



A Message from the President

Dear Members,

This time last year I was dealing with the challenge of recruiting nominees for three Executive positions. Those positions were eventually filled by the middle of the year and a measure of stability and order has ensued, at least in the Executive. Now I face a similar challenge having heard recently that three key individuals will step down from their RST

roles. **Chel Bardell** has been the RST Publicity Officer and a Council member for several years. Chel has managed the RST Facebook and Twitter accounts, served as Web Liaison, organised radio interviews, created and distributed flyers, and worked in many other ways to promote the RST.



Above: RST President Jocelyn McPhie presents retiring RST Council member Chel Bardell with a thank-you bouquet.



Above: RST President Jocelyn McPhie presents retiring RST Office Manager Bronwyn Beechey with a thank-you bouquet.

Bronwyn Beechey is the RST Office Manager and has transformed the office so that it operates smoothly and efficiently. Bronwyn has consistently responded to unreasonable demands with gracious goodwill and patience, taking on complicated tasks at short notice often out of her normal working hours.

Janette Burke is the University of Tasmania Librarian and in that role, she is an *ex officio* member of the RST Council. Janette has given freely of her time, wisdom,

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and experience to support best practice in the management of RST Library Collections. On behalf of the Society, I offer sincere thanks and best wishes for the future to Chel, Bronwyn and Janette.

The inventory of the RST Library Collections held in the UTAS Morris Miller Library is underway under the management of UTAS Cultural Collections Coordinator, Katrina Ross. Katrina and RST Honorary Curator, Dr Anita Hansen, are working to develop a Collection Development Policy that can be used to guide how the RST Art and Library Collections are managed going forward. The big question to be answered is should the collections be considered open or closed?

Formal **mediation between the RST and TMAG** to resolve ownership of the Louisa Anne Meredith Fish Illustrations was set to take place in November but has been postponed to a new date just before Christmas (2023).

Part of the last Council meeting was devoted to creating a **Risk Register** and reviewing the Strategic Plan. The Risk Register is an innovation designed to raise awareness of potential risks to RST operations and to identify measures to mitigate those risks. The standout risks relate to the dependence of the Society on TMAG and UTAS for hosting and managing the RST collections. The Strategic Plan review showed that in general, the Society's activities and projects are closely aligned with the goal of advancing knowledge, and that we are stretched to the limit in terms of the volunteers and resources needed to maintain current levels of activity.

There are no more events planned for this year but the program of events for 2024, in both Hobart and Launceston, is taking shape and will be released early in the New Year. I'll mention just one, the **Annual General Meeting**, which is set for Thursday 7 March 2024, starting at 4:30 pm at the Royal Yacht Club of Tasmania, Sandy Bay, Hobart. The guest speaker is Professor Cassandra Pybus, and her lecture is entitled *Morton Allport: the resurrection man of the Royal Society of Tasmania, 1862–1876*.

It is my pleasure to welcome the four **new RST members** who have recently joined: Distinguished Emeritus Professor Paul Haddad, Thomas Lyons, Andrew Mead and John Presser. Please make the most of your membership by attending RST events and participating in RST projects.

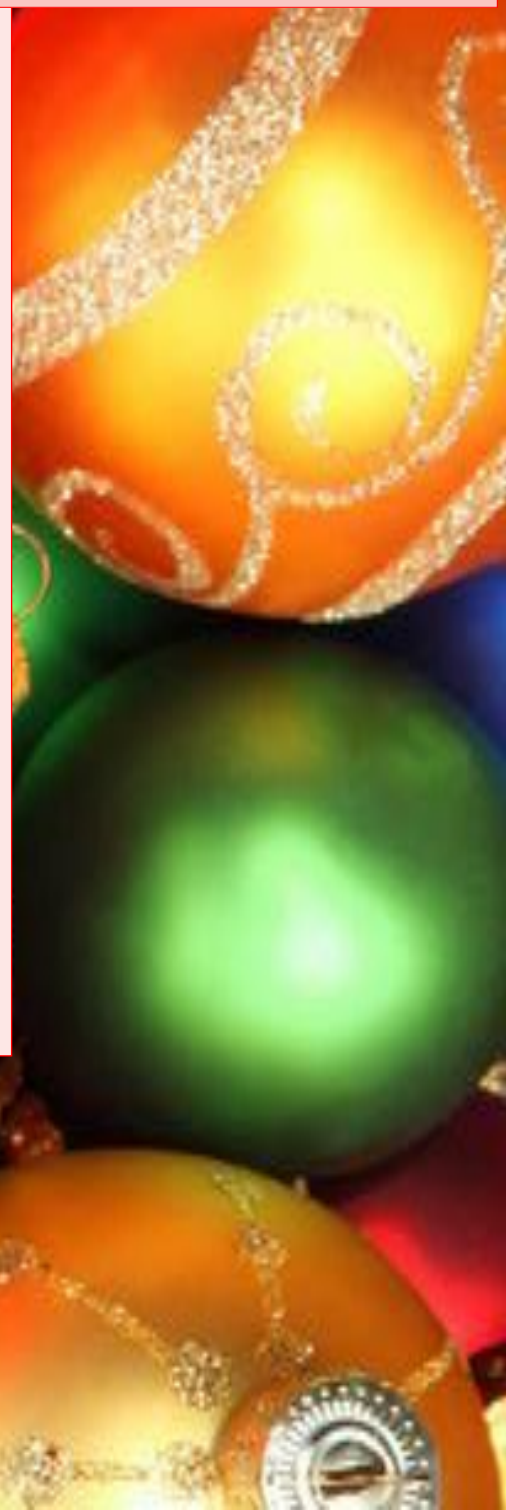
Best regards,



Prof Jocelyn McPhie,
President



Above: RST President Jocelyn McPhie presents retiring RST Council member and UTAS Librarian Janette Burke with a thank-you bouquet.





RST Medal Winners 2023

The RST Council recently awarded the two medals on offer this year, namely the M.R. Banks Medal (pictured left) and the RM Johnston Memorial Medal (pictured right).



M.R. Banks Medal

The M.R. Banks Medal was established in 1997 and is intended for a scholar of distinction in mid-career in any field within the Society's purview. This year, the recipient of the M.R. Banks Medal is Associate **Professor Alex Bissember** (University of Tasmania) for his outstanding contribution to the field of chemical synthesis and catalysis.



Left: Associate Professor Alex Bissember (UTAS), the 2023 M.R. Banks Medal recipient.

RM Johnston Memorial Medal

The RM Johnston Memorial Medal was established in 1920 for a scholar of great distinction in any field. This year for the first time in the history of the RM Johnston Memorial Medal, **two medals have been awarded.**

The RST Honours Committee decided that it was inappropriate to attempt to distinguish between two outstanding nominations. The RM Johnston Memorial medals for 2023 are awarded to **Distinguished Emeritus Professor Paul R Haddad** (University of Tasmania) and **Emeritus Professor John A Church** (University of NSW).



Above left: Distinguished Emeritus Professor Paul Haddad (UTAS) has made truly outstanding and internationally recognised contributions to the field of analytical chemistry.

Above right: Emeritus Professor John A Church (University of NSW) is internationally known for his work on sea level and climate, and has significantly advanced the field of climate science, including ocean observing systems, and theoretical understanding of physical oceanic processes. (Image by Bernadette Sloyan)

RST Office Opening Hours in December 2023 and January 2024

- The last day the RST Office will be open in 2023 is Thursday 14 December (9:00 am to 12 noon).
- The first day the RST Office will be open in 2024 is Thursday 25 January 2024 (9:00 am to 12 noon).
- For urgent matters relevant to the RST between 14.12.2023 and 25.01.2024, you are welcome to send an email to admin@rst.org.au or president@rst.org.au

The Royal Society of Tasmania 2023 Doctoral Award

The RST Honours and Awards Committee recently assessed nominations for the 2023 Doctoral (PhD) Award. This award is intended to recognise recent PhD graduates who have made significant advances in the course of their doctoral research. The value of the award is \$1,000 (AUD).

Dr Tobias Stål was selected as the winner of the 2023 RST Doctoral Award. Dr Stål is a geophysicist focusing on understanding Antarctica's deep and shallow structure and properties. He completed his PhD at the Institute for Marine and Antarctic Studies, University of Tasmania in 2021. The focus of his PhD research was a study of the Antarctic lithosphere revealed by multivariate analysis.

The Antarctic continent, with an area of about 14 million km², is larger than Australia; yet due to the ice cover and inaccessibility, its geology and lithospheric structure are to a large extent unknown. Advancing our understanding of the Antarctic continent addresses fundamental knowledge gaps in plate tectonics and understanding the interactions between the solid Earth and the cryosphere.

Dr Stål's PhD research addressed challenging topics, such as the identification of sub-ice lithospheric boundaries, and the determination of a new geothermal heat flow model for the continent of Antarctica. The research was enabled by innovations in computational and statistical methodologies, including the development of a new software library to enable the multivariate approaches that were ground-breaking for Antarctica.

Since graduating, Dr Stål has taken up a Research Associate position in computation physics at the School of Natural Sciences, funded by the Australian Research Council's Centre of Excellence in Antarctic Science. He is currently in East Antarctica conducting remote fieldwork until February 2024 as part of his research.



Above: Dr Tobias Stål.

The Tasmanian Aboriginal Centre 50th Anniversary Celebrations

On Thursday 30 November, the Tasmanian Aboriginal Centre (TAC) held an event at the Theatre Royal in Hobart to celebrate the 50th anniversary of the TAC. The event was for the Aboriginal community and for non-Aboriginal people and organisations who have supported the Aboriginal community in various ways. The Royal Society of Tasmania was honoured to receive an invitation to this event. As President Prof Jocelyn McPhie and Vice-President Dr Julie Rimes were unavailable, Past President Mary Koolhof attended to represent the Society.

This is Mary's report: "On arrival, I felt privileged to be offered an Aboriginal t-shirt marking the event, and to be invited by a leading member of the Aboriginal community to wear the t-shirt immediately. Before the formalities, a senior Aboriginal person told me that the Apology the Royal Society offered to Tasmanian Aboriginal people in 2021 had meant a great deal to her and to many other people".

"The event in the Theatre Royal took the form of a sequence of moderated forums. Presenters seated on the stage described important stages in the journey of the TAC and answered questions while archival film footage played silently in the background. Attendees were treated to an Aboriginal song, and also a dance performance. Some key achievements celebrated were the establishment of the Aboriginal Legal Service, the revival of palawa kani, and the return of Aboriginal ancestral remains. There was a very respectful stillness from all in the theatre when this process was described, and particularly when the film footage showed Tasmanian Aboriginal people carrying the boxed ancestral remains across the tarmac on their return from overseas."

"It was an honour to attend this event representing The Royal Society of Tasmania, and to meet more members of the Aboriginal community."

The RST remains committed to the promises made in the 2021 [Apology to Tasmanian Aboriginal People](#) and welcomes opportunities to promote Tasmanian Aboriginal scholarship. To this end, transcripts of three recent RST lectures by Tasmanian Aboriginal leaders, Rodney Gibbins, Michael Mansell and Kerry Sculthorpe have been published in the latest issue of the *Papers and Proceedings of the RST*.

Mary Koolhof and Jocelyn McPhie

Left: Mary Koolhof wearing the special t-shirt presented at the TAC 50th anniversary celebrations.



The Royal Societies of Australia

The Royal Societies of Australia (RSA) is a national organisation established to advocate for the efforts and joint views of Australia's Royal Societies, and to provide a mechanism for sharing ideas and operational practice among them. All six Australian states currently have operating Royal Societies.

The RSA was incorporated as a company limited by guarantee on 3 August 2007 and the first formal meeting was held in Canberra on 2 February 2008. The operations of the RSA are governed by its constitution which is registered with ASIC. Although in existence for the past 15 years, the RSA has maintained a very low profile and there has been no interaction with The Royal Society of Tasmania for at least the past five years, possibly not for the past 10 years.

The current RSA President, John Hardie AM FRSN (NSW) organised a meeting in Canberra of the six state Royal Societies at the Australian Academy of Science followed by a meeting with the Governor-General at Government House. I attended representing the RST.

RSA meeting, Academy of Science

This meeting allowed very valuable sharing of information on society operations, successes and challenges. RSNSW and RST both have broad goals of advancing knowledge whereas RSV, RSSA, RSQ and RSWA all aim to advance science. RSV is blessed with a full-time staff position paid by the State Government, as well as owning a building and land in the Melbourne CBD.



Left: Leaders of Australia's Royal Societies at the Academy of Science, Canberra.

There was a consensus that the "Royal Society" label is not appealing, either for the state Royal Societies or the RSA. RSSA deals with this problem by combining the initials "RSSA" with the registered trading name of "Science South Australia". It is worth considering whether the RST might follow a similar pattern, combining the "RST" with a registered trading name such as "Advancing Knowledge Tasmania".

While all Royal Societies are eligible to be members, at this stage, the RST has not formally joined, pending review of the recently revised constitution of the RSA.

Meeting with the Governor-General, Government House, Canberra

After lunch, the same group reconvened at a meeting at Government House, Canberra, with His Excellency General the Honourable David Hurley AC DSC (Retd), the Governor-General of the Commonwealth of Australia, and Her Excellency, Linda Hurley. The Governor-General is the Patron of the RSA. Each state Royal Society leader gave a short presentation introducing their society to the Governor-General. The President of the RSA then summarised the role of the RSA and outlined collaborative projects suggested during the morning meeting.

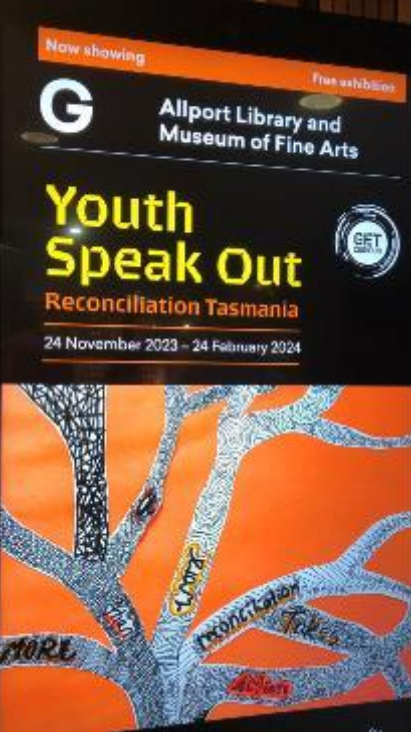
The Governor-General responded with strong encouragement of the activities of the Royal Societies and endorsed the role of the RSA. He believes that the Royal Societies can provide independent expert advice and commentary on major issues facing the nation.

Jocelyn McPhie, RST President

18 November 2023



Above: His Excellency General the Honourable David Hurley AC DSC (Retd), the Governor-General of the Commonwealth of Australia, Her Excellency Linda Hurley (front row, centre) and leaders of Australia's Royal Societies at Government House, Canberra.



Youth Speak Out: Travelling Exhibition

'Youth Speak Out' is an annual educational initiative run by Reconciliation Tasmania which encourages young people across Tasmania to respond to the theme for National Reconciliation Week. This year's theme is 'Be a Voice for Generations', encouraging all Australians to be a voice for reconciliation in tangible ways in our everyday lives.

Tasmanian students from Year 5 to Year 12 entered art, multimedia, speeches, letters, poems or whole class projects expressing students' views on this topic. This year, for the first time, a statewide touring exhibition of previous Youth Speak Out entrants is taking place. In partnership with Libraries Tasmania, the exhibition will tour various libraries around *lutruwita*/Tasmania.

The exhibition is currently on display at the State Library of Tasmania's Allport Library and Museum of Fine Arts at 91 Murray St, Hobart until 24 February 2024, and will then move on to Launceston Library.

Mary Koolhof

Right: Group Project by Bailey, Jamisen, Malaya, Shae, Miah and Zenitu who wrote: "This picture represents traditional Aboriginal art. We used colours that represent the earth. The hands are reaching out to us."



Left: Amia Harback, The Cottage School, Year 6, 2022.

Right: Phoenix Lorbach, Dominic College, Year 8, 2019.



RST Membership Renewal

It is that time of year again: time to renew your Royal Society of Tasmania membership for 2024. The RST membership year runs from **January 1 to December 31**.

If you are unsure whether you have renewed your membership for 2024, you can check your membership card. The expiry date appears at the bottom of the card. [Click here to open the renewal form](#) on our website which can be downloaded as

a pdf for filling in electronically.

Take note: Regardless of the method you use to renew, *by renewing your membership and paying the required membership dues, you acknowledge that you have read and agree to abide by the RST Code of Conduct as displayed on the RST website at <https://rst.org.au/membership/rst-code-of-conduct/>* A copy of the Code of Conduct is available on request from admin@rst.org.au

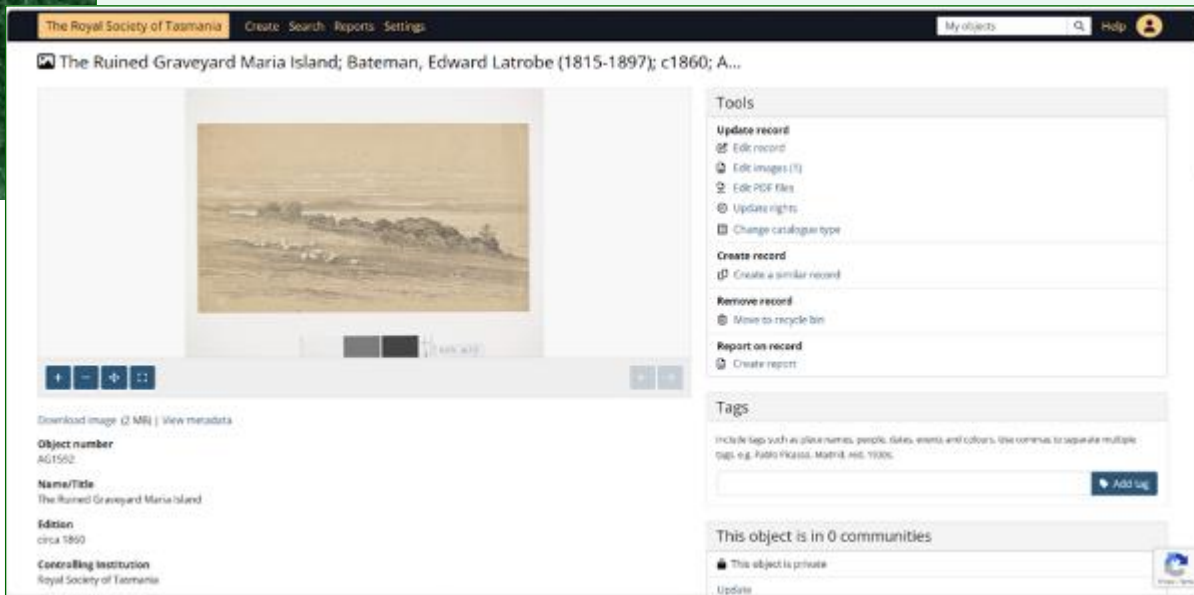
Call for Volunteers

As you are aware, The Royal Society of Tasmania recently received a grant from the National Library of Australia towards the purchase of museum/gallery standard cataloguing software for the RST Art Collection.

This software program will allow the RST Art Collection to become available online for everybody to see. The catalogue will be an incredible asset for the Society, and to people interested in Tasmanian art, history and culture. Marley Large and I have been learning how to use the program (*eHive*) and we are now looking for a group of volunteers interested in helping to upload data onto the site.

Volunteers will receive training and the use of an online user's manual.

Uploading the data can be done at home, using your own computer, whenever suits you. It will be up to you how much time you wish to put into the project. We are planning to start in the new year.



Left: Screenshot of an example of an uploaded page.

It will be a great opportunity to support the Society in a venture that will bring it international exposure.

This project will be long-term. There are approximately 950 artworks, each with about 20 pieces of information to

upload, so the project is time-consuming. At the moment, it takes us approximately one hour to upload the data for each artwork and that is just the basic information.

As we progress, the site will be populated with the information on the history and provenance of the artworks that Marley and I have worked on for the past three years. It will become an invaluable tool for scholars and researchers.

If you are interested in helping with this exciting project, please contact me at anita.hansen@utas.edu.au, and we can arrange to meet to discuss the project.

Dr Anita Hansen

Hon Curator, RST Art Collection

The Royal Society of Tasmania Annual General Meeting

4:30 pm Thursday 7 March 2024

Royal Yacht Club of Tasmania, Marieville Esplanade, Sandy Bay

Please join us for the RST 2024 AGM. The guest speaker will be Professor Cassandra Pybus FAHA, author and historian. Professor Pybus' lecture is entitled *Morton Allport: the resurrection man of The Royal Society of Tasmania, 1862–1876*.

All RST members and guests are welcome.

Registration and other details will be made available on the RST website early in the New Year.

Right: Professor Cassandra Pybus FAHA was awarded the Centenary Medal in 2001 'for outstanding contribution to Tasmanian and Australian literature and education'. (Picture: Peter Mathew.)



Behind-the-Scenes Tour of the RST Library Collections, Morris Miller Library, UTAS

Several members of The Royal Society of Tasmania had the unique experience of taking a behind-the-scenes tour of the RST Library Collections held in the Morris Miller Library at the University of Tasmania on 1 November 2023. The tour was led by the Historical Collections Coordinator, Katrina Ross. The collection is filled with unique treasures that afford it national significance. The participants were taken through the rare collections, shown some of the work that goes into caring for old and rare books, and learned about many of the artifacts that make this collection useful to students, researchers, and members of the broader community.



Katrina pulled out a few items of particular significance from the collection to allow a closer look. We explored the oldest book in the collection, dating back to 1492. We looked at some of the beautiful illustrations by the renowned painter and writer, Louisa Anne Meredith (1812–1895). Katrina displayed a poem from one of the earliest Royal Hobart Regattas printed onto silk. We also looked at a first edition of Charles Darwin's *On the Origin of Species*. This remarkable piece was donated to the collection by Charles Darwin himself, who visited Tasmania and left the treasure for future generations to behold.

Left: Katrina Ross (second from left) explaining the history of an extremely old book to tour participants, Mary Beasley, Ashley Blakesley, Vic Jayde, Heather Scandrett and John Williamson.

The archival collections are a significant and often under-utilised aspect of the RST. As a society premised with the goal of “advancing knowledge”, the behind-the-scenes tour offered participants a nuanced engagement with the historical collections. From advancing personal knowledge about family history to witnessing firsthand accounts of world-renowned scientists’ connection to the island, the treasures housed within the Morris Miller Library offer an expansive array of meaning to many members within the RST community and beyond. With thanks to the many volunteers who made this tour possible. The tour would not have succeeded without the specialised knowledge of Katrina Ross.

Right: One of the rare items in the RST Library Collection is this poem printed on silk about one of the earliest Royal Hobart Regattas .



Evelyn Lambeth

Student Councillor on the RST Council

The Day We Went to Bangor Tasman Monument Excursion, 3 December 2023

‘Didn't we have a lovely time the day we went to Bangor
A beautiful day, we had lunch on the way...’
Lyrics by Debbie Cook

These opening words of the well-known song neatly capture the spirit of the combined Royal Society of Tasmania (RST) and Tasmanian Historical Research Association (THRA) excursion to the Bangor property near Dunalley on Sunday 3 December. The occasion was a visit to sites associated with the first two European coastal explorations of Tasmania. One site was the Tasman Monument built in recognition of Abel Tasman’s party landing on the east coast of the Forestier Peninsula in 1642. The monument was constructed by the RST and unveiled on 23 November 1923, just over a century ago. The site chosen by the RST for the monument was believed to be where Tasman’s



Left: The intrepid travellers at the Tasman Monument.

party planted a Dutch flag on 3 December 1642. The second site was at the nearby Two Mile Beach where Frenchman Marc-Joseph Marion du Fresne landed on 7 March 1772.

The RST contingent were: Jocelyn McPhie, Sonia Shimeld, Mary Koolhof, Grady Koolhof, Neil McKinnon, Jacqui Nicholson, Brian Yates, Jennifer Yates, David Wilson, Peter Manchester, Imogen Wegman, Mary Riedl, Bill Sutherland, Sue McKerracher and Don Garden. There were also twenty people who booked with THRA.

We first gathered at the Bangor Vineyard Shed for coffee, delicious scones and an introduction to the day by Tom Dunbabin whose family have owned the property for more than a century and which he operated for many years as a sheep run. From there, we travelled by bus for about 15 kilometres through the Bangor property, a mixture of previously farmed land and bush, with wonderful coastal

views from time to time. Much of the property has been grazed and modified, but there is extensive regrowth since grazing has been suspended. One interesting aspect we noted was the change in vegetation as we passed from one geological and soil zone to another, as well as from one human usage to another. In a rare flat region, there had been recent cropping using a centre pivot irrigator.

Leaving the bus, we walked about 400 metres through the bush to where a picnic shelter had been erected close to the Tasman Monument during Australia's 1988 bicentenary. Leaving our bags, we walked the few metres to the monument that overlooks Tasman Bay maybe 75 metres from the shore. From there we could see out to North Bay where, from 1 December 1642, Abel Tasman's two ships had anchored for three days while crew members explored the shore of the Forestier Peninsula, largely from rowing boats. On December 3, the ship's carpenter, Pieter Jacobsz, was sent ashore to plant the Dutch flag, after which the expedition briefly sailed along the Tasmanian coast before turning east. This expedition did not encounter any Indigenous Tasmanians.

The actual site of the flag planting, and therefore the position of the monument, is the source of some controversy. The shaky nature of the evidence, including the relatively primitive navigational instruments of the time, make clear identification difficult, and selection of the site for the monument caused a rift between members of the RST before and after its construction in November 1923. We had been given some interesting prior reading about the controversy [Reynolds, 1964], but fortunately there were no signs that members of our party were taking sides.

Like our predecessors at its unveiling, we gathered around the monument for photographs, but also to hear more of the Tasman history from Tom and his son, Matthew, who has taken over the property, establishing a vineyard and the Bangor Vineyard Shed restaurant.

After our picnic lunch, we undertook a longer walk of about two kilometres to where we had a view over Two Mile Beach. This is where the first contact and clash between Europeans and Tasmanian Aborigines occurred when the French party explored the coast in 1772. During the six-day visit while they sought timber and water, relations were at first amicable. However, after a misunderstanding, the Aborigines threw stones and spears at the French who retaliated with muskets, killing at least one and wounding several more. It was a prescient first encounter between those who had long occupied the country and those who would seek to take it from them.

We took an alternative route back to the bus, enjoying the fine, warm weather, the bush and the birds and observing the signs of a large rabbit population as well as wallabies – and with several of our number assiduously removing leeches they had picked up.



Our thanks to THRA for initiating the organisation of this event and for involving the RST in such a successful day, and to Tom and Matthew Dunbabin for hosting our visit to their property.

Don Garden and Jocelyn McPhie

Reference:

John Reynolds, 'Some Recollections of the Tasman Memorial Controversy, 1933–24', a paper read to the Tasmanian Historical Research Association on 12 May 1964, in *THRA Papers & Proceedings* (1965), vol 13, number 2, pp. 39-49.

Left: View of Tasman Bay from the Tasman Monument.



Above: Artworks by Max Angus and Hans Heysen on offer at the auction. **Below:** Mary Koolhof with Lynnellen Ferguson & Derris Wood.



RST Art Auction – Sunday 5 November 2023

The Royal Society of Tasmania has an important responsibility for the care and maintenance of the RST Art Collection. Hence, we try to make sure that our fundraising efforts are targeted and ongoing. One recent event was an Auction of Art, Objets d'Art and Collectables graciously hosted by RST Vice-President, Dr Julie Rimes in her South Hobart home.

Members and guests were allowed to immerse themselves in a world of creativity and beauty with handpicked items that displayed a wide range of styles and media – all while enjoying wine and canapés. Some of the precious items for silent auction included: Royal Doulton

china and crystal (see right); exquisite silk print; Japanese incense burners; a rare print of the wonderful Simpkinson de Wesselow image of Kangaroo Bay (1846); original artworks by Tina Terry and Max Angus; and first edition books (1860, 1879, 1891) by Louisa Anne Meredith.

An enthusiastic group of nearly 50 attended and enjoyed the hospitality – and the auction – for a very good cause. A sum of \$3,652 was raised at this excellent and pleasant event. Warm thanks are extended to the generous donors of artworks and collectables: Christine Hurley; Ross and Marley Large; Alison Parsons; Lorraine Polglase; Heather and Bernard Pryor; and Julie Rimes.

Many thanks to the Art Fundraising Committee: Mary Koolhof, Marley and Professor Ross Large, Lorraine Polglase and Dr Julie Rimes; and also to those who assisted in other ways such as preparing the catalogue, setting up the items for auction, taking photographs, providing tasty canapés or by helping to serve food and wine: Bronwyn Beechey, Bernard and Heather Pryor, Roxanne and Eddy Steenbergen, Larry Polglase, Grady Koolhof and John Williamson.

Art Fundraising Committee

Above left: Mary Koolhof and Alison Parsons discuss the three Louisa Anne Meredith books which were protected from damaging their spines by using rolled white towels for support.

Left: (from left) Bronwyn Beechey, Marley Large and Roxanne Steenbergen also admired the same books and the lovely Lalique crystal bowl.

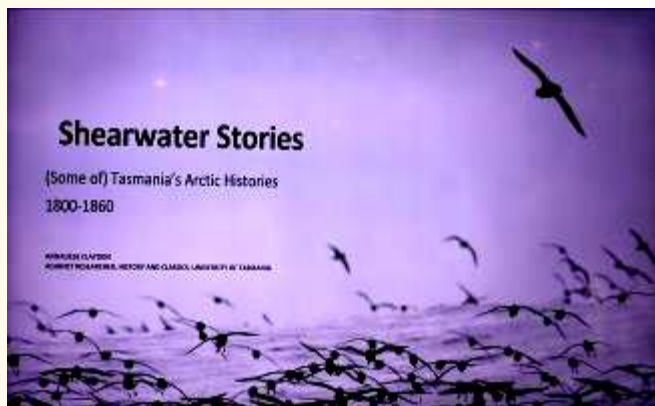


Above: John Williamson of Sandy Bay offers Sue McKerracher of Kingston Beach some delectable sandwich triangles.



Report on 2023 RST Christmas Dinner

Dr Annaliese Claydon delivered The Royal Society of Tasmania Christmas Lecture for 2023, presenting an address rich with compelling and novel insights into the historical connections between Tasmania and the Arctic during the 19th century. Her lecture, titled *Shearwater Stories: (Some of) Tasmania's Arctic Histories, c.1800–1860*, cast a revealing light on the pivotal yet complex roles played by indigenous peoples, translators, fur traders, whalers, convicts, and sailors in the pursuit of information by explorer families.



Above: Dr Annaliese Claydon Adjunct Researcher, History and Classics, UTAS.

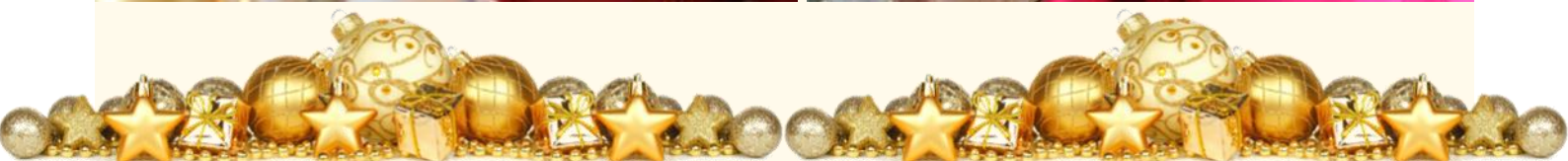
We are used to thinking of Hobart as an Antarctic gateway, but this lecture turned things around, and examined some of Tasmania's Arctic histories. How did islanders impact the Arctic regions, and how have this island's histories been shaped by Arctic environments, animals and people? Dr Claydon explained that by following the tracks of migrating animals (shearwater, caribou and the bow-head whale) and the people who pursued them in (roughly) the first half of the nineteenth century, we can see how Tasmanians were entangled in the shifting politics of dynamic Arctic worlds; and how those threads were woven in turn into the fabric of Tasmanian history. Indigenous people and Indigenous networks of trade and information are central to these stories, connecting the Bering and Bass Straits in surprising and important ways.

The discussion revealed a fascinating insight into the entanglement of polar expeditions with British imperialism, illustrating the intricate interweaving of geographical knowledge with convict policy, humanitarianism, genocide, and authority. Dr Claydon underscored the delicate equilibrium of authority over knowledge negotiated by families such as the Franklins in imperial spaces. She accentuated how these families adeptly navigated their fragile control over information to engage in the nuanced politics of truth, scrutinising the credibility and trustworthiness of those whom they sought to suppress.

The evening's proceedings offered an intellectually stimulating exploration of historical events, providing fresh perspectives on the intersections of exploration, imperialism, and the pursuit of knowledge during the 19th century. Dr Claydon's insightful talk will soon be accessible on our website and further expounded on in her forthcoming publication, *Arctic Circles and Imperial Knowledge: The Franklin Family, Indigenous Intermediaries, and the Politics of Truth*, Bloomsbury, 2023. The Royal Society of Tasmania extends sincere gratitude to Dr Claydon for her generous contribution to conclude our lecture program for the year.

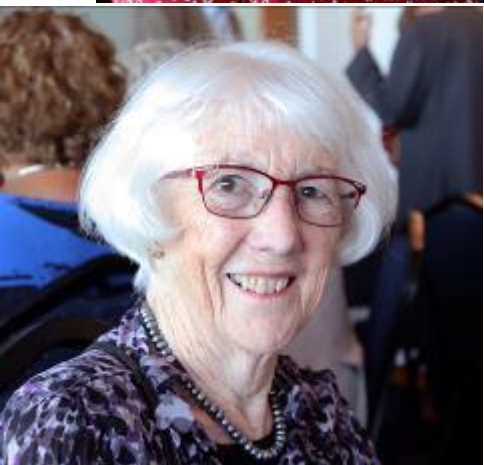
Dr Julie Rimes, RST Vice-President and **John Williamson**, RST Council member

Below left: Enjoying the evening of enlightenment and socialisation were RST Editor Dr Sally Bryant of Kingston and Suzanne Skira of Sandy Bay. **Below right:** Alison Parsons of Battery Point with Jill Webster of New Town.





Above left: RST Council member and RST Librarian Janette Burke of Howrah with Sue McKerracher of Kingston Beach.
Above right: Sue Riddoch of Battery Point with Carmel Denholm of South Hobart.
Below left: New RST member Dr Jody Heald of New Town with RST VP Dr Julie Rimes of South Hobart.
Below right: Em. Prof Ross Large AO of Battery Point with RST Northern Representative Neil McKinnon of Evandale.



Far left: Shirley Thorne of Sandy Bay.
Left: Justice Chris Webster AM of New Town.
Below left: Peter Manchester with his partner Kathy Lyne of Oakdowns.
Below right: RST President Jocelyn McPhie chats with new RST member Dist. Em. Prof Paul Haddad.



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RST Art Collection

The RST Art Collection is housed at the Tasmanian Museum and Art Gallery, Hobart. Any queries please contact the Honorary Art Curator, Dr Anita Hansen: anita.hansen@utas.edu.au

The Royal Society of Tasmania recently had a visitor from New Zealand whose great, great, great grandfather's artwork is in the RST Art Collection. When we went to view the lithograph, I was embarrassed to say that I really didn't know much about the artist. Therefore, this month's article is about Eugene von Guerard.

Eugene von Guerard's Lithograph



The RST Art Collection includes one artwork by the famous artist Eugene von Guerard. It is a coloured lithograph from his *Australian Landscapes, a Series of 24 Tinted Lithographs* (see left).

Above: Eugene von Guerard, *Ben Lomond, Epping Forest (Tasmania)*, tinted lithograph, 1866–68, 28.2 x 48.7 cm. From von Guerard's *Australian Landscapes, A Series of 24 Tinted Lithographs*, published in Melbourne in 1867.

Guerard, Johann Joseph Eugen von (1811–1901)

My research for this article highlights one of the frustrations involved with this kind of work – the inconsistency in the spelling of artists' names and dates relating to them and their work. Unfortunately, for these articles I don't have the time, or the resources, to investigate fully, so I'll merely note that there are differences.

Eugene von Guerard is another of the nineteenth century artists whose name and date of birth seem to come in several versions possibly due to anglicisation of his name. The most common spelling of his name I've found is Eugene von Guerard (other versions include: Eugene Von Guérard, Eugène von Guérard, as well as Johann Joseph Eugen von Gerard). Note the different spelling in the captions below and on the following page.

For this article, I will use the most often used spelling of Eugene von Gerard when I'm not quoting another source.

There also seems to be some debate as to whether he was born in 1811 or 1812, and also the dates of publication of his book of lithographs varies from 1865 to 1868. The Tasmanian Museum and Art Gallery record shows 1886–88.

Early Days

Eugene von Guerard was born in Vienna on 17 November 1811 [*Art Australia Online*], the son of the successful artist Bernhard von Guerard. At the age of 15, von Guerard and his father travelled to Italy, settling in Rome where Eugene studied under Giovanni Battista Bassi (1784–1852).

Left: *Painting of Eugene von Guerard*, unknown artist.



Right: Photograph of Mr. Eugene Von Guerard, published c1871–1900 by John Botterill. Source: Pictures collection, State Library of Victoria.

After his father's death in 1836, Von Guerard moved to Dusseldorf where he studied landscape art under Johann Wilhelm Schirmer (1807–1863) and it is easy to see Schirmer's influence in his work – to compare, see the two images below.



Above left: *Berglandschaft*, Johann Wilhelm Schirmer, 1840. **Above right:** Eugene von Guerard, *Marcianello near Mt. Gorniano on the Mountain Road from Naples to Rome*, 1883, oil on academy board.

Von Guerard remained in Dusseldorf until 1852 when he came to the goldfields in Victoria, Australia. This move did not prove to be profitable and, in 1854, he returned to making his living as a painter, setting up a studio in Melbourne.

He was very successful early on and travelled extensively through Victoria, New South Wales, South Australia and, most importantly, Tasmania painting commissions of homesteads and wilderness landscapes.

Later, his popularity waned and he was forced to take a position as Master of Painting at the National Gallery School and Curator of the National Gallery of Victoria in 1870.

In 1881, he returned to Dusseldorf. In 1891, he moved to London, where he remained until his death in 1901.

Von Guerard in Tasmania

Von Guerard travelled to Tasmania twice during his stay in Australia – in 1855 and again in 1875.

The Royal Society's lithograph *Ben Lomond, Epping Forest* (shown on the previous page) was part of a collection of works published in Melbourne in 1867. It contained a series of 24 tinted lithographs "illustrative of the most striking and picturesque features of the Landscape Scenery of Victoria, New South Wales, South Australia & Tasmania, Drawn from Nature and Lithographed by the Artist, with Letter Press Descriptions of each View".

The collection included the following works:

1. *Source of the Wannon*
2. *The Valley of the Ovens River*
3. *Fall of the First Creek, near Glen Osmond, S.A.*
4. *North East View, from the top of Mount Kosciusko, N.S.W.*
5. *Castle Rock Cape Schank*
6. *Hobart Town*
7. *Weatherboard Fall, N.S.W.*
8. *Murray River, Moorundi*
9. *Junction of the Buchan and Snowy River, Gippsland*
10. *Ben Lomond, Epping Forest (Tasmania)*
11. *Crater of Mount Gambier, S.A.*
12. *Lake Illawarra, N.S.W.*
13. *Ferntree Gully, Dandenong Ranges, Victoria*
14. *South End of Tasman's Island*

15. *Cabbage Tree Forest, American Creek*
16. *Crater of Mount Eccles, Victoria*
17. *Top of Mount Lofty, near Adelaide*
18. *Cataracts, near Launceston, Tasmania*
19. *Moroka River Falls, foot of Mount Kent*
20. *Mount Kosciusko from the North West, N.S.W.*
21. *Reedy Creek Falls, near Beechworth*
22. *Sydney Heads, N.S.W.*
23. *Forest, Cape Otway Ranges*
24. *Goulbourn River, near Shepparton.*

Von Guerard's lithograph *Ben Lomond, Epping Forest (Tasmania)* is in the RST Art Collection.

The First Tasmanian Trip, 1855

After his first trip to Tasmania in 1855, von Guerard had produced two canvases, the most important being a picturesque view of the small settlement of Hobart from Kangaroo Point (now Bellerive) with a snow-capped Mount Wellington behind. The whereabouts of a second canvas, *Tasman's Island, 1857*, is unknown and, although three other Tasmanian views were included in the artist's 1867–68 book of lithographs, it seems no other Tasmanian paintings were completed from this first trip.



Included in the *Australian Landscapes*, but sadly not in the RST Art Collection, is a beautiful image of early Hobart (see left). Von Guerard also based his lithograph on the same sketches he had made on his visit to the island.

Left: *Hobart Town, from Kangaroo Point, Tasmania*, (plate VI from 'Australian landscapes' portfolio) 1866–67.



Left: This magnificent oil painting by von Guerard, now in a private collection and generously loaned to the Tasmanian Museum and Art Gallery, was exhibited there in 2018.

Von Guerard must have kept a low profile while in Tasmania as there are no mentions in the press of his visits. The only mention of his name that I could find were relating to the marriage of his daughter later in Dusseldorf. However, *The Argus* (Melbourne) and *The Age* (Melbourne) mention him regularly during his stay there, particularly regarding 'The Great Exhibition' in 1862.

The New Zealand Connection

The Arthur Turnbull Library (ATL) in Wellington, New Zealand, has a large collection of von Guerard's work, including images from Tasmania. The collection shows that von Guerard was a prolific sketcher as noted in George Hook's article:

All of Guérard's Antipodean oil paintings are based on topographically accurate sketches made in the field in front of his subjects. Many of those sketches were made in pocket-sized sketchbooks. In them he recorded thousands of impressions of the landscape in the colonies he visited. Eighteen sketchbooks with Australian or New Zealand subjects are held in the State Library of New South Wales (SLNSW). The artist also completed about 450 large drawings, with compositional promise, of Antipodean views on loose sheets of paper. The large majority of these were bound into 16 albums in London, all of which eventually found their way back to the Antipodes. Ten are in the SLNSW, one is in the National Library of Australia (NLA), and the remainder are in the ATL.

Hook later notes:

No small sketchbook of drawings relating to his second trip to Tasmania has been found, which is surprising as he sketched prolifically on every other Australian expedition.

Eugene von Guerard's Role in Nineteenth Century Printmaking in Australia

As noted previously, von Guerard first travelled to Australia to join the gold rush in Victoria, but Roger Butler, in his article *Prints in Colonial Australia*, writes about von Guerard's *Australian Landscapes* from which the RST lithograph comes:

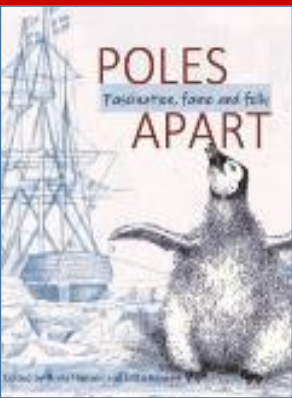
*From the late 1850s there was a rash of view-books, several published by the Melbourne publishers, Troedel & Co. They included an album of views of Melbourne, issued in twelve monthly parts (1863–64). The first prints, by François Congé, were dry and uninspired, but before the project was completed, images by the Russian-born Nicholas Chevalier were being used. The last and best of the view-books was Eugene von Guérard's *Australian Landscapes* (1866–68). Previous equivalents had been published by posh coloured-plate publishers with capital and know-how in London. Von Guérard's was self-confidently published by Hamel & Ferguson in Melbourne. Nicholas Chevalier and Eugene von Guérard are to Australia what Thomas Cole, Frederick Edwin Church and Albert Bierstadt are to the United States. Their work has much in common with the Hudson River School, wilderness, waterfalls, forests, vegetation, rock formations, hints of the original natives and, above all, the sublime. Chevalier and von Guérard represent the high point of Australian printmaking in the nineteenth century.*

This important work by an important nineteenth century painter of Australian landscapes is a valuable asset to the RST Art Collection and our understanding of the history of European settlement in Tasmania.

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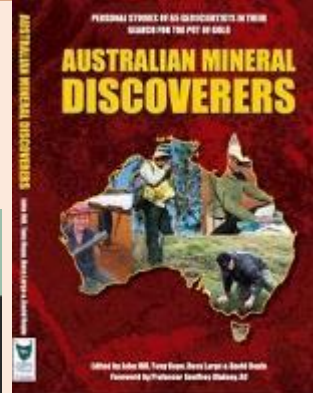
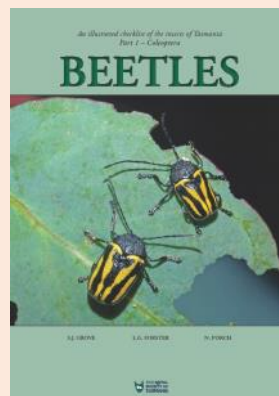
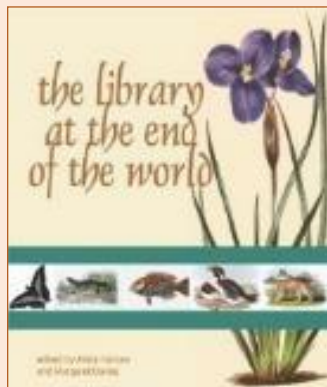
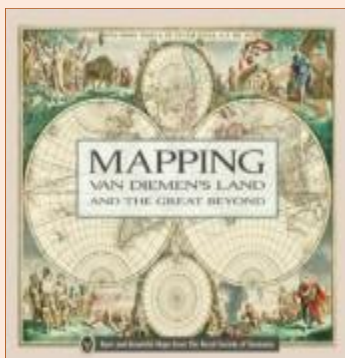
Dr Anita Hansen,
RST Honorary Art Curator



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The Reading Room is open by appointment Mondays & Wednesdays. Please email RSTLibrary.Collections@utas.edu.au for appointments and enquiries about the collection.

Temporary changes to collection access

The Special & Rare Reading Room is temporarily closed to visitors during December and January while the Cultural Collections team conduct an inventory of the rare book collections. Appointments to view material will reopen the week commencing 22 January 2024.

The rare book inventory will also limit access to other collections which may delay our ability to answer email enquiries. We apologise for the inconvenience and thank you for your patience while this important work is undertaken.

Christmas and New Year Break

Please note that the Special & Rare Reading Room will be closed from **22 December – 8 January 2024**. Staff will be on leave and emails will be answered on their return.

Any appointments or queries, please contact RSTLibrary.Collections@utas.edu.au

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