

# EOORA

*Mapping Aboriginal Sydney 1770–1850*



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# **EOORA**

*Mapping Aboriginal Sydney 1770–1850*

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*Eora: Mapping Aboriginal Sydney 1770–1850*  
was presented at the State Library of New South Wales  
from 5 June to 13 August 2006.

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in the conceptual stages, by the late Michael Riley  
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Cover image: *Nouvelle — Hollande. Gnoung-a- gnoung-a,  
mour-re-mour-ga (dit Collins.)*, Barthelemy Roger after  
Nicolas-Martin Petit, F980/P Atlas [1811], plate XVII  
Text, inside covers: Extracts from Journal of P. G. King, April 1790,  
Philip Gidley King, C 115, pp. 406–07

It is customary for some Indigenous communities not to mention names or reproduce images associated with the recently deceased. Members of these communities are respectfully advised that a number of people mentioned in writing or depicted in images in the following pages have passed away.

Users are warned that there may be words and descriptions that might be culturally sensitive and not normally used in certain public or community contexts. In some circumstances, terms and annotations of the period in which a text was written may be considered inappropriate today.

#### A note on the text

The spelling of Aboriginal words in historical documents is inconsistent, depending on how they were heard, interpreted and recorded by Europeans. Original spelling has been retained in quoted texts, while names and placenames have been standardised, based on the most common contemporary usage.

# Foreword

History, every history student learns, is written by the victors. But in writing about themselves, the victors must also write about those whose lands they have occupied. *Eora: Mapping Aboriginal Sydney 1770–1850*, then, is a groundbreaking exhibition compiled from a close and innovative interrogation of the European records of colonisation. Drawn mostly from the collections of the State Library of New South Wales, *Eora* explores through these records how Aboriginal people continued to be part of, to name, and to live in a land that was rapidly being subsumed by Europeans.

The evidence of the archives of colonists — letters, maps, prints, books and drawings — can be direct and detailed, or fleeting and tangential. Together they create a surprisingly rich account of Aboriginal lives and families after contact, an account that runs contrary to the notion that colonisation completely displaced Aboriginal people. Indeed the testimony of *Eora* is of a continuing Indigenous presence in Sydney.

*Eora* is based on the extensive original research of Keith Vincent Smith, who has spent close to 15 years researching Australian and European archives. Anthony Bourke introduced the exhibition concept to the State Library, and his commitment to it has been essential in ensuring its realisation. Anthony and Keith are co-curators of *Eora*. A number of institutions and individuals have contributed to *Eora*, and their support is gratefully acknowledged: the British Library, the Natural History Museum (London), the Australian Museum, the Tasmanian Museum and Art Gallery, the National Library of Australia, the South Australian Museum, the Department of Environment and Conservation (Parks and Wildlife Division), State Records of New South Wales and Tim McCormick. I would also like to thank the Historic Houses Trust of New South Wales for lending Michael Riley's wonderful video presentation, *Eora*, 1995.

International loans have been generously supported by Wallace Jones & Hood Pty Ltd, Principle Advisory Services Pty Ltd, Suresave Travel Insurance Group, Aerius Travel Holdings and SBS Independent. Without their assistance, it simply would not have been possible to bring out to Australia critical images from English collections.

*Eora: Mapping Aboriginal Sydney 1770–1850* is one of the most significant exhibitions mounted by the State Library. It looks at old material with new eyes. *Eora* is the beginning of a conversation: a catalyst for discussion amongst historians and communities, for Aboriginal people to recover some of their history, and for all Australians to understand more about the richness, history and significance of the Sydney landscape.

**Wilma Norris**

Acting State Librarian & Chief Executive

# The State Library's collections of Indigenous history

We are extremely privileged to work so intimately with the collections of the State Library of New South Wales, and to deal personally with Indigenous peoples, communities and organisations from New South Wales and throughout Australia. It is gratifying to know that the State Library remains committed to ensuring that Indigenous Australians have access to the Library's resources and knowledge that concerns them.

Being based in Cadigal country, we are acutely aware of national and international interest in Sydney's original inhabitants. It puzzles many Australians and visitors alike that there are so few public monuments and other reminders of Sydney's Aboriginal past. We are all curious and want to learn more about the Eora and, perhaps more importantly, what happened to them.

A lot of what we *do* know about the history and culture of the Eora (and indeed many Aboriginal groups) can be found scattered within the old books, pictures, maps and other historical documents housed in the Mitchell and Dixson Libraries of the State Library of New South Wales. We are indebted to the Aboriginal people of Sydney and the groundbreaking work of Keith Vincent Smith and his efforts to personalise and pay homage to those who bore the brunt of European settlement.

Now, finally, and for the first time ever, the fragmentary documentation has been brought together to acknowledge and celebrate the Eora: their culture, language, family groups and personalities. We are confident that *Eora: Mapping Aboriginal Sydney 1770–1850* will help us all to better understand Sydney's proud Indigenous history. This will hopefully be the first of many attempts by the Library to reclaim and promote New South Wales's rich and diverse Indigenous heritage.

**Ronald Briggs and Melissa Jackson**  
Indigenous Services Librarians

Eora - Men or People

# EORA on the map

They lived here in the place we call Sydney, now a city of 4.2 million people. It was a different country then.

United by a common language, strong ties of kinship, and a rich saltwater economy, the Indigenous inhabitants survived as skilled hunter–fisher–gatherers in family groups or clans scattered along the coast. They identified themselves as Eora (pronounced ‘yura’), meaning simply ‘the people’, a word derived from *Ee* (yes) and *ora* (here, or this place), revealing their deep connection to the land.

Their territory spread from the Georges River and Botany Bay in the south to Port Jackson (Sydney Harbour), north to Pittwater at the mouth of the Hawkesbury River and west along the river to Parramatta. It was an environment of bushland, sandstone cliffs and ridges, bays and coves, sandy ocean beaches, rocky headlands, mangrove swamps, creeks and tidal lagoons.

The Eora left an eloquent witness to their culture, art and spiritual beliefs in hundreds of galleries of totemic figures engraved in sandstone throughout the Sydney Basin. Outlines represent sky heroes, men and women, clubs, shields, whales, sharks, fish, kangaroos, echidnas, birds and lizards.

*Eora: Mapping Aboriginal Sydney 1770–1850* offers an insight into this place and these people in the years following the arrival of the Bèerewalgal (‘People from the clouds’) in 1788. The Eora world is mapped and revealed through images drawn chiefly from the unique collection of the Mitchell Library, State Library of New South Wales, Sydney, with some items generously lent by other institutions, including the National Library of Australia, Canberra.

Here we see the Eora within their landscape: fishing from bark canoes, gathering by campfires, taking part in initiation ceremonies, burial rites and ritual revenge combats.

There is ample evidence that theirs was a totemic landscape, saturated with meaning. A totem is an emblem or image from nature,

which Aboriginal people see as part of their identity. Everyone had a totem name, principally those of fish and birds. Each natural feature had its name and a story about the ancestral beings who created and shaped it. Some placenames survive, but the stories and most of the meanings have been lost.

The non-Indigenous artists who first depicted this region’s strange plants and animals and the changing landscapes were Europeans. A striking exception was Tupaia, a Polynesian high priest from the island of Raiatea, west of Tahiti, who painted the first known image of Indigenous Australians fishing from bark canoes at Kundul (Kurnell) on the south shore of Botany Bay in 1770. Tupaia, a skilled navigator, sailed from Tahiti aboard the English ship, HM Bark *Endeavour*, commanded by Lieutenant James Cook.

Sailors and naturalists from the discovery ship explored Botany Bay for eight days in April and May 1770. Sydney Parkinson, a young Scots Quaker employed by the wealthy amateur botanist Joseph Banks, made several small pencil sketches, including figures of two Gweagal (one holding a shield and fishing spear), and the typical bark canoes and huts of south-eastern Australia. These historic works are on loan from the British Library, London.

In January 1788, after rejecting Botany Bay as unsuitable, Governor Arthur Phillip chose Sydney Cove in the harbour of Port Jackson as the site of the first English outpost and convict colony in Australia. Early in February 1788, two boats commanded by Captain John Hunter of HMS *Sirius* began to survey, chart and rename the features of Port Jackson. Warrane became Sydney Cove, Wogganmagule (Farm Cove), Pannerong (Rose Bay) and Booragy (Bradleys Head). Burrumatta (‘eel water place’) was at first called Rose Hill, but was later renamed Parramatta by Governor Phillip.

In late 1790, when Marine Lieutenant William Dawes (1762–1836) sketched a blurred map in his notebook, he included Indigenous placenames, among them Dara (Dawes Point)

and Memel (Goat Island). A year later, with the assistance of Eora informants like Patyegarang (Grey Kangaroo), a girl aged 15, Dawes wrote down, and consequently preserved, some of their language, a valuable historical resource.

Through the eyes of the 'Port Jackson Painter', and the more accomplished Scots artist Thomas Watling, we can still gaze into the faces of the Eora as they look back at us. This exhibition includes portraits of Aboriginal men and women by Nicolas-Martin Petit, John William Lewin, Jacques Arago, Pavel Mikhailov, Charles Rodius and Augustus Earle.

The jigsaw of Eora clan territories has been traced and mapped through paintings, drawings and charts, and fragments of evidence in manuscripts, journals, letters, books and official records kept by the English colonists.

The natives are extremely fond of painting, and often sit hours by me when at work.

Thomas Watling, *Letters From An Exile in Botany Bay, To His Aunt in Dumfries*, 1794

After October 1790, when friendly contact was established between the settlers and the Aboriginal people, the 'Port Jackson Painter', probably a First Fleet naval officer, began to make naive watercolour portraits of the Eora who 'came in' peacefully to the Sydney Cove settlement. One was Woollarawarre Bennelong (c. 1764–1813), who formed an unlikely friendship with Governor Arthur Phillip and provided words and placenames in his language to interested chroniclers including Phillip, William Dawes, Acting Judge Advocate David Collins, Captain John Hunter and Daniel Southwell, master's mate on HMS *Sirius*.

Arriving in 1792, Thomas Watling, transported for forging banknotes, was assigned to Surgeon John White. As well as picturesque landscapes, Watling drew the Cadigal leader Colebee (White-breasted Sea Eagle), his wife 'Da-ring-ha' or Daringa (Stingray), his nephew Nanbarry (Parrot Mouth) and his kinsman Caruey (White Cockatoo). These works are on loan from the Natural History Museum, South Kensington, London.

Meeting the artist George French Angas at Camp Cove (Cadi) in 1845, Cora (or Baringan Carra) Gooseberry, widow of the Broken Bay leader King Bungaree, spoke about her father's reaction to the arrival of the First Fleet at Botany Bay:

On the approach of the vessels, the natives, who had never seen a ship before, imagining them to be huge sea-monsters, were so terrified that they ran into the bush, and did not stop to look back until they reached a place now called Liverpool, distant about twenty miles, where they hid themselves in trees.<sup>1</sup>

In exchange for flour and tobacco, Cora Gooseberry took Angas and Inspector W. Augustus Miles to see and record Aboriginal rock engravings at North Head and other places. She also posed for a watercolour portrait by Angas, titled *Old Queen Gooseberry, Widow of Bungaree, Sydney*, which was exhibited at the Egyptian Hall, London, in 1846.

When shown in 1847 at the Australian Library in Bent Street, Sydney, by the Society for the Promotion of the Fine Arts in Australia, Angas's portrait was captioned '*Kaaroo, alias Old Gooseberry, widow of Bungaree*'.

Cora Gooseberry's words gain significance when we know that she was the daughter of Mooroo-boora, headman of the Murro-ore (Pathway Place) Clan and half-brother of Daringa, who had married Colebee the Cadigal. Mooroo-boora took his own name from his clan's camping place, named from *muru* (pathway) and Boora (Long Bay), and now the seaside suburb of Maroubra.

*Eora* chronicles the clans and families of the coastal Sydney region and their connection to the land, to each other and to the English colonists. It reveals their distinctive culture and the cross-cultural interactions and relationships that form our shared history.

**Keith Vincent Smith**





*New South Wales; Or, Love in Botany Bay* (detail), 1798, Jones's Royal Circus, MLMSS 7631, p. 128  
 This rare printed playbill shows how most Londoners learnt about the original inhabitants of New South Wales.

**Note**

1. Cora Gooseberry to G. F. Angas, in Angas, G. F., 1847, *Savage Life and Scenes in Australia and New Zealand*, Smith, Elder & Co., London, vol. 2, pp. 197–98.

**Further reading**

Most of the research for this exhibition is based on unpublished manuscripts in the Mitchell and Dixon libraries of the State Library of New South Wales.

The earliest information about Aboriginal clans and placenames was supplied by Eora informants, principally Woollarawarre Bennelong.

The most relevant printed sources are the First Fleet journals of Watkin Tench, John Hunter, David Collins, William Bradley and Arthur Phillip, which have all been reprinted.

Transcriptions of these and other works can be found on the <www.atmitchell.com> website of the State Library of New South Wales.

*Eora: Mapping Aboriginal Sydney 1770–1850* was curated by Keith Vincent Smith, Anthony Bourke and, in the conceptual stages, by the late Michael Riley.

Keith Vincent Smith is the author of *King Bungaree* (1992), *Bennelong* (2001) and *Wallumedegal: An Aboriginal history of Ryde* (2005). He is a PhD candidate in the Department of Indigenous Studies at Macquarie University, Sydney.

Anthony Bourke is a curator who has specialised in Aboriginal art. In 1998 he curated *Flesh & Blood* at the Museum of Sydney, which was a story of Sydney told through his colonial ancestors, and he is currently researching specific encounters between his family and Indigenous people, at the University of Wollongong.

Michael Riley (1960–2004) was a Wiradjuri and Gamileroi man, and was one of the pioneers of the urban Aboriginal art movement. He was a foundation member of Boomalli Aboriginal Artists' Cooperative, and one of Australia's leading photographers. His retrospective — *Michael Riley: sights unseen* — opens at the National Gallery of Australia in July 2006.

# East

*Eora: Mapping Aboriginal Sydney 1770–1850* is arranged in four main sections — East, West, North and South — to reflect the geographical location of the Eora clans (-gal) of Port Jackson and coastal Sydney.

David Collins, in his *An Account of the English Colony in New South Wales*, 1798,<sup>1</sup> clearly distinguished the ‘natives about Botany Bay, Port Jackson and Broken Bay’ as kin relations. ‘We have mentioned that they were divided into families,’ he wrote. ‘Each family has a particular place of residence from which it derives its distinguishing name. This is formed by adding the monosyllable Gal to the name of the place.’ It is appropriate to use the word ‘clan’ to identify these extended family groups, rather than ‘tribe’, which is now regarded as a group of clans sharing the same language.

The original inhabitants of coastal Sydney suffered both physically and psychologically from the trauma of occupation and the severing of their spiritual bonds to their country. Within two years of settlement, kinship ties in the area were shattered and more than half the Eora had died from smallpox.

The focus of *View of the Heads ...* by Joseph Lycett (p. 5, top), an English artist and engraver transported for forgery, is the Cadigal heartland around inner South Head (Burrawara), Camp Cove (Cadi) and Watsons Bay (Kutti). The Cadigal was a harbour-dwelling clan, inhabiting the area from South Head, through the present Eastern Suburbs to Sydney Cove (Warrane), and ending at Darling Harbour (Gomora).

The State Library of New South Wales stands in Cadigal country.

Cadi (*gadi*) was the name of the grass trees (*Xanthorrhoea* species) seen in the foreground. The Eora cut sections of spear shafts from grass tree stems and cemented them together with its resin. It must have been a shock to the Cadigal when strangers in two cutters and a longboat commanded by Phillip spent the night of 22 January 1788 on the beach at Camp Cove while exploring Port Jackson.



Thirty years after the arrival of the Europeans, mixed groups of Aboriginal people had retreated to ‘Blacks’ camps’ close to freshwater creeks in less-populated parts of the Port Jackson shoreline: at Point Piper, Rose Bay, Double Bay, Darling Point and Rushcutters Bay.

In 1828, towards the end of his eventful life, Bungaree and his Broken Bay Clan crossed from the North Shore to camp in 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.

German-born Charles Rodius, who had worked as a draughtsman and engraver in Paris, was sent to New South Wales in 1829 for theft. He was assigned, without salary, to the Department of Public Works. Rodius frequented the nearby Domain, where he made many sketches of Aboriginal people, including this *View from the Government Domain, Sydney, 1833*, in which fishermen at Woolloomooloo Bay (Walla-mulla) wear cut-off trousers, but still use the traditional mooting or pronged fishing spear.

#### Note

1. Collins, David, 1798, *An Account of the English Colony in New South Wales*, printed for T. Cadell Jun. and W. Davies, London.



*View of the Heads at the entrance to Port Jackson New South Wales, 1824, Joseph Lycett, SAFE F82/16, plate 9*



*View from the Government Domain, Sydney, 1833, Charles Rodius, PXA 997 f.2*

Above, left: Aboriginal woman and child in a canoe (detail), c. 1805, artist unknown, PXB 513

# West

Bennelong, captured in late 1789 on the orders of Governor Arthur Phillip, was a Wangal. In today's geography, Wangal territory began at Memel (Goat Island), rounded the Balmain peninsula and ran west along the south shore of the Parramatta River, almost to Parramatta, home of the Burramattagal (Eel Place Clan).

Bennelong, wrote David Collins:

often assured me, that the island Me-mel (called by us Goat Island) close by Sydney Cove was his property; that it was his father's ... He told us of other people who possessed this hereditary property, which they retained undisturbed.<sup>1</sup>

Aboriginal people today would say that Bennelong was the custodian of the island.

The north shore of the Parramatta River, west of its intersection with the Lane Cove River, was occupied by the Wallumedegal or Wallamattagal, a name derived from *wallumai*, the snapper fish.

While Bennelong was in England during 1793–94, his brother-in-law, Gnung-a Gnung-a Murremurgan (or Anganangan), sailed across the Pacific Ocean on the storeship HMS *Daedalus* to Norfolk Island, Nootka Sound (Vancouver) and Hawaii, where King Kamehameha offered to buy him. Gnung-a Gnung-a, husband of Bennelong's sister Warreeweer, was called 'Collins' by the English colonists after he adopted the name from Judge Advocate David Collins.

In December 1795, Gnung-a Gnung-a was crippled by a spear thrown by the Bidjgal leader Pemulwuy. In January 1809, Gnung-a Gnung-a was found dead behind the Dry Store (now Sirius Park, near Bridge Street).

Major James Taylor included two Aboriginal camps in his view of Darling Harbour, showing Goat Island beyond the windmills at Millers Point, part of a panorama of Sydney painted in about 1819.

An Aboriginal clan, logically the Gommerigal, occupied Gomora or Darling Harbour until at



least 1830, when the *Sydney Gazette* reported that King Bungaree 'died in the midst of his own tribe, as well as that of Darling Harbour, by all of whom he was beloved'.<sup>2</sup>

#### Notes

1. Collins, David, 1798, *An Account of the English Colony in New South Wales*, printed for T. Cadell Jun. and W. Davies, London.
2. *Sydney Gazette*, 27 November 1830, p. 2.



Cockle Bay, now Darling Harbour, c. 1821, James Taylor (attributed), ML 941



Ben-nil-long, James Neagle, Q79/60, p. 439

Above, left: *Nouvelle-Hollande. Oui-Ré-Kine.* [Worogan], Barthelemy Roger after Nicolas-Martin Petit, F980/P Atlas [1811], plate XXI

**CADIGAL**

Port Jackson (Sydney Harbour), from inner South Head, along the shores of the present Eastern Suburbs to Darling Harbour, including the City of Sydney. This was Colebee's clan.

**CAMERAGAL**

The north shore of Port Jackson opposite the Cadigal, centred on Manly Cove.

**WALLUMEDEGAL**

North shore of the Parramatta River, including the City of Ryde, from the intersection of the Lane Cove River and west to Parramatta.

**WANGAL**

South shore of the Parramatta River, including Concord. From Goat Island, around the Balmain Peninsula and west almost to Parramatta. Bennelong was a Wangal.

**BURRAMATTAGAL**

The area around the present City of Parramatta.

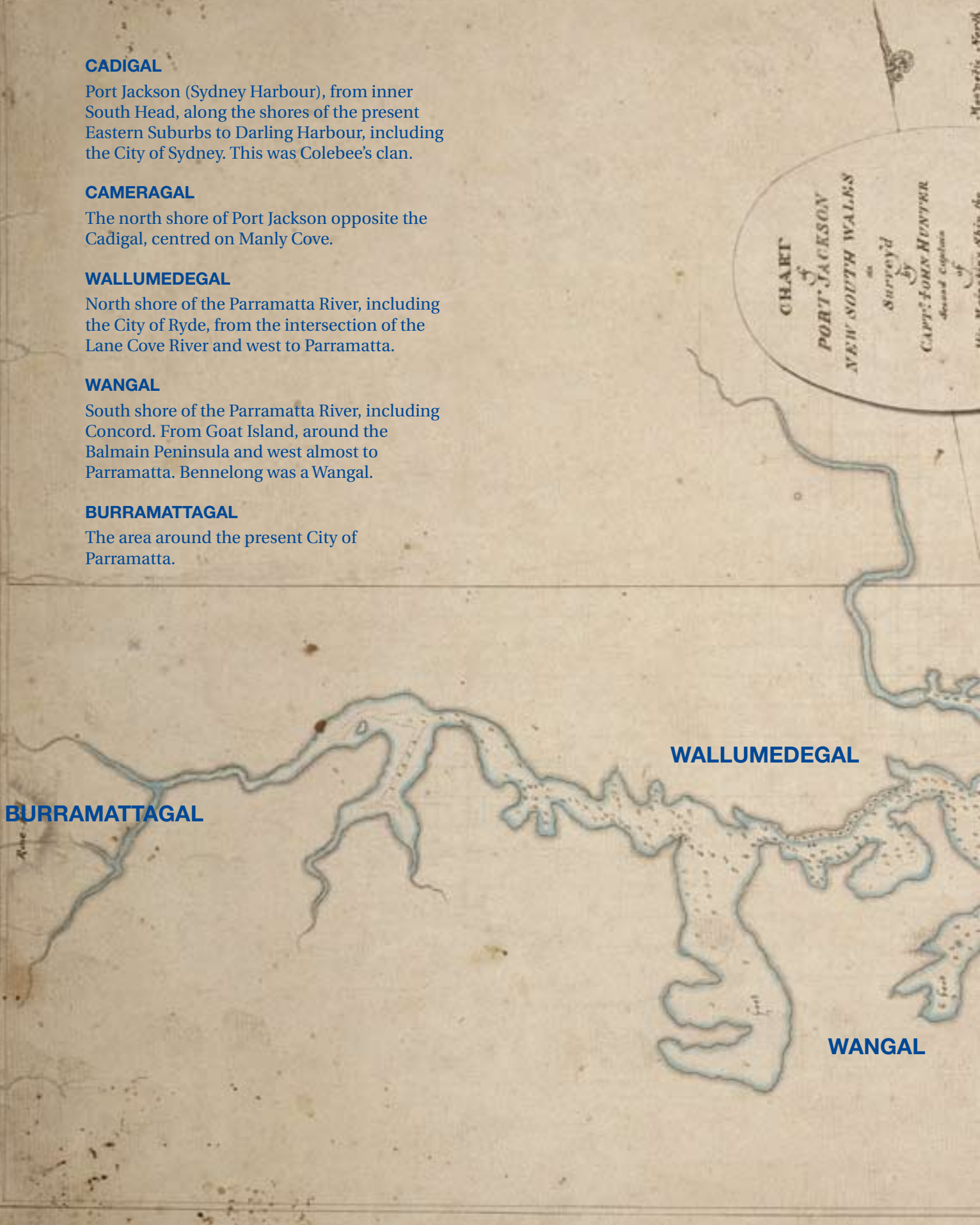


Chart of Port Jackson New South Wales Survey'd by Capt.<sup>n</sup> John [sic] Hunter Second Captain of His Majesties Ship the Sirius 1788. Drawn from the Original by George Raper Mid<sup>n</sup>., George Raper, ZM2 811.15/1788/1

Information on clans included on this map was supplied to Governor Arthur Phillip by Woollarawarre Bennelong.



**SYDNEY**  
 1788  
 Reference in  
 Lat<sup>d</sup> 33° 50' 14" N  
 Long<sup>d</sup> 151° 25' 25" E  
 Part of the Compass 10, 60, 80, 100, 120  
 of the Water in 1788  
 Changes at 100 fathoms depth  
 10° along the Coast of the  
 Harbour the Point of the  
 Harbour is 10° 10' N.

**CAMERAGAL**

**CADIGAL**

*Drawn from the Original by George Augustus King*

Scale of 1/10000 Miles

ZM2 811.15 / 1788 / 1

# North

An Aboriginal man, with his long hair wrapped in paperbark strips, told Nicolas-Martin Petit (the French artist who sketched him) that his name was 'Cour-rou-bari-gal'. As Booragy or Búrroggy was the Aboriginal name for Bradleys Head, it is likely that he had replied to the artist's question 'What is your name?' with *kuri* (man) and Boregegal (Bradleys Head Clan).

Other clans on the north shore of Port Jackson were the Cannalgal at Manly Beach, Birrabirrigal at The Spit and Gorualgal at Georges Head near Mosman.

First Fleet accounts refer to the Cameragal, Cammeragal or Cameraigal, along the north shoreline opposite the Cadigal. While the Sydney suburb of Cammeray is named after the clan, its people were not confined only to that place. The Cameragal heartland was Kayyeemy, one version of *camy* or *kami*, the generic word for 'spear'. This was Manly Cove, scene of early resistance to the white invaders, the abduction of Arabanoo, Bennelong and Colebee, and the revenge spearing of Governor Phillip arranged by Bennelong and Colebee.

On 31 January 1815, Governor Lachlan Macquarie reserved land and erected huts at Georges Head for the Broken Bay leader Bungaree and his people to 'Settle and Cultivate'. They were given a fishing boat, clothing, seeds and farming implements. The map, however, locates Bungaree's Farm at Middle Head, to the north of Georges Head.

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

In 1802–03, Bungaree had accompanied Matthew Flinders on HMS *Investigator*. Because all others on the ship were British, Bungaree was the first Australian known to circumnavigate the continent.



*Nouvelle-Hollande. Cour-Rou-Bari-Gal*, Barthelemy Roger after Nicolas-Martin Petit, F980/P Atlas [1811], plate XVIII

Right: Florence's Trig Survey of Port Jackson [Bungaree's Farm at Middle Head] (detail), CGS13859, Map no. 4752





# South

On the afternoon of 28 April 1770, the families of the Gweagal and Kameygal glimpsed a 'big bird', a vision from another world. This was the discovery ship, HM Bark *Endeavour*.

In today's terms, the Gweagal (Fire Clan) was centred on the southern shore of Botany Bay at Kundul (Kurnell) and Kurunulla (Cronulla), extending to the Woronora River in the west and to the Georges River to the south.

The Kameygal (Spear Clan) occupied Kamay, the north shore of Botany Bay, and the country east of the Cooks River, including present day Botany and La Perouse, and up the coast northwards to outer South Head, including Bondi.

*Natives of Botany Bay*, 1789, is perhaps the first image of Australian Indigenous people published in England after the arrival of the First Fleet in 1788. While the bark canoe is realistically portrayed, the three men are depicted as 'Noble Savages', or classical Greek statues, even in their marble-like skin colour. At this time only Aboriginal women used handlines when fishing from canoes.

The Bidjigal (River Flat Clan) is inseparable from its leader Pemulwuy (a name derived from *bimul*, meaning 'earth'), who, in December 1790, ambushed and fatally speared Governor Phillip's convict game hunter John McEntire. Evidence suggests that Bidjigal country spread west from Botany Bay to Salt Pan Creek, a Georges River tributary stretching north to Bankstown.

Marine Captain Watkin Tench described Pemulwuy as a 'young man, with a speck, or blemish, on his left eye'. Samuel John Neele's 1804 engraving of '*Pimbloy*' 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 sloop *Lady Nelson*.<sup>1</sup>

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'.<sup>2</sup> Governor



Philip Gidley King outlawed Pemulwuy in November 1801, offering spirits and other rewards for his capture, 'dead or alive'. Pemulwuy was shot dead on 2 June 1802. He was decapitated and his head, preserved in spirits, was sent to Sir Joseph Banks in London. Its whereabouts are unknown.

The Cabrogal Clan, 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, a bivalve mollusc (*Teredo* species), considered a delicacy by the Aboriginal people.

Smoking clay pipes and dressed like Regency fops, the group depicted by P. H. F. Phelps, outside what is now Liverpool Technical College, belonged to the 'Cabramatta Tribe'. Most notable in this drawing is Kourban (Cooman or Goomung), reputed grandson of the Gweagal spearman who opposed James Cook's muskets at Kurnell in 1770.

## Keith Vincent Smith

### Notes

1. Grant, James, 1803–04, *The Narrative of a Voyage of Discovery Performed in H.M. Vessel Lady Nelson* ... Printed by C. Roworth ... for T. Edgerton ... Whitehall, London.
2. Price, J. W., *Journal on Minerva* ... 1800. Add. MS 13880, British Library, London. AJCP Reel 1574, Mitchell Library, Sydney.



*Pimbley: Native of New Holland in a canoe of that country, 1804, Samuel John Neele, Q80/18*



*Australian Aborigines. Cabramatta Tribe, P. H. F. Phelps, DL PX 58 f.7*

Above, left: *Natives of Botany Bay, 1789, Thomas Medland after Richard Cleveley, Q78/26, plate 6*

# Timeline

- 1770** **April – May** HM Bark *Endeavour*, commanded by Lieutenant James Cook, anchors for eight days at Kundul (Kurnell), now Botany Bay. Tupaia, a Polynesian high priest, and Scots artist Sydney Parkinson make the first sketches of Australian Aboriginal people.
- 1788** **January** Eleven English ships of the First Fleet bring 1030 convicts and marines to Botany Bay and then to Warrane (Sydney Cove), part of Cadigal land. Arthur Phillip becomes the first governor of New South Wales.
- December** Arabanoo is abducted at Manly Cove on Phillip's orders, and taken to the Sydney settlement.
- 1789** **April – May** Smallpox kills half the Indigenous community, including Arabanoo.
- November** Bennelong and Colebee are captured at Manly.
- 1790** **May** Bennelong escapes from the Governor's house.
- September** Phillip speared at Manly Cove in a 'payback' arranged by Bennelong and Colebee.
- October** Bennelong 'comes in' with the friendly Eora. Some are sketched by the 'Port Jackson Painter'.
- December** Phillip's game hunter John McEntire speared by the Bidjigal resistance leader Pemulwuy. Philip Gidley King lands in England with the first Port Jackson vocabulary.
- 1791** Patyegarang, a 15-year-old Aboriginal girl, assists Lieutenant William Dawes to record the coastal Sydney language.
- 1792** **December** Bennelong and Yemmerrawanne, Bennelong's 19-year-old Wangal kinsman, sail to England with Governor Phillip.
- 1794** **May** Yemmerrawanne dies and is buried at Eltham (now South London). In Sydney, convict artist Thomas Watling draws Colebee, his wife Daringa and other Eora.
- 1795** **January – February** Cameragal (North Shore) elders officiate at the *Erah-ba-diang* initiation ceremony at Wogganmagully (Farm Cove).
- September** Bennelong returns to Sydney with Governor John Hunter.
- 1797** Pemulwuy raids Toongabbie Government Farm. He is wounded and captured in a battle at Parramatta, but soon escapes.
- 1798** In London, Jones's Royal Circus presents a 'spectacular' partly based on the 1795 initiation ceremony, titled *Love in Botany Bay*.
- 1802** French artist Nicolas-Martin Petit sketches portraits of Gnung-a Gnung-a, Bidgee Bidgee and other Eora.
- June** Pemulwuy shot dead.
- 1802–03** Broken Bay leader Bungaree circumnavigates Australia aboard HMS *Investigator* with Matthew Flinders. Bungaree brings his Broken Bay clan to settle in Port Jackson.
- 1810** John William Lewin, a professional natural history painter, portrays Towwaa ('Tom Ugly') and Blueit.
- 1811** **January** Lewin's figures of Aboriginal people dominate a giant transparency commissioned by Governor Lachlan Macquarie for the Queen's Birthday Celebrations.
- 1813** Bennelong dies and is buried in James Squire's orchard at Ryde.
- 1815** Governor Macquarie reserves land for Aboriginal 'settlers' at Georges Head (Mosman) and gives Bungaree a metal breastplate naming him 'Chief of the Broken Bay Tribe'.
- 1816** Macquarie appoints Bidgee Bidgee 'Chief of the Kissing Point Tribe' at Ryde.
- 1819** Tímberé (Timbery), a Dharawal leader (from the south coast of New South Wales), is painted by French artist Jacques Arago.
- 1820** Russian artist Pavel Mikhailov paints Bungaree and his family at Karabilye (Kirribilli).
- 1822** Macquarie establishes a 'Native Village' at Elizabeth Bay.
- 1823** At Moreton Bay with John Oxley, Bungaree's eldest son Bowen is the first Aboriginal person known to make a drawing on paper.
- 1830** Bungaree dies and is buried at Rose Bay.
- 1831** Governor Sir Richard Bourke allots a ten-acre lease to Boatswain Maroot at Bumbera (Bumborah Point), Botany. Charles Rodius issues the first of a series of lithographs of Aboriginal 'chiefs' and their 'queens'.
- 1842** Boio ('Long Dick'), son of Bungaree and Cora (or Carra) Gooseberry, gives a Broken Bay vocabulary to John F. Mann.
- c. 1843** P. H. F. Phelps makes ink drawings of the pipe-smoking Cooman and his Cabramatta (Liverpool) Tribe.
- 1845** Boatswain Maroot gives evidence to a Select Committee of the New South Wales Legislative Assembly.
- 1849** Bowen Bungaree sails to the Californian goldfields.
- 1850** Work starts on Australia's first railway station at Redfern.
- 1853** Cora Gooseberry dies. Her gravestone is now at Botany.

# A Cadigal family

## Colebee and wife 1 — Daringa

|

Daughter, Panieboollong, died 1791–92  
Unknown daughter, died c. 1795

**Colebee** (White-breasted Sea Eagle)  
(c. 1760–1806)  
'I am Colbee, of the tribe of Càd-i-gal'  
(Watkin Tench, 1793)

Clan: Cadigal (Grass Tree)  
Namesake (*damelian*) of Colebee:  
Warungin Wangubilye Kolbi (Gweagal)

**Daringa** (Stingray)  
(c. 1770–95)  
'Da-ring-ha, Colebee's wife'  
(Thomas Watling, c. 1792–97)

Clan: Mooroo-ore (Pathway Place), Maroubra  
Daughter of Tadyera; sister of Bunda (Punda);  
half-sister of Mooroo-ore; aunt of Baringan  
(Goatfish) Carra (Cora), later Queen  
Gooseberry and King Bungaree's wife

## Colebee and wife 2 — Boorea

|

No children known

**Boorea** (Sing)  
(fl. 1790–1806)  
'Colebee's favourite'  
(David Collins, 1798)

Clan: Cannalgal (Manly coast)

## Colebee and wife 3 — Kurubarabulu

|

No children known

**Kurubarabulu** (Two Firesticks)  
(c. 1774–1805+)

Clan: Gweagal (Botany Bay south shore)  
Daughter of Mety; sister of Warungin  
Wangubilye Kolbi  
Abducted from Botany Bay by Bennelong 1790,  
and became his third wife  
Appropriated by Caruey, Colebee's kinsman,  
1792  
Abducted by Collindiun (Gweagal) after 1795  
Abducted by Colebee, with whom Bennelong  
fought a duel, 1805

# Item list

All items are held in the collections of the State Library of New South Wales, unless otherwise indicated. All texts quoted in this exhibition are from the collections of the State Library of New South Wales, unless otherwise indicated. Artists' birth and death dates are included where known. Titles of works appear in italics; where the title has been ascribed, it is not italicised.

## EAST

- 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
- 2 *Chart of Port Jackson New South Wales Survey'd by Capt.<sup>n</sup> John [sic] Hunter Second Captain of His Majesties Ship the Sirius 1788. Drawn from the original by George Raper Mid<sup>n</sup>.*  
George Raper (1769–1797)  
Manuscript chart, pen and ink, watercolour  
ZM2 811.15/1788/1
- 3 *View of Port Jackson in New Suoth [sic] Wales*, c. 1790  
Artist unknown  
Engraving  
SSV1/HAR/1790–1799/2
- 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 Dixson, 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
- 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
- 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
- 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
- 10 *Colebee*, c. 1792–97  
Thomas Watling (b. c. 1762)  
Pencil  
Kindly lent by the Natural History Museum, London  
Watling Drawing — no. 28
- 11 *Da-ring-ha, Cole-bee's Wife*, c. 1792–97  
Thomas Watling (b. c. 1762)  
Pencil  
Kindly lent by the Natural History Museum, London  
Watling Drawing — no. 31
- 12 *Nanbree*, c. 1792–97  
Thomas Watling (b. c. 1762)  
Pencil  
Kindly lent by the Natural History Museum, London  
Watling Drawing — no. 34
- 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 — no. 37
- 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 Dixson, 1952  
Q79/60, plates between pp. 566–851
- 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
- 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
- 17 *Sydney Barracks*, 1817  
Sophia Campbell (1777–1833)  
Watercolour  
Kindly lent by the National Library of Australia, Canberra  
PIC R7268
- 18 Wooden shield attributed to the Sydney district  
Kindly lent by the Australian Museum  
E 77861
- 19 *Sydney from Bell Mount [Vaucluse] 1813*  
Stephen Taylor (fl. 1807–1849)  
Oil  
Presented by Sir William Dixson, 1948  
DG 100
- 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 Dixson, 1952  
SAFE F82/16, plate 9
- 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
- 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

- 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 Dixson, 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 Dixson, 1952  
Q82/19
- 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
- 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
- 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
- 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
- 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
- 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
- 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
- 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
- WEST**
- 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 Slaeger (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
- 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
- 41 Lieutenant William Dawes, c. 1830s  
Artist unknown  
Oil  
Collection: Tasmanian Museum and Art Gallery  
AG6048
- 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
- 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
- 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
- 45 Captain Arthur Phillip, 1786  
Francis Wheatley (1747–1801)  
Oil  
ML 124
- 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
- 47 Metal blade used as a spearhead, c. 1790  
Formerly owned by Lieutenant Henry Waterhouse (c.1770–1812)  
Private collection
- 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
- 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
- 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
- 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
- 53 Yemmerawanyea's [Yemmerrawanne] Gravestone, St John's Church, Eltham, Kent  
Jeremy Steele (b. 1938)  
Photograph (reproduction)  
Image courtesy of Jeremy Steele

- 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
- 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
- 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. Gnoung-a-gnoung-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
- 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
- 61 Squire's Brewery, Kissing Point  
Artist unknown  
Watercolour (Digitally enhanced reproduction)  
Presented by Tooth's Brewery 1957  
VIA/RUDE/5
- 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
- 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
- 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
- 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 PL. Bemí*  
Peter Lewis Bemí (1795–1853)  
Hand-coloured lithograph  
ZM2 811.132/1828/1
- ## NORTH
- 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 éd., 1824  
Bequest of Sir William Dixson, 1952  
Q/82/41
- 69 *Nouvelle-Hollande, Nouvlle. Galles du Sud, jeune femme de la tribu des Cammer-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 éd., 1824  
F 980/P, plate 26
- 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 éd., 1824  
F980/P Atlas [1811], plate XVIII
- 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
- 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
- 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
- 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 Dixson, 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 Dixson, 1952  
F83/20, plate 1 of Part 2
- 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
- 79 Monday 11 February 1822  
Governor Lachlan Macquarie (1761–1824)  
Manuscript  
From Governor Lachlan Macquarie, *Journal*, 1818–22  
A774 (pp. 258–60)
- 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 Dixson, 1952  
F8/70 vol. XXVIII, no. 1898, p. 2, col. 6
- 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
- 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
- 84 *Madora and Gouroungan*, 1820  
Pavel Nikolaevich Mikhailov (1786–1840)  
Pencil and sanguine (reproduction)  
Russian State Museum  
Image courtesy of Longueville Publications



- 85 *Boin* [Bowen Bungaree], 1820  
Pavel Nikolaevich Mikhailov (1786–1840)  
Pencil and sanguine (reproduction)  
Russian State Museum  
Image courtesy of Longueville Publications
- 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
- 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
- 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
- 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
- 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
- 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
- 94 Group around campfire, 1820  
Pavel Nikolaevich Mikhailov (1786–1840)  
Pencil and sanguine (reproduction)  
Russian State Museum  
Image courtesy of Longueville Publications
- 95 Kneeling woman, 1820  
Pavel Nikolaevich Mikhailov (1786–1840)  
Pencil and sanguine (reproduction)  
Russian State Museum  
Image courtesy of Longueville Publications
- 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
- 97 Sitting woman, 1820  
Pavel Nikolaevich Mikhailov (1786–1840)  
Pencil and sanguine (reproduction)  
Russian State Museum  
Image courtesy of Longueville Publications
- 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
- 100 *Bourinoan*, 1820  
Pavel Nikolaevich Mikhailov (1786–1840)  
Pencil and sanguine (reproduction)  
Russian State Museum  
Image courtesy of Longueville Publications
- 101 *Natives of New Holland*, 1826–29  
Ivan Pavlovitch Fridrits after Pavel Nikolaevich Mikhailov (1786–1840)  
Lithograph  
From Faddai Faddeevich Bellingshausen, *Atlas k putesthestviu Kapitane Bellingsgauzena ...* St Petersburg, 1831  
F980/3A1, plate 22
- 102 *Rickety Dick*, c. 1843–46  
Charles Meryon (1821–1868) (attributed)  
Charcoal and pastel  
Presented by the Clevee family, 1956  
ML 488
- 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
- 105 *Biddy Salamander, Broken Bay Tribe*  
Charles Rodius (1802–1860)  
Hand-coloured lithograph (reproduction)  
British Museum, London  
1840.11.14.69
- ## SOUTH
- 106 *A View of Botany Bay*, 1789  
Thomas Medland (1755–1822) 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 2
- 107 *Natives of Botany Bay*, 1789  
Thomas Medland (1755–1822) 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 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
- 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
- 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
- 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 Dixson, 1952  
DL Pd 38–46, no. 42
- 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
- 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)
- 115 *Pimblo: 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
- 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
- 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

- 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
- 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
- 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
- 123 *Movat and Salamanda* [Boatswain Maroot and Salamander], 1820  
Pavel Nikolaevich Mikhailov (1786–1840)  
Pencil and sanguine (reproduction)  
Russian State Museum  
Image courtesy of Longueville Publications
- 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
- 127 *Blueit* [Blewitt], *native of Botany Bay, New South Wales*, 1810  
John William Lewin (1770–1819)  
Watercolour (reproduction)  
British Museum  
PRN: PDB9634
- 128 *Touwaa* [Tom Ugly], *native of Jarvis Bay, New South Wales*, 1810  
John William Lewin (1770–1819)  
Watercolour (reproduction)  
British Museum  
PRN: PDB9630

- 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
- 130 *Timbéré*, 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

## 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
- 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
- 134 Australian Aborigines in bark canoes, 1770  
Tupaia  
Pencil and watercolour  
Kindly lent by The British Library, London  
Add. MS 15508 f.10a
- 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, Surry], [The editor], 1979  
499.2/127, p. 34

## CANOES, WEAPONS AND IMPLEMENTS

- 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
- 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
- 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
- 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
- 142 Hafted stone axe, Sydney, New South Wales  
Kindly lent by the Australian Museum  
E 86449
- 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
- 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

The following audiovisual installation will be screened in conjunction with the exhibition: *Eora*, 1995  
directed by Michael Riley (1960–2004) of Blackfella Films for the Museum of Sydney  
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Kindly lent by the Historic Houses Trust of New South Wales



*The natives of the sea-coast  
are those with whom we  
happened to be the most  
acquainted. Fish is their  
chief support.*

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