



NOTABLE AUSTRALIANS

HISTORICAL FIGURES PORTRAYED ON AUSTRALIAN BANKNOTES





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Aboriginal and Torres Strait Islander readers are respectfully advised that this book includes the names and images of people who are now deceased.

Cover: Detail from Caroline Chisholm's portrait by Angelo Collen Hayter, oil on canvas, 1852, Dixon Galleries, State Library of NSW (DG 459).

Notable Australians
Historical Figures Portrayed on Australian Banknotes
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E-book ISBN 978-0-6480470-0-1

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CONTENTS

Introduction	vi		
Portraits from the present series of banknotes		Portraits from pre-decimal banknotes	
Banjo Paterson (1993: \$10)	1	Matthew Flinders (1954: 10 shillings)	45
Dame Mary Gilmore (1993: \$10)	3	Charles Sturt (1953: £1)	47
Mary Reibey (1994: \$20)	5	Hamilton Hume (1953: £1)	49
The Reverend John Flynn (1994: \$20)	7	Sir John Franklin (1954: £5)	51
David Unaipon (1995: \$50)	9	Arthur Phillip (1954: £10)	53
Edith Cowan (1995: \$50)	11	James Cook (1923: £1)	55
Dame Nellie Melba (1996: \$100)	13		
Sir John Monash (1996: \$100)	15	Portraits of monarchs on Australian banknotes	
		Queen Elizabeth II (2016: \$5; 1992: \$5; 1966: \$1; 1953: £1)	57
Portraits from the centenary of Federation banknote		King George VI (1938–40: 10 shillings; £1; £5; £10)	63
Sir Henry Parkes (2001: \$5)	17	King George V (1933–34: 10 shillings; £1; £5; £10) (1923–25: 10 shillings; £1; £5; £10)	65
Catherine Helen Spence (2001: \$5)	19		
Portraits from the first series of decimal currency banknotes		A note on sources and further reading	67
John Macarthur (1966: \$2)	21		
William Farrer (1966: \$2)	23		
Sir Joseph Banks (1967: \$5)	25		
Caroline Chisholm (1967: \$5)	27		
Francis Greenway (1966: \$10)	29		
Henry Lawson (1966: \$10)	31		
Sir Charles Kingsford Smith (1966: \$20)	33		
Lawrence Hargrave (1966: \$20)	35		
Lord Howard Florey (1973: \$50)	37		
Sir Ian Clunies Ross (1973: \$50)	39		
Sir Douglas Mawson (1984: \$100)	41		
John Tebbutt (1984: \$100)	43		

INTRODUCTION

Australia's banknotes reflect a concise history of the country, portraying selected individuals who have contributed to the nation. This book features the biographies of those who have appeared on the banknotes, illustrated with their portraits. Some of these portraits were sources for their images on the banknotes; others tell us more about them.

The country's banknotes are themselves cultural artefacts that describe the nation's evolving character from the first decades of the 20th century to those of the 21st century. From the portraits of monarchs during the 1920s and 30s, and the colonial figures of the 1950s, the range of women and men has expanded democratically to include figures who have contributed to the nation's arts, business, politics and social reform, as well as its aviation, exploration, medicine and science. Perhaps no other currency has represented such diverse individuals as those shown on Australia's banknotes; portraits of ex-convicts have literally rubbed against British royalty. The vibrant design of the current banknotes also conveys the country's distinctive characteristics. When the initial design of decimal currency was launched in 1966, architect and author Robin Boyd considered that it was 'most unusual to find a Government department in any country of the world going forward with such advanced designs.'¹

Printing of the banknotes

Current Australian banknotes are printed by Note Printing Australia Limited, a separately incorporated, wholly owned subsidiary of the Reserve Bank of Australia. Originally, in 1910, the Commonwealth Treasury had responsibility for the banknotes when it began to prepare for the printing of Australia's first series of banknotes, issued between 1913 and 1914.² In 1920 the responsibility was transferred to the Australian Notes Board. In 1924 it passed to the Commonwealth Bank of Australia's board of directors and, from 1945, the Commonwealth Bank itself became the sole issuer of the banknotes until 1960, the year that the Reserve Bank of Australia commenced operations as the nation's central bank.

First portraits: the monarchs

The first series of Australian banknotes was printed between 1913 and 1914. Rather than portraying individuals, they depicted illustrations of rural scenes related mainly to the country's economy: mining, timber, wheat and wool.

The second series of banknotes began to be issued in 1923. It included the first portrait to appear on the banknotes: King George V's profile, which was shown on all denominations issued from 1923 to 1925. His frontal portrait was then represented on all banknotes issued in the subsequent series, 1933–34.

On the death of King George V in 1936, his eldest son succeeded to the British throne to become Edward VIII. Edward's brief reign ended in the same year with his abdication, owing to the restriction placed on his proposed marriage to the American divorcee, Mrs Wallis Simpson. Edward's brother Albert became the next heir and chose the regnal name of George VI to suggest continuity with his father. His portrait appeared on all denominations of banknotes issued between 1938 and 1940.

¹ Boyd R (1966), '160 Million Dollar Notes Ready', *The Age*, 11 January.

² Prior to 1910, the issuance of banknotes was not regulated and the banknotes of private banks (and of the Queensland Government) continued to circulate as Australia's paper currency. The total amount of banknotes that banks could issue was limited by their gold reserves. The *Bank Notes Tax Act 1910* imposed a 10 per cent tax on all private banknotes, effectively discouraging their issue.

Colonial portraits

A new series of banknotes was issued from 1953, designed with the assistance of the artist, Mervyn Napier Waller and the sculptor, William Leslie Bowles. The design of this series reduced the previous emphasis on the monarchy and these banknotes became the first to portray historical Australian figures, enhanced by examples of native flora. The selection of colonial figures comprised Arthur Phillip, the first governor of New South Wales; the navigators, Matthew Flinders and Sir John Franklin; and the inland explorers, Charles Sturt and Hamilton Hume.

As the designs of the colonial portraits evolved, doubts about their suitability arose. WCG McCracken, General Manager of the Commonwealth Bank's Note Printing Branch, wrote to the Bank's Governor, Dr HC Coombs, to suggest that the figures on the 10 shillings, £5 and £10 banknotes be replaced by portraits of the politicians Alfred Deakin and Sir Henry Parkes and the military commander Sir John Monash. He believed that the colonial identities belonged 'to another period ... not in line with present Australian character and thoughts', and that the era was represented adequately by Sturt and Hume on the £1 banknote and Captain James Cook's portrait as a watermark for the series.³ The Governor agreed with the principle of including more recent identities, but revised the selection. He recommended Australia's first three prime ministers, Sir Edmund Barton, Alfred Deakin and JC Watson, and proposed this change of portraits to the Advisory Council for the banknotes' design, which comprised senior Bank and Department of Treasury officials, including Dr Roland Wilson. However, the Advisory Council rejected the proposal in favour of the colonial figures.

The reigning monarch had been portrayed on all denominations in previous series, but Queen Elizabeth II appeared only on the £1 banknote in the 1950s series. The decision to restrict the Queen's portrait was influenced by the consideration that it limited the number of denominations to be changed with the succession of the next monarch. The Queen has continued to appear on single denominations in subsequent series: the \$1 banknote of 1966 and the \$5 banknotes issued in 1992 and 2016.

Portraits from the first series of decimal currency banknotes

In January 1960, the Reserve Bank of Australia began operations as the nation's central bank with Dr HC Coombs as its first Governor. It was formed by the *Reserve Bank Act 1959*, which separated the central banking role of the Commonwealth Bank from its commercial functions. The Act also stipulated, among other things, that Australian banknotes be printed under the authority of the Reserve Bank.

The Australian Government decided to introduce decimal currency on 14 February 1966. Four Australian designers were selected to prepare preliminary designs for the decimal currency banknotes: Gordon Andrews; Richard Beck; Max Forbes; and George Hamori. They were advised by the eminent artist, Russell Drysdale. The designers were required to include Queen Elizabeth II on the \$1 banknote, but they were free otherwise to choose historical figures and themes in consultation with the Bank. While Max Forbes' designs were commended as being 'quite beautiful' and 'romantic', the vibrancy of Gordon Andrews' banknotes was considered better suited to the new currency and, in April 1964, he was announced as the winning designer.⁴

Andrews' proposed banknotes were described as conveying 'qualities of freshness, originality, elegance and technical competence', and responding to 'the belief that the climate of visual opinion in Australia has changed profoundly during the past few years ... to a nation which likes to think of itself as progressive and as having a point of view which is internationally recognised as both original and contemporary.'⁵ They exhibited colours

³ Mc Cracken WCG (1950), General Manager of the Note Printing Branch, to Dr HC Coombs, Governor of the Commonwealth Bank of Australia, 23 November, RBA N-a-513 06/26560.

⁴ Morrison A (1964), Chairman of the Design Committee, to Albert McPherson, Secretary of the Reserve Bank of Australia, 6 April, RBA 5-a-768 06/8578.

⁵ *ibid.*

and designs that were bolder and more vivid than the subdued, polite tones of the previous banknotes. Their portraits also depicted a broader range of national figures, industries and enterprises than the earlier banknotes, which had stressed the country's economic development. The new designs reduced this emphasis, but continued to represent the country's agricultural industries, with wool and wheat symbolised on the \$2 banknote through John Macarthur and William Farrer – the 'pastoral design' as Andrews termed it.⁶

The \$5 banknote brought together portraits of Sir Joseph Banks and Caroline Chisholm, both of whom supported Australia as a place for British settlement and migration. Contributions to the arts in Australia were represented through the architect Francis Greenway and the poet and writer Henry Lawson, who appeared on the \$10 banknote. Sir Charles Kingsford Smith and Lawrence Hargrave signified Australia's influence in the sphere of aviation and aeronautics on the \$20 banknote. These portraits were rendered for the banknotes by the artists, Guy Warren and Alfred Cook.

Gordon Andrews' design for the \$50 banknote in 1973 depicted medical and scientific research with the selection of Lord Howard Florey and Sir Ian Clunies Ross. The \$100 denomination was issued in 1984 with a design by Harry Williamson, celebrating the theme of discovery with portraits of Antarctic explorer Sir Douglas Mawson and astronomer John Tebbutt.

Current portraits

The new polymer technology was introduced in January 1988 with the \$10 banknote, which commemorated the Bicentenary of the First Fleet's landing in New South Wales. Developed in Australia by the Reserve Bank and the Commonwealth Scientific and Industrial Research Organisation (CSIRO), this technology pioneered a new era of banknotes. Not only was it more durable and hygienic than paper banknotes, it also improved the security against counterfeiting. This series was introduced in 1992 with the \$5 banknote, and continued with the remaining denominations between 1993 and 1996.

The current \$10 banknote portrays the poets Dame Mary Gilmore and Banjo Paterson, whose writings reflected the increased Australian nationalism of the 1890s. Entrepreneurial spirit is expressed on the \$20 banknote with the colonial businesswoman Mary Reibey and the Reverend John Flynn, founder of the Royal Flying Doctor Service of Australia. The identities portrayed on the \$50 banknote led the way for better equality: David Unaipon for Indigenous Australians and Edith Cowan for the role of women in parliament. The \$100 banknote depicts the brilliant careers of Sir John Monash, military commander in the First World War, and the renowned soprano Dame Nellie Melba, who supported charities and public morale during this war. In 2001, a commemorative \$5 banknote was also issued to mark the centenary of Federation, the act which united Australia's self-governing colonies into a single nation. The banknote portrayed Sir Henry Parkes, an advocate for Federation, and Catherine Helen Spence, who sought to improve women's rights and electoral reform.

The next generation of Australia's banknotes has begun to be issued. This generation retains key aspects of the previous series – the people portrayed, colour palette, size and denomination – but incorporates new security features and designs that enhance the banknotes' accessibility, and protect them from counterfeiting. A clear top-to-bottom window represents a distinctive feature of these banknotes; it includes a number of sophisticated security features. The banknotes also introduce a tactile feature that can be used by people who are blind or have low vision to determine the value of their banknotes. The portrait of the Queen on the new \$5 banknote, issued in 2016, has been redrawn from the same photograph as the banknote of 1992; however, technological advances mean that more detail can be achieved, and the portrait on the new banknote more closely resembles the original photograph.

⁶ Andrews G (1966), 'The Contract Was Mine', *Currency*, February, p 9.

**PORTRAITS FROM THE
PRESENT SERIES OF BANKNOTES**

ANDREW BARTON (BANJO) PATERSON

Andrew Barton (Banjo) Paterson (1864–1941) is remembered as the author of folk ballads that have acquired legendary status in Australia. He was born in Narrambla, near Orange, New South Wales, and his grazier family moved to Illalong in the Yass district, where his fascination for horses developed. From 1874, Paterson attended Sydney Grammar School and qualified as a solicitor in 1886.

Using the pseudonym 'The Banjo' after a family racehorse, Paterson published ballads in *The Bulletin* and established friendships with fellow contributors, such as Henry Lawson. His verses, including *Clancy of the Overflow* (1889) and *The Man from Snowy River* (1890), portrayed Australian bushmen, drovers and horsemen, and characterised them as being independent and instinctual. The background of the \$10 banknote includes imagery from *The Man from Snowy River*, depicting the dramatic recovery of a colt by a skilled horseman.

Paterson's first collection of verse appeared under the title *The Man from Snowy River and Other Verses* in 1895 and his identity as the author 'The Banjo' was revealed. The book received widespread popular attention and was quickly reprinted. The publishers, Angus & Robertson, sent a copy of the book to Rudyard Kipling, who responded warmly and requested that they 'give my best salutations to Mr Paterson & tell him to do it again, there can't be too many men in the world singing about what they know and live and want other people to know and love.'⁷

Also in 1895, Paterson visited Queensland and stayed with the Macpherson family at Dagworth Homestead, near Winton, where he wrote the lyrics of the song *Waltzing Matilda*, in response to a Scottish folksong played by Christina Macpherson. The expression 'waltzing matilda' refers to a swagman or itinerant shearer travelling with his belongings wrapped in a blanket (his matilda). The song's lyrics have been interpreted as alluding partly to the shearer's strike of 1894 when Dagworth's shearing shed was destroyed by fire and one of the shearers, Samuel Hoffmeister, killed himself rather than be apprehended by the police.

Waltzing Matilda was adapted in 1903 by Marie Cowan to advertise Billy Tea, and the title page of her arrangement appears in the banknote's background. The popularity of the song grew to the extent that it became an unofficial national anthem that was recognised internationally, as Paterson noted, 'the tune is played in the Continent of Europe, as it is supposed to be the only existing Australian folk song.'⁸

Paterson travelled to South Africa in 1899 as a newspaper correspondent covering the Boer War for *The Sydney Morning Herald* and Melbourne's *The Age*, and journalism began to take precedence over his legal career. His portrait on the banknote derives from a photograph taken on his return to Australia in 1900, used in posters advertising his lectures on the war.

During the First World War his duties included a period as an ambulance driver for the Australian Voluntary Hospital in France and service in the Middle East as a captain in the Australian Imperial Force. Promoted to major, he commanded the Australian Remount Squadron, with responsibilities including the training of horses. After the war, Paterson continued to focus on journalism and writing, which broadened to include two novels, reminiscences and a volume of poetry for children, *The Animals Noah Forgot* (1933).

(Right) Front of the \$10 banknote, showing Banjo Paterson; concept design by Max Robinson. First issued in 1993.

(Overleaf) Banjo Paterson, photograph by Falk Studios, Sydney, circa 1890, Mitchell Library, State Library of NSW (P1/577).

⁷ Kipling R (1895), letter to Angus & Robertson, 10 December, Mitchell Library, State Library of NSW, ML Ap19.

⁸ Paterson AB (1939), letter to Laurie Copping, President of the Children's Book Council, 16 June, Mitchell Library, State Library of NSW, MLMSS 6000.





DAME MARY GILMORE

The writer, poet and political activist Dame Mary Gilmore (1865–1962) is portrayed on the \$10 banknote in her early adulthood. Born Mary Jean Cameron at Cotta Walla, near Goulburn, New South Wales, she began her career as a teacher in country schools of New South Wales, including those of Wagga Wagga, Illabo and Silverton near Broken Hill.

In 1890, Gilmore started teaching at Sydney's Neutral Bay Public School, where she met the poet and short-story writer, Henry Lawson. They formed an emotional attachment and, as she later reflected, 'The young Lawson & I were both retiring almost to the extent of the recluse, so that when we met fellowship was perhaps the deeper & the greater. Lawson never had any secrets from me.'⁹

With Lawson, she visited the slum areas of The Rocks in Sydney, and became increasingly concerned by the effects of social inequality. She gravitated towards the city's radical politics and supported the Australian maritime dispute of 1890 and the shearer's strike of the following year. In 1895, she departed from Sydney to join William Lane's socialist 'New Australia' settlement in Paraguay, where she remained until 1899. During this time she married fellow Australian colonist, William Gilmore, and in 1897 she gave birth to William, their only child.

Returning to Australia, Gilmore continued to champion the causes of the disadvantaged and to contribute to journals like *The Bulletin*. From 1908 until 1931 she edited the women's page of *The Australian Worker* and promoted reforms for social justice through the publications. She began to publish volumes of her poetry in 1910 with *Marri'd, and other Verses*. The suffering of Australians during the First World War was portrayed in *The Passionate Heart* (1918), and her book's royalties were donated to soldiers who had been blinded in the war. Concern for the destruction of Australia's land and its damage to Aborigines informed the poems of *The Wild Swan*, which appeared in 1930.

During the Second World War, Gilmore wrote some of her most celebrated verse, including 'No Foe Shall Gather Our Harvest' (1940). Originally published in *The Australian Women's Weekly*, the poem reached a broad audience and rallied Australians' morale at a time when they were threatened by Japanese invasion. It was reproduced in the window of a department store and set to music. The composer, Elsa Marshall-Hall (1891–1980), believed that 'it should be sub-titled "The Bushmen's Marseillaise" since it breathes the same spirit of patriotism & defiance to foes as the original Marseillaise.'¹⁰ The poem's theme is illustrated on the banknote with an image of a bullock team transporting bales of wool and Gilmore's manuscript of its refrain is reproduced on the side of the note: 'No foe shall gather our harvest, or sit on our stockyard rail.' Excerpts from the poem also feature in microprint on the banknote.

In her later years, Dame Mary Gilmore became a national figure whose birthday was recognised publicly with affection. Her striking appearance at one of the celebrations inspired the artist, William Dobell, who had been commissioned by the Australasian Book Society to paint her portrait. He recalled especially the contrast of her white gloves against the black tones of her evening dress and coat. Gilmore requested that he add a lace band to cover the 'long bare ugly neck' to the painting.¹¹ In the background of the banknote is a reproduction of Dobell's distinctive portrait.

(Right) Back of the \$10 banknote, showing Dame Mary Gilmore; concept design by Max Robinson. First issued in 1993.

(Overleaf) Mary Gilmore, Sydney, photograph, 1893, Mitchell Library, State Library of NSW (824107).

9 Gilmore M (c. 1922), manuscript recollection of Henry Lawson, Mitchell Library, State Library of NSW, MLMSS 123.

10 Marshall-Hall E (1940), letter to Dame Mary Gilmore, 14 July, Mitchell Library, State Library of NSW, MLMSS 123.

11 Gilmore M (1960), letter to Daniel Thomas, 31 December, Mitchell Library, State Library of NSW, MLMSS 123.



Mary Gilmore
as in J. C.
1898



Mary Gilmore
as W. J. C.
1892

MARY REIBEY

The image of Mary Reibey (1777–1855) on the \$20 banknote is based on a miniature portrait, painted in watercolour on ivory. Intended as a family keepsake rather than a public painting, it portrays Reibey in her indoor attire with a muslin cap of fine embroidery. Although the portrait suggests a demure and prosperous woman at home with her social rank, her beginnings in the colony of New South Wales were unpromising.

Born on 12 May 1777 in Bury, Lancashire, and christened Molly Haydock, she lived with her grandmother after she was orphaned by her parents' untimely deaths. While working as a house servant at the age of 13, she disguised herself as a boy and stole a horse – perhaps as a misguided prank. Her identity was disclosed at the trial when she was sentenced to transportation from England for seven years. A petition requesting her release proved to be ineffectual and, in 1792, she arrived in New South Wales where she was assigned as a servant with the duties of a nursemaid. On arrival she wrote to her aunt, Penelope Hope, expressing in idiosyncratic spelling her ambition to reduce her sentence of seven years and to 'watch every opportunity to get away in too or 3 years. But I will make myself as happy as I can in my present and unhappy situation'.¹²

At the age of 17 she married Thomas Reibey, an Irishman formerly of the East India Company, who held property on the Hawkesbury River and conducted businesses that included the shipping and trading of goods. After her husband's early death, Mary continued his business interests with entrepreneurial skill. She expanded his holdings of property and shipping, represented on the banknote with an image of the schooner, *Mercury*, which was purchased by Thomas Reibey and his business partner for trading in the Pacific Islands.

Although her first experience of the courts was as a defendant, Mary Reibey later appeared as the plaintiff in court records, pursuing outstanding debts and deficiencies in her tenants. The premises in George Street, Sydney, once owned by Reibey, are illustrated on the banknote by a drawing from Joseph Fowles' *Sydney in 1848*. Her business abilities were acknowledged in 1817 when she was appointed a founding member of the Bank of New South Wales.

Reibey returned to England for a year-long sojourn in 1820. In her private journal kept during the visit, she avoids any reference to her conviction and transportation, even when she records returning to her grandmother's house. Her journal relates that 'It is impossible to describe the sensation I felt ... on entering my once Grandmothers House where I had been brought up, and to find it nearly the same as when I left nearly 29 years ago all the same furniture, most of them standing in the same place as when I left, but not one person I knew or knew me'.¹³

Returning to New South Wales, Reibey became increasingly known for her support of charity, religion and education. Although she had proven herself to be a respectable member of colonial society, Reibey remained sensitive of her standing. She wrote to her cousin, Alice Hope, that 'no one will do well that is not thrifty correct and Sober ... this place is not like England you are under the Eye of every one and your Character Scrutinized by both Rich and poor'.¹⁴ Reibey outlived five of her seven children, and her will specified that funds should be reserved for the 'maintenance education and advancement in life' of both her female and male grandchildren.¹⁵

(Right) Front of the \$20 banknote, showing Mary Reibey; concept design by Garry Emery. First issued in 1994.

(Overleaf) Mary Reibey by an unknown artist, watercolour on ivory, circa 1835, Mitchell Library, State Library of NSW (Min 76).

12 Reibey M (1792), letter to her aunt, Penelope Hope, October, Mitchell Library, State Library of NSW, Safe 1/155.

13 Reibey M (1820–21), journal, Mitchell Library, State Library of NSW, Safe1/21a.

14 Reibey M (1818), letter to her cousin, Alice Hope, 12 August, Mitchell Library, State Library of NSW, Safe1/210.

15 Reibey M, will, State Records of New South Wales, NRS 13660 Series 1, #3279.





THE REVEREND JOHN FLYNN

Presbyterian minister John Flynn (1880–1951) devoted his career to improving communication systems and medical services in Australia's outback. In 1911 he volunteered for an appointment to the Smith of Dunesk Mission in the northern Flinders Ranges of South Australia; the following year he conducted a survey that assessed the needs of inhabitants in central Australia and the Northern Territory. His report drew attention to the physical and psychological isolation of these areas, noting that 'Darwin is an overseas, practically a foreign, port, at present. A traveller from there has to submit to a Customs inspection on arrival at Brisbane!'¹⁶ Flynn's report was presented to the General Assembly of the Presbyterian Church of Australia, and it led to the creation of the Australian Inland Mission (AIM) by the church, with Flynn as its Superintendent.

In 1913, Flynn acquired five camels for his 'Patrol Padres', as he began to establish nursing hostels and patrols across northern Australia. A photograph of one of the ministers, the Reverend Coledge Harland, mounted on his camel, is the basis for a background image on the \$20 banknote. In the same year, Flynn started the magazine, *The Inlander*, having identified in his report the outbackers' love of reading.¹⁷

Writing for *The Inlander*, Flynn explored aviation as a means of revolutionising the delivery of medical services to the outback. In a 1919 article he points out that the efficiency of aviation was proven by its use in the First World War and that its benefits may be turned to overcoming the difficulties of travel through Australia's inland. He suggested that the Defence Department might 'employ its late Eagles of War as Doves of Peace'.¹⁸ He envisaged an aerial medical service that could rescue the lives of those in the outback, equipped with pilots who could 'wing their passengers anywhere faster than dull man's thoughts', and doctors experienced in the 'peculiar antics' of air travel at that time.¹⁹ Less than 10 years later, in 1928, his vision was realised when the air ambulance *Victory* made its first flight from Cloncurry, Queensland, for the AIM Aerial Medical Service. The aircraft, a De Havilland 50 leased from Qantas, is depicted in the background of the banknote. The organisation was renamed the Flying Doctor Service of Australia in 1942 and the term 'Royal' was added in 1955.

An essential component of Flynn's vision for the outback was the use of wireless communication. In his 1920 article, 'Sky Doctors', Flynn commented that the wireless had defeated distance and demonstrated its ability with the fact that Dame Nellie Melba's performance in England has 'actually been heard simultaneously at Madrid, Stockholm, Christiana, Rome and Paris.'²⁰ With the assistance of Alfred Traeger, inventor of the pedal radio, the capabilities of wireless communication were turned to reporting emergencies to the aerial service and receiving medical advice on remote stations. The banknote includes an interpretation of the pedal-powered generators used to operate the wireless sets in the outback, together with the chart that identified areas of the human body during communication with the medical service.

With the publication of Ion Idriess' book *Flynn of the Inland* in 1932, John Flynn's achievements became known to a wide audience and he was acknowledged for a vision that established 'help, communication, and transport throughout two-thirds of a continent, two million square miles peopled by an isolated few having no political voice.'²¹

(Right) Back of the \$20 banknote, showing the Reverend John Flynn; concept design by Garry Emery. First issued in 1994.

(Overleaf) The Reverend John Flynn, photograph, circa 1912, State Library of South Australia (SLSA: B 61867).

The photograph depicts Flynn at 31 years, the age he completed the report which led to the formation of the Australian Inland Mission.

16 Flynn J (1912), *Northern Territory and Central Australia, A Call to the Church*, Angus & Robertson, Sydney, p 15.

17 *ibid.*, p 38.

18 Flynn J (1919), 'Why Not? A Possible Triple Alliance', *The Inlander*, V(2), p 72.

19 *ibid.*, p 73.

20 Flynn J (1920), 'Sky Doctors', *The Inlander*, VI (1), p 37.

21 Idriess I (1995), *Flynn of the Inland*, ETT Imprint, Sydney, p 17.





DAVID UNAIPON

The talents of David Unaipon (1872–1967) were so varied that he counted the occupations of author, activist, inventor, musician and preacher among others, during his career. An Ngarrindjeri man, he was born at the Point McLeay Mission, South Australia, now known by its original Aboriginal name of Raukkan. Unaipon's father, James Ngunaitponi, was the first convert to Christianity from the Lower Murray tribes, and he became an evangelist. David played the organ of the mission's small church, and during his time as organist taught himself increasingly more advanced music, including Handel's *Messiah*. The church, built in 1869, is depicted on the banknote.

David Unaipon was especially interested in recording the myths of Australian Aborigines, and he travelled through southern Australia collecting these stories in 1924 and 1925. He became the first Australian Aboriginal writer to be published, with his works including *Hungarrda* (1927), *Kinnie Ger – the Native Cat* (1928) and *Native Legends* (1929). In the preface to his volume titled 'Legendary Tales of the Australian Aborigines', Unaipon records, 'As a full-blooded member of my race I think I may claim to be the first – but I hope, not the last – to produce an enduring record of our customs, beliefs and imaginings.'²² An excerpt of his handwritten preface is reproduced on the banknote.

His writing style employed simple means to communicate the story's atmosphere as it was embellished when repeated orally. Unaipon explains: 'The Mun-cum-bulli (the wise old man) telling the story, puts in every detail. He acts and dramatizes every incident with gesture, with changed intonations he leads hearers from point to point in the story. A little simple legend told to the tribe under primitive conditions would take all the evening to relate.'²³

Unaipon coupled his interest in the traditions of the Aboriginal peoples with eagerness to understand science and to contribute new inventions. He read the theories of Sir Isaac Newton and attempted to achieve a perfect model to illustrate perpetual motion. He studied aerodynamics and foresaw the eventuality of the helicopter, basing his experiments on the boomerang. His attention was also directed towards inventions for immediate practical use and, in 1909, he patented an improved mechanical hand-piece for shearing sheep, which is represented on the banknote.

Unaipon delivered lectures and sermons in churches and schools throughout south-eastern Australia, and his concern for Aboriginal rights saw his involvement in government policies. He assisted the Bleakley inquiry into Aboriginal welfare (1928–29), and in 1934 proposed that an independent board replace the Chief Protector of Aborigines in South Australia. In his autobiography, *My Life Story*, Unaipon contemplated that his study of the Bible had been compatible with his advocacy for racial equality, as 'It was in this Book I learned that God made all nations of one blood and that in Christ Jesus colour and racial distinctions disappeared. This helped me many times when I was refused accommodation because of my colour and race.'²⁴

(Right) Front of the \$50 banknote, showing David Unaipon; concept design by Brian Sadgrove. First issued in 1995.

(Overleaf) David Unaipon, photograph opposite the title page of 'Legendary Tales of Australian Aborigines, 1924–25', Mitchell Library, State Library of NSW (A1929).

²² Unaipon D, 'Legendary Tales of the Australian Aborigines', Mitchell Library, State Library of NSW, A 1929, unpaginated.

²³ *ibid.*

²⁴ Unaipon D (1954), *My Life Story*, Aborigines Friendly Association, Adelaide, unpaginated.



David Unaipon



David Unaijon

EDITH COWAN

Edith Cowan (1861–1932) became the first female member of an Australian parliament when she was elected to the Legislative Assembly of the Western Australian in 1921. Accompanying her portrait on the banknote is a representation of the original façade of Western Australia’s Parliament House. In Cowan’s maiden speech she invited her fellow members to consider the benefits of including more women in their political decisions:

‘It is a great responsibility to be the only woman here, and I want to emphasise the necessity which exists for other women being here . . . If men and women can work for the State side by side and represent all the different sections of the community, and if the male members of the house would be satisfied to allow women to help them and would accept their suggestions when they are offered, I cannot doubt that we should do very much better work in the community than was ever done before.’²⁵

During her term as a member, Cowan argued for the welfare of migrants and for the rights of children and women. Among the bills she introduced was the *Women’s Legal Status Act 1923*, which allowed for women to enter the legal and other professions. She was also successful in amending the *Administration Act 1922*, which gave equal rights to mothers and fathers when children died intestate.

Prior to her election, Cowan had been involved in a range of educational, social and family issues as well as many voluntary organisations. It is thought that these concerns could have been the result of her own traumatic childhood. Her mother died when Edith was only seven years old and her father was convicted for murdering his second wife in a drunken rage. In 1906, out of her concern for children’s rights, she founded the Children’s Protection Society, which worked towards establishing the Children’s Courts. In 1915 she became one of the first women to be appointed to the bench of this court. Her approach to the court was to reduce the children’s standing as criminals, handled by the police and lawyers, and left to ‘the mercy of the State’.²⁶ By contrast, she sought to understand the underlying problems which may have led to the offence.

Cowan strove to improve the rights and status of women and to ensure equal citizenship between the sexes. In 1894 she worked for the House of Mercy for Unmarried Women (the Alexandra Home for Women) and she later promoted the formation of the Women’s Service Guild, which lobbied for the opening of the King Edward Memorial Hospital for Women. Cowan supported free public education, including education that addressed all aspects of health and sexuality. In her booklet, *Light! Light! Let There Be More Light!*, she predicts that prudery would soon be replaced by knowledge, and that ‘the day of better methods is dawning, therefore, let all parents share in opening the windows to that Daylight which still exists . . . for it is Light alone which can disperse the Darkness of ignorance.’²⁷

During the First World War, Cowan worked to assist the Red Cross in providing supplies to the Anzac troops, and for other war services, including the Maimed and Limbless Soldiers appeal. She was awarded the Order of the British Empire in 1920. Two years after her death, a memorial clock tower was erected in King’s Park, Perth, to commemorate her many varied contributions to the state. The Federal seat of Cowan in Western Australia recognised her political career, and her role in education was acknowledged by the naming of a Western Australian university, the only Australian university named after a woman.

(Right) Back of the \$50 banknote, showing Edith Cowan; concept design by Brian Sadgrove. First issued in 1995.

(Overleaf) Edith Cowan, photograph, undated, National Library of Australia (NLA pic-an23351616).

25 Phillips HCJ (ed) (1996), *The Voice of Edith Cowan, Australia’s First Woman Parliamentarian, 1921–1924*, Edith Cowan University, Perth, pp 31, 34.

26 Cowan P (1978), *A Unique Position: A Biography of Edith Dircksey Cowan 1861–1932*, University of Western Australia Press, Nedlands, p 141.

27 Cowan ED (1917), *Light! Light! Let There Be More Light! For Parents*, Colortype Press, Perth, p 8.





DAME NELLIE MELBA

Dame Nellie Melba (1861–1931) introduced her memoirs with the declaration: ‘If you wish to understand me at all, (and to write an autobiography is only to open a window into one’s heart) you must understand at first and foremost, that I am an Australian’.²⁸ The soprano maintained a strong sense of her Australian character throughout her long international career and gave extensive concert tours in her native country. She was born in Melbourne as Helen ‘Nellie’ Porter Mitchell, the eldest daughter of building contractor David Mitchell and his wife, Isabella Ann, nee Dow. She attended Presbyterian Ladies’ College from 1875, and studied singing and piano with Ellen Christian and later with the Italian tenor, Pietro Cecchi. After the death of both her mother and younger sister, her father decided to travel to Mackay, Queensland, where she met Charles Armstrong, son of a baronet. The couple married in Brisbane in 1882, but after the birth of a son, George, the following year, they separated.

Determined to launch her singing career, Melba gave her début recital at the Melbourne Town Hall in 1884. She departed for Europe two years later and studied in Paris with Mathilde Marchesi, who refined her social skills and suggested that she invent a more theatrical name for herself. As she wrote in her autobiography:

‘Madame Marchesi told me that if I were to appear under the name of Mrs Armstrong, I should have an eternal handicap all my life. “But why?” I asked her ... she shook her head and told me I must think of a name ... For some time, nothing occurred to me. And then, suddenly I thought, “why not use something to do with my own home? Melbourne – Melbourne – Melba! That’s it.”’²⁹

In 1887 Melba made her operatic debut in Brussels as Gilda in Verdi’s *Rigoletto* and her performance attracted appreciative reviews for both her singing and acting abilities. She began to study roles with celebrated composers, including Charles Gounod and Giacomo Puccini, who rehearsed with her the role of Mimi from his *La Bohème*. She appeared in the major opera houses of Europe and North America and reigned as the prima donna of Covent Garden, London, especially in the halcyon decades preceding the First World War. Melba sang for Queen Victoria, King Edward VII and George V; her social circle numbered aristocrats and renowned figures of her time, including Oscar Wilde, who declared her to be the Queen of Song, just as he was the Lord of Language.³⁰ Her clothes were designed by the couturier Charles Worth, and dishes were named in her honour, including Auguste Escoffier’s celebrated dessert. Melba recalled that ‘much as Eve tasted the first apple, I tasted the first *Pêche Melba* in the world’.³¹ Estranged from her husband, she was linked romantically with Prince Philippe, Duc d’Orléans.

In 1902 Melba returned to Australia for the first time since her European success and was given an overwhelming reception; a detail from her Australian concert tour program appears on the banknote. She was in Australia at the outbreak of the First World War and remained based in the country for its duration, except for concert tours of North America. During this period her performances and charitable work raised as much as £100 000 for the war effort, termed by Melba as ‘a slight tribute from one who cared’.³² For ‘services in organising patriotic work’ she was made a Dame Commander of the Order of the British Empire (DBE) in 1918.

From 1904 Melba began making gramophone recordings that documented her roles from Donizetti’s *Lucia di Lammermoor*, Gounod’s *Faust*, Puccini’s *La Bohème*, and *Otello* by Verdi, among others. Her voice was also heard in direct radio broadcasts for the first time in 1920. She conducted such an expansive series of farewell concerts that the phrase ‘doing a Melba’ became a colloquial expression in Australia for a protracted goodbye.

(Right) Front of the \$100 banknote, showing Dame Nellie Melba; concept design by Bruce Stewart. First issued in 1996.

(Overleaf) Nellie Melba by Henry Walter (‘H. Walter’) Barnett, photograph from half-plate glass negative, 1902. © National Portrait Gallery, London (NPG x76278).

28 Melba N (1979, 1925), *Melodies and Memories*, Thomas Nelson, Australia, Melbourne, p 1.

29 *ibid.* p 38.

30 *ibid.* p 49.

31 *ibid.* p 164.

32 *ibid.* p 205.





SIR JOHN MONASH

'The whole Empire will mourn,' wrote *The Argus* on the death of Sir John Monash (1865–1931), who was recognised as one of Australia's finest field commanders.³³ Monash was born in Melbourne and studied for degrees in arts and law as well as engineering at the University of Melbourne, where he joined the 4th Battalion, Victorian Rifles, in 1884. Monash was promoted to major by 1897 and, for the next 11 years, he was in command of the North Melbourne Battery, which was responsible for defending Melbourne ports. He also studied military history and theory and prepared a pamphlet that became a standard training document, descriptively titled *100 Hints for Company Commanders*.

Monash combined his duties as a citizen soldier with his work as a civil engineer. As an engineering student, he was involved in the construction of Melbourne's Princes Bridge (1888) over the Yarra River, a central bridge in the city that connects Swanston Street and St Kilda Road. His firm, Monash and Anderson, later helped to pioneer the use in Australia of Monier reinforced concrete, which offered an elegant solution to engineering problems in his opinion, and 'combined exceptional strength and elasticity with comparative cheapness'.³⁴ In 1899 his firm employed the technique in the construction of the Anderson Street Bridge (renamed the Morell Bridge in 1936), which spans the Yarra near the Royal Botanic Gardens. During this period, Monash's engineering practice had close business dealings with Dame Nellie Melba's father, David Mitchell, a building contractor and cement manufacturer.

With the outbreak of the First World War, Monash became a full-time army officer. He was placed in command of the 4th Infantry Brigade, Australian Imperial Force, and landed at Gallipoli on 26 April 1915. Promotions continued until he was appointed lieutenant general and given command of the Australian Corps. From May 1918 Monash led a sequence of attacks which succeeded in breaking Germany's Hindenburg Line, its strongest defence on the Western Front, with trenches stretching from Arras to Laffaux in northern France. Following the offensive of early August 1918, Monash was knighted in the field by King George V.

Monash attributed Germany's surrender to the defeat of its army in the field; he wrote that its capitulation 'followed so closely upon the breaching of the Hindenburg defences on 29 September, to 4 October, that it cannot be dissociated from that event as a final determining cause'.³⁵ He credited the success of the attacks especially to the artillery and technical services, as 'they worked and fought, night and day, under the fire of the enemy's batteries, and under his drenching, suffocating gas attacks, for our battery positions were the favourite targets for his gas bombardments'.³⁶ A scene of the Australian field artillery attacking the Hindenburg Line is represented on the banknote to the right of Monash's portrait. To the left of his portrait is the badge of the Rising Sun, worn by the Australian Imperial Force.

Monash's choreographed manoeuvres used dawn attacks, smoke bombs and real and dummy tanks to confuse and disarm the enemy. Articulate and supremely organised, he approached warfare as a series of challenges comparable to those of engineering, in which planning was critical. Monash submitted his publication, *The Australian Victories in France in 1918*, to the University of Melbourne as a thesis on the methods of engineering applied to modern warfare and was awarded the degree of Doctor of Engineering.

After the war, Monash oversaw the repatriation of the Australian forces – 160 000 soldiers – and the introduction of the AIF Education Scheme, which assisted with the training and resettlement of ex-servicemen. He was appointed Chairman of the State Electricity Commission of Victoria, became one of the chief organisers of the annual observance of Anzac Day, and was a leading proponent for the construction of Melbourne's Shrine of Remembrance. An equestrian statue of Monash stands near the Shrine in the King's Domain. It was sculpted by W Leslie Bowles, who assisted in the design of the banknotes issued in the early 1950s.

(Right) Back of the \$100 banknote, showing Sir John Monash; concept design by Bruce Stewart. First issued in 1996.

(Overleaf) Major General John Monash, Glisy, France, photograph on card, 1918, National Library of Australia (NLA 3997572).

³³ *The Argus* (1931), 9 October.

³⁴ Searle G (2002), *John Monash: A Biography*, Melbourne University Press, Carlton, p 133.

³⁵ Monash J (1923), *The Australian Victories in France in 1918*, Lothian Book Publishing, Melbourne, p 260.

³⁶ *Ibid.*, p 261.





**PORTRAITS FROM THE CENTENARY
OF FEDERATION BANKNOTE**

SIR HENRY PARKES

Sir Henry Parkes (1815–96) was a dominant figure in Australian political life during the last decades of the 19th century. Parkes' political significance recommended his representation on Australian banknotes in the early 1950s, when his portrait was proposed for the 10 shillings and £50 banknotes. Ultimately, a portrait of Matthew Flinders was selected for the 10 shillings banknote, while the £50 note was not issued. In 2001 Parkes' portrait finally appeared on a banknote to commemorate the centenary of Federation, the political act which united Australia's individual colonies into a single nation.

Three marriages, episodes of bankruptcy, and the publication of his poetry and prose, including his autobiography, *Fifty Years of Australian History* (1892), were some of the events that occupied his long life. During his political career Parkes was elected Premier of New South Wales on five occasions between 1872 and 1891. He evolved as a leader of the Federation movement, coining the memorable phrase 'the crimson thread of kinship' to denote the unity of the separate colonies. On 24 October 1889, Parkes delivered an address to his former constituents at the Tenterfield School of Arts building, which was represented on the banknote to the left of his portrait. He declared that the time was right for a convention of representatives from all the colonies 'to devise the constitution which would be necessary for bringing into existence a federal government with a federal parliament for the conduct of national undertaking'.³⁷ Like North America, the country could create a union of states, but achieve this through peaceful means rather than war, and without severing 'ties that hold us to the mother country'.³⁸ In 1901, almost five years after Parkes' death, Federation was realised.

The \$5 banknote represented the ceremonial pavilion in Centennial Park, Sydney, which was constructed for the inauguration of Federation on 1 January 1901, together with the dome of Melbourne's Royal Exhibition Building, where the first Parliament of Australia was opened on 9 May of that year. They were combined with a detail of Tom Roberts' painting portraying the Duke of Cornwall and York (later King George V) as he opened parliament. Roberts' painting now hangs in Parliament House, Canberra, and the site of Federation's inauguration in Centennial Park is commemorated with a permanent pavilion by the contemporary architect, Alexander Tzannes.

Tom Roberts also completed a portrait of Sir Henry Parkes that evokes a sense of his commanding presence, and became the basis for the banknote's portrait. 'Massive, durable and imposing' were the terms selected by fellow politician Alfred Deakin to describe Parkes' personality — 'a large-brained self-educated Titan whose natural field was found in Parliament and whose resources of character and intellect enabled him in his later years to overshadow all his contemporaries'.³⁹

(Right) Front of the \$5 banknote, showing Sir Henry Parkes; concept design by Garry Emery. Issued in 2001 for the centenary of Federation.

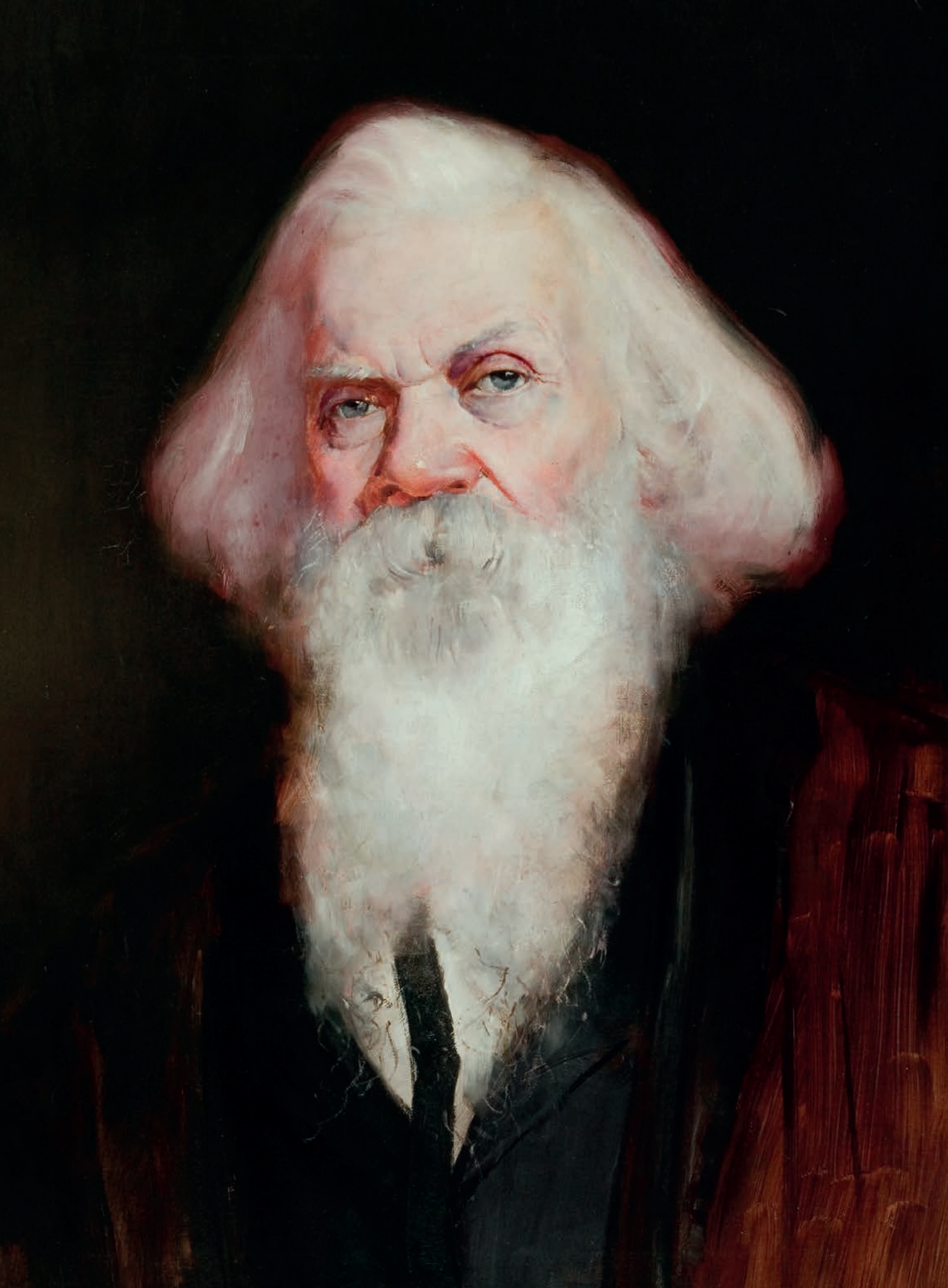
(Overleaf) Sir Henry Parkes by Tom Roberts, oil on canvas, 1892, Art Gallery of South Australia, Adelaide, Elder Bequest Fund, 1901.

³⁷ Parkes H (1889), 'Tenterfield Oration', *The Sydney Morning Herald*, 25 October.

³⁸ *ibid.*

³⁹ Martin AW (1974), 'Parkes, Sir Henry (1815–1896)', in *Australian Dictionary of Biography*, Melbourne University Press.





CATHERINE HELEN SPENCE

The novelist and social reformer, Catherine Helen Spence (1825–1910), wrote one of the first novels about the Australian colonies by a woman – *Clara Morison: A Tale of South Australia During the Gold Fever* (1854). Like her novel's heroine, Spence had emigrated from Scotland to South Australia and she believed that the book faithfully depicted her experience of colonial life. It received favourable reviews and she completed seven further novels, including *Tender and True: A Colonial Tale* (1856).

Spence's interest turned increasingly towards electoral and social reform and, stirred by the writings of the social philosopher John Stuart Mill, she published her own pamphlet, *A Plea for Pure Democracy* (1861). Her main theme of equal representation in government was introduced with the comment:

'We want no paternal Government to tell us what we ought to hear, do, or say; we want no paternal press to decide for us what we would not like to hear, and what consequently we had better not hear. Where the people is the governing power, it must, like all other governing powers, occasionally hear what it does not like. We are not children to be coaxed and managed, but men and women fit to think and judge for ourselves.'⁴⁰

Spence also argued for the rights of children, including the removal of children from institutions to be raised in approved homes. She raised three foster families herself and co-founded the Boarding Out Society in 1872. The society's responsibilities – visiting the children and inspecting the homes – were taken over by the South Australian State Children's Council, represented on the banknote by the building's façade. Spence maintained an association with the body for nearly four decades.

In 1891 Spence became the vice-president of the Women's Suffrage League and worked to obtain the vote for women, which was achieved by South Australia in 1895.⁴¹ South Australia became the first place in the world where women were granted the right to stand for parliament. Spence became the country's first female political candidate when she ran as a delegate for the 1897 Australasian Federal Convention. Her bid was unsuccessful; she was placed 22nd in a field of 33 candidates.

The banknote's image of Catherine Spence is based on a posthumous portrait by Margaret Preston, whose early art Spence had supported. It is accompanied by a series of small portraits depicting advocates of the Federation movement, from left: Andrew Inglis Clark (Tasmania), Edmund Barton (New South Wales), John Forrest (Western Australia), Alfred Deakin (Victoria), Charles Kingston (South Australia) and Samuel Griffith (Queensland).

(Right) Back of the \$5 banknote, showing Catherine Helen Spence; concept design by Garry Emery. Issued in 2001 for the centenary of Federation.

(Overleaf) Catherine Helen Spence by Margaret Preston, oil on canvas, 1911, Art Gallery of South Australia, Adelaide, Gift of the Citizens Committee 1911. © Margaret Preston/Licensed by Viscopy, 2016.

40 CHS [Catherine Helen Spence] (1861), *A Plea for Pure Democracy: Mr Hare's Reform Bill Applied to South Australia*, WC Rigby, Adelaide, and G Robertson, Melbourne.

41 Although it is stated sometimes that this occurred in 1894, the *Bill for an Act to amend the Constitution (Female Suffrage) [No. 613 of 1894]* was granted Royal Assent on 2 February 1895, see <foundingdocs.gov.au/item-did-8-aid-6-pid-8.html>, accessed online 11 August 2016.





**PORTRAITS FROM THE FIRST SERIES
OF DECIMAL CURRENCY BANKNOTES**

JOHN MACARTHUR

John Macarthur (1767–1834) sailed with his wife, Elizabeth, and their infant son on the Second Fleet to New South Wales, arriving in 1790. Three years later, he established Elizabeth Farm at Parramatta that he named after his wife.

Macarthur's quarrelsome nature led to a number of disputes with the colony's governors, and to a duel with the Lieutenant Governor, Colonel Paterson. Paterson was wounded and Macarthur was sent to England in 1801 to await court martial. He turned the trip to his advantage by taking samples of fleece from his flocks, which impressed British clothiers with their quality. Macarthur styled himself as the colony's representative of the industry, and wrote his *Statement of the Improvement and Progress of the Breed of Fine Woolled Sheep in New South Wales* (1803) for the government. He secured Spanish sheep from the Royal flock and a grant of further land that he named after his patron, Lord Camden, the Secretary of State for War and the Colonies.

The Macarthurs' house at Elizabeth Farm, Parramatta, is one of Australia's earliest surviving farmhouses; it is open to the public as part of *Sydney Living Museums*.

(Right) Front of the \$2 banknote (first series), showing John Macarthur, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1966.

(Overleaf) John Macarthur by an unknown artist, oil on canvas, circa 1850s, Dixson Galleries, State Library of New South Wales (detail, DG 222).

The oil painting was based on a miniature portrait made during John Macarthur's life.





WILLIAM FARRER

William Farrer (1845–1906) immigrated to Australia in 1870 in the hope that the climate might improve the condition of his tuberculosis. He settled in New South Wales, where he focused on breeding wheat that was more resistant to disease and dryness. His best known variety of wheat, 'Federation', was named after the political act of 1901, which united Australia's individual colonies into a single nation. A sheaf of the Federation variety was included in the representations of wheat on the banknote.

Farrer's experiments also assisted in improving the standard of country's research and education in agriculture, which he believed had remained undeveloped since the colonial era. In his pamphlet of 1873, *Grass and Sheep-Farming: A Paper Speculative and Suggestive*, Farrer noted the high standards of agricultural education in North America, where colleges were established in most states and offered both theoretical studies and practical instruction. Farrer suggested that they accounted for the country's 'immense strides' in this area, whereas Australia's approach seemed 'to be paralysing all progress'.⁴²

Among other commemorative tributes to William Farrer's achievements is the naming of the Farrer Memorial Agricultural High School, near Tamworth, New South Wales, the country's only public day and boarding agricultural high school for boys, founded in 1939. A suburb and primary school in Canberra have been also named in his honour.

(Right) Back of the \$2 banknote (first series), showing William Farrer, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1966.

(Overleaf) William Farrer, photograph, undated, National Library of Australia (NLA 4656093).





SIR JOSEPH BANKS

Sir Joseph Banks' (1743–1820) interest in the study of botany began in his childhood, and developed during his years at the University of Oxford. Instead of making the Grand Tour of Italy favoured by young English gentlemen, Banks joined James Cook's expedition to the South Pacific on HMS *Endeavour* when he was 25. His fascination with natural history was enriched by the discovery of species unknown to Europeans, especially during the ship's survey of Australia's eastern coast. On the *Endeavour's* landing at Botany Bay, Banks collected so many botanical specimens that they covered one of the ship's sails, spread on the shore. A selection of Australian flora, including his namesake species, the Banksia, appeared in the banknote's background.

In his journal of the expedition, Banks recorded his encounters with Australia's unique species of animals, including his first sighting of a kangaroo:

'In gathering plants today I myself had the good fortune to see the beast so much talkd of tho but imperfectly – he was not only like a grey hound in size and running but had a long tail – as long as any grey hounds – what to liken him to I could not tell – nothing certainly that I have seen at all resembles him.'⁴³

Banks' interest and involvement in New South Wales continued for the rest of his life. He supported the idea of founding a British colony, and from his house in London's Soho Square, he advised many of those engaged in its European settlement and exploration, including Arthur Phillip and Matthew Flinders.

(Right) Front of the \$5 banknote (first series), showing Sir Joseph Banks, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1967.

(Overleaf) Sir Joseph Banks by Thomas Phillips, oil on canvas, circa 1814, © National Portrait Gallery, Canberra, purchased 2011 (detail).





CAROLINE CHISHOLM

The social reformer and philanthropist, Caroline Chisholm (1808–77), was the first woman other than Queen Elizabeth II to be portrayed on an Australian banknote. Chisholm first arrived in New South Wales in 1838, and worked to create suitable employment and accommodation for emigrants, especially families and young, unmarried women. In her essay, *Female Immigration Considered*, she commented that ‘the advantages held out to young people in this country are of a more desirable nature than can be found at home, if the colonists will only unite and afford them the necessary protection on their arrival’.⁴⁴

Chisholm promoted emigration to Australia as an opportunity to relieve poverty and unemployment, with optimistic publications such as *Comfort for the Poor: Meat Three Times a Day! Voluntary Information from the People of New South Wales, Collected in that Colony by Mrs Chisholm in 1845–46* (1847). Charles Dickens supported Chisholm’s views on emigration, and published letters from emigrants in his periodical, *Household Words*. Aspects of her life are thought to have influenced the character of Mrs Jellyby in Dickens’ novel, *Bleak House* (1852–53).

Caroline Chisholm became renowned throughout England for her work. In the Royal Academy exhibition of 1852 she was portrayed by Angelo Collen Hayter with a map of Australia in the background. Hayter’s portrait was the basis for her representation on the banknote; it was combined with a scene of The Rocks, one of the first areas of Sydney experienced by emigrants.

(Right) Back of the \$5 banknote (first series), showing Caroline Chisholm, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1967.

(Overleaf) Caroline Chisholm by Angelo Collen Hayter, oil on canvas, 1852, Dixson Galleries, State Library of NSW (detail, DG 459).

⁴⁴ Chisholm C (1842), *Female Immigration Considered in a Brief Account of the Sydney Immigrant’s Home*, James Tegg, Sydney, reprinted by the University of Sydney Press, Sydney, 2004, p 8.





FRANCIS GREENWAY

Francis Greenway (1777–1837) was an architect in Bristol, England. Charged with forgery in 1812, he awaited trial in Bristol's Newgate Prison and was transported to New South Wales in 1814. Ironically, the banknote which portrayed Greenway was itself the object of counterfeiting when it was introduced in 1966.

The architect's arrival in the colony coincided fortuitously with the ambitious building program of Governor Lachlan and Mrs Elizabeth Macquarie, and he was appointed Acting Civil Architect by Macquarie in 1816. In quick succession, Greenway designed barracks, churches, fortifications, hospitals and houses, together with a fountain, lighthouse and obelisk, as Macquarie's vision began to transform the colony. The architectural transformation of the townships attracted censure from John Thomas Bigge, the Commissioner of Inquiry into Macquarie's government, sent from England in 1819. Greenway's design for the stables to Government House, for example, was considered by the Commissioner to be 'more elegant than what the necessity of the case required'.⁴⁵ The building for the stables is now incorporated into the Sydney Conservatorium of Music.

Although Greenway was known for his argumentative character and troubled relationship with Macquarie, his buildings reflected the Georgian qualities of balance and harmony. Architectural features of selected buildings designed by Greenway were integrated into the design of the banknote's background, including Sydney's St James' church and Convict Barracks, and St Matthew's church in Windsor, New South Wales.

(Right) Front of the \$10 banknote (first series), showing Francis Greenway, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1966.

(Overleaf) Francis Greenway, by an unknown artist possibly a self-portrait, pencil sketch, undated, Mitchell Library, State Library of NSW (ML482).

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HENRY LAWSON

Henry Lawson's (1867–1922) Norwegian father, Niels Larsen, immigrated to the goldfields of New South Wales, where he married Louisa Albury. Scenes of Lawson's childhood years in gold towns like Gulgong were selected for the banknote's background. The images were adapted from the Holtermann Collection, an extensive photographic archive depicting the goldfields, held by the State Library of New South Wales.

The autobiographical elements of Lawson's short story, *A Child in the Dark, and a Foreign Father*, evoke the incompatibility of his parents, who separated when he was 15. He joined his mother in Sydney, where she was involved in women's suffrage and republican politics. His poems began to appear in *The Bulletin*, and publishers Angus & Robertson accepted his collections of short stories. Lawson's writing often reflected his childhood experiences of the Australian outback, and his reputation increased with stories such as *The Union Buries its Dead*, which seemed to capture a sense of national character in its laconic dialogue and understated emotion.

As he struggled with deafness, poverty and alcoholism, Lawson's later years were often desperate ones. Difficulty in paying maintenance money to his family and ex-wife, Bertha Brett, led to periods of time in Darlinghurst Gaol, Sydney. His landlady and housekeeper, Mrs Isabel Byers, cared for him during his times of destitution and, while imprisoned in 1909, Lawson wrote to her, 'Remember to save every scrap of paper about the house, no matter how ragged or dirty. I've got notes, and suggestions and half finished verses and paragraphs scribbled down all over the shop.'⁴⁶ He prepared a will in gaol, listing those who had supported him:

'To prevent misconceptions I wish to say that Mr. Archibald (of the Bulletin) Mr. George Robertson (of Angus & Robertson) and my landlady, Mrs. Isabel Byers, of 20 William Street, off Blues' Point Road, were my best friends . . . I wish Mrs. Byers to have all my papers and effects to keep and do what she likes with.'⁴⁷

On his death, Lawson became the first Australian writer to be granted a state funeral, and a memorial fund was established to raise money for a statue. Sculpted by George Lambert, the statue of Lawson stands in Sydney's Royal Botanic Gardens.

(Right) Back of the \$10 banknote (first series), showing Henry Lawson, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1966.

(Overleaf) Henry Lawson by William Johnson, photograph, 1915, Mitchell Library, State Library of NSW (detail, P1 / 957).

46 Lawson H (1909), letter to Isabel Byers, 19 December, Mitchell Library, State Library of NSW, MLMSS 184.

47 Clark M (1978), *In Search of Henry Lawson*, Macmillan, Melbourne, p 115.



SIR CHARLES KINGSFORD SMITH

During the First World War, Charles Kingsford Smith (1897–1935) served in the Australian Imperial Force at Gallipoli and in the Middle East. He joined the Royal Flying Corps in 1917, and won the Military Cross for his bravery as a fighter pilot in France. Following the war, he promoted aviation as the future of transportation in Australia, and accomplished a number of pioneering flights that drew attention to its possibilities.

In 1927 Charles Kingsford Smith with co-pilot Charles Ulm completed a flight of 12 000 kilometres around Australia in little more than 10 days, breaking the previous record of 20 days. The next year he achieved the first flight across the Pacific Ocean from California to Australia in the *Southern Cross*, with Ulm as relief pilot; radio operator, James Warner; and Harry Lyon, navigator and engineer. Lasting some 83 hours in the air, it was the world's longest flight over water. The pilots became saturated during storms and suffered mirages, mistaking clouds for islands. They resorted to filling their ears with plasticine to soften the noise of the engines, which sounded like gelignite exploding. As the plane approached its landing in Sydney, Smith was startled by the crowds that had amassed to welcome them:

'It seemed as if the entire population of Sydney had either assembled at the Mascot aerodrome, or was on its way there . . . we had expected a quiet little crowd of 10 000. Instead one looked down on an ocean of heads which I am told numbered 300 000. The "Southern Cross" had indeed come home!⁴⁸

The aircraft is now displayed near Brisbane Airport in a memorial hangar.

Charles Kingsford Smith received a knighthood for his services to aviation from King George V in 1932. Two years later, he made the first eastward crossing of the Pacific from Australia to the United States in the *Lady Southern Cross*. During an attempt to break the England–Australia speed record in the next year, he disappeared in the *Lady Southern Cross* off the coast of Burma.

(Right) Front of the \$20 banknote (first series), showing Sir Charles Kingsford Smith, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1966.

(Overleaf) Sir Charles Kingsford Smith in front of the *Lady Southern Cross*, Lockheed Altair monoplane VH-USB, California, USA, photograph, circa 1934, National Library of Australia (NLA 3930958).





Chingford Smith

LAWRENCE HARGRAVE

Lawrence Hargrave's (1850–1915) inventions represent some of the world's earliest advances in aviation. His experiments with the rotary engine and the box kite took place mainly at Stanwell Park, south of Sydney, known for its favourable wind conditions. In November 1894 he succeeded in lifting himself 16 feet above the ground with his four-kite construction.

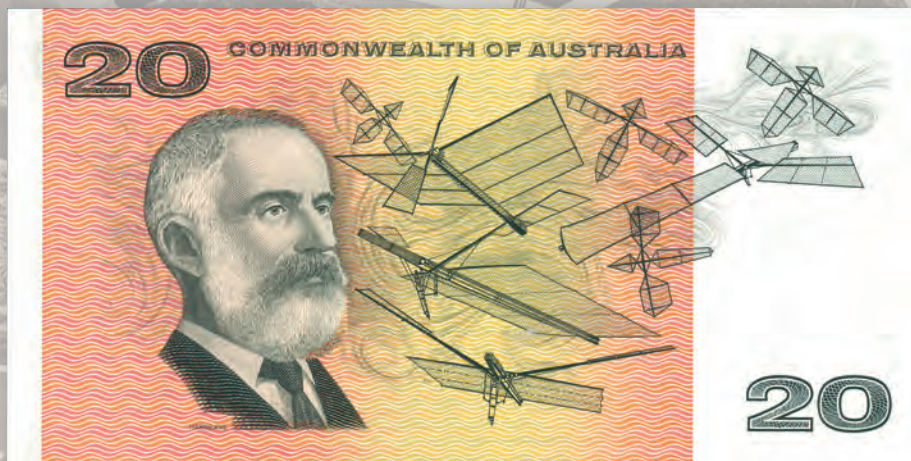
Although his experiments were met frequently with scepticism in Australia, Hargrave remained certain of the inevitability of aviation and suggested that younger generations be exposed to its study. In his lecture, 'Notes on Flying Machines', he advised that 'the everyday employment of flying machines as means of transit would be brought much nearer in point of time if our boys would make and use these models as toys . . . young brains are so much readier to perceive and grasp improvement than those who have already been moulded'.⁴⁹

While Australian institutions demonstrated little interest in Hargrave's aeronautical models, the Deutsches Museum in Munich acquired them in 1909. These models were destroyed by bombing during the Second World War; Hargrave's surviving models are held by the Powerhouse Museum, Sydney.

(Right) Back of the \$20 banknote (first series), showing Lawrence Hargrave, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1966.

(Overleaf) Lawrence Hargrave, working on a box kite, Woollahra Point, Sydney, photograph, circa 1910, Mitchell Library, State Library of NSW (P1/710).

⁴⁹ Hargrave L (1885), 'Notes on Flying Machines', read before the Royal Society of New South Wales, 3 June, Dixon Library, State Library of NSW, DL 89/251, p 6.





LORD HOWARD FLOREY

Lord Howard Florey (1898–1968) played a vital role in the development of penicillin as an antibiotic drug. Although Alexander Fleming had discovered penicillin in 1928, its medical, curative benefits had not been developed. Florey conducted experimental work at the University of Oxford with a team including the biochemist Ernst Chain. He was assisted by his wife, Ethel (née Reed), whom he had met when they were studying medicine at the University of Adelaide. In August 1942, Florey reported on their progress to his mentor, Sir Charles Sherrington: ‘It is most tantalising really, as there is, for me, no doubt that we have a most potent weapon against all common sepsis. My wife is doing the clinical work and is getting astonishing results – almost miraculous some of them’.⁵⁰ Penicillin represented one of the most influential medical advances of its era.

Florey was appointed the William Dunn Chair of Pathology, University of Oxford from the mid 1930s until the early 1960s, and a detail of the school’s building was depicted on the banknote, together with an image of a culture of penicillin. Florey envisaged a medical research centre of international standing for his native Australia, and discussed its possibility with Dr HC Coombs, a member of the Australian National University Interim Council, later its Pro-Chancellor (1959–68) and Chancellor (1968–76), and the first Governor of the Reserve Bank (1960–68). The vision evolved and, as Coombs explained to Florey, the proposed medical centre developed to become one of four research schools that could ‘form the nucleus of a university of higher learning, equal to any in the world’.⁵¹ The John Curtin School of Medical Research at the Australian National University (ANU) was founded in 1948. Florey was Chancellor of the ANU from 1965 until his death in 1968.

Florey was knighted by King George VI in 1944, and the following year he received the Nobel Prize for physiology and medicine with Ernst Chain and Alexander Fleming. He was made a peer in 1965, and became Baron Florey of Adelaide and Marston, the village near Oxford where he settled.

(Right) Front of the \$50 banknote (first series), showing Lord Howard Florey, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1973.

(Overleaf) Howard Florey, photograph, circa 1960, National Library of Australia (NLA 161334).

⁵⁰ Macfarlane G (1980), *Howard Florey: The Making of a Great Scientist*, Oxford University Press, London, p 346.

⁵¹ Bickel L (1972), *Rise up to Life*, Angus & Robertson, London, p 262.





SIR IAN CLUNIES ROSS

Sir Ian Clunies Ross (1899–1959) began to study veterinary science at the University of Sydney in 1918. He specialised in the study of parasites, and was appointed as the first parasitologist for the Council of Scientific and Industrial Research (CSIR) in 1926, at a time when it was focusing on improving the health of animals, especially sheep. By 1949 Clunies Ross was appointed chairman of its successor, the Commonwealth Scientific and Industrial Research Organisation (CSIRO), and he became an influential advocate for the public benefits of science, research and education. Lord Casey, the Liberal minister who had been responsible for the CSIRO, observed in a memorial speech that ‘in the last ten years of his life . . . he used his remarkable talents as scientist, administrator, and publicist in building up CSIRO and making it a household word throughout the country’.⁵²

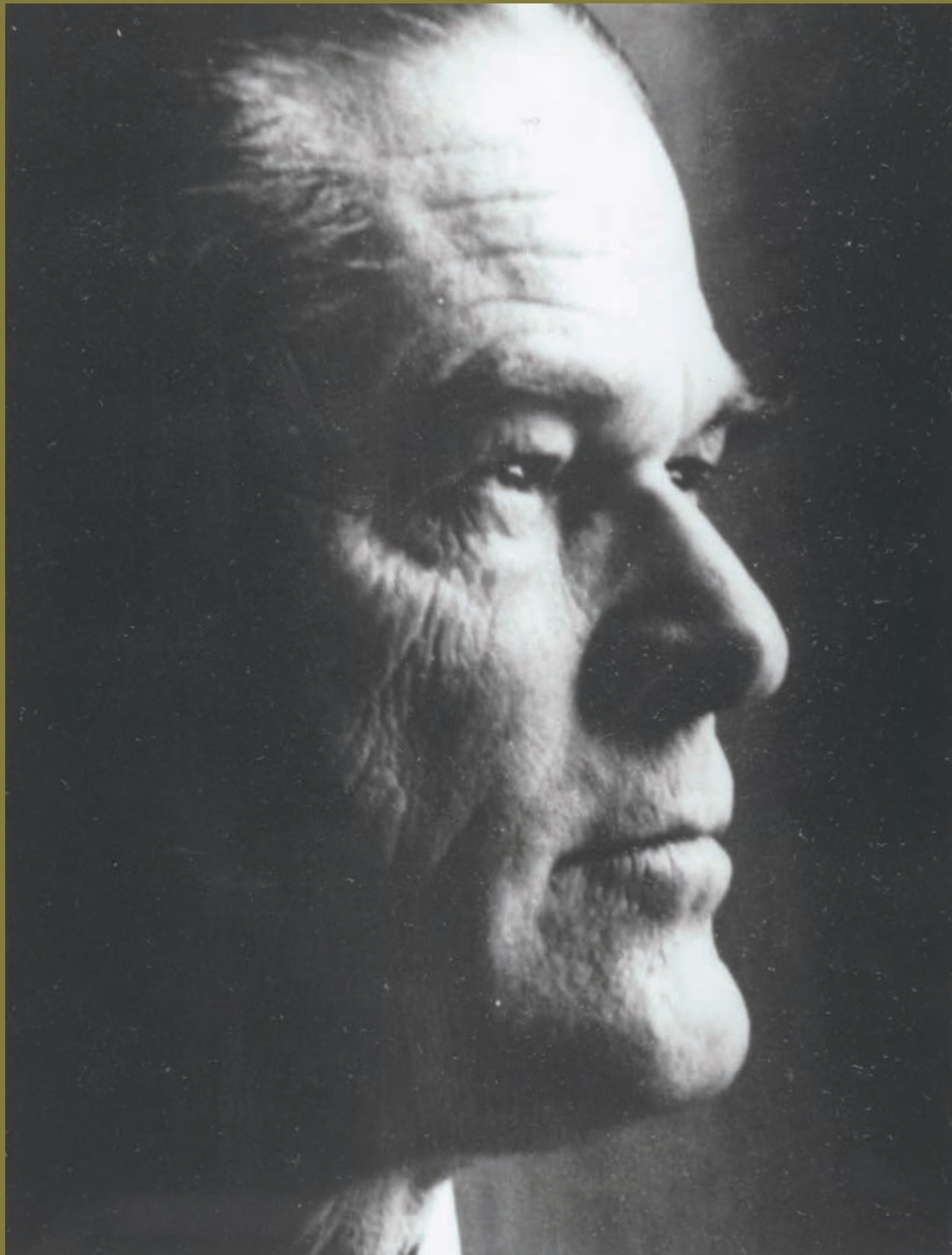
The banknote included a representation of the radio telescope of the CSIRO’s Parkes Observatory, New South Wales, which has become one of the symbols of the country’s scientific advancement. Since its establishment in 1961, the observatory has made a series of discoveries; in 1969 it received signals from the Apollo 11 moon landing, which were relayed worldwide.

(Right) Back of the \$50 banknote (first series), showing Sir Ian Clunies Ross, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1973.

(Overleaf) Sir Ian Clunies Ross, photograph, undated, National Library of Australia (NLA pic-an12107347-23).

⁵² Eyre F (ed) (1961), *Ian Clunies Ross: Memoirs & Papers, with Some Fragments of Autobiography*, Oxford University Press, Melbourne, p 107.





SIR DOUGLAS MAWSON

Geologist and explorer, Sir Douglas Mawson (1882–1958) organised and led the Australasian Antarctic Expedition, 1911–14. The expedition mapped the coastal area of Antarctica closest to Australia and established a wireless station on Macquarie Island to facilitate communications with Australia. The expedition's members kept meticulous scientific records, and the 22 volumes of the *Australasian Antarctic Expedition Scientific Reports* were published by 1947.

During one of the expedition's sledging journeys, Mawson's two companions perished: Lieutenant Belgrave Ninnis fell through a crevasse with most of the supplies some 500 kilometres from the base, and Dr Xavier Mertz died on the return journey. Mawson managed to survive alone with depleted supplies; however, he reflected in his account of the expedition, 'I was confronted with this problem, whether it was better to enjoy life for a few days, sleeping and eating my fill until the provisions gave out, or to "plug on" again in hunger with the prospect of plunging at any moment into eternity.'⁵³ He jettisoned unnecessary items and cut his sledge in half to lighten the load, but retained the geological specimens. Mawson was knighted for his achievements by King George V in 1914.

The huts used to shelter members of the expedition and their scientific equipment in Antarctica have survived and were placed on the National Heritage List in 2005.

Mawson led the British, Australian, New Zealand Antarctic Research Expedition (BANZARE) on board the *Discovery*, 1929–31. His portrait on the banknote derived from Frank Hurley's photograph of the ship's crew. As Professor of Geology and Mineralogy at the University of Adelaide from 1921 to 1952, Mawson advanced their study in Australia. This contribution was acknowledged on the banknote with an illustration of the geological formations that he studied in the Flinders Ranges, South Australia.



(Right) Front of the \$100 banknote (first series), showing Sir Douglas Mawson, with watermark of Captain James Cook; concept design by Harry Williamson. First issued in 1984.

(Left) Sir Douglas Mawson and crew, photograph by Frank Hurley on the return of the *Discovery*, 1931, National Library of Australia (detail overleaf, NLA 4925816).

⁵³ Mawson D (1915), *The Home of the Blizzard, Being the Story of the Australasian Antarctic Expedition, 1911–1914*, W Heinemann, London, pp 265–266.





JOHN TEBBUTT

John Tebbutt (1834–1916) began to make astronomical observations from a modest, wooden observatory that he built on his family property in Windsor, New South Wales. It was followed by the construction of a more substantial observatory, which is represented on the banknote to the right of his portrait, with the earlier observatory to the left.

In his *Astronomical Memoirs*, Tebbutt recalled his first major observation. He detected ‘on the evening of May 13, 1861, while searching the western sky for comets . . . a faint nebulous object near the star Lacaille 1316 in the constellation Eridanus’.⁵⁴ His observations were published in *The Sydney Morning Herald* and *The Empire*, which believed that his findings ‘may well excite a feeling of pride and gratification in all who claim Australia as their native or adopted country’.⁵⁵ Tebbutt had become the first astronomer to discover the Great Comet of 1861, which was later named after him.

Although he was offered the position of government astronomer for New South Wales, Tebbutt continued to work privately, and published some 400 papers during his career. In 1973 a crater near the moon’s *Mare Crisium* (Sea of Crises) was named in his honour.



(Right) Back of the \$100 banknote (first series), showing John Tebbutt, with watermark of Captain James Cook; concept design by Harry Williamson. First issued in 1984.

(Overleaf) John Tebbutt, photograph, undated, © National Portrait Gallery, Canberra, gift of Mike MacPhail 2010.

⁵⁴ Tebbutt J (1908), *Astronomical Memoirs, Being a Popular and Complete Account of the Astronomical Work Done by Him at Peninsula, Windsor, New South Wales, from the Year 1853 to the Close of 1907*, FW White, Sydney, pp 14–15.

⁵⁵ *ibid.*, p 28.





**PORTRAITS FROM PRE-DECIMAL
BANKNOTES**

MATTHEW FLINDERS

With surgeon George Bass, the navigator Matthew Flinders (1774–1814) circumnavigated Van Diemen's Land (Tasmania) in the sloop *Norfolk* from October 1798 to January 1799, so demonstrating it to be an island. With the support of Sir Joseph Banks, Flinders was promoted to commander of HMS *Investigator*, and between 1801 and 1803 he conducted surveys of Australia's coastline. He completed the first recorded circumnavigation of the continent, and promoted the name 'Australia' for the continent.

Unaware that Britain and France were again at war, Flinders stopped for repairs at the French colony of Mauritius (Île-de-France) on his return to England. The colony's governor, General De Caen, suspected Flinders of being a spy, and detained him for some six and a half years. In England, Flinders was reunited with his wife Ann in 1810, ending a separation of nine years. On the day before his death, Flinders' charts and account of the circumnavigation were published in two volumes as *A Voyage to Terra Australis: Undertaken for the Purpose of Completing the Discovery of that Vast Country, and Prosecuted in the Years 1801, 1802, and 1803* (1814). Flinders' work became the basis for subsequent charts, and his publication remains 'the most outstanding book on the coastal exploration of Australia'.⁵⁶

The story of Matthew Flinders' career and long separation from his wife was portrayed in Ernestine Hill's historical novel, *My Love Must Wait*, published in 1941. Through the novel, Flinders' biography became a counterpart to the personal separations experienced by those serving during the Second World War, a time 'when so many loves [were] waiting'.⁵⁷



(Right) Front of the 10 shillings banknote, showing Matthew Flinders, with *Sarcochilus falcatus alba* (*Sarcochilus* orchids), and watermark of Captain James Cook, designed with assistance from the artist, M Napier Waller, and the sculptor, W Leslie Bowles. First issued in 1954.

(Left) Matthew Flinders by an unknown artist, watercolour on ivory, circa 1800, Mitchell Library, State Library of NSW (Min 52).

(Overleaf) Captain Matthew Flinders by Toussaint Antoine de Chazal de Chamarel, oil on canvas, 1806–07, Art Gallery of South Australia, Adelaide. Gift of David Roche in memory of his father, JDK Roche, and the South Australian Government 2000 (20005P22).

Whereas the banknote's representation of Flinders portrays him soon after his promotion to commander in 1801, Chazal's painting dates from Flinders' internment on Mauritius.

⁵⁶ Wantrup J (1987), *Australian Rare Books, 1788–1900*, Hordern House, Sydney, p 144.

⁵⁷ Hill E (1942), letter to Geoffrey Ingleton, 4 July, Geoffrey Ingleton Papers, Mitchell Library, State Library of NSW, MLMSS 6344.





CHARLES STURT

Intrigued by the possibility of a vast lake or ‘inland sea’ at Australia’s centre, Charles Sturt (1795–1869) conducted a series of explorations of the country’s interior. In 1828 he began to explore the region of the Macquarie River in western New South Wales, with the assistance of Hamilton Hume; the expedition located the Darling River, named after the Governor, Sir Ralph Darling. The following year Sturt travelled along the Murrumbidgee River until it met the Murray River, which he named after Sir George Murray, Secretary of State for War and the Colonies, unaware that it was the same river that Hamilton Hume had named the Hume River after his father, five years earlier.

Sturt led another expedition in 1844, with instructions from the Colonial Office to determine the existence of a dividing range in Australia’s interior. He reached the Simpson Desert before he was forced to return to Adelaide, ‘almost totally blind, blackened by sun and scurvy’, and with the realisation that neither an inland sea nor a dividing range existed at Australia’s centre.⁵⁸

Sturt travelled further into the country’s interior than previous Europeans, and his *Narrative of an Expedition into Central Australia* provided a detailed account of his journey. In the book’s dedication to Earl Grey, Sturt records the hope that his services ‘have not been fruitlessly undertaken, but that . . . they will be the precursors of future advantage to my country and to the Australian colonies’.⁵⁹ Although he was unaware of its value, Sturt observed the presence of metal within rocks in the area later known as Broken Hill, a major mining city.

(Right) Back of the £1 banknote, showing Charles Sturt (left) and Hamilton Hume (right), with *Hakea laurina*, (Pin-cushion Hakea), and watermark of Captain James Cook, designed with assistance from the artist, M Napier Waller, and the sculptor, W Leslie Bowles, whose bas-relief profiles formed the basis of the portraits. First issued in 1953.

(Overleaf) Charles Sturt by John Michael Crossland, oil on canvas, circa 1853, © National Portrait Gallery, London (NPG 3302).

58 Howgego RJ (2004), *Encyclopaedia of Exploration, Volume 2, 1800 to 1850*, Hordern House, Potts Point, New South Wales, p 578.

59 Sturt C (1849), *Narrative of an Expedition into Central Australia, Performed under the Authority of Her Majesty’s Government, During the Years 1844, 5, and 6: Together with a Notice of the Province of South Australia in 1847*, T & W Boone, London, Dedication.





HAMILTON HUME

The explorer, Hamilton Hume (1797–1873), was born on his family's property known as Seven Hills, near the present-day Sydney suburb of the same name. In 1824 he established with William Hovell an overland route between New South Wales and Port Phillip Bay, at the site of Geelong, Victoria. He is commemorated by the Hume Highway, the principal road between Sydney and Melbourne.

Hume and Hovell argued throughout the expedition, and their quarrel continued as they debated their respective contributions. In 1855 Hume published *A Brief Statement of Facts in Connexion with an Overland Expedition from Lake George to Port Phillip in 1824*. The book included an unflattering portrait of Hovell, who responded with a published reply. When Hume prepared a new preface to his publication in 1873, Hovell retorted with another pamphlet titled, *Answer to The Preface to the Second Edition of Mr. Hamilton Hume's 'A Brief Statement of Facts'*.

(Right) Back of the Australian banknote for £1, showing Charles Sturt (left) and Hamilton Hume (right), with *Hakea laurina*, (Pin-cushion Hakea), and watermark of Captain James Cook, designed with assistance from the artist, M Napier Waller, and the sculptor, W Leslie Bowles, whose bas-relief profiles formed the basis of the portraits. First issued in 1953.

(Overleaf) Hamilton Hume, albumen print, circa 1869, Mitchell Library, State Library of NSW (P1/796).





SIR JOHN FRANKLIN

From 1837 to 1843, Sir John Franklin (1786–1847) served as Lieutenant-Governor of Tasmania. During this time he was influential in establishing an education system and founding the Tasmanian Natural History Society, the first scientific Royal Society established outside Britain.

Prior to his governorship, Franklin had led expeditions to the Arctic. He had been inspired to the vocation of explorer by his experience as a midshipman on HMS *Investigator* during its circumnavigation of Australia. The ship was commanded by Matthew Flinders, his uncle by marriage.

In 1845 Franklin commanded a further expedition in an attempt to navigate the final stretches of the Northwest Passage, a sea route along the northern coast of the North American continent, connecting the Pacific and Atlantic Oceans. The two ships, HMS *Erebus* and *Terror*, failed to return and his wife, Lady Franklin, urged for search parties to discover their fate. A series of expeditions pieced together that Franklin's ships had become trapped in ice and the crew had died gradually from the effects of starvation, disease and exposure.

Franklin's final journey inspired many works of art in the 19th century – paintings, musical compositions, and literary works including Jules Verne's novel, *The Journeys and Adventures of Captain Hatteras*, and Wilkie Collins' drama, *The Frozen Deep*. Its fascination endured in the 20th and 21st centuries with further literary works, and scientific and archaeological expeditions that continued to analyse the evidence of the voyage.



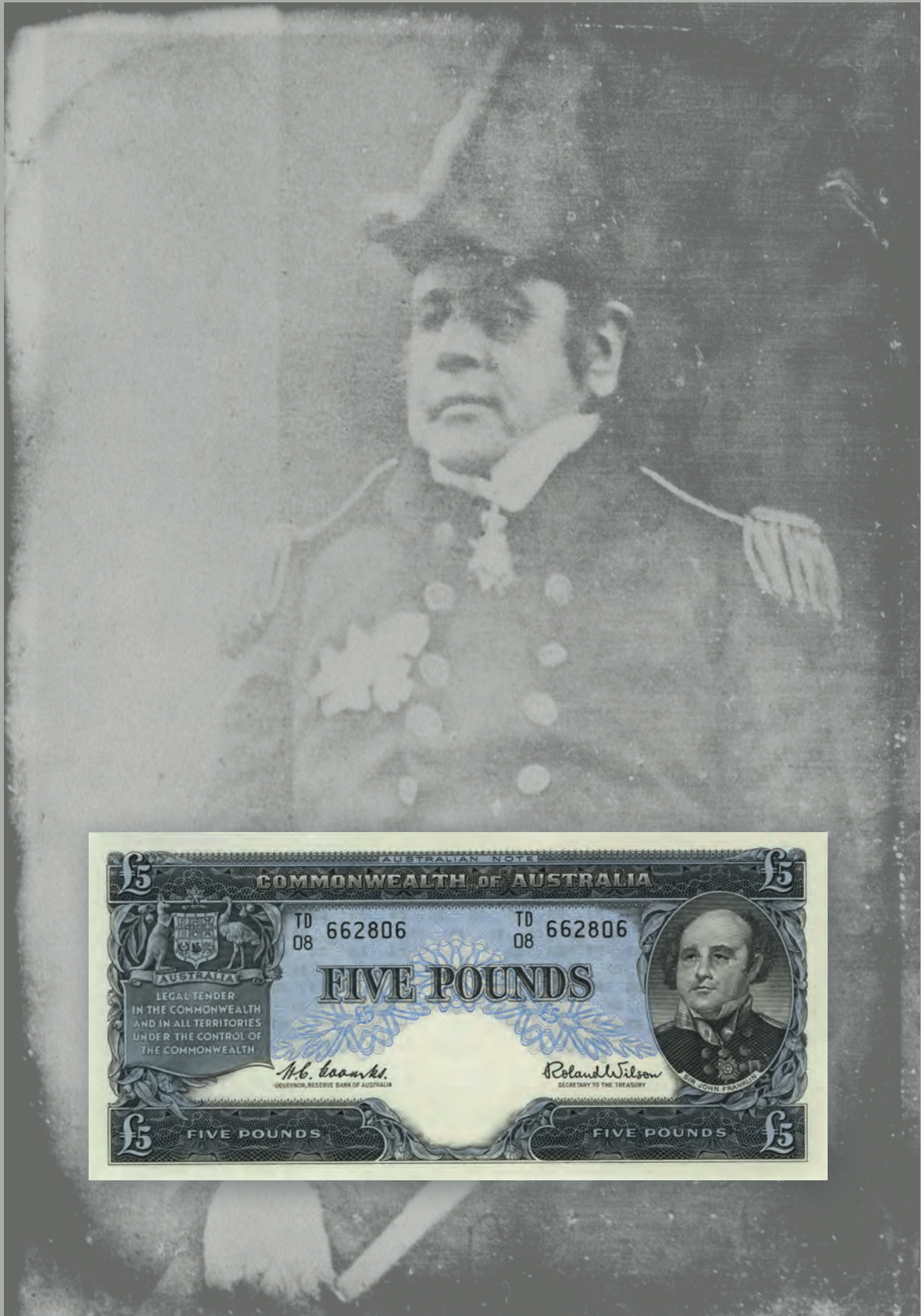
(Right) Front of the Australian banknote for £5, showing Sir John Franklin, with *Corymbia maculata* (synonym *Eucalyptus maculata*) (Spotted gum), and watermark of Captain James Cook, designed with assistance from the artist, M Napier Waller, and the sculptor, W Leslie Bowles. First issued in 1954.

(Left) Sir John Franklin by an unknown artist, watercolour on parchment, undated, Mitchell Library, State Library of NSW (Min 25).

(Overleaf) Sir John Franklin, daguerreotype by Baird, 1845. © National Maritime Museum, Greenwich, London (9191-A).

The banknote's representation of Franklin dates from approximately 1830. The daguerreotype shows Franklin in 1845, shortly before he left on his last voyage to the Arctic, a challenge he was eager to accept 'despite his age (fifty-nine) and lack of fitness'.⁶⁰

60 Howgego RJ (2004), *Encyclopaedia of Exploration, Volume 2, 1800 to 1850*, Hordern House, Potts Point, New South Wales, p 578.



£

£

COMMONWEALTH OF AUSTRALIA

AUSTRALIAN NOTE

TD 08 662806

TD 08 662806

FIVE POUNDS

LEGAL TENDER
IN THE COMMONWEALTH
AND IN ALL TERRITORIES
UNDER THE CONTROL OF
THE COMMONWEALTH

H.C. Coombs
GOVERNOR, RESERVE BANK OF AUSTRALIA

Roland Wilson
SECRETARY TO THE TREASURY



SIR JOHN FRANKLIN

£

FIVE POUNDS

FIVE POUNDS

£



ARTHUR PHILLIP

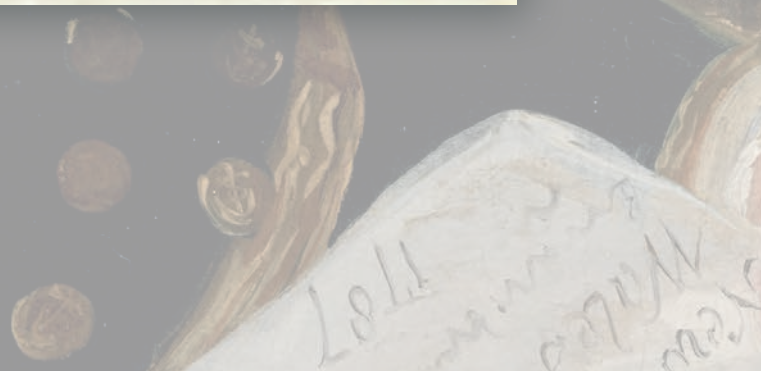
Arthur Phillip (1738–1814) was appointed by the British Secretary of State, Lord Sydney, as the first governor of the penal colony of New South Wales. Phillip's naval training contributed to the success of First Fleet's voyage to Australia, and the colony's attempt to become self-sufficient. Botany Bay had been recommended as the colony's site, but Phillip sailed further north to Port Jackson, the traditional Aboriginal lands of the Eora people. On 26 January 1788, he named the colony Sydney Town.

The following year, Phillip sent samples of Sydney Cove's clay to Sir Joseph Banks, who requested that Josiah Wedgwood model a medallion to commemorate the colony's foundation. Symbolic figures were portrayed on the medallion to represent 'Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement'. An engraving of the medallion was reproduced on the title page of the publication, *The Voyage of Governor Phillip to Botany Bay* (1789), which was based partly on Phillip's official reports to the British Government. Interest in the book led to further editions which included a reproduction of Francis Wheatley's portrait of Phillip, also the source of his portrait on the Australian banknote.

Although the colony was intended as an outpost for convicts, Phillip envisaged the possibility that it would become a free society. Owing to ill health, he left the colony in 1792 but maintained an active interest in its administration. In 2014 a memorial plaque made from Sydney sandstone was unveiled in Westminster Abbey, London, to mark the bicentenary of Phillip's death.

(Right) Front of the Australian banknote for £10, showing Arthur Phillip, with *Swainsona coronillifolia alba* (Darling pea), and watermark of Captain James Cook, designed with assistance from the artist, M Napier Waller, and the sculptor, W Leslie Bowles. First issued in 1954.

(Overleaf) Captain Arthur Phillip by Francis Wheatley, oil on canvas, 1786, Mitchell Library, State Library of NSW (ML124).





1787
New York
Mass.

JAMES COOK

After a period of time in the British merchant navy, James Cook (1728–79) joined the Royal Navy in 1755, beginning a career that achieved some of the most accomplished feats known in maritime exploration and navigation. On HMS *Endeavour*, he circumnavigated New Zealand and then sailed towards the eastern coast of Australia. He landed at Botany Bay, south of Port Jackson, where Aborigines of the Gweagal clan disputed the landing. The botanist Joseph Banks and the Swedish naturalist Daniel Solander began to collect specimens of Australian flora in the bay's area, so determining its English name. Cook charted Australia's eastern coast between April and August 1770 and took possession of the land in the name of King George III, calling it New South Wales. The first publication describing the voyage appeared in 1771, titled *A Journal of a Voyage Round the World ... Undertaken in Pursuit of Natural Knowledge, at the Desire of the Royal Society, Containing all the Various Occurrences of the Voyage with Descriptions of Several New Discovered Countries in the Southern Hemisphere*. Cook's personal manuscript journal of HMS *Endeavour's* voyage is held by the National Library of Australia, Canberra.

Cook's further voyages included an attempt to discover the Northwest Passage, a sea route along the northern coast of the North American continent connecting the Pacific and Atlantic Oceans. On his final voyage, conflict arose with Hawaiians at Kealakekua Bay, and Cook was killed as he attempted to take the Hawaiian king, Kalani'opu'u, as a hostage.

Many locations on the eastern coast of Australia retain the names given by Cook during his charting. Monuments to his achievements as a maritime explorer and navigator include Thomas Woolner's statue in Hyde Park, Sydney.



(Right) Back of the Australian banknote for £1, showing a reproduction of *Landing of Captain Cook at Botany Bay, 1770*, by E Phillips Fox, oil on canvas, 1902. First issued in 1923.

(Left) E Phillips Fox, *Landing of Captain Cook at Botany Bay, 1770*, oil on canvas, 1902, Gilbee Bequest, National Gallery of Victoria, Melbourne.

(Overleaf) Captain James Cook RN by John Webber RA, oil on canvas, 1782, National Portrait Gallery, Canberra, purchased 2000 by the Commonwealth Government with assistance of Robert Oatley and John Schaeffer AO.

John Webber was the official artist on board HMS *Resolution*, and spent three years at sea with James Cook during his final voyage.



J. Wetter pinx.
1782



J. Webb't pinx.
1782

**PORTRAITS OF MONARCHS
ON AUSTRALIAN BANKNOTES**

QUEEN ELIZABETH II

Her Majesty Queen Elizabeth II (b.1926) succeeded her father King George VI to the throne in 1952, and her coronation took place the next year. The Queen was the first reigning monarch to visit Australia when she toured the country in 1954. She opened parliament in Canberra, appearing in the same gown as worn for her coronation ceremony.

The Queen was first portrayed on an Australian banknote in 1953, when she was depicted on the front of the £1 banknote, with the explorers Hamilton Hume and Charles Sturt on the back. She was shown wearing the George IV State Diadem, surrounded by *Hakea laurina*, a native plant of Australia. The Queen has continued to appear on single denominations in subsequent series.

In 1966 she was portrayed in the regalia of the Order of the Garter on the \$1 banknote, designed by Gordon Andrews. The designer explained the circumstances of the photograph, which became the basis for the portrait:

‘The portrait of Her Majesty was commissioned to Mr. Douglas Glass during the competition period with a careful brief from the designers concerned – indicating the position of the head – no tiara or coronet – the kind of lighting and regalia. Her Majesty graciously consented to all this. We did not want a “pretty” portrait, but one which had the dignified appearance of a monarch.’⁶¹

The Queen appeared on the \$5 banknote, first issued in 1992, beside the branch of a gum tree (*Eucalyptus haemastoma*), together with views of Old and New Parliament Houses, Canberra, on the banknote’s other side. The portrait was based on John Lawrence’s photograph of 1984, and the same photograph was used as the source for the Queen’s portrait on the new \$5 banknote, first issued in 2016; however, more detail is apparent in this portrait owing to advances in printing technology. The Queen’s portrait appears on this \$5 banknote with images of the Federation Star and the Federation Pavilion of 1901, together with examples of Australia’s flora and fauna, being the Prickly Moses wattle (*Acacia verticillata* subspecies *ovoides*) and the Eastern Spinebill (*Acanthorhynchus tenuirostris*).

The Queen’s portrait on the banknote denotes Australia’s system of democracy, based on a constitutional monarchy and the Westminster parliamentary structures.

(Right) The signature side of the \$5 banknote showing Queen Elizabeth II; concept design by emerstudio. First issued in 2016.

(First overleaf) Front of the \$5 banknote (first series) showing Queen Elizabeth II; concept design by Bruce Stewart. First issued in 1992.

(Second overleaf) Queen Elizabeth II by John Lawrence, photograph, 1984. Reserve Bank of Australia Archives (P12/272).







(Right) Front of the \$1 banknote showing Queen Elizabeth II, with watermark of Captain James Cook; concept design by Gordon Andrews. First issued in 1966.

(Overleaf) Queen Elizabeth II by Douglas Glass, photograph, 1964, Reserve Bank of Australia Archives (NP-002567).





(Right) Front of the £1 banknote, showing Queen Elizabeth II with *Hakea laurina* (Pin-cushion Hakea), and watermark of Captain James Cook, designed with assistance from the artist, M Napier Waller, and the sculptor, W Leslie Bowles, whose bas-relief profile formed the basis of the portrait. First issued in 1953.

(Overleaf) Queen Elizabeth II by Dorothy Wilding, photograph, circa 1953, Reserve Bank of Australia Archives (NP-002950).





KING EDWARD VIII AND KING GEORGE VI

On the death of King George V in 1936, his eldest son succeeded to the British throne to become Edward VIII. By the end of the year Edward had abdicated, owing to the restriction placed on his proposed marriage to the American divorcee, Mrs Wallis Simpson. During Edward's brief reign, a new £1 banknote with his portrait was designed, but not issued; an example of this rare unissued banknote is held by the archives of the Reserve Bank. Although no banknotes were issued with Edward's portrait, his profile as Prince of Wales appeared as the watermark of banknotes issued from 1933 to 1940, when Captain James Cook's portrait replaced it on all denominations.

Edward's brother, Albert (1895–1952), became the next heir and chose the regnal name of George VI to suggest continuity with his father. King George VI reigned during the critical years of the Second World War (1939–45) and the threat of Britain's invasion by Germany.

King George VI's portrait appeared on the 10 shillings and the £1, £5 and £10 banknotes, issued between 1938 and 1940. A unique image of the king was used as a reference for his portrait on these banknotes. In fact, the image is a montage composed of two photographs: the head of George VI superimposed on the torso of his brother, Edward. As the banknote's design for the body portion had been prepared during Edward's reign, it was combined with his successor's head.



(Right) Front of the £10 banknote, showing King George VI, with watermark of Captain James Cook. First issued in 1940.

(Left) King Edward VIII, photograph, circa 1936, Reserve Bank of Australia Archives (NP-003096).

(Overleaf) King George VI, montage photograph composed of George VI's head superimposed on the torso of his brother, Prince Edward, Duke of Windsor, pre-1938, Reserve Bank of Australia Archives (NP-003099).



£10 COMMONWEALTH OF AUSTRALIA £10

V 167172 THIS NOTE IS LEGAL TENDER FOR V 167172

3 TEN POUNDS 3

IN THE COMMONWEALTH AND IN ALL TERRITORIES UNDER THE CONTROL OF THE COMMONWEALTH AUSTRALIA

H. H. H. H. GOVERNOR COMMONWEALTH BANK OF AUSTRALIA

W. W. W. W. SECRETARY TO THE TREASURY

£10



KING GEORGE V

While he was the Duke of Cornwall and York, George V (1865–1936) toured countries of the British Empire, including Australia. He opened the first Parliament of Australia on 9 May 1901, following the inauguration of Australia's Federation to create a single, united nation in January of that year.

George V succeeded his father, Edward VII, to the British throne in 1910, and ruled during a period of political and social upheaval. His reign experienced the First World War (1914–18) and the Russian Revolution of 1917, which overthrew his first cousin, Tsar Nicholas II. He was the first British monarch to be known by the name of Windsor, having changed it from Saxe-Coburg and Gotha in 1917, owing to the hostilities with Germany. He delivered the first Royal Christmas message on radio in 1932. Broadcast from Sandringham House, the message was written by Rudyard Kipling and was heard in Australia, Canada, India, Kenya and South Africa, as well as the United Kingdom.

George V was also the first monarch to appear on an Australian banknote when his profile was portrayed on the notes issued between 1923 and 1925, comprising the 10 shillings, £1, £5 and £10 banknotes. In the 1933–34 series, his frontal portrait appeared on banknotes of the same denominations.

The profile of George V was also depicted on a banknote designed during the First World War. The proposed banknote of 1916 was planned to replace the silver coin for 5 shillings, as the price of silver rose and risked exceeding the value of the coin. The threat abated, and the banknote was not issued.

(Right) Front of the Australian banknote for £5, showing King George V. First issued in 1933–34.

(Overleaf) King George V by Lafayette (Lafayette Ltd) bromide print, 1890s, © National Portrait Gallery, London (NPG Ax29384).





A NOTE ON SOURCES AND FURTHER READING

Among other sources, the preparation of the biographies has drawn on the *Australian Dictionary of Biography*, an indispensable guide for individual histories. In most instances, full biographies of the individuals have been published; in some cases, many publications have been devoted to their influential lives. References to selected publications by the figures on the banknotes are made within the biographies of this book. Geoff Hocking's generously illustrated *Currency Lads & Lasses* (Lothian Books, 2004) also describes the lives of those portrayed on Australia's decimal currency banknotes.

More detailed information concerning the banknotes is contained in Michael P Vort-Ronald's *Australian Banknotes* (published by Michael P Vort-Ronald, second edition, 1983), and the Reserve Bank of Australia's website <banknotes.rba.gov.au>. The history of Australia's banknotes is displayed in the Reserve Bank of Australia Museum, 65 Martin Place, Sydney.

More information about the museum is available through its website <museum.rba.gov.au>.



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