

# TREASURES GALLERY

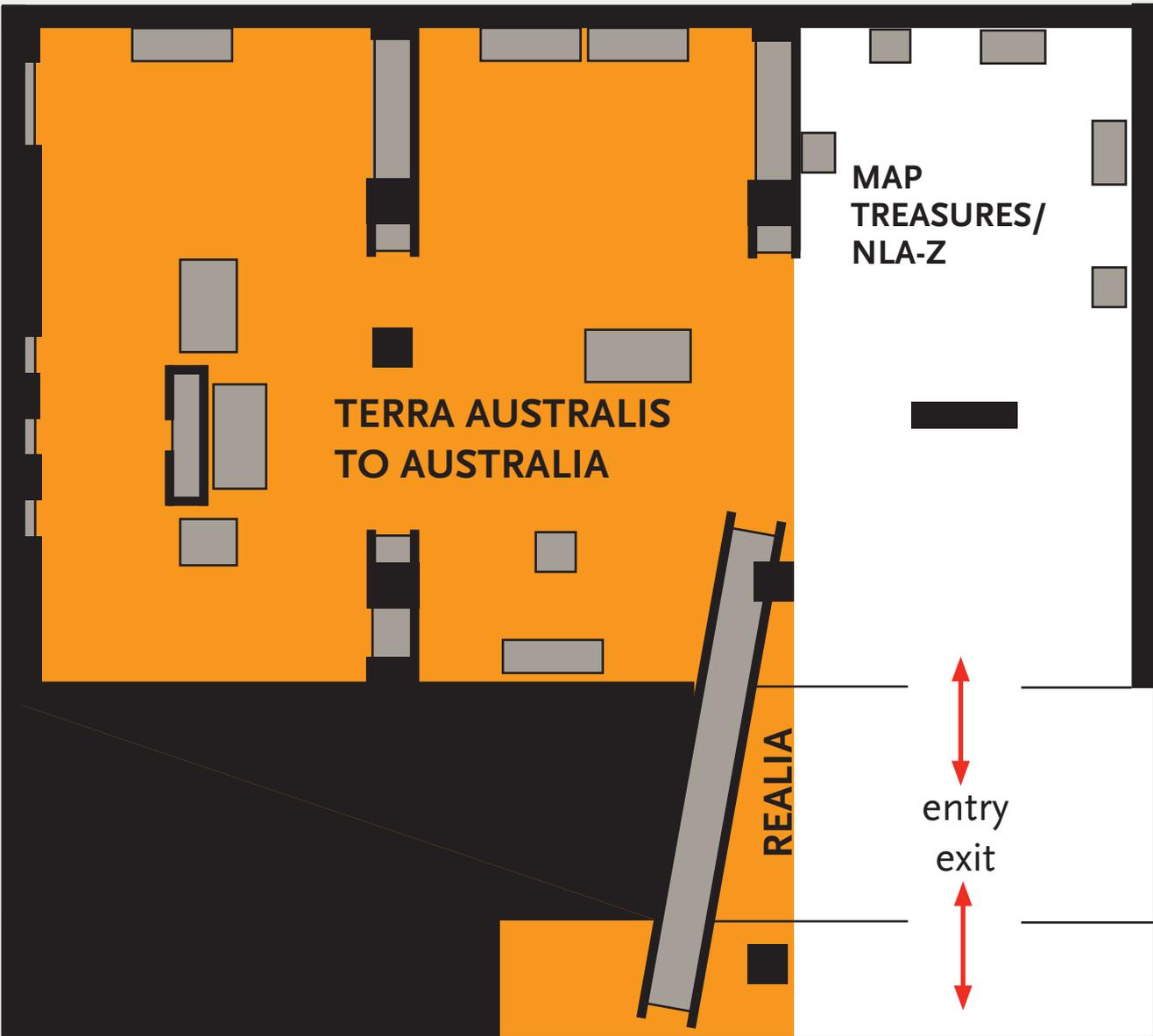
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# MAP





# REALIA



**ROBERT BRETTELL BATE, MATHEMATICAL,  
OPTICAL & PHILOSOPHICAL INSTRUMENTS, WHOLESALE,  
RETAIL & FOR EXPORTATION, London**

**Surveying instruments used by Sir Thomas Mitchell  
during his three expeditions 1831–1846**

brass, bronze, iron, glass and cedar

MAPS COLLECTION

DONATED BY THE DESCENDANTS OF SIR THOMAS MITCHELL

### **Sir Thomas Mitchell's sextant**

Thomas Livingstone Mitchell (1792–1855) was appointed Surveyor-General for New South Wales in 1828. At the time, the Survey Department's inadequate equipment and failure to coordinate small surveys were delaying the expansion of settlement. Mitchell argued for importing better equipment and conducting a general survey of the colony. He also oversaw the creation of the first road network. Mitchell's explorations led to the discovery of rich pastoral land, dubbed 'Australia Felix' (Latin for 'Happy Australia'), in central and west Victoria.

**EMI AUSTRALIA**, Sydney, and **EMI GROUP**, London  
**Torch of the XVI Olympiad** Melbourne 1956

diecast aluminium alloy and silver

PICTURES COLLECTION  
RECENT ACQUISITION

## **1956 Olympic torch**

This is one of 110 torches used in the torch relay, which began in Cairns, Queensland, on 9 November. Athlete Ron Clarke lit the cauldron to open the Games of the XVI Olympiad in Melbourne on 22 November 1956. Shared between 3118 torchbearers, a cylindrical fuel canister of naphthalene and hexamine was clipped to the base of the bowl and each torch was reused up to 25 times. Two mobile workshops accompanied the relay to keep the torches burning.

**BLUESKY** (design consultant)  
**G.A. & L. HARRINGTON** (manufacturer)  
for **SYDNEY ORGANISING COMMITTEE FOR  
THE OLYMPIC GAMES** and **UNIVERSITY OF ADELAIDE  
SCHOOL OF MECHANICAL ENGINEERING**,  
in partnership with **FUEL AND COMBUSTION TECHNOLOGY  
PTY LTD** (engineer)  
**Sydney Olympic torch 2000**

aluminium, steel and plastic coating

PICTURES COLLECTION

## **2000 Olympic torch**

The torch relay leading up to Cathy Freeman lighting the cauldron to open the Sydney Olympics passed within one hour's drive of 85 per cent of Australia's population. Eleven-thousand torchbearers participated in the 27,000-kilometre journey from Uluru. An Australian design, the torch could burn in rain, hail, strong wind and even underwater, fuelled by a propane/butane mixture. A pilot flame within the combustor reignited the torch if it was extinguished during the relay.

**W. BUTCHER AND SONS, London (est. 1902)**  
**Harold Cazneaux's Midg box quarter-plate c. 1904**

wood, metal and glass

PICTURES COLLECTION

PRESENTED BY DICK SMITH ON BEHALF OF RAINBOW JOHNSON, 1994

### **Cazneaux's first camera**

Cazneaux (1878–1953), described as the father of modern Australian photography, pursued a distinct style and 'truly Australian sunshine effects'. Cazneaux possibly purchased this camera with prize money won for his first outdoor photograph *Fishing off the rocks* (1904). With it, on his way to and from work each day, he captured beautiful impressions of Sydney life. Cazneaux was co-founder of the Sydney Camera Circle and photographer for Sydney Ure Smith's magazines *The Home* and *Art in Australia*.

## **WILLIAM BURWASH and RICHARD SIBLEY**

London (registered 1805)

**Salver presented to Sir James Stirling  
on 31 December 1838**

sterling silver

PICTURES COLLECTION

PRESENTED TO THE COMMONWEALTH GOVERNMENT IN 1938 BY REGINALD PURBRICK,  
MEMBER OF PARLIAMENT FOR LIVERPOOL WALTON, UNITED KINGDOM

### **Stirling's sterling silver salver**

Stirling (1791–1865) was the first Governor of Western Australia. Personally welcoming early settlers to the colony and attentive to their concerns, he secured respect and loyalty. In 1838, after nearly a decade, Stirling resigned to resume his naval career. Colonists presented him with this imported English salver, a suitable gift for a governor who insisted upon the 'social virtues', including formal attire, even when dining in a canvas tent in the hot summer while the colony faced starvation.

**NELSON ILLINGWORTH (1862–1926)**

**Cast of Henry Lawson's hand 1922**

bronze

SIR WILLIAM DARGIE COLLECTION (PICTURES)

## **Henry Lawson's hand**

After Lawson (1867–1922) died, Sydney sculptor Illingworth made this cast of the bush poet's right hand. Lawson battled alcoholism and poor mental health during his later years, but his poetry and stories had already made him a household name. He was the first Australian writer to be honoured with a state funeral.

## **Bullseye lantern owned by bushranger 'Captain Moonlite' c. 1860**

iron, glass and textile wick

PICTURES COLLECTION

PRESENTED BY MRS J. EDMONDSON, 1951

### **Captain Moonlite's lantern**

Bushranger Andrew Scott (1842–1880), self-styled 'Captain Moonlite', used this lantern during his last hold-up. In November 1879, Scott was arrested, two gang members died and a policeman was mortally wounded during a violent robbery of Wantabadgery sheep station near Wagga Wagga, NSW. Local John Hurst found the lantern hidden by Scott in a hollow log before the hold-up. Hurst's daughter Elizabeth Edmondson donated the lantern at the suggestion of the poet Mary Gilmore. Scott was hanged on 20 January 1880.

***Mere pounamu*** 18<sup>th</sup> or early 19<sup>th</sup> century

nephrite jade

REX NAN KIVELL COLLECTION (PICTURES)

***Kotiate paraoa*** 18<sup>th</sup> or early 19<sup>th</sup> century

whalebone

REX NAN KIVELL COLLECTION (PICTURES)

## **Maori weapons**

The *mere pounamu* is the most prized of Maori weapons.

*Pounamu*, or nephrite jade, was scarce and vigorously traded by Maori from earliest times. The hard, beautiful stone was crafted with great skill into a variety of carving tools, weapons and jewellery. The *kotiate*, or double-notched style of Maori fighting club, is made of hard, durable whalebone. It was probably crafted using stone tools, before European contact made steel carving tools available to Maori.

## 1812 life mask of Ludwig van Beethoven, aged 41

plaster

PICTURES COLLECTION  
BEQUEST OF EVE HUNGERFORD, 1977

### **Beethoven's life mask**

Viennese sculptor Franz Klein (c. 1779–1837) took Beethoven's mask in 1812. Beethoven, anxious about suffocating in the wet plaster of Paris, flung the original cast to the floor. Many artists used the reassembled and much-copied mask to model the composer's intense expression. This copy was the model for Parisian painter Michel Kataroff's 36 scenes in the life of Beethoven. In 1952, Kataroff gave the mask to his friend Eve Hungerford, a Sydney violinist, composer and teacher.

# **LONKEE, Swatow (Shantou), China**

Chinese Tea Caddy Globe between 1860 and 1880

pewter

MAPS COLLECTION

**Rattlesnake-shaped brooch that Owen Stanley's sister-in-law, Eliza N. Stanley, gave to the wife of Dr John Thomson, surgeon on HMS *Rattlesnake*, in remembrance 'of the old ship' c. 1850**

gold, enamel and gemstones

PICTURES COLLECTION

PRESENTED BY MARY BENNETT, 1966

**Mrs Macquarie's earrings 1820–1840**

gold, citrine

PICTURES COLLECTION

DONATED BY MR EDWARD MANLEY HOPKINS,

DESCENDANT OF ELIZABETH MACQUARIE'S NIECE, 1968



**ERIK LINDBERG** (1873–1966)  
**BERTRAM MACKENNAL** (1863–1931)  
**Olympic gold medal for swimming won by  
Fanny Durack at Stockholm 1912**

gold

PICTURES COLLECTION  
PRESENTED BY FRANK DURACK, 1956

**GARRARD & CO. LTD**, London (est. 1735)  
**Officer of the Order of the British Empire,  
imperial honours decoration given to Bessie Rischbieth,  
Western Australian suffragette 1935**

gold

BESSIE RISCHBIETH COLLECTION (PICTURES)

**WILLIAM FARMER & CO. INC.** (est. 1897)  
**Key presented to the Prime Minister W.M. Hughes  
upon the opening of the Commonwealth Bank, Sydney  
22 August 1916**

gold

PAPERS OF WILLIAM MORRIS HUGHES (1862–1952)  
MANUSCRIPTS COLLECTION

**TIFFANY & CO.**, New York  
**David Livingstone Centenary Medal awarded to  
Antarctic adventurer Thomas Griffith Taylor  
by the American Geographical Society 1923**

gold

PAPERS OF THOMAS GRIFFITH TAYLOR  
MANUSCRIPTS COLLECTION

**PAUL NEWELL** (designer)

**TROFE AUSTRALIA PTY LTD** (manufacturer)

**Fatso the Fat-arsed Wombat, as seen on**

***The Dream with Roy and H.G.* during the Olympics, Sydney 2000**

gold

PICTURES COLLECTION

Attributed to **JULIUS HOGARTH** and

**CONRAD ERICHSEN** (designers)

**Australian design brooch** c. 1850s

gold

PICTURES COLLECTION

PRESENTED BY LADY KATHERINE DARWIN

**DORA OHLFSEN** (1867–1948)

**Commemorative medal sold to raise money for permanently disabled Australian and New Zealand soldiers** 1916 (design), 1919 (struck)

bronze

PICTURES COLLECTION

**REBECCA EMES and EDWARD BARNARD**

London (est. 1808)

**Silver kettle and spirit lamp given by  
Queen Charlotte to Sir Joseph Banks 1813**

silver

REX NAN KIVELL COLLECTION (PICTURES)

## **A queen's kettle**

Banks (1743–1820), the trained naturalist who sailed with James Cook on the *Endeavour*, was a close friend of King George III, Queen Charlotte and their children. This kettle was a gift from Queen Charlotte while Banks was ill in 1813. The Queen was a keen amateur botanist. From 1773 she helped Banks establish Kew Gardens, London, as a centre for research into the thousands of exotic species of plants brought back from the Great South Land.



# TERRA AUSTRALIS TO AUSTRALIA



## MACROBIUS AMBROSIUS THEODOSIUS

(active c. 400 AD)

### **Commentary on the Dream of Scipio (*In Somnium Scipionis*) and Festival of Saturn (*Saturnaliorum*)**

Venice: Ioan Gryphius, c. 1560

MAPS COLLECTION

### **The temperate zone**

This is one of the oldest European world maps—a climatic diagram of the earth showing polar, temperate and central torrid regions. The Australian continent falls into the zone called *Temperata antipodium* (the temperate zone of the Antipodes). Though printed in the sixteenth century, its origins are in the manuscript work of the Roman philosopher Macrobius, who lived centuries earlier. It illustrates Macrobius' commentary on the *Dream of Scipio*, by the Roman lawyer and statesman Marcus Tullius Cicero (106–43 BC). Cicero's main character, Scipio Africanus, tells of a dream in which his grandfather transports him to the heavens from which they can see how small the world is and how pointless the pursuit of celebrity.

Attributed to **JACOB GERRITZ CUYP** (1594–c. 1651)  
**Portrait of Abel Tasman, his wife and daughter** c. 1637

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

## **A successful explorer and his family**

Abel Tasman (c. 1603–1659), who is thought to be a subject of this painting, was the premier Dutch mariner of the 17<sup>th</sup> century. He mapped Van Diemen's Land (Tasmania) and northern Australia for the Dutch United East India Company between 1642 and 1644. The Dutch were a major world power in the 1600s with a flourishing middle class. An astrolabe and globe refer to Tasman's seafaring, while an apple passed between mother and daughter symbolises the mother's nurturing role.

## European decorative maps of the seventeenth century

Antwerp and Amsterdam were major centres for printed maps in the early modern period. During the seventeenth century, cartographers of Amsterdam—the headquarters of the United East India Company, or VOC (*Vereenigde Oost-indische Compagnie*)—produced decorative, innovative and reliable maps of extraordinary quality.

This selection of maps looks beyond these centres to maps produced in England and France, and on the Italian peninsula, and raises the question: was there such a thing as a national mapping style in Europe during the seventeenth century?

Maps were not only about disseminating new knowledge; they were also about commerce, beauty and artistic vision. A map was a collaboration between a publisher, a cartographer, a decorative artist and an engraver. Mapmakers borrowed from each other, built on each others' work and chased commercial success. In turn, Europeans of the time were naturally curious about the world and wanted to feature maps, atlases and globes in their libraries and thereby cultivate their own reputations. These maps represent moments when rivalry, art, commerce and taste combined.

**GIACOMO CANTELLI DA VIGNOLA** (cartographer, 1643–1710)  
and **FRANCESCO DONIA** (engraver)

**Islands of India: That is, the Moluccas, the Philippines and of the Sunda** (*Isole dell' India cioè le Molucche, le Filippine e della Sonda*)

Rome: Giovanni Giacomo de Rossi, 1683

hand-coloured engraving

MAPS COLLECTION

## **The Italian baroque**

This map of the East Indies is from the major Italian atlas of the seventeenth century, first published in 1684. It shows Southeast Asia and the northern part of Australia, marked as *Nuova Olanda* (New Holland). The continent is peppered with names drawn from accounts of Marco Polo's voyage and from later Dutch travels. Cantelli was cartographer to Francesco II, Duke of Modena, and is recognised for establishing an Italian style in mapmaking. In its original, uncoloured state, the decoration surrounding the map's title (cartouche) on the left-hand side evokes a baroque sensibility. Putti blowing horns and muscular ageing mermen are typical of the Italian decorative program of this period.

**JAN GOEREE** (artist, 1670–1731) and  
**GILLIAM VAN DER GOUWEN** (engraver)  
**Terrestrial Planisphere Following the New Observations of the  
Astronomers from The New Theatre of the World (*Le Nouveau  
Théâtre du Monde*)**

hand-coloured engraving

Leiden: Pieter van der Aa, 1713

REX NAN KIVELL COLLECTION (MAPS)

### **A Dutch twist on a French map**

This is a good example of how a very plain French map became a decorative Dutch one. Jacques Cassini was the teenage son of Louis XIV's Astronomer Royal, Jean Dominique Cassini. Jacques' world map, based on the astronomical observations of the Academy of Sciences—France's premier scientific body—was first published in 1696 and engraved by the well-known Jean-Baptiste Nolin. Cassini's original, undecorated map is extremely rare, but was popularised by both this map and an earlier Dutch version. Allegorical figures floating in the corners, as if on a ceiling, give the map a heavenly aspect. Putti on each side hold banners which explain asterisks marked on the map, showing 'the places whose longitudes have been corrected by means of telescopes and the eclipses of the satellites of Jupiter'.

**CLAUDIUS PTOLEMY** (author, 80–150)

**WILLIBALD PIRCKHEIMER** (translator, 1470–1530)

**MICHAEL SERVETUS** (editor, 1511–1553)

## **The Geography**

Lyon: Melchior and Gaspar Trechsel, 1535

engraving

MAPS COLLECTION

## **The oldest surviving mapping treatise**

Originally written in Greek after AD 146, Ptolemy's *Geography* is a synthesis of ancient knowledge that explains how to draw maps of the earth as projections, using coordinates. Lost to the West for a millennium, the text re-emerged in Europe in about 1300. Cartographers revisited and reinterpreted it, incorporating new knowledge gained through voyages of discovery. This volume was edited by the Spanish theologian Michael Servetus, who advocated a re-examination of Biblical geography. Some years later, he was burnt at the stake for heresy.

**FRANCISCO PELSEAERT** (c. 1591–1630)

**The Unlucky Voyage of the Ship Batavia (Ongeluckige voyagie, van't schip Batavia)**

Amsterdam: Jan Jansz, 1647

engraving

PETHERICK COLLECTION (AUSTRALIAN RARE BOOKS)

**A terrible and bloody mutiny**

In October 1628, the VOC flagship *Batavia*, under Pelsaert's command and laden with goods, treasure and 316 passengers, soldiers and crew, set sail from Holland for Batavia (Jakarta). On 4 June 1629, just before dawn, the ship ran aground on a coral reef in the Houtman Abrolhos, off the coast of Western Australia. Forty people drowned, the survivors seeking refuge on low-lying coral islands. Pelsaert and 46 others set sail for Batavia in the ship's boat to seek help. In their absence, the ship's undermerchant, Jeronimus Cornelisz, seized the cargo and began a reign of torture, rape and massacre. When Pelsaert returned with the rescue ships three months later, there were only 80 people remaining. The mutineers were immediately tried; the ringleaders sentenced to death and hanged.

**RICHARD BLOME** (publisher, 1635–1705) and  
**WENCESLAUS HOLLAR** (etcher, 1607–1677)  
**A New Mapp of y<sup>e</sup> Empire of China**

hand-coloured engraving

London: Printed and sold for Richard Blome, 1669

MAPS COLLECTION

## **Restoration England**

This map of China was published by the enterprising Richard Blome, a London bookseller, map seller and publisher who specialised in beautifully illustrated books on geographical subjects. He freely pilfered others' work, notably that of John Speed, an earlier English cartographer. This map derives from the work of the Jesuit missionary Martino Martini, included in Dutch cartographer Joan Blaeu's 1655 atlas of China. It is, therefore, the first English map of China's provinces. Its engraver, Wenceslaus Hollar, is one of the most highly regarded of late seventeenth-century Europe. Born in Prague, in 1666 he became King Charles II's 'Scenographer, or Designer of Prospects' and took on numerous commissions. Mapping was one of his specialties.

**HUGO ALLARD** (cartographer, c. 1628–1691)

and **ROMEYN DE HOOGHE**

(attributed artist, 1645–1708)

**The Newest Chart of the Whole World (*Novissima totius tarrarum orbis tabula*)**

Amsterdam: c. 1685

engraving

MAPS COLLECTION

## **The apotheosis of Dutch commercial mapping**

Dating from two decades after Allard's map of the East Indies, this double-hemisphere world map is arguably one of the most splendid decorative maps of the Dutch Golden Age. Commercial cartographers of this period frequently employed noted artists to make their maps as appealing as possible. De Hooghe lived and worked in Amsterdam, moving to Haarlem in around 1681. Of supreme versatility, he was a skilled etcher, draughtsman, painter and sculptor. Here, the Roman gods Apollo (steering his chariot) and Neptune (with trident in hand) take centrestage.

**ISAAK DE GRAAF** (1668–1743)

**The Indian Ocean Showing Routes between the Cape of Good Hope and the Sunda Strait** 1739–1741

ink on vellum

MAPS COLLECTION  
NEW ACQUISITION

## **A stolen chart**

The marks on this map—torn, burnt, stained and annotated—transform this standard issue VOC chart into something extraordinary, illuminating the complex VOC trade network. Of the three visible voyage tracks, one is for a Dutch ship or fleet that left Batavia on 14 January 1741 and arrived at Amsterdam's port on 9 September 1741, while another is annotated in English, beginning south-east of the Cape of Good Hope and ending west of Sumatra on '8 June'. The chart may have been either captured by an English ship, or used by an English skipper employed for a private Dutch voyage between the Cape and Sumatra.

## The *Dolphin* in the South Pacific

An 'attempt should forthwith be made to discover and obtain a complete knowledge of the Land or Islands supposed to be situated in the Southern Hemisphere'. With these words, the British Admiralty charged Samuel Wallis, captain of HMS *Dolphin*, with searching for the great south land. The 1766 to 1768 voyage failed to find such a landmass, but succeeded in reaching 14 Pacific islands, including Tahiti in June 1767.

The importance of the *Dolphin* for subsequent British expeditions has sometimes been overlooked. James Cook, for example, had access to the *Dolphin*'s records, and at least five of its men sailed on both this and Cook's 1768 to 1771 *Endeavour* voyage.

Gore, a master's mate on the *Dolphin* and third lieutenant on the *Endeavour*, was described by a contemporary as 'a tower of strength in the ship's company, imperturbable and absolutely reliable'. His log gives a firsthand account of the *Dolphin*'s time in the South Pacific. Wallis' drawing of the island named after him may date from 16 August 1767, the day the *Dolphin* first encountered it.

**SAMUEL WALLIS** (1728–1795)

**Wallis Island** c. 1767

pen and wash

REX NAN KIVELL COLLECTION (PICTURES)

**JOHN GORE** (c. 1729–1790)

**Entries for 15–16 August 1767** in **Log of the Voyage of HMS  
*Dolphin* to the South Seas, Volume 2** 1767

ink

MANUSCRIPTS COLLECTION

**GEORGE CARTER (1737–1795)**

**Death of Captain Cook 1781**

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

## **Cook's sensational death**

James Cook was killed at Kealahou Bay, Hawai'i, on 14 February 1779. He had impatiently gone ashore to retrieve a stolen ship's boat. On Cook's first visit the local people had venerated him as an incarnation of the god Lono. Now they turned on him. Carter's grandiose history painting portrays Cook as a heroic figure and takes viewers into the thick of what one eyewitness described as 'a most miserable scene of confusion'.

## **The *Endeavour* voyage**

James Cook's handwritten journal documents his experiences on the voyage of HMB *Endeavour* (1768–1771), the first of Cook's three epic voyages of exploration. Purchased in 1923 for £5000, the journal's status as 'Manuscript Number 1' identifies it as a foundation treasure of the Library's collection.

Cook wrote 753 pages. He began with factual entries describing the state of the weather but later expanded his observations to events and people. In places, he borrowed from the *Endeavour* journal of self-funded passenger Joseph Banks (1743–1820).

The voyage was organised by the Royal Society of London to observe the transit of Venus in Tahiti. Cook received 'Hints' from the President of the Royal Society counselling patience and forbearance in the treatment of indigenous peoples. By contrast, the British Admiralty's 'secret instructions' directed Cook to search for a 'Continent or Land of great extent' and to 'take possession' of suitable locations for Great Britain.

## **Bureau c. 1760**

Indian rosewood, ebony and ivory

PICTURES COLLECTION

PRESENTED BY THE DIRECTORS OF ANGUS AND ROBERTSON, 1970

### **Cook's desk**

This fall-front bureau, shown to Queen Victoria at the Royal Naval Exhibition, London, on 2 May 1891, was described as 'formerly belonging to Captain James Cook RN, the celebrated navigator'. Constructed simply, with side handles for portability and fixing to a table or floor, it was probably used by Cook for administrative tasks, including writing letters, the ship's log and his journal. The desk features a backgammon board and a hidden drawer to house secret documents.

**SARAH BANKS** (1744–1818)

**Memorandums: List of the Deaths of Several (Who Sailed on Board the Endeavour Capn Cooke from Plymouth Aug. 25 1768)**

ink

MANUSCRIPTS COLLECTION

### **‘the unwholesome air of Batavia’**

Despite the perilous nature of Cook’s first Pacific voyage (1768–1771), few of the ship’s company died until reaching Batavia (Java) in late 1770. Over three-quarters of the 40 men who died contracted diseases there which ran riot for the next five-and-a-half months. In his journal, Cook wrote that Batavia ‘is the death of more Europeans than any other place upon the Globe’. Sarah, the sister of the naturalist Sir Joseph Banks (1743–1820), recorded the cluster of deaths in memoranda she compiled in England about her brother and Cook’s Pacific voyages.

**JAMES COOK** (1728–1779)  
**Endeavour *Journal*** 1768–1771

ink

MANUSCRIPTS COLLECTION

## The incident of Mr Orton's ears

Keeping discipline aboard the Endeavour was vital to the success of Cook's mission. Here Cook describes the strange and unsettling business of an attack on his clerk, Orton, while the latter slept off a drinking session. Cook writes that the offending party, possibly Midshipman Magra, cut off Orton's clothes and returned later to cut off parts of both of his ears. Allegedly, Magra disliked Orton, had attacked him previously and was reported to have said that he thought about killing him. Cook states that such actions are 'the greatest insult ... offered to my authority in this ship' and he took swift punitive action in suspending Magra, describing him as 'good for nothing'. Two weeks later, however, having been unable to identify the culprit, Cook returned Magra to his position.

INSCRIBED ON THE UNESCO MEMORY OF  
THE WORLD REGISTER, 2001



**JAMES DOUGLAS, 14TH EARL OF MORTON (1702–1768)**  
**Hints Offered to the Consideration of Captain Cooke, Mr Banks,**  
**Dr Solander and the Other Gentlemen Who Go upon the**  
**Expedition on Board the *Endeavour*. Chiswick 10 August 1768**

ink

PAPERS OF SIR JOSEPH BANKS (MANUSCRIPTS)

## **On the hunt for precious stones and minerals**

Cook set sail on his historic first voyage to the South Pacific with extensive notes from Lord Morton, the President of the Royal Society of London. These ‘hints’ encouraged the explorers to make astute observations of their discoveries.

Here, Lord Morton explains the geological clues that indicate mineral deposits and precious stones. He also asks that a glossary be compiled of the vocabulary which ‘Natives’ use to describe anything of curiosity. Two months after writing these hints, Morton died without hearing of the voyage’s discoveries and encounters.

**RICHARD GOODMAN** (active 1807–1822)

**The *Resolution* Table** c. 1810

various timbers and ivory

PERMANENT LOAN FROM THE DAVID ROCHE FOUNDATION

### **‘This ship shall live to rolls of endless fame’**

A masterpiece of English cabinet-making, this unique Regency period library table in the Greek Revival style was made to commemorate James Cook, Britain’s greatest mariner, and to celebrate the might of the Empire. The parquetry tabletop features an English-oak urn from HMS *Resolution* with inscribed ivory panels. The urn is surrounded by timbers from many of the countries visited by the *Resolution*, including Australia, on Cook’s second (1772–1775) and third (1776–1779) voyages.

**JOHN KEYES SHERWIN** (engraver, 1751–1790)  
after **NATHANIEL DANCE** (artist, 1735–1811)  
**Captain James Cook**

London: J.K Sherwin, 1784

engraving

REX NAN KIVELL COLLECTION (PICTURES)

### **‘The only one I have seen that bears any resemblance’**

While there are many portraits of Cook, none are as familiar as this commanding likeness that shows him in his captain’s full-dress uniform holding his chart of the Southern Ocean. This is the second edition of Sherwin’s 1779 engraving based on an oil portrait by Dance, commissioned by Sir Joseph Banks and executed prior to Cook’s third fateful voyage. The surgeon’s mate on that voyage reported the portrait to be ‘the only one I have seen that bears any resemblance to him’. Cook’s wife Elizabeth distributed copies of the engraving to friends after his untimely death in Hawai‘i in 1779.

## The faces of Cook

Cook was a mariner, cartographer, scientist and explorer in an age of great discovery. His maritime achievements changed seafaring practice and brought British imperialism to the southern hemisphere. All likenesses of the navigator stem from three major contemporary oil portraits by Nathaniel Dance (1735–1811), William Hodges (1744–1797) and John Webber (1752–1793), as well as early engravings by artists including John Keyes Sherwin (1751 – 1790). The scale of Cook's contribution to world knowledge resulted in a proliferation of memorabilia, such as that displayed here, some of which continues to be reissued today. Plaques and medals played a key role in disseminating Cook's image and his possessions are found in private and public collections around the world.

## **Bookplate** after 1785

engraving

REX NAN KIVELL COLLECTION (PICTURES)

### **‘he left nothing unattempted’**

After Cook’s death in 1779, his achievements were memorialised and celebrated. On 5 September 1785, King George III granted a coat of arms to Elizabeth, widow of Britain’s foremost navigator. The only design known to include a globe, it also includes two polar stars, tracks of some of Cook’s Pacific voyages and the motto ‘he left nothing unattempted’. One of Cook’s sons later arranged the design of this family bookplate based on his father’s coat of arms.

## **Walking cane** c. 1770

bamboo and wax

REX NAN KIVELL COLLECTION (PICTURES)

## **THOMAS R. POOLE** (1765–1837)

**Captain James Cook** 1795–1815

wax and oak

PICTURES COLLECTION  
RECENT ACQUISITION

### **A royal gift**

This extremely rare, perhaps unique, example of Cook memorabilia is modelled on the famous oil portrait by Nathaniel Dance (1735–1811). Inscriptions on the reverse by the artist, who describes himself as ‘modeller to the Prince of Wales’, suggest it was a gift from the artist to Princess Caroline of Brunswick (1768–1821), who was the Princess of Wales between 1795 and 1820. Wax modelling in relief portraits was popular in the late eighteenth and early nineteenth centuries. The Library purchased this portrait at auction in 2011 and it is the only known example by Poole in a public collection.

**Fork** c. 1770

ebony and metal

PICTURES COLLECTION

PRESENTED BY THE HONOURABLE J. HUME COOK

**Box made from the wood of HMB *Endeavour*** c. 1879

wood, textile and metal

PICTURES COLLECTION

**WEDGWOOD AND BENTLEY  
JOSIAH WEDGWOOD AND SONS**

**Portrait medallion of Captain Cook**

**[after Hodges]** c. 1777

**Plaque of Captain James Cook**

**[after Webber]** 1957

Staffordshire, England

white and blue jasper

PICTURES COLLECTION

**Cook memorial medal 'Courage and Perseverance', struck soon after news of Cook's death reached England 1780**

bronze

**LEWIS PINGO (1743–1830)**

**Medal issued by the Royal Society, London, to commemorate Cook, 'the most intrepid explorer of the oceans' 1784**

bronze

PICTURES COLLECTION

**LEWIS PINGO (1743–1830)**

**Medal issued by the Royal Society, London, showing Fortune with the inscription 'Our own have left nothing untried' 1784**

silver

**W.G.**

**200th anniversary medal issued by Commemorative International Ltd for The Commercial Bank of Australia, Ltd 1970**

gold

PICTURES COLLECTION

**JOHN HAMILTON MORTIMER (1740–1779)**  
**Captain James Cook, Sir Joseph Banks, Lord Sandwich,**  
**Dr Daniel Solander and Dr John Hawkesworth** after 1771

oil on canvas

PICTURES COLLECTION  
BEQUEST OF DAME MERLYN MYER, 1982

## **Earliest known portrait of Cook**

In October 1771, the young English novelist Fanny Burney wrote of her father's recent visit to Hinchingsbrooke, the estate of James Cook's patron Lord Sandwich, to meet:

Mr Banks, Captain Cooke and Dr Solander, who have just made the Voyage round the World, & are going speedily to make another.

Probably commissioned by Lord Sandwich to celebrate the voyages, this painting depicts, from left to right, the naturalist Daniel Solander, Banks, Cook, the author John Hawkesworth and Sandwich.

**JOHN WEBBER** (1752–1793)

**View on a Coast, with Upright Rocks Making a Cave** c. 1780

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

### **‘all the five oceans of the globe’**

The artist for Cook’s third Pacific voyage, John Webber, was born in London in 1752 to a Swiss father, also an artist. John Webber exhibited at the Royal Academy in London in 1776, where he came to the attention of Solander, who recommended him to the admiralty for the voyage. Art historian Bernard Smith wrote of Webber that, ‘The people and the landscapes of all the five oceans of the globe came, as the eighteenth century put it, under his pencil’. Collector Rex Nan Kivell (1898–1977) attributed this unknown scene to the remarkably well-travelled Webber.

**JAMES CALDWALL** (engraver, 1739–1820) after  
**WILLIAM HODGES** (artist, 1744–1797)  
**Portrait of Omai, plate LVII from James Cook,**  
***A Voyage towards the South Pole and Round the World, Volume 1***

London: William Strahan & Thomas Cadell, 1777

etching and engraving

PICTURES COLLECTION

## **The celebrated Omai**

Mai (c. 1751–1780), or Omai, from the Society Islands, was the first Pacific Islander to travel to England. Joining Cook's second Pacific voyage in Tahiti in 1773, he acted as an interpreter for the British expedition. After arriving in London in 1774, he became a celebrity, was feted as a living curiosity and his open manner charmed English high society. This classicised portrayal, quite different from Hodges's portrait in oil, illustrates Cook's printed account of the voyage.

**Playbill for the *Tragedy of George Barnwell* and the pantomime  
*Omai: Or, A Trip Round the World* at London's Theatre Royal,  
Covent Garden, Monday 26 December 1785**

ink

AUSTRALIAN RARE BOOKS COLLECTION

**'The hit of the late eighteenth century'**

Mai returned to Tahiti in 1777 with Cook's third Pacific voyage, and died soon after, yet he was not forgotten in London.

On 20 December 1785, a spectacular pantomime opened at London's Theatre Royal in Covent Garden. This detailed playbill advertises its fifth performance. Organised and designed by the Strasbourg-born artist Philippe Jacques de Louthembourg, it was a lavish and popular production. Using the traditional pantomime format, with music and stock characters, it was an opportunity to display exotic scenes and peoples as well as a retelling of Cook's second Pacific voyage and a description of the people that he encountered.

## Loutherbourg's costume designs

In 1785, Loutherbourg had a reputation for creating extraordinary productions. Before coming to work at London's Drury Lane in 1772, he had insisted on artistic control, writing a letter to David Garrick (1717–1779), the great actor and manager: 'I shall draw in colour the costumes for the actors and the dancers'. The National Library of Australia holds 18 of his costume designs for the pantomime *Omai*. None of the designs for his other productions survive. Loutherbourg is thought to have drawn on a number of sources: the works of artists William Hodges and John Webber, who sailed on voyages with Cook, as well as, perhaps, authentic Polynesian dress. When Loutherbourg's effects were sold in June 1812, they were found to include Tahitian costumes which one historian has claimed were 'no doubt used ... in staging *Omai*'. Some of Loutherbourg's set models for the pantomime are in the collections of the Victoria and Albert Museum, London.

## **PHILIPPE JACQUES DE LOUTHERBOURG (1740–1812)**

Clockwise from top left:

### **Toha, Chief of Otahaite, Oedidee 1785**

watercolour

PICTURES COLLECTION

### **Chief Mourner Otahaite 1785**

watercolour

PICTURES COLLECTION

### **Dancer 1785**

watercolour

PICTURES COLLECTION

### **Dancer, Otahaite 1785**

watercolour

PICTURES COLLECTION

## **Australia's earliest existing printed document**

This humble sheet is a playbill advertising an evening's entertainment at Sydney's first theatre. It was rediscovered unexpectedly in 2007 in an obscure collection in Canada's national library.

Eight years after the First Fleet's arrival, the new colony was flourishing. According to David Collins, the governor's secretary: 'Some of the more decent class of prisoners, male and female' banded together to open the theatre in January 1796. The exact location of the theatre is unknown. Collins writes they 'had fitted up the house with more theatrical propriety than could have been expected, and their performance was far above contempt'. The actors' motto was: 'We cannot command success; but we will endeavour to deserve it'.

One actor was probably the printer George Hughes. Although the First Fleet carried a printing press, it was not used until September 1795. Considering the ephemeral nature of the document, the playbill's survival is amazing.

**Playbill for a performance of *Jane Shore*,  
*The Wapping Landlady* and *The Miraculous Cure* at the Theatre,  
Sydney, Saturday 30 July 1796**

Sydney: George Hughes, Govt. Printer for Theatre, Sydney, 1796

typeset ink on handmade paper

AUSTRALIAN RARE BOOKS COLLECTION

GIFT FROM THE GOVERNMENT OF CANADA TO THE PEOPLE OF AUSTRALIA, 2007

## **Australia's earliest existing printed document**

This playbill advertises three performances of tragedy, dance and farce. First is *Jane Shore*, a popular political tragedy by the English playwright Nicholas Rowe, first performed in London in 1714. Jane Shore (d.1526/7 ) mistress to King Edward IV, was known for her wit, beauty and suffering. Next is a humorous hornpipe dance, *The Wapping Landlady*, followed by a farce, *The Miraculous Cure*. Tickets ranged in price, catering for both poor and wealthy patrons.

**ALEXANDER HUEY** (active 1809–1818)

**Portrait of Rear-Admiral William Bligh** 1814

watercolour on ivory

PICTURES COLLECTION

FACSIMILE: ORIGINAL REMOVED FOR PRESERVATION

## **Bligh in retirement**

In 1814, Bligh was Rear-Admiral of the White, living in retirement in Kent. This is one of the last portraits of Bligh to survive. Huey exhibited this fine portrait at London's Royal Academy of Arts in 1814. After serving with the 73rd Regiment in NSW in 1810, Huey pursued a career as an artist. In Australia, Huey became good friends with the artist John Lewin.

**WILLIAM BLIGH** (1754–1817)

**The Bligh Notebook, 28 April to 14 June 1789**

ink

MANUSCRIPTS COLLECTION

**WILLIAM BLIGH** (1754–1817)

**List and Description of HMS *Bounty* Mutineers 1789**

ink

MANUSCRIPTS COLLECTION

## **Cast adrift**

This notebook documents the extraordinary journey undertaken by William Bligh and the loyal members of his crew after the mutiny on the *Bounty*. Cast adrift near Tonga in the South Pacific, Bligh navigated the ship over nearly 6,000 kilometres of open ocean, eventually making landfall on the island of Timor.

Only one crew member died on the voyage—he was killed by islanders when the boat landed on Tofoa seeking fresh water.

While at sea, Bligh also compiled this list documenting the name, complexion, hair colour, build and distinguishing marks of each of the mutinous sailors.

**GEORGE JOHNSTON** (1764–1823)

**Proclamation issued by Major George Johnston on the day after the deposition of Governor William Bligh** 27 January 1808

REX NAN KIVELL COLLECTION (AUSTRALIAN COLLECTION)

## **Another mutiny!**

Johnston commanded the New South Wales Corps, which controlled the early colony's thriving rum trade. Misreading the powerful interests at stake, namely those of pastoralist John Macarthur, Bligh unwisely attempted to restrict the liquor trade. With this document, Johnston righteously proclaims the 'cessation of martial law'. The previous day, Johnston had placed Bligh under house arrest proclaiming himself 'Lieutenant Governor'. In 1810 Bligh returned to England, where Johnston was court-martialled and stripped of his military office.

**ARTHUR BOWES SMYTH (1750–1790)**  
**Entry Dated 21 January in Journal 1787–1789**

ink

MANUSCRIPTS COLLECTION

## **Arriving in Botany Bay**

Arthur Bowes Smyth was a surgeon on the First Fleet ship the *Lady Penrhyn*, which carried over half of the almost 200 female convicts. His journal documents the harsh conditions aboard the ship and records the babies born during the voyage.

In this entry of his journal, dated 21 January 1788—the day after the *Penrhyn* arrived in Botany Bay—Smyth describes his first encounter with the Eora people, and with the animals and plants of the bay. He also recounts how he briefly became lost in the bush, which caused him ‘no small panic’.

**THOMAS ROWLANDSON** (1756–1827)

**Farewell, Emigrants Leaving England for Australia** c. 1800

pen and ink, wash

PICTURES COLLECTION

## **Bound for Botany Bay**

Thomas Rowlandson was an English illustrator who provided comic and ribald illustrations for novels by Laurence Sterne and Henry Fielding. He takes a more understated approach, however, in this scene of free immigrant settlers from England beginning a long voyage to Australia.

In the first years of the nineteenth century, free settlers were very much a minority in New South Wales, where the European population was dominated by convicts and the military.

**WILLIAM WESTALL** (1781–1850)

**Chasm Island, Native Cave Painting** 1803

watercolour

PICTURES COLLECTION

## **First encounters with Indigenous art**

Westall was a 19-year-old student at London's Royal Academy when he was selected by Joseph Banks in 1801 to be the landscape and figure painter on Matthew Flinders' *Investigator* expedition to New Holland. During his visit to Chasm Island, in the Gulf of Carpentaria, Westall made two remarkable watercolours, the first European depictions of Indigenous rock art. One showed a kangaroo hunt, and the other, displayed here, turtles and porpoises.

## First Fleet watercolours

In the earliest years of the colony, British officers and other 'First Fleeters' produced works of art portraying the local people, flora and fauna. The close relationship between many, often unsigned, works suggests that the artists worked with or copied from each other. This is the case with John Hunter's sometimes naive sketchbook and some of the 56 exquisite watercolours, known as the Ducie Collection, attributed to midshipman George Raper. The similarities between many of the Hunter and Raper watercolours raise questions about how the artists worked and their techniques. Hunter, the captain of the First Fleet's supply vessel HMS *Sirius*, is believed to have copied from Raper, the *Sirius*' midshipman. Hunter's sketchbook includes 100 watercolours of Australian natural history and Indigenous subjects. Raper is a shadowy figure who died young and is best known for his maps and landscapes.

Attributed to **GEORGE RAPER** (1769–1796)  
**Brush Bronzewing (*Phaps elegans*)** 1789

watercolour

PICTURES COLLECTION  
PURCHASED FROM THE DUCIE-MORETON FAMILY, 2005

**JOHN HUNTER** (1737–1821)  
**Brush Bronzewing (*Phaps elegans*) and Sweet Pittosporum  
(*Pittosporum undulatum*) in Birds & Flowers of New South Wales  
Drawn on the Spot in 1788, '89 & '90**

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

## **Brush Bronzewings**

Attributed to George Raper, the Ducie Collection of 56 watercolours was discovered in 2004 in the United Kingdom during a routine art valuation. Hidden from view for over 200 years, the works are astonishingly vibrant. This Brush Bronzewing is one of 28 paintings in the Ducie Collection which has a matching image in Hunter's sketchbook. Raper's watercolours were probably copied by Hunter, the less accomplished of the two artists.

## Augustus Earle

The collector Sir Rex Nan Kivell (1898–1977) viewed his acquisition of 161 Earle works as a high point of his illustrious career. In their scope the works give full expression to Earle's wide-ranging travels and adventures, and to the highs and lows of a peripatetic life. Earle was the first artist to travel to, and make a record of, all five continents. Here we see some of his views of New South Wales, where he lived between 1825 and 1827, returning briefly in 1828.

The picturesque view of the Female Orphan School, Parramatta, shows the colony's first welfare institution: the recently built home and place of training for 'orphaned' girls. The building is one of Australia's oldest structures and still stands.

The depiction of Sydney's Government House accentuates the beauty of the house's position and garden, rather than its function as the symbolic centre of colonial power. Earle thought the house a rather 'mean' structure, and concentrates instead on the domestication of Australian nature led by Mrs Macquarie.

The first of the annual gatherings of Indigenous people at Parramatta was organised by Governor Macquarie in 1816. This image depicts one of the later gatherings, which ceased in 1834. Food, 'grog' and blankets were given to the assembled people along with nameplates attributing status to individuals chosen by the colonial hierarchy.

The final image captures a dramatic encounter in the Illawarra where constables, having surprised bushrangers examining their loot (in the foreground), exchange gunfire with the thieves lurking in the daunting forest.

**AUGUSTUS EARLE** (1793–1838)

Clockwise from top left:

**Government House and Part of the Town of Sidney  
[Sydney] N.S. Wales 1828**

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

**The Annual Meeting of the Native Tribes at Parramatta, New  
South Wales, the Governor Meeting Them c. 1826**

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

**Female Orphan School, Paramatta [Parramatta],  
N.S. Wales c. 1825**

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

**Skirmish between Bush-rangers and Constables, Illawarra 1827**

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

**JOHN GLOVER** (1767–1849)

**Australian Landscape with Cattle: The Artist's Property Patterdale**  
c. 1835

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

## **Life in Van Diemen's Land**

Glover had a successful career as a landscape artist in England when, surprisingly, at the age of 64, he followed his three sons to live in Van Diemen's Land. Reinvigorated by the Tasmanian light and landscape, especially the 'remarkable peculiarity in the Trees of this Country', Glover created some of the most memorable early European depictions of the Australian bush. His landscapes often include farmers with their livestock, or Indigenous people bathing or participating in corroborees. This painting is of the artist's property, Patterdale, which he named after a small village in England's Lake District.

**MATTHEW FLINDERS** (1774–1814)

**General chart of Terra Australis or Australia  
showing the parts explored between 1798 and 1803  
by M. Flinders, Commander of HMS *Investigator***

London: G. & W. Nicol, Pall Mall, 1814

copperplate engraving

TOOLEY MAPS COLLECTION

## **Terra Australis or Australia**

By circumnavigating the continent between 1801 and 1803 in the *Investigator*, Flinders showed that the west and east coasts were of the same land. He recommended that it be called 'Terra Australis or Australia'. The shaded lines show the coastlines Flinders surveyed, filling in gaps on existing maps. Owing to their accuracy, Flinders' charts were used by the British Admiralty for a century and settlement sites were chosen solely on Flinders' descriptions.

**EDWARD CLOSE** (1790–1866)

**Sketchbook of Scenes of Sydney, Broken Bay, Newcastle and Region, New South Wales** 1817–1840

pencil, ink and watercolour

PICTURES COLLECTION

## **An engineer's view of colonial Newcastle**

Once attributed to Canberra pioneer Sophia Campbell (1777–1833), in 2009 this unsigned volume of fine watercolour paintings and pencil sketches was reattributed to her brother-in-law, the English soldier and engineer Edward Close. A veteran of the Napoleonic Wars, Close arrived in New South Wales in August 1817 with his regiment and was stationed in Sydney and Newcastle before deciding to settle in the colony in 1821. This image shows Newcastle, New South Wales, during a storm.

**JOSEPH LYCETT** (c. 1775–1828)

**Two Aborigines Spearing Eels** in **The Lycett Album** c. 1820

watercolour

PICTURES COLLECTION

## **Images of a living culture**

The Lycett Album contains 20 remarkable watercolours portraying Indigenous people hunting, fishing, cooking, dancing, and in conflict with Europeans. Lycett, the convict and painter, appears to have negotiated extraordinary access to the lives and customs of the local Indigenous people. Convicted of forgery and sentenced to transportation, he arrived in Sydney in 1814. After only a year, he was again convicted of forgery and this time sentenced to government labour in Newcastle, New South Wales. Lycett returned to England in 1822. It was rumoured that, after being arrested for forgery a third time, he cut his throat and died after reopening the wounds in hospital.

## **Governor Arthur's Proclamation to the Aborigines c. 1829**

oil on board

PICTURES COLLECTION

### **Violence in Van Diemen's Land**

As the Van Diemen's Land settlement expanded, violence between European settlers and Indigenous peoples intensified. Governor Arthur proclaimed martial law in November 1828 to force Indigenous peoples away from settled districts—a policy expanded in August 1830 with the notorious 'Black Line'.

Ill-conceived by government surveyor George Frankland and tied to trees and distributed to Indigenous leaders, the proclamation panels were intended to 'make them understand the cause of the present warfare'.

**WILLIAM LEWIS RODERICK** (active 1847–1856)  
**Whaling off the islands of Flores & Palo Comba  
in the Flores Sea, Indian Ocean (A good cut)**

30 July 1858

incised whalebone and pigment

REX NAN KIVELL COLLECTION (PICTURES)

### **Australia's first primary industry**

Roderick perfected his skills as a scrimshander between 1847 and 1856, while working as ship's surgeon aboard the London-registered whaling ship, *Adventure*. With a surgeon's eye and precision, Roderick depicted several hunting scenes by finely incising a sperm whale's lower jaw bone and filling the lines with pigment. Exquisitely detailed and unusually large, this is a *tour de force* of scrimshaw art. It documents Australia's first primary industry.

**JOHN GLOVER** (1767–1849)

**Van Diemen's Land Sketchbook** 1834–1835

pencil, pen and ink, wash

REX NAN KIVELL COLLECTION (PICTURES)

## **The Glover sketchbooks**

When Glover left England in 1831 he brought very few paintings and drawings with him but reportedly packed over a hundred of his sketchbooks. In the 18 years he lived in Tasmania he started many more, including this one, which shows a sketch of his property, Patterdale. In his will Glover left all the sketchbooks to his three sons. The one on display went to his son John Richardson Glover, who added nine of his own sketches to the final pages. The sketchbooks didn't stay in the family—several ended up in the collections of Australian and overseas libraries, museums and galleries, but just as many were lost or destroyed.

## **COLT'S PATENT FIRE ARMS MANUFACTURING COMPANY**

(est. 1847)

**Colt model pocket revolver, 5 shot, .31 calibre 1849**

metal and wood

FRANK CLUNE COLLECTION (PICTURES)

### **Bushranger Ben Hall's gun**

This gun, with initials 'BH' carved into its butt, is said to have belonged to Ben Hall. From 1863, for two years, Hall's gang was involved in numerous raids and armed robberies in New South Wales. In 1865, Hall was betrayed near Forbes (NSW), and died in a hail of police bullets. He was 27 years old. According to folklore, Hall's wife left him in 1862 for a neighbour, Jim Taylor, whose grandson sold this gun to author Frank Clune in the 1950s.

**EUGENE VON GUÉRARD** (1811–1901)

**Natives chasing game** 1854

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

## **On the road to the diggings**

Austrian landscape painter von Guérard was among 90,000 people to arrive in Victoria in 1852. Returning to painting after a luckless year on the goldfields, von Guérard painted this work from a sketch made on his way to the diggings from a hill above the Yarra River. In his journal on 31 December 1852 he recorded encountering 'Aborigines ... some clad in opossum rugs'. Von Guérard became Australia's premier landscape artist and curator of the National Gallery of Victoria.

**WILLIAM STRUTT (1825–1915)**  
**Portrait of John Pascoe Fawkner 1856**

oil on canvas

PICTURES COLLECTION

## **A founder of Melbourne**

Strutt described his patron Fawkner, a journalist and businessman, as ‘straightforward and honest’, someone who ‘hated all trimming and jobbery’ and whose ‘vehement denunciations made him many enemies’. Fawkner’s life story is remarkable for its many ups and downs, from shepherd boy and convict to establishment figure and parliamentarian. Paris-trained Strutt lived in Melbourne and New Zealand between 1850 and 1862, and was often in the right place at the right time, capturing many significant events.

**JOHN MICHAEL CROSSLAND (1800–1858)**  
**Portrait of Samuel Kandwillan, a Pupil of the Natives' Training  
Institution, Poonindie, South Australia 1854**

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

### **An Indigenous missionary**

Samuel Kandwillan was one of the founding members of the Poonindie Mission, established near Port Lincoln, South Australia. This portrait is one of a pair commissioned by the mission's founder, archdeacon Matthew Hale, and is one of the earliest portraits to depict an Indigenous person in the manner and dress of the prevailing European middle class. The other portrait is of Nannultera, a talented cricketer and is currently on loan to the National Gallery of Australia. Crossland arrived in Adelaide from England at the age of 51 and painted a number of important portraits, including of Captain Charles Sturt and George Fife Angas.

**EDWIN ROPER LOFTUS STOCQUELER (1829–1895)**

**Australian gold diggings** c. 1855

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

## **Golden land of the sunny south**

Stocqueler travelled throughout the Victorian goldfields during the 1850s. Depicting panning for gold, this painting is possibly one of the few traces of Stocqueler's *Golden Land of the Sunny South*, a moving panorama of 70 canvases wrapped on winding spools. Touring Victoria between 1857 and 1859, the panorama recorded Victoria before its population rose from less than 100,000 in 1851 to over 500,000 by 1860. The *Bendigo Advertiser* recommended the panorama to 'the old residents of the colony'.

## **Sturt and Stuart: from inland sea to desert centre**

After crossing the Blue Mountains, the next great challenge facing European explorers was to find out where the westward-flowing rivers of New South Wales led. While some explorers, such as Thomas Mitchell, argued that they flowed into a huge Mississippi-like river, others, including Charles Sturt, proposed the romantic theory of a great inland sea. Sturt led several expeditions with the intent of unlocking the mystery of the rivers and discovering what lay in the interior of the vast Australian continent.

In 1829 to 1830 he traced the Murrumbidgee River into the Murray, Australia's longest river, and followed it to its end. The river flowed, not into an inland sea, but into the ocean, around 80 kilometres from the site of present-day Adelaide. Undeterred, in 1844 to 1845 he journeyed into the centre of Australia with his younger protégé, John McDouall Stuart. They were the first Europeans to see the Simpson Desert, and they named Cooper Creek—where 15 years later Burke and Wills would die—but once again the mythic inland sea remained elusive.

**Water Bottle Used by Captain Charles Sturt** c. 1820

black glass, braided fibre, textile, cork and paint

PICTURES COLLECTION

**Captain Charles Sturt's Swagger Stick** 1860s–1870s

leather and silver

PICTURES COLLECTION

**SAMUEL THOMAS GILL** (1818–1880)

**View from Stanley Range** c. 1846

watercolour

PICTURES COLLECTION

This watercolour by artist S.T. Gill was based on a sketch by Charles Sturt. An engraving of the work later appeared as a frontispiece to Volume 2 of his *Narrative of an Expedition into Central Australia* (1849).

**GEORGE FRENCH ANGAS (1822–1886)**  
**Central Mount Stuart, South Australia c. 1861**

pencil and watercolour wash

JOSE CALVO COLLECTION (PICTURES)

## **The centre of Australia**

In 1861 to 1862, John McDouall Stuart became the first Australian explorer to cross the continent from south to north and return alive, an achievement that has been largely overshadowed by the tragic Burke and Wills expedition. Stuart's journals were published 1864 as *Explorations in Australia: The Journals of John McDouall Stuart* and were illustrated by the artist George French Angas. This illustration of Central Mount Stuart, which was named after the explorer, is from his fourth expedition in 1860. Stuart originally called it Mount Sturt after his mentor, and mistakenly believed it was the geographic centre of Australia.

**CHARLES LOUIS GABRIEL (1857–1927)**  
**Gundagai photograph collection 1887–1927**

digital images reproduced from glass plate negatives

BUTCHER AND BELL COLLECTIONS (PICTURES)

**Picturing regional Australia**

Born in Kempsey, NSW, Gabriel studied medicine in Sydney and at Edinburgh University, Scotland, where he won the first-prize medal for pharmacology in 1884. In 1887 he became Chief Medical Officer in Gundagai, NSW. A prominent member of the community, Gabriel's favourite pastime was photography. His 900 surviving glass plate negatives, all held by the Library, document the vibrant life of the town.

**CHARLES LOUIS GABRIEL** (1857–1927)

**Matron Young practising pistol shooting on the Nangus Road,  
Gundagai, New South Wales c. 1900**

glass plate negative

BUTCHER AND BELL COLLECTIONS (PICTURES)

## **Dr Gabriel of Gundagai**

Gabriel's affection for Gundagai and his commitment to the local hospital shines through his photographs, many bearing his signature shadow. Gabriel used the portable and simple Eastman Kodak camera, available from the late 1880s. Matron Young of the Gundagai hospital was one of Gabriel's closest friends. After Gabriel died in 1927, his archive of glass plate negatives remained in a Gundagai basement until it was rediscovered in 1955.

## **Burke and Wills**

Burke and Wills' expedition was the most tragic and costly inland venture of the mid-nineteenth century. Its aim was the first south–north crossing of Australia. Arranged by the Royal Society of Victoria, it left Melbourne with great fanfare in August 1860. In late 1860, Robert O'Hara Burke, William John Wills, Charles Gray and John King left their support party to go north from Cooper Creek, Queensland. At great cost, they reached the Gulf of Carpentaria. Hopes of a triumphant return were challenged when they found their support party had left Cooper Creek eight hours earlier, taking their fresh horses and camels. From April to June 1861, the three survivors attempted to return to Adelaide. Burke and Wills were probably both dead from malnutrition by late June 1861. Burke died while trying to find some Indigenous friends who had helped them earlier. Only King survived, living with an Indigenous tribe for four months.

**ROBERT O'HARA BURKE (1821–1861)**

**Portion of Diary Kept by Robert O'Hara Burke on the Expedition,  
1860–1861**

pencil on ledger paper

PAPERS OF BURKE AND WILLS EXPEDITION (MANUSCRIPTS)

### **'I find it impossible to keep a regular diary'**

In this notebook, Burke records the four-month journey from the Cooper Creek depot to the Gulf of Carpentaria and back. Unlike Wills, Burke was not a meticulous journal keeper, as he confesses in an entry dated 13 January: 'As I find it impossible to keep a regular diary, I shall jot down my ideas when I have an opportunity and put the date'. On these two pages, Burke makes very brief entries for six days in late December, when the explorers were still travelling north to the gulf. On the entry for Christmas Day, he notes that the camel, Golah Sing, 'gave some very decided hints about stopping by lying down'.

**WILLIAM JOHN WILLS** (1834–1861)

**Journal of Trip from Cooper Creek towards Adelaide,  
23 April–late June 1861**

pencil on ledger paper

PAPERS OF BURKE AND WILLS EXPEDITION (MANUSCRIPTS)

### **‘the Cold plays the deuce with us’**

Wills’ journal provides a firsthand account of his last nine weeks. In late June 1861, Burke, Wills and King were severely malnourished and facing death. In this, his fourth-last entry, Wills writes:

Mr Burke & King remain at home cleaning & pounding seed; they both getting weaker every day, the Cold plays the deuce with us from the small amount of clothing we have.

The next day, Burke and King left Wills at a waterhole while they went to seek help from local Indigenous people. Burke died two days after they left. King returned to the waterhole alone to find that Wills had also died.

# **The Burke and Wills Exploring Expedition**

*The Illustrated London News*, 1 February 1862

PICTURES COLLECTION

**WILLIAM MONOP** (c. 1843–c. 1913)

**Drawn and Coloured by Monop (Male): A Ballarruk of Nyeerrgoo (Victoria Plains) c. 1907**

crayon and pencil

PAPERS OF DAISY BATES (MANUSCRIPTS)

### **Indigenous artist and intermediary**

Daisy Bates (1859–1951) was an amateur anthropologist who believed that Australia's Indigenous peoples were destined for extinction. In 1907, she asked Monop, an Indigenous man of the Yuet/Giragiok people, to fill this sketchbook following a public corroboree performance he had produced at Port Welshpool, Western Australia. This page depicts a *booka*, or cloak, consisting of 14 triangular segments of *yon'gar bwog'ga* (male kangaroo skin).

**TOMMY MCRAE** (c. 1835–1901)

**Drawings by Tommy McRae, an Aboriginal of the Wahgunyah Tribe on the Murray River 1880**

ink on ledger paper

PICTURES COLLECTION

PRESENTED BY J.R. BREMNER THROUGH H. GREGORY MHR, 27 NOVEMBER 1935

## **Documenting a changing world**

McRae (Yackaduna) was an artist from the Wiradjuri Nation of the Lake Moodemere area, Victoria. Having worked as a stockman, McRae made a comfortable living from his art, refusing to move from his land and working easily between colonial and Indigenous societies. His unique pictorial style appealed to squatters and travellers, who bought his sketchbooks. As well as depicting corroborees, hunting and fishing, he often included European and Chinese settlers in his compositions, recording the significant changes that were beginning to impact on the traditional Indigenous way of life.

**J. FITZSIMONS**

**Aboriginal king plate engraved**

**‘Tallboy, King of Moorabie’ c. 1865**

engraved brass

REX NAN KIVELL COLLECTION (PICTURES)

### **‘Emblems of misunderstanding in an unequal meeting’**

Little is known of ‘Tallboy’ from Moorabie, a station in far-west New South Wales, 200 kilometres north of Broken Hill. Tallboy would have been assigned the European title of ‘king’ and given this ‘king plate’ to wear, presumably for supportive behaviour toward European settlement in the region. King plates were derived from military insignia and originated under Governor Lachlan Macquarie to assign authority to certain Indigenous persons. Today, they may be viewed as emblems of the imposition of European values.

## Images of exile

On 20 September 1830, 15 soldiers and 30 convicts arrived at Port Arthur, Van Diemen's Land, to establish a timber station. Between 1833 and 1844, Port Arthur's most famous commandant, Captain Charles O'Hara Booth (1800–1851), oversaw the expansion of the small convict settlement into one of Australia's most notorious prison complexes.

To 'serve time' at Port Arthur meant that convicts had committed crimes since being transported to the colony. It is estimated that over 10,000 male convicts were imprisoned at the secondary punishment station, referred to by contemporaries as 'earthly hell'. This reputation was cemented in the Australian psyche by Marcus Clark's classic novel of 1870 *For the Term of His Natural Life*.

There is little evidence to suggest that the penitentiary was more physically brutal than other prisons. However, inmates were subject to a unique concoction of daily physical and psychological punishment, which would test the sanity of even the most hardened criminal. In this environment of extreme isolation, escape was futile.

Attributed to **ALDOLARIUS HUMPHREY BOYD** (1829–1891)  
**Dennis Dogherty, per *Aurora*, Taken at Port Arthur 1874**

albumen print on carte-de-visite mount

PICTURES COLLECTION

Attributed to **ALDOLARIUS HUMPHREY BOYD** (1829–1891)  
**Duncan McDonald, per *Eden 1*, Taken at Port Arthur 1874**

albumen print on carte-de-visite mount

PICTURES COLLECTION

Attributed to **ALDOLARIUS HUMPHREY BOYD** (1829–1891)  
**George Wilson, per *Ld. [Lord] Lyndoch 3*, Taken at Port Arthur 1874**

albumen print on carte-de-visite mount

PICTURES COLLECTION

Attributed to **ALDOLARIUS HUMPHREY BOYD** (1829–1891)  
**George Langley, per *John Renwick*, Taken at Port Arthur 1874**

albumen print on carte-de-visite mount

PICTURES COLLECTION

## Australia's most loved song

In 1895 near Winton, Queensland, Christina Macpherson and the bush poet A.B. 'Banjo' Paterson (1864–1941) reworked the Scottish song *Thou Bonnie Wood of Craigie-Lea*. Macpherson reflected:

he thought he could write some lines to it. He then & there wrote the first verse. We tried it & thought it went well, so he then wrote the other verses ... in a short time everyone in the District was singing it.

The song's meaning is still debated. Some believe it is about the 1894 shearers' pay dispute with squatters. The Library has two *Waltzing Matilda* scores in Macpherson's handwriting.

The song's words and music passed through various incarnations in the twentieth century. First published in 1903, 'arranged' by Marie Cowan, it later met with greater success in Thomas Wood's 1936 version. Its popularity was cemented by famous Australian baritone Peter Dawson's 1938 recording. *Waltzing Matilda* is Australia's unofficial national anthem.

**CHRISTINA MACPHERSON (1864–1936)**  
***Waltzing Matilda*, with lyrics by**  
**A.B. ‘Banjo’ Paterson and music by**  
**Christina Macpherson c. 1895**

ink and pencil

MANUSCRIPTS COLLECTION  
PRESENTED BY THE BARTLAM-ROULSTON FAMILY, 2008

**CHRISTINA MACPHERSON (1864–1936)**  
**Banjo Paterson’s lyrics to *Waltzing Matilda* c. 1895**

ink

MANUSCRIPTS COLLECTION  
PRESENTED BY JOAN MACRAE ON BEHALF OF MACPHERSON DESCENDANTS, 1996

**‘In a short time everyone in the District was singing it’**

Soon after meeting Paterson, Macpherson penned this version. The music is recognisable but some words have changed. Macpherson’s swagman was not ‘jolly’ and he ‘looked at the old billy boiling’ rather than ‘watch’d and waited till his billy boiled’.

## **An intrepid botanical artist**

In 1923, in what *The Brisbane Courier* later called ‘an outburst of extravagance’, the Commonwealth Government purchased 947 watercolours by Marian Ellis Rowan (1848–1922) for £5,000. Rowan was an intrepid and prolific botanical artist, popular yet divisive. Artist Norman Lindsay called her work ‘vulgar’. Producing over 3000 works, she achieved fame in Australia and abroad.

Botanical art was regarded as a suitable subject for women. In 1869, in her early twenties, Rowan travelled to London probably to take painting lessons. On returning to Melbourne and encouraged by Ferdinand von Mueller, Government Botanist, she began collecting and painting flowers.

Rowan’s early works include many posy-like compositions. Later, inspired by lush vegetation, she became an exuberant colourist. Her work became wilder and bolder as she aged. Rowan travelled widely and made two trips to Papua and New Guinea, where the birdlife enchanted her. She later campaigned for bird preservation.

**MARIAN ELLIS ROWAN (1848–1922)**

**Red-plumed Bird of Paradise 1917**

watercolour

ELLIS ROWAN PAPUAN COLLECTION (PICTURES)

### **‘the most wonderful flowers in the whole world’**

In May 1916, Rowan, then 68 years old, set off for Papua New Guinea for seven months to fulfil a commission from Flavelle Brothers, Sydney. She was to produce 100 flower and bird designs for fine china to be manufactured by the Royal Worcester Porcelain Company, England. Inspired by the tropical jungle, she produced some of her most colourful and striking works of art. On her return to Australia, she told reporters: ‘I found the most marvellous flowers close at hand, the most wonderful flowers in the whole world’.

## **Federating Australia**

Federating the six Australian colonies was proposed in the mid-nineteenth century. It became a reality on 1 January 1901 through the determination of leaders such as Henry Parkes, Samuel Griffith, Edmund Barton and Alfred Deakin. Drafting the nation's founding document, the Constitution, began in 1890 and a series of conventions thrashed out the wording over the decade. The Constitution was put to popular vote in each colony between 1898 and 1900. The nation celebrated with parades, triumphal arches and illuminations.

In Melbourne on 9 May 1901, as His Royal Highness the Duke of Cornwall and York declared the first federal parliament open, the Duchess touched a button and dispatched a cable message to London 'announcing the baptism of the New Nation'. Parliament sat in Melbourne until 1927, when it moved to Canberra, which is, as the Constitution stipulates, 'distant not less than one hundred miles from Sydney'.

**TOM ROBERTS** (1856–1931)

**Sketch Portrait of HRH the Duke of Cornwall and York, Later King George V** 1903

oil on wood panel

PICTURES COLLECTION

## **Federation: The ‘big picture’**

At the peak of his career, Roberts painted the official ‘portrait’ commemorating the opening of the first Commonwealth Parliament, in Melbourne, on 9 May 1901. To complete the commission, Roberts painted over 250 individual portraits, including this one of the Duke of Cornwall, who is the central figure on the dais in the finished painting. While the commission fee supported Roberts during the two years it took him to complete the work, the experience weakened his eyesight and left him exhausted. The huge painting now hangs in Parliament House, Canberra.

# **Program of the Visit of the Duke and Duchess of Cornwall and York to Sydney 1901**

leather, silk, ink

PAPERS OF SIR EDMUND BARTON (MANUSCRIPTS)

## **The celebration of a nation**

The inauguration of the first Commonwealth Parliament, in Melbourne, was one of the official duties on the Duke and Duchess of Cornwall and York's eight-month tour of the Empire in 1901. This program details the last ten days of their visit to Australia, which they spent in Sydney and surrounding areas. In addition to several dinners, receptions and presentations at Sydney's Government House, the Duke also laid the foundation stone at Royal Prince Alfred Hospital and went 'up country for Shooting'.

**KEITH ARTHUR MURDOCH (1885–1952)**

**The Gallipoli Letter 1915**

typescript and ink

PAPERS OF KEITH ARTHUR MURDOCH (MANUSCRIPTS)

PRESENTED BY RUPERT MURDOCH, 1975

**‘one division went ashore without any orders whatsoever’**

This 28-page letter written by journalist Murdoch to his friend Prime Minister Andrew Fisher (1862–1928) helped to establish the notion of Gallipoli as a catastrophe and as a place of national sacrifice. Murdoch’s conversational, yet brutally honest, letter led to the end of the Gallipoli campaign and to the evacuation of British and Anzac troops from the peninsula. In these pages, Murdoch describes the landing at Suvla Bay on 6 August 1915, a disastrous attempt by the British High Command to break through the Turkish and German lines on the Gallipoli peninsula. He explains that without orders or supplies, the men attempted to cut Turkish communications to their bases.

## **Enlist in the Sportsmen's 1000: Play Up Play Up & Play THE Game**

Melbourne: Troedel and Cooper, 1916

PICTURES COLLECTION

### **Australia's greatest front-line soldier**

A fresh take on First World War recruitment propaganda, the *Sportsmen's 1000* campaign sought to enlist highly athletic recruits by appealing to the team spirit of sportsmen. This poster features Albert Jacka (1893–1932), the first Australian to receive the Victoria Cross for his bravery at Gallipoli, who quickly became a national hero. Wounded twice and gassed in the field, Jacka received the Military Cross and other honours, and came to personify the Anzac tradition of mateship, bravery and fairness.

**FRANK HURLEY (1885–1962)**

**The Members Who Remained Behind at Elephant Island,  
Shackleton Expedition 1916**

gelatin silver print

HURLEY COLLECTION OF PHOTOGRAPHIC PRINTS (PICTURES)

**‘we shut our eyes to the hazards, and fixed  
our minds on the hope’**

Hurley is known for his extensive documentary film footage and still photographs of six Antarctic expeditions, including the epic Imperial Trans-Atlantic Expedition (1914–1917). After being marooned on the icefloes for 15 months, expedition leader Ernest Shackleton (1874–1922) made the decision to take six men across the South Atlantic Ocean and secure a rescue for the crew. It took them four months to return. Shackleton later wrote:

The men who were staying behind made a pathetic little group on the beach, but they waved to us and gave three hearty cheers. There was hope in their hearts, and they trusted us to bring the help which they so sorely needed.

**JACK O'HAGAN** (1898–1987)

**Our Don Bradman: A Snappy Fox Trot Song**

Melbourne: Allan & Co., 1930

MUSIC COLLECTION

### **Immortalising 'The Don' in song**

The most successful batsman in the history of cricket, Sir Donald Bradman (1908–2001), or 'The Don', was also one of the first professional athletes to capitalise on his sporting fame by endorsing products and writing newspaper columns and books. He even starred in his own instructional film. This song was written in 1930 in 'appreciation for his match-winning and record-breaking efforts', which included scoring 452 not out for New South Wales against Queensland, a record that remains unbroken. Bradman himself was a keen amateur musician; he wrote the song *Every Day Is a Rainbow Day for Me* with composer Jack Lumsdaine (1895–1948).

## **The negotiator and his pen**

Billy Hughes was Australian Prime Minister from 1915 to 1923. After the resignation of Andrew Fisher in October 1915, Hughes was the unopposed successor. Determined to maintain, if not expand, Australia's contribution to the First World War, he drafted this Military Service Bill. Aware that the government and the country were polarised on the issue of conscription, Hughes held two plebiscites (non-constitutional referenda) to consolidate support for the bill. Neither passed and Hughes lost considerable political traction. Despite this he was a popular figure with the troops, who affectionately called him the 'Little Digger'.

**Portrait of Billy Hughes Being Carried by Soldiers along a Crowded Street** 1918

digital facsimile

WILLIAM MORRIS HUGHES COLLECTION (PICTURES)

**Military Service Referendum Bill**

Melbourne: Government Printer, c. 1916

**Billy Hughes' Waterman's Ideal Fountain Pen No. 52**

bakelite and 14-carat gold

PAPERS OF WILLIAM MORRIS HUGHES (MANUSCRIPTS)

## Those magnificent men

On 31 May 1928, Charles Kingsford Smith, Charles Ulm and two Americans, Harry Lyon and James Warner, took off in the Fokker monoplane *Southern Cross*. Their flight, from Oakland, California, to Australia, was the first to cross the Pacific. Kingsford Smith had flown with the Royal Flying Corps in the First World War; Ulm, while not a licensed pilot, was an experienced aviator.

Ulm kept the log during the nearly 84-hour flying time. Emotive and detailed, it gives a minute-by-minute account of how he experienced the flight. Unable to move or hear each other and separated by a large fuel tank, the crew passed notes on the end of a stick, which they nicknamed 'Ulm's patent enunciator'.

When they finally landed at Eagle Farm in Brisbane on 9 June, originally having plotted a course to Sydney, the crew were hailed as national heroes. They were celebrated in the media, immortalised in song and Kingsford Smith's smiling face graced coins, notes and stamps across the Pacific. This caricature of 'Smithy', by cartoonist Samuel Garnet Wells, was produced for publication in the Melbourne *Herald*.

**CHARLES ULM** (1897–1934)

**Logbook of the *Southern Cross* on the first  
trans-Pacific flight** 31 May–9 June 1928

pencil

PAPERS OF CHARLES KINGSFORD SMITH (1897–1935)  
MANUSCRIPTS COLLECTION

**SIR CHARLES KINGSFORD SMITH** (1897–1935) **CHARLES ULM**  
(1897–1934)

**Notes passed between the cockpit and the navigating cabin  
during the *Southern Cross* trans-Pacific flight** 31 May–9 June 1928

pencil

PAPERS OF E.A. AND V.I. CROME  
MANUSCRIPTS COLLECTION

**SAMUEL GARNET WELLS** (1885–1964)

**'It's Now a Very Small World We Live In'**  
**[Charles Kingsford Smith]** 1928

ink and gouache

PICTURES COLLECTION

**HAROLD CAZNEAUX** (1878–1953)

**Arch in the Sky** c. 1930

gelatin silver prints

PICTURES COLLECTION

## **Capturing modern Australia**

Renowned for producing many memorable images of Australian life and culture in the early 20th century, Cazneau was one of the most influential photographers of his time. Often praised for his extraordinary diversity, he encouraged other photographers to move away from the typically low-toned European style of pictorial photography to capture a distinctly Australian light and landscape. In documenting the building of the Sydney Harbour Bridge, Cazneau produced works that incorporated modernist ideals to introduce a more industrial, urban Australia.

**ETHEL CARRICK** (1872–1952)

**Canberra** c. 1944

oil on canvas

PICTURES COLLECTION

## **The missing paintings of Canberra**

A prolific post-impressionist artist, Carrick is known for her bustling city and beach scenes filled with intense colour and vibrant brushstrokes. Travelling extensively throughout Australia and Europe, she maintained her practice while promoting the work of her famous husband, Melbourne artist Emanuel Phillips Fox. This north-east view of Old Parliament House is believed to have been part of an exhibition in the Masonic Temple, Barton, which Carrick organised to raise funds for the war effort in September, 1944. The whereabouts of most of the 62 exhibits, predominantly landscapes around Canberra, is unknown.

**DOROTHY WALL** (1894–1942)

**Blinky Bill: The Quaint Little Australian**

Sydney: Angus & Robertson Ltd, 1933

AUSTRALIAN RARE BOOKS COLLECTION

**‘The bush was alive with excitement’**

This is the first copy of the first edition of Wall’s timeless Australian children’s story. Blinky Bill made his debut appearance in Brooke Nicholls’ *Jacko: The Broadcasting Kookaburra*. However it was in his own series, written and illustrated by Wall, that the adventures of Blinky and his friends, Nutsy, Splodge, Flap and Marcia, have been told to the delight of generations. Wall’s son Peter provided inspiration for the cheeky little koala and he kept this copy, a gift from his mother, which is dedicated to him and all kind children. Since 1933 *Blinky Bill* has never been out of print in Australia.

**JOHN TELFER GRAY (1911–1972)**  
**Canberra: Visit Your National Capital**

Melbourne: McLarens, c. 1945

PICTURES COLLECTION

**Come and see Canberra**

Gray was one of the artists commissioned by the Australian National Travel Association (ANTA) in the 1940s to produce advertising posters for Canberra. This sweeping view over Kings Avenue towards Black Mountain shows the burgeoning city; the main avenues of the Parliamentary Triangle have been established, but Lake Burley Griffin has not yet been excavated. Gray used a palette of even hues to create a gentle and alluring scene, showing a city nestled below the blue Brindabella Ranges, with the deciduous trees starting to turn.

## Lost diaries found

Donald Friend was a superb draughtsman, painter and writer, and a bon vivant with a biting wit. The Library holds 46 of Friend's candid diaries from 1930 to 1988, giving an intimate and extensive portrait of the man. Recently, two further wartime diaries were discovered in the United States, where they had been since the artist sold them to an American soldier and friend in 1944. The soldier was Edgar Kaufmann Jnr (1910–1989), later a curator at the Museum of Modern Art, New York. Kaufmann lived at 'Falling Water', the landmark house by Frank Lloyd Wright. He kept the diaries there and bequeathed them to a friend. Friend wrote:

So if Mr Kaufmann is willing to buy them ... I'd rather he had them—the Mitchell Library and Sir Keith Murdoch can't hope to compete with one who lives in a house over a waterfall.

**DONALD FRIEND** (1915–1989)  
**Diaries of Donald Friend: Disasters of War**  
**(*Desastres de la Guerra*), Volume 9** 1943

mixed media

MANUSCRIPTS COLLECTION  
DONATED BY EMERITUS PROFESSOR DAVID DE LONG, 2010

## **Portraits**

In August 1943, Friend was stationed at Greta Army Camp, near Maitland, New South Wales. In this diary he attempts to alleviate the boredom and drudgery of camp life by sketching portraits and diligently recording his thoughts. Opposite a picture of an unnamed officer, Friend recounts the contents of a letter from his friend 'Tas'—the noted Australian artist Russell Drysdale (1912–1981). Drysdale has painted a portrait of Friend which he describes as 'so amazingly like you that I begin to wonder how it all happened'.

**DONALD FRIEND** (1915–1989)

**Diaries of Donald Friend: Disasters of War**  
*(Desastres de la Guerra)*, Volume 14 1944

mixed media

MANUSCRIPTS COLLECTION

DONATED BY EMERITUS PROFESSOR DAVID DE LONG, 2010

## **Friend on leave**

This diary begins in early 1944 when Friend was on long leave from the army, spending the final weeks in Sydney. He writes: ‘how shall I ever be able to go back to the army?’ It had been a profitable time for his art, in which he completed several landscapes: ‘In between lunching, parties & boozing, I’ve been painting’. These drawings, probably completed during this time, give a sense of both his frenetic activity and regular haunts.

**WOLFGANG SIEVERS** (1913–2007)

**Cement Mill, Vickers Ruwolt, Burnley, Victoria 1969**

gelatin silver print

WOLFGANG SIEVERS PHOTOGRAPHIC ARCHIVE (PICTURES)

## **‘A successful dramatic shot is what good industrial photography is all about’**

One of Australia’s greatest twentieth-century photographers, Sievers capitalised on Australia’s postwar manufacturing and construction boom to produce striking photography of Australians at work. Surveying dozens of industries, the Sievers Photographic Archive consists of over 65,000 photographs, documenting engineering, construction, heavy manufacturing, science, mining, retail and architectural enterprises in Australia. His thoroughly modern aesthetic elevated his subjects from the ordinary to the iconic, and has resulted in an enduring contribution both to art and to social history.

## **Protest People**

‘Everyone has the right to freedom of peaceful assembly and association’. This is Article 20 of the United Nations Universal Declaration of Human Rights. In its comparatively short postcolonial history, Australian society has exercised the right to assert a range of domestic, civil and international freedoms. This selection of photographs captures some of the protest movements that Australians have rallied around since the 1930s, and represents only a small proportion of the myriad social groups and minorities that have found a voice through protest.

This display will change over time, highlighting aspects of the Library’s vast collection of photographs. The Library collects works by great and unknown photographers documenting every facet of Australian history, life and culture.

**JOHN OLSEN** (b. 1928)

Manuscript of **Salute to *Five Bells*: John Olsen's Opera House Journal, December 1971**

watercolour and ink

MANUSCRIPTS COLLECTION

## **In the beginning**

Olsen kept a visual diary while working on his celebrated mural for the Sydney Opera House. Based on Kenneth Slessor's poem *Five Bells*, Olsen declared his vision for the mural by saying that 'poets should also have a place in the great building'. Hints of Olsen's creative process are glimpsed in these pages. Here, Olsen muses about the 'You Beaut Country'. He describes it as a 'landscape of the mind' where the corruption of the beautiful to 'beaut' leads to a new, uniquely Australian sense of beauty.

**JØRN UTZON** (1918–2008)  
**Architect's model for the geometry of  
the Sydney Opera House shells** 1961

paint, wood and letraset type

PICTURES COLLECTION  
PRESENTED BY PROFESSOR H. INGHAM ASHWORTH

## **Key to an Australian icon**

Danish architect Utzon spent three years searching for a solution to the basic geometry behind the construction of the Sydney Opera House. His 'key to the shells', inspired by peeling an orange, allowed him to 'attain full harmony between all the shapes'. Pushing engineering to the limit and taking the project over time and budget, Utzon's design required a reluctant government to keep faith in his vision. The architect resigned and left Australia in 1966 never to return.

## **Sydney Opera House: Architecture, painting, music and poetry**

Construction of the Sydney Opera House began in 1959 and took 14 difficult years. The New South Wales Government balked at the \$102 million cost of the building that is now an Australian icon and contributes about \$1 billion to Australia's economy. The Opera House was inscribed on the UNESCO World Heritage List in June 2007. In 1971, the Dobell Art Foundation commissioned Australian artist John Olsen to paint a 21-metre-long mural for the Opera House concert hall foyer. *Salute to Five Bells*, Olsen's most famous public work, was installed in 1973 as the building neared completion. The Opera House was opened by the Queen later that year. Olsen took his inspiration from Kenneth Slessor's poem *Five Bells*, a classic of Australian poetry. A meditation on time, the poem remembers Slessor's friend Joe Lynch, who fell from a Sydney Harbour ferry and drowned in 1927.

**PATRICK WHITE (1912–1990)**  
**Manuscript for *The Hanging Garden* 1980s**

ink

PAPERS OF PATRICK WHITE  
MANUSCRIPTS COLLECTION  
RECENT ACQUISITION

## **A masterpiece in the making**

White kept the existence of *The Hanging Garden* a secret to the end. In 1981 he began the novel about the dislocated lives of two orphans who are fostered out during the Second World War. White's biographer David Marr, adept at deciphering the author's handwriting, reflects: '*The Hanging Garden* was a masterpiece in the making and its abandonment after 50,000 words was a watershed in White's life and a loss, a damn shame, for Australian writing'. *The Hanging Garden* was published to popular acclaim in April 2012.

## **Literary treasures rediscovered**

In 1973, Patrick White (1912–1990) became the first and only Australian to receive the Nobel Prize in Literature. White published novels, plays, poems, short stories and a best-selling autobiography, *Flaws in the Glass* (1981).

In 1977, White asserted that he had destroyed all his manuscripts and that ‘anything unfinished when I die will be burnt’. Among 32 boxes of papers unexpectedly acquired by the Library in 2006 are ten notebooks and three unpublished manuscripts, including a draft novel ‘The hanging garden’. Also within the collection are White’s beret and glasses, recipes, collections of art and music, and ephemera relating to his activism.

White was a prodigious collector of modern Australian art and, in his later years, he was a fervent activist for Indigenous rights, an Australian republic and nuclear disarmament.

## **BRENDAN HENNESSY**

**Patrick White** 1984

digital reproduction of gelatin silver print

PICTURES COLLECTION  
COURTESY OF BRENDAN HENNESSY

## **MARTIN WELLS (SYDNEY)**

**Glasses** c. 1985

plastic, metal and glass

PAPERS OF PATRICK WHITE (1930–2002)  
MANUSCRIPTS COLLECTION  
RECENT ACQUISITION

### **Patrick White's glasses**

These Martin Wells glasses belonged to Australian author Patrick White, awarded the Nobel Prize in Literature in 1973. They came to the Library with a collection of papers that were previously considered to have been destroyed. David Malouf, speculating as to White's reaction to his glasses being on display, wrote: 'I can hear the hoot he would have given at the translation of these ordinary objects of his poor existence into the realm of the iconic ... He would have been amused by that'.

**PETER PORTER OAM** (1929–2010)

Notebook containing draft of **The Man in the Luncheon-meat Hat** between 1978 and 1988

ink

PAPERS OF PETER PORTER (MANUSCRIPTS)

### **‘the poet’s true country is his own mind’**

Peter Porter is considered to be one of the greatest poets of the late twentieth century. Born in Brisbane, he left Australia in 1951 for London, working as a journalist and critic to support his poetry. Although he never returned to live in Australia, from 1974 onwards he visited many times, and much of his work from this period deals with his separation from Australia and his ambivalence towards his adopted British homeland. Porter said of this struggle for a sense of place: ‘I think the poet’s true country is his own mind, and that will receive stimuli from anywhere and everywhere’. This notebook contains a number of unpublished poems, including *The Man in the Luncheon-meat Hat*.

## The most remarkable retirement gift in Australian art history

At a farewell picnic in 1971, over 200 colleagues and friends presented Hal Missingham AO (1906–1994) with *Fully Bound*, a textile-bound album to which each contributed a page.

Missingham had been the Director of the Art Gallery of New South Wales since 1945. Among the affectionate contributors were Australia's most important artists and photographers, including Arthur Boyd, Sidney Nolan, John Olsen, Brett Whiteley, Fred Williams and Russell Drysdale.

Over 26 years, Missingham transformed the collections and ethos of the gallery, supporting and promoting contemporary Australian artists. His 1973 memoir, *They kill you in the end*, records Missingham's fight against bureaucracy and conservatism. The album is an extraordinary collaborative work and a fitting tribute to Missingham, also a talented artist, who influenced the life and work of many. *Fully Bound* was already held by the Library when a tragic electrical fire destroyed Missingham's Sydney studio in 1986.

**REINIS ZUSTERS OAM** (1918–1999)

**Untitled in Fully Bound—Over to Hal Missingham:  
A Tribute with Love and Affection** 1971

watercolour and marker

PAPERS OF HAL MISSINGHAM (MANUSCRIPTS)

### **‘sell my heart to the art’**

Zusters immigrated to Australia in 1950 as a refugee in the wake of the Second World War. Ukrainian born, he found himself in Germany after the war but, fascinated by what he described as Australia’s ‘pioneering spirit’ and ‘primitive impact’, he eventually settled in the Blue Mountains. Zusters found artistic inspiration in nature and originally started to paint because he felt the need to record it. He strove to concentrate the drama that he experienced in the Australian bush through an evocative balance of natural elements and abstraction. Zusters was awarded the Medal of the Order of Australia in 1994.

**RICHARD FLANAGAN** (b. 1961)

**First page from a draft of *Death of a River Guide***

c. 1993

typescript and pen

PAPERS OF RICHARD FLANAGAN (MANUSCRIPTS)  
RECENT ACQUISITION

## **Who is this drowning?**

Published in 1994, *Death of a River Guide* was acclaimed Tasmanian novelist Flanagan's first foray into fiction. In the first chapter we learn that Aljaz Cosini, the river guide, is slowly drowning beneath a waterfall in the Franklin River. Over the course of the novel he is beset by visions of his life and that of his family and forebears. Powerful and arresting, the book was nominated for the Miles Franklin Award and went on to be published internationally and win numerous honours, as have Flanagan's subsequent novels, *The Sound of One Hand Clapping*, *Gould's Book of Fish*, *The Unknown Terrorist* and *Wanting*.

**ELYNE MITCHELL OAM (1913–2002)**

**First page from a draft of *The Silver Brumby* c. 1957**

typescript and ink

PAPERS OF ELYNE MITCHELL (MANUSCRIPTS)

**‘A silver brumby is a rare and special creature ...’**

Set in the Snowy Mountains, Mitchell’s *The Silver Brumby* is a classic work of Australian children’s literature. The story of Thowra, the silver brumby stallion, was written by Mitchell for her eldest daughter and born out of her frustration at the lack of interesting literature for older children. Although she is best known for the Silver Brumby series, Mitchell also wrote novels and non-fiction relating to the Snowy Mountains as well as family and military history. To commemorate the centenary of her birth, the first two novels in the series—*The Silver Brumby* and *Silver Brumby’s Daughter*—were republished in 2013.

**LES MURRAY AO** (b. 1938)  
**Draft manuscript for *Shoal*** c. 1992

ink

PAPERS OF LES MURRAY (MANUSCRIPTS)

## **Translations from the natural world**

Murray is one of Australia's most significant contemporary poets and has been named as an Australian Living Treasure. Born in rural New South Wales, Murray considers himself a 'bushie' and much of his poetry explores identity and the influence of the land in shaping it. This is a draft of *Shoal*, which was published in *Translations from the Natural World* in 1992. In this collection, poems are presented as being the voice of nature and, from plants, animals and natural phenomena to the DNA of a single cell, the poems explore the idea that nature's experience is our experience, and that we are all entitled to own it. Murray is the recipient of many awards and honours, including the prestigious T.S. Eliot Prize in 1996.

**GORDON BENNETT** (b. 1955)  
**Notes to Basquiat: Untitled** 1999

synthetic polymer paint on canvas

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NEW ACQUISITION

**‘Sorry?’**

In 1998 Bennett travelled to New York, a trip that would provide the impetus for a significant body of work in which he pays homage to the late painter Jean-Michel Basquiat. In these paintings, Bennett draws parallels between his experiences as a contemporary Indigenous artist and those of Basquiat, one of the first African-American artists to receive critical acclaim. Here, Bennett references Basquiat’s unique style through the use of text and symbol, while making a simple but powerful statement about the Howard Government’s refusal in 1999 to apologise to the Stolen Generations.

## La Stupenda

Dame Joan Sutherland OM, AC, DBE (1926–2010) is widely regarded as one of the greatest *bel canto* sopranos. Born in Sydney to Scottish parents, she spent her childhood mimicking her mother, a trained, but never professional, *mezzo-soprano*. Sutherland was 18 before she began training seriously, and in 1947 she made her debut as Dido in *Dido and Aeneas*. In 1949 she won the Sun Aria competition, followed by the prestigious Mobil Quest in 1950. Shortly afterwards, she left Australia for England to study at the Royal College of Music where she was reacquainted with Sydney pianist and conductor Richard Bonyngé (b. 1930). They married in 1954 while Sutherland was performing with the Covent Garden Opera. On 17 February 1959, Sutherland sang the title role in Donizetti's *Lucia di Lammermoor*, a performance that is still regarded as one of the defining moments in twentieth-century opera.

**DON MCMURDO** (1930–2001)

**Dame Joan Sutherland and Cast at the Conclusion of Her Farewell Performance, The Australian Opera, 2 October 1990**

type C print

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## **Farewell for a legend**

For her farewell performance held at the Sydney Opera House, Sutherland chose *Les Huguenots*. One of the most popular and spectacular examples of nineteenth-century grand opera, it was a fitting choice for Sutherland, who had been instrumental in the revival of opera in the second half of the twentieth century. Sutherland played the soprano lead of Marguerite de Valois, Queen of Navarre. The thunderous standing ovation lasted over six minutes, and after confetti and streamers had flooded the stage, Sutherland sang a final goodbye to her beloved fans with *Home! Sweet Home!*

**Program, Invitation and Tickets for the Dame Joan Sutherland  
OM, AC, DBE State Memorial Service, Held in the Concert Hall,  
Sydney Opera House, 9 November 2010**

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## **The 'greatest singer of the twentieth century'**

Dame Joan Sutherland died on 10 October 2010. During a professional career spanning nearly 40 years, she touched the hearts and awakened the spirits of countless opera lovers, old and new. Dozens of international tributes followed the Australian state memorial service where Prime Minister Julia Gillard said, 'We will not look upon her like again ... A figure of this stature comes along once in a century and, in Joan Sutherland, Australia has been richly blessed'.

**EDWARD KOIKI MABO** (1936–1992)

**Self portrait** c. 1975

wash on white ground on masonite

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**EDWARD KOIKI MABO** (1936–1992)

**Speaking notes for ‘Land rights for Torres Strait Islanders’**

August 1981

ballpoint pen

PAPERS OF EDWARD KOIKI MABO

MANUSCRIPTS COLLECTION

ACQUIRED FROM MRS BONITA MABO IN 1994

INSCRIBED ON THE UNESCO MEMORY OF  
THE WORLD REGISTER, 2001



## **The beginning of the Mabo case**

Mabo delivered this speech at the Land Rights and Future of Australian Race Relations Conference, James Cook University, Townsville. Mabo explained the traditional land ownership system of Mer (Murray Island) and subsequent speakers reaffirmed his argument. Later at the conference, the Meriam delegates, lawyers and advisors met and decided to launch a land rights test case. By May 1982, a Statement of Claim was filed in the High Court of Australia with Mabo as leading plaintiff.

## The Mabo case and land rights

‘the lands of this continent were not *terra nullius* or “practically unoccupied” in 1788’

HIGH COURT JUSTICES WILLIAM DEANE AND MARY GAUDRON IN THE MABO JUDGMENT

The hard-fought, decade-long legal battle remembered simply as ‘Mabo’ ended in 1992 with this landmark ruling that recognised Indigenous land rights, transforming the Australian cultural and political landscape. In 2001, the Mabo Case Manuscripts were inscribed on the UNESCO Memory of the World Register along with James Cook’s *Endeavour* journal. The papers of Edward Koiki Mabo (1936–1992), leading plaintiff in the case, and his lawyer were inscribed as ‘a rare instance in world history of pre-existing tribal law being formally recognised’. Lawyer and friend Bryan Keon-Cohen, speaking at Mabo’s funeral in Townsville, Queensland, in February 1992, remembered him as ‘a fighter for equal rights, a rebel, a free-thinker, a restless spirit, a reformer who saw far into the future and far into the past’.

**EDWARD KOIKI MABO** (1936–1992)

**Sketch of Murray Island from N.-W. looking S.-E.** 1986

ink, felt-tip pen and highlighter pen

PAPERS OF BRYAN KEON-COHEN: THE MABO CASE (MANUSCRIPTS)

## **Proving traditional ownership**

In 1981, Mabo, a Meriam community leader, claimed traditional land rights on behalf of the Indigenous peoples of Mer (Murray Island) and other islands in the Torres Strait. In the case, hand-drawn maps of Mer showing family property boundaries were important in demonstrating enduring traditional ownership. This map shows the coastal profile of Mer from the north-west and includes a key to identifying different geological features of the island.

INSCRIBED ON THE UNESCO MEMORY OF  
THE WORLD REGISTER, 2001

