

*HERITAGE COLLECTION*  
NELSON MEERS FOUNDATION

*2009*

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STATE LIBRARY OF NEW SOUTH WALES

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**For further information on the Heritage Collection  
and an online version of this exhibition, please see  
<[www.sl.nsw.gov.au/events/exhibitions/2009/heritage](http://www.sl.nsw.gov.au/events/exhibitions/2009/heritage)>.**

**Note: This guide lists all items that will be on display  
at various times throughout 2009. All information was  
correct at the time of printing.**

# Foreword



For seven years the Nelson Meers Foundation Heritage Collection has entertained and informed the many people who have visited the gallery and the website <[www.sl.nsw.gov.au/events/exhibitions/2009/heritage](http://www.sl.nsw.gov.au/events/exhibitions/2009/heritage)>.

The exhibition was established to show some of history's greatest endeavours and highest achievements. We've also celebrated the contributions these discoveries and objects have made to our everyday life and cultural development.

The displays for this year continue to show works from the State Library's finest and most engaging collections. Quarterly page turnings and item changes maintain exhibition vitality, and ensure that significant journals and publications are revealed in greater depth. These will continue throughout 2009, and visitors will experience the richness of the Library's collection of manuscripts, maps, rare books, paintings, photographs and realia.

In 2009 we also mark the success and work of our first explorers as they travelled through the interior of the continent. We are displaying a journal of surveyor William Romaine Govett, and some of the tools and products of the profession.

This year also sees the display of the story of Antarctic mapping, remarkable and rare items from James Cook's life and voyages, some witty cartoons from Sydney's literary life, and examples of early European attempts to record Indigenous vocabularies. Now copied and available on our website, these remarkable lists are accessible to a worldwide audience.

One of the Library's most interesting items is also one of the twentieth century's most powerful documents. 'Schindler's list' is the list of names of Oskar Schindler's Jewish employees, whom he moved in 1944 from his factory in Cracow to a more secure camp in Czechoslovakia, thereby ensuring their safety from the Nazi regime. It appears to be straightforward, but the sense of history, danger and compassion that marks the story of the list is a reminder of the strengths and weaknesses of human endeavour.

Again I thank Samantha Meers, Director of the Nelson Meers Foundation. The initial support by the Foundation is enhanced by the long and beautiful selection of items on display and the growing presence of the Collection items on the Heritage Collection website.

**Regina Sutton**

NSW State Librarian & Chief Executive



# Nelson Meers Foundation



As one of Australia's leading libraries, the State Library of New South Wales plays an important role as a custodian of our cultural heritage. Yet, in addition to this significant public

responsibility, the Library is also a very personal place: a place of creativity, inspiration and imagination. In the same way, the Heritage Collection exhibition not only showcases Australia's rich and, at times, incredible history, but also reveals the many personal stories that lie beneath the Library's world-renowned collections.

The 2009 Heritage Collection includes items as diverse as they are fascinating: from a contemporary typescript copy of 'Schindler's list', to the Library's extensive collection of Mary Poppins memorabilia, and the surveying journal of William Romaine Govett, who discovered Govett's Leap in the Blue Mountains.

This year's Heritage Collection continues to reveal the Library's significant environment and conservation collections. Building on last year's display of *Aurora Australis* (the first book created entirely in the Antarctic), this year's Heritage Collection will showcase a series of maps dating from the seventeenth century, which reveal the fascinating history of man's discovery and exploration of Antarctica.

This year will also see the exhibition of the Library's collection of rare Aboriginal-language lists, continuing the Library's commitment to deepening our appreciation of Australia's rich Indigenous heritage. Recorded by settlers, surveyors and missionaries in the eighteenth and nineteenth centuries, these handwritten lists reveal some of the many Indigenous languages spoken at the time of European contact, many of which have now been lost.

This introduction would not be complete without a tribute to Stephen Martin, the curator of the Heritage Collection, and to the many Library staff who are involved with the exhibition. I continue to be inspired not only by their erudition, but by their commitment to sharing their knowledge, and the Library's treasures, with us all.

This is another remarkable year for the Heritage Collection, and the Nelson Meers Foundation is extremely proud to continue its support of this seminal exhibition. For those of you who have visited the Heritage Collection many times over the last seven years, and for those of you who are new to this wonderful exhibition, I encourage you to enjoy the many fascinating stories which form part of this year's Heritage Collection.

## Samantha Meers

Executive Director

Nelson Meers Foundation

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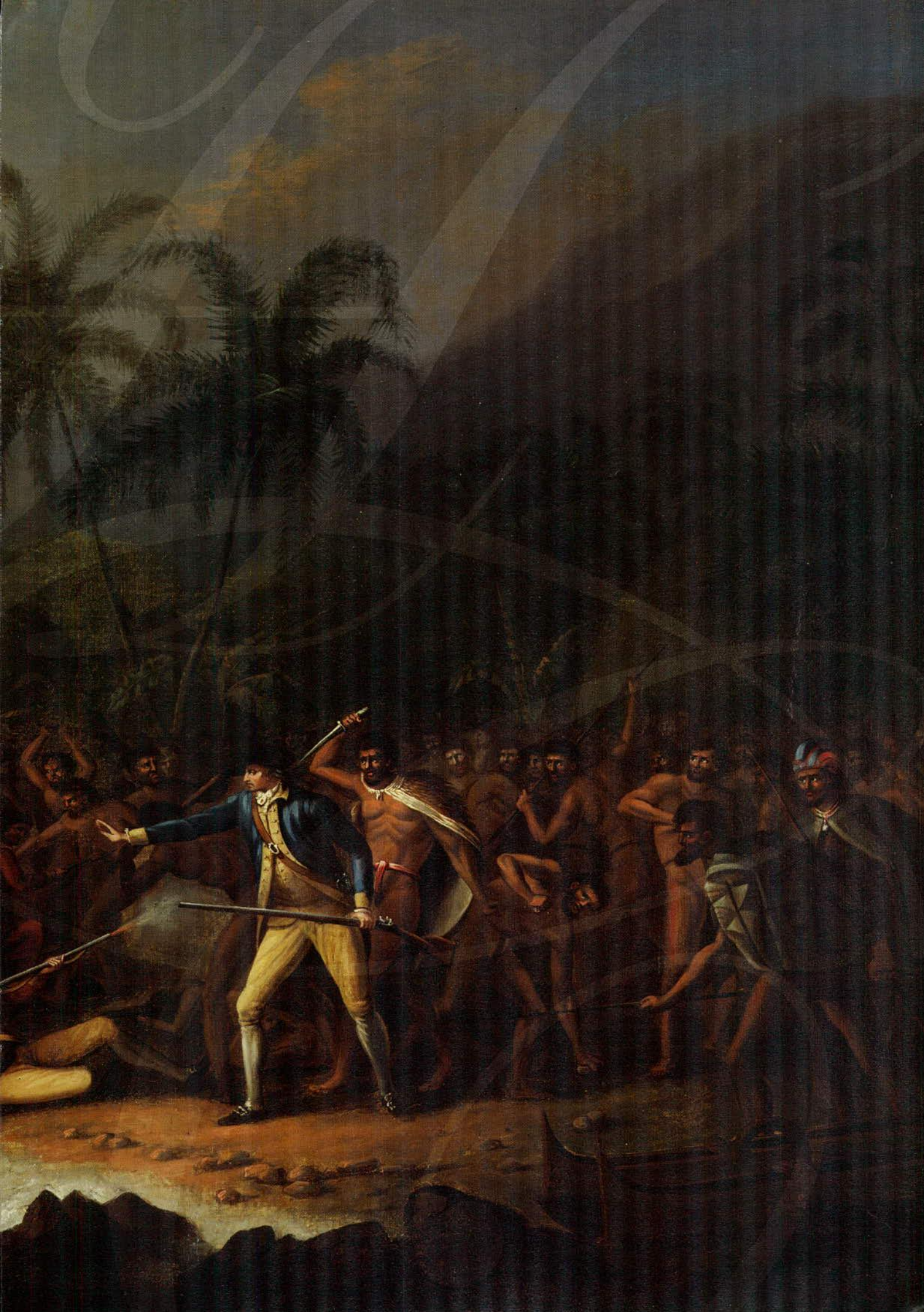
*The monkey or bear of New South Wales (detail), between pp. 48–49, Notes and sketches taken during a surveying expedition in N. South Wales and Blue Mountains Road, William Govett, 1830–1835, watercolour sketch, A330 (Safe 1/404)*





Death of Cook, John Webber, c. 1781-1783, oil, DG26







# Battle tactics

1487–1616

On display: January – November 2009

Australian Army commanders have access to *The fundamentals of land warfare*.<sup>1</sup> In Renaissance Europe military commanders may have been issued with a copy of *De re militari* by Vegetius, a fourth-century Roman, or a treatise on military tactics by the Greek, Aelianus. These classic works on the nature and logistics of warfare can all be found in the Library's collections.

Known as *Scriptores rei militaris*, the earliest published volume on the art of warfare held by the Library was published in Rome in 1487. This slim, vellum-bound volume contains four classic titles on military matters, including Vegetius's *De re militari*, Aelianus's *Tactica*, and works by Frontinus and Modestus.

*Tactica* or *De instruendis aciebus opus ad Dium Hadrianum* was written around AD 106, when Tacticus Aelianus was living in Rome. Aelianus wrote about Greek military tactics, including the technicalities of the Macedonian phalanx, which was later replicated by the Spanish and the Dutch armies in the sixteenth and seventeenth centuries in their complex geometric massings of pikemen and cavalry. In the 1487 edition on display, the military formations described by Aelianus are recreated by arranging ordinary printer's type in patterns to show the positions of troops, including foot soldiers and cavalry. Aelianus's work was first translated into English by Captain John Bingham in 1616. This edition — with the additional title, *Art of embattailing an army after ye Grecian manner* — depicts these military formations in a series of intricate engravings. The Library's copy of Bingham's translation was acquired in 1928.

*De re militari* by Flavius Vegetius Renatus was written in the late fourth century. Vegetius documented the practices and philosophies of the Roman army, stressing the importance of recruitment and basic training, discipline and quality leadership, along with practical knowledge of logistics and weapons. *De re militari* had a major influence on the philosophy of warfare,

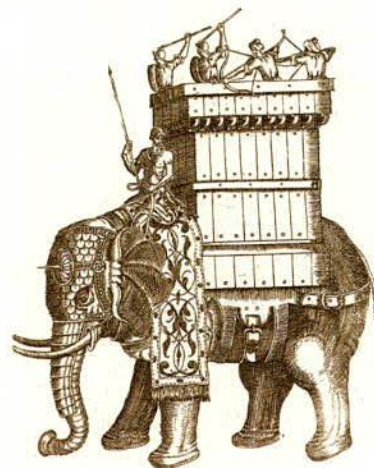
military tactics and training in Renaissance Europe, and was a significant influence on Machiavelli's *L'arte della guerra*, published in 1521. The phrase 'if you want peace, prepare for war' is attributed to Vegetius.

Manuscripts of Vegetius's work were copied and spread across Europe throughout the Middle Ages. Over 200 manuscripts in various languages still exist today. According to various early chroniclers, Geoffrey Plantagenet, Count of Anjou, consulted a manuscript copy of *De re militari* to solve a problem at the siege of Montreuil-Bellay in 1150.

The popularity of the work increased with the invention of the printing press in the mid-fifteenth century. The first printed edition was produced in Utrecht in 1472. In 1532 an edition was published in Paris, with over 100 woodcut illustrations of siege engines, catapults, cannons and firearms, along with a curious illustration of a water-suit that enabled a soldier to walk underwater. The Library's copy of this important edition was owned by David Scott Mitchell, providing a surprising example of Mitchell's lesser-known interest in classical materials, as well as Australiana.

## Maggie Patton

1. 1998, *The fundamentals of land warfare*, Georges Heights, NSW: Doctrine Wing, Combined Arms Training and Development Centre (Project).







[Scaling ladders], Mercurius Jollat, c. 1532, *De re militari libri XII*, Roberto Vaturio, woodcut in bound volume, MRB/Q355/V (16th century)

Left: [Fighting elephant], *The tactiks of Aelian: or, Art of embattailing an army after ye Grecian manner*, n.d., Tacitus Aelianus, 2nd century, translation by John Bingham, 1616, engraving in bound volume, RB/DQ355.42/1



# Mapping of Antarctica

1657–1990

On display: January – November 2009

Maps of the Antarctic region are a record of human activity in the far south — a place long seen as mysterious and challenging. The story of the mapping of Antarctica is one of the far-reaching human reconnaissances of this remote part of the world.

The maps show many aspects of interest in the south. A significant public declaration of territorial interest was for a nation to prepare a map of the prized area, and over the history of Antarctica many of these documents have been published and distributed. The maps also show scientific or commercial activity and the tracks of explorers, as well as the shape and geographical make up of the continent.

Our earliest perceptions of the south are wrapped in Ptolemaic predictions of a vast south land at the 'bottom' of the globe: a balance for the presumed land at the top. The northern regions were named Arctos, the south by comparison, Antarkticos.

The slow revelation that the land mass at the bottom of the world was in fact two major continents and several islands changed European notions of southern geography for ever. When James Cook crossed the Antarctic Circle (66° 33' 39") three times between 1773 and 1775, with the ships *Resolution* and *Adventure*, he established that one unified Great South Land — as perceived for hundreds of years — did not exist. He also proved that in the far south there was a land of ice and snow that was uninhabitable and frigid.

In the Heroic Age of Antarctic exploration (1895 to 1922) the continent was explored and the geographical prize of attaining the South Pole achieved. By the 1920s the Antarctic waters of the Ross Sea and Weddell Sea and some of the

continental coastline had been discovered. Maps from this era reflected the human endeavour and costs of moving across such a vast and hostile wilderness. Our geographical knowledge was in some cases acquired slowly and painstakingly — at the unfortunate cost of human life.

It was not until the 1950s that a full picture of the whole shape of Antarctica emerged.

In 1960 the much vexed question as to which nation formally held

Antarctic territory was resolved with the signing of the Antarctic Treaty. As one the Treaty's obligations, statements of sovereignty over a parcel of Antarctica were not renounced, but were not to be pursued by the claimant nation. Maps from this time reflected the unusual but workable solutions to the political conflicts over Antarctic sovereignty.

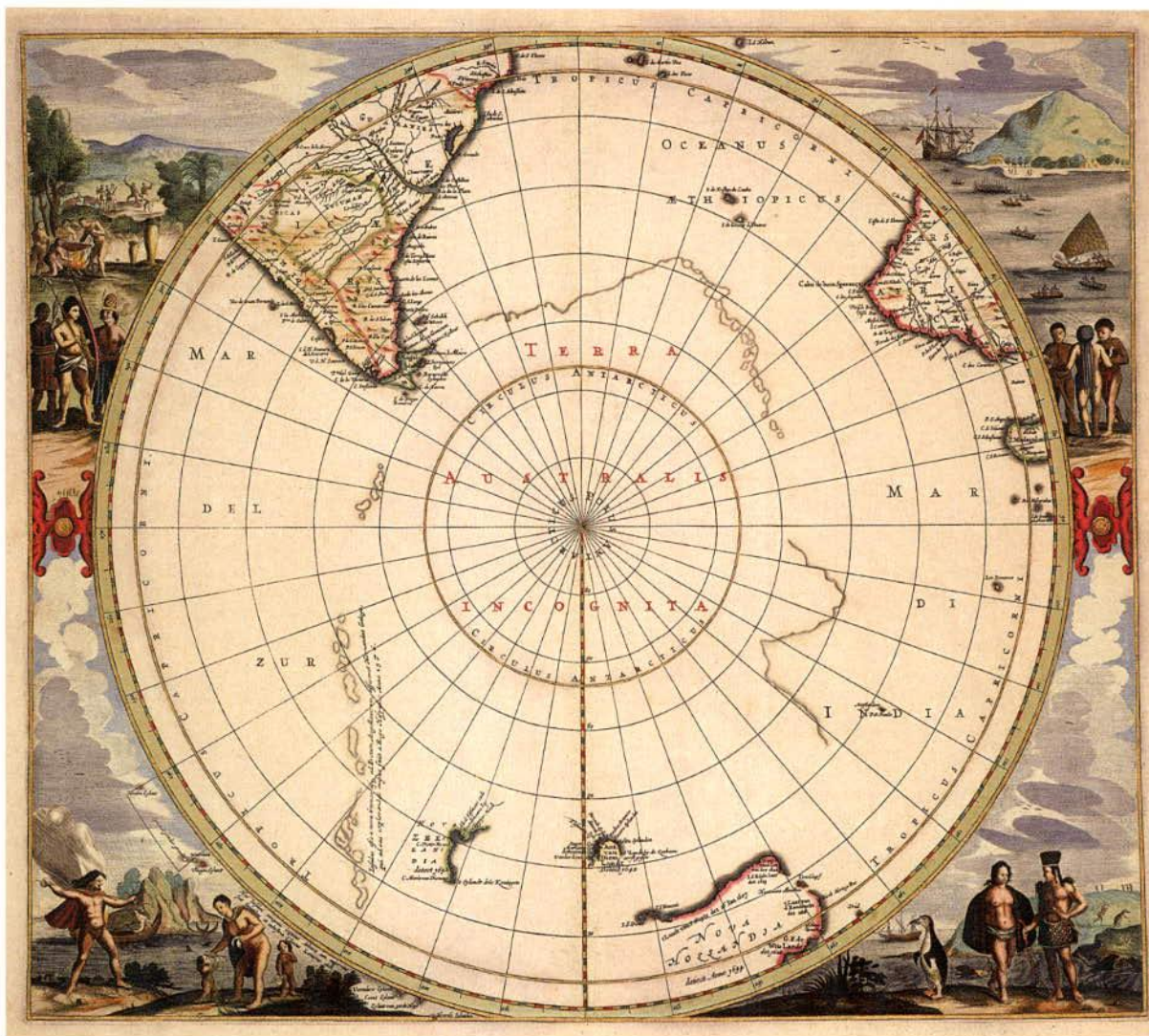
In more recent decades, as people have moved onto Antarctica, explored and established settlements, maps have also changed and depicted specific localities.

From coloured impressions to satellite photographs the maps themselves are a wonderful record of the ways in which people see and depict their world. They are sometimes strange and beautiful, sometimes simple or elaborate, but all reflect our understanding of the nature of the continent and its human occupation. The strength of the Library's Antarctic collections is due to the collection policy of David Scott Mitchell, who sought to collect items that revealed the story of Australia and its regions. This policy therefore included maps of Antarctica.

**Stephen Martin**







*Terra Australis Incognita*, Henrik Hondius, 1657, handcoloured printed map, DL Cb 65/8

Inset, left: World map after Macrobius, Ambrosius Aurelius Theodosius Macrobius, 1492, printed map, MRB Q878.9/M



# James Cook: Death of a hero

1776–1779

On display: April – November 2009

In 1780, when news reached England overland, across Siberia, of the death of James Cook, he was immediately mourned and hailed as a hero.

Captain Cook, pride of the British Empire and the greatest of all navigators, had died an ignominious death on a beach in Hawaii. The prevailing view was of a man innocently struck down by native savagery. Indeed, at the moment of his death Cook is portrayed in most works of art as an heroic man of peace. Eyewitness journal accounts do not support this view.

In reality Cook died a violent death brought on, in part, by his own behaviour. Under the mounting stress of ten years of command on this, his third long Pacific voyage, and feeling the effects of ill health, Cook's actions had become increasingly inflexible and irrational, lacking the judgement, decisiveness and leadership for which he had been renowned.

When he set foot on Hawaii on 17 January 1779, Cook was greeted with rejoicing and hailed as an incarnation of Lono, one of the gods central to the seasons, rites and rituals of the Hawaiian Islands. While their commander was feted and worshipped, Cook's men were able to gather supplies. When the *Resolution* and *Discovery* left Kealahou Bay on 4 February, it was not before time for the Hawaiians. All would have been well if Cook's ships, having sailed into a storm, had not been forced to return to the bay one week later to repair the broken mast of the *Resolution*.

Anchoring again on 11 February, the Hawaiians' now-subdued reception rapidly deteriorated into hostility before exploding into violence on the morning of 14 February. Theft, counter-theft and retaliation had escalated, culminating in the theft of the *Discovery's* cutter. Cook, determined on retribution, went ashore with 10 Marines to seize the village chief and hold him captive against the cutter's return.

Cook, naturally, met with resistance. A large crowd gathered on the beach. Shots were fired and rocks were hurled. Cook fired, killing a man, and ordered the Marines to fire into the crowds. Unable to reload and overwhelmed by the deafening, threatening crowds, Cook and the Marines retreated to the water's edge. Signalling to the boats offshore to come to their assistance, Cook's orders were misunderstood and the boats instead pulled away. At that moment, Cook was smashed on the back of the head with a rock and stabbed in the neck with an iron dagger that had been traded with the Hawaiians by his own men.

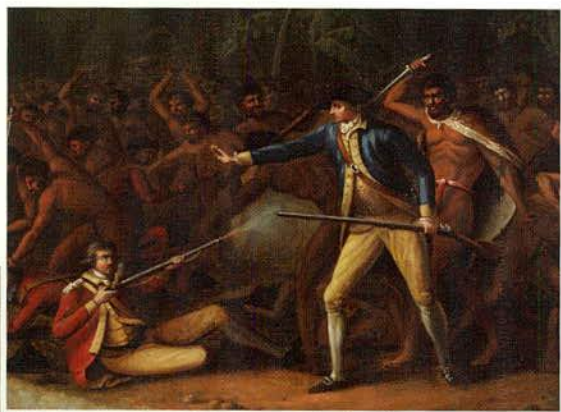
Falling to his knees, then forward into the water, he was repeatedly and brutally clubbed and stabbed to death, along with four Marines.

The firing of the ships' cannons cleared the beach. Grief and confusion ensued. The bodies of James Cook and his Marines were then taken by the Hawaiians and burnt. Two days later a piece of Cook's flesh was returned. Over the course of a week, his scalp and head, too disfigured to be recognisable, his hands, recognisable from a distinctive scar, and other body parts, some of his clothing and his gun were returned.

On 21 February 1779, Captain Cook's remains were buried at sea with full honours. The *Resolution* and *Discovery* sailed from Hawaii to Kamchatka, on the Siberian east coast, sending letters conveying news of the death of Cook, before sailing north in search of the North West Passage.

**Louise Anemaat**





Inset, top: Death of Cook (detail), John Webber, c. 1781–1783, oil, DG 26

The death of Captain James Cook, after George Carter, mid-nineteenth century, oil, ML 41



# Early vocabularies

1791–1926

On display: April – November 2009

Around 250 Indigenous languages were spoken in Australia in 1788. The language of the Eora people — the 'Sydney language' — was the first the British recorded when they arrived with the First Fleet.

Marine Officer Watkin Tench wrote about his initial reaction to the sound of the language:

We were at first inclined to stigmatise this language as harsh and barbarous in its sounds; their combinations of words, in the manner they utter them, frequently convey such an effect. But if not only their proper names of men and places, but many of their phrases, and a majority of their words, be simply and unconnectedly considered, they will be found to abound with vowels, and to produce sounds sometimes mellifluous and sometimes sonorous.<sup>1</sup>

Word lists provide a glimpse into the language and culture of the Indigenous communities extant at the time of European contact. Many manuscripts made by the British at this time contain word lists. One of the First Fleet lists was compiled by David Blackburn, Master of the ship *Supply*. In March 1791, Blackburn wrote to his friend, Richard Knight, and included 'a kind of vocabulary'<sup>2</sup> for Blackburn's sister to read. This vocabulary forms part of a collection of Blackburn's letters, which were acquired by the Library in 1933.

As European settlement pushed beyond Sydney in the nineteenth century, surveyors and missionaries continued recording words and phrases from Indigenous languages. Assistant-Surveyor James Larmer recorded words from many of New South Wales's Indigenous languages, including those spoken in the following regions (as he named them in his notebook):

Brisbane Water-Tuggera beach Lakes; Hunter River, Brisbane Water & Newcastle; Batemans Bay; Ulladulla; Braidwood; Yeo Yeo and Narraburra; Upper Calare or Lachlan; Junction of Lachlan & Murrumbidgee; Native names of Points of land on Port Jackson (South shore); Native names of Points of land North shore of Port Jackson.<sup>3</sup>

Larmer also listed Indigenous placenames alongside the English names.

Reverend Lancelot Edward Threlkeld arrived in Sydney in 1824, after working as a missionary in the Pacific islands. He established a mission at Lake Macquarie in 1825. His study of the language of the Awabakal people of Lake Macquarie is one of the first attempts to describe the grammar of an Indigenous Australian language.

Threlkeld was assisted in this work by Biraban (also named John McGill or Magil). Pronounced 'king of the tribe at Lake Macquarie' by Governor Darling, Biraban was a principal collaborator with Threlkeld in opening the mission station there. With Biraban's assistance, Threlkeld also translated the gospel of St Mark into the Awabakal language.

The Lake Macquarie mission was closed in 1842, and Threlkeld moved to Sydney to take up the position of minister at the South Head Congregational Church. Soon after this, Biraban died. Threlkeld continued to actively support Aboriginal welfare and was a strong opponent of racial discrimination.

The State Library holds many significant collections relating to Indigenous Australians. The Library's manuscript and pictorial collections include material on Indigenous languages, papers relating to missionaries and mission stations and settlements, government reports, and artworks and photographs documenting Aboriginal and Torres Strait Islander life in Australia.

## Elise Edmonds

1. Tench, Watkin, 1793, *A complete account of the settlement at Port Jackson, in New South Wales: including an accurate description of the situation of the colony; of the natives; and of its natural productions taken on the spot, London*, sold by G. Nicol ... and J. Sewell ... MRB/ 994.402/ 52, p. 201.
2. Blackburn, David, 19 March 1791, letter to Richard Knight, Safe 1/120.
3. Larmer, James, 1832–1853, *Notebook of Australian Aboriginal vocabularies*, ML MSS 7213.





Compiled from: Magill. Corroboree dance, Richard Browne, [c. 1819–1820], watercolour drawing, ML SV/147, and Notebook of Australian Aboriginal vocabularies, James Larmer, 1832–1853, manuscript notebook, ML MSS 7213



# *The incidental arsenal*

c. 1800–1890

*On display: April – November 2009*

It is surprising to many that there are firearms in the collections of the Mitchell Library. This small and idiosyncratic armoury has accumulated through donations, most notably weapons in Sir William Dixon's magnificent bequest in 1952.

In January 1926, Frank Piper of Bathurst visited the Mitchell Library with a matching pair of flintlock pistols and two swords. They had belonged to his grandfather, the 'prince' of Point Piper, Captain John Piper. By agreement with his brothers, Mr Piper presented the weapons to the Library on behalf of Captain Piper's six grandsons.

Piper's 'brace' was made by McCormick, a gunsmith active in Belfast between 1800 and 1815. In the first 20 years of the nineteenth century, flintlocks were still in general use and had reached their final stage of development. John Batman, one of the founders of Melbourne, owned the other pair of late flintlock pistols on display, made by W. Parker of London. They are of a size known as 'greatcoat' or 'overcoat' pocket pistols.

A colourful history accompanied the donation of a double-barrelled shotgun originally owned by Lord Carrington, Governor of New South Wales from 1885 to 1890. Given by Carrington to an unnamed 'noted actor' during a shooting excursion in Oberon, the gun saw much use as it subsequently changed hands. A sportsman, Arthur Eyles, used it in a shooting match against Dr W. F. Carver, the American impresario whose Wild West-themed show, *Wild America*, ran for nine weeks in Sydney's Moore Park in 1891. Beaten by Eyles in two shooting matches, Carver, who billed himself as 'The Champion Shot of the World', declined a third challenge. When Eyles fell upon hard times, he sold the gun to the donor's father. 'I only use it when there is a snake to be dealt with,' wrote the donor in 1975. 'The gun is still usable in one barrel the other no. 1 barrel wore out over the years in our possession.'

Another unadorned working gun is the Colt 1851 Navy revolver, issued to the New South Wales Mounted Police in 1862. The Library's example was used by trooper James Mansfield, who assisted in the capture of Ben Hall and other bushrangers.

Of a similar period but in florid contrast is the heavily decorated pistol in the style of the Scottish snaphaunce (an early type of flintlock). A modern percussion cap replaces the open flashpan of the snaphaunce mechanism. With its Highland-style ramshorn or scroll butt, this pistol may have been part of the regalia of a Highland regiment.

Two eye-catching pepperbox revolvers, with their six revolving barrels, have the widely manufactured bar hammer that gave a heavy trigger action and obstructed the line of sight. One belonged to the Tasmanian bushranger, Wingfield. The other bears a silver plaque on its walnut stock, inscribed: 'Presented to Mr John King By a few Friends as a Mark of respect on his leaving for Australia. Wishaw [Scotland], Oct. 1852.' The third, a James Rock Cooper pepperbox revolver, features a ring trigger under-hammer action, for which Cooper had an ambiguous, but widely credited, claim.

Though formed more by serendipity than design, the Mitchell Library's firearms collection now provides an unusual view of technical development in the nineteenth century.

**Ed Vesterberg**





Above and inset: Piper's pistols – a 'brace' or matching pair of pistols owned by Captain John Piper; McCormick of Belfast (maker), c.1800–1815, R 1018

Left : Demi-griffin alluding to the Carrington heraldic arms, set into stock of double-barrelled shotgun owned by Lord Carrington, Governor of New South Wales from 1885–1890; Westley Richards (maker), c. 1880–1890, R 658



# Napoleon's Egypt

1809 – [1828]

On display: April 2008 – March 2009

In 1798 Napoleon embarked on a military expedition to Northern Africa from the French port of Toulon. The expeditionary force included 13 large ships carrying 1026 cannons, 42 frigates, brigs and corsairs, and 130 other vessels. Aboard were 17,000 soldiers, sailors and marines, 1000 artillery pieces, 467 vehicles and 700 horses. Another 400 ships and 36,000 men left from three other ports in Italy. This was not to be a purely military operation — along with the troops, around 160 civilian scholars, artists and scientists were also recruited to explore and document the architecture, topography, antiquities and natural history of Egypt.

Among these savants were some of the leading thinkers of Revolutionary France, including Jean Baptiste Joseph Fourier, Gaspard Monge and Claude Louis Berthollet, as well as some lesser known but fascinating adventurers including Jean-Marie Joseph Coutelle, pilot of the first balloon to fly in combat (at the battle of Fleurus in 1794). The painter Henri-Joseph Redouté, the younger brother of the flower artist Pierre-Joseph Redouté, also sailed to Egypt.

Napoleon and these talented civilians left Egypt in 1801 with large quantities of notes, artefacts, diagrams, maps and over 3000 drawings. One of the most significant achievements of the expedition was the discovery of the Rosetta Stone.

The *Description de L'Égypte* is the official record of the activities and discoveries made in Egypt during the campaign. At the time of publication it was the largest book ever produced, and ignited a passion and fascination for Egyptology which still resonates today. The complete title of this monumental publication is *Description de l'Égypte, ou Recueil des observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française* (in English, *Description of Egypt, or the collection of observations and research which was made in Egypt during the expedition of the French Army*).

The first volume of *Description de l'Égypte* was finished in 1809, seven years after its production was ordered by Napoleon. It took another 20 years to complete the entire work, which included 23 volumes: 10 quarto volumes of text; 10 large folio volumes of plates, including five volumes on the Antiquities, three on Natural History, and two on the Modern State; and three large 'elephant folios' containing additional drawings and maps, each plate measuring 1 x 0.81 metres. Four printers, 2000 artists, 400 engravers and over 3000 reams of paper were required for the compilation of the work, with production costs met by the French Government. When Napoleon was deposed in 1815, the government of Louis XVIII continued to finance the project. Royalties from the sale of these volumes were distributed among the various contributors, including authors, printers and artists.

The Library holds both the first and second editions of this work. The first edition of *Description de l'Égypte* was purchased in 1892 by the trustees of the Public Library of New South Wales for £81. The second edition, published by Charles Panckoucke in 37 volumes between 1821 and 1829, had been purchased earlier, in 1881.

## Maggie Patton





1. TABLEAU PEINT SUR LE FOND DE LA SALLE DES HARPES DANS LE 5<sup>e</sup> TOMBEAU DES ROIS À L'EST. 2, 3, 4. PEINTURES DE L'UNE DES SALLES DU MÊME TOMBEAU.

Wall paintings from the Tomb of Ramesses III, Planches, Antiquities, Tome 2, Plate 90, *Description de l'Égypte* ...  
Paris: Imprimerie impériale, 1809 – [1828], handcoloured engraving in bound volume, RB/BX932A/49

Left: Fragments in stone and wood; miscellaneous bas-reliefs in colour (detail), Planches, Antiquities, Tome 2, Plate 47, *Description de l'Égypte* ... Paris: Imprimerie impériale, 1809 – [1828], handcoloured engraving in bound volume, RB/BX932A/49



# Art of the surveyor

1812 –1860

*On Display: January – November 2009*

Amid the clutter of subdivision plans, parish maps, landscape sketches and botanical illustrations depicted in a beautifully rendered 'trompe l'oeil' watercolour of a surveyor's desktop, painted in 1842, lies the business card of the artist, 'Mr W. H. Wells, Land Surveyor, Sydney'.

While it may seem surprising today, topographical drawing was an important skill for surveyors and mapmakers before the advent of photography. Ink, pen and watercolour tints were common mapmaking tools, portable and convenient to use outdoors and in remote locations. Depending on the artistic ability of the surveyor, illustrations were often added to field notebooks and written reports to enhance the information provided by measured surveys and descriptive text.

Since the first days of European settlement, surveyors have explored and mapped Australia. Expeditions into the interior of the continent led by surveyors like George Evans, John Oxley, Charles Sturt and Sir Thomas Mitchell (see also p. 20) were some of the most significant ever made in defining the shape of Australia.

In the nineteenth century, surveying was a skills-based profession. Training was usually conducted by a 'master' surveyor, under the guidance of a government board, or as part of military service. Techniques of perspective and topographical drawing were regularly taught in military academies, which used this type of visual documentation to record enemy defensive positions and evidence of human habitation.

The two main responsibilities of the surveyor were to determine the party's position from day to day, so they would reach their destination, and to keep a daily record of their route, so any discoveries made along the way could be retraced. In order to keep track of the party's position, the surveyor

started his measurements from a known location (usually the point of departure), recording the distance travelled each day and every change of direction taken, noting all compass readings and landmarks such as rivers and hills. Marks carved into tree trunks blazed a trail alongside the survey line.

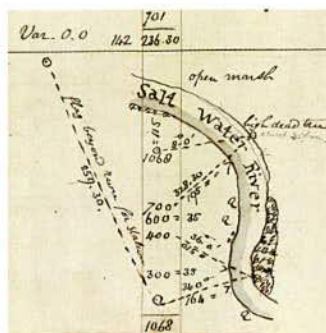
Good surveyors needed to measure and calculate well. Most survey work was done by measuring with lengths of chain or steel bands, using a circumferentor (or surveyor's compass, later replaced by the theodolite) and required complex mathematical computations using logarithmic tables and slide rules. Maps were drawn with as much accuracy as survey instruments allowed.

The modern method of survey notation began in the late eighteenth century. All measurements, observations and annotated

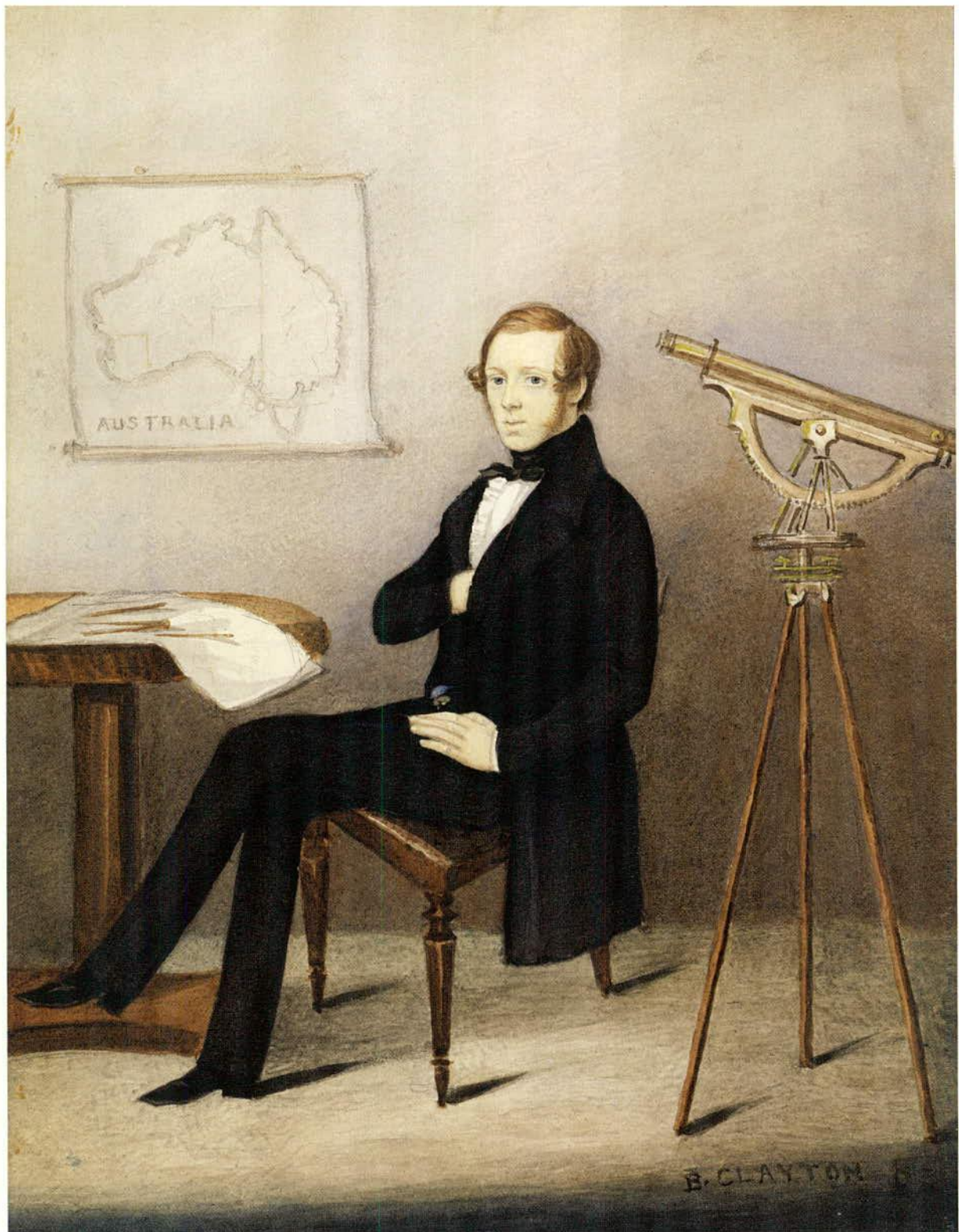
sketches were kept in a bound field notebook. The information gathered in the field was analysed in the surveyor's tent to develop a drawn plan that would be completed back in the survey office at the end of the field trip. The type of information recorded included descriptions of the topography of the land, tree cover, flora and fauna, meteorological and astronomical observations, as well as evidence of minerals and encounters with Indigenous people.

Some exploring surveyors recorded their forays into the Australian outback with the intention of publishing their tales of adventure, and knew the value of illustrations in increasing the marketability of such memoirs. Others painted and drew for their own pleasure, or merely used their artwork to add a visual dimension to their reports, perhaps in order to win favour with their superiors and enhance their careers.

**Margot Riley**







Portrait of a surveyor, possibly Charles Sturt, B. Clayton, c. 1838, watercolour, P2/291

Inset, left: Survey of a salt water river, Port Phillip region, Victoria (detail),  
William W. Darke, 1837, pen and ink sketch with watercolour, pp. 49–50, MLB170/1



# Breastplates

1815–1930

*On display: April 2008 – March 2009*

The first breastplate presented in Australia was to Bungaree, by Governor Lachlan Macquarie, at Georges Head on 31 January 1815, proclaiming Bungaree 'Chief of the Broken Bay Tribe'.<sup>1</sup>

In 1816 Macquarie began a yearly ritual of handing breastplates (also called gorgets or king plates) to Aboriginal men at Parramatta; this practice continued officially up to 1835.

The title of 'King', 'Queen' or 'Chief' was a token one, bestowed upon Aboriginal men and women who could act as representatives of their people, but not necessarily reflecting their status within their community. Like Bungaree, these men and women often became intermediaries in Aboriginal people's dealings with white society and government.

Following Macquarie's example, breastplates became very popular with colonists in south-eastern Australia, and were presented to Aboriginal people for a range of reasons, including as rewards for good deeds or for faithful service as stockmen and trackers. Ultimately, more than 1000 breastplates were given to Aboriginal men and women.

Breastplates were derived from military gorgets, and were usually crescent-shaped and produced in a variety of styles and sizes. As well as the name and title of the wearer, breastplates were often also engraved with images of kangaroos and emus or Aboriginal hunting scenes.

Breastplates were usually made from brass, although bronze and copper examples also exist. A uniquely exquisite silver breastplate was awarded to Jackey Jackey (Galmarra) in 1849 by the Governor Sir Charles Fitzroy. It acknowledged Jackey Jackey's heroism and assistance during Edmund Kennedy's ill-fated explorations of Cape York the previous year.

Jackey Jackey's breastplate is one of 13 that have been donated to the Mitchell Library over the years. Another breastplate in the Library's collection belonged to Cora Gooseberry (d. 1852), the second wife and widow of Bungaree. Both Jackey Jackey and Cora Gooseberry are relatively well-known to Australian history; regrettably, next to nothing is known about the individuals named on the remaining 11 plates.

In more recent times, breastplates have become curios and collectibles, raising questions about the ethics, provenance and ownership of such items, especially as many Aboriginal people and communities seek to reclaim their cultural inheritance.

There are varying opinions on breastplates. On one hand, they can be seen as symbols of exploitation, dispossession and humiliation; on the other, as symbols of survival and resistance. Whatever the viewer's opinion, breastplates remain a powerful reminder of the complex history of race relations in Australia.

## Ron Briggs and Melissa Jackson

1. *Sydney Gazette*, 4 February 1815.





Top: Breastplate, Jackey Jackey, c. 1851, silver, R 453

Bottom: Breastplate, Jacky Cumbo, Texas (between 1816 and 1930), R 250a



# Govett: Notes and sketches

1830–1835

On display: April – November 2009

William Romaine Govett was born in 1807 in Devon, England, the youngest son of a surgeon, John Govett. In 1827, untrained, inexperienced and through family connections, the young William Govett secured a position as Assistant-Surveyor under Sir Thomas Mitchell, Surveyor-General of New South Wales (see also p. 20).

Govett was wild by reputation, but he was also talented. Mitchell was infuriated by his frequent disobedience, but also recognised and praised his outstanding work. A particular achievement was Govett's survey of the road over the Blue Mountains. Govett found a ridge over which the road could connect to Mount Hay, and he was the first to ascend it. Govett's Leap in Blackheath was named by Mitchell in honour of his Assistant-Surveyor's discovery.

Govett also had talents beyond surveying. His journal reveals his artistic sensitivity, powers of observation and sense of humour. His writing is both immediate and engaging. He sympathetically describes the unexplored bush country of New South Wales and its inhabitants. Govett's genuine curiosity about the landscape and the animals he encounters is obvious in his writing, painting and drawing. The accomplishment of his draughtsmanship and the naivety of his vision are a fresh and surprising combination.

Nowhere is this more obvious than in his delightful drawing of *The monkey or bear of New South Wales* (see p. v). Disarming in attitude and hopelessly inaccurate in rendition, this early European vision of the koala is both touching and informative. The image reminds us of how difficult it must have been for early explorers like Govett to absorb the unknown reality of their new surroundings, encumbered as they were by their European knowledge and reference points. We are made aware, at once, of how little they actually knew, analytically or scientifically, of the strange flora and fauna they found in New South Wales. Govett describes this creature: 'they are called by some

monkeys, by others bears, but they by no means answer to either species.'<sup>1</sup>

In another section of his journal, Govett relates his encounter with a red-bellied black snake, in his inimitable, direct style. When stepping over a fallen tree, he lands on the snake:

imagine if you can the horror, the feeling, the shudder that is caused by stepping accidentally on a snake of this description ... I was fixed and stood motionless — O! Agony — agony!<sup>2</sup>

He then goes on to describe how two of his men instructed him to remain motionless as they killed the snake with their tomahawks, and concludes: 'I moved from the spot half stupefied and sick with fright.'<sup>3</sup> Govett's honest account of his own terror contrasts starkly with another story of how he delighted in coiling a dead snake around his arm with the express intention of frightening others.

The State Library of New South Wales holds two of Govett's unique journals or notebooks. Between 1836 and 1837 he published a series of 20 articles, based on his journal accounts and pictures, in the *Saturday Magazine*. A bound copy of the *Saturday Magazine* containing the serialisation of William Govett's articles — *Sketches of New South Wales* — is part of the State Library's Dixon Collection.

## Janice Howie

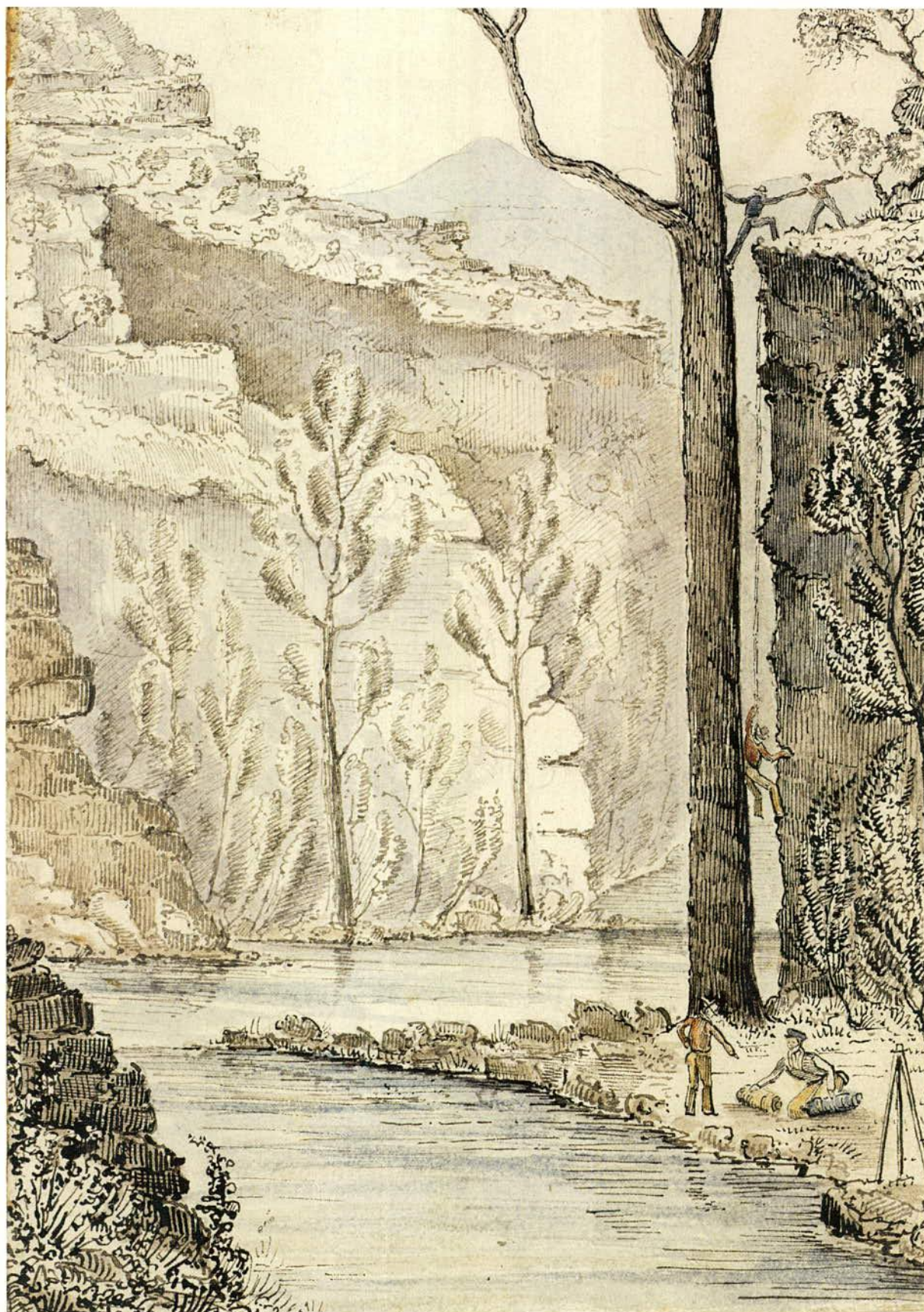
1. Govett, William, 1830–1835, *Notes and sketches taken during a surveying expedition in N. South Wales and Blue Mountains Road*, p. 48.

2. *ibid.*, p. 12.

3. *ibid.*







*A New South Wales gully scene, p. 28, Notes and sketches taken during a surveying expedition in N. South Wales and Blue Mountains Road, William Govett, 1830–1835, watercolour sketch, A330 (Safe 1/404)*

*Left: The black snake, p. 9, Notes and sketches taken during a surveying expedition in N. South Wales and Blue Mountains Road, William Govett, 1830–1835, watercolour sketch, A330 (Safe 1/404)*



# Sir Thomas Mitchell's gold

c. 1851–1855

On display: April 2008 – March 2009

As Surveyor-General of New South Wales from 1828 until his death in 1855, Sir Thomas Livingstone Mitchell produced the first general survey of the 19 counties surrounding Sydney, built major roads and bridges, and led four inland expeditions. Surveying, like exploration, could entail living rough for weeks or months, taking accurate measurements throughout. Mitchell was an energetic practising surveyor at a time when increasing demand for land also made him one of the most important officials in the colony.

Following the discovery of gold in 1851, Mitchell surveyed the Bathurst and Wellington goldfields by order of Governor Fitzroy. By this time, Mitchell's health was declining, and he initially felt little enthusiasm for the appointment. He spent nearly two-and-a-half winter months in country he described as 'the most intricate I had ever endeavoured to survey'.<sup>1</sup>

After completing his *Geological report on the gold fields in the counties of Wellington and Bathurst*, Mitchell wrote to his Assistant-Surveyor, W. R. Davidson, in February 1852:

I have been lately induced to form a collection of Gold nuggets from different localities — and I do not much mind the expense, being determined never to go beyond the value of the gold — or say about £3- an ounce — no matter how much quartz or other rocks may be about it — Indeed, for me the more the better — so as due allowance is made.<sup>2</sup>

The occurrence of gold in contact with quartz led Mitchell to speculate about 'a new theory of the origin of gold'.<sup>3</sup>

Mitchell is remembered for his great range of interests beyond surveying. He was active in various branches of science, particularly fossil research, and was a skilful artist. He published a verse translation of the Portuguese epic, *The Lusiad*, and designed a boomerang propeller for steamships. He was briefly

the Member for Port Phillip, before resigning to avoid conflict with his position as a public servant.

Mitchell clashed with the colonial government over many issues, including expenditure, productivity, reporting and differences over staff. His claims to authority direct from the Crown, independent of the Governor, led to friction. According to some critics, Mitchell spent too much time on fieldwork rather than administration. In any estimation of Mitchell's career, his forceful personality is a defining factor. In 1851 he fought the last officially recorded duel in Australia, over public statements about the Survey Department. In the last of three shots, one ball passed within an inch of Mitchell's throat, the other through the hat of his opponent, Stuart Donaldson MLC.

Mitchell died from bronchitis after surveying in adverse weather and terrain on the Braidwood-Clyde road, a task he could, aged 63, readily have delegated. He may have sought respite in fieldwork after facing Governor Denison's inquiry into the Survey Department. Mitchell had written to Assistant-Surveyor Davidson: 'We are also standing our ground before a Board of enquiry here — very searching. I am exercising great patience, by the kind advice of all my friends.'<sup>4</sup>

## Ed Vesterberg

1. Mitchell, T. L., 5 July 1851, diary, C 71.
2. Mitchell, T. L., 6 February 1852, letter to W. R. Davidson, A 296.
3. Mitchell, T. L., 10 August 1855, letter to W. R. Davidson, A 296.
4. *ibid.*







Sir Thomas Mitchell's 'collection of Gold nuggets'. Specimen trays of gold-bearing rock from a chest belonging to Thomas Livingstone Mitchell, c. 1851–1855, DR 157

Left: Waterworn gold specimen from Louisa Creek, county of Wellington, NSW.  
No. 29 from a chest belonging to Thomas Livingstone Mitchell, c. 1851–1855, DR 157



# H. L. White

1888–1902

*On display: April 2008 – March 2009*

When the first postage stamp in the world, the British Penny Black, was issued in 1840, few people realised the interest that would develop in the history, shape and subject of these small tokens of payment. In New South Wales, the first pre-stamped letter sheet was issued in 1838 and the first stamp, the 'Sydney Views', was issued in 1850. They were printed by the New South Wales Government Printer.

The passion for collecting postage stamps grew from the 1860s to the worldwide movement it is today, involving historians, stamp dealers, forgers, dealers and hobbyists.

In the colony of New South Wales, the young Henry Luke White (1860–1927) began collecting stamps in 1871. White spent most of his life managing his family's properties of Edinglassie and Belltrees in the Hunter Valley, pursuing his interest in breeding sheep, cattle and horses. His ordered and enthusiastic mind was also engaged by his hobbies, which included the study of birds and stamp collecting.<sup>1</sup>

From 1897, White, with the guidance of noted Sydney stamp-dealer Fred Hagen, began to build a specialised collection concentrating on the stamps of all the Australian colonies. Most of White's collection was mounted on distinctive pages, with annotations in his own hand.

White became a noted philatelist. He was a member of several philatelic societies, often providing displays of his stamps at meetings where they were enthusiastically received. He was a fellow of the Royal Philatelic Society, London, and Honorary President of the Sydney Philatelic Club. In 1922 White was accorded the highest philatelic honour when he was invited to sign the Roll of Distinguished Philatelists by the British Philatelic Congress.

In 1917 he donated his extensive collection of New South Wales stamps to the Mitchell Library. The vast collection covered the period from the

first pre-stamped letter sheets and the 'Sydney Views' stamps of 1850 through to 1913, when the printing and issue of postage stamps became the responsibility of the newly formed Commonwealth.

White's collection contains many rarities, essays, proofs, covers, printing errors, overprinted stamps for the use of government departments, large blocks and even complete sheets of stamps. It also includes many stamps now seen as great treasures, including the 1850 'Sydney Views'; the Laureate issues of 1851–56 featuring a portrait of Queen Victoria; and a lovely series of stamps marking the centenary of New South Wales, issued in 1888. When first donated to the Library, the collection was valued at £15,000.

Henry White's 'munificent donation' was greeted with great enthusiasm by philatelists, and *The Australian Philatelist* published a detailed list of the collection, filling 42 pages of that journal. It remains to this day the most comprehensive collection of New South Wales stamps and related items available to the public, forming an historical record of great value.

## Barbara Hancock and Arthur Easton

1. The cultural influence of the White family continued through the twentieth century. Henry's nephew Patrick won the Nobel Prize for literature in 1973 and others remain firm supporters of the arts in Australia.







1d (Sydney View), New South Wales Government Printing Office, 1350, printed postage stamp, H. L. White stamp collection, Slide 2

Left: Centennial issue: one shilling (kangaroo), colour proof of 8d (lyrebird), New South Wales Government Printing Office, 1888, printed postage stamp and proof, H. L. White stamp collection, Slide 158



# Boxing Day battle

1908

On display: October 2008 – June 2009

Australian sporting history covers many stories of significant international impact. On 26 December 1908, a large Sydney crowd watched a boxing match that made history, not just in sport but in global race relations.

During the early twentieth century, sporting endeavour was constrained by racial discrimination and boxing was no exception. In boxing, black competitors had been recognised but in the acknowledged prize of the sport — the heavyweight championship of the world — black boxers had been barred from participating. The dominant promoters of the sport and many fans considered the honour to be beyond the scope of a black fighter.

In 1908 a French Canadian boxer, Tommy Burns, was the heavyweight champion of the world, but he'd avoided fighting African American boxer Jack Johnson. Finally Australian promoter Hugh McIntosh enticed Burns to fight Johnson in Sydney. McIntosh was also to be the referee.

Both boxers arrived early in Sydney. They posed for publicity photographs and performed boxing exhibitions for money thrown into the ring. Burns trained at his base in Darling Point, and Johnson at Manly.

Twenty-thousand Sydneysiders flocked to the newly opened Sydney Stadium at Rushcutters Bay to witness the 20-round bout. Another 40,000 gathered outside to hear the results of the fight, along with thousands of fans listening from around the world. The audience was reported to be the largest ever for a boxing contest. The take for the day, then a world record for a boxing match, was £26,200.

Johnson, much taller, heavier and stronger than Burns, dominated the fight. Scorers had Johnson winning every round. He inflicted such a beating on his opponent that police stopped the fight in the fourteenth round. Johnson, the only African American then permitted to fight for the title,

had won a resounding victory in the ring and had broken through another of the racial barriers that beset black sportspeople.

The bout captured the popular imagination in Australia and around the world. Legendary American novelist Jack London, reporting for *The New Yorker* and *The Australian Star*, declared it a victory of black over white, and instigated the search for a 'Great White Hope' to wrest the championship from Jack Johnson's grasp. In *The Australian Star*, he implored boxer Jack Jeffries to take up the challenge:

Jeffries must emerge from his alfalfa farm and remove that smile from Johnson's face. Jeff it's up to you! And McIntosh, it's up to you to get the fight for Australia. Both you and Australia deserve it.<sup>1</sup>

Johnson's victory and subsequent defence of his title inspired many people in the United States, and angered many others who remained convinced that there was no place for black boxers at this level. In the United States, 'Great White Hope' Jack Jeffries was beaten by Johnson in 1910. Johnson remained world champion until 1916.

The Rushcutters Bay stadium went on to become one of Sydney's most popular venues for sporting contests such as professional wrestling, and for entertainment, including hosting The Beatles' performances in 1964.

## Andy Carr

1. London, Jack, 28 December 1908, 'In a modern stadium', *The Australian Star*, p. 1.



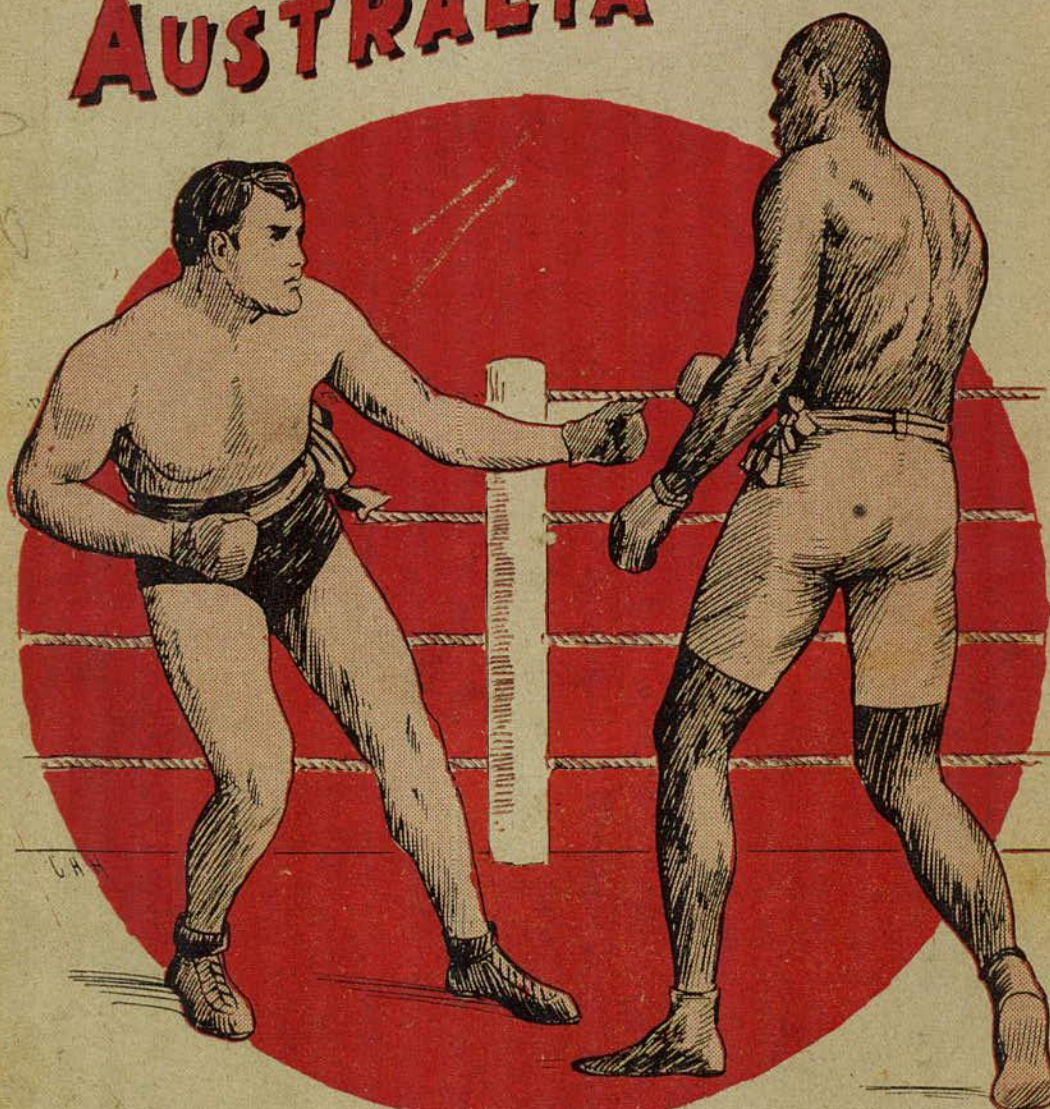


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ONE SHILLING

# BURNS & JOHNSON

IN  
AUSTRALIA



INCLUDING  
A FULL ACCOUNT OF THE CONTEST AT THE  
STADIUM, SYDNEY, ON DECEMBER 26, 1908.

By **THE AMATEUR (W.F. CORBETT)**  
*of The Referee*

SYDNEY  
THE SUNDAY TIMES NEWSPAPER COMPANY LIMITED

80037

Cover, *Burns & Johnson in Australia* ... on December 26, 1908, W. F. Corbett, Sydney: *Sunday Times*, 1909, bound volume, ML 796/C

Left: Burns-Johnson boxing contest, 26th December 1908, Charles Kerry, silver gelatin photograph, MLXVI/PUB/STAD/1



# *That awkward question of price*

1913 – [1918]

*On display: January – November 2009*

In 1913, book publishing was an 'occupation for gentlemen'.<sup>1</sup> Authors and illustrators were expected to hand over their work and patiently await payment. The Australian industry was dominated by one company, Angus & Robertson. While the firm's co-founder, George Robertson, was rightly praised for promoting home-grown literary product in a relatively small market, writers and artists struggled to make a living.

The young artist Sydney Ure Smith was unfazed by his lack of bargaining power. He prepared a series of cartoon-style illustrations — bound in a sketchbook and titled *That awkward question of price and some random recollections connected with The Charm of Sydney* — to remind his publisher that he had produced artwork for a book and would like some money. The original sketchbook was recently purchased by the State Library.

The first set of drawings imagines the artist's response to hypothetical payments rising in increments of £10. Ure Smith playfully mocks the small amount of money at stake. If £50 is paid, he shows himself selling etchings on the street and, at the other extreme, if £100 is paid he is retiring to a gentleman's club to smoke cigars, wistfully recalling, 'Yes, I was an artist once'.

Another sketch depicts 'publishing a book (old style)', in which the publisher is visiting the artist at his studio to hurry him along with his work. The artist languishes in his chaotic room, drinking wine with a naked model. A sign on the wall reads 'Time is no object'. 'Publishing a book (new style)', in contrast, shows the businesslike illustrator in his tidy office, dispatching work to the publisher, who takes his time sending the books to press.

Sydney Ure Smith was born in London and emigrated to Australia with his family at the age of two. After briefly settling in Sydney, they moved to Melbourne, where as a secondary student Ure Smith produced the school magazine at Queens College. Having known since he was

a child that he 'desired to run a successful, well-produced publication',<sup>2</sup> his publishing efforts continued when the family moved back to Sydney and he created an in-house magazine for the Hotel Australia, managed by his father. In 1902 he began classes at Julian Ashton's art school and became an accomplished etcher.

Ure Smith's detailed etchings of architectural landmarks were included — alongside literary quotations chosen by Bertram Stevens — in *The Charm of Sydney*, a small paperback published in 1918. By then, Ure Smith had launched his first magazine, *Art in Australia*, initially published and distributed by Angus & Robertson. When the company announced its decision in 1917 to withdraw from that publication, Ure Smith and Stevens set up their own publishing company. They went on to produce an iconic women's magazine, *The Home*, and a wide range of books.

Ure Smith continued his career as an artist. He was president of Australia's Society of Artists from 1921 to 1948 and received an OBE in 1937. In 1950, less than a year after his death, the Mitchell Library staged an exhibition that celebrated Ure Smith's 'passion to publish'<sup>3</sup> with a display of Sydney Ure Smith books, magazines, papers and artworks from the Library's collection.

## **Cathy Perkins**

1. Alison, Jennifer, 1997, 'Angus & Robertson as publishers, 1880–1900: A business history', PhD thesis, University of New South Wales.
2. Ure Smith, Sydney, [1916], letter to Sir William Dixon attached to publisher's dummy for *Art in Australia*, Vol. 1, No. 1.
3. Lindsay, Lionel, 1950, 'Sydney Ure Smith — publisher', *Sydney Ure Smith Memorial Exhibition 1950*, Mitchell Library exhibition catalogue, Sydney: Waite & Bull, p. 14.





*£100 for the drawings! what joy - what luxury!*



*Perhaps a side elevation »»→  
conveys more.*



'£100 for the drawings!', Sydney Ure Smith, *That awkward question of price ...* 1913, pencil and watercolour, PXA 1133, f. 7

Left: Title page (detail), Sydney Ure Smith, *That awkward question of price ...* 1913, pencil and watercolour, PXA 1133, f. 1



# Mary Poppins: From page to screen

1934–1964

On display: July – November 2009

In 2009, we celebrate the 75th anniversary of a classic children's book and the 45th anniversary of the classic children's film of the same name: *Mary Poppins*. The 1934 publication of *Mary Poppins* launched a series of books featuring the much-loved children's nanny. Her creator, P. L. (Pamela Lyndon) Travers, achieved lasting fame thanks to the *Poppins* books and particularly thanks to the Disney film, which premiered in August 1964.

P. L. Travers was born Helen Lyndon Goff on 9 August 1899, in Maryborough, Queensland, the eldest of three sisters. Travers' childhood was marred by the early death of her father in 1907. Soon afterwards, the family moved to Bowral in New South Wales. Depressed following the death of her husband, Travers' mother attempted to drown herself in a creek near their home, leaving the three girls alone in the house. To comfort her sisters, eleven-year-old Travers created the story of a winged horse travelling the world in search of an unknown destination. Although her mother's suicide attempt failed, Travers lost any remaining feelings of childhood security. She later believed that the magic horse was the genesis of the character of Mary Poppins.

Influenced by her father's early tales of Irish folklore, Travers was captivated by European myth and legend and she felt a strong sense of displacement in Australia. She started writing as a schoolgirl in Sydney and turned to journalism in 1923. She left Australia in 1924 for England, and remained ambivalent towards her birthplace, returning only once in 1963.

In London, Travers' writing mainly consisted of essays, reviews and poetry. In 1934, *Mary Poppins* became her first major literary success. Full of symbolism, the book reflected Travers' ongoing

interest in religion and mysticism. Poppins herself has been variously interpreted as a 'wise woman' or 'mother goddess', appearing from nowhere when needed and disappearing when her task is complete. The insecurity and transience of childhood is also a recurring theme, perhaps alluding to the instability of Travers' own youth.

Her literary papers contain interviews, essays and articles relating to the themes found in the *Poppins* books, and give a strong sense of Travers' reluctance to 'explain' the character of the enigmatic nanny.

After her first success in 1934, Travers wrote 10 more books featuring Mary Poppins, (the last published in 1988), but it is Julie Andrews' portrayal of Poppins in the 1964 Disney film that most of

us remember. Compared with Travers' Poppins, the Disney nanny was prettier and much less fierce. Travers wrote lengthy notes explaining how the film script differed from the books, and changed much of the 'Americanised' dialogue. Her annotations, correspondence and film memorabilia are contained in her literary papers. Travers' interference led to tension between author and studio, until finally the relationship deteriorated so much that Walt Disney had to be coaxed into inviting her to the premiere. Travers was never happy with the film version, despite her approval of Julie Andrews as Poppins. Ironically, the film secured her financial future and sparked a resurgence of interest in the *Poppins* books. Disney's film ensured that Travers' creation, Mary Poppins, would live on in the hearts of children for decades to come.

The Mitchell Library acquired Travers' literary papers in 1989 and further material in 1993. Pamela Lyndon Travers died in London in 1996.

Emma Gray







*Floating away over the roofs of the houses, Mary Shepard, n.d., coloured illustrations for Mary Poppins and Mary Poppins comes back, printed, P. L. Travers papers, ML MSS 5341/8 Item 11*

Inset left: *P. L. Travers publicity shot, unknown photographer, c. 1934, photograph, P. L. Travers papers — pictorial material, PX \*D334/28*



# Schindler's list

1945 – c. 1980–1982

On display: April – November 2009

This fragile, seemingly prosaic document, typed hurriedly on 18 April 1945 in the closing days of World War II, is one of the twentieth century's most resonant manuscripts. For, as Thomas Keneally was to write: 'The list is life. All around its cramped margins lies the gulf.'

One of a number of lists drawn up under the auspices of the German industrialist Oskar Schindler (1908–1974), it details information about his factory workforce. The German invasion of Poland in 1939 inspired his profiteering instincts, and Schindler acquired an enamelware factory that he renamed '*Deutsche Emaillewaren-Fabrik*'. Its Jewish workers were drawn from Plaszow, the chief labour camp of the region.

Word soon spread amongst Cracow's Jewish community that Schindler's *Emalia* manufacturing plant was a place of relative safety. Bribing and cajoling those influential in military and industrial circles, Schindler managed to convince the authorities that his factory was vital to the Nazi war effort. He protected his Jewish labourers by falsifying factory records: ages were altered and professions transformed to mimic essential trades.

By the spring of 1944, the German retreat on the Eastern Front was well-advanced. Plaszow and its many subcamps were to be emptied. After much agitation, Schindler was finally given permission to transfer his labour force to a factory in his native Sudetenland in Czechoslovakia. Here, the Jewish workers remained under his protection until the Russians liberated Brunnitz on 9 May 1945.

The prisoners for relocation formed the foundation of the group later identified as '*Schindlerjuden*' ('Schindler Jews') — more than 1000 individuals Schindler defended with fierce and often stubborn determination from the gas chambers of the Holocaust.

The list of male workers is displayed here. It was acquired in 1996, with the collection of research material that accompanied Thomas Keneally's manuscript *Schindler's list*. In 1980 chance had led Keneally to Leopold Pfefferberg Page's shop in Los Angeles and, upon discovering Keneally's occupation, Page eagerly recounted details of Schindler's remarkable acts of salvation. A 'Schindler Jew' himself, Page considered it 'the greatest story of humanity, man to man'. A popular and successful author, Keneally was intrigued and willingly persuaded to write the book.

Published as *Schindler's list* in the United States, and as *Schindler's ark* in other countries, the novel was awarded the Booker Prize in 1982. The Academy award-winning film directed by Steven Spielberg came later, released in 1993.

Highly acclaimed and deeply controversial, *Schindler's ark* self-consciously employs 'the texture and devices of a novel to tell a true story'.<sup>1</sup> It convincingly captures the shrewd and charmingly ambiguous Oskar Schindler. At first prompted by financial advantage, Schindler was later touched by a deep humanitarian concern; but even those closest to him remain uncertain about his motives.

Keneally delves into the predicament of ordinary people at odds with their circumstances, unafraid of drawing connections between the past and present in his work. He fluently transcends simple stereotypes of 'good' and 'evil', reminding us that the world is still subject to officially sanctioned hatred, while also depicting the strength and integrity of individual action.

## Olwen Pryke

1. Keneally, Thomas, 1983, *Schindler's ark*, Australia: Hodder and Stoughton, p. 9.

Right: K.L.Gross-Rosen-A.L.Brünnitz/Liste d.männl.Häftlinge, Stand 18.4.1945. Schindler's list, author unknown, 1945, p. 3, carbon typescript manuscript, ML MSS 6154/6



Lfd. Nr.	H.Art. u.Nat.	H.Nr.	N a m e und Vorname	Geburts- datum	Beruf
121.	Ju.Po.	68953 ?	Glassner Henryk	6. 1.10	Klempner/Wasserinst.
122.	"	4	Bosenkranz Max	25. 2.06	Schlossermeister
123.	"	5	Neufeld Henryk	14. 8.20	Schlosserges.
124.	"	6	Horowitz Wolf	2. 9.98	ang.Metallverarb.
125.	"	7	Lewkowicz Moses	20. 3.94	Schlosserges.
126.	"	8	Rechtschaffer Moses	3. 3.06	Maurermeister
127.	"	9	Selinger Chaim	17. 7.95	ang.Tischler
128.	"	68960 -	Koel Josef	12. 9.12	Klempnerges.
129.	"	1	Perlmann Jakob	31. 5.08	ang.Tischler
130.	"	2	Perlmann Chaim	10. 8.01	ang.Tischler
131.	"	3	Weinberger Adolf	6. 6.10	Friseurmeister
132.	"	4	Rumpler Josef	1. 4.98	Maler-Lack.-Meister
133.	"	5 -	Mandel Hersch	17.10.04	Elektrogenschweißer
134.	"	6	Perlmann Moses	9.10.26	Stanzer
135.	"	7	Pelzmann Hersch	2.10.99	Riemermeister
136.	"	8	Planzer Chaim	28. 9.01	Wasserinst.-Meister
137.	"	9 -	Pelzmann Natan	20. 5.13	Riemerges.
138.	"	68971	Wilk Sadek	11.11.18	ang.Metallverarb.
139.	"	2	Perlmann Jakob	21. 2.09	Glaser-Lakierermstr.
140.	"	3	Roth Fischel	1912	ang.Metallverarb.
141.	"	4	Schuldiener Moses	26. 5.06	ang.Metallverarb.
142.	"	5	Merkheim Maurycy	14. 2.23	Maschinenschlosser
143.	"	6	Leibler Leon	5. 9.08	Schlosserges.
144.	"	7	Hirschhorn Israel	8.11.26	Schlosserges.
145.	"	8	Opoczynski Henryk	25. 7.24	(Schlosserges.) Werkzeug.
146.	"	9	Feldmann Herman Natan	2.11.16	Stanzer
147.	"	68980	Lederer Dawid	25. 6.07	ang.Metallverarb.
148.	"	1 -	Mond Dawid	16. 4.91	Metallverarb.
149.	"	2	Lasser Szaja	4. 4.11	ang.Metallverarb.
150.	"	3	Löffler Hermann	17.12.14	Dreherges.
151.	"	4	Lewkowicz Icek	18. 1.17	ang.Metallverarb.
152.	"	5	Lederer Mendel	25. 8.01	Fleischermeister
153.	"	6	Lebenstein Izak	11. 2.06	ang.Metallverarb.
154.	"	7 -	Licht Hersch	31. 5.06	Uhrmachermeister
155.	"	8 -	Katz Hermann	2. 7.93	Schreibkraft
156.	"	9	Rabner Artur	19. 9.18	Radiotechniker
157.	"	68990	Kurz Ignacy	2.11.00	Tischlerges.
158.	"	1 x	Klipstein Izak Dawid	14. 4.95	Uhrmachermeister
159.	"	2	Brandeis Josef	19. 7.01	Optikermeister
160.	"	3	Makowski Israel	25.11.06	ang.Metallverarb.
161.	"	4	Madel Szymon	5. 8.08	ang.Metallverarb.
162.	"	5	Szenwic Zenon	10. 6.05	Radiotechniker
163.	"	6	Klugmann Henryk	12.12.25	Schlosserges.
164.	"	7	Lindenberger Leon	5. 1.21	Schlosserges.
165.	"	8 -	Garfunkel Majlech	23. 2.22	Tischlerges.
166.	"	9	Kirschenbaum Izak	22.12.21	Maschinenschlosserges.
167.	"	69000	Kirschenbaum Henryk	16. 4.22	Schlosserges.
168.	"	1	Kirschenbaum Jeremiasz	27.11.11	Schlosserges.
169.	"	2	Merkrebs Juda	28.11.21	Metallverarb.
170.	"	3	Chiel Pinkas	12. 5.22	ang.Metallverarb.
171.	"	4	Keller Zacharjasz	20. 8.14	Schlosserges.
172.	"	5	Kleinmann Jakob	10. 1.12	Autoschweißer
173.	"	6 ?	Pfefferberg Leopold	20. 3.30	Schweißer
174.	"	7	Marlakow Nachym	12. 9.90	Kesselschmiedemstr.
175.	"	8 -	Luftig Stefan	17. 2.29	Metalldreherges.
176.	"	9 -	Luftig Leopold	7. 3.26	Klempnerges.
177.	"	69010	Reich Jerzy	28. 2.24	Maschinenschlosserges.
178.	"	1 -	Luftig Elias	17.12.95	Klempnermeister
179.	"	3 -	Kremsdorf Jakob	26.11.20	Schweißermeister
180.	"	4	Ettlinger Michael	10. 7.13	Schlosserges.



# ABBA *lanche down-under*

1977

*On display: April 2008 – March 2009*

2007 marked the 30th anniversary of Swedish super group ABBA's tour of Australia. No other country embraced ABBA quite as enthusiastically as did Australia, probably due in large part to Ian 'Molly' Meldrum's uncanny ability to spot talented bands he knew Australians would like. Molly plugged ABBA early and often to his devoted, impressionable teenage audience on ABC TV's *Countdown*, and he is credited as the instigator of the ABBA craze that later swept the world. In 14 days during March 1977, ABBA performed for over 140,000 fans at 11 concerts across four Australian states. Tickets cost \$9 each, an outrageous sum in 1977.

ABBA's first Sydney concert was a meteorological disaster, with drenching rain relentlessly pounding stage and fans. Frida Lyngstad fell over in the slippery conditions — she was performing *Waterloo* at the time. To the delight of fans she suffered only minor injuries and bravely soldiered on to complete the gig.

One of ABBA's Sydney devotees was Frances Rand, best known in later life as the founding editor of the iconic lesbian magazine *Lesbians on the Loose*. A Brigidine College student during the ABBA craze, Rand was a methodical collector of ABBA memorabilia. She also routinely gathered newscuttings, compiling them into albums and adding her own interpretive notes or factual corrections as required — the media was also caught up in the ABBA frenzy, and quantity of ABBA copy was prioritised over quality and factual accuracy.

Showing early signs of the journalist she was to become, Rand also reported on ABBA events in her scrapbooks, including exhaustive detail about the Sydney leg of the Australian tour. Far from being a mindless groupie, however, Rand objectively analysed the phenomenon as it unfolded in front of her, partly carried along by it but also standing back a little in an effort to record events and the reactions of her contemporaries

impartially. She was also prepared to analyse her own response to the cult-following ABBA attracted, at times embarrassed by the depth of her own obsession.

Though ABBA mania subsided almost as quickly as it began (and was well and truly over by the 1980s), the music itself has endured down-under, more than in any other country, with the group's catchy melodies critically acclaimed for their technical genius, as well as for their popularity. Tribute bands such as Bjorn Again, FABBA and BABBA continue to do a roaring trade in Australia's RSL clubland. But what does this say about Australian heritage and culture? Certainly, it is a uniquely Australian characteristic to applaud the cover band, the tribute band and the shameless hack impersonator (witness the annual Parkes Elvis Festival) as valid forms of entertainment in their own right.

Rand's collection is a refreshing alternative to the founding fathers' paradigm that traditionally constitutes our heritage. Instead, we see a collection of late-twentieth-century pop culture that illuminates late-1970s Sydney through the eyes of an astute teenage schoolgirl, whose perspective is as relevant to the documentary history of New South Wales as are the more traditional primary sources held in the Library.

**Allison Kingscote**









# Artists' books

1996–2006

*On display: October 2008 – November 2009*

Artists' books are works of art created by artists, expressed in book format, in which the text and images are of equal importance. The artist invites the reader on a journey of discovery into not only viewing the words on the page, but also in exploring how the text, images and physical format of the book contribute to its meaning. The purpose of these books, which are inherently artworks, may be to simply delight or to creatively explore a social or political viewpoint.

The physical form, as well as the content of these books, often deliver an element of surprise. Presented in the traditional codex format, or as scrolls or unbound sheafs, and often enclosed in beautifully crafted boxes or delicate slip covers, artists' books challenge the reader to view the book form in a new way.

Historically, artists' involvement in the making of books is as old as the book itself. In early illuminated manuscripts, decorative initials and intricate borders showcased the creative involvement of scribes with texts. But, with the development of printing in the late fifteenth century, artists became increasingly divorced from the design and making of books.

Contemporary artists' books have their origins in the innovative European publishing tradition of the late nineteenth century, and in the alternative publishing movements of the 1960s and 1970s. *Livres d'artistes* (artists' books) were finely crafted books produced in France from the 1890s, which well-known artists like Pierre Bonnard and Pablo Picasso were commissioned to illustrate. Ambroise Vollard, an art dealer associated with this tradition, is credited with treating the artist's contribution as equally important to that of the writer.

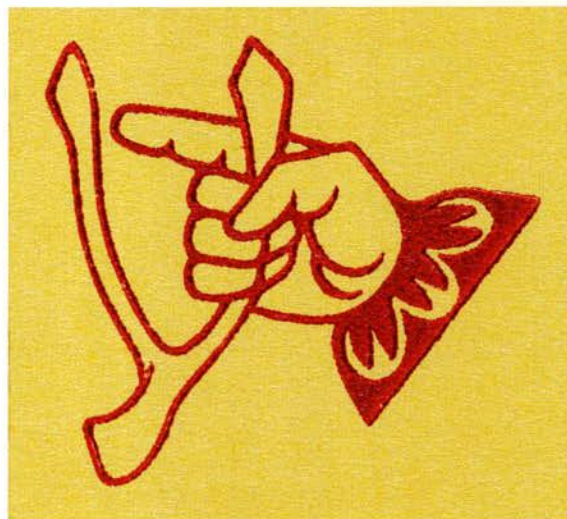
During the 1960s and 1970s, particularly in the United States, a rush of artists self-published their creative works as a protest against the commercialism of art. Ed Ruscha and Andy Warhol, two highly recognised artists at the time, explored ways of displaying their artworks in

mass-produced, economically priced books that challenged the elitism of the art world. In Australia, at the same time, artists such as Imants Tillers were also experimenting with the book format. Developments in offset printing and photocopying allowed these artists to access economical production methods to create a new approach to the aesthetics of the book format.

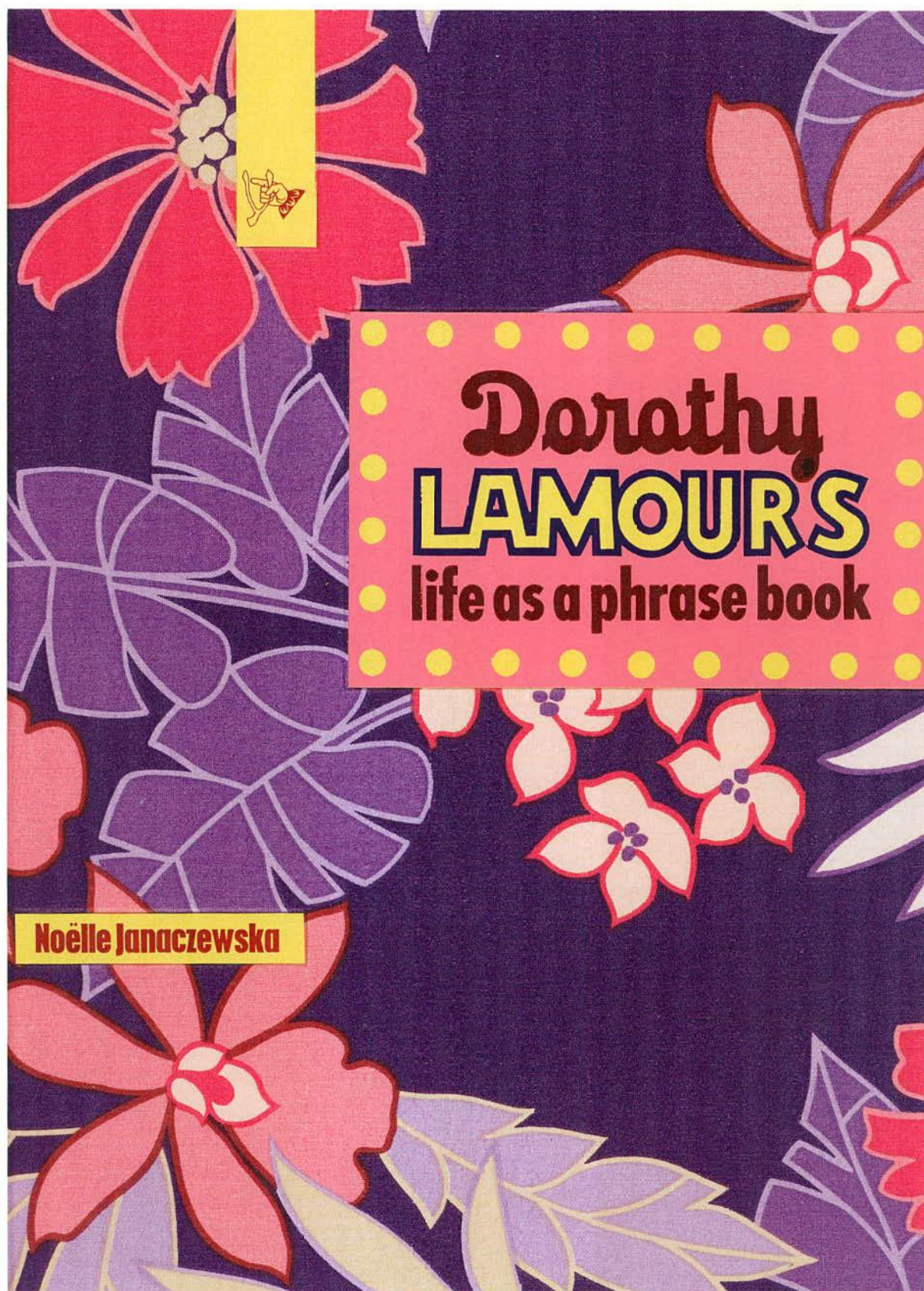
Contemporary artists' books represent many styles of book production, utilising both Western and Eastern traditions of publication. They are characterised by many factors, including experimentation with form, technique and materials. Production is often of the highest quality, using handmade paper, a mixture of media, elaborate typography and computer-generated artwork. A fundamental element of the artist's book is that it appears in a limited edition.

The Library holds many diverse examples of contemporary artists' books published both in Australia and overseas. Some are self-published, others are collaboratively created in design studios, while others are produced by private presses like Wayzgoose Press and Finlay Press, both based in New South Wales.

**Gwenda Johnston**







Cover, *Dorothy Lamour's life as a phrase book*, Noëlle Janaczewska, Katoomba: Wayzgoose Press, 2006, bound volume, MRB/F17

Left: The logo of Wayzgoose Press



# *partyART*

2001–2006

*On display: January – November 2009*

The *partyART* portfolio of dance party flyers demonstrates that our printed heritage includes much more than old documents revered in retrospect. The process of generating printed heritage begins whenever documents are created and retained. It occurs through traditional methods of publication and also at the margins of respectability, where insightful collectors save the disposable documents of their day with an eye to their future research value. These collectors know that time compounds the heritage value of any printed artefact — a principle that was spectacularly confirmed with the discovery and repatriation in 2007 of Australia's oldest surviving printed document, the '*Jane Shore*' playbill, dated 30 June 1796. This transient document was retained by Governor Philip Gidley King for a private collector of his time and has become the ultimate precursor to the flyers here on display.

The *partyART* portfolio — created by Jürgen Wegner between 2001 and 2006 — is a fine example of dedication to the saving of contemporary printed heritage and documenting a relatively obscure aspect of our social history. The portfolio is the result of Wegner's simple plan to collect advertising ephemera from record shops, teen fashion shops and nightclubs, package them, and let them speak for themselves. This unique collection represents a vibrant, multifaceted subculture that is poorly documented, yet has significant recognition within the wider community. This public knowledge is due mainly to media coverage of tragedies related to the recreational use of illicit drugs at dance parties in New South Wales, which have led to government legislation and high-profile drug education campaigns.

Like many live events and performances, the experience of dance parties is very ephemeral — but they are not without a history that can be pieced together. *partyART* represents a local expression of an international cultural phenomenon that can be traced back to

discotheques in the 1970s. The typical dance party is nocturnal and features radical youth participation, a venue with a dance floor, special lighting and other visual effects, and a disc jockey playing high tempo electronically recorded dance music at high volume. In the ensuing four decades, many variants developed around different styles of dancing and genres of live and electronic dance music. In Sydney, the annual RAT parties of the 1980s and 1990s epitomised the evolution of private house parties into huge public concerts in alternative venues. Other later variants included electro, techno, trance, hip-hop and all-night rave parties. The ever-changing dance party scene has maintained an associated fashion, lifestyle and drug subculture intended to enhance the euphoric experience induced by energetic group dance, loud repetitive electronic music and flashing lights.

The printed ephemera associated with dance parties are often the only records remaining of these events. And, while the collector's intentions were leaning toward celebrating the innate value of print, Wegner's *partyART* collection has captured a rare slice of Australian social life that will remain and deepen in cultural significance.

It is not often that a heritage collection and its collector are celebrated together. Jürgen Wegner's passion for collecting and describing 'fringe' print is extreme, and extends far beyond the eclectic fields of ephemera. As he physically trawled the streets of Sydney and Melbourne for over five years to document something that is not even 'his scene', Wegner expressed a dedication reminiscent of the Library's founding benefactors who secured for the future the depth and diversity of our printed heritage.

**Colin Warner**





Examples from *partyART*, created by J. P. Wegner, 2001–2006, portfolio case with folder containing c. 250 examples of chiefly Sydney club flyers, F/813





# 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.

## Battle tactics

**Display period: January – November 2009**

**Tacticus Aelianus (2nd century)**  
*Aeliani de instruendis aciebus opus ad Dium Hadrianum*  
 Rome: Eucharius Silber, 1487  
 Bound volume  
 Purchased at the sale of J. T. Hackett collection, 1918  
 RB/L2/V

**Flavius Vegetius Renatus (4th century)**  
*De re militari*  
*Lutetiae: Apud Christianum Wechelum ... anno 1532*  
 Bound volume  
 Bequest of David Scott Mitchell, 1907  
 MRB/Q355/V (16th century)

**Justus Lipsius (1547–1606)**  
*Polioreticon: sive, De machinis, tormentis, telis, libri quinque*  
*Antverpiæ: ex officina Plantiniana, apud viduam, & Ioannem*  
*Moretum, 1596*  
 Bound volume  
 Purchased 1988  
 RB/2004

**Tacticus Aelianus (2nd century)**  
*The tactics of Aelian: or, Art of embattailing an army after ye*  
*Grecian manner*  
 At London: for Laurence Lisle & are to be sold at his shoppe ...  
 1616  
 Bound volume  
 Purchased 1928  
 RB/DQ355.42/1

## Mapping of Antarctica

**Display period: January – November 2009**

*Display period for these items: January – March 2009*

**Hendrik Hondius (1597–1651)**  
*Terra Australis Incognita, 1657*  
 Amsterdam: Jan Jansson, 1657  
 Handcoloured printed map  
 Bequest of Sir William Dixon, 1952  
 DL Cb 65/8

**Pierre Duval (1618–1683) (attrib.)**  
*Terres Antarctiques, 1670*  
 Paris: Pierre Duval, 1670  
 Handcoloured printed map  
 Acquired 1997  
 M2 140/1670/1

*Display period for this item: April – June 2009*

**American Geographical Society of New York**  
*Map of the Antarctic, 1928*  
 New York: The Society, c. 1928  
 Printed map  
 Acquired 1929  
 ZM4 180/1928/1, four sheets

*Display period for these items: July 2009 – September 2009*

**Directorate of Overseas Surveys**  
*Falklands Islands Dependencies, Graham Land, Hope Bay 1960*  
 Directorate of Overseas Surveys [United Kingdom]  
 Printed map  
 Donated by Directorate of Overseas Surveys, 1964  
 M3 183.51/1960/2

**Glavnoe upravlenie geodezii kartografii**  
*Antarktika, 1970*  
 Moskva: Glavnoe upravlenie geodezii i kartografii  
 pri Sovete Ministrov SSSR, 1970  
 Coloured printed map  
 Acquired 1974  
 M3 180/1970/1

*Display period for these items: October – November 2009*

**Antarctica, Antarktis, 1985**  
 Karlsruhe, Geisler/Herrmann, 1985  
 Printed map  
 Acquired 1986  
 M2 180/1985/1

**Australian Surveying and Land Information Group**  
*Larsemann Hills, Princess Elizabeth Land, Antarctica 1990*  
 Belconnen, ACT: Australian Surveying and Land Information  
 Group [for] Antarctic Division  
 Remote sensing image  
 Acquired 1990  
 M4 185.51/1990/1

## James Cook: Death of a hero

**Display period: April – November 2009**

**George Gilbert (fl. 1770s)**  
*Journal of the proceedings of His Majesty's Ship Resolution,*  
*James Cook Esq. Commander, commencing April 9th 1776*  
*and ending Nov. 29th 1779*  
 Manuscript journal  
 Bequest of Sir William Dixon, 1952  
 DL MS94

**Henry Roberts (1757–1796)**  
*A log of the proceedings of His Majesties Sloop Resolution on*  
*discoveries towards the North Pole, 1 Dec. 1776–30 Nov. 1779*  
 Manuscript journal  
 Bequest of Sir William Dixon, 1952  
 DL MSQ 152

**James Burney (1750–1821)**  
*Journal of the proceedings of His Majys Sloop the Discovery ...*  
*1776–1779*  
 Vol. 3: 25 July 1778–14 February 1779  
 Manuscript journal  
 Acquired through the NSW Agent General in London, 1922  
 ML Safe 1/64c

**James Burney (1750–1821)**  
*Part 2nd of death of Captain Cook by Admiral James Burney,*  
*15 February 1779–24 August 1779*  
 Manuscript journal  
 Acquired from Dymocks Bookseller, Sydney, 1921  
 ML Safe 1/79



## Early vocabularies

Display period: April – November 2009

**David Blackburn (1753–1795)**

Letters received by Richard Knight, Indigenous vocabulary from New South Wales, with 'English explanation', 19 March 1791

Manuscript

Purchased from W. S. Williams, 1933

ML Safe 1/120

**Richard Browne (1776–1824)**

Magil. Corroboree dance, [c. 1819–1820]

Watercolour drawing

Purchased from Sotheby's, 1987

ML SV/147

**James Larmer (dates unknown)**

Notebook of Australian Aboriginal vocabularies, 1832–1853

Manuscript notebook

Presented by Nyngan and District Historical Society, 2002

ML MSS 7213

**Reverend Lancelot Edward Threlkeld (1788–1859)**

*An Australian grammar: comprehending the principles and natural rules of the language, as spoken by the Aborigines in the vicinity of Hunter's River, Lake Macquarie, &c. New South Wales* Sydney: Printed by Stephens and Stokes, 1834

Bound volume

Bequest of David Scott Mitchell, 1907

DSM 499.6/10A1

**Reverend Lancelot Edward Threlkeld (1788–1859)**

Gospel of Mark, translated into the language of Lake Macquarie Aborigines, 1837

Manuscript

Purchased from Royal Australian Historical Society, 1971

ML MSS 2111/Folder 2

**Charles Macarthur King (1824–1903)**

Vocabulary of the language of the natives at Port Stephens, c. 1845–1850

Manuscript journal

Acquired from Maggs Bros, London, 2007

ML MSS 7771

**Reverend Lancelot Edward Threlkeld (1788–1859), c. 1850s**

Ambrotype portrait

Presented by Mrs Hedley, 1925

MIN 45

**Mary Jane Cain, Mrs G. W. née Griffin (1844–1926)**

Reminiscences of Coonabarabran, NSW and district, 1926

Manuscript

ML Doc 2686

## The incidental arsenal

Display period: April – November 2009

**McCormick of Belfast**

Brace of flintlock pistols, 14 mm internal diameter barrel (wooden stocks refurbished 1970s), c. 1800–1815

Presented by Frank M. Piper, 1926

R 1018

**W. Parker, London**

Pair of flintlock pistols, late flintlock period greatcoat-size 38-bore pocket pistols, c. 1800–1820

Bequest of Sir William Dixon, 1952

DR 61

**Joseph Rock Cooper**

Six-barrelled pepperbox revolver, Birmingham ring trigger hammerless double-action 90-bore pepperbox revolver, c. 1840

Bequest of Sir William Dixon, 1952

DR 129

**Maker unknown**

Birmingham-made pepperbox revolver, six-barrelled .36-calibre pepperbox revolver; double-action percussion system, c. 1840–1850

Bequest of Sir William Dixon, 1952

DR 127

**Maker unknown**

Birmingham-made pepperbox revolver, six-barrelled .36-calibre pepperbox revolver; double-action percussion system, c. 1840–1850

Bequest of Sir William Dixon, 1952

DR 128

**Mossman**

Percussion pistol, single-shot 80 bore, c. 1850–1860

Bequest of Sir William Dixon, 1952

DR 130

**Samuel Colt**

Colt 1851 Navy belt pistol, six-shot .36-calibre percussion revolver; steel barrel with wooden grip, c. 1851–1856

Bequest of Sir William Dixon, 1952

DR 60

**Westley Richards**

Double-barrelled shotgun; 12-bore steel barrels with wooden stock, c. 1880–1890

Presented by C. W. Bultitude, 1975

R 658

## Napoleon's Egypt

Display period: April 2008 – March 2009

Display period for this item: January – March 2009

Commission des sciences et arts d'Égypte, France

The Harp Room in the Tomb of Ramesses III

*Description de l'Égypte; ou, Recueil de observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française. Planche. Antiquities. Tome 2, Plate 91* Paris: Imprimerie impériale, 1809 – [1828]

Handcoloured engraving in bound volume

Purchased 1892

RB/BX932A/49

## Art of the surveyor

Display period: January – November 2009

Display period for these items: January – March 2009

**Pen (belonging to Charles Sturt), 19th century**

Wooden shaft with steel nib

Provenance unknown

R 114

**Sir Thomas Mitchell (1792–1855)**

Surveyor's note book, 1828

Manuscript

Bequest of David Scott Mitchell, 1907

ML C44

**B. Clayton**

Portrait of a surveyor, possibly Charles Sturt, c. 1838

Watercolour

Presented by E. Fuller, 1963

ML P2/291

**Charles Sturt (1795–1869)**

Diary, 3–21 Nov. 1845, with watercolour sketches, Sept. 1844 – Nov. 1845

Manuscript

Donated by Ms Montifiore, 1929

ML Safe 1/23b

Display period for these items: April – June 2009

**J. Smith, Royal Exchange, London**

Surveyor's compass, c. 1812–1828

Brass compass in wooden case

Acquired from the family of Gregory Blaxland, 1997

R878

**William Lawson (1774–1850)**

Journal of an expedition across the Blue Mountains, 11 May – 6 June 1813

Manuscript

Transferred from Public Library of New South Wales

ML Safe 1/97



**Sir Thomas Mitchell (1792–1855)**  
*Tree blazed by John Oxley and George William Evans, AD May 17, Lachlan River, 30 March 1836*  
Watercolour  
Purchased 1994  
ML SSV/22

*Display period for these items: July – September 2009*

**Pen (belonging to Charles Sturt), 19th century**

Wooden shaft with steel nib  
Provenance unknown  
R 114

**Sir Thomas Mitchell (1792–1855)**  
*Notes & sketch of scarred tree, 17/6/1828, Marulan, NSW, Field, Note and Sketch Book, 1828–1830, Maderia, Maitland, Jellore, Wiseman's Ferry, Wellington.*  
Manuscript  
Bequest of David Scott Mitchell, 1907  
ML C42

**William Henry Wells (1817–1860)**  
*Trompe l'oeil of a surveyor's desktop, 1842*  
Watercolour on card  
Purchased 1999  
ML1211

**Sir Thomas Mitchell (1792–1855)**  
*Tomb of Yuranighi, near Molong, NSW, 3/8/1851, Field Notebook, 1846, 1851, 1855*  
Manuscript  
Bequest of David Scott Mitchell, 1907  
ML C67

*Display period for these items: October – November 2009*

**J. Smith, Royal Exchange, London**  
*Surveyor's compass, c. 1812–1828*  
Brass compass in wooden case  
Acquired from family of Gregory Blaxland  
R878

**Sir Thomas Mitchell (1792–1855)**  
*Newcastle panorama, 1828, Field Book Port Jackson & Newcastle*  
Manuscript  
Bequest of David Scott Mitchell, 1907  
ML C40

**Sir Thomas Mitchell (1792–1855)**  
*Panoramic Field Book, 1836*  
Manuscript  
Bequest of David Scott Mitchell, 1907  
ML C56

**William W. Darke**  
*Survey of a salt water river, Port Phillip region, Victoria, 1837*  
Pen and ink sketch with watercolour  
Bequest of David Scott Mitchell, 1907  
ML B170/1

## Breastplates

*Display period: April 2008 – March 2009*

**David Prince of Alamongarindi, (between 1815 and 1930)**  
Brass breastplate  
Presented by Mrs E. Young, 1962  
R 251c

**Charley of Tullungunnulli, (between 1815 and 1930)**  
Copper (?) breastplate  
Transfer from Australian Museum, 1924  
R 250g

**Jackey Jackey, Constable, King of Toolooby, (between 1815 and 1930)**  
Copper (?) breastplate  
Transfer from Australian Museum, 1924  
R 250b

**Jacky Cumbo, Texas, (between 1815 and 1930)**  
Brass breastplate  
Provenance unknown  
R 250a

**Cora Gooseberry, Freeman Bungaree, Queen of Sydney and Botany Bay, (between 1815 and 1852)**  
Brass breastplate  
Provenance unknown  
R 251b

**Jackey Jackey, c. 1851**  
Silver breastplate  
Presented by J. E. Byrnes, 1966  
R 453

**King Tommy Grinnon, Chief of the Muringo Tribe, (between 1815 and 1930)**  
Brass breastplate  
Transfer from Australian Museum, 1921  
R 250e

**Nemmit, Chief of the Sutton Forest Tribe 1825**  
Bronze breastplate  
Presented by Lindon Biddulph, 1926  
R 250f

**John, Chief of Burooa, (between 1815 and 1930)**  
Brass breastplate  
Provenance unknown  
R 250d

**James Piper, Thomas Piper Constable, (between 1815 and 1930)**  
Brass breastplate  
Transfer from Australian Museum, 1924  
R 250c

**Charley, Chief of Merri 5th Feby 1848**  
Brass breastplate  
Bequest of Sir William Dixon, 1952  
DR 204

**Billy, King of Myrtle Creek, (between 1815 and 1930)**  
Brass breastplate  
Presented by J. C. James, Sec. of the Australasian Journalists' Association, 1951  
R 5

**Billy, King of Nanima, (between 1815 and 1930)**  
Brass breastplate  
Provenance unknown  
R 251a

## Govett: Notes and sketches

*Display period: April – November 2009*

**William Romaine Govett (1807–1855)**  
*Notes and sketches taken during a surveying expedition in N. South Wales and Blue Mountains Road, 1830–1835*  
Bound manuscript  
MLA 330

## Sir Thomas Mitchell's gold

*Display period: April 2008 – March 2009*

**Sir Thomas Mitchell (1792–1855)**  
*Gold and gold-bearing rock specimens in wooden chest, c. 1851–1855*  
48 numbered specimens of gold-bearing rock in four trays in brass-bound oak chest  
Bequest of Sir William Dixon, 1952  
DR 157

**Sir Thomas Mitchell (1792–1855)**  
*Numbered list of gold and gold-bearing rock specimens, c. 1851–1855*  
Manuscript  
Bequest of Sir William Dixon, 1952  
DL Sp 357



## H. L. White

**Display period: April 2008 – March 2009**

All stamps and proofs on display were produced by the New South Wales government of the day, through the Government Printing Office.

*Display period for these items: January – March 2009*

**Centennial issue: one shilling (kangaroo), five shillings (map of Australia, Tasmania omitted), 20 shillings (Captain Arthur Phillip and Lord Carrington); nine colour proofs of 8d (lyrebird) mounted on presentation cards, 1888; proof impressions from the steel dies of 2d and 2½ d stamps, 1897, 9d, 1902**

Proofs, printed postage stamps

Presented by H. L. White, 1917

H. L. White stamp collection, Slide 158

## Boxing Day battle

**Display period: October 2008 – June 2009**

**Norman Lindsay (1879–1969)**

**Cover, *The Lone Hand*, December 1908**

Reproduction from unbound serial

Bequest of Sir William Dixson, 1952

DL 90/374

*Display period for these items: January – March 2009*

**Charles H. Kerry (1857–1928)**

***Burns–Johnson boxing contest, 26th December 1908***

Silver gelatin photograph

Presented 1972

MLXV1/PUB/STAD/1

**W. F. Corbett (1857–1923)**

***Burns & Johnson in Australia: including a full account of the contest at the Stadium, Sydney, on December 26, 1908***  
**Sydney: *Sunday Times*, 1909**

Bound volume

Purchased 1914

ML 796/C

*Display period for these items: April – June 2009*

**Charles H. Kerry (1857–1928)**

***Burns–Johnson boxing contest, 26th December 1908***

Silver gelatin photograph (facsimile)

Presented 1972

MLXV1/PUB/STAD/1

**'Burns v. Johnson'**

***The Referee*, 9 December 1908, p. 7**

Newspaper advertisement

SRL BN 335

## That awkward question of price

**Display period: January – November 2009**

**Sydney Ure Smith (1887–1949)**

***That awkward question of price and some random recollections connected with *The Charm of Sydney*, 1913***

Sketchbook of pencil and watercolour drawings

Purchased 2007

PXA 1133

**Sydney Ure Smith (1887–1949) and Bertram Stevens (1872–1922)**

***The Charm of Sydney***

**Sydney: Angus & Robertson, [1918]**

Bound volume

Bequest of Sir William Dixson, 1952

DL 91/119, 120

## Mary Poppins: From page to screen

**Display period: July – November 2009**

All items are from the P. L. Travers papers, c. 1899–1988, acquired from P. L. Travers through Bernard Quaritch in 1989. ML MSS 5341

*Display period for these items: July – September 2009*

***Mary Poppins* by P. L. Travers, London: Gerald Howe, 1934 [Travers' own copy], printed; *Mary Poppins comes back* by P. L. Travers, New York: Harcourt, Brace & Co., 1935, printed; *Mary Poppins says paint a picture*, pp. 12–13, 1968, manuscript with printed illustrations; *Mary Poppins coloured pictures*, by Mary Shepard, n.d., printed; *Mary Poppins/Prod. 1872/ A Film Treatment Based on the Stories/by P. L. Travers*, p. 4, 28 March 1961, typescript with Travers' manuscript annotations; P. L. Travers' comments on the Walt Disney script, c. 1961, typescript with manuscript annotations; telegram from Walt Disney to Travers, 14 April 1961, carbon typescript; cablegram from Walt Disney to Travers, 22 December 1960, carbon typescript; letter to Travers from Walt Disney, 22 August 1960, typescript with manuscript signature; *The Disney World*, Vol. 2, No. 4, 1964, printed**

*Display period for these items: October – November 2009*

***Mary Poppins from A to Z* by P. L. Travers, New York, Harcourt, Brace & World, Inc., 1962, printed; *Mary Poppins from A to Z*, 'T', 1961, manuscript; *Mary Poppins coloured pictures*, by Mary Shepard, n.d., printed; *Mary Poppins/Prod. 1872/ A Film Treatment Based on the Stories/by P. L. Travers*, p. 13, 28 March 1961, typescript with Travers' manuscript annotations; P. L. Travers' comments on the Walt Disney script, p. 2, c. 1961, typescript with manuscript annotations; letter to Travers from Julie Andrews, n.d., manuscript; letter to Walt Disney from Travers, n.d., carbon typescript with manuscript annotations; *Walt Disney presente Mary Poppins* [French], Walt Disney Productions, c. 1964, printed; *Walt Disney's Mary Poppins* [German], Walt Disney Productions, c. 1965, printed**

## Schindler's list

**Display period: April – November 2009**

**Author unknown**

***K.L.Gross-Rosen-A.L.Brünnlitz/Liste d.männl.Häftlinge, Stand 18.4.1945. Schindler's list*, 1945**

**p. 1; p. 3; p. 11**

Carbon typescript manuscript

Acquired in 1996

ML MSS 6154/6

**Thomas Keneally (1935–)**

***Schindler's list*, c. 1980–1982**

**p. 357; p. 414; author's note**

Bound manuscript

Acquired in 1996

ML MSS 6154/1

## ABBA lance down-under

**Display period: April 2008 – March 2009**

All items are from the Frances Rand papers, 1969–1984, presented in 1998.

ML MSS 7453; PXE 933; R955

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*Display period for these items: January – March 2009*

**ABBA scrapbook; *Official ABBA Magazine*, Vol. 4; ABBA Book 2/Frances Rand, pp. 84–85; tinted purple sunglasses; *2SMusic Survey*, Friday 26 November 1976; two ABBA-themed lapel badges; ABBA Appreciation Club official renewal membership card, Frances Rand; ABBA-themed CBC Savings Bank money-box; *ABBA: The lovers whose music conquered the world*/Harry Edgington, London: Everest Books Ltd, 1977; *Can you hear the drums*, No. 55 of 72 trading cards; *ABBA: The folio* [songbook], Ivan Mogull Music (Australasia) Pty Ltd, 1977; ABBA-themed silver necklace (Reg Grundy Productions Pty Ltd)**



## Artists' books

Display period: October 2008 – November 2009

Display period for these items: January – March 2009

**Susan J. Allix (1943–)**

*Southend*

[London?]: Susan Allix, c. 1999

Bound volume

Bequest of Donald MacPherson

Purchased 2001

MacPherson/268

**Susan J. Allix (1943–)**

*Eyed awry*

London: Susan Allix, 2001

Bound volume

Bequest of Donald MacPherson

Purchased 2001

MacPherson/Q305

**Noëlle Janaczewska (dates unknown)**

*Dorothy Lamour's life as a phrase book*

Katoomba, NSW: Wayzgoose Press, 2006

Bound volume

Purchased 2006

MRB/F17

Display period for these items: April – June 2009

**Adrian Marshall (dates unknown)**

*The Holy lands*

Melbourne: Marshall & Anchen, 2nd edn, 1997

One portfolio

Purchased 1997

ML F702.81/1

**George Alexander (1949–)**

*Orpheus through the rear-vision mirror*

Katoomba, NSW: Wayzgoose Press, [2002]

One portfolio

Purchased 2002

ML F821.914/9

Display period for these items: July – September 2009

**Jas H. Duke (1939–1992)**

*Dada kämpfen um leben und tod: a prose poem*

Katoomba, NSW: Wayzgoose Press, 1996

One portfolio

Purchased 1996

ML X821.914/D877.1/1

**Katharine Nix (1940–)**

*The Garden*

[Canberra, ACT]: Edition + Artist Book Studio, [2003]

Bound volume

Purchased 2004

RB/F442

Display period for these items: October – November 2009

**Arthur Boyd (1920–1999)**

*Sangkuriang: a legend from West Java*

[Mittagong]: EGraphic Investigation Workshop, 1993

Bound volume

Purchased 1994

MacPherson/F216

**Mike Hudson (1939–)**

*The terrific days of summer*

Katoomba, NSW: Wayzgoose Press, 1998

One portfolio

Presented by Dr Geoff Cains, 2007

MRB/F29

## partyART

Display period: January – November 2009

All items are from the partyArt portfolio created by J. P. Wegner,

2001–2006, purchased 2007

Advertising cards and folder

ML F/819