



HERITAGE COLLECTION

NELSON MEERS FOUNDATION

2005

STATE LIBRARY OF NEW SOUTH WALES



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www.sl.nsw.gov.au/heritage/

Foreword

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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 2005. All information was correct at the time
of printing.**

The Nelson Meers Foundation Heritage Collection opened in 2003, with the aim of displaying a selection of the State Library's finest items. These represent some of history's greatest individual endeavours and highest intellectual achievements. For the following decade, the Heritage Collection will show an array of rare, famous and historically significant items from the State Library's world-renowned collections.

Public response over the last two years has been enthusiastic. Now, as we are entering the third year of the exhibition, this interest continues unabated, again confirming our understanding of the community desire to connect with the past and appreciate the beauty of the Library's collections.

The Heritage Collection is refreshed through a quarterly series of item changes and page turnings, enabling the exhibition to be a dynamic source of interest. Page turnings ensure that significant journals and publications are displayed to a greater depth than if displayed in a shorter exhibition. Regular changes will continue in 2005, and visitors will experience the 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. Some displays will remain from 2004 — for example, the works of David Unaipon and Sarah Stone — and new displays will be presented. Among these are the wonderfully illustrated *Poissons, Ecrevisses et Crabes* ... published by Louis Renard in 1719, and the ever-fresh wit of Alexander Barclay's sixteenth-century translation of *Ship of Fools*. A significant acquisition, the papers of nurse-matron Muriel Knox Doherty, who established a hospital in the Bergen-Belsen Concentration Camp and nursed survivors

following their liberation in 1945, reminds us of the horrors of that period of European history and of the constant humanitarianism that works through our society. Australia's craft traditions are represented in a beautiful display of silver items, and we again return to the foundations and development of the colony with displays of William Bradley's charts and of materials relating to Governor Lachlan Macquarie.

Curators and other experts will continue the popular series of events relating to 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>. Records and images of previous displays are included on the website, which continues to grow into a rich source of information about the Library's collection.

I would like to acknowledge Samantha Meers of the Nelson Meers Foundation for her continuing enthusiasm and support for this project. I am sure that the Heritage Collection will delight and interest people throughout 2005.

Dagmar Schmidmaier AM

State Librarian & Chief Executive

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

The Heritage Collection is a testament to the important role the State Library plays in affirming our national identity by building a bridge to our past and, at the same time, providing a surer foundation for our future. The breadth and depth of this extraordinary collection remind us of human possibilities. The many remarkable objects on display as part of this year's exhibition program — ranging from material relating to Lachlan Macquarie, to the Library's renowned Cervantes collection — give us a precious opportunity to pause, reflect, and perhaps see the world a little differently.

We have been particularly gratified by the enormous public response to the first two years of the Heritage Collection, demonstrating the way in which the Library touches the hearts and minds of the many and diverse sectors of our community.

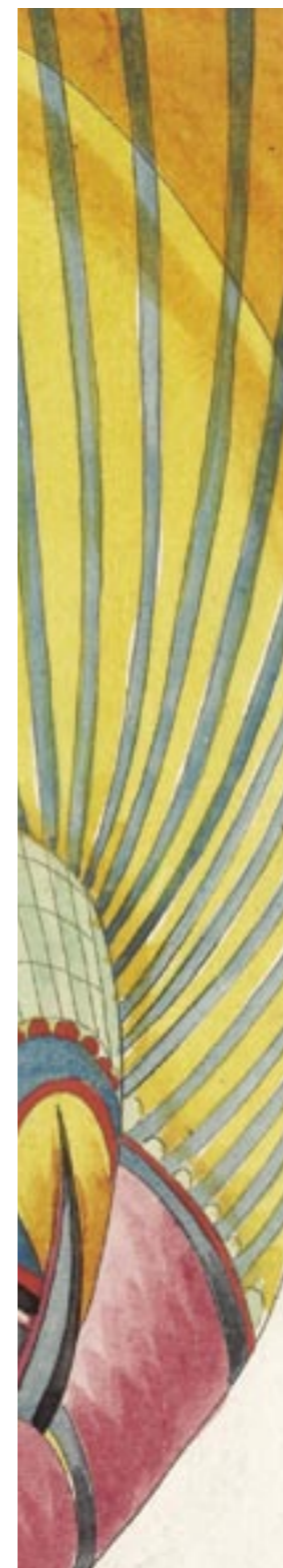
One of the central components of the Heritage Collection is the digitisation of each item included in the exhibition, so that these important artefacts are available to be viewed on the Library's website. We are delighted that people who are unable to visit the Library are therefore still able to enjoy the Heritage Collection.

We have continued to be inspired by the passion and enthusiasm of the many Library staff who have been involved in the Heritage Collection over the past two years, and we pay tribute to their enduring commitment to sharing their knowledge and making the Library's extraordinary collection available to the public.

As many of you will know, David Scott Mitchell's bequest to the State Library in the early twentieth century, which resulted in the creation of the Mitchell Library, demonstrates the regenerative power of philanthropic giving. Inspired by his example, Sir William Dixson augmented Mitchell's philanthropic gesture with his own gifts and bequests of important historical material. In the same way, we hope that the collaboration between the State Library of New South Wales and the Nelson Meers Foundation in presenting the Heritage Collection will demonstrate the important part that modern day philanthropy can play in our society, and thereby provide an incentive for others to support the Library in its continuing quest to unlock our imaginations and achieve extraordinary things.

I encourage you to enjoy the Heritage Collection many times over the coming year.

Samantha Meers
Executive Director
Nelson Meers Foundation



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Detail from *Keyser van Iapan, or Emperor of Japan*, from *Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires ...* Louis Renard, A. Amsterdam: Donné au public par Louis Renard ... [1719?], bound volume, MRB/F597/R

Ship of Fools

1494–1570

On display: January – December 2005

I will advertise you that this booke is named the Ship of Fools of the worlde, for this worlde is nought els but a tempesteous sea, in the whiche we daylye wander and are caste in divers tribulacions paynes and adversities, some by ignoraunce and some by wilfulnesse, wherefore suche doers are worthy to be called fooles.

So English cleric and poet Alexander Barclay declared in his translation of *Das Narrenschiff* or *Ship of Fools*. The book was first published in Germany in 1494, written by humanist Sebastian Brandt in Swabian (a German dialect). The work is a richly illustrated catalogue of medieval vice and folly that, even now, remains an accessible set of moral tales.

Ship of Fools describes a ship setting sail for Narragonia, the island 'fools' paradise'. Brandt describes 110 assorted follies and vices, each embodied by a different fool, and devotes chapters to such attributes as: 'Of the falshode [falsehood] of Antichrist'; and 'Of disordered love'.

Brandt was a devout Catholic and a supporter of Maximilian I, the German king who became Holy Roman Emperor in 1491. Brandt believed that the Holy Roman Empire came into German hands because Germany was divinely ordained to lead the temporal Christian world. To maintain this primacy, however, the German people would need to cast off decadence and live in the moral fashion appropriate to their role. *Ship of Fools* was an attempt to reach the German people in their own language and, using satire, to encourage them to discard their sins and vices.

This message was enhanced by a series of wonderful woodcut illustrations. It is thought that many of these were originally carved by Albrecht Dürer, during a short stay in Basel

in 1494. Each woodcut illustrates a chapter from *Ship of Fools*, giving either a literal or allegorical interpretation of the particular sin or vice in question. Most of them feature a fool wearing a fool's cap decorated with bells, engaging in the activity being ridiculed. These woodcuts were reproduced in later editions and translations of the work.

With its wit and comic woodcuts, the book became very popular, and it was translated into Latin, French, English, Dutch and Low German. Displaying recognisable examples of the follies of the world, it was the starting point for a new satirical literature, and is sometimes cited as one of the first international bestsellers.

Translated from the Latin edition by Alexander Barclay (c. 1476–1552), it was first printed in England in 1509. Barclay freely admitted that the English version:

... is not translated word by worde according to the verses of my aucthour, for I have but onely drawn into our mother tonge, in rude langage the sentences of the verses as nere as parsitie of my wit will suffer me, sometime adding, sometime detracting and taking away such thinges as semed me necessary and superflue.

The woodcuts were copies from the 1494 original.

In 1570, a second edition was printed by John Cawood in London, and a copy of that edition is on display in the Heritage Collection. While the evident moralism may not appeal to all viewers, the vices so richly illustrated in *Ship of Fools* retain a surprising freshness for modern readers.

Stephen Martin



Title page illustration from *Stultifera Navis ... The Ship of Fooles, Wherein Is Shown the Folly of All States ... Translated out of Latin into Englishe by Alexander Barclay*, London: John Cawood, 1570, woodcut, RBLQ3

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

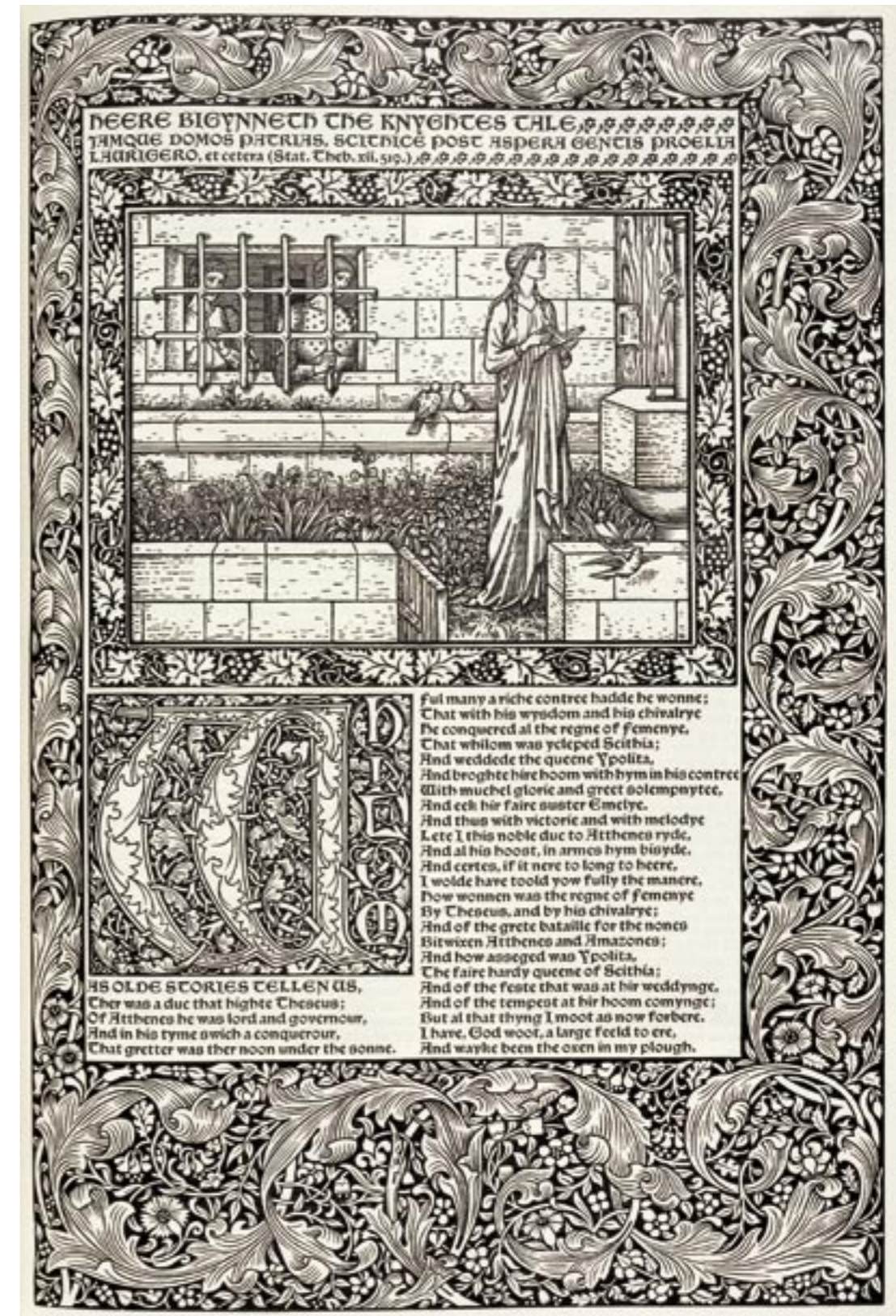
private press movement developed in England, in response to the mass production of cheap printed books. Led by William Morris (1834–1896) — designer, writer, typographer, socialist — and his Kelmscott Press, these publishers produced finely crafted books that were appreciated as much for their appearance 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



Heere Bigynne the Knyghtes Tale, from *The Works of Geoffrey Chaucer Newly Augmented*, Geoffrey Chaucer, Hammersmith: Kelmscott Press, 1896, bound volume, ML C 955

Fishes rare and extraordinary

1575–1583, 1719

On display: July 2005 – June 2006

Grossly inaccurate depictions — for example, a trigger fish with a smiley face on its side, a crab decorated with the moon and stars, or a creature with the head of a monk and the tail of a fish — are typical of the illustrations contained in two important works on marine creatures that are part of the Library's collections.

Swiss scholar Conrad Gesner (1516–1565), was one of the leading naturalists of his age. He was a bibliographer of great distinction, and corresponded with many important scholars across Europe. His most important work, *Historia animalium*, was published in four volumes between 1551 and 1558. It was the first large-scale, illustrated work on zoology and included volumes on four-footed animals, amphibians and birds. Volume 4 described fish and marine animals, including mermaids, sea monsters and various mythical creatures. The German translation of this important work was published between 1575 and 1583, and is held in the Library's collections. In particular, Volume 4, *Fiszbüch*, was published in Zurich in 1575.

Many of the woodcuts included in the text were drawn from descriptions or specimens sent to Gesner from across Europe. Unlike scientific methods today, it was not expected that Gesner would have seen or observed these specimens in their natural environment. Following contemporary standards, each entry was listed in alphabetical order, and contained a description of the creature as well as details on medicinal properties, economic importance, commonly held folklore and related writings from classical authors such as Aristotle and Pliny. The Library's copy of Gesner's *Fiszbüch* was donated by Henry Moore Richardson in 1926.

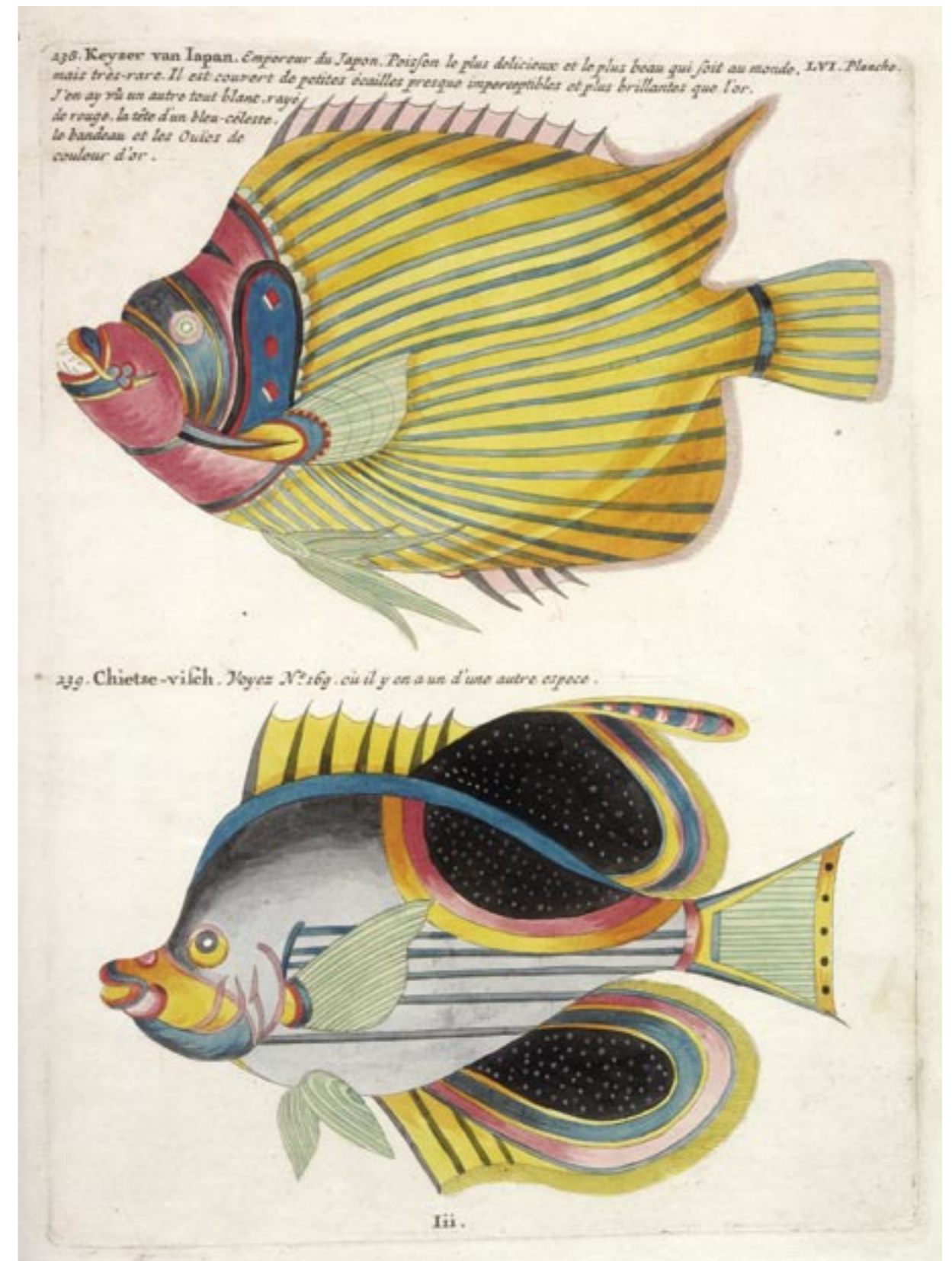
Louis Renard (c. 1678–1746) published *Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires ...* in Amsterdam in 1719.

It contains 460 brilliantly handcoloured engravings of marine creatures collected in the East Indies. Many of the illustrations depict specimens that bear little resemblance to a living fish. Renard, however, went to great lengths to establish the authenticity of his subjects, and included a number of testimonies from the official artists and government agents in the introduction.

Renard's reputation as a publisher and book dealer was enhanced by his claim that he was employed as a spy for the British crown. He searched ships for evidence of arms and supplies that might be bound for the supporters of James Stuart. Many of the specimens in *Poissons, Ecrevisses et Crabes* include details describing their culinary value or recuperative properties. The bones of the Humphead Bannerfish can apparently be worn as jewellery to ward against diseases of the womb!

This is the earliest known book on fishes to be issued in colour, and is extremely rare — it is estimated that only 100 copies were printed. The Library's copy is one of only six still known to exist. *Poissons, Ecrevisses et Crabes* was largely ignored by scientists in later centuries, who considered the images to be just fantastic representations with little scientific value. The work is now appreciated for the beauty and diversity of its handcoloured engravings. The Library's copy was purchased for the David Scott Mitchell collection in 1915.

Maggie Patton



Above: *Keyser van Iapan, or Emperor of Japan*, from *Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires ...* Louis Renard, A. Amsterdam: Donné au public par Louis Renard ... [1719?], bound volume, MRB/F597/R
Left: *Ein Meerteuffel or Sea Devil* from *Fiszbüch ...* Conrad Gesner, Getruckt zü Zürich: bey Christoffel Froschower, 1575, bound volume, SAFE/Richardson/258

An ingenious Spanish gentleman

1605

On display: October 2005 – September 2006

The History and Adventures of Don Quixote de la Mancha, by Miguel de Cervantes Saavedra (1547–1616), was first published in 1605. It is considered the most significant work in Spanish literature, and Don Quixote, the renowned and ingenious Spanish gentleman, has become a legendary literary figure. To be described as 'quixotic' is to be labelled an impractical idealist, extravagantly and romantically chivalrous.

In the introduction to his novel, Cervantes explains his hero's motives. Don Quixote has read countless books of chivalry and decides that:

... he should make a knight-errant of himself, roaming the world over in full armour and on horseback in quest of adventures, and putting in practice himself all that he had read of as being the usual practices of knights-errant; righting every kind of wrong, and exposing himself to peril and danger from which, in the issue, he was to reap eternal renown and fame.

As Don Quixote travels across seventeenth-century Spain, he imagines that a simple inn is an enchanted castle and that peasant girls are beautiful princesses. He mistakes windmills for giants sent by evil enchanters, and imagines a neighbouring peasant, Dulcinea, to be the beautiful maiden to whom he has pledged his love and devotion.

Don Quixote is the subject of one of the Library's most special collections. Dr Ben Haneman's Cervantes collection was donated to the Library in 1997. Gathered over 30 years, the collection includes over 1100 editions of *Don Quixote*, and hundreds of additional works on Cervantes.

The oldest volume in the collection is an early English translation of *Don Quixote* by Thomas Shelton, published in 1620. Shelton was a contemporary of Shakespeare and Cervantes, and his translation reflects the manners and

literary conventions of the times. However, because he completed the translation in only 40 days, accuracy was forsaken for style. A number of finer English translations followed, including editions by John Philips (nephew of John Milton), Peter Motteux, Charles Jarvis, Tobias Smollett and John Ormsby. Every significant English translation of Cervantes' novel is represented in the collection.

Don Quixote has also been translated into over 60 languages, many of which are represented in the collection, including those in Armenian, Greek, Finnish and Japanese.

There are also many illustrated editions by well-known artists such as William Hogarth, Gustave Doré, Salvador Dalí, Albert Dubout and Edward Ardizzone.

Cervantes' novel inspired a number of related works, including a curious edition published in 1752: *The Female Quixote, or, The Adventures of Arabella*, by Charlotte Lennox, with an introduction by Samuel Johnson. In this work, the heroine, Arabella, is a young and generous heiress who models her behaviour and ideals on seventeenth-century French romances.

Dr Ben Haneman was a well-known Sydney physician who had a passion for Spain and its culture. He was an honorary professor at the University of Navarre and, in 1984, he was appointed a Knight of the Order of Civil Merit by the Spanish Government. In Dr Haneman's own words, '*Don Quixote* is central to Spanish literature, to world literature, to writing, production and reading of books and, in my fevered belief, is central to living and being'.

Maggie Patton



Don Quixote mistaking the peasant girl for Dulcinea, from Don Quixote de la Mancha, translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis, London: Printed for W. Stockdale, 1819, Vol. 1, RB/CER/416 SET

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 pig leaf

After dinner the boats were manned & we set out from the ship intending to land at the place where we saw these people hoping that as they regarded the ship's 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 armed 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 Supia understood a word shaking their lances & menacing in all appearance resolv'd to dispute our landing to the utmost tho they were but two & we 30 or 40 at least in this manner we harleyd 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 remaind resolute so a musquet was fired over them the effect of which was that the youngest of the two dropt 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

William Bradley's charts

1786–1792

On display: January – December 2005

Lieutenant William Bradley (1758?–1833), one of the First Fleet artists, was First Officer on board the *Sirius* when the Fleet sailed from England in May 1787 to establish a British settlement in New South Wales. His famous sketch of the encampment and buildings as they stood on 1 March 1788 is the earliest known plan of Sydney Cove.

There were no scientists or official artists on board the First Fleet, and responsibility for depicting the voyage and new colony was assumed by a number of officers — naval officers at this time received drawing instruction to equip them for their cartographical work. Other highly accomplished First Fleet artists included John Hunter, second captain of the *Sirius* under Captain Arthur Phillip (later second Governor of New South Wales), and George Raper, a midshipman on the *Sirius*.

Bradley's period as First Lieutenant on the *Sirius* is covered by his journal, 'A Voyage to New South Wales', purchased by the Mitchell Library in 1924 from Francis Edwards, Antiquarian Booksellers in London. The extensive original manuscript journal is an important artistic record of European settlement in Australia and is one of the Library's great treasures.

The journal records the period from 1786 to 1792. It commences with the organisation of the Fleet and concludes with the return of the crew of the *Sirius* to England on board the Dutch chartered ship, the *Waaksaamheyd*. On page 48, a watermarked '1802' suggests that the journal is a fair copy of the one Bradley kept in New South Wales. His precise text entries are interspersed with tables, topographical views and scenes. Twenty-two manuscript charts, formerly bound in the volume, are in a separate portfolio.

Bradley's charts record a series of early survey expeditions in the colony, and voyages on the *Sirius* and *Waaksaamheyd*. Two days after reaching Port Jackson, Bradley set out with John Hunter to examine, survey and chart the harbour, naming various features including Bradley Point (now Bradleys Head). Over the next three months he accompanied Phillip on excursions to explore the regions around Broken Bay, Manly Cove and the upper reaches of the Parramatta River. He charted the 1788–1789 passage of the *Sirius* via Cape Horn to the Cape of Good Hope for stores, and surveyed Norfolk Island during the 11 months following the wreck of the *Sirius* there in March 1790. Bradley returned to Port Jackson in the *Supply*, and then to England on board the *Waaksaamheyd*, arriving home in April 1792. Court-martialled over the loss of the *Sirius*, all officers involved (including Bradley and Hunter), were honourably acquitted.

By 1812, Bradley's distinguished service culminated in promotion to the rank of Rear Admiral of the Blue, and he was superannuated.

Sadly, from 1809, Bradley's mental health began deteriorating. In 1814, he was arrested, tried and sentenced to death for defrauding the postal authorities. Petitions on his behalf succeeded, and Bradley's sentence was commuted to transportation for life. This sentence was waived on condition that he went into exile, and Bradley was later pardoned. He died in France in March 1833.

Cheryl Evans



Sydney Cove, Port Jackson. The position of the encampment & buildings are as they stood 1 March, 1788. The transports are placed in the Cove as moored on their arrival. Survey'd by Capt. Hunter, William Bradley, 'A Voyage to New South Wales ...' watercolour, pen and ink, ML Safe 1/14 (chart).

George Augustus Robinson - Protector of Aborigines

1791–1866

On display: April 2005 – March 2006

The journals and papers of George Augustus Robinson (1791–1866) are a pivotal source of information about life in the New South Wales' colonies of Van Diemen's Land and Port Phillip in the nineteenth century. They are especially vital to our understanding of Aboriginal Australians and their experiences during the initial years of contact with non-Aboriginal people. Robinson's insight was gained through his ardent interest in the Aboriginal people, and fostered by his employment as Chief Protector of Aborigines for Van Diemen's Land (1829–1838) and then Port Phillip (1839–1850).

Robinson was born into a working-class family in London's East End. When he immigrated to Van Diemen's Land at the age of 32 in 1823, he left behind his wife, Maria, and five children. In Hobart he worked as a bricklayer and builder, and established himself in a moderately successful small business. Although christened as an Anglican, Robinson became a member of the Wesleyan Church upon his arrival in Van Diemen's Land, and he helped establish a branch of the Seamen's Friend and Bethel Union Society there.

During the nineteenth century, relations between white settlers and the Aboriginal peoples seriously deteriorated, with the loss of many lives. The government's solution was to remove Aboriginal peoples from mainland Tasmania, onto reserved island lands. In 1829, Robinson accepted a job as 'guardian of Aborigines' at a 500-acre settlement on Bruny Island. However, by January 1830, introduced diseases had decimated the Aboriginal population there, and the settlement was closed.

Aboriginal settlement was attempted on several islands in Bass Strait, but eventually a more permanent site was established at Flinders Island in 1835. During these years, Robinson undertook major expeditions throughout the Tasmanian wilderness to contact and bring in the remaining Indigenous people. In time, 123 Aboriginal people

resided on Flinders Island, but health problems and spiritual dislocation contributed to their high mortality rate. In 1847, the 47 survivors at Flinders Island were moved again to Oyster Cove, near Hobart, and by 1858 only 15 Indigenous people remained alive, including the iconic Truganini.

In 1839, Robinson became Protector of Aborigines for New South Wales, based at Port Phillip. He travelled widely in Victoria, documenting his encounters with Aboriginal groups, noting their languages and cultural practices. He was one of the first white men to describe the country outside of colonial establishments, and he made several noteworthy overland journeys.

He was, however, widely considered a failure as 'Protector' of Aborigines, and his position was eventually abolished in 1849.

Robinson briefly revisited Tasmania in 1851, calling in on Oyster Cove before returning to London, where he remarried and had five more children. George Augustus Robinson died in Bath on 18 October 1866.

The Mitchell Library acquired his vast personal collection of papers, pictures and journals in 1939 for the sum of £525 from the estate of Robinson's son, Arthur P. Robinson, of Bath, England. The papers did not arrive in Sydney until 1949 — their departure from England was delayed because of the expense and risk associated with freight delivery during World War II.

Robinson's papers are an invaluable resource, due to his involvement with Indigenous Australians, his keen observations, copious writings and stubborn adherence to procedure. Robinson never saw himself as an academic, explorer or scholar and, surprisingly, never benefited financially from his research by publishing his findings during his lifetime.

Ronald Briggs and Melissa Jackson



Portrait of George Augustus Robinson, [Bernadino ?] Giani, 1853, oil, ML 27

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 Leverianae 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



Golden Winged Pidgeon, Sarah Stone, c. 1789, watercolour, PXA 909/15

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 known 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 (thereafter known as Proclamation Coins) and their value. 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.

T A B L E O F S P E C I E .		l. s. d.	
A Guinea	- - - - -	-	1 2 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

G O D S A V E T H E K I N G !

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

Governor Lachlan Macquarie

1810–1821

On display: April 2005 – March 2006

In 1819, the British Government appointed John Thomas Bigge as Commissioner to inquire into the state of the colony of New South Wales under its then Governor of nine years, Lachlan Macquarie. Bigge's report, which was published in 1822, was highly critical of Macquarie's administration, especially his emancipist policy and the magnitude of his public works program. To Macquarie, the report was 'false, vindictive and malicious',¹ and it was not until 1828 that the government was prepared to publish his reply. Meanwhile his reputation suffered, and it has been left to later generations to fully recognise and value his achievements.

Lachlan Macquarie was born in 1761 on the Scottish Hebridean island of Ulva. He joined the British Army in 1776 and, after serving in North America and Jamaica, was posted to India as a lieutenant in the 77th Regiment. In 1793 he married Jane Jarvis, a West Indian heiress, but his elation at their wedding was shattered only three years later when she died of tuberculosis. He later saw active service in India and, by 1807, had been a lieutenant-colonel for five years.

In 1808 Macquarie was appointed Governor of New South Wales, in place of William Bligh who had been deposed by the mutinous New South Wales Corps. Macquarie arrived in Sydney in December 1809, accompanied by his second wife, Elizabeth, with a vision for the colony that elevated it above its original role as a penal settlement.

He quickly perceived the need to expand the boundaries of the colony and enthusiastically encouraged exploration. Blaxland, Wentworth and Lawson crossed the Blue Mountains in 1813, and John Oxley was sent on expeditions up the north coast and into the interior. Macquarie established new townships such as Bathurst, Windsor and Richmond in outlying districts, and sought to introduce improved agricultural methods during his own tours of inspection, which ranged from Port Macquarie in the north to Hobart in the south.

Macquarie's administration was particularly notable for his liberal attitude towards emancipists — convicts whose sentences had expired or who had received pardons. He believed that, where merited, they should be restored to their former rank in society. In adopting this policy he appointed emancipists to positions of authority and influence, notably Francis Greenway as Colonial Architect and William Redfern as Colonial Surgeon, and even entertained them at Government House, actions that aroused the hostility of the colonial gentry and the military.

This benevolent attitude was also evident in Macquarie's policy towards Aboriginal peoples. He attempted to introduce them to European agricultural methods, organised annual festivals for them at Parramatta and opened the first school for Aboriginal children.

His ambitious public works program was also the subject of criticism, especially from the Home Government, which deplored its extravagance. He ordered the construction of roads and bridges to link Sydney with new townships, and was responsible for the erection of over 200 churches and public buildings, many of which still stand as monuments to his far-sightedness.

In 1822 Macquarie returned to England, where he attempted to vindicate his actions and restore his reputation. Although he received little satisfaction, he was eventually granted a pension in 1824, but died shortly afterwards.

The State Library holds a large collection of Macquarie's papers, the bulk of which were acquired from Viscountess Strathallan in 1914.

Warwick Hirst

1. Macquarie, Lachlan, 14 July 1823, 'Journal Commencing at London on 30 November 1822', A 776, p. 73b.



Governor Lachlan Macquarie, Richard Read Senior, 1822, watercolour, P2/144

Charles Harpur

1813–1868

On display: January – December 2005

[Poetry] has always been the audible expression of the inmost impulses of my moral being — the very breath of my spiritual life. And there is no purer and more sufficient joy without the pale of heaven, than that which the true poet feels, when he knows he is securing an immortal conception to his head, by inorbing it with beauty, as with the vesture of a star.

Charles Harpur — one of Australia's most important and influential colonial poets — wrote this deeply personal statement in a workbook in 1867. It is now held by the Mitchell Library, along with a large collection of his writings.

Harpur has been described in glowing terms: as our 'first poet and philosopher'¹ and as the 'poet who had to lay the foundation for a transition from the English to the Australian atmosphere in poetry'.² The impact of his work has been extraordinary, and his literary legacy lies in his revelation of Australia's natural wonders to a population that often looked to Europe for standards of beauty in nature. Harpur was also an ardent nationalist, and he sought to instil ideas of political independence from Britain in his readers and associates.

Harpur was born at Windsor, on the Hawkesbury River, New South Wales, to convict parents. His father, Joseph, initially assigned to John Macarthur, was the local schoolmaster and parish clerk, and the young Charles was exposed to literature and education from an early age. Joseph and his family benefited from the patronage of influential colonial citizens such as Governor Lachlan Macquarie, John Macarthur, Samuel Marsden and the Hassall family, who provided access to well-stocked and engaging libraries.

Harpur's contributions to the periodical literature of the times included verse, criticism and political statements. He was a republican who espoused self-government for the colonies and opposed transportation, beliefs that blended well with his affection for the natural world of Australia. Many of Harpur's early verses were published in the paper *Currency Lad*, and in the *Empire*, then edited by Henry Parkes, who later became Premier of New South Wales. Harpur's first volume of poetry, *Thoughts: A series of sonnets*, was published in Sydney by W. A. Duncan in 1845.

This was followed by other works and anthologies, including *The Bushrangers, a Play in Five Acts and other poems*, 1853 (Sydney: W. R. Piddington); *A Poet's Home*, 1862 (Sydney: Hanson and Bennett); and *The Tower of the Dream*, 1865 (Sydney: Clarson and Shallard). A posthumous book of his work, *Poems*, was published in 1883 (Melbourne: George Robertson).

Harpur contributed to Australian letters for four decades and his work inspired other poets, such as Henry Kendall, who became a firm friend and confidante. Through Kendall and others, Harpur also influenced the work of the late nineteenth-century poets Henry Lawson and A. B. 'Banjo' Paterson, justifying the description of him as Australia's first poet laureate.³

Stephen Martin

1. Connell, Tim, July 2003, 'Charles Harpur, first poet and philosopher of colonial Australia', *National Library of Australia News*, Vol. 13, No. 10, p.1.
2. Wright, Judith, 1963, *Charles Harpur*, Melbourne: Lansdowne, p. 7.
3. Child, Harold H. (ed.), 1907–1921, *The Literature of Australia and New Zealand, Cambridge History of English and American Literature*, New York: Putnam, Vol. 14, Chapter 12, p. 2.



Charles Harpur, photographer unknown, n.d., black and white photo on milkglass, P*88

The Botany of the Antarctic Voyage

1844–1860

On display: January – December 2005

In 1839, under the command of Captain James Clarke Ross, the two vessels HMS *Erebus* and HMS *Terror* left Medway Docks, England on a four-year voyage of discovery. The voyage was to go south, looking for the Antarctic continent and to determine the position of the south magnetic pole. On the way, the crew was to examine and collect specimens of the natural history of the places at which they landed, including the southern islands of the Falklands, Tasmania and New Zealand. The expedition returned to England in 1843.

On board was the young botanist and assistant surgeon, Joseph (later Sir) Dalton Hooker. His desire and diligence led to a magnificent collection of botanical specimens. These, and later additions from local collectors, were recorded in *The Botany of the Antarctic Voyage*, a series of works in six quarto volumes comprising *Flora Antarctica*, (1844–1847); *Flora Novae-Zelandiae* (1853–1855); and *Flora Tasmaniae* (1855–1860). The scholarly care and beauty of the publication made it a landmark in botanical publication, and it established Hooker as a leading world botanist.

Hooker was supported by the Admiralty with a grant of £1000 to help pay for the production of the first volumes, and he was paid at assistant surgeon's rates to complete the work. In 1854, the Executive Council of Van Diemen's Land voted Hooker £350 to assist the publication. However, expenses were high and Hooker found that he had to pay some production costs himself. The lithographer, Walter Hood Fitch, produced an engaging set of illustrations, which were complemented by Hooker's full and accurate descriptions and detailed taxonomic notes.

The Botany of the Antarctic Voyage is notable for other reasons as well. Charles Darwin and Alfred Wallace were announcing their extraordinary and

groundbreaking theories of evolution as the last volumes were being published. *Flora Tasmaniae's* introductory essay is a fascinating indicator of scientific thought at the time, and Hooker publicly supported Darwin's and Wallace's then revolutionary theories in this essay. In doing so, he became one of the first significant British scientists to openly support species variation through natural selection.

Hooker had first met Darwin in 1839, and had known of Darwin's theory of natural selection of species for many years before it was published. By the time of his preparation of *Flora Tasmaniae*, Hooker had had the benefit of examining Darwin's manuscripts, including *On the Origin of Species by Means of Natural Selection*, published in 1859.

Throughout his life, Sir Joseph Hooker continued to work in botany, making other journeys to remote parts of the world, broadening his knowledge and expanding his collections. He published many other texts, and edited influential botanical journals. In 1865, Hooker replaced his father, Sir William Jackson Hooker, as Director at the Botanical Gardens, Kew, serving until 1885 and continuing the administration and development of one of the world's finest botanical institutions. He was knighted for his work in 1869.

On 26 February 1854 Hooker had written to Darwin, expressing his desire to become one of the 'scientific explorers of the globe'. Hooker's many publications mark this achievement, but few works hold the romance and excitement of scientific discovery as *The Botany of the Antarctic Voyage*.

Stephen Martin



Metrosideros robusta, 'rata' tree, from *The Botany of the Antarctic Voyage of H. M. Discovery Ships Erebus and Terror in the Years 1839–1843, Flora Novae-Zelandiae*, Joseph Dalton Hooker, London: Reeve, 1853–1855, handcoloured engraving, Plate XVII, DSMQ581.99/H

A love of nature

1852–1876

On display: April 2005 – June 2006

Harriet (1830–1907) and Helena (1832–1910) Scott, both born in Sydney, were professional artists and lithographers, natural history collectors and illustrators. The daughters of A. W. (Alexander Walker) Scott, a noted entomologist and failed entrepreneur, and Harriet Colcott, a seamstress, the Scott sisters grew up in a family atmosphere dominated by botany and science.

Although neither received any formal training in art, both developed into highly skilled artists, becoming particularly proficient at illustrating flowers and insects. Such works form a substantial part of their oeuvre. Botany was a popular nineteenth-century science, encouraged among middle-class women as polite and safe entertainment, able to be pursued within the confines of the home and under paternal influence.

Most of the Scott sisters' drawings were executed at Ash Island, on the Hunter River, their home from 1846 to 1866. There, the sisters helped their father in his work, collecting, preparing and drying specimens of plants and insects, and also accepted commissions from leading Australian scientists, including Gerard Krefft, Sir William Macleay, Thomas Mort, Edward Pierson Ramsay, William Woolls and Ferdinand Mueller.

The Scott sisters' reputation as illustrators was established with the publication of their *Australian Lepidoptera and their Transformations ...* in 1864.¹ This work was truly 'a labour of love',² and the expense of the undertaking had delayed publication for 12 years. Written by A. W. Scott, *Australian Lepidoptera and their Transformations* illustrated insects in their various stages of metamorphosis, in the environment in which they lived and fed. The Entomological Society of New South Wales, founded in 1862, commended the sisters' skills by granting them honorary membership, a mark of distinction rarely accorded to women in this period.

The sisters' extensive correspondence with Edward Ramsay, an ornithologist and longstanding friend, reveals the difficulty they experienced procuring specimens and artists' materials, as well as the impediments facing professional, middle-class women in the nineteenth century. Paradoxically, although A. W. Scott allowed his daughters to sign their work (an unusual practice in their social milieu), he restricted their movements. Harriet articulated her feelings of frustration and confinement to Ramsay, reporting that 'Papa will not allow me to go over the garden fence ...'³ without a chaperone. She was also denied tertiary education on the grounds of her gender.

In April 1864, Helena Scott married Edward Forde, an Irish-born artist and surveyor, and 'a gentleman no less admired for his amiable disposition than distinguished for his scientific attainments'.⁴ Forde had visited New Zealand before arriving in Australia in late 1859 or early 1860, recording his travels in his sketchbook. Once in Sydney, he accepted a position with the Department of Harbours and River Navigation, and he had several early postings to northern New South Wales, particularly the Macleay River region.

In 1865, Forde was dispatched to the Darling River to survey the area between Wentworth and Bourke and identify obstructions to river navigation. Helena accompanied her husband on this expedition and her sketchbook forms a narrative of the journey, recording their campsites and landscapes traversed. Along the way she collected, sketched and painted specimens of Indigenous plants and fodder grasses. Her botanical findings were later published in William Wooll's *Contribution to the Flora of Australia*, 1867.⁵ In 1866, while in the environs of Menindee, the couple fell ill, culminating tragically with Edward's death from fever and exhaustion on 20 June 1866.



David Scott Mitchell, whose 1907 bequest led to the establishment of the Mitchell Library, was a cousin of the Scott sisters, and his vast donation included Helena's and Edward's sketchbooks, which also bear Mitchell's signature.

The untimely death of Helena's husband, and their father's generally unsuccessful business activities, forced the Scott sisters to rely on their artistic talents to earn their livelihood. Their drawings are not only accurate delineations of natural history, they also bear witness to the experience of women operating within the culture of science in the Victorian era.

Jennifer MacDonald

Butterflies with passionfruit flower, Helena Scott, 1854, watercolour, DL Pd 779

1. Scott, A. W. 1864, *Australian Lepidoptera and their Transformations ...* John Van Voorst, Paternoster Row, London, PXE 78/11.
2. A. W. Scott, letter to John Van Vorst, 20 May 1863, As148/1.
3. Harriet Scott, letter to E. P. Ramsay, 22 March 1866, ML MSS 563/1.
4. Woolls, William 1867, *A Contribution to the Flora of Australia*, F. White, Sydney, p. 192, DSM/581.9901/W.
5. *ibid.*

Morrison of Peking

1862–1920

On display: January – December 2005

After interviewing George Ernest Morrison in 1901, A. B. 'Banjo' Paterson compared the man, known as Morrison of Peking and 'Chinese' Morrison, to Cecil Rhodes and Winston Churchill and declared that 'it was an education to listen to him, for he spoke with the self-confidence of genius'.¹

Born in Geelong, Victoria, in 1862, Morrison developed a taste for adventure from an early age. At 18, he canoed alone down the Murray from Albury to the sea and sold his story to *The Age*. In 1882, having failed his medical examinations, he shipped on board a schooner engaged in blackbirding (trade in kidnapped Kanakas), and from his experiences wrote a number of pungent articles exposing that scandalous trade. He then returned home on foot, completing the 3000-kilometre journey from Normanton to Melbourne in 123 days! He wrote to his mother that it was 'no feat of endurance — only a pleasant excursion'.² Within months he headed north again, this time to explore New Guinea. During an expedition into the mountainous interior, he was speared in the face and abdomen by hostile tribesmen. Back in Melbourne, fragments of a spear were removed from his nose.

In 1884, he sailed to Britain to pursue his medical studies at Edinburgh University. He graduated in 1887 and spent the next few years travelling. In 1894, he decided to walk from Shanghai to Rangoon. Dressed in native costume with a pigtail pinned inside his hat but with no knowledge of the language, Morrison accomplished the journey of nearly 5000 kilometres in just over three months at a modest cost of £30. As a result of this feat, he won a position on *The Times* as a special correspondent in the East. He was appointed resident foreign correspondent at Peking in February 1897. It was a time of mounting political tensions and his resourceful and meticulous reports ensured that the West was kept fully informed of events in the Far East.

During the Boxer Uprising of 1900, he was present throughout the 55-day siege of the foreign legations in Peking. In desperate circumstances, Morrison 'proved himself one of the most important members of the garrison ... [displaying] a cool judgement, total disregard of danger and a perpetual sense of responsibility to help everyone do his best ...' — so wrote Dr Arthur Smith, an American missionary present at the siege.³ Morrison's active role came to an abrupt end on 16 July, when he was wounded while rescuing another defender.

Following the suppression of the Boxer Uprising, Morrison continued to travel extensively in Asia, reporting on the Russo-Japanese war and other major international events. In 1910 he undertook an arduous overland journey from Peking to Moscow. Two years later, he resigned from *The Times* to become political adviser to the President of the new Chinese republic. He attended the Versailles Peace Conference in 1919 as part of the Chinese delegation, but his health was declining and Morrison died in England the following year, aged only 58.

In his last letter to his wife before his death, he intimated that the proper resting place for his vast collection of diaries, letters, notebooks, news cuttings, photographs and maps was the Mitchell Library. However, it was not until 1946 that Morrison's eldest son agreed that the time had finally come for his father's papers to be transferred to the Library.

Warwick Hirst

1. Paterson, A. B., 1935, *Happy Dispatches*, Angus and Robertson, Sydney, p. 118.
2. George Morrison, letter to Rebecca Morrison, 28 January 1883, MLMSS 312/35.
3. Smith, Arthur H., 1901, *China in Convulsions*, Vol. 1, Oliphant, Anderson & Ferrier, Edinburgh, 1901, p. 345.



From left: Peking Siege 1900 Medal (awarded to G. E. Morrison), J. Taylor Foot, London, 1900, bronze, R 644j; George Ernest Morrison as a young man, Grouzelle & Co., Melbourne, c. 1883, burnished albumen print, PX*D 153-2, No. 70; Fragments of spear, 1883, wood, R 645c. During an expedition into the interior of New Guinea in 1883, Morrison was speared in the abdomen and face by hostile tribesmen. These fragments were later removed from his nose.

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.

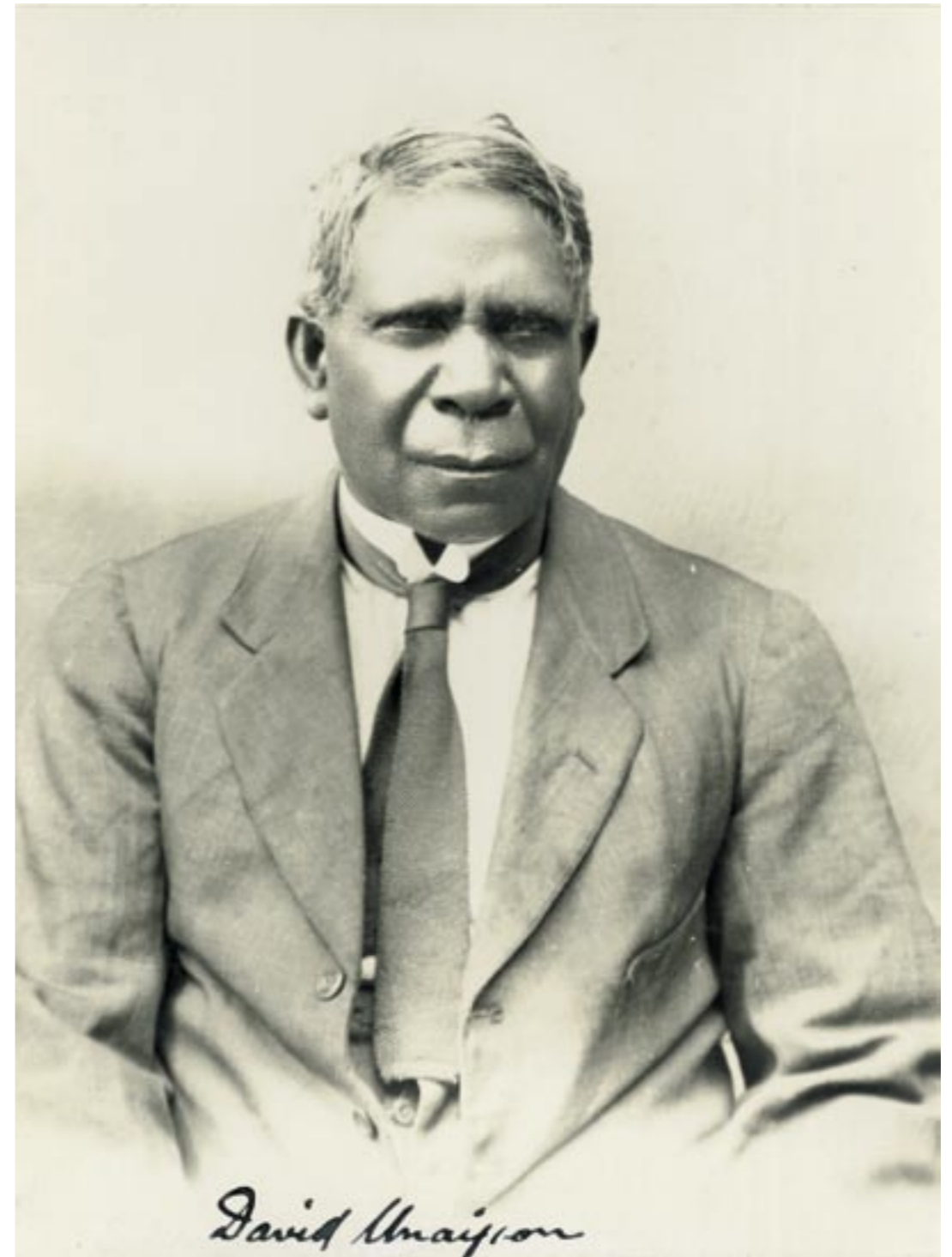
During 1924–1925, as he journeyed through southern Australia, Unaipon compiled a book-length manuscript that he called *Legendary Tales of the Australian Aborigines*. While on this odyssey, he travelled on foot and relied upon the kindness of strangers for food and lodgings. He frequently slept under 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 Aborigines*. 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*.

Inscribed in silver

19th century

On display: January 2005 – December 2006

Silver has been prized since ancient times, used in the manufacture of jewellery, decoration and as a medium of exchange. Just like gold, silver was considered an almost sacred metal. Its malleability and ductility made it ideal for ornamental purposes and, during the eighteenth and nineteenth centuries, it was used widely in commemorative ware.

The Library's silver collections are rich and varied, although not widely known by the public. These collections comprise both British and locally made silverware, including presentation pieces, cups and trophies, trowels, tableware and cutlery. The significance of these items is not measured in terms of monetary or decorative value, but in their historical association with the important people, events or social conditions of New South Wales.

One of the Library's more impressive silver items is a candelabrum which is engraved: 'To James Mitchell Esqr, Surgeon in H.M. Colonial Service, Presented by a Numerous Body of Friends Desirous of Testifying their Sense of his Medical Skill and Personal Worth, Sydney, New South Wales, 26 September 1837'.

Physician and industrialist James Mitchell (1792–1869) was appointed surgeon at Sydney Hospital in 1829, and had a long and successful private practice at Cumberland Place. He enjoyed high public esteem, despite charges of disobedience brought against him by the Deputy Inspector-General of Hospitals, John Vaughan Thompson, in 1837. This candelabrum was made in London in 1838, following a subscription made by his friends and associates in acknowledgement of his 'highly valuable professional service'.¹ Appropriately, the candelabrum's centrepiece figure is Aesculapius, the Roman god of medicine and healing.

From 1832 to 1853, Mitchell was also a committee member of the Australian Subscription Library, serving as vice-president and president from 1856

to 1869. His son David Scott Mitchell's generous and historic bequest later led to the establishment of the Mitchell Library in 1910. This candelabrum was presented to the Library by E. J. Merewether, great-great-grandson of James Mitchell, on behalf of the Merewether family in Australia, in 1979.

Another significant item in the Library's collections is an elaborate tea and coffee service, which is inscribed, 'Presented to Edward H. Hargraves Esqr, The discoverer of the Gold fields of Australia, by the inhabitants of Bathurst, as a testimonial of their appreciation of his meritorious exertions in opening up one of the most important resources of the Colony and thus adding materially to its wealth and promoting its commercial and social advancement, 1853'.

Edward Hargraves (1816–1891) was a gold promoter credited with discovering the first payable goldfields in Bathurst, leading to Australia's first gold rush. Although he received all the public recognition and reward, it was in fact his companions, John Lister and the brothers William, James and Henry Tom, who found the payable gold — a fact that was belatedly recognised by a select committee of the Legislative Assembly in 1890.

The set consists of a teapot, coffee pot, sugar basin and milk jug, made by Robert, James and Josiah Williams in Exeter in 1851. All pieces are heavily embossed with scenes of miners' cottages, the Australian Coat of Arms, Hargraves' initials and various decorations. Presented to Hargraves at a public dinner held in Bathurst on 19 March 1853, the set was kept in the family until 1976, when his great-granddaughter, Mrs V. A. Stendrup, presented the set to the Library.

Jennifer O'Callaghan

1. James Mitchell papers, Mitchell Library, A 2026, p. 58.



Candelabrum presented to Dr James Mitchell, Sydney, John S. Hunt (Storr & Mortimer), London, 1837, XR 44

The charm of the bookplate

19th and 20th centuries

On display: April – December 2005

In his article, 'The charm of the bookplate', William Moore described the bookplate as '... A badge or label fastened securely within the book, giving the book a polite and artistic indication of the rightful owner'.¹

The earliest examples of bookplates are from Germany, and date from about 1470. Bookplates have a long history, which parallels the development of printing and the growth of book production and book ownership. They also became a collecting genre in their own right, and are closely associated with book collecting. The Library has acquired many significant collections containing thousands of Australian and international bookplates, including the collections of David Scott Mitchell, Sir William Dixon, John Lane Mullins, Eirene Mort, Adrian Feint, G. Gayfield Shaw, Harold Byrne and Margaret Windeyer.

Bookplates typically feature the book owner's name and the Latin phrase 'ex libris', meaning 'from the library'. While the bookplate is principally a mark of ownership, it can also be personal and artistic. Bookplates vary in size and sophistication, from plain-looking labels, to those featuring armorial and heraldic devices (such as a coat of arms or family crests), known as 'armorial' bookplates. Around the early 1900s, there was a movement away from these formal, traditional designs, toward more creative, individualised bookplates featuring original illustrations associated with the owner. These bookplates reveal much of the owner's character, interests and ideals, and are known as 'pictorial' bookplates. Their subject matter can vary greatly, reflecting the interests of both the artist and the book owner, including heraldry, floral subjects, landscapes, and literary and allegorical themes.

Identifying the earliest bookplate in use in the colony is the subject of some debate.

Many bookplate collectors believe it was the armorial bookplate used from 1791 by Charles Grimes, assistant to the Surveyor-General. Others think it was the bookplate of John Palmer, the Purser of Governor Phillip's flagship *Sirius*. Palmer later became Commissary (responsible for the reception and issue of all government stores), a magistrate, and one of the three principal farmers and stockholders in the colony.

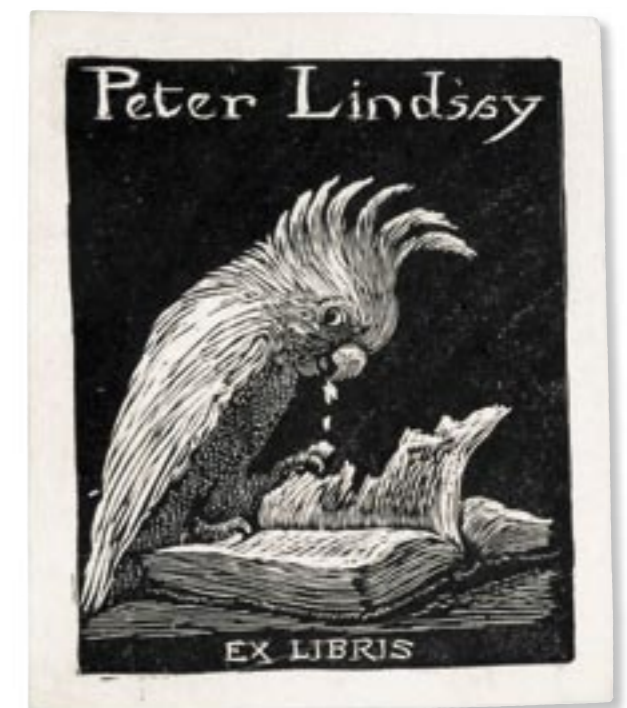
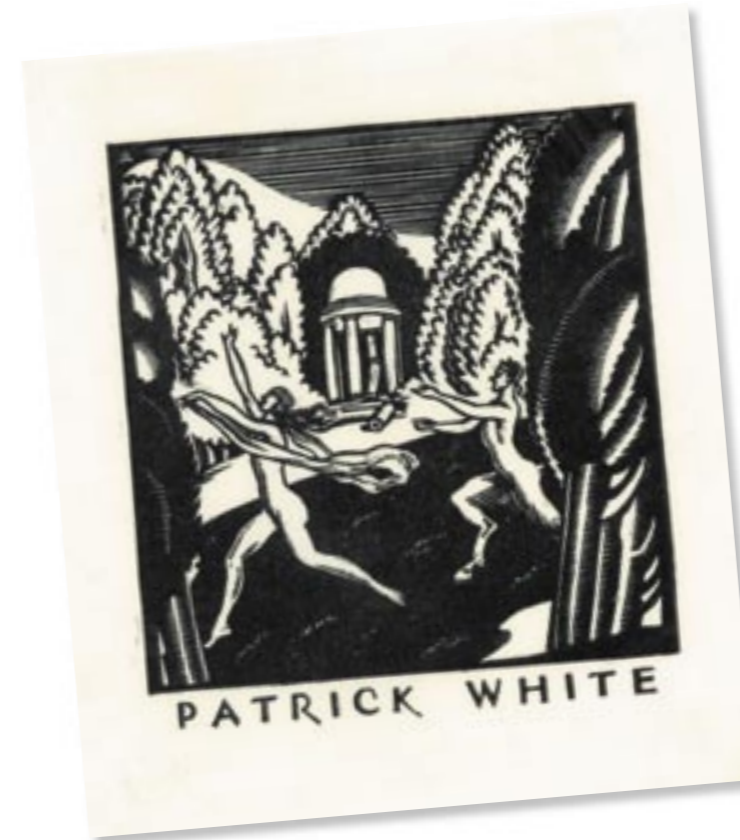
David Scott Mitchell had his own bookplate: the coat of arms granted to his father in 1860. The Greek word 'Eureka' — 'I have found it' — emblazoned at the base of the design, was the perfect expression of joy for the passionate book collector. When the fashion changed from the armorial to the pictorial bookplate, artists such as Adrian Feint, Norman and Lionel Lindsay, Pixie O'Harris, Sydney Long, L. Roy Davis and Sydney Ure Smith used Australian themes, giving new scope to the form.

Pictorial bookplates often reflect the personality of the collector. A wonderful example of this is the bookplate created by Phyllis Shilleto for Captain Francis Edward De Groot. Mounted on a horse and sword in hand, Captain De Groot was famous for cutting the ribbon before Premier Jack Lang did, at the opening of the Sydney Harbour Bridge. De Groot's bookplate features two pylons of the Sydney Harbour Bridge, with a ribbon across them, and the slogan, 'The sword is mightier than the scissors'.

Bookplates enhance our appreciation of books and their collectors. The Library's collections of bookplates allow us a glimpse into the beauty, artistry and skill contained within them.

Colin Warner, Mark Hildebrand

1. *Art in Australia*, Sydney, NSW: S. U. Smith, B. Stevens and C. L. Jones, 1916–1942, August 1923, 3rd series, No. 5, p. 6.



Clockwise from top left: Patrick White's bookplate, Adrian Feint, 1931, woodcut bookplate, Dixon Library Bookplate Collection; Bookplate of Elizabeth, Duchess of York, Adrian Feint, 1927, in *Woodcut Bookplates*, P. Neville Barnett, Sydney: Beacon Press, 1934, handcoloured woodcut bookplate, Q097/B; Peter Lindsay *Ex Libris*, Lionel Lindsay, 1923, woodcut bookplate, Dixon Library Bookplate Collection, © National Library of Australia; Thea Proctor's bookplate, Adrian Feint, 1927, handcoloured woodcut bookplate, DGA 44, Vol. 4

Letters from Bergen-Belsen

1945

On display: January – September 2005

Muriel Knox Doherty (1896–1988), an Australian nurse, arrived at Bergen-Belsen Concentration Camp on 11 July 1945, three months after the camp's liberation from the Nazis by the British on 15 April. She took up the position of Chief Nurse and Principal Matron. Doherty had begun her long and influential nursing career a world away at Sydney's Royal Prince Alfred Hospital in 1921.

During World War II, Doherty had served with distinction in the Royal Australian Air Force Nursing Service. In 1945 she applied for a position with the United Nations Relief and Rehabilitation Administration when 'the plight of the millions of displaced persons in the former occupied territories became increasingly compelling to me'.¹ She was appointed to Bergen-Belsen, a concentration camp for prisoners of the Nazi regime. By 1945, thousands of people had been transported to Bergen-Belsen, located near Hanover in Germany, and held in appalling conditions. Multitudes died of planned starvation, and of disease. It was at Bergen-Belsen that Anne Frank and her sister Margot died of typhus in March 1945, only weeks before liberation.

The British were unprepared for the scale of misery, cruelty and utter desolation they found, with more than 40 000 desperately ill and starving inmates, and 10 000 unburied bodies of men, women and children. In the weeks following liberation, the death toll continued to rise. The true number of deaths may never be known.

Doherty faced the mammoth task of establishing a hospital at Bergen-Belsen and nursing the thousands of survivors. Her nursing staff was drawn from many nationalities, including Germans. One of the major difficulties was formulating a suitable diet for people who had literally been starving to death.

Surrounded by misery and suffering, Doherty also found joy — she records attending a wedding

between a Polish girl (a Displaced Person) and a British ambulance driver, on 21 July 1945. By contrast, on 1 October, Doherty attended the Luneberg Trials of war criminals from Bergen-Belsen and Auschwitz, where survivors from Bergen-Belsen gave evidence against the camp commander, Joseph Kramer. He was hanged for his crimes in December 1945.

Doherty's meticulous 'Community Letters', written to family and friends in the early morning or late at night, often by candlelight, record her personal insights into Bergen-Belsen and her sometimes critical observations of the nursing profession and military establishment. Her letters offer a woman's perspective on war and its aftermath, and document yet another facet of Australian wartime involvement. They are one of the few accounts of a Nazi concentration camp written by an outsider, and record the extraordinary suffering of the inmates and the plight of Displaced Persons tormented by the hopelessness of their situation, many unable or unwilling to return home.

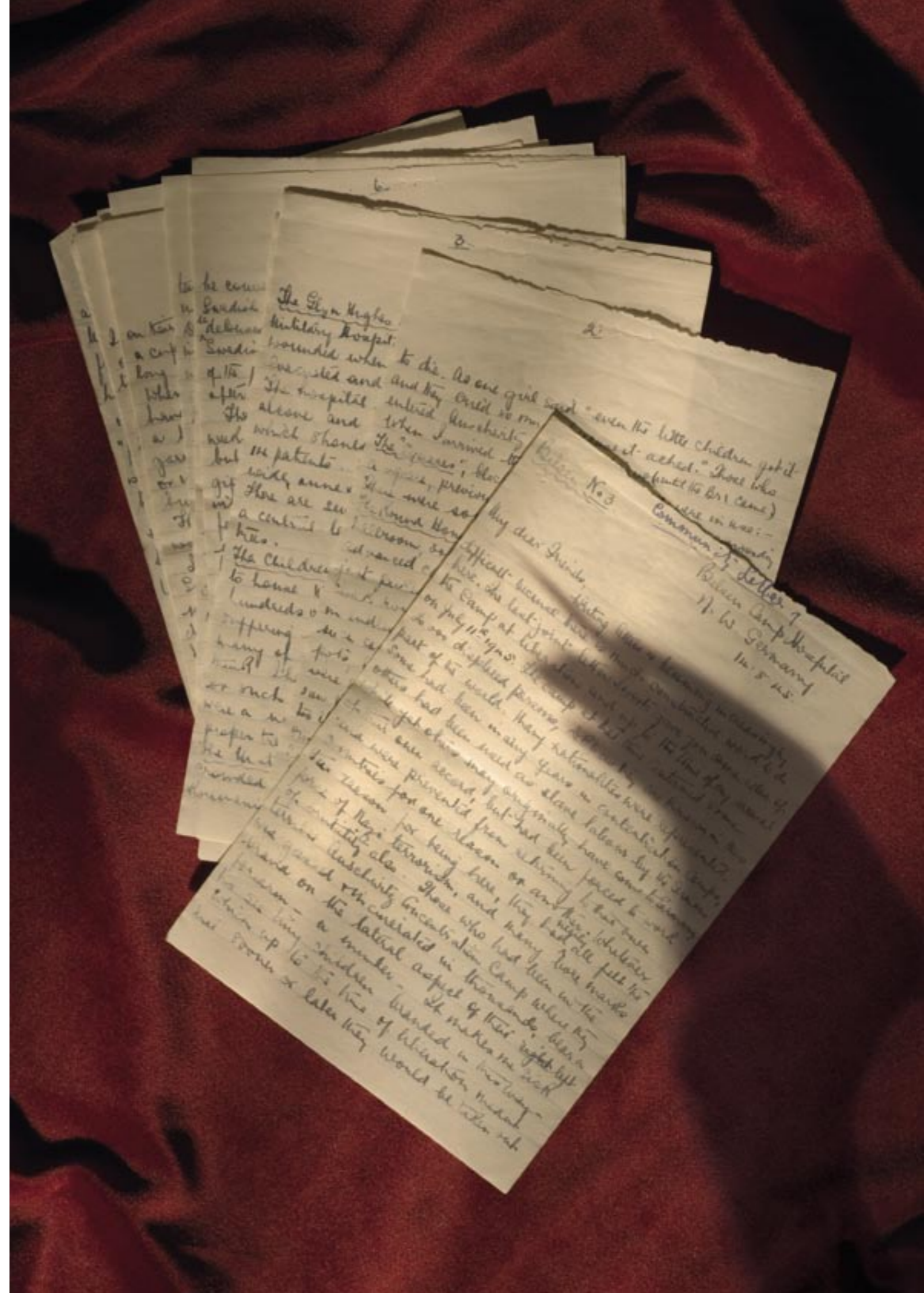
Doherty remained at Bergen-Belsen for a year and, in 1945, was awarded the Royal Red Cross Medal (1st Class) for her wartime nursing work. She died in 1988, aged 92. In 1960, she donated copies of her wartime letters and diary to the Mitchell Library, with instructions that they not be opened until 2000. They capture her insights into what Doherty described as 'the then unknown, but greatest, yet most tragic experience of my life'.²

Louise Anemaat

1. See Cornell, Judith and Russell, R. Lynette (eds), 2000, *Letters from Belsen 1945: An Australian nurse's experiences with the survivors of war*, Allen and Unwin, Sydney, p. xv.

2. *ibid*, p. xvi.

Letter to family and friends from Muriel Knox Doherty, 14 August 1945, manuscript, ML MSS 442/11/2



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.

Ship of Fools

Display period: January – December 2005

Artist unknown

Of unprofitable bookes; Of the great might and power of fooles; Of the vayne care of Astronomie; Of the falshode of the Antichrist, from *Stultifera Navis ... Ship of Fooles Wherein Is Shown the Folly of All States, with Divers Other Works ... Translated out of Latin into Englishe by Alexander Barclay*, London: John Cawood, 1570

Woodcuts

Purchased June 1973

RBLQ3

Tales of Chaucer

Display period: June 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 Dixon, 1952

Dixonson 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

Fishes rare and extraordinary

Display period: July 2005 – June 2006

Conrad Gesner (1516–1565)

Folio LXXII; Folio XC; Folio CV; Folio CVI, from *Fischbüch: Das ist ein kurtze, doch vollkom[m]ne beschreybung aller Fischen so in dem Meer ...* Getruckt zů Zürich: bey Christoffel Froschower, 1575

Bound volume

Bequest of Nelson Moore Richardson, 1926

SAFE/Richardson/258

Louis Renard (c. 1678–1746)

Planche I; Planche X; Planche XLVI; Planche LVI, from *Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires ...* A. Amsterdam : Donn  au public par Louis Renard ... [1719?]

Bound volume

Purchased from Maggs Bros, 1915

MRB/F597/R

An ingenious Spanish gentleman

Display period: October 2005 – September 2006

The following texts are by Miguel de Cervantes Saavedra (1547–1616)

The Second Part of the History of the Valorous and Witty Knight-errant, Don Quixote of the Mancha, London: Printed [by Eliot's Court Press] for Edward Blount, 1620

Bound volume

Presented by Dr Ben Haneman, 1997

RB/CER/580

The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha, translated from the original Spanish of Miguel de Cervantes de Saavedra by Charles Jarvis ... London: Printed for William Miller, 1801

Bound volume

Presented by Dr Ben Haneman, 1997

RB/CER/395 SET

Don Quixote de la Mancha, translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis, London: Printed for W. Stockdale, 1819

Bound volume

Presented by Dr Ben Haneman, 1997

RB/CER/416 SET

L'ingénieux hidalgo Don Quichotte de la Manche par Miguel de Cervantes Saavedra; traduction Louis Viardot, illustrations de Albert Dubout, Paris: Sous L'embleme du secretaire, 1938

Bound volume

Presented by Dr Ben Haneman, 1997

RB/CER/477 SET

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)

William Bradley's charts

Display period: January – December 2005

The following charts are by William Bradley (1758?–1833), from William Bradley, 'A Voyage to New South Wales, December 1786 – May 1792', compiled 1802 or later Manuscripts (disbound)

Purchased from Francis Edwards Booksellers, London, 1924

ML Safe 1/14

Display period for these items: January – March 2005

Tracks of the Sirius & Waakzaamheydt in the Southern Hemisphere. 1787–1792. Sirius black dotted line [England to New South Wales]. Waakzaamheydt red dotted line [New South Wales to England] (chart 1)

Watercolour, pen and ink

Rio Janeiro on the Coast of Brazil (chart 4)

Watercolour, pen and ink

Sydney Cove, Port Jackson. The position of the encampment & buildings are as they stood 1 March 1788. The transports are placed in the Cove as moored on their arrival. Survey'd by Capt. Hunter (chart 7)

Watercolour, pen and ink

Isle of Pines. By W. Bradley (chart 14)

Watercolour, pen and ink

Situated on the NW side of the Duke of York's Island. Anchor'd the 23rd of May 1791 & sailed the 27 in the Waczaamheydt Transport. Survey'd by Lieut. Wm. Bradley (chart 17)

Watercolour, pen and ink

Display period for these items: April – June 2005

Sirius track from England to the Equator, & of the Waakzaamheydt with the crew of the Sirius from the Equator to England. W. B. (chart 2)

Watercolour, pen and ink

Port Jackson (chart 6)

Watercolour, pen and ink

Norfolk Island. By W. Bradley (chart 12)

Watercolour, pen and ink

Islands disc[overed] 9 May 1791 (chart 15a)

Watercolour, pen and ink

Bradleys Shoals. Waakzaamheydt Passage. Disc[overed] 12 May 1791 (chart 15b)

Watercolour, pen and ink

Part of the Admiralty Islands near New Ireland (chart 19)

Watercolour, pen and ink

Display period for these items: July – September 2005

Roben Island (chart 5)

Watercolour, pen and ink

Broken Bay (chart 8)

Watercolour, pen and ink

Botany Bay (chart 9)

Watercolour, pen and ink

Islands discovered 14 May 1791 on board the Waakzaamheydt Transport & named by Cap[tain] Hunter. Lord Howes Groupe (chart 16)

Watercolour, pen and ink

A Chart shewing the discoveries made on board the Waakzaamheydt Transport in her passage from New South Wales towards Batavia ... 6 May – 4 June 1792 By W. Bradley (chart 20)

Watercolour, pen and ink

Display period for these items: October – December 2005

Cove on the N. side of Port Jackson Where the Sirius was refitted. 1789. Survey'd by W. Bradley (chart 10)

Watercolour, pen and ink

The Channel to Rose Hill from the beginning of the flats at the head of Port Jackson to the wharf where stores are landed for Rose Hill. Survey'd 1 Jan. 1790. By W. Bradley (chart 11)

Watercolour, pen and ink

Landing Places thro the Reef Sydney Bay. Norfolk Island (chart 13)

Watercolour, pen and ink

Chart Shewing the track of the Waakzaamheydt Transport; from Port Jackson in New South Wales to Batavia. 1792 (chart 3)

Watercolour, pen and ink

Islands & Sand Bank seen in the Waakzaamheydt 13 July 1791. By Wm. Bradley (chart 21a)

Watercolour, pen and ink

Islands & Shoal seen in the Waakzaamheydt 17 July 1791. By Wm. Bradley (chart 21b)

Watercolour, pen and ink

George Augustus Robinson – Protector of Aborigines

Display period: April 2005 – March 2006

George Augustus Robinson (1791–1866)

Journal, Bruny Island Mission, 1829

Manuscript

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7025 (Vol. 4)

George Augustus Robinson (1791–1866) Correspondence and other papers, both official and private, Van Diemen's Land, 1829–1833

Notebook manuscript

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7059, Part 5 (Vol. 38)

George Augustus Robinson (1791–1866) Journal, Van Diemen's Land — Bass Strait, 25 Jan. – 24 July 1830

Bound manuscript

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7027 (Vol. 6)

George Augustus Robinson (1791–1866) Vocabularies and other cultural observations of Victorian Aborigines, 1830–1831, 1840

Bound manuscript

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7086, Parts 1 and 4 (Vol. 65)

George Augustus Robinson (1791–1866) Flinders Island Chronicle (draft) by Thomas Brune, 1836, in Correspondence and other papers, both official and private, Flinders Island, 1832–1939

Bound manuscript

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7073, Part 4 (Vol. 52)

Benjamin Duterrau (1767–1851)

Little Trugernerner, 1834

Pencil

Purchased through Maggs Bros, London, 1934

PXA 2004/f.34

George Augustus Robinson (1791–1866) Correspondence and other papers, both official and private, Port Phillip Directorate, 1845–1849

Bound manuscript

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7078² (Vol. 57)

George Augustus Robinson (1791–1866) Journal, including account of visit to Oyster Cove, 1851

Bound manuscript

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7088, Part 2 (Vol. 67)

Photographer unknown Portrait of George Augustus Robinson, Paris, 1853

Purchased from the estate of the son of George Augustus Robinson, through Maggs Bros, London, 1939

ML A 7087, Part 6, No. 32 (Vol. 66)

Charles A. Woolley (1834–1922)

Lallah Rookh or Truganini/Female 65 yrs old [Oyster Cove, 1866]

Albumen print

SPF/Tasmanian Aborigines — Truganini, 1866 (BM)

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
Watercolours
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 engravings
Bequeathed by Sir William Dixon, 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
Watercolours
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 Leverianae Explicatio ... London, Vol. 2, 1796*
Handcoloured line engravings
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 Dixon, 1952
DN/C 1046

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

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

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

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

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

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

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

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

Penny (Great Britain), 1797
Copper coin
Bequest of Sir William Dixon, 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

Governor Lachlan Macquarie

Display period: April 2005 – March 2006

Lachlan Macquarie (1761–1824)
Commission appointing Lachlan Macquarie Lieutenant-Colonel in the 86th Regiment of Foot, 29 April 1802
Manuscript
Presented by Mrs C. G. Campbell, 1974
MLMSS 2920X

Lachlan Macquarie (1761–1824)
Letter to Viscount Castlereagh, 12 October 1809
In Copies of Private Letters written by Colonel L. Macquarie 73rd Regiment. — Commencing on 15th August 1808, 1808–1810
Manuscript
Purchased from Viscountess Strathallan, 1914
ML A 796

Lachlan Macquarie (1761–1824)
Letter to Samuel Marsden, 8 January 1818
In Copies of letters received and letters sent, 1809–1822
Manuscript
Purchased from Viscountess Strathallan, 1914
ML A 797

Lachlan Macquarie (1761–1824)
Journal of a Tour of Governor Macquarie’s first Inspection of the Interior of the Colony Commencing on Tuesday the 6th Novr. 1810, 1810–1811
Manuscript
Purchased from Viscountess Strathallan, 1914
ML A 778

Lachlan Macquarie (1761–1824)
Despatch to Earl Bathurst, 1 December 1817
In New South Wales Governor’s Despatches, Vol. 2, 1817–1818
Manuscript
Presented by the British Government (Colonial Office), 1910
ML A 1191

Charles Harpur

Display period: January – December 2005

Charles Harpur (1813–1868)
Basket of summer fruit; Bush Fire, 1863
Bound manuscript
Bequest of David Scott Mitchell 1907
ML A 89

Charles Harpur (1813–1868)
Flight of Wild Ducks; This Southern Land of Ours, 1863
Bound manuscript
Bequest of David Scott Mitchell 1907
ML A 90

Charles Harpur (1813–1868)
My own Poetry; Discourse on Poetry, 1867
Bound manuscript
Bequest of David Scott Mitchell 1907
ML A 87–1

The Botany of the Antarctic Voyage

Display period: January – December 2005

Walter Hood Fitch (1817–1892)
Epilobium linaeoides; Veronica Benthami; Ptilota Harveyi; Codonorchis lessonii, from Joseph Dalton Hooker, *The Botany of the Antarctic Voyage of H. M. Discovery Ships Erebus and Terror in the Years 1839–1843, Flora Antarctica*, London: Reeve, 1844–1847, Plates VI, XXXIX–XL, CLXXVII and CXXV
Handcoloured lithographs
Bequest of David Scott Mitchell 1907
DSMQ581.99/H

Walter Hood Fitch (1817–1892)
Metrosideros robusta; Gleichenia Cunninghamii, from Joseph Dalton Hooker, *The Botany of the Antarctic Voyage of H. M. Discovery Ships Erebus and Terror in the Years 1839–1843, Flora Novae-Zelandiae*, London: Reeve, 1853–1855, Plates XVII and LXXI
Handcoloured lithographs
Bequest of David Scott Mitchell 1907
DSMQ581.99/H

Walter Hood Fitch (1817–1892)
Eucalyptus urnigera; Caladenia Menziesii & Caladenia filamentosa (with W. Archer), from Joseph Dalton Hooker, *The Botany of the Antarctic Voyage of H. M. Discovery Ships Erebus and Terror in the Years 1839–1843, Flora Tasmaniae*, London: Reeve, 1855–1860, Plate XXVI and CXXI
Handcoloured lithographs
Bequest of David Scott Mitchell 1907
DSMQ581.99/H

A love of nature

Display period: April 2005 – June 2006

Harriet Scott (1830–1907) and Helena Scott (1832–1910)
Spider and moth, from an album, Illustrations of spiders and insects from Ash Island, 1852–1864
Watercolour and pencil drawings
Presented by Linnean Society of New South Wales, 1993
PXE 682/57–73

Helena Scott (1832–1910)
Ceratopetalum gummiferum; Stenocarpus sinuatus; Pithecolobium pruinosum; Cargillia Australis, from Helena Scott, Botanical drawings of mainly Australian plants, c. 1852–1896
Watercolour drawings
Possibly bequeathed by David Scott Mitchell, 1907
PXA 1710

Helena Scott (1832–1910)
Butterflies with passionfruit flower, 1854
Watercolour drawing
Bequest of Sir William Dixon
DL Pd 779

Edward Forde (1827–1866)
Scene at Taranaki. Mt Egmont in the distance; Mt Barnabas Church the north shore Raugatotā Cape Colville; Our Camp the Heads. MacLeay River, 3/61; Our dressing room MacLeay River Heads 1861; Looking northward from side of Heads MacLeay River Scotts Head; Looking northward ... entrance to the Nambucca River; *MacLeay River Blacks at Corroboree. Dance to tune — Nimo aug — mo aug — iah, June 1861*; Scene close to the sea — shore party Mt Arakoon near Turkey Cape; *From Bowden’s Veranda. The Elbow Clarence River, 1860; Our Camp — The Heads. Moruya River*, from Edward Forde, Album of sketches of New Zealand and New South Wales views, c. 1857, 1859–1862
Watercolour drawings in bound volume
Bequest of David Scott Mitchell, 1907
PXA 1688

Harriet Scott (1830–1907) and Helena Scott (1832–1910)
‘Swamp Pheasant’ Ash Island 1st Novbr 1861; Selection of eggs and shells; *Nest of the Dacelo gigantea ...* from an album, *Drawings of bird’s eggs to illustrate a proposed work on oology by E. P. Ramsay with other natural history drawings by Helena Scott and Harriet Scott, c. 1861*
Watercolour and pencil drawings
Purchased from J. S. P. Ramsay, 1962
PXA 21

Helena Scott (1832–1910)
Letters to E. P. Ramsay, 28 October 1861 and 22 October 1862
Manuscript
Purchased from J. S. P. Ramsay, 1961
ML MSS 563/1

Harriet Scott (1830–1907) and Helena Scott (1832–1910)
Antheraea Eucalypti; Rhizopsyche Swainsoni; Aglaosoma lauta [&] Cerura Australis; Agarista Casuarinae [&] Agarista Agricola; Chelepteryx Collesi, from Australian Lepidoptera and their Transformations, *Drawn from the Life by Harriet and Helena Scott*, London: Printed by John Van Voorst, Paternoster Row, 1864
Handcoloured lithographic plates in bound volume
Bequest of David Scott Mitchell, 1907
PXE 78/11

Harriet Scott (1830–1907)
Letter to E. P. Ramsay, 19 November 1865
Manuscript
Purchased from J. S P. Ramsay, 1961
ML MSS 563/1

Helena Forde (1832–1910)
Junction of Murray and Darling Rivers, near Wentworth, 1865; Our First Camp, at Blanchetown August 1865; Sandstone Cliffs ‘Moorundie’ or Blanchetown S. A.; Red Sandstone Cliffs above ‘Cuttho’ J. Piles Station Camp 17, 4th March 1866; Darling River, near ‘Para’ J. Scott’s Station. Camp 4 looking down River 9th Novbr 1865, from Helena Forde, *Sketches of Murray and Darling Rivers Taken in Camp, 1865–1866*
Pencil, ink, and watercolour drawings in bound volume
Bequest of David Scott Mitchell, 1907
PXA 551

Morrison of Peking

Display period: January – December 2005

Fragments of spear, 1883
Wood
Presented by Mrs Jennie Wark Morrison, 1946
R 645c

George Ernest Morrison (1862–1920)
Diary, 1900
Bound manuscript
Presented by Mrs Jennie Wark Morrison, 1946
MLMSS 312/9

J. Taylor Foot, Medallist, London
Peking Siege 1900 Medal (awarded to G. E. Morrison), 1900
Bronze
Presented by Mrs Jennie Wark Morrison, 1946
R 644j

George Ernest Morrison (1862–1920)
China Album, 1910
Presented by Mrs Jennie Wark Morrison, 1946
PXA 202²

David Unaipon

Display period: June 2004 – March 2005

David Unaipon (1872–1925)
Diagram for sheep shearing device, 3 September 1909
Pencil on paper
Purchased from Herbert Basedow, 1934
MLMSS 161/1 (folder 1)

David Unaipon (1872–1925)
Three-page letter to Dr Herbert Basedow, 21 April 1914
Ink
Purchased from Herbert Basedow, 1934
MLMSS 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 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 Australian Aborigines, 1924–1925

Bound typescript

Purchased with the Publishing Archive of Angus and Robertson, 1933
ML A 1930

Inscribed in silver

Display period: January 2005 – December 2006

Display period for these items: January – December 2005

John S. Hunt (Storr & Mortimer), London, 1838

Candelabrum presented to Dr James Mitchell,

Surgeon in H.M. Colonial Service, Sydney, 1837

Silver

Presented by Mr E. J. Merewether on behalf of the Merewether family,
1979

XR 44

Robert, James and Josiah Williams, Exeter, UK, 1851

Tea and coffee service presented to Edward Hargraves

by the inhabitants of Bathurst, 1853

Silver, four pieces

Presented by Mrs V. A. Stendrup, 1976

R 675

The charm of the bookplate

Display period: April 2005 – December 2005

Sydney Harbour

Display period for these items: April – June 2005

The following bookplates are by **Adrian Feint (1894–1971)**

Sir Thomas Hughes's bookplate, 1924

Etched bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

Bookplate of the Australian Club, Sydney, 1924

Etched bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

Ex Libris Alice Kelso King, 1924

Etched bookplate

Mitchell Library Bookplate Collection

Sydney Ure Smith's bookplate, 1927

Woodcut bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

J. R. McGregor's bookplate, 1929

Woodcut bookplate

Purchased 1971

DGA 44

Ex Libris Thelma Cecily Clune, 1930

Etched bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

Bookplate of the Convent of the Sacred Heart Rose Bay, 1933

Woodcut bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

John Winter's bookplate, 1933, in Australian Ex Libris Society,

Bookplate Artists Number One – Adrian Feint, Sydney: Beacon

Press, 1934

Etched bookplate in bound volume

Presented by the Australian Ex Libris, 1935

ML 097/19

Ex Libris Alison Martin, 1936

Woodcut bookplate

Purchased 1971

DGA 44

Australians and Australian Themes

Display period for these items: July – September 2005

Henry Badeley (1874–1951)

Nellie Melba's bookplate, 1911, in Robert Huish,

Memoirs of George the Fourth, London: Kelly, 1830

Processed bookplate in bound volume

Donated 1966

RB 363

Lionel Lindsay (1874–1969)

Peter Lindsay Ex Libris, 1923

Woodcut bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection © National Library of Australia

Adrian Feint (1894–1971)

Thea Proctor's bookplate, 1927

Handcoloured woodcut bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

Adrian Feint (1894–1971)

Bookplate of Elizabeth, Duchess of York, 1927

Handcoloured woodcut bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

Dorothy Paul (1900–1974)

Ex Libris Sydney Long, c. 1928

Processed bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

Adrian Feint (1894–1971)

Patrick White's bookplate, 1931, in Patrick White,

Thirteen poems, Sydney?: Ruth White, 1929 or 1930

Woodcut bookplate in bound volume

Purchased from Nicholas Pounder Bookseller, 1996

ML Safe 1/160

Lewis Roy Davies (1897–1979)

Ex Libris Douglas Mawson, 1932

Processed bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection

Lionel Lindsay (1874–1969)

Ex Libris Robert G. Menzies, 1940

Wood engraving bookplate

Bequest of Sir William Dixson, 1952

Dixson Library Bookplate Collection © National Library of Australia

Australian Artists

Display period for these items: October – December 2005

Tom Roberts (1856–1931)

This book belongs to Barbara Lane Mullins, c. 1900

Processed bookplate

Exchanged with P. Neville Barnett, 1946

Mitchell Library Bookplate Collection

Thea Proctor (1879–1966)

Ex Libris H. M. Souter, c. 1900

Handcoloured processed bookplate

Mitchell Library Bookplate Collection

Sydney Long (1871–1955)

Ex Libris: Sydney Long, c. 1920

Etched bookplate

Exchanged with P. Neville Barnett, 1932

Mitchell Library Bookplate Collection

Pixie O'Harris (1903–1991)

Barbara's Book [Barbara Barnett], c. 1927

Processed bookplate

Presented by P. Neville Barnett, 1952

Mitchell Library Bookplate Collection

Lloyd Rees (1895–1988)

Ex Libris Fredr. C. V. Lane, 1927

Processed bookplate

Exchanged with P. Neville Barnett, 1932

Mitchell Library Bookplate Collection

Eric Thake (1904–1982)

Jean Daley her book, 1930, in Australian Bookplate Club,

Checklist of the Bookplates of Eric Thake, Melbourne:

The Hawthorn Press, 1942

Metalcut bookplate in bound volume

Presented by Hawthorn Press, 1943

ML 097/12

Norman Lindsay (1879–1969)

F. C. V. Lane his book, 1943

Processed bookplate

Purchased from J. R. Tyrrell, 1959

Mitchell Library Bookplate Collection

Letters from Bergen-Belsen

Display period: January – September 2005

Muriel Knox Doherty (1896–1988)

Community Letter, 8 August 1945

Manuscript

Presented by Muriel Knox Doherty, 1960

ML MSS 442/11/2

Muriel Knox Doherty (1896–1988)

Community Letter, 14 August 1945

Manuscript

Presented by Muriel Knox Doherty, 1960

ML MSS 442/11/2



Don Quixote dubbed a knight, from *Don Quixote de la Mancha*, translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis, London: Printed for W. Stockdale, 1819, Vol. 1, RB/CER/416 SET

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