

Magazine for members
Winter 2010

SL



STATE LIBRARY™
NEW SOUTH WALES

Macquarie's secrets
Sunken treasure
His unnatural life
A shocking letter



2010

AND BEYOND

“Message” *Regina Sutton*



The letters and journals of Lachlan Macquarie are among the Library’s most prized collections. These papers — as well as pictures, maps, books and realia — form an indispensable record of early colonial history. They also provide an understanding of Macquarie as a person — his ambitions, frustrations and achievements.

By now, you’ll have witnessed the excitement surrounding this year’s bicentennial celebrations of Lachlan Macquarie’s governorship. From 5 July to 10 October, the Library will present a major exhibition, *The Governor: Lachlan Macquarie 1810 to 1821*, which tells the story of the Macquarie era. A highlight of the exhibition, the list of enemies Macquarie compiled almost 200 years ago, is the focus of curator Warwick Hirst’s article on page 8.

Another of Macquarie’s intriguing possessions is the stunning Macquarie Collector’s Chest, featured on our cover. The chest is the subject of a new book by Elizabeth Ellis OAM, Emeritus Curator, Mitchell Library. Elizabeth was instantly smitten by the richly illustrated cabinet of natural history specimens, and writes on page 12 about the mysteries surrounding its provenance.

This issue also brings you stories from writers, researchers and curators working with original material at the Library. You can read about First Fleet journals informing climate change research, contemporary artists inspired by colonial art, and revelations about Marcus Clarke and Breaker Morant that can only be found in the Library’s collection.

Also uncovered through our collection are the 100 great stories presented in our must-see centenary exhibition. If you haven’t had the chance to experience *ONE hundred*, be sure to visit the Library before 16 June. The exhibition has attracted new audiences and it’s fantastic to see our galleries packed every day. I would like to warmly thank our passionate volunteers who have enthralled large groups of visitors with tours of *ONE hundred*.

REGINA SUTTON

NSW State Librarian & Chief Executive



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Winter 2010

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Community

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EDITOR

CATHY PERKINS
CPERKINS@SL.NSW.GOV.AU

DESIGN & PRODUCTION

DOMINIC HON

PHOTOGRAPHY

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STATE LIBRARY OF NSW

MACQUARIE STREET
SYDNEY NSW 2000
PHONE (02) 9273 1414
FAX (02) 9273 1255
LIBRARY@SL.NSW.GOV.AU
WWW.SL.NSW.GOV.AU

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FRONT COVER

MACQUARIE COLLECTOR'S
CHEST, C. 1818
PHOTO BY BRUCE YORK

BACK COVER

PINK MITCHELL LIBRARY
MODEL AT CUSTOMS HOUSE
PHOTO BY BRUCE YORK

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PHOTO BY DIEU TAN

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AND BEYOND



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Westpac partnership

In partnership with Westpac, we're touring a selection of key historic documents and artefacts to celebrate the bicentenary of Lachlan Macquarie's governorship. The unique material reflects on the achievements of the Macquarie era and includes a selection of the recently purchased letters of surveyor John Septimus Roe, which reveal new information about colonial society.

Having already visited Bathurst, Wagga Wagga and Port Macquarie, the *Extending the Boundaries* regional tour will appear at public libraries in Dubbo (17 June), Newcastle (24 June), Orange (16 July), Windsor (22 July), Lismore (12 August), Nowra (26 August) and Tamworth (9 September). For more information, please call the State Library on (02) 9273 1414.



Poster power

Posters ranging from World War I to the 1980s are being added to the Library's fast-growing online catalogue. The 3000 posters are a vivid record of political, social and cultural events — from screen-printed street notices protesting the Whitlam dismissal to lavish tourist promotions for the Blue Mountains.

We've also added thousands of new records for manuscripts, rare books, maps and pictures. Our eRecords project is creating electronic access to material that could previously be found only through the card catalogue. The first stage of the government-funded project is due for completion in mid-2011. We're well ahead of target, with over a quarter of a million new electronic records since July 2009. You can keep up to date with progress and incredible finds through the eRecords blog. blog.sl.nsw.gov.au/erecords

IMAGE: WWI RECRUITMENT POSTER, C. 1915

Last chance

Time is running out to see William Bligh's logbook from the *Bounty*, manuscripts of AB Paterson and Ethel Turner, and the first printed map of the east coast of Australia in our centenary exhibition *ONE hundred*. Showing 100 intriguing items from the Mitchell collection — from the unknown to the notorious — the exhibition's 100 days come to an end on 16 June.



World of photography

The popular *World Press Photo* is joined this year by a new exhibition of the finest work by Fairfax photographers. Called *Photos 1440* to mark the number of minutes in a day, the exhibition features workshops and tours by top Australian photographers. *World Press Photo 2010* is on from 3 to 25 July and is brought to Sydney by Canon Australia and supported by Getty Images, JCDecaux and TNT. *Photos 1440* is on from 3 July to 1 August and is supported by Fairfax Media and Canon Australia.

Photography lovers can also look forward to *Moran Prizes 2010*, showing the winners and finalists in two high-profile portraiture and photography competitions, from 9 August to 5 September.

IMAGE: 1ST PRIZE, SPORTS ACTION SINGLES, GARETH COPLEY, UNITED KINGDOM, PRESS ASSOCIATION

NEWS



After dark

Winners of a 702 ABC Sydney radio competition were treated to a tour of the 'dark side of the Mitchell' with Senior Curator Paul Brunton. Guests visited rarely seen parts of the historic building and got up close and personal with some of the more macabre objects in the collection including Henry Lawson's death mask.

SL readers may have noticed the mask in a light-hearted mini-documentary on the History Channel: 'A Night at the Library' is one of three programs filmed recently to mark the Mitchell Library centenary.

IMAGE: DEATH MASK OF HENRY LAWSON, C. 1922



Possessed by Cervantes

A researcher from Uppsala University in Sweden recently spent a month at the Library studying our remarkable Cervantes collection. Carles Magrinyà, originally from Catalonia (Spain), is completing a doctorate on the great Spanish novel *Don Quixote de la Mancha*, first published in 1605.

When he saw the many editions of *Don Quixote* in the Friends Room — housed in the original Mitchell Library bookcases — Carles was overwhelmed. The donor of the Cervantes collection, the late Dr Ben Haneman, described his own obsession with Cervantes as 'demonic and pathological'. The physician and medical historian gave the Library over 1000 editions of *Don Quixote* in more than 60 languages as well as numerous books about the author.

Carles is focusing on Catalan and esoteric references in the story, which were often disguised through irony and parody to get past the strict censorship regime of the Spanish Inquisition. With so many editions and translations to compare, our collection has helped Carles to find new perspectives on the famous novel. 'It's as though you're possessed by that book,' he says. 'Every time I read it I see different layers.'

CARLES MAGRINYÀ, PHOTO BY BRUCE YORK

Words on the street

Macquarie Visions will light up the Mitchell Library facade from 27 May to 20 June as part of this year's celebrations to mark 200 years since Governor Macquarie's arrival. The free light display, *Words on the Street*, will tell stories of early life in Sydney through projections of Elizabeth Macquarie's letters home to England and fascinating memoirs of her contemporaries in the Macquarie era.



IMAGE: ELIZABETH MACQUARIE, C. 1819



4 June 1819

Convicts sit down to their first dinner in the new Hyde Park Barracks, designed by convict architect Francis Greenway. The meal includes plum pudding and punch in honour of the King's birthday.

IMAGE: CONVICT BARRACK SYDNEY N.S. WALES, C. 1820
PX*D 41 /5

10 June 1928

Charles Kingsford Smith and Charles Ulm arrive in Sydney in the *Southern Cross* after successfully completing the first trans-Pacific flight from the United States to Australia.

IMAGE: THE SOUTHERN CROSS ON ITS ARRIVAL IN SYDNEY
FROM THE FLIGHT ACROSS THE PACIFIC, 10 JUNE 1928
SV*/AERO/3



4 July 2010

NAIDOC week begins. The theme for 2010 is 'Unsung heroes: Closing the gap by leading their way', celebrating quiet achievers in Australian Indigenous communities.

EMMA TIMBERY (DETAIL), ABORIGINAL SHELLWORKER, C. 1895-1900,
PI/TIMBERY, EMMA (BM)

on this

DAY

COMPILED BY Emma Gray, *Discover Collections*

14 July

BASTILLE DAY

Bastille Day, the national day of France, is celebrated across the world.

RIBBON COMMEMORATING FRANCE'S DAY
JULY 14TH 1917, R 759 (P)



9 August 1899

Author PL Travers, creator of magical nanny Mary Poppins, is born Helen Lyndon Goff in Maryborough, Queensland.

FLOATING AWAY OVER THE ROOFS
OF THE HOUSES, N.D., MARY SHEPHARD
ML MSS 5341/8 ITEM 11



27 August 1819

Artist and naturalist John Lewin dies in NSW. Lewin is best remembered for his beautiful scientific illustrations of birds and insects.

BANKSIA BEAUTY BOMBYX BANKSIAE, FROM
PRE-PUBLICATION PLATES OF PRODRONUS
ENTOMOLOGY, 1803, JOHN LEWIN, PXC 693/6

ENEMIES *of* **LACHLAN MACQUARIE**

WORDS Warwick Hirst



John Macarthur was in exile in London several years after the overthrow of Governor Bligh when he heard about the growing campaign against the current governor of NSW, Lachlan Macquarie. On 18 February 1817 he wrote to his wife that Macquarie ‘has many secret enemies as well as open ones, who inundate the Secretary of States Office with complaints’.

ABOVE: GOVERNOR
LACHLAN MACQUARIE, 1822
RICHARD READ
WATERCOLOUR, ML 36

OPPOSITE: *SECRET &
CONFIDENTIAL. LIST OF
NAMES OF DISCONTENTED
AND SEDITIOUS PERSONS IN
N.S. WALES, IN DESPATCH TO
EARL BATHURST, LACHLAN
MACQUARIE, 1 DECEMBER
1817, A 1191*

Secret & Confidential.
The Names, Designations, &c. of the

Persons always present in the Colony of N.S.W. who
 bear a name manifested as Opposites
 to the Administration of Governor
 Macquarie: -

Names	Designations	Remarks
Mr. John Masson	Rev. Chaplain	Discontented
Mr. Thomas Johnson	Settler	Discontented
Mr. Nicholas Parly	Do	Do
Mr. John Blackland	Do	Do
Mr. Gregory Blackland	Do	Do
Mr. Robert Crosby	Do	Do
Mr. John Horsley	Do	Do
Mr. John Jamison	Do	Do
Mr. David Allan	Do	Do
Mr. John Oxley	Do	Do
Mr. Wm. Henry Moore	Surveyor Genl.	Do
Mr. Thos. M. Moore	Solicitor	Do
Mr. Thos. M. Moore	Clerk	Do

All the above mentioned Persons have
 been in the habit of writing Home the most
 gross misrepresentations: -
 N.S. Wales }
 1st Decr 1817. } L. Macquarie

Macquarie was well aware of the damaging correspondence emanating from the colony and in a dispatch to Lord Bathurst, Secretary of State for the Colonies, he enclosed a secret and confidential list of ‘discontented and Seditious Persons’ in NSW. ‘All of the above mentioned Persons’, he noted ‘have long been in the habit of writing Home the most gross misrepresentations’. Four years later he compiled an updated list which included seven new names.

At the head of both lists was the combative Reverend Samuel Marsden. Marsden, who had arrived in Sydney in 1794, was deeply religious but generally unpopular. Within four months of Macquarie assuming office in January 1810, Marsden refused to serve with two former convicts on the board of trustees of the Parramatta turnpike road. To do so, Marsden informed the governor, would be degrading to his position as the colony’s senior chaplain.

Macquarie was outraged. He regarded Marsden’s stance as an attack on his policy of restoring former convicts, or emancipists, of good character and standing to their former rank in society. In adopting this radical policy, Macquarie aroused the hostility of a number of prominent colonists and military officers. Known as the exclusives, they believed that convicts, even when emancipated, had no place in respectable society and to readmit them would upset the social order.

The antagonism between the two men was exacerbated when Marsden refused to read a government proclamation in church. Then, in November 1815, he gave a highly flattering eulogy for Judge-Advocate Ellis Bent who, with his brother Judge Jeffrey Hart Bent, had feuded with Macquarie over judicial independence. Sensing implied criticism of himself, the governor censured Marsden on the grounds that it was ‘blasphemous to speak so highly of any man’.

Matters came to a head when Macquarie learned that Marsden had taken depositions from three men whom the governor, in a regrettable overreaction, had ordered to be flogged for trespassing in the Government Domain. On 8 January 1818, Macquarie summoned the chaplain to Government House. In the presence of three witnesses he accused Marsden of being ‘the head of a seditious, low cabal’ and castigated him for ‘his treacherous and insidious endeavours to injure the Governor’s character’. He concluded by forbidding Marsden to set foot in Government House again except on public duty.

Like Marsden, John Oxley, the surveyor-general, appeared in both lists. According to Mrs Macquarie, the pair of them were the ‘most artful and indefatigable’ of the governor’s enemies. It was Oxley, she claimed, who, like Shakespeare’s Iago, had corrupted Ellis Bent and turned him from a friend to a foe.

Another of Macquarie’s more troublesome adversaries was William Thomas Moore, the colony’s first free solicitor. Strongly opposed to Macquarie’s liberal emancipist policy, he was rated by the governor as ‘seditious, intriguing and discontented’. In February 1816, Moore joined the Reverend Benjamin Vale in seizing the American schooner *Traveller* as a lawful prize under the *Navigation Act*, even though Macquarie had granted it right of entry. When Vale refused to apologise, Macquarie had him court-martialled. To Macquarie’s mortification, Lord Bathurst condemned his action against Vale as illegal.

Meanwhile, Moore collected signatures for a petition to the House of Commons complaining about Macquarie’s conduct. In the belief that his authority had again been challenged, the governor suspended him for insolence and insubordination. Nevertheless Moore’s petition provided powerful ammunition for Macquarie’s enemies in England, even though Moore was later shown to have forged at least one of the signatures.



MARSDEN

/01



Bent

/02



Blaxland

/03



Oxley

/04

Such notable identities as Gregory and John Blaxland, Baron Field, Dr James Bowman and Sir John Jamison were included on Macquarie's lists, which held a total of 19 names. Not surprisingly, the self-serving and vexatious John Macarthur, who had quarrelled with all four previous governors, also featured. On Macarthur's return to NSW in 1817, relations between the two men were initially cordial, but when Macquarie refused to grant him the indulgences he sought — including a scheme whereby he would have a monopoly right to sell rams to the government — he was persuaded to join the governor's opponents in seeking his recall.

As a high-ranking army officer, Macquarie was accustomed to being obeyed; he often confused criticism with insubordination. Vested with autocratic powers which he did not hesitate to use, he was regarded by his critics as self-righteous and arbitrary. In Macquarie's eyes those who opposed him were 'turbulent Individuals, generally stumbling on the very threshold of the Law, impatient of all restraint, and ever ready to asperse the most temperate administration'. At the same time he was realistic enough to accept — as he told the assembled crowd in his farewell speech — 'that every man in public life must have enemies, and perhaps it would be unreasonable, in me, to expect to be totally exempted from the virulent attacks of party and disaffection'.



Disturbed by events in NSW, Lord Bathurst selected John Thomas Bigge to head a commission of enquiry into the state of the colony, particularly its effectiveness as a place of punishment and deterrence. Bigge, an Oxford-educated lawyer, arrived in Sydney in September 1819 and spent the next 18 months interviewing colonists and gathering evidence.

Macquarie tendered his resignation in 1820, but his return to England in 1822 was marred by the publication of three reports by Bigge which were highly critical of his administration. To Macquarie the reports were 'false, malicious and vindictive' and he spent his remaining years attempting to restore his reputation. Bigge's criticism focused on Macquarie's leniency towards serving convicts, his emancipist policy and the extravagance of his building program — all measures which are now admired and underpin Lachlan Macquarie's reputation for benevolence and farsightedness.

Warwick Hirst is the curator of *The Governor: Lachlan Macquarie 1810 to 1821*. The exhibition is open from 5 July to 10 October, supported by the Nelson Meers Foundation.

ABOVE: GOVERNMENT HOUSE, SYDNEY (DETAIL)
C. 1809, ARTIST UNKNOWN
WATERCOLOUR
PXD 388, VOL. 3, F. 3A

LEFT:

- 01 SAMUEL MARSDEN, 1833
RICHARD READ JNR
(ATTRIB.)
WATERCOLOUR, ML 29
- 02 JEFFREY HART BENT
C. 1814, ARTIST
UNKNOWN, BRONZED
SILHOUETTE ON CLAY
MIN 107
- 03 JOHN BLAXLAND
C. 1785-1800, ARTIST
UNKNOWN, MINIATURE
PORTRAIT, MIN 88
- 04 JOHN OXLEY, 1810
ARTIST UNKNOWN
WATERCOLOUR, MIN 306
- 05 JOHN MACARTHUR
C. 1850S, ARTIST
UNKNOWN, OIL ON
CANVAS, DG 222
- 06 GREGORY BLAXLAND
UNDATED, ARTIST
UNKNOWN, PENCIL
ML 143
- 07 JOHN THOMAS BIGGE
1819?, AFTER THOMAS
UWINS, GLAZED
CERAMIC PANEL, PM 153



Macarthur

/05



Blaxland

/06



BIGGE

/07

F E A T U R E

Secret history

WORDS Elizabeth Ellis

For over 150 years, one of the most beautiful and mysterious objects from the first decades of European settlement in Australia lay forgotten in the storeroom of a Scottish castle, used by several generations of children as a plaything.

The Macquarie Collector's Chest is an extraordinary survivor, a personal exploration and discovery of the new colony, and a celebration of friendship and patronage. It still retains enough secrets to tantalise us, and – with some of the pieces lost in the passage of time – its story may always remain incomplete.

One of the greatest mysteries of the Macquarie Collector's Chest is that it has an almost identical twin. With no known equivalents, they exist as testimony to the craftsmanship and passionate interest in Australian natural history of some of our forebears. The chests – one named for Lachlan Macquarie, its original owner, and the other known as the Dixson Collector's Chest after the great 20th century benefactor, Sir William Dixson, who presented it to the Mitchell Library – are like antipodean Pandora's boxes. Their most obvious difference is that while the Macquarie chest has retained almost all of its contents, the Dixson chest has only a fragment of its original complement.



Concealed within their plain, box-like exteriors are sequences of painted panels, hidden drawers and compartments. Easing open the drawers of the Macquarie chest reveals carefully preserved natural history specimens set in gorgeous, brilliantly hued arrays. When all the panels, drawers and layers are fully opened out, they evoke for the contemporary viewer the same sense of wonder experienced by early European visitors on first encountering exotic Australian fauna and flora.

Neither chest was constructed to house classified arrangements of natural history specimens in the taxonomic hierarchy of a scientific collector's chest or cabinet. Rather, they were created as personal, decorative objects to house and display their jewel-bright contents at small informal gatherings. The external appearance of the chests when closed is clearly related to the campaign chests and sea chests used as portable furniture by military or naval officers and travellers of that era. It is the element of surprise as their contents are revealed which still brings amazement and delight to the viewer.

Both chests are made from a combination of Australian rosewood (*Dysoxylum fraserianum*), native to the area from the Hunter River to Port Macquarie, and of red cedar (*Toona ciliata*) found — in the early 19th century — along the NSW coast north of the Illawarra.

In both chests there are 13 paintings which can be grouped according to their subject: seven images of pairs of birds and one of kangaroos, four views on two hidden panels based on engravings in Matthew Flinders's published account of his voyage on HMS *Investigator*, and one large image of fish on two panels hinged to form the top inner lids.



IMAGES: MACQUARIE COLLECTOR'S CHEST, C. 1818 XR 69



All the bird species represented in the paintings were — and some still are — found in the lower Hunter River and its estuary, and in the Port Stephens and Central Coast regions of NSW. The backgrounds in these paintings probably allude to the birds' natural habitats, while also possibly giving clues about the place of the chests' creation. All the locations in the bird and kangaroo images can be identified as Newcastle and its surroundings, the lower Hunter River and Lake Macquarie.

In the Macquarie chest (and one assumes also once in the Dixson chest) the panels act as covers for the natural history specimens, still quite astonishing in their freshness and state of preservation. Inside the top compartment are four glass-topped boxes containing collections of moths and butterflies, beetles, insects and spiders all decoratively arranged. Two concealed side drawers contain delicate — but still bright — algae and seaweed specimens.

In the main centre compartment are two stacked trays with 43 stuffed birds in all — some of the earliest extant examples of Australian ornithological taxidermy — including a tawny frogmouth, bowerbirds, kingfishers, parrots and herons. The left lower drawer in the front of the chest holds another 37 smaller stuffed birds in two glass-topped cases, including wrens, robins, honeyeaters, finches, firetails and pardalotes. The right front drawer contains two cases of shells, which retain their original gilded cardboard dividers arranged in geometric star-like patterns. The shell cases are the only survivors of the Dixson chest's contents and their arrangement is very similar to their equivalents in the Macquarie chest.

The original specimen collectors and taxidermists, whose work has endured so well, are not identified. The identity of the panel painter in both chests is, however, agreed to be Joseph Lycett, a convict forger and artist who arrived in Sydney in 1814 and was sent to Newcastle the following year after continuing his forging activities in the colony.

The cabinetmakers have been narrowed down to convicts William Temple and Patrick Riley, also sent to Newcastle for secondary offences.

But the heart of the mystery of the chests is who had the original idea for their creation, for whom were they intended, and which was constructed first? The last question is the easiest to answer. The Macquarie chest's painted panels, showing the settlement at Newcastle, depict buildings which existed in August 1818 when Governor and Mrs Macquarie made an official visit to inspect progress made under the direction of the commandant, Captain James Wallis. Macquarie appointed Wallis to the position in mid-1816, specifically to expand the convict facilities, and the governor was delighted by all he saw on his visit.



Wallis was an amateur artist. To while away the time in this outpost, he sought out a small group of convicts under his control with talent as cabinetmakers and artisans and set them to work on a special project: to create the chest. Joseph Lycett was one of the group, and he also produced a number of other artworks of the settlement for Wallis. The Macquarie collector's chest therefore owes its origins to Wallis's convict artists and craftsmen, and the chest marks the celebration of a special time and place in the lives of the governor and the commandant.

The Dixson chest's Newcastle panel pictures incorporate additions to the local buildings, implying that it is younger than the Macquarie chest by about 12 months. Its ownership is unknown prior to its acquisition in London in 1937 by Sir William Dixson, but James Wallis may have commissioned it for himself as his personal memento of NSW.

The Macquarie chest went back to Scotland in 1822 when the governor and his family left Sydney. After the untimely death at the age of 31 of Lachlan junior, the only surviving child of Governor and Elizabeth Macquarie, it passed, along with many other family possessions, to the Drummond family of Strathallan Castle in Perthshire. It was not until 2004 that the chest was reunited with the Macquarie family papers and other related holdings in the Mitchell Library, thus closing a loop going back to the first decades of the 19th century.

The secrets of the collector's chests may never be completely revealed or answered, but that mystery is part of their enduring interest and charm for us in the 21st century.

The Macquarie Collector's Chest is featured in the exhibition *The Governor: Lachlan Macquarie 1810 to 1821*, as well as *ONE hundred*, and is also revealed on our website at www.sl.nsw.gov.au/discover_collections/history_nation/macquarie/chest



ELIZABETH ELLIS OAM IS EMERITUS CURATOR, MITCHELL LIBRARY.

Elizabeth's book, *Rare & Curious: The Secret History of Governor Macquarie's Collectors' Chest*, will be published by Melbourne University Publishing (Miegunyah) in July 2010 (see page 37).

Curious colony



Inspired by the Macquarie Collector's Chest, a group of artists has created a contemporary chest that will be the centrepiece of an exhibition at Newcastle Region Art Gallery in July.

Curious Colony: A twenty first century Wunderkammer will display paintings and drawings by colonial artists such as Richard Browne, Augustus Earle, John Lewin and Joseph Lycett – from the Newcastle Gallery and Mitchell Library collections – alongside works by high-profile contemporary artists who engage with collecting and colonial history.

Several artists have been commissioned to make new works of art in conversation with the Macquarie chest (which will be displayed digitally within the exhibition).

The new chest — a twenty-first century cabinet of curiosity — is made by celebrated Canberra-based artisan Scott Mitchell in collaboration with five of Australia’s leading artists: Philip Wolfhagen, Louise Weaver, Maria Fernanda Cardoso, Esme Timbery and Lionel Bawden.

Known for her menagerie of birds and animals ‘taxidermied from the outside’ in brightly coloured crochet, Louise Weaver has crafted new avian specimens for the chest, and Maria Fernanda Cardoso has created an installation of insects.

Indigenous artist Esme Timbery, with the assistance of her daughter Marilyn Russell, has made works of art inspired by the chest’s concealed drawers of shells, algae and seaweed. Timbery, who is 80 years old, belongs to generations of Aboriginal shell workers from La Perouse, including her great-grandmother Queen Emma Timbery (see page 7) whose shell-worked objects were displayed in England a century ago.



Danie Mellor, also an Indigenous artist and winner of last year’s National Aboriginal & Torres Strait Islander Art Awards, has been funded by the Australia Council to make a major new work of art for the exhibition using taxidermy, sculpture and installation to explore the culture and politics of colonial collecting.

In Newcastle, where the original Macquarie chest was made almost 200 years ago, a new chest is emerging, framed by contemporary and colonial art.

Curious Colony: A twenty first century Wunderkammer is open at Newcastle Region Art Gallery from 10 July to 29 August 2010

LISA SLADE
Curatorial Consultant,
Newcastle Region Art Gallery

LEFT: *KANGAROO*, 1813, RICHARD BROWNE, FROM THOMAS SKOTTOWE, *SELECT SPECIMENS FROM NATURE ...* 1813, WATERCOLOUR PXA 555/33

OPPOSITE: *SACRED KINGFISHER*, 2007/8, LOUISE WEAVER, HAND-CROCHETED LAMB’S WOOL OVER TAXIDERMIED SACRED KINGFISHER (*ALCIDINIDAE*) BONSAI TREE, MARINE PLYWOOD, SEQUINS AND COTTON THREAD, COLLECTION OF JANE KLEIMEYER AND ANTHONY STUART, MELBOURNE, COURTESY OF DARREN KNIGHT GALLERY, SYDNEY

INSET OPPOSITE: *DREAMING BEYOND PARADISE (LET SLEEPING GIANTS LIE)*, 2008, DANIE MELLOR, MIXED MEDIA ON PAPER, NEWCASTLE REGION ART GALLERY COLLECTION

FEATURE



Salvaging

SUNKEN TREASURE

WORDS Joëlle Gergis

A QUEST TO UNCOVER

AUSTRALIA'S CLIMATE HISTORY

HAS STARTED WITH THE LIBRARY'S

FIRST FLEET JOURNALS.

Vast quantities of our climate history lie buried in the diaries of Australia's early settlers, logbooks of the first European explorers and pastoral records — written decades before weather observations were systematically collected by the Bureau of Meteorology. Unlike Europe and the Americas, Australia's historical archives remain virtually unexplored for climate information.

In the early 21st century, it is surprising that we still do not have a good long-term history of cycles of Australian drought prior to 1900. Even less is known about Australia's flood, bushfire, dust storm and cyclone history and our society's response to past climate variability.

To improve our understanding of climate change in Australia, a team from the University of Melbourne is gathering this diverse information about south-eastern Australia's climate history. As reported in *SL* Summer 2009/10, the researchers have partnered with 10 organisations, including the State Library of NSW, on an Australian Research Council-funded project tracing our climatic past back to the foundation of European settlement in 1788.

With seemingly endless information, where to begin? As Sydney was settled first, combing through early colonial records seems the best place to start.

Journal of the Weather
 Situation each Day at Noon &c
 His Majesty's Ship Sirius

Day	Winds	Commission'd at Deptford: October. 25. 1786.
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October. 1786

12	5	East	Fresh Breeze & Clear weather.
26	6	East	Fresh Gale & Clear weather.
27	7	SE	Fresh Gale & Cloudy
28	8	SE	Moderate Breeze & Cloudy.
29	9	SE	Fresh Breeze & Cloudy W.
30	10	SE	Fresh Breeze & Cloudy.
31	11	E.	Moderate & Cloudy

November. 1786

1	12	SE	Fresh Gale & Cloudy weather.
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Meteorological observations from NSW are scarce from 1792 to 1820. Most of the weather measurements kept at Government House in Sydney from 1792 to 1810 have not been located (except for some published in the *Sydney Gazette* from 1803). Similarly, Watkin Tench, a famous figure in Australia's colonial history, is known to have kept a meteorological journal during the early years of settlement but it has never been found. Unearthing this early material would be of immeasurable importance to piecing together Australia's meteorological history.

In the meantime, we can use existing sources to examine our climate history. In October 2009, the Library's magnificent collection of First Fleet journals was added to the UNESCO Australia Memory of the World Register. We used the digitised diaries – accessible on the Library's website – of William Bradley, John Hunter, Philip Gidley King, George Worgan, Ralph Clark and Arthur Bowes Smyth to study the weather conditions that influenced the first settlement of Sydney.

The earliest weather records kept in the colony of NSW by William Bradley and William Dawes were used to reconstruct climate conditions in Sydney Cove from January 1788 to December 1791. To assess the reliability of these records, weather extremes identified in the temperature and barometric readings were compared against accounts written by the First Fleet diarists. The meteorological and historical sources agreed remarkably well, providing a fascinating glimpse of what life 'behind the numbers' may have been like.

We discovered that not long after Governor Arthur Phillip anchored in Australian waters in January 1788, the First Fleet was hampered by cool and stormy conditions. After just five days in Botany Bay, Governor Phillip gave orders for the entire fleet to set sail for Port Jackson, a large sheltered bay with a freshwater stream flowing into it. The surgeon on the *Sirius*, George Worgan, reported that a howling wind prevented the ships from leaving the cove. A huge sea rolling into the bay continued to buffet the ships, causing ripped sails and a lost boom as the boats were blown dangerously close to the rocky coastline. 'If it had not been by the greatest good luck,' wrote Marine Lieutenant Ralph Clark, 'we should have been ... on the rocks ... and ... the whole on board drowned ... we should have gone to pieces in less than half of an hour.'

Stormy weather continued as the convicts finally disembarked the ships on 6 February 1788. Arthur Bowes Smyth described landing during the startling intensity of a summer storm in Sydney. 'I never heard it rain faster,' he wrote in his diary. 'About 12 o'clock in the night one severe flash of lightning struck a very large tree in the centre of the camp ... it split the tree from top to bottom, killed five sheep ... and one pig'.

It seems not even a raging storm could stop the celebration that erupted after the last of the convicts finally reached land. 'It is beyond my abilities to give a just description of the scene of debauchery and riot that ensued during the night,' wrote Bowes Smyth, 'some swearing, others quarrelling, others singing not in the least regarding the tempest, though so violent that the thunder shook the ship exceeded anything I ever before had a conception of.'

He spent the night in fear that the ship would be struck by lightning, and the drunken crew unable to provide assistance.

According to David Collins, ‘inclement, tempestuous weather’ persisted throughout the winter of 1788, making life in the new colony difficult. In August building work was suspended as heavy rains pounded the settlement. Floodwaters made many roads impassable and huts become ‘so far injured as to require nearly as much time to repair them as to build them anew’. By February 1789 the weather was still ‘extremely unfavourable; heavy rains, with gales of wind, prevailing nearly the whole time. The rain came down in torrents, filling up every trench and cavity which had been dug about the settlement, and causing much damage to the miserable mud tenements which were occupied by the convicts.’

But, of course, Australia being the land of drought and flooding rains, it wasn’t long before a severe dry spell gripped the colony. By September 1790 Watkin Tench described the impact of a worsening drought on the food supply. ‘Vegetables are scarce ... owing to want of rain,’ he wrote, ‘I do not think that all the showers of the last four months put together, would make twenty-four hours rain. Our farms ... are in wretched condition.’

David Collins recorded the temperature of a heatwave experienced at Rose Hill (Parramatta) on 10 and 11 February 1791 which reached 105°F (40.6°C) in the shade. He documented the extraordinary effect of a heatwave on the local wildlife: ‘immense numbers of the large fox bat were seen hanging at the boughs of trees, and dropping into the water ... during the excessive heat many dropped dead while on the wing ... in several parts of the harbour the ground was covered with different sorts of small birds, some dead, and others gasping for water’.

Governor Arthur Phillip elaborated on the staggering scale of the scene. ‘From the numbers that fell into the brook at Rose Hill,’ he wrote, ‘the water was tainted for several days, and it was supposed that more than twenty thousand of them were seen within the space of one mile.’ Imagine strolling through Sydney’s Botanic Gardens to be met by a writhing carpet of bats and birds dying of heat stress!

In fact, these events are not unheard of in modern times. During the February 2009 heatwave in Victoria at least 1000 grey-headed flying foxes from the Yarra Bend colony in Melbourne died from extreme heat.

By November 1791, the severe drought led to the first documented account of water restrictions imposed on Sydney. The Tank Stream — the small freshwater stream that ran into Sydney Cove — got its name from the holding tanks that were cut into the sandstone banks to store the water. This may be the earliest example of water regulation in Australia’s European history.

Historical weather records are vital for providing clearer estimates of natural variability, so scientists can better quantify human-caused global warming. This collaboration between the Library and scientists will help provide a firmer basis for climate change predictions and plans to adapt to life in an increasingly warmer world.

www.climatehistory.com.au

OPPOSITE: FLOOD ON THE HAWKESBURY RIVER (DETAIL), JUNE 1816, ARTIST UNKNOWN, WATERCOLOUR VIB/WIND/16

BELOW: JOËLLE GERGIS, PHOTO BY JOSH BASSETT

METEOROLOGICAL RECORDS KEPT BY WILLIAM BRADLEY ABOARD HMS SIRIUS (DETAIL), JANUARY 1788, FROM BRADLEY’S JOURNAL, DECEMBER 1786 - MAY 1792, SAFE 1/14



JOËLLE GERGIS IS A CLIMATE RESEARCH FELLOW AND SCIENCE WRITER AT THE UNIVERSITY OF MELBOURNE.



F E A T U R E

A new biography of

**M A R C U S
C L A R K E**



WORDS Laurie Hergenhan

Marcus Clarke referred to *His Natural Life* as ‘His Unnatural Life’, and as ‘a chamber of horrors indifferently assorted’. At the time – 1875 – he was uneasy about the work’s reception in England. He need not have worried. The novel, later called *For the Term of His Natural Life*, was widely translated and, following his death in 1881, it appeared in a series of popular editions and remains in print today. Indeed the novel’s publication history, compared with most other books, has been ‘unnatural’ in its continued reprintings. In 2010 it appears in two classic series: Oxford Classics and Penguin Books.

While Clarke’s fame is well-established, it is surprising that a manuscript biography of the author has remained virtually unknown, hidden away in the archives of the Mitchell Library. Two colleagues and I decided it was time to make the biography publicly accessible as a book, publishing an annotated edition titled *Cyril Hopkins’ Marcus Clarke*.

The Library’s records show that it bought the manuscript in 1928 for £170 from ‘Miss M. [Marian Marcus] Clarke’, one of Marcus’s daughters. An actress, like her mother, Marian played Lady Devine, the hero’s mother, in a 1920s film of *His Natural Life*.

The biography was written by Cyril Hopkins, brother of the famous poet and Jesuit priest, Gerard Manley Hopkins. The two had been Clarke’s best friends at Highgate School in London. On leaving school Clarke migrated to Australia when his father unexpectedly developed a distressing and fatal illness. The Hopkins boys never saw Clarke again.

Gerard went up to Oxford and eventually into the priesthood, while Cyril, following in his father’s footsteps, entered the family marine insurance business. Cyril kept in touch with Clarke through letters – his affection and admiration surviving across the years – and on his retirement, even while coping with poor health, he spent some years writing a biography as a memorial to his friend.

Cyril completed the manuscript some 60 years after he had farewelled Clarke in London. Unable to find a publisher, Cyril sent Clarke’s family the manuscript copy which eventually found its way into the Mitchell. Cyril had befriended Clarke’s widow and two of his children by letter; they visited him in England and loaned him documents to help him complete his work.

Cyril’s biography is important because it provides the only first-hand account of Clarke’s youthful life in London – the families became friends before the boys started high school – and also because of the lengthy letters Clarke sent home to Cyril from Australia. Cyril relied on these for much of his biography, often quoting excerpts which throw valuable and unique light on Clarke’s responses to a new land and society. The letters are no longer extant, so Cyril’s work is their only source.

Clarke was not without influential family friends in Australia. For a time he worked in a bank, finding the work uncongenial for one who was ‘not a business man’. His duties, however, involved visits to frontier-like goldfield towns in Victoria. Clarke wrote vividly to his friend about these places and about colonial Melbourne, then a booming city. At first London still seemed ‘Home’ to Clarke but gradually he adapted to life



ABOVE: MARIAN MARCUS CLARKE (DETAIL), C. 1915, PHOTOGRAPH BY MAY MOORE, P1/358

OPPOSITE: MARCUS CLARKE, [1874], BATCHELDER & CO., COURTESY OF STATE LIBRARY OF VICTORIA

in Australia. As part of his colonial experience, Clarke worked as a jackeroo — as Patrick White did some 100 years later — on stations in the Wimmera district.

Back in Melbourne, Clarke became the most notable journalist of his day, writing for the leading daily and weekend newspapers. Clarke was a close observer of the society around him, already diverging from English ways. He painted vivid pictures of Melbourne's bustling life with its city types and variegated street scenes: the post gold-rush nouveaux riches in their mansions; wealthy doctors, lawyers and public servants all battening on the economic boom; squatters down from the country on spending sprees; bohemians of the bars, the cafes and the private clubs; the down-and-outs forced to sleep rough in 'benevolent homes' — or out of doors, in the parks and down by the waterfront. 'Low life' was another of his interests: the squalor of the opium dens in the Chinese quarter, brothels, the seedier hotels and gambling houses. He showed the night life with its variety of entertainment: theatres, music halls, the wax-works and multicultural eating houses all provided colourful copy.

While Clarke's journalism can be satiric and amusing, it is not always light-hearted. He was an interpreter as well as a recorder of his times, penetrating 'the parti-coloured, patch-worked garment of life', as he called it, to reveal darker layers beneath. He saw parallels between the most desperate outcasts in Melbourne and the victims of convictism. A *bon viveur*, he enjoyed the bohemia of the thriving metropolis. Cant and pretension were targets of his satire; he challenged wowsers who condemned what they saw as careless or debauched living: 'O, respectable Smellfungus, you cannot know what a fund of humour there is in common life, and how ridiculous one's shifts and struggles appear when viewed through the Bohemian glass.'

Clarke worked hard as a journalist and man of letters — he was not simply the one-book author of *His Natural Life*. He was also sub-librarian of the Public Library of Victoria for many years. He used to leave a smoking cigar in one of the two stone lions flanking the building's steps to indicate to his friends that he was within and available for diversion. His *Old Tales of a Young Country* and his later collections of historical tales were, in his own words, 'dug out by me ... from the store of pamphlets, books and records of old times which is in the Public Library'. On his



Australian visit, Mark Twain read these colourful tales with admiration, remarking that they read like 'the most beautiful lies'.

Clarke wrote his great novel by the time he was 25; he was 36 when he died of pleurisy and erysipelas. Though he was a busy writer, his personal life became unsteady and improvident. A friend recorded how Clarke one day bought a lobster so large that he had to take it home in a hansom cab. He was twice a bankrupt. A mercurial, entertaining extrovert, a 'human butterfly', Clarke could also be darkly introspective, as Cyril Hopkins had observed at school.

Cyril Hopkins' Marcus Clarke throws new light on Clarke's life, filling in gaps by drawing on the first-hand experiences of both author and subject. A recent critic remarked of *His Natural Life*: 'it is the book that more than any other, has defined our perception of the Australian convict experience ... it has become part of the national psyche'. Yet the novel transcends the particular system it depicts, reaching out to raise wider questions focused by its apt title.

***Cyril Hopkins' Marcus Clark*, edited by Laurie Hergenhan, Ken Stewart and Michael Wilding, is available from Australian Scholarly Publishing. Laurie Hergenhan AO is Emeritus Professor of Australian Literature at the University of Queensland.**

ABOVE: MARCUS CLARKE
IN RIDING GEAR, C. 1866,
COURTESY OF STATE
LIBRARY OF VICTORIA
OPPOSITE: EDITIONS OF
HIS NATURAL LIFE
PHOTO BY BRUCE YORK



FOR THE TERM OF HIS NATURAL LIFE
MARCUS CLARKE

HIS NATURAL LIFE
MARCUS CLARKE
R 823
C 599-1
4A1

FOR THE TERM OF HIS NATURAL LIFE
MARCUS CLARKE
R 823
C 599-1
4A1

FOR THE TERM OF HIS NATURAL LIFE
MARCUS CLARKE

PENG
BO
FOR THE TERM OF HIS NATURAL LIFE
MARCUS CLARKE

preservation

On the mend

Crucial preservation work by State Library conservators is preparing rare maps for digitisation.

In the basement of the Mitchell Library building, conservator Trish Leen is repairing tears on an early 19th century map of Sydney using a Japanese paper conservation technique. The map 'Plan of the Town of Sydney' was on display many years ago, and light damage has darkened the paper and made it brittle. A corner has come away and lies next to the map on the white work bench of the Library's Collection Preservation & Storage lab.

As part of the Dixson map collection, the map was bequeathed to the Library by Sir William Dixson in 1952 with a vast collection of books, manuscripts, paintings and relics. The collection of rare maps from the 16th century through to the 20th includes hand-coloured maps by the Dutch master-mapmakers, as well as manuscript charts by inland explorers such as Sir Thomas Mitchell and Ludwig Leichhardt.

With the support of generous benefactors through the Foundation, the Library is creating digital images of 1100 maps from the Dixson collection. Each map will be digitised to produce high resolution images, which can be viewed in fine detail through our website.



Trish assesses 20 maps per week to see if they're sufficiently robust for the large-format scanner. The more fragile maps are photographed instead — a slower technique that produces the same high-quality digital result.

Of those 20 maps, three or four each week need conservation treatment. In addition to light damage and wear and tear from over-handling, some have suffered earlier repairs using double-sided adhesive tape. Trish separates the tape from the map with a heated scalpel, and removes residual adhesive with an eraser.



/01



/02



/03



/04



/05



/06

The map on the table this afternoon has a small hole, a tear and a number of cracks. In a Japanese wooden paste bowl (Noribon), Trish prepares wheat starch paste before beginning the repair. A piece of fine tissue paper is measured to match the tear, and is carefully applied to re-attach the corner of the map. Another piece of tissue covers the back of the hole, making the repair almost invisible and removing a weak point in the delicate paper.

After the map has been digitised, it will be stored in a custom-sized Mylar™ folder in the Library's temperature and humidity-controlled stack. Trish will then move on to the next map, a beautiful example of 17th century Dutch cartography.

You can follow the progress of the Dixson map collection digitisation project on our dedicated blog. blog.sl.nsw.gov.au/dixsonmaps

If you are interested in supporting critical preservation projects like this one, please contact Susan Hunt of the Foundation on (02) 9273 1529 to learn more about the Mitchell centenary appeal 'Preserving our Future'.

OPPOSITE: CONSERVATOR TRISH LEEN WITH DUTCH CARTOGRAPHY

- ABOVE:
- 01 SIFTING WHEAT STARCH PASTE
 - 02 DAMAGE TO 'PLAN OF THE TOWN OF SYDNEY', 1807
 - 03 REPAIRING THE TEAR USING JAPANESE TISSUE
 - 04 FURTHER DAMAGE
 - 05 INFILLING LOSS WITH JAPANESE TISSUE
 - 06 ENCAPSULATED READY FOR CLIENT ACCESS

new acquisitions

Shipwrecks and castaways

An unusual recent purchase for the Mitchell Library's collection is a delightful Dutch children's book titled *Kapitein Viaud: Adams op het Eiland Pitcairn en de Vier Russische Matrozen van Spitsbergen*. Published in Leiden, Holland, c. 1860, one of its stories features John Adams, the last surviving *Bounty* mutineer, and is accompanied by two colourful plates.

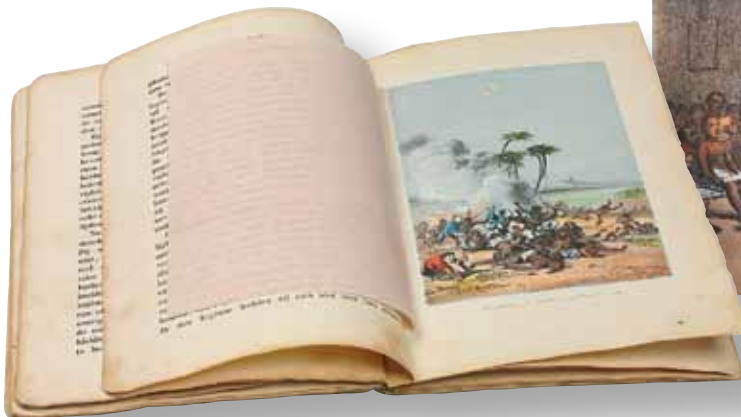
The first illustration depicts the mutineers making a surprise attack on a group of Tahitians and the second shows Adams as a pious old man on Pitcairn Island teaching prayers to children. Together they provide a dramatic contrast of the early and later life of this enigmatic sailor from a mid-19th century perspective.

Other tales of shipwrecks and castaways are also included in the volume. One tells the story of Pierre Viaud, a passenger on the French brigantine *Le Tigre*, which was wrecked off Dog Island en route to New Orleans in 1766. Another relates the survival story of four Russian sailors who were marooned for six years on a deserted Arctic island.

The acquisition of this fascinating work highlights the Library's commitment to expand the range and scope of our material relating to the *Bounty* mutiny of 1789.

PAT TURNER
Collection Services

BELOW AND RIGHT:
ILLUSTRATIONS FROM
*KAPITEIN VIAUD: ADAMS OP
HET EILAND PITCAIRN EN DE
VIER RUSSISCHE MATROZEN
VAN SPITSBERGEN*, DENIS F
LEIDEN: D. NOOTHOVEN VAN
GOOR, [c. 1860]



Set in stone

Sir Joseph Banks was one of the great characters of the late 18th century. It was he, rather than James Cook, who was celebrated after their return from Cook's first voyage in 1771. Blessed with wealth, curiosity and energy, and the appeal of an explorer of new worlds, Banks quickly established himself as a leading figure in London society.

Although passionately interested in the world around him, Banks was not an active naturalist: rather he used his money and connections to support those who were. He remained strongly connected to Australia, advocating its settlement and remaining in close contact with its governors (except Lachlan Macquarie) and leading citizens for the rest of his life.

Banks's celebrity generated an extraordinary number of portraits. As well as oil paintings by such renowned artists as Sir Joshua Reynolds and Benjamin West, his image appeared in popular prints, medallions and in sculpture.

This tiny portrait, cut exquisitely into translucent mineral chalcedony, shows a young Banks, perhaps at the time of his election to the presidency of the Royal Society in 1778. The intaglio portrait (in which the image is engraved with incredible skill deep into the surface of the stone) was a fashionable form of celebratory portraiture in the late 18th century. Gemstone carving was an ancient technique, perfected in Roman times. The craft persisted throughout the Middle Ages and the Renaissance, and went through a revival of popularity in the late 1700s.

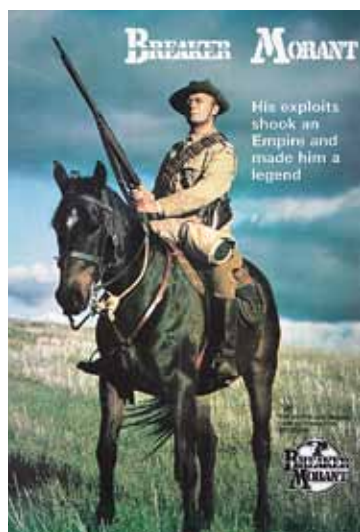
This gemstone portrait adds yet another medium to the Library's comprehensive collection of Banks portraits — a celebration of a hugely influential figure in the colonisation of Australia.

The portrait was presented to the Library by Rob Thomas and Stephen Menzies.

RICHARD NEVILLE
Mitchell Librarian

IMAGE: INTAGLIO PORTRAIT
OF SIR JOSEPH BANKS,
C. 1780, CHALCEDONY, PM 156
PHOTO BY BRUCE YORK

A letter in the Mitchell Library about the Breaker Morant affair shaped an important Australian film as well as how Australians saw part of their military past.



a living/collection

WORDS Craig Wilcox

George Witton's shocking letter

Like most Australians, Bob Wallace had believed that Harry 'Breaker' Morant and Peter Handcock may have murdered Boer prisoners of war — a crime that led to their execution by British army firing squad in 1902 — but were innocent of the simultaneous and shocking death of a young missionary called Daniel Heese. Yet a letter by George Witton, who'd been tried beside Morant and Handcock, proved otherwise.

'I remember reading the letter in the Mitchell Library for the first time,' wrote Wallace, a telephone linesman turned military historian, in the preface to his 1976 book *The Australians at the Boer War*. 'I felt so stunned that as I looked across the room it seemed hard to realise that nothing else had changed in those few minutes.'

The letter is the only evidence that Handcock killed the German missionary at Morant's instigation. 'I saw Handcock,' its crucial sentence runs, '... and asked him about the Heese business, he said, "Why, wasn't you standing beside Morant when he asked me if I was game to follow the Missionary and wipe them out."'

Witton wrote the letter back in 1929 to Frank Thomas, the solicitor who'd defended Morant and the others. When Thomas died it passed to the Mitchell Library on condition it be closed to the public until 1970 because Handcock's widow 'thinks [her] husband innocent'.

Bob Wallace was among the first to read the letter. So was documentary maker Frank Shields, who used it to help puncture a growing myth about Morant. There could now be no doubt, he and Margaret Carnegie pronounced in their book *In Search of Breaker Morant*, that Morant and Handcock were murderers.

...in reply I think I should mention that inquiry... Subsequently when allowed to see each other Morant told me that Handcock had broken down and confessed to everything including shooting Hesse. I saw Handcock shortly afterwards and asked him about the Hesse business, he said "why weren't you standing beside Morant when he asked me if I was game to follow the missionary and wipe them out" - I had been with them up to the time Morant returned from interview with Hesse when he drove past the fort went to my tent until they came to the fort...

Their book appeared as Bruce Beresford was about to shoot the film *Breaker Morant*. Beresford wanted his audience to feel they too might have killed prisoners of war, but didn't want to cast Morant and Handcock as saints. Witton's letter helped nudge his film toward a moral subtlety that made it a landmark of cinema.

Still, Australians are inclined to think Morant and Handcock were more victims than villains. Some are even calling for them to be belatedly pardoned. Reading George Witton's shocking letter might set them straight.



Craig Wilcox's chapter on the Morant affair appears in Craig Stockings's *Zombie Myths of Australian Military History*, published in April by UNSW Press. He has given evidence on the subject to the Australian Parliament's petitions committee.

ABOVE: LETTER FROM GR WITTON TO F THOMAS 21 OCTOBER 1929 AM77/8, P. 2
 LEFT: HARRY 'BREAKER' MORANT, FROM BOOKJACKET FOR FM CUTLACK, *BREAKER MORANT: A HORSEMAN WHO MADE HISTORY*, 1962 BOOKJACKET COLLECTION BOX 1962 CO-E
 OPPOSITE: *BREAKER MORANT*, [1980], FILM POSTER, POSTERS 2040 COURTESY OF SOUTH AUSTRALIAN FILM CORPORATION

partners

Discover Collections is an online initiative that dynamically transforms the way the Library provides access to our collections. Through the generosity and support of many benefactors, we now have over 25 engaging and informative stories.

www.sl.nsw.gov.au/discover_collections

building a strong Foundation



New *Discover Collections* partner

The Foundation is delighted to introduce our latest *Discover Collections* partner. The Australia-Israel Chamber of Commerce is a proud supporter of our online digitisation initiative – *Discover Collections: The Australian Jewish community & its culture*.

The Australia-Israel Chamber of Commerce is Australia's pre-eminent international Chamber of Commerce and one of Australia's most prestigious and active national business organisations.

The mission of the Australia-Israel Chamber of Commerce is to encourage business-to-business networking within Australia and bilateral trade between Australia and Israel, which it has been doing successfully since 1970.

Since the arrival of Jewish convicts aboard the First Fleet, Jewish history has been an important part of Australia's heritage. Aspects of the rich tapestry of Jewish history are preserved in the Library's vast collection of cultural material – through its manuscripts, paintings, oral histories, letters and journals.

The *Australian Jewish community & its culture* will be a fascinating and diverse collection that encompasses the settlement, journeys, activities and contributions of Jewish members of our community. It will focus on their influence on Australian

culture and socio-economic development from first settlement to today.

Students, academic researchers, national and international interest groups, as well as the general public, will be able to explore the Library's collection on this significant aspect of multicultural Australia.

Through the generosity of partners such as the Australia-Israel Chamber of Commerce, the Library is able to share a vast range of treasured, fragile and often previously unseen material. Through these innovative and creative online stories, the Library has a greater reach to national and international audiences.

IMAGE: AUSTRALIA-ISRAEL CHAMBER OF COMMERCE'S CEO, ANTHONY HOLLIS (LEFT), AND PRESIDENT, KIM JACOBS (RIGHT), WITH FOUNDATION EXECUTIVE DIRECTOR SUSAN HUNT



Discover Caergwrle

People & places: Caergwrle, Allynbrook tells stories based in the Hunter region of NSW.

New to *Caergwrle* is the story of brothers Robert and Helenus Scott, who arrived in the colony in 1821. After several exploratory trips with his servant, John Brown, Robert Scott selected land on the Hunter River to establish a homestead, Glendon.

Both Scott and Brown recorded their journeys in diaries which have been digitised and made available online. These fascinating journals give detailed accounts of Aboriginal people and communities they met, including Bungaree, who acted as a guide for the party on their first trip. The servant Brown disliked the isolation of Glendon and ran away in 1824 to work his way back to England. His diary records his feelings:

Glendon is on the banks of Hunters River, and is about one hundred and twenty two Miles from the Coal River settlement and nearly two hundred from Sydney. I remained at Glendon twenty five weeks, and got quite tired of being so far from any other place and people ...

Robert and Helenus Scott remained at Glendon breeding horses until 1844 when Robert died. Helenus married and settled in Newcastle where he was a police magistrate. His grandson was David Scott Mitchell, avid collector of Australiana, whose bequest formed the Mitchell Library.

People & places: Caergwrle, Allynbrook is supported by Peter and Ellie Hunt.

www.sl.nsw.gov.au/discover_collections/people_places/caergwrle/scott

IMAGE: GLENDON, 1837, BY A.E.R., WATERCOLOUR DRAWING, SSV1B/SING D/1

Illustrating the exotic

The online story *Botanica: Illustrating the exotic* explores the European fascination with Australian flora and features lavishly illustrated botanical publications. It looks at some of the illustration techniques used to produce botanical plates in Europe, from 16th century woodcut herbals to 19th century hand-finished aquatints.

William Dampier's 1703 *Voyage to New Holland* was the first time the European public had seen published images of Australian plants. The 18th and early 19th centuries saw a massive boom in the botanical publishing industry and beautifully illustrated books of plant species discovered in the new Australian colony were very popular.

Significant and stunning printed works have been digitised for *Botanica*, including *Zoology and botany of New Holland* by George Shaw and James Smith, illustrated by James Sowerby (London, 1794) and *Illustrationes florae Novae Hollandiae* by Ferdinand Bauer (London, 1813).

Botanica is supported by Geoffrey and Rachel O'Connor. www.sl.nsw.gov.au/discover_collections/natural_world/botanica

IMAGE: BANKSIA ERICAFOLIA FROM THE BOTANICAL MAGAZINE ... VOL. 19, LONDON: PRINTED BY STEPHEN COUCHMAN, 1787-1806 RB/DS580.5/2



Eureka!

Life on the goldfields in the 1850s was never dull. *A miner's life* is a new addition to the online story *Eureka! The rush for gold* and explores the diverse entertainments available to the miners, from roving brass bands to bawdy dance hall numbers. Sheet music, lyrics and posters have been digitised, and the story of the notorious Lola Montez and her 'spider dance' is featured.

Lola Montez was one of the most popular international entertainers to visit the goldfields. Born in Ireland, she traded on her exotic good looks and adopted her stage name after a visit to Spain. Montez danced and acted in venues across Europe and became infamous for her spider dance or tarantella, which the *Sydney Morning Herald* called 'the most libertinish and indelicate performance that could be given on the public stage'.

Eureka! The rush for gold is supported by St Barbara Limited. www.sl.nsw.gov.au/discover_collections/history_nation/gold/miners_life

IMAGE: VICTORIA THEATRE, BALLARAT, 1856, POSTERS 1227



Temples of commerce

The Library's architectural collections document two centuries of commercial architecture in NSW, from the elegant shopping arcades of the 19th century to the contemporary offices of today. *Functional modernism*, a new addition to the *Temples of commerce* online story, looks at emerging modernism in commercial architecture.

Samuel Lipson (1901–1996) was one of only a handful of architects in Sydney during the 1930s devoted to early modernism. He specialised in commercial work including warehouses, office buildings and car showrooms. Lipson's innovative designs for the Hastings Deering building (now City Ford), just off William Street in East Sydney, were streamlined and modern. Built in 1938, the building featured spacious car showrooms, fully equipped workshops and office space. Max Dupain's photographs of the newly completed building emphasise its form and structure.

Architecture: Temples of commerce is supported by Woodhead International.

www.sl.nsw.gov.au/discover_collections/society_art/temples

IMAGE: HASTINGS DEERING SERVICE BUILDING, C. 1938, MAX DUPAIN, PXD 791/18 NO. 50

EMMA GRAY AND JENNIFER O'CALLAGHAN
Discover Collections

Guided tour of *ONE hundred*

A team of 32 volunteer guides was recruited to lead tours of the Mitchell Library's *ONE hundred* exhibition. I am one of the team, whose training included a plan of the exhibits — it helps to learn them by heart! — and an information session with the curator, Paul Brunton. He entertained us with his usual mix of fact, supposition and humour and sent us off inspired.

As we take our visitors around the galleries, we see exhibits from just about every decade of Australian history and stop frequently to allow people to savour the wealth and breadth of the collection. Favourite items are sometimes surprising. One shapely young woman likes the Berlei figure type indicator of the 1950s. John Gould's book *The Birds of Australia* impresses a man whose two John Gould prints had been hanging in his bathroom for years until he found they were each worth \$22,000. Someone else is moved by Ethel Turner's manuscript of *Seven Little Australians*. She remembers weeping into the book as Judy died. Others like the



letters and diaries that give insights into the (often ordinary) thoughts of some extraordinary people.

One of my own favourite exhibits is the 1570 map of South-East Asia by Abraham Ortelius — a typical old map, hand-coloured and inaccurate, with mermaids and dolphins cavorting across the Pacific, and a shapeless blob at the bottom labelled 'Beach; pars continentis Australis'. This

leads us back to Marco Polo — the world's first tourist, who in the 13th century heard about an unknown country to the south and called it Beach — and forward to Flinders, who in 1814 published the first accurate map of our country and called it Australia.

The best way to savour the exhibition is to explore it over many days. As a guide, I have a great opportunity to do this, and I also suggest to the people in my groups that they come back — more than once, if they can. How many will? It would be interesting to know!

WENDELL WATT
Volunteer

ABOVE: VOLUNTEER LYNNE PALMER GUIDES A TOUR OF *ONE HUNDRED*, PHOTO BY SARAH HERMAN

LEFT: VIEWING THE 'MIRANDA MAP' FROM 1706, PHOTO BY STEPHAN MARSHALL



friends

Being a Friend of the State Library gives you a different perspective on the Library. You'll enjoy a closer involvement with our work and contribute to the Library's exciting revitalisation.

for our friends

Talk

From horses to music courses

Designed by convict architect Francis Greenway as stables for the horses of early NSW governors, the grand castellated building that now houses the Sydney Conservatorium of Music was refurbished at the beginning of World War I. It became the first state-supported music school in the British Empire.

Diane Collins, author of *Sounds from the Stables*, a history of the Sydney Conservatorium, will tell the story of the turbulent early years of the music institution and the fascinating people who taught there. The presentation will include a display of archival material from the State Library's collections and a live performance by a Conservatorium string quartet.



ABOVE: GOVERNMENT HOUSE STABLES (DETAIL) 1842, CONRAD MARTENS DG 51

Wednesday 21 July
5.30 pm for 6 pm
Friends Room, Mitchell
Library, State Library of NSW
\$20, \$15 (Friends/
Concession), includes
light refreshments

Bookings: City Recital Hall
Box Office, Angel Place
Phone: 1300 797 118
www.cityrecitalhall.com

This event is co-hosted with
the Sydney Conservatorium of
Music, University of Sydney.

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Fax: (02) 9273 1270
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Macquarie Friends events

FOR THE DIARY:

Two special Friends events
in association with the
exhibition, *The Governor:
Lachlan Macquarie
1810 to 1821*.

Tuesday 27 July, 5.30 pm
Friday 30 July, 10.30 am

Warwick Hirst, curator of
the Macquarie exhibition,
introduces the exhibition,
and Elizabeth Ellis OAM,
Emeritus Curator, Mitchell
Library, talks about Macquarie
the man: his formative
influences and character, aims
and ambitions, achievements
and failures as governor, and
the personal aftermath of his
years in NSW.

Invitations with event
details will be sent to you
in early July.

For more information
about Friends events please
call (02) 9273 1488.

the library shop

Open 7 days
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**RARE & CURIOUS:
THE SECRET HISTORY OF
GOVERNOR MACQUARIE'S
COLLECTORS' CHEST**
by Elizabeth Ellis

Rare & Curious presents the beautiful and unusual Macquarie and Dixson chests within a lavishly produced, elegant book.

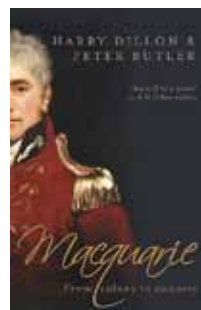
**AVAILABLE 1 JULY
\$60**



WORLD PRESS PHOTO 10
Exhibition catalogue

The World Press Photo yearbook gives an overview of the prize-winning images in this year's contest. It's also a record in photojournalism of the concerns, attitudes and events of the previous year.

**AVAILABLE 1 JULY
\$39.95**



**MACQUARIE: FROM COLONY
TO COUNTRY**
by Butler & Dillon

Macquarie: From colony to country charts the eventful rule of Lachlan Macquarie, Governor of NSW from 1810 to 1821. This book is a timely reminder of Macquarie's importance to modern Australians.

**AVAILABLE 1 JULY
\$34.95**



MILES FRANKLIN AWARD

The Miles Franklin shortlist was announced at the Library on 21 April. On this year's shortlist are *The Bath Fugues* by Brian Castro, *The Book of Emmett* by Deborah Forster, *Butterfly* by Sonya Hartnett, *Lovesong* by Alex Miller, *Jasper Jones* by Craig Silvey, and *Truth* by Peter Temple. Mitchell Librarian Richard Neville is a member of the judging panel for the prestigious prize, which was established in 1954 with a bequest from the author Miles Franklin. Short-listed books are available at the Library Shop. The winner will be announced on 22 June.

H I G H L I G H T S



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- 01 HIS EXCELLENCY MR MICHAEL BRYCE AM AE, GOVERNOR-GENERAL HER EXCELLENCY MS QUENTIN BRYCE AC, ALAN DAVIES, 26 FEBRUARY 2010, PHOTO BY SCOTT WAJON
- 02 MADAME PALOMA PICASSO AND DR ERIC THÉVENET VIEW COLLECTION HIGHLIGHTS, 13 FEBRUARY 2010, PHOTO BY BRUCE YORK
- 03 'CHECK OUT THE LIBRARY', 13 MARCH 2010, PHOTO BY SARAH HERMAN
- 04 PERFORMERS AND YOUNG VISITORS AT 'CHECK OUT THE LIBRARY', 13 MARCH 2010, PHOTO BY SARAH HERMAN

- 05 ACTORS MARCUS GRAHAM AND SUSIE PORTER AT THE ONE HUNDRED MEDIA LAUNCH, 8 MARCH 2010, PHOTO BY BRUCE YORK
- 06 STATE LIBRARIAN REGINA SUTTON AND SENIOR CURATOR PAUL BRUNTON FLY WITH CHALK ART, 12 MARCH 2010, PHOTO BY BRUCE YORK
- 07 STUDENTS FROM GLENMORE ROAD PUBLIC SCHOOL CELEBRATE THE MITCHELL LIBRARY CENTENARY, 8 MARCH 2010, PHOTO BY BRUCE YORK



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ONE hundred years



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- 08 HER EXCELLENCY PROFESSOR MARIE BASHIR AC CVO, GOVERNOR OF NSW, AT THE MITCHELL LIBRARY CENTENARY CELEBRATION, 8 MARCH 2010, PHOTO BY BELINDA ROLLAND
- 09 MITCHELL LIBRARY, ONE HUNDRED YEARS, 8 MARCH 2010, PHOTO BY BELINDA ROLLAND
- 10 ANDIE METHER, RUDY KISTLER, PHOTO BY BELINDA ROLLAND
- 11 JOHN ATKIN, THE HON MAHLA PEARLMAN AO, PHOTO BY SCOTT WAJON
- 12 PHILIPPA POOLE, GRANDDAUGHTER OF ETHEL TURNER, PHOTO BY BELINDA ROLLAND

- 13 THE HON VIRGINIA JUDGE MP, MINISTER FOR FAIR TRADING AND MINISTER FOR THE ARTS, PHOTO BY BELINDA ROLLAND
- 14 PAST AND PRESENT MITCHELL LIBRARIANS: RICHARD NEVILLE, MARGY BURN, ELIZABETH ELLIS OAM, ALAN VENTRESS, PHOTO BY SCOTT WAJON
- 15 ROB THOMAS, ROBYN HOLT, PHOTO BY SCOTT WAJON
- 16 BRIAN FRANCE AM, PHILIPPA FRANCE, BELINDA HUTCHINSON AM, ROGER MASSEY-GREENE, PHOTO BY BELINDA ROLLAND



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Celebrating



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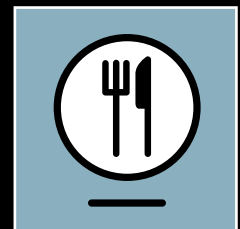
Delicious



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“Q&A” *Claudia Chan Shaw*

Collectors' Claudia Chan Shaw was a special guest at the Library's information day on 13 March.

WHAT WAS THE FIRST THING YOU COLLECTED?

My first collection was Humphrey Bogart ephemera. I became obsessed at age 11. I used to sit in the front row of the cinema at Bogart festivals and record the dialogue on my tape recorder. Then I'd drive my family crazy, replaying the tapes and reciting the entire film.

I remember walking down George Street as a teenager and seeing a poster of Bogart stuck to the ceiling of a second-hand bookstore. I convinced the staff to peel it off the ceiling so I could take it home. It cost me \$1, and I still have it!

HOW IS YOUR TELEVISION ROLE CONNECTED TO YOUR LIFE AS A FASHION DESIGNER?

I've been able to channel all my interests into the role on *Collectors*. As a fashion designer I respond to colour, line, shape and form. My approach on *Collectors* is to comment on aspects of design, aesthetics, visual arts. And, of course, I'm a mad collector!

DO PEOPLE STOP YOU IN THE STREET TO TELL YOU ABOUT THEIR COLLECTIONS?

Yes! It makes you realise how many people have collections. I met a lovely lady while walking in York Street, who has what she believes to be the world's smallest dictionary.

IS THERE A COLLECTOR YOU PARTICULARLY ADMIRE?

I had the good fortune to meet Judith Neilson, whose private collection of Chinese contemporary art is one of the largest in the world. Her gallery, White Rabbit, is a not-for-profit space in Sydney dedicated to showing the exceptional collection.

CAN YOU TELL US ABOUT AN OVERSEAS COLLECTION THAT AMAZES YOU?

In 2000, Sotheby's New York auctioned the collection of the estate of FH Griffith. The collection of 19th-century cast-iron and mid-20th-century space toys was legendary. I collect tin robots and space toys and my prized pieces are Japanese examples from the 1950s and 60s. The toys sold from the FH Griffith collection are the Holy Grail. I can only dream!

WHAT DO YOU LOVE ABOUT THE STATE LIBRARY?

I look forward to the *World Press Photo* exhibition every year. In addition to the wonderful exhibitions, the Library holds a special place for me. I used to study in the Mitchell as a teenager. I never got much work done, because I was always distracted by the magnificent and still space.

DO YOU HAVE A FAVOURITE ITEM AT THE LIBRARY?

The *ONE hundred* exhibition has several pieces that fascinate me: Max Dupain's album, the pulp fiction cover 'Death of a Fan Dancer' and naturally the Collector's C



An aerial night view of a city with a glowing pink building. The city is illuminated with blue and white lights, and the glowing pink building is the focal point. The background shows a dense urban landscape with various buildings and streets.

Check it **OUT**

A glow-in-the-dark model of the Mitchell Library was installed at Customs House to celebrate our 100th birthday.