

iii. Artists

Some amateur enthusiasts were famed more for their drawings than for their collections of plants. Those First Fleeters and other early settlers who shared Captain John Hunter's "pretty turn for drawing"³¹⁵ were worthily succeeded. Much of the later botanical art was inspired by the same old motives. Some were simply moved "by the sight of plants with quaint and beautiful characteristics"³¹⁶ to paint them for personal pleasure, or for the pleasure and information of friends³¹⁷; others sketched, painted or photographed plants because they were commissioned to do so or because such work came into their professional ambit; some were moved by purely scientific motives to make not only macroscopic studies, but also meticulous enlargements of dissections to indicate previously unknown morphological characteristics.³¹⁸ However motivated in hobby or profession, the preparation of faithful delineations of plants had the scientifically significant effects of concentrating the observational skill of the artists themselves, and of developing botanical awareness in others. When an artist's work was published his contribution to science was immeasurably greater, but the

315 Surgeon John White's term for Hunter's artistic skill. See Thesis I, pp.94-95. For the botanical art of John Hunter, George W. Raper, Henry Brewer, the "Port Jackson Painter", Thomas Watling, Ferdinand Bauer and John William Lewin, see Thesis I, Chapter VI.

316 Thesis I, p.92.

317 It is interesting to note that during the 1840s, "Mrs. Jones" of 10 O'Connell Street, Sydney, undertook to make and send to England "wax replicas of *Telopea speciosissima*, Rock Lily, etc. from £4-4-0 for collections". SMH, 17 Jan.1843 and 16 July 1844. No doubt many examples of Mrs. Jones's work were soon displayed under glass domes in English drawing rooms.

318 The development of such work is seen in its early stages in the botanical art of J.W. Lewin (see photographs on p.611); James Sowerby's work in J.E. Smith : A Specimen of the Botany of New Holland, Lond., 1793 was of higher standard, while Ferdinand Bauer's work in Illustrationes Florae Novae Hollandiae...Lond., 1813, has hardly been surpassed. See Thesis I, Chapter IV.

BOTANICAL ART OF ELIZABETH DARLING.



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1 : Bolwarra, Eupomatia laurina; 2 : Native Rose, Boronia serrulata, "from nature by E. Darling grows wild in the neighbourhood of Sydney"; 3 : Red Bottlebrush, Callistemon citrinus; 4 : Wax-flower, Eriostemon buxifolius. Originals coloured.

Photos: Mitchell Library, from Elizabeth Darling : Australian Flowers, c.1830, ML. BL026.



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4.

MRS. D.E. PATY'S PLANT PAINTINGS :
1 : Rat's Tail Orchid, Dendrobium teretifolium, "Parasitical Plant Found on the Maitland Road by Mr. Wilton attached to the Trunk of a Swamp Oak", 11 Aug. 1836. Original coloured. The collector would have been the chaplain, the Rev. Charles Wilton, who was keenly interested in natural history.
2 : Gigantic or Gynea Lily, Doryanthes excelsa, painted at Newcastle 6 Nov. 1835.
3 : Burrawang, Macrozamia communis, wrongly labelled as "Xanthorea hastilis" Painted at Newcastle, April 1835. Original coloured.

4 : Wax Flower, Eriostemon lanceolatus, painted at Newcastle, 30 Aug. 1833. Original coloured.

Photos: ANL, from NK.1494.

efforts of most artists remained unpublished, owing chiefly to lack of capital and printing facilities, even if a market were assured. The very techniques³¹⁹ of book illustration were apt to frustrate the efforts of the most enthusiastic botanical artist unless he could gain government patronage, and even then much work was likely to remain unpublished.³²⁰

The botanical art of some amateur enthusiasts has already been noted³²¹, but others deserve mention, even if little is known about them, for their work gives some indication of the botanical interest of their time. In 1829, a correspondent of the Sydney Gazette remarked that Mrs. Elizabeth Darling, the Governor's lady, "draws with great beauty and effect".³²² She applied her skill to painting "from Nature" some of the plants which grew "wild in the neighbourhood of Sydney".³²³ To the north, Dorothy English Paty³²⁴, wife of the Deputy-Assistant-

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- 319 e.g. wood-cutting, copper and steel engraving, etching, lithography (often with hand-colouring) and photographic processes. The nature of the plates in the earlier processes often determined the small size of an edition.
- 320 e.g. Ferdinand Bauer's work, of which "fifteen plates were published, and 1500 plates were stored in darkness". Thesis I, p.104; scores of FitzGerald's paintings remain unpublished, as indicated later.
- 321 e.g. Annabella Boswell (née Innes) who, with her cousin, "resolved to paint at least one wild flower every week"; Louisa Calvert; Helena Forde and Harriet Morgan. For the botanical art of Sir Thomas Mitchell, see Chapter II, p.91.
- 322 Syd.Gaz., 28 July 1829.
- 323 See Elizabeth Darling : Australian Flowers, 1825-1830, ML.B1026, for watercolours of eight species (of Dampiera, Callistemon, Epacris, Pandorea, Boronia, Eriostemon and Eupomatia). See photographs on p.613.
- 324 D.E. Paty (née Burnard) (1805-1836) died at Newcastle, 17 Oct.1836. See SMH, 24 Oct.1836 and gravestone in Christ Church Cathedral Cemetery, Newcastle. Between Dec.1832 and Aug.1836, Dorothy Paty compiled two albums of watercolours depicting nearly 60 species, chiefly from the heathlands (e.g. species of Correa, Eriostemon, Lomatia, Scaevola, Kennedya, Westringia, Acacia, Blandfordia, Thysanotus, Patersonia, Dampiera, Persoonia, Tetratheca, Bossiaea, Hibbertia, Stylidium, Lambertia, Macrozamia, etc.) and some rainforest species (e.g. "Native Apple", Planchonella australis; "Native Rose Wood", Dysoxylum fraserianum and a "Sprig of the Celebrated Fig Tree--Trunk measuring 29 Yards in Circumference", Ficus macrophylla). See D.E. Paty : "Wild Flowers around Newcastle, NSW", ANL. NK.1494. See photographs on p.614.

Commissioning General at Newcastle, confidently applied her brush to large bold watercolours of wildflowers within a few weeks of her early death in 1836, her last subject being a Rat-tail Orchid, Dendrobium teretifolium, provided by the scientifically-inclined chaplain, the Rev. Charles Wilton. Other specimens were provided by her husband, "Miss Robb³²⁵ from Shepherd's Hill", and a Maitland friend, Mrs. Auley who also compiled a similar album of botanical sketches.³²⁶ Dorothy Paty dated her sketches, thereby recording the flowering times of her plants, and she took steps, probably through Wilton, to have them classified. Other amateur artists who gave attention to plants included James (or William) Adams who worked in the Dundas area during the 1840s and 1850s³²⁷, and the Thacker sisters, who some time prior to 1853, made exquisite paintings on tissue paper of about one hundred species apparently for personal enjoyment and for circulation within the family. Botanical classifications of most species were made at some time, but not necessarily at the request of the artists.³²⁸

During the 1870s Marriane Collinson Campbell (née Close), wife of George Campbell of Duntroon, made some rather stylised botanical

325 or Ross.

326 This may no longer exist, but there are references to it in Dorothy Paty's notes (ANL. NK.1494). Mrs. Auley has not been identified.

327 See photographs on p.620. See J. (or W.) Adams : Sketches of Australian Plants. ML. MSS 715. Adams lived and worked on Richard Cowell's property, Dundas, during the 1840s.

328 The paintings are on tissue paper in hollow mounts within two albums. Many are signed "I.T.", "MaT." and "Mg T." The albums were given to the State of N.S.W. in 1926 by the Misses Hamilton, daughters of the first Chancellor (Provost) of Sydney University, 1851-1854, Edward William Terrick Hamilton (1809-1898) who in 1841 married Ann Catherine Thacker, sister of the artists. See M. and M. Thacker : Australian Flowers, ML. A3053 and A3054. See photographs on p.617. The species included typical heathland trees (e.g. Angophora, Banksia), shrubs (e.g. Epacris, Styphelia, Eriostemon, Callistemon, Lambertia, Grevillea, Crowea, Boronia, Ricinocarpos, Leptospermum, Acacia, Pultenaea), climbers (e.g. Clematis, Pandorea, Hibbertia, Kennedya, Hardenbergia), and herbs (e.g. Drosera, Crinum, Stylidium, Caladenia, Diuris, Glossodia, Dipodium) and water lily, Nymphaea sp.

BOTANICAL ART OF THE THACKER SISTERS



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2.



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4.

BOTANICAL PAINTINGS made in the vicinity of Sydney some time prior to 1853 by "Mg" and "Ma" Thacker (probably Margaret and Mary). The species are well-known and historically significant: 1. Heath-leaved Honeysuckle, Banksia ericifolia; 2. Woody Pear, Xylomelum pyriforme; 3. Christmas Bush, Ceratopetalum gummiferum; 4. Native Currant or Acid Berry, Leptomeria acida. Originals coloured.

Photos: Mitchell Library, from ML.A3053 and A3054.

BOTANICAL ART - "NATURAL" AND "STYLISTED".



C. G. FENTON'S BOTANICAL ART: Nothing is at present known of this competent amateur artist. Left: Sturt's Desert Pea, Clianthus formosus. Right: Waratah, Telopea speciosissima.

Photos: ANL. (NL 233/10; 233/16).



STYLISTED BOTANICAL ART of Marriamne Collinson Campbell (née Close) wife of George Campbell (1818-1881) of Duntroon, Canberra. Left: bunch of flowers including species of Leptospermum, Grevillea, Epacris, Eriostemon, Thelymitra, Diuris, Lobelia and Ipomoea. Painted for Miss Sophia Campbell, 20 Oct. 1875. Right: Waratah, Telopea speciosissima and Heath, Epacris impressa, painted 1877.

Photos: ANL (NK 7166/36 and 7166/20) Originals coloured

drawings for her own enjoyment and for presentation³²⁹, and another lady, Annie F. Walker, "of Rhodes, Ryde, Parramatta River", in 1887 actually published in colour the wildflower paintings which she apparently executed for the London Annual Exhibition of Fine Arts in 1873.³³⁰ This was the first illustrated botanical guide to N.S.W. wildflowers published by a woman.

Much botanical art, of varying standard, has survived while all knowledge of the artist has been lost. One such collection of watercolours dating from the early 1840s, not only indicates efforts to delineate the smaller, less conspicuous plants, but also attempts to classify them.³³¹ G.C. Fenton, whose watercolours of the Waratah and Sturt's Desert Pea are here reproduced, is apparently otherwise unknown despite his obvious talent for macroscopic botanical art.³³²

Captain Owen Stanley³³³ of HMS Rattlesnake is remembered as a marine surveyor rather than as a naturalist. A competent botanical artist, Stanley painted nearly twenty excellent studies at Rockingham

329 See photographs on p.618. Originals : ANL. NK. 7166/20 and 7166/36.

330 See A.F. Walker : Flowers of New South Wales, Syd., 1887, folio, with ten coloured lithographs depicting 15 species : Christmas Bush, Ceratopetalum gummiferum; Mudgee Wattle, Acacia spectabilis; Fuchsia Heath, Epacris longiflora; Zieria laevigata; Christmas Bells, Elandfordia nobilis; Darwinia fascicularis; Wedding bush, Ricinocarpos pinifolius; Heath, Epacris microphylla; Pink Swamp Heath, Sprengelia incarnata; Golden Glory Pea, Gompholobium grandiflorum; Bauera rubioides; Flax-leaved Tea-tree, Melaleuca linariifolia; Waxflower, Eriostemon lanceolatus; False Sarsaparilla, Hardenbergia violacea; Traveller's Joy or Woodbine, Clematis aristata.

331 See photographs on p.621. For originals see Album of Australian Water Colours of Flowers & Insects, c.1843, ANL. NK.2717. There are apparently some W.A. species as well as N.S.W. species. They are good clear macroscopic studies, without detail or dissections. Grasses, rushes, and fungi were included.

332 See photographs on p.621. Originals : G.C. Fenton: Album of Watercolours. ANL. NL.233.

333 For Capt. Owen Stanley (1811-1850) see Aust. Dict. Biog., 2, pp.470-471.

BOTANICAL ART OF (WILLIAM) JAMES ADAMS



1.



2.



3.

- 1 : Left: two terrestrial orchids, Red-beak Orchid, Lyperanthus nigricans and Wax-lip Orchid, Glossodia major (painted on 4 Sept.1843 and 31 Aug.1843). Right: Native Indigo, Indigo australis and Pink Wax-flower, Eriostemon crowei (painted 9 Sept.1843 and 1 April 1848).
- 2 : Left: Dracophyllum secundum and False Sarsaparilla, Hardenbergia violacea. Right: Golden Double-tail Orchid, Diuris aurea and Swamp Boronia, Boronia parviflora (painted 2 Oct.1843 and 26 June 1848).
- 3 : Left: Frogmouth, Philydrium lanuginosum. Right: Bolwarra, Eupomatia laurina (painted 22 Nov. 1857 and 3 Jan. 1858).

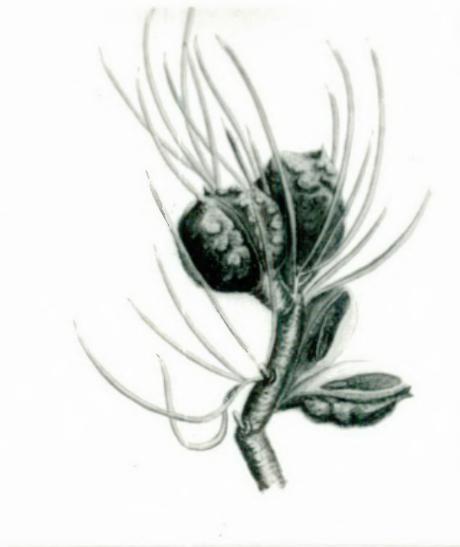
Photos: Mitchell Library, from Adams: Sketches of Australian Plants, ML.MSS715. Originals coloured.

BOTANICAL ART OF THE FAMOUS AND OF THE UNKNOWN



JOSEPH LYCETT'S WATERCOLOURS of Kurrajong, Hibiscus heterophyllus and of Fuchsia Heath, Epacris longiflora. Both species are very faithfully represented in both colour and form, but there has been no attempt to indicate any morphological detail. As macroscopic studies, they are excellent.

Photos: ANL, from NK 6335.



BOTANICAL WORK OF AN UNKNOWN ARTIST depicting a Needlebush, Hakea propinqua and Kangaroo Grass, Themeda australis. Originals coloured. It is interesting that this artist, whoever he was, gave attention to the less conspicuous species. Early drawings of grasses appear to be very rare. Perhaps the artist's attention was drawn to Kangaroo Grass on account of its value as a fodder plant.

Photos: ANL, from an Album of Australian Water Colours of Flowers and Insects, c.1843, in the Nan Kivell Collection. NK 2717.

Bay (while the Kennedy expedition was being landed in 1848), around Sydney (1848-1849) and the Blue Mountains (1849).³³⁴ Others who made botanical studies were acknowledged landscape artists or natural history painters. One was John Lewin who arrived in Sydney in 1800 and was appointed coroner in 1811.³³⁵ In 1815 Lewin was one of the Governor's suite when the town of Bathurst was proclaimed³³⁶ and two years later four of his botanical paintings were sent to England with official despatches.³³⁷ Lewin died in 1819, having completed over 250 plant drawings, many with simple enlargements to show floristic detail.³³⁸ Another was Joseph Lycett,³³⁹ who arrived in Sydney in 1814, transported for forgery. Despite further ventures in forgery and intemperate habits³⁴⁰, Lycett painted industriously during travels in N.S.W. and Van Diemen's Land, 1819-1820. Returning to England in 1822, he saw his scenic paintings through the press³⁴¹ and faded into obscurity. Lycett's fine plant paintings³⁴², though lacking any morphological detail, provide ample reason to regret that he did not fulfil his intention

to publish...the NATURAL HISTORY of Australia, comprising specimens of the Animals, Birds, Fishes, Insects, Trees, Botanical and other Productions of Nature.³⁴³

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- 334 Stanley painted plants at "Weatherboard", now Wentworth Falls. His paintings included studies of Christmas Bush, Ceratopetalum gummiferum; Christmas Bell, Blandfordia grandiflora; Wonga Vine, Pandorea pandorana; Greenhood Orchid, Pterostylis sp.; Maiden Hair Fern, Adiantum aethiopicum; Clematis glycinoides; Lobelia gracilis; Hybanthus filiformis. See photographs on p. 623. For originals, see O. Stanley : Drawings in Australia ML. C281.
- 335 Macquarie to Liverpool, 17 Nov. 1812, HRA, VII, p. 610, also pp. 580, 810-811.
- 336 See Chapter II, p. 29; Chapter III, p. 220.
- 337 See Chapter II, p. 48.
- 338 Most of those surviving were painted for Gov. and Mrs. King. Apparently Lewin also painted for Gov. Bligh--see the photographs on p. 611. See also Thesis I, p. 99 and Rienits : Early Artists, p. 141.
- 339 For J. Lycett (b. 1774?) see Aust. Dict. Biog., 2, pp. 140-141 and Rienits : op. cit., pp. 183-189.
- 340 Bigge : State of Colony, p. 104.
- 341 J. Lycett : Views in Australia or New South Wales & Van Diemen's Land Delineated, Lond., 1824-1825.
- 342 See photographs on p. 621. For thirteen originals possibly painted for Macquarie, 1820, see ANL. NK. 6335.
- 343 Lycett : Views, p. ii.

BOTANICAL ART OF CAPTAIN OWEN STANLEY.



"NATIVE FLOWERS, SYDNEY, 1849" : Kennedya rubicunda, Clematis glycinoides, Pandorea pandorana, Acacia botrycephala, Patersonia sp., Lobelia sp., Hybanthus filiformis and Adiantum aethiopicum.

CHRISTMAS BELL, Blandfordia grandiflora, from "Weatherboard, 1849".



CHRISTMAS BUSH, Ceratopetalum gummiferum, labelled "Flowering Bush, Sydney, 1848".

Photos: Mitchell Library, from Owen Stanley : Drawings in Australia, ML. C281, originals coloured.

1 1 2 3 C 257
 Drawing in Australia
 by Stanley

Flowering Bush, Sydney 1848

The most accomplished botanical artist to come to N.S.W. since Ferdinand Bauer was undoubtedly Robert David FitzGerald³⁴⁴, an amateur botanist whose enthusiasm, knowledge and skill enabled him to produce an illustrated work of world professional standard. In Ireland, FitzGerald's first love was ornithology. He was a skilful taxidermist and a writer of ornithological articles and poems for the Kerry Magazine, 1855-1856. Arriving in Sydney in 1856, he joined the Lands Department where he remained for next thirty years. In 1864, FitzGerald and another member of the Survey Branch, Walter Scott Campbell³⁴⁵, joined a timber trader's

344 R.D. FitzGerald, F.L.S. (1830-1892) was born on 30 Nov. 1830 at Tralee, Ireland, the son of a banker of the same name, who was a vigorous supporter of the Church of Ireland. After studying civil engineering at Queen's College, Cork, FitzGerald came to Sydney in 1856 and joined the Dept. of Lands as 4th class draftsman on 1 August. He was promoted to 3rd class in 1858, 2nd class in 1859 and 1st class in 1863. In 1868 he was appointed officer-in-charge of the Roads Branch, and on 1 Jan. 1873, he became Deputy Surveyor-General of N.S.W., a position he held until his retirement on 30 Nov. 1887. Between 1874 and 1882 he was also Chief Mining Surveyor. After retirement, FitzGerald was recalled to sit on the Public Service Enquiry Commission, 1888-1892. On 3 July 1860 he married Emily Blackwell Hunt, and three daughters and three sons survived him when he died at his home, "Adraville", Ferry St., Hunter's Hill on 12 Aug. 1892. He was buried in the old Balmain Cemetery. Mr. Robert David FitzGerald (b. 1902) of Hunter's Hill, is a grandson; he is also a surveyor, and wellknown as a poet. I am indebted to him for personal information and documentary material. See L.A. Gilbert in the forthcoming Vol. 4 of Aust. Dict. Biog., also Sydney Mail, 3 Sept. 1892, p. 532 and a brief note in SMH, 22 Aug. 1892.

345 W.S. Campbell, F.R.A.H.S. (1844-1935) son of Francis Campbell, physician, was born at Maitland in June 1844, and in 1855 was sent to William Woolls's school at Parramatta before proceeding to Sydney Grammar School. In 1861 he joined the Survey Branch as a cadet surveyor and by 1874 was chief draftsman. After serving as chief clerk in the Dept. of Agriculture and Forestry, and as chief inspector of Agriculture, Campbell became Director of Forests and Agriculture, 1903-1909. He retained his vigour to the end, making his first trip to England at the age of 90, and subsequently compiling a report for the Commonwealth Wheat Commission. Campbell's association with Woolls, Carron, FitzGerald, Mueller and Maiden and his keen interest in botany, horticulture and history ensured that his recorded reminiscences would be valuable to anyone working in the field of botanical history. See obituary in SMH, 27 July 1935.

ketch to Wallis Lake, where they proposed to collect bird specimens. Campbell later recalled FitzGerald's delight at finding the huge clump of Rock 'Lily', Dendrobium speciosum, which with the aid of two aborigines he managed to load on the vessel and transport safely to Sydney.³⁴⁶ Thenceforth FitzGerald's interest in natural history centred chiefly on native orchids on which he became the acknowledged authority.³⁴⁷ Having attended Woolls's school in Parramatta in the mid-fifties, Campbell had been introduced to botany as a serious hobby³⁴⁸ and he was able to instruct the new devotee, but both felt the need for some formal instruction in basic botany. William Carron, who had been appointed to the Botanic Gardens as "collector" in November 1866, was known "to possess a fund of information on plants", and therefore to assist him financially to a slight extent, FitzGerald hit upon the idea of asking him to give botanical lectures to a few officers connected with the Survey Department. He agreed, and a few of us, including FitzGerald, enjoyed a lecture once a week, after office hours, in a small out-room at the department.³⁴⁹

Carron's botany classes, which were probably joined by Arthur James Stopps³⁵⁰, a skilful departmental lithographer, were in operation by

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- 346 See W.S. Campbell in Daily Telegraph, 10 May 1924, and C.A. Messmer in Victorian Naturalist, 1932, p.235. Other orchid species collected were the Spider Orchid, Dendrobium tetragonum, Tongue Orchid, D.linguiforme and Rat-Tail Orchid, D.teretifolium var. fairfaxii.
- 347 The timely appearance in 1862 of Darwin's Fertilization in Orchids helped to strengthen FitzGerald's interest.
- 348 W.S. Campbell in Victorian Naturalist, 1932, pp.136-138.
- 349 W.S. Campbell in Daily Telegraph, 10 May 1924.
- 350 A.J. Stopps, F.L.S. (1833-1931) a native of Devonshire, arrived in Melbourne as a trained artist in April 1856. He apparently began duty with the N.S.W. Survey Branch on 9 Sept. 1862, and on 1 Jan. 1864 was appointed a lithographic draftsman. In 1868 he became a 2nd class draftsman, and in 1877 was promoted to 1st class. Stopps acted as chief draftsman in 1894 before being confirmed in the appointment in 1896 as chief draftsman in charge of the Road Branch. He served a period as Acting Surveyor-General before retiring. (Lands Dept. Records). See C.A. Messmer in Victorian Naturalist, 1932, pp.242-245.

May 1869, and records still exist of the instruction he gave.³⁵¹

On 26 May 1869, FitzGerald, Carron and Charles Moore joined the Thetis for Lord Howe Island,³⁵² where FitzGerald noted

The botany is not, as might be expected, intermediate between Australia and Norfolk Island, hardly one species being identical with those of this country-- not a Banksia, not a gum-tree, not a grass-tree, nothing that could remind you of Sydney except one small tea-tree.³⁵³

As a keen horticulturist and a highly talented artist, FitzGerald was happy to illustrate the 1867 Horticultural Magazine with examples of his lithographic skill.³⁵⁴ This was but a glimpse

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- 351 From FitzGerald's notebook it seems that as well as identifying specimens, Carron required the group to examine specimens and describe them in botanical terms. Carron then made comments on these descriptions and provided his own "fair copy" of the appropriate botanical description for comparison. See FitzGerald Papers, ANL. MS826 for notebook containing Carron's annotations made in May, June, July and Aug., 1869.
- 352 See also Chapter V, pp.513-514. The Thetis was despatched to take a Water Police Magistrate to the Island to investigate a murder, and "advantage was taken of the opportunity to send...a staff of observation to report upon the capabilities and progress of the island". J.B. Wilson : Report of the Present State and Future Prospects of Lord Howe Island, Syd., 1882, p.7. See also E.S. Hill et al.: Lord Howe Island--Official Visit... Syd., 1869 and V. & P. Leg. Assembly NSW, 1870, I, pp.635-654.
- 353 See FitzGerald Papers, ANL. MS 826. Like other small islands, Lord Howe has a heterogeneous flora, derived from other land masses. Some Australian species are in fact found there (see Moore's census, V. & P. Leg. Assembly NSW, 1870, I, p.642) but as the mainland dominant genera were lacking, FitzGerald's statement is understandable, especially as the party was on the island only a few days (29 May - 3 June 1869). The giant Epacrid he discovered, Dracophyllum fitzgeraldii, probably had New Zealand origins. FitzGerald and Carron returned to Lord Howe Island in 1871 in HMS Rosario, and FitzGerald made a third visit in the Esperanza (17 tons) in Nov. 1876. See FitzGerald Papers, ANL. MS 826, also SMH, 12 Jan. 1877 and Sydney Mail, 24 Feb. 1877.
- 354 Hort. Mag., IV, 1867, p.45, for figure of the Scrub 'Lily', Calanthe veratrifolia, also pp.72 et seq. and p.92 : "Our subscribers are entirely indebted to Mr. Robert FitzGerald for the improvement; the society merely pays the cost of paper and printing".

of what was to come. In July 1875, the first part of FitzGerald's magnificent Australian Orchids came off the press of the N.S.W. Government Printer. Presentation copies went to Charles Darwin, to whom the work was dedicated, and to some supporters of the project, a few favoured individuals and institutions.³⁵⁵ This splendid folio, subsidised by the Government³⁵⁶, with many of its exquisite lithograph plates actually printed in the Surveyor-General's Office, was the most ambitious work yet produced in the Colony. It was all the more remarkable because its author and illustrator was the Deputy Surveyor-General, not the Government Botanist, yet professional botanists throughout the world applauded each part as it appeared during the next nineteen years.³⁵⁷ "Thanks to you", wrote George Bentham, "the

355 These included, at first, Henry Parkes, J.S. Farnell (Sec. for Lands, 1872-1875), Mueller, Woolls, Carron, Edwin Daintrey, James Norton, George Bennett, the Horticultural and Linnean Societies, and fifteen others. FitzGerald Papers, loc.cit. When FitzGerald last checked the presentation list in Oct. 1891, it was formidable indeed, with 25 copies going to the Free Public Library, and one each to the Governor, the Aust. Museum and the Botanic Gardens, to other Colonial Public and Parliamentary Libraries, and some overseas institutions (including the British Museum, Kew Gardens and the Royal Society, London), to some British botanists such as George Bentham and James Britten, to Sydney newspaper libraries and to various friends and colleagues (Norton, Mueller, Stopps, Campbell, Maiden, G.H. Sheaffe, Henry Deane and A.C. Hamilton) and to members of the FitzGerald Family. Deane Papers, ANL. MS 610.

356 For the £100 annual grants, see for example, V. & P. Leg. Assembly NSW, 1873-1874, II, p. 510; 1874, I, p. 212; 1875-1876, I, p. 492.

357 To Mueller, it was "the superb orchid work" (1882); Bentham variously referred to "your beautiful work on Australian orchids" (1878), "your great work" (1880), "your splendid work" (1880, 1883, 1884) and he praised "the accurate analysis and scientific details" (1884); J.D. Hooker considered it "a work which would be an honour to any country and to any Botanist" (1876), and a "magnificent and most instructive work...which owes equal credit to yourself and the Colony which produced it". (1880). FitzGerald Papers, ANL. MS 826.

BOTANICAL ART OF R. D. FITZGERALD

(opposite)

Plate from FitzGerald's Australian Orchids, Vol.II, Part 3 (1888) depicting two species of Sun Orchid, both named by Robert Brown. It was "with doubt" that FitzGerald ascribed the name Thelymitra canaliculata to the left-hand specimen which was drawn from a plant "obtained at Hunter's Hill, near Sydney". This species is now determined as T.media for T.canaliculata is a W.A. species.

Once again the enlargements of the column, pollinia, etc. make clear the distinguishing floral characteristics.

Original drawing by R.D. FitzGerald, and transferred by him to stone. Plate c. 13" x 20", largely hand-coloured.

Photo. from plate in possession
of author.



From Nature and on Stone by R.D. Fitzgerald F.L.S.

canaliculata.

THELYMITRA

ixioides.

Australian Orchideae are now better known than those of any other country out of Europe".³⁵⁸

The acclamations were amply merited. FitzGerald's faithful macroscopic studies were supported by superbly executed dissections, enlarged to show the minutest detail of floral morphology. To the chagrin of the professional taxonomists, having examined and drawn his orchid specimens³⁵⁹, FitzGerald habitually discarded them unless they could be readily transferred to his fine garden. He formed no herbarium of his own, thereby creating some problems when he described certain species for the first time.³⁶⁰ Sometimes the professionals appealed to him for dried specimens³⁶¹, and they were to some extent successful.³⁶² FitzGerald further scandalised the professionals when

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- 358 Bentham to FitzGerald, 24 May 1883, FitzGerald Papers, loc.cit. Professor Heinrich Reichenbach (1793-1879) of Hamburg prophesied "your work will give a new turn to Australian Orchidology". Reichenbach to FitzGerald, N.D., FitzGerald Papers, loc.cit.
- 359 FitzGerald travelled widely on the coast, tablelands and western slopes of N.S.W. and collected many specimens himself. Others were provided by friends and correspondents, including Woolls, Deane, A.G. Hamilton, G.H. Sheaffe (District Surveyor), W.S. Campbell, Charles Hugh Fawcett, Sir Wm. Macleay, Dr James Norton, Dr Anderson Ross (Molong), E. Merewether (Mt. Wilson) and Rt. Rev. J.F. Turner, Bishop of Grafton-Armidale. Most of these collectors received copies of the work as indicated above.
- 360 For example, no specimens are known of FitzGerald's Diuris dendrobioides in Australian Orchids, Vol. I, Part 7 and D. spathulata (=D. striata) in op.cit., II, 4; Prasophyllum reflexum in Journal of Botany, XXIII, 1885, p. 137; Coronastylis anostasioides in Aust. Orchids, II, 3 (1880) and Chiloglottis trilabra, in op.cit. II, 2 (1885). See H.M.R. Rupp : The Orchids of New South Wales, Syd., 1943, pp. 15, 36, 41, 45.
- 361 e.g. H.G. Reichenbach to FitzGerald, 15 Mar. 1877; George Bentham to FitzGerald 9 Aug. 1880, requesting material for Kew, and James Britten to FitzGerald, 9 Dec. 1882 requesting specimens for the British Museum. Cf. Mueller's remark to Henry Deane, 25 Dec. 1893: "In reply to your enquiry dear Mr. Deane, let me say, that Diuris tricolor I know only by name, as our late friend never distributed any dried specimens of his Orchids". Deane Papers, ANL. MS 610, Series 4, 28/553, and FitzGerald Papers, loc.cit. It must be noted however, that Bentham acknowledged FitzGerald nearly 40 times in Vols. VI and VII of Flora Australiensis. See Appendix I.
- 362 Between 1883 and 1891, FitzGerald presented 235 specimens of Australian orchids to the Dept. of Botany, British Museum. Collections of Brit. Museum : Geo. Murray : Botany, p. 148.

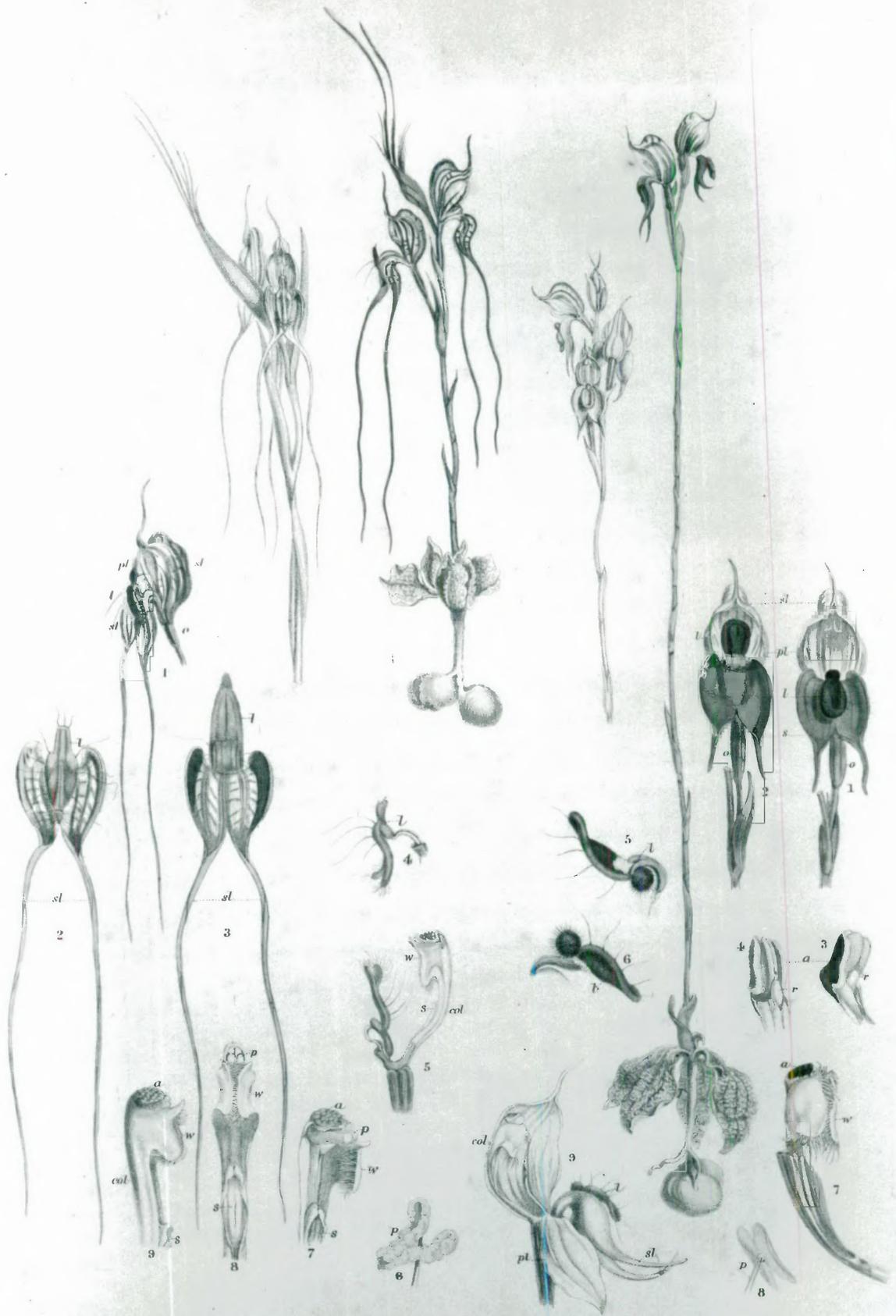
BOTANICAL ART OF R.D. FITZGERALD

(opposite)

Plate from FitzGerald's Australian Orchids, Vol.I, Part 2 (1876) depicting two species of Greenhood Orchids, one of them discovered "in the neighbourhood of Richmond" by FitzGerald's "friend, Dr Woolls, who has contributed so largely to the knowledge of the Botany of New South Wales". The plant was named appropriately. Note the clarity of the enlargements of the dissected parts showing the essential characteristics of these two closely related species.

Original drawing by R.D. FitzGerald, transferred to stone by A.J. Stopps. Plate c. 13" x 20", partially hand-coloured.

Photo. from plate in possession
of author.



From Nature by R.D.Fitzgerald.FLS

On Stone by Arthur J Stopps

PTEROSTYLIS

Woolfsii

Rufa

he described a new species in the public press rather than in learned journals.³⁶³

FitzGerald's fine drawings were transferred to stone either by FitzGerald himself or by Arthur Stopps. Always myopic, Stopps certainly earned his £5 per species as he worked at his Hunter's Hill home with the light of a kerosene lamp concentrated upon the lithographic stone by means of a spherical bottle of water serving as a condenser.³⁶⁴ Such dedication doubtless hastened the total blindness in which Stopps spent the last of his 98 years. The heavy lithographer's table at which he worked so long and effectively, had been specially made for Ludwig Becker, who bequeathed it to Stopps on the eve of his departure with the Burke and Wills expedition as its ill-fated naturalist, artist and geologist.³⁶⁵

Sometimes the stones broke during printing and the plates had to be redrawn, but once printed, the black and white lithograph plates were distributed to watercolour artists who were provided with sample plates, coloured and sometimes annotated by FitzGerald himself.³⁶⁶

On 12 August 1892, Robert FitzGerald died and his two old friends, Mueller and Woolls had their sadness intensified by their inability to attend the funeral, the one because of distance and the other on account of "bodily infirmity".³⁶⁷ As was his wont, Woolls expressed his grief in verse.³⁶⁸ FitzGerald had published eleven parts of Australian Orchids, describing and depicting over 180 species, and

363 Beech Orchid, Dendrobium falcorostrum in SiH, 18 Nov.1876.

364 C.A. Messmer in Victorian Naturalist,1932,p.244.

365 Stopps's diary, quoted in Messmer : op.cit.,pp.244-145. For Becker, see Chapter II,p.134.

366 These artists included Misses Ormiston, McPherson, McDouall and Alyce Pomeroy. Some records suggest that about 400 prints were made of each plate. In 1875, the artists received at first £1-1-0 per 100 for colouring; this was raised in Nov.1875 to "3d each... in future". FitzGerald Papers, ANL. MS 626.

367 Woolls to FitzGerald's brother-in-law, the Rev. Samuel Fox, with quotes from a letter from Mueller. FitzGerald Papers, loc.cit.

368 See p.632.

ROBERT DAVID FITZGERALD



ROBERT DAVID FITZGERALD, F.L.S., (1830-1892) whose Australian Orchids combined artistic and scientific accuracy to demonstrate a new standard of competence among amateur botanists.

Photo: ML, original by J. H. Newman, Sydney.



ARTHUR JAMES STOPPS (1833-1931) the talented lithographic artist who prepared many of the plates for FitzGerald's Australian Orchids.

Photo: Victorian Naturalist, April 1932.



"ADRAVILLE", Ferry St., Hunter's Hill, the home of R.D.FitzGerald 1871-1892. The house, now removed, was a prefabricated building bought at the Paris Exhibition, 1855. Note the tree ferns flanking the house and the variety of plants in the famous garden.

Photo: Victorian Naturalist, April 1932.

BOTANICAL ART OF ROBERT DAVID FITZGERALD.



RAT'S TAIL ORCHID, Dendrobium teretifolium. Note the careful detail of dissected parts. Original coloured. ML.D249.



RAT'S TAIL ORCHID, Dendrobium teretifolium var. fairfaxii, first described by FitzGerald & Mueller in Sydney Mail, 21 Sept. 1872. Original coloured. ML.D249.



SUNSHINE WATTLE, Acacia botrycephala and Fuchsia Heath, Epacris longiflora. Photo: L.G., from original water-colour in ANL, Jan. 1967.



NARDOO, Marsilea drummondii. Photo: L.G., from original water-colour in ANL, Jan. 1967.

WILLIAM WOOLLS'S TRIBUTE TO ROBERT DAVID FITZGERALD

In Memory of
R. D. FITZGERALD, F.L.S.

Who died August 12, 1892.

BY W. WOOLLS.

No more shall he, with master hand,
Enchanted, love to trace
The floral beauties of the land
In all their native grace;
Whether amid the boughs on high
As epiphytes they shine,
Or far removed from mortal eye
In solitudes repine.

He loved to search the mossy glen,
The scrub, or creek profound,
Invaded not by wanton men,
Or scared by hostile sound;
There with a piercing glance he saw
What others sought in vain,
And judged how by some hidden law
Fresh marvels spring again.

His was, indeed, no common mind;
His philosophic eyes
Strove in development to find
All nature's mysteries;
And how from age to age each flower,
Before these times began,
Displayed its reproductive power
For others than for man*

Whilst such deep thoughts within him rose,
And mused on worlds unseen,
He knew—what wisdom fully knows—
How all things that have been
Were formed by wonder-working skill,
And how each organ showed
Submission to Creative Will,
The source whence order flowed.

And now alas! we no'er shall see
His welcome face again,
Nor hear the voice that lovingly
Poured forth its favourite strain.
Oh! yes, he loved to speak of all
His orchids ever bright,
And show their parts, however small,
By microscopic might.

But yet he lives, he cannot die,
His name for aye shall live,
In species which so gracefully
In Austral clime must thrive;
And as each spring, whilst time rolls by,
Reveals their blooms anew,
There glow in life's reality
The brilliant forms he drew!

Barwood,
September, 1892.

* See preface to first volume of "Australian Orchids."

From a copy in the Mitchell Library bound with Woolls's account of the
Rev. Robert Collie's collection of plants from King George's Sound, W.A.
ML. 581.995/W.

to some of his friends the abandonment of the project at this point was unthinkable. Encouraged by the Hon. Dr. James Norton, M.L.C., "the Government consented to continue the publication as heretofore"³⁶⁹

Arthur Stopps was commissioned to "transfer to stone such of the drawings as had not already been dealt with"³⁷⁰ and, as if to maintain the amateur tradition, the text was entrusted, not to a professional botanist, but to the Engineer in Chief of the N.S.W. Railways, Henry Deane.³⁷¹

By July 1893, Frederick Manson Bailey was delighted to hear that the excellent work so long and ably carried out by my late friend... is likely to be continued, if only to utilise the plates which he prepared...³⁷²

369 James Norton's Preface to R.D. FitzGerald : Australian Orchids, Vol. II, Part 5, Syd., 1894. The seven parts issued between July 1875 and Oct. 1882 comprised Vol. I, with 67 coloured lithograph plates; Part 1 of Vol. II was issued in Jan. 1884 and Part 4 in Oct. 1891, (see Woolls's review in Sydney Mail, 24 Oct. 1891). The posthumous publication of Part 5 in 1894 brought the number of coloured plates in Vol. II to 52. Other plates and drawings remain unpublished. See R.D. FitzGerald : Unpublished Drawings, ML. Af 78/1 and 78/2. For five plates printed, but not published, see ML. D249.

370 Norton's Preface.

371 Henry Deane, M.A., M.Inst.C.E., F.L.S. (1847-1924) was born in London, the son of a noted pharmaceutical chemist. Before coming to Australia in 1880 and joining the N.S.W. Railways, he had seen railway service in London, Hungary and the Philippines. In 1890 Deane was appointed Engineer-in-Chief of the N.S.W. Railways. Retiring from this position in 1906, he practised as a consulting engineer in Sydney until 1908, when he was appointed controlling engineer for the survey of the Transcontinental Railway for the construction of which he was Engineer-in-Chief, 1912-1914. He then settled in Melbourne where he died in March 1924. Deane joined the Linnean Society of N.S.W. in 1883, was President 1895-1896 and 1896-1897, and a regular contributor of botanical papers. He was the friend and correspondent of Woolls, Mueller, Norton, FitzGerald and Maiden and became greatly interested in the Tertiary fossil flora as well as in living plants. See Proc. Linn. Soc. NSW, 1924, pp. iv-v; Proc. Roy. Soc. NSW, 1924, pp. 4-6; Aust. Encyc., 3, pp. 217-218; Deane Papers, ANL. MS 610.

372 F.M. Bailey to Deane, 12 July 1893. Deane Papers, ANL. MS 610, Series 4, 28/528. Bailey was then Colonial Botanist of Queensland.

and by November 1893, Deane had submitted his draft text to Maiden, who could find nothing to add.³⁷³ The Deane-FitzGerald part was published in 1894 with a preface expressing James Norton's hope that Deane and Stopps would

not only not be discouraged by the difficulties which have continued to beset them, but that they will be able to utilize the whole of the drawings and notes left unpublished...³⁷⁴

This was clearly a means of focusing Government attention on the revived project. When Deane addressed the Annual Meeting of the Linnean Society on 31 March 1897, he had about half the plates on hand for the sixth part of Volume II, but "the Favour of Government"³⁷⁵ had been withdrawn. Deane was bitterly disappointed :

Only a small sum is really necessary to complete this part, but the Government steadfastly refused last year to place any money for the purpose on the Estimates. It will be a great pity if this part cannot be finished, and also Part 7, which would make up the second Volume. I hope a renewed effort may be made some day to induce the Government to provide the requisite funds for carrying out this essentially Australian project.³⁷⁶

No Government ever took the initiative, and yet, though incomplete, FitzGerald's work strikingly demonstrated how the investigations of a self-disciplined enthusiast could bridge the gap between amateur and professional botany.³⁷⁷ By describing the qualities he admired in

373 Maiden to Deane, 24 Nov.1893, Deane Papers, ANL. MS 610, Series 4 28/555.

374 Norton's Preface.

375 Commelijn's term, quoted at the beginning of this Chapter.

376 Proc.Linn.Soc.NSW, 1896, p.827.

377 Happily, FitzGerald's work was appreciated in his own time, as indicated above. The prediction that "the work...will form a memorial of its author's fame more permanent and far more honorable than would be tablets of brass or sculptured marble" was true enough (Evening News, 18 Jan.1889) -- and just as well, for soon after World War II, the Leichhardt Municipal Council destroyed most of the monuments, including FitzGerald's, in the old Balmain Cemetery, to make "Pioneer Park", without any effort to keep records of inscriptions. (Leichhardt Town Clerk to L.A. Gilbert, 2 Mar.1949).

others, FitzGerald revealed much of himself:

To meet a man who is thoroughly enthusiastic about anything, or to read the writings of such a man, is in my opinion, one of the great pleasures we have in this over practical world.³⁷⁸

It was natural that his own enthusiasm should have led him beyond the point of taking the flora for granted, and describing it without any attempt to see the wider implications. He held that

it lies within the province of the Botanist not only to name and classify species...but as far as possible to discover how and when they came into existence (sic) --how far they are stable or transitory--and upon what conditions they are dependent for their fertilization or liable to extirpation.³⁷⁹

Such thinking placed FitzGerald far above many botanists of his time, both amateur and professional.

The first photographic studio in N.S.W. was established in Sydney by G.B. Goodman in 1842³⁸⁰, fourteen years before FitzGerald's arrival, but it was some time before the camera was aimed specifically at botanical subjects. After a rather unfortunate venture into commercial photography in 1875 at the age of seventeen, Charles Kerry, an energetic young man from a sheep station near Bombala, demonstrated the tremendous potential and versatility of the camera. During the 1880s and 1890s Kerry and his associates not only photographed social and political events, industrial activity and scenic views, but also forests and individual specimens of trees³⁸¹ thereby anticipating the photographically illustrated botanical work which rather belatedly began to supersede those illustrated by the watercolour artist and lithographer. Yet the lithographic draftsman remained in demand at

378 FitzGerald Papers, ANL. MS 826.

379 MS draft of an address, 2 Feb. 1882, FitzGerald Papers, loc.cit.

380 Jack Cato : The Story of the Camera in Australia, Melb., 1955, pp.2-7.

381 See for example, Charles Kerry & Co.: Forest Flora, Photographs, M.L. Q634.9/K. See examples this Chapter, pp.636,637.