



HERITAGE COLLECTION

NELSON MEERS FOUNDATION

2003

STATE LIBRARY OF NEW SOUTH WALES

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A free exhibition from 25 January to 31 December 2003

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Exhibition opening hours:
9 am to 5 pm weekdays, 11 am to 5 pm weekends
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Graphic Designer: Simon Leong
Photographer: Scott Wajon
Printer: Penfold Buscombe

Paper: Spicers Impress Matt 300 gsm and 130 gsm
Print run: 20,000
P&D-0941-1/2003

ISBN 0 7313 7124 0

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**For further information on the Heritage Collection,
please see www.sl.nsw.gov.au/heritage/**

Note: This guide lists all items that will be on display at various times throughout 2003. For the scheduled display periods, please see the item list commencing on page 46 of this guide. All information was correct at the time of printing.

Foreword

In this age of instant communication, global information and constant change, the power that the original artefacts of our cultural inheritance have to move us remains undiminished. If anything, the desire to connect with the past through tangible objects has increased along with an appreciation of their aesthetic beauty and curiosity.

Such items may represent some of the greatest individual endeavours and the highest intellectual achievements, or they may be of a more particular, even local, interest. Whatever their status, they are direct links with the past that we carry with us into the future.

Visitors, even regular researchers at the State Library of New South Wales, often express surprise when they become aware of the extraordinary range, breadth and depth of the Library's collections and of some of the amazing individual treasures held here. It was the idea of bringing an eclectic and changing selection of these items out on public exhibition that led to the genesis of the Nelson Meers Foundation Heritage Collection.

Over the next ten years the Heritage Collection, presented by the Nelson Meers Foundation, will showcase some of the rare, famous and most historically significant items from the State Library of New South Wales' world-renowned collection.

For the first time in the Library's history, objects associated with prominent names in history—among them, William Shakespeare, William Bligh, James Cook, Abel Tasman, Henry Lawson, Charles Kingsford Smith and Patrick White—will be displayed together in this major, semi-permanent exhibition. With regular page turnings and item changes, visitors will experience at first hand the range and richness of the Library's

collection of manuscripts, maps, rare books, paintings, photographs and realia.

Some of the highlights of the first 12 months of the exhibition include: nine of the 11 known First Fleet journals; Bligh's logbook recording the mutiny on the *Bounty*; Australia's only complete set of Shakespeare's four Folios; memorabilia associated with Captain Cook; Patrick White's Nobel Prize; Ethel Turner's manuscript of *Seven Little Australians*; and etchings from the first illustrated book produced in Australia, *Birds of New South Wales*.

The Library's Dixson Galleries—including the popular Picture Gallery—have been refurbished to accommodate the new exhibitions. As part of the Library's commitment to making its collections accessible to everyone, all the items in the Nelson Meers Foundation Heritage Collection can also be viewed at www.sl.nsw.gov.au/heritage/

An exciting public events and education program will complement the Heritage Collection, with special talks and panel discussions highlighting and interpreting key items and significant anniversaries.

I would like to acknowledge with gratitude the Nelson Meers Foundation for supporting this most ambitious and inspiring project, which I am sure will bring delight and interest to a great many people.

Dagmar Schmidmaier
State Librarian & Chief Executive

Nelson Meers Foundation

The Nelson Meers Foundation is proud to support the State Library of New South Wales in presenting its outstanding collection of rare and historic items to the Australian public through the Heritage Collection.

The Heritage Collection is exciting on a number of levels: firstly, it represents an important collaboration between a major public institution and a private philanthropic foundation; secondly, it is a truly interdisciplinary project; and finally, through the digitisation of many of the items to be displayed, it will provide greater access for the wider community to the many precious items held by the State Library of New South Wales.

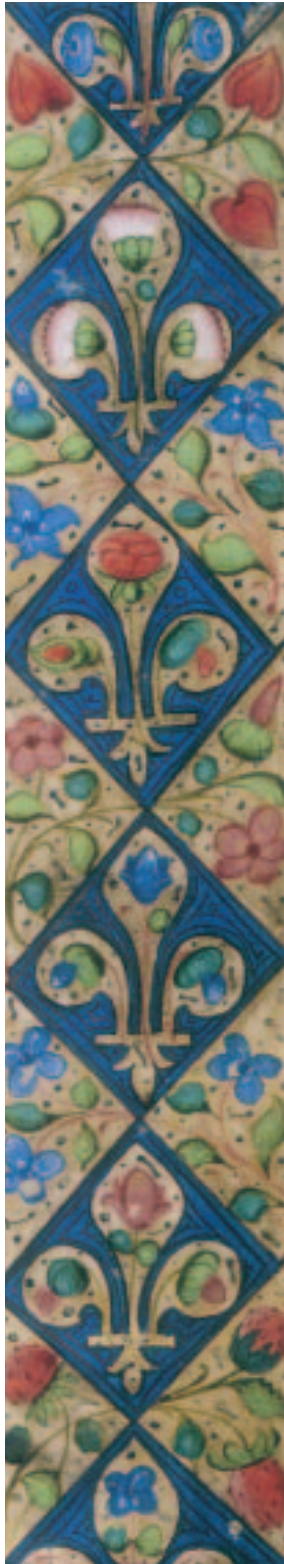
David Scott Mitchell's bequest to the State Library of New South Wales in the early twentieth century, which resulted in the creation of the Mitchell Library, demonstrates the regenerative power of philanthropic giving: inspired by his example, Sir William Dixson augmented Mitchell's philanthropic gesture with his own gifts and bequests of important historical material. In the same way, we hope that the collaboration between the State Library 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 giving by others.

Until now, the high cost of preserving and exhibiting the many extraordinary items held by the State Library of New South Wales has prevented the Library from making these items available for public viewing. The Nelson Meers Foundation is delighted that it has been able to participate in the realisation of the Library's dream of exhibiting these significant cultural treasures to the Australian public through the Heritage Collection.

Samantha Meers

Executive Director of the Nelson Meers Foundation

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Detail from The Four Evangelists from Book of Hours, Rouen, artist unknown, c. 1500–1510, manuscript, gold and pigment on vellum, ML Safe 1/7e

The fine art of illumination

15th century

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

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

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

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

Goliath and the martyrdoms of saints. The borders are enlivened by a tangle of green and gold foliage, berries and flowers.

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

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

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

Warwick Hirst



Detail from The Four Evangelists from Book of Hours, Rouen, artist unknown, c. 1500–1510, manuscript, gold and pigment on vellum, ML Safe 17e

The Gijsbertsz map

1599

Not least among the many decorative and ingenious arts is the drawing of charts through which the art of navigation can be more swiftly taught to the student who wishes to sail to strange and distant lands¹

The beautiful map of Africa, Asia and the East Indies (which bears these words in Dutch), also known as the Gijsbertsz map, symbolises Dutch cartography of the sixteenth century. It was drawn in watercolours on parchment by Evert Gijsbertsz in Edam in 1599. Gijsbertsz used Jan Huygen van Linschoten's *Itinerario* (1596) and the Sea Atlases of Fernão Vaz Dourado as his cartographic sources.

Linschoten, born in Haarlem, spent five years in the service of the Portuguese Archbishop of Goa from 1583 to 1588. The Dutch who worked for the Spanish and Portuguese provided an important source of information about Asia to the Dutch Republic. The region south of Java was unknown to the Dutch. Maps suggested a vast southern landmass. Linschoten's *Itinerario*, produced in Holland on his return from Goa, included maps from Portuguese sources rarely before seen outside Portugal. They appear to be mainly derivations from the work of Portuguese cartographers Vaz Dourado and Bartolomeo de Lasso. The highly decorative *Itinerario* maps included a world map by Petrus Plancius, a key figure in Dutch colonial cartography. A scholar and clergyman, Plancius produced nautical charts using Mercator's projection, which enabled courses plotted on charts to correspond to those on the earth's surface and to be drawn as straight lines. Compiling charts with accurate information was essential for the safe navigation of trading routes to and from the East Indies.

Evert Gijsbertsz (c. 1577–1613), a *kaart schrijver* (map copier), belonged to the North Holland

school of cartography, whose cartographers made both plain nautical charts and richly embellished sea-charts of the European and Asian regions on parchment. The famous school flourished in Edam between 1583 and 1636. Dutch hydrographer and pilot, Lucas Jansz Waghenauer (1533–1606), is considered to be its founder.

Gijsbertsz has drawn his map with east at the top. New Guinea's west coast continues south to join a continent which rises to a promontory named 'Beach.' Beside it is an inscription: 'area of great wealth.' Misinterpretation of Marco Polo's thirteenth-century reports of rich kingdoms in the south caused cartographers to place 'Beach', the copyists' corruption of Marco Polo's regional name 'Locac' (his name for the Indonesian archipelago), on the southern continent, 'Magelanica Pars'. 'Beach' was believed to be the northernmost point of Terra Australis. The purpose of mapmaking to teach sea navigation to travellers is described in the map's chief inscription, with name and date: 'Evert Gijsberts ... Ao. 1599'. The inscriptions are written in Dutch, and placenames are in Portuguese. The map follows the exquisite design and colour of Portuguese maps with a richly decorated border, cartouches, symbolic figures, scenes of life in different countries, heraldic devices, compass roses, ships and sea creatures.

The Gijsbertsz map was purchased in 1904 from Angus & Robertson by the Library's great benefactor, Sir William Dixson (1870–1952), and placed in the William Dixson Gallery collection in 1948. Dixson was particularly interested in the great sea voyages, and in early navigation and geography. His superb collection of remarkable maps and charts is today in the Dixson Library.

Cheryl Evans

1. Zandvliet, Kees 1988, *Terra Australis: The Furthest Shore*, 'Golden opportunities in geopolitics', International Cultural Corporation of Australia, Sydney, p. 67.



Map of Africa, Asia and the East Indies, Evert Gijsbertsz, 1599, manuscript, handcoloured on parchment, DG 446

Some plaies ... worthy of keeping

1623–1685

Mr William Shakespeares Comedies, Histories & Tragedies, Published According to the True Originall Copies, also known as the First Folio, was published in 1623, eight years after Shakespeare's death. Apart from the Bible, this volume is now considered the most influential book ever published in the English language.

In the early seventeenth century, drama did not have a high literary value. Plays were written for the stage and generally remained the property of the theatre company. It is rare to see a volume of plays listed in any large library of the period. Thomas Bodley, founder of the Bodleian Library in Oxford, considered them as 'baggage books ... some plaies may be worthy of keeping: but hardly one in fortie ...'

In 1622, two of Shakespeare's fellow actors, John Heminge and Henry Condell, gathered together both fair and 'foule' copies of the plays as a memorial to their friend. Of the 36 plays included in the first collection, 18 had never been published.

The First Folio was printed in London, near St Paul's Cathedral. It was a large and ambitious undertaking, requiring at least eight compositors to prepare the copy. The main financial burden was born by the printers, William and Isaac Jaggard, who also had the complex task of negotiating copyright and registering the plays with the Stationers' Guild in London. The exact print run for the First Folio is unknown, although estimates are between 500 and 1200. It was sold for just £1 in a plain calf binding, a reasonable price for the period.

The Library's copy of the First Folio was donated in 1885 by two brothers from Birmingham. Richard and George Tangye purchased the

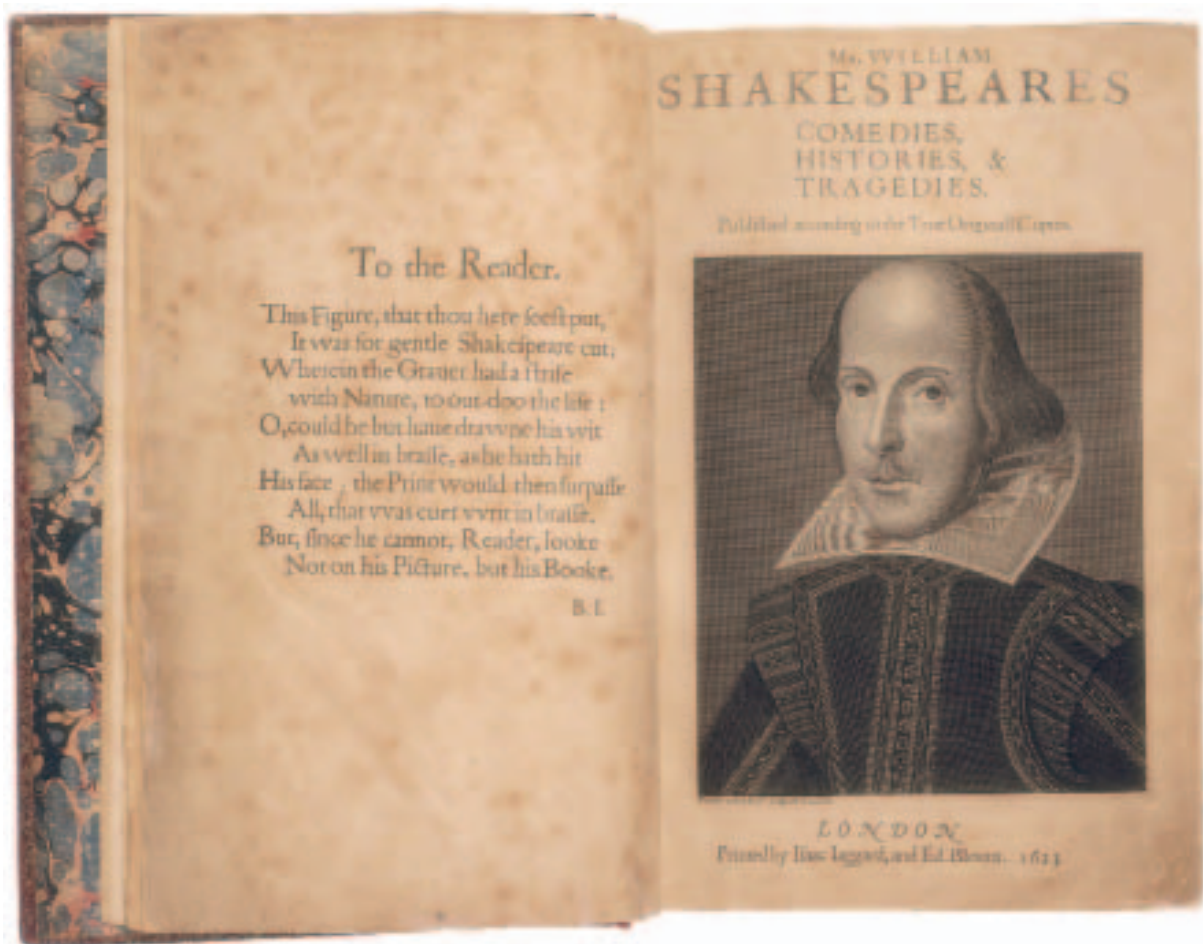
volume for £850 in 1884. This is the only known copy of the First Folio held in Australia.

The Second Folio was published nine years later in 1632. It was almost an exact reprint of the First Folio, with the addition of a poem in praise of Shakespeare by John Milton. The Library's copy of the Second Folio was donated by the Australian Shakespearean actress, Essie Jenyns, around 1920. She received the copy from a group of admirers while she was performing in Hobart in 1887.

In 1664 a Third Folio was published. This edition included seven additional plays, among them *Pericles*, *The Puritan Widow*, *The History of Thomas Cromwell* and *The London Prodigall*, of which only *Pericles* is now accepted as genuinely Shakespearean. The Third Folio is extremely rare, as a large number of copies were destroyed in the Great Fire of London in 1666. The Library's copy was purchased by the Library Trustees in 1964.

A Fourth Folio was printed in 1685. While the contents were the same as the Third Folio, the typography and layout of the text were improved, making the edition more readable. The Library received the Fourth Folio as part of the David Scott Mitchell bequest and the volume carries his bookplate.

Maggie Patton



First Folio, *Mr. William Shakespeares Comedies, Histories & Tragedies: Published According to the True Originall Copies*, William Shakespeare, London, 1623, SAFE/RB/Y1/1

In search of rich lands

1642–1644

Abel Janszoon Tasman (1603?–1659) was instructed to command expeditions to the southern and eastern seas in 1642–1643 and 1644 by Anthony van Diemen, Governor-General of the Dutch East Indies. On his first voyage to find new markets, Tasman charted Tasmania, the west coast of New Zealand, the Tonga and Fiji island groups, and the north coast of New Guinea. On his second voyage, Tasman charted the south-west coast of New Guinea and much of Australia's previously unknown northern coastline.

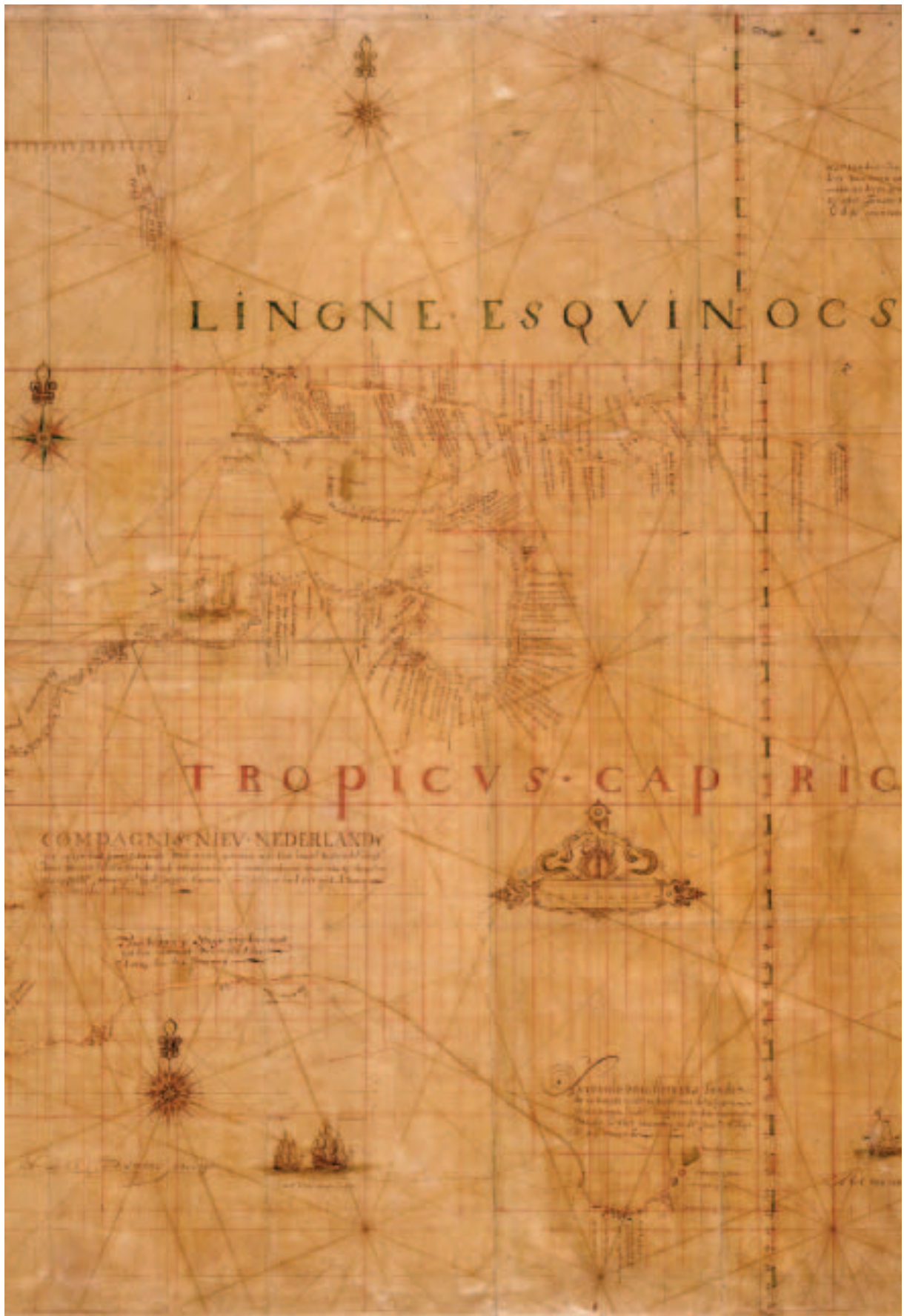
The full journal of the first voyage was lost, but two abridged versions survived. The Huydecoper manuscript, long in the possession of the Huydecoper van Maarseven en Nigtevecht family, is an extract copy. Copying and making extracts of important documents for the Dutch East India Company's offices in Batavia and the Netherlands was official practice. Copies were also made for the private archives of some of the company's directors. Two manuscript charts, a rare printed map by Hessel Gerritsz 1618 (updated to 1628), and six coastal drawings of land sighted on 4 and 5 December 1642 are inserted in the volume. The chart of *Staeten lant* showing the entrance of Cook Strait is the earliest known representation of New Zealand. The manuscript was purchased by the Library in 1926 from the Dutch bookseller Martinus Nijhoff for £740.

The journal of the second voyage was also lost. The Bonaparte Tasman map is one of few documentary sources relating to the voyage, during which Tasman unsuccessfully sought a passage south of New Guinea to the rich markets of South America. The map combined the results of Tasman's first and second voyages with those of earlier Dutch navigators, giving a surprisingly accurate general outline of Australia. Believed to have been created c. 1695, the cartography

is thought to have derived from an imperfect original compiled in 1644, itself compiled from authentic original maps of Tasman's 1642–1643 and 1644 voyages. The map was publicised in 1860 by Jacob Swart, who published a lithographic copy of it. It was purchased in 1891 from Frederick Muller by Prince Roland Bonaparte, and was presented to the Mitchell Library in 1933 by his heir, the Princess George of Greece. In 1941, the map was reproduced in marble by Melocco Brothers in the State Library's Mitchell Wing vestibule, and in 1946 James Emery was commissioned by the Library to draw a facsimile copy.

Much of Australia's coastline had now been charted. Tasman's considerable achievements were incorporated in a marble map of the world inlaid in the floor of Amsterdam's new city hall in 1648–1650. Yet whether New Guinea, Australia and Tasmania were linked remained unknown, and Tasman did not discover Torres Strait, navigated by Luis Vaez de Torres in 1606. Disappointed that Tasman's exploration had failed the speculative endeavours of the Dutch East India Company, the Dutch lost interest in Australia and their attention turned to America. Little more of Australia became known to Europeans until Cook encountered the east coast of New South Wales in April 1770.

Cheryl Evans



Detail from the Tasman [Bonaparte] map, c. 1695, manuscript, handcoloured and gilded on Japanese paper, ML 863

The Miranda map

1706

Joseph da Costa e Miranda was the son of a nautical instrument maker and cartographer who had been Portugal's only 'master of nautical charts by examination' from c. 1676 to 1695. In 1676, Antonio de Miranda was granted a fee by the Prince (and future King) Pedro II to teach two pupils—one his son Joseph—'the art of making astrolabes, mariner's compasses, and all instruments belonging to navigation, fortification and artillery'.¹ Joseph (fl. 1676–1706)² succeeded his father in 1695, and was himself granted an annuity from 1705 for having successfully instructed two pupils in his art. 'As the only subject of this Realm capable of making sea-charts and other instruments for navigation for use by our people ...' he was further charged by the King '... to instruct all those my subjects who are curious to learn, and to prepare all the charts and sand-glasses for the ships of India and the fleets'.³

Portolan charts (sea-charts) on vellum had been developed by Italian navigators in the thirteenth and fourteenth centuries. They were used with the magnetic compass to help mariners find their way at sea and return safely to port. Later Italian, Spanish and Portuguese portolan charts conveyed vivid impressions of new lands revealed by various voyages of exploration. They depicted coastlines and harbours, placenames, scales of distance, rhumb lines to assist navigators in determining their course, compass roses showing cardinal directions, and reefs, shoals and islands hazardous to shipping. In the seventeenth century, printed sea-charts replaced portolan charts, and the decorative arts in cartography reached their peak with the work of the great Dutch publishing houses.

Joseph da Costa e Miranda's world map was purchased by the Mitchell Library in London in 1929. It is reputedly the most significant of his

six surviving works, dated between 1681 and 1706. The map is drawn on a simple cylindrical projection covering the area from 82°N to 57°S latitude, with longitudes running from the prime meridian of the Island of Ferro. The map overlaps, presenting 'Carpentaria' and 'Terra de Vanderlins' ou Diemen's' twice.

Miranda's beautiful and richly decorated work displays the influences of Albernás João Teixeira (1602–1666), cosmographer to the King of Portugal and master of nautical charts. The distribution of animals within certain continents accords with an earlier convention, which had passed before the Australian region became known to Europeans. By 1706, cartographers were using animals decoratively in cartouches on printed maps, if at all.

Miranda relied heavily on contemporary Dutch and French maps as his cartographic sources. The results of the voyages of Tasman and earlier navigators are included in his representation of Australia. 'Terra de Iesso Ieco' (now Hokkaido) appeared on maps until well after 1700. It originated with the discoveries of Maarten Vries on his 1643 expedition to northern Japan and the Kurile Islands. Surviving misrepresentations of Spanish origin in Miranda's and others' work are the appearance of California as an island, and the suggested extent of 'Terra de Quiros' (the Solomon Islands). Placenames are mainly Portuguese, with Dutch names appearing in the Portuguese or Spanish form.

Cheryl Evans

1. Cortesão, Armando and Teixeira Da Mota, Avelino 1960, *Portugalia Monumenta Cartographica*, vol. 5, Lisboa, pp. 51–52.

2. Flourished during these years.

3. Cortesão, Armando and Teixeira Da Mota, Avelino, loc. cit.



Detail from world map, Lisbon, Joseph da Costa e Miranda, 1706, manuscript, handcoloured on vellum, ML 857

Captain Cook: Mementoes of a life

1770s – 1780s

Captain James Cook's three voyages around the world between 1768 and 1779 were epic endeavours, equivalent in their time to space travel in the mid-twentieth century. Even in the final years of Cook's lifetime, the voyages had achieved almost mythic status. By the end of the eighteenth century a virtual media industry had grown up around events—real and imagined—associated with the voyages in order to satisfy public interest and curiosity.

One group of objects, however, remained the personal property of a single individual, Cook's widow, Elizabeth. At her home in Clapham, a suburb of London, she cherished these mementoes of Cook's life, until her death in 1835. Like many treasures kept in memory of a departed loved one, these mementoes range from the spectacular and the historically notable to the poignant, curious and odd. Like many an army or navy widow, Elizabeth also carefully preserved items from her husband's uniform, including his dress sword and shoe buckles.

Long after the official period of mourning for her husband's death, Elizabeth Cook continued to wear a cameo-style memorial ring. In a portrait painted in 1830 when she was aged over 80, she is still wearing the ring. However, the object that evokes the greatest response almost two-and-a-half centuries later is the waistcoat consisting of two front pieces made from Tahitian tapa cloth. The cloth was brought back by Cook from his second voyage and embroidered by his wife during the fateful third voyage. Cook never returned, as he was murdered on the Hawaiian beach of Kealakekua Bay, and the waistcoat was never finished.

One of the oddities is a small, coffin-shaped, carved wooden ditty box with a swivel lid which, when opened, reveals a tiny naive painting of

Cook's death and a lock of his hair. This little relic was carved by sailors on Cook's last ship, HMS *Resolution*, as a tribute for his wife.

The story of how many of the items in Elizabeth Cook's collection came to be in the Mitchell Library in Sydney is fascinating in its own right. When Elizabeth Cook died in 1835, she left no direct descendants, as her last surviving child of six children had died in 1794. Her collection was therefore divided among her relatives. In 1886, one of the inheritors, John Mackrell, organised for most of the items to be gathered together again for display at the Colonial and Indian Exhibition in London.

At the time, the New South Wales Agent-General in London was Sir Saul Samuel (1820–1900), a merchant and politician described as 'an energetic, shrewd and efficient representative'.¹ Sir Saul Samuel had a great interest in Australian history and the exploration and discovery of the Pacific, and used his position in England to become an active acquirer of items of historical interest for official collections in New South Wales. He negotiated the purchase of most of the items from the Cook collection displayed at the Colonial and Indian Exhibition, which eventually became part of the Mitchell Library's collection. They have been supplemented by other gifts and purchases, all of which contribute to the world-renowned status of the Library's Cook collections.

Elizabeth Ellis

1. Bergman, George F. J. 1976, *Australian Dictionary of Biography*, 'Sir Saul Samuel', vol. 6, Melbourne University Press, Melbourne, p. 85.



Mourning ring for Captain Cook, owned by Elizabeth Cook, c. 1780, gold, with enameled cameo, ML R 363



Detail of front section of unmade waistcoat, c. 1771–1779, Tahitian tapa cloth backed with linen, decorated by Elizabeth Cook with tambour work and embroidery in polychrome silks, also silver spangles, now tarnished, ML R 198

The First Fleet journals

1787–1792

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

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

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

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

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

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

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

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

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



Detail from *Taking of Colbee & Bennelong, 25 Nov' 1789*, William Bradley, from *A Voyage to New South Wales*, December 1786 – May 1792; compiled 1802 or later, watercolour in bound manuscript, ML Safe 1/14

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

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

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

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

With him, that day he is Secured with a Rope and a Man Leades him Abought [sic] ...'

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

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

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

Louise Anemaat

Mutiny on the 'Bounty'

1789

In the early morning of 28 April 1789, Fletcher Christian, the master's mate on HMS *Bounty*, instigated a mutiny against his captain, William Bligh (1754–1817). The object of the *Bounty's* voyage was to transfer breadfruit plants from Tahiti to the West Indies where they would be used to feed the slaves working on the sugar plantations. *Bounty* left England in December 1787 and arrived in Tahiti in October 1788. Six months were spent there preparing the breadfruit plants for the long voyage to the other side of the world.

Three weeks after *Bounty* left Tahiti on its way to the West Indies, Fletcher Christian took his fateful action. Bligh was set adrift in *Bounty's* launch with 18 men. The launch was only seven metres in length. It was almost certain death but Bligh heroically steered the launch 5822 km to Kupang, Timor.

The only account of this event written at the time is that written by Bligh himself. It is contained in Bligh's log and journal of the entire *Bounty* voyage. Bligh took these two volumes with him in the launch. The first volume had been completed by the time of the mutiny, so this volume was carefully packed away. Bligh continued to write up the day's events in the second volume as the weather permitted. The condition of the first volume may be contrasted with that of the second. There are water stains on the pages of the second volume and the vellum binding has been damaged—indicating the wear and tear it suffered as it was in constant use in the launch. The first volume remains in remarkably good condition.

These volumes were donated to the State Library of New South Wales in 1902 by William Bligh's grandson, W. R. Bligh of Sydney.

Paul Brunton

Transcription

Rems Tuesdy at Sea 28 April 1789

Light Winds and cloudy Wr_Wind NE-E & ESE

I kept near Ogodoo untill 5 O'Clock this afternoon in hopes to have had some Cannoes off but I saw none. I therefore directed my course to the West & went to the Southward of Tofoa—Mr Fryer The Master had the first watch. Mr Peckover The Gunner the middle, and Mr Christian one of the Mates who I had given an acting order to, the Morning watch. —This was the tour of duty for the Night—But I am now unhappily to relate one of the most atrocious acts of Piracy ever committed.

Just before Sunrise Mr Christian & The Master at Arms & several officers came into my cabbin while I was fast asleep, and seizing me tyed my hands with a Cord & threatned instant death if I made the least noise, I however, called sufficiently loud to alarm the officers, who found themselves equally secured by Centinels at their Doors—There were now three men at my Cabbin Door & four inside (a)—Mr Christian had a Cutlass & the others were armed with Musquets & Bayonets—I was now carried on Deck in my shirt, in torture with a severe bandage round my wrists behind my back, where I found no man to rescue to me. I ask'd the reason for such a violent act, but I was threatned to be put to death if I said a word. Mr Hayward & Hallet were in Mr Christian's watch, but had no Idea that any thing was doing untill they were all armed—The Arms were all secured, so that no one could get near them for Centinels—Mr Elphinston The Mate was secured in his Hammock_Mr Nelson & ...

(a) Fletcher Christian—(a) Chas Churchill
(a) Thos Burkitt, (a) Jno Mills—Alexander Smith
Jno Sumner—Mathew Quintal Assisted under Arms on the outside

Rem Tuesday at Sea 20 April 1789

Light Winds and cloudy W. - Wind NE & VSE

I kept near the Equator untill 5 o'clock this afternoon in hopes to have had some Current off but I saw none therefore directed my course to the West & went to the Southward of Ufoa. - Mr. Taylor the Master had the first watch. Mr. Peckover the Gunner the Middle, and Mr. Christian one of the Stales who had given an order to the Morning watch. - This was the time of duty for the night. - But I am now unhappily to relate one of the most atrocious acts of Piracy ever committed.

Just before sunrise Mr. Christian & the Master at ^{my} ~~arms~~ came into my ^{cabin} while I was fast asleep, and seizing me laid my hands with a cord & threatened instant death if I made the least noise, however ~~having~~ ^{being} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~presence~~ ^{presence} called sufficiently loud to alarm the Officers, who found themselves quickly secured by sentinels at their Doors. - There were now three men at my Cabin door & four inside. Mr. Christian had a Collops & the others were armed with Musquets & Pistols. - I was now carried on deck in my shirt, in torture with a severe bandage round my wrists behind my back, where I found no man to rescue to me. I asked the reason for such a violent act, but I was ^{to be sent to death} threatened, if I said a word. Mr. Hayward & Hallet were in Mr. Christian's watch, but had no Idea that any thing was going untill they were all armed. - The Arms were all secured, so that no one could get near them for sentinels. - Mr. Elphinston the Mate was secured in his Hammock. - Mr. Nelson &

The colonial Caxton

1802–1813

The capacity to print is often taken as an indicator of a community's civilisation. New South Wales's second Government Printer, George Howe, was proud of his role in developing colonial letterpress printing, and liked to compare himself to the famous English printer William Caxton. Colonial authorities rather saw printing as a tool of administration—which is why a small wooden printing press came out with the First Fleet. It was not used, however, until November 1795.

When Howe, a convict, arrived in Sydney in November 1800, he was quickly designated Government Printer by Governor King. Howe, a Creole, was born on the West Indian island of St Kitts and was a printer by trade.

In 1802 Howe, under the orders of Governor King, printed a 122-page compilation of government orders issued in the colony between 1791 and 1802, which covered diverse topics ranging from the 'punishment of restless and turbulent characters' to the granting of emancipations and pardons. King hoped the book, the first published in Australia, would help standardise colonial regulations. Of the three surviving copies, the Mitchell Library holds two. One copy, displayed, appears to have been the preliminary issue, owned by Howe himself. It has been marked up with corrections, which were incorporated in the final printing.

King also encouraged Howe to publish Australia's first newspaper, the *Sydney Gazette*, which was launched on 5 March 1803. In return for producing it, Howe was permitted to collect subscriptions and solicit advertisements. Under Government supervision, Howe compiled the paper from government proclamations and regulations, shipping news, law reports, town gossip and commercial news.

The *Gazette* was a tribute to Howe's enterprise. The capacity of his first wooden press limited print runs to about 100 copies an issue; paper shortages were common (causing some issues to be abandoned), ink had to be made locally and he struggled with worn-out type.

At the same time, John William Lewin—the first free professional artist and printmaker to settle in NSW—was engaged with similar problems with copperplate (or pictorial) printing. Lewin also arrived in the colony in 1800, intending to publish natural history books illustrated with his own etchings. His first publication, on insects, was published in London in 1805. His next book, *Birds of New Holland*, was also published in England, in 1808. It seems, however, that disaster befell those copies intended for his Australian subscribers, as they never arrived in the colony.

Perhaps to compensate this loss, in 1813 Lewin published *Birds of New South Wales*. With its plates handcoloured by Lewin and his wife and the letterpress printed by George Howe, it was the first illustrated book published in Australia. It was compiled from cast-off prints from the earlier book, as well as prints from discarded plates. Lewin also wrote the letterpress—its simplicity and brevity reflects his difficulties with the formal language of science.

The combination of Howe's beautifully set letterpress and Lewin's striking illustrations—which capture the colours and forms of his specimens and their habitats with remarkable confidence—makes the book one of the most important and valuable of all Australian books. Of the 13 surviving copies, four are owned by the State Library of New South Wales.

Richard Neville

NEW SOUTH WALES

Robertson
General Standing Orders :

SELECTED FROM THE GENERAL ORDERS ISSUED BY
George Howe the printer
FORMER GOVERNORS,

FROM THE 6th OF FEBRUARY, 1791, TO THE 6th OF SEPTEMBER, 1800.

ALSO, *W. A. Liddell*

General Orders issued by Governor KING,

FROM

THE 28th OF SEPTEMBER, 1800, TO THE 30th OF SEPTEMBER, 1802.

S Y D N E Y :

PRINTED AT GOVERNMENT PRESS.

1802.

Title page of *New South Wales General Standing Orders ...* Sydney, printed by George Howe, 1802, bound volume, ML Safe 1/17a

François Le Vaillant

1806

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

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

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

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

Le Vaillant's magnificent colour prints, also supervised the printing of Redouté's famous flower paintings.

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

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

Maggie Patton



La Pie de paradis, vue par devant, from *Histoire Naturelle des Oiseaux Paradis*, Paris, vol. 1, 1806, engraving, colour-printed and handfinished, 09:F598.8/14



Le Pignancoin ou Toucan à gorge jaune, from *Histoire Naturelle des Oiseaux Paradis*, Paris, vol. 2, 1806, engraving, colour-printed and handfinished, 09:F598.8/15

The Temple of Flora

1807

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

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

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

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

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

The Hon. James Norton, MLC, a Library Trustee, donated this copy to the Library in 1880.

The Temple of Flora is bound in a single volume with parts 1 and 2 of the *The New Illustration of the Sexual System of Carolus von Linnaeus*.

Maggie Patton

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



Night-Blowing Cereus, from *The Temple of Flora or Garden of Nature*, Robert Thornton, London, 1807, mezzotint, 09:RX581.9/1



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

Sydney and the 'China trade'

c. 1820

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

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

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

The Mitchell Library's punchbowl is a spectacular reminder of this time when, only 30 years after its foundation, Sydney had become a multinational port on Asian and Pacific sea trade routes. The bowl is of the Chia-Ch'ing period (1796–1820) and of Cantonese origin. It was common practice for Chinese ceramics artists to paint a specific order from an engraving or drawing supplied by

their client. In this case, the image relates to an engraving after a now lost drawing by the artist John William Lewin (1770–1819). Lewin, Australia's first professional artist, produced many artworks for Governor Macquarie and his senior officers.

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

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

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

Elizabeth Ellis



Interior view of the punchbowl, ML XR 10



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

Ludwig Leichhardt

1844–1845

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

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

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

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

Like other European explorers, Leichhardt knew that the work of his party would be instrumental in future European occupation. Throughout the expedition, in carefully drafted field books, he recorded the botany, geology and lie of the land through which he travelled. He noted

the presence of useful natural products such as timber and minerals, and recognised the support of benefactors and friends by naming geographical features in their honour.

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

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

Patrick White—Australia's Nobel Prize-winning author, also featured this year—was inspired by Leichhardt's experiences to write his novel, *Voss*.

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

Stephen Martin



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



Field book, Ludwig Leichhardt, 1844–1845, opened at page 52, ML C158

Quong Tart

1850–1903

Quong Tart was one of early Sydney's most fascinating and colourful characters. A wealthy tea merchant and restaurateur, he was also a highly respected public figure, philanthropist and community leader for the Chinese people in New South Wales. Always genial, good-humoured and somewhat eccentric (he was known to sing lively Scottish ditties dressed in tartan kilt and sporran), he was an extremely popular figure, despite the widespread bigotry toward the Chinese at the time.

Mei Quong Tart was born in 1850, the son of a merchant, in the provincial town of Hsin-ning, Canton Province, China. A bright child, he was just nine years old when he arrived in Australia with his uncle, to try his luck on the Braidwood goldfields. He worked in the Bell's Creek general store owned by Scotsman Thomas Forsyth, learning English with a distinctive Scottish brogue. Later taken in by the Simpson family, who encouraged him to acquire shares in gold, Quong Tart was wealthy by the age of 18. He quickly assimilated into the Australian way of life, and became a fine cricketer and sportsman, a Freemason and local entrepreneur. He was naturalised in 1871.

It was 22 years before he returned home to see his parents. They wanted him to settle in China but he returned to Sydney and opened his first teashop, which was a great success. This was followed by an elaborate restaurant in King Street in 1889, and then a dining hall in the new Queen Victoria Building in 1898, which became one of the most fashionable social centres in Sydney.

Quong Tart married a young Englishwoman, Margaret Scarlett, when he was 36, and they had six children. Although a converted Anglican, he had each of his children baptised in different denominations to avoid charges of prejudice.

In 1892, at the height of his success, he built an elegant mansion, Gallop House, in Ashfield.

A spokesman for the Chinese people in Australia, Quong Tart often acted as a conciliator during times of racial unrest and was active in the campaign against opium, a blight which had so ravaged his countrymen. On an official visit to China in 1894, he was awarded the title of Mandarin of the Fourth Rank (or Blue Button) by China's Emperor Kuang Hsu. Quong Tart bridged both worlds, and was the first Chinese public figure to succeed in being fully accepted by the wider community. However, a malicious attack and robbery in 1902 left him seriously ill. He died on 26 July 1903.

The Mitchell Library holds his personal papers and photographs, donated by a family descendant in 1988. The collection includes numerous letters of introduction given to Quong Tart by prominent political leaders of the day, including Sir Henry Parkes ('Father of Federation') and Sir George R. Dibbs (Premier of New South Wales). There are also letters from members of the Chinese community following his shocking assault. The collection allows an insight into the life of this remarkable individual and his family.

Jennifer O'Callaghan



Detail, *With compliments of Mr & Mrs Quong Tart, 1892, Gallop House, Ashfield, Sydney, NSW, Kerry & Co., silver gelatin photomontage, SV1A/ASHF/2*

Robert Louis Stevenson

1850–1894

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

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

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

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

Warwick Hirst



Robert Louis Stevenson and family, Freeman & Co. (possibly William George), 1893, silver gelatin photo print, ML P3/Stevenson

Australian literary luminaries

1890s

The Library's collection of the literary papers of Australian writers begins with those of the colonial poet Charles Harpur (1813–1868) and continues to the present day.

Andrew Barton (Banjo) Paterson (1864–1941) is forever associated with the poem 'The Man from Snowy River', which was first published in *The Bulletin* in 1890, and with the song that has become Australia's unofficial national anthem, 'Waltzing Matilda', which he wrote in 1895. 'Banjo' was the pen-name he used at one time.

Paterson published poetry, novels, short stories and reminiscences. His first book, *The Man from Snowy River and Other Verses*, published in 1895, is the most popular book of Australian poetry ever published. His *Old Bush Songs*, published in 1905, was the first major collection of Australian folksongs. By publishing these, he saved many from oblivion.

The manuscript of 'The Man from Snowy River' was acquired in 1933 as part of the publishing archives of Angus & Robertson.

Henry Lawson (1867–1922) is perhaps the best known of all Australian literary figures. His poems and short stories capture the ethos of a bygone Australia. His tragic life of marital breakdown, poverty and alcoholism provides a stark counterpoint to his literary achievement.

Lawson's stories and poems began appearing in magazines in 1887, when he was 20 years old. His first book, *Short Stories in Prose and Verse*, published by his mother, Louisa, appeared in 1894. A book of prose, *While the Billy Boils*, and one of poetry, *In the Days When the World Was Wide*, both followed in 1896. Lawson published over 20 books during his lifetime, many of which ran to several editions. Since his death, his work

has been continuously reprinted. He wrote more than 200 short stories and hundreds of poems.

He was the first Australian writer to be granted a state funeral.

'A Vision of Sandy Blight', written c. 1898–1899, appeared in the volume *On the Track*, published in 1900. The manuscript of this book was bequeathed by Sir William Dixson in 1952.

Ethel Turner (1870–1958) had a spectacular success with her first book, the children's novel *Seven Little Australians*. It was published in 1894, when Turner was 24 years old. It has been in print continuously ever since, longer than any other Australian children's book and probably longer than any other Australian book of any genre. It was the first Australian children's book to be translated into a foreign language, with a Swedish edition appearing in 1895. Other editions have been published in Catalan, Chinese, Danish, Dutch, Esperanto, German, Italian, Norwegian and Spanish.

Turner published 27 novels as well as collections of short stories and anthologies of poetry and fiction.

The original manuscript of *Seven Little Australians* was acquired in 2000 from Ethel Turner's granddaughter, Philippa Poole.

Paul Brunton



Manuscript of Seven Little Australians, Ethel Turner, 1893, © Philippa Poole, ML MSS 7019

Patrick White, Nobel laureate

1912–1990

Patrick White is the only Australian to have won the Nobel Prize for Literature (1973). One of our most acclaimed writers, his major works include the novels *The Living and the Dead* (1941), *The Tree of Man* (1955), *Voss* (1957)—inspired by the experiences of Ludwig Leichhardt, also featured this year—and *Riders in the Chariot* (1961).

The first publication of White's work was *Thirteen Poems*, privately printed by his mother, Ruth White, in about 1930. These poems were printed without White's consent, probably for circulation within the family. Possibly less than 30 copies were printed. Later, White tried to destroy all copies of this work and there are now only two known copies. The copy held by the State Library of New South Wales was acquired in 1996 from a Sydney bookseller. It is Patrick White's own copy with his bookplate attached.

White's first published novel was *Happy Valley* (1939), a novel he never allowed to be reprinted. White destroyed many of his literary manuscripts and directed that all others be destroyed after his death.

The manuscript version of his minor work, *Memoirs of Many in One* (1986), was an exception. White donated it to the London-based Canon Collins Educational Trust for Southern Africa in 1988. The trust had requested manuscripts from a number of prominent authors with the aim of selling these in order to raise funds for African refugees. This manuscript was auctioned by Sotheby's London in July 1991.

In order to ensure the preservation in Australia of White's only manuscript, the State Library of New South Wales and the National Library of Australia made a joint, successful bid.

Paul Brunton



Nobel Prize for Literature, awarded to Patrick White, 1973, diploma designed by G. Brusewitz, calligraphy by Kerstin Ackers, © Gunnar Brusewitz Nobel Foundation, ML R 643; (top) outside cover, (below) citation.



Nobel Prize for Literature, awarded to Patrick White, 1973, diploma designed by G. Brusewitz, watercolour, © Gunnar Brusewitz Nobel Foundation, ML R 643. Patrick White's novel, *The Tree of Man*, was the inspiration for Brusewitz's design.

Wings across the Pacific

1928

Hearty congratulations ... Your brilliant and courageous pioneering has advanced the cause of aviation and strengthened the bonds between your commonwealth and our country.

US President Calvin Coolidge

When Australian aviators Charles Kingsford Smith ('Smithy') (1897–1935) and Charles Ulm (1897–1934) completed the first trans-Pacific flight in 1928, their arrival in Brisbane was met with universal acclaim. Their aircraft was a second-hand Fokker tri-motor named *Southern Cross*.

With Americans Harry Lyon and James Warner as navigator and wireless operator, they flew from Oakland, California, to Sydney in four legs: Oakland to Hawaii, Hawaii to Fiji, Fiji to Brisbane and finally Brisbane to Sydney. Today's airliners routinely complete the non-stop journey in 15 hours, but in 1928 the trip took a total of 88 hours flying time between 31 May and 10 June.

The wooden-winged *Southern Cross* was one of the largest aeroplanes of its time and had been bought from Australian polar explorer George Hubert Wilkins. The airframe and wing were salvaged from one of Wilkins' planes called the *Detroit*, which had crashed in Alaska in 1926. Fitted with three new engines courtesy of Melbourne businessman Sidney Myer, the rejuvenated craft was bought by American aviator E. Allan Hancock and loaned back to the impecunious Smithy and Ulm, enabling the journey to take place.

The flight was a daring one and the possibility of disaster was high, but Smithy and Ulm made every effort to reduce risk. Trial endurance flights, emergency fuel dumping and 'blind' instrument

flying were all undertaken in the six months prior to their attempt.

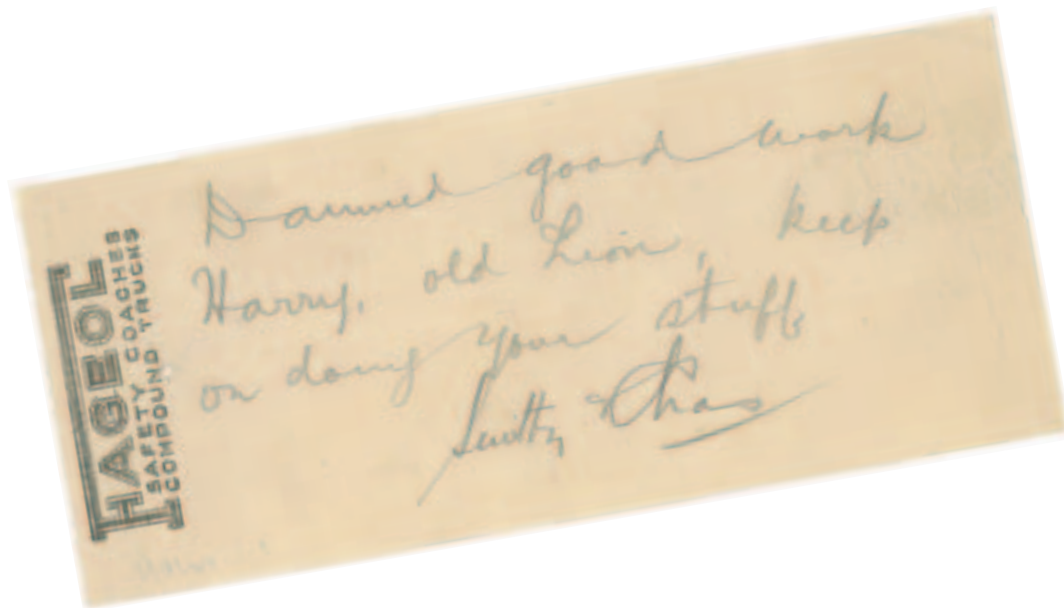
The *Southern Cross* could cruise at 150 km/h and carried up to 5000 litres of fuel in four specially fitted tanks, enough for 39 hours continuous flight. The three Wright Whirlwind engines produced a total of 675 horsepower and a lot of noise—so much noise, that the crew were temporarily deafened and communicated with each other by messages scribbled on scraps of paper. They were stone deaf by the time they reached Fiji and had no idea what the welcoming party said, observing only the waving arms and open mouths of the crowd.

The flight was not without difficulties. The stress of a heart-stopping, eight-minute splutter in the right hand engine, mid ocean, can only be imagined. Failures in the radio gear and compasses caused many anxious moments, but poor weather was the main problem. The short leg from Suva to Brisbane should have been easy, but violent storms, which required both Smithy and Ulm at the wheel to hold the plane steady, had blown them 180 km south of their goal. A navigational error of that magnitude earlier in the flight would have been fatal.

When they finally reached Sydney, an escort of light planes met the *Southern Cross* and a wildly enthusiastic crowd of 300,000 cheered their arrival at Mascot. They were heroes.

Postscript: Ulm and Kingsford Smith were both lost on long-distance ocean flights in 1934 and 1935 respectively. Lyon retired to Maine, passing away in 1963 and Warner died in California in 1970. The *Southern Cross* is preserved in Brisbane.

Alan Davies



Temporarily deafened by the noise of the engines, the crew of the *Southern Cross* scribbled messages to each other, such as this one from Charles Kingsford Smith and Charles Ulm to Harry Lyon, 1928, © Charles T. P. Ulm, ML MSS 3359/6



Arrival of the *Southern Cross* in Sydney, 10 June 1928, Broughton Ward and Chaseling, photographic montage with original signatures, ML SV* AERO/3

Bodyline

1932–1933

The Australian Summer of 1932–1933 saw the introduction to test cricket of a new form of bowling attack that achieved notoriety as 'bodyline'. In a calculated attempt to restrict the Australian batsmen, particularly Don Bradman, the English captain, Douglas Jardine, directed fast bowlers Harold Larwood and Bill Voce to aim their thunderbolts at the batsmen rather than the stumps. With up to seven or eight fieldsmen in two cordons on the leg side, the Australians had little option but to duck or take the risk of being hit or caught if they played a shot. The controversy aroused by bodyline reached a climax in the third test at Adelaide, when the Australian captain Bill Woodfull was struck a stunning blow over the heart and wicketkeeper Bert Oldfield suffered a fractured skull. It was during this test that Woodfull made his celebrated rejoinder to the English manager, Sir Pelham Warner, when the latter sought him out in the Australian dressing room to express regret for his injury. 'There are two teams out there on the oval', he said bitterly. 'One is playing cricket, the other is not. The game is too good to be spoilt. It is time some people got out of it.'¹

Jardine's tactics were counted a success in so far as England won the series four tests to one and Bradman was reduced to a mere mortal. However, bodyline soured relations between the two countries for some years, and was eventually outlawed from the game.

In a series of frank weekly letters to his parents, Sir Walter and Lady Allen, English fast bowler Gubby Allen gave an inside account of this inflammatory tour. Allen, whose full name was George Oswald Browning Allen, had been born in Australia and taken to England at the age of seven. Throughout the tour he consistently refused to bowl bodyline despite the urgings of his captain, and his letters reveal the deep divisions created in the English team by his stand

and by the whole controversy. On 12 January 1933 he wrote: 'Everyone is fed up with Douglas and there looks like being a fine row in the very near future'. A week later he described Jardine as 'a perfect swine'. These letters, which were acquired at auction in 1992, are valuable not only as a vivid first-hand account of the bodyline affair by one of the players, but also for what they tell us about the life of a touring cricketer 60 years ago when the game was more leisured and less professional than it is today.

A very different form of reporting the bodyline tests is revealed in a series of cables transmitted to Radio Paris from Australia giving a day-by-day account of the cricket. Restrictions on commercial radio in the United Kingdom during the 1930s had led to a number of stations being set up on the Continent. The most popular was Radio Paris, one of whose advertisers was the Gillette Safety Razor Co., which sponsored the reporting of the bodyline series. A journalist in Australia cabled brief descriptions of each day's play to Paris, where they were transformed into scripts which were then broadcast across the Channel.

The typed transcripts of these broadcasts, which were acquired with the cables at auction in 1996, show that the cables were often censored to erase critical references to the bowling of Larwood and Voce. For instance, a cable sent during the second test read: 'fingleton clean bowled 234 dogged defence courage took innumerable blows'. While the resulting broadcast acknowledged Fingleton's courage it failed to mention the blows. This was typical of the reporting of the series by the English media, which tended to play down the true nature of bodyline.

Warwick Hirst

1. Fingleton, Jack 1946, *Cricket Crisis*, Cassell, Melbourne, 1946, p. 18.

January 14th, 1933, 10.15, No Broadcasting.

22 adelaideoval 124 14 1525 -

scoring steady paynter 50 118 minutes 6/4 verity

strong defence straight bat bowling accurate oreilly

missed verity 16. second slip ironmonger paynter

leg hit four oreilly partnership 50/75 minutes verity

becoming aggressive squarecut four paynter 2/4

grinnett 300 370 minutes lunch 7/315 paynter 72

verity 35 post lunch runs

slowly paynter caught leg pulling rising ball 135

minutes 9/4 partnership 96 133 minutes verity

Detail from cable transmitted to Radio Paris from Australia during the 3rd test of the Bodyline Series, author unknown, 14 January 1933, typescript, © Gillette Safety Razor. Co., ML MSS 6187X



England takes the field, Sydney Cricket Ground, photographer unknown, 1932, silver gelatin print, ML SPG/Cricketers, 1932 (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. Titles of works appear in italics; where the title has been ascribed, it is not italicised. Works are listed in chronological order.

The fine art of illumination

(Display period: January 2003 – March 2004)

Artist unknown

The Virgin Mary, cover, Book of Hours, Arras, 15th century

Carved ivory

Purchased at the sale of J. T. Hackett's art collection, 1918

ML Safe 1/7f

Artist unknown

Calendar: April—Going on pilgrimage and May—Lovers courting; Martyrdoms of St Lawrence and St Barbara; Christ Carrying the Cross; Adoration of the Magi, from Book of Hours, Bourges, c. 1480

Manuscript, gold and pigment on vellum

Purchased at the sale of J. T. Hackett's art collection, 1918

ML Safe 1/7c

Artist unknown

Salvator Mundi (Saviour of the World); Virgin and Child; Annunciation of the Angel to Mary; Pentecost, from Book of Hours, Ghent (?), c. 1490

Manuscript, gold and pigment on vellum

Purchased at the sale of J. T. Hackett's art collection, 1918

ML Safe1/7b

Artist unknown

The Four Evangelists; Annunciation to the Shepherds; Massacre of the Innocents; Nativity, from Book of Hours, Rouen, c. 1500–1510

Manuscript, gold and pigment on vellum

Bequest of David Scott Mitchell, 1907

ML Safe 1/7e

The Gijsbertsz map

(Display period: January – June 2003)

Evert Gijsbertsz (c. 1577–1613)

Map of Africa, Asia and the East Indies, 1599

Manuscript, handcoloured on parchment

Presented by Sir William Dixon, 1948

DG 446

Some plaies ... worthy of keeping

(Display period: January – December 2003)

First Folio

William Shakespeare (1564–1616)

Mr. William Shakespeares Comedies, Histories & Tragedies: Published According to the True Originall Copies,

London: Printed by Isaac Jaggard and Ed. Blount, 1623

Bound volume

Presented by Sir Richard Tangye of Birmingham, 1885

SAFE/RB/Y1/1

Second Folio

William Shakespeare (1564–1616)

Mr. William Shakespeares Comedies, Histories & Tragedies:

Published According to the True Originall Copies,

London: Printed by Tho. Cotes for Robert Allot, 1632

Bound volume

Presented by Essie Jenyns to the National Gallery, NSW, subsequently transferred to the Mitchell Library, 1922

SAFE 1/63

Third Folio

William Shakespeare (1564–1616)

Mr. William Shakespear's Comedies, Histories & Tragedies:

Published According to the True Originall Copies,

London: Printed for P. C., 1664

Bound volume

Purchased in 1964

SAFE/RB/YF822.33/3

Fourth Folio

William Shakespeare (1564–1616)

Mr. William Shakespear's Comedies, Histories and Tragedies:

Published According to the True Originall Copies,

London: Printed for H. Herringman, E. Brewster and R. Bentley, 1685

Bound volume

Bequest of David Scott Mitchell, 1952

QY1C

In search of rich lands

(Display period: January – June 2003)

Franchoijs Jacobsen Visscher (fl. 1623–1645)

Charts of the west coast of New Zealand; and the Tonga and

Fiji Islands, 1643, from Huydecoper [Tasman] Journal, 1642–1643

Manuscript charts in ink

Purchased from Martinus Nijhoff, 1926

ML Safe 1/72

Unknown

The Tasman [Bonaparte] map, c. 1695

Manuscript, handcoloured and gilded on Japanese paper

Presented by Princess George of Greece, the heir of Prince Roland

Bonaparte, 1933

ML 863

(Display period: January – March 2003)

James Emery (d. 1947)

The Tasman [Bonaparte] map, 1644

Manuscript, handcoloured and gilded, facsimile drawing

Copyright is reserved to the Trustees, 1946

ML 396

(Display period: April – June 2003)

The Miranda map

(Display period: July – December 2003)

Joseph da Costa e Miranda (fl. 1676–1706)

World map, Lisbon, 1706

Manuscript, handcoloured on vellum

Purchased in London, 1929

ML 857

Captain Cook: Mementoes of a life

(Display period: January – June 2003)

Dress sword belonging to Captain James Cook, 1743

Steel blade decorated with patterned design and engravings of boar and stag motifs on either side, horn grip, silver shell guard and other mountings; leather scabbard with silver mountings

Transferred from the Australian Museum, October 1955

ML LR 29

Pair of shoe buckles used by Captain James Cook for court wear, c. 1770s

Metal frame and clip, front edge set with diamantés, felt backing
Transferred from the Australian Museum, October 1955
ML R 206

Pair of shoe buckles used by Captain James Cook for ordinary wear, c. 1770s

Silver frame covered with leather, metal clip on reverse, stamped 'Eleys Patent 20207'
Transferred from the Australian Museum, October 1955
ML R 205

Left and right front sections of unmade waistcoat worked by Mrs Elizabeth Cook, c. 1771–1779

Tahitian tapa cloth backed with linen, decorated with tambour work and embroidery in polychrome silks, also silver spangles, now tarnished
Transferred from the Australian Museum, October 1955
ML R 198

Glass drinking tumbler used on HMS Resolution, 1772–1775

Etched glass
Transferred from the Australian Museum, October 1955
ML R 197

Selection of flatware and cutlery owned by Captain James Cook and Mrs Cook, c. 1730s–1785

Flatware: Silver feather-edged teaspoon and tablespoon, London, Thomas Northcott, 1785; silver dessertspoon, London, probably Henry Bates, c. 1770s; Hanoverian double-drop silver dessertspoon, London, Richard Pargeter, 1734
Cutlery: Steel knives and forks with wooden handles, silver trims, c. 1730s
Transferred from the Australian Museum, October 1955
ML R 201–203; R 208–211; R 223

Mourning ring for Captain James Cook, owned by Elizabeth Cook, c. 1780

Gold, with enamelled cameo. With original red morocco box, maker's label of 'W. J. Jago Silversmith Holywell Hill St. Albans'
Presented by Mrs E. Hawker (a descendant of Elizabeth Cook's relatives), April 1965
ML R 363

Ditty box, shaped like a coffin, containing a watercolour sketch of the death of Captain James Cook, a lock of his hair and a document of authentication. Inscribed 'Made of Resolution oak', c. 1779

Carved wood mounted on silver stand, encased in wood, metal and glass presentation box. Inset in lid with mother-of-pearl shell and two silver plates inscribed; inset in bottom with silver plate.
Bequest of Sir William Dixon, 1952
DR 2

The First Fleet journals

(Display period: January 2003 – March 2004)

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

Arthur Bowes-Smyth (1750–1790)

A Journal of a Voyage from Portsmouth to New South Wales and China in the Lady Penrhyn, Merchantman William Cropton Sever, Commander by Arthur Bowes-Smyth, Surgeon —1787–1788–1789, compiled c. 1790

Bound manuscript
Purchased from Dymocks, 1915
ML Safe 1/15

William Bradley (1758?–1833)

Entrance of Port Jackson, 27 January 1788; First interview with the Native Women at Port Jackson New South Wales, 29 January 1788; Taking of Colbee & Bennelong, 25 Nov^r 1789; Part of the reef in Sydney Bay, Norfolk Island, on which the Sirius was wreck'd, 19 March 1790; from A Voyage to New South Wales, December 1786 – May 1792; compiled 1802 or later
Watercolours in bound manuscript
Purchased from Francis Edwards Booksellers, London, 1924
ML Safe 1/14

Ralph Clark (1755–1794)

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

John Easty

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

John Hunter (1737–1821)

Journal kept on board the Sirius during a voyage to New South Wales, May 1787 – March 1791
Bound manuscript
Bequest of Sir William Dixon, 1952
DL MS 164

Philip Gidley King (1758–1808)

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

Jacob Nagle (1762–1841)

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

James Scott (d. 1796)

Remarks on a passage Botnay [sic] bay 1787, 13 May 1787 – 20 May 1792
Bound manuscript
Bequest of Sir William Dixon, 1952
DL MSQ 43

George Bouchier Worgan (1757–1838)

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

Mutiny on the *Bounty*

(Display period: January – December 2003)

William Bligh (1754–1817)

Log of the Proceedings of His Majesty's Ship Bounty ... Vol. 1, 1787–1788; Vol. 2, 1789–1790

Bound manuscript
Presented by W. R. Bligh, 1902
ML Safe 1/46–47

The colonial Caxton

(Display period: January – September 2003)

New South Wales General Standing Orders ...
Sydney: Printed by George Howe, 1802

Bound volume
Bequest of David Scott Mitchell, 1907
ML Safe 1/17a

Sydney Gazette and New South Wales Advertiser,
Sydney: Printed by George Howe, 1803 and 1804

Printed
Bequest of Sir William Dixson, 1952
DL F8/50

John William Lewin (1770–1819)

Blue Face Honeysucker, Yellow Ear Honeysucker, Warty Face Honeysucker, from Lewin, J. W. (John William), *Birds of New South Wales, with Their Natural History,* Sydney: Printed by George Howe, 1813

Handcoloured etchings in bound volume
Bequest of Sir William Dixson, 1952
DL Q81/9

François Le Vaillant

(Display period: July 2003 – June 2004)

François Le Vaillant (1753–1824)

Vol. 1: *La Pie de paradis, vue par devant; La Pie de paradis, vue par derrière;* Vol. 2; *Le Tocan; Le Pignancoin ou Toucan à gorge jaune,* from *Histoire Naturelle des Oiseaux Paradis ...* Paris: chez Denne le jeune, et Perlet ... 1806

Engraving, colour-printed and handfinished in bound volumes
Purchased 1880
09:F598.8/14–15

The Temple of Flora

(Display period: July 2003 – June 2004)

Robert Thornton (1768?–1837)

Tulips; Night-Blowing Cereus, from *The Temple of Flora; or Garden of Nature,* London: J. R. Thornton, 1807

Mezzotint, aquatint in bound volume
Presented by the Hon. James Norton, 1880
09:RX581.9/1

Sydney and the 'China trade'

(Display period: January – December 2003)

Chinese export ware punchbowl featuring a scene of Sydney Cove, c. 1820, Chia-Ch'ing period (1796–1820)

Enamelled porcelain
Presented by W. A. Little, November 1926
ML XR 10

Ludwig Leichhardt

(Display period: September 2003 – June 2004)

Pocket thermometer believed to have belonged to Ludwig Leichhardt, 1829

On metal engraved scale, in wooden case
Presented by C. D. Power, 1985
ML R 905a

Dolland compass, London, believed to have belonged to Ludwig Leichhardt, c. 1840s

In metal case
Presented by C. D. Power, 1985
ML R 905b

Travelling clock, believed to have belonged to Ludwig Leichhardt, c. 1840s

Gold-rimmed in hard leather case, engraved 'L. L.'
Presented by Mr and Mrs Roberson, 1971
ML R 544

Ludwig Leichhardt (1813–1848?)

Report of the Expedition of L. Leichhardt, Esq. from Moreton Bay to Port Essington, 1844–1845

Manuscript
Transferred from the Australian Museum, 1917
ML C157

Ludwig Leichhardt (1813–1848?)

Field book, 1844–1845

Manuscript
Transferred from the Australian Museum, 1917
ML C158

Ludwig Leichhardt (1813–1848?)

Journal of Dr Ludwig Leichardt's Overland Expedition in the years 1844–45, revised by the explorer, and published with his sanction. Sydney, Statham and Forster, 1846

Annotated pamphlet
Purchased from H. H. S. Wallace, 1925
ML C159

Quong Tart

(Display period: July – December 2003)

Kerry & Co.

With compliments of Mr & Mrs Quong Tart, 1892, Gallop House, Ashfield, Sydney, NSW

Silver gelatin photomontage
Purchased from Mrs N. Munch, 1968
SV1A/ASHF/2

Creelman & Co.

Quong Tart and family, c. 1899–1903

Platinum photograph
Presented by Mrs L. B. McEvoy, 1988
PXD 660/20

Henry Parkes (1815–1896)

Letter of introduction, 1 March 1894

Manuscript
Presented by Mrs L. B. McEvoy, 1988
ML MSS 5094/1/2

'Bon voyage' letter to the Quong Tart family from employees, 20 April 1894

Printed
Presented by Mrs L. B. McEvoy, 1988
ML MSS 5094/1/2

Prospectus of Quong Tart tea company, 1900

Printed
Presented by Mrs L. B. McEvoy, 1988
ML MSS 5094/3/6

Letter received by Quong Tart after his assault, 1902

Manuscript
Presented by Mrs L. B. McEvoy, 1988
ML MSS 5094/1/4

Robert Louis Stevenson

(Display period: September 2003 – March 2004)

Robert Louis Stevenson (1850–1894)

The South Seas: A record of three cruises in the islands ...

Part 1, *The Marquesas*, c. 1889

Manuscript
Purchased from Angus & Robertson, 1912
ML C233

Freeman & Co. (possibly William George)

Robert Louis Stevenson and family, 1893

Silver gelatin photo print
Presented by Freeman & Co., 1944
ML P3/Stevenson

Australian literary luminaries

(Display period: June – December 2003)

Ethel Turner (1870–1958)

***Seven Little Australians*, 1893**

Manuscript
Acquired from Ethel Turner's grand daughter, Philippa Poole, 2000
ML MSS 7019

Andrew Barton Paterson (1864–1941)

'The Man from Snowy River', c. 1895

Manuscript
Purchased with the publishing archives of Angus & Robertson, 1933
MLMSS 314/195 (filed at ML A1909)

Henry Lawson (1867–1922)

'A Vision of Sandy Blight', c. 1898–1899

Manuscript
Bequest of Sir William Dixson, 1952
DL MS 31

Patrick White, Nobel laureate

(Display period: January – September 2003)

Patrick White (1912–1990)

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

Printed, the author's own copy
Purchased from a Sydney bookseller, 1996
ML Safe 1/160

(Display period: April – September 2003)

Patrick White (1912–1990)

Nobel Prize for Literature, diploma designed by G. Brusewitz, 1973

Watercolour
Presented by Patrick White, 1974
ML R 643

(Display period: January – March 2003)

Patrick White (1912–1990)

Nobel Prize for Literature, medal designed by Erik Lindberg, 1973

Gold medal
Presented by Patrick White, May 1974
ML R 643

Patrick White (1912–1990)

Draft of *Memoirs of Many in One*, c. 1986

Manuscript
Purchased jointly with the National Library of Australia, from Sotheby's, London, 1991
ML MSS 5497

Wings across the Pacific

(Display period: January – June 2003)

United States, Hydrographic Office

Nautical Chart, California to Hawaii [No. 527, 121st Edition, May 1925]

Printed chart with manuscript annotations
Purchased from Herbert Dell, 1971
XV/63

Broughton Ward and Chaseling

Arrival of the *Southern Cross* in Sydney, 10 June 1928

Photographic montage with original signatures
Purchased from Berkelouw Bookdealers, 1974
ML SV* AERO/3

Charles Kingsford Smith (1897–1935)

Harry Lyon (1885–1963)

Charles Ulm (1897–1934)

James Warner (1892–1970)

Messages between the crew of the *Southern Cross*, 1928

Manuscript
Presented by John Ulm, 1977
ML MSS 3359/6

Excerpts from *Flight into Yesterday*, courtesy Qantas and ScreenSound Australia and *Conquest of the Pacific*, courtesy ScreenSound Australia; editing and text by John Murphy, for Sydney Airports Corporation Ltd, 2000

DVD
Courtesy of John Murphy

Bodyline

(Display period: January – June 2003)

Photographer unknown

England takes the field, Sydney Cricket Ground, 1932

Silver gelatin print
Provenance unknown
ML SPG/Cricketers, 1932 (2)

George Oswald Browning ('Gubby') Allen (1902–1989)

Letters to Sir Walter Allen, 12 and 18 January 1933

Manuscript
Purchased from Dreweatt Neate, 1992
ML MSS 5571

Author unknown

Cables transmitted to Radio Paris from Australia during the 2nd test of the Bodyline Series, 30 December 1932; and the 3rd test, 14 January 1933

Typescript
Purchased from Christie's, 1996
ML MSS 6187X



Taking of Colbee & Bennelong, 25 Nov^r 1789, William Bradley, from A Voyage to New South Wales, December 1786 – May 1792; compiled 1802 or later, watercolour in bound manuscript, ML Safe 1/14

