

*Travels*  
*with*  
Charles  
Travers  
Mackin

GEELONG GALLERY

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16 NOVEMBER 2002 TO  
19 JANUARY 2003

*Travels with Charles Travers Mackin (1817–1884)*  
Geelong Gallery  
16 November 2002 to 19 January 2003

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## FOREWORD

*Travels with Charles Travers Mackin (1817–1884)* introduces the life and achievements – as artist, physician, and public health advocate – of one of those larger-than-life characters with which the history of Geelong and its region is so handsomely endowed.

As is often the case with chronicles of the kind, a contemporary observer will be astonished and beguiled by what the exhibition and its accompanying catalogue reveal about a once-prominent public identity whose energetic life and substantial achievements are now largely overlooked, or so it seems, by all but a handful of respectful descendants and scholars of local history.

Naturally enough *Travels with Charles Travers Mackin* deals primarily with Dr CT Mackin as a painter of picturesque watercolour views of early Geelong and its district, of the Ballarat goldfields, and of various other topographical studies, all of which amount to a rare and engaging record of aspects of Victorian colonial life in the 1850s and 1860s.

That being said, it remains that Mackin's primary claim to fame rests with his reformist activities as a medical practitioner and public health advocate. A list of his published papers is extensive with subjects ranging in scope from the panoptic "Climate of Geelong" (and its modifying influence on the general health of the population), and the generic "Modern theory and practice of medicine," to the plausibly Orwellian "Keeping pigs in close neighbourhoods," detrimental to health. But it is the artist CT Mackin who concerns us here.

As an exhibition curator and scholar with a longstanding interest in the colonial art and artists of Geelong and the Western District of Victoria, Veronica Filmer traces Mackin's life from his early training in medicine in London, to his emigration to Australia in 1852, his activities on the Victorian goldfields, to his establishment of a medical practice in Geelong some two years later. Mackin's unprepossessing streetscapes and landscapes are refreshingly candid observations of his subjects and we see familiar landmarks through the eyes of a skillful and unaffected recorder of mid-nineteenth-century daily life.

Once again, I am delighted to be able to acknowledge with sincere gratitude the indispensable and generous support of the Gordon Darling Foundation whose assistance not only facilitated Ms Filmer's travel and research in preparation for the exhibition and catalogue but also enabled the Gallery to publish this document in its present comprehensive form.

We thank all lenders of works to the exhibition, public and private, including Mrs Nola Sharp, Ms Lyn Bearlin, the Medical History Museum in The University of Melbourne, and our sister galleries at Bendigo, Castlemaine and Ballarat. We especially acknowledge the generosity of Mrs Nola Sharp, a descendant of the artist who, in 2001, gifted a splendid group of Mackin's watercolours to the Geelong Gallery. Thanks are also due to Peter Perry, Director, Castlemaine Art Gallery, for his involvement in this gift.

*Travels with Charles Travers Mackin* is the latest in a series of Geelong Gallery exhibitions that documents the previously unsung achievements of the colonial artists of this region. Already in preparation is an exhibition scheduled for late 2003 that will deal with the landscape paintings of Ernest Decimus Stocks (1840–1921).

GEOFFREY EDWARDS  
DIRECTOR



*Dr Charles Travers Mackin*  
Courtesy: Geelong Heritage Centre

## INTRODUCTION

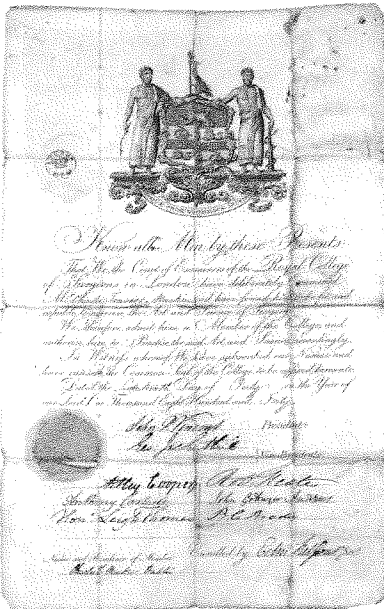
With the discovery of gold in the 1850s, thousands of immigrants rushed to Australia's shores. They came from all walks of life, from professional men to labourers, from those who looked for adventure to those who sought a new beginning. They walked about in an alien, harsh world, filled with the chaotic sights and sounds of hundreds of men digging in the ground, hoping to find new wealth. One such man was Dr Charles Travers Mackin, who left his London practice to join the thousands who laboured on Australia's goldfields. A talented amateur, Mackin joined artists such as Ludwig Becker, ST Gill and Eugene von Guérard in capturing the scenes that assailed their eyes on a daily basis.

Once the heyday of the gold rushes had run its course, these artists either remained on the goldfields, becoming an integral part of the communities that evolved from the diggings, or chose to settle in already well-established towns such as Geelong. Here amateur artists returned to the business of making a living while continuing to indulge their passion for recording the world around them. Charles Mackin moved to Geelong and quickly recommenced his medical practice to which he dedicated the remainder of his life. During his leisure hours, however, he sketched local scenery and dwellings of Geelong and its region.

Mackin was a prolific artist, but only a small number of his art works are known to have survived. The drawings, watercolours and memorabilia in this exhibition provide rare glimpses of the life of one nineteenth-century gentleman and his contribution to the community of Geelong through his commitment to both his profession and his art.



CAT NO 11  
Village with castle in distance



CAT NO 3  
Certificate of Member of  
Royal College of Surgeons  
1840

*Medicine is the only subject  
of universal utility and study  
of which is wrapt as yet  
in mystery and uncertainty.*  
CHARLES TRAVERS MACKIN<sup>1</sup>

Charles Travers Mackin was born in Dublin in 1817, the son of solicitor, James Mackin and Jane Vaccina née Turton. His grandfather, Dr William Turton (1762–1835) [CAT NO 2], was a well-respected doctor and author who wrote several books on medicine, and was the first to trial, then introduce smallpox vaccination in Wales.<sup>2</sup>

Around 1834 or 1835, Mackin followed in his grandfather's footsteps and entered the world of medicine. In order to obtain at least an Apothecaries' License that would allow him to make diagnoses and dispense medicines, Mackin had to undertake a requisite five-year apprenticeship. He did so under the tutelage of Dr Richard Carmichael (1779–1849), one of Dublin's leading surgeons and a keen advocate of promoting greater professionalism in medicine through education.<sup>3</sup>

It is not certain whether Mackin remained with Carmichael for the full five years of his apprenticeship or was able to convert his final year into university studies but, in 1839, he paid a fee of ten pounds and enrolled in a medical course at the University of Glasgow. Such a move was clearly designed to improve his medical credentials and was an early indicator of Mackin's ambitious nature. The choice of a Scottish university was also an astute one, with Glasgow being one of the universities that virtually monopolised university medical education during the first half of the nineteenth century.<sup>4</sup> Although not essential to establishing a surgery, holding the medical degree did enhance the qualifications of the doctor and, on a more practical note, allowed him to charge greater fees.<sup>5</sup>

In 1840, the years of study finally bore fruit for Mackin. Although still in his second year at Glasgow University, Mackin had completed the necessary requisites to sit for and pass the examination for membership in the Royal College of Surgeons, London [CAT NO 3 ILL]. This gave him the right to practice surgery in England and Wales.<sup>6</sup>

In April of the following year, he graduated from the University of Glasgow, which granted him

*the fullest power in medical matters  
of reading, teaching, consulting,  
writing and disputing, of sitting  
in a doctoral chair, and finally  
of practising all aspects both  
of medical theory and of practical  
medicine anywhere in the world.*<sup>7</sup>  
[CAT NO 4]

After obtaining his medical degree, Mackin returned to Dublin and enrolled in a midwifery course at the Lying-In Hospital, the leading maternity teaching hospital of the time. Although midwifery was still held in low regard by many doctors, medical schools offered an increasing number of courses in the subject, and the Apothecaries Hall made it part of its examinations.

While still attending the Lying-In Hospital, Mackin successfully sat for his examinations for the Licence of Apothecaries Company of Ireland [CAT NO 5] in October 1841.<sup>8</sup> He was now permitted to "dispense other doctors' prescriptions as well as his own and to keep shop as a Medical Hall."<sup>9</sup> A month later he received his Diploma of Obstetrics [CAT NO 6] from the Hospital.

By 1842, Charles Travers Mackin, MD, LSA, RCSEd was well qualified to practice as a general medical practitioner and surgeon. Although he may have considered and even attempted to set up a practice in Dublin, he soon left for London and, over the following four years, appears to have practiced from a number of different addresses, including Thames (1843), Rushall/London (1844) and Battersea Square, Surrey (1844–46).

Keen to establish his professional credentials with his contemporaries, Mackin was soon contributing articles to the *Lancet*, Britain's leading medical journal.<sup>10</sup> Most of these articles presented various case studies in a clear clinical manner, reflective of his teaching under Carmichael. The medical discourses allowed him to share his knowledge with his colleagues as well as, no doubt, to proclaim his own standing as a serious and learned doctor.

A number of his essays of 1844, however, were written more as general

observations and concentrated on the issue of homeopathy. The tone of these writings leaves no doubt about his contempt for alternative medicines. The most derisive of these was written in response to Dr John Epps' claim of curing haematemesis (vomiting of blood) by non-medical intervention. Peppered with Latin and French phrases as well as literary quotes and allusions, Mackin thoroughly ridiculed Epp's "addle-egg of homeopathy."<sup>11</sup> Although this and subsequent, more moderately written articles dealt with very real concerns within the profession of alternative medicine and, by association, quackery, Mackin's writings provide a glimpse of his character at this time. Still at the beginning of his career, this ambitious, young doctor already held strong opinions that he was more than willing to place before the public. Moreover, a revealing reference to the "forcible language of Dr Turton,"<sup>12</sup> which he appears to have readily adopted, indicates the continuing influence of his late grandfather on the fledgling doctor.

From 1846 to 1849, Mackin sent no further contributions to the *Lancet* and his absence from the London Medical Directories of 1847 to 1849 indicates that Mackin had closed his surgery and left London. The reasons for this departure and his activities during this period are unknown. He may have set up a practise elsewhere in the country. Or he may have returned to his family in Ireland, which by now was in the grip of the Great Potato Famine. Or he may have gone to Europe on a working holiday, a possibility suggested by the existence of a signed pencil drawing of what appears to be a northern European village [CAT NO 11 ILL]. For centuries Europe had attracted young men to embark upon a grand tour that took in its most scenic locations and, for doctors, provided an opportunity to visit leading hospitals in France, Germany, Italy and Austria. This sketch was accompanied by a number of other unsigned sketches, one of *Classical ruins in Italy* [CAT NO 13] and others of British castles, such as *Castle and bridge* [CAT NO 14], which were drawn on the same make of paper as the signed work. Whether Mackin drew these on site or copied them, these sketches are an early indication of Mackin's romantic

fascination with buildings, particularly ruins, that was prevalent among artists of the time and was characteristic of Mackin's later works of Geelong and its district.

Whatever Mackin's reasons for leaving London, by 1850 he was back. The death of his mother in April 1849 may simply be a coincidence or may have brought to an end the activities that had taken him away. Upon his return, Mackin entered into a partnership with Christian Dermott to form the firm of Dermott & Mackin at 29 Shaftesbury Crescent, Pimlico. Toward the end of 1850, Mackin also wrote a curiously petty and vindictive letter to the editor of the *Lancet*.

In "Breach of professional etiquette," Mackin criticised one Dr Helsham's inappropriate act of prescribing medicine to one of his patients and attached correspondence between himself and Helsham. Mackin's letter of complaint had received a terse 'be damned' response by Helsham that clearly provoked Mackin's wrath. Accordingly, he went to the *Lancet* so that "the entire matter shall be submitted to the profession" and, he added, "the question as to which of us may be right I leave to your readers."<sup>13</sup> In a subsequent letter to the editor, with the modified title, "An alleged breach of medical etiquette," Mackin refers to a letter of explanation from Helsham and abruptly concludes the matter.<sup>14</sup> He was clearly an angry young man and it is significant that Mackin made no further contributions to the *Lancet*.

In 1851, ten years after obtaining his Licence of Apothecaries Company of Ireland, Mackin sat for and passed the examination for the Apothecaries Company of London [CAT NO 7], thereby adding to his credentials, most particularly those pertaining to the English medical system. With an Anglo-Irish background, Mackin's loyalties would have been divided, but this new qualification indicates that he intended to make his future in England. All this changed abruptly, however, when news of the discovery of gold in Victoria began to filter through.

<sup>1</sup> Charles Travers Mackin, "The modern theory and practice of medicine," *Lancet*, 18 May 1844, p278.

<sup>2</sup> Formulated by Edward Jenner, Turton successfully administered the first samples of the vaccine in 1799 to his five-year-old son, William and his infant daughter, Jane, before inoculating other patients. His daughter was then named Jane Vaccina Turton, in commemoration of the event.

<sup>3</sup> Richard Carmichael is included in the *Dictionary of National Biography*. Mackin refers to his apprenticeship in an advertisement in the *Geelong Advertiser* of 19 January 1855: "Dr O'Moore, a former apprentice of the late Richard Carmichael, of Rutland-square, Dublin, - Write, if this comes under your observation, to MACKIN, Surgeon, Geelong, your fellow pupil."

<sup>4</sup> David Hamilton, *The healers: a history of medicine in Scotland*, Canongate, Edinburgh, 1981, p148. Hamilton notes that during the first half of the nineteenth century almost 95% of doctors in Britain with a medical degree had been educated in Scotland.

<sup>5</sup> *ibid*, p142.

<sup>6</sup> As with the Apothecaries Hall, the Royal College of Surgeons required five years of study including courses on anatomy, surgery and attendance on surgical practice in a hospital, all of which Mackin would have gained while with Richard Carmichael.

<sup>7</sup> Certificate for Medical Degree from the University of Glasgow, 1841.

<sup>8</sup> This examination was divided into three parts: 1. Anatomy, Physiology, Histology, Biochemistry; 2. Pathology and Bacteriology, comprising two sections: Medical Jurisprudence and Hygiene and Materia Medica, Pharmacology and Therapeutics; 3. Medicine, Clinical Medicine, clinical methods, surgery, midwifery and gynaecology. [John Fleetwood, *History of medicine in Ireland*, Browne and Nolan, Dublin, 1951, p116]. Candidates were also expected to demonstrate through translations a comprehensive knowledge of Latin. [Charles Newman, *The evolution of medical education in the nineteenth century*, Oxford University Press, London, 1957, p74].

<sup>9</sup> Fleetwood, *op cit*, p116.

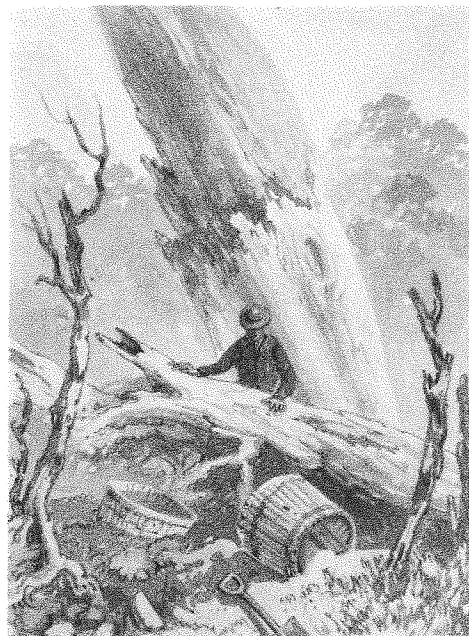
<sup>10</sup> See Appendix.

<sup>11</sup> *Lancet*, 10 February 1844, p643. The article was written in response to an article by Dr John Epps which appeared in the *Lancet* on 20 January 1844.

<sup>12</sup> "The modern theory and practice of medicine," *Lancet*, 18 May 1844, p278. Mackin's primary argument in the article was that recognition of true medical advances was obstructed by the "frivolous" claims made by practitioners of alternative medicine. He quotes from Turton's contribution to *Harvey's Preface*, "Hence error is continued without detection, and the avenues of information are choked up by a sluggish acquiescence in received opinions, without proof or inquiry after proof."

<sup>13</sup> "Breach of professional etiquette," *Lancet*, 26 October 1850, pp489–90.

<sup>14</sup> *Lancet*, 9 November 1850, p563.



CAT NO 29  
 Sketched near our tent  
 in 1853 at Iron Bark Gully, Bendigo

*Cheer boys, cheer!  
 To the West! To the West!  
 To the land of the free!*<sup>15</sup>

The months following the discovery of gold in Bathurst, New South Wales in April 1851 saw gold discoveries being made throughout Victoria. By 1852, excitement had grown. John Sherer wrote,

*news arriving every hour of the immense findings which some fortunate fellows were happy enough to light upon without much trouble. We heard little of the failures of any; consequently success was, in some measure, assured in one's own mind before he had even supplied himself with his pick to dig the gold.*<sup>16</sup>

Mackin found himself "tempted by the glowing accounts"<sup>17</sup> coming from the goldfields and decided to end his partnership with Dermott and make his way to Victoria.

Although Mackin later wrote that he arrived in Australia "friendless and poor,"<sup>18</sup> he had foregone the austere steerage passage on the long journey to the colonies in favour of a more expensive cabin berth aboard the *Cossipore*. This allowed for additional comforts including table-furnishings and stewards as well as supplies of wine, spirits and beer.<sup>19</sup> Captained by Master Adam AD Dundas, the ship left London in June, stopping at Dartmouth to collect more passengers and, with a total of 205 passengers, sailed for Australia.<sup>20</sup>

The *Cossipore* arrived at Port Phillip in October. Passengers could either transfer to a steamboat and head up the Yarra River to Melbourne or be ferried across the bay to Liardet's Beach, then also known as Sandridge (now Port Melbourne). The survival of a water-colour sketch of Sandridge indicates that Mackin chose to have himself and his belongings, which included his medical certificates and possibly a shillelagh,<sup>21</sup> landed on the beach. From here he could walk to Melbourne or pay a passing drayman around 30 shillings to take him there.<sup>22</sup>

*Camp at Sandridge* [CAT NO 15 ILL] is the first of Charles Mackin's journalistic sketches that record his travels through the goldfields of Victoria and New South

Wales. These watercolours, painted over a six-month period between January and June 1879, were based on original drawings made by Mackin during his journey. This revisiting of original sketches was by no means an uncommon practice and signified a nostalgic look back to the early, heady days of life in Australia that, a generation later, had become an interesting chapter in colonial history.

The tightly-structured composition of *Camp at Sandridge*, seen in many of Mackin's works, hints at some form of art education, even if only the basic lessons that formed part of the general education of a young gentleman. Diagonal lines formed by hill and trees in the foreground at the left, the tent on the right and the tent in the middle gently lead the eye to the centre of the composition. In the distance lies a ship, presumably the *Cossipore*, now a past chapter in the lives of the small groups of men that hover near the tents. One or two of these men may well have joined forces with Mackin to travel together to the goldfields. Such partnerships would have made the concept of travelling into an unknown environment less daunting; the men could share the costs and labour once on the goldfields and, most importantly, protect each other and their belongings in a way that brandishing a shillelagh would not.

From Sandridge, Mackin would have made his way to Melbourne. Here he could purchase provisions and equipment for the diggings and gather more information about which areas were offering the greatest yield and what to expect on arrival. Like many, he would have been told of "shicers, duffers, lucky and unlucky diggers; a few made much, most made nothing."<sup>23</sup> Like most, warnings of hardship and uncertainty would not have deterred him.

According to the dates on his sketches, Mackin headed first to Forest Creek (now Chewton). The journey was certainly not an easy one.

*The weather was extremely hot, and not a cloud was seen during our journey of three days to Castlemaine. There had been no rain for months, and I am certain it was many months ere any came; so the country was in*

*a bad state for water everywhere. At the Lady of the Lake Hotel we paid sixpence for a glass of water. Carrying our swags was something new to us all, and our camping at nights or bathing in waterholes (apart from the numerous leeches which stuck to us) was very enjoyable; while every object of interest had to be inspected: trees, rocks, ants and birds were a source of great pleasure to us as we trudged along.*<sup>24</sup>

Mackin and his party may also have travelled with only their swags, but it is more likely that they purchased a horse and dray to transport their belongings, as indicated by the presence of the dray in *On the road to the 'diggings', Forest Creek* [CAT NO 16]. Plumes of smoke rising in the clearings suggest that it was around noon when Mackin sketched the scene, when those making their way to the goldfields would almost uniformly stop to eat and rest.

After a few days of walking, Mackin and his companions reached Sawpit Gully at the junction of the Bendigo and Forest Creek roads. Here the final decision of whether to go to Bendigo or Forest Creek had to be made. They opted for Forest Creek. For newcomers, the first sight of the Forest Creek diggings presented them with memorable and extraordinary scenes. In *At Forest Creek* [CAT NO 17 ILL], Mackin depicts one of the major thoroughfares: "Tents were in every place. The newspaper-offices, eating-houses, and stores, of which there were a great number, besides traffickers in gold, doctors, and such like, were principally on the sides of the main road."<sup>25</sup> This was a place filled with movement, as people went about their business. Occasionally, there were more permanent structures, such as the ramshackle timber hut nestled amongst forlorn-looking trees in *Hut at 'Donkey Gully', Forest Creek* [CAT NO 18 ILL]. Where the digging actually took place, however, there was an overwhelming sense of chaos:

*It was a sight! Mounds of earth lying beside holes presented the dismal appearance of a graveyard, men washing dirt in tubs, carrying its colour on their skin, hair, hats, trousers, and boots, miserable-looking low tents their places of refuge.*

*Where water was to be seen it was puddle. The whole scene to a new chum was one of unspeakable squalor, surpassing all that his eye had seen or his fancy woven.*<sup>26</sup>

In spite of this, an unoccupied site was soon claimed; a tent erected; thirty shillings paid for a licence to dig; the pick, shovel and washing pan bought out; and the task of prospecting for gold begun.

In later years, many of those who had worked on the diggings would, like Mackin, look back on their months or years of toil with nostalgia:

*In the life of a digger there is a kind of Gipsy existence with a charm that is indescribable; one cannot call it "gambling" or "lottery" or "Speculation." Whenever a digger was in any way successful, where was there a happier man? A feeling of continual hope permeates him, it never fades.*<sup>27</sup>

In reality, however, it was physically and psychologically demanding. Not only was the actual digging laborious, but each man also had to be on constant lookout for claim-jumpers, thieves, violent drunks and the policemen or 'licence hunters' who pulled up diggers several times a day to show their licences. Largely despised for their overzealousness, these men required no qualifications:

*Anyone could be a "bobby" then. I have seen some of them not more than five feet high, and their uniform was simply a grey worsted jumper with a black leather waist-belt, a common felt hat, and any kind of trousers, they generally went about in twos and threes, and each carried a carbine.*<sup>28</sup>

They were a continual presence on the goldfields, and it is not surprising that one such policeman [CAT NO 19] was included in Mackin's sketches of the diggings.

Remaining fit and healthy was another challenge for those working in unsafe, crowded, unhygienic conditions. Death and injury could be sustained in many ways, including collapsed shafts, falling buckets, overturned drays, gunshot wounds and stabbings. Infectious diseases

<sup>15</sup> JF Hughes, paper given to the Castlemaine Association of Pioneers and Old Residents on 30 September 1887 in: The Castlemaine Association of Pioneers and Old Residents, ed., *Records of the Castlemaine pioneers*, Rigby Limited, 1972, p1. JF Hughes emigrated to Victoria in July 1852.

<sup>16</sup> John Sherer, *The gold-finder of Australia*, Penguin Books, Harmondsworth, 1973 (originally published Clarke, Beeton & Co, London, 1853), p8.

<sup>17</sup> *Geelong Advertiser*, 10 July 1854.

<sup>18</sup> *ibid.*

<sup>19</sup> Samuel Mossman and Thomas Bannister, *Australia, visited and revisited: a narrative of recent travels and old experiences in Victoria and New South Wales*, Ure Smith, Sydney, 1974 (originally published London, 1853), p6.

<sup>20</sup> Unassisted shipping index: index of inward passenger lists for British and foreign ports 1852-1889, Code B, Fiche 010, p 003 and 004.

<sup>21</sup> A shillelagh was an Irish walking stick or a club traditionally made of blackthorn or oak from the town of Shillelagh, County Wicklow, Ireland.

<sup>22</sup> Hughes, *op cit*, p2.

<sup>23</sup> James Robertson, paper given to the Castlemaine Association of Pioneers and Old Residents on 31 March 1882 in *Records of the Castlemaine Pioneers*, *op cit*, pp44-45. James Robertson emigrated to Victoria in 1852.

<sup>24</sup> Walter Wilson, paper given to the Castlemaine Association of Pioneers and Old Residents on 30 September 1887 in *Records of the Castlemaine Pioneers*, *op cit*, p30. Walter Wilson also arrived in Victoria in October 1852.

<sup>25</sup> Mossman, *op cit*, p43.

<sup>26</sup> Robertson, *op cit*, p47.

<sup>27</sup> William Ottey, paper given to the Castlemaine Association of Pioneers and Old Residents on 25 March 1887 in *Records of the Castlemaine Pioneers*, *op cit*, p61.

<sup>28</sup> *ibid.*, p59.



CAT NO 15  
*Camp at Sandridge, October 1852*  
*(From an original Sketch)*



CAT NO 18  
*Hut at 'Donkey Gully', Forest Creek*  
*(from a sketch taken in 1852)*



CAT NO 17  
*At Forest Creek*



CAT NO 21  
*The McIvor Inn, sketched in 1853*



CAT NO 23  
At Bendigo, sketched in 1853



CAT NO 25  
At Iron Bark, Bendigo sketched in 1853

were also rife, with dysentery, typhoid, ophthalmia, diphtheria and influenza striking down many. While there may have been resident doctors located in the most populated parts of the goldfields, diggers, particularly those in more remote gullies, would look for the nearest doctor. If they were lucky they might encounter a qualified doctor such as Charles Mackin, rather than the many 'quacks' who were keen to supplement their income by attending to the sick and injured.

Mackin remained on the Forest Creek diggings for several months, eventually coming to the conclusion that further effort would result in little or no success. When the report of new discoveries elsewhere reached him, he was ready to leave. Unfortunately, with at least four other goldfields visited during 1853, it is impossible to determine the route that Mackin took. Any attempt is mere speculation. Given their proximity to Forest Creek, however, it is likely that Mackin travelled on to the diggings at McIvor and Bendigo.

Whether Mackin travelled to McIvor from Forest Creek or from Bendigo, the scenery that he encountered would have entranced him as it did another digger:

*... encamped in the most delightful valley that the eye of man could behold. Never before did the country seem so justly to merit the appellation of the 'blest Australia' – never before did the mimosa seem to bear such lovely blossoms, or shed such fragrant odours – never before did the air seem so pure, clear and inspiring as in that delicious valley, the herbage soft, green, and luxuriant. Flowers of all hues, white and purple, and crimson and gold, and violet, in which those of a golden colour predominated, enamelled the hills and valleys, grateful to the sight and smell.<sup>29</sup>*

Little wonder that Mackin attempted to capture the passing landscape in *On the way to "McIvor"* [CAT NO 20] and *The McIvor Inn* [CAT NO 21 ILL], with the brilliant colours of sunset making a spectacular backdrop to the inn.

The McIvor Inn, also known as the Pick and Shovel, was the last stopover for those wishing to rest before heading for

the McIvor diggings. The diggings themselves were much the same as elsewhere, although perhaps more scattered than some and apparently more prone to violent crime. Here "robberies were of nightly occurrence at M'Ivor, and always with extreme violence, or even murder, where resistance was offered."<sup>30</sup> Again, this may not have deterred Mackin and his companions from setting up camp and spending some time prospecting, but the lack of any sketches of the actual diggings suggests that their stay was probably a short one.

The atmosphere on the McIvor diggings would have been quite a contrast to that at Bendigo. Here, there was a greater sense of organised industry and, consequently, of permanence.

*Many miners had brought their families with them and seemed, on the whole, of a more steady and respectable character than at M'Ivor. They have, great numbers of them, their families here; and the voices of children at play are as loud and frequent as in a town. In fact, Bendigo is a large city, where a population of 40,000 lives in tents and huts instead of houses. Almost every tent has its large fire-place and chimney, constructed of logs, at one end of it; and there are many with an additional log-hut.<sup>31</sup>*

In the watercolours of the Bendigo diggings, a variety of buildings are depicted. As well as the inevitable scattering of tents there are the large wooden warehouses of tradesmen, featured in *At Bendigo* [CAT NO 23 ILL] while the large, partially concealed structure in *At Iron Bark, Bendigo* [CAT NO 24], with its very prominent chimney, indicates another industrial or commercial building. Another sketch of *At Iron Bark, Bendigo* [CAT NO 25 ILL] and *At Osbornes Creek* [CAT NO 26] boast timber dwellings. The appearance of the hut in the former painting suggests that an Irishman may well have constructed it. According to William Howitt,

*You may generally distinguish the abodes of the natives of Ireland, by their picturesque resemblance to the cabins of the Green Isle, Ireland,*

<sup>29</sup> Excerpt from RW's diary, September 1852, quoted in Samuel Sidney, *The three colonies of Australia, New South Wales, Victoria, South Australia: their pastures, copper mines and gold fields*, Ingram, Cooke & Co., London, 1853, p371–72.

<sup>30</sup> William Kelly, *Life in Victoria or Victoria in 1853, and Victoria in 1858 showing the march of improvement made by the colony within those periods, in town and country, cities and the diggings*, Lowden Publishing Co., Kilmore, Victoria, 1977 (first published Chapman & Hall, London, 1859), vol II, p12.

<sup>31</sup> William Howitt, *Land, labour and gold or two years in Victoria with visits to Sydney and Van Diemen's Land*, Lowden, Kilmore, Victoria, 1972 (first published Longman, Brown, Green and Longmans, London, 1855), p207.



being more remarkable for their defiance of symmetry than any others. They seem to be tossed up, rather than built, and are sure to have sundry black poles sticking out of the top, and pieces of sacking or old breeches hung up before them, here and there, to keep the wind from driving all the smoke down into the interior."<sup>32</sup>

The cottage at Osborne's Creek, on the other hand, has a greater sense of domestic soundness and permanence with its sheltering verandah, a chimney that appears to be covered in bark and sheets of tin, and the nearby outbuildings.

One of the striking features of these Bendigo sketches is the evidence of a strongly conceived compositional structure. Bent trees dominate the foreground to frame and direct the eye into the composition. In *At Iron Bark, Bendigo* [CAT NO 25], the front door of the hut is clearly framed by a pair of leaning trees. In *At Bendigo* a tall, leafless tree leans across the page and encourages the eye to follow the path of the dirt road. The rearrangement of elements of the landscape as framing devices can be seen in one form or another in most of Mackin's works, although not quite as overtly in his Geelong sketches. This would suggest that Mackin has reworked and revised his original sketches, accentuating the formal picturesque qualities. Since, however, the original pencil sketches of Geelong dwellings also use trees to lead the eye into the work, it can be assumed that this was an inherent part of his stylistic approach, and a further indication that he received formal art lessons.

Once again, the goldfields of Bendigo did not hold Mackin for long and we can only surmise his next destination. He may have gone south to try his hand on the Ballarat gold diggings, or he may have continued heading north toward Adelong, where fresh discoveries were being made.

It is quite possible that he first went to Adelong, a long and arduous journey that took him through the Great Dividing Range and probably to other diggings, where he may have stopped before moving on to Adelong Creek. Once there, a tent was pitched in the dense shrub beside the creek [CAT NO 31]

and the task of prospecting begun. In the sketches of Adelong there is a greater concentration on the realities of digging than previously seen. One man stands knee deep in water, washing away the dirt and pebbles from his pan in the hope of finding even small specks of gold [CAT NO 32]. In *A shicer claim* [CAT NO 33 ILL], a despondent group of figures conveys the disappointment felt at discovering that the mine shaft they had laboured over was a dud. It was time to move on.

The watercolour, *Near Liverpool* [CAT NO 34] indicates that Mackin and his mates made their way north to the Liverpool Ranges where, guiding their dray through the mountain's rocky passages, they finally encountered the picturesque vista of the Liverpool Plains. Crossing the fertile pastureland they probably journeyed on to Sydney and boarded one of the steamers that ran a regular service between Sydney and Melbourne.

Assuming that Mackin had travelled first to Adelong and sailed to Melbourne, he may then have journeyed on toward the Ballarat goldfields, either via Bacchus Marsh or via Geelong and Buninyong, both routes commonly used by travellers. His sketches show that Mackin, at one time or another, travelled both routes.

The journey to Bacchus Marsh took Mackin across broad plains and through hilly ranges, the landscape clearly appealing to his sensibilities, as indicated by the picturesque sketches, *Clarke's House, on the road to Bacchus Marsh* [CAT NO 35 ILL]<sup>33</sup> and *On the road to Bacchus Marsh* [CAT NO 36 ILL]. Both works depict the isolated stations that occupied hundreds of acres of land in this fertile, pastoral region.

When Mackin reached Bacchus Marsh a camp was set up amongst the trees [CAT NO 37]. *At Bacchus Marsh* [CAT NO 38] shows the men going about their business outside the tents, hanging the meat that would become part of a meal. This very loose, hasty sketch is characteristic of those that Mackin produced in the months of May and June of 1879. Mackin's animated portrayal of the figures indicates more than a passing familiarity with the work of another goldfields artist, ST Gill (1818–1880). *At Bendigo* was also painted in the same style, as was *From a sketch near Ballarat*

*in 1854* [CAT NO 39]. How close these works are to Mackin's original sketches is questionable, but no doubt they were intended to complement those that were more focussed on the dwellings and the terrain.

Had Mackin been passing through Bacchus Marsh toward Ballarat, he would have continued through miles of untouched countryside. Upon ascending the crest of a hill, he would have suddenly found himself at the outskirts of one of the most concentrated of Victoria's goldfields, witnessing a scene of intense activity.

In 1853, Ballarat was attracting thousands of gold diggers, all jostling to find a likely spot of their own. If Mackin had indeed gone to New South Wales prior to coming to Ballarat, he would have arrived toward the end of the year and encountered a daunting sight. After working on the diggings for a year, artist Eugene von Guérard wrote in January 1854:

*Stretches of fine forest transformed into desolate-looking bare spaces, worked over and abandoned. In many parts, where a year ago all was life and activity, there now is a scene of desolation. At the same time the population has enormously increased, and there is less and less chance of having a lucky find ...*<sup>34</sup>

The bustle of these goldfields is hinted at in Mackin's only known sketch of the Ballarat diggings, *From a sketch at Ballarat* [CAT NO 40 ILL]. Several figures appear busy at work on the crest of a ridge, mounds of earth heaped behind them. A tent, romantically framed by a pair of bent trees, and a hut, glimpsed at the end of a track, represents the many dwellings that would have been located in close proximity to one another on these crowded diggings. It is likely that Mackin spent some time at Ballarat before finding, like von Guérard, that there was little hope of the average prospector discovering significant amounts of gold on these well-worked fields. By the end of 1853 and into 1854, much of the surface gold was gone, and it was mainly through deep-sinking, involving expensive equipment and capital outlay, that payable amounts of gold could be found. While some miners

remained on the goldfields, hundreds left, including Mackin.

At some time, Mackin also visited nearby Buninyong, where the Ballarat district's first gold discovery had been made in August 1851. While the popularity of the diggings at Buninyong had soon waned, hundreds continued to pass through the town, which lay on the route between Ballarat and Geelong. *Sketched near Buninyong* [CAT NO 41 ILL] is a view of the outskirts of Buninyong from the Geelong side, with large and small huts scattered beside the road and Mount Buninyong forming an impressive background. Again Mackin has depicted dwellings at Buninyong, including the modest log hut of a digger [CAT NO 42] that, stylistically, was probably painted before 1879, and a domestic view of the rear of a miner's cottage, flanked by two other buildings that could also be cottages. One of these was sketched in 1879 [CAT NO 43], a more detailed and finished work than the other undated sketch [CAT NO 44]. Both could have been studies after an original sketch, or the more schematic work may have been the original.



CAT NO 33  
*A shicer claim, from sketch at Adelong in 1853*

<sup>32</sup> *ibid*, p208.

<sup>33</sup> This probably belonged to the Clarke family, headed by William John Turner Clarke (1801?–1874) who acquired thousands of acres of land between Ballarat and Melbourne, including properties around Melton, on the Melbourne side of Bacchus Marsh and in the Pentland Hills, on the Ballarat side.

<sup>34</sup> Quoted in Candice Bruce, *Eugene von Guérard*, exhibition catalogue, Australian Gallery Directors Council with the assistance of the Visual Arts Board of the Australia Council, in conjunction with the Australian National Gallery, Canberra, and in co-operation with Frank McDonald, 1980, p28.



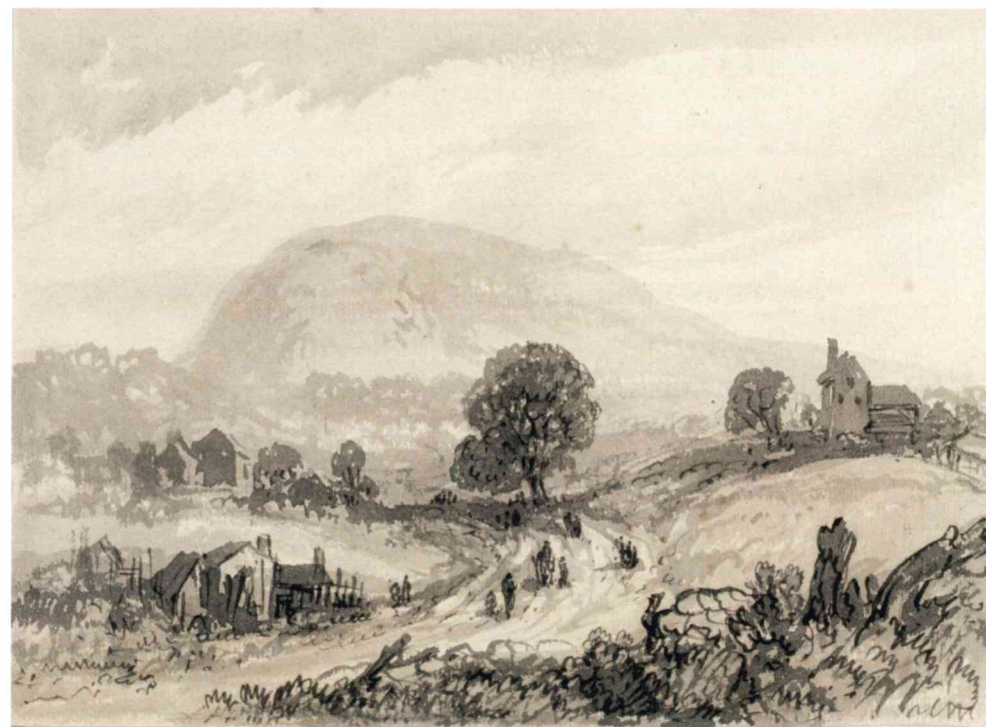
CAT NO 35  
*Clarke's House, on the road to  
Bacchus Marsh – sketched in 1853*



CAT NO 40  
*From a sketch at Ballarat 1853*



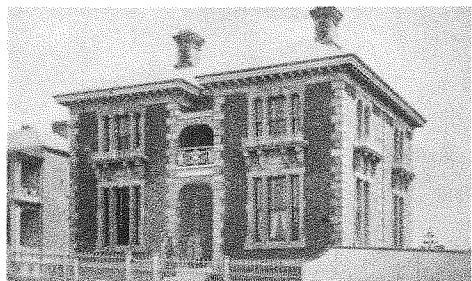
CAT NO 36  
*On the road to Bacchus Marsh –  
sketched in 1853*



CAT NO 41  
*Sketched near Buninyong 1853*



Dr Charles Travers Mackin and Sarah née Shaw.  
Courtesy: Geelong Heritage Centre



The Mackin residence, La Trobe Terrace  
Courtesy: Geelong Heritage Centre

*I've been a wild rover  
this many a year;  
I spent all my money  
on whiskey and beer.  
But now I'll give over,  
my money I'll store,  
And I'll play the wild rover,  
wild rover no more.  
Nay, no, never! Never no more!  
I shall play the wild rover,  
wild rover no more.*  
ANON<sup>35</sup>

After living a nomadic life for more than a year, travelling from goldfield to goldfield, Mackin finally decided to settle down. For many who had emigrated to Victoria in search of golden fortunes, only to find themselves barely making a living, the well-established town of Geelong offered a more secure future. While Mackin could have readily set his medical practice up at a goldfield, he was one of many who opted for the greater stability and prosperity of Geelong.

As in London, Mackin was determined to establish a solid reputation and ensure that his credentials remained impeccable. Although it was not mandatory (at least until the passing of the *Medical Act* in 1862), he presented his medical certificates to the Medical Board for the Colony of Victoria in Melbourne in June 1854, and was duly certified and registered as a medical practitioner [CAT NO 8]. By the end of the month he had opened his practice at Gaywood Cottage at the corner of Myers and Yarra Streets and had begun to develop a good working relationship with a number of his colleagues.

This was made manifest when he wrote a letter to the editor of the *Geelong Advertiser* regarding a case involving serious spinal injury that had been referred to him by one Dr Walshe. The contents of the letter itself are quite interesting, bringing together the hint of erudition, mockery and outrage that were revealed in his letters to the *Lancet* more than a decade earlier. Mackin was frustrated and outraged by the bureaucratic delays that he encountered when he tried admitting his patient, William Shearer, into the Geelong Infirmary and Benevolent Asylum. While Shearer lay paralysed in the taproom of an inn for

days, Mackin pleaded and argued with the Resident Surgeon to take Shearer but "remonstrance was unavailing. The dictum of the Committee was immutable as the laws of the Medes and Persians. Shearer must wait."<sup>36</sup> Tragically, only three hours before his scheduled admission, Shearer died of his injuries. As with the issue of the "alleged breach of conduct" by Dr Helsham in England, Mackin brought this much more weighty matter to the press:

*When a flagrant instance occurs in which the alleviation of human suffering – the primary objective before all others of such an institution – has been neglected or lost sight of, it becomes the bounden duty of those cognisant of a fact of this sort, to place it before the subscribers and public generally, not alone for the purpose of enabling them to judge of its importance, but also with a view to prevent, if possible, a recurrence of what might, without a moment's warning, compromise the life of any member of the community. ... Mark, reader, conduct like this on the part of the executive of a public charity imports much to both me and you. ... The creed of the Good Samaritan is not universal in Geelong.<sup>37</sup>*

While he had quite rightly brought a serious issue into the public arena, Mackin had also effectively presented himself as a reputable doctor, one who was consulted by colleagues and who would champion the cause of his patients. As a newcomer in a town that, by 1855, boasted nineteen registered doctors, such advertising would certainly enhance his reputation. Indeed, by 1856 he had been elected an Honorary Surgeon to the Infirmary that had so excited his wrath, a position that he continued to hold until his resignation in 1871.<sup>38</sup>

When the *Australian Medical Journal* was established in 1856 to provide a forum for colonial doctors and to promote higher medical standards, Mackin promptly contributed an article on "Sunstroke, or coup de soleil: its causes, consequence and pathology," the second article to be published in the journal.<sup>39</sup> This was one of a number

of articles submitted by Mackin to the journal.<sup>40</sup> He also authored two publications: *Report on the health and sanitary conditions of the town and suburbs of Geelong* (1856) and *A popular treatise on the constitutional origin of nervous disorders: with practical hints on treatment – preventative, hygienic and medical* (1875).

The 1856 *Report* provided an overview of the impact on the colony of the gold rushes with respect to social instability and general living conditions in towns, specifically Geelong. Mackin looked at a variety of factors that led to unhealthy living conditions, illustrating "the intimate connection subsisting between filth, foul smells, and tainted atmosphere, on the one hand, and disease on the other." He noted the efforts made by council, charitable organisations and the clergy to improve the situation and made further suggestions. He also presented a comprehensive picture of Geelong in 1856, encompassing its physical characteristics, its climate, and its recreational facilities. It was published in the *Geelong Advertiser* in six parts in March. Such was its success, that the *Advertiser* printed an abridged version "for our English readers."<sup>41</sup>

In April, the *Geelong Advertiser* also reprinted the *Report* in pamphlet form, and it was sold through local booksellers for one shilling.<sup>42</sup> The *Report* was reviewed in the *Australian Medical Journal*, which made particular note of its succinct layout into chapters whereby "The reader is thus enabled to refer at once to any topic without wading through a dozen pages to discover what he requires."<sup>43</sup> Excerpts from the *Report* were extensively quoted, with particular attention paid to infant mortality, a subject that was clearly a matter of general concern.

As a medical document, the *Report* consolidated Mackin's reputation as a "gentleman of high professional repute."<sup>44</sup> It became the benchmark against which changes to living standards could be measured, as evidenced in 1863 by Dr William Stewart, who noted the improvements made since Mackin's report in his own discourse on Geelong's sanitary condition. Mackin now had an unprecedented level of authority that contributed to his receiving a number of prestigious appointments during the course of his career.

Perhaps the most outstanding of these was that of Colonial Surgeon, a position created in 1860:

*Cheese-paring in the provinces and extravagance in the metropolis being the favourite policy of all governments, the extinction of the office of District Surgeon in Geelong need not excite. ... The care of immigrants stricken by disease, the surveillance of the sanitary conditions of our jails, the management of the lunatics incarcerated like felons, are now done by contract.<sup>45</sup>*

Mackin, "a gentleman ... every way fitted for their efficient performance" was the successful tenderer.<sup>46</sup> He received a much welcome regular stipend with the position. As well as overseeing the health of those in Geelong's public institutions such as the Industrial Schools, the Gaol and the Lunatic Asylum, he was also required to give vaccinations. One of his largest assignments was the smallpox vaccination of the entire Geelong police force in 1869.<sup>47</sup> He was also appointed Public Vaccinator for Mt Moriac in 1867;<sup>48</sup> Medical Officer of Ashby & Geelong Yearly Providence Society,<sup>49</sup> and Health Officer for the Port of Geelong.<sup>50</sup> Mackin continued to provide a regular vaccination service in the Temperance Hall, Fenwick Street, until his death.<sup>51</sup> His grandfather would certainly have approved.

With the expansion of his medical practice, Mackin's circumstances began to change. After little more than six months at Gaywood Cottage, he moved to 92 Yarra Street. In December 1861, he married Sarah Shaw, sister of Thomas Shaw of Wooriwyrite.<sup>52</sup> By 1862, he had moved to 130 Moorabool Street and the following year the couple had the first of their six children. They lost their second child, three-year old Emmaline, to diphtheria in 1868.<sup>53</sup>

By the early 1870s, Mackin's professional success saw him setting his sights on acquiring grander accommodation. He purchased an allotment in La Trobe Terrace and, in March 1872, engaged architect Joseph Watts to erect a "villa residence."<sup>54</sup> By September, the two-storey residence, built from red brick and cream sandstone

<sup>35</sup> Mary Turner Shaw, *On Mount Emu Creek: the story of a nineteenth-century Victorian sheep station*, Robertson and Mullens, 1969, p113.

<sup>36</sup> *Geelong Advertiser*, 10 July 1854.

<sup>37</sup> *Geelong Advertiser*, 10 July 1854.

<sup>38</sup> *Geelong Advertiser*, 3 May 1871.

<sup>39</sup> *Australian Medical Journal*, Vol 1, 1856, pp5-13 (part 1) and pp81-88 (part 2).

<sup>40</sup> See Appendix.

<sup>41</sup> *Geelong Advertiser*, 25 March 1856.

<sup>42</sup> *Geelong Advertiser*, 22 July 1856.

<sup>43</sup> *Australian Medical Journal*, Vol 1, 1856, p223.

<sup>44</sup> *Geelong Advertiser*, 25 March 1856.

<sup>45</sup> *Geelong Advertiser*, 2 February 1860.

<sup>46</sup> *ibid.*

<sup>47</sup> Norman Cust, Research notes, unpublished manuscript, Geelong Heritage Centre.

<sup>48</sup> *ibid.*

<sup>49</sup> *Geelong Advertiser*, 26 November 1877.

<sup>50</sup> *Geelong Advertiser*, 24 December 1880.

<sup>51</sup> *Geelong Advertiser*, 20 October 1884: "Attention is called to an announcement elsewhere to the effect that Dr William Shaw will attend every Tuesday at 3pm at the Temperance Hall to vaccinate persons with either human or calf lymph."

<sup>52</sup> *Geelong Advertiser*, 3 January 1862: "Marriage at residence of Mrs Shaw, Kilgour Street, by Rev Jos Dare, of CT Mackin, MD and Sarah, second daughter of Thomas Shaw, snr of Leeds." Thomas Shaw's estranged wife, Anne, née Turner, and five daughters were living in Geelong from around 1852 (Turner Shaw, *op cit*, p112).

<sup>53</sup> *Geelong Advertiser*, 25 July 1868.

<sup>54</sup> *Geelong Advertiser*, 12 March 1872.



CAT NO 45  
Limeburner's Point, Point Henry



CAT NO 47  
Point Henry Road



CAT NO 48  
Harris's, Point Henry

from the Waurin Pond Quarry,<sup>55</sup> was completed at a cost of around £1,400.<sup>56</sup> Mackin was to remain at 256 La Trobe Terrace until his death of kidney failure in July 1884.

Although his obituary in the *Geelong Advertiser* stated that Mackin was “of a quiet disposition, and took no active part in social or public matters,”<sup>57</sup> this was demonstrably not the case. Mackin’s writings to medical journals and newspapers indicate a dedicated involvement to the causes of medical professionalism and public health. His *Report on the health and sanitary conditions of the town and suburbs of Geelong* had made him a celebrity. Mackin also presented papers at public lecture nights at the Mechanics’ Institute.<sup>58</sup>

Mackin supported the concept of the Mechanics’ Institute, listing it in his *Report* with the Orphan Asylum and the Society for the Advancement of Temperance as “instances of improvement” toward a better standard of living. The Mechanics’ Institute was regarded as a major educational and cultural institution within Australia’s towns and cities. Its goal was to actively promote “the moral and social benefits of knowledge, and its diffusion among the lower orders ... [through] lectures, the purchase of instructive books and magazines and ... by instructive classes.”<sup>59</sup>

As well as its library and lectures, the Geelong Mechanics’ Institute also held a number of exhibitions that combined industry and fine art. The first of these, the *Mechanics’ Institute Exhibition*, took place in 1857 and was followed by the *Exhibition of Art, Science and Industry* in 1862, the *Geelong Mechanics’ Institute Exhibition* in 1869, the *Geelong Industrial and Fine Arts Exhibition* in 1876 and the *Art Exhibition and Music Festival* in 1892. Such exhibitions were designed to complement the lectures as well as to

*induce and foster a taste for the fine arts in this colony. ... Hitherto circumstances have tended to make the colonists thoroughly practical to the utter disregard of the arts and those sciences not in some way practically useful.*<sup>60</sup>

The first of the Mechanics’ Institute’s exhibitions was, however, greeted with

general “misgivings ... as to the complete success of this novel undertaking.”<sup>61</sup> Although a number of Geelong’s artists contributed to the display, such as Arthur H Burkitt, FE Gilbert, RF Norton and Alexander Webb, others, including Charles Mackin, did not. Perhaps Mackin shared the initial reservations or was uncertain about the merit of his own work.

With the success of the *Mechanics’ Institute Exhibition*, it is likely that more interest was shown in the following *Exhibition of Art, Science and Industry*. Unfortunately, it is not known whether Mackin’s sketches were included in the 1862 display of “productions from colonial pencils that would do credit to the reputation of any land.”<sup>62</sup>

By this time he had been painting and sketching the environs of Geelong for over eight years and would have amassed a substantial number of works. These would no doubt have included drawings or watercolours suitable for inclusion in such an exhibition where both professional and amateur artists were encouraged to participate.

From the known surviving sketches, it is clear that Mackin continued to respond to local scenery and dwellings. Of particular interest are the earliest Geelong works – the topographical watercolour views of *Limeburners’ Point*, *Point Henry* [CAT NO 45 ILL] and *Landscape with view of town* [CAT NO 46], both painted in 1855, as well as the 1857 pencil drawing, *Point Henry Road* [CAT NO 47 ILL]. The most striking aspect about this small, charming collection of panoramic views is their sense of spontaneity and freshness. This is largely conveyed by the open nature of the compositions, unencumbered by pictorial devices, as well as, in the case of the watercolours, the intensity of the colours and the sense of sweeping movement of the surprisingly accomplished depiction of clouds.

The stylistic simplicity and honesty of the imagery in these works show Mackin at his most naïve, yet also at his most endearing. The views evoke the sense of delight that Mackin experienced as he looked across the bay to Point Henry, or viewed the town, probably Geelong, from a distance. Mackin was even attracted to the industrial sight in *Limeburners’ Point*, where the quarrying and burning of limestone was considered

<sup>55</sup> *Geelong Advertiser*, 13 September 1872.

<sup>56</sup> *Geelong Advertiser*, 22 March 1872.

<sup>57</sup> *Geelong Advertiser*, 7 July 1884.

<sup>58</sup> *Geelong Advertiser*, 4 August 1856. Mackin was to present “The sense of vision” on 3 September 1856.

<sup>59</sup> George Nadel, *Australia’s colonial culture: ideas, men and institutions in mid-nineteenth century eastern Australia*, FW Cheshire, Melbourne, 1957, p125.

<sup>60</sup> *Geelong Advertiser*, 4 March 1869.

<sup>61</sup> *Geelong Advertiser*, 19 March 1857.

<sup>62</sup> *Geelong Advertiser*, 23 December 1862.



CAT NO 52  
At Point Henry



CAT NO 53  
Cutting on the beach near Limeburner's Point

a blight on the landscape. Perhaps it was the incongruous juxtaposition of the pastoral and the industrial that appealed to him.

Mackin returned to *Limeburners' Point* in his 1860s *Cutting on the beach at Limeburners' Point* [CAT NO 53 ILL], focussing on the work hut above the lime quarry. This watercolour shows Mackin at his best. The image is again carefully composed, but the judicious use of colour, with blue tones highlighting the cliff face and the hut and the greens and browns of the surrounding landscape, reveals a subtlety and assurance that is absent from a number of his watercolours.

Another of Geelong's industries was captured in *Abattoirs and windmill near Barwon, South Geelong* [CAT NO 54]. A small herd of cows wander unsuspectingly below the abattoirs that bustle with activity, while TC Riddle's Riversdale Flour Mill, in operation from 1856, can be seen beyond. Although the technique of this hastily sketched wash drawing is far removed from that of *Limeburner's Point*, it does again reveal that these scenes piqued Mackin's artistic interest.

More conventional than these landscapes are the cottage drawings, which are amongst the most studied and self-conscious of Mackin's works. They are clear reminders that Mackin came from the 'romantic generation,' and they form a closer connection to his early British sketches than any of his other sketches. Instead of the ruined castle, however, there was the humble cottage. From the ramshackle hut at Clifton [CAT NO 50] and the neglected *Ruins of house of early settler, Miss Drysdale, near Portarlington* [CAT NO 49] to the proud residence of *Harris', Point Henry* [CAT NO 48 ILL] and the neat, compact cottage seen *At South Geelong* [CAT NO 51], Mackin was drawn to them all.

Mackin's pencil technique varied from the heavily worked drawing of *Ruins of house of early settler* to the lighter touch of *At South Geelong* with its fine pencil strokes. All, however, show a keen awareness of the interplay of light and shade, and Mackin's mastery of tonal changes brings a sense of spatial depth to the works. Stylised trees are strategically placed and shrubs and

foliage form a shaded backdrop from which the dwellings emerge. Again, Mackin's familiarity with traditional pictorial elements is apparent in these early drawings.

As charming as these cottage portraits are, there is little sense of their being anyone's homes. Soon after the house was built, gardens were usually planted with vegetables and familiar plants sent over from the Old Country. They became small oases within an otherwise vast, alien countryside. There are no gardens in Mackin's pencil sketches: there are in fact, very few signs of domestication. In spite of their romantic appearance, these are essentially anonymous dwellings. Yet it is perhaps this very anonymity that would have given these drawings wider appeal to the public. Viewers could stand back with the artist and appreciate the picturesque qualities of their homes, rather than be reminded of the loose board or the leaking roof.

If sketches such as *South Geelong* of 1869 [CAT NO 55] are any indication, Mackin may have slightly modified his approach during the 1860s. Rather than being a house portrait, the work has become a more personalised home portrait as the woman settler poses in front of her modest cottage, surveying the cows and hens that fill her yard. The coloured highlights of blue, brown and white add depth and intimacy that the pencil drawings lack. These colours are also used in *At South Geelong* [CAT NO 56], drawn that same year, possibly around the same date. The two-storey construction with smaller buildings clustered around it appears to be more public in nature, perhaps a hotel or boarding house.

This was one of several public buildings that Mackin painted during the 1860s. *On the road to Portarlington* [CAT NO 57 ILL] was probably the Portarlington Hotel that stood on high ground "commanding one of the finest views of Port Phillip Bay."<sup>63</sup> Others that were clearly familiar to Mackin included *St Andrew's Church and Manse, Geelong* [CAT NO 60 ILL], still remembered as Rev Andrew Love's church, although Love had left in 1867;<sup>64</sup> the *Industrial School, Geelong* [CAT NO 59 ILL] where, in 1867,

<sup>63</sup> Contemporary quote cited in Ian Wynd, *Balla-wein: a history of the Shire of Bellarine*, The Council of the Shire of Bellarine, 1988, p.79. The twelve-roomed Portarlington Hotel was opened in 1860. By 1869, it had become a marine boarding house. In 1871, it was renamed the Duke of Edinburgh before soon becoming the Family Hotel.

<sup>64</sup> Designed by Alexander Skene and built in Yarra Street in 1840–41, St Andrew's Presbyterian Church was the first Presbyterian church established in Geelong. Rev Andrew Love was its minister from 1840–1867.



CAT NO 55  
South Geelong



CAT NO 57  
On the road to Portarlington



CAT NO 59  
Industrial School, Geelong



CAT NO 60  
St Andrew's Church and Manse, Geelong

Mackin was responsible for the health of around 280 children,<sup>65</sup> and the *Benevolent Homes for Aged Females* [CAT NO 58], an institution about which nothing is known. The pencil drawing of *Boat houses at Eastern Beach* [CAT NO 61] depicts one of the major recreational areas of Geelong.

While the buildings in these sketches continue to be the central feature, Mackin's tiny, stylised figures of men, women and children bring a greater sense of life and intimacy to the images. They have become snapshots of Geelong and, as in his earlier works of *Limeburners' Point* and *Landscape with town*, the simplicity of his style and the openness of his composition again shows Mackin at his most honest and spontaneous. The works are evidence of the interest Mackin had in the world immediately around him, and the joy he took in capturing vignettes of that world in his sketchbooks.

It is strange then that when Charles Mackin entered eight works in the *Geelong Mechanics Institute Exhibition* of 1869, he selected pictures in which the subject matter was predominantly British.<sup>66</sup> This reflected the cultural cringe prevalent in the colonies where it was acknowledged that "colonial artists are certainly increasing in number, and most certainly in merit ... although anything like rivalry with the older countries in the arts is of course out of question."<sup>67</sup> Artists with serious aspirations continued to include Australian subjects in exhibitions, but Mackin, who was perhaps more concerned with simply displaying rather than promoting his talents, entered works that would appeal to settlers whose thoughts often turned to home.

These paintings would have been much like *Landscape with windmill* [CAT NO 62], probably located in an English field or *Town with round tower* [CAT NO 63], perhaps depicting one of the many round towers that could be found throughout Ireland and England. The large scale and laborious technique of the latter suggests that it was destined for exhibition, either on a wall at home or in a public exhibition. These watercolours may have been painted from sketches that he had made while living in Britain and Ireland, copied from prints, or sketched from memory. For many, these views of the Old Country

were reminders of the homes they had left behind and were all the more appealing for that reason.

Although not certain, it is probable that Mackin contributed paintings to the 1876 *Geelong Industrial and Fine Arts Exhibition*. He then entered a number of watercolours in the *Geelong Juvenile and Industrial Exhibition* of 1879. Although initially intended to highlight the efforts of students throughout the district, this exhibition came to include objects and art works from the broader community. Held in the specially constructed Exhibition Building, the exhibition comprised some 5,300 displays of the town's industrial and artistic achievements. It was divided into several sections, with prizes awarded to each section.<sup>68</sup> To his undoubted delight, Mackin received a gold medal for his collection of watercolours. Two of these watercolours were views of Mt Dunstan, New Zealand, and the Leaning Rock, New Zealand,<sup>69</sup> both romantically sublime subjects that would have appealed to many. The other works are not known. Perhaps they included some works of Geelong or the goldfields that Mackin had worked on at the beginning of the year.

Charles Mackin's obituary in the *Geelong Advertiser* may have been low-keyed, yet he was clearly a man who had taken an active interest in community affairs. Through entering his works in Geelong's exhibitions he declared his support for and involvement in colonial art, even though his subject matter might not have been Australian. His artistic achievements, together with his activities in the area of medicine, both as doctor and as author, show Mackin to be an ambitious, dedicated and talented gentleman. The exhibition brings together drawings, watercolours and memorabilia that have survived through the decades, thereby providing a rare opportunity to share in the personal journey of one man as he endeavoured to find his way in the world.

<sup>65</sup> WR Brownhill, *The history of Geelong and Corio Bay*, Wilkie & Co., Melbourne, 1955, p276 notes that the school was established in the old 1840s Immigration Barracks in Ryrie Street in 1865 to accommodate and educate homeless and neglected children.

<sup>66</sup> There were six watercolours: *Battersea, Surrey; Evening; A way-side sketch; Martello Tower, near Dublin; Old buildings*; and *Jedburgh Abbey*. There was also a chalk drawing, *Interior of a Turkish mosque*, and a pencil sketch *Foliage*.

<sup>67</sup> *Geelong Advertiser*, 4 March 1869.

<sup>68</sup> Veronica Filmer, *Painters of the past: colonial art and Geelong*, exhibition catalogue, Geelong Gallery, 1991, pp13–15.

<sup>69</sup> *Geelong Advertiser*, 10 January 1980.

All watercolours and drawings are by Charles Mackin unless otherwise stated.

Abbreviations: *h*: height; *w*: width; *d*: depth; *l*: length; *comp*: composition

- 1 Unknown artist  
*'Mackin' armourial ensign*  
19th century  
watercolour on porcelain  
13.3 x 8.3 cm  
Not signed. Not dated  
Inscribed l.c., black paint "The Armourial Ensign/ of the Name of/ MACKEN"  
Collection: Mrs Nola Sharp
- 2 Unknown artist  
*Portrait of Dr William Turton*  
c1830  
pastel  
sight 39.7 x 32.4 cm  
Not signed. Not dated  
Inscribed on backing paper c., ink  
"Dr William Turton/ Bedford, Devonshire/  
My Grandfather by the Mother's Side/  
Chas T Mackin/ Geelong/ 15/9/71"  
Collection: Medical History Museum,  
The University of Melbourne
- 3 *Certificate of Member of Royal College of Surgeons*  
1840  
paper and wax  
45.4 x 29.0 cm  
Inscription: "Know all Men by these Presents:  
That We, the Court of Examiners of the Royal  
College of Surgeons in London have  
deliberately Examined Mr. Charles Travers  
Mackin and have found him to be fit, and  
capable, to exercise the Art and Science of  
Surgery: We, therefore, admit him a Member  
of the College; and authorize him to Practise  
the said Art and Science accordingly.  
In Witness whereof, We have subscribed our  
Names; and have caused the Common Seal  
of the College to affixed hereunto. Dated the  
Seventeenth Day of July in the Year of our Lord,  
One Thousand Eight Hundred and Forty"  
Collection: Medical History Museum,  
The University of Melbourne
- 4 *Certificate for Medical Degree  
from the University of Glasgow*  
1841  
paper, metal and wax  
52.5 x 49.5 cm  
Inscription (translated from the Latin):  
"The Senate of the University of Glasgow  
warmly welcomes the reader. A most eminent  
gentleman, Charles Mackin, after he had  
devoted splendid work to medicine, and had  
sought academic honours from us, and had  
shown himself ready to exhibit an example  
of his proficiency in medical matters,  
we ensured that he was examined on general  
medicine. When he had proved to us abund-  
antly in this examination his outstanding  
erudition and medical expertise, accompanied  
by equal modesty, we voted that the aforesaid  
Charles Mackin should be made a Doctor of  
Medicine and decided and declared that he  
should be announced as a Doctor of Medicine;  
and with this letter we name him Doctor and  
want him to be seen and called Doctor among  
all men. And we give him the fullest power  
in medical matters of reading, teaching,  
consulting, writing and disputing, of sitting  
in a doctoral chair, and finally of practising  
all aspects both of medical theory and of  
practical medicine anywhere in the world.  
And at the same time we grant him all the  
honours, all the prerogatives and the privileges  
that are normally granted to a true Doctor  
of Medicine among any race./ As proof of this  
we have signed our names below on this letter,  
supported by the common seal of the academy./  
Given in Glasgow on the twentieth day of April,  
in the year 1841 AD" Collection: Medical History  
Museum, The University of Melbourne
- 5 *Licence of Apothecaries Company of Ireland*  
1841  
paper and wax  
44.5 x 37.5 cm  
Inscription: "To all to whom these Presents  
shall come Greeting/ Know ye that We the  
Governor, Deputy Governor & Directors/  
OF THE APOTHECARIES' HALL, DUBLIN./  
have this day duly and carefully examined  
Mr. Charles Travers Mackin of Dublin in the  
County of Dublin and We think him properly  
qualified to practise the/ PROFESSION OF  
AN APOTHECARY./ and We hereby certify the  
same. Given under our hands & seal this 22nd  
day of October in the year of our Lord"  
Collection: Medical History Museum,  
The University of Melbourne
- 6 *Certificate for Diploma of Obstetrics*  
1841  
paper, metal, silk ribbon and wax  
35.0 x 20.5 cm  
Inscription (translated from the Latin):  
"We the president and domestic examiners  
of the Lying-in hospital of Dublin, established  
for the care of women giving birth, with this  
letter give witness that an upright and honest  
young man, Charles Travers Macken, [sic]  
not only applied himself in his work on our  
lectures on obstetrics as long as he stayed  
with us, but further, he applied his hands  
successfully for six months to delivering babies.  
Influenced by this, we approve of the aforesaid  
doctor for the skill also of obstetrics.  
As testimony of this matter, we have inserted  
the signatures of individuals and the seal of the  
Lying-in hospital. Given in the aforesaid town  
of Dublin, Great Britain Street, on the 26th day  
of November, 1841"  
Collection: Medical History Museum,  
The University of Melbourne
- 7 *Licence of Apothecaries Company of London*  
1851  
paper and wax  
56.0 x 40.0 cm  
Inscription: "We THE COURT OF EXAMINERS,  
chosen and appointed by the Master, Wardens  
and Assistants of the Society of the Art and  
Mystery of Apothecaries of the City of London  
in pursuance of a certain Act of Parliament  
passed the 55th Year of the Reign of His  
Majesty King George the Third entitled  
an Act for better regulating the Practice  
of Apothecaries/ THROUGHOUT ENGLAND  
AND WALES,/ do hereby by virtue of the power  
and authority in us vested by the said Act certify  
that/ Charles Travers Mackin/ has been by  
us carefully & deliberately examined as to his  
skills & abilities/ in the Science & practice  
of Medicine/ & as to his fitness & qualification  
to practise as an Apothecary & we do hereby  
for & on behalf of the Master, Wardens &  
Society further certify that the said/ Charles  
Travers Mackin/ is duly qualified to practise  
as an Apothecary/ and is hereby entitled  
to practise as such in any part of England  
& Wales except the City of London the  
Liberties or Suburbs thereof or within ten  
Miles of the said City - dated this 13th day  
of February 1851/ Apothecaries Hall, London"  
Collection: Medical History Museum,  
The University of Melbourne
- 8 *Certificate for legally qualified medical practitioner*  
1854  
paper and wax  
30.8 x 21.0 cm  
Inscription: "CERTIFICATE/ FROM THE/  
MEDICAL BOARD FOR THE COLONY OF  
VICTORIA/ We, the President and Members  
of the Medical Board for the Colony of  
Victoria, appointed by His Excellency the  
Lieutenant Governor, under the provisions  
of the Act of the Governor and Legislative  
Council of New South Wales, 8 Vict., No. 8,  
do hereby certify that we have examined and  
approved of the Testimonials of Qualification  
of Charles Travers Mackin. And we hereby  
further declare the said Medical Practitioner,  
in the terms of, and in accordance with the  
provisions of the Act of the aforesaid Governor  
and Council, 2 Vict 22, instituted "An Act to  
define the qualifications of Medical Witnesses  
at coroners' Inquests, and Enquiries held  
before Justices of the Peace, in the Colony  
of New South Wales"/ Melbourne, / June 1<sup>o</sup>  
1854/ Entered, No 313"  
Collection: Medical History Museum,  
The University of Melbourne
- 9 *Certificate storage tin used by CT Mackin*  
c1852  
tin and paper  
18.5h x 14.0w x 4.5 cm d  
Inscribed on attached paper, ink "CT Mackin/  
Diploma Royal College of/ Surgeons, London -  
/ Certificate, Medical Board/ of Victoria/  
Degree of MD Glasgow/ University/ Licence  
of Apothecaries Company, London/ Diploma  
in Midwifery &/ diseases of female (illeg)/  
Licence of Apothecaries Company, Ireland"  
Collection: Medical History Museum,  
The University of Melbourne
- 10 *Shillelagh*  
stained wood, leather and cotton and rope strap  
30.2l x 3.4 cm diam  
Collection: Geelong Heritage Centre
- 11 *Village with castle in distance*  
pencil  
sheet 20.5 x 25.0 cm; comp 14.5 x 17.2 cm  
oval  
Signed l.r., pencil "CT Mackin"  
Collection: Geelong Heritage Centre
- 12 Attrib to Charles Travers Mackin  
*Castle ruins*  
pencil  
sheet 19.9 x 25.5 cm; comp 15.3 x 25.5 cm  
Not signed. Not dated  
Collection: Geelong Heritage Centre
- 13 Attrib to Charles Travers Mackin  
*Castle and bridge*  
pencil  
sheet 18.1 x 24.4 cm; comp 16.0 x 18.0 cm  
Not signed. Not dated  
Collection: Geelong Heritage Centre
- 14 Attrib to Charles Travers Mackin  
*Classical ruins*  
pencil  
sheet 18.5 x 27.0 cm; comp 14.0 x 23.0 cm  
Not signed. Not dated  
Collection: Geelong Heritage Centre
- 15 *Camp at Sandridge, October 1852*  
(From an original Sketch)  
1879  
watercolour  
sheet 27.8 x 38.0 cm; comp 6.0 x 9.6 cm  
Not signed. Dated u.r., pencil "(triangle)  
22/1/79" Inscribed l.r., pen and ink  
"Camp at Sandridge October 1852/  
(From an original Sketch)"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 16 *On the road to the 'diggins', Forest Creek*  
(from an original sketch in 1852)  
1879  
watercolour  
comp 6.0 x 9.5 cm  
Not signed. Dated u.r., pencil "22/1/79"  
Inscribed l.r., ink "On the road to the "Diggins"  
Forest Creek (from an original sketch in 1852)"  
Collection: Castlemaine Art Gallery & Historical  
Museum. Gift of Mrs Nola Sharp, 2001
- 17 *At Forest Creek*  
1879  
watercolour  
comp 6.5 x 17.0 cm  
Not signed. Dated l.r., pencil "24/1/79"  
Inscribed l.r., ink "At Forest Creek"  
Collection: Castlemaine Art Gallery & Historical  
Museum. Gift of Mrs Nola Sharp, 2001
- 18 *Hut at 'Donkey Gully', Forest Creek*  
(from a sketch taken in 1852)  
1879  
watercolour  
comp 9.0 x 13.5 cm  
Not signed. Dated l.r., pencil "22/1/79"  
Inscribed l.r., ink "Hut at "Donkey Gully"  
Forest Creek (from a sketch taken in 1852)"  
Collection: Castlemaine Art Gallery & Historical  
Museum. Gift of Mrs Nola Sharp, 2001
- 19 *Policeman on horse in landscape*  
1879  
watercolour  
comp 22.3 x 16.0 cm  
Not signed. Not dated  
Collection: Castlemaine Art Gallery & Historical  
Museum. Gift of Mrs Nola Sharp, 2001
- 20 *On the way to "McIvor" from sketch in 1853*  
1879  
watercolour  
sheet 28.2 x 37.0 cm; comp 19.7 x 13.2 cm  
Not signed. Dated l.r., pencil "28/2/79"  
Inscribed l.r., ink "On the way to "McIvor"/  
from sketch in 1853"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001

- 21 *The McIvor Inn, sketched in 1853*  
1879  
watercolour  
sheet 28.3 x 37.8 cm; comp 12.6 x 18.2 cm  
Not signed. Dated l.r., pencil "1/3/79"  
Inscribed l.r., ink "The McIvor Inn/  
Sketched in 1853"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 22 *On the way to Bendigo, sketched in 1853*  
1879  
watercolour  
comp 12.0 x 18.0 cm  
Not signed. Not dated  
Inscribed l.r., ink "On the way to Bendigo/  
Sketched in 1853"  
Collection: Bendigo Art Gallery.  
Gift of Mrs Nola Sharp, 2000
- 23 *At Bendigo, sketched in 1853*  
1879  
watercolour  
comp 15.7 x 21.2 cm  
Not signed. Dated l.l., pencil "5/3/79"  
Inscribed l.l., ink "At Bendigo,  
sketched in 1853"  
Collection: Bendigo Art Gallery.  
Gift of Mrs Nola Sharp, 2000
- 24 *At Iron Bark, Bendigo sketched in 1853*  
1879  
watercolour  
comp 10.6 x 16.1 cm  
Not signed. Dated l.r., pencil "25/2/79"  
Inscribed l.r., ink "At Iron Bark, Bendigo/  
Sketched in 1853"  
Collection: Bendigo Art Gallery.  
Gift of Mrs Nola Sharp, 2000
- 25 *At Iron Bark, Bendigo sketched in 1853*  
1879  
watercolour  
comp 15.5 x 21.3 cm  
Not signed. Dated l.r., pencil "10/3/79"  
Inscribed l.r., ink "At Iron Bark, Bendigo/  
Sketched in 1853"  
Collection: Bendigo Art Gallery.  
Gift of Mrs Nola Sharp, 2000
- 26 *At Osbornes Creek*  
watercolour  
Not signed. Not dated  
sight 12.9 x 25.4 cm  
Collection: Mrs Nola Sharp
- 27 *At Iron Bark*  
watercolour  
sight 15.4 x 21.1 cm  
Not signed. Not dated  
Collection: Mrs Nola Sharp
- 28 *At Bendigo*  
watercolour  
sight 15.5 x 20.5 cm  
Not signed. Not dated  
Collection: Ms Lyn Bearlin
- 29 *Sketched near our tent in 1853*  
*at Iron Bark Gully, Bendigo*  
1879  
watercolour  
comp 21.2 x 16.0 cm  
Not signed. Dated l.r., pencil "19/6/79"  
Inscribed l.r., ink "Sketched near our/  
tent in 1853 at Iron Bark Gully/  
Bendigo - in 1853"  
Collection: Bendigo Art Gallery.  
Gift of Mrs Nola Sharp, 2000
- 30 *On the way from Bendigo, sketched in 1853*  
1879  
watercolour  
comp 15.4 x 21.0 cm  
Not signed. Not dated  
Inscribed l.r., ink "On the way from Bendigo/  
Sketched in 1853"  
Collection: Bendigo Art Gallery.  
Gift of Mrs Nola Sharp, 2001
- 31 *At Adelong Creek NSW (from an original sketch)*  
1879  
watercolour  
sheet 27.8 x 37.8 cm; comp 8.4 x 13.0 cm  
Not signed. Dated l.r., pencil "28/1/79"  
Inscribed l.r., ink "At Adelong Creek NSW/  
(From an original sketch)"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 32 *At Adelong Creek NSW (from a sketch taken in 1853)*  
1879  
watercolour  
sheet 28.1 x 38.0 cm; comp 8.4 x 13.6 cm  
Not signed. Dated l.r., pencil "25/1/79"  
Inscribed l.r., ink "At Adelong Creek NSW/  
(From a sketch taken in 1853)"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 33 *A shicer claim, from sketch at Adelong in 1853*  
1879  
watercolour  
sheet 26.4 x 37.8 cm; comp 15.6 x 21.2 cm  
Not signed. Dated l.r., pencil "21/3/79"  
Inscribed l.r., ink "A Shicer claim/ from sketch  
at Adelong in 1853"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 34 *Near Liverpool, NSW (from a sketch in 1853)*  
1879  
watercolour  
sheet 28.4 x 37.6 cm; comp 9.5 x 18.9 cm  
Not signed. Dated l.r., pencil "27/1/79"  
Inscribed l.r., ink "Near Liverpool NSW/  
(From a sketch in 1853)"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 35 *Clarke's House, on the road to Bacchus Marsh - sketched in 1853*  
1879  
watercolour  
comp 11.9 x 19.0 cm  
Not signed. Not dated.  
Inscribed l.r., ink "Clarke's House, on the road  
to/ Bacchus Marsh - Sketched in 1853"  
Collection: Ballarat Fine Art Gallery
- 36 *On the road to Bacchus Marsh - sketched in 1853*  
1879  
watercolour  
comp 13.0 x 23.0 cm  
Not signed. Dated l.r., pencil "26/2/79"  
Inscribed l.r., ink "On the road to Bacchus  
Marsh/ Sketched in 1853"  
Collection: Ballarat Fine Art Gallery
- 37 *From a sketch in front of our Tent, Bacchus Marsh 1853*  
1879  
wash  
comp 15.7 x 20.8 cm  
Not signed. Dated l.r., pencil "19/6/79"  
Inscribed l.r., ink "From a sketch in front  
of our Tent./ Bacchus Marsh 1853"  
Collection: Ballarat Fine Art Gallery;  
Gift of Mrs Nola Sharp, 2001
- 38 *At Bacchus Marsh*  
watercolour  
sight 15.5 x 21.0 cm  
Not signed. Not dated  
Collection: Ms Lyn Bearlin
- 39 *From a sketch near Ballarat in 1854*  
1879  
watercolour  
comp 16.0 x 21.2 cm  
Not signed. Dated l.r., ink "2/6/79"  
Inscribed l.r., ink "From a sketch  
near Ballarat/ in 1854"  
Collection: Ballarat Fine Art Gallery
- 40 *From a sketch at Ballarat 1853*  
1879  
watercolour  
comp 15.7 x 21.4 cm  
Not signed. Dated l.r., pencil "30/5/79"  
Inscribed l.r., ink "From a sketch  
at Ballarat 1853"  
Collection: Ballarat Fine Art Gallery
- 41 *Sketched near Buninyong, 1853*  
1879  
wash  
comp 15.1 x 20.9 cm  
Not signed. Dated l.r., pencil "18/6/79"  
Inscribed l.r., ink "Sketched near  
Buninyong, 1853"  
Collection: Ballarat Fine Art Gallery
- 42 *Digger's hut, Buninyong*  
pencil and sepia wash  
sheet and comp 16.7 x 25.2 cm  
Not signed. Dated on mount l.c.,  
and reverse mount c., pencil "About 1856"  
Inscribed u.l., ink "5"; on mount l.l., pencil  
"Digger's Hut. Buninyong"; reverse mount u.c.,  
pencil "Digger's Hut/ Buninyong"  
Collection: Geelong Gallery. Purchased 1940
- 43 *Sketched at Buninyong in 1853*  
1879  
wash  
comp 14.8 x 21.0 cm  
Not signed. Dated l.r., pencil "19/6/79"  
Inscribed l.r., ink "Sketched at Buninyong  
in 1853"  
Collection: Ballarat Fine Art Gallery
- 44 *At Buninyong*  
pencil on brown paper  
sheet 19.0 x 25.6 cm; comp 15.9 x 21.5 cm  
Not signed. Not dated  
Collection: Mrs Nola Sharp
- 45 *Limeburner's Point, Point Henry*  
1855  
watercolour  
sheet 27.8 x 38.0 cm; comp 6.0 x 9.6 cm  
Not signed. Dated reverse l.l., pencil  
"13 July 1855" Inscribed reverse l.l.,  
pencil "Limeburner's Pt/ Point Henry"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 46 *Landscape with view of town*  
1855  
watercolour  
sheet and comp 13.2 x 20.4 cm  
Not signed. Dated reverse c.,  
pencil "July 8th/ 1855"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 47 *Point Henry Road*  
1857  
pencil  
sheet 25.6 x 31.8 cm; comp 18.7 x 31.8 cm  
Not signed. Dated l.r., pencil "Feby 17/57 N"  
Inscribed l.r., pen and ink "Pt Henry Road";  
u.l., pencil "3"  
Collection: Geelong Gallery.  
Gift of Mrs Nola Sharp, 2001
- 48 *Harris's, Point Henry*  
1856  
pencil  
sheet and comp 24.6 x 32.7 cm  
Not signed. Dated l.r., pencil "December 1856"  
Inscribed l.r., pencil "Harris's Point Henry"  
Collection: Geelong Gallery. Purchased 1940
- 49 *Ruins of house of early settler, Miss Drysdale, near Portarlinton*  
1857  
pencil  
sheet and comp 24.3 x 32.0 cm  
Not signed. Dated l.r., pencil "March 17/57"  
Inscribed on mount l.l., pencil "Ruins of House  
of Early Settler. Near Portarlinton"; l.r., pencil  
"Miss Drysdale's"; reverse mount, pencil "Ruins  
of House of early Settler/ Near Portarlinton/  
Miss Drydales' (sic)", "18 5/8 x 13 1/2"  
Collection: Geelong Gallery. Purchased 1940
- 50 *At Clifton*  
1858  
pencil  
sheet and comp 22.7 x 34.6 cm  
Not signed. Dated l.r., pencil "Feby 4th/58"  
Inscribed l.r., pencil "At Clifton"; reverse u.r.,  
pencil "19 3/8 x 13"  
Collection: Geelong Gallery. Purchased 1940
- 51 *At South Geelong*  
1858  
pencil  
sheet and comp 22.4 x 34.5 cm  
Not signed. Dated l.r., pencil "Feby 4/58"  
Inscribed l.r., pencil "At So Geelong"  
Collection: Geelong Gallery. Purchased 1940
- 52 *At Point Henry*  
1858  
pencil  
sheet and comp 24.4 x 34.0 cm  
Not signed. Dated l.r., pencil "Jan 17/58"  
Inscribed l.r., pencil "At Point Henry"  
Collection: Geelong Gallery. Purchased 1940
- 53 *Cutting on the beach near Limeburner's Point*  
1860s  
watercolour  
sheet 25.4 x 34.2 cm; comp 21.0 x 29.7 cm  
Signed l.r., and reverse l.l., pencil "Mackin".  
Not dated  
Inscribed l.r., pencil "Cutt[ing] on  
the beach near Limeburner's Poi[nt]"  
and reverse l.l., "Cutting on the beach/  
near Limeburner's Point"  
Collection: Geelong Gallery. Purchased 1940
- 54 *Abattoirs and windmill near Barwon, South Geelong*  
watercolour  
sheet and comp 18.9 x 24.3 cm  
Not signed. Not dated  
Inscribed u.l., black paint "10"; on mount  
across bottom, pencil "Abbottoirs (sic)  
and Windmill./ Near Barwon. South Geelong"  
and reverse mount c., pencil "Abbottoirs  
(sic) and Windmill./ Near Barwon S Geelong"  
Collection: Geelong Gallery; Purchased 1940
- 55 *South Geelong*  
1869  
pencil and wash  
sheet and comp 24.5 x 36.0 cm  
Not signed. Dated l.r., pencil "1869"  
Inscribed l.r., pencil "S Geelong"  
Collection: Geelong Gallery. Purchased 1940
- 56 *At South Geelong*  
1869  
pencil and watercolour  
sheet and comp 20.9 x 29.5 cm  
Not signed. Dated l.r., pencil "1869"  
Inscribed l.r., pencil "At So. Geelong"  
Collection: Geelong Gallery. Purchased 1940
- 57 *On the road to Portarlinton*  
1868  
watercolour  
sheet and comp 15.6 x 19.2 cm  
Signed and dated below image on backing  
sheet l.r., pencil "CT Mackin" and l.l.,  
pencil "...1868"  
Inscribed below image on backing sheet l.r.,  
pencil "On the road to Portarlinton 1868"  
Collection: Geelong Gallery. Purchased 1940
- 58 *Benevolent Homes for Aged Females, Geelong*  
1865  
watercolour  
sheet and comp 16.0 x 20.0 cm  
Not signed. Dated on mount in card and  
reverse backing card c., pencil "...1865"  
Inscribed u.l., black paint "9"; on mounting  
card, pencil "Benevolent Homes for Aged  
Females. Geelong. 1865"; reverse backing  
card c., pencil "Benevolent Home/  
for Aged Females/ Geelong. 1865"  
Collection: Geelong Gallery. Purchased 1940
- 59 *Industrial School, Geelong*  
1867  
watercolour  
sheet and comp 18.2 x 30.5 cm  
Signed l.r., "CTM" and dated l.l., "...1867"  
Inscribed on original mount l.l., "Industrial  
School. Geelong 1867"; verso original mount  
"Industrial School/ Geelong 1867/  
CT Mackin/ 7"  
Collection: Geelong Gallery. Purchased 1940
- 60 *St Andrew's Church and Manse, Geelong*  
1869  
pencil and watercolour  
sheet and comp 23.7 x 37.1 cm  
Not signed. Dated l.r., pencil "1869"  
Inscribed l.r., pencil "Loves Church"  
Collection: Geelong Gallery. Purchased 1940
- 61 *Boat houses at Eastern Beach*  
1865  
crayon on brown paper  
sheet 30.9 x 45.2 cm; comp 19.0 x 27.4 cm  
Not signed. Dated l.r., in "...1865"  
Inscribed l.r., ink "Boat Houses, E Beach 1865"  
Collection: Geelong Gallery. Purchased 1940
- 62 *Windmill*  
watercolour  
sheet 20.2 x 30.8 cm; comp 18.3 x 29.1 cm  
Not signed. Not dated  
Collection: Geelong Gallery.  
Gift of Miss Maud Hamilton, 1983
- 63 *Town with round tower*  
watercolour  
sheet and comp 65.5 x 51.2 cm  
Not signed. Not dated  
Collection: Geelong Gallery.  
Gift of Miss Maud Hamilton, 1973



- "Section of the perineum to prevent its rupture. With remarks on the subject," *Lancet*, 4 February 1843, pp677-79
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VERONICA FILMER  
EXHIBITION CURATOR

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