

Map Matters



Issue 30

February 2017

In this issue:

Here is the Summer 2016/17 edition of *Map Matters*, the newsletter of the Australia on the Map Division of the Australasian Hydrographic Society.



Dear Readers,

This is the first issue for 2017 with contributions from our usual authors. As much as I (and presumably you too) enjoy their writings, I would dearly love to see a contribution from some other members (or even non-members), about any subject they feel qualified to write about.

If you are not sure whether your subject would fit in with *Map Matters*, you can always contact me, by email or phone, to discuss.

This issue has an article from Peter Reynders that would seem at first to have only a tenuous link to *Map Matters*. But, the detail shows otherwise.

Enjoy reading.

Please send contributions or suggestions for *Map Matters* to me at the email address at the bottom of this newsletter, or post them to me at:

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Marianne Pietersen
Editor

News

Duyfken Back at Fremantle

After *Duyfken* returned from her Hartog tour up and down the WA coast, August through November 2016, she was moored to Elizabeth Quay in early December. She was on exhibition there until Sunday, March 26, 2017. During that time over 7,000 visitors will have stepped aboard *Duyfken* to take a tour.

Then she will begin to be de-rigged in preparation for lifting out the masts on Tuesday April 4th. Once the masts are lying on the deck, the ship will be ready to motor down the Swan River en route to her Winter berth behind the Little Creatures Cafe back in Fremantle.

During Easter, Fremantle will have their annual Street Arts Festival, and *Duyfken* will be opened as the "Pirate Ship". The crew will be dressed as pirates, there will be sword fights, the cat-of-nine tails will likely make an appearance, and there will be lots of *aaaarghhhs*.

Tasman Commemorations

In 2017 it is 375 years ago that Abel Tasman sailed south of the southland and discovered Tasmania (Van Diemensland) and New Zealand (Staten Landt), changing the world map. Celebrations are being prepared in Tasman's birthplace, Lutjegast (province Groningen), in New Zealand and in Tasmania.

The Abel Tasman Monument Site near Ligar Bay, NZ, is undergoing a major refurbishment by the NZ Department of Conservation. Completion will be in time for the 18/19 December anniversary of Tasman's arrival, which the Netherlands ambassador will attend.

	<p>Mayor Kempthorne of the Tasman District Council (South Island) is hosting a reciprocal visit by the mayor of Lutjegast (Grootegast). The visit, probably in November, will include 2-3 days in Golden Bay/Mohua.</p> <p>Other events being planned are:</p> <p>Travelling exhibitions (from Holland and Tasmania);</p> <p>Special displays at the Nelson Provincial Museum & Golden Bay Museum;</p> <p>Book launches by Maria Gill, and Henry van Zanden;</p> <p>A talk in Wellington (Ruediger Mack) on the Tongan part of Tasman's voyage;</p> <p>The Dutch Connexion Museum (Foxton) will host an event on the 18/19 December anniversary date.</p>
	More NZ Commemorations
	<p>The New Zealand Government recently announced committing NZ \$3.5 million towards a commemorative voyage around New Zealand in late 2019, the 250th anniversary of Cook's first voyage to NZ. An Endeavour replica will participate in this voyage.</p>
	A Non-Maritime Incident
	<p>Our former AOTM secretary and regular MM contributor, Peter Reynders, has suffered a mishap at his home. He fell and broke a hip. The doctors have patched him up again, and he is now at home convalescing. We are happy to report that he can still work the computer. We wish Peter a speedy and good recovery.</p>

Articles

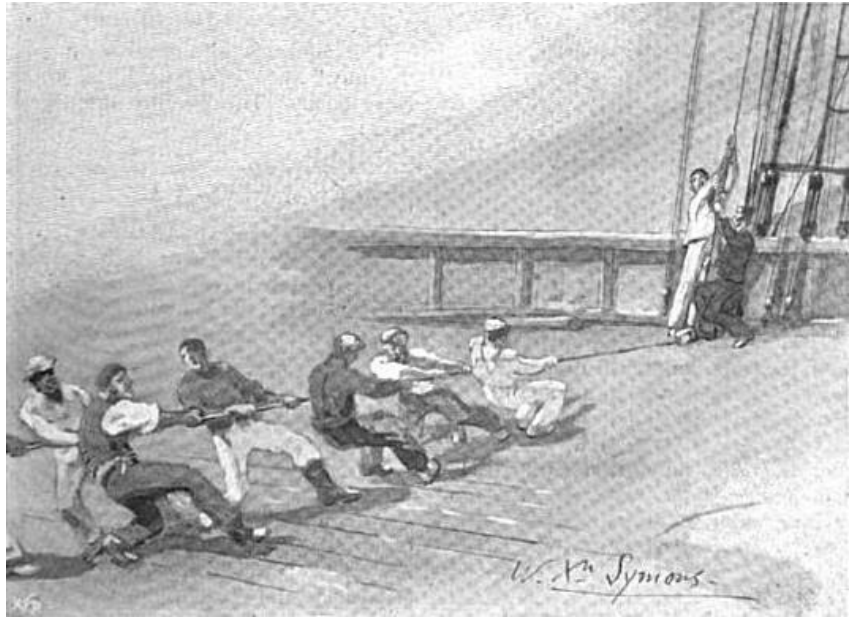
	They Sang What's On The Map
	<p style="text-align: right;">Peter Reynders</p> <p>When watching one of the many repeat movies on the ABC, <i>Jaws</i>, over the Christmas break I realised the song <i>Spanish Ladies</i> repeatedly mumbled by the master of the little ship, was available in one of my old folk song books.</p> <p>My interest in old western folk music, including its development and influence on other music, preceded my active interest in maritime history. There are many similarities between the two.</p> <p>As with old maps and antique maritime relics, old folk songs are considered part of a culture's heritage and are enthusiastically collected as precious treasures. They are frequently stored in public archives as cultural heritage items. Some cultures have collections of some hundreds, some to thousands, and some like Hungary, store a national heritage of over 100.000 old melodies, with or without song text, reaching back up to a millennium. Each item has a history.</p> <p>Like with old maps, there's the quest of finding out who made them, when, where and what inspired it, as their names are often lost. Folk songs slowly changed with time, they were re-used, 'recycled' if you like, copied for other purposes, transplanted to other cultures, translated into other languages, or incorporated into larger, more weighty compositions. It includes arrangements in classical, pop and other music, frequently by plagiarism, i.e. without permission, acknowledgment or both. Multiple versions in text and of the melody (such as with Australia's own suicide song <i>Waltzing Matilda</i>) often developed. The song has its own museum.</p> <p>Another example is the substantial and fascinating history of "Three Blind Mice", with its violent metaphoric text, dating from before 1609 apparently starting in Scotland, and finishing up as a children's song. Arrangements of it have been found in classical music. Good examples but not the subject of this reflection.</p>

Conflux

These two interests caused me to recognize that some such songs focus on geography, i.e. on what's on the map. *Spanish Ladies* used in *Jaws* and in other movies almost 'draws' a sea chart! Then a later Australian bush song *Brisbane Ladies* uses its very melody, with words that again describe geography, this time observed from land: Queensland.

Sailor songs are the origin of quite a few Aussie bush songs. Both versions affectionately salute the ladies they left behind whom the singing men had 'encountered' when away from home for extended periods. Both versions also cover the work the men are doing with pride.

I like to share some further observations with you of perspectives the songs open up.



"Work song". Illustration by W Symons in "Sailors" by J.E Patterson

Multiple subjects

We are all as familiar with songs that declare feelings about a particular woman, hail a particular town or locality (whether *Copenhagen*, *New York* or *In an English country garden*), describe a work activity or express allegiance to a social group, as we are with drinking songs. Combining four of these quite different subjects into one song, like here, is remarkable. Indeed it is an indication of a skilled and creative text writer.

The salute to the women in Spain is followed by the nature of and the pride in their work, detailing some of the equipment and rigging they handled, a touch of patriotism and details of the geography ahead, until they get to singing about the equally serious business of drinking with the mates upon arrival.

Composed and sung in the age of sailing ships, both the composer's and first text writer's name are lost. When printed, the mystery about the composer's identity is usually indicated by the word 'traditional', which does not imply that if the composer would have been documented the song would have been less traditional.

Spanish Ladies

Farewell and adieu unto you Spanish ladies,
Farewell and adieu to you, ladies of Spain,
For we've received orders to sail for England,
But we hope in a short time to see you again.

Chorus:

*We'll range and we'll rove like true British sailors
We'll range and we'll rove all on the salt seas;
Until we strike soundings in the channel of England;
From Ushant to Scilly is thirty-five leagues.*

We hove our ships, with the wind at sou'west, boys,
We hove our ship to, for strike sounding clear,
Then fill'd the main topsail, and bore right away boys,
And straight up the Channel our course we did steer.

The first land we made, it is called the Deadman,
Next Ram Head, off Plymouth, Start, Portland and Wight;
We sailed by Beachy, by Fairly, and Dungeness,
And then bore away to the south Foreland Light.

The signal was made for the grand fleet to anchor
all in the Downs that night for to sleep;
Now stand by your stoppers, see clear your shanks painters,
Haul up you clew garnets, stick out tacks and sheets.

Now let ev'ry man toss off a full bumper,
Now let ev'ry man take off his full bowl,
For we will be jolly, and drown melancholy,
With a health to each jovial and true-hearted soul.



I found versions of the song arranged in both major and minor keys. The minor key I consider the original. The song 'Spanish Ladies', reportedly¹ an old song of the British merchant fleet, has also been found in a Royal Navy songbook. It provides geographical detail of visible coastal features to and through the English Channel, sailing in from the south. 'Deadman' is Dedman Point near Plymouth, 'Fairly' is Fairlight near Hastings. The other place names are the current ones.

The distance measured in leagues from (the Island of) Ushant (i.e. the north-westernmost point of France to (the Islands or archipelago of) Scilly (the southernmost location in the UK as well as the most westerly in England), provides the width of the western entrance to the English Channel, even though there are some slightly different text versions with also the number 35 varying. The Downs is a roadstead off the Kent coast in the southern North Sea: the destination in the song.

The distance unit 'league' was long in use in Britain to the middle of last century so will not be useful in dating the song. The first mention of a version I found is 1796. It suggests the song may date from the period British ships provided supplies to freedom fighters in Spain against France.

Ram Head also near Plymouth, is often pronounced and spelled as 'Rame' Head. 'Hove' is the maritime past tense used instead of 'heaved' used on land.

As an (other) aside, the coastal 'Rame Head' in Australia was, 'by default' if you like, the first existing feature on our east coast named by James Cook, because the Point Hicks that he was supposed to have seen and named first, did not exist where he thought he, or Hicks, saw it - as research shows.

He named Rame Head for its namesake in England. It suggests that not just James Cook had a clear mental picture of what Rame Head looked like, but just about every sailor did who had approached England from the south on a vessel. Long term active AOTM-member Trevor Lipscombe researched these naming issues by Cook, and published his findings about the controversies that have surrounded them for years² (see article below). It is of course not to be

confused with the *Rams Head*, a mountain located in the *Ramshead Range* of the Snowy Mountains in New South Wales.

Many excellent old illustrations of coasts from all over the world have survived. They were drawn or painted to recognize a coast, indeed by other crews, as an addendum to maps. And also to show the home front what they looked like.

This includes for example the first seascape images of the WA coast by Victor Victorszoon of the 1690's and the various images by Isaack Gilsemans, made on Tasman's first voyage in 1642, of the coasts of Mauritius, of Van Diemensland and of New Zealand.

Indeed, Cook's expeditions to the Pacific all had an 'artist under naval command' on board, specifically selected because of his skills in depicting coastal skylines, clearly an early hydrographic technique. The visual images of coasts were etched in a sailors' memories, including those of the lower ranking men's. The song seems to support this.

They would know the name and location of a coast line when they saw it again from afar. The ancient mariners' visual memory always was a key component of his navigation skills.

The 'Grand Fleet' is from 1914 the official name for the British main fleet, which would help date the song text to the steamship era, so clearly much too recent. The text may however merely refer to the Channel Fleet being called 'grand' as its popular name, rather than to its official later name. Indeed, the song could have influenced the adoption of the later official name or an earlier word was substituted for "Grand" in reprints of the 20th century.



The FLYING CLOUD, a Gold Rush era clipper captained by Josiah Creesy from 1851-1855. Eleanor Creesy sailed with her husband throughout his career and served as his navigator.

(Source: the author).

The song's text writer can be considered an unusual character. Firstly, because other songs about affection of the female gender tend to focus on one particular girl, rather than the adult female population of a whole country, as is apparently the case here. Folk music identified the admired woman usually by part description or by name or both. By description: includes 'Auprès de ma Blonde' (France, late 17th Cy), "I married a wife, the plague of my life" (John Cox Beckel, US, 1880's); or by name: the 'Kati Csardas' (Hungary, Text: 1955, Rózsa Deák), 'Katyusha' (Russia, 1938 Matvei Blanter), 'Sarie Marais' (South Africa, late 1800's, traditional, using the melody of Winners' 1865 American love song 'Sweet Ellie Rhee'), and thousands of others. The 19th century Gaelic song 'My Nut-brown Maiden' is an example of mentioning both name and description.

Many of the women in those old songs really existed and can be assumed to have really occupied the amorous feelings of the poet. Many have been identified and documented. This includes for example Frances l'Anson the focus in 'The Lass of Richmond Hill' (Text: Leonard McNally, music: one of 2000 song melodies by James Hook) and was first publicly performed in 1789. The apparently widely observant poet gives her top billing in the line: '...whose charms all other maids surpass, a rose without a thorn'. McNally married her.

The sailors' close relationships with women that had commenced in Spain, would end abruptly with the return journey, at least for some time, because the men were not allowed to bring their women with them, regardless whether they had married them, or had children with them, or both. As we shall see below, this was also a maritime rule on other nations' vessels for centuries, to prevent short term on board problems, but it had long term consequences.

I do not suppose that the melody and the text of 'Spanish Ladies' were created by some mouth organ wielding sailor(s). I do propose that here too the melody existed for some time and that the text was fitted to it later. To say farewell once and then again with the French derived: 'adieu', may also indicate an educated poet, perhaps with a seafaring acquaintance providing some inside information on his experiences. Adieu is considered English. A sailor-composer who actually met the Spanish ladies himself might have used 'adios', being farewell in Spanish, these days also used in English.

The lasting folk songs tended to be composed by musical experts and the texts by skilled poets. Indeed, this was the case in most cultures: folk music was serious business, even without copyright laws. For example, a poem from Shakespeare's comedy play "As you like it" was put to music by his contemporary, the famous Renaissance composer and organist of St Paul's Cathedral, Thomas Morley and survives entitled "It was a lover and his lass", a case where the text came first.

Poems were frequently written to existing (sometimes ancient) tunes such as Thomas Moore writing the text of 'The last Rose of Summer' to an old Irish folk tune. Also 'Danny Boy', which is the more recent one of a number of texts on that very old Londonderry melody. Many German folk songs thank their folk tunes to famous classical composers and poets, such as Schubert, Goethe, Mendelssohn, Brahms.

Aussie folk song

Up to six stanzas and the chorus of a number of versions of 'Brisbane Ladies' can be found on the internet³, the arrangement in my collection being in E-minor. Its first stanza reads:

Farewell and adieu to you Brisbane ladies
Farewell and adieu to you girls of Toowong
For we've sold all our cattle and have to be moving
But we hope we shall see you again before long.

Its chorus:

*We'll rant and we'll roar like true Queensland drovers
We'll rant and we'll roar as onward we push
Until we return to the Augathella station
Oh, it's flamin' dry goin' through the old Queensland bush.*

The text writer clearly used one of the versions of the 'Spanish Ladies' song as a template, both melody and text.

The lyrics of Brisbane Ladies is credited to a shopkeeper and former jackaroo named Saul Mendelsohn, who lived near Nanango, located 190 kilometres (118 mi) north-west of Brisbane. It dates back to at least 1879, the year Mendelsohn died. The place names used in the song were part of the route that cattle drovers used. Apart from 'The old Queensland bush' and Brisbane, these include Toowong, Augathella, Caboolture, Kilcoy, Collington's Hut, Blackbutt, Bob William's paddock, Taromeo, Yarraman Creek, Nonango and Toonacie.

Sailors' ladies on board

This is a huge subject and I can only hint at it here. No women were allowed on board of either merchant ships or those of the navies of most seafaring nations, unless they were paying passengers. A few stories of mariners, usually the ship's master, who wanted to take their girl or wife on board in those early periods became well known, celebrated even when they succeeded. They became obscure sad stories where they had failed.

Examples include: Jeanne Baré was taken on the voyage around the world by Bougainville, in men's clothes by her botanist lover as his assistant and was only 'discovered' as a woman by the indigenous people in Tahiti. Rose de Freycinet was similarly taken by her husband Louis de Freycinet aboard the *Uranie* on his voyage around the world. She kept a now famous diary of her adventures.

Both Jeanne's adventure and Rose's gained sensational publicity in Europe, where a few decades before the Dutch folk song 'Daar was laatst een Meisje loos' (There recently was a girl 'loose') was published in or before 1775. It sings about an unnamed girl who went to sea, dressed as a sailor. When she makes a mistake and deserves a flogging she is found out, she is then having it off with the captain with resulting baby and marriage.

Matthew Flinders' first most apologetically rejected his darling and long-time friend Ann Chappelle as his wife, on the basis that he was leaving on his expedition to Australia and would not see her for years. Then he planned to take her with him to Sydney anyway, so married her anyway.

However, Flinders acted not anywhere near as secretly as Louis de Freycinet had done and was arguably very naive about it. With involvement of the 'extremely upset and disappointed' Joseph Banks, who expressed his 'absolute disapproval' and of the Admiralty, Ann was removed from the ship before it sailed and prevented from joining him to Sydney⁴. She did not see him back in England for almost a decade until 1810. He died at home in 1814.



[James E. Buttersworth](#)'s *The Clipper Ship Flying Cloud off the Needles, Isle of Wight* (1859-60).

Offspring deserted overseas

The thousands of offspring that sailors left behind in various harbours of the world over the centuries, have merged into the general population there. Where the mothers were of a different race there may have been social consequences. Multiple mixed race offspring sometimes formed separate communities. A current exhibition in the West Friesian Museum

in Hoorn, “Vêrlander” (Afrikaans for 'Far-lander'), “weeskinderen van de VOC” (Dutch for: orphans of the VOC), focuses on the impact of this phenomenon in three locations along the VOC route to the Far East⁵.

A historian, a linguist, an anthropologist and a photographer visited and studied the current descendants there and collected information from them. Exhibits about some Afrikaans speaking communities in Rehoboth in Namibia (see also: <http://rehobothbasters.org/news/241-who-are-the-rehoboth-basters>) and Rietfontein, at its border, show many of them are descendants of VOC sailors and soldiers who had sailed to the Cape Colony and had children with indigenous Khoi-Khoi women. These were left behind when the visitors were ordered to leave. Many of their descendants have still Dutch surnames, so at least the fathers recognised their offspring as theirs, giving it their name.

These light brown descendants formed communities as nomadic cattle holders. They moved to Namibia when the Boers started to occupy rural lands in the 19th century (not unlike the colonial rural expansion here impacted the Aborigines). They, however, hold a certain pride in being 'volbloed (full-blooded) Basters' as they call themselves, but were not white enough to benefit under apartheid and are not black enough to benefit under ANC and SWAPO regimes, even where they had been active against the apartheid regime⁶.

One community each in two other locations were studied, one in Timor and one in Western Australia, their stories now at the exhibition. The WA connection misses the conclusive evidence that there ever was mixed offspring from VOC employees in WA. Its absence hints at this being largely conjecture, as much as it might be factual. The exhibition mentions, in connection with the possible WA link, the phenomenon that the mariners spread a variety of genetic disorders around the world, such as the Ellis van Creveld Syndrome.

The depth of impacts of the current maritime history exhibitions has expanded beyond heroic and adventurous mariners' lives, discoveries and the charting of 'new' lands. It has clearly expanded into the long term social and medical implications and legacies of the age of discovery.

The seafaring of centuries of discovery, trade and colonisation by the various inter-continental trade companies, clearly left their mark on descendants still living along the Asian coast line and elsewhere. It was part of a giant conduit that spread information around the world. That it also spread various contagious diseases and genetic disorders is unsurprisingly not touched on in the contemporary folk songs. The departing fathers will have remembered their stay fondly whilst it lasted, some may even have done so in song on the return journey, unbeknownst and of no assistance to the offspring left behind.

1. From: 'Penguin Song Book' Lesley Woodgate, publ. Penguin Books, Harmondsworth (England), Baltimore (US) and Mitcham (Australia), 4th imprint 1958; first published 1951, p 162. Includes the music for solo and piano accompaniment set in G minor; moderate accentuated waltz tempo.

2. see <http://www.captaincooksociety.com/home/detail/rame-head-a-remarkably-overlooked-point> earlier published in *Cook's Log*, page 18, volume 34, number 4 (2011).

3. <http://folkstream.com/013.html>

4. Miriam Estensen, 'The life of Matthew Flinders' (condensed version) in 'Encounters', Reader's Digest Australia, Surrey Hills, NSW, 2004, pp 62-67.

5. Exhibition in Hoorn till 9 April 2017, previously in Perth to 26 February 2017.

6. Dirk Vlasblom, in 'NRC-Handelsblad' 4-01-2017 and <http://wfm.nl/portretten-weeskinderen-voc-op-vier-continanten>.

James Cook at Jervis Bay – How the Chart Makers got it Wrong

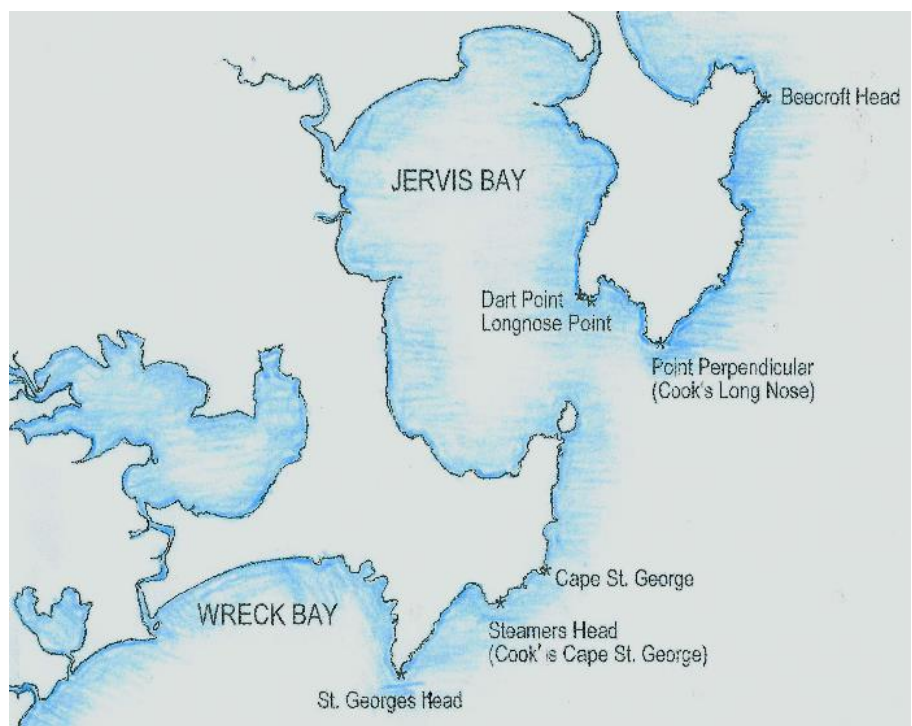
Trevor Lipscombe

Previous issues of *Map Matters* have identified several coastal features, named by Lieutenant James Cook in 1770 on the coasts of Victoria and New South Wales, which appear in the wrong place on today's maps and charts¹. Cape St George and Longnose Point at Jervis Bay, near Nowra, New South Wales, are two further examples. Cook's journals, ship's logs and charts provide detailed information which makes it relatively easy to identify the features he actually named.

So how is it that half of the features Cook named in the first week of *Endeavour's* voyage along Australia's east coast (Point Hicks, Ram Head, Cape Dromedary, Cape St George and Long Nose) are misplaced on today's maps and charts? Where did the map and chart makers go wrong?

When *Endeavour* reached Australia's east coast in mid April 1770 it was uncharted and unknown to the outside world. James Cook and his officers, after two years at sea, had decided to take the long way home and explore this coast rather than using the more direct route south of the continent to the Cape of Good Hope. *Endeavour's* men were 'sighing for roast beef' and longing to be back home. Cook had no time for a detailed survey but decided to make a running survey of this coast.

Sailing well offshore, to avoid shoals and being blown onto a lee shore, meant that most of the features Cook named are elevated and distinctive, standing out from the wooded coast and hills of the hinterland. Lack of appreciation of the distance Cook was sailing from the shore has been a major reason for later misplacement of the features he named at Jervis Bay. A secondary reason is ambiguity arising from Cook's use of the word 'point'.



Jervis Bay place names on today's map. (Map by Shibu Dutta)

On the 24th of April 1770 *Endeavour's* journal records:

...being then by observ in the Latde of 35 degrees 10 minutes S and Longde 208 degrees 51 minutes W. A point of land which I named Cape St George we having discover'd it on that Saints day, bore West distant 19 Miles ...²

The naming occurred on 23 April, St Georges Day, the patron saint of England. When *Endeavour* crossed the 180th meridian of longitude Cook had made no adjustment of the dates in the log and journal, hence the sighting is shown as 24 April.

On 25 April the journal records:

About 2 leagues to the northward of Cape St George the Shore seems to form a bay which appeard to be shelterd from the NE winds but as we had the wind it was not in my power to look into it... The north point of this bay on account of its figure I named Long Nose, Latitude 35 degrees 4 minutes³.

The most distinctive feature of the entrance to Jervis Bay is the northern head, a sheer cliff face more than 80m high meeting the bay at today's Point Perpendicular. Cook's chart and journal show that he was three or four leagues offshore, between 16 and 22 kms. From that distance, he would have been able to clearly see Point Perpendicular, but not today's Longnose Point, a low peninsula about three kilometres to its north west. Point Perpendicular is the feature that Cook saw and named as Long Nose.



Point Perpendicular from the seaward with Longnose Point beyond. The far shore of the bay is just visible at the top of this photo. (Photo by Brian Kendrick, www.lightstormphotography.com.au)

Today's Cape St George is at much the same latitude as Cook places it, 35.10 S. It is a low grassy point about 40 metres above the sea. Cook puts it at 19 nautical miles due west of his noon position on 24 April 1770 which was 35.10 S.

However, if *Endeavour* was 19 nautical miles east of today's Cape St George, the cape would barely have been visible because of the curvature of the earth. Assuming the cape was viewed from 18 metres up in the rigging of the ship and the ship was 19 nautical miles from the cape, the first 31 metres of the 40m cape would be below the horizon⁴. Cook could not have seen today's Cape St George from 19 nautical miles.

So, what did Cook see and name? There seems little doubt that it was a feature marked on today's maps as Steamers Head. This lies about two kilometres south west of today's Cape St George. A high and distinctive cliff with a sheer golden sandstone face, it would have stood out as a feature on this otherwise relatively low lying coast where trees and scrub run down to

the shore. Indeed, this is the highest sea cliff on the New South Wales coast at 135m, and far higher than the coast to either side of it. From 19 miles out at sea it would appear as a 100m cliff.

How did Cape St George and Long Nose come to be in the wrong place on today's maps, and where did today's St Georges Head, still regarded by some as Cook's Cape St George, come from?

Confusion about the whereabouts of Cape St George and Long Nose begins with the earliest explorers after Cook, and today's errors have their origins before 1800. Some of these misplacements may be explained by Cook's use of the term 'point of land' which suggests a projection or peninsula, but the term could also be construed as a place, as in 'a point on the route'. This has not stopped people going in search of projections or peninsulas to which to attach Cook's names.

Following his whaleboat voyage along this coast in 1797-98 George Bass decided that today's Longnose Point was the Long Nose of James Cook:

...it must be readily granted by any one who has seen the place that when to the southward of the bay, which was Capt. Cook's situation when he speaks of Long Nose as forming its northern extremity, then Point Perpendicular has no visible appearance of a projection or point, but seems to be in a line with the rest of the cliffs; whereas Cuckold's Point, as Capt. Bowen has called it, is so conspicuous as not to fail of being remarked as a point, notwithstanding its being some distance within the entrance of the bay. It may therefore, I imagine, be fairly concluded that the Cuckold's Point of Capt. Bowen is the Long Nose Point of Capt. Cook...⁵

Bass's Long Nose Point (note that he has added 'point' to Cook's name) is indeed a point, but it is very low lying and could not have been seen by Cook from his position far out to sea. Bass's error was perpetuated on Admiralty charts by Flinders⁶ and Stokes⁷ and has appeared on hydrographic charts to this day⁸. The few modern accounts by historians of the area that mention the feature, also accept Bass's placement of Cook's Long Nose.⁹



Steamers Head from Brooks Lookout. (Photo by Trevor Lipscombe)

Over the years Cape St George has appeared on maps in a variety of places and guises, as Cape George, St Georges Cape, St George Head and St Georges Head. Today's maps show both Cape St George and St Georges Head, both still advanced as the location Cook named. He named neither of them.

Cook's use of the word 'point' may also have influenced the naming of St Georges Head, a point or peninsula about four kilometres south west of Steamers Head and the eastern point of Wreck Bay. It first appeared on land maps following settlement of the area in the 1830s and seems likely to have resulted from land-based exploration - Cook had written of a point, Cape St George was not a point, and this must be it. This feature is certainly a point at the end of a peninsula but it is very low lying and would not be visible at any distance from the shore.

Along with Cape St George, Stokes first placed it on Admiralty charts in 1851 where it remains today¹⁰. The National Trust of Australia (ACT), in their book 'The Heritage of Jervis Bay', assert that Cook 'gave the name St George Head [the official name is now St Georges Head] to the northern point of the bay to the south, later named Wreck Bay'¹¹. The book is one of very few published accounts of Jervis Bay's history and heritage and still an important source of information.

The Australian Government's Department of Infrastructure and Regional Development's website page on Jervis Bay history, apparently using the National Trust publication as their source, describes Cook's 1770 sighting: 'Captain Cook sighted Jervis Bay and named St George's Head...'¹² However this website correctly describes Point Perpendicular as being Cook's Long Nose.

Bass, to his credit, was the first to record that today's Steamers Head was Cook's Cape St George, though he did not realise this until he returned from his voyage:

...at about the distance to the southward of Jervis Bay which Capt. Cook fixes his Cape George, there is a high mountainous point or cape that forms the northern extreme of the bight at the back of which the Pidgeon House is situated. About 2 miles to the southward of this cape I had an observation which gave latitude 35.14, but I then had no idea of its being Cape George...¹³

This describes Steamers Head in terms of both its physical appearance and its position on the coast. Bass's observed latitude is not two but about three and a half nautical miles south of Steamers Head. Bass's latitudes are understandably approximate as his observations were taken from a small pitching vessel, and his estimation of the distance is a qualified one. Unfortunately, Bass's placement of Cape St George at Steamers Head has never influenced maps or charts.

The mistakes of history can sometimes be corrected. In three years time we will be commemorating the 250th anniversary of *Endeavour's* voyage along this coast. Surely an opportunity to belatedly honour Cook's legacy by renaming Steamers Head as Cape St George and Point Perpendicular as Long Nose, as Cook intended?

¹. See for example: Rupert Gerritsen, 'A Dangerous Question' (re: Point Danger), *Map Matters* 16, June 2011; Trevor Lipscombe, 'Protecting, Commemorating and Interpreting Maritime History' (re: Ram Head), *Map Matters* 16, June 2011; Trevor Lipscombe, 'Hydrographers v Historians: The truth about Point Hicks', *Map Matters* 24, August 2014.

². J.C Beaglehole, *The Journals of Captain James Cook on his Voyages of Discovery, Vol 1 The Voyage of the Endeavour*, Cambridge University Press for the Hakluyt Society, 1955, p 302.

³. Beaglehole, *Journals*, p303.

⁴. For calculations see www.cactus2000.de/uk/unit/masshor.shtml, accessed 2 January 2017.

⁵. 'Mr Bass's Journal in the Whaleboat, between 3rd of December, 1797 and the 25th of February, 1798', *Historical Records of New South Wales (HRNSW)*, vol 3, p332.

	<p>⁶ Matthew Flinders, <i>Chart of part of the coast of New South Wales from Ram Head to Northumberland Isles</i>, A Arrowsmith, London, 1801. NLA Map NK10745.</p> <p>⁷ John Lort Stokes, <i>Australia East Coast, Jervis Bay</i>, Great Britain Hydrographic Department, 1853. http://nla.gov.au/nla.obj-233813049, accessed 2 January 2017.</p> <p>⁸ <i>Crawford's Mariners Atlas: Jervis Bay to Port Stephens</i>, Australian Hydrographic Service, Adelaide, 2008, Charts 1 and 35.</p> <p>⁹ J Jervis, 'Jervis Bay – its discovery and settlement', <i>Journal of the Royal Australian Historical Society</i>, 1936, vol 22, pt 2, pp118-134; Ronald F. Pleadon, <i>Coastal Explorers</i>, Milton / Ulladulla and District Historical Society, 1990.</p> <p>¹⁰ John Lort Stokes, <i>Australia East Coast, Sheet II, Barriga Point to Jervis Bay</i>, Great Britain Hydrographic Department, 1852. http://nla.gov.au/nla.obj-233813592, accessed 2 January 2017.</p> <p>¹¹ Ken Taylor (ed), <i>The Heritage of Jervis Bay</i>, National Trust of Australia (ACT), 1988, p 22.</p> <p>¹² Department of Infrastructure and Regional Development, http://regional.gov.au/territories/jervis_bay/history.aspx, accessed 2 January 2017.</p> <p>¹³ Bass, p333.</p> <p style="text-align: right;">TL</p>
	<p style="text-align: center;">The Dalbagnio Proposal for Colonization of Terra Australis</p>
	<p style="text-align: right;">Robert King</p> <p>Francesco and Andrea Dalbagnio (Francisque and André d'Albaigne in the Gallicized form of their names) were merchants from the Italian city of Lucca. Their name was "Dalbagnio", according to a notary act of the year 1567, involving their brother Pellegrino, resident at La Rochelle in France since his marriage to the daughter of the mayor Vincent Nicolas.</p> <p>While in Lisbon, where he was an agent of the Bonvisi merchant house, Francesco developed a project with a Portuguese pilot and cosmographer, Bartolomeu Velho, for the occupation of a "certain very rich new land of very great extent not yet discovered by the kings of Spain and Portugal". In 1567, they went to France, to "demonstrate" to King Charles IX the situation of this unknown country.</p> <p>However, Velho died at Nantes on 28 February 1568, and was soon followed to the grave by Francesco. Andrea then took up the proposal of his brother and presented it to the King and his Privy Council, probably in 1571. Warmly recalling how France had come to regret having dismissed Christopher Columbus, he claimed to possess, "the secrets, charts and necessary instruments for conquering and reducing to the obedience of His Majesty great extent of lands and realms abundant and rich in gold, silver, precious stones, drugs and spiceries".¹ This new part of the world could be reached after a seven month voyage from France.²</p> <p>What the real objects of the Italo-Portuguese project were is impossible to determine. The world map in the <i>Cosmography</i> that Velho compiled in 1568 for the benefit of King Charles IX at the request of Francesco Dalbagnio had no representation whatever of the southern continent.²</p> <p>No doubt Andrea Dalbagnio had inherited from Bartolomeu Velho some certainties regarding this hypothetical continent, and although the geographical destination of this enterprise was not plainly stated anywhere in the relevant correspondence, E.T. Hamy suggested that the real purpose, though concealed in vague and cryptic language, was to explore and colonize the unknown continent of Terra Australis.³</p> <p>Kenneth Andrews has commented that this thesis cannot be proved, and has evidently failed to convince some other authorities, but it must be taken seriously in the light of references to Francesco's project contained in the dispatches of Castelnau de la Mauvissière, French ambassador in London, during the period 1577-1580 when he reported on the voyages of John Frobisher, Humphrey Gilbert and Francis Drake.</p> <p>Reporting upon the return of Drake in November 1580, the ambassador mentioned "Francisque d'Albaigne" in connection with Drake's alleged sighting, after passing the Cape of Good Hope, of "une des terres australes et meridionale qui ne sont decouvertes" (one of the</p>

austral and southern lands which have not been discovered), the same lands Dalbagnio had proposed for conquest.⁴



TERRE AVSTRALE and LA IONCADE , the parts proposed for French colonization by Dalbagnio, on the world map in La Cosmographie, presented to Gaspard de Coligny by Guillaume Le Testu in 1556.

Castelnau first mentioned “d’Albaigne” in October 1577 when reporting Sir Martin Frobisher’s alleged discovery of gold mines. He thought these vast gold-bearing lands “vers le Nort” (toward the North) must be those d’Albaigne had offered to acquire for King Charles.

In July 1578 he reported that one Gilbert (that is, Humphrey Gilbert) had the Queen’s permission to make an expedition

“par la partie australe où il y a une infinité de terres inhabitées d’autres que de sauvaiges et qui sont en mesme paralelle et climat que la France et l’Angleterre et au plus loing de quarante cinq et cinquante degrez de l’equinoctial, tirant à l’autre Pole, où il y a à faire des Empires et des Monarchies les quelles choses Gilbert en a communiqué avec moy” (by the austral part where there are an infinite number of inhabited lands other than by savages and which are in the same latitude and climate as France and England and more than forty-five and fifty degrees from the Equator, towards the other Pole, where there are empires and kingdoms to be made, which Gilbert has communicated to me).

Gilbert had added that he thought the Marquis de la Roche had the same object in mind, but that the land in question was quite big enough for everyone: whoever arrived first should take the left hand or the right hand course as he pleased, leaving the alternative to the other.

Castelnau observed that this was Francisque d’Albaigne’s proposal, which the late Gaspard de Coligny, Admiral of France, had often talked about to him, Castelnau, and that it would not involve touching Spanish or Portuguese possessions, since their conquests would be left to the right and the left, following “la droicte ligne du Midy après avoir passé l’equinoxe” (the direct line southward after having passed the Equator). Furthermore, cosmographers who had written

about it and pilots who had been there said it was “le derriere de la terre ferme pour aller par tout le monde” (the last continent to go to in all the world).

Having some knowledge of the matter from d’Albaigne himself and from other pilots in addition to what he had learned when in Portugal, Castelnau ended his report by offering to lead an expedition there in person.


Finally, in November 1580, reporting upon the return of Drake, the ambassador again mentioned Francisque d’Albaigne in connection with Drake’s alleged sighting, after passing the Cape of Good Hope, of “une des terres australes et meridionale qui ne sont decouvertes” (one of the austral and southern lands which have not been discovered), lands the Italian had proposed for conquest.⁵



Portrait of Gaspard de Coligny, by the studio of Jan Antonisz van Ravesteyn

The soldier and writer Lancelot Voisin de La Popelinière was inspired by Andrea Dalbagnio’s memoir and in 1582 published *Les Trois Mondes*, in which he declared:

There still remains the representation of the third world, of which you would have no knowledge other than that nothing is known about it except that it is a land extending towards the South, or Midi, from thirty degrees beyond the Equator, of much greater extent than the whole of America, only discovered by Magellan when he passed through the strait that is the passage between the Austral land and the southern quarter of America to go to the Moluccas... We know nothing of so fine, so great a country, which can have no less of wealth nor other properties than the Old and New Worlds.⁶

	<p>He said, if France discovered and colonized this third world, the <i>Terra Australis</i>, she would be able to efface the grave fault of not having set foot on the New World since the time of Christopher Columbus. He declared that it would not require the finances of a monarch but only those of a simple gentleman of means.⁷</p> <p>However, France in the throes of the Wars of Religion was incapable of taking up the challenge thrown down by La Popelinière, and when colonization efforts began again in the seventeenth century, North America with its fur trade and fisheries was the object.</p> <p>-----</p> <p>1. 'Remonstrance d'Andre d'Albaigne', in Ernest Théodore Hamy, 'Francisque et Andre d'Albaigne: cosmographes lucquois au service de la France ', <i>Bulletin de Géographie Historique et Descriptive (BGHD)</i>, 1894, pp.405-433, pp.424-426.</p> <p>2. Ernest-Théodore Hamy, 'Francisque et André d'Albaigne, cosmographes lucquois au service de la France', <i>Études historiques et géographiques</i>, Paris, 1896, pp.241-260. Ernest Théodore Hamy, "Nouveau documents sur les frères d'Albaigne et sur le projet de voyage et de découvertes présenté à la cour de France", <i>BGHD</i>, 1899, pp.101-110; et idem, "Documents relatifs à un projet d'expéditions lointaines présentés à la cour de France en 1570", <i>BGHD</i>, 1903, pp. 266-273. <i>Dictionnaire de Biographie française</i>, tome 1, 1933, pp.1144-5, "Albaigne"; sourced from Hamy and La Roncière, <i>Histoire de la marine française</i>, t.1, pp.127, 259. E.T.Hamy, « Documents à l'appui du mémoire sur Francisque et André d'Albaigne », <i>Études Historiques et Géographiques</i>, Paris, Leroux, 1896, p.467-479.</p> <p>3. E. T. Hamy, 'Francisque et Andre d'Albaigne', <i>Bulletin de Géographie Historique et Descriptive (BGHD)</i>, 1894, pp.405-433; idem, "Nouveau documents sur les frères d'Albaigne et sur le projet de voyage et de découvertes présenté à la cour de France", <i>BGHD</i>, 1899, pp.101-110; et idem, "Documents relatifs à un projet d'expéditions lointaines présentés à la cour de France en 1570", <i>BGHD</i>, 1903, pp. 266-273. <i>Dictionnaire de Biographie française</i>, tome 1, 1933, pp.1144-5, "Albaigne"; sourced from Hamy and La Roncière, <i>Histoire de la marine française</i>, t.1, pp.127, 259.</p> <p>4. K.R. Andrews, "On the way to Peru: Elizabethan ambitions in America south of Capricorn", <i>Terrae Incognitae</i>, no.14, 1982, pp.61-75, p.68-69; Kenneth Andrews, <i>Trade, Plunder and Settlement: Maritime Enterprise and the Genesis of the British Empire, 1480-1630</i>, Cambridge, Cambridge U.P., 1984, pp.138-40.</p> <p>5. K.R. Andrews, "On the way to Peru: Elizabethan ambitions in America south of Capricorn", <i>Terrae Incognitae</i>, no.14, 1982, pp.61-75, p.68-69; Andrews, <i>Trade, Plunder and Settlement</i>, pp.138-40.</p> <p>6. Reste la representation du troisieme monde, duquel vous ne sçauriez avoir autre cognoissance que de n'en rien cognoistre, fors que c'est une terre tirant au Su, ou Midy, à trente degrez au dela de l'équateur, de beaucoup plus grande estendue que toute l'Amerique, seulement decouverte par Magellan lors qu'il passa le destroit qui faict l'entre-deux de ce pais austral & du cartier meridionnal de l'Amerique pour aller aux Moluques....Nous ne sçavons rien d'un si beau, d'un si grand pays, & qui ne peut avoir moins de richesses ny autre singulartiez que le vieil & nouveau mondes. Beaulieu (ed.), <i>Les Trois Mondes de La Popelinière</i>, Art.14, p.412.</p> <p>7. Charles Andre Julien, <i>Les Voyages de Découvertes et les Premiers Établissements, Colonies et Empires</i>, 3eme. séries, <i>Histoire de l'Expansion et de la Colonisation françaises</i>, tome 1, Paris, Presses Universitaires de France, 1948, pp.267-8. Beaulieu (ed.), <i>Les Trois Mondes de La Popelinière</i>, p.460.</p>
	RK
	<p>AOTM Monthly Meetings - Members welcome</p> <p>Meetings of the Australia on the Map Council are held on the first Thursday of the month, at 2.00pm in a meeting room on the 4th floor of the National Library of Australia in Canberra.</p> <p>All AOTM members and interested parties who would like to attend are encouraged to do so.</p>
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