



Object number:
00029235

Title: Coral concretion from
SS HMB ENDEAVOUR



Object number:
00019487

Title: Portrait of a Dutch
man



Object number:
00016376

Title: Rijksdaalder of
Holland, United Provinces



an HMB ENDEAVOUR cannon with the cipher of King George II
Date: 1770-1969
Medium: Coral, iron oxide
Name: Concretion
History: Cook's famous ship of discovery was built in 1764 and initially named the EARL OF PEMBROKE. It began service as a collier on the east coast of England and was later purchased by the British Admiralty in 1768, fitted out for a voyage to the South Pacific with the intention of viewing the transit of Venus and locating the Great South Land. The Royal Navy renamed the vessel HMB ENDEAVOUR. Under Cook's command and during his first expedition to the Pacific HMB ENDEAVOUR arrived in Tahiti to view the transit of Venus in June 1769. Cook then sailed south and reached New Zealand in October 1769, as 'discovered' by Abel Tasman in 1642. After mapping both the north and south islands, Cook started the journey home. It was during this voyage that he first approached eastern Australia. An attempt to land on 28 April 1770 failed due to rough surf, and Cook sailed ENDEAVOUR round to a calm bay, now known as Botany Bay. Here on 29 April 1770, Cook and his crew first set foot on Australian soil. The



navigator
Date: c 1685
Primary Maker: Jan Verkolje
Medium: Oil paint, canvas
Name: Painting
History: This picture is unsigned and undated but attributed to Jan Verkolje (1650-1693) and for many years has been thought to be a portrait of the Dutch East India Company (VOC) commander Willem de Vlamingh (1640 - 1698) who explored parts of the coast of western Australia in 1697 while searching for the crew of the missing ship Ridderschap van Holland which disappeared while on route from the Cape of Good Hope to Batavia in 1694. However, recent research suggests that the portrait may not be of de Vlamingh. The earliest known reference to the painting is from an exhibition at the Royal Academy of Art, London in 1878 when it was lent by John Evans, Esquire and described in the catalogue as 'Portrait of a Young Dutch Naval Officer'. John Evans was a Fellow of the Royal Society (1864-1908) and served as President of several other prestigious societies. He was a trustee of the British Museum and was created a Knight of the Order of the Bath in 1892. His eldest son Arthur (later Sir Arthur Evans the archaeologist famous for his discovery and reconstruction of the



Holland, United Provinces of the Netherlands, from the wreck of the BATAVIA
Date: 1624
Medium: Silver
Name: Coin
History: The BATAVIA was built for the Dutch East India Company (VOC) and in October 1628 set sail on its maiden voyage from Texel in the Netherlands for Batavia in the Dutch East Indies (present day Jakarta, Indonesia). For the voyage out, it was carrying trade goods and chests of silver coins. In command was Francis Pelsaert, and Ariaen Jacobsz was skipper. The relationship between these men was acrimonious and deteriorated further during the voyage to a point where Jacobsz plotted with fellow crew member Jeronimus Cornelisz to mutiny and seize the ship. On board were approximately 332 crew, soldiers, and passengers. After calling at the Cape of Good Hope, Jacobsz purposely steered BATAVIA off course to separate the ship from the rest of the fleet, while at the same time gathering a group of men to carry out his plan. However, the plan was thrown into confusion when the BATAVIA struck a reef in the Abrolhos Islands, off the Western Australia coast on 4 June 1629. The ship was unable to be refloated and soon

Australian soil. The extensive report he compiled on Botany Bay, including the safeness of the harbour and availability of fresh water quickly became the 'sign post' for Captain Arthur Phillip to land the First Fleet there on 18 January 1788. During the expedition's return passage to England on 11 June 1770, ENDEAVOUR ran aground on what is now called Endeavour Reef in the Great Barrier Reef system. The ship was taking on water and two unsuccessful attempts were made to pull it into open water. Cook decided to lighten ENDEAVOUR's load, discarding about 40 to 50 tons of equipment and ballast before once more trying to float it off the reef. ENDEAVOUR eventually disconnected and Cook sailed up the far north Queensland coast, mooring in a river to make repairs, now called Endeavour River. When Cook returned to England from his great circumnavigation in 1771, the Admiralty once again refitted ENDEAVOUR. This time it was used as a store ship for voyages to the Falkland Islands. In 1775, the ENDEAVOUR was discharged from the Royal Navy and believed to have been sold to a merchant, who renamed the vessel LORD SANDWICH and used

reconstruction of the Palace of Knossos on the island of Crete) is believed to have inherited the majority of his father's collections but the painting may have passed to his second son Lewis (1853-1930) who was a noted collector of scientific instruments - particularly astrolabes, of which he reputedly developed the largest collection in the world. His collection formed the basis of the book - The astrolabes of the world by Robert Gunther, published by Oxford University Press in 1932. The painting was sold at Christie's London in 1994 described in the catalogue as 'Jan Verkolje (1650-1693) - Portrait of a Navigator, said to be De Vlamingh'. It was acquired by the museum in 1996. By coincidence a preliminary ink study for the picture (described as 'Jan Verkolje - Portrait of a navigator') surfaced in 2000 at Christie's Amsterdam auction. Two arguments against the sitter being de Vlamingh are: (1) Willem de Vlamingh was 53 at the time he explored the western Australian coast, whereas the sitter in the painting appears much younger, and (2) as a Delft painter, Jan Verkolje's subjects were generally residents of Delft and it is unlikely that he would

to be re floated and soon started breaking up. The crew and passengers were ferried to nearby islands using the ships two smaller boats, taking with them limited water and food supplies. Safe from immediate danger, Pelsaert organised a reconnaissance trip to the mainland to search for water, but when this failed, he made the fateful decision to sail directly to Batavia to seek rescue. He took with him skipper Jacobsz, and 46 crew and passengers. They reached Batavia on 7th July 1629 where Jacobsz was promptly placed in prison as a result of his conduct. Back in the Abrolhos Islands, Jeronimus Cornelisz took control of the remaining 268 survivors. Still plotting mutiny, he effectively isolated soldiers (loyal to the Pelsaert and the VOC) from the main group of survivors by sending them to another island in search of water. He then proceeded to murder any of the remaining survivors who resisted his authority. In all, 125 men, women and children were killed. In the meantime, the soldiers (under the disciplined leadership of Webbie Hayes) had found water and food on their island. From They soon learnt of the killings on the neighbouring island, and

LORD SANDWICH and used it as a troop transport. It is believed that the British sank the ship with nine other vessels in 1778 at the entrance to Newport Harbor, Rhode Island, USA during an attempt to blockade French ships.

unlikely that he would have travelled to Amsterdam – Willem de Vlamingh's home. As the painting is unsigned, a high-resolution image of the picture was sent to an expert at the National Gallery, London who concluded that both the painting and the preliminary sketch are by Jan Verkolje. Jan Verkolje (1650-1693) was born in Amsterdam, the son of a locksmith and only took up drawing after an accident forced him to convalesce in bed for an extended period. After he recovered he became the pupil of painter Jan Lievens until moving to Delft in 1672 where he was accepted into the town's guild of St Luke (Saint Lucas-gild) as a master painter the following year. To become a master, a painter had to have first served a six-year apprenticeship and then successfully submitted an example of their work to the guild. Guilds were common in the main towns throughout the Netherlands and brought together a broad and varied assembly of artists, artisans and craftsmen who, once members of the guild, were permitted to ply their trade within the designated town. Many of the guilds were named after the evangelist St Luke – regarded as the patron Saint of artists.

neighbouring island, and realising Cornelisz's deception, prepared themselves for a fight, constructing a fortified position. This soon eventuated as Cornelisz's supplies began to run low. Several battles ensued in which Hayes's men successfully defended their position. Such was the situation when the rescue ship SARDAM (carrying commander Pelsaert) appeared off the islands. Order was soon restored and Cornelisz and some of his men were tried and executed. Two men were marooned on the mainland. When the SARDAM finally returned to Batavia, commander Pelsaert was held responsible for the loss of the BATAVIA and his assets were seized. He died a year later. The shipwreck of the BATAVIA was discovered in 1963 and is protected under the Commonwealth Historic Shipwrecks Act 1976.

patron saint of artists.
Apart from artists,
members of the Delft guild
of St Luke included stone
masons, sculptors,
glassmakers, weavers,
book binders, engravers,
silversmiths and various
other trades. Each of these
was identified by a
distinctive escutcheon
bearing insignias of their
trade. Guilds offered their
members protection from
outside competition and
once a member was
admitted they retained a
strong association with the
town, with the guild
actively supporting their
interests locally. The Delft
guild of St Luke was
controlled by an annually
elected group of six
'Headmen' and master
painter Jan Verkolje served
as one of these in 1678,
1682, 1683 and 1687.
While membership of a
town guild provided
protection it also meant
that members were
effectively unable to work
freely in other towns. In
this regard, Jan Verkolje's
membership of the Delft
guild of St Luke from 1673
on, supports the argument
that he is unlikely to have
painted the portrait of
Amsterdam resident
Willem de Vlamingh. The
work of Verkolje and his
peers, Johannes Vermeer
and Pieter de Hooch
among them, appealed to
the increasingly wealthy
Protestant middle class in

Protestant middle class in the Netherlands, who preferred scenes that reflected their own tastes and interests, instead of paintings with religious or mythological subject matter. His works were often small portraits, interiors or historical subjects and were noted for their outstanding finish. Verkolje worked in the period of the so called 'Golden Age' of the Dutch republic (1581 -1795) when, following separation from Spanish rule, the United Provinces in the north became the centre of wealth in Europe as its traders united to form the most powerful trading company in the world - the Dutch East India Company. Coinciding with this period of new-found wealth and confidence was a new emphasis on successful individuals who had made contributions to the success of Dutch society through scientific, religious, political, commercial or other fields. Verkolje's Portrait of a Navigator demonstrates great skill in the use of light and shadow to bring depth to the figure, while the exceptional treatment of the shimmering pink ribbons on the shoulder, neck, cuff and garter is typical of textiles in many of Verkolje's portraits. The arrangement of the sitter beside a table bearing

beside a table bearing references to their life is also a tableau Verkolje often employed as seen in his portrait of Antonie van Leeuwenhoek, the zoologist, pioneer of microscopy and resident of Delft, painted in 1686. Another example of a Verkolje painting exhibiting these compositional hallmarks is the portrait of Petronella Boogaart, signed and dated 1679. However, unlike the portrait of Leeuwenhoek, reference to the sitter's life and position in society are indicated here by the complete absence of objects associated with career. For the sitter in this case is a gentlewoman, a person of wealth who by definition, did not work, and, as indicated by the book held in her hands, had time for leisure pursuits. Again Verkolje demonstrates his mastery in depicting textiles in Petronella's exquisite dress and golden shawl. Beautiful in her youth, dressed in the height of fashion and ornamented with expensive bracelets, necklace and earrings - Petronella Boogaart is represented as the epitome of gentility. However, of particular interest in regard to the museum's painting Portrait of a Navigator, is the carpet Petronella is leaning on. A comparison of the

on. A comparison of the two paintings clearly shows the carpet's design elements – a prominent pale blue 'petalled' motif, black 'wings' design and white background border – are common to both paintings and indeed the same carpet appears to have been used in both paintings. And given this coincidence, it is not unreasonable to assume that both paintings were completed around the same time – that is about 1679, fifteen years before Willem de Vlamingh's exploration of the western Australian coast. Research into the life of Petronella Boogaart reveals that she was born in 1661 and was 18 years old when the portrait was painted. She was the daughter of Adriaan Boogaart van Beloy's burgomaster (Councillor) of the city of Delft and one of the seven directors of the Delft chamber of the VOC. The VOC was controlled by 60 directors representing the interests of each of the six city provinces making up the union, with 20 from Amsterdam, 12 from Zeeland and 7 each from Rotterdam, Delft, Enkhuisen and Hoorn. Ultimate power lay in the hands of the board of '17 Gentlemen' who controlled the company, meeting in Amsterdam 2 to 3 times a year. Of the 17 directors

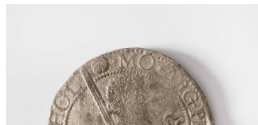
year. Of the 17 directors making up this all-powerful board, 8 were elected from Amsterdam, 4 from Zeeland, while the remaining cities elected 1 each, with another director elected in rotation from the 5 smaller cities. In 1684 Petronella married the wealthy 26 year old Franco Reijerszn van der Burcht who, in the same year, was himself elected a director of the Delft chamber of the VOC. Petronella was also one of nine children, and one of her brother's – Nicolaes Boogaart van Beloy (1662 -1746) also later became a director of the VOC chamber of Delft. Taking these connections into account it appears likely that the sitter in Portrait of a Navigator is either Petronella's husband Franco or possibly her brother Nicolaes. Both men lived in Delft, were well-connected to the VOC and were young men around the time Jan Verkolje was commissioned to paint the portrait of Petronella Boogaart. Ultimately identification of the sitter may be revealed through further research into the background scene in Portrait of a Navigator. What historic episode does it refer to and what part did the sitter play in it? In time we may find answers to these questions but for now at least, the evidence suggests this is not a

suggests this is not a
portrait of Willem de
Vlaming. [For an illustrated
version of this information
see the article in 'A
question of identity - Who
is the man in the portrait?'
in the museum's quarterly
magazine SIGNALS 118,
March 2017]



Object number:
00016377

Title: Thaler of the City of
Frankfurt, from the workshop



Object number:
00016439

Title: Rijksdaalder of
Holland, United Provinces



Object number:
00016038

Title: Musket ball,
excavated from the site of



Frankfurt, from the wreck of the BATAVIA
Date: 1623
Medium: Silver
Name: Coin
History: The BATAVIA was built for the Dutch East India Company (VOC) and in October 1628 set sail on its maiden voyage from Texel in the Netherlands for Batavia in the Dutch East Indies (present day Jakarta, Indonesia). For the voyage out, it was carrying trade goods and chests of silver coins. In command was Francis Pelsaert, and Ariaen Jacobsz was skipper. The relationship between these men was acrimonious and deteriorated further during the voyage to a point where Jacobsz plotted with fellow crew member Jeronimus Cornelisz to mutiny and seize the ship. On board were approximately 332 crew, soldiers, and passengers. After calling at the Cape of Good Hope, Jacobsz purposely steered BATAVIA off course to separate the ship from the rest of the fleet, while at the same time gathering a group of men to carry out his plan. However, the plan was thrown into confusion when the BATAVIA struck a reef in the Abrolhos

Islands, off the Western Australia coast on 4 June 1629. The ship was unable to be refloated and soon



Holland, United Provinces of the Netherlands, from the wreck of the BATAVIA.
Date: 1622
Medium: Silver
Name: Coin
History: The BATAVIA was built for the Dutch East India Company (VOC) and in October 1628 set sail on its maiden voyage from Texel in the Netherlands for Batavia in the Dutch East Indies (present day Jakarta, Indonesia). For the voyage out, it was carrying trade goods and chests of silver coins. In command was Francis Pelsaert, and Ariaen Jacobsz was skipper. The relationship between these men was acrimonious and deteriorated further during the voyage to a point where Jacobsz plotted with fellow crew member Jeronimus Cornelisz to mutiny and seize the ship. On board were approximately 332 crew, soldiers, and passengers. After calling at the Cape of Good Hope, Jacobsz purposely steered BATAVIA off course to separate the ship from the rest of the fleet, while at the same time gathering a group of men to carry out his plan. However, the plan was thrown into confusion when the BATAVIA struck a reef in the Abrolhos Islands, off the Western Australia coast on 4 June 1629. The ship was unable to be refloated and soon



excavated from the site of the wreck of the BATAVIA
Date: c 1629
Medium: Lead
Name: Musket ball
History: The BATAVIA was built for the Dutch East India Company (VOC). In October 1628, it set sail for its maiden voyage from Texel, the Netherlands, for Batavia, Dutch East Indies (present day Jakarta, Indonesia) to collect a cargo of spices. For the trip out, she was carrying trade goods and chests of coins and was in a fleet of about seven vessels. In command was Francis Pelsaert, and Ariaen Jacobsz was skipper. These two men had a pre-existing acrimonious relationship, which deteriorated further as the voyage progressed. On board were approximately 332 crew, soldiers, and passengers. Jacobsz became friendly with a fellow crew member, Jeronimus Cornelisz, and the two plotted to take command of the ship by mutinying and turning to a life of piracy. After calling at the Cape of Good Hope, Jacobsz steered BATAVIA off course and away from the rest of the fleet. He and Cornelisz had gathered a small group of men with similar views to mutiny, but just prior to their plan taking effect, BATAVIA hit a reef at the Houtman Abrolhos, off the Western

started breaking up. The crew and passengers were ferried to nearby islands using the ships two smaller boats, taking with them limited water and food supplies. Safe from immediate danger, Pelsaert organised a reconnaissance trip to the mainland to search for water, but when this failed, he made the fateful decision to sail directly to Batavia to seek rescue. He took with him skipper Jacobsz, and 46 crew and passengers. They reached Batavia on 7th July 1629 where Jacobsz was promptly placed in prison as a result of his conduct. Back in the Abrolhos Islands, Jeronimus Cornelisz took control of the remaining 268 survivors. Still plotting mutiny, he effectively isolated soldiers (loyal to the Pelsaert and the VOC) from the main group of survivors by sending them to another island in search of water. He then proceeded to murder any of the remaining survivors who resisted his authority. In all, 125 men, women and children were killed. In the meantime, the soldiers (under the disciplined leadership of Webbie Hayes) had found water and food on their island. From They soon learnt of the killings on the neighbouring island, and

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realising Cornelisz's deception, prepared themselves for a fight, constructing a fortified position. This soon eventuated as Cornelisz's supplies began to run low. Several battles ensued in which Hayes's men successfully defended their position. Such was the situation when the rescue ship SARDAM (carrying commander Pelsaert) appeared off the islands. Order was soon restored and Cornelisz and some of his men were tried and executed. Two men were marooned on the mainland. When the SARDAM finally returned to Batavia, commander Pelsaert was held responsible for the loss of the BATAVIA and his assets were seized. He died a year later. The shipwreck of the BATAVIA was discovered in 1963 and is protected under the Commonwealth Historic Shipwrecks Act 1976.

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men, women and children. The soldiers, under the leadership of Webbie Hayes, had found a source of water and food on their island. They sent up smoke signals, as arranged with Cornelisz, which were ignored, and some of the survivors fleeing from the other islands reached the soldiers and told them of the mutiny and massacres. In anticipation of a confrontation, Hayes started making weapons out of debris of the BATAVIA, built a stone fort (still extant) and posted a watch. Cornelisz, realising his supplies were rapidly diminishing, decided to attack the soldiers and take theirs. Several battles ensued in which the better fed Hayes and his men were able to keep control and eventually capture Cornelisz. The mutineers regrouped under the command of Wouter Loos and attacked again. But at that moment, Pelsaert arrived in the rescue ship SARDAM. Hayes was able to explain the situation to Pelsaert and the remaining mutineers were captured. Pelsaert conducted a short trial and the lead mutineers, including Cornelisz, were taken to another island and executed. Wouter Loos and a cabin boy were marooned on the Australian mainland as their crimes were not

their crimes were not considered serious enough to warrant execution. When SARDAM reached Batavia, Pelsaert was held responsible for the loss of the BATAVIA due to his lack of control and his assets were seized. He died a year later. Jacobsz never admitted to plotting the mutiny and was spared execution due to lack of evidence. It is unknown what happened to him. The shipwreck of the BATAVIA was formally identified in 1963 and is protected under the Commonwealth Historic Shipwrecks Act 1976.



Object number:
00016015

Title: Beardman jug,
excavated from the wreck



Object number:
00055232

Title: Log of HMS SIRIUS
1797-1798



Object number:
00027629

Title: Ganapingu
Ceremonial



excavated from the wreck site of the BATAVIA

Date: c 1629

Medium: Salt glazed

Ceramic

Name: Jug

History: The BATAVIA was built in 1628 for the Dutch East India Company (VOC) as a cargo ship. In October 1628, BATAVIA set sail for her maiden voyage from Texel, the Netherlands, for Batavia, Dutch East Indies (present day Jakarta, Indonesia) to collect a cargo of spices. For the trip out, she was carrying trade goods and chests of coins and was in a fleet of about seven vessels. In command was Francis Pelsaert, and Ariaen Jacobsz was skipper. These two men had a pre-existing acrimonious relationship, which deteriorated further as the voyage progressed. On board were approximately 332 crew, soldiers, and passengers. Jacobsz became friendly with a fellow crew member, Jeronimus Cornelisz, and the two plotted to take command of the ship by mutinying and turning to a life of piracy. After calling at the Cape of Good Hope, Jacobsz steered BATAVIA off course and away from the rest of the fleet. He

and Cornelisz had gathered a small group of men with similar views to mutiny, but just prior to their plan



1787 - 1792

Date: 1787-1792

Primary Maker: Lieutenant William Bradley

Medium: Leather, Iron gall ink, paper Paste, Japanese tissue, fimoplast P tissue, reversable PVA, Mull and handmade paper linings, calf 18th century style (spine), marble slides

Name: Log book

History: William Bradley was appointed First Lieutenant of HMS SIRIUS on 25 October 1786, and sailed in her with the First Fleet in May 1787. After arriving at Port Jackson on 26 January 1788, he was immediately deployed to assist Captain John Hunter on a series of surveys of Sydney Harbour. Bradleys Point, now known as Bradleys Head, on the north shore of Sydney Harbour was named for him in 1788. From October to May 1789 he sailed with Hunter to the Cape of Good Hope, via Cape Horn, to collect provisions for the settlement. Bradley sailed to Norfolk Island in March 1790. The SIRIUS was wrecked on arrival on 19 March, and Bradley was forced to remain on the island for 11 months. He undertook a survey of the island during this period before returning to Port Jackson on the SUPPLY. In March 1791 Bradley returned to England on board the chartered Dutch ship WAAKSAAMHEID



Cosmology

Date: c 1994

Primary Maker: John Bulun Bulun

Medium: Ochre, canvas

Name: Painting

History: This painting, 'Ganalpingu Cosmology', can be read as a map of Ganalpingu land. John Bulun Bulun has incorporated all the elements that are important to be passed on to a stranger visiting the area. Unlike European maps that usually only refer to the features of the physical landscape, this map also incorporates the travels of the dreaming ancestors as the land was formed as well as how the Makassans are incorporated into Ganalpingu society. It explains to the Makassans the spiritual relationship between ancestors, land and the land owners. John Bulun Bulun refers to the painting as a passport, the ceremony as a visa to be renew with each visit. In the top left hand corner of the painting, Gumumungumuk and the landowners are on the site where the welcoming ceremony takes place. The ceremony aims to reaffirm friendly relationships with different groups, such as in this case the Macassans. Painted on top right are Makassan trade goods, guns, knives and tobacco. John Bulun Bulun talks of

taking effect, BATAVIA hit a reef at Houltman Abrolhos, off the Western Australia coast on 4th June, 1629. The ship was unable to be re-floated and started breaking up. The crew and passengers were ferried to nearby islands using the ship's two smaller boats, along with the water and food supplies. Some of the men drowned during this operation, but all the women and children reached land safely. The islands on which they landed did not have available fresh water and Pelsaert organised a reconnaissance trip to the mainland to try to find a water supply. This proved unsuccessful and Pelsaert made the decision to try to reach Batavia in the long boat. Pelsaert, Jacobsz and 46 crew and some passengers reached Batavia on 7th July 1629, without loss of life. Jacobsz was promptly placed in prison due to his conduct on board BATAVIA. Back on the island, Cornelisz took control of the remaining 268 survivors and weapons. Still dreaming of mutiny, he marooned 20 of the soldiers on a neighbouring island with the excuse of searching for a water source, and then proceeded to murder any of the remaining survivors who he perceived as a threat to his command or a

ship WAANKSAAMHEID, sailing via the Philippines. In England he was one of several officers, including Hunter, court martialled over the loss of the SIRIUS. All were honourably acquitted. Following Governor Phillip's request, Bradley was promoted to the rank of Master and Commander, in July 1792. Special reference was made of his survey work on Norfolk Island. He rose to the rank of Rear Admiral of the Blue and was superannuated in September 1812. Comparison of Bradley's log of HMS SIRIUS with the William Bradley's journal entitled 'A Voyage to New South Wales, December 1786 - May 1792', held in the State Library of New South Wales has confirmed that the hand of the two manuscripts is the same. Given that one leaf in the Bradley's Journal bears an 1802 watermark, it shows that it was compiled sometime after that date - indicating that it is a fair copy of the original. It contains 29 watercolours, 22 charts and 14 maps, and very important observations of the native inhabitants and the natural history of the Sydney area. Like Bradley's Log, Bradley's Journal is also a fair copy, and it is reasonable to speculate they were executed at a similar date, some time after Bradley's

JOHN BURRILL BURRILL TALKS OF these objects as part of the dreaming landscape of his clan because during the welcoming ceremony, the Makassans become part of the Ganalbingu world. The top features a depiction of the north-west trade wind, the Lunggurruma, that brings the Macassan Traders from Sulawesi. A Djarrawitjibi body painting design is featured at centre right. Beneath it is a billabong surrounded by various frogs, the lunggurruma and the lunggurruma tree. The lower right corner features a body painting design that is used by the Ganalpingu men to represent a log across a river. Another body painting design with flying fox droppings is featured at the lower left. The image the magpie goose icon is featured with two Wandjirr sand sculptures made during the Bukubot mortuary ceremony. An image of the Wandjirr is featured beneath the sculptures, as does a spear used in the turtle dance. The Wandjirr are associated with the long necked turtle. Above the magpie goose is a beehive shaped paperbark shelter, called the Ngorlorr or Mirdiga.

burden on supplies. Eventually, Cornelisz and fellow mutineers murdered 125 men, women and children. The soldiers, under the leadership of Wiebbe Hayes, had found a source of water and food on their island. They sent up smoke signals, as arranged with Cornelisz, which were ignored, and some of the survivors fleeing from the other islands reached the soldiers and told them of the mutiny and massacres. In anticipation of a confrontation, Hayes started making weapons out of debris of the BATAVIA, built a stone fort (still extant) and posted a watch. Cornelisz, realising his supplies were rapidly diminishing, decided to attack the soldiers and take theirs. Several battles ensued in which the better fed Hayes and his men were able to keep control and eventually capture Cornelisz. The mutineers regrouped under the command of Wouter Loos, this time armed with muskets, and attacked again but at that moment, Pelsaert arrived in the rescue ship SARDAM. Hayes was able to put the story to Pelsaert and the remaining mutineers were captured. Pelsaert conducted a short trial and the lead mutineers, including Cornelisz, were

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lack of control and his
assets were seized. He
died a year later. Jacobsz
never admitted to plotting
the mutiny and was
therefore spared execution
due to lack of evidence. It
is unknown what happened
to him. The shipwreck of
the BATAVIA was formally
identified in 1963 and is
now protected under the
Commonwealth Historic
Shipwrecks Act 1976.



Object number:

00017246

Title: Americae sive Novi Orbis, Nova Descriptio

Date: 1587

Primary Maker: Abraham Ortelius

Medium: Hand-coloured copper plate engraving on paper.

Name: Map

History: Originally published in 1570, this hand-coloured, engraved map of North and South America is from the original Latin edition of Abraham Ortelius's 'Theatrum Orbis Terrarum' (1570), considered the first modern atlas. This 1570 edition contained seventy maps that were bound into a book with an accompanying text. The maps were updated in subsequent editions, and the atlas continued to be published until 1612. The Theatrum was considered the most authoritative set of maps in the late sixteenth and early seventeenth centuries.



Object number:

00015464

Title: LE GEOGRAPHE

Date: 1600



Object number:

00018639

Title: Patile de Mirlapore

Date: 1841-1842



Date: c 1990

Primary Maker: Michel Laroche

Medium: Bone, brass and wood.

Name: Model

History: GEOGRAPHE was laid down in 1794 as the URANIE, renamed GALATEE in 1799 and launched as GEOGRAPHE on 23 August 1800, a 20-gun 'Serpentine class' corvette of the French Navy. In October 1800 the ship left France under the command of Nicolas Baudin to survey the Australian coastline, returning in 1803. By 1811 it was being used as a prison hulk in L'Orient and soon after was broken up. Nicolas Baudin sailed from France in command of the ships GEOGRAPHE and NATURALISTE on a scientific expedition to Australia in October 1800. Apart from the scientific interests of the expedition, Baudin planned to survey parts of the Australian coast - particularly those areas as yet only poorly charted. The great French explorer Louis-Antoine de Bougainville was an influential supporter of the expedition and his son Hyacinthe served as a midshipman aboard the GEOGRAPHE. In May 1801 the expedition reached Cape Leeuwin, Western Australia and although Baudin's instructions were to sail south to Tasmania, with winter approaching



Date: 1841-1843

Primary Maker: Admiral François-Edmond Pâris

Medium: Ink on paper

Name: Lithograph

History: This folio is part of the document titled 'Essai sur la construction navale des peuples extra-Européens ou collection des navires et pirogues construits par les habitants de l'Asie, de la Malaisie, du Grand Océan et de l'Amerique by Admiral Edmond-François Paris based on observations during voyages of the 'de l'Astrolabe, La Favorite et L'Artemise', published in France, 1843 by Arthus Bertrand. Pâris's work has important connections with Australian and Pacific history. He visited Sydney and Hobart on each of his three Pacific voyages. His first work began as a young officer aboard France's last and greatest scientific voyage of discovery - Dumont d'Urville's ASTROLABE expedition from 1826-1829, which spent considerable time surveying and documenting the southern and western Australian coastline. Pâris's images, plans and models of non-European vessels had an important influence on the development of the French Musée National de la Marine of which he was curator from 1871 to 1893. Some of the craft in Pâris's

with winter approaching, he chose instead to start surveying north along the west Australian coast - discovering and naming Geographe Bay in the process. The GEOGRAPHE and NATURALISTE (under the command of Jacques Felix Emmanuel Hamelin) separated and Hamelin undertook a survey of Shark Bay, with the two ships reuniting at Timor. In November the expedition sailed south into the Indian Ocean and then east to Tasmania - arriving there in January 1802. Over the next three months the expedition surveyed much of Bass Strait and the south coast of Australia. Baudin's survey coincided with that of Matthew Flinders in the INVESTIGATOR and an encounter between the two men took place on 8 April 1802 in South Australia at a place named (by Flinders) Encounter Bay. The period Baudin spent in Tasmania produced a wealth of new geographic information, and the expedition's scientists collected abundant natural history specimens, and made important records of the indigenous Tasmanians. During the survey the GEOGRAPHE and NATURALISTE had acted separately but rendezvoused in Port Jackson in June 1802. At Port Jackson Baudin

some of the craft in Paris's plans and sketches have disappeared from use, whilst others are still made today in the same traditional manner, demonstrating an important historical continuity. The Pâris collection exemplifies the spirit of scientific enquiry and classification of indigenous artifacts into the European world view that propelled the great European voyages of the 18th and early 19th centuries. They hark back to the classificatory impulse of the Enlightenment. Yet unlike many other images and accounts of Indigenous cultures that emphasised the superiority of the European, Paris's work shows an empathy with Indigenous cultures and their inventive solutions to seafaring problems.

Port Jackson Baudin purchased a smaller vessel, the CASUARINA, to replace the slow and cumbersome NATURALISTE which was then sent home to France; he entrusted command of the CASUARINA to Louis de Freycinet, his surveying officer. Over the following year the expedition surveyed more of Bass Strait, King Georges Sound, and the Australian north coast around Bathurst and Melville islands. In August 1803 the expedition returned to Mauritius where Baudin died on 16 September and Captain Pierre Milius took command.



Object number:
00018677

Title: Pirogue de Vanikoro a
la voile



Object number:
00000918

Title: Indiae Orientalis,
Insulavagum Adiacentium



Object number:
00000463

Title: Makassan prahu
redaukara model



la voile

Date: 1841-1843

Primary Maker: Admiral François-Edmond Pâris

Medium: Ink on paper

Name: Lithograph

History: François-Edmond Pâris (1806-1893), son of a French government administrator, entered the Angoulême Naval Academy at the age of 14 in 1820. Between 1822 and 1824 he studied painting with French Navy artists Pierre-Julien Gilbert (1783-1860) and Pierre Ozanne (1737-1813), both known for their accurate and lively drawings of ships and naval battles. Pâris's long naval career began in 1826 as a young officer or élève with France's last and greatest scientific voyage of discovery, the ASTROLABE expedition under captain Dumont d'Urville. Dumont d'Urville preferred trained navy personnel to 'troublesome' civilian scientists and artists. The official artist on the ASTROLABE was Louis de Sainson, who produced the remarkable Atlas Historique from this 1826-1829 voyage. During the circumnavigation, Dumont d'Urville spent time surveying King George Sound and later Jervis Bay on the east coast of

Australia and Pâris was employed in making charts. On arriving in Port Jackson in December 1826,



insularumque Adriacientium Typus

Date: c 1590

Primary Maker: Abraham Ortelius

Medium: Ink on paper

Name: Map

History: In 1570, Flemish cartographer Abraham Ortelius (1527-1598), often called the 'father of modern geography', compiled what has been called 'first modern atlas', the Theatrum Orbis Terrarum. This compilation of 53 maps of regions around the world, included this map, the Indiae Orientalis. The Indiae Orientalis is a brightly hand-coloured example, quite possibly produced for a particular client. Much of the information in the Indiae Orientalis is drawn from Gerhard Mercator's 1561 world map and from Portuguese maps. Despite being compiled from many sources, quite general in detail and initially with many errors, the Atlas was a popular publication and continued to be in demand in the early 1600s. It is unclear which year and edition this map is from. At the bottom of the map a land mass described as 'BEACH, pars continentis Australis' is shown emerging below Java. This is reportedly based on Marco Polo's writings, which suggested the existence of a land below Java, and it has been



padawakang model

Object Names: Still image

Date: 1987

Primary Maker: Nick Burningham

Medium: Balsa, hibiscus wood, paper, raw silk, pandanus leaves

Name: Model

History: Since at least the 17th century Macassan traders from Indonesia were coming to the shores of northern Australia on an annual basis to harvest trepang (sea cucumbers, beche de mer) - a delicacy favoured throughout Asia, particularly in China. Macassan prahus could hold up to 30 people and carry rice as a staple food source, canoes for close-in work, clay pots for cooking and bamboo for constructing makeshift shelters. At the time, Macassan traders were travelling in the most technologically advanced vessels seen in Australian waters. In their prahus (also spelled perahu) they sailed down during the monsoonal wet season and returned at the start of the dry season to trade with Dutch and Chinese merchants. They also collected and traded other marine products such as pearls, pearl shell, trochus shell, fish, turtle shells and meat. This trade started to decline at the turn of the 20th century when the Australian government introduced customs taxes

Dumont d'Urville discovered his surveys had aroused suspicion over French colonisation plans. He then sailed to New Zealand, several Pacific islands and Tasmania, before journeying home via Vanikoro in the Solomon Islands where he erected a monument to the great French navigator Comte de Laprouse. The hydrographic results of the expedition were impressive, as were the vast collections of botanical and zoological specimens from all parts of the globe. The next French voyage to the South Pacific was to have quite a different focus. In 1829 Cyrille-Pierre-Théodore Laplace was given command of an expedition to secure further economic opportunities for French colonial interests in the Asia-Pacific region, and to re-establish waning French influence in Indo-China. With his prior experience on Dumont d'Urville's expedition and growing reputation as a hydrographer, Laplace chose Lieutenant Pâris among his officers on LA FAVORITE. Laplace's expedition left the French port of Toulon in December 1829. Near Madras off the Indian east coast, LA FAVORITE grounded on a mud bank and was assisted by local Indian

java, and it has been argued that the word 'beach' is Polo's translation of a Chinese word. The reverse side of the map has text in Latin headed 'India'. The publication of the Theatrum 'marked an epoch in the history of cartography'. As Tooley suggests, it was 'the first uniformly sized, systematic collection of maps of the countries of the world, based only on contemporary knowledge, since the days of Ptolemy.' Revised editions of the Theatrum expanded as new information about the world gathered by explorers and traders reached Holland. See: Koeman, *Atlantes Neerlandici*, Volume III, Ort 11; Tooley, *Maps and Mapmakers*, pp. 29 & 106-108.

introduced customs taxes and license fees as a deterrent. The contact between the local Indigenous people, the Yolngu and the Macassans had an impact on both cultures in aspects of art, trade, technology, language, economy and even marriage. The Macassan visitors are remembered in Indigenous oral history, ceremonies and paintings depicting Macassan prahus.

fishing vessels. Pâris was to note that the masula of the region - despite their construction from planks of mango wood sewn together with coconut coir - were quite suited to their task, precisely because of their very un-European flexibility. LA FAVORITE continued to Singapore and then visited a series of South East Asian ports, including Manila, Macao and Canton, where Laplace secured 'most favoured nation' status with the Chinese for France. Whilst in Indo-China, Laplace noted that Pâris's survey chart of Tourane Bay (Vietnam) was 'as handsome a piece of work as it was useful'. After visiting several other Indo-Chinese ports Laplace continued to the Dutch East Indies, then to Australia. The crew had suffered much illness in South East Asia and two men were buried on Bruny Island, and another three died in hospital in Hobart in July 1832. Laplace continued to Sydney in August - where the French crew was a popular addition to the colony's social calendar - before leaving in September to New Zealand. The warm welcome extended by the colonial authorities in Sydney to the crew of LA FAVORITE quickly changed when they heard the

French were making extensive surveys of the New Zealand coastline in an apparent attempt to claim New Zealand for France. This French 'threat' of a corvette off the New Zealand coast, along with some prompting by colonials, led several Maori chiefs to write to King William IV for his protection, ultimately hastening the British colonisation of New Zealand. Laplace left New Zealand and crossed the Pacific to arrive in the Chilean port of Valparaiso in November 1832. He then continued south past Cape Horn and returned across the Atlantic to Toulon harbour in April 1833. During the voyage, Pâris had compiled an extensive portfolio of drawings and plans of various watercraft from all the expedition's ports of call. Despite some trading setbacks in China, Laplace's voyage was regarded as generally successful and the French government authorised the publication of his account, *Voyage autour du Monde par les Mers de l'Inde et de la Chine*, in four volumes, from 1833. Twenty four of the 72 watercolour plates of scenes of various ports and towns included in the first volume were by François-Edmond Pâris. Pâris's increasing portfolio

of work was recognised and he was awarded the Légion d'honneur. Pâris then approached the Naval Ministry for permission to go to England to learn English and familiarise himself with the operations of the new steamships. He was later involved in installing the first steam engines on board French naval vessels. After captaining the CASTOR from 1834 to 1836, in 1837 Pâris was attached to the ARTEMISE as executive officer - again under Laplace - for a third voyage of exploration, and Pâris's third circumnavigation of the globe. The voyage this time was primarily political; Laplace was tasked with ensuring fair treatment for French missionaries and traders in Tahiti and Honolulu. The ARTEMISE voyage became an arduous, disease-ridden struggle through the Indian Ocean and South East Asia. For Paris, it was quite tragic. Whilst inspecting an engine in a foundry in Porto Novo in Pondicherry in June 1838, his sleeve became caught in the machinery and his arm was 'mangled'. It was later amputated, but this did little to stop the energetic Paris from continuing his work and career, and his interest in steam engines. The ARTEMISE visited Hobart and Sydney - the

third time for the well-travelled Lieutenant Pâris - and finally returned to France in April 1841. Pâris's three expeditions had provided him with such a comprehensive body of work on non-European watercraft that he could claim to have made a definitive study. The King of France agreed and Pâris's drawings were published by royal decree. His *Essai sur la Construction Navale des Peuples Extra-Européens* was printed by the renowned engraver Claude Arthus-Bertrand. Between 1841 and 1843 the various parts of his folio, with individual plates and accompanying text pages wrapped in their yellow cover papers, were produced monthly. During his Pacific voyages, Pâris had documented every type of sailing vessel he encountered. He drew plans and scenes of indigenous watercraft in such places as Senegal, the Seychelles, India, Malaysia, the Strait of Malacca, Vietnam, China, Singapore, the Philippines, Indonesia, Australia, Chile and Brazil. He drew canoes from Greenland, Arab dhows, Chinese junks, Malay proas and Pacific outriggers. Despite the loss of an arm, Pâris continued to actively command in the French Navy. In 1842 he

transferred to the new steamship section of the navy, captained the INFERNAL and the ARCHIMEDE, and was promoted to the rank of captain in 1846. He was given command of several other ships between 1847 and 1854 during a time of rapid innovation and change in naval warfare toward steam driven ironclad ships. At this time, Pâris collaborated with his father in-law Admiral Bonnefoux on a huge Maritime Dictionary of Sail and Steam, in both French and English. During the Crimean War (1853-1856) Pâris headed the naval division of Dniepr and in 1856 took command of AUDACIEUSE. In 1857 he visited England to study the construction of Brunel's great 'Leviathan' steam ship the GREAT EASTERN. In 1858 he was promoted to Rear Admiral and from 1860 to 1861, led the 2nd division of the French fleet, with his flag on the ALGESIRAS. Made a member of the French Academy of Sciences in 1863 in recognition of his contributions to geography, he continued to write treatises on naval architecture. In 1864, Pâris was promoted to vice-admiral, and headed the naval archives. After retiring from the Navy in 1871 he took up the

position of curator of the
Musée National de la
Marine, a position he held
until his death in 1893.
Pâris had a significant
influence on the direction
of the French maritime
museum collection,
ordering the construction
of 120 models of vessels
indigenous to different
locations of the French
Empire. This no doubt gave
physical form to his
extensive portfolio of
images and plans, as well
as to French imperial
connections.



Object number:
00049025

Title: Octant

Date: 1850 - 1921

Medium: Metal, glass

Name: Octant

History: Herbert Edward (Bert) Young assembled a collection of maritime objects, books, papers, images and ephemera, and established Young's Maritime Museum from his home in Forestville, a suburb of Sydney, in the late 1960s. This private museum was short-lived and in 1972, Young presented his collection to the Department of Shipping and Transport to hold for incorporation into a future national maritime museum. The collection was transferred to the ANMM in 1987.



Object number:
00049027

Title: Long lens or eyepiece for octant

Date: before 1976

Medium: Metal, glass

Name: Eyepiece

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Object number:
00049231

Title: Zagan Gud Aladhi
(Star Constellation)



(Star Constellation)

Date: 2007

Primary Maker: Billy John
McFarlane Missi

Medium: Linocut printed in
black ink, hand coloured

Name: Linocut

History: Artist's statement:
Zagal are little fish that
come around at a
particular time of the year.
In this print I express the
disappearance of the
Baidam (shark)
constellation - zugu bau
thithuil. Our culture's
ontological belief is that
during August when the
Baidam disappears from
the northern sky of the
Torres Strait and all you
see is other groups of
stars, that's when the first
group of migrant birds
(birubirul) pass through
from Papua New Guinea to
mainland Australia. Early
morning low tides become
regular, which we call in
our language Baidam au
Thugau (meaning Baidam
low tide in Kala Lagaw Ya,
the Western Torres Strait
Island dialect). This is
usually at the end of
Wongai season and
signifies the beginning of
the turtle mating season
also. Zagal are plentiful at
this time, so bigger fish
attack and chase them
along the reefs. The
sharks, which are

pregnant, chase the bigger
fish to eat. These are times
when there are only low
tides in the morning and at

night and only high tides
during the day, leading up
to the big spring tides.



Object number:
00054880
Title: Civilised #3
Date: 2012



Object number:
00054881
Title: Civilised #8
Date: 2012



Object number:
00054946
Title: Dutch ship model of
ZEEHAAVEN



Date: 2012

Primary Maker: Michael Cook

Medium: Inkjet print on paper

Name: Photograph

History: ARTIST'S

STATEMENT "I was never taught Aboriginal history at school, only about European settlement of Australia. What I learnt in school was similar to the first European settlers' beliefs, with words like 'natives' and 'discovery of Australia'. Looking back now, I realise that it was a false way of teaching, and that it hid the truth about the treatment of Aborigines over the past four hundred years.

Captain Cook wrote "these people may truly be said to be in the pure state of nature, and may appear to some to be the most wretched upon the earth; but in reality they are far happier than ... we Europeans." What was the colonisers' view of what it means to be civilised, and would a better understanding of Aboriginal cultures have made a difference to our history? Was being civilised about fashion, speech, cultivating the land, having Christian beliefs, or was it to do with

the colour of someone's skin or how they appeared? Upon the European discovery of



Date: 2012

Primary Maker: Michael Cook

Medium: Inkjet print on paper

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Date: 2016

Primary Maker: Paul de Wit

Medium: Maple, ropes, paint, textiles

Name: Model

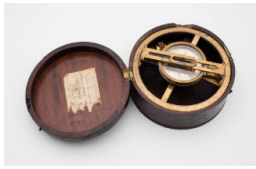
History: Abel Tasman

(1606 - 1659) was a Dutch seafarer, explorer and merchant. He is best known for his voyages of 1642 and 1644 in the service of the Dutch East India Company, during which time his expeditioners became the first known Europeans to reach the islands of Van Diemen's Land and New Zealand. In 1643 he also became the first European to sight the Fiji Islands. Tasman's expeditions produced important charts of parts of Van Diemen's Land, New Zealand and some Pacific Islands. In August 1642 Tasman left Batavia in command of the VOC ships ZEEHAEN and HEEMSKERCK. Both vessels had been built in 1639 in the company's shipyards in Amsterdam. An expedition to explore the unknown southern oceans had been in the VOC's plans for some time, and as a respected navigator and skipper, Tasman was a logical choice for the command. The expedition sailed south of the Australian continent and on 24 November sighted land which Tasman named Van Diemen's Land in honour of Anthony van

Australia, Aborigines were seen as 'natives'—part of the flora and fauna. European settlers were not interested in understanding new cultures, or how Aborigines lived in harmony with the land—only that their way of life was superior. Even today, Aboriginal people are still suffering because these beliefs still exist amongst some non-Indigenous Australians. Even today, in a so-called 'modern' society, racism is rife." This body of work by Michael Cook dresses Aboriginal Australians in the fashions of four European countries that visited Australia before and in the early stages of colonisation: Spain, The Netherlands, England and France. It asks 'what makes a person civilised?' and suggests how different history might have been if those Europeans had realised that the Aborigines were indeed civilised. For Aboriginal Australians were certainly civilised, as James Cook appreciated. The harmony with the land that had existed for tens of thousands of years was precious, in perfect balance, and in the last 400 years some of these lessons could have been considered more thoughtfully.

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Honour of Anthony van Diemen, Governor-General of the Dutch East Indies. Once Tasman reached Van Diemen's Land, he followed the coastline until the winds made it difficult to continue. He sailed east across the Tasman Sea, and on 13 December the expedition sighted land on the west coast of the South Island of New Zealand. Tasman referred to this new land as 'Staten Landt' wrongly believing it to be connected to Isla de los Estados (Staten Island) off the southern tip of South America. Tasman then proceeded north and then east and it was here that one of his ships was attacked by a group of Maori. Four of Tasman's crew were killed in the confrontation, earning the bay the title of Murderers Bay - now called Golden Bay. Nevertheless, the expedition went on, and Tasman explored Tonga and Fiji, and returned to Batavia on 15 June 1643. From the Dutch East India Company's perspective, Tasman's 1642 expedition had failed to locate any useful new trade areas and for over a century, until the voyages of James Cook, Tasmania and New Zealand were not visited by Europeans.



Object number:
00040567

Title: Azimuth compass

Date: 1844 - 1865

Medium: Wood, metal,
paper, ink, glass

Name: Compass

History: Sometimes called a circumferentor, the instrument was used for taking bearings on prominent points during survey work. Relatively little is known about Charles Suffell but he was listed as a general salesman at 132 Long Acre in London Directories from 1839 to 1843; then as a Mathematical Instrument Maker at the same address from 1844 to 1865. From 1866 to 1877 he was at 122 Long Acre.



Object number:
00040568

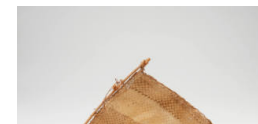
Title: Pocket compass

Date: 19th century

Medium: Wood, glass,
metal, paper, ink

Name: Compass

History: One of the earliest recorded uses of the magnetic compass was reported in the 12th century in the English Channel. Prior to the introduction of the compass, navigation at sea was primarily determined by the sighting of landmarks. With the gradual perfection of compasses and associated understanding of the effects of magnetic variation and deviation, the compass became a primary instrument for navigation on both land and sea. The pocket compass was developed from a need to increase portability, resulting in a model that could be carried and operated in one hand.



Object number:
00048188

Title: Nikunau canoe,
18th century



Kiribati

Date: 1969-1976

Medium: Wood, cloth and plant material

Name: Model

History: David Lewis (1917-2002) collected these models during research for his work on indigenous Pacific ocean travel and navigation. Traditionally, such models as these were used by Pacific Island peoples to teach navigation skills. An adventurous New Zealander, in 1960 and with little preparation, Lewis entered the first single-handed transatlantic yacht race. He had long been interested in the navigation methods of historical Polynesian migrations across the Pacific. In 1964 he began to investigate how these voyages over the horizon may have been performed and he successfully sailed from Tahiti to New Zealand without using a compass, sextant or chronometer. Ever since the first European voyagers arrived in the Pacific in the 18th century there had been many and varied theories about the peopling of the Pacific Islands. Sailors had also long wondered at how islanders could navigate so well without instruments. Many explorers and sailors were fascinated with the construction methods and abilities of indigenous water craft that allowed an

water craft that allowed an active policy of exploration, rather than accidental discovery, across the Pacific. Lewis's efforts during the 1960s to understand indigenous pacific navigation formed an early part of the growing trend of re-creating historic vessels and re-tracing voyages. One of the most prominent of the early efforts in so-called experimental archaeology was the 1947 journey across the Pacific from South America of Thor Heyerdahl and crew in the balsa wood raft the KON-TIKI. Whilst Heyerdahl focused on reconstructions and the use prevailing currents, David Lewis was interested in traditional navigation methods. Importantly, Lewis was concerned to learn from Indigenous people. With some support from the School of Pacific and Asian Studies at the Australian National University, Lewis went to an island in Micronesia that he had heard still made canoe voyages without modern instruments and asked to be taught their navigational lore. He spent several years during the late 1960s visiting other islands and seeking out traditional methods - which most people had assumed had been superseded by modern navigational technologies. Lewis was

technologies. Lewis was accepted as a student by several indigenous navigators and he learnt about nautical almanacs of celestial navigation that were memorised and handed down orally. His work has been considered an important anthropological study. He recorded and published his research in his widely read and highly regarded *We, The Navigators* in 1972 and *The Voyaging Stars* in 1978. Lewis generated further interest among scholars of the Pacific about the history of oceanic migration. He was also instrumental in a revival of traditional boat building skills and navigational lore in many islands across the Pacific. He inspired further experimental archaeology across the region, including the Polynesian Voyaging Society (PVS), founded in 1973 by nautical anthropologist Ben Finney, sailor Charles Tommy Holmes and Hawaiian artist Herb Kawainui Kane (who is linked to the collection of one of the models). The PVS wanted to show how ancient Polynesians could have purposely settled the Polynesian Triangle using non-instrument navigation. In 1976 what was the reportedly the first dedicated voyaging canoe to be built in the Hawaiian

to be built in the Hawaiian Islands in over 600 years - the Hokulea - successfully sailed to Tahiti by Micronesian navigator Mau Piailug, using no instruments. Since this voyage, the Hokulea and her sister canoe the Hawaiiloa have undertaken voyages to other islands in Polynesia, including Samoa, Tonga, and New Zealand. David Lewis went on to single-handedly circumnavigate Antarctica and published another bestselling book about his adventures attempting this feat, called Ice Bird. He continued to be associated with Antarctica and in 1975 set up the Oceanic Research Foundation and worked with businessman /adventurer Dick Smith in scientific exploration in the area. David Lewis died in 2002.



Object number:
00055535

Title: Popo canoe model
from Vanuatu



Object number:
00055536

Title: Lakatoi Canoe Model,
Papua New Guinea



from rap

Date: 1996

Medium: Wood and natural fibres

Name: Model canoe

History: The popo is specific to the Caroline Islands and evolved to suit the regions conditions and requirements. Travel between the islands required a craft that could make ground to windward on voyages into the northeast tradewinds. Their hull size was closely related to a unique form of currency used in the islands. Large stone disks of calcite represented currency, and they were quarried in Palau at the western end of the Caroline and Marinas island groups, and then traded around the other islands. They weighed in the order of two tonnes, and thus required a large craft for transport. The model accurately reflects the shape, construction and configuration of the full size popo and along with models of other Pacific craft helps interpret the diverse design and construction of the many Oceanic outrigger craft.



Papua New Guinea

Date: c 1980

Medium: Wood and natural fibres

Name: Model

History: The most characteristic of the Port Moresby craft is the lakatoi. The name is derived from laka (Motu form of iva, waka, waga, etc.), and toi (Motu form of tolu, three). A lakatoi is composed of three or more asi, smaller canoes traditionally used for shorter coastal journeys. These are secured together by numerous cross beams which are tied by lashings that pass through square holes cut in their gunwales. Over these beams a large platform or deck (ilaha) is constructed. At each end of the platform an oblong deck-house is constructed with flat roofs and opening into the centre. Lakatoi were traditionally used for trading expeditions, or hiri, to settlements at the mouths of rivers of the Papuan Gulf. The expeditions would leave at the end of September or the beginning of October, the season of the south-east trade wind being then near its close. On board the lakatoi were large quantities of earthenware pots and ornaments, to barter for sago and wood for asi. Early European accounts record upwards of 1200 pots could be

or 1200 pots could be carried on each lakatoi. There were numerous rituals associated with the trading season and preparation of the vessels including decorations and sea trials. The fleet could consist of as many as 20 lakatoi, with about 29 men in each.