Heritage Collection

Nelson Meers Foundation

2004

STATE LIBRARY OF NEW SOUTH WALES

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For further information on the Heritage Collection and an online copy of this guide, please see <www.sl.nsw.gov.au/heritage/>.

Note: This guide lists all items that will be on display at various times throughout 2004. All information was correct at the time of printing.

Foreword

The Nelson Meers Foundation Heritage Collection opened in 2003, with the aim of revealing a selection of the State Library's finest objects. Items on display represented some of history's greatest individual endeavours and highest intellectual achievements. Over 55 000 visits were recorded in the first six months of the exhibition. The gratifying public response confirmed our understanding that there is a strong community desire to connect with the past and appreciate the beauty of the Library's collections. Over a decade, the Heritage Collection will continue to showcase an array of rare, famous and historically significant items from the State Library's world-renowned collections.

Public interest in the Heritage Collection was maintained through a series of item changes and page turnings of manuscripts and books, ensuring that the exhibition remained a dynamic source of interest and enjoyment. Regular changes will continue in 2004, and visitors will again experience the range and richness of the Library's collections of manuscripts, maps, rare books, paintings, photographs and realia.

This year the Library will again present items associated with prominent names in history. In keeping with the policy of rotating material, some displays—for example Ludwig Leichhardt and Robert Louis Stevenson—will remain on show for part of 2004. A new inclusion is the wonderful work of late eighteenth-century artist and illustrator, Sarah Stone. Recently acquired by the Library, some of this collection of Stone's work has rarely been exhibited. Other items will include personal objects owned by Henry Lawson, rare books such as the fifteenth-century Aldine publication *Hypnerotomachia Poliphili*, and maps that reveal the growth in our understanding about Australia and the world. Objects and paintings will again form part of the exhibition's appeal, from coinage used in New South Wales's earliest days to miniature portraits, carried and treasured by nineteenth-century travellers. The twentieth century is represented by the diaries and records of Australians who participated in World War I, and items from the life of Aboriginal author and inventor, David Unaipon.

Curators and other experts will again present an engaging program of public events centred on the Heritage Collection. As part of the Library's commitment to making its collection widely available, items in the Nelson Meers Foundation Heritage Collection can also be viewed at the Heritage Collection website at <**www.sl.nsw.gov.au/heritage**>. Records and images of previous Heritage Collection items are also included on the website, which is developing into a rich source of information about the Library's collections.

I would like to acknowledge Samantha Meers of the Nelson Meers Foundation for her continuing enthusiasm and support for this inspiring project. I'm sure that the Heritage Collection will continue to delight and interest many people throughout 2004.

Dagmar Schmidmaier
State Librarian & Chief Executive

Nelson Meers Foundation

The Nelson Meers Foundation is proud to continue its support of the State Library of New South Wales in this second year of the Heritage Collection.

The Nelson Meers Foundation is committed to the principle that artistic and cultural endeavours are essential to both individual identity and a dynamic and progressive society. The true power of our cultural institutions is their ability to promote tolerance by identifying common ground and yet, at the same time, giving us a new way of looking at the world. It is therefore imperative that we work together as a community to support a full range of opportunities for public engagement in—and support for—the arts. In showcasing the astonishing collection of historically significant artefacts held by the Library, we believe that the Heritage Collection achieves this goal. We have been particularly gratified by the enormous public response to the first year of the exhibition.

The collaboration between the Nelson Meers Foundation and the State Library of New South Wales demonstrates the important part that modern-day philanthropy can play in our society. We hope that the Heritage Collection will provide an incentive for others to support our cultural organisations in their quest to unlock our imaginations and achieve extraordinary things.

Samantha Meers
Executive Director of the Nelson Meers Foundation

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Detail from *The Works of Geoffrey Chaucer Newly Augmented*, Geoffrey Chaucer, Hammersmith: Kelmscott Press, 1896, bound volume, ML C 955

The fine art of illumination

15th century

On display: January 2003 – March 2004

During the last half of the thirteenth century the Book of Hours became popular as a personal prayer book for men and women who led secular lives. It was based on the liturgy of the clergy and contained a selection of prayers, psalms, hymns and lessons. Although each book was unique they all contained the Hours of the Virgin Mary, a series of devotions to be made during the eight canonical hours of the day, and from this came the name 'Books of Hours'. Many were also illuminated with miniatures, decorated initials and floral borders.

By the fifteenth century, Books of Hours were being produced in large numbers in the workshops or ateliers of major European cities. Often they resulted from the contributions of a team of scribes and artists under the supervision of the *chef d'atelier.* Paper was rare and most Books of Hours were composed of parchment sheets made from the skins of animals, usually sheep or goats.

The art of illumination as displayed in Books of Hours reached its zenith in the first half of the fifteenth century. Thereafter, with the introduction of printing, it gradually declined and Books of Hours began to be mass-produced on presses, with woodcuts replacing the illuminations.

The Mitchell Library holds a highly regarded collection of Books of Hours, three of which were purchased in 1918 from J. T. Hackett, a notable Australian collector. One of the most beautiful of these came from the atelier of Jean Colombe of Bourges in about 1480. It begins with a calendar decorated with double miniatures depicting the appropriate occupations of the month and the corresponding signs of the zodiac. Another 26 larger miniatures follow, showing the four evangelists as well as scenes from the life of Christ, David slaying Goliath and the martyrdoms of saints. The borders are enlivened by a tangle of green and gold foliage, berries and flowers.

The second of these Books of Hours, also from the fifteenth century, is bereft of miniatures although it does have a number of decorated initials and sprays of acanthus spill from page corners. It was probably designed for a citizen of Arras and its most striking feature is its carved ivory covers. The front cover depicts the Virgin Mary in relief within a frame of ivy and thistle leaves, which also encompasses three unidentified coats of arms. On the back cover, the angel Gabriel is shown playing a harp.

Measuring only 9 cm by 6.5 cm, the third book can be dated to about 1490. Probably originating in Ghent, it is remarkable for five miniatures framed by exquisite borders of fruit, flowers, insects, snails and birds that extend to the opposite pages. The miniatures were carefully chosen to illustrate significant parts of the text and show Christ with orb, the Virgin and Child, the Annunciation, Pentecost and David praying.

A fourth Book of Hours formed part of David Scott Mitchell's bequest to the Library in 1907. It is a fine example of the Rouen school, which flourished in north-west France at the end of the fifteenth century. A first-rate artist enriched the text with 31 glowing miniatures, some of which are elaborately framed by architectural designs incorporating columns and arcades. The borders are lavishly decorated, the dominant motif being a traditional twisting acanthus pattern that provides an exotic habitat for a variety of birds and gargoyles.

Warwick Hirst

David and Goliath, from Book of Hours, Bourges, artist unknown, c. 1480, manuscript, gold and pigment on vellum, ML Safe 1/7c

Incunabula: the infancy of printing

1456–1500

On display: January – December 2004

In 1456, the Gutenberg Bible was printed in Mainz—it was the first book ever produced using movable metal type on a printing press. This new printing technology revolutionised book production and influenced the spread of ideas throughout Europe.

Books printed from 1456 to 1500, when printing was in its infancy, are called 'incunabula' ('from the cradle'). These first printed books were designed to resemble earlier handmade manuscripts. Scribes were employed to decorate initials on the printed pages, and illuminated pages were inserted into the text to make the books a luxury item. The complexity, design and sheer volume of books grew as the technique and business of printing spread throughout Europe. The Library holds a fine collection of incunabula, including two of the most important illustrated books from the period: the *Liber Chronicarum* and the *Hypnerotomachia Poliphili*.

The *Liber Chronicarum*, also known as the *Nuremberg Chronicle*, was printed in 1493. It records the history of the world from the time of creation to the year 1493. Three blank leaves were inserted at the end of the volume so that future owners could record the history of the world after 1493.

The *Nuremburg Chronicle* was printed by Antonius Koberger, Germany's first commercial publisher–printer, and edited by Hartmann Schedel, a doctor based in Nuremberg. It was the most extensively illustrated book produced in the fifteenth century, and contains 1809 illustrations printed from 645 woodcuts. Many of the illustrations are repeated with a different title, often more than once. They depict notable events, mythical creatures, rulers, religious figures and contemporary views of European cities, including the first printed map of central Europe.

The printer developed 14 basic page layouts incorporating text and illustrations. These layouts were then repeated throughout the volume. It is estimated that about 1500 copies of the *Nuremburg Chronicle* were printed in Latin, with around 800 copies in existence today. The Library holds three. The volume on display was owned by David Scott Mitchell, and presented to the Library with his collection in 1907.

The *Hypnerotomachia Poliphili* is considered to be one of the most beautifully illustrated of the incunabula, and was produced in 1499 by Aldus Manutius, an influential printer in Venice. The *Hypnerotomachia Poliphili* was written in an odd hybrid of Italian, Latin and Greek, by Francesco Colonna, a Dominican monk. It describes Poliphili's pursuit of his lover, Polia, through a fantastic, mythical world of art, gardens and architecture. Poliphili's dreamy, erotic tale includes 39 woodcut initials and 171 illustrations, which have been attributed to a range of important Renaissance artists such as Benedetto Mantegna, Bellini, Botticelli and Raphael. Unlike many earlier incunabula, the *Hypnerotomachia Poliphili* appears almost modern, with its many images balanced by its classic roman text (with the text often wrapped around or laid out below a particular image).

The Aldine Press, founded in Venice by Aldus Manutius, became one of the most significant publishing houses of the sixteenth century. Its many achievements included introducing italic script, producing the first pocket-sized books and developing the famous printer's mark of the dolphin and the anchor.

This volume of the *Hypnerotomachia Poliphili* contains a number of marginal notes in Latin and is bound in calf. It was purchased by the Library in 1918.

Maggie Patton

Building Noah's Ark, from *Liber Chronicarum*, Hartmann Schedel, Nuremberg: Antonius Koberger, 1493, bound volume, ML F909/S

Tales of Chaucer

1532, 1896

On display: July 2004 – June 2005

Geoffrey Chaucer (c. 1342–1400) was one of the most important poets of the Middle Ages. His use of the English language and his ability to tell stories with humour and realism have ensured that his work continues to be published and read today, over 600 years after its creation.

Of the numerous editions of Chaucer's works held by the Library, two editions hold particular significance.

The Workes of Geffray Chaucer, published in 1532, was the first edition of Chaucer's collected works. The editor, William Thynne, was chief clerk of the kitchen of Henry VIII. His position within the court gave him access to library collections across England. He spent years collecting and comparing various versions of Chaucer's works, and eventually selected 41 pieces for publication. While the authorship of some of the material has been questioned, there is no doubt that this was the first comprehensive review of Chaucer's work.

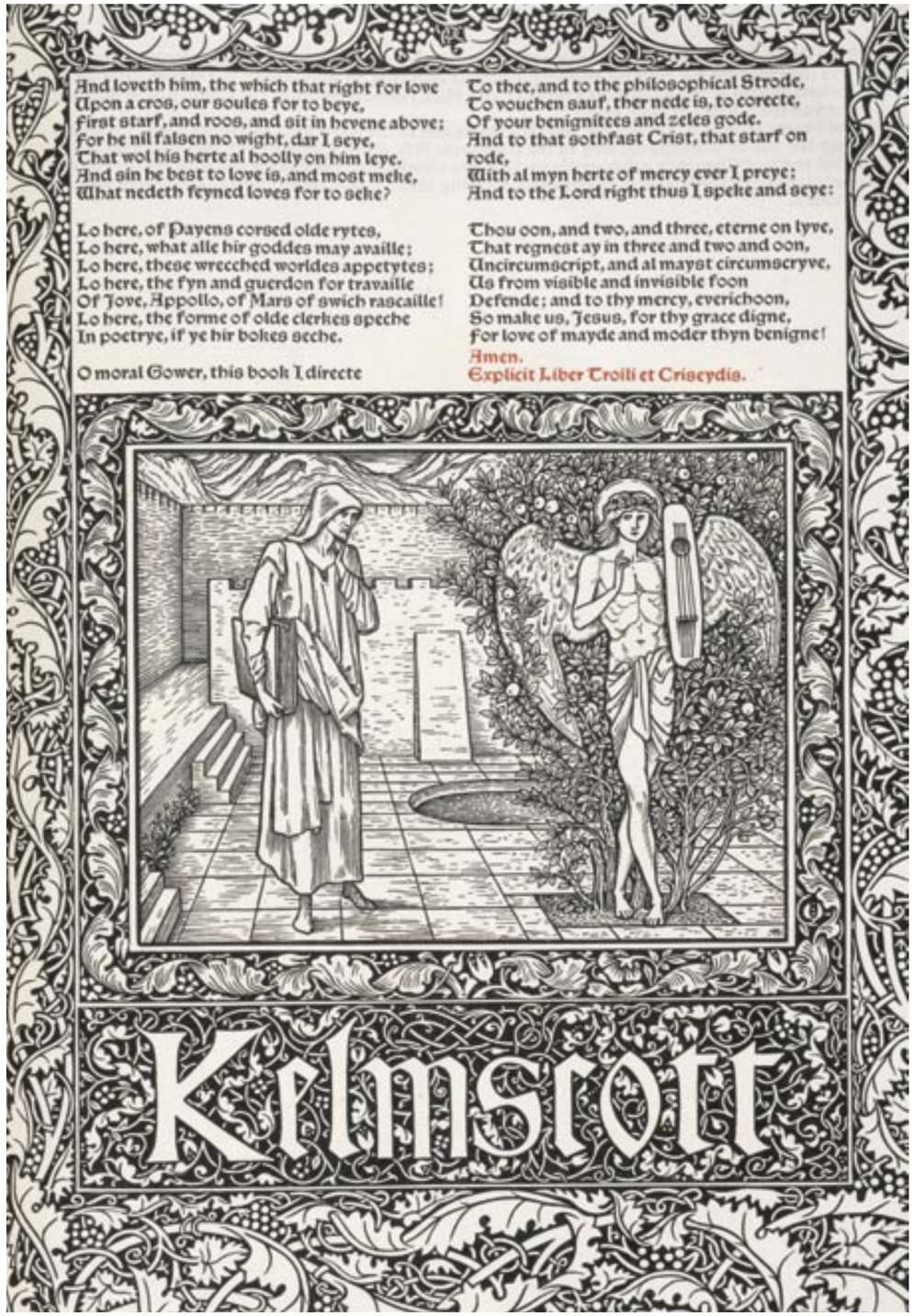
The volume begins with *The Canterbury Tales*, illustrated with a number of woodcuts and initials. The woodcuts are reproduced from William Caxton's second edition of *The Canterbury Tales*, printed in 1484. The printer of the collected works, Thomas Godfray, used the heavy, black-letter print typical of early publishing in England. This volume was acquired by the Library in 1952, along with other material from the personal library of Sir William Dixson, one of the Library's major benefactors.

The second significant edition, *The Works of Geoffrey Chaucer*, was published by the Kelmscott Press in 1896. It is considered to be an outstanding example of nineteenth-century book production, and reflects a very Victorian notion of beauty and design. In the late nineteenth century, a significant private press movement developed in England, in response to the mass production of cheap printed books. Led by William Morris (1834–1896) —designer, writer, typographer, socialist—and his Kelmscott Press, these publishers produced finely crafted books that were appreciated as much for their appearance as for their literary content. Morris preferred the style of fifteenth-century manuscripts, and reflected these designs in the 52 titles published by the Kelmscott Press between 1891 and 1898.

The Kelmscott *Chaucer* was an expensive project that took four years to complete. Morris produced it on handmade paper that replicated the quality of a Bolognese paper made in 1473, and printed it in a special ink imported from Hanover. The volume contains 87 woodcut illustrations designed by the pre-Raphaelite artist, Sir Edward Burne-Jones (1833–1898), and 26 large woodcut initials and numerous borders designed by Morris. The design focuses on the balance and beauty of individual double-page spreads. Morris wanted to create a sense of unity from the various elements of typography, illustrations and layout.

The Kelmscott *Chaucer* on display was purchased by the Library in 1921. It is one of a limited edition of 425. The Library's Bindery is responsible for the magnificence of this volume's binding: kangaroo hide with elaborate tooling replicating the original intricate borders of grape vines designed by William Morris.

Maggie Patton



The Works of Geoffrey Chaucer Newly Augmented, Geoffrey Chaucer, Hammersmith: Kelmscott Press, 1896, bound volume, ML C 955

Joseph Banks's Endeavour journal

1768–1771

On display: April 2004 – March 2005

Joseph Banks was one of the most important figures in the vibrant world of eighteenth-century social, scientific, economic and political life. The journal he kept on board HMS *Endeavour* is one of the Mitchell Library's most significant manuscripts, in which Banks records the first Pacific voyage under the command of James Cook during the years 1768 to 1771.

Born in London in 1743 to a wealthy family, Banks matriculated to Oxford University. He came down in 1764 with no formal degree, but with a passion for natural history, particularly botany. The voyage of the *Endeavour* was the second of only three undertaken by Banks before he opted for a life as the longest serving President of the Royal Society, adviser to King George III, and a figure generally at the scientific and social centre of Georgian life and letters.

Banks's openness to the societies visited by the *Endeavour* is reflected in the interest he showed in Indigenous cultures. Tattooing, witnessed in Tahiti and New Zealand, became very popular first among British sailors and then more widely as a result of the *Endeavour* voyage. On 5 July 1769, in Tahiti, Banks describes the very painful process of tattooing a twelve-year-old girl, a process to which he also submitted himself.

The *Endeavour's* week-long stay at Botany Bay, from 28 April to 5 May 1770, yielded so many additions to Banks's botanical collections that Cook named the area Botany Bay, rejecting his original choice of Sting Rays Bay. Banks generally uses Sting Rays Bay in his journal except in the page headers, added later, which refer to Botany Bay. It was on the basis of this short visit that Banks would later advocate the establishment of a penal colony at Botany Bay.

Leaving Botany Bay, sailing north, the *Endeavour* struck the Great Barrier Reef on the night of 10 June 1770. Banks, in terror for his life, was impressed by the calmness of the crew. He records: ' … The officers … behavd [sic] with inimitable coolness void of all hurry and confusion' and ' … the Seamen workd [sic] with surprizing chearfullness [sic] and alacrity … ' Their ordeal on the reef lasted 23 hours before the ship was lifted off and guided to the mouth of the Endeavour River for urgent repairs. They remained there, the site of present day Cooktown, from 18 June until 4 August 1770.

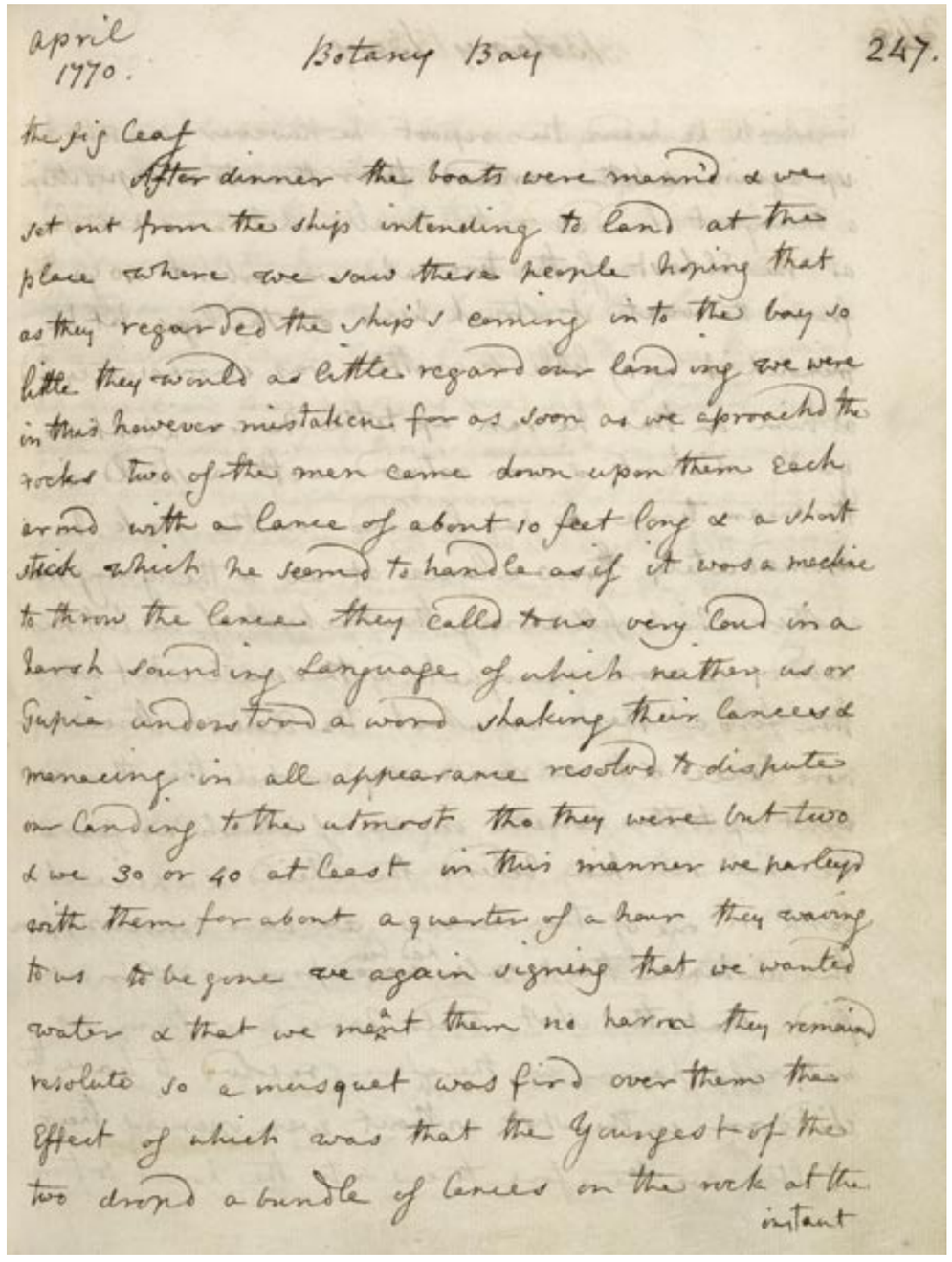
With their arrival in Batavia (Jakarta) on the homeward leg of their voyage, the tenor of Banks's journal shifts to a roll call of those succumbing to the disease and death rampant in this misplaced, Dutch-style canal city in the tropics. The *Endeavour* lost almost one-third of its crew of 94 men in, or shortly after, leaving Batavia.

Following the return of the *Endeavour* to England in July 1771, Banks, far more than Cook, was hailed as a hero. His reputation had been launched.

When he died in 1820, Sir Joseph Banks left behind a well-organised archive documenting his influential career. The provenance of his journal is contentious, but by 1894 it was in the possession of Australian collector Alfred Lee. In 1906 David Scott Mitchell purchased Lee's entire library in order to secure the *Endeavour* journal of Joseph Banks. Mitchell bequeathed the journal to the State Library of New South Wales.

Long before this, the *Endeavour* journal made one more momentous voyage, when Banks lent it for reference to Matthew Flinders. Flinders carried it with him on his famous circumnavigation of Australia in the *Investigator* from 1801 to 1803.

Louise Anemaat


April 1770. Botany Bay 247.

the fig leaf

After dinner the boats were manned & we set out from the ships intending to land at the place where we saw these people hoping that as they regarded the ships coming in to the bay so little they would as little regard our landing we were in this however mistaken for as soon as we approached the rocks two of the men came down upon them each armd with a lance of about 10 feet long & a short stick which he seemd to handle as if it was a machine to throw the lance they called to us very loud in a harsh sounding language of which neither us or Tupia understood a word shaking their lances & menacing in all appearance resolvd to dispute our landing to the utmost tho they were but two & we 30 or 40 at least in this manner we parleyd with them for about a quarter of a hour they waving to us to be gone we again signing that we wanted water & that we meant them no harm they remain resolute so a musquet was fird over them the Effect of which was that the youngest of the two dropd a bundle of lances on the rock at the instant

Endeavour journal, Vol. 2, 15 August 1769 — 12 July 1771, Joseph Banks, entry dated 28 April 1770, p. 247, Sir Joseph Banks Electronic Archive, Series 03, ML Safe 1/12–13

The power of the miniature

c. 1770 – c. 1885

On display: January – December 2004

Before his departure for New South Wales in 1814, Jeffrey Hart Bent presented his distraught mother, Hannah, with an exquisite silhouette miniature. 'What shall comfort us?' she wrote neatly on its back, 'This likeness was his gift and a treasure to H.B.'[1] Miniatures are among the most intimate works of art: tiny portraits that bridge oceans with images of family and friends living far away.

Indeed the emotions invested in miniatures—probably the first European artworks imported into Australia—seem inversely proportional to their size. Ralph Clark, sailing on the First Fleet transport *The Friendship*, kept both a lock of his young son's hair and a miniature of his wife, Betsey Alicia, in a little bag. Every Sunday he removed the miniature from its bag and kissed 'my Beautifull Alicias Pictor … ten thousand times'.[2] The deeply personal nature of the miniature was often heightened by the insertion of the subject's hair into its casing, either woven into a chequerboard pattern, plaited or simply displayed as a lock.

Miniatures were typically painted in watercolours, requiring precise control and considerable technical competence, on thin sheets of ivory, with the ivory's translucent whiteness often underpinning the image. A casing generally protected the fragile portrait, which would be preserved in a locket, brooch, or perhaps a small japanned frame.

Because miniaturists often did not sign their works, it is difficult to determine the origins of many of the Library's miniatures. The collections are rich in many fine examples of European miniatures that reflect the passage of families, and their treasures, to Australia. Colonial miniatures are also well represented, but are generally less sophisticated. In the early years of the colony it was simply not possible to have a miniature painted. John Lewin was probably the first to advertise his willingness to take miniatures, in the *Sydney Gazette* of 18 September 1808.

Father and son miniaturists, Richard Read Senior and Junior, promoted their craft from the late 1810s; and, by the 1830s, William Nicholas, Edmund Edgar and Samuel Elyard were all making miniatures, capitalising on a population expanding through immigration. A number of other artists, including Edward Barlow and Joseph Backler, were said to have made miniatures, but no examples of their work have been identified. Prices varied considerably, depending on the degree of finish and the reputation of the artist. Generally, miniatures were more expensive than a conventional portrait drawing or watercolour.

As with many portraits, miniatures are rarely truthful records. Samuel Elyard, who trained with Edgar and Nicholas, recalled his failure to sufficiently hide the 'defects' in the face of one of his sitters. Discouraged by the compromise this incident suggested was necessary in miniature painting, Elyard decided to give it away.

It was more than their subjects' faces that discouraged miniaturists, however. From the early 1840s, their profession was seriously challenged by photography. In December 1843, Edward Barlow proclaimed that daguerreotypes were 'hideous reflections', whose only merit 'is to represent the portraits of the DEAD … ' It is symptomatic of its impact, however, that within 15 months Barlow himself was offering photographic portraits.[3]

Although their relevance and demand never recovered from the assault of photography, miniatures persisted well into the nineteenth century, still valued for their intimacy, and distinguished from the more democratic medium of photography by their uniqueness.

Richard Neville

1. ML MIN 107 reverse.
2. Fidlon, P. G. and Ryan, R. J. (eds) 1981, *The Journal and Letters of Lt. Ralph Clark 1787–1792*, Australian Documents Library, p. 48.
3. *The Australian*, 30 December 1843; *Sydney Morning Herald*, 12 March 1845.

Man on board ship, Edmund Edgar, 1842, watercolour, P2/472

A veritable compendium

1786

On display: January – March 2004

The impressive wall map, *Grande mappemonde céleste, terrestre, historique & cosmographique (Great celestial, terrestrial, historical and cosmographical map of the world)*, contains a fabulous wealth of information on all aspects of exploration and cartography, encompassing the astronomical, geographical and administrative systems. It is one of a very few wall maps engraved in the brief period between the voyages of Captain James Cook (between 1768 and 1779) and the French Revolution (in 1789). The map is a reissue of N. Jaugeon's magnificently complex and geographically current world map, published in Paris in 1688, and later described by author Rodney W. Shirley as 'a veritable compendium'.[1]

N. Jaugeon was the first director of the French Académie Royale des Sciences. At the turn of the seventeenth century, his map of 1688 was either revised from an earlier plate, or newly engraved for Hubert Alexis Jaillot of Paris. The Jaillot map was reissued by the Jaillot family of map publishers in the 1730s. A newly reworked plate appeared in 1758, and was further updated in 1786 as the *Grande mappemonde*.

The 1786 map celebrates Captain Cook's remarkable achievements on three voyages of discovery. Australia's east coast and America's north west coast are completed, and the routes taken by Cook and Captain Tobias Furneaux (1735–1781) are shown in considerable detail.

The *Grande mappemonde* was published by Louis Charles Desnos (1725–1805), with the latest scientific discoveries added by Louis Brion de la Tour (1756–1823), the geographer to the King of France. Desnos was one of the most eminent cartographers of his day, and was the globe maker to the King of Denmark. Based in Paris, he was also a publisher and bookseller, and produced many atlases and globes.

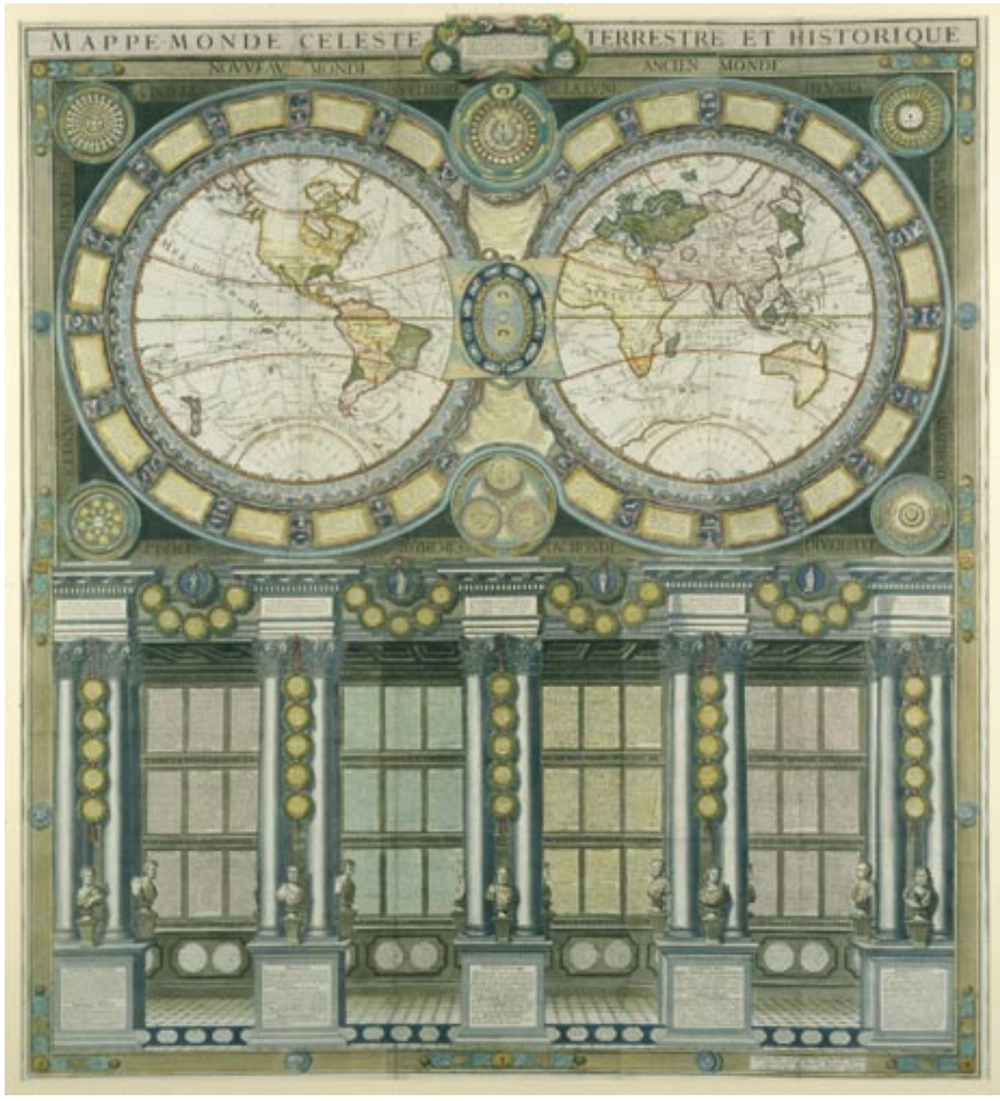
Desnos and Brion de la Tour collaborated on republishing the maps of the Jaillot and Sanson families. The *Grande mappemonde* is a very fine example of the popular large decorative wall maps that were produced for the French commercial map trade. Throughout most of the eighteenth century, France was the most important centre of map publishing, and Paris in particular dominated in the production of fine wall maps.

This handcoloured map of the world is printed on six sheets. It has a label pasted over the dedication to the King ('*Au Roy*'), lettered with the map's title. In the lower half of the map, twin hemispheres are supported by five groups of columns on either side of text panels describing the three ancient continents, Europe, Asia and Africa. The busts represent great European explorers, scientists and men of letters. Between the hemispheres is a lunar phase diagram, the precession of the seasons with zodiacal equivalents, and a device explaining the astronomical systems of Ptolemy, Tycho Brahe and Copernicus. The outer borders contain information about the characteristics of the known planets: Saturn, Jupiter, Mercury, Venus and the Moon. Geographical and astronomical terms are described in text panels in a border surrounding the hemispheres, and between each panel there are sketches of the principal constellations. Cherubic windheads circle each hemisphere.

The *Grande mappemonde* was purchased by the State Library of New South Wales in 1996.

Cheryl Evans

1. Shirley, Rodney W. 1993, *The Mapping of the World: Early printed world maps 1472–1700*, New Holland, London, p. 40.



Grande mappemonde céleste, terrestre, historique & cosmographique, dediée au Roi, où sont représentés les différens systêmes du monde, Louis Charles Desnos, Paris: Desnos, 1786, engraving, handcoloured on six sheets joined, M4 100 1786 1

The First Fleet journals

1787–1792

On display: January 2003 – March 2004

Of the surviving, contemporary records that document the First Fleet, the original, private manuscript journals written by those who actually sailed with the expedition occupy a central place. The Mitchell and Dixson Libraries hold a total of nine First Fleet journals, the most comprehensive collection in the world. The original journals of only two others—Rev. Richard Johnson and Daniel Southwell—are known to exist.

The 11 ships of the First Fleet sailed from England in May 1787, under the command of Captain Arthur Phillip, carrying almost 1500 people of whom roughly half were convicts. Travelling via Rio de Janeiro, the Cape of Good Hope and Tasmania, the Fleet arrived first in Botany Bay on 18 January, and settled at Sydney Cove on 26 January 1788.

What distinguishes the journals from official records is their personal nature. Written by men of different ranks, travelling on different ships and harbouring different hopes and ambitions for the expedition, the journals record the most profound political revolution ever experienced on the Australian continent.

The circumstances of their creation can, in some cases, still only be surmised. Only the journals of John Hunter and Philip Gidley King, later second and third Governors of the colony respectively, were published in any form during their lifetimes. Hunter's published journal closely follows the text of his manuscript journal, bequeathed to the Library by Sir William Dixson in 1952.

The remaining journals are personal accounts written for family or friends, with an eye to possible publication, or simply as a travel diary. The existence of many was unknown publicly until decades, even a century, after the events they record.

Each journal offers a unique perspective, sometimes on the same events. Many of the journalists were enraptured by Port Jackson. Ralph Clark, Second Lieutenant of Marines, who had undertaken the voyage to New South Wales in the hope of gaining promotion, is effusive on seeing the harbour: 'Port Jackson is the most beautiful place … ' Clark's journal is a particularly personal account of the voyage, filled with his dreams and fears, homesickness and longing for his wife, Betsey Alicia. Her family preserved Clark's diary until 1914, when it was acquired by the Mitchell Library.

Philip Gidley King founded a satellite settlement on Norfolk Island. His journal, acquired from the King family in 1933, is an invaluable record of life on the island, which was intended as a base for the refurbishment of British ships, supplying masts and sails from the island's pine trees and flax.

Surgeon Arthur Bowes-Smyth's account, acquired in 1915, intended only for relations and 'intimate friends', disputes claims that the First Fleet was ill-equipped: 'I believe few Marines or Soldiers going out on a foreign Service under Government were ever better, if so well provided for as these Convicts are … ' Bowes-Smyth was intrigued by the native flora and fauna he encountered, especially on nearby Lord Howe Island: 'When I was in the Woods amongst the Birds I cd not help picturing to myself the Golden Age as described by Ovid … '

The journal of First Lieutenant William Bradley (1758?–1833) contributes to the important artistic record of European settlement in Australia. Bradley's journal was unknown until 1923, a year before it was acquired by the Mitchell Library from a London bookseller. Bradley's is more a formal record than an intimate diary.

Governor's House at Sydney, Port Jackson 1791, William Bradley, from *A Voyage to New South Wales*, December 1786 – May 1792; compiled 1802 or later, watercolour in bound manuscript, ML Safe 1/14 (Detail)

With 29 watercolours inserted between the journal's pages, it appears to have been prepared for publication.

Bradley's account of the capture of Bennelong and Colbee, so that they could act as interpreters between the Indigenous peoples and the British, is one of the more personal and disturbing accounts in his journal: ' … it was by far the most unpleasant service I was ever order'd to Execute.' American Jacob Nagle records the same incident in his diary with a critical difference. Where Bradley claims no shots were fired, Nagle's journal records: 'The Spears Begin to fly the Officers and Sum [sic] Marines firing Upon them … '

Nagle's diary, written some 40 years after the events it describes, provides the perspective of the common sailor. Acquired as recently as 1995, it complements those journals written by Marines James Scott and John Easty, bequeathed to the Library in 1952 by Sir William Dixson.

Scott's is a matter-of-fact account, with no formality, fine writing, emotional outbursts or classical allusions. His comments are therefore often more immediate than the more formal and literary accounts. His record of the costuming of an Aboriginal man and his degrading treatment is more poignant for Scott's unconscious simplicity: 'The Governor Cloathed him and Made him Dine With him, that day he is Secured with a Rope and a Man leads him Abought [sic] … '

Easty's simple, direct diary reads like a list of events and occurrences. His is a forthright, unpretentious account: 'this night … was Confined by Serjt Hume for bringing a femeale [sic] Convict into Camp.'

The acquisition of the journal of surgeon George Worgan is the most curious of all. Found among the personal belongings of a deceased aunt, the journal was offered to the Mitchell Library in 1955 by her family. Her relationship with the Worgan family has never been discerned. Worgan's journal is attached to a long, descriptive letter to his brother in England. He describes his life in the colony enthusiastically, even boyishly: 'Our excursions put me in mind of your going a steeple hunting.'

The journals are filled with the natural history that seemed to fascinate all classes of colonists, with cross-cultural encounters and misunderstandings, and homesickness. While the voices of the convicts and the Aboriginal peoples are absent, the journals remain a precious and unique record of the environment and the Indigenous peoples at the time of Australia's colonisation by Britain in 1788.

Louise Anemaat

Sarah Stone

c. 1789–1806

On display: April 2004 – March 2005

Natural history productions and Indigenous artefacts were some of Australia's first exports. The flow of specimens—both dead and alive—to an eager European community began with the returning First Fleet vessels. Much of this interest was neither literate nor sophisticated, and rarely connected to the formal studies by leading naturalists such as Sir Joseph Banks. Most collectors relied on enthusiasm rather than expertise, and put together assortments of generally unrelated and often previously undescribed specimens for themselves, or for English friends or patrons.

One such collector was John White (c. 1756–1832), the Surgeon-General of the colony. At the behest of Thomas Wilson, a friend in London, White compiled a collection of natural history curiosities and wrote a journal, both of which were back in London by at least July 1789. His collection included a kangaroo, said to be the first living kangaroo in England and reputedly worth £500.

Wilson edited White's journal, and arranged for the natural history specimens to be described by leading London naturalists. In 1790, White's *Journal of a Voyage to New South Wales* ... was published. It became one of the most important and influential works on the colony. Nearly 720 copies of the first edition were printed, and it was a lavish and expensive production.

Forty-nine of its 65 plates reproduced the work of Sarah Stone (c. 1760–1844), a highly regarded professional natural history artist. The Library's album of Stone's 31 watercolours related to White's *Journal* was made in late 1789.

Stone mainly worked as an illustrator for the Leverian Museum, one of England's earliest natural history museums and the final home of White's own collection. The museum sought material from around the world, and the sheer size and richness of its renowned collections can be sensed from its 65-day sale in 1806. The sale catalogue also reveals the unsystematic arrangement of the collections, indicative of the then popular interest in curiosities rather than scientific order. Publications such as George Shaw's *Musei Leverianie Explicatio* ... (London, 1792–1796) however, attempted to place the museum's collections into a more intellectual and scientific framework.

While Stone's watercolours are not the actual preparatory drawings for White's plates, they are clearly related to them. They were probably done after the publication of the *Journal*, perhaps as a presentation set for an unknown patron.

Although beautiful and skilfully made, the status of Stone's drawings as diagnostic illustrations was sometimes compromised by the major issue for any illustrator at the time: Stone was working from skins collected in Australia and reconstructed by a taxidermist in London to give an approximation of the shape of an animal they had never seen.

This issue is also apparent in the beautiful work of an unidentified artist, known as the Sydney Bird Painter, who was active in the early 1790s. This artist's drawings are stylistically close to Indian natural history illustration, and were possibly painted there from poorly reconstructed skins. Who commissioned the drawings is not known, but their lack of field notes, habitat descriptions or supporting text suggests an amateur rather than a professional.

For many Europeans, Australia's exotic natural history seemed to be its principal point of distinction. While these first descriptions were often compromised as scientific data, they mark the beginning of European engagement with Australia's complex natural world.

Richard Neville

Cassowary of New South Wales, Sarah Stone, c. 1789, watercolour, PXA 909/7

The colony's early coinage

1800–1829

On display: April 2004 – March 2005

In the later part of the eighteenth century there was a great shortage of coinage in the United Kingdom. Consequently, very little coinage was available to the English colonies, including New South Wales.

In the early years of the colony there was little need for coinage, and most transactions were carried out using promissory notes or a barter system. For example, on Saturday 16 January 1796, a seat at Sydney's first theatre to see the play *The Revenge* cost one shilling (10 cents) or, in lieu of the shilling, the equivalent in flour, spirits or meat. This barter system included trafficking in alcohol, also know as the 'rum' currency, which prevailed until Macquarie became governor on 1 January 1810. Promissory notes were often dishonoured or found to be forgeries, and would only be accepted with a heavy discount.

However, as the population of the colony increased, the need for coinage grew also, and many foreign and British coins circulated freely, such as the coins on display, dating from 1728. Almost any gold, silver or copper coin was acceptable currency, and passed for the value of metal content. The greatest challenge was to retain coins within the colony, as maritime traders frequently insisted on payment in a commodity that could be traded elsewhere.

On 19 November 1800, Governor Philip Gidley King issued a proclamation that listed which coins could legally circulate within the colony and their value (thereafter known as Proclamation Coins). Their local value was fixed at a rate higher than that prevailing outside the colony, to try to ensure that the coinage was retained within the colony. However, visiting traders merely raised their prices and the outflow of coins continued. Included in the list of Proclamation Coins was the 'copper coin of one ounce', that is, the cartwheel penny from Great Britain. These coins were large and looked more like medals. Shopkeepers liked them because they could be used as one-ounce weights, but customers found them heavy and cumbersome in their pockets. The Dixson Library holds 10 of the 11 Proclamation Coins listed by Governor King.

One of the problems Governor Macquarie inherited was the continuing, extreme shortage of currency, and he sent dispatches to London requesting currency relief. Eventually Macquarie was successful, and on 26 November 1812 the *Samarang* arrived in Sydney Cove from Madras, carrying 40 000 Spanish dollars purchased by the British government.

Apart from the difficulty of retaining currency within the colony, another problem was the lack of small denomination coinage for everyday transactions. To rectify this, Macquarie directed William Henshall, a convicted forger, to cut a piece from the centre of each Spanish dollar, making the coins unattractive to foreign traders. The centre of each dollar became the 'dump' and was valued at 15 pence. The outer ring of the coin—the 'holey dollar'—was valued at five shillings.

On 1 July 1813, Macquarie issued a proclamation establishing the holey dollar and dump as Australia's first distinctive coins. Both the Mitchell Library and Dixson Library hold examples of holey dollars and dumps. It is estimated that there are only about 300 holey dollars and 1000 dumps still in existence.

The holey dollar and dump remained the lifeblood of the colony until 1823, when Governor Brisbane marked down their value. By 1825, there were sufficient sterling coins in the colony, and in 1829 Governor Darling issued a general order that dropped the legal tender status of the holey dollar and dump in New South Wales, and most were swapped for British silver coins.

Mark Hildebrand

Left to right: Johanna (Brazil/Portugal), 1728, gold coin, DN/C 1046, Penny (Great Britain), 1797, copper coin, DN/C 770, Holey Dollar, 1813, silver coin, ML R 277a, Dump, 1813, silver coin, ML R 277b. Coins on this page are not reproduced at actual size.

TABLE OF SPECIE.

	l.	s.	d.
A Guinea	1	8	0
A Johanna	4	0	0
An Half Do.	2	0	0
A Ducat	0	9	6
A Gold Mohur	1	17	6
A Pagoda	0	8	0

	l.	s.	d.
A Spaniſh Dollar	0	5	0
A Rupee	0	2	6
A Dutch Guilder	0	2	0
An Engliſh Shilling	0	1	1
A Copper Coin of one ounce	0	0	2

GOD SAVE THE KING!

New South Wales General Standing Orders ... Sydney, printed by George Howe, 1802, bound volume, ML Safe 1/17b

François Le Vaillant

1806

On display: July 2003 – June 2004

Histoire Naturelle des Oiseaux Paradis (The Natural History of the Birds of Paradise) is a beautiful example from a grand era of natural history books published in the late eighteenth and early nineteenth centuries.

François Le Vaillant was a traveller in the true eighteenth-century European manner. At the age of 27 he decided to journey to South Africa to study the bird and animal life in their natural habitat and gather specimens that would establish his reputation within the scientific community. At that time, South Africa was a relatively unknown and exotic location, with potential for scientific discovery. Le Vaillant brought back over 2000 specimens of birds, insects, mammals and plants from his first journey in 1781. He published a number of illustrated travel books on his return, and continued to collect an extensive cabinet of natural curiosities. However, it was the illustrated bird books, published some years later, for which he gained recognition.

An accomplished hunter, Le Vaillant collected many bird specimens during his travels. He rarely sketched the birds in their natural environment, but collected the skins to be stuffed and mounted on his return. He then commissioned more talented artists to illustrate the specimens for printing.

The lavish beauty and detail of these volumes is due to the skills and prestige of the group of illustrators and printers that Le Vaillant was able to commission. Jacques Barraband was a well-known French artist who was also selected to illustrate for *Le Description de l'Egypte (Description of Eygpt)*, the monumental volumes recording Napoleon's campaign and survey of Egypt. The printer, Langlois, who produced Le Vaillant's magnificent colour prints, also supervised the printing of Redouté's famous flower paintings.

These two volumes contain 114 copper engravings, colour-printed and then finished by hand.

Histoire Naturelle des Oiseaux Paradis was purchased by the Trustees of the Public Library of New South Wales in 1880. The Library has an extensive ornithological collection, including works by Audubon, Gould, Elliott, Lewin, Catesby and Jardine.

Maggie Patton

Le grand toucan à ventre rouge from *Histoire Naturelle des Oiseaux Paradis*, Paris, Vol 2, 1806, engraving, colour-printed and handfinished, 09:F598.8/14–15

L'oiseau de paradis rouge, from *Histoire Naturelle des Oiseaux Paradis*, Paris, Vol. 1, 1806, engraving, colour-printed and handfinished, 09:F598.8/14–15

The Temple of Flora

1807

On display: July 2003 – June 2004

The Temple of Flora or Garden of Nature is considered one of the greatest fine flower books. Its value is not simply as scientific or botanical literature, but as a dramatic and sumptuous collection of images that reflect the romance and indulgence of an era.

In 1799, Robert Thornton (1768?–1837) commenced his work on *The New Illustration of the Sexual System of Carolus von Linnaeus*. It was a grand and patriotic project to publish in England a work of botanical science that would surpass anything published in France or elsewhere. The work was to be published in three parts. The first part was to be a dissertation on the sex of plants according to Swedish scientist, Carolus von Linnaeus. The second part was an exposition of the sexual system, and the final part—a selection of botanical plants to illustrate the sexual system—was to be titled *The Temple of Flora or Garden of Nature*.

Robert Thornton had inherited a considerable fortune on the death of his family. He was able to commission various artists to produce the original paintings for the book. He closely coordinated the production of each image, selecting the plant, and deciding on the layout and the background for each specimen. The exotic landscape backgrounds, sometimes completely unrelated to the natural habitat of the flower, are a particular feature of his design. The plates were produced using a variety of techniques: aquatint, mezzotint, stipple and line engraving, printed in colour and finished by hand.

In 1804, to raise the interest of potential purchasers, the original paintings were exhibited in Thornton's Linnean Gallery in New Bond Street, London. A catalogue of the exhibition was available for a shilling, and exhibition visitors were also able to view a 'bower, about which are disposed foreign, as well as English birds and butterflies'.[1]

Unfortunately Thornton's publishing project was not a great success. The work was published in parts, however, due to disappointing sales and the general preoccupation with war in Europe, the final instalment was issued in 1807. It is estimated that around 800 copies were produced, each containing 31 plates which were accompanied by inspirational poetry and explanatory notes covering flower lore and legend.

The Hon. James Norton, MLC, a Library Trustee, donated this copy to the Library in 1880. *The Temple of Flora* is bound in a single volume with parts 1 and 2 of the *The New Illustration of the Sexual System of Carolus von Linnaeus.*

Maggie Patton

1. 1804, *Account of Dr Thornton's Exhibition of Botanical Painting by Robert John Thornton*, London.

Tulips, from *The Temple of Flora; or Garden of Nature,* Robert Thornton, London, 1807, mezzotint, 09:RX581.9/1

White Lily, from *The Temple of Flora; or Garden of Nature,* Robert Thornton, London, 1807, aquatint, 09:RX581.9/1

Sydney and the 'China trade'

c. 1820

On display: January 2003 – December 2004

One of the greatest rarities in the Mitchell Library is a Chinese export ware punchbowl featuring a scene of Sydney Cove before 1820. This is one of only two extant examples depicting Sydney, although punchbowls made in China from the seventeenth century with views of European and American cities are well documented.

The trade in exotic goods from China for the European luxury market began in the seventeenth century. By the mid-eighteenth century, the wealthy European upper classes had developed a seemingly insatiable appetite for Chinese ceramics, fabrics (especially silk), sandalwood and the fashionable new drinks of tea and punch (made from wine or spirits mixed with fruit juice and spices from the East). To cater for this market, European nations set up rival shipping routes, trading monopolies and concessions with China, notably with the southern port city of Canton.

The route between the newly established colony of New South Wales and China was charted soon after the foundation of the settlement at Sydney Cove in 1788, when the *Charlotte*, one of the ships of the First Fleet, returned to England via Canton. By the time of Lachlan Macquarie's governorship (1810–1822), entrepreneurial Sydney traders such as Robert Campbell Senior, Simeon Lord and Alexander Riley were involved in lucrative shipping deals with Indian and Cantonese suppliers.

The Mitchell Library's punchbowl is a spectacular reminder of this time when, only 30 years after its foundation, Sydney had become a multinational port on Asian and Pacific sea trade routes. The bowl is of the Chia-Ch'ing period (1796–1820) and of Cantonese origin. It was common practice for Chinese ceramics artists to paint a specific order from an engraving or drawing supplied by their client. In this case, the image relates to an engraving after a now lost drawing by the artist John William Lewin (1770–1819). Lewin, Australia's first professional artist, produced many artworks for Governor Macquarie and his senior officers.

The view depicts the eastern shore of Sydney Cove, today's East Circular Quay. The elongated two-storey stone building in the foreground is a sandstone cottage built by Governor Macquarie for his Jamaican-born convict boatman, Billy Blue. To the left of the cottage, facing a sandy beach where the Circular Quay ferry wharves now stand, is First Government House. On the far side across the Cove is The Rocks, with windmills on the ridge, and Robert Campbell's' residence and warehouses to the left of Dawes Point. The large three-storey yellow building is the Commissariat Building, now the site of the Museum of Contemporary Art.

The monogram initials are difficult to decipher due to partial paint loss, but they are almost certainly those of the intended owner of the bowl, as found on examples of European and American ownership.

The early history of the Library punchbowl is not known. It first surfaced in England when acquired by a private collector in the 1850s. His daughter sold it to Sir Timothy Coghlan, New South Wales Agent-General in London for various periods from 1905 until his death in 1926. It then passed to the London dealer Francis Edwards, who sold it to Sydney dealer and collector, W. A. Little, who in turn presented it to the Mitchell Library in November 1926.

Elizabeth Ellis

Interior view of the punchbowl, ML XR 10

Chinese export ware punchbowl featuring a scene of Sydney Cove, Chia-Ch'ing period (1796–1820), c. 1820, enamelled porcelain, ML XR 10. This section shows the western shore of Sydney Cove (centre) and the buildings of The Rocks. In the foreground is Billy Blue's cottage.

Mapping this singular country

1822–1841

On display: April – December 2004

> Sir, I have to acknowledge … the receipt of ten copies of a map compiled by you from one originally constructed by me, and greatly improved and enlarged by various extracts from my Journal.

So wrote John Oxley (1783–1828), naval officer, surveyor and explorer, in a letter to leading cartographer and publisher, Aaron Arrowsmith, on 2 September 1822.[1] With plans to equip an expedition early the following year, Oxley promised to send Arrowsmith ' … such additions as I may be afforded an opportunity of making to our knowledge of this singular country'.

In 1817 and 1818, Governor Macquarie had sent his Surveyor-General, John Oxley, to explore the Lachlan and Macquarie Rivers, resulting in Oxley's *Journals of two expeditions into the interior of New South Wales*, the first published description of the Australian interior.[2] In 1825, Arrowsmith revised Oxley's map, with additions. Sir William Dixson's copy of this map was bequeathed to the Library in 1952.

At the time of Oxley's appointment in 1812, two million acres of land, dispersed across 35 000 square miles of New South Wales, had been granted or promised, without having been properly surveyed.[3] As a result of Commissioner Bigge's recommendations (made in his 1823 report on arrears in the Survey Department), additional surveyors and draftsmen were appointed. In 1825, Governor Darling received instructions that ordered a General Survey of the colony and the division of the settled districts into counties, hundreds and parishes. The subsequent authorisation of leaseholds, land sales and subdivision of land grants, to promote cultivation and concentration of settlement, generated an abundance of work. By 1841, New South Wales had been divided into 141 counties.

Major Thomas Mitchell was appointed Oxley's deputy in 1827, and succeeded him as Surveyor-General. In 1828, Mitchell's office was allotted one of the two lithographic presses in Australia. The first known map lithographed on the press was drawn by Peter Louis Bemi (1795–1853), who had arrived as a convict in 1816, and later established his own business as a contract surveyor and lithographic draftsman. The only surviving copy of Bemi's lithograph is held in the Mitchell Library. His original handcoloured, manuscript map of eastern New South Wales, made in 1828, records the General Survey's progress in dividing the settled districts into counties, parishes and hundreds. It was presented to the Library in 1996 by Mrs Sarah Walters in memory of her husband, Leo Walters.

Robert Russell (1808–1900) was Surveyor and Commissioner of Crown Lands at the new Port Phillip District settlement (now known as Melbourne). During his time in Sydney, he was one of artist Conrad Martens's first pupils, and his sketches are represented in the Dixson Library. Russell later established a private practice as a surveyor and architect in Melbourne. He was a skilful artist, and his topographical drawings and views vividly captured the life of the early Melbourne settlement. Russell's manuscript map of the District of Port Phillip, 1841, was presented to the Mitchell Library by Mr K. C. Stuart in November 1938.

Cheryl Evans

1. Oxley, John 1810–1871, Papers, no. 44, pp. 5–6.
2. Oxley, John 1820, *Journals of two expeditions into the interior of New South Wales*, John Murray, London.
3. March, 1984, *The Australian Surveyor*, vol. 32, no. 1.

A Chart of part of the interior of New South Wales by John Oxley, Surveyor General, 1825, engraving, handcoloured on three sheets, DL Cc82 1–3

Ludwig Leichhardt

1844–1845

On display: September 2003 – June 2004

Friedrich Wilhelm Ludwig Leichhardt (1813–1848) was a German-born explorer who, despite limited bush experience, managed to complete an extraordinary and successful expedition from Brisbane to Port Essington on the Cobourg Peninsula, east of the current site of Darwin. In making this remarkable journey, Leichhardt crossed much land new to Europeans and his descriptions and accounts provided useful information for later development. In this and other journeys, Leichhardt also symbolised the contact of different cultures—in particular, European and Aboriginal, and scientific and public.

Born in Prussia in 1813, Leichhardt studied at the Universities of Göttingen and Berlin. He arrived in Sydney in 1842, and for several months indulged his interest in botany before travelling overland to Brisbane in 1843.

There he met Thomas Archer, who had property in the Moreton Bay district. Leichhardt and Archer discussed the nature of the country to the north of Brisbane, and Leichhardt decided to arrange a private expedition to explore these regions.

His party left Westbrook, near Toowoomba, on 18 September 1844; it left the last European station, Jimbour, on 1 October. On the evening of 28 June 1845, the expedition's naturalist, John Gilbert, was killed and two others wounded in an attack by a local group of Aboriginal people. It is possible that the party had disturbed religious ceremonies of the Kokopera group. After continuing for several months, the party finally reached Port Essington on 17 December 1845.

Like other European explorers, Leichhardt knew that the work of his party would be instrumental in future European occupation. Throughout the expedition, in carefully drafted field books, he recorded the botany, geology and lie of the land through which he travelled. He noted the presence of useful natural products such as timber and minerals, and recognised the support of benefactors and friends by naming geographical features in their honour.

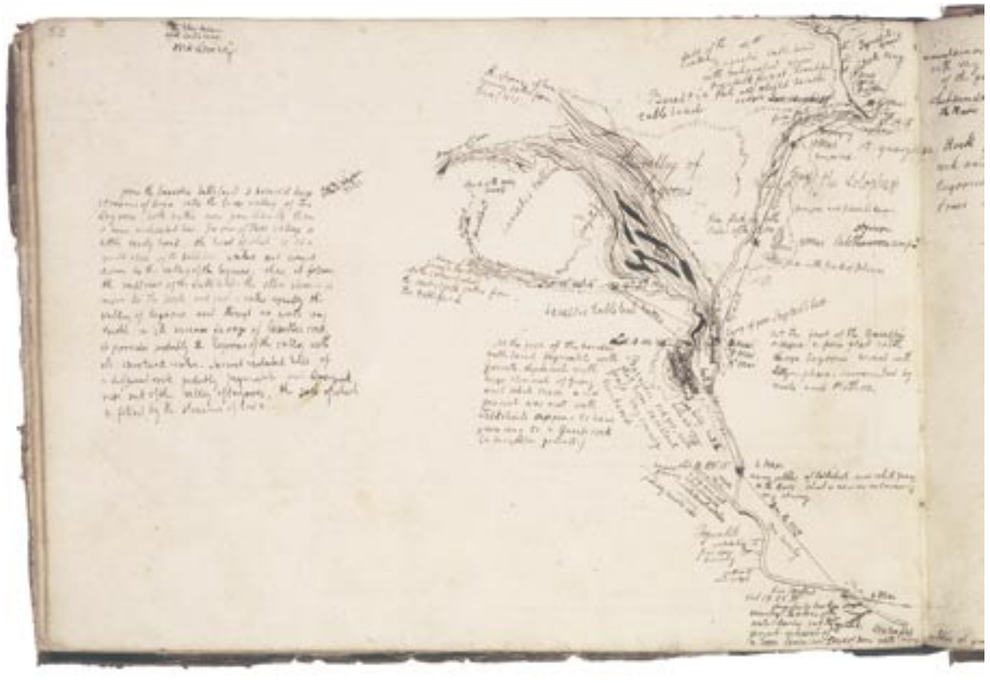
The discovery of new lands between Brisbane and the north of Australia, and Leichhardt's success in exploring country previously unknown to Europeans, raised great interest. Following his expedition, Leichhardt became famous within the Australian colonies and in Europe, and was awarded gold medals by the Geographical Societies of London and Paris.

In 1847 Leichhardt organised his last expedition, to cross northern Australia and follow the coast to Perth. The party left Darling Downs in early April 1848 and was last heard of later that month.

Leichhardt's disappearance has been enveloped in mystery ever since, and many theories account for the demise of his party. The two most persistent explanations are that the party either perished in the desert or was attacked by Aboriginal people and all were killed. Of these, the most consistent is that Leichhardt and his party were killed by Aboriginal people.

Stephen Martin

Items believed to have belonged to Ludwig Leichhardt (left to right): pocket thermometer, 1829, on metal engraved scale, in wooden case, ML R 905a; Dolland compass, London, c. 1840s, in metal case, ML R 905b; travelling clock, c. 1840s, gold-rimmed in hard leather case, engraved 'L. L.', ML R 544



Field book, Ludwig Leichhardt, 1844–1845, opened at page 52, ML C 158

Robert Louis Stevenson

1850–1894

On display: October 2003 – March 2004

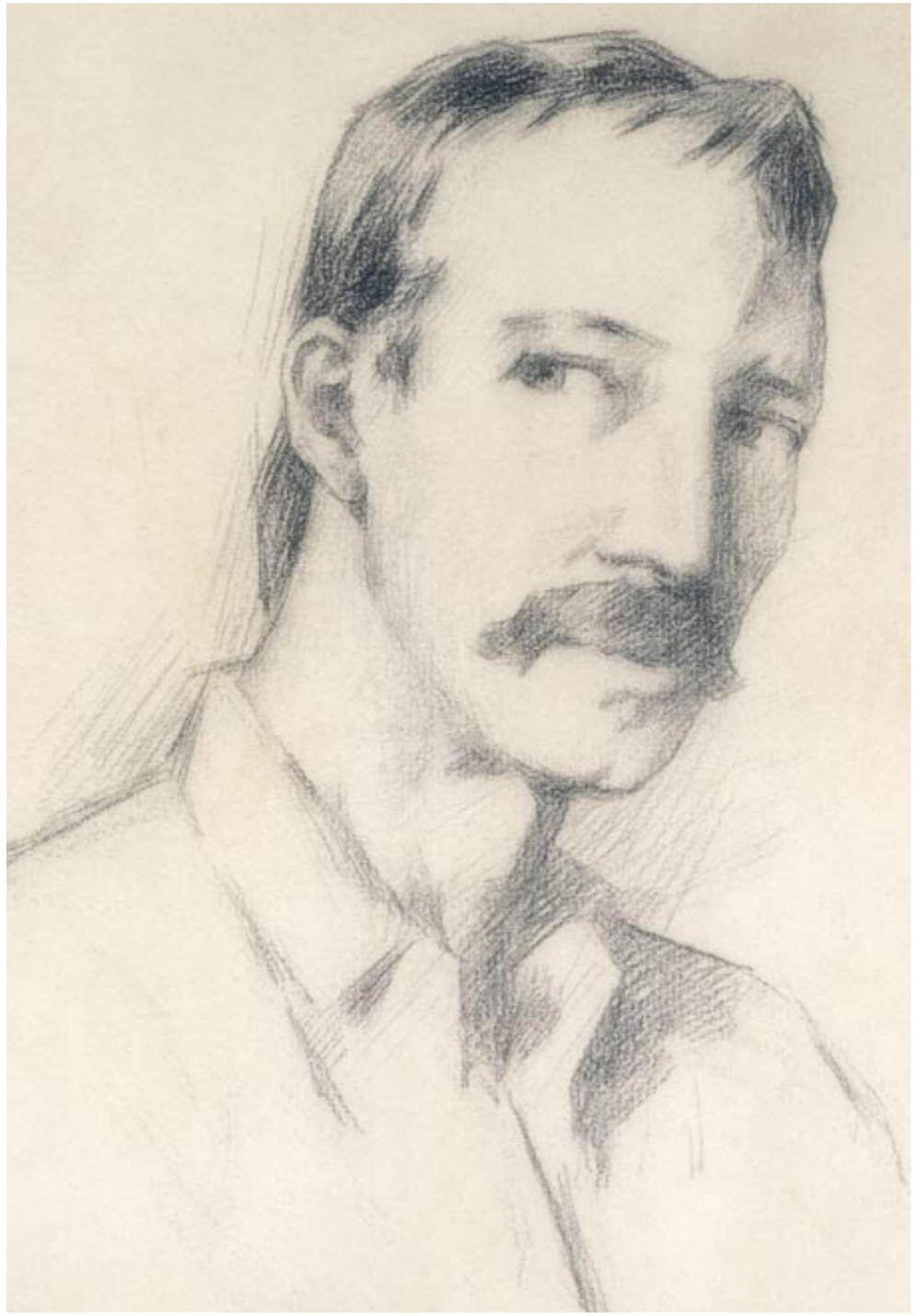
Robert Louis Stevenson was born in Scotland in 1850. After graduating in law in 1874 he turned to writing and travel, and his journeys in France and America resulted in several travel books. However, it was the novels that he began to produce in the 1880s that brought him fame, among them *Treasure Island* and *Kidnapped*. Stevenson was plagued by fevers and haemorrhages, and in 1888 set out on a South Sea voyage hoping to recover his health. In December 1889 he arrived in Samoa, where he found the climate to be so agreeable that it became his home for the rest of his life. His manuscript account of his voyage among the Marquesas, which was published in 1896 as the first part of *In the South Seas*, was purchased by the Library in 1912 from Angus & Robertson.

In February 1890, Robert Louis Stevenson visited Sydney for the first time. Dressed in island attire with wide-brimmed straw hats and carrying a bizarre array of luggage, including cedar chests tied with rope and buckets made from tree trunks, he and his wife, Fanny, were refused admittance to the Victoria, one of Sydney's leading hotels. Eventually they found suitable accommodation at the less fashionable Oxford Hotel. Later in the month, Stevenson caught cold and transferred his quarters to the quiet and comfort of the Union Club. There, in collaboration with his stepson Lloyd Osbourne, he worked on a novel, *The Wrecker*, an action-packed narrative set partly in New South Wales. Unfortunately his condition deteriorated, and in April Stevenson was carried on board a trading steamer bound for the South Seas. Several days at sea were enough to restore him to health and, after an enjoyable cruise among the islands, he returned to Sydney.

Again his health took a turn for the worse and in October he sailed for Samoa, planning to superintend the building of his island home, Vailima. Stevenson visited Sydney twice more: in 1891, when he met his mother who had come out from Scotland to visit him, and 1893. On both occasions, after only a short stay ill health forced him to return to Samoa. During his last visit he was invited to Government House, visited the celebrated artists' camp at Balmoral Beach and sat for a sculptor. Of this last experience he commented: 'I mustn't criticise at present, and he had very little time to do it in. It is thought by my family to be an excellent likeness of Mark Twain.' A year earlier, in Samoa, he had sat for a far more successful portrait in oils by the Italian artist Girolamo Nerli. A pencil study, probably done at the same time, was bequeathed to the Library by Sir William Dixson in 1952.

Stevenson spent the remainder of his short life in Samoa. In less than two years he was dead, aged only 44. On 3 December 1894 he had suffered a sudden cerebral haemorrhage and died almost immediately.

Warwick Hirst



Robert Louis Stevenson, Girolamo Nerli, c. 1892, pencil, DG P2/48

Two Australian poets

c. 1862–1915

On display: January – December 2004

The Mitchell Library has a rich collection of literary papers, beginning with those of colonial poet Charles Harpur (1813–1868) and continuing to the papers of later great Australian writers, such as Henry Kendall, Miles Franklin, Ethel Turner, Dorothea Mackellar, Patrick White and Elizabeth Jolley. Their works—including poetry, novels and plays—are examples of how literature can illuminate events and relationships, and enrich our lives. Many of them, such as Dorothea Mackellar's 'My Country', first published as 'Core of my heart' in 1908, continue to resonate with new readers today.

Henry Kendall (1839–1882)

Thomas Henry Kendall is regarded as one of Australia's finest poets. His clear, melodious lyrics continue to inform and delight many readers. Some of Kendall's most popular poems, such as 'Bellbirds' (1869), were inspired by the Australian bush, but his range of work was wider than nature poems, and included commissioned work and poems of praise and affection to friends and colleagues.

Born in northern New South Wales on 18 April 1839, Kendall moved south to Wollongong in early childhood and, in 1855, joined the whaler *Waterwitch*. Two years later he was living in Sydney, and contributed some poems to the journal *Month* in 1859. Kendall's reputation as a poet grew steadily throughout the next decade, through regular contributions to newspapers and magazines in Sydney and Melbourne and through the publication in 1862 of *Poems and Songs*. In September 1869, he published *Leaves from Australian Forests*, which received favourable reviews. After bouts of illness and poverty, Kendall again received praise for his writing, and in 1880 he won £100 in the *Sydney Morning Herald* poetry competition for his poem on the Sydney International Exhibition. In December of that year, he published the highly acclaimed *Songs from the Mountains*, and his reputation was secure.

Dorothea Mackellar (1885–1968)

A wonderful poet of light and colour, Isobel Marion Dorothea Mackellar wrote many poems, novels and articles, but her most famous work is 'My Country', a popular poem describing her love and longing for the Australian landscape.

As a girl, Mackellar holidayed with her family at a property on the Allyn River near Patterson, New South Wales. She enjoyed the countryside, and its beauties probably inspired her most famous poem. 'My Country' was commenced in London in 1904 and completed in Sydney. It was first published as 'Core of my heart' in September 1908 in the London *Spectator*. Republished several times in Australia, it was given the name 'My Country' in her first book, *The Closed Door, and Other Verses*, published in 1911. After this publication, Mackellar continued to produce literary work. Her novel, *Outlaw's Luck*, was published in 1913, and an anthology of verse, *The Witch-Maid & Other Verses*, in 1914. During World War I, 'My Country' became a symbol of patriotic affection and was often recited. Often republished in illustrated versions, it remains one of Australia's most popular poems.

Stephen Martin

Core of my heart

The love of field and coppice
Of green and shaded lanes
Of ordered woods and gardens
Is running in your veins –
Strong love of grey-blue distance,
Brown streams and soft, dim skies ---
I know but cannot share it,
My love is otherwise.

I love a sunburnt country,
A land of sweeping plains
Of ragged mountain ranges
Of droughts and flooding rains.
I love her far horizons
I love her jewel-sea,
Her beauty and her terror –
The wide brown land for me!

Illustration for stanza 4, 'My Country', a poem [handlettered] with decorations and illustrations, J. J. Hilder, 1915, watercolour, ML A 3025

The stark white ring barked forests
All tragic neath the moon,
The sapphire-misted mountains
The hot gold rush of noon –
Green tangle of the brushes
Where lithe lianas coil
And orchid-laden tree-ferns
Smother the crimson soil.

Core of my heart my country –
Her pitiless blue sky,
When sick at heart, around us
We see the cattle die ---
And then the grey clouds gather
And we can bless again,
The drumming of an army,
The steady, soaking rain.

Core of my heart my country,
Land of the Rainbow Gold –
For flood and fire and famine
She pays us back three-fold ---
Over the thirsty paddocks
Watch, after many days
A filmy veil of greenness
That thickens as you gaze ---

An opal-hearted country,
A wilful, lavish land –
Ah you who have not loved her
You cannot understand ---
---The world is fair and splendid
But when so e'er I die
I know to what brown country
My homing thoughts will fly!

'Core of my heart', from 'Australia's love song ('Core of my heart') and other poems 1907–1908', Isobel Marion Dorothea Mackellar, manuscript, ML Safe 1/117 Item 1. The poem published above is an accurate version of the poem as it appears in the State Library manuscript.

'Core of my heart' is reproduced by arrangement with the copyright owner, The Estate of Dorothea Mackellar c/- Curtis Brown (Aust) Pty Ltd.

Henry Lawson

1867–1922

On display: July – December 2004

Although partially deaf for most of his life, Henry Lawson (1867–1922) produced a remarkable body of short stories and poems which are deeply embedded in the Australian consciousness. His extraordinary ability is evident in the Joe Wilson stories and poems such as 'Faces in the Street' and 'The Sliprails and the Spur'.

Among the Mitchell Library's rich holdings of Lawson's manuscripts is an intriguing collection of memorabilia which had its beginnings in 1922, when Lawson's friend Joe Noonan presented the writer's pen to the Library. In the same year, Lawson's sister, Gertrude O'Connor, donated Lawson's pencil and walking stick. His pipe arrived in 1950, courtesy of R. J. Cassidy, a journalist on the *Worker*, together with a packet of Lawson's favourite Wills Vice-Regal tobacco, which Lawson had left to fellow poet and pipe-smoker Roderic Quinn. These were followed in 1961 by a gilded plaster cast of Lawson' s right hand, which had been in the possession of journalist and poet Muir Holburn. It is believed that the cast was made by the colourful Sydney sculptor, Nelson Illingworth, from a mould taken from Lawson after his death in September 1922, for the bust of Lawson now in the National Gallery of Victoria.

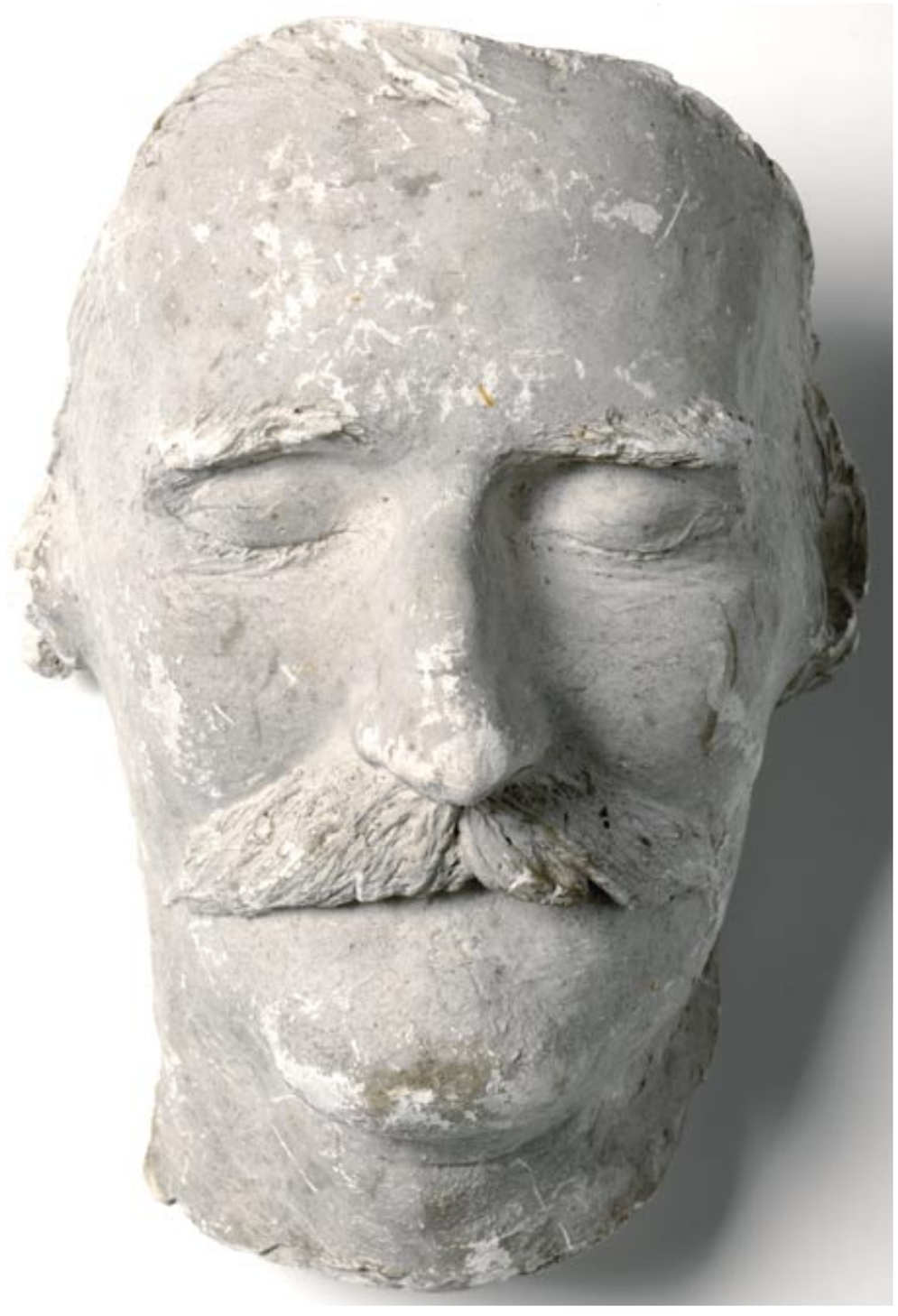
Dame Mary Gilmore had a close relationship with Lawson, and among her personal papers, which she presented to the Library between 1940 and 1955, are his necktie, another pen, more tobacco and a lock of his hair, which, according to Dame Mary, had been cut off while he was in gaol for failure to pay child maintenance. In a handwritten note, Dame Mary also authenticated Lawson's hat, which she had given to Tal Ordell, an actor and writer, in the 1940s and which was eventually donated to the Library in 1975 by Ordell's stepdaughter. More than any of the previous acquisitions, the hat is redolent of Lawson, whose life was punctuated by personal misfortune, alcoholism and mental illness. Made of grey felt with a dark grey ribbon band, it is shabby, crumpled and well-worn. The trademark of the manufacturer, F. J. Palmer and Sons Ltd, Sydney, can be found on the crown and inner band.

The most recent addition to the Library's collection is a plaster mask of Lawson. The familiar bushy moustache and prominent nose are there, and his eyes are closed, giving him a serene expression. It was purchased privately in 1994 as a death mask, supposedly made by Nelson Illingworth while Lawson lay in his coffin in the mortuary chapel. This is supported by an article in the Sydney *Guardian* of 16 August 1931, which refers to a death mask having being made.

However, according to Dorothy Ellesmere Paul, a freelance cartoonist who visited Lawson's house the day after his death with the aim of taking a mould for a death mask, the writer's face was too contorted for such an attempt to be made. This is quite in keeping with the manner of his death, which was caused by a cerebral haemorrhage.

And so the mystery remains. Is it a life mask or a death mask? Colin Roderick, Lawson's biographer, is firmly of the opinion that it is a death mask, citing in evidence the closed eyes and appearance of serenity. It is also possible that it is a life mask made by Illingworth while making earlier models for his plaster bust of Lawson. Whatever the truth, its authenticity is not in doubt and, with the other memorabilia in its holdings, the Library has sufficient material to almost reconstruct one of Australia's most popular and enduring literary figures.

Warwick Hirst



Death mask of Henry Lawson, Nelson Illingworth, 1922 (dated by year of Lawson's death), plaster cast coated on face with grey paint, R 774

David Unaipon

1872–1967

On display: June 2004 – March 2005

David Unaipon (1872–1967) was a Ngarrindjeri man from Raukkan (Point McLeay) Mission in South Australia. He is renowned as the first Aboriginal person to have become a published author.

In 1885, at the age of 13, Unaipon moved to Adelaide, where his interest in literature, philosophy, science and music was encouraged. Returning to Raukkan five years later, he continued to read books and journals sent to the Mission, and began to study mechanics. He also began to conduct experiments in perpetual motion, ballistics and polarised light.

David Unaipon had many influential supporters who financed his works. One of these was his friend Herbert Basedow, a former Protector of Aborigines for South Australia. They exchanged many letters, which are now contained in the Library's Basedow Collection. Unaipon sent a handwritten patent diagram of his modified handpiece for shearing to Basedow in 1914, as a supporting document for financing its development. The handpiece was originally patented in 1909.

Between 1909 and 1944, Unaipon made patent applications for nine other inventions, including a centrifugal motor and a mechanical propulsion device, but all his patents lapsed due to lack of funds. Many of his ideas were picked up and improved upon by other scientists, however, and are still in use today.

During 1924–1925, as he journeyed through southern Australia, Unaipon compiled a book-length manuscript that he called *Legendary Tales of the Australian Aborigines*. While on this odyssey, he travelled on foot and relied upon the kindness of strangers for food and lodgings. He frequently slept under the stars and had no money in his pockets. This led to him being arrested for vagrancy during this time.

Unaipon's stories describe religious and spiritual similarities between Aboriginal and European cultures, with a focus on Creation stories. Over time, he submitted this material section by section to Sydney publishers Angus and Robertson, who paid him a sum of £150. The sections were then edited and joined into a book. A typescript copy was made, and Unaipon even submitted a grand photograph of himself for the frontispiece and wrote a foreword, but the book was not published in his name at that time.

The copyright for Unaipon's work was sold to anthropologist and Chief Medical Officer of South Australia, William Ramsay Smith, who edited the work slightly and published it under his own name in London in 1930, under the title *Myths and Legends of the Australian Aboriginals*. It is not known why Angus and Robertson decided to sell the copyright for the manuscript rather than publish with Unaipon as principal author. It is also not known if Unaipon knew about the sale of his work. There is no record of him having anything to do with Angus and Robertson or Ramsay Smith after 1925. No acknowledgment of Unaipon's work on the manuscript was made. The book was finally published in Unaipon's name, using his original title, in 2001.

Unaipon married in 1902, and he and his wife had one son. In 1995, when the new $50 note was issued, the image of David Unaipon was included on one side of the note. Earlier, in 1988, the national David Unaipon award for Aboriginal writers was established, in recognition of Unaipon's outstanding achievements.

Melissa Jackson

David Unaipon, photographer unknown, c. 1925, silver gelatin print, ML A 1929. Unaipon had this photograph taken as the frontispiece for *Legendary Tales of the Australian Aborigines*.

For king and empire

1914–1918

On display: January – December 2004

During World War I, Australian soldiers served in Egypt, Turkey, France, Belgium, Sinai and Palestine. The Royal Australian Navy saw action in the Indian Ocean and the Mediterranean. Australians also fought in the air as members of the fledgling Australian Flying Corps. At the end of the war, realising the need to preserve the experiences of those who had taken part in one of history's most tumultuous events, the Mitchell Library instituted an appeal for the diaries and other records of Australian servicemen and women. Over 500 responses were received, resulting in a significant addition to the Library's collections.

The diary of Anne Donnell, a nursing sister with the third Australian General Hospital, was acquired in 1919. Together with a series of circular letters she sent to friends, it provides an engrossing record of the role nurses played in the war. Sister Donnell left Australia in May 1915. By October she was stationed on the island of Lemnos, and her patients included wounded soldiers from Gallipoli. After being transferred to Egypt and then England, she served in France during the last two years of hostilities. Her dedication to her work is clearly evident in her writings, and she balances the tragedy of war with more light-hearted accounts of times spent on leave.

While serving in the 13th Battalion, AIF, Sergeant Dudley Walford kept a diary of his experiences at Gallipoli, and later in Egypt and England, which he embellished with his own sketches and photographs. His diary entries are supplemented by notes on such subjects as 'Trenches and Saps', 'Stretcherbearers' and 'The Theory of Grenades'. After hospitalisation in England, he was repatriated to Australia early in 1917. The Library acquired Walford's diary in 1919, as well as a manuscript account of the Gallipoli and Egyptian campaigns.

Captain Leslie Hore joined the 8th Light Horse Regiment at Hobart in 1914. In May of the following year he landed at Gallipoli, where he was wounded while taking part in the charge at the Nek. During his five months of service on the peninsula, Hore produced 46 watercolour and pencil drawings illustrating the campaign. He depicted all aspects of war, from the horror of Turkish corpses littering a battlefield to a moonlit bathing party. His drawings are among the very few colour images of the Gallipoli campaign known to exist, and were acquired from Hore's wife in 1919. A further collection of his drawings held by the Library depicts his service on the Western Front.

The diaries of Sir Charles Rosenthal, one of Australia's most distinguished commanders, did not come to the Library until 1931. In two volumes, Rosenthal gives a detailed daily account of his service throughout the war. When hostilities broke out, he was a Lieutenant-Colonel in command of the 3rd Field Artillery Brigade. He was present at the landing at Gallipoli on 25 April 1914, and was instrumental in getting the field guns into action where they were most needed. After being wounded twice, Rosenthal was evacuated to England. In 1916 he was sent to the Western Front, where he enhanced his reputation as a front-line soldier. When the fighting ceased in 1918, he was a Major-General, and his outstanding service had been rewarded by a knighthood as well as a string of decorations including the Distinguished Service Order and the *Croix de Guerre*.

Warwick Hirst

ANZAC Beach, June 1915, Leslie Fraser Standish Hore, watercolour, pen and ink, PXE 702, No. 8

Item list

All items are held in the collections of the State Library of New South Wales, unless otherwise indicated. The display periods for items are included in this list. Artists' birth and death dates are included where known. Titles of works appear in italics; where the title has been ascribed, it is not italicised. Works are listed in chronological order.

The fine art of illumination
Display period: January 2003 – March 2004

Artist unknown
The Virgin Mary, cover, Book of Hours, Arras, 15th century
Carved ivory
Purchased at the sale of J. T. Hackett's art collection, 1918
ML Safe 1/7f

Artist unknown
David and Goliath, from Book of Hours, Bourges, c. 1480
Manuscript, gold and pigment on vellum
Purchased at the sale of J. T. Hackett's art collection, 1918
ML Safe 1/7c

Artist unknown
Initial letter 'D', from Book of Hours, Ghent (?), c. 1490
Manuscript, gold and pigment on vellum
Purchased at the sale of J. T. Hackett's art collection, 1918
ML Safe 1/7b

Artist unknown
The crucifixion of Christ, from Book of Hours, Rouen, c. 1500–1510
Manuscript, gold and pigment on vellum
Bequest of David Scott Mitchell, 1907
ML Safe 1/7e

Incunabula: the infancy of printing
Display period: January – December 2004

Hartmann Schedel (1440–1514)
The Creation; Rome; Building Noah's Ark; Joseph and Mary, from *Liber Chronicarum*, Nuremberg: Antonius Koberger, 1493
Bound volume
Bequest of David Scott Mitchell, 1907
ML F 909/S

Francesco Colonna (d. 1527)
The altar of Bacchus; Triumphus secundus; The sleeping nymph; To flowering spring, from *Hypnerotomachia Poliphili*, Venetiis: in aedibus Aldi Manuti, 1499
Bound volume
Purchased at the sale of J. T. Hackett's art collection, 1918
09:LQ2/C

Tales of Chaucer
Display period: July 2004 – June 2005

Geoffrey Chaucer (c. 1342–1400)
***The Knightes Tale; The Myllers Tale; The Man of Lawes Tale; The Wyfe of Bathes Prologue,* from *The Workes of Geffray Chaucer: Newly printed, with dyvers workes never in print before as in the table more plainly dothe appear*, London: T. Godfray, 1532**
Bound volume
Bequest of Sir William Dixson, 1952
Dixson Safe Q53/3

Geoffrey Chaucer (c. 1342–1400)
***Heere Bigynneth the Knyghtes Tale; Heere Bigynneth the Millere his Tale; The Prologe of the Tale of the Manne of Lawe; The Wyfe of Bathe,* from *The Works of Geoffrey Chaucer Newly Augmented*, Hammersmith: Kelmscott Press, 1896**
Bound volume
Purchased from Angus & Robertson, 1921
ML C 955

Joseph Banks's *Endeavour* journal
Display period: April 2004 – March 2005

Joseph Banks (1743–1820)
***Endeavour* journal, in two volumes, Vol. 1: 25 August 1768 – 14 August 1769; Vol. 2: 15 August 1769 – 12 July 1771**
Bound manuscript
Bequest of David Scott Mitchell, 1907
The Sir Joseph Banks Electronic Archive, Series 03
(filed at ML Safe 1/12–13)

The power of the miniature
Display period: January – December 2004

Display period for the following items: January – March 2004

Artist unknown
***Sarah Lawson*, c. 1790**
Watercolour on ivory, with plaited hair on reverse
Presented by Mrs John Robertson
MIN 64

Artist unknown
***William Cox*, c. 1797**
Watercolour on ivory, in gold frame, with hair bound in gold thread and seeded pearl
Purchased 2000
MIN 382

Artist unknown
***Captain John Piper*, c. 1811**
Watercolour on ivory, in japanned wooden frame
Possibly bequeathed by David Scott Mitchell, 1907
MIN 75

Artist unknown
***Thomas Watson*, c. 1840**
Watercolour on ivory
Presented by W. H. Brown, 1931
MIN 264

Artist unknown
***Elizabeth Rouse*, 1840s**
Watercolour on ivory, in brooch frame, with plaited hair on reverse
Presented by Mrs John E. Terry
MIN 77

Artist unknown
***Mary Cover Hassall*, 1852**
Watercolour on ivory, in miniature case
Presented by Miss E. Walker, 1948
MIN 48

Philipp-Augustus Barnard
***F. Thornbury*, 1853**
Watercolour on ivory
Bequeathed by Sir William Dixson, 1952
Pa 12

Artist unknown
***Emily Fitz Stubbs*, c. 1855**
Watercolour on ivory
MIN 114

Display period for the following items: April – June 2004

Richard Cosway (c. 1742–1821), possibly
***Duchess of Hamilton and Argyle*, c. 1770**
Watercolour on ivory in japanned wooden frame
Bequeathed by David Scott Mitchell, 1907
MIN 60

I. Brooks
***Clark family member*, 1804**
Watercolour on ivory
Purchased 1914
MIN 59

Artist unknown
Unidentified woman, c. 1810
Watercolour in gold locket
Bequeathed by Sir William Dixson, 1952
Pa 27

After Sir Thomas Lawrence (1769–1830)
***King George IV*, c. 1820**
Watercolour on ivory, in veneer wood frame with Bernasconi and Corti frame-makers' label
Bequeathed by Sir William Dixson, 1952
Pb 4

Artist unknown
Unknown man, 1825
Enamel on copper, in japanned wooden frame
Bequeathed by Sir William Dixson, 1952
Pa 10

Artist unknown
***Alfred Wilkinson*, 1825**
Watercolour on ivory in case
Purchased from Audrey Wilkinson, 1961
MIN 160

Jean-François-Gérard Fontallard (1777–1858)
***Flora MacDonald*, 1839**
Watercolour on ivory
Bequeathed by David Scott Mitchell, 1907
MIN 69

Jeanne-Mathilde Herbelin (1820–1904)
***Madame Amable Charbonnet*, 1850**
Watercolour in pressed metal frame
Transferred from Dennis Wolanski Library of the Performing Arts, Sydney Opera House Trust, 1997
MIN 385

Display period for the following items: July – September 2004

Richard Read (c. 1765 – c. 1828)
***Elizabeth Marsden*, 1821**
Watercolour on ivory
Presented by T. Hassall, 1918
MIN 74

Artist unknown
***Simeon Lord*, c. 1830**
Watercolour on ivory
Presented by J. S. Ramsay, 1916
MIN 92

Artist unknown
***Eleanor Elizabeth Stephen. Aged 6 months*, 1840**
Watercolour on ivory
Bequeathed by Miss R. Bedford, 1963
MIN 195

Artist unknown
***William Bond*, c. 1840**
Watercolour on ivory in wooden frame
Presented by A. G. Morris, 1948
ML 136

George Milner Stephen (1812–1894)
***Self portrait*, c. 1840**
Watercolour on ivory
Purchased from Audrey Wilkinson, 1960
MIN 162

Edmund Edgar (born c. 1804)
Man on board ship, 1842
Watercolour
Purchased 2003
P2/472

Artist unknown
***Eleanor Elizabeth Stephen*, c. 1855**
Handcoloured ambrotype
Bequeathed by Miss R. Bedford, 1963
MIN 202

Artist unknown
***Eleanor Elizabeth Stephen*, c. 1855**
Watercolour
Bequeathed by Miss R. Bedford, 1963
MIN 206

Display period for the following items: October – December 2004

Artist unknown
***Harriott Blaxland*, c. 1795**
Watercolour on ivory, with hair and seed pearl initials on reverse
Presented by Rev. Canon Cuthbert Blaxland, 1926
MIN 89

Artist unknown
***John Blaxland*, c. 1795**
Watercolour on ivory, with hair in reverse of locket
Presented by Rev. Canon Cuthbert Blaxland, 1926
MIN 88

Artist unknown
***Isabella Laycock*, c. 1811**
Watercolour on ivory
Purchased 1989
MIN 321

Artist unknown
***Thomas Laycock*, c. 1811**
Watercolour on ivory
Purchased 1989
MIN 322

Artist unknown
***Elizabeth Macquarie*, c. 1819**
Watercolour on ivory, in japanned wood frame
Presented by Miss H. Bather Moore and Mr T. C. Bather Moore, 1965
MIN 237

Artist unknown
***Lachlan Macquarie*, c. 1819**
Watercolour on ivory, in japanned wood frame
Presented by Miss H. Bather Moore and Mr T. C. Bather Moore, 1965
MIN 236

Artist unknown
***Lachlan Macquarie Jnr*, c. 1819**
Watercolour on ivory, in japanned wood frame
Presented by Miss H. Bather Moore and Mr T. C. Bather Moore, 1965
MIN 238

Artist unknown
***Eber Bunker*, c. 1830**
Watercolour on ivory, with hair rope
Presented by S. T. Cartwright
MIN 58

A veritable compendium
Display period: January – March 2004

Louis Charles Desnos (1725–1805)
***Grande mappemonde céleste, terrestre, historique & cosmographique, dediée au Roi, où sont représentés les différens systêmes du monde*. Scale [c. 1:35 000 000]. Paris: Desnos, 1786**
Engraving, handcoloured on six sheets joined
Purchased from Hordern House, 1996
M4 100 1786 1

The First Fleet journals
Display period: January 2003 – March 2004

The following items are listed by authors' names, in alphabetical order.

Arthur Bowes-Smyth (1750–1790)
***A Journal of a Voyage from Portsmouth to New South Wales and China in the* Lady Penrhyn, *Merchantman William Cropton Sever, Commander by Arthur Bowes-Smyth, Surgeon – 1787–1788–1789*, compiled c. 1790**
Bound manuscript
Purchased from Dymocks, 1915
ML Safe 1/15

William Bradley (1758?–1833)
***Governor's House of Sydney, Port Jackson 1791*, from *A Voyage to New South Wales*, December 1786 – May 1792; compiled 1802 or later**
Watercolours in bound manuscript
Purchased from Francis Edwards Booksellers, London, 1924
ML Safe 1/14

Ralph Clark (1755–1794)
Journal kept on the *Friendship* during a voyage to Botany Bay and Norfolk Island; and on the *Gorgon* returning to England, 9 March 1787 – 10 March 1788, 15 February 1790 – 17 June 1792
Bound manuscript
Purchased from Sotheby's, London, 1914
ML Safe 1/27a

John Easty
***Pt Jno Easty A Memorandum of the Transa[ ] of a Voiage [sic] from England to Botany Bay in* The Scarborough *transport Captn Marshall Commander kept by me your humble Servan[ ] John Easty marine wich [sic] began 1787*, November 1786 – May 1793**
Bound manuscript
Bequest of Sir William Dixson, 1952
DL Spencer 374

John Hunter (1737–1821)
Journal kept on board the *Sirius* during a voyage to New South Wales, May 1787 – March 1791
Bound manuscript
Bequest of Sir William Dixson, 1952
DL MS 164

Philip Gidley King (1758–1808)
Private journal, in two volumes; Vol. 1: *Remarks & Journal kept on the Expedition to form a Colony in His Majestys Territory of New South Wales ... His Majesty's Ship* Sirius ... 24 October 1786 – 12 January 1789; Vol. 2: *Continuation of A Daily Journal ... on Norfolk island* ... 13 January 1789 – 17 April 1790, with additional material, 1790–1792
Bound manuscript
Purchased from King family estate, 1933
ML Safe 1/16

Jacob Nagle (1762–1841)
***Jacob Nagle his Book A.D. One Thousand Eight Hundred and Twenty Nine May 19th. Canton. Stark County Ohio*, 1775–1802; compiled 1829**
Bound manuscript
Purchased from Maggs Brothers, London, 1995
ML MSS 5954

James Scott (d. 1796)
***Remarks on a passage Botnay [sic] bay 1787*, 13 May 1787 – 20 May 1792**
Bound manuscript
Bequest of Sir William Dixson, 1952
DL MSQ 43

George Bouchier Worgan (1757–1838)
Journal kept on a voyage to New South Wales with the First Fleet, with letter written to his brother Richard, 12–18 June 1788
Bound manuscript
Presented by Mrs Margot Gaye for Miss A. Batley, 1955
C830 (filed at ML Safe 1/114)

Sarah Stone
Display period: April 2004 – March 2005

Sarah Stone (c. 1760–1844)
***Cassowary of New South Wales; The White Fulica; Large Scolopendra, 2 Spider, 3 Crab, 4 Caterpillar; A Poto Roo*, from Sarah Stone, *Album of 31 watercolours of Australian fauna*, c. 1789**
Watercolour
Purchased 2000
PXA 909

After Sarah Stone (c. 1760–1844)
***Cassowary of New South Wales; The White Fulica; Large Scolopendra, 2 Spider, 3 Crab, 4 Caterpillar; A Poto Roo*, from John White, *Journal of a Voyage to New South Wales* ... London, 1790**
Handcoloured line engraving
Bequeathed by Sir William Dixson, 1952
Q79/34

Sydney Bird Painter
***Glossy Black Cockatoo; Eastern Rosella; Yellow Robin, Eastern Spinebill, Honeyeater; Kookaburra*, from an album, *Drawings of birds chiefly from Australia*, c. 1790**
Watercolour
Purchased 1887
PXD 226

Charles Ryley (1752–1798) and Sydenham Edwards (1769–1819)
***The Banksian Cockatoo; The Fuliginious Owl; The Ring Tailed Lemur; the Great Kangaroo;* from George Shaw, *Musei Leverianie Explicatio* ... London, Vol. 2, 1796**
Handcoloured line engraving
Q591.9/1A2

***Catalogue of the Leverian Museum*, Part 1, London, 1806**
Printed
570.7/L

The colony's early coinage
Display period: April 2004 – March 2005

Johanna (Brazil/Portugal), 1728
Gold coin
Bequest of Sir William Dixson, 1952
DN/C 1046

Half Johanna (Brazil/Portugal), 1757
Gold coin
Bequest of Sir William Dixson, 1952
DN/C 1044

Guilder (Netherlands), 1764
Silver coin
Bequest of Sir William Dixson, 1952
DN/C 1288

Dollar (Peru/Spain), 1778
Silver coin
Bequest of Sir William Dixson, 1952
DN/C 1297

Ducat (Netherlands), 1780
Gold coin
Bequest of Sir William Dixson, 1952
DN/C 1287

Shilling (Great Britain), 1787
Silver coin
Bequest of Sir William Dixson, 1952
DN/C 790

Guinea (Great Britain), 1791
Gold coin
Bequest of Sir William Dixson, 1952
DN/C 817

Rupee (India/East India Company), 1792–1818
Silver coin
Bequest of Sir William Dixson, 1952
DN/C 1225

Mohur (India/East India Company), 1793–1818
Gold coin
Bequest of Sir William Dixson, 1952
DN/C 1228

Penny (Great Britain), 1797
Copper coin
Bequest of Sir William Dixson, 1952
DN/C 770

Holey Dollar, 1813
Silver coin
Provenance unknown. Possibly the bequest of David Scott Mitchell, 1907
ML R 277a

Dump, 1813
Silver coin
Provenance unknown. Possibly the bequest of David Scott Mitchell, 1907
ML R 277b

François Le Vaillant
Display period: July 2003 – June 2004

François Le Vaillant (1753–1824)
Vol. 1: *Le grand oiseau de paradis, emeraude, male; L'oiseau de paradis rouge*; Vol. 2: *Le grand toucan à ventre rouge; Le grand toucan à gorge jaune*, from *Histoire Naturelle des Oiseaux Paradis* ... Paris: chez Denne le jeune, et Perlet ... 1806
Engraving, colour-printed and handfinished in bound volumes
Purchased 1880
09:F598.8/14-15

The Temple of Flora
Display period: July 2003 – June 2004

Robert Thornton (1768?–1837)
***The Blue Passion Flower; White Lily,* from *The Temple of Flora; or Garden of Nature*, London: J. R. Thornton, 1807**
Aquatint in bound volume
Presented by the Hon. James Norton, 1880
09:RX581.9/1

Sydney and the 'China trade'
Display period: January 2003 – December 2004

Chinese export ware punchbowl featuring a scene of Sydney Cove, c. 1820, Chia-Ch'ing period (1796–1820)
Enamelled porcelain
Presented by W. A. Little, November 1926
ML XR 10

Mapping this singular country
Display period: April – December 2004

Display period for this item: April – June 2004

John Oxley (1783–1828)
***A Chart of part of the interior of New South Wales by John Oxley, Surveyor General.* Scale [c. 1:1 000 000]. London: Published June 4th 1825, by A. Arrowsmith, Hydrographer to His Majesty, No. 10 Soho Square, 1825**
Engraving, handcoloured on three sheets
Bequest of Sir William Dixson, 1952
DL Cc82 1–3

Display period for this item: July – September 2004

Peter Lewis Bemi (1795–1853)
***Part of the surveyed portion of His Majesty's Colony of New South Wales A. D. 1828 P. L. Bemi, Delt.* Scale [c. 1:507 000]**
Manuscript, handcoloured
Presented by Mrs Sarah Dingwell in memory of her late husband, Leo Walters, November 1996
M3 811 1828 1

Display period for this item: October – December 2004

Robert Russell (1808–1900)
***Map of the District of Port Phillip: shewing the extent of the surveys, the position of the Special Surveys taken up to this date &c—from recent authorities, 1841 Aug. 9.* Scale [c. 1:506 880]**
Manuscript, handcoloured
Presented by Mr K. C. Stuart, November 1938
M4 820 1841 1

Ludwig Leichhardt
Display period: September 2003 – June 2004

Pocket thermometer believed to have belonged to Ludwig Leichhardt, 1829
On metal engraved scale, in wooden case
Presented by C. D. Power, 1985
ML R 905a

Dolland compass, London, believed to have belonged to Ludwig Leichhardt, c. 1840s
In metal case
Presented by C. D. Power, 1985
ML R 905b

Travelling clock, believed to have belonged to Ludwig Leichhardt, c. 1840s
Gold-rimmed in hard leather case, engraved 'L. L.'
Presented by Mr and Mrs Roberson, 1971
ML R 544

Ludwig Leichhardt (1813–1848?)
***Report of the Expedition of L. Leichhardt, Esq. from Moreton Bay to Port Essington*, 1844–1845**
Manuscript
Transferred from the Australian Museum, 1917
ML C 157

Ludwig Leichhardt (1813–1848?)
Field book, 1844–1845
Manuscript
Transferred from the Australian Museum, 1917
ML C 158

Ludwig Leichhardt (1813–1848?)
***Journal of Dr Ludwig Leichhardt's Overland Expedition in the Years 1844–45, Revised by the Explorer, and Published with His Sanction.* Sydney, Statham and Forster, 1846**
Annotated pamphlet
Purchased from H. H. S. Wallace, 1925
ML C 159

Robert Louis Stevenson
Display period: October 2003 – March 2004

Robert Louis Stevenson (1850–1894)
***The South Seas: A record of three cruises in the islands* ... Part 1, *The Marquesas*, c. 1889**
Manuscript
Purchased from Angus & Robertson, 1912
ML C 233

Freeman & Co. (possibly William George)
Robert Louis Stevenson and family, 1893
Silver gelatin photo print
Presented by Freeman & Co., 1944
ML P3/218

Two Australian poets
Display Period: January – December 2004

Henry Kendall (1839–1882)
'Poems', c. 1862–1880s
Manuscript
Purchased from the Museum Bookstore, 1929
ML C 198

'Outre mer', n.d.
Manuscript
Donated by G. V. Beavan, 1919
ML C 198

Isobel Marion Dorothea Mackellar (1885–1968)
'Australia's love song ('Core of my heart') and other poems 1907–1908', 1907–1908
Manuscript
Permanent loan from the Estate of Dorothea Mackellar, 1970
ML Safe 1/117 Item 1

Jessie Jewhurst Hilder (1881–1916)
'My Country', a poem [handlettered] with decorations and illustrations, 1915
Manuscript
Purchased from Angus & Robertson, 1917
ML A 3025

Henry Lawson
Display period: July – December 2004

Lock of Henry Lawson's hair, 1905–1909
Presented by Dame Mary Gilmore, 1940–1955
R 928

F. J. Palmer & Son Ltd, Sydney
Henry Lawson's hat, pre-1922
Grey felt
Presented by Miss Joyce Dowling Smith, 1975
R 660

Henry Lawson's pen, pre-1922
Wood and metal
Presented by Joe Noonan, 1922
R 64

Henry Lawson's walking stick, pre-1922
Wood and metal
Presented by Mrs Gertrude O'Connor, 1922
LR 10

Henry Lawson's pipe, pre-1922
Wood and bakelite
Presented by Mrs Lucy Cassidy, 1950
R 63

W. D. & H. O. Wills (Australia) Limited
Packet of Henry Lawson's Wills Vice-Regal Mixture tobacco, pre-1922 (?)
Presented by Mrs Lucy Cassidy, 1950
R 63

Henry Lawson's necktie, pre-1922
Cotton
Presented by Dame Mary Gilmore, 1940–1955
R 928

Nelson Illingworth (1862–1926)
Death mask of Henry Lawson, 1922
(dated by year of Lawson's death)
Plaster cast coated on face with grey paint
Purchased 1994
R 774

Nelson Illingworth (1862–1926)
Cast of Henry Lawson's right hand, 1922
(dated by year of Lawson's death)
Gilded plaster
Presented by Mrs Marjorie Holburn, 1961
R 298

David Unaipon
Display period: June 2004 – March 2005

David Unaipon (1872–1967)
Diagram for sheep shearing device, 3 September 1909
Pencil on paper
Purchased from Herbert Basedow, 1934
ML MSS 161/1 (folder 1)

David Unaipon (1872–1967)
Three-page letter to Dr Herbert Basedow, 21 April 1914
Ink
Purchased from Herbert Basedow, 1934
ML MSS 161/1 (folder 1)

David Unaipon (1872–1967)
Photographer unknown, *David Unaipon*, c. 1925, silver gelatin print, frontispiece; and other pages from *Legendary Tales of the Australian Aborigines*, 1924–1925
Bound manuscript
Purchased with the Publishing Archive of Angus and Robertson, 1933
ML A 1929

David Unaipon (1872–1967)
***Legendary Tales of the Australian Aborigines*, 1924–1925**
Bound typescript
Purchased with the Publishing Archive of Angus and Robertson, 1933
ML A 1929

For king and empire
Display period: January – December 2004

Walford, Dudley V.
Diary, 1914–1916
Manuscript, watercolour, silver gelatin photoprints
Purchased from Dudley Walford, 1919
ML MSS 982/1

Sir Charles Rosenthal (1875–1954)
Diary, 1914–1918
Manuscript
Purchased from Sir Charles Rosenthal, 1931
ML MSS 2739/1

Leslie Fraser Standish Hore (1870–1935)
***A breather on Walker's Ridge, June 1915; ANZAC Beach, June 1915; Bathing Party. Gallipoli, Oct 1915; Early Morning Gallipoli, Oct 1915; North Beach Evening Nov 5 1915; Cheshire Ridge, Chailak Dere, Tasmanian Hospital and Table Top, 5 Nov 1915; The Morning After 30/vi/15; Gurkha Camp. Gallipoli. Evening Nov 4 1915*, from sketches at Gallipoli, 1915**
Watercolour, pen and ink
Purchased from Emily Hore, 1919
PXE 702

Donnell, Anne
Diary, 1917–1919
Manuscript
Purchased from Anne Donnell, 1919
ML MSS 1022/2