kamtschatka Winter Habitation [1779]
watercolour on paper; 32.5 x 49.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668111

A Man of Kamtschatka [May 1779]
pencil, ink and watercolour on paper; 23.0 x 18.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668089

A Woman of Pulo Condore [January 1780]
pastel on paper; 36.0 x 25.9 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668048

A Man of Pulo Condore [January 1780]
pastel on paper; 39.0 x 26.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668081

[A Deer of Prince’s Island, Sunda Strait] [February 1780]
watercolour on paper; 29.8 x 47.1 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2668064

View on a Coast, with Upright Rocks Making a Cave [c.1780]
oil on canvas; 35.8 x 44.2 cm
Pictures Collection, nla.pic-an2253404-1

William Ellis (c.1756-1785)
View of Adventure Bay, Van Diemen's Land, New Holland [January] 1777
watercolour and ink on paper; 20.0 x 47.3 cm
Pictures Collection, nla.pic-an10345304

View Up the Valley Which Goes from Matavai Bay, with the River, in the Island Otaheite, South Sea 1777
watercolour on paper; 29.8 x 43.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2816734

A View in Ship Cove [1778]
pen and ink, watercolour on paper; 35.7 x 52.5 cm
Pictures Collection, nla.pic-an6054538

View of a Singular Tree in King George’s Sound, N.W. Coast of America 1778
watercolour and ink on paper; 24.3 x 30.3 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2818030

A View in King George's Sound, on the North West Coast of America 1778
watercolour and ink on paper; 22.8 x 27.1 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2818042
[A View of Snug Corner Cove] 1778
watercolour and ink on paper; 22.0 x 27.2 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2816815

Outside the Huts at Unalaska NW. Coast of America 1778
watercolour and ink on paper; 24.8 x 33.6 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2816687

John Hunter (1737–1821)
Man of Duke of York's Island
In Birds & Flowers of New South Wales Drawn on the Spot in 1788, '89 & '90 by Captain John Hunter RN of the First Fleet
ink and watercolour on paper; 22.6 x 18.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3187120

Man of the Islands Call’d Lord Howe's Group 1791
watercolour on paper; 18.0 x 17.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an9101681

George Raper (1769–1797)
Plan of Port Jackson, Coast of New South Wales ... As Survey'd by Cap'n. Hunter 1788
ink and watercolour on paper; 25.6 x 15.9 cm
Map Collection, RM3458

Carreening Cove No. Side Port Jackson Where H.M.S. Sirius Refitted and Repair'd 1789
ink and watercolour on paper; 20.3 x 14.4 cm
Map Collection, RM3459

Van Diemans Land, New Holland; The Land about Botany Bay; Entrance of Port Jackson When Close under the South Head 1791
ink and watercolour on paper; 23.2 x 18.5 cm
Pictures Collection, nla.pic-an21511990

Entrance of Rio de Janeiro from the Anchorage without the Sugar Loaf; The Table Land from the Anchorage in the Bay Cape of Good Hope c.1791
ink and watercolour on paper; 23.2 x 18.4 cm
Pictures Collection, nla.pic-an21511992

William Bligh (1754–1815)
A Chart of Bligh's Straits in the Clarence Archipelago Discovered and Explored by Captain William Bligh of the Royal Navy September 1792
ink and watercolour on paper; 48.3 x 60.2 cm
Manuscript Collection, MS6423

Thomas Watling (b.1762)
Skink [c.1795]
watercolour on paper; 17.8 x 27.6 cm
Pictures Collection, nla.pic-an5487489

John William Lewin (1770–1819)
[Short-tailed Tit (Sericornis brevirostris)] 1800
watercolour on paper; 29.2 x 20.2 cm
Pictures Collection, nla.pic-an2970729

[Ferndinand Bauer (1760–1826)
[Stewartia serrata] c.1801
gouache on paper; 44.2 x 29.1 cm
Pictures Collection, nla.pic-an5598213

William Westall (1781–1850)
King George’s Sound, a Native [1801]
pencil on paper; 25.6 x 16.7 cm
Pictures Collection, nla.pic-an4561675

King George’s Sound, View on the Peninsula to the North of Peak Head December 1801
pencil and watercolour on paper; 18.7 x 27.0 cm
Pictures Collection, nla.pic-an4561277

King George’s Sound, Part of Oyster Harbour [1801]
pencil and watercolour on paper; 17.6 x 25.0 cm
Pictures Collection, nla.pic-an4561262

Views on the South Coast of Australia 1801–1802
Seal Island in K. George’s Sound; Middle Island in D’Entrecasteaux’s Archipelago
Cliffs on the South Coast of New Holland
watercolour on paper;
31.1 x 44.5 cm (sheet size)
Pictures Collection, nla.pic-an4564955

Views of the East Coast of Australia [c.1801–1802]
Part of Harvey’s Isles; Cape Clinton on the South Side of Port Bowen; Land on the North Side of Port Bowen
watercolour on paper; 31.3 x 44.4 cm
Pictures Collection, nla.pic-an4577683

Kangaroo Island, a bay on the North-east Coast [4 April] 1802

pencil on paper; 18.8 x 26.7 cm
Pictures Collection, nla.pic-an5836940

Thistle Island, a Snake [1802]
watercolour on paper; 21.0 x 33.0 cm
Pictures Collection, nla.pic-an4561849

Spencer’s Gulf, Eucalyptus [1802]
pencil on paper; 21.0 x 17.8 cm
Pictures Collection, nla.pic-an4562095

Port Jackson, a Native [1802]
pencil on paper; 26.3 x 22.6 cm
Pictures Collection, nla.pic-an4562332

Port Jackson, a Native Boy [1802]
pencil on paper; 24.4 x 17.8 cm
Pictures Collection, nla.pic-an4562763

Hawkesbury River, View No. 11, Eucalyptus [1802]
pencil on paper; 27.1 x 18.2 cm
Pictures Collection, nla.pic-an4563039

Port Jackson, Grass Trees [1802]
pencil on paper; 26.4 x 17.9 cm
Pictures Collection, nla.pic-an4562810

Keppel Bay, a Native Hut [1802]
pencil on paper; 23.2 x 17.6 cm
Pictures Collection, nla.pic-an4563833

Murray Isles, Natives Offering Goods for Barter 1802
pencil on paper; 19.4 x 27.0 cm
Pictures Collection, nla.pic-an4577514

Chasm Island, Native Cave Painting [1803]
watercolour on paper; 26.7 x 36.6 cm
Pictures Collection, nla.pic-an4565173

Chasm Island, Native Cave Painting [1803]
watercolour on paper; 26.7 x 37.2 cm
Pictures Collection, nla.pic-an4565185

Blue Mud Bay, Body of a Native Shot on Morgan's Island [1803]
pencil on paper; 15.2 x 35.0 cm
Pictures Collection, nla.pic-an4565197

The English Company’s Islands, Probasso, a Malay Chief 1803
pencil on paper; 27.7 x 17.6 cm
Pictures Collection, nla.pic-an4565030

View of Wreck Reef Bank Taken at Low Water, Terra Australis c.1803
pencil and watercolour on paper; 14.1 x 22.2 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an4910283

Joseph Arnold (1782-1818)
[Coastal Profiles of Timor and Surrounding Islands] c.1810
In Original Drawings of Coastal Profiles of Australia, South America, Cape of Good Hope, St. Helena etc. 1809-1816
pencil, pen and ink, ink wash and watercolour on paper; album 58.0 x 35.7 cm (profiles of various length)
Pictures Collection, nla.pic-an3678244

Richard Read (c.1765-1827?)
Portrait of Elizabeth Isabella Broughton, about Seven Years Old, 1814
watercolour on paper; 36.3 x 30.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an4862493

Alphonse Pellion
Nouvelle-Hollande, Baie des Chiens Marins, camp de l’Uranie, sur la Presqu’ile Peron [1818]
ink and watercolour on paper; 19.2 x 27.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3099672

Grand Archipel d’Asie, Ille Timor, Dille; Portraits
[c.1819]
watercolour on paper; 19.2 x 27.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3099779

Antoine-Germain Bevalet (1779-1850)
Les Mariannes; divers objects a l’usage des anciens habitants [c.1818]
watercolour on paper; 27.0 x 18.8 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3099628

Sebastien Leroy (d.1832)
[les des Papous; divers portraits de naturels vus sur l'Ile Rawak] [c.1819]
ink and watercolour on paper; 21.8 x 27.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3099610

Emile-Theophile Blanchard (b.1795)
[Butterflies; Danaeides carne, Danaeides eleonho, Papilion Prima, Argynne egestlne, Nymphale acilia, Callimorphe requeint] 1822
watercolour on paper; 27.2 x 19.2 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2969639

Sophia Campbell (1777-1833)
The Public Buildings in Macquarie St. from Road Looking to Mrs Mc. Chair [20 September] 1818
in The Sophia Campbell Sketchbook
pencil and watercolour on paper; 22.8 x 57.8 cm
Pictures Collection, nla.pic-an4563890

Joseph Lycett (c.1775-1828)
[Aborigines with Spears Attacking Europeans in a Rowing Boat] [c.1817]
In Drawings of the Natives & Scenery of Van Diemen Land, 1830
ink and watercolour on paper; 17.7 x 27.9 cm
Pictures Collection, nla.pic-an2962931

In a Drawing of the Queen’s House at Papoua, Tahiti, Jany 16 [1822]
In Views Taken While Serving on the East Indian Station
pen and ink on paper mounted on paper; 25.8 x 34.0 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an6820437

Government House, Tristan De Acunha [c.1824]
watercolour on paper; 17.5 x 26.1 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818132

Flinching a Yearling, a Young Sea Elephant, Tristan De Acunha [c.1824]
watercolour on paper; 17.5 x 26.1 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818185

Summit of Tristan De Acunha, a Man Killing Albatross [1824]
watercolour on paper; 18.6 x 32.1 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818232

View of Lake George, New South Wales, from the North East [c.1820]
watercolour on paper; 20.7 x 28.6 cm
Pictures Collection, nla.pic-an6820437

The Queen’s House at Papoua, Tahiti, Jany 16 [1822]
In Views Taken While Serving on the East Indian Station
pen and ink on paper mounted on paper; 25.8 x 34.0 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2969639

Augustus Earle (1793-1838)
A Man of New South Wales [c.1825]
watercolour on paper; 24.8 x 18.7 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818353

Speaking a Vessel off the Cape of Good Hope [1824]
watercolour on paper; 21.0 x 27.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2838467

On Board the Duke of Gloucester, Margate Hoy
between Rio de Janeiro and Tristan De Acunha in the South Atlantic [1824]
watercolour on paper; 17.6 x 25.7 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818197

Scudding before a Heavy Westerly Gale off the Cape, lat. 44 deg. [1824]
watercolour on paper; 20.6 x 27.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2838430

Nightigale Island near Tristan De Acunha with My Little Vessel, the Duke of Gloucester, Margate Hoy [c.1824]
watercolour on paper; 14.0 x 25.6 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818197

Rowing Boat [c.1822]
wife and watercolour on paper; 20.7 x 28.6 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818232

A Sleeping Negro, Brasil [c.1822]
watercolour on paper; 18.1 x 21.3 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2822668

View of Lake George, New South Wales, from the North East [1822]
watercolour on paper; 20.7 x 28.6 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818132

A Man of New South Wales [c.1825]
watercolour on paper; 24.8 x 18.7 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818353

A Woman of New South Wales [c.1825]
watercolour on paper; 24.8 x 18.7 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2818353
Pictures Collection, Rex Nan Kivell Collection

**A Distant View of the Blue Mountains and Lapston Hill, New South Wales Taken from the Emu Plains Road** [c.1826]
watercolour on paper; 10.7 x 17.4 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2820652

**Mosman’s Cave, Wellington Valley, New South Wales, No.1** [c.1826]
watercolour on paper; 21.0 x 32.5 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2818409

**A New Zealand Chief from Terra Naky** [c.1827]
watercolour on paper; 21.4 x 17.2 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2822509

**A New Zealander** [c.1827]
watercolour on paper; 21.1 x 18.6 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2822516

**A Tabood Store-house at Range-hue Bay of Islands, New Zealand** [1827]
watercolour on paper; 20.3 x 34.3 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2820808

**Distant View of the Bay of Islands, New Zealand** [c.1827]
watercolour on paper; 26.0 x 44.1 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2820815

**A Native of the Island of Tikopia** [c.1827]
watercolour on paper; 24.8 x 22.2 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2822563

**A Bullock Hackery or Cow Coach of India** [1829]
watercolour on paper; 21.0 x 26.8 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2838426

**Waterfall in Australia** [c.1830]
oil on canvas; 71.0 x 83.2 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2273848

**A Bivouac of Travellers in Australia in a Cabbage-tree Forest, Day Break** [c.1838]
oil on canvas; 118.0 x 82.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2273892

**Frederick William Beechey** (1796-1856)

**Whitsunday Island, Society Islands** [c.1825]
watercolour on paper on cardboard; 11.8 x 31.8 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2888128

**John Sylvester**

**[Portrait of Te Pehi Kape, with Full Tattoo on Face and Wearing European Clothes]** [c.1826]
watercolour on paper; 21.1 x 15.8 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2946062

**Thomas Bock** (1793-1855)

**Manolargenna, a Chief of the Eastern Coast of Van Diemen’s Land** [c.1831]
watercolour on paper; 29.5 x 21.5 cm
Pictures Collection, nla.pic-an6428961

**Charles Rodius** (1802-1860)

**Tubun, Woman of Shoalhaven** 1834
pencil and pastel on paper; 27.3 x 18.8 cm
Pictures Collection, nla.pic-an5597766

**Nambré, Shoalhaven Tribe** [1834]
pencil and pastel on paper; 26.8 x 18.8 cm
Pictures Collection, nla.pic-an5597776

**Riggedulick, Broken Bay Tribe** [c.1834]
pencil and pastel on paper; 22.2 x 19.6 cm
Pictures Collection, nla.pic-an6428975

**John Richardson Glover** (1790-1868)

**Tasman’s Isles, Cape Pillar** [c.1835]
in Sketchbooks of John Glover pen and ink, ink wash on paper; 11.5 x 20.4 cm
Pictures Collection, nla.pic-an4623053

**Owen Stanley** (1811-1859)

*A Sketch at the Portuguese Settlement at Delli, on the NE End of Timor* [c.1838]
watercolour on paper; 16.5 x 24.5 cm
Pictures Collection, nla.pic-an2998440

**S техникой**

**Ohiliet Village, Timorlaut, 1839**
watercolour on paper; 17.4 x 24.5 cm
Pictures Collection, nla.pic-an4446463

**Robert Marsh Westmacott** (1801-1870)

**Bow of a War Canoe, New Zealand** [1840]
in Drawings of New Zealand 1840 pencil, watercolour and plumbago on paper; 17.5 x 26.4 cm
Pictures Collection, nla.pic-an3458375

**J.H. Goldfinch**

**Two-fold Bay, N.S.W.** [c.1842]
in Drawings of Australia, Tasmania, New Zealand and the South Seas, 1842-1851 pencil, coloured pencil and ink wash on paper; 18.0 x 48.7 cm
Pictures Collection, nla.pic-an3361542

**Sir Thomas Mitchell** (1792-1855)

**Plan of the Large Cave and of the Bone Cave at Wellington, N.S. Wales** [c.1843]
pencil, pen and ink, ink wash on paper; 27.5 x 37.7 cm
Pictures Collection, nla.pic-an5117759

**William Romaine Govett** (1787-1848)

**Major Mitchell Sketching the Entrance of the Caves in Wellington Valley, New South Wales 1843**
in Album of William Romaine Govett pen and ink on paper; 23.0 x 29.0 cm
Pictures Collection, nla.pic-an4700786

**George Henry Haydon** (1822-1891)

‘Eventually the spring tides invaded us...’ 1843
In These, to a Trusty Bush Companion, William Ker for Lang Syne, and in Memory of Our Old and Tested Friendship—The Humorous Narrative of an Excursion in 1843 to French Island

Conrad Martens (1801–1878)
The Corall, Bungonia, N.S. Wales [c.1839]
pencil and watercolour on paper; 31.5 x 21.5 cm
Pictures Collection, nla.pic-an2878575

John Skinner Prout (1805–1876)
Burrangallong Cavern [1844]
pencil on paper; 19.5 x 27.8 cm
Pictures Collection, nla.pic-an2390652

Burrangallog Cavern [1844]
pencil on paper; 20.3 x 28.1 cm
Pictures Collection, nla.pic-an2390715

On the Bathurst Road [1844]
pencil on paper; 25.3 x 36.4 cm
Pictures Collection, nla.pic-an2390565

The Birthing Tree, Richmond Road, V.D.L. Nov. 44 [1844]
watercolour on paper; 22.8 x 37.0 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2431382

Grass Trees, Richmond Road, V.D.L. Nov. 44 [1844]
watercolour on paper; 25.7 x 17.7 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an4561049

Louisa's Return on Board the Alexander, Coose Isld Lighthouse with Flinder's Island in the Distance, Febry 24, 1845
pencil and gouache on paper; 18.2 x 26.7 cm
Pictures Collection, nla.pic-an2432302

Our Tent, Comfort Cove, Lake St. Clair, V.D.L., Feb. 10, 1845
pencil on paper; 17.3 x 25.0 cm
Pictures Collection, nla.pic-an2479002

From Our Tent, Mosquito Pt., Lake St. Clair, V.D.L., Febry, 1845
pencil on paper; 18.0 x 26.0 cm
Pictures Collection, nla.pic-an2479067

Blow Hole on the Brown Mountain, Port Arthur, V.D.L., May 10, 1845
watercolour on paper; 37.1 x 26.5 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2432281

S.T. Gill (1818–1880)
[Looking North, Augst 10th from Findlers Range] [c.1846]
watercolour on paper; 18.8 x 31.5 cm
Pictures Collection, nla.pic-an2381072
Gift of Her Majesty Queen Elizabeth II

Mt. Brown from Camp Looking NNE, Augst, 20th [c.1846]
watercolour on paper; 18.0 x 31.2 cm
Pictures Collection, nla.pic-an2377303
Gift of Her Majesty Queen Elizabeth II

Looking SW to Spencer's Gulf [c.1846]
watercolour on paper; 18.5 x 31.6 cm
Pictures Collection, nla.pic-an2377293
Gift of Her Majesty Queen Elizabeth II

[Grassy Hills at the Head of Spencer Gulf] [c.1846]
watercolour on paper; 19.0 x 31.1 cm
Pictures Collection, nla.pic-an2377308
Gift of Her Majesty Queen Elizabeth II

Country NW of Tableland, Aug. 22 [c.1846]
watercolour on paper; 19.0 x 30.7 cm
Pictures Collection, nla.pic-an2376654
Gift of Her Majesty Queen Elizabeth II

Waterplace, Depot Creek, Augst, 27th [c.1846]
watercolour on paper; 19.0 x 31.3 cm
Pictures Collection, nla.pic-an2377299
Gift of Her Majesty Queen Elizabeth II

S.I. [Salt Lake] Looking SW Sept. 1st [c.1846]
watercolour on paper; 19.0 x 31.0 cm
Pictures Collection, nla.pic-an2377297
Gift of Her Majesty Queen Elizabeth II

Camp in Desert, Sept. 1st [c.1846]
watercolour on paper; 19.0 x 30.6 cm
Pictures Collection, nla.pic-an2377306
Gift of Her Majesty Queen Elizabeth II

George French Angas (1822–1886)
Sea Sickness Attitudes, off the Lizard, Sept 26th, 1843
pencil on paper; 17.8 x 25.3 cm
Pictures Collection, nla.pic-an2872094

[Sand Dunes, the Coorong] [c.1844]
pencil and wash on paper; 19.8 x 26.0 cm
Pictures Collection, nla.pic-an2887993

Native Shelter, Kooring c.1844
pencil on paper; 17.7 x 25.2 cm
Pictures Collection, nla.pic-an2892417-1

Lake Burr? Bonnie, Discovered May 4th, 1844
pencil on paper; 17.2 x 24.8 cm
Pictures Collection, nla.pic-an2892761-2

Sea Lions, Male, from Life, Reefs off Cape Jaffa, Rivell Bay, May 9th 1844
pencil on paper; 24.8 x 17.2 cm
Pictures Collection, nla.pic-an2856836

Tukapoto at Kaitote, Te wherowhero's Pah [1844]
watercolour on paper; 23.2 x 32.3 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2854545

Cave in Murray Cliffs, Aug. 28, '45 1845
pencil on paper; 17.2 x 24.0 cm
Pictures Collection, nla.pic-an2879056

Tomn of a Milmania Warrior, Kooring, April 2 [1845]
pencil on paper; 17.5 x 24.8 cm
Pictures Collection, nla.pic-an2856775

Nunnanga, the King's Kaual, Zululand [1847]
pencil on paper; 18.7 x 30.4 cm
Pictures Collection, nla.pic-an2875482

Making Outchomalla or Native Beer, at Gadi's Kaual, Tugule River, Zulu Country [1847]
pencil on paper; 20.0 x 30.3 cm
Pictures Collection, nla.pic-an2875554

Izzelulus or Maize Stores, Zululand [1847]
pencil on paper; 21.5 x 31.5 cm
Pictures Collection, nla.pic-an2875519

Mahai, Young Zulu [1847]
watercolour on paper; 29.5 x 20.0 cm
Pictures Collection, nla.pic-an2878554

Unkotani, Son of Matlapi, One of Cetawayo's Head Chiefs [1847]
watercolour on paper; 32.2 x 20.0 cm
Pictures Collection, nla.pic-an2878575
[Sketches from the Artist’s Travels along the Murray River] 7 July 1877
pen and ink on paper; 34.0 x 24.0 cm
Pictures Collection, nla.pic-an2872143

Charles-Claude Antig (b.1824)
Taiti, Papara, Indienne venant de Motu 1846
In Original Drawings Taiti, Marquises, Mora, Valparaiso 1845-47
pencil and watercolour on paper; 21.5 x 28.1 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3280659

Charles Edward Stanley (1819–1849)
[Charles Stanley’s Puppy, Rattle, on Board H.M.S. Windermere, 23 Jan. 1847]
In Voyage from England to Tasmania, H.M.S. Windermere, 1846–1847
pencil and watercolour on paper; 26.5 x 17.6 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3084150

James Gay Sawkins (1806–1878)
A View in the Crater of Kiluaea [1851]
watercolour on paper; 14.5 x 22.0 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3020131

Thomas Baines (1820–1875)
Native Canoe, Which Came Alongside from Prince of Wales Island, N Australia, Aug. 27th, 1855; Tom Tough and Monarch, Possession Island, Aug. 27th 1855
ink and watercolour on paper; 12.2 x 18.2 cm
Pictures Collection, nla.pic-an2678978

Edward Charles Moore
Four of the Clock, P.M.
In Scenes on Board the Frances Henty 1854
pen and ink on paper; 18.5 x 27.0 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3702606

James Nancarrow
Ice Cave in the Lava, 1 Day from the Summit of Mouna Loa [1851]
watercolour on paper; 14.6 x 22.0 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3020248

party on shore on quail island, Paterson’s Bay, Prince of Wales Island, N Australia, Aug. 27 1854
pen and ink, watercolour on paper mounted on paper; 33.0 x 27.0 cm
Manuscript Collection, MS7130

Wounded Alligator, Victoria River, [26 June] 1856
watercolour on paper; 7.3 x 13.0 cm
Pictures Collection, nla.pic-an2680806

Duncan Cooper (1813–1904)
Forest Oak Eucalyptus & Cedar or Pine [c.1850]
pen and sepia ink, ink wash on paper; 11.7 x 17.6 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an2686395

Honolulu, SW. Hawaii [1851]
watercolour on paper; 25.6 x 35.0 cm
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3020749

Lahaina, West Maui, Sandwich Islands [1851]
watercolour on two sheets of paper; 25.5 x 35 cm (each sheet)
Pictures Collection, Rex Nan Kivell Collection
nla.pic-an3018524-2 and nla.pic-an3018524-3

Alexander Weynton (b.1827)
Red Bevans Port Jackson, Life Size 1853
w...
Sir Whately Elliot (1841–1927)
Cauterbury Plains from Port Hills, Lyttelton, N.Z. 1874 Nov. 28; Lyttelton Harbour, N.Z.; Lyttelton Harbour, N.Z.; Rocks at Summer, Cauterbury, N.Z. 1874
In Sketches in New Zealand and Other Places pen and ink on paper mounted on card; 12.7 x 17.9 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an3406413.

Harry G. Harfsand Sandeman
G and His Dogs; Crib and Goat; 6 Mile Tree; Bogarela; Bubitana; William Wein; A Narrow Pass; The Brothers c.1881
In Gone Out to Australia 1882 pen and ink, pencil and ink on paper; 42.0 x 33.0 cm
Manuscript Collection, MS3628a

Henry James Warre (1819–1898)
Barrett's Wharree, Mutoroa Island [c.1864]
In Twenty-one Drawings of New Zealand watercolour on paper; 12.5 x 17.5 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2962212.

Benjamin Greene
Japanese Mode of Dressing the Hair 1866
Unknown photographer
Winter; Two Sworded Gentlemen
In Travels in China, Japan, Australia, New Zealand, etc. Assembled by Benjamin Greene 1866 ink and watercolour on paper, albumen photographs; 46.0 x 35.4 cm
Pictures Collection, nla.pic-an6589396.

William Charles Piguenit (1836–1914)
Mt. Olympus, Lake St. Clair, Tasmania 1878 oil on academy board; 27.5 x 45.2 cm
Pictures Collection, nla.pic-an2292634

Frederick Elliott (fl.1855–1897)
Native Tobacco Plant in Birksgate Range c.1891; Granite Boulders with Vertical Lines Drawn by Natives c.1891
In The Elder Scientific Exploration Expedition 1891–1892 albumen photographs; each 17.4 x 22.3 cm
Pictures Collection, nla.pic-an23768344, nla.pic-an23768350.

Harold John Graham (1858–1929)
The Main Deck, Sobraon Nov. 1881
In Sketches in Victoria and Tasmania by H.J. Graham 1881 watercolour, pen and ink on paper; 16.0 x 20.2 cm
Pictures Collection, nla.pic-an6442467

Shaw Brothers, Lecdeville, Western Australia
‘Corbet Castle’ Wrecked at Bunbury April 1897 gelatin silver photograph; 16.0 x 20.0 cm
Pictures Collection, nla.pic-an13690430-27

Inspector Elliott (fl.1884–1900)
In Photographs by Roy Millar, Kalgoorlie, W.A. gelatin silver photographs; each 14.6 x 20.2 cm
Pictures Collection, nla.pic-an23380332

Pen and ink on paper; 11.0 x 17.0 cm
Pictures Collection, nla.pic-an11432433

Wilson Horace Budarick (1879–1972)
River Pilot Charts of the Darling River: From Wentworth to Netley; No.1 from Para to Poli Station (continually amended with use) ink on drafting linen; variable length x 47.0 cm
Map Collection, RM3522/7, RM3522/1

Henry James Warre (1819–1898)
Burton’s Wharree, Mataroa Island [c.1864]
In Twenty-one Drawings of New Zealand watercolour on paper; 12.5 x 17.5 cm
Pictures Collection, Rex Nan Kivell Collection nla.pic-an2946252.

Nicholas Chevalier
Harden S. Melville (fl.1837–1879)
The Adventures of a Griffin c. 1867
In Sketches in New Zealand and Other Places watercolour, pen and ink on paper mounted on card; 44.0 x 60.7 cm
Pictures Collection, nla.pic-an5600059.

Richard Daintree (1832–1878)
Bush Travellers, Queensland [between 1864–1870]
painted in London by an unknown artist, c.1870 oil on albumen photograph on canvas; 44.0 x 60.7 cm
Pictures Collection, nla.pic-an5770707.

Nicholas Chevalier (1828–1902)
[Mallee Scrub, Murray River, NSW] 1871 watercolour on paper; 25.5 x 39.0 cm
Pictures Collection, nla.pic-an2962212.

Samuel White Sweet (1825–1886)
Temple Bay; Behana c.1872
In Captains Sweet’s Views of South Australia between 1869 and 1889 albumen photographs; 20.0 x 14.5 cm
Pictures Collection, nla.pic-an20886593-44
Nicholas Caire (1837–1918)
View of the ‘Hanging Rock’ near Mount Macedon; Bend of the River Watt; View of the Railway Tunnel through the Big Hill near Mount Herbert; Fern Bridge Gully, Black Spur
In Views of Victoria 1895
albumen photographs; each 13.2 x 18.5 cm
Pictures Collection, nla.pic-an23753850

Mrs. Feathertop, Hotham, Blowhard & Razorback, Omeo Track in Foreground
In Victorian Views 1900
gelatin silver photograph; 20.7 x 27.8 cm
Pictures Collection, nla.pic-an3105456

Griffith Taylor (1880–1963)
Gomphocephalus, the Largest Animal of Antarctica (One Millimetre Long); (Below) Archeocyathus, the Oldest Fossil in Antarctica [c.1910]
pen and ink on paper; 11.1 x 7.0 cm
Pictures Collection, nla.pic-an5878958

The Snout of the Tasman Glacier from Sebastopol; Balloon Meteorograph 1910
pen and ink on paper; 26.7 x 20.7 cm
Pictures Collection, R9742

Our Beautiful Curtains Secluding the Experts Den 1911
In Antarctic Diary Headquarters 1911, Griffith Taylor, Cape Evans April 1911–March 1912
pen and ink, coloured pencil on paper; 26.5 x 21.0 cm
Manuscript Collection, MS1003, Series 2

Unknown photographer
Boys of Loh, Torres Group
In Tasmanian Views, Edward Searle’s Album of Photographs of Australia, Antarctica and the Pacific, 1911–1915
gelatin silver photograph; 8.4 x 13.5 cm
Pictures Collection, nla.pic-an23868487

Unknown photographer
Lake Ball ‘Head Station’; Mora Creek; Wooltana; Algebuckina Railway Bridge; Brachina Gorge; Camels Ready for Journey 1912
In Photographs and Views up and around Oodnadatta, S.A. 1912
gelatin silver photographs; 21.0 x 26.0 cm
Manuscript Collection, MS479/31/Item 2

Frank Hurley (1885–1962)
Atlas Cove
In B.A.N.Z. Antarctic Research Expedition Photographs 1929–1931
gelatin silver photograph; 19.0 x 25.0 cm
Pictures Collection, nla.pic-an13751629-29

James Gay Sawkins
Surf Board, a Bathing Scene, Lahaina [1851]
The unique paintings, drawings and handmade maps selected for *Travellers Art* have all been made from life in order to convey the experience of travelling itself, rather than documenting eventual destinations. These mostly informal works of art, spanning 1767–1930, are the foundation of our visual cultural history and its interaction with the emerging sciences of ethnology, botany, geography and natural history.