EO RA
Mapping Aboriginal Sydney 1770–1850

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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The spelling of Aboriginal words in historical documents is inconsistent, depending on how they were heard, interpreted and recorded by Europeans.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
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). Burramatta ('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.¹

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 Moorooboora, headman of the Murro-ore (Pathway Place) Clan and half-brother of Daringa, who had married Colebee the Cadigal. Moorooboora 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

¹ Refer to page 312 for more information.
This rare printed playbill shows how most Londoners learnt about the original inhabitants of New South Wales.
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_, 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_
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
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.¹

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 Anganángan), 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 Bidjigal 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’.²

Notes

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.

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

Information on clans included on this map was supplied to Governor Arthur Phillip by Woollarawarre Bennelong.
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.
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*.¹

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’.² 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 Köurban (Cooman or Goomung), reputed grandson of the Gweagal spearman who opposed James Cook’s muskets at Kurnell in 1770.

**Keith Vincent Smith**

**Notes**


Pimbloy: 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. Tupiaia, 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
Pateygarang, 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 Wogganagguly (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
Timbére (Timbery), a Dharmal 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.

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)
(1760–1806)
‘I am Colbee, of the tribe of Càd-i-gal’
(Watkin Tench, 1793)

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

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

Clan: Mooroo-ore (Pathway Place), Maroubra
Daughter of Tadyera; sister of Bunda (Punda);
half-sister of Moorooboora; 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)
(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

EORA Mapping Aboriginal Sydney 1770–1850 15
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. Prat entre after Richard Cleveley  (1747–1809)  Engraving (reproduction)
   From Arthur Phillip, The Voyage of Governor Phillip to Botany Bay, London, Printed by John Stockdale, 1789
   Bequest of Sir William Dixon, 1952
   Q/82/41, plate 4

2  Chart of Port Jackson New South Wales Survey'd by Capt. R. John [sic]. Hunter Second Captain of His Majesties Ship the Sirius 1788. Drawn from the original by George Raper Mfl. George Raper (1769–1826)  Manuscript chart, pen and ink, watercolour
   ZM2 811.15/1788/1

3  View of Port Jackson in New South 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 Dixon, 1952
   Q/82/26, plate 12

5  Sydney Cove, Port Jackson. 1788
   William Bradley (c. 1737–1833)  Watercolour (reproduction)
   From William Bradley, A Voyage to New South Wales, 1802s
   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 maritime 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 Dixon, 1952
   Q/82/41

7  First Government House, Sydney, c. 1807
   John Eyre (b. 1771)  Watercolour
   Purchased with assistance from A. L. Caldecotte Bequest and Mr & Mrs Sam Callen, 1994
   SV/31

8  Plans of the Town of Sydney in New South Wales by Jax. 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 Goléeve, c. 1792–97
    Thomas Watling (b. c. 1762)  Pencil
    Kindly lent by the National History Museum, London
    Watling Drawing — no. 28

11 Da-ring-ha, Cole-bée’s Wife, c. 1792–97
    Thomas Watling (b. c. 1762)  Pencil
    Kindly lent by the Natural History Museum, London
    Watling Drawing — no. 31

12 Nambarre, c. 1792–97
    Thomas Watling (b. c. 1762)  Pencil
    Kindly lent by the Natural History Museum, London
    Watling Drawing — no. 37

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. 33

14 Yoo-long Erah-ba-diang. 1. – 8., 1798
    James Neagle (1760–1822)  Engravings (Digital presentation and reproduction of no. 8)
    Bequest of Sir William Dixon, 1952
    Q/82/60, plates between pp. 566–851

15 New South Wales: Or, Love in Botany Bay, 1798
   Jones’s Royal Circus Playbill
   From ‘Theatrical Scrap Consisting of Various Casts of Shakespeare [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.7611, 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/Q799/1807

17 Sydney Barracks, 1817
   Sophia Campbell (1777–1833)  Watercolour
   Kindly lent by the National Library of Australia, Canberra
   PIC R/798

18 Wooden shield attributed to the Sydney district
   Kindly lent by the Australian Museum
   E 77861

19 Sydney from Bell Mosse [Vaucluse] 1813
   Stephen Taylor (fl. 1807–1849)  Oil
   Presented by Sir William Dixon, 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 Dixon, 1952
   SAFE FR2/16, 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

   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 (1783–1830)
Hand-coloured lithograph
From Augustus Earle, Views in Australia, Sydney, N. W., Earle’s Lithography, 1826
Purchased 1887
PX'D 321 E2

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
QR2/19, plate 2

26 Natives of N.S. Wales. As seen in the streets of Sydney.
Augustus Earle (1793–1839)
Hand-coloured lithograph
From Augustus Earle, Views in New South Wales and Van Diemen’s 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
QR2/19

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
ML 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
AA8/4/272

30 Aborigine 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
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

31 Nouvelle-Hollande, Port Jackson, cerse monter de l’enterrment des sauvages,
c. 1820–32
Sebastin Leroy (d. 1832)
Brown wash
Kindly lent by the National Library of Australia, Canberra
PIC/79002/1

32 The Funeral Procession of Baggurra,
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
F881 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 1839
PXA 997 E2

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
ML 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 Dixon, 1952
ZLZ 8/2/14

36 Turning the first turf of the first railway in the Australasian colonies at Bedforn, 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

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’ Point, 1813
Philip Slagerer (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)
Engraving
From François Péron, Voyage de découvertes aux terres australiennes, Paris, De l’Imprimerie Impériale, 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 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, 1788 – December 1798; compiled 1790
Acquired from Francis Edwards, 1898
C 115, pp. 406–07

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 events in N.S.W. Wales in H.M.S. Sirius, items in N.S.W. and Norfolk Is., and the voyage to England in H.M.S. Supply, 1788– December 1798; compiled 1790
Acquired from Francis Edwards, 1898
C 115, pp. 406–07

43 Taking of Colluye & 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 Benelong], c. 1788–97
‘Port Jackson Painter’ (fl. 1788–1792)
Ink and watercolour
Kindly lent by the Natural History Museum, London
Waiting Drawing — no. 56

45 Captain Arthur Phillip, 1786
Francis Wheatley (1747–1801)
Oil
ML 124

46 Mr Waterhouse endeavouring to break the Spear after Gooi Phillips was wounded by Wil-le-mu-ring where the Whale was cast on shore in Manly cove, c. 1790?
‘Port Jackson Painter’ (fl. 1788–1792)
Ink and wash
Presented by Sir William Dixon Collection, 1951
DV1/13

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 Dixon Collection, 1951

49 Ben-nil-long
James Neagle (1760–1822)
Engraving (reproduction)
Bequest of Sir William Dixon, 1952
Q79/60, p. 438

50 Banaloung, c. 1793
W. W.
Pen and ink wash
DGB 10/1.3

51 Yerramury (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 Dixon Collection, purchased 1964
DGB 10/1.4

52 Items from Bennelong and Yemmerrawanne’s London expenses amounting to £3.4.4 1/2, Treasury Board papers, 1793
Manuscript (reproduction)
Public Records Office, London

53 Yemmerrawanne’s (Yemmerrawanne) Gravestone, St John’s Church, Eltham, Kent
Jenny Steele (b. 1938)
Photograph (reproduction)
Image courtesy of Jenny Steele
61 Squire’s Brewery, Kissing Point
Samuel John Neele (1758–1824)
Carved (reproduction)
From James Grant, *The Narrative of a Voyage de découvertes aux terres Australes*, Paris, 1804
Watercolour
From Augustus Earle, Views N. S. Wales, 1825–28
Bequest of David Scott Mitchell, 1907

62 New South Holland: Nelle. Galles du Sud, Bade-de-Bedi, jeune homme de la tribu des Guaz-gal
Barthélemy Roger (1767–1841) after Nicolas-Martin Petit (1777–1804)
Hand-coloured engraving
From François Péron, *Voyage de découvertes aux terres Australes*, Paris, 1811
De l’Imprimerie Imperiale, 1811
F980/P Atlas [1811], plate XVI

63 Bidgee Bidgee, a native of New South Wales
E. Piper after Nicolas-Martin Petit (1777–1804)
Hand-coloured mezzotint
From New South Wales Natives, St George’s Fields (London), Geo. Riley, 1803
Purchased from Francis Edwards, 1934

64 Mr Clark Bellingiis 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 NS 12/5

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 E 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 Fl. Bensi
Peter Lewis Bemi (1795–1853)
Hand-coloured lithograph
ZM2 811.132/1828/1

68 Nouvelle-Hollande: Nouvelle Galles Du Sud, garrot, 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 Dixon, 1952
Q/2/11

69 Nouvelle-Hollande, Nouvelle Galles du Sud, jeune femme de la tribu des Cammeray-gal
Barthélemy 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 plate 26

70 Nouvelle-Hollande. Cour-Bou-Barti-Gal
Barthélemy 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 XVII

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 1798
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 Buon-ga-rey 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
PX:767 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 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

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 Trip Survey of Port Jackson [Bungaree’s Farm at Middle Head]
Manuscript chart, pen and ink, watercolour
Kindly lent by State Records NSW CGI:18359, 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 Dixon, 1952
CGS13859, Map no. 10

81 Guralo’ s Port Jackson [sic]
(Town of Sydney in Port Jackson), 1820
Pavel Nikolaielvich Mikhailov (1786–1840)
Pen, ink and watercolour (reproduction)
Russian State Museum
Image courtesy of Longueville Publications

82 Boongarie, 1820
Pavel Nikolaielvich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville Publications

83 Boongaree’s gorge, 1820
Pavel Nikolaielvich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville Publications

84 Madura and Gouroungan, 1820
Pavel Nikolaielvich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville Publications

85 Mapping Aboriginal Sydney 1770–1850
Kneeling woman, 1820
Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville
Publications

Aboriginal man with rifle, probably Bowen Bungaree, c. 1845–49
Artist unknown
Pencil
From Portraits of the Aborigines of New South Wales Sydney, 1843
Bequest of David Scott Mitchell, 1907
PA547 E 4

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
CCS13889, SZ57, p. 86

Vocabulary of words used by the Aborigines about Sydney, in Richard Binnie’s Notebook, 1846–47
Manuscript
Binnie family — papers, 1846–82, undated
Presented by Peter Binnie 1999
ML MSS 7326

Old Queen Gooseberry, Widow of Bungaree Sydney, 1845
George French Angas (1822–1886)
Watercolour
Kindly lent by the South Australian Museum
AAB/4/2/1

Gooseberry Queen of Sydney to South Head, Brass breastplate, engraved
Kindly lent by the Australian Museum
B 8454

Queen Gooseberry’s rum mug, c. 1800
Bronze
R 252

Cona Gooseberry Freeman Bungaree of Sydney & Botany Brass breastplate, engraved
R 251b

Headstone of Queen Gooseberry [Devonshire Street Cemetery]
George J. Reeve
Photograph
Royal Australian Historical Society Collection
Presented in 1970
Pic Acc. 2039/Box 16

Group around campfire, 1820
Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville
Publications

Kneeling woman, 1820
Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville
Publications

Go-ouen-ren (Diana or Dinah Bungaree), 1820
Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville
Publications

Sitting woman, 1820
Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum
Image courtesy of Longueville
Publications

A View of Botany Bay, 1789
Thomas Pennant (1726–1787–1822)
Engraving (reproduction)
Bequest of William Dixon, 1952
Q78/26, plate 2

Natives of Botany Bay, 1789
Thomas Pennant (1726–1787–1822)
Engraving (reproduction)
Bequest of Sir William Dixon, 1952
Q78/26, plate 6

Botany Bay, New South Wales, 1825
Joseph Lyert (c. 1775–1828)
Watercolour
From Joseph Lyert, Views in Australia, or, New South Wales & Van Diemen’s Land, London, J. Souter, 1824–1845
FR2/16, plate 10

Mr White, Harris & Latang with a party of Soldiers visiting Botany Bay Colebee at that place, when wounded, c. 1790
‘Port Jackson Painter’ (fl. 1778–1792)
Watercolour
Kindly lent by the Mitchell Library Museum, London
Waiting Drawing — no. 25

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
MAW FM4/3431, frames 00795–00817

Buikauka, chief of Botany, N.S. Wales, c. 1830
Charles Rodius (1802–1860)
Charcoal and pastel
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

William Minnam Walamatta 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
PA547

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)

Pimbly. Native of New Holland in a canoe of that country, 1804
Samuel John Neele (1758–1824)
Engraving
Bequest of Sir William Dixon, 1952
Q80/18

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

Journal written by Samuel Smith, seaman, who served on board the Investigator, Captn. Flinders, on a Voyage of Discovery in the South Seas, 1801–03, copy written c. 1813
Samuel Smith
Bound manuscript
C222

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 Dixon, 1952
DL. PX 58 F.7

120 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 Dixon, 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 Dixon, 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 79/9, frames 81–82

123 Moust and Salmatinda [Boatswain Maroot and Salamander], 1820
Pavel Nikolaevich Mikhailov (1786–1840)
Pencil and sanguine (reproduction)
Russian State Museum

124 Sketch showing the situation of Huts in the Parish of Botany belonging to Boatswain Maroot.
Thomas Balcombe (1810–1861)
Ink
From Surveyor General’s Sketch Book, Manuscript, ink
Add. MS 15508 f.10a

125 Governor’s Minute no. 1839

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 Bluess [Blewitt], native of Botany Bay, New South Wales, 1810
John William Lewis (1770–1819)
Watercolour (reproduction)
British Museum
PRN: PD89634

128 Touwus [Tom Ugly], native of Jarvis Bay, New South Wales, 1810
John William Lewis (1770–1819)
Watercolour (reproduction)
British Museum
PRN: PD89630

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 Timbré, 1819
Jacques Etienne Victor Arago (1790–1855)
Charcoal
Jacques Etienne Victor 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
PAB 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 3945 f.34v

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 Dixon, 1952
Q76/16, plate XXVII, facing p. 134

133 Copy of Original Plan of Sing-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 811.1801/1790/2

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 Dixon, 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], 1879
499.2/127, p. 34

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
PAB 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 Bookdealers, 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 (1786–1862)
Watercolour
Presented by Sir William Dixon, 1934
DG1V/87

141 Nouvelle-Hollande, vases, armes, pêche Claude-Marie-François Dien (1787–1865) after Charles Alexandre Lesueur (1778–1846)
Hand-coloured engraving
From François Pécron, Voyage de découvertes aux terres Australes, Paris, De l’Imprimerie Impériale, 1811
F980/P Atlas [1811], XXII

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

143 Iron tomahawk with wooden handle, Thirteenth, 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
Q652/1, 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
© Historic Houses Trust of New South Wales
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