Conrad Martens
in Queensland
Conrad Martens in Queensland

The Frontier Travels of a Colonial Artist

J. G. Steele

University of Queensland Press
Contents

Illustrations vii
Tables xii
Acknowledgments xiii
Abbreviations xv
Biographical Sketch xvii
Introduction xix

1. Arrival at Moreton Bay 1
2. Two Weeks in Brisbane 4
3. Journey to Cunningham’s Gap 22
4. A Circuit of the Eastern Downs 44
5. On the Road in West Moreton 70
6. Touring the Brisbane and Stanley Valleys 76
7. Across the Downs and along the Condamine 85
8. Return to the Eastern Downs 97
9. Visiting in the Southern Downs 100
10. Through the Granite Belt 111

Appendix A: South of the Border 115
Appendix B: Identification and Discussion of Paintings 117
Appendix C: Sketches and Paintings Not Reproduced 128
Notes to Text 131
Bibliography 139
Index 143
Illustrations
Black and White Figures

1. Conrad Martens, 1840 xvi
2. The Glasshouses, Moreton Bay. early morning, Nov. 6th 51 3
3. Glass House Mountains Moreton Bay 3
4. Cottage of R. Jones, New Farm. 7 Nov. 1851 5
5. Ravenscote, Nov. 11, 1851 7
6. View at Brisbane, Moreton Bay. 12 Nov. 1851 9
7. North and South Brisbane from the South Brisbane Rocks, Nov. 18, 1851 12
8. Photograph of Brisbane from River Terrace, 1977 12
9. North and South Brisbane, Moreton Bay, New South Wales 13
10. View of Brisbane 14
11. North Brisbane from Kangaroo Point 15
12. Photograph of Brisbane from Kangaroo Point, 1977 15
13. Bulimba on the Brisbane River, D.C. McConnel Esq., Nov. 21, 1851 17
14. View from Bulimba 18
15. Kangaroo Point from Mr Thornton's, Nov. 22, 1851 19
16. Map of Martens's route 21
17. Ipswich landing place, Nov. 24, 1851 23
18. Cunningham's Gap from Normandy Plains, 25 Nov. 1851 24
19. Part of Mount Flinders Range, Nov. 26th 1851 25
20. Coochin Coochin, Q'land, Nov. 28th 1851 27
21. At Coochin Coochin Q'land, Nov. 28th 1851, Geo. Fairholms Esq. 28
22. Minto Crags in Coochin, Nov. 28, 1851 30
23. Photograph of Minto Crags, 1976 30
24. Minto Crags, Coochin Run, Geo. Fairholms, Nov. 29th 1851 31
25. *Coochin Coochin*. Dec. 2. 1851 32
26. Photograph looking west from Bunjurgen, 1976 32
27. *Coochin*. Dec. 2. 1851 33
28. *Mount Barney from Coochin Plains*. Dec. 3. 1851 34
29. Photograph of Mount Barney, 1976 34
30. *On the run Coochin Coochin*. Dec. 4 (?) 1851 35
32. *“Mooni”. Coochin*. Dec. 5th 1851 37
33. *Mount Greville from the ascent to Cunningham’s Gap*. Dec. 11, 1851 38
34. *Mount Greville*, New England 39
36. *Moreton Bay Pine* 40
37. Sketch of a bottle tree, 1851 41
39. *Cunningham’s Gap* 42
40. *Summit of the old road, Cunningham’s Gap*. Dec. 12. 1851 43
41. *“Cambooya”. C. Rolleston Esq.*. Dec. 15 1853 46
42. *Weitbrook*. H. Hughes Esq.. Dec. 18th 1851 47
43. *Weitbrook*. Hughes Esq.. Dec. 20th 1851 48
44. *Eton Vale*. Dec. 22. 1851 50
45. Photograph of Eton Vale, 1976 50
46. *Eton Vale* 51
47. *View from Drayton Range*. Dec. 23. 1851 51
48. *Near Pilton*. Xanthorea or Grass Trees. Dec. 24th 1851 52
50. *The Cattle Plain and Dalrymple Creek, Goomburra*. Dec. 25th 1851 55
52. *Goomburra*. Patrick Leslie Esq.. Dec. 27. 1851 58
53. *Crossing Place at Goomburra*. Dec. 27th 1851 59
54. *Blacks’ Camp at Gladfield*. Dec. 29th 1851 61
55. *Blacks’ fight* 61
58. *Pine cutter’s hut, Mt. Joy and Mt. Sturt* 63
59. *Rosella Point, Darling Downs*. Dec. 31. 1851 64
60. *Glengallan*. C. Marshall Esq.. Dec. 31. 1851 65
61. Photograph of Glengallan, 1976 65
62. Mount Mitchell from Gladfield, Jan. 1, 1852
63. Wash drawing of Mount Mitchell
64. Drayton, Jan 6, 1852
65. Photograph of Drayton, 1977
66. Descent of the range from Drayton, 7 Jan. 1852
67. Photograph from the range, 1977
68. Glen under the main range, Moreton Bay, Jan. 10th, 1852
69. Franklin Vale, Jan. 20th, 1852
70. Franklin Vale, Jan. 22, 1852
71. Stanley Creek, Jan. 29th 1852
72. Cresbrook, Jan. 31, 1852
73. On the Brisbane near Cresbrook, Feb. 2, 1852
74. Colinton on the Brisbane, J. Balfour Esq., Feb. 4, 1852
75. Beetica, one of the Glasshouse mountains, Feb 7th, 1852
76. Kilcoy, C. B. Aitken Esq., Feb. 9th 1852 [looking west]
77. Kilcoy, C. B. Aitken Esq., Feb. 9th 1852 [looking east]
78. Photograph of Kilcoy, 1976
79. Study — Pine Scrub, Feb. 9th 1852
80. The Bunya Pine, Cooyar, Feb. 13th 1852
81. Bottle tree, Rosalie Plains — Ramsey Esq., Feb. 16th, 1852
82. Rosalie Plains, Feb. 17, 1852
83. Rosalie Plains, Feb. 17th 1852
84. Jondaryan Run, Feb. 18th 1852
85. Jondaryan, Feb. 20th 1852
86. Cecil Plains, “Condamine”, Feb. 21, 1852
87. Yandilla, “Condamine River”, Feb. 26th 1852, Messrs Gore
88. On the Broad Water, Tumutville, Darling Downs
89. The mirage on the great Condamine Plain
90. Talgai, March 2, 1852, Messrs G. & J. Gammie, Darling Downs
91. Clifton, Darling Downs, March 3, 1852
92. Mount Sturt from Glengallan, March 4, 1852
93. Glengallan, C. H. Marshall Esq., March 6, 1852
94. Mount Dumaresq, Darling Downs, March 6th
95. Canning Downs, March 10th 1852
96. Canning Downs, G. Leslie Esq., March 10th, 52
97. Photograph of Canning Downs homestead, 1976
<table>
<thead>
<tr>
<th>Illustration Number</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>98.</td>
<td>Canning Downs, G. Leslie Esq., March 10th 1852</td>
<td>104</td>
</tr>
<tr>
<td>99.</td>
<td>The Heifer Station, Canning Downs, March 11th 1852</td>
<td>105</td>
</tr>
<tr>
<td>100.</td>
<td>The Heifer Station, Canning Downs. 11th March 1852</td>
<td>105</td>
</tr>
<tr>
<td>101.</td>
<td>Crossing Place, Condamine, Canning Downs, March 12. 1852</td>
<td>107</td>
</tr>
<tr>
<td>102.</td>
<td>Warwick from the right bank of the “Condamine”, March 12th 1852</td>
<td>107</td>
</tr>
<tr>
<td>103.</td>
<td>Mount Sturt from Canning Downs, March 13th 1852</td>
<td>108</td>
</tr>
<tr>
<td>104.</td>
<td>Paddy</td>
<td>109</td>
</tr>
<tr>
<td>105.</td>
<td>Killarney, Canning Downs, March 13th 1852</td>
<td>110</td>
</tr>
<tr>
<td>106.</td>
<td>Photograph of Killarney, 1976</td>
<td>110</td>
</tr>
<tr>
<td>108.</td>
<td>Ballindean, H. Nicol Esq., March 19th 1852</td>
<td>113</td>
</tr>
<tr>
<td>109.</td>
<td>Photograph of Ballindean, 1976</td>
<td>113</td>
</tr>
<tr>
<td>110.</td>
<td>Terrawambella on Nicol’s run, New England, March 19th 1852</td>
<td>114</td>
</tr>
<tr>
<td>111.</td>
<td>Photograph of the Pyramids, 1976</td>
<td>114</td>
</tr>
</tbody>
</table>

[ Traditional titles are given first, even though they are sometimes erroneous. The correct, original titles, if different, are in parentheses, with the year of execution, if known. ]

Colour Plates

Following page 28

1. Ravenscott on the Brisbane (House on the Brisbane, 1853)
2. Brisbane in 1852 (Kangaroo Point, 1852)
3. Part of Brisbane with Kangaroo Point, Queensland (View of Brisbane and Kangaroo Point, 1862)
4. Ipswich (Kangaroo Point, Brisbane, 1853)
5. Coobin 27 Nov. 1851
6. The Darling Downs near Killarney, Queensland (On the Run “Cubin”, 1875)
7. View from the Main Dividing Range (View from Drayton Range, 1853)
8. Patrick Leslie’s Homestead (Goomburra Crossing Place, 1853)
Following page 44

9. Franklyn Vale Homestead (Franklin Vale, 1853)
10. Franklyn Vale (Franklin Vale, 1861)
11. Cressbrook looking S.E. (1852)
12. Cressbrook looking N.W. (1852)
13. View from Cressbrook (1852)
14. Cecil Plains Cattle Head and Stockyard (Cecil Plains, 1852)
15. Elsie (?) Plains near Head Station (Cecil Plains, 1852)
16. Mount Dumaresq, Darling Downs (1853)
<table>
<thead>
<tr>
<th>Table 1. Dated Sketches, Drawn between Tenterfield and Newcastle</th>
<th>116</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 2. Queensland Paintings Commissioned</td>
<td>118</td>
</tr>
<tr>
<td>Table 3. Sizes and Corresponding Dimensions</td>
<td>121</td>
</tr>
<tr>
<td>Table 4. Prices of Watercolours between 1852 and 1875</td>
<td>121</td>
</tr>
<tr>
<td>Table 5. Identification of Known Watercolours with Martens’s List</td>
<td>123</td>
</tr>
</tbody>
</table>
The Mitchell Library is the source of most of the illustrations in this book, and without the cooperation of the Trustees of the Library this book could not have been compiled. The author is indebted to the Trustees for permission to reproduce items in their collections, and for their generosity in regard to reproduction fees.

Other organizations which made illustrations available were the Queensland Art Gallery, the John Oxley Library, the National Library of Australia, and the Brisbane Civic Art Gallery and Museum. The staff of these organizations, and of the Brisbane Courier-Mail, have given much help and encouragement.

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The owners of old homesteads or ruins were most obliging, and allowed the author to tramp across their land and disturb their cattle and their snakes. I appeal to all who would travel in the steps of Conrad Martens to treat private land with respect, and to seek permission before entering it.

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<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADB</td>
<td><em>Australian Dictionary of Biography</em></td>
</tr>
<tr>
<td>AONSW</td>
<td>Archives Office of New South Wales, Sydney</td>
</tr>
<tr>
<td>DG</td>
<td>Dixson Gallery, Sydney</td>
</tr>
<tr>
<td>DL</td>
<td>Dixson Library, Sydney</td>
</tr>
<tr>
<td>JOL</td>
<td>John Oxley Library, Brisbane</td>
</tr>
<tr>
<td>MBC</td>
<td><em>Moreton Bay Courier</em></td>
</tr>
<tr>
<td>ML</td>
<td>Mitchell Library, Sydney</td>
</tr>
<tr>
<td>n.d.</td>
<td>not dated</td>
</tr>
<tr>
<td>NLA</td>
<td>National Library of Australia, Canberra</td>
</tr>
<tr>
<td>NPA</td>
<td>National Parks Association</td>
</tr>
<tr>
<td>QAG</td>
<td>Queensland Art Gallery, Brisbane</td>
</tr>
<tr>
<td>RAHS</td>
<td>Royal Australian Historical Society</td>
</tr>
<tr>
<td>RHSQ</td>
<td>Royal Historical Society of Queensland</td>
</tr>
</tbody>
</table>
1. *Conrad Martens*, 1840

Oil; attributed to Martens; date on frame. (ML M128).
Biographical Sketch

Conrad Martens (1801-1878), artist, was born in London. His father was a German merchant who went to London as Austrian consul, and his mother was English. Conrad Martens and his two brothers became artists. He was trained in landscape painting by the celebrated artist Copley Fielding, and in 1816, on the death of his father, he painted landscapes in Devonshire. In 1833, while in South America, he was appointed artist on the Beagle and worked in association with Charles Darwin. Later he visited Tahiti and New Zealand.

Arriving in Sydney in 1835, Martens made it his home for the rest of his life. Initially he lived in the Rocks and gave lessons in a studio in Pitt Street. He married Jane Brackenbury, and they had two daughters. In 1844 he built a house in North Sydney with a studio in the grounds. His watercolour paintings and pencil sketches were appreciated by many of the most influential people in the Colony. Martens's work combined a feeling for the picturesque with an accurate presentation of the colonial landscape.

Martens did most of his Australian work in and around Sydney, as the rocky shores of Sydney Harbour were a subject well suited to his technique. He did, however, make a few journeys to the country, seeking commissions to paint views of homesteads and pastoral landscapes. In the field, he made rapid sketches in pencil, and on his return to his Sydney studio he painted the watercolours that had been commissioned.

Although he charged for most of his work, an exception was the watercolour View of Brisbane which he executed as a surprise gift for Charles Darwin. The letter he wrote to Darwin at that time gives an insight into Martens's character — generous, cheerful, and full of fond memories of his friends of the Beagle expedition.
To Charles Darwin Esq.

Many thanks old shipmate for your kind message which I have just received by the padre. I thought you had quite forgotten that I was in existence and certainly the man who sets himself down in such a place as this has no right to grumble if he finds such to be the case.

As it appears however that you have still two of my sketches hanging up in your room I hope you will not refuse to accept another which I shall have much pleasure in preparing and will send you by the next mail.

Your "book of the season" as the reviewers have it, I must own I have not yet read although Mr Clarke offered to lend it to me. I am afraid of your eloquence and I don't want to think that I have an origin in common with toads and tadpoles for if there is anything in human nature that I hate it is a toady. But of course I know nothing of the subject, and they do make such microscopes nowadays, I suppose yours is one of the best that Ross could make. By the by I got him to make two eyepieces for a reflector telescope just before he died, two metals for which I had succeeded in making of 6 & 7 feet focal length and so now I can shew the good people here the mountains in the moon turned up side down as of course they ought to be when seen from the antipodes.

But I must apologize for I suppose you don't laugh at nonsense now as you used to do in the Beagle or rather I suppose nonsense does not come in your way.

Well, that was a jolly cruise, and I hope you have been well and happy ever since, and that you may continue to be so for long time to come is the sincere wish of your old shipmate.

I wonder whether the Admiral what is now, should like to send my kind regards, if you should see him, but, don't if you don't like, coffee without sugar, you know.

(In the above letter, the "padre" was the Reverend W.B. Clarke, rector of St. Thomas's, North Sydney, who was Australia's foremost geologist. The admiral was Robert FitzRoy, commander of the Beagle, who had hired Martens for the Beagle expedition, and had taught Martens meteorology. FitzRoy was promoted to admiral later, hence the words "what is now" in the letter. FitzRoy's temper used to be known as "hot coffee".)

At the time of writing this letter Martens was at the height of his career, but his health began to fail and in order to supplement his income he took a position as a parliamentary librarian in 1863. He died in 1878 and was buried in the church-yard at St. Thomas's, North Sydney.)
In 1851-52 Conrad Martens spent five months in the Brisbane area and on the Darling Downs seeking commissions. As he travelled about, he sketched what he saw with great accuracy. About a hundred pencil drawings by Martens, depicting what is now Queensland, are known to exist. On his return to Sydney he painted about seventy watercolours and a few oils, based on his Queensland sketches; most of them were executed in 1852-54, but the last was in 1875, only three years before his death. About thirty of the watercolours are known to exist.

These paintings and sketches constitute an important historical record of a vital period in the development of Queensland. Towns, homesteads, and landscapes in the Moreton and Darling Downs districts are shown as they appeared ten years after these districts were opened to free settlement. Roads were little better than the tracks of dray wheels in the mud, with an occasional clearing through the scrub hacked by squatters. Homesteads had walls of slab and roofs of bark or shingle. Aborigines wore possum skins and carried spears and shields.

The historical importance of Martens's work in Queensland is heightened by the scarcity of works by other artists in the 1850s. J.G. Sawkins, in his “Sketches of Australian Scenes” (album in the Mitchell Library), has fortunately left us with about twenty watercolours of southeast Queensland bush scenes of the period 1852-53. Henry Scott Montagu, the first Lord Montagu of Beaulieu, sketched and executed watercolours in this region in 1853, and from originals or photographs in the Mitchell Library twenty-four works are known to exist. But the sheer volume of Martens's works, combined with their accuracy, makes them a major pictorial collection for the period.

Photography was then in its infancy. A few photographs were taken in Brisbane in 1849 or 1850, but another decade passed before this new medium came into
wider use. For the historian, Martens's sketches are, in any case, superior to photographs, because the sketches are titled and dated (photographs usually lack such information) and the sketches emphasize the details which, by adverse lighting, may be suppressed in a photograph.

The dated sketches are the basis of an accurate chronology. All of the dates fall in the period 1851-52, and it is suggested here that Martens made only one visit to Queensland, notwithstanding the fact that other dates have been ascribed to some of his paintings. A fairly detailed record of Martens's movements in Queensland may be pieced together from the sketches.

Martens arrived by schooner at Cape Moreton on 6 November 1851. He stayed in Brisbane from 7 to 23 November, sketching the town and its suburbs. He then travelled to Ipswich, and on to Coochin Coochin, where he stayed from 27 November to 5 December, and crossed the Dividing Range at Cunningham's Gap on 12 December. His travels, at the height of summer and predominantly on horseback, with a pack horse to carry his drawing materials, were arduous for a man of fifty years. On the Darling Downs he visited Cambooya, Westbrook, Eton Vale, Pilton, Goomburra, Gladfield, and Glengallan. From Drayton he returned across the Range to the Moreton District, and visited Franklyn Vale.

Martens proceeded up the Brisbane Valley to Cressbrook, Colinton, the Glasshouse Mountains, Kilcoy, and Cooyar. Crossing the Dividing Range for the third time, he called at Rosalie Plains (north of Toowoomba) and Jondaryan, then followed the Condamine River upstream from Cecil Plains to Yandilla, Tummaville, and Talgai. After visiting Clifton he revisited Glengallan, then proceeded south via Canning Downs, Warwick, and Killarney to Ballandean in the granite country. About 20 March he crossed what later became the border of Queensland, and returned to Sydney via Tenterfield, Armidale, Stroud, and Newcastle.

In the titles of his sketches and paintings Martens sometimes misspelt the names of people and places (for example, George Fairholme he called Fairholm, Normanby Plains he recorded as Normandy Plains, Ballandean became Ballindean). These have not been corrected. Throughout the book Martens's original titles are cited exactly as he wrote them.
Arrival at Moreton Bay

[6 November 1851]

Conrad Martens sailed from Sydney to Brisbane in the schooner *Toroa*, of 58 tons, with R.H. Sholl as master. The *Toroa* operated an irregular shuttle service between the two towns, and was one of the smaller ships in this service. The brig *Jack* (250 tons), the steam packet *Eagle* (170 tons), and the schooner *Adventure* (150 tons) were operating on this route as well. On the occasion of Martens’s journey, the *Toroa* had a cargo composed chiefly of groceries consigned to Walter Gray and Co., Ipswich wholesalers, and Martens was the only passenger. Leaving Sydney on Wednesday 29 October, the *Toroa* took eight days to reach Cape Moreton. This compares unfavourably with the steam packets, which made the trip in as little as two days. Perhaps Martens saved money by opting for the slower mode of travel.

Vessels entering the port of Moreton Bay approached it by rounding Cape Moreton, at the northern entrance to the bay. The South Passage between Moreton and Stradbroke Islands was no longer used, as the disastrous wreck of the steamer *Sovereign* in the South Passage in 1847 had induced the government to abandon that route and to move the pilot station from Amity Point to Bulwer, near the northern end of Moreton Island.

Although there was agitation for the provision of a lighthouse at Cape Moreton, the lighthouse was not built until 1857. The usual practice was for ships to stay well off the coast at night, and at daybreak to round the cape and signal for the pilot to guide them through the intricate channels of Moreton Bay, and up the Brisbane River to Brisbane.

Martens was undoubtedly eager to start sketching on the morning of his arrival at Moreton Bay. The occasion was reminiscent of his arrival in Australia sixteen years before, on 4 April 1835, when he sketched South Head and
Entrance to Port Jackson. His first sketches at Moreton Bay were very rough drafts with hastily scribbled notes about colouring.

Point Moreton Nov. 6th 31 shows the northern shore of Moreton Island, with Cape Moreton at the left and sand dunes, probably those known as Yellow Patch, at the right. Scribbled notes indicate that it was sunrise, with bright morning light; the sky was pearl grey, broken with regular flying clouds. The sea was a glassy greenish-grey and had a brilliant reflection of the rising sun in the east.

The pencil and watercolour sketch The Glasshouses, Moreton Bay, early morning, Nov. 6th 31 (fig. 2) is taken from about the same position as the previous sketch, but looking west towards the mainland. The mountains shown are (from left) the Tunbubudlas (Twins), Tibrogargan, Beerwah, Coonowrin (Crookneck), and Ngungun. Martens's notes indicate that the sky above was very bright, and dark clouds over the land were slightly tinged with red morning light.

The Glasshouse Mountains had excited travellers ever since Captain Cook discovered and named the group in 1770. Martens made two almost-identical wash drawings of Mounts Coonowrin, Tibrogargan, and Ngungun seen across the water from the southeast; one of them is figure 3. The mountains appear to be only a few kilometres away, so apparently this represents a telescopic view from the centre of Moreton Bay. The foreground consists of a navigation "beacon" — a post standing in shallow water to mark the channel.

Sometimes a small local steamer such as the Raven or Susan would be sent to meet ships in Moreton Bay and speed their passengers and mail to Brisbane. But the Toro had no such assistance, and Martens stayed on her until she berthed the following day at the Union Wharf, South Brisbane.
2. **The Glasshouses, Moreton Bay, early morning, Nov. 6th 51**
Pencil and watercolour 18.9 x 30.6 cm; with notes about colouring. (ML PXA67, f.7.)

3. **Glass House Mountains Moreton Bay**
Watercolour 17.5 x 25 cm; almost identical with f.7 in the same album. (DL PXX11, f.80)
Brisbane had been a penal settlement from its foundation in 1825 until 1839. It was officially opened to free settlers in 1842. The population of Brisbane and suburbs recorded in the census of 1 March 1851 was 2,543, making it by far the largest town north of the 30th parallel, where the total population was about 12,000. As far as most of Brisbane's inhabitants were concerned the town was only nine years old when Martens arrived.

On Saturday, 8 November 1851, the Moreton Bay Courier (an impeccably printed weekly newspaper of four pages) carried the following item of local news:

Brisbane Scenery. — We understand that Mr Conrad Martens, who arrived as a passenger by the Toroa yesterday, was formerly draughtsman on board H.M.S. Beagle, and intends making sketches of the scenery in this district prior to his return to Sydney. Mr Martens will find "ample space and verge enough" for the exercise of his pencil in delineating the beautiful views presented from various points on the banks of the Brisbane.

The mention of the Beagle suggests that Martens may have been met at the wharf by his old friend Captain J.C. Wickham, who had been first lieutenant on the Beagle during its celebrated voyage in South American waters in 1834, when Martens was the artist in the expedition. Wickham had also commanded the Beagle in 1837-41, charting the north coast of Australia, and then became police magistrate for the Northern Districts of New South Wales, residing in Brisbane at Newstead.

The Moreton Bay Courier expressed a pride in Brisbane's natural beauty which was echoed three years later by Nehemiah Bartley, who described Brisbane as "simply the prettiest country township in New South Wales". Bartley's book Opals and Agates, which is essentially his diary of life in Brisbane from 1854, is a most valuable source nearly
contemporary with Martens’s visit, and it will be referred to frequently in the present work.

Martens lost no time in setting to work in Brisbane and its suburbs, for on the day of his arrival he sketched *Cottage of R. Jones, New Farm, 7 Nov. 1851* (fig. 4). Richard Jones was among the earliest free settlers to arrive. Known as “merchant Jones”, he had been a prosperous merchant in Sydney in the 1810s, and in the 1820s he became, in addition, a pastoralist, part-owner of five whaling ships, president of the Bank of New South Wales, and a Member of the Legislative Council of New South Wales. But he was severely hit by the depression of 1842-44, and in 1843 was declared insolvent.

Jones arrived in Brisbane in 1844 at the age of about fifty-eight. He already had pastoral leases in the Moreton District (Tenthill, 1841) and in the Darling Downs (St. Ruth, 1841 or later). At first he rented a cottage, “Chateau
TWO WEEKS IN BRISBANE

Ballow”, from Dr. Ballow, on the river bank in Eagle Street. In 1847 he purchased land at New Farm on the site of the old maize fields of convict days, and built the wooden cottage depicted by Martens. In later years it came to be referred to as “the old cottage of ‘New Farm’”, suggesting that the cottage was given this name. The cottage no longer exists, but for some time it served as a billiard-room annexe to “Merthyr”, the home of Sir Samuel Griffith.5

At the time of Martens’s visit, Richard Jones was in Sydney attending a meeting of the Legislative Council. He was the member for the boroughs of Stanley, that is, Brisbane and Ipswich within the county of Stanley. Probably Mrs. Jones was at home with some of her children.6

Martens was a very active member of the Church of England, and was a church warden at St. Thomas’s, North Sydney.8 He normally spent Sundays at worship, and during his five months in Queensland there is no indication of his having done any sketching on a Sunday. On Sunday 9 November he would have attended divine service at the temporary church of St. John at the top end of Queen Street, where the Reverend J. Wallace was the priest. This building had been the carpenter’s shop in convict days. The permanent church in William Street was still under construction.9 It was likely that this service was attended also by the family of Richard Jones, who was a fervent supporter of the Church of England. His son Richard became a priest, and his daughter Frances Sophia married one (the Reverend Thomas Jones).10

At St. John’s, Martens may have met the Reverend Robert Creyke, who had come to Brisbane as an invalid in 1849 and was building a cottage at Kangaroo Point, just across the river from the Jones cottage.11 In any event, on the following Tuesday Martens sketched the Creyke cottage. The sketch Ravenscott, Nov. 11 1851 (fig. 5) views the cottage across a gully sloping to the left, where the river is barely visible through the trees.

Creyke’s health improved, and in later years he was active in the church.12 But his ownership of Ravenscott was brief, for he sold it even before it was finished to Henry Stuart Russell of Cecil Plains. Russell completed the house, renaming it “Shafston”, and lived there with his newly wed wife until 1855.13 He commissioned the watercolour Ravenscott on the Brisbane, originally known as House on the
5. *Ravenstott, Nov. 11, 1851*
Pencil 18.4 x 30.2 cm. (ML PXC972, f.1.)

_Brisbane_ (plate 1), one of the largest of Martens’s Queensland works. This watercolour is based on the sketch, but gives a much better view of the river, along which a punt is passing; also the house appears larger in the painting than in the sketch, but whether this reflects the actual extensions is open to doubt. The site is now occupied by a much larger house built in 1883; still known as Shafston, it is the Brisbane area headquarters of the Royal Australian Air Force.
View at Brisbane, Moreton Bay, 12 Nov. 1851 (fig. 6) looks west from a position in Queen Street about 50 metres northeast of Edward Street. At that time the main business district extended along both sides of Queen Street from North Quay to Edward Street. The land was largely vacant along the rest of Queen Street; the Post Office block, for example, was vacant except for the old female factory (1829), which had become the gaol and police station.¹⁴

At the right of the sketch is a group of buildings owned by Thomas Fitzsimmins, blacksmith and wheelwright: three drays and a team of bullocks nearby testify to his flourishing trade. When the property was advertised for sale in January 1852 it was described as “a four-roomed cottage and also a Blacksmith's Shop and premises . . . having a frontage of 74 feet to Edward Street and 92 feet to Adelaide Street.”¹⁵

Just to the left of the drays is a small bridge or culvert carrying Edward Street over a creek. This creek had its source in the Roma Street area, and after passing the site of the present City Hall it flowed mid-way between Queen and Adelaide Streets as far as Creek Street, and then crossed Queen Street and entered the river at the bottom of Creek Street.

The buildings at the left were situated along Queen Street, which is at the far left of the sketch. Presumably they included R.A. Kingsford’s two-storey brick drapery store, mentioned by Bartley. These buildings stopped short of Edward Street as there was a waterhole (indicated by the letter “W” in the sketch) at the corner of Queen and Edward Streets.¹⁶ Another letter “W” indicates a waterhole on the site of the present City Hall. Faintly drawn to the left of this is a structure looking like a post-and-rail fence, which may actually be the conduit that conveyed water from the Roma Street reservoir.¹⁷ Further left, on North Quay, can be seen a large Moreton Bay fig tree which in 1850 stood at the front of the surgeon’s house; and to the left of the tree is the roof of the old hospital (1826) which was still in use.¹⁸

A satirical letter describing the state of disrepair of Queen Street appeared in the Moreton Bay Courier on Saturday, 20 December 1851. It reveals which buildings existed between the ferry near the Customs House and the town centre near Albert Street. As the date is so close to that of Martens’s visit, it is particularly relevant:
Sir, — I beg to hand you sailing directions for entering the town of Brisbane. — You must have a leading wind. On leaving the ferry off Kangaroo Point, steer for the Custom-House, looking out for the foul ground on the west side, and the flats on the river side. Being clear of that danger, steer for the School of Arts; and, when you see a milking shed over the river, open of Mr Richardson's new store, you are clear of the "new cuts." Keep the same course till you near the Member's rubbish heaps, when steer for the point of the Catholic chapel, till you bring the windmill in one with the poundkeeper's hut, for which you will steer until you have the new skew
bridge on your port beam. Then starboard your helm, and,
steering for the heavy end of the School of Arts, you will cross
that bridge, and enter the fair way, keeping a mid-channel
course between the jail and that building. If you have any
easting in the wind, and the night is dark, when you bring the
smithy in one with the windmill, haul your wind a little, to
clear broken ground. The dangers ahead are indicated by
lights on the tops of beacons, showing the St. Patrick’s shoal,
to port, and the Donnybrook reef, on the starboard hand.
Being to the southward of these, you may consider yourself in
tolerably secure anchorage.

I am, Sir, your obedient servant,

W. WEATHERLEACH.

(We wish that our correspondent, and the many who agree
with him that the streets are in a wretched condition, would
exert themselves in some practical manner for their improve­
ment. — Ed. M.B.C.)

Some of the features mentioned in the letter will be
relevant to later sketches, but for figure 6 note the reference
to the “smithy”, and the “broken ground” indicating the
roughness of Queen Street near the Edward Street inter­
section. Other features may need explanation. The old
Customs House was erected in 1849 on the same site as the
present one.19 The ferry landing was just north of the
Customs House, as it is today. The first School of Arts
(erected 1849) was on the site now occupied by the
National Bank at the corner of Queen and Creek Streets.20
Mr. Richardson, M.L.C., owned a store and wharf next to
the Customs House.21 The Catholic Chapel (1850) still
exists next to St. Stephen’s Cathedral.22 The skew bridge
was in Queen Street between Wharf and Creek Streets.23 St.
Patrick’s and the Donnybrook were public houses; St.
Patrick’s Tavern (1846?) was at the eastern corner of the
intersection of Queen and Albert Streets, while the
Donnybrook (1851) was on the opposite side of Queen
Street, about midway between Albert and Edward Streets.
Both hotels were equipped with external lamps, as required
by the Publican’s Licensing Act.24

An interesting event on the day Martens sketched
figure 6 (12 November) was the arrival of 227 Chinese
labourers at South Brisbane’s Union Wharf. They had sailed
from Amoy on 16 August on the barque Duke of Roxburgh,
498 tons, and on arriving at Moreton Bay they had been
transferred to the Toroa for the trip up the river.25 They
were brought to satisfy the demand for workers, especially
shepherds. At the time of the census of 1 March 1851 there
was a workforce of about 3,200 north of the 30th parallel, of whom 2,600 were employed as shepherds or stockmen.\textsuperscript{26} Workers were in short supply, especially when gold was discovered inland from Sydney in 1851, attracting labourers away from their employment. The squatters had been foiled in their attempts to renew the importation of “exiles” — convicts — from Britain, so turned to “coolies” instead.

\textit{North and South Brisbane from the South Brisbane Rocks, Nov. 18, 1851} (fig. 7) is perhaps Martens’s most important sketch from the point of view of topographical history. It is a splendid panoramic view covering two pages of Martens’s sketching paper placed end-to-end. The sketch is taken from the top of the cliffs opposite the Gardens, where River Terrace joins Leopard Street. Bartley described this place as “a dense, sweet, wattle-scented grove” in which could be found “the skulls of blackfellows, who had fallen in tribal fights, years before.”\textsuperscript{27} Early maps marked the area as a “bold, rocky ridge”\textsuperscript{28}.

South Brisbane, shown at the left of the picture, consisted of about a hundred buildings, the chief of which were clustered on Stanley Street and Russell Street.\textsuperscript{29} Baxter’s ferry from North Brisbane landed at the end of Russell Street. Downstream from the ferry landing, the buildings along the bank were: the wharf of the Austral-asian Steam Navigation Company (known until 1851 as the Hunter River Steam Navigation Company), where the paddle steamers from Sydney used to berth. Next came Peter Gallen’s house, John McCabe’s Commercial Hotel, Daniel Peterson’s wharf and general store, and Orr’s butcher’s shop. Crossing the creek that flowed in the vicinity of Glenelg Street, one came to the office of George Appel the inspector of stock, and William Connolly’s Union Wharf, where most of the sailing ships used to berth.\textsuperscript{30}

Around 1851 the number of vessels entering the port of Moreton Bay per year was about ninety, including thirty steamers.\textsuperscript{31} In the sketch, a ship is visible at the Union Wharf. According to “Shipping Intelligence” in the \textit{Moreton Bay Courier}, ships in port at the time included the brig \textit{Jack} (250 tons), the schooner \textit{Adventure} (150 tons), and the schooner \textit{Toroa}.\textsuperscript{32}

The sketch shows a wealth of detail in North Brisbane. The Gardens area was being used for grazing. The govern-
The convict garden of convict days had fallen into disuse, but the octagonal cottage (1829) remained. The area was restored to a botanic garden when Walter Hill was appointed superintendent in 1855.^

Buildings in Queen Street that can be identified include the prisoners' barracks. This long building with a central tower appears slightly to the left of the windmill, and below it. In 1851 it was being used as a court house and as business premises. The windmill seems to lack some of its sails, which agrees with Bartley's statement that the sails were ruined.^

Photograph of Brisbane from River Terrace, 1977. Taken from the cliff edge near the end of Leopard Street, this view is comparable to figures 7 and 10.
Another building in Queen Street, at the western corner of George Street, is very distinctive because of a lookout platform on top. This building, known later as the Treasury, appears in several old paintings and photographs. At the right, the easiest building to identify is the Catholic chapel. Opened on 12 May 1850, it was designed by the famous English architect Pugin. Immediately to the left of the chapel is the gaol and police station. At the far right among the trees, Martens has written “Water” to indicate that the river continues beyond the trees. This is, in fact, the direction of Town Reach and the Customs House.

Martens adapted this sketch for several paintings and sketches. An undated sketch North and South Brisbane, Moreton Bay, New South Wales (fig. 9) is an adaptation in which the foreground has been completely rearranged, and
ships and buildings have been manoeuvred for better composition of the picture. Martens painted *View of North and South Brisbane* twice in 1852, for D. McConnel and Mr. Thornton, and *View of Brisbane* (fig. 10) in 1862 for Charles Darwin. The latter is adapted very freely from the original sketch; the right foreground is completely clear of trees, the buildings are almost unrecognizable, and a paddle steamer has been placed on the river in Town Reach.

The undated sketch *North Brisbane from Kangaroo Point* (fig. 11) and the watercolour *Brisbane in 1852, originally known as Kangaroo Point* (plate 2) are evidently based on a sketch which Martens drew about this time, but which has not been located. The undated figure 11 is similar in style to the undated *North and South Brisbane, Moreton Bay, New South Wales* (fig. 9); if we suppose that these undated sketches are equally accurate, then *North Brisbane from Kangaroo Point* must lack some of the veracity and detail of the original.
11. *North Brisbane from Kangaroo Point*
Pencil 20.8 x 31.7 cm (Rex Nan Kivell Collection, NLA NK10206/6.)

12. Photograph of Brisbane from Kangaroo Point, 1977. Taken from alongside the ferry landing at Kangaroo Point, this view is comparable to figure 11 and plate 2. The domed Customs House is on the same site as the original Customs House.
The foreground of figure 11 shows the ferry landing at Kangaroo Point, in the same position as the present landing. A ferry in midstream, rowed by one man and carrying one passenger, is crossing from a landing at the far right. A track leads down to this landing from Queen Street. To the left a group of three trees stands on a point of land behind which is the original Customs House (1849) on the same site as the present one. The Mr. Thornton referred to above was tide-waiter, that is, assistant to the collector of customs, and lived in one of the houses on the river bank, from which Martens did a later sketch (fig. 15). Behind the Customs House is an unidentified house on a hill. In front of the windmill is a prominent building, which was the wharf and store owned by John Richardson, and erected about 1851. The store was rented by Daniel Somerset, who had a shed on the wharf.

Further left is Mount Coot-tha, and in front of it are some houses in Eagle Street, including Thornton’s and “Chateau Ballow”. At the far left is the Catholic chapel.

Brisbane in 1852 (plate 2) was sold to Henry Stuart Russell in 1855. As Russell sold Shafston and its furniture early in 1856, he may not have owned the painting for very long. It is now the best-known of Martens’s Queensland works. In the painting Martens rearranged the relative positions of some buildings. He represented Richardson’s store as a three-storeyed building, whereas it was actually of two storeys.

At about this time Martens sketched the view from Bowen Terrace which became the basis of Part of Brisbane with Kangaroo Point, Queensland (plate 3) and other works. The site, near the intersection of Bowen Terrace with Moray Street, used to be known as “The Judge’s View”, as Mr. Justice Dickenson of Sydney had an intense admiration for this panorama, and used to sit for hours at this place whenever he came to Brisbane on circuit. No pencil sketch of this view has been found, but the watercolour Brisbane in the Queensland Art Gallery includes pencilled outlines of the main buildings, including a house on Queen Street visible between Richardson’s store and the Customs House which is probably identifiable with Andrew Petrie’s house at the corner of Queen and Wharf Streets. The watercolour has aged badly and is not suitable for reproduction. Various pirated copies of this work exist, in a better state of preservation.
Part of Brisbane with Kangaroo Point, Queensland (plate 3), originally known as *View of Brisbane and Kangaroo Point*, was sold to Lord Henry Scott in 1862. Details include a ship at Richardson’s wharf, the old convict barracks, and the Catholic chapel; and at Kangaroo Point there is a large shed (the bone shed) just downstream from the ferry landing at Holman Street.42

*Bulimba on the Brisbane River, D.C. McConnel Esq. Nov. 21, 1851* (fig. 13) is a sketch of Bulimba House. David Cannon McConnel was the first squatter in Queensland to settle east of the Dividing Range; on 15 July 1841 he established
Cressbrook in the Brisbane Valley. Bulimba, his suburban residence, was built of freestone in 1850, and he lived there with his newly wed wife until 1854, when he moved back to Cressbrook. The house still exists and is carefully maintained by its present owners, although many of the "outhouses necessary for carrying on a large establishment" have vanished.

The undated View from Bulimba (fig. 14) was probably drawn at the same time as the previous sketch. Paintings derived from both these sketches were executed in May 1852, soon after Martens returned to Sydney. Figure 14 shows the land between the house and the river, where McConnel had cleared a great deal of scrub and had planted maize, oats and wheat. At the right, across the river, is Newstead, the home of Captain J.C. Wickham.

14. View from Bulimba
Pencil 18.9 x 30.2 cm. (ML PX 401, f.7.)
Newstead was built by Patrick Leslie in 1846, and was said to be a replica of the cottage the Leslies had built at Canning Downs. Patrick Leslie, George Leslie, and J.C. Wickham were brothers-in-law, each having married a daughter of Hannibal Macarthur. Wickham purchased the house in 1847 for £1,000, and enlarged it. Newstead House, like Bulimba House, has been preserved.36

*Kangaroo Point from Mr Thorntons, Nov. 22 1831 (fig. 15)*

and its associated watercolour (plate 4) depict the western side of the suburb of Kangaroo Point as seen from the Thornton house in Eagle Street. The ferry landing and the bone shed at Kangaroo Point are off to the left, and the house on the river bank is probably that of James Warner near the present Mackenzie Street. Main Street, which was the only street in the early days, runs along the horizon,
with houses on both sides of it. The two-storied building at the right may be “Silverwells”, 255-61 Main Street, previously known as “Mornington”. If these identifications are correct, it follows that Thornton’s house was about halfway between the Customs House and the creek at the bottom of Creek Street, and therefore was practically a neighbour to “Chateau Ballow”.

The faithful portrayal of native trees is a feature of Martens’s work. A young hoop pine appears at the far left of the sketch and of the painting. At the right of the painting Martens has placed vines on the trees. In a letter to his brother Henry in March 1851 Martens had written, “... the necessity of preserving the character and true delineation of the plants, etc. in the landscape of this country is a point which I have ever considered of great consequence so long as it does not amount to absolute servility.”

On Sunday 23 November the steamer Eagle (170 tons) arrived at the Australasian Steam Navigation Company’s wharf with the turbulent Dr. Lang among its passengers. The Reverend Dr. John Dunmore Lang, who had organized immigration to Moreton Bay, was an opponent of the reintroduction of convict “exiles”. He was at this time planning to visit England to put his views to the British government. Martens, who sympathized with the squatters, was about to leave Brisbane on an extended country tour, during which he apparently alerted the squatters to Lang’s plans.
16. Map of Martens's route, showing the head stations and towns visited between November 1851 and March 1852, in what is now Queensland.
Conrad Martens now began a country tour that was to take him to most of the sheep and cattle runs in the Moreton and Darling Downs pastoral districts. He used horses on most of his journeys, but it can be assumed that the first stage, to Ipswich, was by the normal mode of travel, which was paddle steamer.

Two small steamers of about 15-30 tons were plying between Brisbane and Ipswich at the end of 1851; they were the *Hawk* and the *Swallow*, of the Bremer River Steam Navigation Company. These were essentially wool ships, and had limited accommodation for passengers. Bartley described a trip in the *Swallow*:

> Oh! what a hot trip it was up the river, to my southern nerves. The “Swallow” puffed, and wheezed, and sighed, as if from the heat. We called at a place which some people then spelt “Moghill” . . . What a strange, wild place this “Moreton Bay” seemed, with its scrub creepers, all trailing in the river, as it swept, with the tide, round the then uncleared points and bends . . . [I found] the Bremer a mere ditch, for narrowness, after the Brisbane down below. 

Martens probably made just such a journey on Monday 24 November, leaving Brisbane at 9 or 10 a.m. and taking five hours to reach Ipswich. The “scrub creepers” would have pleased him, for he loved to embellish his paintings with vines and creepers. On the way, he would have seen Woogaroo, the home and police station of Dr. Stephen Simpson, commissioner for crown lands in the Moreton Bay pastoral district, who was responsible for licensing the squatters Martens was about to visit.

*Ipswich landing place, Nov. 24, 1851 (fig. 17)* was probably sketched soon after Martens landed there. It shows the wharf on the Bremer River, with a slab hut which was erected in 1848 for the storage of wool. The *Hawk* or the *Swallow* is tied up at the wharf. At the right is the house...
Ipswich landing place, Nov. 24, 1851
Pencil, 19 x 31.7 cm; signed, lower right: C. Martens; but signature may not be genuine; Plate LVI in L. Lindsay. (ML PX9972, f.4.)

which George Thorne had occupied in the convict days, in Thorn Street.5

Ipswich in 1851 had a population of nearly a thousand, and was the second-largest town in the “northern districts”, with numerous shops and other facilities.5

Martens set out promptly for the bush. The first run he visited was Normanby Plains, on the banks of Warrill Creek (then known as Yarrill Creek). Normanby Plains had been named by the surveyor Robert Dixon in 1839, when, on the advice of George Thorne, he chose it as the site of his baseline for a trigonometric survey of the Moreton Bay district.7
John Ross had a pastoral run here, known as Rosebrook, until 1844, when it was taken over by George Thorne. Thorne, who had been in charge of Ipswich in the convict days (when it was known as Limestone Hills), had become an innkeeper there, at the Queen’s Arms. He was the occupant of Normanby Plains at the time of Martens’s visit, but probably resided in Ipswich.

*Cunningham’s Gap from Normanby Plains, 25 Nov. 1851* (fig. 18) shows the profile of the Dividing Range with its well-known gap between Mount Mitchell and Mount Cordeaux. The smaller Mount Fraser nestles in front of Mount Cordeaux, and from the relative positions of these mountains it can be shown that the sketch was drawn at a point about 2 kilometres west of Harrisville.
East of Normanby Plains was the neighbouring run known as Mount Flinders on Purga Creek. The run was owned by William Wilson, who had occupied it as early as 1844. *Part of Mount Flinders Range, Nov. 26th 1851* (fig. 19) was sketched within 2 kilometres of the present village of Peak Crossing, where the head station was situated. The mountain in the centre of the sketch is Mount Goolman (455 metres elevation), and in line with it, but 1.6 kilometres closer, is Ivory's Rock, appearing as two pinnacles when seen from this direction.
Assuming that Martens then travelled due south to reach his major stopping-place at the Coochin run, it seems that he visited the station of Macquarie McDonald at Dugandan, near Boonah. The road to Dugandan was one of the few fit for drays, and it had been laboriously cut through the Great Dugandan Scrub. It is possible that the sketch of a bottle tree (fig. 37) executed in 1851 may have been done here; bottle trees still grow wild in the Boonah district.

The Coochin run was to be Martens’s home for at least nine days. This run, situated on Teviot Brook, had been explored in 1828 by Cunningham and Logan, who named it Dulhunty’s Plain. It was claimed by David Hunter and James Fyfe in 1842 under the title of Dulhunty Plains, which remained the official name until Coochin Coochin was adopted in 1851. After Hunter and Fyfe it was owned successively by John Kent, the Burgoynes, J.L. Montefiore, and W. and G. Leslie. The owner during Martens’s visit was George Fairholme, who had been part-owner of the Toolburra run on the Darling Downs in the mid-1840s. According to Mrs. Jubb of Cunningham’s Gap, Fairholme was the handsomest man who ever passed that way.

The head station of Coochin Coochin was at the place known as Bunjurgen, between Boonah and the village of Mount Alford. Using this as his base, Martens made many excursions on the run, to sketch the interesting mountain scenery.

*Coochin 27 Nov. 1851* (plate 5) is a watercolour which was apparently executed in the field. This was unusual, for most of the paintings were done in the artist’s studio at North Sydney. This is the only known watercolour of a Queensland scene which was inscribed with the full date; usually only the year of execution was given. The artist was situated in the centre of the plain, near the present village of Mount Alford. A group of Aborigines with dogs, and a shepherd’s hut, occupy the foreground. The mountains are Mount Moon (784 metres elevation) at the left, and the long range of Mount Alford (about 600 metres) at the right, with the rock known as Glennie’s Pulpit on its right-hand profile.

*Coochin Coochin. Qland. Nov. 28th 1851* (fig. 20) is a similar view from a greater distance. The position is on a hill near the head station at Bunjurgen, and the scene includes Mount Moon and Mount Alford, and also (at the
left) Wilson’s Peak (1,233 metres at a distance of 25 kilometres) and Mount Roberts (1,381 metres) on the Dividing Range. A low mountain at the same distance as Mount Moon, but of smaller elevation (about 400 metres) will, for the purposes of this book, be referred to as “Mount Fairholme”. The trees on the near side of the plain are on the banks of Teviot Brook, while a grass tree appears in the foreground at the right.
At Coochin Coochin Q’land, Nov. 28th 1851, Geo. Fairholm Esq. (fig. 21) is another view of Mounts Moon and Alford from the plain. Comparison with the previous sketch raises the question: What happened to Wilson’s Peak? Answer: It is hidden behind “Mount Fairholme”, as a drive or hike across the plain will easily demonstrate. Cattle and a stockman appear on the plain.
Plate 1.
Ravenscott on the Brisbane
Watercolour 45.7 x 64.7 cm;
signed and dated, lower right: C.
Martens 1853; identifiable with
House on the Brisbane, purchased in
1854 by H. S. Russell. (ML
ML78.)

Plate 2.
Brisbane in 1852
Watercolour 45.7 x 64.7 cm;
signed and dated, lower right: C.
Martens 1852; identifiable with
Kangaroo Point, purchased in 1855
by H. S. Russell; plate XXIV in
Lindsay. (ML ML94.)
Plate 3.

Part of Brisbane with Kangaroo Point, Queensland
Watercolour 22.8 x 33.4 cm;
attributed to Martens, being similar to Brisbane (see Appendix C) and identifiable with View of Brisbane and Kangaroo Point which was purchased by Lord Henry Scott (later Lord Montagu) in 1862. (Douglas-Scott-Montagu Collection, NLA.)

Plate 4.

Ipswich [erroneous title]
Watercolour 28.2 x 43.1 cm;
identifiable with Kangaroo Point Brisbane, purchased in 1853 by Henry Chaliss; bequeathed to ML by Miss Edith Hill in 1953. (ML ML76.)
Plate 5.
Coochin 27 Nov. 1851
Watercolour 16.1 x 24.7 cm; dated, lower left: 27 Nov. 1851; in Mrs. James Mitchell's album which was later in the possession of D. S. Mitchell. (ML PXC323, f.38.)

Plate 6.
The Darling Downs near Killarney, Queensland [erroneous title]
Watercolour 46.7 x 65.2 cm; signed and dated lower right: C. Martens 1875; identifiable with On the Run "Coochin", purchased in 1875 by Alex. Oliver; plate XXIII in Lindsay. (DL P785.)
Plate 7.
*View from the Main Dividing Range*
Watercolour 19.7 x 29.5 cm; signed, lower right: C. Martens; identifiable with *View from Drayton Range*, purchased by A. Hodgson in 1853; acquired by ML from Mrs. Spurway, granddaughter of Sir Arthur Hodgson, in 1957. (ML SV*/SP COLL/MARTENS/16.)

Plate 8.
*Patrick Leslie’s Homestead* [erroneous title]
Watercolour 19.1 x 28.9 cm; identifiable with *Goomberra Crossing Place*, purchased by P. Leslie in 1853. (ML V*/SP COLL/MARTENS/3.)
This sketch formed the basis of the 1875 watercolour *On the Run “Cuchin”*, which has been erroneously known as *The Darling Downs near Killarney, Queensland* (plate 6). In the painting the mountains have been copied faithfully, and the cattle are correctly placed on the plain, but the foreground has been freely adapted from a sketch done on 2 December 1851 (fig. 27). The foreground shows a road and a group of trees, while a post-and-rail fence has been brought forward from the middle distance into the foreground. This scene was a favourite one which Martens painted several times, both in watercolour and in oils, over a period of twenty-two years.

In this painting we have a good example of Martens’s approach to painting topographical scenes, which has been well summarized as follows:

In his work, the middle and distant features of a view were always topographically accurate. Understandably so, for a great many of his paintings were for patrons who wished to take or send pictures back to England, to show what the colonial landscape really looked like. To such people the main virtue of a picture was its accurate representation of significant landmarks. In the foreground, however, Martens indulged himself in some artistic licence, using native trees and shrubs, boulders and rocky shelves typical of the locality. These were carefully observed and accurate in themselves so that, although obviously “arranged” by the artist, they still conveyed interesting information about the natural landscape.14

*Minto Crags in Coochin, Nov. 28. 1851* (fig. 22) was sketched about 10 kilometres south of Bunjurgen and 3 kilometres southwest of the present Coochin homestead. It looks southwest (not as stated at the top of the sketch) and shows the southern end of Minto Crags at the right, and Wilson’s Peak at the left. A small creek appears at the right foreground. The place can be located precisely from the relative positions of the mountains, but the creek has practically disappeared apart from some low mounds where the banks used to be (fig. 23).

*Minto Crags, Coochin Run, Geo. Fairholm, Nov. 29th 1851* (fig. 24) is another view of the southern end of the Crags; it looks southeast (not as stated at the bottom of the sketch). The mountain on the right is Mount Maroon (964 metres elevation, at 16 kilometres range).

*Coochin Coochin, Dec. 2, 1851* (fig. 25) is a view from the hill behind the head station at Bunjurgen, looking west
22. *Minto Crags in Conchin, Nov. 28, 1851*
   Pencil 19.7 x 30.5 cm; signed, lower right: C. Martens; but signature may not be genuine. (ML PXC972, f.7.)

23. Photograph of Minto Crags, 1976. Taken from near the lagoon on the east side of Minto Crags, this view is comparable to figure 22, with Wilson's Peak at the left, but without the foreground trees and creek.
towards the Dividing Range, the highest peaks of which appear on the horizon at a range of 24 kilometres, notably Mount Mitchell (1,156 metres) and Mount Cordeaux (1,084 metres) on either side of Cunningham's Gap. Mount Doubletop, also on the Dividing Range, is at the far left; this mountain figures in many sketches done on the Darling Downs in March (see chapter 9). Also shown are Mount Greville (769 metres at 13 kilometres) and Mount Edwards or Kingbah (632 metres at 9 kilometres). Perhaps the most important feature of the sketch is the station buildings in the foreground. Only a few mounds remain today to indicate their position. The homestead was moved 7 kilometres south to its present site in 1873."
25. *Coochin Coochin, Dec. 2, 1851*
Pencil 19.6 x 31.4 cm; signed, lower left: C. Martens; also signed with the monogram of R. T. Carter, Martens's brother-in-law. (ML PXC290, f.24.)

26. Photograph looking west from Bunjurgen, 1976. Taken from the hill just east of the original Coochin Coochin head station, this view is comparable to figure 25. The buildings were on the level ground in the middle distance.
To give an idea of how a squatter's settlement looked, the following are some remarks on station buildings by a contemporary visitor, the Reverend Henry Stobart:

A squatter's house is in most cases a wretched looking habitation externally, built only of slabs and roofed with bark, but a moderate amount of comfort is obtained inside by what they call Osnaburging the roof and sides of the rooms and plastering up the crevices between the slabs. The slabs, too, are put into grooves, and when they contract a fresh one is inserted. The outbuildings are generally most tumbledown, wretched looking buildings and everything disorderly, but we have seen them in the worst of times.\footnote{16}

*Coochin, Dec. 2, 1851 (fig. 27)* is another view of Mount Moon from the plain. This sketch has already been
28. Mount Barney from Coochin Plains, Dec. 3, 1851
Pencil 17.1 x 25.1 cm, signed, lower left: C. Martens. (DL PX25, f.60.)

29. Photograph of Mount Barney, 1976. Taken from the Mount Alford–Coochin road, about 2 km northwest of the present Coochin Coochin homestead, this view is comparable to figure 28.
mentioned as a source of foreground material for a water-
colour. Note that from this slightly elevated position
Wilson's Peak is seen over the top of "Mount Fairholme".
The direction of the view is southwest (not as stated at the
top of the sketch).

*Mount Barney from Coochin Plains, Dec. 3 1851* (fig. 28)
shows the two high peaks of Mount Barney (1,360 metres
and 1,362 metres, at a range of 22 kilometres) at the left,
with Mount May (840 metres at 15 kilometres) between
them. Mount Ballow is on the horizon at the right, while at
the far right is Mount Toowoonan (730 metres at 12
kilometres). The view was sketched from a position 2
kilometres northwest of the present Coochin Coochin
homestead. Minto Crags are not visible in the sketch, being
too far to the right.

*On the run Coochin Coochin, Dec. 4 (?) 1851* (fig. 30) was
sketched from a low rocky hill near Black Rock Creek,
about 2 kilometres north of the present Coochin Coochin homestead. Wild Horse Mountain is in the distance and Black Rock Creek flows from that mountain across the plain, with cattle grazing near its banks just as they do today. The young tree in the right foreground appears to be a Casuarina.

Mount Mitchell from the run Coochin, Dec. 4th, 1831 (fig. 31) looks west from a position about 3 kilometres southeast of Mount Alford village. Teviot Brook is on the right of the sketch, and a saddled horse in the foreground is doubtless the one used by Martens on his sketching tours around the Coochin run. The mountains shown are (from left) Mount Alford with Glennie’s Pulpit, Mount Greville, Mount Mitchell, and Mount Cordeaux.

“Mooni”, Coochin, Dec. 5th 1831 (fig. 32) is yet another view of Mount Moon from the plain. A pencilled remark on the sketch states that Mooni is the native name of the mountain. Cattle are feeding on the plain, and a pelican and a black swan are on a lagoon in the foreground. It is said that the red bill of the swan gave the locality the name Coochin, which means red.17

Six days later Martens was on the road up the Dividing Range towards Cunningham’s Gap. In that time he most likely passed through the Fassifern run, owned at that time by William Kent, and visited the Bush Inn at Fassifern, on Warrill Creek. The inn was owned by John Perryman from 1846 to 1851 when it was taken over by R.E. Dix.18 Henry Stobart, who stayed there in 1853, found it to be a clean inn with civil people:

The house is in the midst of the woods, with only a few hundred yards of clearing around it, and a pure purling stream between banks covered with the Fig Tree and Swamp Oak runs beneath. There is a beautiful view of Cunningham’s Gap from the verandah of the house . . . We had comfortable beds last night but none of the rooms are boarded up to the roof, so that a whisper can be heard all over the house.19

A watercolour known as The Darling Downs, Queensland seems to have been misnamed, as it appears to be a view of Mount Huntley in the Great Dividing Range, looking from the vicinity of either Clumber or Moogerah, near Mount Greville. Clumber is at the very foot of the range, and must have been passed by Martens on his way to Cunningham’s Gap; Alexander Balbi kept an inn at this place in the 1850s. The watercolour was reproduced in Australian Paintings, catalogue of Christie’s Sale No. 12, 1-2 October 1974.
31. *Mount Mitchell from the run Coochin, Dec. 4th, 1851*
   Pencil 19.1 x 28.9 cm; signed, lower left: C. Martens. (DL PX25, f.61.)

32. *"Mooni", Coochin, Dec. 5th 1851*
   Pencil 17.5 x 25.4 cm. (ML PX*D307-3, f.10.)
There were two routes over the Dividing Range in this vicinity. One was the old track through Cunningham’s Gap, which was not suitable for drays; the other was the dray road through Spicer’s Gap, which had been opened in 1847. Cunningham’s Gap remained the favourite route for tourists, as it had better views and led through some interesting scrub. But it was very steep, and riders had to dismount and walk their horses.  

Mount Greville from the ascent to Cunningham’s Gap, Dec. 11, 1851 (fig. 33) is a view from the vicinity of Mount Matheson, which is the long spur on the eastern side of...
Mount Mitchell. A similar view may be obtained from the present road to Spicer’s Gap. The sketch shows Mount Greville (769 metres at a range of 7 kilometres), and to the right, Mount Moon (784 metres at 13 kilometres), which from this perspective appears as two peaks. Just to the right of Mount Moon is Mount Maroon (964 metres at 33 kilometres). The foreground, with boulders and grass trees, is full of local flavour. But in the wash drawing Mount Greville, New England (fig. 34) the rugged foreground has been replaced by pastures, a fence, and a hut.
Pine tree. Old Road Cunningham's Gap, Dec. 12, 1851 (fig. 35) shows a mammoth hoop pine, or Moreton Bay Pine as it was then called, beside a track through the scrub. At this juncture it will be convenient to mention two other sketches of rain-forest trees. The undated Moreton Bay Pine (fig. 36) is a sensitive study of a young pine tree. The untitled sketch of a bottle tree (fig. 37), with vines hanging from the branches, is dated 1851, so it must belong to this tour, perhaps in the Boonah area or at Cunningham's Gap.

35. Pine tree, Old Road Cunningham's Gap, Dec. 12, 1851
   Pencil 29.2 x 18.7 cm. (DL PX25, f.62)

36. Moreton Bay Pine
   Pencil 11.2 x 16 cm. (DL PX30, f.14.)
Scrub in Cunningham’s Gap, Dec. 12th 1851 (fig. 38) shows sawn logs of cedar on the ground, and planks leaning against one of them. A large staghorn is on a tree at the centre of the sketch. Cunningham’s Gap (fig. 39) is another view in the rain forest. Two horses at the side of the road contrast with the great height of the trees.
39. Cunningham's Gap
Pencil 40.6 x 26 cm; signed and dated lower right: C. Martens 1874. (Mr. Allan O'Huy, Melbourne.)
Summit of the old road, Cunningham’s Gap, Dec. 12, 1851 (fig. 40) is the view from the pass, looking southeast. A similar view may be obtained from a lookout on the side of Mount Cordeaux, five minutes’ walk on a graded track from the Cunningham monument; the original track went along the side of Mount Cordeaux.²¹ Mount Matheson is the long spur in the middle distance, and over it can be seen the twin peaks of Mount Barney at a distance of 39 kilometres. Further left, over the end of Mount Matheson, is Mount Maroon, and slightly further to the left, Mount Moon. Mount Greville is not visible in the sketch, being hidden behind the trees at the left.

This view is as great an inspiration to travellers now as it was in the 1840s and 1850s. Leichhardt praised it as “the finest mountain country I have seen in this Colony”. He wrote: “The view from this pass is extraordinarily rich and picturesque. I have not seen in Europe anything approaching it.” Henry Stobart described it as “perhaps the most beautiful view we have seen in Australia.”²²
After passing through Cunningham’s Gap on 12 December 1851, Martens travelled to and fro on the Darling Downs, east of the main north-south road that ran from Warwick to Glengallan, Cambooya, and Westbrook. He visited at least six runs, including Westbrook, Eton Vale, Pilton, Goomburra, Gladfield, and Glengallan, as well as the villages of Cambooya and Drayton. Although he left this area in January 1852, he returned for a period in March (see chapter 8).

Travellers passing through the gap usually spent a night at the Woolpack Inn, situated at Tregony, about 8 kilometres from the gap. The inn, operated by William Jubb and his eccentric wife, specialized in bottled ale, which was served to noisy bullock-drivers, while gentlemen were catered for in the “London Parlour”. Bartley remarked that Jubb’s was a very healthy place, “the only part of Queensland where I ever felt inclined to jump over a gate, from a feeling of high elastic health”.

The road continued down the valley of Glengallan Creek to meet the Warwick-Cambooya road close to where the Cunningham Highway meets the New England Highway today. Martens may have stopped at Glengallan homestead near this junction. The Reverend Benjamin Glennie, the pioneer Anglican priest of the Downs, had arrived at Glengallan on 12 December, and Martens would have been keen to meet him and to take part in the services which Glennie conducted on Sunday 14 December in the Warwick courthouse (attendance twenty-eight) and at Glengallan (attendance ten). Martens travelled to Cambooya on 15 December, and it is tempting to suppose that he travelled with Glennie, who recorded in his diary that he rode from Glengallan to Cambooya “in exactly 5 hours”.

A Circuit of the Eastern Downs

[12 December 1851 to 6 January 1852]
Plate 9.
Franklyn Vale Homestead
Watercolour 29.5 x 45 cm; identifiable with Franklin Vale, purchased by Henry Mort in 1853; bequeathed to Mr. H. C. Mort, grandson of Henry Mort. (Mrs. H. C. Mort.)

Plate 10.
Franklyn Vale
Watercolour 31.7 x 46.7 cm; signed and dated, lower centre: Martens, 1861; identifiable with Franklin Vale, purchased by Henry Mort in 1861; bequeathed to Mr. A. E. Mort, grandson of Henry Mort; very similar to another executed in 1853 (see Appendix C). (Mr. A. E. Mort.)
Plate 11.
*Cressbrook looking S.E.*
Watercolour 18.5 x 27.7 cm; signed: C. Martens; identifiable with *Cressbrook looking S.E.* purchased by J. McConnel in 1852; presumably acquired by D. C. McConnel, bequeathed to Mr. C. E. McConnel, grandson of D. C. McConnel. (Mr. C. E. McConnel.)

Plate 12.
*Cressbrook looking N.W.*
Watercolour 18.7 x 28.3 cm; signed: C. Martens; identifiable with *Cressbrook looking N.W.* purchased by J. McConnel in 1852; presumably acquired by D. C. McConnel, bequeathed to Mr. C. E. McConnel, grandson of D. C. McConnel. (Mr. C. E. McConnel.)
Plate 13.
*View from Cressbrook*
Watercolour 18.7 x 28.1 cm; identifiable with *View from Cressbrook*, purchased by J. McConnel in 1852; presumably acquired by D. C. McConnel; bequeathed to Mr. C. E. McConnel, grandson of D. C. McConnel. (Mr. C. E. McConnel.)

Plate 14.
*Cecil Plains Cattle Head and Stockyard*
Watercolour 28.3 x 43.2 cm; identifiable with *Cecil Plains*, purchased by H. S. Russell in 1852; bequeathed to ML by Miss Edith Hill in 1953. (ML ML75.)
Plate 15.
Elsie (?) Plains near Head Station
Watercolour 27.9 x 42.9 cm; signed and dated, lower right: C. Martens 1852; identifiable with Cecil Plains (another one — see plate 14) purchased by H. S. Russell in 1852; bequeathed to ML by Miss Edith Hill in 1953. (ML ML73.)

Plate 16.
Mount Dumaresq, Darling Downs
Watercolour 29.5 x 42.9 cm; signed, lower right: C. Martens; identifiable with Mount Dumaresq, Darling Downs purchased by Henry Challis in 1853; bequeathed to ML by Miss Edith Hill in 1953; very similar to another executed in 1854 (see Appendix C); plate XXVIII in Lindsay. (ML ML74.)
Cambooya. C. Rolleston Esq. Dec. 15 1853 (fig. 41) is not titled in Martens's own hand, and the year should undoubtedly be 1851. Cambooya was the residence of Christopher Rolleston, commissioner for crown lands in the pastoral district of Darling Downs. It was his duty to register the squatters, collect fees based on the numbers of sheep and cattle, and arbitrate on the boundaries of runs. On his appointment in 1843, Rolleston had made his headquarters at Cambooya which was situated about 2 kilometres northwest of the present town. As well as being on the main north-south road, it was where the road from Inglewood and Leyburn (known as "Leslie's marked-tree line") joined that road, so was strategically placed for monitoring the arrival of flocks from the New England District as well as for setting out on tours of inspection of the runs.

Cambooya had been first settled in 1842 by Tom Alford, a close friend of Arthur Hodgson who lived only about 5 kilometres away at the Eton Vale head station. Hodgson had recently married, and he invited Alford and his wife to settle on the Eton Vale run to provide companionship in a land where there were almost no white women. Alford built a bark shed and conducted a trading post, and named the place Drayton, after the parish in Somersetshire where his father was rector. (Hodgson's father was also a clergyman, which partly explains the friendship between the two men.) Soon after, Alford moved his trading post to the Springs (the present Drayton), about 20 kilometres further north, where the bullock teams used to gather for the journey across the range at that vicinity. For a few years the name Drayton was applied to both places, but by 1846 Rolleston gave in to popular usage and adopted the name Cambooya for his headquarters.

The sketch shows the buildings of Rolleston's "Border Police and Crown Commissioner's Establishment", which included a comfortable well-furnished cottage for himself, a barracks for the troopers, and a court house for courts of petty sessions. Grass trees appear in the foreground; a more detailed study of grass trees was sketched near Pilton (fig. 48). The mountain at the right is Mount Shepperd. Figure 41 was drawn from a point near the intersection of the Harrow road with the Cambooya-Wyreema road, and looks north (not as stated at the top).
Leaving Cambooya, Martens travelled a further 13 kilometres north along the north-south road to Westbrook head station. Westbrook was described by Bartley as "a faultless and flower carpeted run, and one of the best for sheep and cattle this wide Australia holds."

The run was first settled by John "Tinker" Campbell, the author of The Early Settlement of Queensland. Financial difficulties forced him to sell the run; it was held by John Stevens until 1845, and then by Hughes and Isaac, owners of the neighbouring Gowrie run. By the time of Martens's visit, Henry Hughes was the sole owner and manager of Westbrook. 

41. "Cambooya". C. Rolleston Esq., Dec. 15 1853
Pencil 19.5 x 30.3 cm; date should probably be 1851. (ML PXc296, f.20.)
Westbrook, H. Hughes Esq., Dec. 18th 1851 (fig. 42) is a view from the homestead, 8 kilometres west of the present village of Westbrook. The mountain shown in the sketch is 5 kilometres northeast from the homestead. A house at the right is on the opposite side of Westbrook Creek.
Westbrook, Hughes Esq., Dec. 20th 1851 (fig. 43) shows the original homestead, as seen from the creek. Today, the splendid stone homestead erected in 1867 by McLean and Beit occupies the site.
Martens apparently visited the Gowrie run of H. and F. Isaac, for his list of paintings includes a watercolour *View from Gowrie Hill*, painted in 1857. Gowrie was the northern extremity of Martens's travels on the Downs in 1851. He then left the north-south road (which led to Jimbour and Burrandowan) and took another road that led southeast via Drayton to the Eton Vale head station, the home of Arthur Hodgson.

When Hodgson and Elliot formed their first head station in 1840 it was situated on Hodgson's Creek opposite Mount Rubieslaw. Soon after, they moved about 15 kilometres up the creek to where the New England Highway now crosses it. By 1845 Crawford had replaced Elliot in the partnership, while Hodgson continued to manage the run. Hodgson's homestead was described as "a long slab house with verandah in front and at the side, with a large store at one end, and his wife's apartments at the other; all surrounded by a high paling fence, with garden in front for fruit and vegetables. They lived there in great comfort and entertained all who called there most hospitably."

The ruins of this homestead still exist near the south bank of Hodgson's Creek, just east of the New England Highway; they consist of a brick chimney, two brick staircases and several mounds of brick rubble. The ruins of a well are on the creek flat.

*Eton Vale, Dec. 22, 1851 (fig. 44)* was sketched from a position about a hundred metres in front of the homestead, at the edge of a bank sloping down to the creek flats. The mountain in the centre is the Big Hill. The well is in the foreground.

The watercolour *Eton Vale* (fig. 46) looks west. It shows the homestead at the left and the well at the right. Very faint, but visible in the original, is the outline of Mount Rubieslaw on the horizon in the centre, and the low wooded hill of Cambooya at the right. It would have been possible to signal from Eton Vale to Cambooya, 5 kilometres away. This painting, which was once in the possession of Arthur Hodgson, may be identified with *View of Eton Vale looking W.* which Hodgson purchased from Martens in January 1853.

Martens made an excursion from Eton Vale head
44. *Eton Vale, Dec. 22, 1851*
   Pencil 18.3 x 30.9 cm. (ML: PXC 296, f. 21.)

45. Photograph of Eton Vale, 1976. Taken from a position about 100 m north of the homestead ruins, this view is comparable to figure 44. The ruined well is in the foreground, under a bush.
station to the top of the Dividing Range and sketched *View from Drayton Range, Dec. 23, 1851* (fig. 47). An inspection of various vantage points leads to the conclusion that the view is probably from the top of the Dividing Range at Middle Ridge, Toowoomba. The mountain at the left in the middle distance is Rocky Knob (also shown in figure 66), and on the horizon is Flinders Peak, south of Ipswich. The
companion watercolour *View from the Main Dividing Range* (plate 7) may be identified with *View from Drayton Range*, purchased by Arthur Hodgson in January 1853.

On Christmas Eve Martens took his leave of the Hodgsons and journeyed south. The road from Westbrook to Eton Vale head station continued southwards to Halden, on King’s Creek, and then up that creek to Pilton. King’s Creek was originally claimed by Joseph King and James Sibley. The third group to settle on the Downs (after the Leslie Brothers and Hodgson & Elliot), they camped at Clifton in October 1840. A year later they sold the lower part of their run, but retained Halden and Pilton. By the time of Martens’s visit, both Halden and Pilton were owned by Joshua Whitting.11

*Near Pilton, Xanthorea or Grass Trees, Dec. 24th 1851* (fig. 48) is an example of Martens’s interest in botany. Grass
trees are still to be seen in this area, for example, on the top of the ridge behind the ruins of Pilton homestead. A contemporary description of a grass tree was given by Pemberton Hodgson, brother of Arthur Hodgson of Eton Vale, who lived at Eton Vale and travelled on the Downs for a year or so:

Grass tree . . . grows to the height of 15 feet, from the top of which a quantity of long, spiral, metallic leaves hang down, forming a circle as it were; from the centre of which a stalk from 4 to 12 feet high, like a large ear of wheat covered with flowers, emerges. The resin is bright red, transparent, and when burnt, very fragrant; but supposed to be poison. The natives make their fires from the dry stem, by friction.\(^\text{12}\)

*Pilton, J. Whitting Esq., Dec. 25th 1851* (fig. 49) shows the head station, consisting of a shed and a cottage. Near the shed are three sets of dray wheels and several men at work. The house is built of slab, and enclosed with a fence. Pilton
homestead was on the south side of King’s Creek, about 1 kilometre upstream from the present Heifer Creek road. The homestead was burnt down some years ago, and only the concrete steps survived. A weatherboard house was then erected on the site, and it is now in a state of disrepair. The site is surrounded by a dense thicket of cassias and pepperinas, concealing the remains of a large garden. A slab hut, partly ruined, stands about 100 metres west of the homestead site.

In the 1850s Christmas was less of a religious festival than it is today. Accordingly, although Martens rarely sketched or travelled on a Sunday, he did both on Christmas Day. He continued his southward journey towards Goomburra, 20 kilometres or more from Pilton. The track was not a main road; it followed King’s Creek to its source, and then crossed a low saddle to the north branch of Dalrymple Creek, which led to the Goomburra head station.

The Cattle Plain and Dalrymple Creek, Goomburra, Dec. 25th 1851 (fig. 50) was probably sketched as Martens crossed the saddle between the two runs. The conical mountain on the right is probably Master’s Knob, at the back of the homestead. Cattle were kept on the upper parts of the run near the Dividing Range, where the rainfall was higher and where rain forests on the ridges formed an effective barrier to prevent the stock from straying to neighbouring runs. The same policy was adopted at Canning Downs, the other Leslie run.

Goomburra was taken up in 1841 by Ernest Dalrymple. It passed from his estate to the Aberdeen Company, who sold it to Patrick Leslie in 1847. Patrick and his wife were in residence at the time of Martens’s visit. Indeed Martens may have known them before, through his friendship with Captain Wickham, and with the Macarthur family.

Bartley described Patrick Leslie as “a game, thoroughbred terrier of a man . . . modest, brave, chivalrous, fearless of danger, ready to face any odds at any time”. Characteristically, when Martens brought him news of Dr. Lang’s plan to campaign in England against the reintroduction of convict transportation, Patrick Leslie was quick to take up the fight against Lang. On 26 December he penned a letter to the Sydney Morning Herald; later reprinted (31 January 1852) in the Moreton Bay Courier, it appeared as follows:
LITERARY TOURNAMENT BETWEEN MR. PATRICK LESLIE AND DR. LANG.

Our Sydney papers by the *Lavina* furnish us with the information that Mr. Patrick Leslie, of Goombura, Darling Downs, had resolved to break a quill with the political Divine above mentioned, and accordingly carried out that intention as follows, in a letter to the *Sydney Morning Herald*:

Gentlemen,—Perceiving that you notice Dr. Lang's recent visit to Moreton Bay, and his abortive attempts to procure subscriptions to enable him to visit England as a delegate from the Northern Districts, I beg most distinctly, on behalf of myself and a very great proportion of the northern squatters, to repudiate any right that the inhabitants of Brisbane possess to elect delegates for the district generally. That Dr. Lang may
be their choice I do not wish to deny, but the northern squatters would scorn such a representative. Acknowledging the universally admitted fact, that Dr. Lang is a man of talent, I content that the squatters of these districts wish for something beyond that, and when they elect a delegate to represent them in England, they will attempt to find one in every way worthy of their confidence.

Personally, Dr. Lang is unknown to me, but in common with others, I am well aware of his character and career in this colony, as well as in England, and beg leave to tell the Rev. Republican that neither his practices nor principles will find a favour with her Majesty's loyal subjects settled in these districts. I would also remark that a very large proportion of the northern squatters do not desire separation from the middle district, unless accompanied by exiles and a consequent Government expenditure.

In conclusion, I beg to say that I am and have been for many years a plain practical squatter, more accustomed to look after sheep and cattle than to conduct a newspaper controversy; if therefore any of the reverend agitator's friends choose to take up the cudgels on his part, they shall have the field to themselves, as I am satisfied by having publicly denied that Dr. Lang in any way represents the northern squatters — a body comprising nine-tenths of the property, education, and respectability of these districts.

I am, Gentlemen,
Your obedient servant,

PATRICK LESLIE.


While Leslie was writing this letter, Martens busied himself down at the creek. The Washpool, Goomburra, Dec. 26th 1831 (fig. 51) is evidence of the old practice of washing the sheep before shearing them; the removal of grease and dirt from the wool produced a reduction in weight and cut the freight costs in half. The sheep would be immersed in the pool and scrubbed with soap, and then dried in a stockade where they would remain clean. A contemporary description of sheep-washing was given by Pemberton Hodgson:

A small yard capable of holding about 800 sheep is erected gradually tapering to a point, which is extended to the water's edge. The sheep to be soaked are then driven through it to a platform overhanging the water, and hemmed in by hurdles. Three or four men throw the sheep thus confined into a pool about six feet deep, and marked out separately by a square of logs supported on forks, and floating above water. They are thus soaked, and passed under a dividing pole to a second
division .... After they have all been passed through the water, and the dirt is sufficiently moistened to be loose, they are ready for the washing .... two more men are employed rubbing, squeezing, ducking .... After this they are kept in some clean and dry place well covered with rushes or staw, till the yolk or grease renders the wool sufficiently soft. This is caused by the sun's heat in two or three days, when they are ready for the shearer's hands.
Goomburra, Patrick Leslie Esq., Dec. 27, 1851 (fig. 52) is a view of the homestead with Master’s Knob behind, and Dalrymple Creek in the foreground. The homestead at Goomburra was destroyed by fire a few years ago, but its site can still be seen, as fences and outbuildings survive.
Crossing Place at Goomburra, Dec. 27th 1851 (fig. 53) shows Dalrymple Creek at its closest point to the homestead. The slab hut on the north bank has since vanished, but the creek with its river oaks overhanging the water looks much the same. Patrick Leslie’s Homestead (plate 8) shows the same scene; this watercolour, originally called Goomburra Crossing Place, was purchased by Patrick Leslie in 1853.
Sunday 28 December was a rainy day; prayers were probably conducted in the house by Patrick Leslie. On Monday Martens continued his southward progress. Crossing the hills that separate Dalrymple Creek from Glengallan Creek, he came to the Gladfield run, thereby completing the clockwise path which he had prosecuted since arriving on the Downs. Originally part of the Canning Downs run, Gladfield very early came into the hands of the McDonald brothers, and then of Neil Ross, who moved his house there from Allora in about 1844. His station, near the present village of Gladfield, is now known as “Ross’s Corner”. Ross sold the run to Frederick Bracker, who was the owner at the time of Martens’s visit.

Black’s Camp at Gladfield, Dec. 29th 1851 (fig. 54) is one of Martens’s rare sketches of people. About fourteen Aborigines are at their camp, consisting of four bark humpies. Spears about three metres long are held by the men, one of whom is wearing a shirt, while another has a boomerang in his belt.

Although questionably the work of Martens, the undated sketch of a fight among the blacks (fig. 55) will be considered here, partly because its subject matter relates to the previous sketch, and partly because it found its way to the John Oxley Library in the company of a similar work of the same size showing Glengallan homestead (neighbour to Gladfield). Sir Arthur Morgan, who was born in Warwick in 1856, has written:

Tribal fights were frequent between the blacks inhabiting the Eastern Downs country and those from the McIntyre districts to the westward, and the immediate neighbourhood of the spot on which Warwick now stands was often chosen as the battle ground. Their weapons were the spear, boomerang, stone-tomahawk, and nulla-nulla for attack, while they used a shield for defence . . . the battles of the braves who sought glory on the early fields of the Downs were fought at long range; and the casualty lists were seldom alarming.

Martens now covered familiar territory as he followed the road down Glengallan Creek to the Glengallan head station. This station, on the north side of Glengallan Creek near the present New England Highway, is now famous for its ruined stone homestead. The earlier homestead was close to this site.

Glengallan had been part of the Canning Downs run, and the Leslie brothers gave it up to Colin Campbell and
54. **Blacks' Camp at Gladfield, Dec. 29th 1851**  
Pencil 19.1 x 31.1 cm. (M. PX0972, f.10.)

55. **Blacks fight**  
Pencil and watercolour, 13.8 x 22.4 cm. (JOL.)
his brothers John (not the Tinker) and Archibald in 1841. The run passed to C.H. Marshall, who was the owner when Martens stayed there.  

*Glengallan, Dec. 30th 1851, C.H. Marshall Esq.* (fig. 56) is a sketch of the head station from across Glengallan Creek, or possibly across an elbow in the creek. The homestead consisted of a pair of cottages close together, perhaps reflecting the fact that several families were accommodated there in the Campbell period. A closer view of the homestead was sketched on 6 March 1852 (fig. 93).
Mount Joy, under Mount Sturt, Dec. 30th 1851 (fig. 57) and the similar wash drawing (fig. 58) show a pine-cutter's hut with a bark roof. A young pine tree appears at the left of the wash drawing.

Pine cutter's hut, Mt. Joy and Mt. Sturt
Pencil and sepia wash 19.1 x 29.8 cm; dated: Dec. 30, 1851. (DL PX25, f.65.)
Rosella Point, Darling Downs, Dec. 31, 1851 (fig. 59) is a view looking northeast up the Glengallan valley towards Mount Dumaresq. Rosella Point was probably on Eastments Ridge between the New England Highway and Freestone Creek. Another view of Mount Dumaresq was sketched on 6 March 1852 (fig. 94).

Glengallan, C. Marshall Esq., Dec. 31, 1851 (fig. 60) shows the head station from another direction than in figure 56. Sketched from a position near the Glengallan Creek bridge on the New England Highway, it shows Mount Marshall rising behind the station and Mount Dumaresq in the distance at the right. The large building at the foot of Mount Marshall would be the woolshed, a feature of most head stations in those days.22

59. Rosella Point, Darling Downs, Dec. 31, 1851
Pencil 17.6 x 29.4 cm. (ML PXC301, f.1.)
60. *Glengallan, C. Marshall Esq., Dec. 31, 1851*

Pencil 18.8 x 29.6 cm. (ML PXC301, f.13.)

61. Photograph of Glengallan, 1976. Taken from the New England Highway near Glengallan Creek, this view is comparable to figure 60. The ruins of the present homestead are at the left, and Mount Dumaresq at the right.
Mount Mitchell from Gladfield, Jan. 1, 1852 (fig. 62) was sketched from a position about a kilometre west of the present Gladfield. The similar pencil-and-wash drawing (fig. 63) is the view from the present Gladfield village.

Little is known about Martens's activities until 6 January 1852, when he was in Drayton preparing for his journey over the Dividing Range.
The foundation of Drayton has already been mentioned. In 1842 Tom Alford built a house, a store, and a well near a small waterhole known as “The Springs”, and a blacksmith’s shop and a sly grog shop developed nearby. In 1845 Alford obtained a licence for an inn, which he leased to Stephen Mehan; and the first post office was established, with Alford as postmaster. In 1848 Bill “the Fiver” Orton
(or Horton) established his Royal Bull's Head Inn across the road from Mehan's Inn. Bartley described the Bull's Head as having "a parlour, and a style much above those of the wayside inns from Ipswich". The inn was named in honour of Champion, one of the stud bulls at Cecil Plains, where Orton had been a stockman. In 1849 the town was surveyed, and allotments were sold. By 1851 Glennie had a small parsonage in Drayton, and held services there on alternate Sundays. According to the census of 1 March 1851, Drayton had a population of 200, making it second to Warwick, which had 267.23

Drayton, Jan. 6, 1852 (fig. 64) is a view of the town looking north across the waterhole or gully. None of the buildings shown in the sketch has survived. The building
at the right is clearly the Royal Bull's Head Inn, identifiable by the picture of Champion on the front; behind the inn is a fenced paddock for bullocks. A later Bull's Head Inn, erected in 1859 on the next allotment to the right, still exists and is owned by the National Trust of Queensland. The building opposite the Bull's Head is Mehan's Inn. Below this in the gully were Mehan's well and the public well.

The hut with drays parked nearby may have been a blacksmith's shop. On the hill behind it is the store of Edward Lord, established in 1848. To the left of Lord's, and on the same level, is another building, possibly the school. The Drayton school, near the site of the present one, was opened in September 1851 in a slab-and-bark building with an enrolment of twenty-four. Alford's store and Glennie's parsonage are not visible in the sketch; they were over the brow of the hill, in a direction between Lord's and the school.²⁴
The road from Drayton across the Dividing Range had been constructed in January 1842 by a group of squatters from the Darling Downs, to replace the difficult “Hell-hole” route through Gorman’s Gap and Flagstone Creek. The new road was travelled by Martens in 1852. It was, in turn, replaced by the Toll Bar road in 1855.

Among the squatters who built the road was John “Tinker” Campbell, who has described the route. After leaving the top of the Dividing Range (at the present Middle Ridge golf course in Toowoomba) the road ran eastwards for about 5 kilometres along the top of a spur from the range. The road then plunged down the north side of the spur, the steep pinch being known as the Red Hill. Horsemanship and coach passengers had to walk up the Red Hill, and drays travelled in convoys so that twenty or more bullocks were available to haul each dray up the hill. After another 3 kilometres, during which the road crossed numerous gullies along the Monkey Water Holes (then known as the Rocky Water Holes), the road entered a dense scrub between Mount Tabletop (then known as One-tree Hill) and Mount Davidson (the Sugarloaf). The cutting through the scrub was just wide enough to allow drays to pass. There was an inn at the Rocky Water Holes.

Descent of the range from Drayton, 7 Jan. 1852 (fig. 66) is a view from the road about 1 kilometre from the top of the Dividing Range. The road, with a dray travelling on it, is seen leading eastwards along the spur. The mountains are, from left, Mount Tabletop (just visible at the edge of the sketch), Mount Davidson, Stringybark Mountain (in the distance) and Rocky Knob. Whereas the angle of view in most of Martens’s sketches is 50 degrees, in figure 66 he has compressed an actual angle of 90 degrees (verified by comparison with figure 67) to fit the view on a single page and perhaps also to give a more rugged aspect to the scene.
66. *Descent of the range from Drayton, 7 Jan. 1852*

Pencil and wash, heightened with white 18.7 x 30.1 cm; signed, lower left: C.M. (DL PX25, f.67.)

67. Photograph from the range, 1977. Taken from the road about 2 km from the top of the range, this view is comparable to figure 66. The sketch was taken about 1 km from the top, but trees now obscure that view.
Glen under the main range, Moreton Bay, Jan. 10th 1852 (fig. 68) shows one of the Rocky Water Holes in the foreground; a plant at the water's edge is labelled “arum”. Towering fortress-like above the glen is Mount Tabletop, viewed from 1 kilometre south. The delay of three days since the previous sketch suggests that Martens stayed at the inn at the Rocky Water Holes, and that the inn may have been near the place sketched.
It was here that the Aborigines had, in 1843, waged a fierce battle against the squatters. As the road through the scrub was narrow, it was an easy matter to ambush a horseman, and John "Tinker" Campbell was greeted with a hail of spears. Soon after, the Aborigines blocked the road with saplings, and hijacked a convoy of drays laden with supplies for the Downs. After robbing the drays, they retreated to the safety of Mount Tabletop, which they called Wantry. When the squatters tried to pursue them up the mountain, the Aborigines rolled stones down upon them. This incident was known as the "Battle of One-tree Hill".

The road continued to Lockyer Creek, where the soldiers' barracks were. Soldiers had been stationed there to keep the Aborigines under control for a year after the battle. The road then proceeded to Helidon run, Grantham and Gatton (where there were inns), Tent Hill run, Laidley Plains run, Bigge's Camp (Grandchester) and Sally Owens's Flat (Rosewood). There were inns at the last two places.

Martens also visited Franklyn Vale run, just south of Grandchester. The name Franklin Vale (after the Arctic explorer who was governor of Tasmania in the early 1840s) appeared as early as 1842 in Dixon's Map of Moreton Bay. The area was part of the Laidley Plains run, owned by J.T. Bell in 1844 and Dr. J.P. Robinson from 1845 or earlier. In 1849 the run was purchased by Thomas Sutcliffe Mort, of the Sydney wool-broking firm, Mort & Co. The Franklyn Vale section of the run was then managed by his brother, Henry Mort, who had been manager of Cressbrook run. Perhaps coincidentally, both the Morts had married daughters of James Laidley (deputy commissary-general in Sydney), after whom Cunningham had named "Laidley's Plain" in 1829. Mort's brother-in-law James Laidley, Junior, soon became a partner and managed the other portion of the run at Laidley Plains.

The Sydney artist was among friends at Franklyn Vale. T.S. Mort was a friend and patron of Martens, and Martens had a studio in Mort's buildings in Pitt Street, Sydney, where he gave lessons. Like Martens, Mort was a strong supporter of the Church of England. He had a picture gallery at his home in Sydney, where he hung two hundred paintings. Even in the slab cottage at Franklyn Vale there were "pretty watercolours of the lovely Dominica and
Guadeloupe, West Indies, where Mr James Laidley, senior, was, in the olden days, before he was Commissary in Sydney, in 1829". Martens sketched the Franklyn Vale homestead on 14 January 1852 and a watercolour executed by Martens in 1853 for Henry Mort shows the same scene (plate 9). The homestead was about 300 metres southwest of the present homestead, which is still owned by the Mort family. It is viewed from across Franklyn Vale Creek, looking southwest to Mount Beau Brummell (700 metres elevation, at 7 kilometres distance). The slab cottage was decorated internally with wall paper stuck on to the hessian which lined the walls. When the new homestead was built in 1874, the old one was turned into stables, and the men's quarters (at the right of the picture) were turned into accommodation for bulls. The old buildings eventually became unsafe, and were demolished about 1949.

Franklin Vale, Jan 20th 1852 (fig. 69) is a view across the valley of Franklyn Vale Creek towards the west, with the head station at the right. On the horizon at the left is Mount Beau Brummell, with its northern spur extending to the middle of the sketch, where Edwards Gap offers a pass to Laidley Creek. Martens climbed onto that spur and sketched the valley from the other side; two such watercolours, looking east, are known: Franklin Vale from the range (1853), and Franklin Vale (1861), both executed for Henry Mort. The latter is reproduced as plate 10. Both paintings include the head station at the left and Mount Walker on the horizon at the right (680 metres at 16 kilometres). The foregrounds differ, plate 10 showing a ravine winding down to the plain.

Thursday, 22 January was a very hot day. The sheep sheltered in the shade of the few trees that dotted the valley, but Martens went out and sketched Franklin Vale, Jan. 22, 1852 (fig. 70). This is the view southwards from the head station; Mount Beau Brummell appears at the right, while at the left are the rugged peaks of the Dividing Range in the vicinity of Cunningham's Gap.
69. **Franklin Vale, Jan. 20th 1852**
Pencil 19.1 x 30.5 cm. (ML PXC295, f.41.)

70. **Franklin Vale, Jan. 22, 1852**
Pencil 17.2 x 25.7 cm. (ML PXC970, f.13.)
The main road up the Brisbane Valley started at Ipswich and passed through the Wivenhoe, Mount Brisbane, Mount Esk, Cressbrook, and Colinton runs. From Colinton another road ran east to Kilcoy and Durandur (near Woodford) to connect with the coast road to Brisbane.¹

Martens probably travelled on these roads. According to his list of paintings, a watercolour, *Mount Brisbane*, was executed in 1853 for F.W. Bigge, one of the owners of Mount Brisbane run, who had founded it in 1841.² The sketch *Stanley Creek, Jan. 29th 1852* (fig. 71) was probably drawn on the Mount Brisbane run, near the junction of the Stanley and Brisbane Rivers.

Cressbrook was established in July 1841 by David McConnel, who has already been mentioned in this book as the owner of Bulimba in Brisbane. Cressbrook was the first pastoral run east of the Dividing Range in Queensland. It was named by David McConnel after his eldest brother Henry’s property, Cressbrook House, Monsildale, in Derbyshire. In 1844 David was joined by his other brothers John and Fred, and about 1848 John became a partner, first at the adjoining run, Monsildale Creek, and then at Cressbrook and at Durandur. At the time of Martens’s visit, David was living at Bulimba, although he returned to manage Cressbrook in 1854. The head station, 500 metres from the Brisbane River near Toogoolawah, is still in the hands of the McConnel family.³

*Cressbrook, Jan. 31, 1852* (fig. 72) is a view of the head station; the Brisbane River is some distance away beyond the left-hand edge of the sketch. The building known as “the cottage” is in the centre of the sketch. This building, which is still in existence, was erected about 1847 for the accommodation of Henry Mort and his wife. Henry Mort was manager of Cressbrook from about 1844 until the Morts purchased Franklyn Vale in 1849. “The cottage”,

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¹ [Touring the Brisbane and Stanley Valleys](#)

² [29 January to 13 February 1852](#)
71. *Stanley Creek. Jan. 29th 1852*
Pencil 18.7 x 29 cm (DL PX35, f.68.)

72. *Cressbrook. Jan. 31, 1852*
Pencil 19.1 x 30.8 cm (ML PX692, f.13.)
which is of brick construction, was the second dwelling erected at Cressbrook. The first dwelling was a low two­roomed cedar building with a verandah and a brick fire­place, situated about 100 metres east of “the cottage”, more or less coincident with the structure seen to the left of “the cottage” in the sketch. It now forms part of what is known as “the house” at Cressbrook.4

The day the sketch of Cressbrook was drawn was extremely hot and Martens probably did no travelling. The peripatetic Glennie, however, rode that day from Glengallan to Canning Downs, “going from tree to tree and waiting for a cloud to cover the sun”.5

_Cressbrook looking S.E. (plate 11) was derived from the previous sketch. The cattle in the foreground are a reminder that David McConnel imported stud Shorthorns from England and built up a beef herd that became famous throughout Australia. This watercolour, and the two others mentioned next, were executed in 1852 for John McConnel, who was perhaps the manager of Cressbrook at the time of Martens’s visit. They are now in the possession of a descendant of David McConnel.

_Cressbrook looking N.W. (plate 12) is a closeup view of “the cottage” from the opposite direction, with Aborigines in the foreground. It is said that when David McConnel was choosing the site of the head station he asked the Aborigines whether floodwater ever reached the site, 18 metres above the river. They answered “No”, but floods have often approached the site and in 1901 a metre of water entered the old part of “the house”.6

_View from Cressbrook (plate 13) looks out across the corn fields towards the ranges on the opposite side of the Brisbane River. Two Aborigines and a dog grace the foreground.

_On the Brisbane near Cressbrook, Feb. 2, 1852 (fig. 73) shows the river with its opposite bank rising about 100 metres, and hoop pines at the top.

Continuing along the road up the Brisbane Valley, Martens arrived at Colinton head station. Colinton was founded in 1841 by the brothers John and Robert Balfour, who were uncles of Robert Louis Stevenson. They named it after their home town, 10 kilometres from Edinburgh.7

_Colinton on the Brisbane, J. Balfour Esq., Feb. 4, 1852 (fig. 74) shows the original homestead on the river flats, built of cedar and home-made bricks. The direction of the sketch was southwest (not as stated at the top of the sketch). The
73.  *On the Brisbane near Cressbrook,*  
Feb. 2, 1852  
Pencil 19.1 x 30.8 cm. (ML PXC972, f.14.)

74.  *Colinton on the Brisbane, J. Balfour Esq.*  
Feb. 4, 1852  
Pencil 18.7 x 29.8 cm; "on the Brisbane" may have been added by R. T. Carter. (ML PXC301, f.11.)
river bed in the foreground appears dry, but floods were prone to surround the house on the flats, so another house was built on the hill behind. The present modern homestead is on the same hilltop site.

Martens apparently took the road eastwards to Kilcoy and Durandur, for three days later he was on the Durandur run, sketching the Glasshouse Mountains. *Beerwa, one of the Glasshouse mountains, Feb. 7th 1852* (fig. 75) shows the highest of the Glass Houses, Mount Beerwah (556 metres), and also Mount Coonowrin (Crookneck, 375 metres). The Archer brothers took up the Durandur run in 1841. They climbed Mount Beerwah, and at the summit they found a
cairn of stones containing a bottle in which was a scrap of paper with the names of Andrew and John Petrie, and one or two others. The Archers sold Durandur about 1851 to David and John McConnel.\(^9\)

Retracing his steps, Martens came to Kilcoy. The Kilcoy run had been taken up in 1841 by Evan and Colin Mackenzie who named it after their estate in Scotland. They sold it in 1848 to C.B. Atherton.\(^10\)

*Kilcoy, C.B. Atherton Esq., Feb. 9th 1852 [looking west]* (fig. 76) is a view of Kilcoy Creek with the homestead on a hill in the distance. A house drawn in the margin of the sketch does not seem to be Kilcoy, as it differs from the

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76. *Kilcoy, C. B. Atherton Esq., Feb. 9th 1852 [looking west]*  
Pencil 19.1 x 29.8 cm. (MLPXG9, f.1.)
house in *Kilcoy, C.B. Atherton Esq., Feb. 9th 1852 [ looking east ]* (fig. 77). This shows the rear of the homestead; a bark-and-slab hut with a slab chimney probably served as the kitchen. The sketch was drawn from a position about 200 metres south of the homestead. The present homestead, built about 1860, is on the site of the old one (fig. 78).
On the same day as the Kilcoy sketches, Martens made a sketch entitled *Study — Pine Scrub, Feb. 9th 1852* (fig. 79). The trees are the familiar hoop pines. But a few days later he encountered bunya pines, probably for the first time. *The Bunya Pine, Cooyar, Feb. 13th 1852* (fig. 80) shows a bunya pine with a hoop pine to the left of it. This highly ornamental tree has a very limited natural habitat extending from the Bunya Mountains to the Blackall Range. In the 1850s bunya pines had been planted in gardens, but mature trees existed only in their home territory. Pemberton Hodgson, writing in 1846, said of the bunya pine:

I have seen it extending over 70 miles of country in a straight line: it constitutes the main part in an enormous and impassable scrubby forest, between Wide Bay and the head of the River Boyne, and is of immeasurable extent. The trees are often 70 feet high, and 5 feet in diameter; as straight as a ship's mast, and without any protruding branches. It is light and full of resinous fluid, which exudes freely from any incision. It
branches off above into the cone-shaped foliage, and is every three years laden with a magnificent quantity of fruit, which is greedily eaten by the natives. The fruit grows in the shape of a pine-apple cheese, consisting of some fifty or more little triangular nuts, which adhere together till thoroughly ripe, when a good blow separates the mass. For six months, i.e. from November to May, all the blacks within a hundred miles eat it, and nothing else. It is at their grand jubilee, a season of utmost importance.\(^1^1\)

Cooyar run was west of Colinton along Cooyar Creek, a tributary of the Brisbane with its source in the Bunya Mountains. The run was owned by the Archers until about 1849, when it was acquired by Hope and Ramsay.\(^1^2\)

Martens now headed for the Darling Downs. He crossed the Dividing Range near Cooyar, and proceeded south to Rosalie Plains.
Rosalie Plains was a large run, on the upper branches of Myall Creek, which flows westwards to join the Condamine River near Dalby. Martens spent several days at Rosalie Plains before going to the Condamine.

Like Cooyar, Rosalie Plains was owned by Hope and Ramsay. The early ownership is obscure. H.S. Russell referred to “my run of Rosalie Plains” in relation to the year 1847, but Robert Ramsay was recorded as the owner in that year. In 1849 the run was managed for Ramsay by H. Wiseman.¹

It was likely that Martens hurried to Rosalie Plains on Saturday, 14 February so as to be able to meet up with Benjamin Glennie and participate in the services which Glennie conducted there on the Sunday. Glennie’s diary records:

14 Distressingly hot day and night. Rode “Jim Crow” to Gowrie. In the afternoon Rolleston and Wiseman accompanied me thence to Rosalie Plains. They slept on the veranda.

15 Rosalie Plains 14 — 14 [ attendances at the morning and evening services ] . . . In the afternoon, fine wind with rain and thunder. In 40 minutes the thermometer fell from 96 to 66.²

Bottle tree, Rosalie Plains — Ramsey Esq., Feb. 16th 1852 (fig. 81) shows a well-developed tree with the bulbous shape characteristic of those that grow on the Downs; this may be contrasted with the bottle tree in figure 37. The two horses at the left, one with pack-saddle, may have accompanied Martens throughout his overland journey in the northern districts. A change of horses would not have been necessary as he usually travelled only as far as the next station on any given day.
Pemberton Hodgson's contemporary description of a bottle tree emphasizes the novelty of its shape:

The bottle tree (*sterculia*) is a very singular and novel style of tree, varying in shape from a soda-water bottle to a port bottle. It grows to the height of 50 feet, the diameter at base being about 3 feet, in the centre 6 feet, and gradually tapering to a point, when it branches off into an umbrella-shaped foliage; the seed-vessels grow in bunches of from three to five, each containing about ten seeds; wood soft, mealy, mucilaginous; bark scaly, leaves palm-shaped, abounds on the western side of the range in scrubs. When the sap is rising, the inside of the tree is very tolerable food, allaying both hunger and thirst.⁴
Rosalie Plains, Feb. 17, 1852 (fig. 82) shows the station in the middle distance, and beyond it, on the horizon, is the hill known as Highlands Plains. At the right is Greenwood Hill, near Acland. A similar view may be obtained from the Oakey-Cooyar road, about 1 kilometre northwest of the station.

82. Rosalie Plains, Feb. 17, 1852
Pencil 17.5 x 29.2 cm. (DL PX25, f.69.)
Rosalie Plains, Feb. 17th 1852 (fig. 83) is a closer view of the station, with wooded hills behind it to the north. The verandahs of the house (where Rolleston and Wiseman slept) are surrounded by a garden enclosed with a high fence. According to old residents, the buildings at the rear were known as the “Chinamen’s hut”. The left-hand portion of the house appears to have survived as part of a slab shed known as “the stables”, where the famous racehorse Bernborough was reared. The present modern homestead is about 50 metres in front of “the stables”.
From Rosalie Plains, Martens travelled southwest to Jondaryan, where he sketched *Jondaryan Run, Feb. 18th 1852* (fig. 84). This is a view across the plains towards Gowrie Hill (or Mountain) about 25 kilometres east of the Jondaryan head station. The skeleton of an animal lies in the foreground. Jondaryan run, claimed by Henry Dennis in 1841, was licensed to Charles Coxen in 1843-44, Morris & Lyons in 1845, Campbell & Andrews in 1847-48, and Gilchrist & Andrew in 1850-51; J.M. Andrew was the superintendent.

*Jondaryan, Feb. 20th 1852* (fig. 85) features “Myal trees”, presumably the drooping myall (*Acacia pendula*) which is
noted for the beautiful foliage of its drooping smaller branches. These trees grow on rich alluvial soil, and the young trees are excellent fodder for sheep. At the left of the sketch may be seen a flock of sheep, a shepherd with a dog, and a horse in a stockyard.

Martens reached the Condamine at Cecil Plains. This run was first claimed by Henry Stuart Russell and his companions in 1841, and named after his mother’s family. It was developed in 1843 by Russell and his partner Gerald Brooks, who was later replaced by James Taylor, owner of the neighbouring St. Ruth run. Taylor managed the property and was probably in residence during Martens’s visit; meanwhile Russell was settling into his new home at Kangaroo Point, as mentioned earlier.

*Cecil Plains, “Condamine”, Feb. 21, 1852* (fig. 86) is a sketch of the first homestead, seen from across a dry channel of the Condamine River. There is now a concrete weir across the river at this spot. The homestead was a slab cottage built by Russell and his brother Sydenham, who are said to have taught themselves bush carpentry and become quite good at it. Photographs of the cottage dated 1890 and 1910 are in the possession of the owners of the present homestead, which was built by Taylor after he bought Russell’s share in 1859. The cottage was demolished in 1919, but its site is marked by indentations on the ground next to a slab hut about 50 metres north of the present homestead.

*Cecil Plains Cattle Head and Stockyard* (plate 14) was originally known simply as *Cecil Plains*, and was painted for Russell in 1852. Based on the sketch, it shows, in addition, some Aborigines cooking at a fire in the foreground.

*Elsie (?) Plains near Head Station* (plate 15) may confidently be identified with another *Cecil Plains* painting executed for Russell in 1852. Circumstantial evidence for this is given in appendix B, and the identification is confirmed by a field inspection.

Martens followed the Condamine upstream, and the next run he came to was Yandilla. Occupied by the brothers St. George and Ralph Gore in 1841, it was originally called Grass Tree Creek. By 1845 the name Yandilla was in use. The run was managed for Gore & Co. by a variety of people, including St. George Gore, Robert Gore (drowned when the coastal steamer *Sovereign* was wrecked in 1847) and J. Willis.
Yandilla, “Condamine River”, Feb. 26th 1852. Messrs Gore (fig. 87) shows the original homestead, said to have been a good house comparable with those at Canning Downs, Eton Vale, Cambooya, Cecil Plains, and Tummaville, as early as 1843. Oscar de Sarge, who lived at Yandilla in 1856-57,
wrote: “There were comfortable huts for both single and married couples and a capital brick house for the resident partner, with an excellent garden that grew, amongst other fruit, every variety of grapes. A schoolhouse and chapel had not been forgotten, and altogether there was an air of comfort and plenty about the place.” A new homestead now occupies the site of the old one. An inspection of the grounds suggests that the sketch is looking north, and that Grass Tree Creek (a tributary of the Condamine which is now dammed to make a lagoon) is about 50 metres off the right edge of the sketch.

The next station on the Condamine was Tummaville. Originally known as the Broadwater run, it was claimed by Wingate in 1840, and occupied by Dr. Rolland and Domville Taylor in 1841. “Tummaville” was generally believed to be a corruption of “Domville”, as spoken by the Aborigines. By 1847 the run was owned by St. John Gore, a brother of the Gores of Yandilla, and was managed jointly with that run.9

“The Broadwater” is the name of a section of the Condamine River near its junction with Canal Creek. On the Broad Water, Tummaville, Darling Downs (fig. 88) although undated, must have been sketched during Martens’s 1852 journey. It shows two horsemen riding along a path beside the river. There is another sketch on the reverse side, entitled The Mirage on the great Condamine Plain (fig. 89). The Condamine river between Tummaville and Cecil Plains has two branches which run about 10 kilometres apart for a distance of some 50 kilometres.10 This area is a flat treeless plain. Mirages are common, the distant hills and trees being reflected on the plain, as if on water. The land today is under wheat, and some residents claim it was cleared of trees by the farmers, but obviously this plain was virtually treeless before the arrival of either farmer or squatter.

The bridle path along the bank of the Condamine would have brought Martens to Ellangowan, with its head station where Leslie’s marked-tree line crossed the river. The run was owned successively by John Thane, Philip Pinnock, and Francis Forbes, and by 1850 the owners were Campbell and Perkins.

The next run was Talgai, with its head station on the Condamine near its junction with Dalrymple Creek. Originally known as Stornaway, it was taken up by George
88. *On the Broad Water, Tummatville, Darling Downs*
Pencil 18.4 x 30.5 cm. (ML PX*D307-6, f. 4.)

89. *The mirage on the great Condamine Plain*
Pencil; sketched on back of figure 88. (ML PX*D307-6, f.4a.)
and John Gammie in 1841, and it included the run later known as North Toolburra. It was extended up Dalrymple Creek as far as Allora after the death of Dalrymple in 1844. By 1850 the Gammies were still the owners, and they had also acquired the Clifton run on the northern boundary of Talgai. When Martens was at Talgai, the manager was James Morgan.

* * *

Talgai, March 2, 1852, Messrs G. & J. Gammie, Darling Downs (fig. 90) shows the head station from across the Condamine. The cottage shown on the south bank was subject to flooding, and the buildings at the right were on the side of a rocky hill which today is covered with silky oak trees. None of the buildings in the sketch has survived, but about 300 metres back from the river is a monument listing the names of about a dozen people who were buried there.

90. Talgai, March 2, 1852, Messrs G. & J. Gammie, Darling Downs
Pencil 18.7 x 91.4 cm. (ML PXC301, F4.)
in 1857-66. The place has been known as Old Talgai since the early days.

Although Martens was to visit other places on the Condamine, including Warwick, Canning Downs and Killarney, he first diverged north, away from the river, to call at Clifton and to revisit Glengallan. Clifton run was first occupied by King and Sibley in 1840, and included the whole of King's Creek, but, as mentioned before, they gave up the lower part of their run, retaining only Halden and Pilton. The lower part was purchased in 1841 by David and Francis Forbes, sons of the chief justice of New South Wales. Their cousin John Milbourne Marsh managed the run in 1843, and it was named Clifton after his birthplace in England. The run was purchased by George Gammie of Talgai in 1850, and managed jointly with the Talgai run.¹²

*Clifton, Darling Downs, March 3, 1852* (fig. 91) is a sketch of the head station. The site is 4 kilometres west of
the town of Clifton, and is now marked only by a bunya pine on the southeast slopes of Mount Molar. The view was sketched from a position on the old road that ran from the station in a northeasterly direction to join the main Warwick-Cambooya road. A road today extends only 1 kilometre in that direction. The homestead was evidently not very large or comfortable, but Lady Forbes was a guest there in 1849. An old photograph of the head station is at the Clifton shire office.

Clifton is essentially a flat place, with Mount Molar rising only 150 metres above the plain. Martens relied on high mountains and rugged foregrounds to give effect to his picturesque style of painting, so he found the flat parts of the Downs a special challenge. We can imagine his impatience to return to the eastern Downs where the mountains were high, and where the creek banks, though not as grandly rugged as the shores of Sydney Harbour, at least provided some foreground relief.
Return to the Eastern Downs

[4-6 March 1852]

From Clifton it was an easy journey across to Glengallan, where Martens had stayed at the end of December. His return there for several more days seems to suggest that Glengallan was a place where he felt specially welcome. He took the opportunity to sketch again the distinctive flat-topped mountains of this run, as well as a closeup of the homestead.

*Mount Sturt from Glengallan, March 4, 1852* (fig. 92) is a view to the southeast towards the mountains which lay on the boundary of the Glengallan and Canning Downs runs. In the middle of the sketch is the Glengallan Creek plain, and in the foreground is an interesting view of a shepherd’s or servant’s hut. This hut, built of slab and bark, was at the...
head station, but typically a run had many outstations where shepherds guarded the sheep against dingoes and Aborigines. Of these outstations, Mrs. George Leslie wrote:

Sheep stations were established at wide distances from each other, represented by a hut and hurdles, two shepherds and a hut-keeper, and two large flocks of 1000 or more which were fed in opposite directions whilst the hut-keeper's job was to "shift hurdles" daily, to cook for the shepherds and watch the flocks by night from a watch box, to protect them from the so-called "Native Dogs", an animal like a fox and a dog.

Glengallan, C.H. Marshall Esq., March 6, 1852 (fig. 93) shows the original wooden homestead buildings at close range. Inspection of the site, and comparison with figures 56 and 60, suggests that the homestead was perhaps 50
metres east of the later stone homestead (now in ruins). The road at the right of the sketch may be identified with the present driveway near the ruins. Glengallan Creek is on the plain at the left. Another pencil-and-wash drawing of the same scene is in the John Oxley Library.

*Mount Dumaresq, Darling Downs, March 6th* (fig. 94) is a fine view of the mountains in the direction of Cunningham’s Gap. The gap is, however, not visible from this angle, being hidden behind Mount Dumaresq, which dominates the scene at the right. The sketch was drawn from a position about a kilometre south of the Glengallan head station. The watercolour *Mount Dumaresq, Darling Downs* (plate 16), based on this sketch, was probably executed in 1853, while a similar one was executed in 1854 for Patrick Leslie.

94. *Mount Dumaresq, Darling Downs, March 6th*
Pencil 17.1 x 30.1 cm; on back is inscribed “circa. 1852”. (DL PX20, f.1.)
A ten-kilometre journey southward on the main road brought Martens to the Canning Downs head station, near Warwick. The Canning Downs run had been claimed by the Leslie brothers in 1840, when they established themselves at Toolburra. However, it soon became clear that the Leslies could not justify holding such a large run. They moved their head station to Canning Downs in 1841 and made it their home. Even with the loss of Toolburra and Glengallan and other parts of their original claim, the Canning Downs run remained the largest in the northern districts, being about 35 by 20 kilometres in area. It was also the largest in population, having 80 residents in 1847, as well as 20,000 sheep and 2,000 cattle. Patrick Leslie, who had found the run for his brothers, withdrew because of financial problems, and the run was then owned by Walter and George Leslie, with George as manager until 1852. George and his wife went to Sydney in November 1851, as George had been elected a member of the Legislative Council for the Darling Downs and Clarence districts. They did not return to Canning Downs, as George became very ill.

1 *Canning Downs, March 10th 1852* (fig. 95) is a view of the homestead from across the Condamine River. The Dividing Range is on the horizon at the right, and also in that direction is a large building, almost certainly the woolshed.2 Close to the river is a small slab hut between two fences, and it may be conjectured that the hut enclosed a well and a pump, and that the fences gave protection to a conduit leading to the homestead. A windmill now occupies the site of the hut. This view cannot now be obtained from across the river, as the banks are overgrown with weeping willows.

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**Visiting in the Southern Downs**

[10-13 March 1852]
Canning Downs, G. Leslie Esq., March 10th, 1852 (fig. 96) is a closeup view of the homestead. When the Leslies settled at Canning Downs in 1841 they erected a long low cottage of slab and bark; that cottage may be seen in the sketch at the rear of the house; it is still in use today as a kitchen and living quarters, although the roof is now of shingle covered with iron. The main homestead, which was also built of slab, was erected in 1846 by the Leslies, with the carpenter George Furness as foreman. Martens recorded at the top of the sketch "white house, green venetians".
96. *Canning Downs, G. Leslie Esq., March 10th, 52*
   Pencil 17.5 x 29.8 cm. (DL PX26, E)
Mrs. George Leslie (formerly Miss Emmeline Macarthur), sister to Mrs. Patrick Leslie of Goomburra, described the homestead as follows:

The cottage was built of wood, painted white and lined with canvas, and pretty room papers, thoroughly and prettily furnished and surrounded by a white verandah... I had a piano, a semi-grand Broadway... brought 90 miles in a dray upon bags of flour... We always had a service at the cottage in our small hall on Sundays, 11 o'clock, and several of our neighbours loved to come for a quiet Sunday, and with our employees and friends we had quite a congregation... In the paddock before the cottage maize was grown, with water melons between the rows providing fruit for all hands, the only fruit available... Parallel to our cottage and divided by a covered way, the sides and verandah covered with vines, was a very long building devoted to servants, storeroom and offices.

Today the house is well preserved, but it has been greatly extended at the front and sides (fig. 97). The Canning Downs homestead has been thoroughly described by C.G. Austin and R.E. Stringer in *Historic Homesteads of Australia*, volume 1.4

Canning Downs with its large establishment was a pace-setter in the squatters’ attempts to recreate a way of life modelled on eighteenth-century English rural society. As D.B. Waterson has pointed out, head stations evolved, in the following decades, into self-contained villages, with cottages, stores, stables, workshops, post offices, schools, and chapels. The owners lived in almost feudal splendour, and nobody was ever turned away thirsty or hungry from the “great houses”.6 Other stations became grander than Canning Downs, but in the 1850s there was none better.

*Canning Downs, G. Leslie Esq. March 10th 1852* (fig. 98) is a view of the Dividing Range from the front of the house. The tree at the centre lies in the direction of Swan Creek, which rises in the ranges behind Yangan. The woolshed in figure 95 is seen at the left of this sketch.

Yangan was the site of the Heifer Station, which occupied the valley of Swan Creek. In a letter to his parents in 1844, Patrick Leslie described it as follows:

Our heifer station you may remember I told you was a fine valley watered by a beautiful stream & totally enclosed by mountains save at one end. This end is now fenced across and this makes a secure paddock about 1/2 mile long & from 1/2 to 2 miles wide — a nice little paddock you will say. All the horses
are put in there (as well as the heifers) except at foaling time when the mares are brought down to the Head Station where there are 3 very large paddocks enclosing about 2,000 acres, besides cultivation . . . . The stud horses have also this season paid very well indeed, they will draw from them about £140 & the sale of colts will bring in something considerable this winter. One man & a boy are all that are employed (besides one of ourselves) with all the horses, but we are going to get a black boy to back young colts. 7

The Heifer Station, Canning Downs, March 11th 1852 (fig. 99) shows the Swanfels valley from a point about a kilometre west of Yangan. On the horizon are some well-known landmarks of the Dividing Range — Mount Doubletop at the centre, with Spicer’s Peak on its left and Mount Huntley on its right.
The Heifer Station, Canning Downs, March 11th 1852 (fig. 100) is a view of the slab-and-bark hut where the stockmen lived, on the site of the present village of Yangan. Details include two horses, a dog and perhaps some fowls near the hut. Saplings are being used to prop up the walls, and ropes are tied across the roof to prevent the sheets of bark from being blown away. A water barrel stands at one corner of the hut. At the right is a frame, possibly intended for hanging carcasses; beyond it is a cultivated field. Mount Doubletop is again prominent on the horizon, and Mount Huntley, obscured by a tree, has been sketched at the lower
right for use in any future painting, when the tree would no
doubt be located further to the right.

_Crossing Place, Condamine, Canning Downs. March 12,
1852_ (fig. 101) represents a crossing place that existed about
300 metres to the south of the Canning Downs homestead. Mrs.
George Leslie referred to it in her description of a
flood in the Condamine:

The river was ordinarily out of sight, like a wide ditch
between two banks, its course marked by trees on the
banks... The river came down like a wall of water and in a
few minutes one could see a wide roaring river as far as the eye
could reach... My brother and an overseer were caught upon
the other side of the now impassable stream, which carried
debris of every description, logs of wood, etc. We could see
snakes in the rushing water. The slight bridge swept away,
and they had to remain all night in that desolate spot in full
view of the cottage and within hail. The brother mentioned here was John Macarthur. His
parents the Hannibal Macarths stayed at Canning Downs
in the winter of 1851. The bridge does not appear in
Martens's sketch, suggesting that the flood may have
occurred shortly before his visit. Nowadays the scene is
strikingly different, as weeping willows have replaced the
native trees along both banks of the river.

Only 3 kilometres from Canning Downs homestead was
the town of Warwick, which in 1851 had a population of
267 and was therefore the largest town on the Darling
Downs. The nucleus of Warwick was a shepherd's hut near
the river, in what became Alice Street, at the northern
extremity of Albion Street. It was the first hut to be built on
the Canning Downs run. In 1847 Patrick Leslie was invited by the government to
select a site for a town, and he chose the site of Warwick;
the name was chosen by the Leslie family. The shepherd's
hut then became a police barracks, and the Horse and
Jockey Inn was built by John Collins on the other side of
Alice Street, near the present motel of the same name.
Next, a slab court house was built near the police barracks.
Spanklin's store was at the corner where Alice, Albion, and
Victoria Streets converge. Marcus Berkman had a store
nearby in Albion Street; this was the first brick building to
be erected in Warwick. All these premises, and some others,
were in existence before J.C. Burnett surveyed the town in
1849. The first land sales in Warwick took place on 31
July 1850, and by the time of Martens’s visit there were two blacksmiths, a second inn, and several more stores.14

Warwick from the right bank of the “Condamine”. March 12th 1852 (fig. 102) shows some of these early buildings. The tall building at the centre may be Berkman’s brick store in Albion Street, and the building at the right may be the court house in Alice Street at the northern extremity of Albion Street. The river flats in the foreground are subject to flooding, and for this reason the town was gradually moved further west to higher ground.15
Mount Sturt from Canning Downs, March 13th 1852 (fig. 103) is the familiar eastern view from the vicinity of the head station, possibly from the woolshed. But on this occasion the sketch includes Mount Sturt, on the boundary of the neighbouring Glengallan run. Martens had previously sketched this mountain from Glengallan (fig. 92). Also, on this occasion Martens delineated the other mountains more clearly, especially the source of Emu Creek; in a previous sketch of that area (fig. 98) the mountains had been obscured by low clouds.

The undated sketch Paddy (fig. 104) is included here because it appears in the same sketchbook as the previous sketch, and in succession to it. The sketchbook contains sixteen Queensland scenes in chronological sequence, followed by Paddy, so it is likely that the latter was sketched at Canning Downs or later in the same tour. Perhaps the boy was a stockman on the Canning Downs run. Aborigines were employed as horsebreakers in this period.
The arrival in Brisbane of a large contingent of coolies from Amoy a few days after Martens's arrival from Sydney has been mentioned already. These men were engaged by the squatters as indentured labourers, and a number of them were working at Canning Downs. During the time when Leith Hay was managing the run (1852 onwards) there was an uprising of the coolies which was foiled with the help of friendly Aborigines.17

Coolies were also employed on the Maryland run, further south on the road to New England.18 Martens probably visited that run, but before leaving Canning Downs he visited their cattle station at Killarney, near the source of the Condamine, 24 kilometres up the river from the Canning Downs head station. According to Mrs. George Leslie, the cattle station "consisted of a stockyard, two huts, a stockman in one and a friend chose to occupy the other".19
Killarney, Canning Downs, March 13th 1852 (fig. 105) is a view of the Condamine valley in the foothills of the Dividing Range. The sketch is from a point near the road from Warwick to Killarney, about 3 kilometres west of the town of Killarney. Today the houses of North Killarney occupy the low wooded hill beyond the dead tree shown in the sketch.

Photograph of Killarney, 1976. Taken from the Warwick–Killarney road, about 3 km west of Killarney, this view is comparable to figure 105.
Evidently Martens stayed for a day or so at Ballandean, about halfway between Stanthorpe and Wallangarra. The head station was about 5 kilometres west of the present village of Ballandean, but the run included the country to the east as far as the state border. That country is now a well-known tourist area, the Girraween National Park. In the 1850s it was still part of the New England pastoral district.

Ballandean, with Nundubbermere to the north, was taken up by Robert Mackenzie. When he was declared bankrupt in 1844, the Ballandean part was taken over by its manager Henry Nicol, who was the owner during Martens's visit. Nicol named it after a house in Perthshire, Scotland.

The homestead which is now known as the manager's residence stands near the junction of Washpool Creek and Pigsty Creek. It can be deduced from Martens's sketches that the earliest buildings were 700 metres up Pigsty Creek from the manager's residence. Built of slab, they have completely disappeared, but there is a monument to the pioneers, on the site of an old graveyard, beside the road. The first homestead was between this monument and the creek. It has been written that the first homestead was 1.6 kilometres upstream on Washpool Creek, but that cannot be reconciled with Martens's sketches.

Ballandean. N. England. H. Nicol Esq., March 18th (fig. 107) was sketched from the bank of Pigsty Creek, with the head station on the right. A rocky outcrop on the ground, in the direction of the buildings, may still be seen on the site.

Ballandean. H. Nicol Esq., March 19th 1852 (fig. 108) was sketched from a position 400 metres northeast of the station, looking across Pigsty Creek. The buildings are therefore seen from the opposite side to the previous
sketch. The words “wheat field” appear at the far left. The high mountains on the horizon at the right are on the state border, at an elevation of about 1,050 metres.

On this day Martens made an excursion to the Pyramids, some 15 kilometres to the east of the head station. The Pyramids are the central feature of the Girraween National Park, and the road that traverses the
108. *Ballindean, H. Nicol Esq., March 19th 1852*
Pencil 18.1 x 30.5 cm. (DL PX26, f.7.)

109. Photograph of Ballande, 1976. Taken from about 400 m northeast of the original head station, this view is comparable to figure 108. It proves that the head station was on Pigsty Creek.
park passes close to them. *Terracambella on Nicol's run, New England, March 19th 52* (fig. 110) views them from a point two or three kilometres northeast of the park headquarters and close to the road. The height of the Pyramids above the valley is about 120 metres, which is slightly less than Martens's estimate recorded on the sketch.

111. Photograph of the Pyramids, 1976. Taken from the road about 2 km east of the National Park headquarters, this view is comparable to figure 110.
Appendix A: South of the Border

[25 March to 14 May 1852]

Martens continued his overland tour through the New England district and on to Newcastle. Although the scope of this book is defined by the present Queensland border, a few remarks on the area covered during the final stages will round out the story of his tour.

The squatters in the Darling Downs and Moreton districts had originally come overland on the track from New England marked by Patrick Leslie in 1840. Many already had runs in New England, or had relatives and friends there, with whom they left their flocks and herds while they went north in search of runs. H.S. Russell and John “Tinker” Campbell have written fully of their journeys up and down New England, and of the squatters they encountered on the road.

The first runs on the Darling Downs were registered by the crown lands commissioner in Armidale, George Macdonald. When Rolleston took up his position as commissioner for the Darling Downs in 1843, he was escorted by Macdonald on his first tour.¹

By 1852, however, the links between the Darling Downs and New England had weakened. The “northern districts” of Darling Downs and Moreton Bay, with their port at Brisbane, were increasingly being populated with migrants from Britain, and were acquiring an identity of their own. Even though the Queensland border did not become official until 1859, the northern consciousness had become established.

Simply to establish Martens’s itinerary for his journey to Newcastle, the sketches are listed in table 1.
Table I. Dated sketches, Drawn between Tenterfield and Newcastle

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1852</td>
<td></td>
</tr>
<tr>
<td>Mar.</td>
<td>25 On the Severn near Clifton [not Clifton in Queensland]</td>
</tr>
<tr>
<td></td>
<td>25 Tenterfield</td>
</tr>
<tr>
<td></td>
<td>26 Mill at Tenterfield</td>
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<tr>
<td></td>
<td>30 Ranger's Valley</td>
</tr>
<tr>
<td></td>
<td>31 The Plain, from the top of Fludhury</td>
</tr>
<tr>
<td>Apr.</td>
<td>1 On the run &quot;Ranger's Valley&quot;</td>
</tr>
<tr>
<td></td>
<td>3 Dundee from the North</td>
</tr>
<tr>
<td></td>
<td>3 Dundee head station, New England</td>
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<tr>
<td></td>
<td>5 Dundee, New England</td>
</tr>
<tr>
<td></td>
<td>5 Oak, Ranger's Valley</td>
</tr>
<tr>
<td></td>
<td>5 The Waterfall, Ranger's Valley</td>
</tr>
<tr>
<td></td>
<td>8 Stonehenge, New England, W. M. Boyd Esq.</td>
</tr>
<tr>
<td></td>
<td>8 Stonehenge, New England, W. M. Boyd Esq.</td>
</tr>
<tr>
<td></td>
<td>13 From the top of Bentwood [showing Beardy Plains]</td>
</tr>
<tr>
<td></td>
<td>14 Tilbuster, New England</td>
</tr>
<tr>
<td></td>
<td>16 Armidale, New England</td>
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<tr>
<td></td>
<td>17 Armidale Church and Parish,</td>
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<td></td>
<td>17 Armidale, New England</td>
</tr>
<tr>
<td></td>
<td>18 Falls of Guyra near Armidale</td>
</tr>
<tr>
<td></td>
<td>20 The Guyra near Armidale</td>
</tr>
<tr>
<td></td>
<td>22 Salisbury Court, New England</td>
</tr>
<tr>
<td></td>
<td>26 The Apsey at Waterloo</td>
</tr>
<tr>
<td></td>
<td>26 The Apsey at Waterloo [another]</td>
</tr>
<tr>
<td></td>
<td>28 The Tia River, Dennis Falls, New England</td>
</tr>
<tr>
<td>May</td>
<td>1 Fall of the Nunezundo [Creek, New England]</td>
</tr>
<tr>
<td></td>
<td>3 Garro [Giro] Hut</td>
</tr>
<tr>
<td></td>
<td>6 Stroud [houses, inn and court house]</td>
</tr>
<tr>
<td></td>
<td>6 Stroud [houses]</td>
</tr>
<tr>
<td></td>
<td>7 Tulligberry</td>
</tr>
<tr>
<td></td>
<td>7 Wisspool, Kurnab River</td>
</tr>
<tr>
<td></td>
<td>7 Wool shed, A. A. Company near Stroud</td>
</tr>
<tr>
<td></td>
<td>8 Kerua River, Tulligberry</td>
</tr>
<tr>
<td></td>
<td>8 Stroud</td>
</tr>
<tr>
<td></td>
<td>10 Boolah near Stroud</td>
</tr>
<tr>
<td></td>
<td>11 Carrington, Port Stephens</td>
</tr>
<tr>
<td></td>
<td>14 Irwinang, James King, Esq. [Raymond Terrace, Newcastle]</td>
</tr>
</tbody>
</table>
Appendix B: Identification and Discussion of Paintings

Most of the paintings of Queensland subjects which are known to exist have been mentioned in the course of detailing Martens's travels in 1851-52. Their identification has been stated without any explanation. In this chapter, identifications will be discussed and justified as far as possible.

Identification is necessary because there is usually some uncertainty as to the title, the date, or the artist. Titles are not inscribed on the paintings, and are gleaned only from owners or previous owners; these "received" titles may be quite erroneous, or differ in detail from the titles Martens gave to them. Dates, implying in this context the year in which the painting was executed, are inscribed on some of the paintings. Some paintings are signed.

There are four aids to the identification of the paintings. Firstly, the pencil sketches, most of which are titled and dated, can be used to establish the subject of a similar painting, and to set an early limit to the date of execution; and alleged date earlier than 1851 should be treated with suspicion. Secondly, in Martens's notebooks in the Dixson Library there is a list of the paintings which Martens sold, in chronological order, showing the date of dispatch, the original title, the name of the purchaser, and the price.¹ The date of dispatch sets the later limit to the date of execution, the name of the purchaser sometimes gives a clue to the subject (for example, the purchaser's house or run), while the price is evidence of the relative size of the painting. Table 2, extracted from Martens's notebooks, lists the Queensland works only. Thirdly, the identity of the present or recent owner of a painting may assist; the owner may be a descendant of the original purchaser, or may have owned several works which had the same original owner. Fourthly, field inspection may assist in identifying a subject.
Table 2. Queensland Paintings Commissioned
[As listed chronologically by Martens, in DL MS 142-43. No entries between 10 October 1851 and 24 May 1852. Note in margin “Commenced Northern tour.”]

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Client</th>
<th>Price (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1852</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| May  | 24 Balimba on the Brisbane | D. McConnell Esq | 2/2/-
|      | 26 View from Balimba | D. McConnell Esq | 2/2/-
|      | 28 View of the house alone | D. McConnell Esq | 1/1/-
| June | 3 View of North and South Brisbane | D. McConnell Esq | 2/2/-
|      | 4 View on the Brisbane (cattle crossing) | D. McConnell Esq | 2/2/-
|      | 10 View Kilcoy on the Brisbane | Atherton Sen. Esq | 2/2/-
|      | 11 Cecil Plains | S.H. Russell Esq | 5/5/-
|      | 16 Cecil Plains | S.H. Russell Esq | 5/5/-
|      | 18 View from Cressbrook | J. McConnell Esq | 2/2/-
|      | 21 Cressbrook looking S.E. | J. McConnell Esq | 2/2/-
|      | 23 Cressbrook looking N.W. | J. McConnell Esq | 2/2/-
|      | 27 Cottage, Kangaroo Point | S.H. Russell Esq | 5/5/-
| July | 5 View from the Woolshed | John Balfour Esq | 5/5/-
|      | 9 Colinton Station on the Brisbane | John Balfour Esq | 5/5/-
|      | 14 View at Westbrook (the woolshed) | J. Hughes Esq | 5/5/-
|      | 17 View of North and South Brisbane | Mr Thornton | 2/2/-
|      | 21 Westbrook | Hughes Esq | 5/5/-
|      | 28 View at Balanmore | H. Nicol | 5/5/-
| Aug. | 11 Eton Vale — the house | G. Davidson Esq | 2/2/-
|      | 16 Eton Vale from the house | G. Davidson Esq | 2/2/-
| Sept. | 1 View of Kilcoy | Chas Atherton Esq | 5/5/-
|      | 18 Jandooyan | J.M. Andrews Esq | 5/5/-
| Oct. | 14 View of Talgai | Gammie Esq | 5/5/-
|      | 20 View of Clifton, Darling Downs | Gammie Esq | 5/5/-
| Dec. | 31 Canning Downs | G. Leslie Esq | 5/5/-
| 1853 |       |        |           |
| Jan. | 3 Cambooya, 2 views 12 × 8 [ inches ] | G. Rolleston Esq | 4/4/-
|      | 6 Mount Brisbane | F.W. Bigge Esq | 5/5/-
|      | 10 Glengallan, Darling Downs | C.H. Marshall Esq | 5/5/-
|      | 11 View at Eton Vale | A. Hodgson Esq | 2/2/-
|      | 12 View from Drayton Range | A. Hodgson Esq | 2/2/-
|      | 15 View of Eton Vale looking W’ & pencil sketch of the house | A. Hodgson Esq | 2/2/-
|      | 29 Franklin Vale | Hy Mort Esq | 5/5/-
| Feb. | 16 Franklin Vale from the range | Hy Mort Esq | 5/5/-
|      | 18 Mount Stuart: Glengallan | Hy Marshall | 5/5/-
| Mar. | 5 View of Yandilla | Mrs Gore senr. | 5/5/-
|      | 8 View of the cottage | Mrs Gore senr. | 2/2/-
|      | 9 View of Yandilla | Mrs Gore senr. | 2/2/-
|      | 11 View of Yandilla | Mr St John Gore | 2/2/-
|      | 18 Rosalie Plains | Rob Ramsey Esq | 5/5/-
|      | 28 Drayton Range | Revd. Mr Bowles | 3/3/-
| May | 31 “Coomin Run” oil 26 × 18 [ inches ] sold to M. Metcalf Esq | O. Brown Esq | 15/15/-

Note: The price in shillings and pence (e.g., 2/2/-) indicates the cost of the painting, with the first number representing shillings and the second number representing pence. The full title or description follows the abbreviated version.
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Client</th>
<th>Price (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>June</td>
<td>23 From the Drayton Range size 23 x 16 [inches] repeated for A. Hodgson Esq.</td>
<td>Lord S. Kerr</td>
<td>—</td>
</tr>
<tr>
<td>Sept.</td>
<td>16 Pencil Sketch. Glass house mountain Sketch of Bush at the Gap.</td>
<td>Lord S. Kerr</td>
<td>10/-</td>
</tr>
<tr>
<td></td>
<td>28 Sketch. Kangaroo Point</td>
<td>J. Stobart</td>
<td>10/-</td>
</tr>
<tr>
<td>Oct.</td>
<td>5 Mount Brisbane</td>
<td>Wm Bowman Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td></td>
<td>20 Kangaroo Point, Brisbane</td>
<td>Hy Challiss Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td>Nov.</td>
<td>23 Goomburra Crossing Place</td>
<td>P. Leslie Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td></td>
<td>25 View of Laidley</td>
<td>J. Laidley Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td></td>
<td>29 View of Glen, Franklin Vale</td>
<td>J. Laidley Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td></td>
<td>19 Run at 'Gooden' oil</td>
<td>O. Browne Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td>Dec.</td>
<td>21 House and garden, Goomburra</td>
<td>P. Leslie Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td></td>
<td>23 Woodpool, Goomburra</td>
<td>P. Leslie Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td>1854</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan.</td>
<td>19 Flanders Peak</td>
<td>J. Wilson Esq.</td>
<td>6/6/-</td>
</tr>
<tr>
<td>Mar.</td>
<td>3 Franklin Vale</td>
<td>James Laidley Esq.</td>
<td>6/6/-</td>
</tr>
<tr>
<td></td>
<td>10 Mount Dunmavey</td>
<td>P. Leslie Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td>May</td>
<td>1 Crossing Place, Canning Down</td>
<td>Geo. Leslie Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td></td>
<td>4 The Heifer Station, Canning Down</td>
<td>Geo. Leslie Esq.</td>
<td>2/2/-</td>
</tr>
<tr>
<td>June</td>
<td>29 Condon Run</td>
<td>Geo. Leslie Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td>Sept.</td>
<td>9 Killarney, Canning Down</td>
<td>Geo. Leslie Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td></td>
<td>13 Heifer Station, Canning Down</td>
<td>Geo. Leslie Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td></td>
<td>23 Crossing Place, Canning Down</td>
<td>Geo. Leslie Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td>Oct.</td>
<td>8 House on the Brisbane</td>
<td>Stuart Russell Esq.</td>
<td>12/12/-</td>
</tr>
<tr>
<td>1855</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aug.</td>
<td>11 Kangaroo Point</td>
<td>S. Russell Esq.</td>
<td>15/15/-</td>
</tr>
<tr>
<td>Sept.</td>
<td>18 View from Normanby Plains</td>
<td>Noufland [^*]</td>
<td>6/6/-</td>
</tr>
<tr>
<td>Oct.</td>
<td>1 Eton Vale, Darling Downs</td>
<td>Noufland [^*]</td>
<td>6/6/-</td>
</tr>
<tr>
<td>1856</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oct.</td>
<td>19 View of North Brisbane</td>
<td>G. Leslie Esq.</td>
<td>6/6/-</td>
</tr>
<tr>
<td>Nov.</td>
<td>5 Forest, Cunningham's Gap</td>
<td>G. Leslie Esq.</td>
<td>6/6/-</td>
</tr>
<tr>
<td>1857</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nov.</td>
<td>5 View from Drayton Range</td>
<td>Watt Esq.</td>
<td>21/-</td>
</tr>
<tr>
<td></td>
<td>30 View from Gover Hill</td>
<td>Watt Esq.</td>
<td>21/-</td>
</tr>
<tr>
<td>1858</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb.</td>
<td>12 Talgai on the 'Downs'</td>
<td>T. H. Hood</td>
<td>10/10/-</td>
</tr>
<tr>
<td></td>
<td>27 Rosella Point near Glengallan</td>
<td>T. H. Hood</td>
<td>10/10/-</td>
</tr>
<tr>
<td>Mar.</td>
<td>5 Mount Mitchell from Gladfield</td>
<td>W. Leslie Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td></td>
<td>8 Cattle Plain, Goomburra</td>
<td>W. Leslie Esq.</td>
<td>5/5/-</td>
</tr>
<tr>
<td>1861</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apr.</td>
<td>9 Franklin Vale size 20 x 13½ [inches]</td>
<td>Hy Mort</td>
<td>10/10/-</td>
</tr>
<tr>
<td>July</td>
<td>31 Crossing Place, Condamine River</td>
<td>(for Art Union)</td>
<td>2/-</td>
</tr>
<tr>
<td>Date</td>
<td>Title</td>
<td>Client</td>
<td>Price (£)</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------</td>
<td>-------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>1862</td>
<td>January 20 View of Brisbane</td>
<td>presented to Chas Darwin Esq.</td>
<td>—</td>
</tr>
<tr>
<td>Mar.</td>
<td>March 21 View of Brisbane &amp; Kangaroo Point</td>
<td>Lord Hy Scott</td>
<td>5/5/-</td>
</tr>
<tr>
<td>1869</td>
<td>August 5 Sketch in Colour, Goomboura</td>
<td>J.S. Mitchell Esq.</td>
<td>—</td>
</tr>
<tr>
<td>1872</td>
<td>August 28 Twenty sketches—pencil</td>
<td>T.S. Mort</td>
<td>5/-/-</td>
</tr>
<tr>
<td>Aug.</td>
<td>August 28 Twenty sketches—pencil</td>
<td>G.P. Slade</td>
<td>5/-/-</td>
</tr>
<tr>
<td>Aug.</td>
<td>August 29 Twenty sketches—pencil</td>
<td>Edwd Combes</td>
<td>5/-/-</td>
</tr>
<tr>
<td>Aug.</td>
<td>August 29 Twenty sketches—pencil</td>
<td>Edwd Combes</td>
<td>5/-/-</td>
</tr>
<tr>
<td>Aug.</td>
<td>August 29 Twenty sketches—pencil</td>
<td>Hy Mort</td>
<td>5/-/-</td>
</tr>
<tr>
<td>Sept.</td>
<td>September 10 Twenty sketches—pencil</td>
<td>Mr. Darley</td>
<td>5/-/-</td>
</tr>
<tr>
<td>Sept.</td>
<td>September 24 Twenty sketches—pencil</td>
<td>O.E. Montefiore</td>
<td>5/-/-</td>
</tr>
</tbody>
</table>

1875

Feb. On the Run "Cuchin"
26 x 18 [inches]
Mr Alex. Oliver
21/-/-

[The last entry was on 27 July, 1878, and Martens died on 21 August, 1878.]

SIZES OF THE PAINTINGS AND SKETCHES

Most of Martens's paintings and sketches have sizes which correspond with the standard sheet sizes known as sizes, C, D, and E. The standard sizes from A to G are arrived at by successive bisection starting from size A, which is 54 × 38 inches. Martens would have purchased sheets of size C and bisected them as required. After leaving a margin of about half an inch on all sides, his net dimensions were less than standard. In this book the standard letters will be used to designate a size, although the net dimensions will be implied. Details are given in table 3.
Table 3. Sizes and Corresponding Dimensions

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>27 × 19</td>
<td>26 × 18</td>
<td>66.0 × 45.7</td>
</tr>
<tr>
<td>D</td>
<td>19 × 13 1/2</td>
<td>18 × 12</td>
<td>45.7 × 30.5</td>
</tr>
<tr>
<td>E</td>
<td>13 1/2 × 9 1/2</td>
<td>12 × 8</td>
<td>30.5 × 20.3</td>
</tr>
<tr>
<td>F</td>
<td>9 1/2 × 6 1/2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Australian Standard Engineering Drawing Practice (Sydney: Institution of Engineers, Australia, 1941)

In Martens’s list of works commissioned, he occasionally recorded the dimensions, for example, “26 × 18” or “12 × 8”. But mostly he did not mention the dimensions, and then it is necessary to deduce the size from the price. Although prices rose between 1852 and 1875, in any given year the prices of his watercolours were approximately proportional to their areas. Table 4 is based on the identification of some known works (of known sizes) with entries in Martens’s list (of known prices). The table can be used to deduce the sizes of listed works, and hence to aid in the identification of other known works (whose dates and original titles are not known).

Table 4. Prices of Watercolours between 1852 and 1875 (in guineas)

<table>
<thead>
<tr>
<th>Size</th>
<th>1852-53</th>
<th>1854-55</th>
<th>1857-58</th>
<th>1861-62</th>
<th>1875</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td></td>
<td>12-15 gns</td>
<td>20 gns</td>
<td>20 gns</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>5 gns</td>
<td>5-6 gns</td>
<td>10 gns</td>
<td>10 gns</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>2 gns</td>
<td>5 gns</td>
<td>5 gns</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Two oils of size C sold for 15 guineas in 1853. A watercolour, possibly size F, sold for 1 guinea in 1852. Pencil sketches sold for ten shillings or ten and sixpence, throughout the whole period.
IDENTIFICATION OF THE KNOWN WATERCOLOURS

About thirty watercolours pertaining to Queensland are known to exist, compared with the seventy or so watercolours listed by Martens. Although most of the known works are signed, only ten are inscribed with the date of execution of the painting, and in every case the received title is of doubtful authenticity. It is therefore desirable to identify the known works with the corresponding items in Martens's list, to establish the date and the original title. Further evidence for the title can sometimes be obtained from the corresponding pencil sketch, if it exists. The results of this exercise are given in table 5, which treats works of sizes C, D, and E in turn; each group is listed in the order of Martens's list, that is chronologically by date of sale. After the table are notes which discuss the identifications, or which offer further information to justify the identifications.
Table 5. Identification of Known Watercolours with Martens's List

<table>
<thead>
<tr>
<th>Known Watercolour</th>
<th>Date inscribed</th>
<th>Martens’s List</th>
<th>Pencil Sketch</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Date</td>
<td>Title</td>
</tr>
<tr>
<td><strong>Size C</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ravenscott on the Brisbane</td>
<td>1853</td>
<td>House on the Brisbane</td>
<td>1854</td>
</tr>
<tr>
<td>Brisbane in 1852</td>
<td>1852</td>
<td>Kangaroo Point</td>
<td>1855</td>
</tr>
<tr>
<td>Darling Downs near Killarney, Queensland</td>
<td>1875</td>
<td>On the Run “Cuchin”</td>
<td>1875</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Size D</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cecil Plains Cattle Head and Stockyard</td>
<td>n.d.</td>
<td>Cecil Plains</td>
<td>1852</td>
</tr>
<tr>
<td>Elsie (?) Plains near Head Station</td>
<td>1852</td>
<td>Kangaroo Point Brisbane</td>
<td>1853</td>
</tr>
<tr>
<td>Ipswich</td>
<td>n.d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mount Dumaresq, Darling Downs</td>
<td>n.d.</td>
<td>Mount Dumaresq, Darling Downs</td>
<td>1853</td>
</tr>
<tr>
<td>Franklyn Vale Homestead</td>
<td>n.d.</td>
<td>Franklyn Vale</td>
<td>1853</td>
</tr>
<tr>
<td>Franklyn Vale</td>
<td>n.d.</td>
<td>Franklyn Vale from the range</td>
<td>1853</td>
</tr>
<tr>
<td>Mount Dumaresq, Darling Downs</td>
<td>n.d.</td>
<td>Mount Dumaresq</td>
<td>1854</td>
</tr>
<tr>
<td>Franklyn Vale</td>
<td>1861</td>
<td>Franklin Vale</td>
<td>1861</td>
</tr>
<tr>
<td><strong>Twice Size D</strong> (double the usual length, but breadth as usual)</td>
<td>1862</td>
<td>View of Brisbane</td>
<td>1862</td>
</tr>
<tr>
<td>View of Brisbane</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Size E</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cressbrook looking S.E.</td>
<td>n.d.</td>
<td>Cressbrook looking S.E.</td>
<td>1852</td>
</tr>
<tr>
<td>Cressbrook looking N.W.</td>
<td>n.d.</td>
<td>Cressbrook looking N.W.</td>
<td>1852</td>
</tr>
<tr>
<td>View from Cressbrook</td>
<td>n.d.</td>
<td>View from Cressbrook</td>
<td>1852</td>
</tr>
<tr>
<td>Eton Vale</td>
<td>n.d.</td>
<td>View of Eton Vale looking W.</td>
<td>1853</td>
</tr>
<tr>
<td>View from the Main Dividing Range</td>
<td>n.d.</td>
<td>View from Drayton Range</td>
<td>1853</td>
</tr>
<tr>
<td>Patrick Leslie's Homestead</td>
<td>n.d.</td>
<td>Goomburra Crossing Place</td>
<td>1853</td>
</tr>
<tr>
<td><strong>Part of Brisbane with Kangaroo Point, Queensland</strong></td>
<td>n.d.</td>
<td>View of Brisbane and Kangaroo Point</td>
<td>1862</td>
</tr>
</tbody>
</table>

* Seven other watercolours of size D have been identified, but the details are not available for publication.
Size C watercolours can be identified with listed items fairly confidently, as there are only three known works and only (apparently) six listed items to match them with. This is fortunate, as there is a discrepancy between the dates which will be justified on other grounds.

The received title *Ravenscott on the Brisbane* is evidently an amalgamation of the original titles of the watercolour and the sketch. The reason why Martens used different titles for the same subject was that the name of the house was changed. “Ravenscott” was begun by the Reverend Robert Creyke at Kangaroo Point in 1851, but it was purchased and completed by Henry Stuart Russell, who named it “Shafston”. Russell commissioned the size D painting *Cottage, Kangaroo Point* in 1852, and then evidently ordered another of larger size, *House on the Brisbane*. Martens apparently knew that the name had been changed, but did not know what the new name was. The discrepancy between the dates of execution and of sale was no doubt due to a delay in the arrival of the frame which Martens imported for it. This was, in fact, what happened in a number of cases in 1854; for example, Martens in a letter to Octavius Browne of Melbourne, on 25 February 1854, wrote, “The delay of all this time I will account for in two ways. Firstly that the frames were a long time in bond after both pictures were done...”

_Brisbane in 1852_ is identified principally by the title of its corresponding sketch, which matches the item in the Martens list. The delay between the dates of execution and sale (1852 and 1855) is too long to explain in terms of the frame being in bond, for the frames which arrived early in 1854 could have been used, and delivery of the painting would have followed in that year. It is suggested here that the painting was not commissioned, but was executed “on spec” in 1852, and was framed in 1854. On seeing it in its frame, H.S. Russell (the first owner) purchased it in 1855 as a companion to *House on the Brisbane*. There is evidence of a similar event in the letter to Octavius Browne quoted above. Continuing the quotation: “... and secondly when the pictures were seen in the frames they procured me orders...”

The received title *Darling Downs near Killarney, Queensland*, is quite erroneous. A comparison with the pencil sketches shows that it was adapted from sketches of Coochin Coochin, which is not on the Darling Downs. This
finding is confirmed by the fact that a watercolour of the correct size was listed as sold in 1875, the same date as that inscribed on the painting.

Size D works are harder to identify with listed items. Only fifteen works (mostly undated) are known, whereas thirty-four are listed and some subjects listed are repeated at different times.

Martens listed only two paintings of Cecil Plains, both in 1852, and *Cecil Plains Cattle Head and Stockyard* is clearly one of them. *Elsie (?) Plains near Head Station* is probably the other, for the following reasons: it was executed in 1852; “Elsie” could be a corruption of “Cecil”; both this and the previous painting were among those bequeathed to the Mitchell Library by Miss Edith Hill, and she may have obtained them from the same source; of five Queensland works purchased by H.S. Russell, three (including the previous painting) are in the Mitchell Library, and this painting would make the fourth; field inspection confirms that the subject is Cecil Plains.

The received title *Ipswich* is erroneous, as can be seen from its corresponding sketch, *Kangaroo Point from Mr Thornton’s*. The item *Kangaroo Point Brisbane* is the only one of that name which is size D.

*Mount Dumaresq, Darling Downs* could be matched with items of that description listed in 1853 or 1854 as sold to Henry Challis and P. Leslie respectively. It is suggested that plate 16 is the one sold to Challis, for the following reason, admittedly tenuous. The work was bequeathed to the Mitchell Library by Miss Edith Hill, who also bequeathed *Kangaroo Point Brisbane* (the work mentioned just previously), which was sold to Challis in 1853. These were the only Queensland subjects owned by Challis, and may have been obtained from the same source by Miss Hill.

*Franklyn Vale Homestead* and the others of *Franklyn Vale* are in the possession of the family of Henry Mort, who commissioned them.

Size E works: seven are known (none of them dated) and thirty-one are listed, so further clues are needed in some instances to assist identification. *Eton Vale* and *View from the Main Dividing Range* were acquired by the Mitchell Library from a granddaughter of Sir Arthur Hodgson, so it is assumed that these are items commissioned by Hodgson, rather than items of similar description commissioned by others. *Part of Brisbane with Kangaroo Point, Queensland* is
now in the Douglas Scott Montagu Collection, National Library of Australia. It may be identified with *View of Brisbane and Kangaroo Point*, sold to Lord Henry Scott in 1862 for 5 gns.

Size F works are rare, and were not usually listed by Martens. Perhaps he did not normally sell them, but used them as rough drafts, as gifts for friends, or as samples for clients. The watercolour *Brisbane* (from Bowen Terrace) was probably a draft for *Part of Brisbane with Kangaroo Point, Queensland*, and *Coochin 27 Nov. 1851* was probably a gift for Mrs. James Mitchell.

**THE PAINTING GIVEN TO CHARLES DARWIN**

Martens, in 1833-34, had been the artist on the *Beagle*, and had worked in collaboration with Charles Darwin, who taught him the elements of geology, zoology, astronomy, and botany. Darwin liked Martens from their first meeting; he wrote “A Mr Martens, a pupil of C. Fielding & excellent landscape drawer has joined us. He is a pleasant person, & like all birds of that class, full up to the mouth with enthusiasm.” The two men met again in Sydney, when the *Beagle* stopped there in January 1836. They seem to have lost touch until 1861, when Darwin sent Martens his regards in a letter to the Reverend W.B. Clarke, the rector of St. Thomas's, North Sydney, who was Australia's foremost geologist. Martens was a very active member of the church at North Sydney (then known as St. Leonards), where he lived. The friendship between Darwin and Martens was thus awakened when both men were at the height of their careers, and when Darwin's book *On the Origin of Species* (1859) had caused such a sensation.

Martens painted *View of Brisbane* (fig. 10) early in 1862, and referred to it in his letter to Darwin dated 20 January 1862 (quoted earlier in the biographical sketch). Why did Martens select Brisbane as the subject of the painting he gave to Darwin? There is no record of Darwin having visited Brisbane. During Darwin's visit to Sydney, he had made an excursion to Bathurst. The *Beagle* then took him to
Hobart, and to England. But although Darwin did not visit Brisbane, his friend Captain J.C. Wickham did. Wickham had been first lieutenant on the Beagle, and Darwin thought highly of him, describing him as a “glorious fellow” because of his efficiency and his ability as a peacemaker among the officers of the ship. Wickham was in command of the Beagle in 1837-41, charting the north coast of Australia, and in 1843 he became police magistrate in Brisbane, and government resident from 1853 until the arrival of the first governor in 1859. Darwin in 1862 may well have appreciated a view of the capital of the new colony which his friend had done much to establish. The painting was eventually presented to the Queensland Art Gallery by Charles Darwin’s son Leonard.
The legends to the works reproduced in this book are
designed to serve as a catalogue for those works. Items not
reproduced, but known to exist, are catalogued here: *

Brisbane
Watercolour 16.8 × 23.5 cm; signed, lower right: C. Martens;
similar to plate 3.
QAG.

Bush scene near Warwick
Watercolour 6 × 10 cm; similar to figure 8.
DL PX11, f.2.

The Darling Downs, Queensland (possibly Mount Huntley from
Moogerah)
Watercolour 39.7 × 60.3 cm; signed, lower right: C. Martens.
Illustrated in Australian Paintings, Christie's Sale no. 12, 1-2
October 1974, item 403.
Donetta Pty. Ltd, Sydney.

Franklin Vale, Jan. 14 1852, H. Mort Esq.
Pencil.
Miss E. Mort, Bowral, N.S.W.

Franklyn Vale
Watercolour 30.7 × 43.7 cm; similar to plate 10. Identifiable
with Franklyn Vale from the Range, executed for Henry Mort
on 16 February 1853. Owned at one time by Margery
McConnel, who bequeathed it to Mr. H.C. Mort.
Mrs. H.C. Mort, Brisbane.

Glass Houses Moreton Bay
Grey wash 18.5 × 25 cm; nearly identical with figure 3.
DL PXX11, f.7.

Glengallan, Darling Downs, Dec. 1853 (?)
Pencil and watercolour 14.3 × 23.1 cm; similar to figure 93.
JOL.

* Information on several other works has been withheld at the owner's request.

Appendix C:
Sketches and Paintings
Not Reproduced
Mount Dumaresq, Darling Downs
Watercolour 29.2 × 44.1 cm; signed, lower right: C. Martens; very similar to plate 16. Identifiable with Mount Dumaresq, executed in 1854 for P. Leslie.
ML V*/SP COLL/MARTENS/25.

Old Settlement in the bush (possibly Eton Vale)
Watercolour 18.1 × 29.5 cm; signed and dated, lower right: C. Martens 1853. Possibly identifiable with View at Eton Vale, executed for A. Hodgson on Jan. 12 1853. Illustrated in Australian Paintings, Christie’s Sale no. 12, 1-2 October 1974, item 392.
George Patterson Pty. Ltd., Sydney.

Point Moreton, Nov. 6th 51
Pencil, with notes about colouring.
ML PXA67, f.9.

Summit of the old road, Cunningham’s Gap
Pencil 20.3 × 39.4 cm; signed and dated: C. Martens 1874; similar to figure 40.
Kenneth R. Stewart, Sydney.

View from Drayton Range
Pencil 28 × 44 cm; signed and dated, lower right: C. Martens 1862; similar to figure 47.
Sweeney Reed, Bulleen, Victoria.
BIOPGRAPHICAL SKETCH

1. For the life of Conrad Martens see Douglas Dundas, “Conrad Martens” and other articles by Dundas listed in the bibliography, and Lionel Lindsay, Conrad Martens: The Man and His Art.
2. Martens to Darwin, 20 January 1862, DL MS 144.

INTRODUCTION

1. J.G. Steele, Brisbane Town in Convict Days, 1824-1842, illustrations 73 and 74.

1. ARRIVAL AT MORETON BAY

1. MBC. 8-22 November 1851.
2. E.V. Stephens, “Development of the Port of Brisbane”.
3. Ibid., notes 1 and 2.
4. These sketches are in the Mitchell Library.
5. Denis W. Martin, “Ipswich — The Head of Navigation”

2. TWO WEEKS IN BRISBANE

2. MBC. 6 December 1851.
3. A.A. Morrison, “John Clements Wickham”.
5. D. Shineberg, “Richard Jones”.
7. MBC. 24 November 1851; Bartley, Opals and Agates, p. 96.
9. Bartley, Opals and Agates, p. 92; D.L. Kissick, All Saints’ Church Brisbane, p. 9.
10. Shineberg, “Richard Jones”.
11. Kissick, All Saints’ Church, pp. 9-10; historical plaque at “Shafston”.
12. Kissick, All Saints’ Church, p. 16; article in The Queenslander, February 1889, quoted in A Jubilee Souvenir, St Paul’s Church of England, Cleveland, pp. 56-58.
132  NOTES TO PAGES 6–20

15. MBC, 10 January 1852; Plan of Brisbane (MT 13).
17. Steele, Brisbane Town, illustrations 58, 115, and 118; Steele, “Foundations of Brisbane”.
18. Steele, Brisbane Town, illustrations 73 and 74.
19. Stephens, “Development of the Port of Brisbane”.
22. F. McKinnon, “Significance of Newstead House”.
23. Bartley, Opals and Agates, p. 94.
25. MBC, 15 November 1851.
26. MBC, 6 December 1851.
27. Bartley, Opals and Agates, p. 91.
30. Bartley, Opals and Agates, pp. 90-91; Daniel Peterson was brother-in-law to Richard Jones, and also a great-great-grandfather of the present author.
31. MBC, 7 February 1851.
32. Ibid., 22 November 1851.
34. Bartley, Opals and Agates, p. 94.
37. It was new in 1851; see letter to editor, MBC, reproduced earlier in text.
38. Bartley, Opals and Agates, p. 93.
39. Ibid., p. 124.
40. Ibid, p. 97.
41. For example, Brisbane, Queensland, oil, 16.8 x 23.5 cm, Ref. NK4233 in the Rex Nan Kivell Collection, NLA.
42. Bartley, Opals and Agates, p. 95; Atlas of the Colony of Queensland.
43. Article on “D.C. McConnel”, Australian Encyclopaedia.
44. William Johnson, “Old Bulimba”.
45. Ibid.
47. According to Atlas of the Colony of Queensland, Dr. Ballow owned two allotments on Eagle Street at the end of Elizabeth Street, and Dr. Simpson owned allotments between there and the mouth of the creek. Thornton apparently lived on the downstream side of “Chateau Ballow”.
48. C. Martens to H. Martens, 18 March 1851; ML MS144.
49. MBC, 24 November 1851.
3. JOURNEY TO CUNNINGHAM'S GAP

4. MBC, 1 November 1848 and 13 December 1851.
6. MBC, 6 December 1851; Bartley, *Opals and Agates*, p. 103.
14. Anon, "Conrad Martens, landscape artist".
15. Private communication from Miss Aileen Bell, Coochin Coochin, 1976.

4. A CIRCUIT OF THE EASTERN DOWNS

2. Benjamin Glennie, "Diary".
5. Rolleston, "Itineraries"; D. Forbes, "Reminiscences of the Early Days".
14. K.G.T. Waller, “Patrick Leslie”.
19. Private communication from John Oxley Library.
22. Rolleston, “Itineraries”.

5. ON THE ROAD IN WEST MORETON


6. TOURING THE BRISBANE AND STANLEY VALLEYS

5. Glennie, "Diary".
12. Simpson, "Itineraries"; Simpson, "Returns".

7. ACROSS THE DOWNS AND ALONG THE CONDAMINE

2. Glennie, "Diary".
4. J. Campbell, *The Early Settlement of Queensland*, p. 2; Rolleston, "Itineraries"; Rolleston, "Returns".
and Clem Lack, "Henry Stuart Russell"; Rolleston, "Itineraries".


8. RETURN TO THE EASTERN DOWNS

1. Mrs. G. Leslie, "Diary".

9. VISITING IN THE SOUTHERN DOWNS


2. Leslie, "Diary".


4. Leslie, "Diary".

5. Austin and Stringer, "Canning Downs Queensland".


7. Patrick Leslie to parents, 12 September 1844, quoted in Waller, "The Letters of the Leslie Brothers in Australia, 1834-54".

8. Private communication from Mrs. C.E. Barnes, Canning Downs, 1976.

9. Leslie, "Diary".

10. Ibid.


15. Morgan, "The Discovery of the Darling Downs".

16. Patrick Leslie to parents, (see note 7); Stobart, "Journal", 28 June 1853.
19. Leslie, "Diary".

10. THROUGH THE GRANITE BELT


APPENDIX A: SOUTH OF THE BORDER


APPENDIX B: IDENTIFICATION AND DISCUSSION OF PAINTINGS

1. DL MS142-43.
3. DL MS144.
4. Anon., "Conrad Martens, landscape artist".
5. N. Barlow, "Darwin and the Beagle's Artist".
8. A.A. Morrison, "John Clements Wickham".
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Index

Aberdeen Company, 54
Aborigines, xix, 26, 53, 60, 61, 73, 78, 84, 90, 92, 98, 108–9
Acacia pendula, 89
Acland, 87
Act, Publican’s Licensing, 10
Adelaide Street, 8
Adventurer, 1, 11
Albert Street, 8
Albion Street, 106–7
Alford, Mount, 26, 28, 36
Alford, Tom, 45, 67, 69
Alice Street, 106–7
Allora, 60, 94
Amity Point, 1
Amoy, 10, 109
Andrew, J. M., 89, 118
Appel, George, 11
Apsley (River), 116
Archer Brothers, 80, 84
Armidale, xx, 115
Arum, 72
Atherton, C. B., 81–82, 118
Australian Steam Navigation Company, 11, 20
Australian Agricultural Company, 116
Balbi, Alexander, 36
Balfour, John, 78–79, 118
Balfour, Robert, 78
Ballandean, xx, 111–13, 118
Ballow, Dr., 6
Ballow, Mount, 35
Bank of New South Wales, 5
Barney, Mount, 34, 35, 43
barracks
police, 106
prisoners’, 12, 17
soldiers’, 73
troopers’, 45
Bartley, Nehemiah, 4, 8, 11, 12, 22, 44, 45, 54, 68
Bathurst, 126
Beagle, xvi–xviii, 4, 126–27
Beardy Plains, 116
Beau Brummell, Mount, 74
Beerwah, 2, 80
Beit (Mr.), 48
Bell, J. T., 73
Benlomond, 116
Berkman, Marcus, 106–7
Bernborough, 88
Bigge, F. W., 76, 118
Bigge’s Camp, 73
Big Hill, the, 49
Blackall Range, 83
Black Rock Creek, 35–36
Blacks. See Aborigines
blacksmith, 8, 67, 69, 107
bone shed, 17, 19
Boonah, 26, 40
Booral, 116
Booroolong, 116
bottle tree, 26, 40–41, 85–86
Bowen Terrace, 16, 126
Bowles, the Reverend Mr., 118
Bowman, W., 119
Boyd, W. M., 116
Boyne River, 83
Brackenbury, Jane, xvii
Bracker, Frederick, 60
Bremer River, 22
Bremer River Steam Navigation Company, 22
bricks, use of, 49, 78, 92, 106–7
Brisbane, 4–20, 22
arrival at, 1
City Hall, 8
inhabitants of, 55, 115
paintings of, xvii, 118–20, 123–24, 126, 128
population of, 4
road to, 76
visit to, xix, xx
Brisbane Civic Art Gallery and
Museum, xiii, 5
Brisbane River, 1, 4, 22, 76, 78—79, 84, 118—19
Brisbane Valley, xx, 18, 76, 78
Britain, 115
Broadwater (run), 92
Broadwater, the, 92—93
Brooks, Gerald, 90
Brown, Octavius, 118—19, 124
Brown, T.S.G., 12
Bulimba, 17, 18, 76, 118
bullocks, 8, 44, 45, 69, 70
bulls, 68, 74
Bull’s Head Inn, 68—69
Bulwer, 1
Bunjurgen, 26, 29, 32
Bunya Mountains, 83—84
Burgoyne (family), 26
Burnett, J.C., 106
Burrandowan, 49
Bush Inn, 36

Cambooya, xx, 44—46, 49, 91, 96, 118
Camden Park, 35, 89
Campbell, Archibald, 62
Campbell, Colin, 60
Campbell, John, 62
Campbell, John “Tinker”, 46, 70, 73, 115
Campbell (Mr.), 89, 92
Canal Creek, 92
Canning Downs, xx, 19, 54, 60, 78, 91, 95, 100—110, 118—19
Carrington, 116
Carter, R.T., 32, 79, 80, 91
cassia trees, 54
Casuarina, 36
Catholic chapel, 9—10, 13, 16—17
cattle, xiii, 28, 29, 36, 45, 46, 54, 56, 78, 90, 109, 118
Cattle Plain, 54, 55, 119
Cecil Plains, xx, 6, 68, 90—91, 92, 118, 123, 125
cedar timber, 41, 78
Challis, H., 119, 125
Champion (stud bull), 68—69
crossing place
Chateau Ballow, 5, 16, 20
Chinese, 10, 88
Christie’s, 36, 128—29
Church of England, 6, 73
Clarence district, 100
Clarke, the Reverend W.B., xviii, 126

Clifton, xx, 52, 94, 95—96, 97, 118
Clifton (N.S.W.), 116
Clumber, 36
Colinton, xx, 76, 78—79, 84, 118
Collins, John, 106
Combes, Edward, 120
Commercial Hotel (Brisbane), 11
Commissioner for Crown Lands, 22, 45, 115
Condamine Plain, 92—93
Condamine River, xx, 85, 90, 92, 94, 100, 106, 107, 109, 110, 119, 123
Connolly, William, 11
court houses, 44, 45, 106—107, 116
Coxen, Charles, 89
Crawford (Mr.), 49
Creek Street, 8, 10, 20
Cressbrook, xx, 18, 73, 76—79, 118, 123
Cressbrook House, 76
crookneck, the Reverend Robert, 6, 124
customs House, 9—10, 13, 15, 16, 20
Dalby, 85
Dalrymple Creek, 54, 55, 58, 59, 60, 92, 94
Dalrymple, Ernest, 54
Darley (Mr.), 120
Darling Downs
Coomowrin, 2, 80
cooth-tha, mount, 16
cooyar, xx, 83—85, 87
cooyar Creek, 84
courthouses, 44, 45, 54, 55, 60, 66, 78, 90, 109, 118
Cunningham, Allan, 26
Cunningham Highway, 44
Cunningham's Gap, xx, 24, 26, 31, 36, 38, 40—44, 74, 99, 119, 129
Cressbrook, xx, 18, 73, 76—79, 118, 123
Cressbrook House, 76
customs House, 9—10, 13, 15, 16, 20
Coomowrin, 2, 80
cooth-tha, mount, 16
cooyar, xx, 83—85, 87
cooyar Creek, 84
courthouses, 44, 45, 106—107, 116
Coxen, Charles, 89
Crawford (Mr.), 49
Creek Street, 8, 10, 20
Cressbrook, xx, 18, 73, 76—79, 118, 123
Cressbrook House, 76
crcckneck, the Reverend Robert, 6, 124

crookneck, 2, 80
crossing place
Canning Downs, 106—7, 119
Goomburra, 59, 119, 123
Cunningham, Allan, 26
Cunningham Highway, 44
Cunningham’s Gap, xx, 24, 26, 31, 36, 38, 40—44, 74, 99, 119, 129
Cressbrook, xx, 18, 73, 76—79, 118, 123
Cressbrook House, 76
customs House, 9—10, 13, 15, 16, 20
Dalby, 85
Dalrymple Creek, 54, 55, 58, 59, 60, 92, 94
Dalrymple, Ernest, 54
Darley (Mr.), 120
Darling Downs
leases or runs on, 5, 22, 26, 45
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>member for</td>
<td>100</td>
</tr>
<tr>
<td>sketches on</td>
<td>31, 96</td>
</tr>
<tr>
<td>squatters of</td>
<td>70, 115</td>
</tr>
<tr>
<td>town on</td>
<td>106</td>
</tr>
<tr>
<td>visit to</td>
<td>xix, xx, 22, 44, 84</td>
</tr>
<tr>
<td>Darwin, Charles</td>
<td>xvii—xviii, 14, 120, 126—27</td>
</tr>
<tr>
<td>Darwin, Leonard</td>
<td>14, 127</td>
</tr>
<tr>
<td>Davidson, G.</td>
<td>118</td>
</tr>
<tr>
<td>Davidson, Mount</td>
<td>70</td>
</tr>
<tr>
<td>Dennis Falls</td>
<td>116</td>
</tr>
<tr>
<td>Dennis, Henry</td>
<td>89</td>
</tr>
<tr>
<td>depression</td>
<td>5</td>
</tr>
<tr>
<td>Derbyshire</td>
<td>76</td>
</tr>
<tr>
<td>De Sarge, Oscar</td>
<td>91</td>
</tr>
<tr>
<td>Devonshire</td>
<td>xvii</td>
</tr>
<tr>
<td>Dickenson, Mr. Justice</td>
<td>16</td>
</tr>
<tr>
<td>dingoes</td>
<td>98</td>
</tr>
<tr>
<td>Dividing Range</td>
<td>east of, 17, 76</td>
</tr>
<tr>
<td></td>
<td>gap in, 24</td>
</tr>
<tr>
<td></td>
<td>journey across, xx, 66, 84</td>
</tr>
<tr>
<td></td>
<td>mountains on, 27, 31, 36, 74, 104</td>
</tr>
<tr>
<td></td>
<td>road across, 36, 70</td>
</tr>
<tr>
<td></td>
<td>run near, 54</td>
</tr>
<tr>
<td></td>
<td>view from, 51, 52, 123, 125</td>
</tr>
<tr>
<td></td>
<td>views of, 100, 103, 110</td>
</tr>
<tr>
<td>Dix, R. E.</td>
<td>36</td>
</tr>
<tr>
<td>Dixon, Robert</td>
<td>23, 73</td>
</tr>
<tr>
<td>Dixon, Sir William</td>
<td>67</td>
</tr>
<tr>
<td>dogs</td>
<td>26, 78, 90, 98, 105</td>
</tr>
<tr>
<td>Dominica</td>
<td>73</td>
</tr>
<tr>
<td>Donetta Pty. Ltd.</td>
<td>128</td>
</tr>
<tr>
<td>Donnybrook Tavern</td>
<td>10</td>
</tr>
<tr>
<td>Doubletop, Mount</td>
<td>31, 104—5</td>
</tr>
<tr>
<td>Douglas Scott Montagu Collection</td>
<td>126</td>
</tr>
<tr>
<td></td>
<td>drays, xix, 26, 38, 53, 69, 70, 73, 105</td>
</tr>
<tr>
<td>Drayton</td>
<td>xx, 44, 49, 66—71</td>
</tr>
<tr>
<td>Drayton (Cambooya)</td>
<td>45</td>
</tr>
<tr>
<td>Drayton (Somersetshire)</td>
<td>45</td>
</tr>
<tr>
<td>Drayton Range</td>
<td>51, 52, 118—19, 123, 129</td>
</tr>
<tr>
<td>Dugandan</td>
<td>26</td>
</tr>
<tr>
<td>Duke of Roxburgh</td>
<td>10</td>
</tr>
<tr>
<td>Dulhunty's Plain</td>
<td>(Dulhunty Plains), 26</td>
</tr>
<tr>
<td>Dumaresq, Mount</td>
<td>64, 65, 99, 119, 123, 125, 129</td>
</tr>
<tr>
<td>Dundee</td>
<td>116</td>
</tr>
<tr>
<td>Durandur</td>
<td>76, 80, 81</td>
</tr>
<tr>
<td>Edinburgh</td>
<td>78</td>
</tr>
<tr>
<td>Edwards Gap</td>
<td>74</td>
</tr>
<tr>
<td>Edwards, Mount</td>
<td>31</td>
</tr>
<tr>
<td>Edward Street</td>
<td>8, 10</td>
</tr>
<tr>
<td>Ellangowan</td>
<td>92</td>
</tr>
<tr>
<td>Elliot (Mr.)</td>
<td>49, 52</td>
</tr>
<tr>
<td>Elsie Plains</td>
<td>123, 125</td>
</tr>
<tr>
<td>Emu Creek</td>
<td>108</td>
</tr>
<tr>
<td>England</td>
<td>20, 54, 55, 56, 78, 95, 127</td>
</tr>
<tr>
<td>Eton Vale</td>
<td>xx, 44, 45, 49—52, 91, 118—19, 123, 125, 129</td>
</tr>
<tr>
<td>Europe</td>
<td>43</td>
</tr>
<tr>
<td>Fairholme, George</td>
<td>xx, 26, 28—30</td>
</tr>
<tr>
<td>Fairholme, Mount</td>
<td>27, 28, 35</td>
</tr>
<tr>
<td>Fassifern</td>
<td>36</td>
</tr>
<tr>
<td>Fielding, Copley</td>
<td>xvii, 126</td>
</tr>
<tr>
<td>fig tree</td>
<td>8, 36</td>
</tr>
<tr>
<td>FitzRoy, Robert</td>
<td>xviii</td>
</tr>
<tr>
<td>Fitzsimmins, Thomas</td>
<td>8</td>
</tr>
<tr>
<td>Flagstone Creek</td>
<td>70</td>
</tr>
<tr>
<td>Flinders Peak</td>
<td>51, 119</td>
</tr>
<tr>
<td>floods</td>
<td>78, 80, 94, 106, 107</td>
</tr>
<tr>
<td>Fludbury</td>
<td>116</td>
</tr>
<tr>
<td>Forbes, David</td>
<td>95</td>
</tr>
<tr>
<td>Forbes, Francis</td>
<td>92, 95</td>
</tr>
<tr>
<td>Forbes, Lady</td>
<td>96</td>
</tr>
<tr>
<td>Franklyn Vale</td>
<td>xx, 73—75, 76, 118—19, 123, 125, 128</td>
</tr>
<tr>
<td>Franklyn Vale Creek</td>
<td>74</td>
</tr>
<tr>
<td>Fraser, Mount</td>
<td>24</td>
</tr>
<tr>
<td>Freestone Creek</td>
<td>64</td>
</tr>
<tr>
<td>Furness, George</td>
<td>101</td>
</tr>
<tr>
<td>Fyfe, James</td>
<td>26</td>
</tr>
<tr>
<td>Gallen, Peter</td>
<td>11</td>
</tr>
<tr>
<td>Gammie, George</td>
<td>92, 94, 95, 118</td>
</tr>
<tr>
<td>Gammie, John</td>
<td>94</td>
</tr>
<tr>
<td>gaul (Brisbane)</td>
<td>8, 13</td>
</tr>
<tr>
<td>gardens</td>
<td>11, 49, 54, 88, 92, 119</td>
</tr>
<tr>
<td>Gatton</td>
<td>73</td>
</tr>
<tr>
<td>George Street</td>
<td>13</td>
</tr>
<tr>
<td>Giro</td>
<td>116</td>
</tr>
<tr>
<td>Girraween National Park</td>
<td>111—12, 114</td>
</tr>
<tr>
<td>Gladfield</td>
<td>xx, 44, 60—61, 66, 119</td>
</tr>
<tr>
<td>Glasshouse Mountains</td>
<td>xx, 2, 80, 119, 128</td>
</tr>
<tr>
<td>Glenelg Street</td>
<td>11</td>
</tr>
<tr>
<td>Glengallan</td>
<td>xx, 44, 60, 62, 64—65, 78, 95, 97—99, 100, 108, 118—19, 128</td>
</tr>
<tr>
<td>Glengallan Creek</td>
<td>44, 60, 62, 64, 65, 97, 99</td>
</tr>
</tbody>
</table>
INDEX

Glennie, the Reverend Benjamin, 44, 68–69, 78, 85
Glennie’s Pulpit (rock), 26, 36
Gold, 11
Goolman, Mount, 25
Goomburra, xx, 44, 54–59, 103, 119–20, 123
Gore, Mrs., Senior, 118
Gore, Ralph, 90
Gore, Robert, 90
Gore, St. George, 90
Gore, St. John, 92, 118
Gorman’s Gap, 70
Gowrie, 46, 49, 85
Gowrie Hill (or Mountain), 49, 89, 119
Grandchester, 73
Grampians Belt, 111
Grantham, 73
Grass Trees Creek, 90, 92
Grass trees, 27, 39, 45, 52–53
Graveyards, 94, 111
Gray, Walter, 1
Great Dugandan Scrub, 26
Greenwood Hill, 87
Greenville, Mount, 31, 36, 38, 39, 43, 67
Griffith, Sir Samuel, 6, 12
Guadaloupe, 74
Guyra, 116

Halden, 52, 95
Harrisville, 24
Harrow, 45
Hawk, 22
Hay, Leith, 109
Heifer Creek, 54
Heifer Station, 103–5, 119
Helidon, 73
Hellhole, 70
Highlands Plains, 87
Hill, Miss Edith, 125
Hill, Walter, 12
Hobart, 127
Hodgson, Arthur, 45, 49–53, 118–19, 125, 129
Hodgson, Pemberton, 53, 56, 83, 86
Hodgson’s Creek, 49
Holman Street, 17
Hood, T.H., 119
Hope (Mr.), 84–85
Horses, 22, 36, 38, 41, 73, 85, 88, 90, 103, 104, 105
Horse and Jockey Inn, 106
horsebreakers, 108

Horton, Bill, See Orton, Bill
Hughes, Henry, 46–48
Hughes, J., 118
Humphies, 60
Hunter, David, 26
Huntley, Mount, 36, 104–105, 128
Hut
Chinamen’s, 88
Drayton, 69
Giro, 116
Ipswich, 22
Pine cutters’, 63
Shepherds, 26, 39, 97, 98, 100
Slab, 22, 54, 59, 82, 90, 100, 105
Stockmen’s, 105, 109
Yandilla, 92

Inglewood, 45
Inns, 24, 36, 44, 67–69, 70, 72, 73, 106, 107, 116
Ipswich, xx, 1, 22–24, 51, 76, 123, 125
Irrawang, 116
Isaac, H. and F., 46, 49
Ivory’s Rock, 25

Jack, 1, 11
Jimbour, 49
Jim Crow (horse), 85
John Oxley Library, xiii, 60, 98, 99, 128
Jondaryan (Jandooyan), xx, 89, 118
Jones, Frances Sophia, 6
Jones, the Reverend Richard, 6
Jones, the Reverend Thomas, 6
Jones, Richard, 5–6
Joy, Mount, 63
Jubb, William, 44
Jubb (Mrs.), 26, 44
Judge’s View, the, 16

Kangaroo Point, 6, 9, 14, 15, 16, 17, 19, 90, 118–20, 123–26
Karuah River, 116
Kent, John, 26
Kent, William, 36
Kerr, Lord S., 119
Killarney, xx, 95, 109–10, 119
King, James, 116
King, Joseph, 52, 95
<table>
<thead>
<tr>
<th>Name</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kingbah, Mount (Mount Edwards)</td>
<td>31</td>
</tr>
<tr>
<td>King's Creek</td>
<td>52, 54, 95</td>
</tr>
<tr>
<td>Kingsford, R. A.</td>
<td>8</td>
</tr>
<tr>
<td>Knox, Col. A. E.</td>
<td>101, 105</td>
</tr>
<tr>
<td>labourers</td>
<td>11, 109</td>
</tr>
<tr>
<td>Laidley Creek</td>
<td>74</td>
</tr>
<tr>
<td>Laidley, James</td>
<td>73, 74</td>
</tr>
<tr>
<td>Laidley, James, Junior</td>
<td>73, 119</td>
</tr>
<tr>
<td>Laidley Plains</td>
<td>73, 119</td>
</tr>
<tr>
<td>Lang, Dr. J. D.</td>
<td>20, 54-56</td>
</tr>
<tr>
<td>Latuna</td>
<td>55</td>
</tr>
<tr>
<td>Legislative Council</td>
<td>5, 6, 100</td>
</tr>
<tr>
<td>Leichhardt, F.W.L.</td>
<td>43</td>
</tr>
<tr>
<td>Leopard Street</td>
<td>11</td>
</tr>
<tr>
<td>Leslie Brothers</td>
<td>52, 60, 100, 106</td>
</tr>
<tr>
<td>Leslie, George</td>
<td>19, 26, 100-4, 109, 118-19</td>
</tr>
<tr>
<td>Leslie, Mrs. George</td>
<td>98, 103, 106, 109</td>
</tr>
<tr>
<td>Leslie, Mrs. Patrick</td>
<td>103</td>
</tr>
<tr>
<td>Leslie, Patrick</td>
<td>19, 54-60, 99, 100, 106, 115, 119, 123, 125, 129</td>
</tr>
<tr>
<td>Leslie, Walter</td>
<td>26, 100, 119</td>
</tr>
<tr>
<td>Leslie's marked-tree line</td>
<td>45, 92</td>
</tr>
<tr>
<td>Leyburn</td>
<td>45</td>
</tr>
<tr>
<td>Limestone Hills</td>
<td>24</td>
</tr>
<tr>
<td>Lloyd Phillips, Mrs. F.</td>
<td>xiii, 35, 89</td>
</tr>
<tr>
<td>Lockyer Creek</td>
<td>73</td>
</tr>
<tr>
<td>Logan, Patrick</td>
<td>26</td>
</tr>
<tr>
<td>Lord, Edward</td>
<td>69</td>
</tr>
<tr>
<td>Lyons (Mr.)</td>
<td>89</td>
</tr>
<tr>
<td>Macarthur, Emmeline</td>
<td>103</td>
</tr>
<tr>
<td>Macarthur family</td>
<td>54, 106</td>
</tr>
<tr>
<td>Macarthur, Hannibal</td>
<td>19, 106</td>
</tr>
<tr>
<td>Macarthur, John</td>
<td>106</td>
</tr>
<tr>
<td>McCabe, John</td>
<td>11</td>
</tr>
<tr>
<td>McConnel, C.E.</td>
<td>xiii</td>
</tr>
<tr>
<td>McConnel, David</td>
<td>14, 17, 76, 78, 81, 118</td>
</tr>
<tr>
<td>McConnel, Fred</td>
<td>76</td>
</tr>
<tr>
<td>McConnel, Henry</td>
<td>76</td>
</tr>
<tr>
<td>McConnel, John</td>
<td>76, 78, 81, 118</td>
</tr>
<tr>
<td>McConnel, Margery</td>
<td>128</td>
</tr>
<tr>
<td>McDonald brothers</td>
<td>60</td>
</tr>
<tr>
<td>Macdonald, George</td>
<td>115</td>
</tr>
<tr>
<td>MacDonald, Macquarie</td>
<td>26</td>
</tr>
<tr>
<td>McIntyre districts</td>
<td>60</td>
</tr>
<tr>
<td>Mackenzie, Colin</td>
<td>81</td>
</tr>
<tr>
<td>Mackenzie, Evan</td>
<td>81</td>
</tr>
<tr>
<td>Mackenzie, Robert</td>
<td>111</td>
</tr>
<tr>
<td>Mackenzie Street</td>
<td>19</td>
</tr>
<tr>
<td>McLean (Mr.)</td>
<td>48</td>
</tr>
<tr>
<td>Main Street</td>
<td>19-20</td>
</tr>
<tr>
<td>maize</td>
<td>103</td>
</tr>
<tr>
<td>Maroon, Mount</td>
<td>29, 39, 43</td>
</tr>
<tr>
<td>Marsh, C.W.</td>
<td>116</td>
</tr>
<tr>
<td>Marsh, J.M.</td>
<td>95</td>
</tr>
<tr>
<td>Marsh, M.H.</td>
<td>116</td>
</tr>
<tr>
<td>Marshall, C.H.</td>
<td>62, 64-65, 98, 118</td>
</tr>
<tr>
<td>Marshall, Mount</td>
<td>64</td>
</tr>
<tr>
<td>Marrsans, Henry</td>
<td>20</td>
</tr>
<tr>
<td>Maryland</td>
<td>109</td>
</tr>
<tr>
<td>Master's Knob</td>
<td>54, 58</td>
</tr>
<tr>
<td>Matheson, Mount</td>
<td>38, 43</td>
</tr>
<tr>
<td>May, Mount</td>
<td>35</td>
</tr>
<tr>
<td>Mehan, Stephen</td>
<td>67, 69</td>
</tr>
<tr>
<td>Melbourne</td>
<td>124</td>
</tr>
<tr>
<td>Merrthy</td>
<td>6</td>
</tr>
<tr>
<td>Metcalf, M.</td>
<td>118</td>
</tr>
<tr>
<td>Middle Ridge</td>
<td>51, 70</td>
</tr>
<tr>
<td>Minto Crags</td>
<td>29, 30, 35</td>
</tr>
<tr>
<td>Mitchell, J.S.</td>
<td>120</td>
</tr>
<tr>
<td>Mitchell, Mount</td>
<td>24, 31, 36-37, 39, 66-67, 119</td>
</tr>
<tr>
<td>Mitchell, Mrs. James</td>
<td>126</td>
</tr>
<tr>
<td>Moggill (Moggill)</td>
<td>22</td>
</tr>
<tr>
<td>Molar, Mount</td>
<td>96</td>
</tr>
<tr>
<td>Monkey Water Holes</td>
<td>70-72</td>
</tr>
<tr>
<td>Monsildaile</td>
<td>76</td>
</tr>
<tr>
<td>Monsildaile Creek</td>
<td>76</td>
</tr>
<tr>
<td>Montagu, Lord</td>
<td>xix, 17</td>
</tr>
<tr>
<td>Montagu, Lord Henry</td>
<td></td>
</tr>
<tr>
<td>Montefiore, J.L.</td>
<td>26</td>
</tr>
<tr>
<td>Montefiore, O.E.</td>
<td>120</td>
</tr>
<tr>
<td>Moogerah</td>
<td>36, 128</td>
</tr>
<tr>
<td>Moon, Mount</td>
<td>26, 27, 28, 33, 36, 39, 43</td>
</tr>
<tr>
<td>Mooni</td>
<td>36-37</td>
</tr>
<tr>
<td>Moorden</td>
<td>116</td>
</tr>
<tr>
<td>Moray Street</td>
<td>16</td>
</tr>
<tr>
<td>Moreton Bay, 1-2, 3, 10, 55</td>
<td></td>
</tr>
<tr>
<td>Moreton Bay Courier</td>
<td>4, 11, 54</td>
</tr>
<tr>
<td>Moreton, Cape, xx</td>
<td>1-2</td>
</tr>
<tr>
<td>Moreton district, xix, xx</td>
<td>5, 22, 23, 115</td>
</tr>
<tr>
<td>Moreton Island</td>
<td>1</td>
</tr>
<tr>
<td>Moreton, Point</td>
<td>2, 129</td>
</tr>
<tr>
<td>Morgan, James</td>
<td>94</td>
</tr>
<tr>
<td>Morgan, Sir Arthur</td>
<td>60</td>
</tr>
<tr>
<td>Mornington</td>
<td>20</td>
</tr>
<tr>
<td>Morris (Mr.)</td>
<td>89</td>
</tr>
<tr>
<td>Mort, A.E.</td>
<td>xiii</td>
</tr>
<tr>
<td>Mort, H.C.</td>
<td>128</td>
</tr>
<tr>
<td>Mort, Henry</td>
<td>73, 74, 76, 118-20, 123, 125, 128</td>
</tr>
<tr>
<td>Mort, Miss E.</td>
<td>xiii, 128</td>
</tr>
<tr>
<td>Mort, Mrs. H.C.</td>
<td>xiii, 128</td>
</tr>
</tbody>
</table>
Mort, Thomas Sutcliffe, 73, 120
Mount Alford (village), 26, 34, 36
Mount Brisbane (run), 76, 118–19
Mount Esk (run), 76
Mount Flinders (run), 25
Myall Creek, 85
Myall (tree), 89

National Library of Australia, xiii, 13, 15, 126
National Trust of Queensland, 69
Newcastle, xx, 115–16
New England, 39, 45, 67, 109, 111, 115
New England Highway, 44, 49, 60, 64
New Farm, 4, 5
Newstead, 4, 18, 19
New Zealand, xvii
Nicol, Henry, 111–14, 118
Ngungun, 2
Normanby Plains, xx, 23–25, 119
Northern Districts, 4, 23, 55, 85, 115
North Killarney, 110
North Quay, 8
North Sydney, xvii, 26, 126
Nowendoc (Creek), 116
Nundubbermere, 111

Oakey, 87
O’Hoy, A., xiii, 42
Old Talgai, 95
Oliver, Alex., 120
One-tree Hill, 70
Orr, Mr., 11
Orton, Bill, 67–68
Osnaburging, 33

Paddy, 108–9
Peak Crossing, 25
pepperinas, 54
Perkins (Mr.), 92
Perryman, John, 36
Pettshire, 111
Peterson, Daniel, 11
Petrice, Andrew, 16, 81
Petrice, John, 81
Pigsty Creek, 111, 113
Pilton, xx, 44, 45, 52–53, 95
pine
   - bunya, 83–84, 96
hoop, 20, 40, 63, 78, 83
Moreton Bay, 40
Pinnock, Philip, 92
Pitt Street, xvii, 73
Police Station
    - Brisbane, 8, 13
    - Cambooya, 45
    - Woogaroo, 22
Port Jackson, 2
Port Stephens, 116
Post Office, 103
    - Brisbane, 8
    - Drayton, 67
prices of paintings, 117–21
Purga Creek, 25
Pyramids, the, 112, 114

Queen’s Arms, 24
Queensland Art Gallery, xiii, 12, 14, 33, 41, 127
Queen Street, 6, 8, 10, 11, 16

Ramsay, Robert, 84–86, 118
Ranger’s Valley, 116
Raven, 2
Ravenscott, 6, 7, 123–24
Raymond Terrace, 116
Red Hill, 70
Reed, Sweeney, 129
Rex Nan Kivell Collection, 13, 15
Richardson, John, 9–10, 16, 17
River Terrace, 11
road
    - across Dividing Range, 38, 40, 41, 43, 70, 73, 129
      - at Ballandean, 111
      - at Clifton, 96
      - at Coocin Coochin, 29
      - at Girraween, 112, 114
      - in Brisbane Valley, 76, 78
      - in New England, 115
      - North-South, on Downs, 44–46, 49, 100
      - Oakey-Cooyar, 87
      - to Brisbane, 76
      - to Dugandan, 26
      - to Kilcoy, 80
      - to Killarney, 110. See also Leslie’s marked-tree line
Roberts, Mount, 27
Robinson, Dr. J.P., 73
Rocks, The, xvii
Rocky Knob, 51, 70
Rocky Water Holes, 70–72
Rolland, Dr., 92
<table>
<thead>
<tr>
<th>Place/Person</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rolleston, Christopher</td>
<td>45–46, 85, 88, 115, 118</td>
</tr>
<tr>
<td>Roma Street</td>
<td>8</td>
</tr>
<tr>
<td>Rosalie Plains</td>
<td>xx, 84, 85–89, 118</td>
</tr>
<tr>
<td>Rosebrook</td>
<td>24</td>
</tr>
<tr>
<td>Rosewood</td>
<td>73</td>
</tr>
<tr>
<td>Ross (Mr.)</td>
<td>xviii</td>
</tr>
<tr>
<td>Ross, John</td>
<td>24</td>
</tr>
<tr>
<td>Ross, Neil</td>
<td>60</td>
</tr>
<tr>
<td>Ross's Corner</td>
<td>60</td>
</tr>
<tr>
<td>Royal Bull's Head Inn</td>
<td>68–69</td>
</tr>
<tr>
<td>Rubieslaw, Mount</td>
<td>49</td>
</tr>
<tr>
<td>Russell, Henry Stuart</td>
<td>6, 16, 85, 90, 115, 118–19, 124–25</td>
</tr>
<tr>
<td>Russell Street</td>
<td>11</td>
</tr>
<tr>
<td>Russell, Sydenham</td>
<td>90</td>
</tr>
<tr>
<td>St. John's Church</td>
<td>6</td>
</tr>
<tr>
<td>St. Leonards</td>
<td>xviii, 126</td>
</tr>
<tr>
<td>St. Patrick's Tavern</td>
<td>10</td>
</tr>
<tr>
<td>St. Ruth (run)</td>
<td>5, 90</td>
</tr>
<tr>
<td>St. Stephen's Cathedral</td>
<td>10</td>
</tr>
<tr>
<td>St. Thomas's Church</td>
<td>xviii, 6, 126</td>
</tr>
<tr>
<td>Salisbury Court</td>
<td>116</td>
</tr>
<tr>
<td>Sally Owen's Flat</td>
<td>73</td>
</tr>
<tr>
<td>Sawkins, J.G.</td>
<td>xix</td>
</tr>
<tr>
<td>School of Arts (Brisbane)</td>
<td>9–10</td>
</tr>
<tr>
<td>Scotland</td>
<td>81, 111</td>
</tr>
<tr>
<td>Scott, Lord Henry</td>
<td>xix, 17, 120, 126</td>
</tr>
<tr>
<td>Scott, Stobart (the Reverend)</td>
<td>33, 36, 43</td>
</tr>
<tr>
<td>Shepperd, Mount</td>
<td>45</td>
</tr>
<tr>
<td>Shiel's</td>
<td>60</td>
</tr>
<tr>
<td>Sholl, R.H.</td>
<td>1</td>
</tr>
<tr>
<td>Sibley, James</td>
<td>52, 95</td>
</tr>
<tr>
<td>Silky oak</td>
<td>94</td>
</tr>
<tr>
<td>Silverwells</td>
<td>20</td>
</tr>
<tr>
<td>Simpson, Dr. Stephen</td>
<td>22</td>
</tr>
<tr>
<td>Slade, G.P.</td>
<td>120</td>
</tr>
<tr>
<td>Smyth, M.</td>
<td>xiii, 82</td>
</tr>
<tr>
<td>Somerset, Daniel</td>
<td>16</td>
</tr>
<tr>
<td>South America</td>
<td>xviii, 4</td>
</tr>
<tr>
<td>South Brisbane</td>
<td>2, 11, 118, 123</td>
</tr>
<tr>
<td>South Head</td>
<td>1</td>
</tr>
<tr>
<td>South Passage</td>
<td>1</td>
</tr>
<tr>
<td>Sovereign</td>
<td>1, 90</td>
</tr>
<tr>
<td>Spanklin</td>
<td>106</td>
</tr>
<tr>
<td>Spicer's Gap</td>
<td>38, 39</td>
</tr>
<tr>
<td>Spicer's Peak</td>
<td>104</td>
</tr>
<tr>
<td>Springs, the</td>
<td>45, 67</td>
</tr>
<tr>
<td>Spurway (Mrs.)</td>
<td>51</td>
</tr>
<tr>
<td>squatters, xix, 11, 17, 20, 22, 45, 55–56, 70, 73, 92, 103, 109, 115</td>
<td></td>
</tr>
<tr>
<td>stables</td>
<td>74, 88, 103</td>
</tr>
<tr>
<td>Stanley (county)</td>
<td>6</td>
</tr>
<tr>
<td>Stanley River (or Creek)</td>
<td>76–77</td>
</tr>
<tr>
<td>Stanley Street</td>
<td>11</td>
</tr>
<tr>
<td>Stanley Valley</td>
<td>76</td>
</tr>
<tr>
<td>Stanthorpe</td>
<td>111</td>
</tr>
<tr>
<td>steamer</td>
<td>1, 14, 20, 22, 90</td>
</tr>
<tr>
<td>Sterculia</td>
<td>86</td>
</tr>
<tr>
<td>Stevens, John</td>
<td>46</td>
</tr>
<tr>
<td>Stevenson, Robert Louis</td>
<td>78</td>
</tr>
<tr>
<td>Stewart, K.R.</td>
<td>129</td>
</tr>
<tr>
<td>Stobart, J.</td>
<td>119</td>
</tr>
<tr>
<td>Stobart, the Reverend</td>
<td>Henry, 33, 36, 43</td>
</tr>
<tr>
<td>stockmen</td>
<td>11, 28, 68, 105, 108, 109</td>
</tr>
<tr>
<td>stockyards</td>
<td>90, 109, 123, 125</td>
</tr>
<tr>
<td>Stonehenge</td>
<td>116</td>
</tr>
<tr>
<td>Stornaway</td>
<td>92</td>
</tr>
<tr>
<td>Stradbroke Island</td>
<td>1</td>
</tr>
<tr>
<td>Stringy bark Mountain</td>
<td>70</td>
</tr>
<tr>
<td>Stroud</td>
<td>xx, 116</td>
</tr>
<tr>
<td>Sturt, Mount</td>
<td>63, 97, 108, 118</td>
</tr>
<tr>
<td>Sugarloaf, the</td>
<td>70</td>
</tr>
<tr>
<td>Susan</td>
<td>2</td>
</tr>
<tr>
<td>Swallow</td>
<td>22</td>
</tr>
<tr>
<td>Swan Creek</td>
<td>103</td>
</tr>
<tr>
<td>Swanfels</td>
<td>104</td>
</tr>
<tr>
<td>Sydney, xvii</td>
<td>1, 4, 5, 11, 73, 74, 100, 109, 126</td>
</tr>
<tr>
<td>Sydney Harbour</td>
<td>xvii, 96</td>
</tr>
<tr>
<td>Sydney Morning Herald</td>
<td>54–56</td>
</tr>
<tr>
<td>Tabletop, Mount</td>
<td>70, 72, 73</td>
</tr>
<tr>
<td>Tahiti, xvii</td>
<td></td>
</tr>
<tr>
<td>Talgai, xx</td>
<td>92, 94–95, 118–19</td>
</tr>
<tr>
<td>Tasmania</td>
<td>73</td>
</tr>
<tr>
<td>Taylor, Domville</td>
<td>92</td>
</tr>
<tr>
<td>Taylor, James</td>
<td>90</td>
</tr>
<tr>
<td>Tenterfield, xx</td>
<td>116</td>
</tr>
<tr>
<td>Tent Hill (Tent Hill)</td>
<td>5, 73</td>
</tr>
<tr>
<td>Terrawambella</td>
<td>114</td>
</tr>
<tr>
<td>Teviot Brook</td>
<td>26, 27, 36</td>
</tr>
<tr>
<td>Thane, John</td>
<td>92</td>
</tr>
<tr>
<td>Thorne, George</td>
<td>23–24</td>
</tr>
<tr>
<td>Thorn Street</td>
<td>23</td>
</tr>
<tr>
<td>Thornton, Mr.</td>
<td>14, 16, 19, 20</td>
</tr>
</tbody>
</table>
150  INDEX

118, 123, 125  Westbrook, xx, 44, 45–48, 52, 118
Tia River, 116  Westbrook Creek, 47
Tibrogargan, 2  West Indies, 74
Tilbuster, 116  wharf
Tilligerry, 116  Ipswich, 22
Toll bar road, 70  Peterson’s, 11
Toogoolawah, 76  Richardson’s, 16, 17
Toolburra, 26, 100  Union, 2, 10, 11
Toowoomba, xx, 51, 70  Wharf Street, 10, 16
Toowoonan, 35  wheat, 92, 112
Toroa, 1, 4, 10, 11  Whitting, Joshua, 52–53
Treasury, the, 13  Wickham, Captain J.C., 4, 18, 19,
Tregony, 44  54, 127
Tummaville, xx, 91, 92–93  Wide Bay, 83
Tunbubudlas, The, 2  Wild Horse Mountain, 36
Union Wharf, 2, 10, 11  William Street, 6
Victoria Street, 106  Willis, J., 90
Walker, Mount, 74  willows, 100, 106
Wallace, The Reverend J., 6  Wilson, J., 119
Wallangarra, 111  Wilson, William, 25
Wantry, 73  Wilson’s Peak, 27–30, 35
Warner, James, 19  windmill, 9–10, 12, 16, 101
Warrill (Yarrill) Creek, 23, 36  Wingaree, 92
Warwick, xx, 44, 60, 68, 95, 96, 100, 106–7, 110, 128
Washpool Creek, 111  Wiseman, H., 85, 88
washpools, 56–57, 116, 119  Wivenhoe, 76
waterholes, 8, 67, 68  Woodford, 76
Waterloo, 116  Woogaroo, 22
Watt (Mr.), 119  wool, 22, 56
Wauchope, 116  Woolpack Inn, 44
Weatherleigh, W., 10  woolsheds, 64, 100, 103, 108, 116, 118
wells, 49–50, 67, 69, 100  Wyreema, 45
Xanthorea, 52
Yangan, 103–105
Yandilla, xx, 90–91, 92, 118