

TREASURES GALLERY

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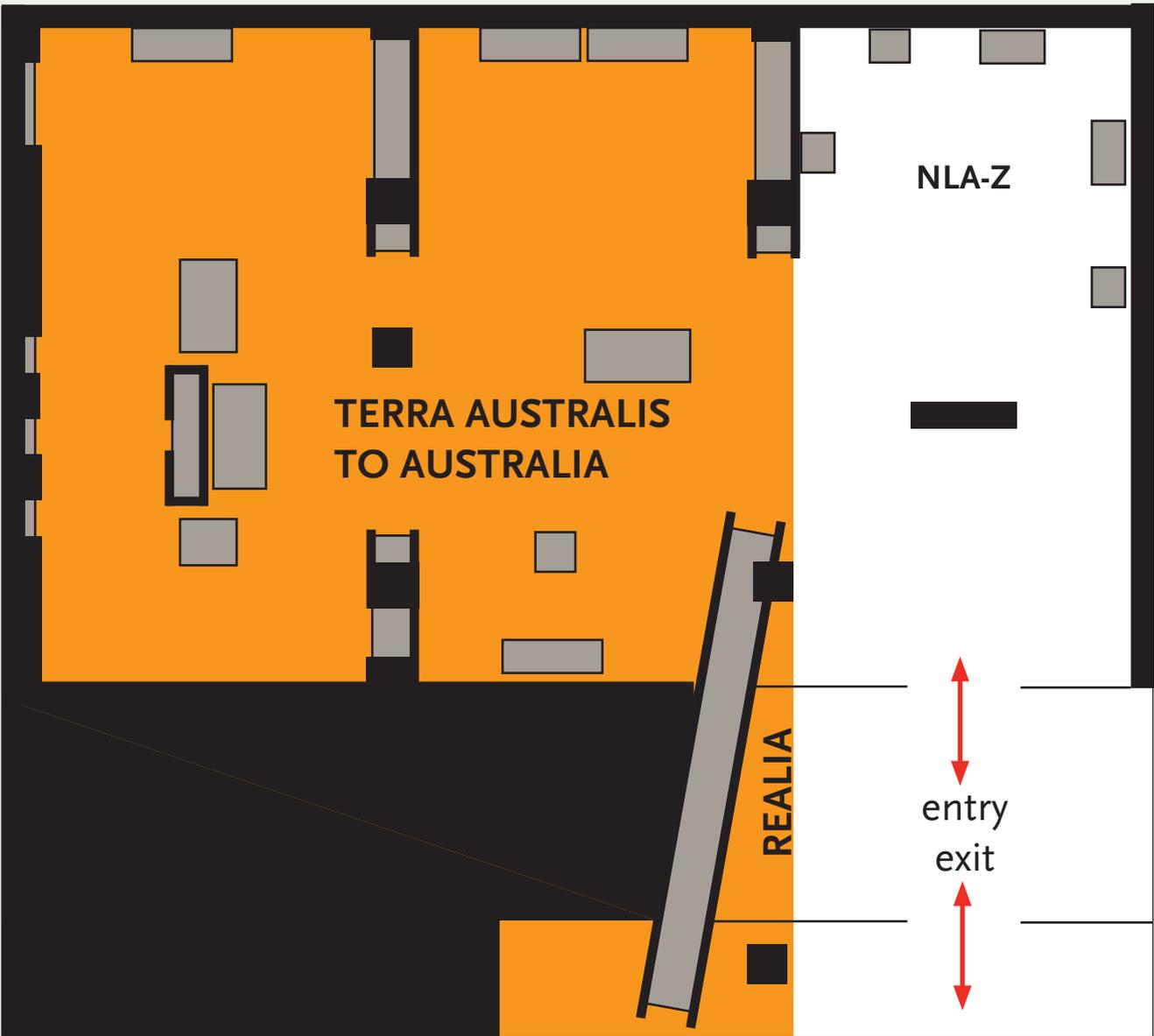
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OCTOBER 2014

Editor's note: Transcriptions retain the spelling and punctuation of the original text where possible.

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 18th or early 19th century

nephrite jade

REX NAN KIVELL COLLECTION (PICTURES)

Kotiate paraoa 18th or early 19th 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

**ROYAL AUSTRALIAN MINT FOR MATTHEY GARRETT
Medal commemorating the bicentenary of James Cook's voyage to New South Wales 1970**

gold

PICTURES COLLECTION

**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



C. JULIUS HYGINUS (c. 64BC–AD17)

Draco in *Poetica astronomica* (Poetry of the stars)

Venice: Erhard Ratdolt, 1485

woodcut

REX NAN KIVELL COLLECTION (OVERSEAS RARE BOOKS)

Ptolemaic constellations

In his major work of astronomy, the *Almagest*, the influential second-century Alexandrian mathematician and astronomer, Ptolemy, described and gave coordinates for 48 constellations. First published in 1482, this was the first printed work to set out Ptolemy's constellations. With woodcuts by the Venetian printmaker, Erhard Ratdolt (1442–1528), it describes each constellation and the Greek and Roman myths associated with them. The book began a process of star-mapping that has continued to this day. The constellation, Draco (Latin for dragon), is wrapped around the North Pole. In Greek mythology, the hero Hercules slew the dragon as one of his 12 labours. Here Draco surrounds the two bear constellations, Ursa major and minor.

VINCENZO CORONELLI (1650–1718)

Epitome cosmografica, o, Compendiosa introduttione all'astronomia, geografia, & idrografia (Summary of cosmography or Introductory compendium of astronomy, geography and hydrography)

Colonia (Köln): for Andrea Poletti in Venice, 1693

engraving

MAPS COLLECTION

A monk looks into the dark

Monk, geographer and globe-maker Vincenzo Coronelli was the most prominent Venetian mapmaker around the turn of the eighteenth century. After completing two enormous globes for the French king, Louis XIV, in 1683—now on display at Paris's Bibliothèque nationale de France—Coronelli published a number of popular works. In compendium form, with finely rendered illustrations and diagrams, this book explains different theories of the universe over the centuries from Ptolemy to Copernicus and beyond. This engraving represents the great scientific advances brought by new technologies, such as the telescope. It illustrates a chapter of recommendations for observing the eclipse of the sun using a telescope and quadrant.

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 17th 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.

Looking up

From ancient times, people have tried to make sense of the sky, and the stars, moon and sun that move across it. We have used the sky to tell stories, predict the future and create calendars, to position ourselves here on earth, and to navigate the seas and map the land. In the fourth century BC, Greek philosopher Aristotle argued that the earth was stationary at the centre of the universe. Ptolemy of second-century-AD Alexandria shared this earth-centred or geocentric view and his work describing 48 constellations dominated European thought until challenged in the sixteenth century by Copernicus, who argued for a sun-centred universe. Galileo's telescopic observations and the work of Tycho Brahe added fuel to this fire. The need for a way of determining an accurate longitude—for navigation and mapping—further drove interest in exploring the sky in the seventeenth and eighteenth centuries. This display, featuring works by some of the greatest students of astronomy and cartography, explores the Library's holdings of European celestial mapping from soon after the invention of printing. Its focus is the mapping of the northern-hemisphere sky.

JOHANNES HONTER (1498–1549)

***Imagines constellationum borealium* (Images of the northern constellations)** from **Works** by Claudius Ptolemy

Basel: Henricus Petrus, 1541

woodcut

MAPS COLLECTION

Improving on Dürer

Though dated 1532, this chart and its southern-hemisphere equivalent first appeared in 1541 in a collection of Ptolemy's texts, illustrating his major work of astronomy, the *Almagest*. Renaissance printmaker Albrecht Dürer is usually credited with publishing the first star charts. Unlike Dürer's classical constellations, however, Honter's chart shows what the constellations look like when viewed from earth and his figures wear sixteenth-century dress. It also includes the Arctic Circle.

Attributed to **JOHN SELLER** (1632–1697)

A mapp of ye two hemispheres of ye heavens from **Atlas caelestis containing the systems and theoryes of the planet** by John Seller

London: c. 1680

engraving

MAPS COLLECTION

Seller's hemispheres

This small map by King Charles II's hydrographer is believed to come from the earliest English celestial atlas. It shows the northern and southern celestial hemispheres, on the left and right respectively. The phases of the moon appear between the two hemispheres, while the zodiac is at the bottom. The planets with their symbols are at the base of the map. A colourful figure, John Seller was involved in a number of geographical specialties. In 1660, he was condemned to death for high treason, but pardoned after a period of imprisonment.

**The first lecture in the sciences of geography and astronomy
from *The universal magazine of knowledge and pleasure*,
volume II (June 1748)**

London: For J. Hinton at the Kings Arms in St Paul's Church-Yard,
1748

engraving

REX NAN KIVELL COLLECTION (MAPS)

Instruction in geography and astronomy

From a London magazine known for publishing maps, this engraving accompanies a lecture most likely written by Flamsteed's former assistant James Hodgson, a mathematics teacher at the Royal Mathematical School at Christ's Hospital. Hodgson explains the ecliptic: the apparent path of the sun on the celestial sphere.

The next thing I desire you to observe is the Zodiac, that circle which you see cuts the equator obliquely, and is divided into twelve signs, thro' which the sun seems to pass within the space of twelve months ... Through the middle of this circle, you will see the ecliptic line passing.

The teacher points to an armillary sphere, an instrument used to demonstrate the structure of the heavens.

JOHANN BAYER (1572–1625)

ALEXANDER MAIR (engraver, c. 1562–1617)

Draco in ***Uranometria, omnium asterismorum continens schemata*** (**Uranometria, containing charts of all the constellations**) with notes by John Collins (1625–1683)

Augsburg: Christopher Mangus, 1603

engraving and letterpress and ink

MAPS COLLECTION

Measuring the sky

When published in 1603, Bayer's atlas was the most comprehensive compendium of the world's stars and the first atlas to chart the whole sky. It was also the last celestial atlas compiled using only the naked eye. Bayer is best known for his method of assigning each star a letter of the Greek and later Roman alphabets to denote brightness. Found within this volume were pages in the hand of 17th-century mathematician and fellow of London's Royal Society John Collins. It is possible Collins owned this atlas—unsurprising, given the seminal nature of Bayer's work.

JOHN FLAMSTEED (1646–1719)

Atlas coelestis

London: 1729

engraving and letterpress

MAPS COLLECTION
RECENT ACQUISITION

Flamsteed's stars

Determining an accurate longitude was the great problem for early European navigators. To address this, English King Charles II founded an observatory in 1675. For over 40 years, John Flamsteed observed the stars by telescope from the Royal Observatory, Greenwich, where he was the first astronomer royal. Flamsteed died before his work could be fully published, first in a catalogue called *Historia coelestis* (1725) and subsequently in this first edition of his atlas, which depicts the 25 constellations he had observed. Flamsteed was a perfectionist with a sharp tongue and known for feuds with Isaac Newton and Edmond Halley. He argued that earlier cartographers distorted the constellations by depicting them in reverse to how they appear from earth. As he wrote in a letter in 1704, 'My Charts avoid all these Incoherencies and inconveniences'.

Left and far left:

JOHANNES VAN LOON (engraver, c. 1611–1686)
after **ANDREAS CELLARIUS** (artist, c. 1596–1665)
*Typus selenographicus lunae phases et aspectus varios
adumbrans* (Diagram depicting the phases of the moon and its
various appearances by (means of) shading) from
Harmonia macrocosmica (The harmony of the universe)

Amsterdam: 1660

hand-coloured engraving

REX NAN KIVELL COLLECTION (MAPS)

Possibly **JOHANNES VAN LOON**
(engraver, c. 1611–1686)
after **ANDREAS CELLARIUS** (artist, c. 1596–1665)
Scenographia systematis mundani Ptolemaici
(Plan of the Ptolemaic world system) from
Harmonia macrocosmica (The harmony of the universe)

Amsterdam: 1660

hand-coloured engraving

REX NAN KIVELL COLLECTION (MAPS)

Heavenly charts

Cellarius' celestial atlas, the *Harmonia macrocosmica*, was one of the most spectacular European atlases produced in the seventeenth century. Cellarius depicted not only the heavens, but also the entire structure of the universe as envisaged by philosophers from Ptolemy to Copernicus. These are two plates from that atlas. The first depicts the moon's phases, showing a stationary, personified sun causing changes to the moon's appearance from earth. It copies Johannes Hevelius' work on the moon of 1647. Cherubs hold a mariner's compass, an astrolabe and a telescope. The second engraving lays out the Ptolemaic world view, in which the earth is at the centre of the universe. It explores the relationship between the earth, planets and zodiac. Figures in the bottom corners may be ancient philosophers Aristotle and Ptolemy, and above them cherubs hold scientific instruments—a blending of the old and new. At bottom left, a background figure holds up a cross-staff, used during the seventeenth century to determine the altitude of celestial bodies.

JOHN SENEX (engraver, 1678–1740)

after **EDMOND HALLEY** (astronomer, 1656–1742) and **JOHN FLAMSTEED** (astronomer, 1646–1719)

Stellarum fixarum hemisphaerium boreale (Of the fixed stars of the northern hemisphere)

London: John Senex, 1721

engraving

MAPS COLLECTION

The northern sky, published

This popular star chart by the prolific and highly regarded London cartographer, John Senex, drew on the work of two astronomers who did not get on with each other, John Flamsteed and Edmond Halley. Flamsteed's atlas was not published until 1729, so this map and its southern-hemisphere equivalent were the first to contain Flamsteed's observations. It also drew on Halley's discoveries of four new stars (Nova 1572, Nova 1600, Nova 1686 and Nova 1670) and two nebulae visible by telescope (Andromeda M31 and Hercules M13). Its light weight made it much more useful, and affordable, to navigators than more cumbersome atlases like Flamsteed's, also on display.

RICHARD CUSHEE (1696–1733)

A new celestial globe

London: 1731

hand-coloured engraved gores on papier mâché base,
mahogany, brass

MAPS COLLECTION

An English sky

Until the late eighteenth century, European celestial globes used mythical figures to chart the constellations, often quite flamboyantly. This table globe, by London surveyor and globe-maker Richard Cushee, who worked at a shop in Fleet Street, is no exception. Around the time this globe was made, there was debate about whether the constellations should be represented as if the viewer was at the core of the globe, as Ptolemy had advised, or from the perspective of someone living on earth, as advocated by Flamsteed. This never-before-displayed globe follows Ptolemy. Richard Cushee worked with John Senex on the 1720s and sold his globes as terrestrial and celestial pairs. Note the star labelled Cor Caroli (Heart of Charles), named after Charles I, the English king beheaded in 1649.

JOHN WEBBER (1752–1793)

Captain John Gore 1780

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

JOHN GORE (c. 1729–1790)

Log of the voyage of HMS *Dolphin* to the South Seas, Volume 2

1767

ink

MANUSCRIPTS COLLECTION

Master's mate to Commander

At his apartments in Greenwich Hospital, sincerely regretted by all who had the pleasure of his acquaintance, Capt. John Gore ... a most experienced seaman and an honour to his profession. He had sailed four times round the world

In this way, the London periodical, *The gentleman's magazine*, announced the death of John Gore in 1790. Probably born in Virginia, Gore was an experienced seaman when he joined the *Dolphin* voyage (1766–1768) as master's mate. This is his log from that voyage. Samuel Wallis, Captain of HMS *Dolphin*, was charged by the Admiralty with searching for the great southern land. Though failing to find such a landmass, Wallis reached 14 Pacific islands, including Tahiti in June 1767. Gore served on two of James Cook's three Pacific voyages, and steadily rose to command the third Pacific voyage after Cook's death in Hawaii in 1779. A contemporary described Gore as 'a tower of strength in the ship's company, imperturbable and absolutely reliable'.

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.

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 voyage of the *Endeavour*

Lieutenant 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 £5,000, 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, naturalist and botanist Joseph Banks (1743–1820).

The voyage was organised by the Royal Society of London and funded by King George III to observe the transit of Venus in Tahiti. However, Cook also received 'secret instructions' from the British Admiralty directing him to search for a 'Continent or Land of great extent' and to 'take possession' of suitable locations for Great Britain. The party of the *Endeavour* landed at Botany Bay on 29 April 1770 and, after almost coming to disaster on the Great Barrier Reef, Cook claimed New South Wales for the King on 22 August 1770 at Possession Island.

Lieutenant James Cook and Sir Joseph Banks

James Cook and Joseph Banks were from vastly different backgrounds. Cook was apprenticed to the sea as a teenager and became the best known explorer of his age. Banks, a lord, was from a wealthy aristocratic family and was fascinated by the sciences. Cook was to undertake three extraordinary voyages and be slain on a beach in Hawaii at the age of 51, worn out but much idolised. Banks, 15 years Cook's junior, enjoyed a life full of achievement leading the Royal Society for over 41 years and was greatly interested in the colony of New South Wales.

Both men were to change the world through their remarkable abilities and their passionate interest in exploring and better documenting it. The impact of their colonial objectives affected people very differently. Aboriginal Australians, convicts, free settlers and later migrants all experienced the rigours of post-colonial life in the shadow of Cook's and Banks' first voyage.

Here we see them at the beginning of their voyage in Brazil in 1768.

JOSEPH BANKS (1743–1820)
Letter to Lord Moreton: Rio de Janeiro,
1 December 1768

ink

REX NAN KIVELL COLLECTION (MANUSCRIPTS)

‘these illiterate impolite gentry’

In this letter, Banks reports indignantly to Lord Moreton, the President of the Royal Society, that:

people here are ignorant to a degree of wonder of which I shall give only one instance. When the Captain first went ashore ... the Viceroy upon being told that the Ship was fitted out to observe the transit of Venus Gravely asked whether that was the passing of the North Star to the South pole this alone will I think Sufficiently Shew your lordship the State of Learning in this place.

Banks is particularly critical of the Viceroy. Having unsuccessfully tried to gain an audience with the Viceroy on the evening of their arrival, Banks wrote to him outlining his credentials:

Disagreeable as it is for any man to declare his own rank and consequence, my situation makes it necessary. I am a Gentleman and one of fortune sufficient to have (at my own expence) fitted out that part of the Expedition under my own direction; which is intended to examine the Natural History of the countries where we shall touch.

Refused permission to come ashore, he twice sent his servants to gather botanical specimens before he attempted a visit himself. Later Banks recorded that he couldn't wait to leave 'these illiterate impolite gentry'.

Transcription of Joseph Banks' letter to Lord Moreton, dated 1 December 1768, Rio de Janeiro:

To James Douglas, 14th Earl of Morton

My Lord

I should certainly have, wrote to your Lordship from Madeira to have given you an account of our proceedings there, had not the shortness of our stay renderd it impossible: I shall not however let the present opportunity pass, as I imagine it will be the only one I shall have of acquainting your Lordship with the success of a scheme which I am convincd you have honoured with no small share of good wishes

We set sail from Plymouth (after having been confin'd there by contrary winds for almost ten days) all in high spirits, myself more particularly as I was after many delays at last fairly Embark'd in an undertaking from which I promis'd myself three years uninterrupted enjoyment of my Favourite pursuit.

My Sea sickness was more than usually favourable so that in about a week I was able to begin as we all were, & light winds giving us an opportunity we made our first Essay on the inhabitants of the Sea call'd by the seamen blubbers, in these we hop'd to make great additions to natural history as probably nobody but ourselves ever had so good an opportunity of taking & preserving them; nor were we mistaken, for our first Essay produced an animal whom we could not referr to any known genus whose singularity of structure I hope some time or other to shew to your Lordship of these we have already taken twelve species & made Drawings & descriptions of all as well as preserv'd in Spirit as many as we could.

18 days brought us to Madeira where we were to stay no more than five days, one of which was spent in getting

leave of the Governor to range about in search of what we could find, notwithstanding this delay we Collected above 300 species of Plants 200 of Insects & about twenty of fish; many of all the three Kinds such as had not before been describd. For our extraordinary success we were not a little indebted to the assistance of a very ingenious gentleman brother to Dr Heberdine, who has long been settled in the Island: he was indeed indefatigable in procuring us all the assistance in his power from the people of the Island, as well as Communicating some very ingenious observations of his own, on the trees that are found there.

From Madeira we saild happy in having Collected sufficient to keep us employ'd till we arrivd at Rio this place, where from the Situation &c. we did not doubt of making very great acquisitions. The Voyage was pleasant & took us up two Months the whole in fine weather so that never a day passd but the business of drawing went on without interruption. The Calms of the line lastd about a fortnight in which time I was almost Constantly in a boat rowing about the ship & seldom returnd empty, so that upon the whole the voyage was profitable to the undertaking tho we had uncommonly bad success in fishing.

What will most likely surprise your lordship I have yet to tell which is the reception that we met with here as it is quite extrordinary in its nature. I shall give a minute detail of the Particulars

On the 13th of this Month we arrivd here having saild up the river with a very light breeze & amusd ourselves with observing the shore on each side coverd with Palm trees a production which neither Dr Solander or myself had before seen & from which as well as every thing else which we saw we promis'd ourselves the highest satisfaction as soon as we came to an anchor a boat full of armd soldiers came from the town &

without saying a word stationd themselves near our ship soon after another came off */telling us that/* bringing a Colonel & officers of the Portugese who askd many questions but seemd satisfied with our answers & told us that the next morn we might come ashore in the morn the Captn Went on shore Early & we prepard to have follow'd him but he returnd & brought with him an officer who after some time told us that we should not be allowd to come ashore at night however we attempted it but were stopd & */brought/ /Sent/* aboard again

Your lordship Can more easily imagine our situation than I can describe it all that we so ardently wished to examine was in our sight we could almost but not quite touch them never before had I an adequate Idea of Tantalus's punishment but I have sufferd it with all possible aggravations three weeks */days/* have I staid aboard the ship regardless of every inconvenience of her being heeld down &c. &c. which on any other occasion would have been no small hardships but small Evils are totaly swallowd up in the Larger bodily pain bears no comparison to mine inshort the torments of the Damn'd must be very severe indeed as doubtless my present ones Cannot nearly Equal them. I twice remonstrated to his excellency letting him Know my business & who I was offering to submit myself to any precautions he should think nescessary & to be attended whersoever I Should go by whoever he should appoint but all to no purpose his answers were so little to the purpose that I am forced to submit to the nescesity of my situation

I have taken the liberty to Enclose to Your lordships the Memorials as well as the answers which I have receivd which I shall forward by a spanish pacquet now laying in the harbour. They may serve to convince your Lordship that I have left no stone unturned to get the liberty I askd tho that is a point which I fancy your lordship will not much doubt

The people here are ignorant to a degree of wonder of which I shall give only one instance When the Captn first went ashore / *to the Vice Roy*/ the Viceroy upon being told that the Ship was fitted out to observe the transit of Venus Gravelly askd whether that was the Passing of the North Star to the South pole this alone will I think Sufficiently Shew your lordship the State of Learning in this place.

The Captn means to write to the Society an account of this transaction which I fancy will be very full so I shall not trouble your Lordship with any more particulars but Content myself with assuring your Lordship that I am your affectionate & Much Obligd

Hble Servant

Jos: Banks

Rio de Janeiro

Decr : 1st: 1768

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

ink

MANUSCRIPTS COLLECTION

INSCRIBED ON THE UNESCO
MEMORY OF THE WORLD REGISTER, 2001



Problems in paradise

On 14 November 1768, Cook and the *Endeavour* crew arrived at Rio de Janeiro. While Cook sought provisions, Banks longed to go ashore to collect natural history specimens. The crew of the *Endeavour* were persistently thwarted by Count Rolim, Viceroy and Captain General of Brazil, who, convinced they had come to trade, would not allow the crew to land. Rather, the observation of the transit of Venus from Tahiti—a phenomenon that the Viceroy clearly didn't understand—was the mission's primary objective followed by the search for the great southern land. Here, both Cook and Banks describe the Brazilians' lack of understanding of the transit and distrust of the crew's motives. Cook writes that he has to submit to the 'indignity' of having a local soldier accompany each boatload of provisions.

Transcription of James Cook's *Endeavour* journal, entry dated 14 November, 1768:

Monday, 14th Moderate Sea and Land breezes and fine pleasant weather. At 5 PM anchor'd in 5 fathom water just above the Isle of Cobras which lies before the City of Rio de Janeiro: a little before we anchor'd the Pinnace return'd and inform'd me that the Viceroy had thought proper to detain the Officer until I went ashore - soon after we anchor'd a boat came on board bringing several of the Viceroy's officers who asked many questions in respect to the Ship, from whence She came, Cargo, number of men Guns &Ca. all of which was answered to their satisfaction - they told me it was the custom of the Port to detain the first officer that came from any ship on her first Arrival until a Boat from the Viceroy had visited her, that my officer would be sent on board as soon as they got ashore, which was accordingly done. About this time a Boat full'd with soldiers kept rowing about the Ship, which had orders, as I afterwards understood, not to suffer any one of the Officers or Gentlemen except my self, to go out of the Ship. In the Morning I waited upon the Viceroy and obtain'd leave to purchase Provisions, Refreshments, &ca for the Ship, but obliged me to employ a person to buy them for me, under a pretence that it was the custom of the place, and he likewise insisted / notwithstanding all I could say to the contrary / on putting a Soldier into the Boats that brought anything to or from Ship, alleging that it was the Orders of his Court and they were such as he could not dispence with, and this indignity I was obliged to submit to other wise I could not have got the supply I wanted, and being willing as much as in me lay to avoid all manner of disputes that might cause the least delay, and at the same time to convince him that we did not come here to trade as I believe he imagined for he certainly did not believe a word about our being bound to the South ward to observe the transit of Venus but look'd upon it only as an invented story to cover

some other design we must be upon, for he could form no other Idea of that Phanomenon / after I had explained it to him / then the North Star Passing thro. the South Pole (these were his own words.) He would not permit the Gentlemen to reside a shore during our stay here, not permit Mr Banks to go into the Country to gather plants, &ca but not the least hint was given me at this time that no one ^ of the Gentlemen was to come out of the Ship but myself, or that I was to be put under a Guard when I did come; but this I was soon convinced of after I took my leave of His Excellency and found that an Officer was to attend upon me where ever I went, which at first the Viceroy pretended was only meant as a compliment, and to order me all the Assistance I wanted. This day the people were employ'd in unbending the Sails, in fitting and rigging the spare topmasts in the room of the others, and getting on Shore empty water casks.

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 superb marquetry table top features an English-oak urn from HMS *Resolution* with inscribed ivory panels. The urn is surrounded by timbers from many of the places visited by the *Resolution*, including Australia, on Cook’s second (1772–1775) and final (1776–1779) voyages.

JAMES TOOKEY (active 1800–1830)

A man of the Sandwich Islands; A woman of the Sandwich Islands; Capt. James Cook; A man of Mangea [Mangaia]; Omai or Omiā a native of Ulietea

London: C. Stalker, 1787

engraving

REX NAN KIVELL COLLECTION (PICTURES)

Cook's Pacific voyages

These five portrait engravings by James Tookey represent Cook's three Pacific expeditions. Tookey specialised in engraving landscapes, portraits and animals. These images were copied from engravings by other artists of portraits by John Webber, William Hodges and Nathaniel Dance. Tookey has made further subtle changes in his engravings. Dance was responsible for the original commissioned portrait of Cook, Hodges painted Omai, and Webber painted the Sandwich Islands and Mangea [Mangaia] figures. Hodges and Webber were the accompanying artists on Cook's second and third voyages respectively. Together they were responsible for the comprehensive documentation of the many people and places they encountered.

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

THOMAS LUNY (1759–1837)

The bark, *Earl of Pembroke*, later *Endeavour*, leaving Whitby Harbour in 1768 c. 1790

oil on canvas

PICTURES COLLECTION

The great *Endeavour*

HM Bark *Endeavour* was originally built as a collier and launched in 1764 as the *Earl of Pembroke*. It was later purchased and renamed, and had a crucial role in James Cook's expedition to observe the transit of Venus of 1769 and secretly search for the surmised great southern land. After the *Endeavour's* epic voyage, it was largely forgotten and renamed *Lord Sandwich*. Purposely sunk at Rhode Island in 1778 during the American Revolutionary War (1775–1783) to impede an advancing fleet, the wreck has yet to be officially identified. A replica ship was commissioned in 1988 as part of the Australian Bicentenary celebrations. In this work by British marine painter Luny, we see the *Earl of Pembroke* leaving Whitby Harbour, soon to be renamed and provisioned for Cook's first Pacific voyage (1768–1771).

THOMAS PENNANT (1726–1798)

Animals observed or collected by Joseph Banks esqr. & Doctor Solander in the voyage round the world begun August 25th 1768 ended July 12th 1771 September 1771

ink

MANUSCRIPTS COLLECTION

MOSES GRIFFITH (1747–1819)

Rainbow lorikeet 1772

gouache on vellum

PICTURES COLLECTION
RECENT ACQUISITION

Capturing a rainbow lorikeet

Thomas Pennant was an eminent Welsh naturalist, zoologist and antiquarian who penned many illustrated volumes on natural history. He corresponded with like-minded men and fellow members of the Royal Society for his studies, including the botanist and the Society's President, Sir Joseph Banks. Pennant received many of the bird specimens collected by his friend Banks during Cook's *Endeavour* voyage (1768–1771). He met with Banks and Solander in London in September 1771 soon after their return when he wrote this journal passage, one of the earliest descriptions of a rainbow lorikeet. The bird was supposedly captured while the *Endeavour* was anchored at Botany Bay and was said to have been kept as a pet by Tupaia, the Polynesian navigator and interpreter who had joined the *Endeavour*. After Tupaia's death in Batavia and on return to England, the lorikeet remained with Banks. It was sketched for the first time by a European, probably on the London visit, by Pennant's talented collaborator, Moses Griffith. Griffith produced many illustrations for Pennant's published volumes and they had a long and very happy association.

Transcription of Thomas Pennant's *Animals observed ...*, dated September 1771:

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[Inscribed in Pencil]

7 Latham 213 (refers to entries in John Latham's A General History of Birds)

[Pennant's Writing]

Blue Cap [Blue bellied

Differs in size, the length of a large one 1-3]

Bill red

Crown & throat & middle of the belly a rich blue. Hind part of the head ^

Hind part of the neck, the back & covert of the wings a fine green.

The first spotted with scarlet and yellow.

Wings green on the exterior sides. In the interior dusky, the middle part marked with a fine lemon coloured spot.

Breast of an orange scarlet mixed with fine yellow.

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Belly a deep rich blue. Sides red

The feathers edged with green.

Thighs orange.

Tail cuneiform, middle feathers green, the others green marked on the interior sides with bright yellow.

Legs dusky.

Inhabits New South Wales, very numerous especially in Botany Bay. Lat.34

THOMAS CHAMBERS (engraver, 1724–1789)

after **SYDNEY PARKINSON** (artist, c. 1745–1771)

**The head of a chief of New Zealand, the face curiously tataoud
[tattooed], or marked, according to their manner**

**Head of Otegoongoon, son of a New Zealand chief,
the face curiously tataou'd [tattooed]**

London: Stanfield Parkinson, 1773

engraving

REX NAN KIVELL COLLECTION (PICTURES)

A brilliant career cut short

Sydney Parkinson, an extraordinarily talented young artist on Cook's first voyage, died at sea on 26 January 1771 suffering from dysentery and malaria after leaving Batavia (Jakarta). The return leg of Cook's very successful expedition proved costly; around one third of the crew also died. Parkinson had been hired by Joseph Banks along with another artist Alexander Buchan. Buchan died in Tahiti early in the mission, leaving the burden of the work documenting the unprecedented discoveries of the voyage to Parkinson. Working tirelessly during the expedition, as the sole botanical draughtsman, Parkinson made more than 1,000 drawings of the plants, animals and people they encountered. These compelling images of tattooed Maori warriors, engraved by Chambers after Parkinson's drawings, illustrated an unsanctioned volume produced by Parkinson's brother, Stanfield, in 1773. The volume caused a damaging and acrimonious disagreement with Joseph Banks. Stanfield died insane in an asylum shortly after the volume's publication. His insanity was exacerbated by the stress of his disagreement with Banks and he was broken-hearted over the death of his brother. There are 31 images, mostly engraved after Parkinson's originals in the volume, 10 of New Zealand subjects but only one Australian image.

Attributed to **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 (1916–2011) 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.

JOHN WEBBER (1752–1793)

A sea otter April 1778

pencil, wash and watercolour

REX NAN KIVELL COLLECTION (PICTURES)

Cook's unfinished voyage

These beautiful works by the prolific John Webber capture both the extent of Cook's final voyage and the artist's superb draughtsmanship and ability with watercolour. The works span the last two years of Cook's life and his search for the fabled Northwest Passage. In April 1778, Cook anchored at Ships Cove in King George's Sound (now Nootka Sound) on Vancouver Island and Webber had a month to richly document their encounters with First Nations people and wildlife. Here is his depiction of a sea otter, which today is on the Endangered Species list after being hunted to near extinction by fur traders. It was reintroduced into British Columbia 45 years ago. Sadly, the most valuable traded commodity received by Cook's men at Nootka Sound was 'Sea Beaver' or sea otter pelts, and Cook received a full-length sea otter cloak as a gift on his departure.

JOHN WEBBER (1752–1793)

A deer of Princes Island (Sunda Strait) February 1780

pencil, wash and watercolour

REX NAN KIVELL COLLECTION (PICTURES)

The beautiful hog deer

In February 1780, artist John Webber visited Princes Island during the return leg of the Cook voyage through South East Asian waters. Known today as Panaitan Island, it is situated in the Sunda Strait which separates Java and Sumatra. Here, Webber has painted a Lesser Mouse Deer or *Tragulus kanchil*, an animal he later describes as a ‘Hog Deer’ in the catalogue of his works. Webber’s sensitive watercolour is most likely the first image recorded of this delightful animal.

ROBERT DODD (1748–1816)

The mutineers turning Lieut. Bligh and part of the officers and crew adrift from His Majesty's ship the *Bounty*

London: B.B. Evans, 1790

hand-coloured aquatint

PICTURES COLLECTION

WILLIAM BLIGH (1754–1817)

The Bligh notebook, 28 April to 14 June 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 *Bounty* mutiny. Cast adrift near Tonga in the South Pacific, Bligh navigated the longboat across 6,700 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. The accompanying aquatint by the maritime artist and printmaker, Robert Dodd, captures the drama of the mutiny and is one of the artist's most recognisable works.

Transcription of William Bligh's notebook, entries dated 28 April to 14 June 1789:

[Page on Display]

Prayer

O Lord our heavenly Father almighty and everlasting God,* who has safely brought us to the beginning of this day ; In and through the merits of our blessed Saviour through whom we are taught to ask all things, - We thy unworthy Servants prostrate ourselves before thee & humbly ask thee forgiveness of our sins and transgressions.

We most devoutly thank thee for our preservation & are truly conscious that only through thy Divine Mercy we have been saved – We supplicate thy glorious majesty to accept our unfeigned Prayers & thanksgivings for thy gracious Protection. – Thou hast shewed us wonders in the deep, that we might see how powerful & gracious a God thou art, how able & ready to help those who trust in thee. Thou hast given us strength & fed us & hast shewn how both Winds & Seas obey thy command, that we may learn

[Following Pages]

even from them to hereafter obey thy holy word and to do as thou hast ordered. We bless and glorify thy name for this thy mercy in saving us from perishing, and we humbly beseech thee to make us as truly sensible of such thy Almighty goodness that we may be always ready to express a thankfulness not only by our Words, but also by our lives in living more obedient to thy Holy Commandments.

Continue O Lord we beseech thee, through the mediation of our blessed Saviour Jesus Christ, this thy goodness towards us, - strengthen my mind & guide our Steps – Grant unto us health and strength to continue our Voyage, & so bless our miserable

morsel of Bread, that it may be sufficient for our undertaking.

O Almighty God relieve us from our extreme distress, such as men never felt, – conduct us through thy mercy to a Safe Haven, and in the End restore us to our disconsolate Families and Friends. We promise O Lord with full & contrite hearts never to forget thy great mercies vouchsafed unto us – We promise to renew our unfeigned thanks at thy Almighty God as thou hast given us grace at this time to make our common supplications unto thee & hast promised that to those who ask in thy Son our Saviours name thou wilt grant their request; fulfill O Lord we beseech thee the desires & Petitions of thy Servants as may be most expedient for them granting us in this world a knowledge of thy truth & in the World to come life everlasting through the Merits of our Blessed Mediator and Redeemer Jesus Christ. Amen – Our Father. -

*Receive us this Night into thy almighty protection.

RICHARD ATKINS (1745–1820)

Journal 1796–1810

ink

REX NAN KIVELL COLLECTION (MANUSCRIPTS)

Governor Bligh's daughter creates a stir

On Sunday 27 September 1807, Richard Atkins records a telling incident in the unravelling state of affairs surrounding Governor William Bligh. He was attending a church service with his married daughter, the spirited 24-year-old Mary Putland, when she was subjected to the unwanted attentions of a group of soldiers.

Atkins writes that they 'behaved in a highly indecent and improper manner by making faces looking over each others shoulders fixing their eyes on her and alarmed her very much'. Mary was wearing a newly received, fashionable and somewhat transparent dress, the revealing nature of which captured the attention of the unruly soldiers. Mary fled into the vestry in tears and Governor Bligh ordered the men into the guard house. This incident no doubt further damaged his relationship with the soldiers who would go on to defy him openly in the Rum Rebellion the following year. Interestingly, the following page in Atkins' journal, perhaps containing his further thoughts on the matter, has been cut out.

‘a thoroughly dissolute life’

Richard Atkins kept this journal intermittently, from his arrival in Sydney in 1792, to his departure 18 years later. From a prominent English family, Atkins left England largely to flee prospective creditors. During his time in the colony, somewhat surprisingly given his addiction to liquor, immorality and insolvency, he held a number of prominent positions including registrar of the Vice-Admiralty Court and acting superintendent of police. In 1796, he became deputy judge advocate. He was appointed judge advocate in 1802 and remained in office until 1809. Atkins was friendly with Governor Hunter but was considered by Governor Bligh ‘a disgrace to human jurisprudence’, who ‘has been the ridicule of the community’. In the famous case against Governor Bligh’s antagonist John Macarthur, however, Atkins recommended that Macarthur and his cronies be charged with treasonable offences. This ultimately led to Bligh’s removal and the Rum Rebellion. On his return to England, Atkins gave evidence against the mutinous Major George Johnston at his court martial.

**Transcription of Richard Atkins' journal, entry dated
27 September 1807:**

On Sunday the 27th Septr 1801. The Govr acquainted me that himself and Mrs. Putland being at church a Nr of Soldiers in a line to where Mrs P. sat behaved in a highly indecent and improper manner by making faces and looking over each others shoulders fixing their eyes on her and alarmed her very much. The Governor seeing her alarmed took her into the next room where she acquainted him with the subject of her distress, after the Church was over the Govr ordered the men into the guard house, and sent for the Adj. This is very improper in every point of view.

Page 63 of manuscript has been cut out.

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.

**A list of all the male and female convicts in
His Majesty's gaol, the Castle of Lincoln, on 17th day of May
1794, who are to be transported according to
their sentences 1794**

ink

REX NAN KIVELL COLLECTION (MANUSCRIPTS)

Family ties

This list of convicts awaiting transportation, written by gaoler William Lumbey, who also designed the Lincoln Gaol, gives a unique perspective on their crimes. Discussing a young mother and a recently married convict, Lumbey writes:

Elizabeth Hill has a female child which was born in prison and which she desires to take with her. Prisoners here have a notion that being under these circumstances the Infant cannot be separated from them. The convict John Greenwood was apprehended the Day of his marriage, his wife would probably go with him if she could have a decent passage provided for her, her friends are wavering in the Determination of their consent but will give a final Answer in a few Days.

Although there is no record of the Greenwoods' arrival in the colonies, it appears Elizabeth Hill arrived in Sydney in April 1796; her baby is not mentioned.

Transcription of *A list of all the male and female convicts ...*, entry dated 17 May 1794:

Convict list 17 May 1794 HM gaol The castle of Lincoln Ann Hall 25 Elizabeth Hill 22 John Greenwood 22 William Baguley 36 (All 7 years) Elizabeth hill has a female child which was born in prison which she desires to take with her.

Prisoners have a notion that being under these circumstances the infant cannot be separated from them. The convict John greenwood was apprehended the day of his marriage , his wife would probably log with him if she could have a decent passage provided for her, her friends are wavering in the Determination of their consent but will give a final answer in a few days. Wm Lumbey Gaoler

Elizabeth Robson 30 pockmarked (7 years)

ARTHUR BOWES SMYTH (1750–1790)

Entry dated 9 February 1788 in Journal 1787–1789

ink

MANUSCRIPTS COLLECTION

Red bunting and tin foil about their heads

In this poignant account, Bowes Smyth describes an interaction with two elderly Aboriginal men who had approached the early settlement. Governor Phillip came to meet them and, after presenting one of them with an axe, 'bound some red Bunting about their heads with some yellow tin foil, etc etc'. Bowes Smyth continues:

Whilst I was standing near them, a negro boy from one of the Ships came to look at them. They were surprised and rejoy'd to see him: felt his hair ... and seemed surpris'd that they cd not understand each other. They express'd a great desire to have a lock of his hair, and I persuaded the boy to let me cut off a lock and presented to each of them, wh they put carefully by in a wad of Grass fasten'd to one of the Spears.

Then the old men left.

A First Fleet journal: Early days at Port Jackson

Arthur Bowes Smyth was the untrained surgeon on the First Fleet female convict ship, the *Lady Penrhyn*. He records important moments from the landing at Botany Bay and the almost daily meetings with Indigenous people, which pass without incident—at least from his perspective. He hears from the landing party sent to explore Port Jackson ahead of the fleet's move that the landscape and harbour are almost beyond description: it is 'a perfect Paradise' and the parrots and birds are 'an enchantment'. Bowes Smyth mentions the great heat, about 23°C, and the intensity of the regular storms with attendant lightning. One lightning strike just after the settlement is established splits a tree in two and kills five sheep and a pig, precious commodities, particularly in the starvation days of early settlement. He also mentions the scene of 'debauchery' when the female convicts are first disembarked and set upon by the men as a storm raged.

WILLIAM BEECHEY (1753–1839)
Portrait of George Barrington c. 1785

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

A legendary prince of rogues

Irish-born George Barrington (1755–1804) was celebrated by the public and press as a legendary gentleman pickpocket. His exploits and numerous acquittals, due to his persuasive skills, his charm and his patrons, were widely serialised in the London press. In 1790, after eight convictions, he was sentenced to transportation to New South Wales. His good behaviour in the colony earned him a full pardon in 1796 from Governor Hunter, and he was appointed chief constable of Parramatta. Barrington retired from his post due to 'infirmity' in 1800 and died, reputedly insane, at his substantial property in Parramatta four years later at the age of 49.

**A tour through the Apollo Gardens, in Gawsworth, near
Macclesfield, Cheshire**

Congleton: J. Dean, 1802

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS)



MARTIN SCHONGAUER (c. 1445–1491)
Wilder Mann mit Wappenschild
(Wild man with shield) 1480s

WIKIMEDIA COMMONS

The Hairy Wild Man of Botany Bay

This memorable image held in the Library's Rex Nan Kivell Collection illustrates a unique pamphlet, printed in 1802 in Cheshire, only 14 years after settlement in New South Wales. It was written by an unknown author. The accompanying text describes a fantastic story in which the narrator travels through time and space, encountering a remarkable array of experiences, verses in the night sky, musical fountains, a Masonic hermit and eventually Botany Bay where he is attacked by the Hairy Wild Man. Quoting liberally from the verse of Milton and Pope the text verges on the surreal in its descriptions.

The image of the hairy wild man is long established in our collective consciousness and dates back to the ancient Mesopotamian story of Gilgamesh. Popular in the medieval period as well, the story was later depicted by Renaissance artists such as Dürer and Schongauer. The author may have been inspired by the fantastic stories, reports of captured hairy giants and strange wildlife reaching England from the colony. Rather more benign than terrifying, the shackled figure perhaps reflects the plight of the transported convict to the land of 'weird melancholy'.

WILLIAM MINEARD BENNETT (1778–1858)

Portrait of Vice-Admiral John Hunter c. 1813–1816

oil on wood

REX NAN KIVELL COLLECTION (PICTURES)

The colony's second governor

Painted by the portraitist, miniaturist and promising opera singer and composer, William Bennett, this work captures John Hunter in later life, after his First Fleet experiences commanding the *Sirius* and having returned to England after his difficult term as governor of the colony (1795–1800). Hunter is depicted here after his promotion, in July 1810, to the rank of Vice-Admiral and the painting may have been exhibited at the Royal Academy in either 1813 or 1816. A larger version of the portrait exists in the State Library of NSW. Hunter was known for his artistic ability and both *The Hunter sketchbook* and this portrait were acquisition highlights for collector Sir Rex Nan Kivell.

JOHN HUNTER (1737–1821)

Albacore in Birds & flowers of New South Wales drawn on the spot in 1788, '89 & '90 1788–1790

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

A fine catch

Although Captain Hunter described himself as 'wholly unqualified' to paint the exotic flora, fauna and Aboriginal people of New South Wales, his lack of formal training did not deter him from maintaining this memorable sketchbook. The unusual subject of a gutted albacore, or tuna, was painted during Hunter's stay in the Port Jackson area, and 65 of the 100 sketchbook images (this is number 64) depict species native to that region. The collector Rex Nan Kivell regarded this sketchbook as one of the greatest treasures of his extraordinary collection.

WOOLLARAWARRE BENNELONG (c. 1764–1813)

Letter to Mr Phillips: 29 August 1796

ink

REX NAN KIVELL COLLECTION (MANUSCRIPTS)

‘Not me go to England no more.’

Bennelong and his young companion, Yemmerrawannie, became the first Indigenous Australians to travel to England when they accompanied Governor Phillip on his return voyage in December 1792. They were outfitted with fashionable clothes, met Governor Phillip’s influential patron, Viscount Sydney, and visited his estate. During the trip, they both fell ill and were cared for by Mr Phillips, the Viscount’s steward, and his wife. Sadly, Yemmerrawannie died and Bennelong returned home alone in 1795. In this letter to Mr and Mrs Phillips, Bennelong profusely thanks his friends for looking after him and expresses hope that they will send him handkerchiefs, stockings and shoes. He also gives them news of ‘murry [big] doings’: in his absence, Carroway [Caruey], another Aboriginal man, had stolen his wife and then attacked him on his return. This letter is a poignant insight into Bennelong’s altered circumstances.

'Letter from a Native of Botany Bay'

This 'entangled' document is the earliest known piece of writing by an Indigenous Australian. The manuscript is the only contemporary copy of an intriguing dictated letter which appears to have been copied verbatim by an unknown scribe. The author, Bennelong, a leader of the Wangal people, was one of the first to make contact with the arriving settlers in 1788. Eight years later, he wrote this memorable letter to friends in England. Bennelong had been kidnapped by Governor Phillip for strategic purposes in November 1789 and confined at Government House, where he closely observed the duties of his captor and eventual friend. They are recorded sitting together with Bennelong looking on as the Governor wrote his official correspondence. Bennelong and the Governor exchanged names and spoke of each other as 'Beanga' (father) and 'Doorroow' (son), and Bennelong no doubt understood his important place in the hierarchy surrounding the Governor.

**Transcription of Woollarawarre Bennelong's letter to Mr Phillips,
dated 29 August 1796:**

Sidney Cove

New South Wales Augst 29

1796

Sir,

I am very well. I hope you are very well. I live at the Governor's. I have every day dinner there. I have not my wife: another man took her away: we have had murry doings: he spear'd me in the back, but I better now: his name is now Carroway. all my friends alive and well. Not me go to England no more. I am at home now. I hope Sir you send me anything you please Sir. hope all are well in England. I hope Mrs Phillip very well. You nurse me Madam when I sick. You very good Madam: thank you Madam, & I hope you remember me Madam, not forget. I know you very well Madam. Madam I want stockings. thank you Madam; send me two Pair stockings. You very good Madam. Thank you Madam. Sir, you give my duty to Ld Sydney. Thank you very good my lord. very good: hope very well all family. very well. Sir, send me you please some Handkerchiefs for Pocket. You please Sir send me some shoes: two pair you please Sir.

Bannalong.

SAMUEL JOHN NEELE (1758–1824)

Portrait of Bennilong [Bennelong], a native of New Holland, who after experiencing for two years the luxuries of England, returned to his own country and resumed all his savage habits from A modern and authentic system of universal geography by George Alexander Cooke

London: C. Cooke, c. 1810

hand-coloured copper plate engraving

REX NAN KIVELL COLLECTION (PICTURES)

Bennelong's life in London

Bennelong skilfully negotiated the complexities of the world around him. He would dine with Governor Phillip one day and then go bush with his family the next, a pattern which perturbed white society. The 'civilising' influence of his trip to England—hoped for by the early colonial administration—didn't stick, as can be seen here in the title of this print. A scathing obituary in the *Sydney Gazette* in January 1813 cast him as 'a thorough savage, not to be warped from the form and character that nature gave him by all the efforts that mankind could use'. Here though we see him as he charmed London society in his bespoke clothes, which he sought to replenish in the adjacent letter sent to the Phillips. The print may be derived from a drawing in the Mitchell Library which is attributed to William Waterhouse, whose home Bennelong stayed in while in London.

AUGUSTUS EARLE (1793–1838)

**A bivouack [bivouac], day break on the llawarra [Illawarra]
Mountains 1827**

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

A ghostly apparition

Earle's famous oil painting of a bivouac scene is clearly based on this watercolour painted over a decade earlier, and also references some aspects of the *Hollow tree ...* image. Interestingly, here the two Aboriginal men are seen standing around the fire, but Earle adjusts the grouping in the final painting, perhaps to better balance the composition. An earlier version with a standing figure, however, can still be, glimpsed, ghostlike, in the centre of the painting.

AUGUSTUS EARLE (1793–1838)

Hollow tree on the Illawarra Mountain 1827

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

AUGUSTUS EARLE (1793–1838)

A bivouac of travellers in Australia in a cabbage-tree forest, day break 1838

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

‘Such tangled thickets now we pass’d, such mighty trees we saw’

The London gallery owner and collector, Sir Rex Nan Kivell (1898–1977), viewed his acquisition of more than 160 Augustus Earle works as a high point in his illustrious career. Earle was the first artist to travel to, and make a record of, five continents, including the colony of New South Wales, where he lived between 1825 and 1827. Here Earle subtly exploits the romantic and dramatic aspects of the Australian bush by dwarfing the European explorers against this new and alien landscape. The oil painting was one of Nan Kivell’s first purchases as a young collector. Exhibited at the Royal Academy in 1838, it illustrates Earle’s sympathetic depiction of Aboriginal people. With both Aboriginal guides and the exploring party depicted comfortably together around a fire, the painting also reinforces the notion that man is at the mercy of nature. Significantly, the adventurous Earle broke his leg in the Illawarra on the trip illustrated here. He wrote a verse about his experiences, which is quoted in the title above.

Parramatta Sunday Schools 1815 banner

cotton, paint, ink on silk, readymade cotton fringe and ribbon

PICTURES COLLECTION

Australia's first Sunday School

This banner is the second earliest surviving decorative needlework produced in Australia.* Its creator is unknown but it has been embroidered in cotton and silk to a simple design featuring palm fronds and a dove symbolising peace and love. It may have been created to celebrate the official inauguration of the first Sunday School in the colony at Parramatta on 1 December 1815. The school had been earlier established by Thomas Hassall (later Reverend) at his father Rowland's home in 1813. It then moved to St. John's Church with The Reverend Samuel Marsden's permission. Governor Macquarie supported both the Sunday School and the neighbouring school, which he specially established for Aboriginal children in January 1815. Macquarie saw both organisations as part of his overarching mission to civilise and improve the colony's population. Rowland Hassall, also a minister, was on the Aboriginal School's Committee. His son's invention, the Sunday School, was well-organised, regimented and attracted 130 children to its first meeting.

It still survives today.

*A sampler dating to 1809 is held by the State Library of New South Wales.

JOHN HEAVISIDE CLARK (c. 1770–1863)
**Trial in Field Sports &c. &c. of the Native Inhabitants of New
South Wales**

London: Edward Orme, 1813

hand-coloured aquatint

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS)

'the country is ours'

This modest illustrated book was the first publication devoted solely to Aboriginal people. It was produced in England in 1813 by John Heaviside Clark. The 'plate book' exists also as a supplement to a larger volume entitled *Foreign Field Sports ...* printed a year later. It seems Clark never visited Australia and the obscure origins of the images and text have been the source of much speculation. The dedication (by permission) to William Bligh suggests a possible connection to the former governor but this is not proven. The brief texts in this volume are descriptive, informative and heavily steeped in the prejudice of the era. However, the story related at the end of the book's introduction about Harry, an Aboriginal man, is unique in colonial literature and may one day provide a clue to the author. The story describes an incident in which Harry's fire endangered a farmer's stacks of corn and concludes: 'the chief calmly replied, 'You know we must have our fire; the country is ours, you must take care of your corn'.

Transcription of John Heaviside Clarke's 'Trial' in *Field Sports ...*, published in 1813:

[Page on Display]

TRIAL

The ideas of equity, or of justice, among the natives, appear to be extremely confused; although the shedding of blood is always followed by punishment, the party offending being compelled to expose his person to the spears of all who choose to throw at him. If he escape unhurt, he is permitted to mix again with the tribe, as though nothing had happened; but if any one should kill him on this occasion, he who did so, notwithstanding he was executing what the law seemed to demand, must be placed in a similar situation, and defend himself against a like fate.

Injury or insult, is invariably resented in the degree in which it was received; hence the selecting of wives, or rather the stealing of women, is well calculated to keep the natives in endless disputes. After a native has determined on taking a wife, which is generally from a different tribe, he observes the greatest secrecy; and stealing upon her when she is unprotected, he stupifies her with blows, drags her violently to a place of security within the precincts of his own tribe, and the marriage is consummated. This outrage is retaliated, in a similar act, by the relatives of the female on the first opportunity. In their single combats the strictest attention to the point of honour is observed, and animosity ceases when satisfaction is obtained.

JOSEPH LYCETT (c. 1775–1828)

An Aborigine warding off spears with a shield in *The Lycett album*
c. 1820

watercolour and gouache

PICTURES COLLECTION

A curious correspondence

The Lycett album contains 20 remarkable watercolours portraying Aboriginal people hunting, fishing, cooking, dancing and in conflict with Europeans. Lycett, the convict forger and painter, arrived in Sydney in 1814, reoffended and was soon sent to Newcastle. He appears to have negotiated extraordinary access to the lives and customs of the local Awabakal people as evidenced in this unique volume. Burigon, a tribal leader of the Awabakal, may have facilitated this access for Lycett. This well-observed image probably relates to Burigon's ordeal in which he had to face spears thrown at him to avenge the death of his brother, which he had caused. This watercolour shares some distinct similarities with the *Trial* in Clark's *Fieldsports of New South Wales* (adjacent). A curious correspondence seems to exist between some of the images in both volumes.

The Hobart Town Almanack for the year 1830

Hobart: James Ross, 1829–1832

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS)

A is for Aborigines

In a section of this early almanac bluntly titled ‘Aborigines’, alphabetically sandwiched between government ‘Acts’ and ‘Assigned Servants’, the government policies for Indigenous Tasmanians during the ‘Black War’ (1828–1832) are spelled out.

A Government Order by Lieutenant Governor Collins, of date 29th January, 1810, declares, that any person offering violence to a native, or in cool blood murdering one, should be dealt with by law, as if such violence or murder had been committed on a civilised person.

The bloodless prose then divides up the island into areas of exclusion for Aboriginal people and ends with the chilling sentence: ‘But the actual use of arms is not to be resorted to, if less violent means will avail, and bloodshed is to be checked as much as possible’. The politics and practicalities of fear on both sides of the ‘Black War’ meant that ‘less violent means’ were rarely used and the results were devastating.

Transcription of passages from *The Hobart Town Almanack for the year 1830*:

A Government Order by Lieutenant Governor Collins, of date 29th January, 1810, declares, that any person offering violence to a native, or in cool blood murdering one, should be dealt with by law, as if such violence or murder had been committed on a civilised person. And several other Orders and Notices enjoin kind treatment towards them. A subsequent Proclamation by His Excellency Colonel Arthur of the 15th of April, 1828, in consequence of the numerous aggressions of the Blacks, declared a line of military posts to be Established along the confines of the settled districts within which the Blacks should be prevented from entering, except for the purpose of passing to and from their usual places of resort and the sea-shore. And again on the 1st of November of the same year on account of the repeated inroads of the Blacks, martial law was proclaimed against them, except – 1st, the country to the south of Mount Wellington to the ocean, including Bruné island – 2nd. – Tasman's peninsula – 3d. – the whole of the north eastern part of the island, bounded on the north and east by the ocean, and on the south west by a line drawn from Piper's river to St.Patrick's head, and 4th – the whole of the western and south-western part of the island, bounded on the east by the river Huon and a line drawn from that river over Teneriffe peak to the Western bluff, on the north by an east and west line from the Western Bluff to the ocean, and on the west and south by the ocean. But the actual use of arms is not to be resorted to, if less violent means will avail, and bloodshed is to be checked as much as possible.

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'.

JOHN THOMAS BAINES (1820–1875)

The artist and members of the North Australia Expedition loading horses, April 1856 1857

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

Artist and adventurer

English-born artist, cartographer and explorer Thomas Baines worked for most of his life in Africa and left a remarkably rich visual record of his exotic adventures. Baines arrived in Sydney in May 1855 having been commissioned as the accompanying artist and storekeeper on the North Australian Expedition, sponsored by the Royal Geographical Society and led by A.C. Gregory. The exploring party of 18 successfully traversed northern Australia for 15 months to determine the possibility of settlement in the far north. Baines played a key role, undertaking a voyage to Timor to obtain crucial provisions. The party took 50 horses and 200 sheep with them, which proved crucial to the expedition's success despite large numbers being drowned, exhausted, poisoned, lost and savaged by crocodiles. Gregory in his journal reports fulsomely about his named horses, cataloguing their tribulations.

Here we can see the diminishing pack of horses being saddled and loaded, most likely in preparation for the trip taken by Baines, Gregory and two others to explore the tributaries of the Victoria River from 2–17 April 1856. Baines can be seen in the foreground in his torn striped shirt about to load one of the horses.

Left to right:

EUGENE VON GUÉRARD (1811–1901)

James Glass's station on the Goulburn River, Victoria 1862

oil on academy board

REX NAN KIVELL COLLECTION (PICTURES)

Mr Muirhead's station 1856

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

Exquisite homestead portraits

Austrian landscape painter Eugene von Guérard was among 90,000 people to arrive in Victoria in 1852 in search of gold. Returning to painting after a luckless year on the goldfields, he became arguably Australia's most important colonial landscape artist and, later, curator at the National Gallery of Victoria. His popularity did not always translate into personal wealth, however, and he relied on commissions from pastoralists for income. As the population boomed and free land was closely guarded by squatters and farmers, a homestead portrait symbolised a pastoralist's success. Von Guérard's meticulous paintings suggest conquest over the unruly Australian bush and present cultivated images of a leisurely and elegant lifestyle—sometimes a far cry from the reality of working on the land.

RICHARD WINGFIELD STUART (1843–1914)

Kangaroo hunt near Braidwood, New South Wales c. 1870

oil on canvas

REX NAN KIVELL COLLECTION (PICTURES)

‘a reckless love of adventure’

Born in Ireland of noble lineage, Richard Wingfield Stuart was noted as a ‘practical squatter’ and a ‘visionary’ who acquired and sold land in Queensland and New South Wales, and mines in Tasmania and Western Australia. He was also an amateur painter. The Library holds a variety of his animated and often amusing sketches documenting pastoral life. This lively painting is believed to depict a landscape south-west of Braidwood in the Southern Tablelands, which belonged to a young English gentleman who was a keen hunter and whom Stuart must have visited. In Stuart’s obituary he was described as ‘a long slim youth with high spirits, and a reckless love of adventure’, a characterisation echoed in this painting.

Left to right:

Water bottle used by Captain Charles Sturt c. 1820

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)

Native village in the northern interior of S. Australia

c. 1846

watercolour

PICTURES COLLECTION

Epic explorations

This watercolour was based on a sketch by Charles Sturt, the famous explorer who was the first person to chart the Murray River. An engraving of the work later appeared in volume 2 of Sturt's *Narrative of an expedition into central Australia* (1849). The volume described Sturt's epic two-year journey of exploration, for which he received the gold medal of the Royal Geographical Society.

Charles Sturt: The luckless explorer

Convinced of the existence of an inland sea, Governor Darling gave permission for Charles Sturt (1795–1869) to explore new waterways. After charting the Murray River to the south coast, the boat promised by Governor Darling to bring the expedition back home failed to arrive. Sturt and his team were forced to row 1,148 km back to Sydney against a strong current and battling searing heat, food and water shortages, and exhaustion. His other explorations into the centre of the continent were affected by drought and severe cases of scurvy, resulting on one occasion in the death of James Poole, Sturt's second-in-command. Plagued by meagre finances and susceptible to dubious political manoeuvring throughout his life, Sturt eventually died poor but well-respected in Cheltenham, England, in 1869.

GEORGE FRENCH ANGAS (1822–1886)

Chambers' Pillar c. 1860

wash drawing

JOSÉ CALVO COLLECTION (PICTURES)

George French Angas—Polymath and adventurer

English-born naturalist and painter George French Angas depicted some of the earliest views of South Australia. Arriving in Adelaide in 1844 as a published author and enthusiastic traveller, he soon joined expeditions into the interior of Australia and presented his views of the newly established colony. Many of his highly detailed lithographs were published before he was 28, allowing him the financial freedom to travel to and from England, as well as to Rio de Janeiro, South Africa and Turkey. This drawing of Chambers' Pillar was produced for the published account of the exploration of John MacDouall Stuart (1815–1866). Most of the original works by Angas in the Library's collection, including manuscripts and five sketchbooks, were acquired from José Calvo of Viña del Mar, Chile, in 1973. Calvo's wife, Patricia, was the great-granddaughter of Angas.

JOSEPH PETTINGELL (1799–1859)
Journal of Joseph Pettingell 1834

ink

MANUSCRIPTS COLLECTION
RECENT ACQUISITION

Man overboard

Joseph Pettingell, an English tailor, sailed for Hobart on the *Thomas Laurie* with his wife and their six children in 1834. Though other journals document similar voyages by free settlers, Pettingell's journal is engaging both for its coloured sketches and its lucid personal observations of both good and bad experiences. In these pages, Pettingell recounts the weather that prevented the ship from leaving England, and then his near drowning off the coast of Melcombe Regis when the small boat he was travelling in from shore was upturned. Luckily, he was resuscitated at length by other passengers on the deck of the *Thomas Laurie*.

Transcription of Joseph Pettingell's journal, entry dated 1834:

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'On Sunday, or very early Monday, March 17, 1834, our ship, The Thomas Laurie left the St.Katherines docks and towed by steam to Blackwall, having on board my dear Wife and children and on Wednesday I embarked at Grays Thurrock, nearly opposite to Gravesend, and found every thing in the utmost confusion, hammering and Knocking about incessantly, came to anchor in the lower Hope the same evening. The captain came on board on Thursday morn and again set sail, but foul winds brought us up again opposite the midway, set sail again and reached the Deal on the Saturday afternoon, brought up and staid till Monday; had divine service performed by the captain, sent my three eldest - - - and staid with my dear wife who was in bed extremely ill. She was better on the Monday morning. We had squally weather in endeavouring to clear the point above Deal, passed Dover and came into the Bay at Melcombe Keys at 5 o'ck Tuesday, vary excellent sailing having passed 98 miles in the night. Wednesday my wife and children went ashore, a most delightful morning and calm sea, neither myself or the children have been the least unwell, things getting more settled altho several passengers will come on board, and expect to stay here a week; in the mean time had several little improvements in the cabins and on Sunday...'

[Pages on Display]

'I made up my mind to go on shore to spend the day with my family. A boat which came from shore with food, took me back and spent a happy time with them, not wishing to sleep ashore and just happening to meet with the 3rd mate who - - - the ships Gig, named with 4 of the - - - mas dawries crew took the opportunity - - - ered. I did not think or see any danger notwithstanding there was 3 of the men as the day - - - as

fresh – we came in good style to within 5 yards of the vessel when one of the men stumbling, the boat upset and everyone including myself was in the water. All I recollect was going down and coming up twice and laying hold of a rope. I recollect also praying most fervently inwardly while under the water, for my dear family. But blessed be our kind and merciful father that altho when brought on deck animation had totally ceased, no pulsation, black in the face, foaming at the nose and mouth, yet by the unwearied exertion of two ladies of the names of King and Dancy for upwards of two hours they had the satisfaction of to see returning life. My thanks, next to my God, are due, noy only to them but the chief mate, Mr. Ford, Mr. Darwood, 2d mate, Mr. Bayfield, 3d mate, Mr. Stancombe and in short the whole of the people on board. Their was Liet. Dalway, Dr. H - - - of the aft cabin and - - - Kean, Pool, Math -----

I was the only one, who suffered most, and if it has not been for the unwearied exertions of the passengers I must have sunk for ever in the arms of death, having completely past, as far as senselessness went, thro' the ordeal of death and of all the deaths that carry us to our long homes, drowning is the easiest, the sensations experienced in the struggle is comparatively easy. Snatched from the watery grave, let me ever think of the Kindness and Mercy of Him who rules the mighty deep and having so miraculously been saved, may my spared life be devoted to his service.

If the sea had been otherwise than calm, every soul must have perished. Oh! What a sight on board to see twelve souls struggling in the water, and very near dark. The above sketch is w ere [sic] the accident happened – Melcombe Regis. We stopt there 8 days and on the Saturday following was in the Bay of Biscay and did not get out of the swell, untill the Tuesday following. The Sunday I shall not forget, out of the

120 passengers, there was only myself and seven others, at Divine Service. Up stairs and down, the poor things were most deplorably ill. Here again...'

[Following Page]

'the whole of the family was as well as possible, and little sailor Joe was in high dudgeon, as well as Freddy & Emily, because we would not let them go on deck. Nothing particular past from that time to this.'

JOHN GLOVER (1767–1849)

Study for Mt Wellington and Hobart Town from Kangaroo Point
1832

watercolour

REX NAN KIVELL COLLECTION (PICTURES)

The ending of the ‘Black War’

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, Glover created some of the most memorable early European depictions of the Australian bush. This watercolour, recently attributed to Glover, depicts the town of Hobart over the Derwent River and is a study for the major 1834 oil painting now jointly owned by the National Gallery of Australia and the Tasmanian Museum and Art Gallery. Glover was living in Hobart in the summer of 1831–1832 when George Augustus Robinson (1791–1866), known as ‘The Conciliator’, brought the last Palawa people from the bush to Government House. In this small watercolour and in the later oil painting, Glover acknowledges the ceremonial ending of the ‘Black War’.

UNKNOWN ARTIST

Major William de Gillern, his wife Harriet and Miss Lucy Scott at the Rocky Hills Probation Station c. 1843

watercolour, pencil and ink

PICTURES COLLECTION

Another blow to Major de Gillern

This curious image of the German-born soldier with his strangely bonneted wife and adopted daughter documents a low point in de Gillern's troubled life in Tasmania. Appointed superintendent of the Rocky Hills Probation Station in 1843, after a period of financial misfortune, including a robbery by bushrangers and a disastrous fire, de Gillern was summarily dismissed three years later, along with all his staff, following a scathing report by Lieutenant Governor Latrobe. The failed probation station experiment was designed to force all convicts into government work gangs and to equalise the way in which convicts served their sentences. At Rocky Hills, near Swansea, prisoners were forced to build the East Coast Road and coastal bridges. In another version of this work, convicts toil in the background and a monogram, perhaps bearing initials which may ultimately lead to our painter, can be seen. The inscription 'Ursa Major' or Great Bear on the Library's watercolour may refer to de Gillern's reputation as the overseer of the Rocky Hills convicts.

DUNCAN ELPHINSTONE COOPER (c. 1813–1904)

A bush fire, Mount Elephant, Victoria, from plains near Wadyalla
1850

sepia wash

REX NAN KIVELL COLLECTION (PICTURES)

A squatter's greatest fear

Squatter and amateur watercolourist Duncan Elphinstone Cooper spent about 13 years in the Western District of Victoria and was a partner in Challicum Station in the Fiery Creek District, north-west of Geelong. The Library holds his *Challicum sketchbook* and various supplementary works rendered in sepia wash. This expansive view of a bushfire's progress dramatically captures one of the squatters' greatest fears and is a revealing pictorial record of life on the land left to us by a pastoral tenant of the Crown. Cooper's meticulous attention to botanical and topographical detail in his works is wonderfully illuminating to social historians and environmentalists today.

WILLIAM HENRY CORKHILL (1846–1936)

Commercial travellers' wagonette with driver Harper Moon, in front of the Palace Hotel, Central Tilba

c. 1895

glass plate negative

WILLIAM HENRY CORKHILL PHOTOGRAPHIC COLLECTION (PICTURES)

The Tilba Tilba Photographic Collection

Born in Whitehaven, Cumberland, William Henry Corkhill moved to Australia in 1854 and became a patriotic resident of Tilba Tilba, which lies between the NSW towns of Narooma and Bega. An accountant, cheese-maker and farm manager, Corkhill took up photography in 1890, when he was 44 years old. For the next 20 years, he documented nearly every aspect of life in Tilba Tilba, including major community events, local families and individuals and the funeral of Aboriginal woman Queen Narelle. Corkhill's unstudied approach to photography renders both Tilba Tilba and his sitters with dignity and an intimate familiarity, the result of the small and interwoven family community of which he was a key part. Through this collection, we are able to view rural life in the NSW hinterland over a century ago.

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.

The Melbourne rose. Part II: Honour to the brave in memory of John King, R. O'Hara Burke and William John Wills

London: Myers & Co., c. 1862

engraving and coloured lithograph

PICTURES COLLECTION
RECENT ACQUISITION

Honouring the brave

This rare piece of ephemera was issued in commemoration of Burke and Wills, and was the second of two or more similar souvenirs. *The Melbourne rose* includes 26 steel-engraved views of that city and surrounding districts, including Ballarat and Williamstown. The engravings derive from *Victoria illustrated* and other images by the artist S.T. Gill (1818–1880), who was well known for his accurate depictions of everyday life and his sketches of the goldfields. The envelope features portraits of King, Burke and Wills suitably garlanded for their bravery.

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)

The Gulf of Carpentaria

In this notebook, Burke records his four-month return journey from the Cooper Creek depot to the Gulf of Carpentaria. On 28 March, Burke writes: 'it would be well to say that we reached the sea, but we could not obtain a view of the open ocean, although we made every endeavour to do so'. Burke and his fellow explorer William John Wills (1834–1861) were thwarted from viewing the Gulf properly due to boggy ground and impenetrable mangroves. This must have been a bitter disappointment after such hardship.

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)

Cold and starving

In late June 1861, Burke, Wills and King were severely malnourished and facing death. In this entry dated Thursday 20 June, Wills writes:

I am completely reduced by the effects of the cold and starvation. King gone out for Nardu, Mr Burke at home pounding seed, he finds himself getting very weak in the legs, King holds out by far the best the food seems to agree with him pretty well.

By this stage in their journey, 'nardu' (nardoo, a native seed) was the only food sustaining them, but it took significant effort to find and prepare. Completely malnourished, Burke and Wills died a week after this entry was written. King survived.

MICKEY OF ULLADULLA (c. 1820s–1891)

Fishing, boats and native flora and fauna 1880s

pencil, watercolour and ink

Ceremony, native flora and fauna 1880s

facsimile for conservation reasons

PICTURES COLLECTION

Capturing coastal life

Also known as Mickey Flynn or Mickey the Cripple, the Aboriginal artist who produced these informal but revealing drawings was active around Ulladulla in the 1880s. Mickey's largely undocumented life spanned early European settlement and its expansion and he witnessed and imaged its corrosive effects on Aboriginal life. His drawings were mostly created as paired sets featuring corroborees and fishing scenes, two key aspects of traditional Aboriginal cultural life on the coast. He also painted himself into his art; in the corroboree scene, Mickey is clearly visible with his walking sticks standing beside the man leading the dancers with clap sticks. The last recorded corroboree in Ulladulla was in 1865 some years before this drawing was produced. Mickey's busy fishing scene captures in rich detail the modes of fishing and the many species of fish caught around Ulladulla. Seen together, the images reinforce the abundance and richness of Aboriginal life prior to European settlement. Two years after his death, five of Mickey's drawings were exhibited at the 1893 Chicago World's Fair where two were awarded a bronze medal.

Aboriginal king plate inscribed ‘Bobby, chief of the Yulgilbar tribe’
c. 1870–1871

brass and white pigment

PICTURES COLLECTION
PRESENTED BY DAME MARY GILMORE

W. TOCKNELL

**Aboriginal king plate with engraving:
‘Mr Ross, King of Kulkyne and Mornpool’**
between 1860 and 1871

brass

REX NAN KIVELL COLLECTION (PICTURES)

‘Badge of distinction’ or survival?

King plates were derived from military regalia and originated under Governor Lachlan Macquarie. They were first presented in December 1816 at the Annual Gathering of the Aborigines at Parramatta. Along with food, ‘grog’ and blankets, such king plates were given to Aboriginal people to wear to reward supportive behaviour toward the European settlers and to attribute status to individuals singled out by the colonial hierarchy. King plates provide a glimpse into how relationships between colonial settlers and Aboriginal tribes developed.

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)

Undated letter to Dr Thomas Wood (author of *Cobbers*, 1934)

ink

MANUSCRIPTS COLLECTION

PRESENTED BY JOAN MACRAE ON BEHALF OF MACPHERSON DESCENDANTS, 1996

Portrait of Christina Macpherson c. 1900

gelatin silver print

MANUSCRIPTS COLLECTION

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

Soon after meeting Banjo Paterson in 1895, Christina Macpherson penned this version of *Waltzing Matilda*. 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’.

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.

Transcription of Christina Macpherson's letter to Dr Thomas Wood, undated:

c/o Mrs. J.C. Manifold

Talindert

Camperdown

Victoria

To/ Doctor Wood

Dear Sir,

In reading your impressions about music in Australia I was interested to note that you had mentioned the song "Waltzing Matilda" and thought it might interest you to hear how "Banjo" Patterson came to write it. He was on a visit to Winton, North Queensland, and I was staying with my brothers about 80 miles from Winton. We went in to Winton for a week or so & one day I played (from ear) a tune which I had heard played by a band at the Races in Warnambool, a Country town in the Western District of Victoria. Mr. Patterson asked what it was. I could not tell him, & he then said 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. I might add that in a short time everyone in the District was singing it. There are always numbers of men travelling about the Country, some riding, & some on foot & they are usually given rations at the various stations that they come to, but in Queensland the distances are so great that they help themselves without asking. On this occasion my brother & Mr. Patterson were out riding & they came to a waterhole (or billabong) & found the skin of a newly killed sheep – all that was left by a swagman, and he made use of this incident.

After Mr. Patterson returned to Sydney he wrote and asked me to send him the tune. I am no musician but did my best: & later on he told me he had sent it on to a musical friend of his who thought it would make a good bush song. It was included in the Student's Song Book and was frequently sung at the Community Singing. I hope I had not bored you about this.

Yours Sincerely

(Miss) C.R. Macpherson

P.S. I presume that you know that "Waltzing Matilda" means "Carrying a Swag" & that "Jumbuck" is the native's name for a sheep.

CHARLES NETTLETON (1826–1902)

Ned Kelly in irons at Melbourne Gaol the day before his execution

10 November 1880

albumen silver print mounted on carte-de-visite

AUSTRALIAN RARE BOOKS COLLECTION

‘Ah well, I suppose’

As probably the most infamous Australian of the colonial era it might seem strange to us today that there are so few photographic images of Victorian bushranger Edward ‘Ned’ Kelly—only five exist. There are two ‘mug’ shots from when he was arrested as a young man, a photograph of him as a boxer and the two images explained below. The son of an Irish convict father, Kelly has been variously seen as a coldblooded murderer or, conversely, as a folk hero. He was captured and sustained multiple wounds during the Glenrowan siege, in which he famously wore a suit of armour forged from plough shears. Here we see him captured again on 10 November 1880 at Melbourne Gaol, having requested a photographic portrait for his family by Nettleton, the official gaol photographer. As biographer Ian Jones wrote, Kelly is seen here planting ‘a fist on his hip to disguise a crippled right hand and masks his withered left arm by holding the cord attached to his leg irons’. The following day he was hanged at 10 am, his reported last words incomplete: ‘Ah well, I suppose’.

BILLY JONES (dates unknown)

Sailing ship between c. 1850 and 1900

Flower design between c. 1850 and 1900

ink on paper glued to card

REX NAN KIVELL COLLECTION (PICTURES)

An Aboriginal acrobat's work?

Very little is known about these diminutive drawings. Using the language of the past, the ink inscription attributes them to 'Billy Jones—a half caste—N.S.W.'. It is tempting to speculate that these simple drawings, presumably collected in England by Rex Nan Kivell, were made by one of the first Aboriginal circus acrobats, Billy Jones. Born near Dubbo to an Aboriginal mother and a non-Aboriginal labourer father, Jones (c. 1844–1906) made his debut in 1851, aged seven, as Little Nugget in Henry Burton's circus. He performed to great acclaim in circus acts until his widely reported death, appearing under the names of Billy Jones, Master Parello Frank and Master Pablo. One of his acts was to dance the Sailor's Hornpipe on a highwire.

LOUIS BUVELOT (1814–1888)

The deviation or cutting, Fyansford, Geelong, Victoria c. 1880

watercolour

PICTURES COLLECTION

RECENT ACQUISITION

Industry encroaches on the landscape

Depicting the increasing industrialisation of rural Victoria, this work is by the acclaimed Swiss-born landscape painter, Louis Buvelot. Commended for his 'truthful' effects of light and atmospheric realism, here Buvelot shows one of the earliest white settlements in the Geelong region, which was also the site of the south-west Victorian Protectorate Station for Aborigines. The man-made deviation of the Barwon River, what is presumably the chimney of the paper mill, and the wooden bridge capture the changes occurring in this growing industrial centre in the late 19th century.

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 SIR KEITH ARTHUR MURDOCH (MANUSCRIPTS)
PRESENTED BY RUPERT MURDOCH, 1970

‘they are game to the end’

This 25-page letter 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 and emotive, 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 determination of Australian forces, the political implications of the campaign and the recent extraordinary loss of life in a ten-minute period. ‘Such is the cost of so much as looking out over the top of our trenches.’

NORMAN LINDSAY (1879–1969)

Artwork for the poster *The last call* c. 1918

crayon and wash

The last call 1918

chromolithograph

PICTURES COLLECTION

Australia calling

This poster, iconic as it might seem, was produced too late in the war to be used. The main figure was actually modelled on the brother of Lindsay's cook. His First World War posters are pure propaganda with Australian soldiers presented as strong heroic figures while the German enemy is demonised. Here, a wounded Australian soldier, alone in a trench and surrounded by dead comrades, calls for help on his bugle.

Producing a recruitment poster

During the First World War, bohemian artist, writer and cartoonist Norman Lindsay (1879–1969) produced a weekly cartoon for the *Bulletin*, the long-running Sydney magazine at which he worked for nearly half a century altogether. In his posthumous autobiography *My mask* (1970), he wrote of his wartime experience:

I don't propose to dwell on that damned war, which shocked us out of inertia and let hell loose on the earth ... It obsessed my mind to the exclusion of all else. First thing on arising I rode into Springwood for the morning papers and later for the evening newsrags. Like everybody else, I talked of nothing else. For four years I did a weekly cartoon in the Bulletin about it and, for any other work, handed my services over to patriotic propaganda whenever it was required of me. When the war ended, my mind was a turmoil of emotions

The Library holds Lindsay's original artwork for his wartime posters and other propaganda.

‘the public at large should be trusted with the truth’

Many Australians first learned what was going on during the Second World War through the reports of Australian war correspondent and historian Chester Wilmot (1911–1954). Erudite, determined and daring, he was at many of the key places and events of the war, including Tobruk, Kokoda, the D-Day landings and, later, the Nuremberg Trials. Truth and immediacy were his guiding principles, as was presenting military and political perspectives. His friend, John Hetherington, described him as ‘an arguer of untiring gusto’. Until 1942 he reported for the ABC, when, on the intervention of General Blamey, his credentials as a war correspondent were revoked. He later reported for the BBC. His major books, *Tobruk* (1944) and *The struggle for Europe* (1952), are considered classics. He died in a plane crash, aged 42. This selection from his extensive papers covers his reporting of the 1941 capture, siege and relief of the strategic northern-African harbour town of Tobruk, an action in which Australians under then Major General Leslie Morshead played a pivotal role against the German and Italian forces commanded by Field Marshal Erwin Rommel.

CHESTER WILMOT (1911–1954)

Annotated radio script *What I saw at Tobruk*

24 January 1941

typescript, red and blue pencil and ink

Dodging bombs to make a broadcast from

The ABC weekly 8 November 1941

ink

PAPERS OF REGINALD WILLIAM WINCHESTER ('CHESTER') (1911–1954) &
EDITH WILMOT (MANUSCRIPTS)

Wilmot reports from Tobruk

As a war correspondent, Wilmot had extraordinary access to information and interviewees. This is one of many scripts for radio broadcasts he made in early 1941 from Tobruk and describes the city's capture by Australian and British forces. His edits are in red pencil while the military censor has edited in blue pencil. Wilmot was also a regular contributor to the ABC's popular journal, *The ABC weekly*. This article from the end of the Tobruk campaign explains how recordings at Tobruk were made. Both items are from his personal papers.

CHESTER WILMOT (1911–1954)

Draft of the epilogue to the book *Tobruk* c. 1943

typescript, pencil and coloured pencil

Map of the Salient prepared for the book *Tobruk*

c. 1943

pencil and coloured pencil

MANUSCRIPTS COLLECTION

Wilmot's *Tobruk*

Chester Wilmot's book on Tobruk is a landmark war history and has been frequently relied on and reprinted since its publication in 1944. It is carefully written, the product of first-hand knowledge and extensive research. He writes in the preface:

It is not a personal story, nor is it a full military history. It is an attempt to record what one man was able to learn of what took place. It deals not only with events but with the men responsible for them—how they lived as well as how they fought. Wherever possible it is told in their own words.

The Library holds Wilmot's drafts as well as first editions of the book. These pages give an idea of his method of composition. The draft of the epilogue was in a folder of heavily corrected pages that were destined for retyping by a no-doubt patient typist.

CHESTER WILMOT (1911–1954)
Tobruk 1941: Capture, siege, relief

Sydney, London: Angus and Robertson, 1944

AUSTRALIAN RARE BOOKS COLLECTION

W.H. WILLIAMS (1911–1987)

***Tobruk truth*, volume 2, number 86**

Tuesday 19 August 1941

cyclostyle print

MANUSCRIPTS COLLECTION

Always appears

From February to October 1941, a Melbourne journalist-turned-soldier edited and produced a newsletter on a cyclostyle machine at Tobruk. Its subtitles, 'The dinkum oil' and 'Always appears', reflect Williams' editorial rationale and commitment. Most issues include summaries of BBC radio news reports, giving troops at Tobruk news of what was going on elsewhere. Over time, cartoons became increasingly prominent and the issues grew in length. Surprisingly few issues report from Tobruk itself. The Library holds Williams' own editor's copies.

ATHOL SHMITH (1914–1990)

Portrait of Chester Wilmot from the series **Collection of fashion photographs** between 1948 and 1954

gelatin silver print

PICTURES COLLECTION

This is Chester Wilmot

For many years, Athol Shmith's family-run photography studio at the 'Paris end' of Collins Street, Melbourne, saw a passing parade of the great, the good and visiting celebrities. Shmith's photographs are known for their elegance and skilful lighting, perhaps reflecting his work in the advertising industry. The circumstances and date of this portrait of Chester Wilmot are unknown. It is one of a large collection of Shmith's prints held at the Library.

FRANK HURLEY (1885–1962)

Tobruk burns in the background as Australian troops rest on the heights overlooking the coastal town, before advancing to occupy it, January 1941 2014

digital print of original plastic negative

HURLEY NEGATIVE COLLECTION (PICTURES)

Hurley at Tobruk

Official war photographer Frank Hurley took several shots of this scene; this is arguably the most dramatic. In his manuscript diaries held by the Library, he describes the scene a day or so before

25 January:

Descending from the heights onto Tobruk—there lay a pretty white town across the calm water of a blue bay ... a little distance East of the town rolling columns of black smoke curled back from the oil tanks which were blazing magnificently & a cruiser nearby was adding black volumes to the smoky ceiling & in the foreground were two liners which had previously been gutted. I did all that lens & film could do with these scenes and then went down into the Town.

The Library holds an extensive collection of Hurley's negatives, prints and manuscripts.

The Borovansky Ballet's *The eternal lovers*

Under the direction and legacy of Czech-born émigré Eduoard Borovansky (1902–1959), the Borovansky Ballet performed to great acclaim throughout Australia from the 1940s to 1961. The company drew on the traditions of the earlier Ballets Russes, and with most of the dancers Australian-born, it became the direct precursor to the Australian Ballet. One of the Borovansky's most celebrated ballets was *The eternal lovers*, a one-act ballet of Romeo and Juliet in the afterlife. Australian dance critic Alan Brissenden has called it their 'most imaginative and artistically successful ballet'. It premiered in December 1951, with choreography by Belgian dancer Paul Grinwis, the music of Tchaikovsky's *Romeo and Juliet fantasy overture* and design by Bill Constable. Grinwis spoke about its genesis in the *Sunday herald* on 30 March 1952:

When I was in Paris a few years ago, I became very, very depressed. At the depth of my depression I conceived the idea of composing a new ballet—the story of Romeo and Juliet after death, how in hell they were torn apart by the Spirit of Death and how the Spirit of Love eventually united them.

Two programs featuring *The eternal lovers* for the Borovansky Ballet's 1960 Brisbane season at Her Majesty's Theatre, Queen Street 1960

PROMPT COLLECTION (EPHEMERA)

Romeo and Juliet: New Australian ballet in *The Australian women's weekly* 12 March 1952

AUSTRALIAN COLLECTION

MARGARET ABBIE DENTON (1937–2009)

assisted by **RAYMOND COOK**

PYOTR IL'YICH TCHAIKOVSKY (composer, 1840–1893) and **PAUL GRINWIS** (choreographer, 1920–2006)

Choreographic score for the Borovansky Ballet's *The eternal lovers* notated during the 1960 Borovansky Tour

ink and pencil

MUSIC COLLECTION

Record of the ballet

As a musical score charts a piece of music, so this Labanotation score—a way of notating the movement of the human body—charts a ballet. In 1960, concerned that his ballets would be lost without such a record, *The eternal lovers'* choreographer Paul Grinwis commissioned Meg Denton, a dancer who had recently studied dance notation in the United States, to record his work. In an interview recorded with the Library in 2008, she said:

he couldn't pay me but ... gave me a job in men's wardrobe so I'd work up there. Whenever Paul was rehearsing I'd go down and do the notation and was allowed to watch whatever performances I liked and was generally thoroughly spoilt! Yes!

ENID T.L. DICKSON (1895–1967)

**Paul Grinwis as Romeo in his own ballet *The eternal lovers*,
Borovansky Ballet 1952**

pastel and charcoal on velvet paper

PICTURES COLLECTION

Choreographer and star

The eternal lovers was the first ballet Grinwis choreographed. Belgian-born, he worked with the Ballets Russes in the 1930s and 1940s and was invited to become a principal dancer with the Borovansky Ballet for the 1951–1952 season. The ballet premiered in December 1951, starring Grinwis himself and Kathleen Gorham (1928–1983), stalwart of the Borovansky, as Juliet. Of these two characters Grinwis told a journalist in 1952: ‘audiences may wonder why I gave so small a part to the lovers. In my mind they were secondary to the triumph of good over evil’. This work is from a collection of 65 dancers’ portraits by Dickson.

BILL CONSTABLE (1906–1989)

Costume design for Romeo in the Borovansky Ballet production of *Les amants éternels* (*The eternal lovers*) 1952

watercolour and gouache on card

PICTURES COLLECTION

The designer

Bendigo-born artist William (Bill) Constable specialised in theatre design. Trained in Melbourne and London, his relationship with the Borovansky Ballet began in 1940 and spanned nearly 20 productions. Of Constable's design for *The eternal lovers*, dance critic Alan Brissenden wrote:

As a setting, William Constable's surrealistic decor of an endless plain in ochre and grey, merging into flared clouds at the far skyline, was an excellent foil for the Renaissance costumes of the dancers. Juliet wore a simple white gown with silver-embroidered bodice and Romeo a cream and blue jerkin with blue tights.

Thea Astley

Four-time winner of the Miles Franklin award, and considered a trailblazer among twentieth-century Australian novelists, Thea Astley (1925–2004) is perhaps not as well known as she should be. Acclaimed at a time when few other female Australian novelists received such attention, she published 14 novels, 2 novellas and 2 short-story collections. *It's raining in mango* is perhaps her best-known work. Never a commercial success, she had a dense, poetic and vivid way of writing. 'I haven't anything much to say, you know, but I know I can say it alright,' she said in 1974. Born in Brisbane, she retained her love of Queensland and set much of her work there. She taught throughout her life, first at primary schools, then high schools, and later, at Sydney's Macquarie University. She won her first Miles Franklin award for *The well dressed explorer* (1962), the manuscript and first edition of which are displayed here.

ANNE CLARKE (b. 1947)

Two preliminary drawings for the portrait of Thea Astley c. 1992

pencil and oil on canvas

PICTURES COLLECTION

The novelist

Thea Astley's contribution to Australian literature has been increasingly, though belatedly, recognised. In 2002, she was granted a lifetime achievement award at the New South Wales Premier's Literary Awards. Anne Clarke's large portrait of Astley—now held by the Library—won the People's Choice category at the 1993 Salon de Refusés exhibition, which displays those portraits not selected for hanging in Sydney's annual Archibald Prize for portraiture. These are her preparatory drawings for that portrait. The Library's Pictures Collection has strong holdings of portraits of notable Australians. These play a key part in documenting the role of writers like Astley in Australian cultural life.

THEA ASTLEY (1925–2004)

Manuscript notebook for *The well dressed explorer* and note on the novel 1960s–1973

ink, and typescript and ink

MANUSCRIPTS COLLECTION

The well dressed explorer

Sydney: Angus and Robertson, c. 1962

AUSTRALIAN COLLECTION

Astley on her leading man

In an interview recorded by the Library in 1974, Thea Astley spoke about the genesis of her novel *The well dressed explorer*. With forthright, sarcastic and self-aware wit, Astley said:

Well it was fundamentally about a ladies man, a shallow man, actually it was someone I knew, and he was very fussy about his suits. [Laughs] That's all I'm prepared to say ... Well he was very vain and I said 'I think I'll write a book about you' and he said 'do' and gave me notes while I took them down. Well who could resist an offer like that? There was no thinking to be done at all. Later he reviewed it ... It was a very kindly review with a heading two inches high that said 'Post mortem on the stingy lover'.

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.

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.

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*.

ARTHUR BOYD (1920–1999)

**Being fed on holiday in Fully bound—over to Hal Missingham:
a tribute with love and affection** 1971

ink and wash

PAPERS OF HAL MISSINGHAM (MANUSCRIPTS)

A most remarkable retirement gift

At a farewell picnic in 1971, over 200 colleagues and friends presented Hal Missingham AO (1906–1994) with this textile-bound album to which each had contributed a page. Missingham had been the director of the Art Gallery of New South Wales since 1945. Among the affectionate contributors were many of 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.

JUDY HORACEK (b. 1961)

Clockwise from top left:

But you're a woman 1999

pen and ink

Woman with altitude 1995–2002

hand-coloured lithograph

What's the difference between being assertive & aggressive?

1999

pen and ink

**To love, honour & cherish even though society barely recognises
your relationship?** 1999

pen and ink

PICTURES COLLECTION

We can't all be dinosaurs

The cartoons of Judy Horacek (b. 1961) frequently address issues of gender, social justice and the environment. This selection from the Library's collection of 80 original works, many of which appeared in Australian newspapers, is concerned with gender issues. As she wrote in the catalogue to a 2002 exhibition of her work:

The little character that features in many of my cartoons is a kind of Everywoman. She is never necessarily the same person ... Too many groups are rendered invisible by the dominant culture, and I want to redress this in my cartoons. My characters aren't me ... But they are much more able to think of the perfect comeback at the exact moment they need it rather than hours later, like I do ... The figures I draw are all together much braver and sassier than I am, and quite possibly more politically astute. They are very capable of standing up for what they believe, and I can't help but admire them.

TRACEY MOFFATT (b. 1960)

Self-portrait 1999

colour dye transfer print

PICTURES COLLECTION

RECENT ACQUISITION

Displaced identity

One of Australia's leading contemporary artists, Tracey Moffatt continues her exploration of identity and Indigenous separation from country in this self-portrait. An artist's proof of a limited edition of 10 hand-coloured black and white photographs, her self-portrait was exhibited as part of her important 2003–2004 exhibition at the Museum of Contemporary Art, Sydney. Moffatt portrays herself as a glamorous tourist, comfortable yet out of step with her harsh environment.

On the fringes

Non-mainstream 'zines' have been a part of Australian subculture since the 1960s, when science fiction books, television programs and movies inspired the creation of fanzines. These magazines allowed enthusiasts to generate and share stories, artworks and other information about their preferred fandom. During the 1970s and 1980s, the focus of zines shifted to suit the subcultures of the time, from the punk music scene to social activism.

From the early 1990s, the range of topics covered by zines and their availability through 'distros' or distributors expanded rapidly. Materials and formats became more diverse and started to include media such as fabric, unusual papers including toilet paper, and found objects. Today, the National Library of Australia recognises the importance of zines by collecting a diverse range of these fringe publications. Their easy production, informal tone and accessibility paint a vivid picture of Australia and its subcultures. This selection samples the Library's collection, from street-influenced zines to fanzines to those produced in 3D.

Community projects

Community has always played a large part in the zine world, with the earliest fanzines, such as *Beyond Antares* (top), created and distributed collaboratively. This focus is still evident particularly in projects such as the *Refugee art project zine* (below, left), which supports refugees, and *Wipe* (second row, right), which encourages the creation and distribution of mail art.

Above, clockwise from top:

DIANE MARCHANT (artist)
and **SUSAN SMITH-CLARKE** (editor)
Beyond Antares 1978

AUSTRALIAN COLLECTION

JULIE CHURCHILL (artist)
and **FIELD STUDY INTERNATIONAL** (editor)
Wipe c. 2005

NICK HENDERSON ZINE COLLECTION (AUSTRALIAN COLLECTION)

SARAH FOSTER
1/2 1982

NICK HENDERSON ZINE COLLECTION (AUSTRALIAN COLLECTION)

Below, left to right:

ANTON PULVIRENTI (artist)
and **SAFDAR AHMED** (editor)
Refugee art project zine 2013

AUSTRALIAN COLLECTION

1:25 pm: City park, under tree. Raining c. 2011

NICK HENDERSON ZINE COLLECTION (AUSTRALIAN COLLECTION)

IAN EDDY
Bite size comix 1982

NICK HENDERSON ZINE COLLECTION (AUSTRALIAN COLLECTION)

JOY SERWYLO
Art in Melbourne c. 2010

AUSTRALIAN COLLECTION

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)

Dauar and Waier islands 1964

watercolour

PICTURES COLLECTION

Mabo's Murray Islands

In 1964, Mabo was 28 and working for the Townsville Harbour Board. He most probably painted this watercolour on Mer (Murray Island) in the Torres Strait. Decades later, as a Meriam community leader, Mabo claimed traditional land rights on behalf of the Indigenous peoples of these three islands, together known as the Murray Islands. In the High Court case of 1992, there was no clear outcome on Dauar and Waier islands. The Meriam peoples' native title to Dauar and Waier islands was recognised in June 2001.

‘Specific claims of E. Mabo’, the plaintiffs’ final submissions for the case before the Queensland Supreme Court c. 1989

typescript and ink

PAPERS OF BRYAN KEON-COHEN (MANUSCRIPTS)

Mabo’s final submissions

The Library holds the papers assembled by Mabo’s barrister for his court cases. In the course of a legal trial, relevant documents may be tendered as exhibits for the consideration of the judge. These pages on display relate to the final submissions made on behalf of Mabo, a plaintiff, in his case before the Supreme Court of Queensland. While final submissions are usually given orally, an annotation could suggest that this document was also tendered for the consideration of the judge. It summarises the issues in the case and the oral evidence on various topics, and makes reference to documentary exhibits placed before the court.