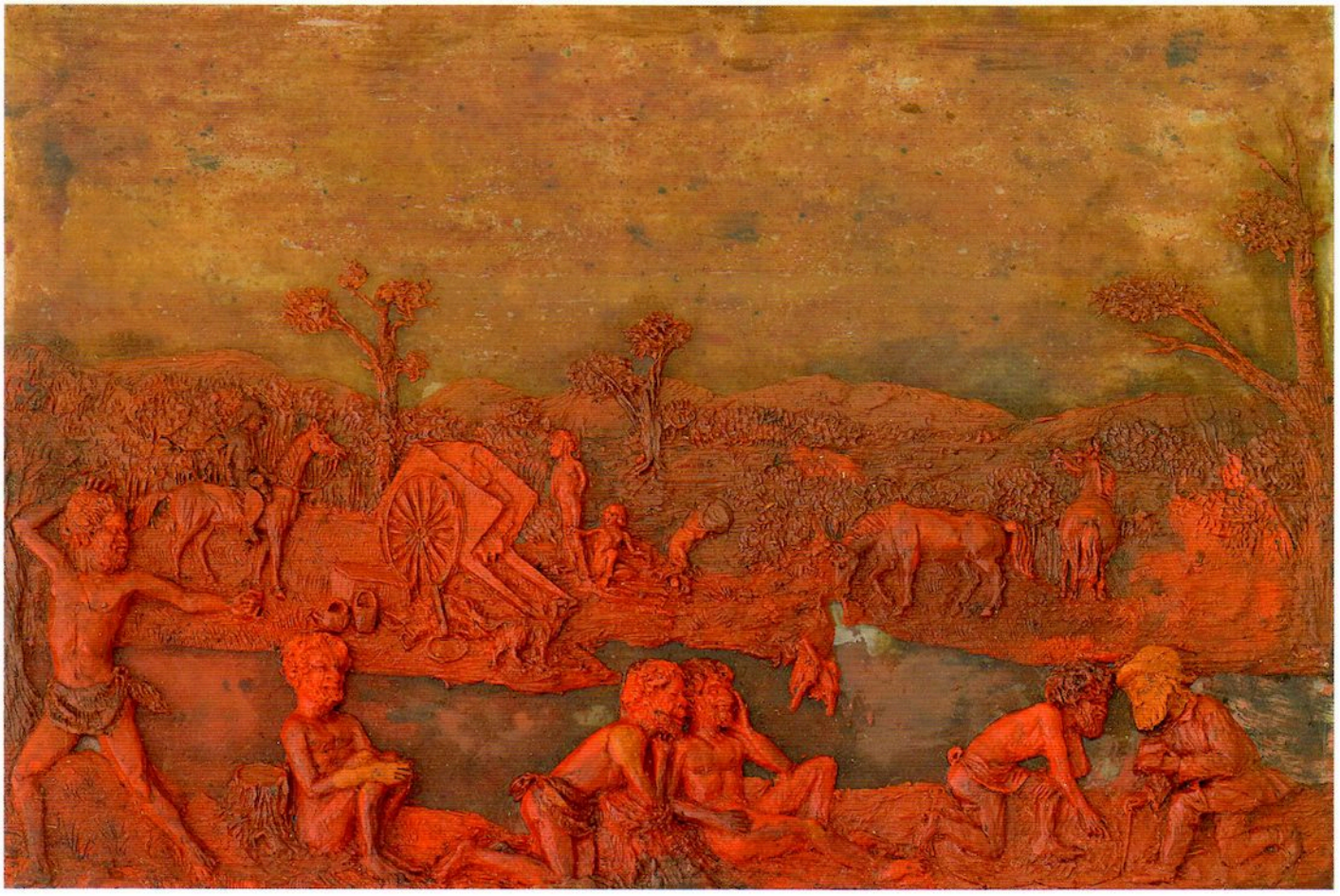


A South Australian colonial wax relief

by Josef David Herrgott (1823–61)

Gary Morgan's research into this recently rediscovered colonial wax relief, reported here for the first time reveals it to be an important relic and memento of the early exploration of South Australia

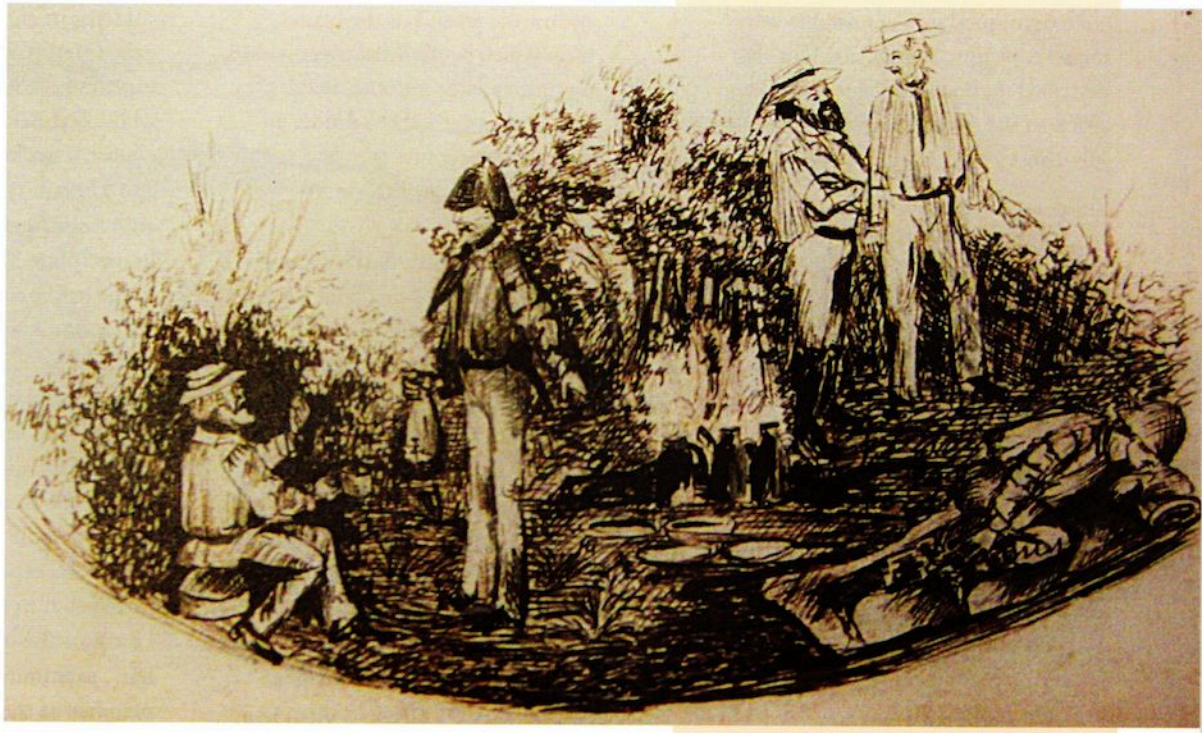
GARY MORGAN

Wax carvings, reliefs and models served a number of purposes, ranging from the purely artistic to the practical, in Australian colonial art. Numerous examples of the practical are the wax models of fruit, flowers and other produce that were regularly exhibited in various international exhibitions in the 19th century. Wax models were the practical solution to the problem of exhibiting fresh Australian produce in these exhibitions, and were often made by professional wax modellers, many unknown, in Australia's various museums and horticultural societies.[1]

However, apart from the wax medallions of artists such as Theresa Walker (1807–76), it is less usual to find a wax carving or relief modelled or carved by a professional artist and for a purpose beyond the practical. One such previously unknown work, an intriguing red wax relief on glass depicting an Aboriginal group with explorers, has recently come to light (**plate 1**).[2]

Five Aboriginals are shown in the foreground on one side of a river or creek, the figure on the right apparently explaining something to a European

1
(opposite page)
David Herrgott (1823–1860), [*Aborigines and Explorers on the banks of a River*], wax relief on glass, 14.7 x 21.2 cm.
Private collection, Adelaide



man. In the middle ground, on the far side of the river, are a European on horseback, a cart with buckets and other tools lying before it, some horses to the right and another group of Aborigines, centre, around a fire. The composition is completed with a background of low hills and gum trees.

Initially, Theresa Walker (1807–1876), Alexander Schramm (1813–1864), August Saupé (?–1913) or perhaps one of Adelaide's several figurative silversmiths of the second half of the 19th century such as Julius Schomburgk, Henry Steiner or J.M. Wendt were suggested as possible creators of this relief. The silversmiths were included because the form and composition of the work indicate that it may have been a model for a commemorative or presentation piece.[3]

However, the artist appears to have had an academic art education, based on the quality of the modelling, the well-defined compositional technique and the neo-classical poses of the standing figure on the left and the two reclining figures in the centre. The figure of the European at lower right has the character of a northern or eastern European woodcarving, suggesting that the maker may have been a German immigrant.

Who was the artist?

Further research suggested another artist, Josef Albert Franz David Herrgott (1823–61), variously known as Josef Herrgott, David Herrgott, Daniel David Herrgott or Joseph Herrgott. His surname was also spelt Hergott, Helfgott and Hergolt.

Josef Herrgott was born in Schesslitz, Bavaria in 1823, the son of Heinrich and Margareta Herrgott, and came to South Australia about 1853, probably via the Victorian goldfields.[4] It is not known whether or where he studied art, but he must have had some training prior to his arrival in Adelaide since he was employed as an artist soon after his arrival in the new colony.

Herrgott was appointed artist and collector on the Benjamin Herschel Babbage expedition to Lake Torrens in 1858. The following year, he joined Alexander Tolmer as artist and botanist on an unsuccessful and generally disastrous attempt to cross the continent from south to north. Between April and July 1859, he joined the second expedition of the explorer John McDouall Stuart, again to the vicinity of Lake Torrens, as botanist.

Herrgott's employment as a botanist as well as artist on these expeditions probably reflected his interest and friendship with Baron Sir Ferdinand Jakob Heinrich von Mueller (1825–96), the renowned botanist and explorer, as well as with George William Francis (1800–65), the first Director, from 1857, of the Adelaide Botanic Gardens. Von Mueller had lived in Adelaide from 1847–51, and from 1853 was Government Botanist in Victoria. Following Stuart's expedition in 1859, Herrgott sent his botanical collection to von Mueller, who assessed and wrote up the collection, now scattered among several herbaria in Australia.

2
Drawing by Josef Herrgott from Babbage's exhibition 1858, illustrated in Howitt (1907), p. 98. The drawing is now in the collection of the Royal Geographical Society of Australasia, Adelaide and is inscribed in pencil with a commentary, part of which is as follows:
"The explorer: Why, Herrgott, this is too bad, here have I been actually obliged to wash my own spoon and pannikin!
Herrgott: And I have the same occuppation (sic), Msr. Babbage
This, as Howitt points out, clearly identifies the two figures to the left as Babbage (left) and Herrgott (standing), wearing his "distinctive hat"

Herrgott produced at least one wax model depicting Aboriginals. This was described in the following terms in an article in the Adelaide press in July 1860:[5]

> Colonial Art— Mr. Hergolt, who, as many of our readers are aware, acted as botanist in some of the late exploring expeditions to the north-west, has just completed the modelling of a romantic incident in Australian aboriginal life, which is well worth inspecting. The model, which is about 20 inches by 10 inches in size, and made of some wax-like composition, the whole being covered with a glass case, represents a complete bush epic – love, rapine, and murder. In the right-hand comer of the foreground is a native fire, round which most or the members of some 'happy family' had been apparently sitting. At the tragic moment, however, shown by the model, several lubras are on their feet pointing with dismay after a retreating blackfellow who has rushed into the camp across a creek of water, and is carrying off "the old man's daughter". This – the main point of the scene – is helped out by several others of a very stirring kind. From each side of the creek fighting men are letting fly at each other 'like mad.' One stalwart fellow, who had rushed to the rescue, is lying pierced by a spear of tremendous proportions, and others are menacing each other as though they really meant it. Wombats, opossums, and dogs are scattered under the trees, and there are groups of children idling about apparently uninterested, from just having had a very full meal. Altogether the model is very well executed. The position of the men and women is natural and expressive, and their forms and features are truthfully given. Some propensity to indulge unduly in muscle may, perhaps, be charged against the artist; but the figures from which he modelled were picked out from a large number. Besides, the natives near Lake Gairdner are a comparatively fine race, and not deteriorated by civilization.

The wax model described is certainly not the current work, being both larger and compositionally different, but it proves that Herrgott was producing wax reliefs of Aboriginals at this time. Significantly, the date of the report and the reference to the Aboriginals being from Lake Gairdner is consistent with this work being created shortly after Stuart's expedition to Lake Torrens, which is just to the west of Lake Gairdner.

Herrgott's other works include a series of sketches made during Babbage's expedition in 1858 (now in the collection of the Royal Geographical Society of Australasia in Adelaide) and a series made on Stuart's second expedition in 1859, now in the Mitchell Library.[6] Alfred Howitt reproduced the RGSA sketches in his 1907 book on early exploration in South Australia,[7] with a short biography of Herrgott.

While the Babbage expedition sketches are mainly caricatures and humorous drawings, the Mitchell Library sketches are of more interest. Herrgott's album of 38 sketches made on Stuart's expedition show, in contrast to the caricatures from Babbage's expedition, events and places from the expedition, many annotated by Herrgott. Some of the drawings have sketches on the verso and some include latitude and longitude. The subjects include Aboriginals of the area, kangaroos, and general topographical scenes with expedition members.

Howitt noted that Herrgott was widely known and identified by his wearing "a distinctive hat",[8] similar in shape to a *pickelhaube* or a pith helmet,[9] and shown in several annotated self-portrait sketches from the Babbage expedition **(plates 1-4)**. Herrgott's 13 sketches from the Babbage expedition include three self portraits; of the 38 sketches in the album from Stuart's expedition, Herrgott in his "distinctive hat" appears in eleven.

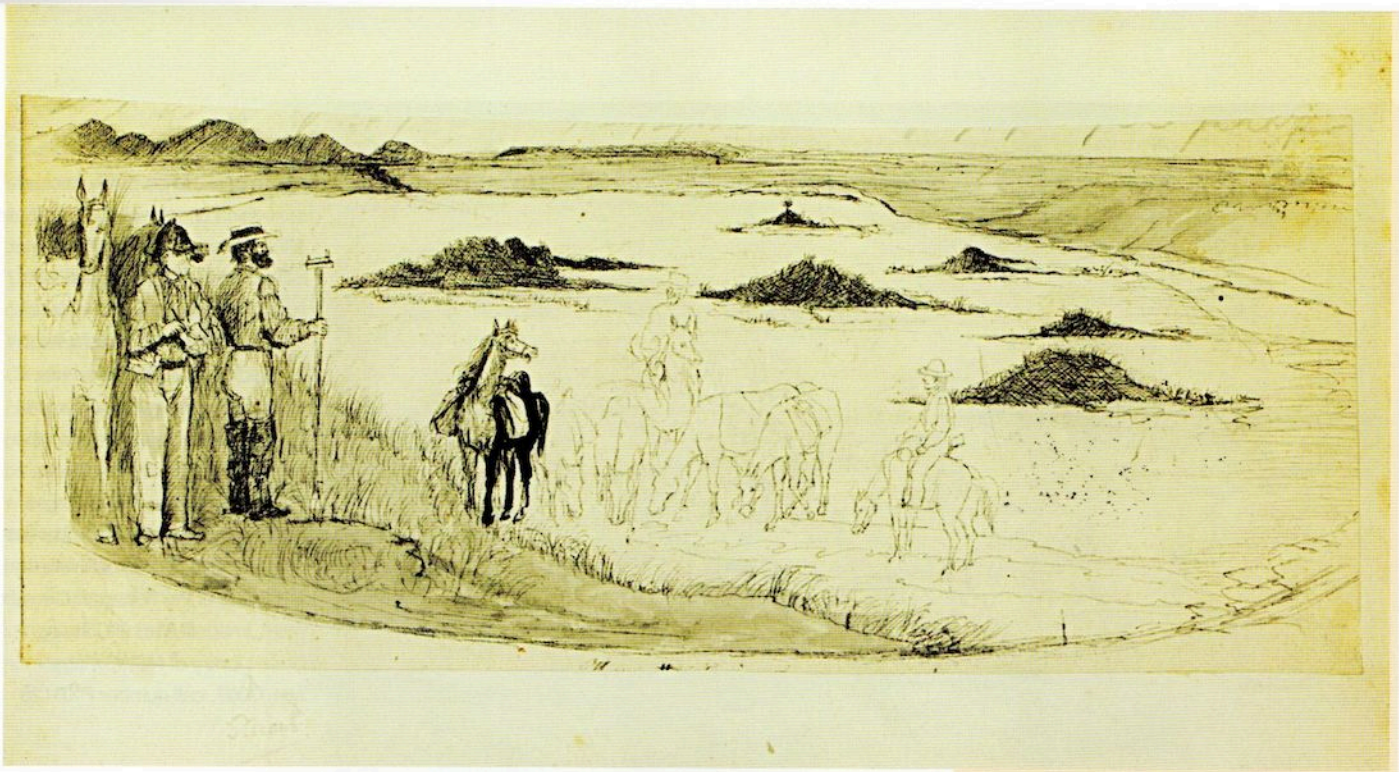
Herrgott shows two of the 1859 expedition party (of only four on the expedition – Stuart, Herrgott, Campbell, whose first name is not known and Louis Müller, a stockman and, like Herrgott, also a botanist) surveying a dry lake bed with finished and unfinished sketches of horses **(plate 3)**. The figure on the far left, in the hat, is consistent with the annotated self-portrait of Herrgott **(plate 2)** from the Babbage expedition portraits. The figure on the right is annotated "Stuart" in pencil, in an unknown hand but probably Herrgott's, with an arrow pointing to the figure. The sketch therefore appears to show Herrgott and Stuart with their horses during the expedition.

A sketch in the same album shows Herrgott the botanist, in his "distinctive hat", examining plants while another member of the expedition on horseback looks on **(plate 4)**. In this case, the location is identified as "Herrgotts Springs" and shows the characteristic 'mounds' of these and other springs in the area, from which water bubbles.

In the wax relief, the mounted figure in the left middle ground is wearing the same hat as shown in plate 3. Consistent with Herrgott's practice of often including himself in his compositions, the figure is almost certainly a self-portrait of the artist, David Herrgott.

The bearded European in the right foreground resembles the bearded Stuart **(plate 3)** but this is not certain; it is perhaps a generic portrait of an explorer who is receiving assistance from Aboriginals (which Babbage, Tolmer and Stuart all received, to greater or lesser degrees, in finding water sources) and is portrayed in a manner which betrays the Germanic origin of the artist, as noted earlier.

There is however a hint from the composition that the explorer may be Herschell Babbage. Babbage was a widely ridiculed figure and Herrgott's depictions of him in the drawings of the Babbage expedition (RGSA collection) which were reproduced in Howitt (1907) are invariably caricatures, often accompanied by demeaning commentary. The two Aboriginals in the foreground appear to be laughing at the



3
Sheet from Herrgott's album of sketches of the second expedition of John McDouall Stuart, 1859, showing Herrgott on the left with his "distinctive hat" and John McDouall Stuart on the right. Note the modelling of the horse on the left. Image© Mitchell Library, State Library of NSW, image a6407049, call number PXB128

explorer to the right which may perhaps continue Herrgott's ridicule of Babbage.

Further evidence that the artist of the wax relief is David Herrgott comes from the work itself. The modelling of the horses and in particular the horse on which the rider is mounted closely resembles the modelling of the horse at the left of Herrgott's Stuart expedition drawing **(plate 3).**

In another sketch from the Herrgott sketch book in the Mitchell library of the Stuart expedition,[10] Herrgott is mounted on a horse, in a strikingly similar pose to the figure in the wax relief, and with his "distinctive hat" **(plate 6b).**

I conclude that Joseph David Herrgott (1823–1861), a German immigrant and artist/botanist to several early expeditions of exploration in the interior of South Australia, was the artist of the wax relief and has included a self-portrait of himself in the composition.

The work can be securely dated to after the second Stuart expedition of late 1859 and before Herrgott's death in 1861, and almost certainly to the period 1859-60.

What is the subject?

What of the rest of the composition? What, if any, specific event does it depict?

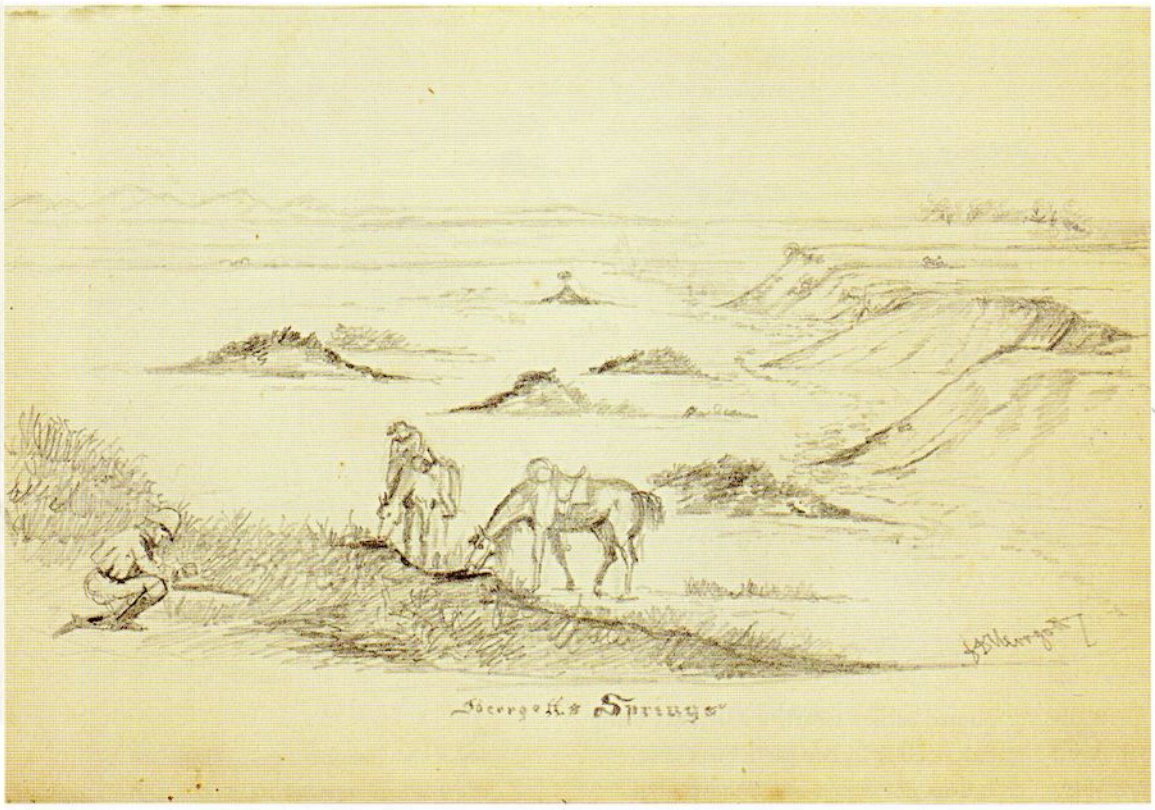
Herrgott's other, but apparently lost, wax model of around 1860 is, from the description in the *SA Review* quoted earlier, clearly a narrative, being described as "a complete bush epic". It does not depict one event but an amalgam of events, real or imagined, in one composition.

The present wax relief appears to follow the same multi-narrative pattern. In the foreground we have, from left to right, Aboriginals ranging from aggressive to cautious to assisting a European explorer – a clear narrative.

The multiple narrative nature of the composition may continue in other aspects of the work. For example, in a letter to the Editor of the *Adelaide Advertiser* of 27 December 1860, the correspondent "Northman" writes: [11]

> AUSTRALIAN LITERATURE
> To the Editor of the ADVERTISER.
> Sir– In the Melbourne *Argus*, of the 20th of the present month, there is an advertisement of a work on Australian exploration – of which the following is a copy:
> In the press – The Journals of the Expeditions into Central Australia, conducted by Messrs. Herschell Babbage, McDouall Stuart, and Alexander Tolmer, during 1858 and 1859, by Daniel David Herrgott, Botanist and Naturalist to the three expeditions. – Edited and revised by R. Dixon Gason, 139, Elizabeth street." …
>
> The place where Mr. Babbage abandoned his drays and stores in the Elizabeth country would have afforded an artist of the Cruikshank school fine scope for his pencil. The natives, after plundering the drays of what stores they could understand the use of, chopped holes in the tanks with the axes left behind, and wishing for something savoury, they cooked the blister salve in the frying pan; so that if they made a hearty meal of it, it might afford some interesting data on the effects of blister salve taken internally. …

Given the multiple narrative form of Herrgott's other wax model, it is distinctly possible that the figures of the two Aboriginals around the fire and the abandoned dray with stores and material scattered about depict this event.



4
A further sheet from Herrgott's album of sketches of the second expedition of John McDouall Stuart, 1859, showing Herrgott on the left examining plants, again with his "distinctive hat". The 'mounds' of Herrgott Springs are shown in the background while the work is both signed in pencil by Hergott, D.D. (*or J.D.*) Herrgott (right) and annotated below in pencil with the location, *Herrgotts Springs*. Again the modelling of the horses shares much in common with the modelling of the horses of the wax relief. Image© Mitchell Library, State Library of NSW, image a6407007, call number PXB128

Likewise, the horses to the right middle ground, including the one running away, may be a reference to the events of 15-16 April 1859 on Stuart's expedition when the horses escaped. In his journal, Stuart describes the events:[12]

> Friday, 15th April, East Side of Decoy Hill. At daybreak despatched Campbell for the horses. At 7.30 he returned with only five, and said that he found them on the track, going back for the water from which we have come, and that the others had left the tracks and gone west towards the hills. I immediately despatched Muller on horseback to track and bring them back, and I sent the others by Herrgott to get water at the springs. Sundown: no appearance of the horses …
> Saturday, 16th April, Same Place. Muller and the horses have not yet come … he tied the mare to a bush; she broke loose, and would not allow him to catch her until she got to the water.

Herrgott also witnessed two horses escaping on the 1859 Tolmer expedition, described in Tolmer's journal.[13] Their escape was a critical factor in Tolmer's decision to abandon the expedition.

Horses, or sometimes camels as in the expedition of Burke and Wills, were essential in early Australian exploration. Losing them could, and often did, mean disaster for the expedition and put the lives of the expedition members at risk. Herrgott would have remembered these important events.

The depiction of the scene on the banks of a creek or waterhole is relevant, since the primary purpose of Stuart's 1859 expedition was to locate additional reliable water supplies north of Chambers Creek (see below) so that pastoral leases, including one for which he had applied,[14] could be expanded. Herrgott himself discovered the group of springs which Stuart named after him, Herrgott Springs.

Given their aim of finding water sources, it is not surprising that Herrgott would choose to place the narrative of his wax composition on the banks of a river or creek.

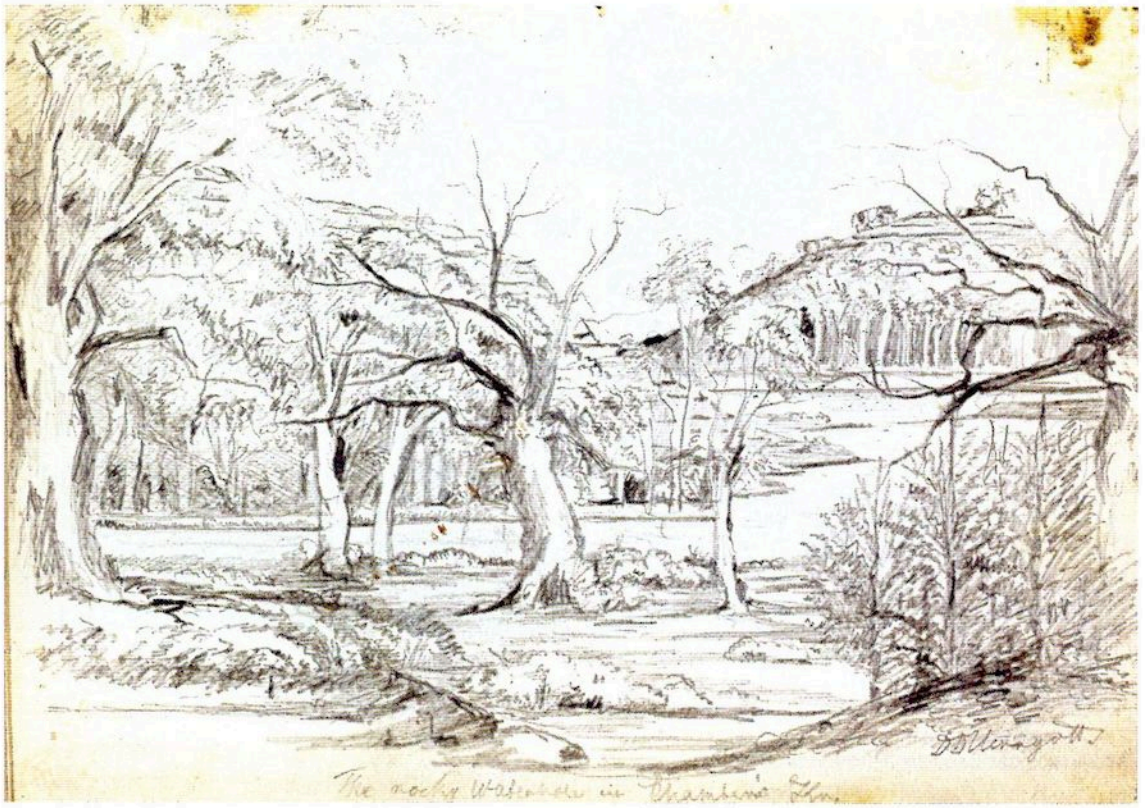
But which river or creek? The setting is certainly not Herrgott Springs or other springs in the area since these are all 'mound' springs, where water does not lie or run on the surface but is contained within distinctive mounds (**plate 4**). The setting could be imaginary but, in keeping with Herrgott's work and focus as a recorder of places, people, flora and fauna on three exploratory expeditions, it probably depicts an actual location.

The only creek with running water and waterholes in the area where Babbage, Tolmer and Stuart ventured is Chambers Creek (now Stuart Creek), which Stuart discovered on his first expedition in 1858. This is the likely setting for Herrgott's narrative.

This conclusion is circumstantially supported by the fact that James and John Chambers held a number of pastoral leases in the area through which Chambers Creek flowed, and both financially and materially backed all three expeditions. The relationship between Herrgott and the Chambers brothers is further explored below.

Herrgott sketched the area around Chambers Creek during the Stuart

5
Sheet from Herrgott's album of sketches of the second expedition of John McDouall Stuart, 1859, inscribed (lower centre) in pencil *The rocky Waterhole in Chambers Ck* and lower right *D.D. Herrgott*. This depiction of Chambers Creek can be compared with the watercourse shown in the wax relief (plate 1). Image© Mitchell Library, State Library of NSW, image a6407015, call number PXB128



expedition in 1859[15] **(plate 5)** and the sketch generally resembles the creek and landscape in the wax relief.

Whatever the detailed narrative, it is clear that the wax relief, like the other Herrgott wax model described in 1860, does not show any single event but is an amalgam of events from the expeditions in which Herrgott took part in 1858–59 in the outback of South Australia, in particular around the area of Lake Torrens.

What were the wax reliefs for?

What was the purpose of Herrgott's wax models? It is significant that the events depicted in both the present model and the one which was described in the Adelaide press in 1860 are related to the area around Lake Gairdner/Lake Torrens. This area was of great interest to James (1811–62) and John (1814/15–89) Chambers, early settlers in South Australia who arrived in the colony in 1837/38.

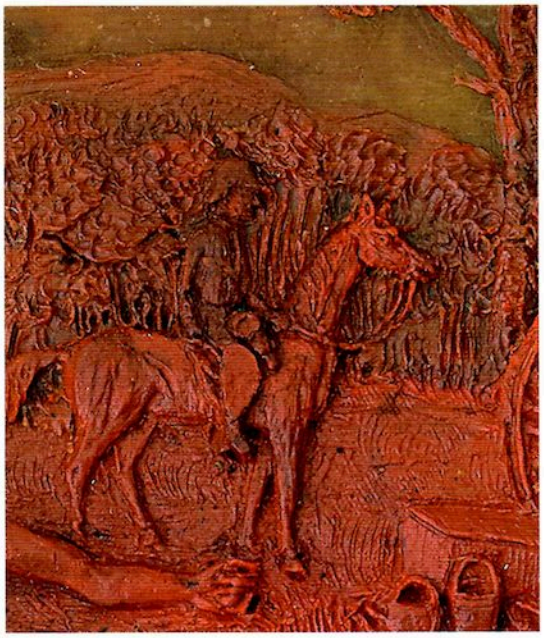
After establishing businesses of inland mail delivery, cart making and horse livery in their initial years in the colony, the Chambers brothers were, by the early 1850s, well established in the Flinders Ranges and around Mount Remarkable, with their pastoral operations centred at Moolooloo and Oratunga stations. They also operated a copper mine at Oratunga and were closely associated with the early exploration of South Australia. Their pastoral lease at Mount Samuel was used as a base for Herschel Babbage's 1858 expedition (on which Herrgott was the artist-botanist) and they were closely associated with John McDouall Stuart's expeditions.

The brothers had Stuart survey their Flinders Ranges leases, supported him to explore for new pastoral lands and sponsored several of Stuart's expeditions, including his second expedition in 1859 in which Herrgott participated. This expedition started from the Chambers' pastoral station at Oratunga. Stuart always preferred to use the Chambers' tough bush-bred horses on his expeditions[16] and used them on the 1859 expedition.

On his 1859 expedition, Stuart was not only interested in finding additional reliable water supplies north of Chambers Creek so that the known pastoral land could be expanded but, under an agreement with the South Australian government, he wanted to secure an extension to his own pastoral lease[17] by further surveying the area.[18] On this expedition, Herrgott discovered the group of 12 artesian springs which Stuart named after him, and which later became the settlement of Herrgott Springs and then Marree.[19] The expedition discovered other springs to the north and northwest of Chambers Creek, which were valuable additional sources of water in an otherwise dry and forbidding landscape.

Herrgott, as well as the explorers Babbage and Stuart, had a close association with the Chambers brothers extending over many years and this association perhaps provides a clue to the purpose of Herrgott's wax models of exploration.

On 27 December 1886, Hugh Chambers, the son of James Chambers who had died in 1862, exhibited a number of "relics" at an exhibition by the Old Colonists Association at the Town Hall in Adelaide to mark the



6 a-b
Detailed comparisons between the modelling of the horse in (a) the wax relief and (b)Herrgott mounted on a horse from Mitchell Library image a6407045 from the Stuart expedition sketch book. The sketch is inscribed *Peculiar sandstone formation above Chambers Creek.* Note the similarity in modelling between the wax figure and the sketch of both the horse and Herrgott. Image top right © Mitchell Library, State Library of NSW, call number PXB128

50th anniversary of the founding of the colony. The "relics" were described, in part, in the *South Australian Register*:[20]

> During the evening hundreds of those in attendance, at the Town Hall visited the Banqueting room where early relics of South Australia were to be seen. In this connection, the Old Colonists' Association claims mention ….
> A scene in relief representing a group of aboriginals was shown by Mr. H. Chambers, who also lent Stuart's original diary – a book in which the writing is so minute and fine that it requires a magnifying glass to read it. The same gentleman also lent the programme of the Stuart demonstration printed on satin.

The association of the "scene in relief" with Stuart's diary, and the close connection between the Chambers family, Herrgott and Stuart's exhibitions, provide a strong hint that the work exhibited in 1886 was one of the wax models by Herrgott. This "scene in relief" of a group of Aboriginals may have been the present wax relief, or the wax model described in the press in 1860.

When the current wax relief recently appeared on the market (see note 2), it was accompanied, from the same South Australian collection, by a watercolour of the brig *Rapid* by Walter Stevenson. This watercolour was exhibited at the same Old Colonists, Association exhibition in 1886[21] as the "scene in relief" by a Mr. Simpson, presumably the South Australian colonist Alfred Simpson (1805–91). This association of the two objects provides circumstantial support for this wax relief possibly being the "scene in relief" shown at the same exhibition.

It is likely that the wax models made by Herrgott, including the present one, were made as a token of thanks and appreciation to James and John Chambers for their support, and as a memento of the various exploratory expeditions in the vicinity of their pastoral leases.[22]

Herrgott died in Victoria on 17 October 1861. An obituary noted[23]

> HERGOLT.—On the 17th October, at Melbourne, in the 36th year of his age, David Hergolt, artist, naturalist, &c. The deceased was a native of Bavaria; but was thoroughly conversant with French and English, as to locality, manners, and language. His general attainments in the arts and sciences were of no ordinary character, and he has left behind him many a trace of his mastery in nature and art. As a citizen of the world, he was just, frank, manly; as a friend, he was intelligent, generous, kind; and his premature exit into the spirit world is deplored by a large circle of friends, both German and English.

Conclusion

This newly discovered wax relief can be firmly attributed to the German immigrant artist Josef David Herrgott (1823–61) and dated 1859–60.

The work, which is most likely centred around Chambers Creek in the northern Flinders Ranges area of South Australia, depicts not a specific event in the exploration of South Australia but an amalgam of events that were important during the exploratory expeditions of 1858-59 of Babbage, Tolmer and Stuart

to the area around Lake Torrens on which expeditions Herrgott was artist and botanist.

Given that these expeditions were sponsored and supported by the brothers James and John Chambers, it appears that the wax relief was produced for them as a memento, a conclusion supported by its likely exhibition in the Old Colonists, Association "relics" exhibition in Adelaide in 1886 by James Chambers' son Hugh.

Herrgott's works are rare and no work attributed to him seems to have appeared on the art market over the past 50 years. This wax relief is the only known work by him in this medium although, from the press reports in the 1860s, he is known to have created at least one other. His graphic work is known only from the sketch book in the Mitchell Library in Sydney, the drawings in the archives of the Royal Geographic of Australasia in Adelaide and a series of gouaches related to those drawings in the collection of the Art Gallery of South Australia.

Both his drawings and this newly discovered wax relief showcase an extremely talented artist and draughtsman with the composition and the modelling of the wax relief of the very highest order. It is hoped that additional works by this talented artist will emerge so that his work can be more fully appreciated.

NOTES

1 For example Tony Kanellos, *Imitation of Life: a visual catalogue of the 19th-century fruit models* ..., Adelaide Botanic Gardens, 2013.
2 The work appeared on the art market in *Sotheby's Australia Auction Catalogue* 30-31 October 2012, lot 11, accompanied by a small watercolour by the 19th-century Adelaide painter Walter Stevenson after a composition by William Light, lot 12. Both works were from a private South Australian collection. The watercolour is discussed later.
3 David Hansen, *Sotheby's Australia Auction Catalogue* 30-31 October 2012, lot 11.
4 Howitt (see n. 6), preface, p xxx quotes from John McDouall Stuart's journal referring to Herrgott as being "long in the Victorian gold diggings".
5 *SA Register*, 2 July 1860, p 3.
6 Mitchell Library, State Library of NSW. *Sketch book of David Herrgott*, 1859, call number PXB 128, available at http://acms.sl.nsw.gov.au/item/itemDetailPaged.aspx?itemID=930905#
7 A.J. Howitt, *Finding Burke and Wills: personal reminiscences of Central Australia and the Burke and Wills expedition, with a glance at Benjamin Herschel Babbage's 1858 expedition and with selected sketches of the Babbage expedition by Benjamin Herschel Babbage and David Herrgott.* Australian Association for the Advancement of Science 1907, reprinted by Friends of the State Library of South Australia, 2007.
8 Howitt, *op cit,* p 29
9 Pith helmets were widely used in India, and recommended for hot climates such as South Australia to avoid *coup de soleil.* Pith helmets were imported into Adelaide in the 1850s e.g. "Another Volunteer" in a letter to the editor suggested for the SA Volunteers' uniform "As regards our head-dress ... Why not try pith helmets, of which hundreds are now received from Calcutta and Singapore?", *SA Register* 28 Oct 1854 p 2.
10 *Sketch book of David Herrgott*, 1859, image a6407045, available at http://acms.sl.nsw.gov.au/item/itemDetailPaged.aspx?itemID=930905#
11 'Northman', who wrote several letters to Adelaide newspapers regarding activities in the north of the colony, may have been either John or James Chambers, who held large pastoral leases around Lake Torrens. The same letter appeared in the *SA Weekly Chronicle* of 29 Dec 1860 p 5.
12 J. McD. Stuart, *Journal of the second expedition*, 1859, accessed at www.australianexplorers.com.au/stuart-two
13 Alexander Tolmer, *Reminiscences of an Adventurous and Chequered Career at Home and at the Antipodes*, London, Sampson Low, Marston, Searle, & Rivington, 1882 vol 2, p 290.
14 Deirdre Morris, "Stuart, John McDouall (1815–1866)", *Australian Dictionary of Biography Online,* available at www. adb.anu.edu.au
15 *Sketch book of David Herrgott*, 1859, available at http://acms.sl.nsw.gov.au/item/itemDetailPaged.aspx?itemID=930905#
16 Margaret Goyder Kerr, *Colonial Dynasty: The Chambers Family of South Australia,* Rigby, 1980.
17 This was granted to him following his 1858 expedition but, as a discoverer of the area, the maximum lease that could be granted was 1000 square miles
18 Deirdre Morris, *op cit.*
19 The name was changed in World War I because of strong anti-German sentiment and is now the town of Marree.
20 *SA Register*, 10 Jan 1887, p 3.
21 *Ibid.*
22 Another, perhaps less likely explanation relates to Herrgott's publishing activities. In December 1860, Melbourne and Adelaide newspapers carried advertisements for a forthcoming book by Herrgott on his various explorations with Babbage, Tolmer and Stuart; see Tim Bonyhady, *Burke and Wills: From Melbourne to myth*, National Library of Australia, Canberra, 2002, p 11 for an account of the promotional material, including wax figures that were used in travelling exhibitions to promote the Burke and Wills story between 1861 and 1864. However, it appears that this book was never published and the fate of the manuscript remains unknown. The wax relief could have been made to publicise the book in the same way as wax models by artists such as Charles Summers and Sydney Carnroux were used about the same time in the media frenzy, including book promotion, following the fate of the Burke and Wills expedition. While these wax works were substantial, large works modelled in the round, Herrgott's wax reliefs were of a smaller scale and perhaps not suited for publicity purposes.
23 *SA Register* 26 Oct 1861 p 2.

Dr Gary Morgan is an independent art historian and author based in the Adelaide Hills, South Australia and has a PhD in mathematics and an MSc in Art History from the University of Adelaide. He is the author of *The Etched Works of Mortimer Menpes (1855-1938)*, standard catalogue raisonné of the etchings of the Australian/British artist Mortimer Menpes (1855–1938), who will be the subject of a major exhibition at the Art Gallery of South Australia (AGSA) in June– and has contributed previous articles to Australiana, including research into two Henry Steiner gold cups in the AGSA collection.

His interests include Australian decorative arts, prints and drawings. He is currently researching the influence of the French Pont Aven School on Australian expatriate artists during the period 1880–1910.