

1 *A View in Port Jackson, 1789*

T. Prattent after Richard Cleveley (1747–1809)
Engraving (reproduction)

From Arthur Phillip, *The Voyage of Governor Phillip to Botany Bay*, London, printed for John Stockdale, 1789
Bequest of Sir William Dixson, 1952
Q78/26, plate 4

‘Nowey — A Canoe’

Philip Gidley King, navy lieutenant, 1790

This saltwater scene in Port Jackson shows Aboriginal men, women and children in bark canoes. Women fished with handlines and ‘crescent-shaped lures’ that were ground and chipped from shells. Fires burning in the canoes were used to cook fresh fish and mussels, which they spat into the water to attract fish.

The English engraver seems to have freely adapted the subject matter from naive watercolour field sketches by the unidentified ‘Port Jackson Painter’.

2 *Chart of Port Jackson New South Wales Survey'd by Capt.ⁿ Iohn [sic] Hunter Second Captain of His Majesties Ship the Sirius 1788. Drawn from the original by George Raper Midⁿ'.*

George Raper (1769–1797)

Manuscript chart, pen and ink, watercolour

ZM2 811.15/1788/1

After the first survey of Port Jackson in February 1788, George Raper, a 19-year-old midshipman and watercolour painter, copied this chart from one drawn by his commanding officer, Captain John Hunter of HMS *Sirius*. Freshwater sources are marked and inlets given English placenames, some of which are still familiar: Farm Cove, Camp Cove, Rose Bay and Manly Cove. Other names are no longer used, such as Garden Cove (Woolloomooloo Bay); Keltie Cove (Double Bay), named for James Keltie, sailing master of HMS *Supply*; and Blackburn Cove (Rushcutters Bay), after David Blackburn, sailing master of HMS *Sirius*.

3 *View of Port Jackson in New Suoth [sic] Wales, c. 1790*

Artist unknown

Engraving

SSV1/HAR/1790-1799/2

‘Mutíngun Ngíriba or
Mutíng Ngiribágun’ } We will carry a fish gig (with us)

William Dawes, marine lieutenant, 1791

Men traditionally caught fish in shallow water or from the rocks with long spears headed with three or four prongs (*muting* or *mooting*), which the English called fish gigs or fizegigs, as seen in this print, based on the title-page vignette attributed to Surgeon John White in *Journal of a Voyage to New South Wales* (London, 1790).

4 *Sketch of Sydney Cove, Port Jackson in the County of Cumberland New South Wales July 1788 ... coastline by W. Dawes, the soundings by Capt. Hunter, 1789*

Thomas Medland (1755–1822)
Engraving (reproduction)

From Arthur Phillip, *The Voyage of Governor Phillip to Botany Bay*, London, printed for John Stockdale, 1789
Bequest of Sir William Dixon, 1952
Q78/26, plate 12

5 *Sydney Cove, Port Jackson. 1788*

William Bradley (c. 1757–1833)
Watercolour (reproduction)

From William Bradley, *A Voyage to New South Wales, 1802+*
Acquired from Francis Edwards, Antiquarian Booksellers, 1924
ML Safe 1/14, opp. p. 84

‘ ... saw a great many of the natives as we Came in att half Past 7 ... Came to anchor opposite a littel Cove nameed Sidney Cove.’

John Easty, marine private, 1788

After a voyage of eight months from Portsmouth in England, 11 small sailing ships anchored in Sydney Cove on 26 January 1788. Soon 1030 men, women and children — convicts and marines — came ashore to establish the colony of New South Wales. Governor Arthur Phillip estimated the Aboriginal coastal population, 10 miles north and south, as some 1500 people.

William Bradley’s view and the map of Sydney Cove by Hunter and Dawes mark the new imprint of huts, tents, stores and gardens on Cadigal land. A bird’s eye view shows the freshwater creek (later the Tank Stream) trickling from the swampy area afterwards called Hyde Park.

6 *Nouvelle-Hollande: Nouvelle Galles Du Sud.*
Vue de la partie méridionale de la Ville de Sydney, 1803

Marie-Alexandre Duparc after Charles Alexandre Lesueur (1778–1846)
Hand-coloured engraving

11 separate prints of plates contained in François Péron, *Voyage de découvertes aux terres Australes*, Paris, Arthus Bertrand, 2e édn, 1824
Bequest of Sir William Dixson, 1952
Q/82/41

The busy port and spreading township at Sydney Cove, viewed from Bennelong Point, where the French ships *Géographe* and *Naturalist*, belonging to the scientific expedition headed by Nicolas Baudin, anchored in 1802.

While in Port Jackson, Charles Alexandre Lesueur drew mainly landscapes and natural history subjects. Another French artist, Nicolas-Martin Petit, sketched the portraits of Gnung-a Gnung-a, Bidgee Bidgee, Courroubarigal and Worogan, which are all in this exhibition.

François Péron (1775–1810), a naturalist and zoologist, tested the strength of 17 Aboriginal men, using a measuring device called a 'Dynamometer'. In this group was 'Benil-lon, the Chief', aged 33 to 35, whose physique Péron decribed in his book *Voyage de découvertes aux terres Australes* (Paris, 1811), as 'good, but a bit thin'.

7 First Government House, Sydney, c. 1807

John Eyre (b. 1771)

Watercolour

Purchased with assistance from A. L. Caldcleugh Bequest and Mr & Mrs Sam Cullen, 1994
SV/31

Many Aboriginal people visited Governor Phillip at his house on the site of today's Museum of Sydney. The governor's garden, which faced Bridge Street and ran downhill to the cove (now Circular Quay) became a graveyard for some Eora.

Among those buried there were Arabanoo, who died from smallpox; Bennelong's wife, Barangaroo; and Dilboong (Lyrebird), their baby daughter.

Ballooderry (Leatherjacket Fish), of the Burrumattagal (Parramatta Clan), was interred on 17 December 1791, as marine drummers beat a tattoo. In a cross-cultural ceremony organised by Bennelong, Ballooderry's body was wrapped in an English jacket and blanket, while his coffin was a bark canoe.

8 *Plan of the Town of Sydney in New South Wales by Jas. Meehan, Assistant Surveyor of Lands by Order of His Excellency Governor Bligh 31st October 1807*

James Meehan (1774–1826)
Coloured lithograph

From *Historical Records of New South Wales Vol. VI — King and Bligh 1806, 1807, 1808*, Sydney, Government Printing Office [1898]
ZM2 811.17/1807/1

9 **Sydney Cove, 1808**

John William Lewin (1770–1819)
Watercolour

Bequeathed by Miss Helen Banning
ML 60

This map is unique because it includes some Indigenous placenames around Sydney Cove: Tarra (Dawes Point), Tobegully (Bennelong Point), Warrang (Sydney Cove) and Walloomooloo Bay (Woolloomooloo).

Lewin painted the cove seven months after the overthrow of Governor William Bligh by a military junta. Aboriginal people are seen in a canoe below the extended governor's house, while a lone Aboriginal spearman surveys the scene.

- 10 *Colebee*, c. 1792–97
- 11 *Da-ring-ha, Cole-bee's Wife*, c. 1792–97
- 12 *Nanbree*, c. 1792–97
- 13 *Gur-Roo-ee* [i.e. Caruey], c. 1792–97

Thomas Watling (b. c. 1762)

Pencil

Kindly lent by the Natural History Museum, London
Watling Drawing — nos 28, 31, 34 and 37

‘Mrs. Coleby, whose name is Daringa, brought in a new born female Infant of hers, for me to see; about Six Weeks since: it was wrapp’d up in the soft bark of a Tree, a Specimen of which I have preserved ... The Child thrives remarkably well and I discover a softness and gentleness of Manners in Daringa truly interesting.’

Elizabeth Macarthur, wife of John Macarthur, 7 March 1791

Only three Cadigal survived the introduced smallpox epidemic that swept through the Eora in April 1789, infecting and killing hundreds. They were Colebee (Sea Eagle), the sole initiated Cadigal, his nephew Nanbree (Nanbarry) and their clansman Caruey (Gurrooe).

The gap in Caruey’s teeth confirms his initiation at Farm Cove in 1795. He died of a spear wound in 1805 and was buried at the Brickfields (Chippendale).

Thomas Watling, a convict artist transported for forgery, arrived in Sydney in October 1792 and was assigned to Surgeon John White as his hospital clerk.

14 *Yoo-long Erah-ba-diang*. 1. – 8., 1798

James Neagle (1760–1822)

Engravings (Digital presentation and reproduction of no. 8)

From David Collins, *An Account of the English Colony in New South Wales*, London, printed for T. Cadell Jun. and W. Davies, 1798
Bequest of Sir William Dixon, 1952
Q79/60, plates between pp. 566–851

A gathering of the Eora for the *Yoo-long Erah-ba-diang* or ‘ceremony or operation of drawing the tooth’, took place early in February 1795 at Wogganmagully (Farm Cove), now part of the Royal Botanic Gardens.

In this rite of passage, boys were made men after ordeals that concluded when their upper right tooth was knocked out. Among the initiates were Nanbarry, Caruey, Yeranibe and Daringa’s brother Punda or Bunda.

In his *An Account of the English Colony in New South Wales*, 1798, David Collins described only one cleared oval area; but a close look at the engravings reveals that Watling has clearly illustrated a typical bora ring of two circles joined by a path.

14 *Yoo-long Erah-ba-diang. 8., 1798*

James Neagle (1760–1822)

Engraving (reproduction)

‘This plate shows the young men sitting on a tree-trunk, as they appeared in the evening after the operation was over. The man is Cole-be [Colebee], who is applying a broiled fish to his relation Nan-bar-ray’s [Nanbarry’s] gum, which had suffered from the stroke more than the others.’

David Collins, *An Account of the English Colony in New South Wales*, 1798

Nanbarry (Parrot Mouth), aged nine, was brought into the Sydney settlement in April 1798, seriously ill from smallpox, which had killed his mother. He recovered after treatment by Surgeon John White, who adopted him.

Nanbarry later went to sea as a sailor on HMS *Reliance*, commanded by Captain Henry Waterhouse. He made several voyages to Norfolk Island, and in 1802 sailed with Matthew Flinders and the Broken Bay leader, Bungaree, as far as the Great Barrier Reef. When he died in 1821, Nanbarry was buried at his request in the same grave as Bennelong at Kissing Point (Ryde).

15 *New South Wales; Or, Love in Botany Bay, 1798* Jones's Royal Circus

Playbill

From 'Theatrical Scraps consisting of Various Casts of Shakespears [*sic*] Plays, & other Stock Pieces. Also many other things relating to the Theatres of London', c. 1782–99
Purchased from Maggs Bros. Ltd, 2005
MLMSS 7631, p. 128

This rare printed playbill shows how most Londoners learnt about the original inhabitants of New South Wales. From August to October 1789 they flocked to George's Fields, drawn by the spectacle *Love in Botany Bay* at Jones's Royal Circus.

The director, Mr John Cross, mingled elements of ballet, pantomime, farce and melodrama with painted scenery and stage machinery. The players (including Italian rope dancers) imitated the kangaroo and dog (dingo) dances of the *Erah-ba-diang*, and represented Bennelong, his wives Barangaroo and Gooroobarrabooloo (Kurubarabulu), his sister Carangarang, his friends Colebee and Watewal, his rival Caruey, and Pemulwuy the Bidjigal leader.

16 *Trial*

M. Dubourg (fl. 1786–1808) after John Heaviside Clark (c. 1770–1863)
Hand-coloured aquatint

From *Field Sports &c. &c. of the Native Inhabitants of New South Wales*, London, Orme, 1813
Bequest of David Scott Mitchell, 1907
DSM/Q799/1B1

‘This savage race of men are principally intent on the work of depopulation, which has not, since the fate of Pemulwoy, extended beyond their own wild haunts.’

Sydney Gazette, 2 October 1803

In Aboriginal society, death was rarely attributed to natural causes, and every death had to be avenged. The cycle of revenge was continuous. Traditional payback battles were structured rituals, in which an accused man, holding only a narrow parrying shield, faced a stream of barbed spears.

Sometimes two men armed with clubs met face-to-face in a duel. Injuries and deaths caused by these encounters were accepted by the Eora, who understood that such battles would restore the natural order of the world.

17 *Sydney Barracks, 1817*

Sophia Campbell (1777–1833)

Watercolour

Kindly lent by the National Library of Australia, Canberra
PIC R7268

In this watercolour, soldiers are being drilled at the Sydney Barracks, in front of the water fountain designed by Francis Greenway. The barracks covered the area between today's George and Clarence Streets, centred on Wynyard Railway Station.

Yeranibe was a son of Mooroo boora, the headman of the Murro-ore (Pathway Place) Clan, and half-brother of Daringa. When Yeranibe died in a ritual punishment in December 1797, he was buried, wrote David Collins, 'by the side of the public road [George Street], below the military barracks ... Bennillong assisted at the ceremony, placing the head of the corpse, by which he struck a beautiful war-ra-taw [waratah], and covering the body with the blanket on which he died.'

18 Wooden shield attributed to the Sydney district

Kindly lent by the Australian Museum
E 77861

‘A Shield made of wood — Ar-ra-gong

Do. [Ditto] made of bark — E-le-mong (or) Eee-ly-mong’

Governors' Vocabulary, 1791

This wooden shield (*aragong*), attributed to the Sydney coastal region, was used to ward off spears. It is similar in shape and size to the shields used in Eora revenge combats, but is rounded, rather than pointed, at the top and the bottom.

Shields made in the Sydney region were usually coated with white clay, overlaid with a pattern of one vertical line crossed by one or two horizontal lines painted in red over the white background.

An unknown Aboriginal artist has decorated the surface of this shield with ochre dots. Shields are frequently depicted in Aboriginal rock art throughout the Sydney area.

19 *Sydney from Bell Mount* [Vaucluse] 1813

Stephen Taylor (fl. 1807–1849)

Oil

Presented by Sir William Dixson, 1948
DG 100

This view looks across the heights of Vaucluse, over Cadigal country towards Cameragal territory on the north shore. Aboriginal people in canoes are seen (at right) near the rocks that were once called the 'Bottle and Glass', at Vaucluse Point.

The figures by the campfire are most likely drawn from life. Many Aboriginal visitors came to Sydney in 1813 to attend the funerals of a Broken Bay elder named Baggara (Wallaby) at Woolloomooloo and that of Bennelong at Kissing Point (Ryde).

20 *View of the Heads at the entrance to Port Jackson
New South Wales, 1824*

Joseph Lycett (c. 1775–1828)
Hand-coloured aquatint

From Joseph Lycett, *Views in Australia, or, New South Wales & Van Diemen's Land*, London, J. Souter, 1824–[1825]
Bequest of Sir William Dixon, 1952
SAFE F82/16, plate 9

‘I then told her that a whiteman had been wounded some days ago in coming from Kadi to Warang.’

William Dawes, marine lieutenant, 1791

This aquatint illustrates Cadigal country around inner South Head (Burrawara), Camp Cove (Cadi) and Watsons Bay (Kutti). These were the best fishing grounds in the harbour.

Cadi (*gadi*) was the coastal Sydney language word for the grass trees (*Xanthorrhoea* species) in the foreground. The Eora made sections of spear shafts from grass tree stems, and cemented them together with its resin.

21 Figures carved upon the rocks

S. Sharp after W. G.
Engraving

From Arthur Phillip, *The Voyage of Governor Phillip to Botany Bay: With an account of its origin and present state*, London, printed by T. Maiden for Ann Lemoine and J. Roe, 1807
SC/561, opp. title page

22 *Nouvelle — Hollande: Nouvelle Galles du Sud. Dessins Exécutés Par Les Naturels*

François Martin Testard after Charles Alexandre Lesueur (1778–1846)
Engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, Arthus Bertrand, 2e édn, 1824
F 980/P, plate 33

‘In all these excursions of Governor Phillip, and in the neighbourhood of Botany Bay and Port Jackson, the figures of animals, of shields, and weapons, and even of men, have been seen carved upon the rocks ... Fish were often represented.’

Arthur Phillip, *The Voyage of Governor Phillip to Botany Bay ...* 1789

The Eora did not read or write, but they left an eloquent witness to their artistic expression, culture and spiritual beliefs in hundreds of galleries of figures outlined and engraved in sandstone, which included ancestral heroes, shields, whales, sharks, fish, eels, kangaroos, echidnas and lizards, which were often clan or personal totems. A totem is an emblem or image from nature, and the Eora regarded these as part of their identity. Totems link the human, natural and supernatural worlds.

The first copies of rock engravings in the Sydney area were made in 1802 by Lesueur, an artist with the French scientific expedition commanded by Nicolas Baudin.

23 Drawings of Aboriginal carvings at Point Piper, 1845

W. A. Miles (1798–1851)

Ink and wash

From *Miscellaneous papers relating to Aborigines*, c. 1839–71
Bequest of David Scott Mitchell, 1907
A 610, pp. 199, 201, 207, 209

In July 1845 the travelling artist George French Angas (1822–1886) and Sydney Police Inspector W. Augustus Miles (1798–1851), an amateur anthropologist, persuaded King Bungaree's widow, Cora Gooseberry, who was camped by the creek at Camp Cove, to show them Aboriginal engravings at North Head. In return she received flour and tobacco. Miles copied the designs at South and Middle Heads, while Angas's drawings were reproduced in his *Savage Life and Scenes*, London, 1847. At Point Piper, the two artists copied dozens of engravings of male figures, shields, whales, fish and kangaroos, now destroyed.

24 *View from the Sydney Hotel, 1826*

Augustus Earle (1793–1838)
Hand-coloured lithograph

From Augustus Earle, *Views in Australia*, Sydney, N.S.W., Earle's Lithography, 1826
Purchased 1987
PX*D 321 f.2

25 *George Street. from the Wharf*

John Carmichael (1803–1857)
Engraving

From John Carmichael, *Select Views of Sydney, New South Wales*, [Sydney, J. Carmichael], 1829
Bequest of Sir William Dixon, 1952
Q82/19, plate 2

26 *Natives of N.S. Wales. As seen in the streets of Sydney.*

Augustus Earle (1793–1838)
Hand-coloured lithograph

From Augustus Earle, *Views in New South Wales and Van Diemens Land*, London, J. Cross, 1830
F83/19, plate no. 4 of Part 1

27 *Sydney. from the Parramatta Road*

John Carmichael (1803–1857)
Engraving

From John Carmichael, *Select Views of Sydney, New South Wales*, [Sydney, J. Carmichael], 1829
Bequest of Sir William Dixon, 1952
Q82/19

From the time of Governor Macquarie, Sydney's Aboriginal people were no longer perceived by Europeans as 'noble savages', and began to be caricatured as picturesque figures in the town scene. Naked or wearing 'shreds and patches' of European clothing, some Aboriginal people roamed the streets, asking passers-by for money, tobacco, bread or flour.

Although forbidden to sell them alcohol, tavern keepers allowed Aboriginal people to wash out empty rum and brandy casks, and to drink the liquor, called 'bull'. Earle's lithograph (26) pokes fun at Aboriginal people debased by alcohol. There is, however, a clear sub-textual message in the background, where one can see 'respectable' Europeans entering the inn to drink.

29 *Old King Tamara. The Last of the Sydney Tribe,*
Aug 15 1845

George French Angas (1822–1886)
Watercolour

Kindly lent by the South Australian Museum
AA8/4/2/2

Tamara (Hand), also called Tommy or Thomas Tomara, was skilled at shaping boomerangs. In 1845 he was the leader of about 20 Aboriginal people who lived in rock shelters in the bush at Double Bay.

They survived by spearing fish, begging, and gathering gum from eucalyptus trees, which the women sold in town. They wore old blankets, European jackets, hats and scarves, and smoked tobacco in clay pipes.

Angas painted a gloomy Tamara wearing an English suit, but no shoes. Although Angas called him 'The Last of the Sydney Tribe', Tamara had previously lived in the Wollongong area and at Botany Bay.

28 *Scene on Double Bay Sydney N.S.W.*

Henry I. Campbell
Pencil

From Henry I. Campbell, *Sydney views*, c. 1840–44
Bequest of David Scott Mitchell, 1907
PXC 291

30 *Aborigène de la Nouvelle-Hollande*

Eugène Delessert
Letterset print (reproduction)

From Eugène Delessert, *Voyages dans les deux océans, Atlantique et Pacifique, 1844 à 1847*, Paris, A. Franck, 1848
Bequest of David Scott Mitchell, 1907
DSM/Q980/D

Eugène Delessert, a French adventurer, author and artist, sketched Tamara naked and shivering, but borrowed the design incised on Tamara's boomerang from a plate in Thomas Mitchell's *Three Expeditions into the Interior of Eastern Australia* (London, 1838).

A Marist missionary, Leopold Verguet, also painted Tamara, whose people 'burst out laughing in recognising their chief on my paper'. Verguet's original portrait, not included in this exhibition, is thought to be in the Vatican in Rome.

Henry Campbell drew a group of Aboriginal people around their campfire on the sandstone ledges at Double Bay. They were probably members of Tamara's clan. One man wears his hair tied up in paperbark sheets.

31 *Nouvelle-Hollande, Port Jackson, ceremonie de l'enterrement des sauvages, c. 1820–32*

Sebastian Leroy (d. 1832)

Brown wash

Kindly lent by the National Library of Australia, Canberra
PIC/7902/1

This is a depiction of an Aboriginal burial ceremony in the Sydney area (possibly at Botany Bay). The body is wrapped in a bark cylinder and carried by bearers and mourners, while warriors with shields and spears seek vengeance for his death.

Highly-regarded men were buried with their belongings — usually a spear, fishing spear and *woomera* (throwing stick) and the possum-skin waistband they received at initiation. Women were most often cremated.

Sebastian Leroy, a French engraver, prepared this study for an engraving based on an original made in New South Wales, probably by Nicolas-Martin Petit, who came to Sydney in 1802.

32 *The Funeral Procession of Baggarra, a Native of New South Wales, 1813*

Philip Slager (1755–1815)
Engraving (reproduction)

From Absalom West, *Views in New South Wales*, Sydney, A. West, 1812–14
F981 W, plate 21

In 1813 two *carridgan* (clever men) conducted an inquest into the death at Woolloomooloo of Baggara (Wallaby), also called Mendoza. It is the only recorded Aboriginal inquest in the Sydney coastal area.

‘The deceased was a native of Broken Bay, from whence a formidable party were in attendance to avenge his death, though by human hands he fell not,’ the *Sydney Gazette* reported on 27 November 1813.

In this engraving, the two *carridgan* can be seen inside the grave (at bottom right), asking the corpse how he died. Their verdict — that Baggara was killed ‘by no man’ — prevented a battle.

33 *View from the Government Domain, Sydney, 1833*

Charles Rodius (1802–1860)

Pencil

From Charles Rodius, *Views of Sydney and Parramatta*, 1833
Transferred from the Art Gallery of NSW 1939
PXA 997 f.2

Thirty years after the arrival of the Europeans, mixed groups of Aborigines lived in 'Blacks' camps' close to freshwater creeks in sparsely populated parts of Sydney Harbour: at Point Piper, Rose Bay, Double Bay, Darling Point and Rushcutters Bay.

In 1828 Bungaree and his Broken Bay clan occupied the Governor's Domain, which they shared with Aboriginal people from Newcastle and Port Stephens to the north of Sydney. Visitors from Alexander Berry's farm 'Coolangatta', on the Shoalhaven River, far to the south, also camped there.

These fishermen at 'Krooi's Rock' in Woolloomooloo Bay wear cut-off trousers, but still use pronged fishing spears.

34 *Elizabeth Bay, Sydney. With the bark Huts of the Natives*

Edward Mason (b. 1847)

Pen, ink and wash (reproduction)

From Edward Mason, *Views of Sydney and Surrounding District*
Bequest of David Scott Mitchell, 1907
PXC 459, p. 42

35 *Native Village, The Harbour of Port Jackson*

Joseph Cross

Hand-coloured engraving (reproduction)

Detail from *Map of part of New South Wales embellished with views in the harbour of Port Jackson*, London,
J. Cross, 1826
Bequest of Sir William Dixson, 1952
ZCc 82/14

In 1822 Governor Lachlan Macquarie reserved land for the ‘Sydney Tribe’ at Elizabeth Bay, marked ‘Native Village’ on Cross’s map.

Bark huts were built for about 50 Aboriginal people, who relied on their traditional fishing skills for their subsistence.

Edward Smith Hall, editor of the *Sydney Monitor*, said that Elizabeth Bay ‘was very much frequented and delighted in by the Sydney Blacks, to a family of whom it belonged’.

Macquarie gave the ‘settlers’ a fishing boat, salt and casks to preserve their catch. Subsequently, Governor Sir Ralph Darling granted the land to Alexander Macleay, who built Elizabeth Bay House in 1834.

36 *Turning the first turf of the first railway in the Australasian colonies at Redfern, Sydney, N.S.W.*
3rd July 1850

John Rae (1813–1900)

Watercolour

Presented by F. G. Rae, Esq. and Mrs F. G. Wilson, 1928
ML 244

Once a watercourse (Blackwattle Creek) flowed from swampy Blackwattle Bay to terminate near today's Redfern Park.

The movement by Aboriginal people to Redfern greatly increased after the building of Sydney's first railway station. Here, John Rae features an Aboriginal group (at right), at the start of rail construction in 1850 on the Cleveland Paddocks Reserve, close to the present Eveleigh Street Block.

On 12 June 1890, the *Sydney Echo* reported that the reserve (part of which is now Prince Alfred Park) had been 'a favourite camping place for the blacks' but 'by degrees the camps were driven back to Waterloo and Alexandria'.

41 Lieutenant William Dawes, c. 1830s

Artist unknown

Oil

Collection: Tasmanian Museum and Art Gallery
AG6048

‘Darra — Dawes Point’

Káraga — To pronounce (as Mr. Dawes)
budyeri káraga — Mr. D. pronounces well’

William Dawes, marine lieutenant, 1791

William Dawes (1762–1836), a well-educated marine lieutenant from Portsmouth, England, was a skilled surveyor, engineer, explorer, map-maker and amateur astronomer.

On instructions from Astronomer Royal, Nevil Maskelyne, Dawes set up a canvas observatory on the western point of Sydney Cove. ‘He is so much engaged with the stars, that to mortal eyes he is not always visible,’ observed Elizabeth Macarthur in a letter to her friend, Bridget Kingdon, in March 1791 (*Historical Records of New South Wales*, vol. 11).

When the Eora ‘came in’ to the Sydney Cove settlement in 1790, Dawes began to write down words and sentences in their language. He formed an intimate relationship with his principal informant, Patyegarang (Grey Kangaroo), an Aboriginal girl about 15 years of age.

40 Sketch of part of Port Jackson, with Indigenous placenames

William Dawes (c. 1758–1836)
Manuscript (reproduction)

Inside front cover of *Grammatical Forms of the Language of N.S. Wales, in the Neighbourhood of Sydney*
by — Dawes, in the year 1790
School of Oriental and African Studies, University of London
Mitchell Library Microfilm
MAV FM4/3431, frames 00795–00817

These faint lines and words, pencilled by William Dawes in his 1790 notebook, form a rough sketch map of the western arm of Port Jackson. It clearly shows Dara (Dawes Point) and Memel (Goat Island).

At the left edge, obscured, is Kuwang (Cow-an), site of Major Robert Ross's farm at Peacocks Point, Balmain. With the map thus aligned, Kameagáng ('reed spear') coincides with Pymont, which is possibly where two convict rushcutters were killed in May 1788.

It is a measure of Dawes's affinity with the Eora that he preserved Aboriginal placenames, while John Hunter inscribed English names on his 1788 map of Port Jackson.

37 *Cockle Bay, now Darling Harbour, c. 1821*

James Taylor (1785–1829) (attributed)
Watercolour

ML 941

38 *A Native Camp near Cockle Bay, New South Wales, with a View of Parramatta River. Taken from Dawes's Point, 1813*

Philip Slaéger (Slager) (1755–1815) after John Eyre (b. 1771)
Engraving

From Absalom West, *Views in New South Wales*, Sydney, A. West, 1812–14
Bequest of David Scott Mitchell, 1907
PX*D 65, plate 8

39 *Plan de la ville de Sydney, 1802*

Jean Baptiste Antoine Cloquet (d. 1828) after Charles Alexandre Lesueur
(1778–1846)
Engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, De l'Imprimerie Imperiale, 1811
F980/P Atlas [1811], II

Governor Phillip (in the 'Governors' Vocabulary', 1791) included the Gomerigal.Tongara among the 'other Tribes that live near us' and listed the placename 'Long Cove — Go-mo-ra'. This suggests the clan was located at Long Cove, later Cockle Bay or Darling Harbour.

Logically, they would also have occupied Blackwattle Bay (now Glebe), seen on the French plan (38) before land reclamation, as a large body of shallow water, and Blackwattle Creek, near the village of the Brickfields (Chippendale).

According to the *Sydney Gazette*, 27 November 1830, King Bungaree 'died in the midst of his own tribe, as well as that of Darling Harbour, by all of whom he was beloved'.

42 Journal of P. G. King, April 1790

Philip Gidley King (1758–1808)

Bound manuscript

From Philip Gidley King, 'A narrative of the preparation and equipment of the First Fleet, the voyage to New South Wales in H.M.S. *Sirius*, events in N.S.W. and Norfolk Is., and the voyage to England in H.M.S. *Supply*, 1786 – December 1790; compiled 1790'

Acquired from Francis Edwards, 1898

C 115, pp. 406–07

Governor Phillip and his aides recorded the Indigenous language. In April 1790, Philip Gidley King copied 160 words of 'a very Correct Vocabulary I got from Mr. Collins and Governor Phillip both having been very assiduous in getting words to compose it, which they compare'.

King reached England with despatches in December 1790. His vocabulary was soon in the hands of linguist William Marsden (a friend of Sir Joseph Banks), who wrote in a letter dated 16 December 1790 (included in Anon., *A Brief Memoir of the Life and Writings of the Late William Marsden*, London, 1838): 'By Lieutenant King, who is just come from Botany Bay, we have the first specimens that have been procured of the language of the natives.'

43 *Taking of Colbee & Benalon. 25 Novr 1789*

William Bradley (c. 1757–1833)

Watercolour

From William Bradley, *A Voyage to New South Wales, 1802+*
Acquired from Francis Edwards, Antiquarian Booksellers, 1924
ML Safe 1/14, opp. p. 182

‘You are to endeavour by every possible means to open an Intercourse with the Natives and to conciliate their affections, enjoining all Our Subjects to live in amity and kindness with them.’

Instructions from King George III to Governor Arthur Phillip, 27 April 1787

No Aboriginal people ventured into the Sydney settlement after February 1788. To comply with his orders, Arthur Phillip directed that one or more be seized. On 30 December 1788, Arabanoo was taken at Manly Cove, but he died the following May from smallpox.

Lured by fish, two men, Colebee and Bennelong, were captured at Manly Cove on 25 November 1789. ‘They were dancing together when the signal was given by me, and the two poor devils were seiz’d & handed into the boat in an instant,’ wrote First Lieutenant William Bradley, who here illustrates the abduction he supervised.

44 *A method used by the Natives of New South Wales of ornamenting themselves. But when on their hostile excursions they are ornamented with red [possibly Bennelong], c. 1788–97*

‘Port Jackson Painter’ (fl. 1788–1792)

Ink and watercolour

Kindly lent by the Natural History Museum, London
Watling Drawing — no. 56

Colebee soon escaped and Bennelong resigned himself to captivity.

First Fleet officers described Bennelong as being about 25 years old, wiry and muscular, with a flat nose, skin pitted by smallpox and a mischievous twinkle in his dark eyes. Captain John Hunter thought he was ‘a very good looking young fellow, of a pleasant, lively disposition’.

Governor Phillip needed an Aboriginal man who could learn English to act as a go-between with the Eora. Bennelong, intelligent and adaptable, was a lucky choice. ‘He willingly communicated information ... told us all the customs of his country and all the details of his family economy,’ wrote Watkin Tench in *A Complete Account of the Settlement at Port Jackson* (London, 1793).

45 Captain Arthur Phillip, 1786

Francis Wheatley (1747–1801)

Oil

ML 124

Arthur Phillip, an experienced Royal Navy officer, aged 50 in 1788, decided that Botany Bay was unsuitable for a permanent settlement. He chose instead a small, sheltered cove in the harbour that James Cook had named Port Jackson.

The Aboriginal people noticed that Phillip was missing a front tooth (the same one that Eora men usually had knocked out during initiation). This 'occasioned a general clamour, and, I thought, gave me some little merit in their opinion,' Phillip wrote (*Historical Records of New South Wales*, vol. 11).

The initial tense relationship between Bennelong and Phillip grew into friendship. Bennelong tried to find a place for Phillip in the Eora kinship system, calling him Beanga ('Father') and himself Doorow ('Son').

46 *Mr. Waterhouse endeavouring to break the Spear after Govr Phillips was wounded by Wil-le-me-ring where the Whale was cast on shore in Manly cove, c. 1790?*

‘Port Jackson Painter’ (fl. 1788–1792)

Watercolour

Kindly lent by the Natural History Museum, London

Watling Drawing — no. 24

‘Goo-nang — a spear the barbs of which is cut out of the solid wood’

Arthur Phillip, ‘Governors’ Vocabulary’, 1791

Bennelong escaped from the governor’s house in May 1790. On 7 September 1790, he invited Phillip to join him and other Aboriginal people who were feasting on the blubber of a whale that had been washed ashore at Manly Cove.

When Phillip arrived, he saw Bennelong place a long timber spear on the ground. Suddenly, a sturdy older man snatched up the weapon, fixed it to his *woomera* and hurled it with great force.

The spear struck the governor’s right shoulder, protruding through his back. The spearman was Willemering, a *carradhy* or ‘clever man’ from Broken Bay, 35 kilometres north of Sydney.

47 Metal blade used as a spearhead, c. 1790

Formerly owned by Lieutenant Henry Waterhouse (c.1770–1812)
Kindly lent by Louise and Rob Waterhouse

In Waterhouse family tradition, this metal blade is regarded as the spearhead that pierced Governor Phillip's shoulder.

On 8 April 1998, Christie's, the London auction house, offered this metal blade for sale, with an accompanying label ('in late nineteenth-century hand') reading: 'Spearhead — taken out of Govr. Phillips shoulder by Captain Henry Waterhouse — NSW'.

The wound in Phillip's shoulder healed quickly and he was 'perfectly recovered' within six weeks.

This is the first time the spearhead has been exhibited to the public, as it has been in private possession virtually since 1790.

48 *North-West View, taken from the Rocks above Sydney, in New- South- Wales, for John White, Esq., c. 1794*

Thomas Watling (b. c. 1762)
Ink and wash

Presented by Sir William Dixson Collection, 1951
DGV1/13

‘Bannelong ... had lately been to Botany-bay, where, he said, they danced, and that one of the tribe had sung a song, the subject of which was, his house, the governor, and the white men at Sydney.’

Arthur Phillip in John Hunter, *An Historical Journal of the Transactions at Port Jackson ...* London, 1793

After friendly meetings and exchanges of spears for iron hatchets, Bennelong ‘came in’ peacefully to Sydney Town on 8 October 1790 and was reunited with Governor Phillip.

A brick hut (glimpsed behind the Aboriginal figures at left) was built for Bennelong on the eastern point of Sydney Cove, now called Bennelong Point, where the Sydney Opera House stands. The hut was about 3.5 metres square, with a tiled roof and an exterior brick chimney.

In March 1791 Bennelong invited Phillip and his officers to a *carriberie* near his hut — this is the origin of the word ‘corroboree’.

49 *Ben-nil-long*

James Neagle (1760–1822)
Engraving (reproduction)

From David Collins, *An Account of the English Colony in New South Wales*, London, printed for T. Cadell Jun. and W. Davies, 1798
Bequest of Sir William Dixson, 1952
Q79/60, p. 439

50 *Banalong, c. 1793*

W. W.
Pen and ink wash

DGB 10 f.13

‘Wau be-rong orah — Where is a better country.’

Arthur Phillip, ‘Governors’ Vocabulary’, 1791

On 10 December 1792 Bennelong and his kinsman Yemmerrawanne boarded HMS *Atlantic* in Sydney Cove to sail to England with Governor Phillip. On arrival in London on 21 May 1793, they were outfitted by the tailors Knox & Wilson with frockcoats, knee breeches, striped waistbands and spotted, ‘pepper and salt’ waistcoats.

They lodged at the home of William Waterhouse in Mount Street, Mayfair, near Grosvenor Square. In this sketch (50), Bennelong wears a spotted waistcoat, so it is likely that it was drawn by ‘W. W.’ (William Waterhouse) at that time, and provided the model for the engraving in Collins’s book.

52 Items from Bennelong and Yemmerrawanne's London expenses amounting to £53.4.11 1/2, Treasury Board papers, 1793

Manuscript (reproduction)

Public Records Office, London
Microfilm PRO 3555-3556 T1/733, pp. 373-74

The daily activities of Bennelong and Yemmerrawanne in England can be unravelled from a 'biography of bills' for their upkeep. William Waterhouse sent the accounts to Arthur Phillip, who claimed them from the Treasury in Whitehall.

Coaches were hired to take the two visitors to the theatre, swimming, and sightseeing to St Paul's, Westminster and the Tower of London. They had servants to attend them and to wash, repair and mend their clothes. No expense was spared for fashionable clothing. Bennelong and Yemmerrawanne regularly shopped for fine cotton shirts, muslin cravats, shoes, buckles, hats, socks, shaving equipment, gloves and walking sticks.

51 *Yuremary* [Yemmerrawanne], *one of the first natives brought from New South Wales by Govr. Hunter and Captn. Waterhouse*

Artist unknown

Silhouette

From Australian Aborigines, pre-1806
Sir William Dixson Collection, purchased 1964
DGB 10 f.14

53 Yemmerawanyea's [Yemmerrawanne] Gravestone, St John's Church, Eltham, Kent

Jeremy Steele (b. 1938)

Photograph (reproduction)

Image courtesy of Jeremy Steele

'Yemmurrvonye Kebbarah, a Native of New South Wales, died May 18th 1794. supposed to be aged 19 Years. at the house of Mr. Edward Kent.'

Reverend Shaw-Brooke, Eltham Parish Register

When Yemmerrawanne fell ill in October 1793, he and Bennelong were taken to Eltham, a village three miles south of Greenwich, where they were lodged at the home of William Kent, who was employed by Lord Sydney.

After an illness lasting six months, Yemmerrawanne died from a lung ailment on 18 May 1794, about one year after his arrival in England. He was buried on 21 May in the churchyard at St John's Church, Eltham, now a south London suburb. His granite headstone has been restored.

54 *Benelong; a Native of New Holland, 1804*

Samuel John Neele (1758–1824)

Engraving (reproduction)

From James Grant, *The Narrative of a Voyage of Discovery Performed in H. M. Vessel Lady Nelson ...*
Whitehall, London, Printed by C. Roworth ... for T. Egerton ... 1803–04
Bequest of David Scott Mitchell, 1907
DSM/Q981/29A1

55 *Letter: Sydney Cove, New South Wales, to Mr Phillips*
[dictated by Bennelong], 1796

Bennelong

Manuscript

Kindly lent by the National Library of Australia, Canberra
PIC Ms 4005 — NK 4048

Returning to Sydney aboard HMS *Reliance* in September 1795, Bennelong found that his young wife Kurubarabulu (Two Firesticks) had taken up with the Cadigal Caruey (White Cockatoo). ‘I have not my wife: another black man took her away,’ he confessed in a letter (55) that he dictated in August 1796. ‘We have had murry [big] doings: he speared me in the back ... but I am better now: his name is now Carroway.’

Proof that Bennelong was the leader of a clan in the Parramatta area refutes the historical misconception that he was despised by the white settlers and shunned by his own people.

56 *Port Jackson: a native* [possibly Colebee], 1802

William Westall (1781–1850)

Pencil

Kindly lent by the National Library of Australia, Canberra
PIC R 4292

57 *Port Jackson: a native* [possibly Bennelong], 1802

William Westall (1781–1850)

Pencil

Kindly lent by the National Library of Australia, Canberra
PIC R 4291

William Westall drew these men while HMS *Investigator* was in Port Jackson from 9 May to 22 July 1802, without recording their names. They resemble the two famous Eora leaders, Colebee and Bennelong.

Bennelong was in Sydney at this time. Bennelong rejected an offer by Pierre Bernard Milius, commander of the French ship *Geographe*, to return with him to France, replying that there was 'no better country than his own and that he did not want to leave it', as recorded by Pierre-Bernard Milius in his *Sejour de Milius au Port Jackson 25 avril – 22 juillet 1802*.

58 Gna.na.gna.na, 1790?

'Port Jackson Painter' (fl. 1788–1792)

Gouache

Kindly lent by the National Library of Australia, Canberra
PIC T2130 NK144/D

59 *Nouvelle — Hollande. Gnung-a- gnung-a, mour-re-mour-ga (dit Collins.)*

Barthelemy Roger (1767–1841) after Nicolas-Martin Petit (1777–1804)

Engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, De l'Imprimerie Imperiale, 1811
F980/P Atlas [1811], plate XVII

Gna.na.gna.na, Gnung-a Gnung-a Murremurgan, or Anganángan was called 'Collins' by the English colonists, after he exchanged names with Judge Advocate David Collins. He married Bennelong's pretty sister, Warreweeer.

While Bennelong was in England during 1793–94, Gnung-a Gnung-a sailed across the Pacific on the storeship HMS *Daedalus* to Norfolk Island, Nootka Sound (Vancouver) and Hawaii, where King Kamehameha unsuccessfully offered to buy him.

In December 1795 Gnung-a Gnung-a was crippled by a spear in the back, thrown by Pemulwuy. He survived, but was found dead behind the Dry Store (the present Sirius Park, near Bridge Street) in January 1809.

60 *Nouvelle-Hollande. Oui-Ré-Kine.* [Worogan]

Barthelemy Roger (1767–1841) after Nicolas-Martin Petit (1777–1804)
Engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, De l'Imprimerie Imperiale, 1811
F980/P Atlas [1811], plate XXI

‘Beneláng. Wariwéar. Karangarang. Wárrgan.’

William Dawes, marine lieutenant, 1791

In an entry about family relationships, William Dawes included Wárrgan (Crow) with Bennelong’s sisters, Wariwéar (Warreweer) and Karangarang. Wárrgan might have been a half-sister or other relative of Bennelong. Elsewhere she was referred to as ‘Worogan’, here sketched by Nicolas-Martin Petit as ‘Oui-Ré-Kine’.

Worogan married Yeranibe (Euranabie), son of Maugoran and Goorooberra. Worogan and Yeranibe sailed with Lieutenant James Grant to Jervis Bay and beyond on the *Lady Nelson* in 1801. In *The Narrative of a Voyage of Discovery ...* (London, 1803–04), Grant said that Yeranibe ‘spoke English tolerably well ... Worogan ... spoke English. She had always lived in the neighbourhood of Sydney.’

61 Squire's Brewery, Kissing Point

Artist unknown

Watercolour (Digitally enhanced reproduction)

Presented by Tooth's Brewery 1957
VIA/RYPDE/5

The earliest encounters between the English colonists and the Wallumedegal took place on the Parramatta River at The Flats, the low-lying mangrove swamps between the present Homebush Bay and Meadowbank. This area was first settled in January 1792 by former marines who were granted land at the Field of Mars (later Kissing Point and Ryde).

Two Aboriginal men are seen (at left) on the wharf of James Squire's brewery at Kissing Point. Bennelong spent the last years of his life in Squire's orchard at Ryde and was buried there in 1813 when he died after a long illness.

62 *Nouvelle Hollande: Nelle. Galles du Sud. Bedgi- Bedgi, jeune homme de la tribu des Gwea-gal*

Barthelemy Roger (1767–1841) after Nicolas-Martin Petit (1777–1804)
Hand-coloured engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, De l'Imprimerie Imperiale, 1811
F 980/P, plate 22

63 *Bidgee Bidgee, a native of New South Wales, 1803*

E. Piper after Nicolas-Martin Petit (1777–1804)
Hand-coloured mezzotint

From *New South Wales Natives*, St George's Fields [Lond.], Geo. Riley, 1803
Purchased from Francis Edwards, 1934
PX*D77, f.1

Bidgee Bidgee (River Flat) spoke good English and was a clever mimic. He was highly regarded by Governor Lachlan Macquarie. In 1816 Macquarie appointed him 'Chief of the Kissing Point Tribe' at Ryde and gave Bidgee Bidgee a brass breastplate with his title engraved on it. He was still chief 20 years later.

Bidgee Bidgee was the youngest son of Maugoran, a Burramattagal (Parramatta) elder, who in November 1788 was forced to relocate his family to the territory of the Wallumedegal (Snapper Clan) at Kissing Point, Ryde, when a military post was built at Parramatta.

Bidgee Bidgee's mother, Tadyera (Maugoran's second wife), had died of dysentery before 1791.

64 *Mr Clark Benilongs Brother, 1810–22*

Artist unknown

Pencil and wash

Probably purchased from Viscountess Strathallan, with the Governor Macquarie Papers, in 1914
P2/412

A 'son of the memorable Ben-ni-long' (*Sydney Gazette*, 8 December 1816) was placed in the Native Institution at Parramatta during Governor Lachlan Macquarie's 'Native Conference' in 1816. The boy, named Dicky, was baptised as Thomas Walker Coke by the Reverend William Walker at Parramatta in 1822, but later fell ill and died early in February 1823, aged 19. He had been briefly married to an Aboriginal girl called Maria (later Maria Lock), but they had no children.

Adam Clark, Dicky's classmate, ran into the bush in 1821. The caption of this sketch, written by Macquarie, could infer either that Adam Clark was Dicky's brother or another relative.

65 *The annual meeting of the native tribes at Parramatta, New South Wales, the Governor meeting them, 1826?*

Augustus Earle (1793–1838)
Watercolour

Kindly lent by the National Library of Australia, Canberra
PIC T95 NK 12/57

66 *A View in Parramatta N.S. Wales. Looking East.*

Augustus Earle (1793–1838)
Watercolour

From Augustus Earle, *Views N. S. Wales*, 1825–28
Bequest of David Scott Mitchell, 1907
PXD 265 f.3

Taking office on 1 January 1810, Macquarie exerted authority over friendly Aboriginal people by peaceful means, but waged war against those who resisted, which led to the massacre of 14 men, women and children at Appin in 1816.

In 1814, Governor Macquarie instituted a Native Conference, which was not held in 1815, but continued annually from 1816 to 1835 in the Market Square at Parramatta. Those who attended were greeted by Macquarie and his wife Elizabeth, and feasted on ample grog and beef. At night the different tribes sang and danced together in an inter-tribal corroboree.

Macquarie also established a Native School to educate and ‘civilise’ Aboriginal children.

67 *Saint John in the Hundred of Parramatta County of Cumberland.* [inscribed and signed in red ink] *This was lithographed by me in the Surveyor General's Department in 1828 P. L. Bemi*

Peter Lewis Bemi (1795–1853)

Hand-coloured lithograph

ZM2 811.132/1828/1

The Burramattagal (or Boromedegal) lived in the area around today's Parramatta. Their clan totem was the *burra* (eel) and Burramatta meant literally 'eel water place'.

'General' Joseph Holt, a leader of Irish resistance to British rule in Ireland, wrote in his *Memoirs* (London, n.d.) that Lieutenant William Cummings, who 'was much acquainted with the natives' and knew their language, allowed Aboriginal people to camp on the property granted to him in 1792 at Clay Cliff Creek, a freshwater tributary of the Parramatta River.

The map shows Duck River, inhabited during the 1830s by the Wategoro or 'Duck River Tribe'. These people were probably descendants of the Burramattagal, who were forced to move as Parramatta expanded.

68 *Nouvelle-Hollande: Nouvelle Galles Du Sud, grottes, chasse et pêche des sauvages du Port-Jackson*

Auguste Delvaux (b. 1786) after Charles Alexandre Lesueur (1778–1846)
Hand-coloured engraving (reproduction)

11 separate prints of plates contained in François Péron, *Voyage de découvertes aux terres Australes*, Paris, Arthus Bertrand, 2e édn, 1824
Bequest of Sir William Dixson, 1952
Q/82/41

Fire (*gwee-yong*), used for cooking, warmth, and to deter insects and evil spirits, was the focal point of Eora families. As making fire by rapidly rotating a stick was laborious, wrote Arthur Phillip in *The Voyage of Governor Phillip to Botany Bay* (London, 1789), they were ‘rarely seen without a fire actually made, or a piece of lighted wood, which they carry with them from place to place, and even in their canoes’.

Here, a group sits by their fire outside a ‘cave’ or rock overhang used as a shelter, while men fish from canoes or hunt. At the left, a sea eagle (*goo-le-be*) hovers over its nest on a rock ledge.

71 Sydney from the heights of North Sydney, c. 1826

Artist unknown (previously attributed to Augustus Earle)

Oil

Purchased from the Museum Bookstore, London, 1926
ML 63

The wandering artist Augustus Earle arrived in Sydney in 1825. Over several years, he painted many portraits of Aboriginal people, most notably his lithograph and famous oil study of the well-known King Bungaree. This topographical work, previously attributed to Earle, depicts (at right) displaced Aboriginal people around an open fire near a settler's hut on the heights (now North Sydney) overlooking Sydney Cove.

69 *Nouvelle-Hollande, Nouvle. Galles du Sud, jeune femme de la tribu des Cam-mer-ray-gal*

Barthelemy Roger (1767–1841) after Nicolas-Martin Petit (1777–1804)
Hand-coloured engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, Arthus Bertrand, 2e édn, 1824
F 980/P, plate 26

The young woman with a headband is Kilprieria. We know this from the caption of a print copied in London in 1803 from Nicolas-Martin Petit's original. She was described in the caption as 'The sister of Calee but of a very different disposition being extremely Savage and untameable'.

Petit's portrait echoes the description by Watkin Tench in *A Complete Account of the Settlement at Port Jackson* (London, 1793), of Goorreedeeàna, who 'belonged to the tribe of Cameragal, and rarely came among us'. Tench wrote, 'She excelled in beauty all their females I ever saw: her age about eighteen: the firmness, the symmetry, and the luxuriancy of her bosom, might have tempted painting to copy its charms'.

70 *Nouvelle-Hollande. Cour-Rou-Bari-Gal*

Barthelemy Roger (1767–1841) after Nicolas-Martin Petit (1777–1804)
Hand-coloured engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, Arthus Bertrand, 2e édn, 1824
F980/P Atlas [1811], plate XVIII

An Aboriginal man with his long hair wrapped in bark strips gave his name to the French artist as Courroubarigal. It is likely that he had replied to the question, 'What is your name?', with '*kuri*' ('man') and 'Boregegal' (or 'Bradleys Head Clan').

Governor Phillip mentioned the Boregegal among the 'other Tribes which live near us'. In the 'Governors' Vocabulary' it is given as 'Boregegal.Yuruey', indicating they were Eora (pronounced 'yura').

Booragy or Búrroggy was presumably the sharp point near the present Bradleys Head lighthouse. The rounded headland further north, recorded by William Dawes as Taliangy, is clearly shaped like a tongue (*talang*).

72 *View in Broken Bay New South Wales. March 1788*

William Bradley (c. 1757–1833)

Watercolour (reproduction)

From William Bradley, *A Voyage to New South Wales, 1802+*
Acquired from Francis Edwards, Antiquarian Booksellers, 1924
ML Safe 1/14, opp. p. 90

‘The Natives were very friendly to them, offered them Fire & Water, were extremely full of their Fun, laughing, Mimicking & Frisking about.’

Surgeon George Worgan of HMS *Sirius*, Journal, 9 March 1788

Five weeks after landing in Sydney Cove, Governor Phillip led a small expedition in a longboat and cutter to explore Broken Bay, 35 kilometres to the north.

First Lieutenant William Bradley, a navy draughtsman, captured the atmosphere of these first friendly meetings. In the foreground, red-coated marines and blue-jacketed sailors hold hands and dance with their new friends. The ships’ boats and eight canoes are seen below. In the distance is Lion Island at the entrance to Broken Bay.

On a second expedition in June 1789, the English explorers followed the wide river, called Deerubbin by the Aborigines, which Phillip renamed the Hawkesbury.

73 *Boon-ga-ree Aboriginal of New So. Wales 1819 who accompanied me on my first voyage to the NW Coast*

Phillip Parker King (1791–1856)

Ink and watercolour

From Phillip Parker King, Album of drawings and engravings, 1802–1902
Purchased from the King estate, November 1933
PXC767 f.48

On his return to Sydney, Bungaree brought his people from Broken Bay to live in Port Jackson. In time, they and their descendants would gradually occupy the territories of the original clans, depleted by smallpox.

Bungaree spent the years 1805–15 either in Broken Bay, or in the Hunter River area near the settlement that became Newcastle.

He went to sea again in 1817 with navigator Phillip Parker King, aboard the tiny cutter HMS *Mermaid*. King, son of Governor Philip Gidley King, drew the earliest known portrait of Bungaree, whom he described in *Narrative of a Survey* (London, 1827) as having a ‘sharp, intelligent and unassuming disposition’.

74 *Bungaree, 1826*

Augustus Earle (1793–1838)
Hand-coloured lithograph

P2/4

75 *Bungaree: “King” of the Aborigines of New South Wales, 1826*

Augustus Earle (1793–1838) (attributed)
Hand-coloured lithograph

Bequest of Sir William Dixon, 1952
DL Pe 11

76 *Bungaree, a Native Chief of New South Wales, 1830*

Augustus Earle (1793–1838)
Hand-coloured lithograph

From Augustus Earle, *Views in New South Wales and Van Diemens Land*, London, J. Cross, 1830
Bequest of Sir William Dixon, 1952
F83/20, plate 1 of Part 2

‘The lithographic press is constantly employed by that indefatigable artist MR. EARLE. His Majesty King Bungaree, of Australian renown, has just been produced from the lithographic press. The likeness is admirable ... Bungaree quite enjoys the sight of himself.’

Sydney Gazette, 23 August 1826

Arriving in Sydney in 1824, Augustus Earle obtained a press on which he printed his earliest portrait of Bungaree, thought to be the first lithograph published in Australia. Bungaree’s right arm is raised, holding out his gold-braided cocked hat in greeting. He wears his metal gorget, presented to him by Governor Macquarie in 1815, over a drab brown suit.

A shadowy Royal Navy ship (at right) must have been added to the second lithograph (75) after 17 October 1826, when HMS *Warspite* anchored off Bennelong Point. According to the *Sydney Gazette* (27 November 1830), its commander, Sir James Brisbane, gave Bungaree a ‘full suit of his own uniform’, which he wears in later portraits.

77 *Port Jackson, New South Wales, c. 1825*

Augustus Earle (1793–1838)

Watercolour

Kindly lent by the National Library of Australia, Canberra
PIC T60 NK12/22

78 **Florence's Trig Survey of Port Jackson
[Bungaree's Farm at Middle Head]**

Manuscript chart, pen and ink, watercolour

Kindly lent by State Records NSW
CGS13859, Map no. 4752

In January 1815 Governor Lachlan Macquarie reserved land and erected huts at Georges Head for Bungaree and his people to 'Settle and Cultivate'. They were given a fishing boat, clothing, seeds and farming implements.

Macquarie also presented Bungaree with a crescent-shaped breastplate or gorget, naming him 'Chief of the Broken Bay Tribe'. In November that year, Mrs Macquarie gave Bungaree a sow and pigs, a pair of Muscovy ducks and outfits for his wife and daughter.

The map locates Bungaree's Farm at Middle Head, rather than at Georges Head, depicted by Earle.

79 Monday 11 February 1822

Governor Lachlan Macquarie (1761–1824)
Manuscript

From Governor Lachlan Macquarie, *Journal*, 1818–22
A774 (pp. 258–60)

Bungaree's Farm was soon abandoned by its Aboriginal 'settlers'.

With great optimism, in 1822 Governor Macquarie built new huts and arranged for his successor, Sir Thomas Brisbane, to provide Bungaree with a fishing boat and nets. On the day before his departure for England in February 1822, Macquarie and Elizabeth went to Georges Head to visit their old friend Bungaree for the last time.

Aboriginal people preferred to sleep under the stars rather than in European huts. Naval surgeon Peter Cunningham recorded Bungaree's reply to the question, 'how he liked the houses?' — 'Murry boodgeree [very good], massa, 'pose he rain.'

80 *Death of King Boongarie, 27 November 1830*

Newspaper

From *The Sydney gazette and New South Wales advertiser*, Sydney, G. Howe, 1830
Bequest of Sir William Dixon, 1952
F8/70 vol. XXVIII, no. 1898, p. 2, col. 6

In 1828 Bungaree and his clan moved their camp to the Governor's Domain (now the Sydney Domain) where he was seen naked and 'in the last stages of human infirmity' (*Sydney Gazette*, 7 July, 1829).

Affected by age, alcohol and malnutrition, in 1830 Bungaree suffered a serious illness, which lingered for several months. He was admitted to the General Hospital for several weeks and put on the rations.

Bungaree died at Garden Island on Wednesday 24 November 1830, and was buried in a wooden coffin at Rose Bay the following Friday 'beside his dead Queen' (probably his first wife, Matora or Madora). Bungaree's widow, Cora (also known as Queen Gooseberry), died in 1853.

81 *Gorod' Sidney v' Port' Jakson* [sic]
(Town of Sydney in Port Jackson), 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pen, ink and watercolour (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

Sent by Czar Alexander I to explore Antarctic waters, the Russian Imperial discovery ships *Vostok* (East) and *Mirnyy* (Peace) anchored in Port Jackson in April 1820.

They were welcomed by an Aboriginal family in a European boat. Their leader, wrote the Russian commander Captain Fabian von Bellingshausen in *Repeated Investigations in the Southern Icy Ocean* (St Petersburg, 1831), wore 'the worn-out trousers of a British sailor ... and on his neck ... a copper plate, in the shape of a crescent moon'. This was Bungaree, who told Bellingshausen, 'these are my people', then, pointing to the north shore of the harbour, 'this is my land'.

82 *Boongaree*, 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

83 *Boongaree's gorget*, 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

This is the second known image of Bungaree. It is the only one of many portraits in which he does not wear a uniform or European clothing. A complete nosebone was added to the published engraving.

By creating Bungaree and others as chiefs, an idea alien to the Eora, Governor Macquarie intended to create a chain of command that would respect his authority over them.

84 *Madora and Gouroungan, 1820*

Pavel Nikolaevich Mikhailov (1786–1840)

Pencil and sanguine (reproduction)

Russian State Museum

Image courtesy of Longueville Publications

Bungaree's first wife Matora or Madora (seated) took her name from *muttaura*, meaning 'small snapper' in the Awabagal language of the Hunter River, where it is likely she was born.

'Boongaree presented his wife Matora to us,' wrote Bellingshausen. 'She was half covered by a woollen blanket and her head was adorned with kangaroo teeth. They left the ship half drunk, shouting horribly. Matora, who called herself "Queen", behaved with even greater vulgarity than the other guests.'

The girl (top), probably Matora's daughter, is named Gouroungan, which, ambiguously, means both 'daughter' and 'woven net', like the one across her shoulder.

85 *Boin* [Bowen Bungaree], 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

87 *Representation of a woman by a native of New South Wales*, in John Oxley's Field Book, 1824

Bowen Bungaree (attributed)
Pencil and ink

Kindly lent by State Records NSW
CGS13889, SZ87, p. 86

Bowen or Boin was the oldest son of Bungaree. He is also sometimes referred to as Black Bowen, Bowen Toura (Mosquito), or Bohun. Bowen accompanied John Oxley, who explored Moreton Bay and the Brisbane River (Queensland) in 1823 aboard HMS *Mermaid*.

In Moreton Bay (where, 20 years earlier, his father had assisted Matthew Flinders during a hostile encounter), Bowen sketched an Aboriginal woman in a style rather like a rock engraving or cave painting — the first known drawing on paper by an Indigenous Australian.

About 1829, Bowen captured a bushranger at Pittwater. He was later given a boat as a reward for tracking down illicit alcohol distillers.

86 Aboriginal man with rifle, probably Bowen Bungaree,
c. 1843–49

Artist unknown
Pencil

From *Portraits of the Aborigines of New South Wales Sydney*, 1843
Bequest of David Scott Mitchell, 1907
PXA74 f.4

88 *Vocabulary of words used by the Aborigines about Sydney*,
in Richard Binnie's Notebook, 1846–67

Manuscript
Binnie family — papers, 1846–82, 1916–19, undated

Presented by Peter Binnie 1999
ML MSS 7326

This man resembles Bowen Bungaree, who was permitted to carry a rifle and liked to wear a white shirt and trousers.

In 1849 Bowen and five other Broken Bay men were taken to the California goldfields by Sydney merchant Richard Hill on the brig *William Hill*. Bowen was the only one to return. He probably provided this short 'Sydney' wordlist, recorded on the voyage to the United States by Richard Binnie.

Bowen and his wife Maria had two children, baptised as Mark and Theela at St Mary's Catholic church, Sydney. He is said to have been shot dead by a bushranger in 1853.

94 Group around campfire, 1820

Pavel Nikolaevich Mikhailov (1786–1840)

Pencil and sanguine (reproduction)

Russian State Museum

Image courtesy of Longueville Publications

The Russian expedition's artist, Pavel Mikhailov, sketched individual portraits of Bungaree, his wife Matora, his sons, daughters and other 'New Hollanders', as he called them. Some are included in this composite group around the campfire, in their sapling and brush shelter.

A close look at Mikhailov's original pencil study reveals that the two figures at left are more densely 'finished' than those in the family group. The figure at the top left is based on Nicolas-Martin Petit's 1802 portrait of Courroubarigal (70) (which Mikhailov copied), while the muscular man below is like one of the classical statues Mikhailov studied at the St Petersburg Academy of Art.

101 *Natives of New Holland, 1826–29*

Ivan Pavlovitch Fridrits after Pavel Nikolaevich Mikhailov (1786–1840)
Lithograph

From Faddei Faddeevich Bellingshausen, *Atlas k puteshestviu Kapitane Bellingsgauzena ...* St Petersburg, 1831
F980/3A1, plate 22

The Russian sailors put up tents and a sauna on the sandstone cliffs at Kirribilli Point, opposite Bennelong Point (then called Fort Macquarie), and began cutting firewood and filling water casks.

Captain Bellingshausen and his officers, including astronomer Ivan Simonov, often encountered Bungaree, Matora and their people. Bellingshausen described the Aboriginal way of life for Russian readers in his account of the expedition to the 'Southern Icy Ocean', published in St Petersburg in 1831. It included this lithograph, based on Mikhailov's field sketch.

Bungaree's camp in the bush must have been close to the site of the present Admiralty House and Kirribilli House.

98 *Toubi* [Toby Bungaree], 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

99 *Gulanba Duby*, 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

Tóubi, Toby, Tobin, Towe or Joe Bungaree was a younger son of Bungaree. He sits third from right in this family group (99), wearing a headband, next to Gulanba Duby, probably his wife.

In 1834 William Proctor, of the ship *John Craig*, met Toby, Bowen Bungaree and Salamander, husband of one of Bungaree's daughters, at Camp Cove. They rowed European fishermen and hunters about in their boats, taking rum and fish in payment, and also sold fish to ships' crews and wheelbarrow vendors.

Toby and his wife, known as Rose, had five children, described by Proctor in his *Journal on the John Craig* as 'curious pot bellied, spindle shanked looking little objects'.

96 *Ga-ouen-ren* [Diana or Dinah Bungaree], 1820

Pavel Nikolaevich Mikhailov (1786–1840)

Pencil and sanguine (reproduction)

Russian State Museum

Image courtesy of Longueville Publications

The fair-haired, light-skinned young girl wearing a woven reed necklace (fourth from left in the Kirribilli group), was the daughter of one of Bungaree's wives and a European man. Here identified as Ga-ouen-ren (Daughter), she was later known as Miss Diana, Dina or Dinah Bungaree.

'Bungaree himself admitted to me that she did not resemble him,' wrote Bellingshausen, who described Diana as 'almost half white, handsome in face and figure'. In 1827, Naval Surgeon Peter Cunningham wrote in *Two Years in New South Wales* (London, 1827) that, if asked about her, Bungaree jokingly replied 'My gin [wife] eatit too much white bread!'

95 Kneeling woman, 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

97 Sitting woman, 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

100 *Bourinoan*, 1820

Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)

Russian State Museum
Image courtesy of Longueville Publications

Two more young women of Bungaree's family, seated on either side of Miss Diana and draped with blankets, were not named by Mikhailov. All the women except Diana bear traditional scars or cicatrices on their upper body.

The bearded, slightly older man in the family group is Bourinoan, who holds a spear thrower. He received government-issue blankets annually at Brisbane Water from 1837 to 1842. Aboriginal weapons in Mikhailov's sketch and engraving — a fishing spear, pointed spear and boomerang or club — were obtained for the Russians by Bungaree, and are now in the N. N. Miklukho-Maklay Institute in St Petersburg.

89 *Old Queen Gooseberry. Widow of Bungaree. Sydney, 1845*

George French Angas (1822–1886)

Watercolour

Kindly lent by the South Australian Museum
AA8/4/2/1

When exhibited in Sydney in 1847 by the Society for the Promotion of the Fine Arts in Australia, Angas's portrait of Cora Gooseberry was retitled '*Kaaroo, alias Old Gooseberry, widow of Bungaree*'.

In *A List of Words used by the Natives of Port Jackson* (Public Record Office, London, 1791), Daniel Southwell, a midshipman from HMS *Sirius* posted to the South Head Look Out Post, recorded 'Ba-ran-gan, Carra, Caroo, or Car-roo' as the daughter of Colebee's brother-in-law, Moorroboora. This explains her English name, Cora, and the title on her gorget: 'Cora Gooseberry Freeman Bungaree, Queen of Sydney & Botany'.

Moorroboora took his name from the title of his clan's camping place — a compound of *muru* (pathway) and Boora (or Long Bay), today's Maroubra.

90 *Gooseberry, Queen of Sydney to South Head*

Brass breastplate, engraved

Kindly lent by the Australian Museum
B 8454

91 *Queen Gooseberry's rum mug, c. 1800*

Bronze

R 252

92 *Cora Gooseberry Freeman Bungaree Queen of Sydney & Botany*

Brass breastplate, engraved

R 251b

Bungaree's gorget was probably buried with him. Two similar crescent-shaped plates presented to his widow Queen Gooseberry have survived in good condition. The fish emblems engraved on two corners of the small gorget and the right corner of the other, possibly refer to her totem name, Baringan (Goatfish).

After Bungaree's death, Queen Gooseberry became an identity in the streets of Sydney, wearing her trademark government-issue blanket and headscarf, smoking a clay pipe and carrying her bronze rum mug. In the 1840s, Gooseberry camped in the Governor's Domain (now the Sydney Domain) with a group that included Bowen Bungaree and Ricketty Dick.

93 Headstone of Queen Gooseberry [Devonshire Street Cemetery]

George J. Reeve
Photograph

Royal Australian Historical Society Collection
Presented in 1970
Pic.Acc. 2039/Box 16

IHS
STONE ERECTED BY MRS. STEWART
AND MR. E. BERTON, JUNIOR,
IN MEMORY OF
GOOSEBERRY QUEEN
OF THE SYDNEY TRIBE
OF ABORIGINES
WHO DIED 30TH JULY 1852
AGED 75 YEARS

Mrs. A. G. Foster, *Epitaph Book*, Sydney, 1901

Publican Edward Borton (or Berton) allowed Cora Gooseberry to sleep in the kitchen of the Sydney Arms in Castlereagh Street. After drinking the previous night, she was found dead there, on 30 July 1852. The coroner returned a verdict of death from natural causes.

Borton paid for Gooseberry's burial and her headstone in the Presbyterian section of the Devonshire Street (Sandhills) Cemetery, near the Sydney Railway terminal, then at Redfern. During the building of Central Railway, her remains and headstone (its inscription no longer legible) were removed, with many others, to the Pioneers Cemetery at Botany.

102 *Ricketty Dick*, c. 1843–46

Charles Meryon (1821–1868) (attributed)
Charcoal and pastel

Presented by the Cleeve family, 1956
ML 488

Ricketty Dick (Riggedidick) was said to be a cousin of Queen Gooseberry. He was also called 'King Dick of the Woolloomooloo Tribe', 'Chief of the Rose Bay Tribe' and, eventually, 'Last of the Sydney Tribe'.

Wearing a top hat and threadbare clothing, Ricketty Dick lived for many years in a bark shelter in front of The Cottage at Rose Bay, owned by the wealthy politician Sir Daniel Cooper. There he levied a toll on travellers on the South Head Road. 'Every passerby threw him a sixpence from their carriage,' wrote Reverend Lancelot Threlkeld (linguist and former missionary to Aboriginal people at Lake Macquarie) in a letter to Sir George Grey, in New Zealand, in 1857.

103 *Riggedidick, Broken Bay tribe, 1834*

Charles Rodius (1802–1860)

Crayon

Kindly lent by the National Library of Australia, Canberra
PIC R 7403

104 *Ricketty Dick 1873. Struck at the Exhibition Mint.*

Bronze medals

Bequest of Sir William Dixson, 1952
DN/M 19, DN/M 20

Charles Rodius sketched *Riggedidick, Broken Bay tribe*. However, on the Aboriginal man's death in 1863, his obituary in the *Sydney Morning Herald* said that Ricketty Dick's real name was William Warrall or Worrall, whose father was from the Five Island (Illawarra) Tribe and his mother from Botany Bay. An Aboriginal man named 'Bilwarri' (1834), 'Bill Wary' (1838) and 'Bill Warrie' (1841) had been recorded on the South Coast many years before William Warrall's death.

Ricketty Dick's features appeared posthumously on a bronze medallion struck at the Mint in the Sydney Intercolonial Exhibition of 1873.

105 *Biddy Salmanda, Broken Bay Tribe*

Charles Rodius (1802–1860)
Charcoal and chalk (reproduction)

British Museum, London
1840.11.14.69

Biddy Salamander ('Salmanda'), from Brisbane Water in Broken Bay, was probably one of Bungaree's daughters. During the 1830s, her husband Salamander was often in company with Bowen and Toby Bungaree, who were very likely his brothers-in-law.

134 Australian Aborigines in bark canoes, 1770

Tupaia

Pencil and watercolour

Kindly lent by The British Library, London
Add. MS 15508 f.10a

‘Tupia [Tupaia] the Indian who came with me from Otaheite [Tahiti] Learnd to draw in a way not quite unintelligible ... The genius for Caricature which all wild People Possess Led him to Caricature me ... ’

Sir Joseph Banks to Dawson Turner, a member of the Royal Society, London, 1812

Tupaia, a Polynesian high priest, navigator and artist from the Pacific island of Raiatea (near Tahiti) painted this remarkable image at Botany Bay, while aboard James Cook’s ship, HM Bark *Endeavour*, in April–May 1770.

Until recently, this and a suite of naive paintings in the English style were attributed to ‘The Artist of the Chief Mourner’, often thought to be Joseph Banks. In his *Journal of the Resolution’s Voyage of Discovery ...* (London, 1775), John Marra (Mara), an Irish sailor and ship’s gunner, said Tupaia was ‘a man of real genius, a priest of the first order and an excellent artist’.

Tupaia died of scurvy near Batavia (Jakarta) in November 1770.

131 Australian Aborigines and artefacts, 1770

Sydney Parkinson (1745? – 1771)

Pencil

From Parkinson's Sketchbook
Kindly lent by The British Library, London
Add. MSS 9345 f.14v

132 *Two of the Natives of New Holland, Advancing to Combat. 177–?*

Thomas Chambers (1724–1789) after Sydney Parkinson (1745? – 1771)
Hand-coloured engraving

From *A journal of a voyage to the South Seas, London: printed for Charles Dilly, in the Poultry, and James Phillips, in the George-Yard, 1784*
Bequest of Sir William Dixson, 1952
Q78/10, plate XXVII, facing p. 134

The Aboriginal man at right, armed with a shield, a *woomera* (spear thrower) and a fishing spear, might be Cooman or Goomung, one of two Gweagal who opposed Cook's musket fire at Botany Bay. The artist, Sydney Parkinson, was close enough to them to make a good likeness. One spear came so close, he wrote in his *Journal*, that 'it fell beneath my feet'.

Parkinson's field sketches of shields, a bark hut and typical bark canoes are a valuable record of Aboriginal artefacts before the European settlement of Australia.

Parkinson died at sea on 27 January 1771.

133 Copy of *Original Plan of Sting-ray Bay, now called Botany Bay, by the Master of H. M. S. Endeavour, Captain James Cook 1770 ...* [original plan is signed] *R. Pickersgill*

Richard Pickersgill (1749–1779)

Photographic reproduction

M2 811.1801/1770/2

In a few days at Botany Bay, Banks and his fellow botanist Daniel Carl Solander collected a great variety of plants new to science. At first Cook had named the place Sting Rays Harbour or Sting Ray Bay, but altered this to Botanist Harbour, then Botanist Bay and, finally, Botany Bay.

‘The great quantities of plants Mr Banks and Dr Solander found in this place occasioned my giving it the name of Botany Bay,’ Cook wrote in his log.

Stingrays were abundant. Banks and Cook ‘dind ... upon the sting-ray’ with boiled *warrigal* greens (*Tetragonia* species). Sharks and stingrays were taboo (forbidden) foods for the Eora.

135 *Captain James Cook ... 1779, c. 1780*

Artist unknown
Watercolour on ivory

Transferred from Australian Museum, October 1955
MIN 116

136 *Admiral Isaac Smith*

Artist unknown
Watercolour and wash

Bequest of Sir William Dixson, 1952
DL Pa 5

137 *The Endeavour* wordlists, Botany Bay, 2 May 1770

[Isaac Smith]

From Peter A. Lanyon-Orgill, *Captain Cook's South Sea Island Vocabularies*, [Byfleet, Surrey], [The editor], 1979
499.2/127, p. 34

'Jump out Isaac, you shall go first,' Lieutenant James Cook is supposed to have told his wife's young cousin, Midshipman Isaac Smith, as the ship's boat grounded. On shore, Isaac Smith gathered 20 words from local Aboriginal people. Lieutenant Zachary Hicks gave Smith nine words, and Surgeon William Monkhouse collected 30.

These words survived in a manuscript (now lost), compiled by William Lanyon, Smith's shipmate on Cook's third voyage. Fortunately, they were published by Lanyon's descendant, linguist Dr Peter Lanyon-Orgill (1924–2002). Their existence contradicts the accepted view that no friendly meetings occurred. Three separate wordlists imply three such encounters.

106 *A View of Botany Bay, 1789*

107 *Natives of Botany Bay, 1789*

Thomas Medland (1755–1822) after Richard Cleveley (1747–1809)
Engravings (reproductions)

From Arthur Phillip, *The Voyage of Governor Phillip to Botany Bay*, London, Printed for John Stockdale, 1789
Bequest of Sir William Dixon, 1952
Q78/26, plate 2, plate 6

108 *Botany Bay, New South Wales, 1825*

Joseph Lycett (c. 1775–1828)
Hand-coloured aquatint (reproduction)

From Joseph Lycett, *Views in Australia, or, New South Wales & Van Diemen's Land*, London, J. Souter,
1824–[1825]
F82/16, plate 10

The Kameygal would be the first casualties of European muskets, which the Eora quickly named *gerubber* or *gooroobeera* ('firesticks').

As the First Fleet left Botany Bay, the French frigates *Boussole* and *Astrolabe* came into the bay. During their six-week stay near La Perouse, the French, said William Bradley, were 'obliged to fire on the Natives ... to keep them quiet'. Their commander, Jean-François de La Pérouse, wrote back to France, 'They even throw darts at us after receiving our presents and our caresses'.

Lycett's view (108) shows the Botany Bay heads and (left) the mouth of the Cooks River (Gumannan).

110 A Gweagal family, *Vocabulary of the language of N.S. Wales in the neighbourhood of Sydney. (Native & English), by — Dawes., 1791*

William Dawes (c. 1758–1836)
Manuscript (reproduction)

School of Oriental and African Studies, University of London
Mitchell Library Microfilm
MAV FM4/3431, frames 00795–00817

109 *Mr White, Harris & Laing with a party of Soldiers visiting Botany Bay Colebee at that place, when wounded, c. 1790*

‘Port Jackson Painter’ (fl. 1788–1792)
Watercolour

Kindly lent by the Natural History Museum, London
Watling Drawing — no. 25

Gwíagals	Gwíagaliangs
Kuíbal aged — 16	Karangarang, Wadigabú
Menaminang — 12	Murianang Kurut Kurut
Kólbe (or)	(This lady is wife to } 25
Warungín, Wangubíle} 28	Warungín, W. Kólbi) }
Kólbi}	Kurúbarabúla — 17
Yálowe — 35	

William Dawes, marine lieutenant, 1791

Lieutenant William Dawes visited the south shore of Botany Bay in November 1791, with Captain John Parker of HMS *Gorgon*. Dawes noted the family of Warungín (South Wind) Kólbi, or Botany Bay Colebee (who was a *damelian* or namesake of Cadi Colebee).

In 1790, Bennelong had forcibly abducted Warungín’s sister Kurubarabulu, listed as Kurúbarabúla in Dawes’s list above and also written as Goorobarrabooloo (Two Firesticks), who became his third wife.

The ‘Port Jackson Painter’ (109) shows the Gweagal family around their campfire, being questioned by Surgeon John White after an incident not officially recorded, in which their leader, ‘Botany Bay Colebee’ (sitting on a fallen log, at right), was wounded.

111 *Bulkabra, chief of Botany, N.S. Wales, c. 1830*

Charles Rodius (1802–1860)

Wash

Kindly lent by the National Library of Australia, Canberra
PIC T2123 NK282

112 *Mrs Bulkabra, 1834*

Charles Rodius (1802–1860)

Pencil and charcoal

From Charles Rodius, Collection of nine portraits of New South Wales Aboriginal Australians, 1834
Bequest of Sir William Dixon, 1952
DL Pd 38–46, no. 42

Through the 1830s Bulkabra or Bolgobrough was regarded as the ‘chief’ of Botany Bay. His wife, ‘Mrs Bulkabra’, was called Queen Maria.

John Connell farmed the site at Kurnell where Cook and the *Endeavour* crew had landed in 1770 (now called ‘The Meeting Place’). In about 1834, Connell addressed a petition to Governor Sir Ralph Darling’s secretary, Captain Henry Dumaresq. Connell said that Bolgobrough and his brother Willamanann (also known as William Munnen), ‘Generally Reside at the South Side of Botany bay, they and their tribe are come to Sydney for his Excellency General Darling’s Benevolent Donation of Blankets & for the Ensuing Winter’.

113 *William Minam Walamata Port Aitken*, c. 1843–49

Artist unknown

Pencil

From *Portraits of the Aborigines of New South Wales Sydney*, 1843
Bequest of David Scott Mitchell, 1907
PXA74

‘The principal sufferer in this affair was well known in the settlement by the name of William and Ann (corrupted by their pronounciation to Wil-lam-an-nan) which he adopted from a ship of the same name that arrived here in the year 1791.’

Governor John Hunter, 1797 (describing a revenge combat in Sydney)

Taking his name from Eber Bunker’s whaler *William and Ann* did not make Willamannan a good sailor. In October 1805 the *Sydney Gazette* reported that he had deserted the whaler *Raven* at Jervis Bay and returned to Sydney. He explained that ‘the ship was very little, and the sea grew very big’.

In 1832 Willamannan joined John Batman’s ‘roving parties’, hunting down Aboriginal people in Van Diemen’s Land. By 1843 he had lost his right arm.

Port Aitken was an early name for Port Hacking, south of Botany Bay. Walamata might be Willamanann’s clan, while Konemetta is Gunamatta Bay on Port Hacking.

114 *Our weekly gossip. The Aborigines*, Saturday 8 June 1844

(reproduction)

From *Dispatch* (Sydney, N.S.W), Sydney, G. O'Brien, 1843–[1844]
ZMDQ079/107, no. 32, vol. 1 (p. 2, col. 2)

In 1828 William Munn (Willamannan) was named as the killer of an Aboriginal woman in the Governor's Domain. That year 'Williminan' (*Sydney Gazette*) tracked bushranger John Haydon, alias 'Dublin Jack', to Port Hacking, and 'inflicted some severe wounds in his head'. He was rewarded with government-issue clothing and made 'an honorary constable'.

In the winter of 1844, it was reported that 'William Manen, Menem or Minim' had met a tragic death from exposure. According to the *Sydney Dispatch*, 8 June 1844, the police had turned him away from a hotel while 'hopelessly drunk' the previous night, and taken him to the racecourse at Hyde Park to sleep it off.

115 *Pimbloy: Native of New Holland in a canoe of that country,*
1804

Samuel John Neele (1758–1824)
Engraving

From James Grant, *The Narrative of a Voyage of Discovery Performed in H. M. Vessel Lady Nelson* ... Whitehall, London,
Printed by C. Roworth ... for T. Egerton ... 1803–04
Bequest of Sir William Dixson, 1952
Q80/18

The Bidjigal (River Flat Clan) is inseparable from its leader Pemulwuy (from *bimul*, meaning ‘earth’). In December 1790, Pemulwuy fatally speared Governor Phillip’s convict game hunter, John McEntire. Watkin Tench described Pemulwuy as a ‘young man, with a speck, or blemish, on his left eye’.

This engraving of ‘Pimbloy’ in his canoe is the only known image of Pemulwuy. ‘The resemblance is thought to be striking by those who have seen him,’ wrote James Grant, captain of the *Lady Nelson*, in his *The Narrative of a Voyage of Discovery Performed in H.M. Vessel Lady Nelson* ... 1803–04.

Evidence suggests that Bidjigal country spread west from Botany Bay to Salt Pan Creek, a Georges River tributary stretching north to Bankstown.

116 *Letter received by Banks from Philip Gidley King,
5 June 1802*

Philip Gidley King (1758–1808)
Manuscript

Purchased from Lord Brabourne, 1884, transferred to the Mitchell Library, 1910
The Sir Joseph Banks Electronic Archive, Series 39.068

‘Altho’ a terrible pest to the colony, he was a brave and independent character ... understanding that the possession of a New Hollander’s head is among the desiderata, I have put it in spirits and forwarded it by the Speedy.’

Governor Philip Gidley King to Sir Joseph Banks, 5 June 1802

Pemulwuy became a formidable Aboriginal resistance leader. In a battle at Parramatta in 1797, he was filled with buckshot, but escaped declaring, wrote John Washington Price, a passenger on the convict transport *Minerva*, that ‘no gun or pistol can kill him’.

Governor King outlawed Pemulwuy in November 1801, offering rewards that included 20 gallons of spirits, for his capture, ‘dead or alive’. Pemulwuy was shot dead on 2 June 1802.

- 117 *Journal written by Samuel Smith, seaman, who served on board the Investigator, Capn. Flinders, on a Voyage of Discovery in the South Seas, 1801–, copy written c. 1813*

Samuel Smith
Bound manuscript

C222

- 118 *Letter received by Philip Gidley King from Banks, 8 April 1803*

Sir Joseph Banks (1743–1820)
Manuscript

Purchased from Lord Brabourne, 1884, transferred to the Mitchell Library, 1910
The Sir Joseph Banks Electronic Archive, Series 39.076

‘The manifold packages you have had the goodness to forward to me have always, owing to your friendly care in addressing and invoicing them, come safe and in good condition to my hands. Among the last was the head of one of your subjects, which is said to have caused some comical consequences when opened at the Customs House, but when brought home was very acceptable to our anthropological collectors, and makes a figure in the museum of the late Mr. Hunter, now purchased by the public.’

Sir Joseph Banks to Governor Philip Gidley King, 8 April 1803

Pemulwuy’s preserved head was in the collection of the Hunterian Museum at the Royal College of Surgeons in London during the nineteenth century, but its whereabouts now are unknown.

Governor King said that Pemulwuy had been killed by two settlers, but seven weeks later, Samuel Smith, a seaman on HMS *Investigator*, wrote in his journal that ‘Bumbleway’ (Pemulwuy) had been shot by the master of the [*Lady*] *Nelson* brig, ‘His head being brought Tranquillity was again restored’.

The sloop *Lady Nelson* had no master, but its first mate was Henry Hacking, who had been quartermaster and game shooter on HMS *Sirius*.

119 *Australian Aborigines. Cabramatta Tribe*

P. H. F. Phelps

Ink

From P. H. F. Phelps, *Album: Native scenes, animals, snakes, birds and marine life*, 1840–49?
Bequest of Sir William Dixson, 1952
DL PX 58 f.7

The Cabrogal, who spoke the Darug language, lived on the Cooks River around the present Sydney suburbs of Liverpool and Cabramatta (which is derived from their name). Their clan totem was the *cobra*, the edible white ‘grub’ of the shipworm (*Teredo* species), considered an Aboriginal delicacy.

By 1817 the Cabrogal were called the ‘Georges River Tribe’, but ‘Cabramatta Tribe’ was again current when Phelps caricatured this foppish, pipe-smoking group outside what is now Liverpool Technical College. Most notable is Kòurban (Cooman, King Kooma or Goomung), reputed grandson of the Gweagal spearman of the same name, who opposed James Cook at Kurnell in 1770.

120 *Australian Duel*

P. H. F. Phelps
Ink

From P. H. F. Phelps, *Album: Native scenes, animals, snakes, birds and marine life*, 1840–49?
Bequest of Sir William Dixson, 1952
DL PX 58 f.2

121 *Australian Aborigines*

P. H. F. Phelps
Ink

From P. H. F. Phelps, *Album: Native scenes, animals, snakes, birds and marine life*, 1840–49?
Bequest of Sir William Dixson, 1952
DL PX 58 f.9

Armed warriors gather for a ritual duel in which an ‘accused’ man must defend himself, with only a shield to parry spears.

Cooman or King Kooma, at left in the *Australian Aborigines* group (121), was also called the last of the Liverpool or ‘Georges River Tribe’. He holds a throwing stick, boomerang and shield, and has an iron hatchet thrust into his belt loop.

The woman beside Cooman is one of his wives, possibly Betsey (later Biddy Giles), or Nelly Nah Doongh. Cooman and Nelly were the grandparents of Queen Emma Timberly of La Perouse.

122 Maroot the elder to Benjamin Bowen Carter, 21 October 1798

Manuscript — vocabulary (reproduction)

From *Journal on Anne and Hope 1798–1799*
John Carter Brown Library, Rhode Island, USA
Mitchell Library Microfilm
PMB 769, frames 81–82

The American merchant vessel *Anne and Hope* from Rhode Island anchored at Frenchmans Gardens (Kooriwal, now known as La Perouse) in October 1798. The crew were greeted by an old man and Maroot, a Kameygal leader, who spoke some English. The ship's surgeon, Benjamin Bowen Carter, gave the Aboriginal men bread and meat and 'waistcoats & trowsers'.

'Maroot furnished me with several [words] which I took down as nearly as they could be expressed by the English alphabet,' wrote Carter.

George Thornton, sometime Mayor of Sydney and first chairman of the Aboriginal Protection Board, recalled that 'Meroot [the Kameygal leader] and his wife Grang Grang [Carangaran] were the parents of Bosun [Boatswain Maroot]'. Maroot the elder was killed in 1817.

123 *Movat and Salmanda* [Boatswain Maroot and Salamander], 1820

Pavel Nikolaevich Mikhailov (1786–1840)

Pencil and sanguine (reproduction)

Russian State Museum

Image courtesy of Longueville Publications

Boatswain Maroot ('Movat') and Salamander ('Salmanda', who married Bidy, a daughter of the Broken Bay leader King Bungaree), who took the name of a whaler, were painted by the Russian artist Pavel Mikhailov at Kirribilli in 1820.

Young Maroot said the Cooks River 'Tribe' at Botany once numbered 400 people but, by 1845, only he and his three half-sisters had survived.

As a child, Young Maroot lived in Sydney with Commissary David Allan and learned some English. Although uninitiated, 'Young Mirouth' participated in payback battles, once felling Bidgee Bidgee with a club, and suffering a head wound on another occasion.

He later went on whaling voyages and spent his wages in public houses with other sailors.

124 *Sketch shewing the situation of Huts in the Parish of Botany belonging to Boatswain Maroot*

Thomas Balcombe (1810–1861)

Manuscript, ink

From Surveyor General's Sketch Book, vol. 1
Kindly lent by State Records NSW
CG13886, X751 F76, p. 245

125 Governor's Minute no. 1839 [*re. Bosun Maroot*],
17 April 1832

Richard Bourke

Manuscript

Kindly lent by State Records NSW
CGS909, 4/996

126 *Testimony by Mahroot alias the Boatswain, called in and examined. In Minutes of Evidence Taken Before the Select Committee on the Aborigines.*

From *Votes and proceedings of the Legislative Council during the session ... / New South Wales Legislative Assembly*. Sydney, Govt. Printer. 1845
Bequest of David Scott Mitchell, 1907
MDQ 328.9106/4, pp. 943–47

Boatswain Maroot built a hut on the swampy Botany shoreline and sold fish for money to buy clothing, meat, flour and sugar.

In 1832, Governor Sir Richard Bourke granted Boatswain Maroot a 10-acre lease, on which Boatswain Maroot built more huts and rented them out.

The survey map (124) shows this land (Maroot's) was next to a creek near Bumborah Point, below 'Bunnerong', the property of John Neathway Brown, and land granted to John Crane (Crain's).

Maroot spent his last years in a *gunyah* (bark hut) in the garden of the Sir Joseph Banks Inn, Botany, where he died about 1854.

127 *Blueit* [Blewitt], *native of Botany Bay, New South Wales,*
1810

John William Lewin (1770–1819)
Watercolour (reproduction)

British Museum
PRN: PDB9634

Blueit or Blewitt (also called Ploge) and his brother Potter were Gweagal, from the south shore of Botany Bay or Port Hacking.

They were both formidable foes in revenge battles around Sydney. In 1806, on the night following a duel with Boatswain Maroot, Blueit ambushed, speared and killed Maroot's Kameygal ally, Mosquito. Blueit was later speared through the hip.

In his journal for 20 March 1810, Alexander Huey, aide-de-camp to Governor Lachlan Macquarie, noted 'the natives had a fight at Sydney to punish Bluis [Blueit] for killing a woman. This was the third battle since we arrived.'

128 *Towwaa* [Tom Ugly], *native of Jarvis Bay, New South Wales, 1810*

John William Lewin (1770–1819)
Watercolour (reproduction)

British Museum
PRN: PDB9630

Tom Uglys Point, the northern headland of the Georges River at Sylvania, commemorates a real person.

The Austrian anthropologist, Dr Karl von Scherzer, arrived in Sydney with the ship *Novara* in 1858. Scherzer said that an Aboriginal man named Towwaa, or Tow-weiry — nicknamed ‘Tom Ugly’ — ‘lived near the outlet of the Cook River and was buried where he lived and died [about 1846], under an overhanging sandstone rock’.

It is likely that Scherzer mistook ‘Cook River’ for Georges River. Under the heading ‘Excursion to Coggera Cove’, he recorded the search for Tom Ugly’s skeletal remains in his German language diary, now in the Mitchell Library.

129 *“Johnnie Malone” a descendant of a Botany Bay tribe of aborigines, and an old Botany identity.*

Photographer unknown
Photograph

Kindly lent by Parks and Wildlife Division, Department of Environment and Conservation (NSW)
2004.526.118

On 1 December 1858, Scherzer and Edward Smith Hill, curator of the Sydney Museum (now the Australian Museum), met an Aboriginal guide, Johnny or Jonny, at his camp at Coggera Cove (Kogarah Bay). After much digging through a shell midden, Johnny failed to find Tom Ugly's skeleton.

Johnny, described by Scherzer as 'a hunchback', can be identified as Johnny Malone, whose mother was from the Cooks River area. Malone, who lived in Redfern, died in 1875 at Waterloo. His wife, Lizzie Malone (later Mrs Golden), from the Shoalhaven, provided Dharawal (south coast of New South Wales) words and stories to the linguist and missionary Reverend William Ridley.

130 *Tímbéré*, 1819

Jacques Etienne Victoire Arago (1790–1855)
Charcoal

Jacques Etienne Victoire Arago, Five portraits of Aborigines from around Sydney
Purchased from the collection of Dr J. Raven at Sotheby's Australia, Melbourne Sale, 23 August 1992, lot 220
PXB 283 f.2

Tímbéré or Timbery (1784–1840), a Dharawal leader from the Five Islands (Illawarra) area of the south coast of New South Wales, was visiting Port Jackson when he was sketched by Arago, a draughtsman on the French ship *Uranie*.

Timbery was said to have been born under a fig tree at Charcoal Creek, near Wollongong. Writing in 1876, pastoralist Charles Throsby Smith said that in about 1823, 'Old Timberry ruled another portion of the [Wollongong] tribe ... Timberry ... claimed Berkeley' (near Lake Illawarra).

Timbery's descendants moved up and down the Pacific coast before settling at La Perouse late in the nineteenth century.

139 *View in Port Jackson from the South Head leading up to Sydney; Supply sailing in.*

William Bradley (c. 1757–1833)
Watercolour (reproduction)

From William Bradley, *A Voyage to New South Wales, 1802+*
Acquired from Francis Edwards, Antiquarian Booksellers, 1924
ML Safe 1/14, opp. p. 123

Fishing canoes (*nowey*) crowd the waters around Burrawara or South Head (at left) as the armed tender HM Brig *Supply* makes its way through Port Jackson to Sydney Cove.

The Eora burned and maintained one-metre-wide pathways through the bush, but the harbour, its myriad creeks and the artery of the Parramatta River were their true highways, always crowded with men and women coming and going in their bark canoes. 'Four or five people will go, in the small things, with all their Spears and Emplements for procuring their subsistence,' wrote Navy Lieutenant John Gardiner in his *Account of the Voyage of HMS Gorgon*, 1791.

138 Aboriginal woman and child in a canoe, c. 1805

Artist unknown

Watercolour

From *Natives of New South Wales; drawn from life in Botany Bay*

Purchased 1919

PXB 513

Eora canoes were three to four metres long and about one metre wide, shallow and shaped from a straight sheet of bark, and bunched and tied with cord at the ends. Spacer sticks jammed across the centre held the sides apart.

In August 1788, 67 canoes, carrying 94 men, 34 women and nine children, were counted around the harbour, despite the fact, as Governor Phillip remarked (in John Hunter's *An Historical Journal ... 1793*), 'It was the season in which they make their new Canoes, and large parties were known to be in the woods for this purpose'.

140 *A View of Sydney Cove, taken from the North Shore.
Port Jackson, N. S. Wales, 1820*

Richard Read (1796–1862)
Watercolour

Presented by Sir William Dixson, 1934
DG V1/87

In spring, men went to the Parramatta area to obtain stringybark (*Eucalyptus obliqua*) for canoes, which was easily stripped from trees after rain.

As the ship *Mary* sailed up the harbour in 1800, nurseryman George Suttor recorded in his *Memoirs*, 1859, seeing ‘several bark canoes of the natives, generally with one or two native women fishing’.

Despite the busy harbour traffic, the paddlers in Read’s watercolour had not relinquished their fishing rights more than 30 years after the arrival of the First Fleet.

Sydney memorialist Obed West recalled Aboriginal people in the 1830s carrying canoes on their heads to fish in the ocean at Coogee, Bondi and Maroubra.

141 *Nouvelle-Hollande, vases, armes, pêche*

Claude-Marie-Francois Dien (1787–1865) after Charles Alexandre Lesueur (1778–1846)

Hand-coloured engraving

From François Péron, *Voyage de découvertes aux terres Australes*, Paris, De l'Imprimerie Imperiale, 1811
F980/P Atlas [1811], XXII

Nouvelle-Hollande

1. *Sagaies de trait*
Spears
2. *Instrument à lancer la Sagaie vu de profil; 2a. le meme vù de face*
Spear thrower, side view; 2a. the same, front view
3. *Sagaie de main*
Hand spear
4. *Sagaie de peche, supposée brisée*
Fishing spear, supposedly broken
5. *Casse-Tetes de different formes*
Clubs of different shapes
6. *Sabre à ricochet*
Rebounding sabre [Non-returning boomerang]
- 7 & 7a. *Bouclier ou sur ses deux faces*
Shield, showing both sides
8. *Hache de pierre*
Stone hatchet
9. *Vase d'écore. Vase de Bois*
Bark basket. Wooden basket.
10. *Hamerçons de coquillage*
Shell fishhooks

Aboriginal men and women developed and refined techniques for living lightly on the land, using tool kits superbly fitted to obtain their daily needs. They could make these implements easily and quickly from natural materials at hand, and showed great skill in using them. The word 'dexterous', referring to both mental and physical skills, was invariably used by foreign observers when describing the Eora.

Spears (*camy*) and fishing spears (*mooting*) were crafted from the stems of the grass tree and glued with its resin. Three or four wooden prongs were hardened by fire and their pointed ends were made from bone or fish teeth.

142 Hafted stone axe, Sydney, New South Wales

Kindly lent by the Australian Museum
E 86449

Stone axes (*mogo*) were highly valued by the Eora. To make an axe, they ground a stone weighing about one kilogram to a sharp cutting edge by rubbing it over coarse sandstone that was lubricated with water. They sharpened the axes in the same way.

They wrapped a flexible sapling handle around the axe-head, and bound it with bark fibre cord.

Axes were used to strip sheets of bark from trees to make canoes, bark shelters and shields, and to cut toeholds in tree trunks to hunt small game. Durable basalt stones, used to make axe-heads, were traded in from the Hawkesbury River.

143 Iron tomahawk with wooden handle, Thirlmere, New South Wales [Tommy Bundle's metal axe]

Kindly lent by the Australian Museum
E 5569

144 *Weapons of the Natives of New South Wales*

William Romaine Govett (1807–1848)
Engraving (reproduction)

From *Sketches of New South Wales*, in *The Saturday Magazine*, no. 276, London, J. W. Parker, 22 October, 1836
Q052/1, p. 156

‘Hatchets appeared to be the most valuable articles that could be given,’ wrote Governor Arthur Phillip in John Hunter’s *An Historical Journal* ... (London, 1793). Phillip encouraged Bennelong’s cooperation with gifts of metal hatchets or tomahawks.

Aboriginal people preferred the smaller, sharper, adze-like hatchets to stone axes. By 1836, said surveyor William Govett in *The Saturday Magazine* (October 1836), ‘there was scarcely a black to be seen who is not possessed of the common English tomahawk with an iron blade’.

Tommy Bundle (c. 1817–1844), ‘King of Thirlmere’, was the son of the Wollongong chief Old Bundle, who was killed by a *nulla-nulla* (a round, flat-headed club) after a battle between the Shoalhaven and Wollongong Clans at Elizabeth Bay in 1838.

145 Aboriginal men fishing with handlines

William Romaine Govett (1807–1848)

Watercolour (reproduction)

From William Romaine Govett, *Notes and sketches taken during a surveying Expedition in N. South Wales & Blue Mountain Road from 1830.5*

Bequest of David Scott Mitchell, 1907

A 330

‘In general, we observe the canoe occupied by the Women who fish with hook & line, which I never noticed any of the men to use.’

William Bradley, first lieutenant HMS *Sirius*, October 1788

Aboriginal men used pronged fishing spears in the shallow waters of Port Jackson, like those depicted fishing at Woolloomooloo by Charles Rodius in his *View from the Government Domain, Sydney, 1833* (33).

Two years later, surveyor William Romaine Govett sketched these three men (and others behind them), who were using handlines to fish for snapper near Bungan Head on Sydney’s northern peninsula. The fishermen were not breaking with tradition, but simply using the best method for fishing from a high rocky ledge above the sea.