

1. William Paul Dowling
(1824–1877)

Portrait of Thomas Lloyd Hood

1850

pastel on paper

Presented by Miss N Cracknell, 1988

AG5179

2. Thomas Bock (c.1790–1855)

Portrait of a gentleman

1840s

pastel on paper

Purchased with funds from The Art
Foundation of Tasmania, 1995

AG5840

3. Artist unknown

Possibly Lieutenant John Bowen

c.1806

oil on canvas

Presented by the Misses Good, 1965

AG1410

4. Artist unknown

Captain George Brooks Forster, RN (1792–1874)

1820s

oil on linen

Presented from the Estate of Mrs
Hector Moss, 1957

AG2343

5. Artist unknown

Richard Dry Senior

nd

oil on canvas

Presented by Mr RC Bridgeford, 1956

AG1264

6. Artist unknown

Portrait of a gentleman

1860s

pastel on paper

AG8242

7. Artist unknown

Portrait of Mrs Bedford

nd

pastel on paper

Presented by the estate of the late
Ruth Bedford, 1963

AG625

8. Artist unknown

Portrait of a lady

1860s

pastel over watercolour on paper

AG8243

9. Effie Pryer

Penance

2023

oil on myrtle panel

Commissioned with the support of
the TMAG Foundation, 2021

AG9129

10. Effie Pryer

Purgatory

2023

oil on myrtle panel

Commissioned with the support of
the TMAG Foundation, 2021

AG9128

11. JS Friend

Francis R Nixon, Bishop of Tasmania (1803–1879)

1842

oil on wood panel

AG1491

12. Knut Bull (1811–1889)

Phillis Rennie Boyd

1848

oil on vellum

Purchased with assistance from
Caroline Simpson, Sydney, through
the Art Foundation, 1998

AG6039

13. Robert Dowling
(1827–1886)

Portrait of Captain Frederick Edmund Chalmers

nd

oil on cardboard

Presented from the Estate of Miss J
Alleyne Chalmers, 1978

AG2935

14. Artist unknown

Woman holding a Bible, Bridget Dolen

c.1830s

oil on canvas

Presented by Mr Peter Roach, 1996

AG5875

15. Benjamin Duterrau
(1767–1851)

George Gatehouse

1839

oil on canvas

Presented by Mrs Lindsay Hand under
the Australian Government's Cultural
Gifts Program, 2008

AG8263

16. Robert Dowling (1827–1886)

Chelsea Pensioner

1879

watercolour on paper

Presented by Virginia Parsons under the Australian Government's Cultural Gifts Program, 2010

AG8334

17. Artist unknown

Portrait of a Man

nd

oil on cedar panel

Purchased, 1979

AG3158

18. Thomas Griffiths Wainwright (1794–1847)

Harriet Jane Downing

c.1846

watercolour

Presented by Miss E Downing, 1942

AG198

19. Thomas Griffiths Wainwright (1794–1847)

Deborah Hope Wilson née Degraes

c.1845

pencil and watercolour on paper

Presented by the Friends of the Tasmanian Museum and Art Gallery, 1936

AG32

20. Thomas Griffiths Wainwright (1794–1847)

Study of Harriet Jane Downing

1846

pencil and watercolour on paper

Presented by Miss E Downing, 1942

AG199

21. Thomas Griffiths Wainwright (1794–1847)

Portrait of Sir James Milne Wilson

c.1845

pencil and watercolour on paper

Presented by the Friends of the Tasmanian Museum and Art Gallery, 1936

AG33

22. John Glover (1767–1849)

An Emigrant to Van Diemen's Land

1830

oil on cedar panel

Presented by Mr SD Bowles, the artist's great, great grandson, 1951

AG273

23. Miss Palmer, nd

Rural Dean Philip Palmer, MA (1799–1853)

1840

pastel on paper

Presented by Mrs EB Moore, 1965

AG1412

24. Edward John Cobbett (1815–1899)

A Country Girl

1890

oil on canvas

Presented by Miss EC Miller, 1939

AG25

25. Effie Pryer

Baptism

2023

oil on myrtle panel

Commissioned with the support of the TMAG Foundation, 2021

AG9127

26. Artist unknown

Mrs Susannah Desailly

nd

pastel on paper

Presented by Mrs Ada & Miss V Wren, 1964

AG639

27. Artist unknown

Dr Francis W Desailly

nd

pastel

Presented by Mrs Ada & Miss V Wren, 1964

AG638

28. Philip Tenneson Cole (1862–1939)

Portrait of Lady Hamilton

1899

watercolour on paper

Presented by subscribers, 1889

AG34

29. William Buelow Gould (1803–1853)

Fighting Cock

nd

oil on canvas

Presented by Mr AC Smith, 1955

AG393

30. William Paul Dowling (1824–1877)

Portrait of a youth

c.1850s

pastel on paper

Purchased with support of the Art Foundation of Tasmania with funds from the Von Guerard 'Hobart Town' appeal, 1996

AG5896

“It wasn’t the wine”,
murmured Mr. Snodgrass,
in a broken voice. “It was
the salmon”. (Somehow
or other, it never is the
wine, in these cases.)’

—Charles Dickens, *The
Pickwick Papers*, 1836–37

TWIST

'...your tales and essays
have beguiled many an
hour of my life, and I
am thus in your debt.'

—John Pascoe Fawkner
(1792–1869), 'Chip: A Colonial
Patriot', ed. Charles Dickens,
Household Words, 1856

WILSON

Constance Desailly
(1859–1914), granddaughter
of Dr Francis Wisdom
Desailly and Nancy Sophia
Desailly, married Charles
Dickens' youngest son
Edward (Plorn) Bulwer
Lytton Dickens (1852–1902)
in 1880 in Wilcannia, NSW.

Encouraged by his father,
Edward immigrated to
Australia in 1868 just
before his 16th birthday.
After various unsuccessful
ventures on the land and a
stint as a parliamentarian,
Edward died childless
and in poverty when
he was 49 years old.

TWIST

'It is the fate of most men who mingle with the world, and attain even the prime of life, to make many real friends, and lose them in the course of nature. It is the fate of all authors or chroniclers to create imaginary friends, and lose them in the course of art. Nor is this the full extent of their misfortunes; for they are required to furnish an account of them besides.'

—Charles Dickens, *The Pickwick Papers*, 1836–37

TWIST

'...she praised him to me, for his care of her dead sister, and for his untiring devotion in her last illness.

The sister had wasted away very slowly, and wild and terrible fantasies had come over her toward the end, but he had never been impatient with her, or at a loss; had always been gentle, watchful, and self-possessed. The sister had known him, as she had known him, to be the best of men...a very tower for the support of their weak natures while their poor lives endured.'

—Charles Dickens, *Hunted Down*, 1859 (inspired by Thomas Wainewright the poisoner)

QWIST

Artist unknown

Portrait of a woman

and

oil on canvas

Presented by Geoff Lithgow in
memory of his mother Muriel Ethel
Lithgow (née Payne), 2005

AG8323

TRUST

“... is that a likeness, ma’am?” asked Oliver.

“Yes,” said the old lady, looking up for a moment from the broth; “that’s a portrait.”

“Whose, ma’am?” asked Oliver eagerly.

“Why, really, my dear, I don’t know...it’s not a likeness of anybody that you or I know, I expect. It seems to strike your fancy, dear.”

“... the eyes look so sorrowful, and where I sit they seem fixed upon me. It makes my heart beat,” added Oliver, in a low voice, “as if it was alive, and wanted to speak to me but couldn’t.”

—Charles Dickens,
Oliver Twist, 1837–1839

OLIVER TWIST