# Heritage Collection

## Nelson Meers Foundation

### 2006

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Users of this guide should be aware that, in some Aboriginal and Torres
Strait Islander communities, seeing the names and/or images of deceased
persons may cause sadness or distress, particularly to the relatives of
these people.

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

**Note: This guide lists all items that will be on display at various
times throughout 2006. All information was correct at the time
of printing.**

# Foreword

The Nelson Meers Foundation Heritage Collection is now in its fourth year. With the aim of displaying a selection of the State Library's finest items, the Heritage Collection has become a respected and notable part of Sydney life. The items on display represent some of history's greatest individual endeavours and highest intellectual achievements.

The Heritage Collection will continue to show an array of rare, famous and historically significant items from the State Library's world-renowned collections. The enthusiastic public response to the Heritage Collection has been a gratifying endorsement of the strength and significance of the Library's collection, and of the generosity of the Nelson Meers Foundation.

Through a quarterly series of item changes and page turnings the Heritage Collection is refreshed, enabling the exhibition to be a dynamic source of interest. Page turnings throughout the display period ensure that significant journals and publications are revealed to a greater depth. Regular changes will continue throughout 2006, and visitors will experience the richness of the Library's collection of manuscripts, maps, rare books, paintings, photographs and realia.

This year the Library will again present interesting items, dating from the sixteenth century to current times. Items relating to Sir Henry Parkes are a reminder of the long and colourful history of Australia's move towards independent governance. By displaying handcoloured lithographs from Charles Darwin's *Zoology of the Voyage of the Beagle*, and further examples of Cervantes' singular work, *Don Quixote*, we are reminded of the beauty and value of Library materials. I'm particularly keen to once more see Norman Lindsay's beautiful illustrations for *The Magic Pudding*.

In 2006 exquisite examples of rare and beautifully bound books reveal the art of bookbinding, a series of small and wonderful sketches shows the strength of Australian architectural traditions and, of course, we are celebrating our wonderful collection of maps by showing those which tell the story of the slow depiction of our coastline.

The State Library has vigorously renewed its commitment to the spread of information with the innovative online service <www.atmitchell.com>. Images of the wonderful material displayed will be available there, and at the Heritage Collection website <www.sl.nsw.gov.au/heritage>. Previous displays are recorded on the website, which is growing into a rich source of information about the Library's collection.

In 2005 the philanthropy of Nelson Meers and the Nelson Meers Heritage Foundation received well-deserved appreciation. Nelson Meers received an AO in the Queen's birthday honours list. In mid-2005, the Nelson Meers Heritage Foundation was recognised by the Australian Business Arts Foundation. Both the Australian honour and the Goldman Sachs JBWere Artsupport Australia Philanthropy Leadership Award recognise the Foundation's contribution to Australian cultural life.

I would like to personally acknowledge Samantha Meers of the Nelson Meers Foundation for her continuing enthusiasm and support. I am sure that the Heritage Collection will delight and interest people throughout 2006.

**Dagmar Schmidmaier AM**
State Librarian & Chief Executive

# Nelson Meers Foundation

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

The many remarkable objects on display as part of this year's exhibition program give us just a glimpse of the breadth and depth of the State Library's extraordinary collection. Items as diverse as maps from the fifteenth and sixteenth centuries, Norman Lindsay's drawings for *The Magic Pudding*, and the original John Antill score for the ballet *Corroboree*, demonstrate the Library's vital role as the gatekeeper of our cultural heritage.

One of the most important aspects of the Heritage Collection is the conservation and 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 both in Australia and abroad who are unable to visit the Library are therefore still able to enjoy this extraordinary collection.

As many of you will know, 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 of New South Wales and the Nelson Meers Foundation in presenting the Heritage Collection will demonstrate the important part that philanthropy can play in our society, and thereby provide an incentive for others to support the State Library.

May I take this opportunity to again pay tribute to the many Library staff who are involved with the Heritage Collection, and to their dedication to sharing their knowledge and making the Library's exceptional collection available to the public.

We have been particularly gratified by the enormous public response to the first three years of the Heritage Collection, and I encourage you to continue to enjoy the Heritage Collection many times over the coming year.

**Samantha Meers**
Executive Director
Nelson Meers Foundation

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Detail from *Orbis Terrarum nova et accuratissima tabula* … from *De Zee-Atlas ofte Water-Wereld*, by Pieter Goos, 1668, handcoloured copper engraving, DL F66/1

# Fair and fine bindings

## 1493–1967

*On display: July 2006 – September 2007*

Since the fifth century, bindings have been used to hold together gatherings of paper or parchment. Made from wooden boards, the early bindings were designed to preserve the information contained within the volume, making the book easier to hold, store and transport. A binding can tell us much about a book, such as how it was used, the skill of the binder and the status of the owner. Binding techniques, materials and styles have also been influenced by social and political changes.

Before the invention of printing there was a smaller market for books and bookbinding. Books were primarily collected by religious communities, or as luxury items for the wealthy. Sturdy bindings were required for use at the altar or on a reading stand. The volumes were often stored flat on shelves, with the undecorated spine facing inwards and the title written on the fore-edge. Bindings were individually designed for a patron or larger institutions.

With the rise of universities across Europe in the sixteenth century, the increase in literacy and improved printing techniques led to a greater demand for school books, classical texts and religious commentaries, and binding practices altered to meet this need. Booksellers required popular texts bound in simple trade bindings ready for sale. The use of wooden boards decreased and cheaper boards were produced from pasted sheets of paper waste.

The Industrial Revolution in the nineteenth century also brought fundamental changes to bookbinding. Machines were developed to produce the text block and binding separately, and large numbers of editions could be made with bindings in leather, cloth or paper, at low cost. Larger production runs were required to meet the growing markets of readers.

Following are a number of common terms that are used in bookbinding:

- *Metal clasps* kept the covers tightly closed, applying pressure to hold the parchment or vellum flat. Made from iron, brass or precious metals, the number or placement of the clasps was influenced by the binder's country of origin. French and English bookbinders attached the clasps to the top cover. In Germany and the Netherlands, the clasp was attached to the bottom cover. In Italy, four clasps were often used, including a clasp on the top and bottom edge.

- *Morocco,* often used to describe a fine bookbinding, is a hard-wearing leather made from goatskin, which can be easily dyed. The leather was originally imported from Morocco and, although it was soon available domestically, the term is still used.

- *Gilding* is the most common form of edge decoration. It originated in Italy in the fifteenth century. Size, a mixture of egg white and water, was applied to the leaves of the sewn book and gold leaf was then applied and burnished. This thin layer protected the text from dust.

- A *dentelle* is a decorative outer border on the inside or outside of the cover. Its small, tooled motifs resemble lacework (*dentelle* is the French word for lace).

This display draws on the many fair and fine bindings within the Library's rich collections. The styles reflect both the popular and more unusual techniques used over the past 500 years.

**Maggie Patton**

Rare and beautiful bound books from the State Library's collections

# 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, *Fischbüch*, 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 *Fischbüch* 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**
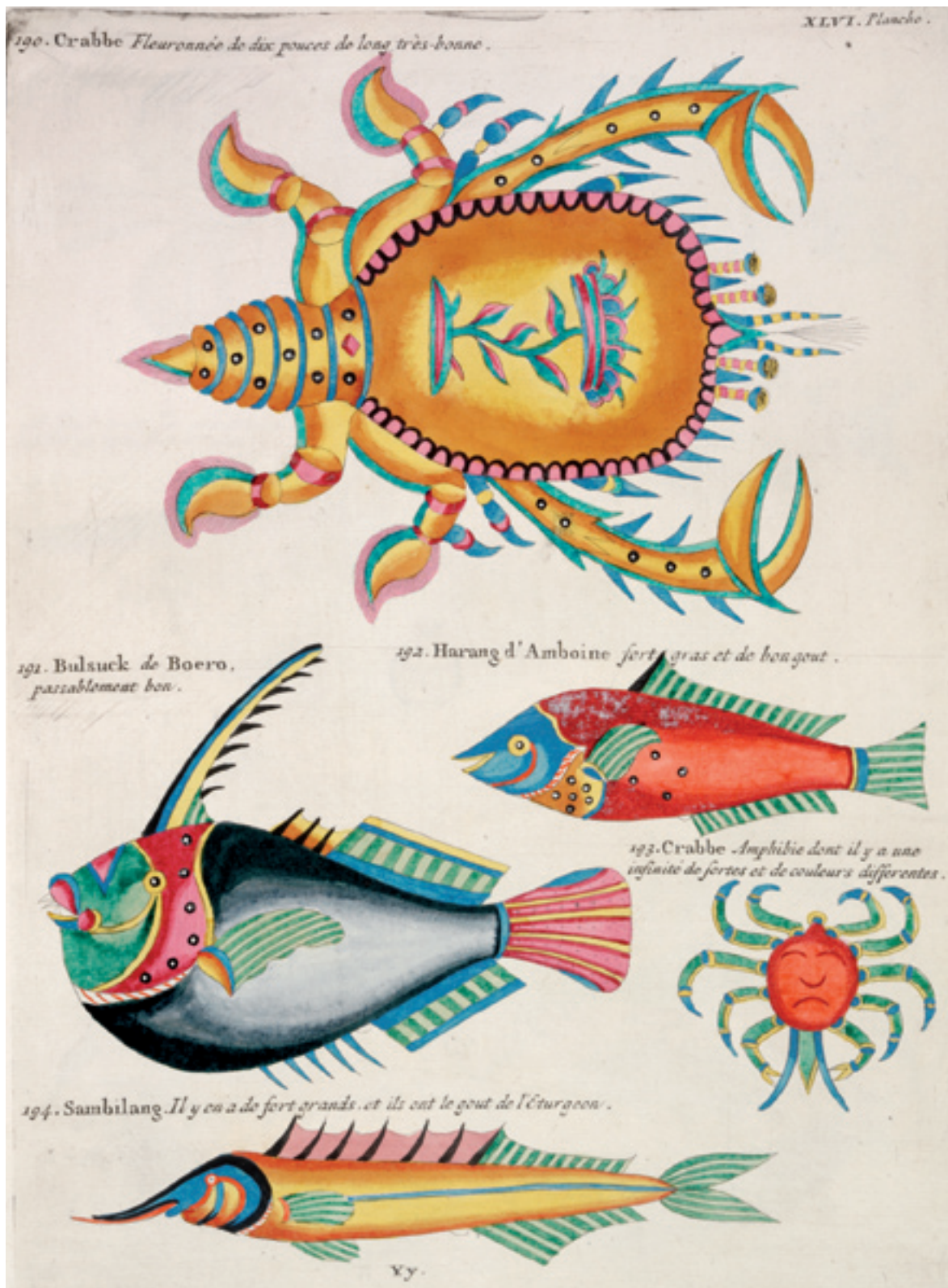
Above: *Crabbe, Bulsuck de Boero, Harang d'Amboine, Crabbe* and *Sambilang* from *Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires* … Louis Renard, A. Amsterdam: Donné au public par Louis Renard … [1719?], bound volume, MRB/F597/R

Left: *Ein Meerteuffel* or *Sea Devil* from *Fischbüch* … Conrad Gesner, Getruckt zü Zürych: 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 Dali, 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**

'A world of disorderly notions, picked out of his books, crowded into his imagination.'
*The history of Don Quixote by Cervantes* ... illustrated by Gustave Doré, London: Cassell and Company [c. 1883], engraving in bound volume, RB/CER/912

# Australia's coastline emerging

## 1630s – 1792

*On display: January – December 2006*

Maps published in the seventeenth century herald the first recorded sightings by the Dutch of the Australian coast.

Long before Willem Janszoon visited the west coast of Cape York in the *Duyfken* in 1606, the concept of a vast South Land had challenged early European cosmographers, navigators and explorers. Dutch discoveries along Australia's coastline gradually revealed new lands in the north, west and south-west, and Captain James Cook's discovery and exploration of the east coast of Australia in 1770 encouraged enthusiasm for subsequent expeditions to exploit new territories. Significant contemporary maps chronicle European curiosity, and the way that knowledge evolved of the long suspected, but elusive *Terra Australis*. The charts of the emerging coastlines of New Holland and New South Wales serendipitously connected over time, and Australia's familiar shape became clearly distinguishable.

The role of the Dutch in the discovery of Australia is well-documented in maps, which are one of the oldest forms of communication. The development of cartography, as a science and an art, absorbed major technological breakthroughs, including the invention of the printing press in 1587, and great advances in hydrographic surveying in the eighteenth century. The building of better ships, with improved instruments for navigation, the development of the chronometer to calculate longitude, and basing coastal surveys on the triangulation method, all coincided at the time of Cook's epic voyages in the southern Pacific Ocean.

In the seventeenth century, Amsterdam was one of the most powerful maritime centres in Europe. In 1602, the Dutch East India Company (also known as the VOC, from its Dutch name, *Verenigde Oostindische Compagnie)* was established in several commercially important locations in the East, and remained the most powerful trading organisation into the eighteenth century. A set of sailing instructions, the *Seynbrief,*[1] which the VOC issued to Dutch captains, is linked to numerous accidental discoveries along Australia's dangerous west coast. From 1617, VOC ships travelling to the East Indies were obliged to follow a southern route, sailing in an easterly direction from the Cape of Good Hope, then turning northwards to Java. Miscalculations and strong westerly winds occasionally forced ships off course and into contact with the South Land. Dutch mariners revealed the true coastlines of New Holland in their carefully constructed charts, and cartographers systematically incorporated the new discoveries into maps and atlases.

Some major names and events involved in the gradual discovery of Australia by Europeans during the seventeenth and eighteenth centuries are:

- Willem Janszoon, west coast of Cape York (in the *Duyfken*, 1606)

- Abel Tasman and F.J. Visscher, Tasmania, New Zealand, north coast of Australia (in their great voyages of 1642–1643 and 1644)

- James Cook's sighting of the east coast of Australia (in the *Endeavour*, 1770).

The legacy of European place names on maps of Australia is evidence of the roles of the major powers — Spain, Portugal, the Netherlands, England and France — in defining its coastlines.

The maps on display are selected from the Mitchell and Dixson collections.

### Cheryl Evans

1. Schilder, Gunter, 1976, *Australia Unveiled*, Amsterdam: Theatrum Orbis Terrarum Ltd, p. 57.

*Orbis Terrarum nova et accuratissima tabula* … from *De Zee-Atlas ofte Water-Wereld* … by Pieter Goos, 1668, handcoloured copper engraving, DLF66/1

# The voyage of the Dolphin

## 1766–1768

*On display: January – December 2006*

On 11 April 1767, on a raw, gloomy morning, HMS *Dolphin* finally broke free of the Strait of Magellan, after a perilous passage of four months, and entered the Pacific Ocean. She was nine months out from Plymouth and her commander, Captain Samuel Wallis, carried secret orders to explore the Pacific and more specifically to search for the Great South Land.

As they hauled away from the coast, Wallis shaped his course to the north-west. On the evening of 18 June, in grey, squally weather, a high, cloud-wreathed peak was observed. As they came close the weather thickened, obliging them to lie to. At dawn the fog rolled back to reveal hundreds of canoes paddling towards the ship. Gestures of friendship were exchanged and Wallis distributed nails and trinkets among them.

As the *Dolphin* slid along the island's coast, Wallis was enraptured. 'The shore [is] pleasant beyond imagination,' he wrote, 'Full of inhabitants and millions of coconut trees — five cascades running off the mountains.'[1] On 23 June a suitable anchorage was located. At first the islanders, who again paddled out in their thousands, were disposed to trade, but suddenly there was a loud shout and a shower of stones poured into the ship from both sides. Wallis ordered the sentries to open fire and in less than 30 minutes there was not a single canoe to be seen. Taking advantage of the situation, Wallis sent off a heavily armed shore party to take possession of the island, naming it King George the Third's Island. It is now known as Tahiti.

With both sides now wishing for peace, regular trade recommenced. As before, iron (and, in particular, nails) was the favoured currency and while the English sailors were happy enough gorging themselves on fresh fruit and pork, they were even happier in the arms of the very accommodating Tahitian women. However, as Wallis put it rather delicately, 'though the women were not averse to the granting of personal favours, they knew the value of them too well not to stipulate for a consideration'.[2] As a result, nails began disappearing at an alarming rate and Wallis began to have serious concerns that the ship might be falling apart. To prevent this possibility, he restricted shore leave to wood and watering parties only.

The *Dolphin* finally left Tahiti on 26 July, eventually arriving in Spithead, England, on 20 May 1768. To their lordships at the Admiralty, Wallis' voyage had been a disappointment — the Great South Land remained as elusive as ever. However they seized eagerly on his discovery of Tahiti. The preparations for James Cook's voyage to the South Seas to observe the transit of Venus were by then well underway, but as yet had no settled destination. Tahiti, with its friendly inhabitants, healthy climate and abundant supplies of food and water was ideal, and when Cook sailed he was provided with a copy of Wallis's official report.

**Warwick Hirst**

1. Wallis, Samuel, 20 June 1767, 'Log of HMS Dolphin', ML S 1/98.

2. Hawkesworth, John, 1773, 'Captain Wallis's voyage round the world', in *An Account of the Voyages … for Making Discoveries in the Southern Hemisphere*, London: W. Strahan & T. Cadell, p. 239.

*H.M.S. Dolphin*, Samuel Wallis, 1767, monotone wash, ML Safe 1/98a

# Wedgwood's Sydney Cove Medallion

## 1789

*On display: April 2006 – March 2007*

With the arrival of the First Fleet at Sydney Cove on 26 January 1788, Sir Joseph Banks' coterie of natural history collectors expanded to include Governor Arthur Phillip. On 16 November 1788, Phillip wrote to Banks, sending a box containing red ochre and also a white clay:

> with wch the Natives mark themselves, it is found in great plenty, a few feet below the surface … the people use it to cover their Houses … I should not think it worth sending, but that you mention'd it in your Voyage, & D'Abbe Mongez, a very sensible Man, & I believe a good Naturalist, told me that it would make good China.[1]

Mongès was a naturalist on board La Pérouse's expedition on the *Boussole*, which arrived at Botany Bay six days after the First Fleet and stayed for six weeks.

Phillip described a second box to Banks as containing sand 'found in sinking a well', which Phillip thought 'has Black lead in it'.

When Banks received Phillip's letter, in May 1789, the clays were sent directly to Banks' friend, Josiah Wedgwood, who found the clay from Sydney Cove to be 'an excellent material for pottery'.[2]

Wedgwood used the clay to issue a medallion commemorating the settlement at Sydney, now known as the Sydney Cove Medallion, with a neoclassical design by Henry Webber. The word 'Etruria', which appears on the obverse of the medallion, was the name Wedgwood gave to his new factory in 1769, after the region in Italy.

When the first batch of medallions was completed in November 1789, a number of them, together with a cup, were dispatched to Sydney Cove with the Second Fleet, arriving in June 1790. On 26 July 1790, Phillip wrote to Banks in acknowledgment:

> Wedgwood has showed the world that our Welch [New South Welsh] Clay is capable of receiving an Eligant commission, & I return thanks for the Cup & Medallions.[3]

The medallions were produced in three distinct colours: pale cream, dark brown and black, according to which of the three clays was used. It is not known how many medallions were produced, but the number is likely to be small; nor is there any record of how many were sent to Phillip.

Eleven medallions are known to have survived, and five are held in the Mitchell Library. Of these, two were purchased in 1891 by Sir Saul Samuel (1820–1900), Agent General of New South Wales in London, possibly from Sir Richard Tangye (1833–1906). They became part of the Mitchell Library collection in 1955. In 1886, Sir Richard presented a third medallion to the Library. Two medallions were bequeathed to the Library by L. Richard Smith in 2005. No cups are known to have survived.

Artistically and historically, the Sydney Cove Medallion has been described as one of the most notable Wedgwood commemorative pieces.

**Louise Anemaat**

1. Phillip, Arthur, 16 November 1788, letter to Sir Joseph Banks, ML/DL, Sir Joseph Banks Electronic Archive Series 37.08.

2. Wedgwood, Josiah,12 March 1790, to Sir Joseph Banks. In Wedgwood, Josiah, 1790, 'On the analysis of a mineral substance from New South Wales', *Philosophical Transactions of the Royal Society of London*, Vol. 80, p. 306.

3. Phillip, Arthur, 26 July 1790, letter to Sir Joseph Banks, ML/DL, Sir Joseph Banks Electronic Archive Series 37.12.

Obverse, Sydney Cove Medallion, original issue, Josiah Wedgwood to a design by Henry Webber, 1789, bas relief, brown ceramic ware, ML P*68

Reverse, Sydney Cove Medallion, original issue, Josiah Wedgwood to a design by Henry Webber, 1789, bas relief, cream ceramic ware, ML P133

# 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 1809 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.

*Lachlan Macquarie*, artist unknown, c. 1819, watercolour on ivory, miniature, MIN 236

# Sir Henry Parkes

## 1815–1896

*On display: January – December 2006*

In 2006 New South Wales will celebrate 150 years of responsible government. Sir Henry Parkes (1815–1896), one of the most prominent figures of nineteenth century state and national politics, was a key figure in the growth of our political independence.

A passionate believer in the principle of parliamentary democracy, Parkes' political career spanned 40 crucial years in the growth and development of New South Wales. He took part in the major decisions that shaped the state: in education (his *Public Instruction Act*, passed in 1880, introduced free, secular and compulsory education), health, land reform, railways and ports, free trade and the public service.

Parkes was elected to the Legislative Council in 1854 and, in 1856, after the establishment of responsible government, to the Legislative Assembly. At various times over the next four decades he was the Member for Sydney, Cumberland, East Sydney, Kiama, Mudgee, Canterbury, St Leonards, Tenterfield and Argyle. Parkes was Colonial Secretary in the Martin Government from 1866 to 1868. Between May 1872 and October 1891, he was Premier of New South Wales five times.

Parkes, the youngest child of Thomas Parkes and Martha (née Faulconbridge), was born in Warwickshire, England on 27 May 1815. He received little formal education and went to work as a labourer at the age of 10 to assist his impoverished family. Parkes was later apprenticed to a bone and ivory turner in Birmingham.

In 1836, Henry Parkes married Clarinda Varney, and in 1838 the couple moved to London where Parkes hoped to set up a business in his trade; but forced to pawn his tools to survive, he soon determined that they should emigrate to New South Wales. They arrived in Sydney in July 1839. Parkes worked variously as a farm labourer,

in an iron mongery, then in a brass foundry, before obtaining a position as a tide-waiter (customs inspector and collector) in the Customs Department. By 1845 he was able to establish a business as an ivory turner and importer of fancy goods in Hunter Street, Sydney. He later opened branches in Maitland and Geelong, but both failed and by 1850 he was in financial difficulty.

Parkes also became involved in the literary and political activities of the colony; in 1842 he published his first volume of verse, *Stolen Moments*, and contributed articles and poems to Sydney newspapers. Associated with the liberal movement, Parkes was an advocate for universal suffrage and land reform and opposed convict transportation. In the late 1850s he set up the *Empire* newspaper, which became the colony's chief organ of mid-century liberalism.

After Clarinda died in 1888, Parkes remarried twice: to Eleanor Dixon in 1889, and, after her death, to Julia Lynch in 1895. He died at his home, Kenilworth, in Annandale, Sydney, and was buried alongside Clarinda at Faulconbridge in the Blue Mountains.

Parkes was appointed a Knight Commander of the Order of St Michael and St George (KCMG) in 1877. In 1888, he was elevated to a Knight Grand Cross of the Order.

**Kerry Sullivan and Mark Hildebrand**

Badge of the Knight Grand Cross of the Order of Saint Michael and Saint George (GCMG), awarded to Sir Henry Parkes in 1888, R. & S. Garrard & Co., 1888, gold, silver and enamel, DR 150–151

Left: Star of the Knight Grand Cross of the Order of Saint Michael and Saint George (GCMG), awarded to Sir Henry Parkes in 1888

# Architecture – the most useful art

## 1820–1999

*On display: January 2006 – March 2007*

In 1814 architect Francis Greenway argued the importance of architecture for Sydney: it was a 'most useful art to Society which adds to the Comforts of the Colony as well as to the dignity of the Mother Country'.[1] His definition presciently encapsulates some of the underlying tensions in the story of Australian architecture, moulded variously by the pre-eminent authority of European practices and genres, the self-confidence implicit in locally derived forms, and an anxious concern about the new obliterating the familiar and the old.

Architecture has always been controversial in Sydney, from the earliest days of settlement. In 1807 it was said that during Governor Bligh's regime, 'No public buildings of any kind [have] been erected',[2] an unforgivable neglect of the public good. Governor Macquarie, on the other hand, was criticised for building too much, too ornamentally (see pages 18–19). The Government Stables (now the Conservatorium of Music), it was said, were over-designed, and inappropriately decorative for a mere penal colony. Yet for Macquarie, this was precisely the reason that the expression of taste was important for public works — taste could shape morality.

This tension between the 'useful', utilitarian aspect of pragmatic, functional architecture on the one hand, and the potential of good design to shape the 'Dignity' of a community, goes to the very heart of debates about building. Architecture is a lightning rod for passions about community, development, taste and lifestyle. Few issues engage and enrage people more than development — whether a prominent public site like East Circular Quay, or a more local issue such as housing design or density.

Architecture is often read as a metaphor for society, a marker of change, and emblematic of the supposedly provincial nature of Australian society. John Verge's classical villas of the 1830s talk of the increasing prosperity and sophistication of the colony (revived in the 1920s by firms such as Wilson, Neave and Berry); while nearly 200 years on, Glenn Murcutt's organic, site- and culturally-specific buildings are read as evidence of a growing local awareness of a particular landscape and identity.

Immigrant architects, too, have provided critical injections into the Australian scene. While Harry Seidler is the best known, having established himself as one of the country's leading architects, another refugee from World War II, Hugh Buhrich, worked quietly, but influentially, on much smaller projects. Buhrich's eclectic oeuvre — mostly domestic and small-scale commercial work from 1941 onwards — ranged from furniture design to complete interiors (in some cases down to the carpet), to entire building projects, and reveal his skill at employing a range of design solutions, from hard modern through to the more conventionally domestic.

The architectural collections of the State Library of New South Wales contain more than 110 000 plans, dating from the early nineteenth century to the present day, and are the most significant and extensive in Australia. They represent the work of more than 150 private architects and firms: from suburban practices to internationally recognised architects, ranging across domestic, heritage, interior, commercial, ecclesiastical and industrial genres. From Verge and Edmund Blacket, through to Leslie Wilkinson, Jørn Utzon, Harry Seidler, Glenn Murcutt and Richard Leplastrier, the Library's architectural collections provide an unrivalled opportunity to engage with the questions of why our built environment looks the way it does.

**Richard Neville**

1. Greenway, Francis, 27 July 1814, to Governor Lachlan Macquarie, Greenway Papers, A1451, pp. 379–380.

2. Harris, John, 25 October 1807, to Governor Philip Gidley King, HRNSW, Vol. 6, p. 341.
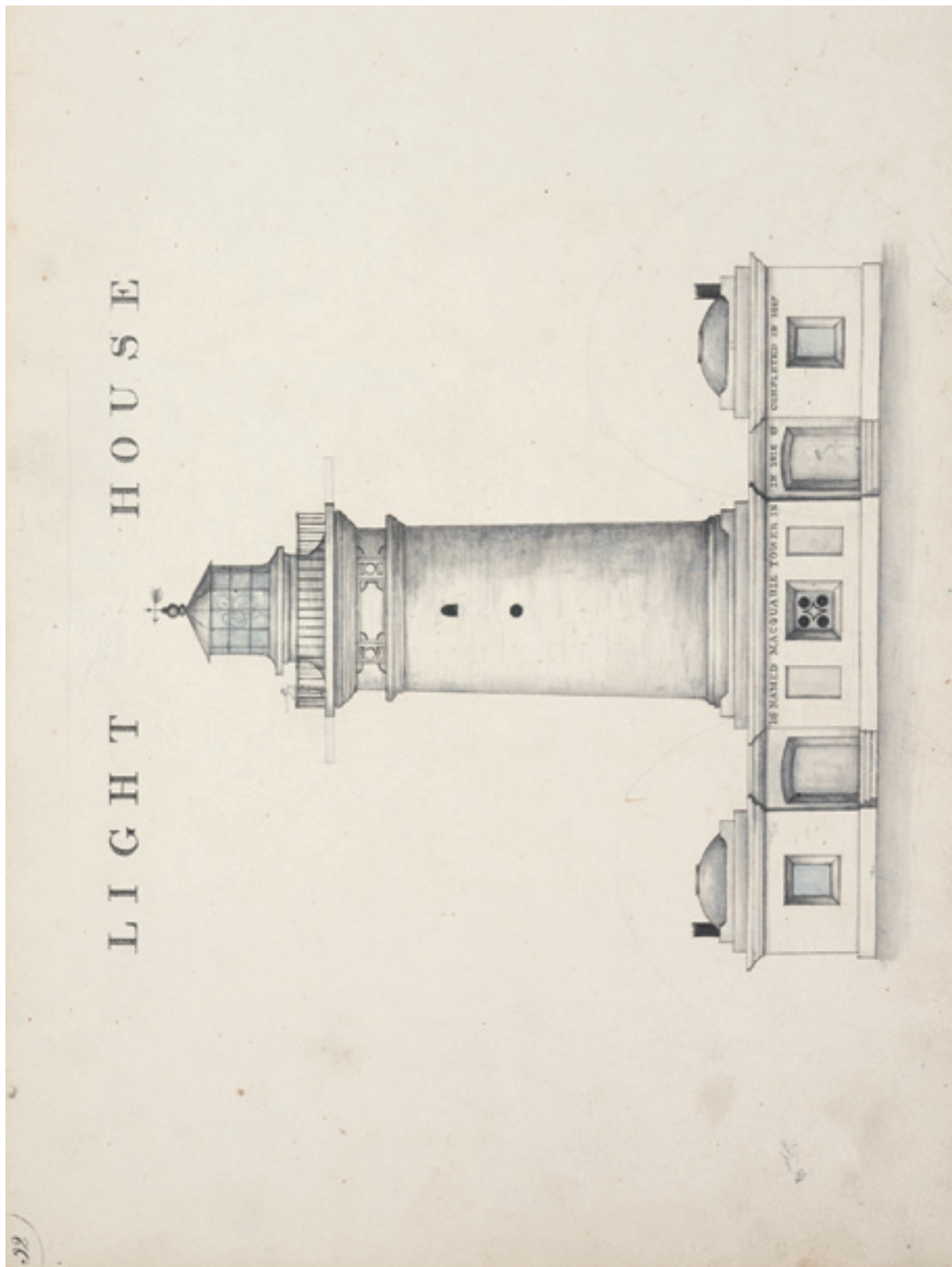
*Light House [Macquarie Lighthouse, South Head]*, Standish Harris, in his *Report and Estimate of the Value of the Improvements which have taken place in the Public Buildings ...* 1824, watercolour, ML C 226

# George Augustus Robinson – Protector of Aborigines

## 1829–1849

*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 (1839–1849).

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 nineteeth 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 (approximately 202 hectares) 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

# Zoology of the Voyage of HMS Beagle

## 1839–1843

*On display: January – December 2006*

The 1831–1836 voyage of HMS *Beagle* is one of the most significant occurrences in the history of ideas. Originally planned to complete a survey of southern South America and some islands in the Pacific and to continue around the world, the voyage became a stimulus for the ideas that later crystallised as Darwin's theory of evolution.

Charles Darwin, who published his famous work *On the Origin of Species …* on 24 November 1859, was a young and enthusiastic naturalist on the voyage, which sailed under the command of Captain Charles Fitzroy. The *Beagle* visited many places in South America and the Galapagos Islands, home to numerous fascinating species, each with particular adaptations to their unique environments.

On the voyage, Darwin collected specimens of natural history for further study. His master catalogue of specimens listed 1529 species in spirits, and 3907 labelled skins, bones and other dried items.

When he returned to England, the vibrant discussions within the scientific community concerning the possible change of species formed a background to Darwin's examination and analysis of his specimens. Soon after, he began drafting notes that were the basis for his later theory of natural selection. In a notebook dated 1837, Darwin wrote:

> In July opened first note-book on Transmutation of Species. Had been greatly struck from about the month of previous March on character of South American fossils, and species on Galapagos Archipelago. These facts (especially later), origin of all my views.[1]

While keeping his new ideas to himself, Darwin set about publishing the results of his work on the *Beagle* voyage. Supported by a grant of £1000 from the Chancellor of the Exchequer, he organised the publication of a series of volumes illustrating and analysing his collection. The rare *Zoology of the Voyage of HMS Beagle* is the result. It was issued in 19 fascicles, or instalments, between February 1838 and October 1843.

Darwin's work on the book was supported by some of the best scientific and artistic talents of the time. John and Elizabeth Gould worked on the *Birds* volume, which included images of the Galapagos finches. Although Darwin did not at first realise the significance of the variety of Galapagos finches, he later acknowledged their importance as evidence for his thinking about natural selection.

George Waterhouse (1810–1888) completed the *Mammalia* volume, Richard Owen (1804–1892) the *Fossil Mammalia*, Leonard Jenyns (1800–1893) the *Fish,* and Thomas Bell (1792–1880) the *Reptiles*.

Darwin worked diligently on his ideas until the publication of *On the Origin of Species …* many years after his return from the *Beagle* voyage. He revised and modified his theories repeatedly between 1837 and 1859, but it was this singular voyage that set Charles Darwin on the course to contributing to a revolution in our understanding of the natural world.

**Stephen Martin**

1. Darwin, F. (ed.), 1888, *The Life and Letters of Charles Darwin*, London: John Murray, Vol. 1, p. 276.

*Tanagra Darwini [Birds, Pl. 34]*, John and Elizabeth Gould, *Birds, Pt 3*, *Zoology of the Voyage of H.M.S.* Beagle*: Under the command of Captain Fitzroy, R.N., during the years 1832 to 1836*, London: Smith Elder, 1840–1843, handcoloured engraving, DSM Q591.9/D/Set

# A love of nature

## 1852–1876

*On display: April 2005 – December 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 Woolls' *A 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.

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

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**

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.

# Parramatta people: The Burgin Collection

## 19th century

*On display: January – December 2006*

In 1859 the Sydney press heralded the arrival of carte de visite photography in the colony, proclaiming: 'Truly this *is* producing portraits for the million [sic].'[1]

Cartes de visite were small photographs, printed from a glass negative onto paper, and pasted onto a slightly larger piece of card. These photographs were cheap to produce and copies could be printed by the dozen from the same negative.

Unlike their predecessors, the daguerreotype and ambrotype, no glass was used in the final product, making cartes light and easy to post. For the first time in history, ordinary people could afford to have their portrait taken, and have copies made to send to anyone living within reach by mail.

By the 1850s, Parramatta was the fifth largest town in New South Wales, vigorously promoting itself as an alternate shopping destination to Sydney, and offering a wide range of skilled tradespeople, goods and retail services. After the discovery of gold to the west of the Blue Mountains, the town lay at the crossroads of the colonial transport networks, and directly in the path of the frantic movement of people and merchandise between the coast and outlying mining and pastoral settlements.

Henry William Burgin II (1830–1914) went into business as a watch and clockmaker in 1853. It was perhaps an interest in optics and mechanics that encouraged his part-time venture into the world of photography — Burgin and his son, Henry William III (1852–1887), are believed to have worked as photographers in Parramatta from the early 1860s to the 1880s.

The Burgins probably operated their studio from above or behind their Church Street shopfront. With no advertisements still existing to indicate the extent of their photographic practice, two separate collections that emerged in the 1960s now document their output. These surviving prints and negatives record the array of props and poses the Burgins used to create a genteel portrait setting in their studio, and mark their work as clearly as a stamp on the back.

Although photography occupied only part of his daily business, Henry Burgin II may have been influenced by the work of other photographers, such as Beaufoy Merlin, and he continued to use his old camera to record important local events into the 1890s.

After the deaths of the Burgin photographers, it seems likely that Frederick Burgin (a younger son of Henry Burgin II, and also an optician) passed the family's collection of glass plate negatives to a local historian, in the hope that they would stay in the district. Meanwhile, another Parramatta historian amassed a complementary collection of Burgin carte de visite prints, which were gifted to the Mitchell Library in 1963.

One year later the Society of Australian Genealogists offered the Library 110 glass plate negatives, 26 of which were contributed by J.K.S. Houison (1900–1968). With the Mitchell Library deemed the proper repository, the time was right for a reunion of the positive and negative components of this significant collection of early Australian portrait photographs.

**Margot Riley**

1. *The Sydney Morning Herald*, 12 May 1859.
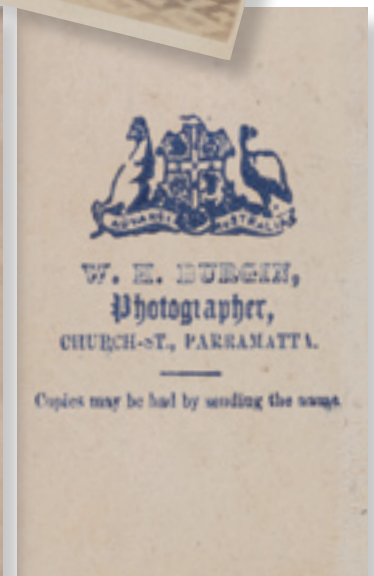
Clockwise from above: [Possibly H. W. Burgin II], H. W. Burgin III (attrib.), c. 1880, copyprint, ON 58/99; Unknown woman, H. W. Burgin II (attrib.), c. 1865, wet plate negative, ON 58/89; [Mother & son], H. W. Burgin II, c. 1865, carte de visite photograph, PXA 1036/59; Photographer's stamp, H. W. Burgin II, c. 1865, carte de visite, PXA 1036/106; Photographer's stamp, H. W. Burgin III, c. 1880, carte de visite, PXA 1036/36

# 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.

The tradition of presentation trowels has all but disappeared from modern society — popular in the nineteenth century, they were symbolic of the progress and development of the colony. They had both a ceremonial and a functional purpose, and were used by dignitaries to officially lay foundations for new public buildings and works. Some trowels were ornately decorated and engraved with fulsome inscriptions, others were more modest in design.

One of the earliest trowels in the Library's collections was made by Australian silversmith Samuel Clayton (c. 1783–1853), who was transported to New South Wales in 1816. The trowel was officially presented to Governor Lachlan Macquarie (see pages 18–19) when he laid the first stone of the first Catholic chapel in the colony on 29 October 1821. The chapel was built on the present site of St Mary's Cathedral, however it subsequently burnt down in 1865.

A considerably larger ceremonial piece was a silver spade presented to Sir Henry Parkes' daughter Annie when she officially turned the first sod of the St Leonards to Pearce's Corner (Hornsby) railway on 10 August 1887. Henry Parkes (see pages 20–21) acquired many presentation trowels during his long term of office in the New South Wales Parliament.

Of particular significance to the Library is the ceremonial silver trowel and mallet used by the Honorable Joseph Carruthers, Premier of New South Wales, when he laid the foundation stone of the Mitchell Library on 11 September 1906. It was a condition of David Scott Mitchell's magnificent bequest of Australiana to the people of New South Wales that it should be properly housed in a new building.

Although Mitchell was too ill to attend the official ceremony, Carruthers publicly commended him for his gift 'to the country he loves', predicting the future success and longevity of the new Mitchell Library:

> A century hence, when the donor and his admirers have passed away, when this city shall have become the rival in the southern seas of the great cities of the old world, when science shall have realised more of its great victories, and answers shall have been found to many of the enigmas which now perplex mankind, this institution will, I am confident … be found to be a treasure-house of all that is worth preserving in our national history and literature.[1]

**Jennifer O'Callaghan**

1. *The Daily Telegraph*, 12 September 1906.

Trowel and mallet used to lay the Foundation Stone of the Mitchell Library,
11 September 1906, Harrison Bros. & Howson, 1904–1905, silver, ivory and ebony, R 915

# The Magic Pudding

## 1917

*On display: January 2006 – March 2007*

When asked to think of a Norman Lindsay illustration, some will visualise his caricatures of political figures, others will see a seductive siren, but for many the first image that comes to mind is 'Albert', the cantankerous 'magic' pudding, a central character in Norman Lindsay's book *The Magic Pudding.*

This children's classic tells the adventures of Bunyip Bluegum the koala, his friends, and Albert, a quarrelsome, endlessly renewable pudding, who can turn himself into any type of pudding your tastebuds desire. Written in a wonderful mix of comic verse and satire, and lavishly illustrated, Lindsay captured the expressions and personalities of his characters in his distinctive drawings of wombats, koalas, bandicoots, crows, kookaburras and other animals of the Australian bush.

First published in 1918, *The Magic Pudding* has never been out of print and the story has been adapted for puppet theatre, an audio book, an animated film and translated into several different languages.

Norman Lindsay originally wrote *The Magic Pudding* as part of a bet with a friend that children liked to read about food instead of fairies, based on Lindsay's theory that children see food as a source of much happiness.

The State Library of New South Wales holds copies of the first published edition of the book, together with eight bound volumes containing 102 original sketches, mostly black and white, and a small number of watercolour drawings that Lindsay created for the book. The drawings were part of the bequest of Sir William Dixson in 1952. They are done in a mix of styles and diversity of media including pencil, pen, charcoal, ink and watercolour.

The Library also holds a collection of records from Angus & Robertson, the publishers of *The Magic Pudding*, which contain much correspondence between George Robertson and Norman Lindsay during 1916 to 1922. The Library purchased these letters from Angus & Robertson in 1933.

Angus & Robertson's decision to produce *The Magic Pudding* as an art book, for sale at one guinea (21 shillings), was not welcomed by Norman Lindsay. In a letter to George Robertson, dated 11 October 1917, he wrote: 'Are you really publishing "The Pudding" at a (guinea) pound. I may be wrong, but this seems to me a mistake.' Angus & Robertson believed that the book would appeal to collectors of Norman Lindsay's artwork, as well as to children. The exquisitely produced first edition of *The Magic Pudding* was a boxed, limited edition, large format book, printed on the highest quality art paper. In 1918, the one guinea retail price could also have purchased one pair of ladies' boots, or *The Sydney Morning Herald* newspaper for 234 days.

Lindsay's sole aim in life was to be an artist, and he maintained that he was not a writer. Despite Lindsay's opinion of his literary skills, *The Magic Pudding* has captivated readers of all ages, and remains one of Australia's classic and immortal children's stories.

**Suzanne Bennett**
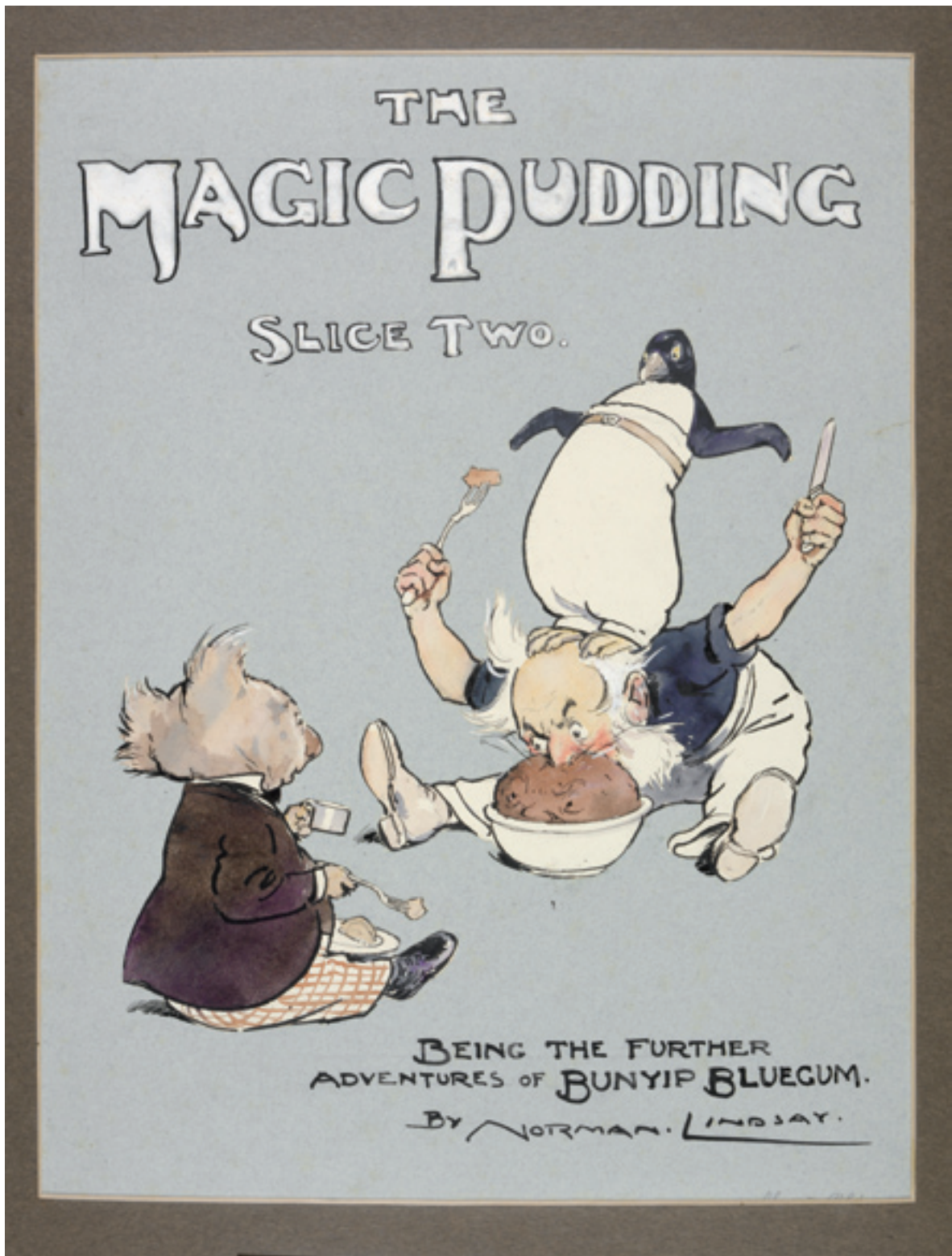
*The Magic Pudding Slice Two*, Norman Lindsay, c. 1918, ink and watercolour sketch, DLPXX 51 f.1

Left: Detail from *The Magic Pudding*, Norman Lindsay, c. 1918, ink and watercolour sketch, DLPXX 56 f.6

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# World premiere of 'Corroboree'

## 1950

*On display: April – December 2006*

Australian composer John Antill's ballet score, *Corroboree*, is regarded as a landmark in the development of Australian music and dance. First performed as an orchestral work, *Corroboree*'s innovative and vibrant expression of a distinctly Australian subject captivated audiences in Australia and abroad. The ballet's first fully-staged production in Sydney in 1950 was also a resounding public success.

As a child, John Antill (1904–1986) was taken to visit the Aboriginal settlement at La Perouse, Sydney, where the resourceful Aboriginal community staged performances for weekend sightseers and produced artefacts for sale. Antill's experience there of a 'tourist' corroboree had such a profound impact on him that he jotted down some of its rhythms and melodies. In 1936, he returned to his jottings and began to sketch music for a suite of orchestral dances. By 1944, his composition had become a full-length symphonic ballet.

*Corroboree* was brought to the public's attention in 1946 by conductor Eugene Goossens, who championed the work as an abbreviated orchestral suite. Performances in Sydney, London and Cincinatti received critical and public acclaim.

Four years after its orchestral debut, the fully-staged ballet had its world premiere at Sydney's Empire Theatre on 3 July 1950, under the auspices of the Arts Council of Australia (NSW Division). Choreographed by Rex Reid, with decor by William Constable and costume designs by Robin Lovejoy, the work was performed by the Melbourne-based National Theatre Ballet Company, with members of the Sydney Symphony Orchestra conducted by the composer.

In the lead-up to the premiere, the excitement in Sydney was palpable. The big department stores were decked out in brown and ochre colours, with *Corroboree* displays in their windows. On opening night there was a dense traffic jam outside the theatre, and burning gum leaves in the theatre foyer added to the atmosphere. The house was filled to capacity, and a further 2000 people were turned away:

> After 45 minutes the Empire's curtain fell on *Corroboree's* world premiere. There was a silence — and then such a burst of applause, cheers and real bush coo-ees as has seldom rocked an Australian theatre. And the man with the baton — John Antill — trembled a little, smiled at the uproarious audience, and looked fairly near tears.[1]

The production subsequently toured Australia, with performances in six capital cities as well as Broken Hill and Launceston.

Antill's manuscript score of *Corroboree* and two costume designs by Robin Lovejoy were transferred to the Library in 1996 and 1997 by the Sydney Opera House Trust, following the closure of its Dennis Wolanski Library of the Performing Arts. The score is prefaced by Antill's own choreographic outline and meticulous, brightly-coloured drawings of Aboriginal totems and ceremonial dresses. These pages became the primary inspiration for Rex Reid and Robin Lovejoy in their work on the 1950 production.

Although *Corroboree* fits uneasily with current attitudes towards the appropriation of Indigenous culture by non-Indigenous people, Australian society in 1950 clearly embraced the work with unreserved enthusiasm and approval.

**Meredith Lawn**

1. *Pix*, Sydney: Associated Newspapers Limited, 12 August 1950, p. 7.

*Emu Men*, Robin Lovejoy, 1950, watercolour, PXD 812/3

# *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.

## Fair and fine bindings
### Display period: July 2006 to September 2007

### *Display period for these items: July to September 2006*

**Giovanna Tortelli (1400–1466)**
*Orthographia dictionum e graecis tractarum*
**Venice: Philippus Pincius, 1493**
Bound volume
Purchased 1968
SC Inc 79

**Charles Dickens (1812–1870)**
*The posthumous papers of the Pickwick Club*
**London: Chapman and Hall, 1837**
Bound volume
Bequest of Sir William Dixson 1952
DL Safe 83/404

**Charles Dickens (1812–1870)**
*The posthumous papers of the Pickwick Club*
**London: Chapman and Hall, 1837**
Issued in parts
Bequest of Sir William Dixson 1952
DL Safe 83/402

**Andy Warhol (1928–1987)**
*Andy Warhol's index (book): with the assistance of Stephen Shore, Paul Morrissey, Ondine, Nico …*
**New York, N.Y.: Random House 1967**
Bound volume
Bequest of Donald Macpherson, purchased 1975
Macpherson Q134

### *Display period for these items: October to December 2006*

**Quintus Curtius Rufus (fl. 53 CE)**
*De rebus gestis Alexandri Magni regis Macedonum*
**Tubingae: apus Thomam Anshelmum Badensem, M.D.XIII [1513]**
Bound volume
Provenance unknown
SC 568Q

**Theodore Henry Fielding (1781–1851)**
*A picturesque tour of the English lakes*
**London: Printed for R. Ackermann, 1821**
Bound volume
Bequest of Donald Macpherson purchased
Macpherson 127Q

**William Thackeray (1811–1863)**
*The Virginians*
**London: Bradbury & Evans, 1857–1859**
Issued in parts
Provenance of Donald Macpherson, purchased 1980
Macpherson Q 153–154

**Ben Jonson (1573?–1637)**
*Volpone*
**New edn, with a critical essay on the author**
**London: Leonard Smithers, 1898**
Bound volume
Bequest of Donald Macpherson purchased 1998
Macpherson Q/301

### *Display period for these items: January to March 2007*

**[Author disputed]**
*Eik-on al-ethin-e, The povrtraitvre of truths most sacred majesty truly suffering*
**Londoni: Printed by Thomas Paine, and are to be sold by George Whittington … 1649**
Bound volume
Purchased at the sale of J. T. Hackett's art collection 1918
RB/L3/C

**William Walker (1632–1684)**
*Idiomatologia anglo-latina*
**Londoni: W. Horton, impensis T. Sawbridge, … Little Britain, 1690**
Bound volume
Purchased 1921
RB/L11/W

**Jean-Baptists-Balthazard Sauvan (fl. 1820s)**
*Picturesque view of the Seine, From Paris to the sea: With particulars historical and descriptive*
**London: R. Ackerman, 1821**
Bound volume
Bequest of Donald Macpherson
Macpherson 79Q

**Fergus Hume (1859–1932)**
*The mystery of the Hansom Cab*
**London: The Hansom Cab Publishing Co., [1888]**
Bound volume
Purchased 2005
M823.8/104

**Elizabeth Von Arnim (1866–1941)**
*Elizabeth and her German garden*
**London: Macmillan & Co., 1901**
Bound volume
Bequest of Donald Macpherson, purchased 1999
Macpherson / 265

### *Display period for these items: April to June 2007*

**Johann Herolt (1380/90–1468)**
*Quadragesimale Discipuli*
**Reutlingen: Joh. Otmar, 1489**
Bound volume
Provenance unknown
SC Inc 14

**Etienne Dolet (1509–1546)**
*Opera*
**Lyons, 1538**
Bound volume
Purchased at the sale of J. T. Hackett's art collection 1918
RB L11/D

**Charles Dickens (1812–1870)**
*Bleak House*
**London: Bradbury & Evans, 1853**
Issued in parts
Bertram Howell Bequest 1961
SC 17–18

**Edmond Haraucourt (1856–1942)**
*L'effort*
**Paris: Publié pour les Societaires de l'Academie des beaux livres Bibliophiles contemporains, 1894**
Bound volume
Purchased at the sale of J. T. Hackett's art collection 1918
RB LQ5/H

**A selection of volumes bound in vellum**

**Marcus Tullius Cicero (106 BC – 43 BC)**
*Epitheta M.T. Ciceronis Collecta*
**Venetiis: Aldus Manutius. Paulli.F.Aldi.N., 1570**
Bound volume
Purchased 1965
SC/ 980

**Torquato Tasso (1544–1595)**
*Apologia in difesa della gerusalemme liberata*
**Ferrara: Giulio Vasalini, 1586**
Bound volume
Purchased 1968
SC/1034

**Pierre Pithou (1539–1596)**
*Annalium et Historiae Francorum ab anno Christi DCCVIII ad ann. DCCCCXC scriptores coaetanei XII*
**Francofurti: apud Andreae Wecheli heredes, 1594**
Bound volume
Purchased 1968
SC/990

**Valerius Maximus ( c. 20 BC – c. AD 50)**
*Valerii Maximi Dictorum factorumque memorabilium. Libri. IX*
**[Geneva]: Excudebat Samuel Crispinus, 1602**
Bound volume
Provenance unknown
RB/1577

**Tommaso Obizzino (1585–1632)**
*Grammatica Arabica*
**Romae: Typis Sac. Congregationis de Propag. Fide, 1631**
Bound volume
Purchased 1968
RB/849

**Gustave Flaubert (1821–1880)**
*Bouvard and Pecuchet*
**Translated from the French by D.F.Hennigan**
**London: H. S. Nichols, 1896**
Bound volume
Provenance unknown
90:N843.8/F587/4

**Algernon Charles Swinburne (1837–1909)**
*Atlanta in Calydon: A tragedy*
**Hammersmith (London): Kelmscott Press, 1894**
Bound volume
Purchased 2003
RB/Q601

*Betty's Paper*
**Manchester [England]: Allied Newspapers**
**12 May 1934 – 18 August 1934**
Issued in parts
Purchased 1934
RB/N823.085912/1

## 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 zü Zürych: 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 : Donné 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

*Display period for these items: January to March 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, Tome 1**
**Paris: Sous L'emble du secretaire, 1938**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/477 SET

*Display period for these items: April to June 2006*

***The history of the most renowned Don Quixote of Mancha, and his trusty squire Sancho Pancha / now made English according to the humour of our modern language, and adorned with several copper plates, by J. P.***
**London: Printed by Tho. Hodgkin, and are to be sold by John Newton, 1687**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/483

***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 … Volume IV**
**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, Tome 2**
**Paris: Sous L'emble du secretaire, 1938**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/477 SET

*Display period for these items: July to September 2006*

**Charlotte Lennox (1720–1804)**
*The female Quixote, or, The adventures of Arabella:*
*In two volumes*
**London: Printed for A. Millar, 1752**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/242 SET

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

*The history and adventures of the renowned Don Quixote*
translated from the Spanish of Miguel de Cervantes
de Saavedra; to which is prefixed, some account
of the author's life, by T. Smollett, M.D. Volume 1
**London: Printed for A. Millar [etc.] 1755**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/910 SET

*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

*L'ingénieux hidalgo Don Quichotte de la Manche* par Miguel
de Cervantes Saavedra; traduction Louis Viardot, illustrations
de Albert Dubout, Tome 1
**Paris: Sous L'embleme du secretaire, 1938**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/477 SET

*Display period for these items:*
*October to December 2006*

**Miguel de Cervantes Saavedra (1547–1616)**
*Vida y hechos del ingenioso cavallero Don Quixote de la*
*Mancha / compuesta por Miguel de Cervantes Saavedra*
**Bruselas: Juan Mommarte, 1662**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/1153 SET, Volume 1

**Charlotte Lennox (1720 – 1804)**
*The female Quixote, or, The adventures of Arabella:*
*In two volumes*
**London: Printed for A. Millar, 1752**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/242 SET

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

*The history of Don Quixote* by Cervantes; the text edited
by J. W. Clark, illustrated by Gustave Doré
**London: Cassell and Company, [c. 1883]**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/912

**Joseph Groussin (fl. 1930–1950)**
*The history of Don Quixote de la Manche /*
*par Michel de Cervantes; adaptation de Joseph Groussin,*
*image par Albert Uriet*
**Tours: Maison Alfred Mame et Fils [1930]**
Bound volume
Presented by Dr Ben Haneman, 1997
RB/CER/183

## Australia's coastline emerging
### Display period: January – December 2006

*Display period for these items: January to March 2006*

**William Janszoon Blaeu (1571–1638)**
*India quae Orientalis dicitur, et Insulae Adiacentes*
**[Dedication to D. Laurentio Real, signed] Guiljelmus Blaeu**
**[Amsterdam: W. J. Blaeu, 1662?]**
Handcoloured copper engraving
Bequeathed by Sir William Dixson 1952
DL Cb 63/2

**Jan Jansson (1588–1664)**
*Mar di India*
**[Amsterdam: J. Jansson, 1657?]**
Handcoloured copper engraving
Bequeathed by Sir William Dixson, 1952
DL Cb 65/6

*Display period for these items: April to June 2006*

**William Bradley (1758? – 1833)**
*Chart of the Track of the* Waaksaamheidt *from Port Jackson by*
*the Northern Route to Batavia,* [black dotted line] *Ship's Track*
Manuscript chart, pen and ink, watercolour
Bequeathed by Sir William Dixson, 1952
DL Cc 79/4

*Display period for these items: July to August 2006*

**Henricus Hondius (1597–1651)**
*Nova totius Terrarum Orbis geographica ac hydrographical*
*tabula. Auct. Henr. Hondio. [Dedication signed] Henr. Hondius*
*A° 1630*
**[Amsterdam: J. Jansson and H. Hondius, 1633?]**
**From** *Gerardi Mercatoris Et I. Hondii Atlas …*
Handcoloured copper engraving
Bequeathed by Sir William Dixson, 1952
DL Ca 63/2

**Pieter Goos (1615–1675)**
*Orbis Terrarum nova et accuratissima tabula auctore Petro*
*Goos.* [Title repeated in Dutch] *Nieuwe Werelt Kaert uijt*
*gegeven tot Amsteldam bij Pieter Goos* (map 1)
**[Amsteldam: Pieter Goos 1666?]**
**From De Zee-Atlas ofte Water-Wereld … by Pieter Goos, 1668**
Handcoloured copper engraving
Bequeathed by Sir William Dixson, 1952
DL F66/1

*Display period for these items: September to December*
*2006*

**William Bradley (1758? – 1833)**
*Southern Hemisphere, shewing the tracks of His Maj. Ship*
*Sirius, & of the* Waakzaamheydt *Transport, on board which ship*
*the Officers & Crew of the* Sirius *were embarked after she was*
*cast away. NB. The red line shews the track of the* Sirius *from*
*Port Jackson to the Cape of Good Hope for Provisions & return*
*to Port Jackson. The black line, her track from the Line to Rio*
*Janeiro, Port Jackson & Norfolk Island. The dotted black line*
*the track of the* Waakzaamheydt. *By Wm Bradley 27th February*
*1792* (chart 1)
Manuscript chart, pen and ink, watercolour
ZMT 4 140/1792/1

## The voyage of the *Dolphin*
### Display period: January – December 2006

**Samuel Wallis (1768–1795)**
Log of HMS *Dolphin*, 1766–1768
Bound manuscript
Purchased 1967
ML Safe 1/98

**Samuel Wallis (1768–1795)**
Sketches from the Log of HMS *Dolphin*, 1766–1768
Bound manuscript
Purchased 1967
ML Safe 1/98a

## Wedgwood's Sydney Cove Medallion
### Display period: April 2006 to March 2007

**Josiah Wedgwood (1730–1795) to a design by Henry Webber**
**(1754–1826), modelled by William Hackwood (fl. 1780; d. 1836)**
**Sydney Cove Medallion titled** *Hope encouraging Art*
*and Labour, under the influence of Peace, to pursue the*
*employments necessary to give security and happiness to an*
*infant settlement,* **original issue 1789**
Bas relief, brown-coloured ceramic ware, in circular wooden frame
Transferred from Australian Museum, 1955
ML P*66

**Josiah Wedgwood (1730–1795) to a design by Henry Webber (1754–1826), modelled by William Hackwood (fl. 1780; d. 1836)**
**Sydney Cove Medallion titled** *Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement,* **original issue 1789**
Bas relief, cream-coloured ceramic ware, in circular wooden frame
Transferred from Australian Museum, 1955
ML P*67

**Josiah Wedgwood (1730–1795) to a design by Henry Webber (1754–1826), modelled by William Hackwood (fl. 1780; d. 1836)**
**Sydney Cove Medallion titled** *Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement,* **original issue 1789**
Bas relief, brown-coloured ceramic ware
Presented by Sir Richard Tangye, 1886
ML P*68

**Josiah Wedgwood (1730–1795) to a design by Henry Webber (1754–1826), modelled by William Hackwood (fl. 1780; d. 1836)**
**Sydney Cove Medallion titled** *Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement,* **original issue 1789**
Bas relief, cream-coloured ceramic ware
Bequest of L.Richard Smith, 2005
ML PM 133

**Josiah Wedgwood (1730–1795) to a design by Henry Webber (1754–1826), modelled by William Hackwood (fl. 1780; d. 1836)**
**Sydney Cove Medallion titled** *Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement,* **original issue 1789**
Bas relief, black-coloured ceramic ware
Bequest of L. Richard Smith, 2005
ML PM 132

## 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

## Sir Henry Parkes
### Display period: January – December 2006

**R. & S. Garrard & Co.**
**Badge, Star and Collar of the Knight Grand Cross of the Order of Saint Michael and Saint George (GCMG), 1888**
Gold, silver and enamel
Bequest of Sir William Dixson, 1952
DR 150–151

**Sir Henry Parkes (1815–1896)**
**Pair of candlesticks, c. 1831**
Boxwood and ivory
Bequest of Sir William Dixson, 1952
DR 3

## Architecture — the most useful art
### Display period: January 2006 – March 2007

*Display period for these items: January to March 2006*

**Frances Greenway (1777–1837) (poss.)**
*Plan and elevation of the Governor's Stable and Offices at Sydney, New South Wales, 1820*
Ink and wash drawing
V1/Pub/Gov S/1

**Standish Lawrence Harris**
*Light House, 1824, in his Report and Estimate of the Value of the Improvements which have taken place in the Public Buildings of Sydney, Parramatta, Windsor, Liverpool and Campbell-Town*
Ink and wash drawing
C 225

*Display period for these items: April to June 2006*

**John Verge (1782–1861)**
*Design for a House on Capt. Rossi's Allotment at Rushcutters Bay, 1832–35*
Ink, watercolour and pencil
Presented 1936
PXD 325

**John Verge (1782–1861)**
*Ledger,* **1832–1842**
Manuscript
Presented by J. R. Davidson 1949
A 3045

*Display period for these items: July to September 2006*

**Wilson, Neave & Berry**
*Development Scheme for St. Philip's Glebe Sydney N.S.W.,* **c. 1925**
Wash and pencil
Presented by W. A. Starkey 1955
PXD 275 f.5

*Display period for these items: October to December 2006*

**Hugh Buhrich (1911–2004)**
*Residence for Dr. W. Gerber … Sketch Plan II and Sketch Plan III,* **1962**
Pencil on tracing paper
Presented by Clive and Neil Buhrich 2004
PXD 970 job no. 396

*Display period for these items: January to March 2007*

**Glenn Murcutt (b. 1936)**
*The verandah which 'captures' the river and mountain. Arthur and Yvonne Boyd Education Centre, Riversdale, 1999*
Pen on butter paper
Presented by Glenn Murcutt 2001
PXD 728 Roll 249/A220

**Glenn Murcutt (b. 1936), with Wendy Lewin and Reg Lark**
*Section D Hall. Arthur and Yvonne Boyd Education Centre, Riversdale, 1997*
Ink on film
Presented by Glenn Murcutt 2001
PXD 728 Roll 249/B30

## 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 7078$^{-2}$ (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)

## *Zoology of the Voyage of HMS Beagle*
### Display period: January – December 2006

**John (1804–1881) and Elizabeth (1804–1841) Gould**
*Tanagra Darwini [Birds, Pl. 34], Geospiza magnirostris, Pl. 37, Pyrocephalus nanus, Pl. 7, Chlorospiza melanodera Pl. 32 Birds, Pt 3, Zoology of the Voyage of H.M.S. Beagle: Under the command of Captain Fitzroy, R.N., during the years 1832 to 1836,* London: Smith Elder, 1840–1843
Handcoloured engraving
Bequest of David Scott Mitchell, 1907
DSM Q591.9/D/Set

**G. Scharf (1788–1860)**
*Scelidotherium, Pl. XX*
Richard Owen, *Fossil Mammalia, Pt 1, Zoology of the Voyage of H.M.S. Beagle*: *Under the command of Captain Fitzroy, R.N., during the years 1832 to 1836,* London: Smith Elder, 1840–1843
Engraving
Bequest of David Scott Mitchell, 1907
DSM Q591.9/D/Set

**G. R. Waterhouse? (1810–1888)**
*Canus antarcticus, Pl. 4, Felis Yagouarondi, Pl. 8, Reithrodon Chinchilloides, Pl. 27*
George R. Waterhouse, *Mammalia, Pt 2, Zoology of the Voyage of H.M.S. Beagle*: *Under the command of Captain Fitzroy, R.N., during the years 1832 to 1836,* London: Smith Elder, 1840–1843
Handcoloured engraving
Bequest of David Scott Mitchell, 1907
DSM Q591.9/D/Set

## 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 Dixson
DL Pd 779

**Edward Forde (1827–1866)**
*Scene at Taranaki. Mt Egmont in the distance; Mt Barnabas Church the north shore Raugatota 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

**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)**
*'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

**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

## Parramatta people: The Burgin Collection
**Display period: January – December 2006**

**Attributed to H. W. Burgin (1852–1887)**
**[Possibly Henry William Burgin (1830–1914)], c.1880**
Copyprint from original wet plate negative
Society of Australian Genealogists, 1964
ON 58/99

### Tricks of the trade
*Display period for these items: January to March 2006*

**Attributed to H. W. Burgin (1830–1914)**
**[unknown female], c. 1865**
Copyprint from original wet plate negative
Presented by Society of Australian Genealogists 1964
ON 58/89

**Attributed to H. W. Burgin (1830–1914)**
*David Dale,* **c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/17

**H. W. Burgin (1830–1914)**
**[Miss] Hanks, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/23

**H. W. Burgin (1830–1914)**
*W. Lyons,* **c. 1865**
Handcoloured carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/27

**Attributed to H. W. Burgin (1830–1914)**
**[A.] McManus, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/28

**H. W. Burgin (1830–1914)**
**C. Willis [& Miss Willis], c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/52

**Attributed to H. W. Burgin (1830–1914)**
**[William Abbott], c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/1

### Dressed for the camera
*Display period for these items: April to June 2006*

**Attributed to H. W. Burgin (1830–1914)**
**[Mary] Denning, c. 1865**
Original wet plate negative
Presented by Society of Australian Genealogists, 1964
ON 58/6

**H. W. Burgin (1830–1914)**
**[Lipmann] Menser, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/33

**H. W. Burgin (1830–1914)**
**[Joshua] Ardill, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/2

**Attributed to H. W. Burgin (1830–1914)**
**[Sargeant] Cawood, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/14

**Attributed to H. W. Burgin (1830–1914)**
**[Unknown female], c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/113

**H. W. Burgin (1830–1914)**
*Peter Torsoke of Fairclough,* **c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/46

**H. W. Burgin (1852–1887)**
**[Unknown female with dog], c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/110

### Local landmarks and identities
*Display period for these items: July to September 2006*

**Attributed to H. W. Burgin (1830–1914)**
**[John and Mary] Beukers, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/8

**H. W. Burgin (1830–1914)**
*Henry Mance,* **c. 1868**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA 1036/32

**Attributed to H. W. Burgin (1830–1914)**
*John, Jason and Bob Ritchie,* **c. 1868**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/40

**Attributed to H. W. Burgin (1830–1914)**
**[William] McMonigal, c. 1868**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/29

**H. W. Burgin (1852–1887)**
*Jordon Sparkes,* **c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/42

**H. W. Burgin (1830–1914)**
**[George Wickham], c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/50

**Attributed to H. W. Burgin (1830–1914)**
**[Parramatta River & the O'Connell St Bridge], c. 1892**
Original wet plate negative
Presented by Society of Australian Genealogists, 1964
ON 58/10

*Families and friends*
*Display period for these items:*
*October to December 2006*
**Attributed to H. W. Burgin (1830–1914)**
**Unknown [Mother & son?], c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/59

**H. W. Burgin (1830–1914)**
**[Possibly Grace] Burgin, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/13

**Attributed to H. W. Burgin (1830–1914)**
**Unknown [Brother and sister?], c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/55

**Attributed to H. W. Burgin (1830–1914)**
**[Tom] Willis & family, c. 1865**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/53

**Attributed to H. W. Burgin (1830–1914)**
*Jack Pye & son*, **c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/38

**Attributed to H. W. Burgin (1830–1914)**
*Jim Pye*, **c. 1870**
Carte de visite photograph
Presented by P. Geeves, 1963
PXA1036/39

**Attributed to H. W. Burgin (1830–1914)**
**[Probably Burgin family], c. 1871**
Original wet plate negative
Presented by Society of Australian Genealogists, 1964
ON 58/24

## Inscribed in silver
### Display period: January 2005 – December 2006

*Display period for these items: January – June 2006*
**Maker unknown**
**Ceremonial spade with which Henry Parkes' daughter Annie**
**turned the first sod of the St Leonards to Pearce's Corner**
**[Hornsby] Railway, 1887**
Silver, gilt and timber
LR 12

**Harrison Bros. & Howson, Sheffield, UK, 1904–1905**
**Trowel and mallet used to lay the Foundation Stone**
**of the Mitchell Library, 11 September 1906**
Silver, ivory and ebony
Purchased from Carruthers family descendant, with assistance
from the E. M. Meyers Fund, 2001
R 915

*Display period for these items: July – December 2006*
**Samuel Clayton, Sydney, c. 1821**
**Trowel used by Lachlan Macquarie at the ceremony of laying**
**the first stone of the first Catholic chapel in Sydney, 1821**
Silver and ivory
Presented by Mr & Mrs C. G. Campbell, Scotland, 1962
R 328

**Hilliard & Thomason, Birmingham, UK, 1873**
**Trowel presented to Sir Henry Parkes on the occasion of laying**
**the foundation stone of the Town Hall, Broken Hill, 1890**
Silver
Presented by Mrs M. J. Freeman, 1972
R 779

**[Atkin Brothers], Sheffield, UK, 1887**
**Trowel and mallet presented to Sir Henry Parkes on the**
**occasion of his laying the foundation stone of the Waratah**
**School of Arts, 1888**
Silver & ivory
R 88

**Samuel Hardy, London, UK, 1888–1889**
**Trowel presented to Mrs Sydney Burdekin on her laying the**
**second memorial stone of the NSW Industrial Home for Blind**
**Women, 1891**
Silver and ivory
Presented by Sydney Burdekin estate, 1967
R 865/5

**Walker & Hall, Sheffield, UK, 1901**
**Trowel presented to Louis Phillips on the occasion of laying the**
**foundation stone of the first patent bread-making plant, 1903**
Silver and ivory
Presented by O. E. Phillips, 1962
R 322

## The Magic Pudding
### Display period: January 2006 – March 2007

**Norman Lindsay (1879–1969)**
**Sketches for** *The Magic Pudding, being the adventures of*
*Bunyip Bluegum & his friends, Bill Barnacle & Sam Sawnoff,*
**1917**
Pencil, ink and watercolour sketches
Bequest of Sir William Dixson 1952
DLPXX 50/8,4; DLPXX51/6; DLPXX 52/8; DLPXX 56/10
Copyright Holder H. A. and C. Glad

**Norman Lindsay (1879–1969)**
**Letters to George Robertson, 24 September 1916,**
**15 June 1917 (received), 11 October 1917 (received)**
Manuscript
Purchased from Angus & Robertson 1933
MLMSS 314/52 127, 149, 214,
Use of letters between George Robertson and Norman Lindsay with
kind permission of HarperCollins Publishers

**George Robertson (1860–1933)**
**Letters to Norman Lindsay, 18 July 1917, 11 October 1917**
Typed letter, Typed letter signed
Purchased from Angus & Robertson 1933
MLMSS 314/52/217, 183
Use of letters between George Robertson and Norman Lindsay with
kind permission of HarperCollins Publishers

## World premiere of Corroboree
### Display period: April – December 2006

**John Antill (1904–1986)**
*Corroboree* **[i.e. Corroboree]:** *A ballet suite for orchestra, 194–*
Bound autograph score
Transferred from the Dennis Wolanski Library of the Performing Arts,
Sydney Opera House Trust, 1996
MLMSS 7072

**Department of the Interior. Australian National Film Board**
*Australia presents: The Australian Ballet — Corroboree,* **1951**
DVD from 16 mm film, 10 minutes
Acquired from Australian National Film Board, now Film Australia, 1951
A276

*Display period for this item: April to June 2006*
**Robin Lovejoy (1925–1985)**
*Emu men,* **1950**
Watercolour
Transferred from the Dennis Wolanski Library of the Performing Arts,
Sydney Opera House Trust, 1997
PXD 812/3

*Display period for this item: July to September 2006*
**Robin Lovejoy (1925–1985)**
*Bell Birds,* **1950**
Watercolour
Transferred from the Dennis Wolanski Library of the Performing Arts,
Sydney Opera House Trust, 1997
PXD 812/2