



HERITAGE COLLECTION
NELSON MEERS FOUNDATION

2007

STATE LIBRARY OF NEW SOUTH WALES

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Year of Bequests and Philanthropy 2007

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

**Note: This guide lists all items that will be on display
at various times throughout 2007. All information was
correct at the time of printing.**

With the opening of the Mitchell Library in 1910,
a unique collection of materials bequeathed by
David Scott Mitchell to the people of New South
Wales found a permanent home.

Since Mitchell's gift, a tradition of philanthropy
through bequests has enriched the collections
on many levels, providing support for the Library
which is today managed through the State Library
Foundation.

Other important bequests received include
collections from Sir William Dixson and Donald
McPherson, as well as generous financial support,
most notably in recent years from Jean Garling.

We will celebrate the centenary of the Mitchell
Library in 2010 and, in each year leading to this
anniversary, the Library is highlighting an aspect
of our collections. In 2007 we are celebrating
bequests, the source of a number of the rare and
beautiful items on display in the *Nelson Meers
Heritage Collection*.

Those who offer bequests leave an invaluable
legacy, affording the Library the continuing ability
to forge links not only with the past, but also far
into the future.

Foreword



When I joined the State Library in 2006, one of the many pleasant experiences I had was seeing so many of the Library's treasures on exhibition in the Nelson Meers Foundation

Heritage Collection gallery.

This beautiful exhibition is now in its fifth year. The items on display represent some of history's greatest individual endeavours and highest intellectual achievements. Established with the aim of displaying a selection of the State Library's finest material, the Heritage Collection has become a respected part of Sydney life.

This year the State Library also celebrates its exciting relationship with those benefactors who, through their generous bequests, enhance the quality of the cultural life of New South Wales. Many of the items on display in 2007 have been acquired through bequests.

As in previous years, a quarterly series of item changes and page turnings maintains exhibition vitality. Page turnings ensure that significant journals and publications are revealed in greater depth. Regular changes will continue throughout 2007, and visitors will experience the richness of the Library's collection of manuscripts, maps, rare books, paintings, photographs and realia.

This year the Library presents items from many ages, including the fourteenth-century musical and art masterpiece, the Rimini Antiphonal. We will display tapa books and collections of tapa cloth collected in the eighteenth century by the crew of James Cook's Pacific voyages. Examples of the work of Australian illustrator Ida Rentoul Outhwaite and fabulous work by Sidney Nolan are from the twentieth century. In March this year, Sydney will celebrate the 75th anniversary of the opening of its Harbour Bridge. To mark

this occasion, we are showing the strong and engaging work of Jessie Traill, depicting the building of the Sydney Harbour Bridge.

The Library continues its commitment to the electronic distribution of information with its innovative online service www.atmitchell.com. Exhibits can be viewed online there. Items from previous displays are also recorded in the Archives section of the Nelson Meers Foundation Heritage Collection website (which can be sourced at www.atmitchell.com).

On a personal note, I am thrilled by the Nelson Meers Foundation's strong and generous links with the State Library. The support of the Foundation enables the Library to continue its work of displaying significant items both in our galleries and through our online services.

I'd also like to acknowledge the work of Samantha Meers of the Nelson Meers Foundation, and her continued enthusiasm and support. I look forward to seeing you in the Heritage Gallery throughout 2007.

Regina A Sutton

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 fifth year of the Heritage Collection.

This year's Heritage Collection exhibition is of particular significance to the Nelson Meers Foundation, as one of its focal points will be upon philanthropic giving. Many of you will be aware of the important role that philanthropy played in the creation of the State Library of New South Wales, which is one of the world's pre-eminent cultural and research institutions. However, the Library is not only a place for learning — it is also a place for imagination. It is fitting, therefore, that we pay tribute to the many generous and inspired individuals who laid the foundations of its extraordinary collection.

One of the most important aspects of philanthropic giving is the way in which it is regenerative, so that one act of philanthropy often inspires another. David Scott Mitchell's visionary bequest in 1907, which resulted in the creation of the Mitchell Library, is a case in point. Inspired by Mitchell's example, Sir William Dixon made a commitment during his own lifetime to gift his collection of rare books, manuscripts, coins and stamps to the Library. Sir William also engaged in proactive philanthropy, tailoring his own collection so that it would fill gaps in the Library's. Upon learning that the Library was not permitted to acquire pictures under Mitchell's bequest, for instance, Sir William began collecting pictures so that they could ultimately be gifted to the Library. Dixon also gave the Library its magnificent bronze entrance doors, and three of the beautiful stained-glass windows in the main reading room — items which contribute

immeasurably to the wonderful atmosphere for which the State Library is renowned.

Since Sir William Dixon's time, many generous individuals have added to the breadth and depth of the Library's collection: from Bertram Howell, whose collection includes memorabilia from his time as a prominent band-leader in the early twentieth century; to Margaret MacPherson, who established The Donald MacPherson Collection of Fine Art and Literature, which includes rare editions of literary works, books printed by artists and material documenting the history of printing, book design and illustration; and L. Richard Smith who, in 2005, gave the Library a Sydney Cove Medallion, commissioned by Sir Joseph Banks in 1789 to commemorate the settlement at Sydney, and made by Josiah Wedgwood from clay sent to Banks from Sydney Cove.

Winston Churchill once wisely said, 'We make a living by what we get, but we make a life by what we give'. This is clearly a credo by which the noble individuals to whom I have referred lived their lives. 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 the twenty-first century, and thereby provide an incentive for others to support the Library.

For those of you who have visited the Heritage Collection many times over the past few years, and for those of you who are new to this wonderful exhibition, I encourage you to enjoy the many fascinating stories that form part of this year's Heritage Collection.

Samantha Meers
Executive Director
Nelson Meers Foundation

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Pierrot and Pierrette (detail), Ida Rentoul Outhwaite, unpublished illustration for *Elves and Fairies*, c. 1915, watercolour, ML PXD 725/967, Copyright V & S Martin

The Rimini Antiphonal Fair
and fine bindings. Joan Blaeu's
'Grand Atlas' Pieces of the
Pacific Wedgwood's Sydney
Cove Medallion Navigator
artists: Bligh and Tobin
Map curiosities Convicts and
commerce 'Les Roses', Pierre
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Merlini's magic! Ida Rentoul
Outhwaite Cigarette cards 'The
Magic Pudding' Fessie Traill
Exploring the same territory
Globe Theatre Architecture ~
the most useful art

Christ blessing four saints (detail), Neri da Rimini (illuminator), 1328, Antiphonal: Common of the Saints,
bound manuscript on vellum, Richardson 273, folio 71r



The Rimini Antiphonal

1328

On display: April 2007 – March 2008

The Rimini Antiphonal is one of the State Library's greatest musical treasures. It was bequeathed to the Library in 1928 by Nelson Moore Richardson, who acquired it from a London bookdealer in 1924. It features the work of the renowned fourteenth-century Italian miniaturist, Neri da Rimini, who was one of the earliest and most significant miniaturists of northern Italy and made an important contribution to the development of Italian art. His oeuvre is now dispersed throughout the world, and the State Library of New South Wales is the only Australian cultural institution to hold an example of his work.

This large book of chants for the Common of the Saints consists of 155 vellum folios bound in oak boards. Created at a time when making books required hours of painstaking labour by artists and scribes, the volume features 21 decorated letters and eight illustrated ('historiated') letters, brilliantly coloured and decorated with gold leaf. The music is written in black square notation on a stave of four red lines, which was typical of European liturgical manuscripts of the period.

In 1995, the Rimini Civic Museum in northern Italy held a major retrospective exhibition of the work of Neri da Rimini. This significant exhibition brought together for the first time all the known works of Neri da Rimini. The State Library's decision to send its antiphonal to Rimini for the exhibition had many positive outcomes.

Prior to the journey, the antiphonal underwent extensive and much needed restoration work, including rebinding. The exhibition itself brought international exposure to the item, which was the subject of an essay in the exhibition catalogue.¹

There was also a significant benefit to scholarship arising from the loan. When the exhibition concluded, several art history experts had the opportunity to examine the manuscript and compare it with Neri's other work. This enabled them to confirm that the illuminations were

indeed by Neri and not an assistant or associate, as was previously believed.² Furthermore, an examination under ultraviolet light of a faint inscription at the base of the first folio revealed the exact date of the completion of the manuscript: 1328. This date makes the antiphonal the latest of the extant works by Neri da Rimini.

A recent study of the music and texts in the Rimini Antiphonal has confirmed its Franciscan provenance.³ It is believed that the scribe for the text and music was a Franciscan friar named Bonfantino da Bologna. Sometime after 1582, an unknown scribe carefully scraped the music and text from part or all of 45 folios, and then rewrote the melodies to conform to sixteenth-century rhythmic and melodic practice. The original texts were rewritten to align with the revised music, sometimes on paper pasted over the earlier text.

The scribal alterations to the Rimini Antiphonal attest to its use over a period of at least 250 years. Its remarkable survival to the present day has enabled us to learn more about the work of Neri da Rimini and the history of liturgical chant.

Meredith Lawn

1. Gibbs, Robert, 1995, 'Antifonario: Comune dei Santi', in *Neri da Rimini: Il Trecento riminese tra pittura e scrittura*, Milan: Electa, pp. 176–181.
2. Manion, Margaret M. and Vera F. Vines, 1984, *Medieval and Renaissance Illuminated Manuscripts in Australian Collections*, Melbourne: Thames and Hudson, p. 58.
3. Stinson, John, 2002, 'The Rimini Antiphonal: Palimpsest music and Renaissance liturgical practice', in *Reading Texts and Images: Essays on Medieval and Renaissance art and patronage in honour of Margaret M. Manion*, Bernard J. Muir (ed.), Exeter: University of Exeter Press, pp. 57–92.

cauit moyses altare do

mino deo. *p.* Magni do.

I. Domu tua d' decet scitudo. *R.* In longitudo diez diez.

Ite di. *R. sum.*

ca tio ne tēpli

de cāta bat populus

Historiated letter 'I' illustrating a Bishop dedicating a church, Neri da Rimini (illuminator), 1328, Antiphonal: Common of the Saints, bound manuscript on vellum, Richardson 273, folio 105v

Fair and fine bindings

1489–1934

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

Joan Blaeu's 'Grand Atlas'

1667

On display: October 2007 – September 2008

Joan Blaeu was born in Holland around 1596. After studying law, he joined the family printing business as a partner to his father Willem Janszoon Blaeu (1571–1638). Both Blaeus had an interest in cartography, but it was only after Joan took control of the business after his father's death that the Blaeu printing business started to expand and specialise in the making of maps. By the 1660s, the printing house was the largest in Europe. Disaster struck in 1672, however, when fire destroyed one of Blaeu's presses and he was dismissed from Amsterdam Council for his anti-Orangeist views. He died, disillusioned, the following year.

From the sixteenth to the mid-seventeenth century, Mercator's *Atlas*, published by Hondius, dominated the European map market. In the 1620s, using their extensive range of contacts in the cartographic world, Joan and Willem Blaeu embarked on the production of a multi-volumed grand world atlas, known variously as *Atlas Maior*, *Grand Atlas*, *Cosmographie Blaviane* and *Geographie Blaviane*. An ambitious production, this atlas was an attempt by the Blaeus to outclass Hondius and end his domination of the map printing business.

At Willem's death in 1638, only two volumes had been published, but several more were in production. By 1662, the last of the 11 volumes in the first edition of the *Atlas Maior* had been published. This first edition was in Latin, but editions in French and Dutch appeared within a few years. The French edition (*Le Grand Atlas*) was the second to be published in 1663. It contained five more maps than the Latin version, and was published in 12 volumes. It was the only version to run to a second edition (released in 1667). The Dutch edition had six more maps than the original Latin edition, but was only published in nine volumes. It was the least expensive of the three to purchase.

Blaeu's atlas was an instant success, impressing many with its fine bindings, lavish handcoloured maps, detailed engravings and large size. The atlases were available to purchase from the Blaeu press in 'ordinary' printer's bindings of cream vellum with gilt tooling and green silk ties. Wealthy buyers could request their own luxury bindings in leather or velvet. The atlas was aimed at these customers, who bought such publications primarily for display purposes. It was also embraced by the Dutch authorities, and the atlas became a popular gift presented to distinguished individuals by the Republic of the Netherlands. In the seventeenth century, it was the most expensive set of printed books money could buy.

The appearance of the atlas was emphasised over its scholarship. Many of its maps were printed from engravings based on previously published maps, some of which were many decades old. On the other hand, several new maps were produced specifically for the publication, including a world map in stereographic projection. A notable inclusion was the volume devoted to China and the Far East, by Jesuit Martino Martini — it was one of the first atlases of China published in the West.

Le Grand Atlas on display is the second French edition (1667) of 12 volumes in printer's binding. An uncoloured copy of the first French edition (1663) is held in the Mitchell Library.

Emma Gray





Geographia Blaviana, Frontispiece, Vol. I, Atlas Maior or Le Grand Atlas, ov Cosmographie Blaviane en laquelle est exactement descritte la terre, la mer, et le ciel, Joan Blaeu, 1667, copper engraving in bound volume, handcoloured, RB/RF912/61–72

Left: Printer's device, *Atlas Maior or Le Grand Atlas, ov Cosmographie Blaviane en laquelle est exactement descritte la terre, la mer, et le ciel*, Joan Blaeu, 1667, copper engraving in bound volume, handcoloured, RB/RF912/61–72

Pieces of the Pacific

1787

On display: July 2007 – June 2008

Like modern travellers, the men who sailed with Captain James Cook returned to England laden with souvenirs from distant lands. Among these mementoes were rolls of tapa cloth made in the Pacific islands.

Tapa, or bark cloth, is made by beating the inner bark of the paper mulberry tree (*Broussonetia papyrifera*), which is grown for this purpose. Tapa made in the eighteenth century was a versatile fabric, used for many purposes including clothing, bedding, shelters, gifts and religious ceremonies. Special cloth was prepared for the exclusive use of chiefs, priests and others of high rank. The fabric was highly prized throughout the Pacific. Captain Cook reported that in New Zealand, where it was too cold to produce bark cloth in any quantity, the Maori valued tapa made in tropical parts of the Pacific above the European items he had taken to trade.

Cook's voyages generated intense curiosity in Europe. Alexander Shaw, an army agent in London, saw an opportunity to profit from this interest. He put together a *Catalogue* of specimens by cutting samples from rolls of tapa cloth, some of which were originally 40 yards long. This entrepreneurial activity brought these beautiful pieces of the Pacific to a wider public in a convenient book form. The accompanying text contains descriptions of cloth manufacture, extracted from voyagers' journals. The books are rare, with only about 45 copies known worldwide. They are valuable to people in the island groups represented (Tahiti, Tonga and Hawaii) and to scholars because they are evidence of the styles and patterns of cloth produced at the time of Cook's visits. Samples range from the mostly plain coloured fabric made in Tahiti, to the brightly coloured designs of Hawaii and the reddish-brown textured decorations of Tonga.

Shaw's book features fascinating stories about how the cloth was acquired. The following tale describes the acquisition in Tahiti of sample number 34:

A number of the natives being on board of the Resolution, one of the chiefs took a particular liking to an old blunt iron ... and taking hold of a boy about nine years of age, offered him in exchange ... The gentleman ... took the child and gave the savage the iron; upon which a woman ... sprung from the other side of the ship, and with the highest emotions of grief seemed to bewail the loss of the infant: but the lieutenant, with a true British spirit, presented him to her, upon which, after putting her hands twice upon her head, she unbound the roll of cloth which was round her body, and from which this specimen was cut, and having spread it before him, seized the boy, and jumping into the sea both swam ashore.

The State Library is fortunate to have five copies of Shaw's *Catalogue*. Two were bequeathed by David Scott Mitchell, who acquired a second copy when he purchased the library of rival collector Alfred Lee. Two were bequeathed by Sir William Dixson, who bought them at a London auction. While many copies have been rebound, Dixson's copies retain their original binding, making them valuable for studying the format in which these intriguing books were issued in 1787.

Maryanne Larkin





A Young Woman of Otaheite, bringing a Present, John Webber, c. 1781, pencil, pen and wash with tints of watercolour, PXX 2, 12

Left: Sample of tapa cloth from *A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook, to the southern hemisphere ...*, London: ... printed for Alexander Shaw ... , 1787, DSM C526, p. 20

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's 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's 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-coloured ceramic ware, ML P*68

Reverse, Sydney Cove Medallion, original issue, Josiah Wedgwood to a design by Henry Webber, 1789, bas relief, cream-coloured ceramic ware, ML PM 133

Navigator artists: Bligh and Tobin

1791–1793

On display: January – December 2007

Two years after the mutiny on the *Bounty* William Bligh was offered command of HMS *Providence*, with orders to complete the transfer of breadfruit trees from Tahiti to the West Indies. Among his officers was George Tobin, a keen amateur naturalist and sketcher, who had been commissioned as third lieutenant. Accompanied by the tender *Assistant*, they sailed in August 1791 and, by early February, the two ships were riding at anchor in Adventure Bay on the east coast of Bruny Island in Tasmania.

The official artist appointed to the expedition had fallen ill at the last moment, and in his absence Tobin stepped in to become the expedition's principal artist. The other major contributor to the voyage's visual record was Bligh himself. The sketchbooks of both men are now held in the Mitchell Library.

Tobin's views of Adventure Bay are particularly attractive and are frequently reproduced. Less well known, but equally fine, are the watercolours he did in the South Pacific and the West Indies. Most of Bligh's drawings depict birds, fish and animals, and are the work of a skilled draughtsman with an eye for detail but without Tobin's fluency.

From a natural history perspective, their stay in Adventure Bay was particularly productive. 'Of Birds, there are a great variety, both land and aquatic',¹ Tobin wrote in his journal. One of the officers shot a cockatoo. Bligh painted the bird, and described it admiringly and in some detail. Gannets were also a favourite of Bligh's, but for a different reason: 'roasted with its skin off [it] is preferable to any of the others, & is remarkably free of any fishy taste.'²

During their excursions to different parts of the bay both men observed a number of strange creatures, none more peculiar than one shot by Lieutenant Guthrie. Bligh wrote:

It had a Beak like a Duck — a thick brown coat of Hair, through which the points of numerous Quills of an inch long projected & were very sharp. It was 17 inches long & walked about 2 ins. from the ground. Had very small eyes and fine claws on each foot. Its mouth was a small opening at the end of the Bill & had a very small tongue.³

Despite the misleading reference to a duck bill, this was the first European sighting of an echidna, and both Tobin and Bligh made careful sketches of it. 'Of what species, or to what genus they belong, I am entirely in the dark', Tobin remarked; but, when roasted, he found the echidna to be 'of a delicate flavour'.⁴

After shooting, painting and eating most of the fauna they encountered, Bligh gave orders to sail for Tahiti on 24 February 1792. After embarking over 2000 breadfruit plants there, they headed westward back across the Pacific. Both men continued their habit of sketching whenever they were able. Bligh's drawings of the birds and fish of Tahiti are charming, if somewhat stilted at times. Tobin produced some vivid Tahitian landscapes, as well as a series recording the passage through Torres Strait — including the occasion when the *Providence's* cutter was attacked by headhunters. Only a destructive volley from the crew enabled the cutter to escape.

The breadfruit trees were eventually landed in the West Indies and the *Providence* returned to England after an absence of two years. Both men hoped to have their drawings published in Bligh's official account of the voyage, but sadly the proposed volume never appeared.

Warwick Hirst

1. Tobin, George, 'Journal on HMS *Providence* 1791–93', A 562, p. 99.
2. Bligh, William, 13 August 1792, 'A Log of the proceedings of His Majesty's Ship *Providence* ...', 1791–92, A 564¹.
3. Bligh, William, *Drawings by William Bligh, Commander of His Majesty's Ship Providence, 1791–93*, PXA 565, f. 14.
4. Tobin, George, op. cit., p. 99.



The Morai of Oparrey, Island of Otahytey, Looking towards Matavai, George Tobin, Sketches on HMS Providence; including some sketches from later voyages on Thetis and Princess Charlotte, 1791–1811, 1792, watercolour, PXA 563, f. 39

Map curiosities

1791–1846

On display: April – December 2007

Newly formed British penal settlements at Sydney Cove, New South Wales, and Sydney Bay, Norfolk Island occurred almost simultaneously after the arrival of the First Fleet. Each settlement relied on the other for survival. Contemporary manuscript maps document the progress of the New South Wales settlement, and the first and second Norfolk Island settlements. The maps dating from 1791 to 1846 record topography, expeditions and journeys, land usage and public works.

After arriving in New South Wales, the naval officers immediately began to investigate their new surroundings, impelled by curiosity and the need to supplement meagre resources. When Botany Bay proved unsuitable for settlement, Governor Arthur Phillip and Captain John Hunter (later governor) surveyed a better site at Port Jackson. On 26 January 1788, landing operations began at Sydney Cove. Sydney's shortcomings for agricultural purposes soon became apparent, however, and the settlement's economic centre moved to the Parramatta region. The convict settlement, vitally dependent on overseas supplies for its material necessities, gradually developed into an almost self-sufficient infant colony within the next decade.

On 15 February 1788, Governor Phillip dispatched *Supply* from Port Jackson to establish a penal settlement at Norfolk Island (1788–1814). Lieutenant Philip Gidley King (later governor of New South Wales, after Hunter) was commandant. Convicts were sent to Norfolk Island mainly to ease a famine in New South Wales. From March 1788, King directed convicts, settlers and marines to clear land for food crops, and the first public garden was planted at the settlement at Sydney Bay (now Kingston) within two weeks of arrival. Another government garden was established at Arthur's Vale.

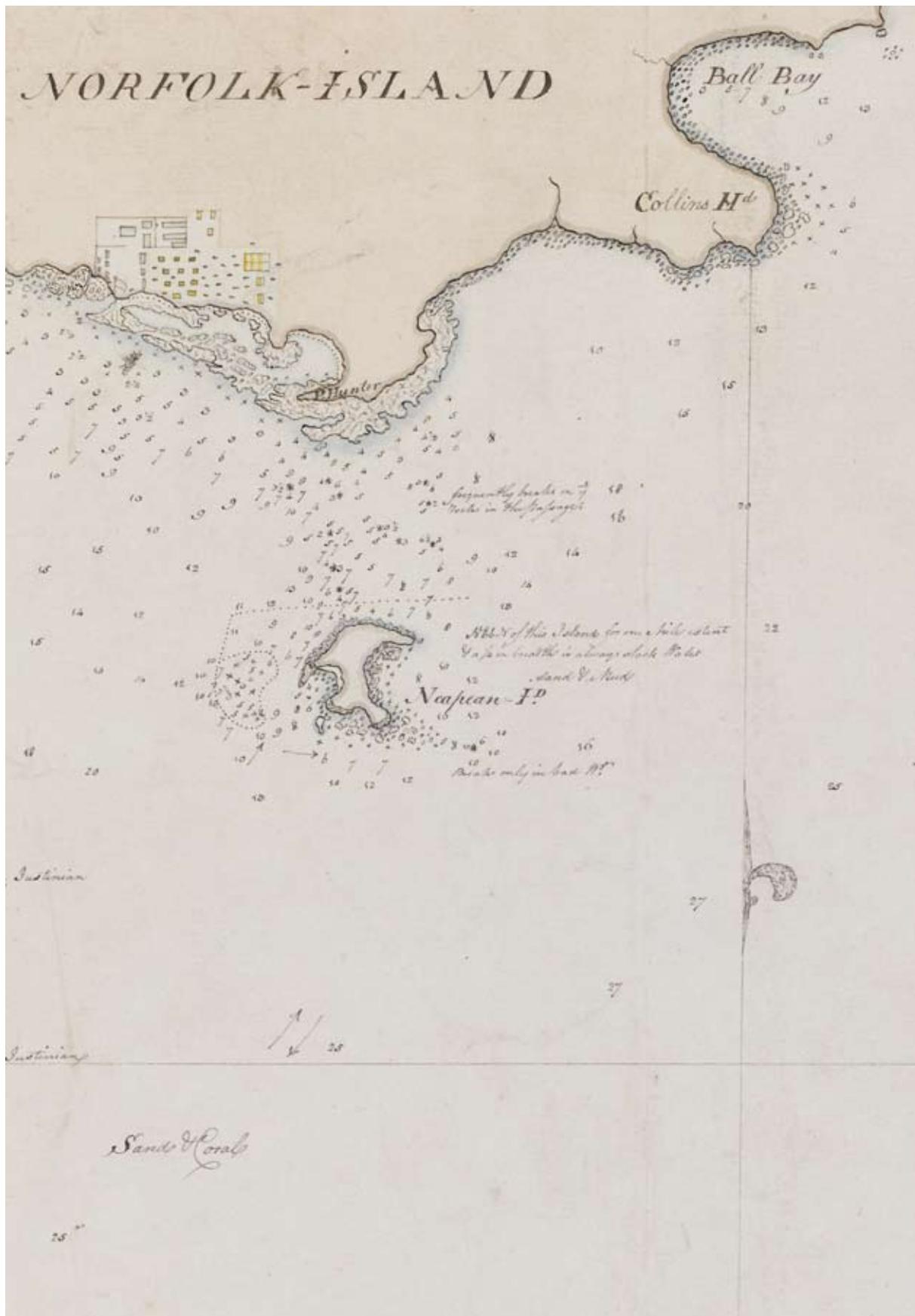
In 1790, planting activities intensified when starvation threatened the island settlement for the first time — the *Sirius* wreck marooned that

ship's company there for 11 months, causing a dramatic population increase from 149 to 498. Convicts constructed their own huts and gardens, and cut roads or tracks for access to Ball's Bay, Charlotte Field (later renamed Queenborough), Anson Bay and the Cascades Farm (officially called Phillipsburgh). In 1789, free settlers had been permitted to cultivate up to 10 acres of ground for their own use, and from 1791, settlers were eligible for grants of up to 60 acres. The costs of administration and the distance from New South Wales caused Norfolk Island's first settlement to eventually be abandoned in February 1814. Settlers were transferred to the new colony in Van Diemen's Land.

Back in England, Captain John Hunter wrote *An historical journal of the transactions at Port Jackson and Norfolk Island ...* (London, 1793). He returned to New South Wales as governor from September 1795 to September 1800. The population in 1795 was 3211, and the officers of the New South Wales Corps (known as the 'Rum Corps') had, since 1793, been eligible to receive land grants for farming. John Macarthur was one of the foremost landholders, and the settlement by then reached the Hawkesbury River. Hunter extended settlement to the Cowpasture Plains, and encouraged the exploration journeys of George Bass, Lieutenant John Shortland and Matthew Flinders.

Norfolk Island's turbulent second penal settlement (1825–1855) imprisoned the worst offenders from New South Wales and Van Diemen's Land. When the island was abandoned for the second time, the convicts were transferred to Van Diemen's Land (officially renamed Tasmania in 1856).

Cheryl Evans



South Coast of Norfolk-Island and Phillip Isld., together with a 1: 52 700 scale outline of the whole of Norfolk and Phillip Islands (detail), William Bradley, 1791, manuscript chart, ink and wash, DL Cb 79/5

Convicts and commerce

1793–1796

On display: January – December 2007

On 9 August 1795, the *Marquis Cornwallis* left Ireland with over 240 convicts on board, bound for New South Wales. It was the start of an eventful voyage. One month later, as the ship neared the Cape Verde Islands, Captain Michael Hogan learned of a plot by some of the convicts and soldiers to seize the ship. He acted swiftly. Between 40 and 50 convicts were flogged and two guards were imprisoned. The plotters retaliated by strangling an informer. A week later, there was a second mutiny attempt — seven convicts and one of the guards died of wounds received in the attack.

Captain Hogan had purchased the ship in 1791 while it was under construction. Initially registered as *Il Netunno*, it traded between India and Europe under Genoese colours to avoid the East India Company monopoly. While in Calcutta in 1793, Hogan commissioned a ship portrait from the noted Flemish artist François Balthazar Solvyns (1760–1824), who painted the ship both under sail and at anchor. The following year Hogan registered the ship under the British flag as *Marquis Cornwallis*, and hired it to the British government as a convict transport.

The log records the ship's arrival in Sydney on 11 February 1796. An inquiry into the mutiny kept Hogan in Sydney for three months. During his enforced stay he entertained the 'gentlemen of the colony', including Governor John Hunter, on board the ship. On 15 May, the vessel left to return to England, first calling at Norfolk Island, where it took on guns and shot from the wreck of the *Sirius*. Henry Moor, an experienced mariner, had joined the ship in Sydney on 26 March and disembarked at Calcutta on 2 October 1796. Moor charted the ship's progress from Norfolk Island to Calcutta, and his expertly drawn charts are the first detailed sailing guides to parts of this route.

The *Marquis Cornwallis* items are important resources. Logbooks and paintings of early convict ships are rare. The records also highlight the commercial aspects of convict transportation. For traders like Hogan, convicts were a commodity, like the African slaves he later carried in his ships — they were to be delivered to their destination before loading another cargo for the return voyage.

This collection also provides us with a valuable glimpse into Australia's place in world commerce at end of the eighteenth century. Sydney was becoming a port on trading routes, giving it commercial links with India, China and South Africa. The log and Moor's charts document clearly just some of the dangers faced by trading vessels, in this case mutiny, inaccurate charts and an unstable political situation. The Napoleonic Wars, as well as regional factors, were changing relationships between European powers in the East. Reliable charts prepared by Moor and other navigators made it safer for British ships to explore and trade in areas that had long been controlled by foreign interests. In doing so, they helped to lay the foundation for British expansion into the region.

Maryanne Larkin





Portrait of *Il Netunno*, later *Marquis Cornwallis*, under sail, François Balthazar Solvyns, 1793, oil on panel, ML 1353

Left: Cover of the logbook of the ship *Marquis Cornwallis*, 1 February to 1 November 1796, manuscript, ML Safe 1/242

'Les Roses', Pierre-Joseph Redouté

1817–1824

On display: April 2007 – March 2008

Pierre-Joseph Redouté (1759–1840) was born in St Hubert (Belgium) into a family of artists. After leaving home in his early teens, Redouté travelled widely in Belgium, Holland and France, working as a portrait painter and interior decorator. Settling in Paris, he worked in interior decoration with his brother, specialising in Rococo-style floral decoration.

Redouté's floral paintings initially came to the attention of prominent botanical artist Gerard van Spaendonck, who employed Redouté to work on Louis XIV's Royal Collection of botanical art and tutored him in the art of botanical illustration. Redouté gained such a reputation at the French court that he was appointed art teacher to Marie-Antoinette.

After the French Revolution in 1789, the Royal Collection was transferred to *Le Jardin des Plantes* (the Botanic Garden) in Paris. Redouté continued his association with the collection as '*maître de dessin pour les plantes*' (Master of Plant Illustration). He was also appointed art teacher and floral illustrator to both Napoleon's first and second wives, Josephine and Marie-Louise. *Les Roses* was published under the patronage of Empress Josephine.

Redouté was renowned for his fine, detailed watercolours and his ability to add depth and richness to an image using gradations in colour. To convert his watercolour paintings to copper-etched plates for publication, Redouté refined a technique called stipple engraving, using a combination of fine lines and dots (stipples) etched into the copper plate. The stipples, depending on their size, number and proximity to each other, enabled him to achieve a depth of colour and exactness not previously possible. Redouté's paintings displayed a scientific accuracy and attention to detail hitherto unknown in botanical illustration.

Les Roses is the most famous of Redouté's works, and reproductions of his plates continue to be

extremely popular. Some even claim that *Les Roses* is the greatest example of botanical art ever produced. Empress Josephine, a keen gardener, had employed Redouté to keep an artistic record of her rare and exotic plants at her estate at Malmaison. *Les Roses* is a stunning scientific and visual record of Josephine's 169 rose plants — an amazing collection, given that only about 200 kinds of roses were then known to Europeans. The text was provided by botanist Claude Antoine Thory.

Les Roses remains an important and beautiful record of a vital period in the history of rose development, not only because of its artistic merit and high production values, but also because many of the roses depicted are now difficult to obtain. In fact, some of the plates now replace lost type specimens (original specimens on which species descriptions are based).

The State Library of New South Wales holds two complete copies of *Les Roses*. The volumes on display are part of a three volume, first edition set published in stages from 1817 to 1824. The 1835 octavo edition of *Les Roses* and one of Redouté's other major works, *Les Liliacées* (1802–1816), are also in the Library's collection.

Emma Gray





Rosa centifolia (var. *bullata*), *Le Rosier à cent feuilles bullées*, c. 1817, Vol. 1, p. 37, *Les Roses*, Pierre-Joseph Redouté, 1817–1824, stipple engraving in bound volume, printed in colour and finished by hand, SAFE/RB/LF5/R

Left: *Peintre de Fleurs* (detail), c. 1817, Vol. I, *Les Roses*, Pierre-Joseph Redouté, 1817–1824, stipple engraving in bound volume, printed in colour and finished by hand, SAFE/RB/LF5/R

'Zoology of the Voyage of HMS Beagle'

1840–1843

On display: July 2006 – June 2007

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, 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

Merlini's magic!

1910/11–1941

On display: January – September 2007

Robert Robbins was born in Sydney in 1926, and at the age of 14 was the youngest magician to perform at the Tivoli Theatre in Sydney. Throughout his brief but magical career he went by the stage name of 'Robert Merlini'. In 1957 he was the first hypnotist to perform 'live' on Australian television, and he also participated in numerous live broadcasts, including the 1960s television cabaret show *Café Continental*. Merlini liked to work with animals, and his signature trick was 'The Disappearing Ducks'.

Robbins believed that 'if you want something new, you'll find it in an old book'. Over many years he built up a collection of books on magic, as well as theatre posters, postcards and technical manuals on the human mind and hypnosis. He also acquired the collection of fellow performer, Les Levante. Born Leslie George Cole, Levante's stage name was 'The Great Levante'; he was considered to be Australia's greatest-ever stage magician, and was only the second man to be awarded the Gold Star, the highest international honour in the magic circle.

The Robbins Stage Magic and Conjuring Collection contains over 900 books, trade catalogues, pamphlets and serials, dating from 1799 to 1962. A slim volume, *Magic and pretended miracles and remarkable natural phenomena*, published in 1799, is the oldest item in the collection. The collection also includes news cuttings, notes on magic tricks, performance programs and signed photographs of many of the world's greatest magicians, including Harry Houdini, Chung Ling Soo, David Devant and Charles Carter.

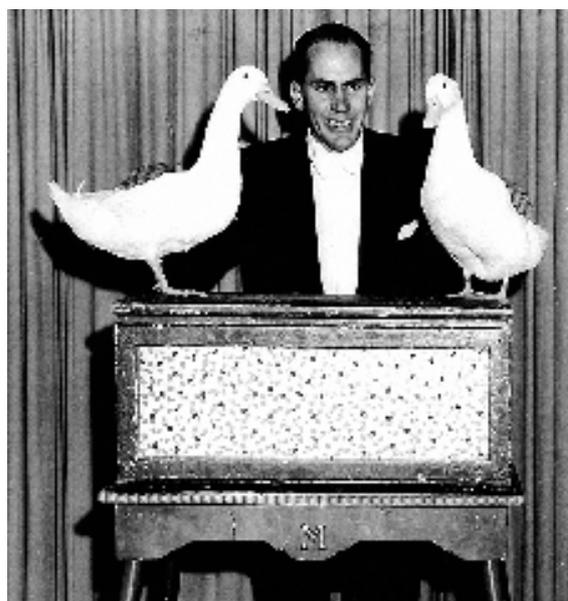
You can pick up a book of magic tricks at the library or the local bookstore. However, most professional magician's tricks are well-guarded secrets. Many of the magazines and leaflets in this collection would not have been available to the general public. Within their own circle, magicians shared their secrets, stole ideas and challenged each other to more daring and

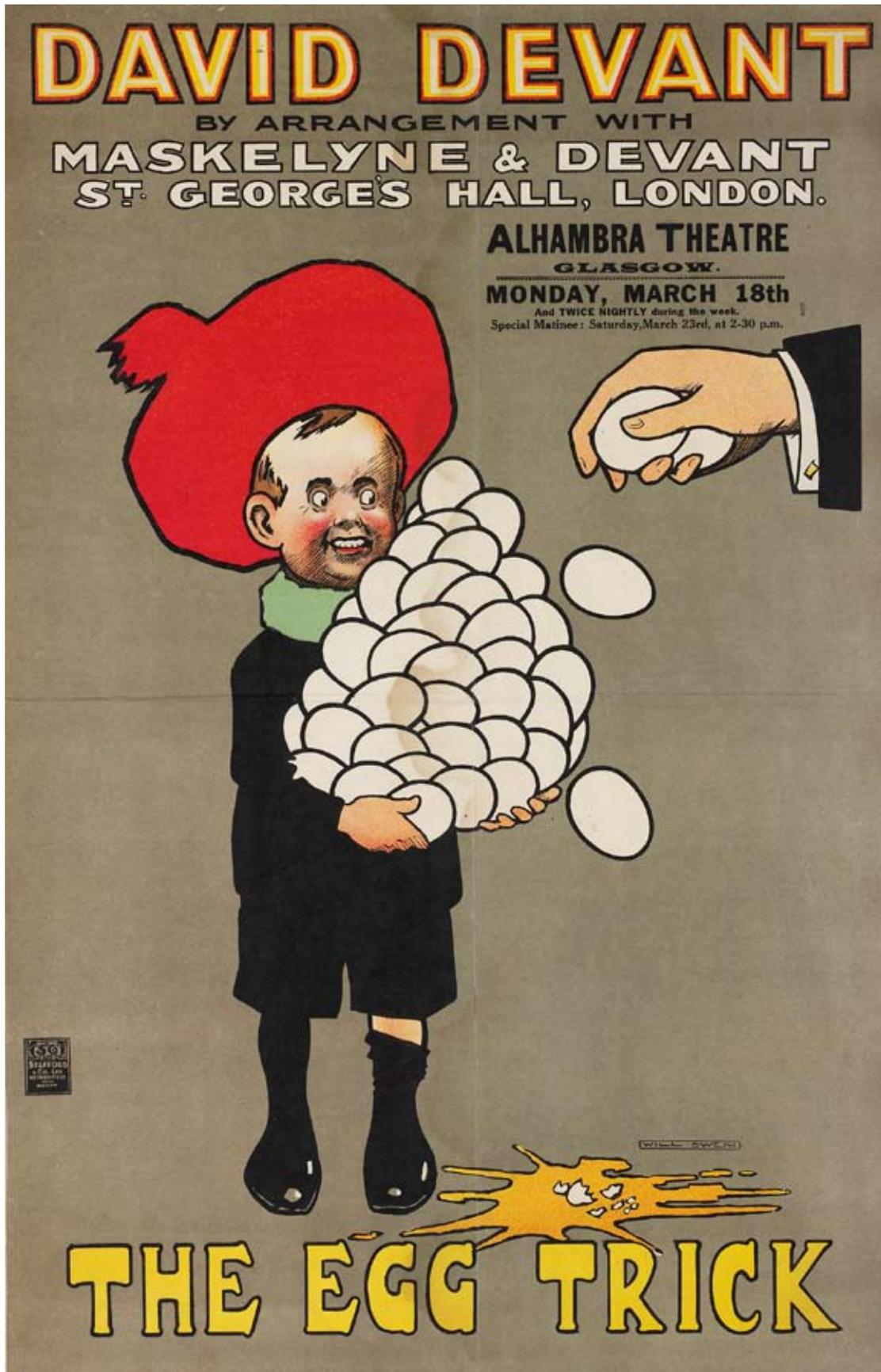
unbelievable feats. The trade magazines in this collection include pages of advertisements for ready-built tricks, tips on the perfect stage patter and hints for creating the newest illusion. *The Sphinx*, a monthly illustrated magazine devoted exclusively to magic and magicians, is one of the earliest and most significant journals in the collection. It was published by The Society of American Magicians, founded in 1902, the oldest magical society in the world. The Robbins collection also contains pre-war issues of *The Conjuror*, the journal published by the Australasian Society of Magicians.

Robert Robbins died in 1964 at the age of 37. His collection of magic books and ephemera was purchased by the State Library from the Robbins estate in 1968.

The collection takes us back to a time before trick photography and special effects, to a simpler world where packed audiences in clubs and theatres were enthralled and mystified by the audacity, dexterity and stage presence of these magical showmen.

Maggie Patton





David Devant, *The Egg Trick*, Will Owen, c. 1910, printed poster, Robbins Stage Magic and Conjuring Collection
Left: Robert Robbins (detail), Margaret Robbins-Greenland, 1962, photograph, courtesy of Margaret Robbins-Greenland

Ida Rentoul Outhwaite

c. 1915

On display: April 2007 – March 2008

Ida Rentoul Outhwaite (1888–1960) created the magical world of fairyland, where fairies and elves frolicked around the Australian bush. She illustrated over 60 children's books with her delicate watercolours and exquisite pen-and-ink work, and was the first Australian to have her artwork printed as lavish full-page, full-colour plates.

Outhwaite was self-taught and received no formal art training. She was a prolific artist and many of her works were never reproduced in book form. The State Library holds a collection of her artworks, transferred from the Museum of Australian Childhood.

As early as 1902, Ida and her older sister Annie collaborated to produce their first manuscript (unpublished). It was a handmade book titled 'Hapax Legomena or the Unsophisticated Sophist ... With Sketches by Aphrodite', made when Ida was 14 and Annie was 20.

In a recently acquired biographical letter, written by Ida's father, the Reverend John Laurence Rentoul, in 1921, he describes his daughters as:

inseparable companions ... From very early years they were also co-workers ... Her [Ida's] central dream and her dearest interest were that she should be an 'artist' ... Similarly, the central dream of her sister, Annie R. Rentoul was to be a poet. And each has steadfastly carried out her purpose.

The letter also refers to the influence that Ida and Annie's childhood had on their work:

the sisters were surrounded from their earliest years by those winsome and entrancing scenes and voices of 'nature' which make the noblest appeal to the imagination ... The impress often is noticeable in the artistic or literary work of the two sisters.¹

The sisters produced their first book, *Mollie's Bunyip*, in 1904. Their best-known work, *Elves and Fairies*, was published in 1916 as a limited edition of 1500 copies. It created a sensation with its

large, separately mounted full-colour plates that could be removed from the book and framed. Much of the business side and promotion of Ida's work was managed by her husband, Arthur Grenbry Outhwaite, who ensured that each book published was a high quality production, and that all of Ida and Annie's published books had superior production values that preserved the beauty and delicacy of Ida's original artwork.

Another recent acquisition by the Library is a black metal paintbox, inscribed 'Ida Rentoul Outhwaite 1918'. Many anecdotes have been recorded through interviews with Ida's family and friends about her paintboxes, and the way she splattered paint about her as she created her fairies.

Outhwaite's fairies remained popular for almost 30 years but, by the 1940s, had become less admired and too familiar, and they faded into obscurity. Retrospectively, she is now considered to have been a uniquely talented illustrator. Her fairies have since been resurrected in the last decade in an extraordinary re-awakening, in the form of gift cards and calendars, and the 'almost' forgotten artist's work has re-established its popularity.

Suzanne Churm

1. Rentoul, Reverend John Laurence, 22 September 1921, Letter to Miss Vines, describing his daughters Ida Sherbourne Rentoul (later Outhwaite) and Annie Rattray Rentoul, MLMSS 7577.





Pierrot and Pierrette, Ida Rentoul Outhwaite, unpublished illustration for *Elves and Fairies*, c. 1915, watercolour, ML PXD 725/967, Copyright V & S Martin

Left: Ceramic paint receptacles from the paintbox of Ida Rentoul Outhwaite, c. 1918, ML R924

Cigarette cards

c. 1916–1933

On display: October 2007 – September 2008

Ninety-five years on, the dramatic events of Scott's Second Antarctic Expedition — attempting to be the first to reach the South Pole — still capture the imagination, just as they did in 1912, when news of the expedition broke around the world. With heroic endeavour, self sacrifice, high ambition and tragic defeat, it is one of the great, true adventure stories of the twentieth century. One fascinating portrayal of the expedition is revealed in a series of 25 cigarette cards, produced c. 1917 in London, by John Player & Sons. Representing the 'golden era' of this genre of collectors' cards, they feature beautifully rendered lithographs and carefully researched text on the verso.

In the United States, during the 1880s, blank cards known as 'stiffeners' were inserted into paper packets of cigarettes to reinforce the soft packaging and protect the contents. The idea of advertising by printing a picture and descriptive details on these cards soon followed. It took another two years for a British manufacturer to issue illustrated cards. From about 1901, collecting cigarette cards became hugely popular and thousands of different sets were issued by over 300 tobacco companies, which established skilled, in-house production teams to research and design the cards.

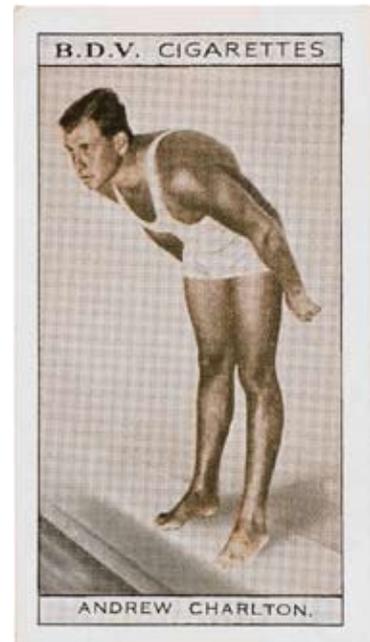
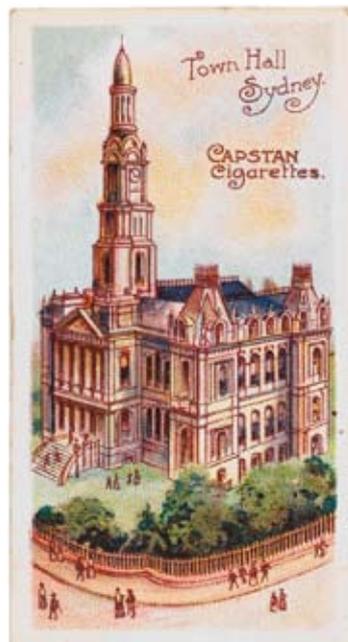
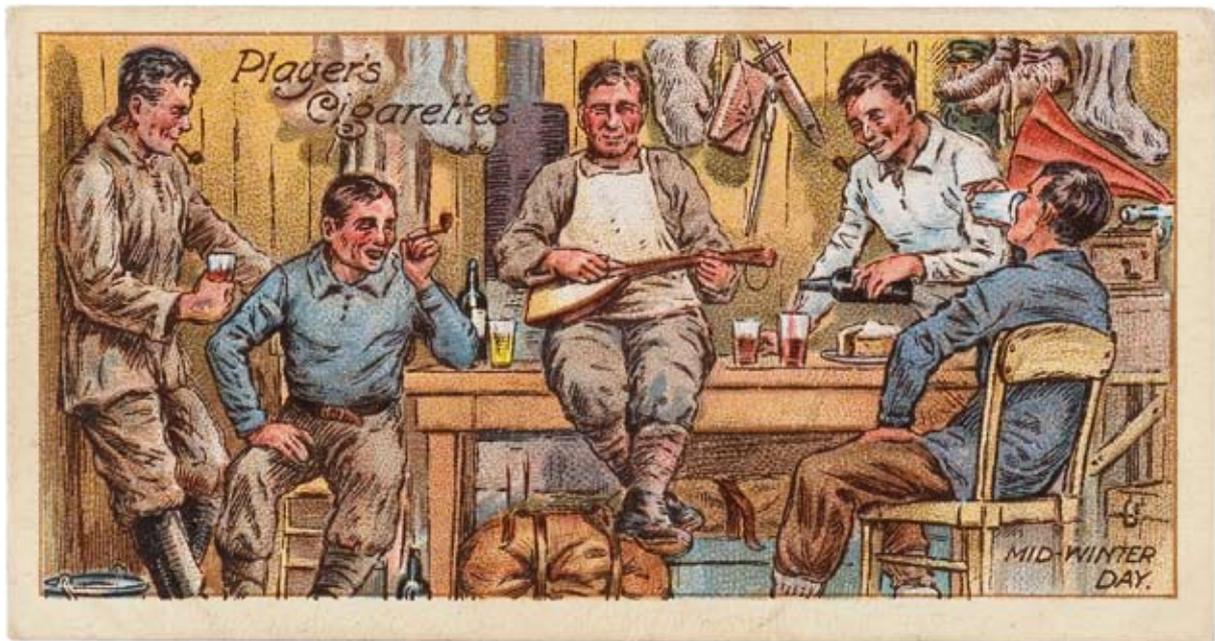
The detailed graphic, historical and thematic content of the cards reflects the social concerns, manners and events of their time (along with the pervasive practice of smoking). Aimed at a predominantly male audience, the cards typically covered military themes, sport, film and world facts. Their content had little to do with the tobacco business — direct advertising was confined to a line or two in the verso text. Rather, the cards were designed simply to be attractive, informative, popular and collectible, thus enhancing sales.

Military and sporting themes were particularly well represented in Australian cigarette cards. A magnificent World War I series, depicting AIF heroism in fighting against the Turks on the Gallipoli Peninsula, was produced in 1917 by John Player & Sons, W. D. & H. O. Wills. The series infuses its subject with the popular romanticism that gave rise to the ANZAC legend, rivalled in Australian folklore perhaps only by its champions of the sporting field. These too were amply represented in numerous series, including the BDV series, *Godfrey Phillips' Who's Who of Australian sport*, 1933. It represents a role call of Australian sporting greats, including Don Bradman, Walter Lindrum and Les Darcy.

Each cigarette card in a set had a different picture and text explanation, but was centred on the same theme. Sets varied in size, usually containing 25 or 50 cards. It became increasingly popular for both adults and children to collect cigarette cards, and cigarette manufacturers issued albums in which to stick cards, or which held them by the corners or edges. Some collectors had the text on the rear of the card reprinted in the album.

In 1917, a shortage of materials due to World War I stopped the production of cards, and they did not reappear until 1922. In early 1940, the production of cards ceased once again because of wartime restrictions, and any hope of a return to the era of cigarette cards was dashed by the high cost of materials after the war.

Colin Warner



No. 12, *Mid-winter Day at Cape Evans in the Mens' Quarters*, *Polar Exploration* series, John Player & Sons, [c. 1916], printed ephemera, ML Safe 1/197

No. 9, *Wading ashore at Suvla Bay*, *War Incidents* series, John Player & Sons, W. D. & H. O. Wills, 1917, printed ephemera, ML Safe 1/145a

No. 25, *Town Hall Sydney*, *Interesting Buildings* series, British American Tobacco (Capstan Cigarettes), 190-?, printed ephemera, album ML 769.5/5

Andrew Charlton, *Godfrey Phillips' Who's Who of Australian Sport* series, BDV Cigarettes, 1933, printed ephemera, ML Safe 1/134

'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 Churm



THE MAGIC PUDDING

SLICE TWO.



BEING THE FURTHER
ADVENTURES OF BUNYIP BLUEGUM.

BY NORMAN LINDSAY.

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

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

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Jessie Traill

1927–1932

On display: January – December 2007

Jessie Traill loved seeing buildings under construction.¹ Her celebrated series of six etchings and two aquatints created from 1927 to 1932, documenting the construction of the Sydney Harbour Bridge, is a testament to this.

One of the most significant engineering projects of its time, the Sydney Harbour Bridge has now become one of the city's most recognised icons. Its completion and opening 75 years ago, on 19 March 1932, had a dramatic effect on the city and on people's lives, joining the two sides of Sydney for the first time, but also displacing 800 families whose homes had been demolished to make way for the Bridge. During the eight years of construction, 1400 people were employed to work on the Bridge; 16 died as a result of industrial accidents during those years.

The Bridge inspired many artists, including Grace Cossington Smith, Dorrit Black and Robert Emerson Curtis, and photographers Harold Cazneaux and Henri Mallard, but Jessie Traill's carefully observed and finely realised Sydney Harbour Bridge series sets her work apart as both original and distinctive. Her detailed and precise view does not romanticise the Sydney Harbour Bridge. Rather, Traill's perspective from the top deck of the construction area, her use of contrasts of light and shade and the effects of scale invest her work with a sense of drama, monument and industriousness, accentuated by the ant-like scale of the construction workers.

Born in Melbourne in 1881, her family's wealth gave Jessie Traill financial independence and the security to study and practice her art at home and overseas. She studied at the National Gallery School in Melbourne under John Mather, Frederick McCubbin and others, and in London with renowned etcher Frank Brangwyn. She became a particularly accomplished etcher, as this series shows, but also worked in oils and watercolours.

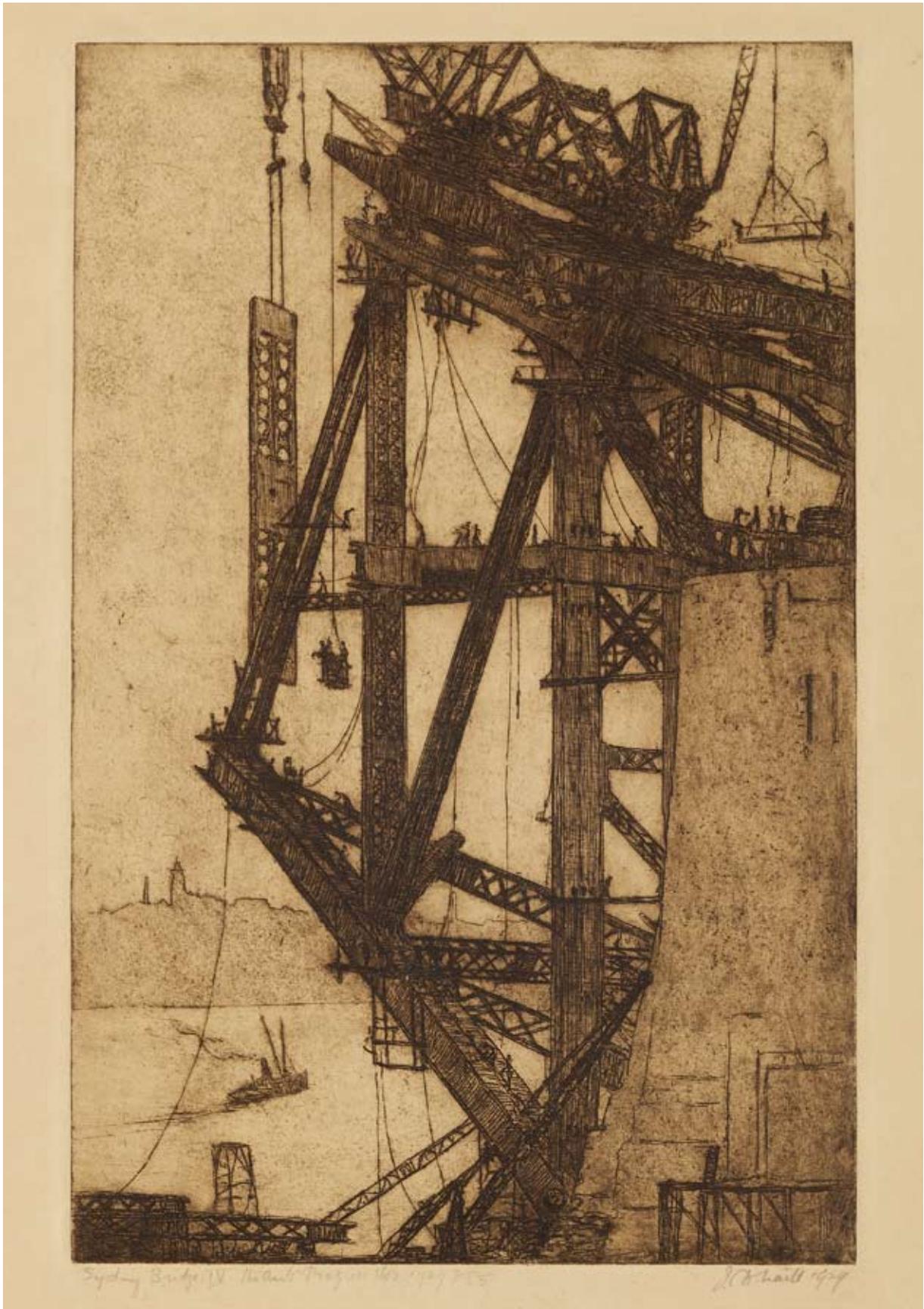
At a time when there was still prejudice against women artists, and in particular against those depicting subjects considered unfeminine such as the Bridge, Jessie Traill's Sydney Harbour Bridge series was well received when exhibited in Melbourne in 1932. Fellow artist Arthur Streeton enthusiastically reviewed Traill's work, which he described as daring, original and successful: 'No other artist in Australia today can compare with her in the fine and varied exhibition of the Sydney Bridge.' Melbourne, he wrote, should be proud of a fine draughtswoman and etcher.²

Jessie Traill was not a modernist. Rather, her work depicted modernity with a fine sense of the aesthetic and a clear artistic vision. She continued to work from her studio at Harkaway, Melbourne, until the end of her life, and died, age 86, in 1967. She presented two sets of her Sydney Harbour Bridge series to the Mitchell Library, the first in 1949 and the second at the end of her life in 1966.

Louise Anemaat

1. Foott, Bethia, 1966, 'Jessie Constance Alicia Traill. By her cousin', ML Doc 959, p. 6.
2. Streeton, Arthur, 3 May 1932, *Argus*, p. 10.





Sydney Bridge IV – the Ants' Progress Nov. 1929, Jessie Traill, 1929, (Edition: 2/25), etching, ML PXD335, Vol. 3, No. 4
Left: *Building the Sydney Harbour V Going Up* (detail), Jessie Traill, 1930, (Edition: 9/25), etching, ML PXD335, Vol. 3, No. 5

Exploring the same territory

1957–1963

On display: January – December 2007

The art of Sidney Nolan and the literature of Patrick White often intersect. White's sense that he and Nolan were 'exploring the same territory'¹ led him, in 1957, to ask the artist to design a book jacket for *Voss*, White's novel based around the doomed explorer Ludwig Leichhardt. In response, Nolan sent a preliminary sketch from England, on a postcard dated 29 August 1957, with the message: 'This is a rough note for Voss cover. Thrilled with the book. Look forward to meeting. S.'²

White wrote of Nolan's design for *Voss*: 'It got the character to perfection — thin and prickly.' In the published version however, Nolan's thin, prickly explorer has been transposed into what White described as 'that fat amiable botanist'.³

The following year, White also asked Nolan to do a cover for *The Aunt's Story*, and the two men finally met in Florida, USA, in September 1958, to discuss it. Years later, Nolan recalled:

Patrick sent me another book, *The Aunt's Story*, to do a jacket ... Up to this point we hadn't met. But I did this woman's face, as much as I could get a likeness to the book ... the woman was a shadowy and strange woman, so it was quite difficult to find an image for the face, but I arranged to meet Patrick in Florida ... in an orange grove.

When Nolan showed him the drawing, White's reaction was: 'Oh damn!' The artist had 'got the wrong character. 'And that', recalls Nolan, 'was the beginning of our relationship.'⁴ Despite White's misgivings, the design was used for the book's jacket. The friendship between Nolan and White, begun in a Florida orange grove, lasted until the death of Nolan's second wife, Cynthia, in 1976.

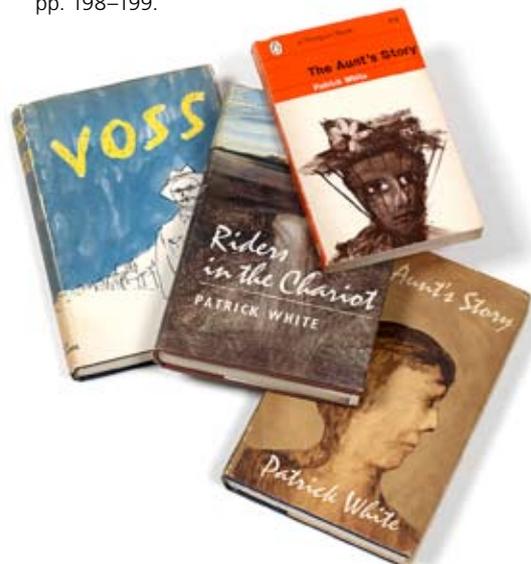
Sidney Nolan was again asked to do the jacket design for *Riders in the Chariot*, in 1961. Although disappointed with the two previous covers, White remained determined that Nolan 'is the one to do a jacket ... I know he would understand the book'.⁵ Failing to produce a jacket

design, Nolan told White's publishers to go to his studio and select something suitable. White was particularly pleased with the selection, which he thought could 'actually [have] been designed for the book, which in fact was not the case'.⁶

Another cover design by Nolan for *The Aunt's Story* was used for the Penguin paperback edition in 1963. White kept Nolan's original designs, framed and hung in his home. In 1974 he presented them to the Mitchell Library. The works commemorate the collaboration and friendship between Patrick White and Sidney Nolan who, at his death in 1992, was Australia's most internationally celebrated artist. Patrick White, Australia's only Nobel Prize laureate for Literature, had died two years earlier in 1990.

Louise Anemaat

1. Marr, David, 1991, *Patrick White: A life*, London: Jonathan Cape, p. 316.
2. Nolan, Sidney to Patrick White, 29 August 1957, ML 743.
3. White, Patrick to Geoffrey Dutton, 13 December 1959, in David Marr, 1994, *Patrick White Letters*, Sydney: Random House, p. 160.
4. Nolan, Sidney to Brian Adams, June 1986 in David Marr, op. cit., 1991, p. 343.
5. White, Patrick to Marshall Best, 7 April 1961, in David Marr, op. cit., 1994, p. 185.
6. White, Patrick to John Tasker, 30 October 1961, *ibid.*, pp. 198–199.





Book jacket design for Patrick White's *The Aunt's Story*, Sidney Nolan, 1963, synthetic polymer on card, ML 744,
By permission of the Trustees of the Sir Sidney Nolan Trust

Left (clockwise from left): Patrick White's *Voss*, London: Eyre & Spottiswoode, 1957; *Riders in the Chariot*,
London: Eyre & Spottiswoode, 1961; *The Aunt's Story*, Harmondsworth, Middlesex, England: Penguin, 1963; *The Aunt's Story*,
London: Eyre & Spottiswoode, 1958

Globe Theatre

1987

On display: January – December 2007

In 1599 a group of players designed and built an open air, round theatre to show the works of one of their contemporaries, William Shakespeare. Erected in Bankside, London, it was one of four major theatres in the area. The octagonal amphitheatre rose three stories high, holding a capacity of up to 3000 spectators. Audiences sat in this wooden theatre in the round, or stood informally as groundlings in the yard.

The rectangular raised stage on which the plays were performed was nearly 43 feet wide and 28 feet deep. On the stage, there was a trapdoor for use by performers to enter from beneath (from an area known as the 'cellerage'). There was a second trapdoor at the back of the stage that was used for the same purpose. Often the area beneath the stage is also called 'hell', since supernatural beings (such as the ghost in *Hamlet*) enter and exit the stage from this area.

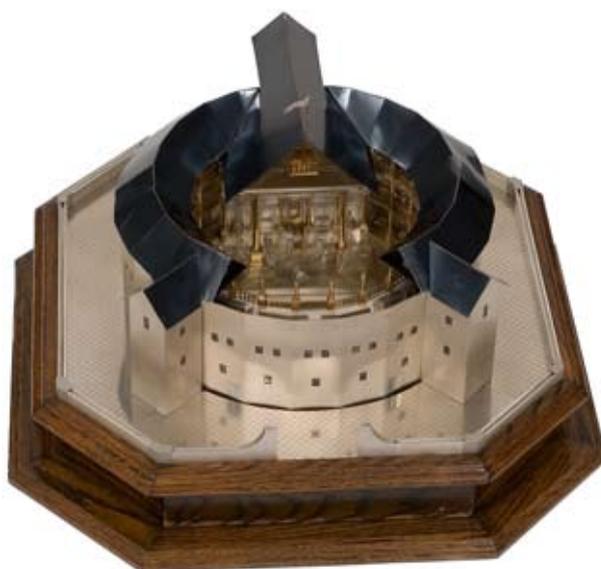
During its first decade the Globe played host to some of Shakespeare's greatest works. In 1613, the original Globe Theatre burned to the ground when a cannon shot during a performance of *Henry VIII* ignited the thatched roof of the gallery. The company rebuilt the new Globe on the foundations of its predecessor just before Shakespeare's death. It continued operating until 1642, when Puritans closed it down in their desire to restrict public entertainment. Two years later, the Puritans razed the building.

When the foundations of the Globe were rediscovered in 1989, plans were made to reconstruct it. Led by actor Sam Wanamaker (1919–1993), who visited the State Library's famous Shakespeare room during his research, workers and enthusiasts rebuilt the latest version of the Globe at its Bankside site. The new Globe was opened on 12 June 1997, with a production of *Henry V*.

A remarkable sterling silver, silver gilt and fully hallmarked model of the Globe was made in 1987. Conceived by the jewellers, Garrard & Co Ltd, in consultation with Diana Devlin of the Shakespeare Globe Trust, it was created to celebrate the rebuilding and reconstruction of the original Globe. The model took about 1000 hours to complete, and is mounted on an oak plinth. The interior view, which includes figures of ten actors, is of a reproduction of the assassination scene in *Julius Caesar* (Act 3, Scene 1).

This beautiful piece was presented to the Library by Nina and Neil Glasser MVO in 2004. It joins a unique collection of items related to Shakespeare in the Library. In addition to the fabulous Shakespeare room in the Mitchell Wing, the Library also holds Shakespeare's First Folio, and over 5600 volumes relating to Shakespeare's works.

Stephen Martin





'So are we Caesar's friends, that have abridged
His time of fearing death.'

Brutus, William Shakespeare, *Julius Caesar*, Act 3, Scene 1

Model of Globe Theatre stage (detail), showing the assassination of Julius Caesar.

Left: Model of Globe Theatre, London, Garrard & Co Ltd, London (www.garrard.com), 1987, silver and silver gilt, model on oak plinth, ML XR 70

Architecture – the most useful art

1997–1999

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. 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

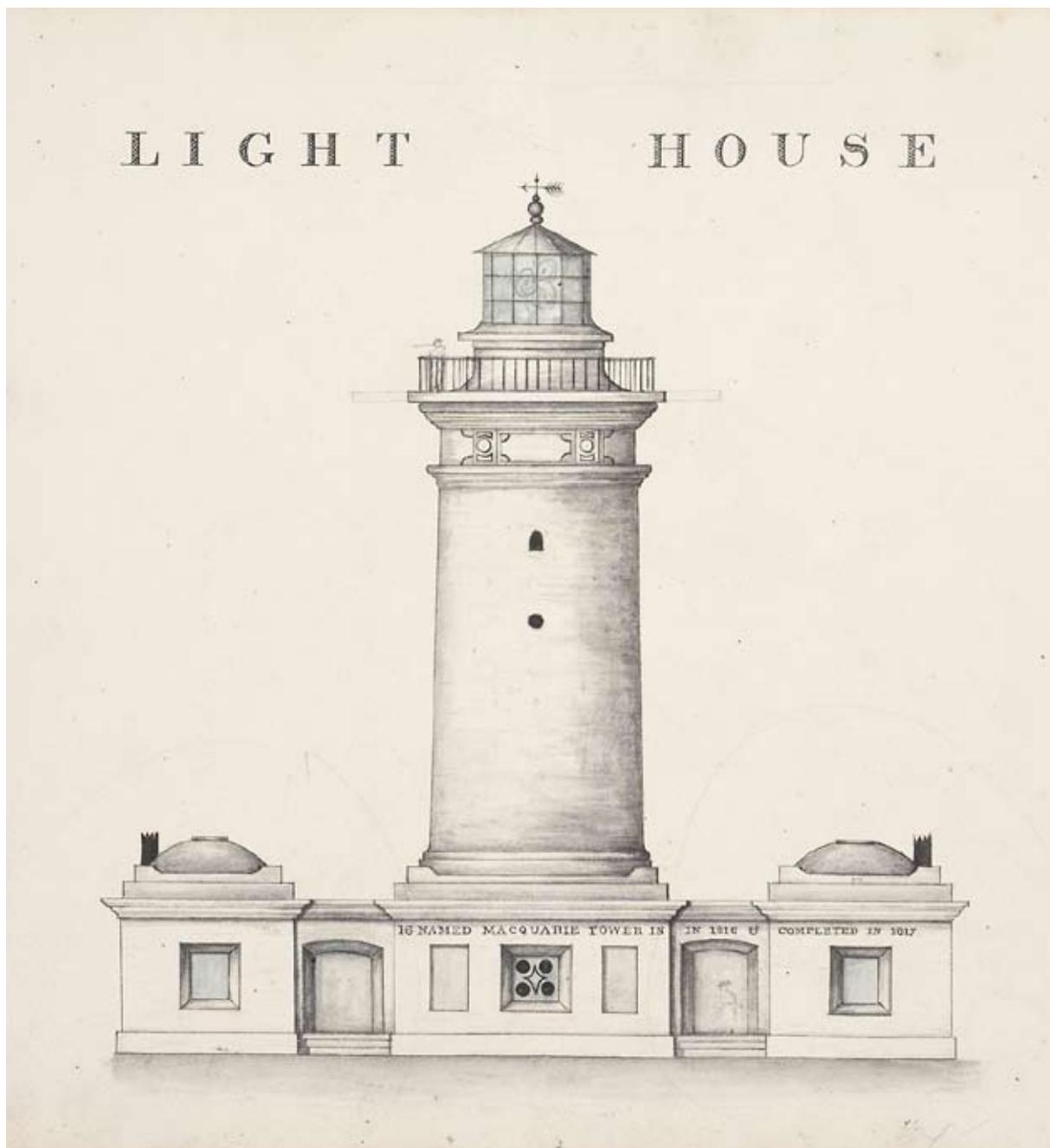
by firms such as Wilson, Neave and Berry); while nearly 200 years on, Glenn Murcutt's organic, site- and culturally-specific buildings are read as evidence of a growing local awareness of a particular landscape and identity.

Immigrant architects, too, have provided critical injections into the Australian scene. While Harry Seidler, who died in 2006, was the best known, with a reputation 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 Blakett, 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] (detail), 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

Item list

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

The Rimini Antiphonal

Display period: April 2007 – March 2008

Neri da Rimini (13th/14th cent.), illuminator
Antiphonal: Common of the Saints, 1328
folios 105v – 106r, 123v – 124r, 19v – 20r, 86v – 87r
Bound manuscript on vellum
Bequest of Nelson Moore Richardson, 1928
Richardson 273

Fair and fine bindings

Display period: July 2006 – September 2007

Display period for these items: January – 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-Baptiste-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 – 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 Sociétaires de l'Académie des beaux livres
Bibliophiles contemporains, 1894
Bound volume
Purchased at the sale of J. T. Hackett's art collection, 1918
RB LQ5/H

Display period for these items: July – September 2007

A selection of volumes bound in vellum

Marcus Tullius Cicero (106 BC – 43 BC)
Epitheta M. T. Ciceronis Collecta
Venetii: Aldus Manutius. Paulii 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 coetanei XII
Frankofurti: apud Andreae Wecheli heredes, 1594
Bound volume
Purchased 1968
SC/990

Valerius Maximus (c. 20 BC – c. 50 AD)
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

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

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

Betty's Paper

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

Joan Blaeu's Grand Atlas

Display period: October 2007 – September 2008

Joan Blaeu (c. 1596–1673)

Asia noviter delineata, Vol. XI; *Britannia prout divisa fuit temporibus Anglo-Saxonum praesertium durant illorum Heptarchia*, Vol. V; *Europa recens descripta*, Vol. I; *Arabia*, Vol. XI; *Nova et accuratissima totius terrarum orbis tabula*, Vol. I; *Pecheli, sive Peking, Imperii Sinarum provincial prima*, Vol. XI; *Africae nova descriptio*, Vol. X; *Imperii Sinarum nova descriptio*, Vol. XI
Atlas Maior or Le Grand Atlas, ov Cosmographie Blaviane en laquelle est exactement descritte la terre, la mer, et le ciel
Amsterdam: chez Jean Blaeu, 1667

Copper engravings in bound volumes, handcoloured
Purchased 1884
RB/RF912/61–72

Pieces of the Pacific

Display period: July 2007 – June 2008

A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook, to the southern hemisphere: with a particular account of the manner of manufacturing the same in the various islands of the south seas; partly extracted from Mr. Anderson and Reinhold Forster's observations, and the verbal account of some of the most knowing of the navigators: with some anecdotes that happened to them among the natives.

London: ... printed for Alexander Shaw ... , 1787

Bound volume
Bequest of David Scott Mitchell, 1907
DSM C525

A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook, to the southern hemisphere: with a particular account of the manner of manufacturing the same in the various islands of the south seas; partly extracted from Mr. Anderson and Reinhold Forster's observations, and the verbal account of some of the most knowing of the navigators: with some anecdotes that happened to them among the natives.

London: ... printed for Alexander Shaw ... , 1787

Bound volume
Bequest of Sir William Dixon, 1952
DL Safe 78/64

Wedgwood's Sydney Cove Medallion

Display period: April 2006 – 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

Australia's coastline emerging

Display period: January – March 2007

(N.B. This map was scheduled to be displayed in 2006. Unfortunately, circumstances beyond our control dictated that the map display was postponed. For information about this map and its context, please refer to the essay, 'Australia's coastline emerging', in the *Nelson Meers Foundation Heritage Collection 2006* guide, p. 12. This is available in on the exhibition website at: <<http://www.atmitchell.com/events/exhibitions/2006/heritage/docs/heritageguide2006.pdf>>)

William Bradley (1758? – 1833)

Chart of the track of the Waaksaamheid from Port Jackson by the Northern route to Batavia, [black dotted line] Ship's Track. 1791

Map scale: 1: 10 000 000
Manuscript chart, ink and wash
Bequest of Sir William Dixon 1952
DL Cc 79/4

Navigator artists: Bligh and Tobin

Display period: January – December 2007

William Bligh (1754–1817)

[Cockatoo] Van Dieman's Land; Two small Brown Birds of Van Dieman's Land; Oh, eeree — of Taheite; The small blue Paroquet of Otaheite called Aiwinee, 1792

Watercolours
Drawings by Wm. Bligh, Commander of His Majesty's Ship Providence, 1791–93

Purchased from Angus & Robertson, 1915
PXA 565, f. 32, f. 36, f. 45, f. 51

George Tobin (1768–1838)

In Adventure Bay — Van Diemens Land; Near the watering place, Matavai, Island of Otahytesy; The Morai of Oparrey, Island of Otahytesy, Looking towards Matavai; Torres Straits — The meeting of the Cutter and Canoes September 1792, 1792

Watercolours
Sketches on HMS Providence; including some sketches from later voyages on Thetis and Princess Charlotte, 1791–1811

Purchased from Mrs Larken, 1915
PXA 563, f. 18, f. 46, f. 39, f. 77

Map curiosities

Display period: April – December 2007

Display period for these items: April – June 2007

William Bradley (1758? – 1833)

South Coast of Norfolk-Island and Phillip Isld., together with a 1: 52 700 scale outline of the whole of Norfolk and Phillip Islands. 1791.

Map scale 1: 18 000

Manuscript chart, ink and wash

Bequest of Sir William Dixson, 1952

DL Cb 79/5

William Neate Chapman (1773? – 1837?)

Plan of the Town of Sydney On the South side of Norfolk Island [signed] Wm. Neate Chapman. 1794

Map scale 1: 2 390

Manuscript chart, ink and wash

Presented by Frederick Chapman, 1934

ZM2 819.21/1792/1

William Neate Chapman (1773? – 1837?)

Plan of the Settler's Lots and The Ground Cultivated for the Publick on Norfolk Island 1795

Map scale 1: 25 344

Manuscript chart, ink and wash

Bequest of Sir William Dixson, 1952

DL Ca 79/3

Display period for these items: July – September 2007

Geo F. W. Bordes (fl. 1834 – 1841?)

Plan of the Settlement — Norfolk Island — Taken Octr 1838. NB. The buildings etc. coloured Yellow are additional since Octr. 1838. [signed] Geo F. W. Bordes Capt Royal Engineers 31st March/41, 1841

Map scale 1: 1 584

Manuscript chart, ink and wash

Mitchell Library (provenance unknown)

ZM4 819.2/1838/1

W. T. Mountney (fl. 1846?)

Plan of Longridge Station. Norfolk Island 1846 [signed]

W T Mountney

Map scale 1: 3 168

Manuscript chart, ink

Bequest of Sir William Dixson, 1952

DL Ca 84/12

W. T. Mountney (fl. 1846?)

Plan of Norfolk Island shewing the position of the Police and Cattle Stations [signed] W T Mountney [1846]

Map scale 1: 15 840

Manuscript chart, ink

Bequest of Sir William Dixson, 1952

DL Cb 83/6

Display period for these items: October – December 2007

John Hunter (1737–1821)

The Settlements of New South Wales: A map showing the courses of the Hawkesbury and Nepean Rivers, the cultivated areas, and the tracks of Governor Hunter to the Cowpastures in 1795 and 1796 ... [signed] J. H. 1796?

Map scale 1: 221 760

Manuscript chart, ink and wash

Bequest of Sir William Dixson, 1952

DL Cb 79/7

John Hunter (1737–1821)

The Settlements of New South Wales: A map showing the courses of the Hawkesbury and Nepean Rivers, the cultivated areas, and route of Bass and party, June 1797 to the Cowpastures and Mt. Hunter and thence to the sea. [new state] [signed] J. H. 1797?

Map scale: 1: 200 000

Manuscript chart, ink and wash

Bequest of Sir William Dixson, 1952

DL Cb 79/9

Convicts and commerce

Display period: January – December 2007

François Balthazar Solvyns (1760–1824)

Portrait of Il Netunno, later Marquis Cornwallis, under sail, 1793

Oil on panel

Purchased from Christie's, London, 2004

ML 1353

Michael Hogan (1766–1833)

Logbook of the ship Marquis Cornwallis, 1 February to 1 November 1796

Manuscript

Purchased from Christie's, London, 2004

ML Safe 1/242

Henry Moor

Track of the Ship Marquis Cornwallis from Norfolk Isld. to Madrass & Bengal in the Months of June & July 1796

Manuscript chart

Purchased from Christie's, London, 2004

M Ser 4 000/1 MLMSS 7491 Map 1

Henry Moor

Track of the Ship Marquis Cornwallis from Norfolk Isld. to Madrass & Bengal in the Months of June & July 1796

Manuscript chart

Purchased from Christie's, London, 2004

M Ser 4 000/1 MLMSS 7491 Map 2

Henry Moor

Track of the Ship Marquis Cornwallis between the Isles of Augusta & Pidgeon in Dampiers Straits on the 1st of August 1796

Manuscript chart

Presented by Michael H. Styles, 2004

M Ser 4 000/1 MLMSS 7359 Map 3

Henry Moor

Track of the Ship Marquis Cornwallis through the Straits of Boeton in the month of August 1796

Manuscript chart

Presented by Michael H. Styles, 2004

M Ser 4 000/1 MLMSS 7359 Map 4

Les Roses, Pierre-Joseph Redouté

Display period: April 2007 – March 2008

Pierre-Joseph Redouté (1759–1840)

Rosa gallica (flore giganteo), Le Rosier de Provins, Vol. III, p. 53; Rosa noisettiana, Le Rosier de Philippe Noisette, Vol. II, p. 77; Rosa centifolia (var. prolifera-foliacea), Le Rosier Prolifé-foiliacé, Vol. III, p. 65; Rosa campanulata (Flore albo.), Le Rosier Campanule, Vol. II, p. 95; Rosa gallica, Le Rosier Évêque, Vol. II, p. 29; Rosa bifera (macrocarpa), La Quatre Saisons, Vol. III, p. 9; Rosa damascena celsiana (var. prolifera), Le Rosier de Cels, Vol. III, p. 13; Rosa gallica, Le Rosier de Provins, Vol. II, p. 19, Les Roses, Paris: L'Imprimerie de Firmin Didot, 1817–1824

Stipple engravings in bound volumes, printed in colour and finished by hand

Purchased from Angus and Robertson, 1917

SAFE/RB/LF5/R

Zoology of the Voyage of HMS Beagle

Display period: July 2006 – June 2007

John (1804–1881) and Elizabeth (1804–1841) Gould

Tanagra Darwini, 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)

Scelidothorium, 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

Merlini's magic!

Display period: January – September 2007

Will Goldston (1878–1943)

The Magician's Annual, 1910/11

Holborn, London: A. W. Gamage, Ltd

Bound volume

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 867

Guy K. Austin (n.d.)

Practical Magic with Popular Patter

London: W. Goldston Ltd, [1919]

Bound volume

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 75

Will Goldston (1878–1943)

The Young Conjurer, Part 1

London: Will Goldston, 1919, 2nd edition

Bound volume

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 14

Harry Houdini (1874–1926)

Magical Rope Ties and Escapes

London: Will Goldston, 1921

Bound volume

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 236

Will J. Blyth (n.d.)

Handkerchief Magic

London: Pearson, 1922

Bound volume

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 161

David Devine (n.d.)

The Book of Mystery and Magic

London: W. Foulsham & Co. Ltd., (192–?)

Bound volume

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 407

The Sphinx; a monthly illustrated magazine devoted exclusively to magic and magicians

Vol. 31, 1932

Chicago Ill.: The Sphinx Publishing Co., 1902–

Bound serial

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 868

Les Levante (The Great Levante) (1892–1978)

Easy Card Tricks: 50 Easy Card Tricks that anyone can do with ordinary cards

London: L. Davenport & Co., [1941]

Bound volume

Purchased from the estate of Robert Robbins, 1968

RB/Robbins 189

Display period for this item: January – March 2007

Bernardo (n.d.)

Printed poster, c. 1921

Purchased from the estate of Robert Robbins, 1968

Robbins Stage Magic and Conjuring Collection

Display period for this item: April – June 2007

Will Owen (1869–1957)

David Devant, Bogey Golf, c. 1910

Printed poster

Purchased from the estate of Robert Robbins, 1968

Robbins Stage Magic and Conjuring Collection

Display period for this item: July – September 2007

Will Owen (1869–1957)

David Devant, The Egg Trick, c. 1910

Printed poster

Purchased from the estate of Robert Robbins, 1968

Robbins Stage Magic and Conjuring Collection

Ida Rentoul Outhwaite

Display period: April 2007 – March 2008

Ida Rentoul Outhwaite (1888–1960)

Pierrot and Pierrette; Fairy on leaves above pool; The le ... ? pool; An after-dinner speech, c. 1915 – c. 1920s

Watercolour, pen and ink sketches

Artworks transferred by the National Trust of Australia (New South Wales)

from the former collection of the Museum of Australian Childhood

ML PXD 725, items 967, 966, 965, 969

Copyright V & S Martin

Ida Rentoul Outhwaite (1888–1960)

Mixed plants, trees etc. (n.d.)

Pencil and watercolour sketches

Sketchbook transferred by the National Trust of Australia (New South

Wales) from the former collection of the Museum of Australian

Childhood

ML PXD 725, item 956

Copyright V & S Martin

Windsor & Newton Ltd

Black metal box of watercolour paints belonging to Ida Rentoul

Outhwaite, c. 1918

Presented to the State Library of New South Wales in 2002

ML R924

Cigarette cards

Display period: October 2007 – September 2008

Display period for these items: October – December 2007

John Player & Sons

Whole series, Nos 1–25

Polar Exploration series, [c. 1916]

Printed ephemera

Purchased 1999

ML Safe 1/197

Display period for these items: January – March 2008

John Player & Sons, W. D. & H. O. Wills

Nos 8, 34, 7, 23, 39

War incidents series, 1917

Printed ephemera

Donation from the Museum of Childhood 2000

ML Safe 1/145a

Display period for these items: April – June 2008

BDV Cigarettes

Phar Lap, Austin Robertson, G. Hannaford, Mona McLeod,

Harry Hopman, Les Darcy, Claire Dennis, Major Goodsell,

Tom Gorman, Walter Lindrum, J. P. Metcalfe, D. G. Bradman,

My Andy, Sir Charles Kingsford Smith, Andrew Charlton,

Hubert Opperman, P. A. Pavey, R. Pearce

Godfrey Phillips' Who's Who of Australian Sport series, [collection of cigarette cards featuring Australian sports identities], 1933

Printed ephemera

Purchased 1992

ML Safe 1/134

Display period for these items: July – September 2008

British American Tobacco (Capstan Cigarettes)

Opening featuring No. 25, Town Hall Sydney

Interesting Buildings series, [album of cigarette cards], 190–?

Printed ephemera

Provenance unknown

ML 769.5/5

British American Tobacco (Capstan Cigarettes)

Opening featuring Australian

[album of cigarette cards], 190–?

Printed ephemera

Purchased 1992

ML Safe 1/150

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

Jessie Traill

Display period: January – December 2007

All works by Jessie Traill (1881–1967)

Display period: January – March 2007

Building the Harbour Bridge no. 1, 1927 (Edition: 6/30)
Etching
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3, No. 1

Building the Harbour Bridge III the granite workers, 1929 (Edition: 5/30)
Etching
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3, No. 3

Display period: April – June 2007

Building the Harbour Bridge, Sydney. No II, Nov. 1927, 1928 (Edition: 4/30)
Etching
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3., No. 2

Sydney Bridge IV – the Ants' progress Nov. 1929, 1929 (Edition: 2/25)
Etching
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3, No. 4

Display period: July – September 2007

Building the Sydney Bridge V Going Up, 1930 (Edition: 9/25)
Etching
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3, No. 5

The Great Arch. Harbour Bridge 1930, 1932 (Edition: 9/30)
Aquatint
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3, No. 7

Display period: October – December 2007

Nearly Complete VI Building Sydney Harbour Bridge, 1931
Etching
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3, No. 6

The Red Light Harbour Bridge June 1931, 1932 (Edition: 21/30)
Aquatint
Presented by Jessie Traill, 1949
ML PXD335, Vol. 3, No. 8

Exploring the same territory

Display period: January to December 2007

Display period: January – March 2007

Sidney Nolan (1917–1992)
Book jacket design for *Voss, 1957*
Ink, wash, wax crayon, pen and ink on card
Presented by Patrick White, 1974
ML 743

Patrick White (1912–1990)
Voss, London: Eyre & Spottiswoode, 1957
Bequest of Patrick White, 1990
Patrick White Book Collection

Display period: April – June 2007

Sidney Nolan (1917–1992)
Book jacket design for *The Aunt's Story, 1958*
Oil on paper
Presented by Patrick White, 1974
ML 745

Patrick White (1912–1990)
The Aunt's Story, London: Eyre & Spottiswoode, 1958
Bequest of Patrick White, 1990
Patrick White Book Collection

Display period: July – September 2007

Sidney Nolan (1917–1992)
Book jacket design for *Riders in the Chariot, 1961*
Watercolour, pastel on paper on masonite
Presented by Patrick White, 1974
ML 746

Patrick White (1912–1990)
Riders in the Chariot, London: Eyre & Spottiswoode, 1961
Bequest of Patrick White, 1990
Patrick White Book Collection

Display period: October – December 2007

Sidney Nolan (1917–1992)
Book jacket design for *The Aunt's Story, 1963*
Synthetic polymer on card
Presented by Patrick White, 1974
ML 744

Patrick White (1912–1990)
The Aunt's Story, Harmondsworth, Middlesex, England: Penguin, 1963
Bequest of Patrick White, 1990
Patrick White Book Collection

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Globe Theatre

Display period: January – December 2007

Garrard & Co Ltd, London (www.garrard.com)
Model of Globe Theatre, London, 1987
Silver and silver gilt, model on oak plinth
Presented by Nina and Neil Glasser MVO, 2004
ML XR 70

Architecture — the most useful art

Display period: January 2006 – March 2007

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

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



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www.atmitchell.com