

An aerial photograph of a terraced hillside covered in green vegetation and small buildings. A large, semi-transparent UNESCO logo is overlaid on the center of the image. The text 'UNESCO' is in a smaller, white, sans-serif font above the word 'SIX', which is in a very large, bold, white, sans-serif font. The 'SIX' is enclosed within a white outline of a hexagonal shape with a pointed right side.

UNESCO
SIX

This publication accompanies the State Library of NSW's exhibition *UNESCO Six*.

The State Library's exhibitions onsite, online and on tour aim to connect audiences across NSW and beyond to our collections and the stories they tell.

www.sl.nsw.gov.au/galleries

Members of Aboriginal and Torres Strait Islander communities are respectfully advised that this exhibition and related materials contain the names, words and images of people who have passed away.

UNESCO Six is a free exhibition at the State Library of NSW from 6 October 2018 to 5 May 2019.

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Cover image: Panorama of central Hawkins Hill (showing Holtermann goldmine), Hill End, 1872–73, attributed to Henry Beaufoy Merlin

UNESCO SIX



United Nations
Educational, Scientific and
Cultural Organization



Memory of
the World



STATE LIBRARY®
NEW SOUTH WALES

1892 E





COLONIAL WINE

CHERRY

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Image previous page:
Mayne Street, Gulgong, 1872-73,
attributed to Henry Beaufoy Merlin

FOREWORD

A few years ago, when the State Library was negotiating the purchase of an extraordinary collection of early watercolours of plants and animals in Port Jackson, I met the curator at Christies in London in charge of the sale. Someone had asked her whether the free availability of high quality digital copies of rare materials would mean that original items would lose their appeal. ‘The very opposite,’ she replied. She went on to explain that digital access has, if anything, acted as a kind of advertisement for the real thing.

UNESCO Six gives us an opportunity to see a range of original documents that mark significant points in our development as a nation. We may have learned ‘I love a sunburnt country’ by heart at school, but have we ever seen the original manuscript of ‘Core of my Heart’? We may know about the First Fleet and can buy facsimiles of some of our earliest published works in English, but have we ever seen the handwritten diaries of the people who sailed on those ships? We know a little of the history of photography, but here you can see some of the largest surviving photographic plates in the world. And in the anniversary year of the end of the Great War, we have manuscript diaries of those most immediately affected by it.

The ancient Greek word for ‘truth’ — ἀλήθεια or *aletheia* — signifies a refusal or even an inability to forget. *UNESCO Six* represents, through original materials, yet another part of our memory; it stands for another piece in the complex jigsaw we aim to complete as we try to find out who we are and where we are from.

DR JOHN VALLANCE
STATE LIBRARIAN



FIRST FLEET JOURNALS

Thus Equipped, each Ship like another Noah's Ark, away we steered for Botany Bay, and after a tolerably pleasant Voyage ... Governor Phillip had the Satisfaction to see the whole of his little Fleet safe at Anchor in the said Bay.

George Worgan, 12 June 1788

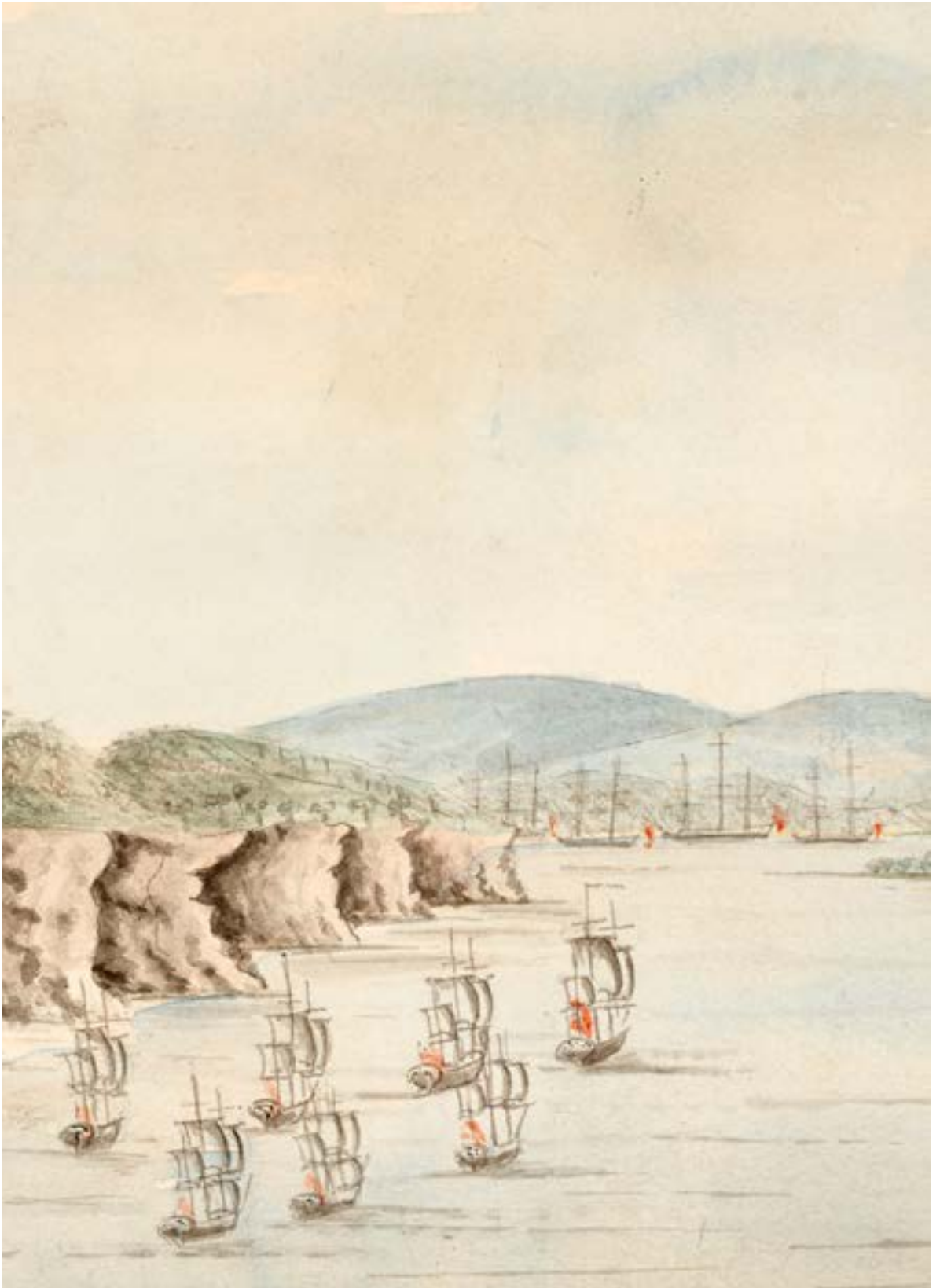
Written with wit and graphic detail, ship surgeon George Worgan's journal extract begins a week before the Fleet's arrival at Sydney Cove, and describes life in the colony with enthusiasm. The journal is one of 10 in the Library's First Fleet collection — and one of only 15 in the world.

In May 1787, a fleet of 11 ships sailed from England under the command of Captain Arthur Phillip. Almost half of the 1500 people onboard were convicts. Travelling via Rio de Janeiro and the Cape of Good Hope, the Fleet arrived in Botany Bay on 18 January 1788 and settled at Sydney Cove on 26 January.

The personal comments and impressions within the pages of these eighteenth-century journals, kept by men of different rank, make them compelling reading. They bring humanity, humour and tragedy that go well beyond the official records of the First Fleet. The voices range from the direct, unadorned observations of a private soldier to the sensitive, considered descriptions of a future governor.

The lowest-ranking of the diarists, Private John Easty, wrote plainly of the harsh judicial system in the colony. A few months after the Fleet's arrival, he recorded on 2 May 1788:

This mornin Jno Bennett a convict received sentence of death for robbing the Charlottes tent of bread and sugar and was taking from the Court house to the place of Execution and was hanged immeadiately.



Botany Bay, *Sirius* & Convoy going in: *Supply & Agents Division* in the Bay, 21 January 1788 (detail) by William Bradley, from 'A Voyage to New South Wales', 1786-92



A view of the tree at Botany Bay, wh yields ye yellow balsam, & of a wigwam, c 1788, by Arthur Bowes Smyth, from 'A Journal of a Voyage from Portsmouth to New South Wales, 1787-89

Feb 11. ¹⁷⁸⁸ During our stay on this place I frequently made Excursions
 the Country for 20 miles in Company wth those who gene-
 rally collected some natural Curiosity, or other: at some time
 we shot Birds & at other collect'd a large quantity of yellow
 Balsam from a tree or rather a shrub in the woods in great
 on the sandy hills near Botany Bay call'd Botanicall of which
 at least there is not doubt of its Balsam's possessing medi-
 cinal virtues, as it has been repeatedly made use of by the
 gentlemen of the faculty in the Settlement in the several Cases
 where they have used the Bals. Cole or any other Medi-
 cine in Epidemical Disorders wth success. It is of colour
 yellowish or Spicily like of a most fragrant & aromatick taste
 I have not at the likeness of the Tree, it produces the Balsam,
 in my power, I have subjoin'd, it is no very bad insoluble
 oil. — This day Capt. Cook shot a Widgeon & a Duck
 in the Bay. It is a fine nearly equal in good taste to
 this day our Capt. Cook shot a Widgeon & a Duck
 in the Bay. It is a fine nearly equal in good taste to
 this day our Capt. Cook shot a Widgeon & a Duck
 in the Bay. It is a fine nearly equal in good taste to

Page from 'A Journal of a Voyage from Portsmouth to New South Wales', 1787-89, by Arthur Bowes Smyth

Future governor John Hunter recorded observations of the Aboriginal people he encountered:

We saw them in very Considerable numbers & they appear'd to us to be a lively & inquisitive Race; They are a Straight, thin, but well made people rather small in their limbs but very active ...

In some cases, the circumstances of the journals' creation can only be surmised. Only the journals of John Hunter and Philip Gidley King, later second and third governors of the colony respectively, were published in any form during their lifetimes. The remaining journals are personal accounts written for family or friends, with an eye to possible publication, or simply as a travel diary. The 10 journals came to the Library between 1898 and 1955, acquired from descendants, collectors and booksellers.

The journals are invaluable eyewitness accounts of the journey and the experiences of the men and women who arrived at Sydney Cove, and the Indigenous peoples they encountered.

THE DIARISTS

Arthur Bowes Smyth, Surgeon, *Lady Penrhyn*

William Bradley, First Lieutenant, HMS *Sirius*

Ralph Clark, Second Lieutenant, *Friendship*

John Easty, Private Marine, *Scarborough*

Philip Gidley King, Second Lieutenant, HMS *Sirius*

John Hunter, Second Captain, HMS *Sirius*

Jacob Nagle, Seaman, HMS *Sirius*

James Scott, Sergeant of Marines, *Prince of Wales*

George Worgan, Surgeon, HMS *Sirius*

SARAH MORLEY

CURATOR, STATE LIBRARY OF NSW



CORE OF MY HEART

DOROTHEA MACKELLAR

**Love of country has seldom been expressed more beautifully,
or in language more beautifully simple and sincere ...**

Literary critic Bertram Stevens, 1919

Dorothea Mackellar was living in England in 1908 when she put the finishing touches to 'Core of My Heart' (later 'My Country'). The only known manuscript version of this poem in its original form is in Mackellar's poetry notebook 'Verses 1907-1908'. In subsequent printings, she would make minor revisions to the text — including changing the title — but this slim bound volume contains a unique archive of the poet's creative output in her breakthrough year.

A few years earlier, Mackellar had listened to a group of young friends in Sydney, proudly proclaiming their preference for the English countryside over the Australian landscape. At the time, Australians were British subjects and many spoke of England as 'home' even if they'd never been there. Dorothea was moved to express her objections to these unfavourable comparisons and, putting pen to paper, began the four-year process of turning their conversation into her best-known poem.

'I used to scribble verses into a minute notebook,' Mackellar would later recall, 'and sometimes show them to a friend or two who seemed interested ... [I] later sent it to the *Spectator* which had already published some other verse of mine'.
(*Canberra Times*, 11 January 1968)

After it was published in the London *Spectator*, the poem was quickly picked up by newspapers across Australia and struck a responsive chord with readers of all ages and from all levels of society. Generations of Australians have come to cherish the author's statement of pride in her identity as an Australian, as well as the poem's lyrical expression of Mackellar's relationship to, and love of, the land.

Core of my Heart.

The love of field and coppice
 Of green and shaded lanes
 Of ordered woods and
 gardens.

I, running in your veins —
 Strong love of grey-blue skies:
 : Fance

Brown streams and soft
 dim skies — — —

I know but cannot share it,
 My love is otherwise.

I love a sunburnt country,
 A land of sweeping plains
 Of ragged mountain-ranges
 Of droughts and flooding
 rains.

I love her far horizons
 I love her jewel-sea,
 Her beauty and her terror —
 The wide brown land for
 me!



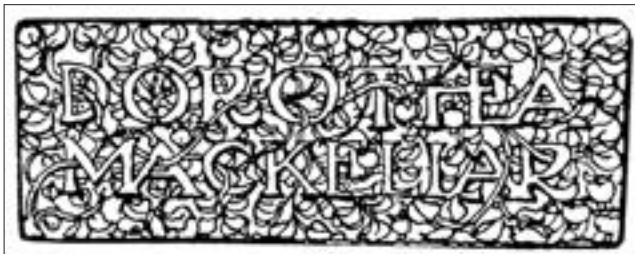
Dorothea Mackellar, 1927, by May Moore

Isobel Marion 'Dorothea' Mackellar was born and raised in Sydney's eastern suburbs, the only daughter of Lady Marion and Sir Charles Mackellar, a wealthy society doctor. Educated at home, Mackellar often holidayed at the family's landholdings in rural New South Wales. She also travelled overseas with her parents, becoming fluent in four European languages, and was already a young person of some accomplishment when she took on her dual identity as a highly eligible member of Sydney's society set and an emerging literary star.

Among the important figures in classic Australian literature — including poets such as Henry Lawson, Banjo Paterson and CJ Dennis — Mackellar's passionate descriptions of her love of country presented a female perspective in this male-dominated era of bush balladeers. Regarded by many as Australia's quintessential poet, she also became the nation's most renowned writer of patriotic verse.

In February 2017, Dorothea Mackellar's poetry notebook 'Verses 1907-1908' became the first Australian literary archive to be added to the UNESCO Memory of the World Australian register.

MARGOT RILEY
CURATOR, STATE LIBRARY OF NSW



Bookplate, 'Verses 1907-1908', by Dorothea Mackellar



HOLTERMANN COLLECTION

The views, which are of great artistic excellence, were executed by Mr. Beaufoy Merlin, who sojourned at Tambaroora for several weeks for the express purpose of depicting everything worthy of note in the remarkable locality; and for clearness and perspicuity have never been excelled.

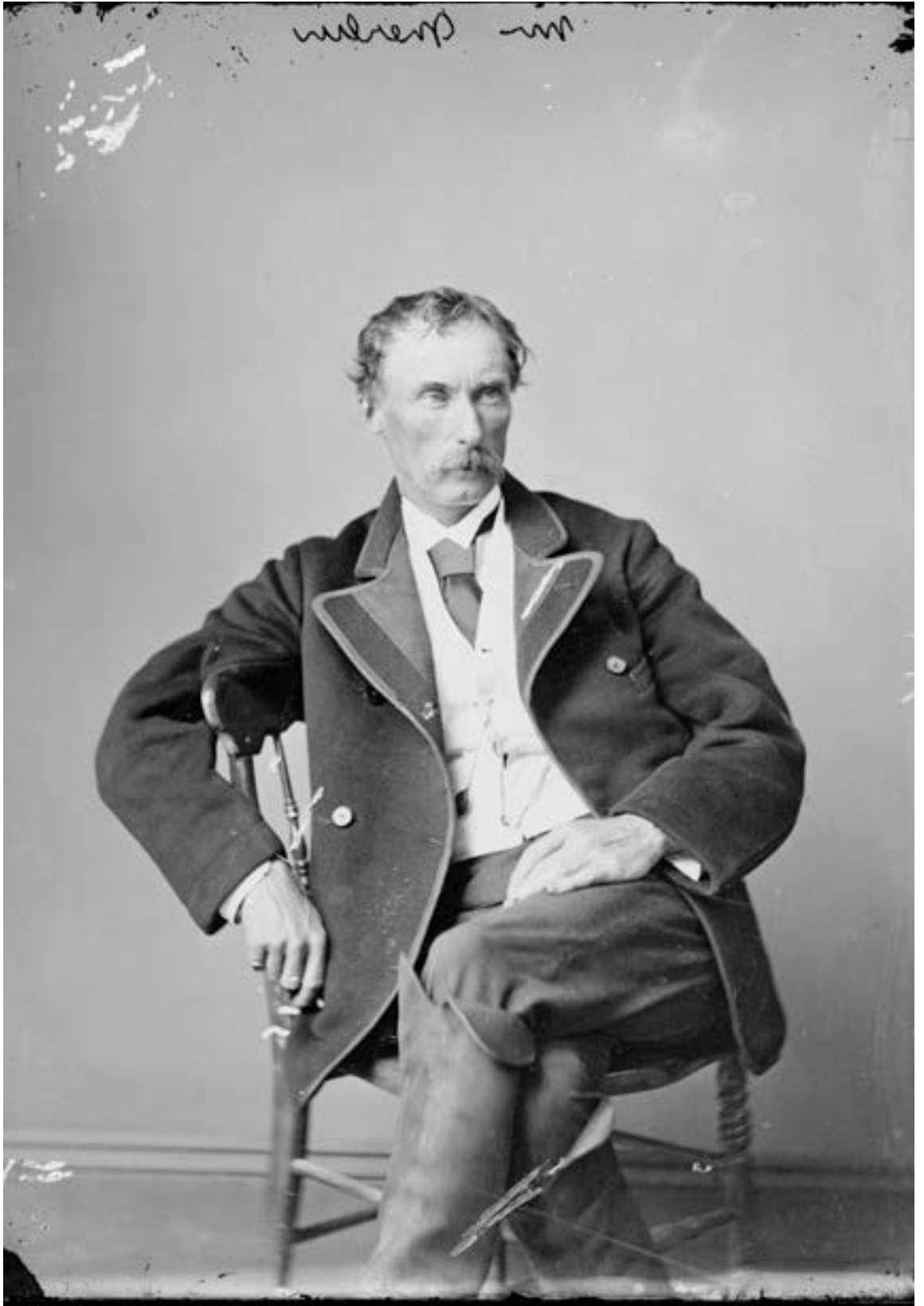
Evening News, 7 May 1872

In 1951 one of Australia's most significant collections of nineteenth-century photographs was found in a garden shed in Chatswood, Sydney. The collection of more than 3000 glass-plate negatives had been owned by German-born goldminer Bernhardt Holtermann.

It was soon discovered that most of the photographs were taken by Henry Beaufoy Merlin and his one-time assistant Charles Bayliss between 1870 and 1876.

On 21 June 1869, Merlin formed the American & Australasian Photographic Company. Although the company's offices were in Sydney, much of the business was done in country towns where they photographed hundreds of buildings and streets across New South Wales and Victoria as well as the nearby goldfields.

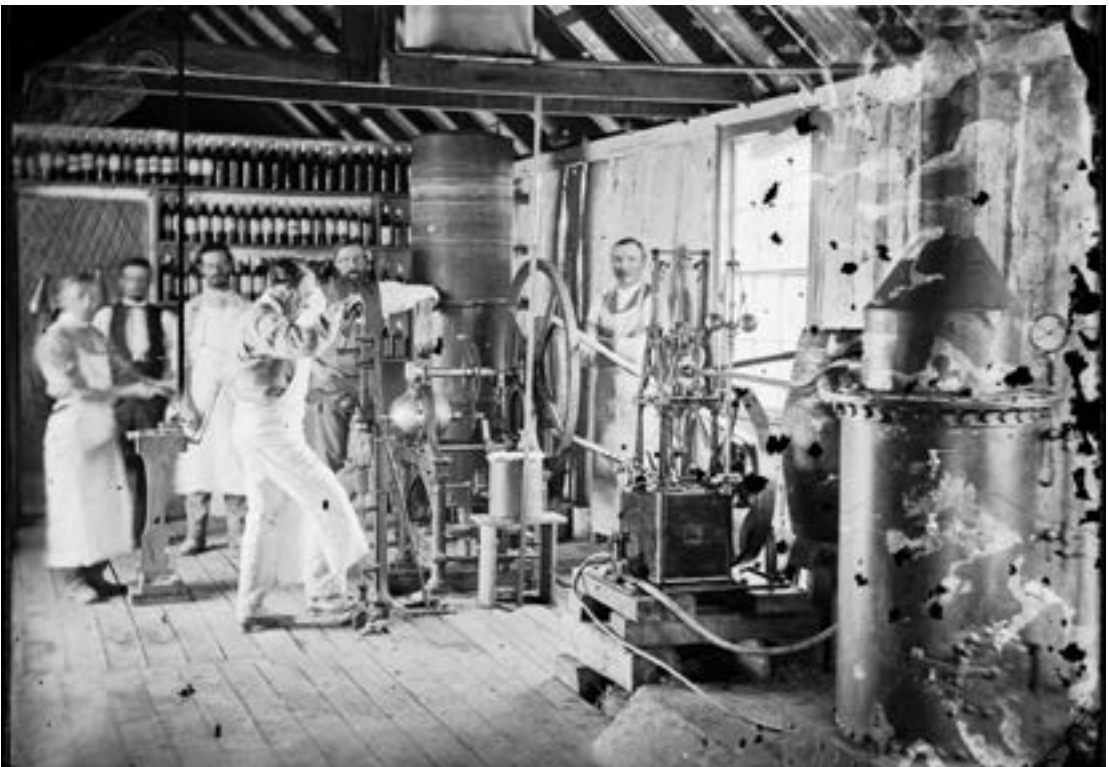
By early 1871, Merlin had expanded into new studios at George and Riley streets, and had made Charles Bayliss manager of the landscape department. Despite the success of the photographic company, Merlin retired as manager of the New South Wales branch on 5 February 1872 and headed off to the New South Wales goldfields.



Henry Beaufoy Merlin, 1872-73, by American & Australasian Photographic Company



Gold minehead and miners, goldfields, New South Wales, c 1872, attributed to Henry Beaufoy Merlin



Interior, Weir & Embleton's cordial factory, Hill End, c 1872, attributed to Henry Beaufoy Merlin

Arriving at the height of the gold rush with his cameras and equipment, Merlin seems to have been captivated by the hustle and bustle of the towns, and the characters he met. One of these was the wealthy miner Bernhardt Otto Holtermann.

When Holtermann discovered the largest piece of reef gold in the world at his Star of Hope mine on 19 October 1872, Merlin was there to photograph the nugget. By the end of the year, they had embarked together on a project to promote Australia to the rest of the world — the Holtermann Exposition. Merlin's role was outlined in *The Queenslander* in 1873:

Mr. Holtermann has entered into an arrangement with Mr. Beaufoy Merlin (whose great fame as a landscape photographer is generally acknowledged), by which the latter gentleman is to take panoramas and views of all the towns and gold-fields in the colonies, in order to form a gallery which will give those at a distance a vivid and life-like representation of our homes and cities.

The project was put on hold when Merlin died on 27 September 1873 after a short illness. Reporting his death, the *Evening News* gave an insight into the character of this highly motivated and successful man:

Mr. Merlin had won the esteem of a wide circle of friends by his kindness of heart, and singularly unpretentious, straightforward, and genial character. Energetic, temperate, and active to a remarkable degree, his unexpected decease will surprise as well as grieve all to whom he was known. As a photographic artist he was almost without rival.

The unique record he created in New South Wales in 1872 and 1873 has since been recognised as one of the most significant documents of goldfield life ever made — a fact illustrated by its listing on the UNESCO Memory of the World Australian register in 2013.

GEOFF BARKER

SENIOR CURATOR, STATE LIBRARY OF NSW



GIANT GLASS-PLATE NEGATIVES

It as an incredible sight ... there were the actual negatives of the huge 1875 panorama ... the largest ever taken by the wet-plate process.

Photographer and journalist Keast Burke, 1952

In 1872 German migrant miner Bernhardt Holtermann and English-born photographer Charles Bayliss met on the New South Wales goldfields. The miner had unearthed the world's largest piece of reef gold (weighing 286 kg) on 19 October, and the photographer took his picture standing next to the giant nugget to record its size before it was crushed. Together, the two men would form a partnership — to turn a room into a camera and make the biggest photographs in the world.

Holtermann became immensely rich and built a mansion with a tower rising high on Sydney's northern shore. The young photographer joined him there in May 1875, and they began their collaboration. Six labourers worked for seven days to build the room on top of the tower. Created specifically with its photographic purpose in mind, the tower's windows looked out to the east over the harbour, to the south across to the city, down the river that ran to the west, and to the mountains in the north.

A 100-inch telephoto lens was ordered from Europe; the latest technology, it was capable of capturing the view, in fine detail, from thousands of metres away. Sheets of shop-window glass were purchased, up to 8 mm thick. Several men were needed to manoeuvre the massive plate-glass panes through the processes necessary to sensitise them to light.

They worked quickly to apply the viscous, amber-coloured 'collodion' coating — like a second skin — before dipping each negative into its photochemical bath. Their fingerprints remain.



Holtermann's Tower, St Leonards, North Sydney, c 1875, attributed to Charles Bayliss



Garden Island to Millers Point from Lavender Bay, 1875
(contact print overlaid with digital reconstruction
of fragments of broken glass-plate negative)





Garden Island to Millers Point, from Lavender Bay, 1875, by Charles Bayliss and Bernhardt Holtermann



Garden Island to Bennelong Point, Sydney Harbour, 1875, by Charles Bayliss and Bernhardt Holtermann

With the sticky emulsion still moist, the plates were positioned opposite the windows in turn. Exposing each pane to the light, a moment in time was fixed to its surface, a reflection of the scene below. The process was repeated until the panorama was complete — a harbourscape in four giant parts — unprecedented in scope. Newspapers around the country proudly proclaimed this achievement in October 1875.

It was part of Holtermann's grand plan to encourage emigration to Australia by showcasing the progress of the new world to the old. He exhibited his pictures for all who cared to see, even taking one of the biggest glass negatives (now lost) around the globe.

Afterwards, the three surviving giant plates were stacked in a garden shed in Chatswood and remained there for more than 80 years — until 1951 when another pair of photo-enthusiasts brought them to light again. Once more, they were placed on show and acclaimed in the international photographic press, before being stored at the Library. For the next 30 years, they saw daylight only twice.

In October 1982, the largest of the panels — the world's biggest wet-plate negative — was found broken in storage. At the time, Library staff carefully collected the shattered pieces of the broken plate, boxing up hundreds of glass shards and fragments, powdered glass dust and emulsion. It was all set aside, waiting for the dilemma to be solved.

Another 30 years passed before a solution, of sorts, was found. Each of the glass fragments was scanned and printed, creating a set of paper 'jigsaw puzzle' pieces. With the aid of a life-size contact print made back in the 1950s — the only full-scale copy of the image — the paper puzzle was pieced together, guiding the physical realignment of the shattered fragments. Once digitally photographed and stitched together, the segments could be reassembled and the image reconstructed.

Achieving the Library's first listing on the UNESCO Memory of the World international register in 2017 has reaffirmed the place of the three 'big negs' in photography's global history.

MARGOT RILEY
CURATOR, STATE LIBRARY OF NSW



INTERNEE PAPERS

A year and a half ago to this day we were put behind bars, thinking that we would be free again within the year, and now we are here and still in captivity. But no use fretting, it will end one of these days and in the meantime it's best to make life as bearable as possible ...

Holsworthy internee Philipp Wittmann, 11 February 1916

During the First World War, nearly 7000 'enemy aliens', mainly of German and Austro-Hungarian origin, were interned in camps in Australia. The Library's archive of material created by some of these internees offers a personal insight into life in the camps and the emotional impact of Australia's wartime internment policies on individuals and families.

The archive contains the internees' personal papers, sport and concert programs, newspapers and drawings, along with 167 glass photonegatives of life at the Holsworthy camp, taken by a camp guard. At the heart of the collection are 40 handwritten diaries kept by the internees. The diaries range from sketches and scribbles in old exercise books to thick volumes containing hundreds of pages of inky cursive handwriting.

While the majority of internees were German and Austrian, Serbians and Croatians were also detained, as well as others deemed 'undesirable'. The archive contains diaries written in German (including shorthand), Croatian, Russian and English.

The first internees were German citizens and prisoners of war captured from enemy ships. Friedrich Meier arrived in Melbourne on 15 August 1914 aboard the German merchant steamer *Lothringen* of the Norddeutscher Lloyd company to discover that war had broken out only weeks earlier and the ship had unwittingly docked in enemy territory. Meier was interned for almost five years, first at Langwarrin, Melbourne, and then Trial Bay and Holsworthy camps in New South Wales.

Other internees, like 22-year-old ship employee Philip Wittmann, were captured in British territories in Asia and the Pacific.

Fellowslaves

Do you know the facts in connection with the existing trouble - side of the fence? Here they are:

Two internees tried to escape but were stopped by the guard. As a consequence the recreation grounds for the use of the internees were closed, and it was also prohibited to work the vegetable gardens of the prisoners which were cultivated with much labor and now decreed by that terrible tyrann Halman to rot. Think of it, 4500 persons made responsible for the doings of 2 fellowinternees! is this not an act of a madman?

Be ware soldiers! this tyrann, which is starving us to-day, may decree the same fact to you to-morrow! Soldiers: make up! Do not let yourself be made fools to cruelly oppress those, who perhaps to-morrow will stand side by side with you to fight an common enemy, Tyranny! Hear the watchword of Europe awakening:

Long live Liberty, Fraternity, Equality and down with those who force us to slaves.

Think of it soldiers! nearly 5 years behind the barbs-wire cut off from all intercourse with the outside world, the satisfaction of man's natural needs made impossible and yet there comes a madman, who wants to stonre us into submission, merely because we dared to stand up for our rights not to be made responsible for the doings of others.

Be men! Do not have the facts about what is happening.



Letter from Holsworthy Internment Camp, thrown over the fence using a makeshift throwing device (inset), 1919



Camp life, German Concentration Camp at Holsworthy, near Liverpool, NSW, c 1916, by Corporal Dening



Cast of play, German Concentration Camp at Holsworthy, near Liverpool, NSW, c 1916, by Corporal Dening

Wittmann was interned after arriving in Manila on 5 August 1914. He was sent to Hong Kong, where he was interrogated and placed in an English-run camp before being transferred to the Holsworthy camp in New South Wales. Despite his incarceration, Wittman's words are full of the hope of youth: he yearns to return home to marry his sweetheart Herta; his complaints about conditions in the camps are countered by stoic refrains to bolster his spirit.

In 1915, naturalised Australians and Australians of German descent were reclassified as 'enemy aliens' and some were interned. German-born boxer Frank Bungardy had left home at 14, travelling to Australia via America. He had been in Australia for 14 years and was working as a miner in Broken Hill when he was arrested and interned at Torrens Island in South Australia. Bungardy documented his experiences in English through many diaries.

After the First World War ended, debate raged for months about what to do with the 'enemy aliens', especially those born in Australia. Eventually, almost all internees were deported, regardless of their citizenship status. Bungardy was among them. The collection includes his pleas to stay in Australia with his Australian wife and their two children. His application was refused, and he was sent back to Germany in May 1919, never to return, leaving behind his non-German-speaking family.

The internees' diaries offer a window into the complexity of wartime internment: Bungardy writes harrowing accounts of being bayoneted by guards at Torrens Island, while Meier recounts with admiration the excellent medical care he received at Randwick Hospital after he broke his wrist. The diarists have different perspectives on internment — some felt frustrated about being unable to fight, while others took the opportunity to learn new skills, languages or trades.

The Library's collection of internee papers illustrates one of the lesser known aspects of the home front during the First World War, broadening our understanding of the far-reaching impacts of war on individuals from all sides of the conflict.



WORLD WAR I DIARIES

This diary begun on the day of my departure for the front from Sydney is being written chiefly for the benefit of my loved ones at home as it will be nearly impossible to tell all in letters and this will be sent home from time to time as opportunity offers and my efforts will be concentrated in keeping it up to date.

Rudolph Cox, 1916

Rudolph Cox was one of many soldiers who kept a personal diary to record his experiences during the First World War. Like most of the diarists, he intended his words to be read only by an intimate group of family and friends. His audience expanded, however, when Principal Librarian William Ifould and the Library Trustees established the 'European War Collecting Project' in late 1918.

The first large-scale collecting drive in Australia, the project brought 236 diary collections into the Library, along with maps, artworks, photographs and other supporting material.

Ifould was interested in collecting diaries that focused on 'the daily and intimate records of individual men, their hopes and fears and feelings generally'. The Library valued highly detailed, informative accounts that would be 'of permanent value to future historians of the part taken by Australian soldiers in the war'.

These diaries provide multiple perspectives on military campaigns, and make up a rich social history of the men and women who survived, or perished, under extraordinary conditions.

While many diaries describe endurance amid chaos and destruction, some are full of dark humour. We can empathise with the writers' compassion for their fellow soldiers, and their fear, homesickness and finally joy at the signing of the Armistice in November 1918.

I got on the first
lot of boats to leave
our ship I just got
on board when I
heard the first
burst of fire from
the enemy they
had spotted the
boats loaded with
troops that were
near the shore
than we it felt
very funny when
I first got under
fire but it soon
wore off when I
landed I waited
on the shore all
my long came
ashore then we



Hotel de Provence, Leicester Square, February 1917, by Louis Vasco

I had my blood tested to see if it was universal (fit for transfusion). The reply was yes so I had to wait for some poor man who wanted it, one came along badly wounded and lost a quantity of blood but the poor lad died whilst they were getting the table ready. I was given one bottle of stout per day also an egg for breakfast five other men volunteered to give their blood so there were six of us ready in case we were wanted. — Benjamin Harris

Donald MacDonald, a young man from Dulwich Hill who served with the 17th Battalion, kept a diary at Gallipoli and on the Western Front. Like many soldiers, he owned a Kodak 'soldier's own' camera, which he seems to have taken everywhere with him. Along with his diaries, he sold a set of small photographic prints to the Library in 1919.

[W]akened with great fear, fierce bombardment on all sides, guns of all sizes, and as light as day ... I was absolutely afraid to move and curled myself up under great coat and tried to stop trembling from cold and fear ... Up at 6am to find I was sleeping on hand grenades some of ours and some of Fritz's in the dark. I thought them only stones and the place was literally strewn with shrapnel shell cases.
— Donald E MacDonald

One of the few women whose diaries were purchased by the Library was Sister Anne Donnell. By 1918 she was stationed at a casualty clearing station just behind the frontline on the Western Front. After three years' service, she was homesick and in poor health. She felt resigned rather than triumphant when she heard news of the signing of the Armistice:

The Kaiser has chucked his job & the war's over ...
The Armistice is signed - The guns went off at midday -
There's a certain amount of quiet excitement with most of us - some are overjoyed - I wish I could feel happy -
but I'm terribly depressed - am thinking Ross & Stewart -
& how things have changed ... — Anne Donnell

A century on, these collections continue to be used and interpreted by students and researchers as key primary documents of Australians' experience in the First World War.

A hundred years after the Gallipoli campaign, in 2015, the collection of World War I diaries was added to the UNESCO Memory of the World Australian register.

TO BE NOMINATED

What do a British naval captain, an Australian bushwalker and an Aboriginal writer have in common? Their papers are held by the Library and may be nominated for the UNESCO Memory of the World Australian register. We are proud of the six collections on the UNESCO register, and have many more that are also integral to the history of Australia and deserve to be celebrated. We have selected three additional collections to be nominated:

William Bligh's *Bounty* logbook

As commander of HMS *Bounty*, William Bligh kept a logbook that documents the mutiny by some of his crew led by Fletcher Christian. The two-volume logbook also describes the deprivations of the seven-week voyage in an open boat to reach land in West Timor 3500 nautical miles (6500 km) away.

Myles Dunphy collection

As a founding member of the Sydney Bush Walkers Club in 1927 and the National Parks and Primitive Areas Council in 1933, Myles Dunphy and his committees lobbied successfully to create the Blue Mountains, Wollemi and Warrumbungle national parks. Dunphy's beautifully handwritten and illustrated journals form an extensive personal record of the early environmental conservation movement in New South Wales.

David Unaipon papers

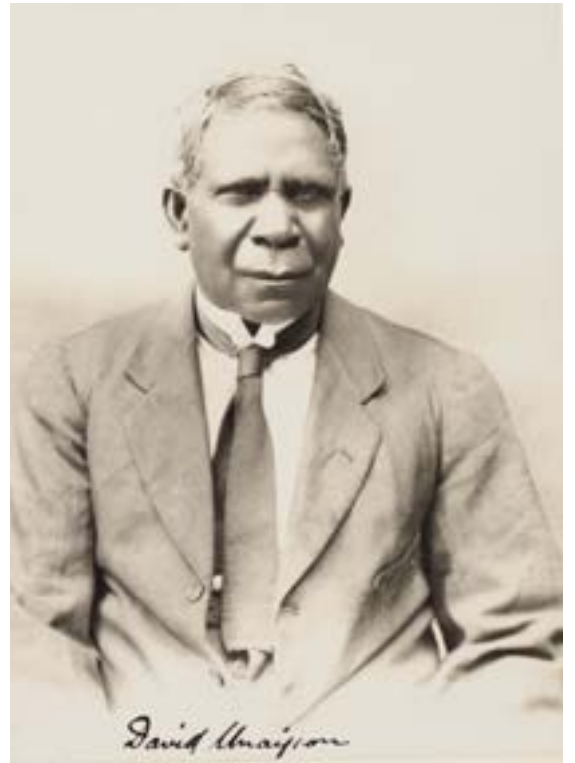
Among his many achievements, David Unaipon is celebrated as Australia's first published Indigenous author. In the early 1920s, he wrote 31 chapters for a large publication on Aboriginal culture. Two bound volumes of his manuscript and transcripts were acquired by the Library in 1933. In 2001 Unaipon's *Legendary Tales of the Australian Aborigines* was published using the original manuscript held in the Library.



The Mutineers turning Lieutenant Bligh and part of the officers and crew adrift from his Majesty's Ship the *Bounty*, 1790, by Robert Dodd



Birds-eye view of pass from Kings tableland to Cox's river, 1912, by Myles Dunphy



David Unaipon, c 1925, by unknown photographer

LIST OF WORKS



The kangaroo, c 1788, by Arthur Bowes Smyth from 'A Journal of a Voyage ...', 1787-89

FIRST FLEET JOURNALS

Journal kept on the *Friendship*, 1787-92

by Ralph Clark
purchased 1914
Safe 1/27a

Journal kept on a voyage to New South Wales ... with letter written to his brother Richard, 12-18 June 1788

by George Bouchier Worgan
presented by Mrs Margot Gaye
for Miss A Batley, 1955
Safe 1/114

Private journal, in two volumes, 1786-92

by Philip Gidley King
purchased from King family
estate, 1933
Safe 1/16

Fair copy of 'Remarks & Journal kept on the Expedition to form a Colony ...' 1786-90

by Philip Gidley King
acquired 1898
Safe/C 115

Journal kept on board the *Sirius*, 1787-91

by John Hunter
bequeathed by Sir William Dixson,
1952
Safe/DLMS 164

Remarks on a passage to Botany Bay, 1787-92

by James Scott
bequeathed by Sir William Dixson,
1952
Safe/DLMSQ 43

Journal, 1775-1802, compiled 1829

by Jacob Nagle
purchased 1995
Safe 1/156

A journal of a voyage from Portsmouth to New South Wales, 1787-89

by Arthur Bowes Smyth
purchased 1915
Safe 1/15

A voyage from England to Botany Bay, 1787-93

by John Easty
bequeathed by Sir William Dixson,
1952
Safe/DL Spencer 374

Sydney Cove, Port Jackson, 1788

by William Bradley
from 'A Voyage to New South
Wales', 1786-92
purchased 1924
Safe 1/14

New genus of bird at Botany Bay, 1788

Representation of a bird of the Coot kind, found at Lord Howe Island in the South Sea, c 1788

A view of the tree at Botany Bay, wh yields ye yellow balsam, & of a wigwam, c 1788

The kangaroo, c 1788

by Arthur Bowes Smyth
from 'A Journal of a Voyage ...'
1787-89
purchased 1915
Safe 1/15 folios 5, 8, 6, 4

Tracks of the *Sirius* & *Waakzaamheydt* in the Southern Hemisphere, 1787-92

***Sirius* track from England to the Equator, & of the *Waakzaamheydt* with the crew of the *Sirius* from the Equator to England, 1787-92**

Botany Bay, c 1788

Port Jackson, 1788**Sydney Cove, Port Jackson, 1788**

by William Bradley
from 'A Voyage to New South
Wales', 1786-92
purchased 1924
Safe 1/14 charts 1, 2, 9, 6

REPRODUCTIONS:

**Botany Bay. *Sirius & Convoy*
going in: *Supply & Agents*
Division in the Bay,
21 January 1788**

by William Bradley
reproduction from 'A Voyage
to New South Wales', 1786-92
purchased 1924
Safe 1/14

**CORE OF MY HEART
DOROTHEA MACKELLAR****'Verses 1907-1908'
by Dorothea Mackellar**

presented by Mr C Mackellar
Dredge and Mrs Strang, 1980
Safe/MLMSS 1959/Box 16/Item IV/C

Dorothea Mackellar, 1927

by May Moore
purchased 1928
P1/1076

'My Country', 1958

by Dorothea Mackellar
audio recording, duration:
2 minutes 24 seconds
by arrangement with the licensor,
The Dorothea Mackellar Estate,
c/- Curtis Brown (Aust) Pty Ltd
courtesy National Library
of Australia (Hazel de Berg
collection)
ORAL TRC 1/246

REPRODUCTIONS:

**Dorothea Mackellar, dressed as
one of the 'Three Graces', 1918**

by Glen Broughton Studios
reproduction
presented by Mrs T Rutledge
(Miss Barbara Knox), 1975
P1/1075

**HOLTERMANN
COLLECTION**

Presented by Bernhard
Holtermann (grandson of
Bernhardt Holtermann), 1952

**Great Varieties Hall,
tent theatre, 1872**

attributed to
Henry Beaufoy Merlin
ON 4 Box 11 No 70206

Mayne Street, Gulgong, 1872-73

attributed to
Henry Beaufoy Merlin
ON 4 Box 4 No 18353

Sydney and country**New South Wales, c 1871**

by American & Australasian
Photographic Company
PXA 933

**Glass-plate negative storage box,
c 1872**

REPRODUCTIONS:

**Portrait of Henry Beaufoy Merlin,
1872-73**

by American & Australasian
Photographic Company
ON 4 Box 30 No 67

**Merlin's photographic cart,
Anson Street, Orange, 1872-73**

attributed to
Henry Beaufoy Merlin
ON 4 Box 74 No 129

PROJECTION:

**New South Wales gold rush
towns, 1872-73**

attributed to
Henry Beaufoy Merlin
ON 4

**GIANT GLASS-PLATE
NEGATIVES**

Presented by Bernhard
Holtermann (grandson of
Bernhardt Holtermann), 1952

**Millers Point to Long Nose Point,
Sydney Harbour, 1875**

by Charles Bayliss and
Bernhardt Holtermann
XR 45a

**Garden Island to Bennelong
Point, Sydney Harbour, 1875**

by Charles Bayliss and
Bernhardt Holtermann
XR 45b

**Garden Island to Dawes Point,
Sydney Harbour, 1875**

by Charles Bayliss
and Bernhardt Holtermann
XR 46

**Garden Island to Millers Point,
from Lavender Bay, 1875**

photographic print
attributed to Vyvyan Curnow
presented by WF Pascoe Pty Ltd,
1980
ML 849

**Bernhardt Holtermann with
giant negative of Sydney
Harbour, 1879**

by Loescher & Petsch, Berlin
carte de visite albumen
photoprint
lent by NSW National Parks
and Wildlife Service Collection,
Hill End
A16

REPRODUCTIONS:

**Holtermann's Tower, St Leonards,
North Sydney, c 1875**

attributed to Charles Bayliss
reproduction
ON 4 Box 61 No R

WORLD WAR I DIARIES

Personal diaries of war – advertisements and evaluations Minutes of the Public Library of New South Wales Trustees meeting, 18 November 1918

State Library of NSW records

Notes on Alfred Bray diaries
MLMSS 1273

Letter from the Library to Alfred Bray, 22 September 1921
MLMSS 1273

Notes on Archie Barwick diaries
MLMSS 1493

Notes on Sister Anne Donnell letters
MLMSS 1022

Notes on Sister Anne Donnell diary
State Library of NSW records

Letters to the Mitchell Librarian from Walter Bradbury about his grandson William's diaries, 21 March 1919
State Library of NSW records

Notes on William Bradbury diary
MLMSS 900

Notes on Gordon Colin Cooper diary and papers
MLMSS 1220

GALLIPOLI:

Making jam tin bombs, Gallipoli, 1915
by George Downes
presented 1919
PXE 697

Diary, 1 February 1915 – 1 May 1915
by Sam Norris
purchased 1919
MLMSS 2933/1

Diary, 29 April 1915 – 5 July 1916
by Sam Norris
purchased 1919
MLMSS 2933/2

Diary, 23 December 1914 – 29 April 1915
by Charles Francis Laseron
purchased c 1918
MLMSS 1133

Diary, 17 August 1914 – 4 July 1918
by Edward Patrick Bryan
purchased 1919
MLMSS 729

Diary, 21 March – 3 September 1915
by Fred Tomlins
purchased 1920
MLMSS 1002/Item 2

WESTERN FRONT:
Narrative, 2 December 1916 – 23 December 1918
by Benjamin Harris
purchased 1919
MLMSS 2771/Item 2

Diary, 26 July – 11 September 1916
by Aubrey Wiltshire
presented 1939
MLMSS 3058/Box 1/Item 7

Diary, 12 May – 13 September 1916
by Donald E MacDonald
purchased 1919
MLMSS 1121/Item 4

Souvenir of the Great War, c 1916–18
by Lewis G Pimblett
purchased 1919
PXB 235

World War I sketches, 1915–18
by Louis Vasco
purchased 1920
PXE 700/1 folios 2, 111, 173, 177, 207, 214

Photographs of the AIF (17th Battalion), France, March–September 1916
by Donald E MacDonald
purchased 1919
PXB 226

Peace celebrations, Sydney, 19 July 1919
by GA Hills
transferred from Government House, 1967
ML 612

ARMISTICE:
Message from General Foch, 2nd Division Headquarters, ordering cessation of hostilities at the time of the Armistice, 11 November 1918
presented by EH McCulloch
MLMSS 7501

Diary, 9 November 1915 – 11 June 1919
by Langford Wellman Colley-Priest
purchased 1919
MLMSS 2439/Item 1

Diary, 29 December 1917 – 31 January 1919
by Anne Donnell
purchased 1919
MLMSS 1022/Item 2

Diaries, 1 October – 14 December 1918
by Archie Barwick
purchased 1922
MLMSS 1493/Box 3/Item 15

Armistice celebrations, Martin Place, Sydney, 11 November 1918
by unknown photographer
presented by Miss E Prendergast, 1958
SPF/3396

REPRODUCTIONS:

'Soldiers' Diaries', 20 June 1919
The Sydney Morning Herald, Sydney, p 11
BN445

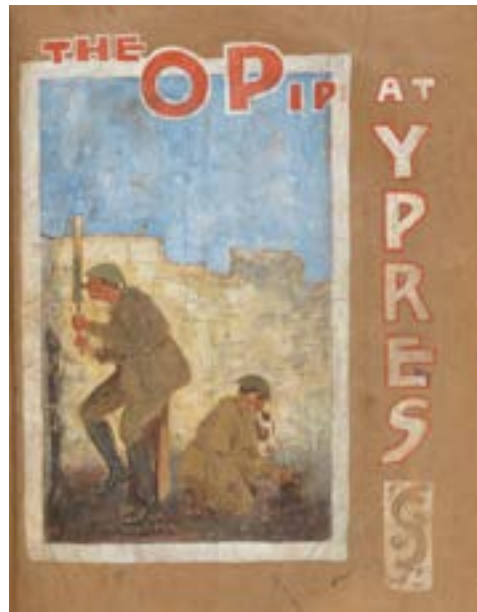
Sgt T Roberts with padding to steel helmet on his head, Bois Grenier, France, May 1916

Sgts MacDonald & Verills, B Coy 17 Battn, midday meal of tinned fruits outside billet, Bois Grenier front, June 1916

Billeting parts of 17th Battn en route to Hallay farm, La Vicogne, August 1916
by Donald E MacDonald
PXB 226

'Vasco somewhere in France, studying the laws of telepathy, Aug 1917'
by Louis Vasco
from World War I sketches, 1915–18
purchased 1920
PXE 700/1/177

'Oh Pip', Australian soldiers' journal, 1915–16
presented 1919
A 2771



'Oh Pip', Australian soldiers' journal, 1915-16

INTERNEE PAPERS

FRANK BUNGARDY:

Photographs taken during internment on Torrens Island and Holsworthy camps, c 1915

by Paul Dubotsky and unknown photographers
acquired 1919

MLMSS 261/Box 2/Item 17

Papers relating to the Board of Enquiry into the life of internees while on Torrens Island, c 1915-19

by Frank Bungardy
acquired 1919

MLMSS 261/Box 2/Item 10

Account of life in the Liverpool internment camp, c 1915-18

by Frank Bungardy
acquired 1919

MLMSS 261/Box 2/Item 11

Account of life in Holsworthy internment camp, c 1915-19

by Frank Bungardy
acquired 1919

MLMSS 261/Box 2/Item 12

Account of life in Holsworthy internment camp, c March-December 1919

by Frank Bungardy
acquired 1919

MLMSS 261/Box 2/Item 13

Letter to Trade and Labour Council, Sydney, 6 January 1919

by Frank Bungardy
acquired 1919

MLMSS 261/Box 2/Item 14

Account of events at Torrens Island, 1915, and Holsworthy, 1915 - c 1919

by Frank Bungardy
acquired 1919

MLMSS 261/Box 2/Item 15

Letter to Court of Enquiry, 1916

by Frank Bungardy
acquired 1919

MLMSS 261/Box 2/Item 16

DIARIES:

Diary, 1 January 1916 - 31 May 1918

by K Ahrenhold
acquired 1920

MLMSS 261/Box 1/Item 2

Diary, 15 August - 31 December 1915

by Andreas Hinklemann
acquired 1920

MLMSS 261/Box 3/Item 29

Diary, November 1917 - February 1918

by Hans Fischer
acquired 1920

MLMSS 261/Box 3/Item 20

Diary, 23 March 1916 - 25 April 1917

by Otto Wortmann
acquired 1920

MLMSS 261/Box 6/Item 50

Diary, August 1914 - August 1915

by Friedrich Meier
acquired 1920

MLMSS 261/Box 6/Item 54

Kriegsgefangenschaft (Memoirs of my time as prisoner of war), January 1915 - 19 May 1919

by Philipp Wittmann
acquired 1920

MLMSS 261/Box 5/Item 46

Diary, undated

by Pavo Krivists
acquired 1920

MLMSS 261/Box 4/Item 35

Progonstvo Hrvata (Deportation of Croats), 1917

by unknown author
acquired 1920

MLMSS 261/Box 6/Item 55

Diary, c 1914-19

by Fritz Schimmelpfennig
acquired 1919

MLMSS 261/Box 5/Item 39



Postcard depicting the Deutsches Theater Liverpool, c 1915, by unknown artist

ENTERTAINMENT:

Kamp Spiegel Wochenschrift (Camp Mirror Weekly Journal), 14 October 1917
by Ludwig Schröder
acquired 1919
MLMSS 261/Box 11

Kamp Spiegel Monatshefte (Camp Mirror Monthly Notes), 30 November 1918
by Ludwig Schröder
acquired 1919
MLMSS 261/Box 12

Welt am Montag (World on Monday), 20 January 1918
acquired 1919
MLMSS 261/Box 13

Das Kamerad Wochenschrift (The Comrade Weekly Journal), 12 June 1915
acquired 1919
MLMSS 261/Box 9

Sports festival program, 27 January 1918
acquired 1919
MLMSS 261/Box 8

Theatre program, 9 March 1918
acquired 1919
MLMSS 261/Box 8

Postcard depicting the Deutsches Theater Liverpool, c 1915
by unknown artist
acquired 1919
MLMSS 261/Box 14/Item 23

Concert program, 27 January 1919
acquired 1919
MLMSS 261/Box 8

Interior of Deutsches Theater Liverpool, c 1915-19
by unknown photographer
acquired 1919
MLMSS 261/Box 2/Item 17

DTL (Deutsches Theater Liverpool) program, c 1918
acquired 1919
MLMSS 261/Box 8

Exhibition guide, August 1917
acquired 1919
MLMSS 261/Box 8

Concert program, October 1917
acquired 1919
MLMSS 261/Box 8

LETTERS OF COMPLAINT:

An illustrated diary of Australian internment camps, 1919
by Lieutenant Edmond Samuels
presented by the Hon Sir Laurence Street, 1979
PXE 1037/3/74

Letter to American Consul-General, 19 March 1915, and response, 25 March 1915
by Wilhelm Woelber and American Vice-Consul
acquired 1920
MLMSS 261/Box 6/Item 48

Letter to Senator George Foster Pearce, 20 July 1916
by Zimmermann (Camp President) and Hauser (Camp Secretary)
acquired 1920
MLMSS 261/Box 7/Item 63

Letters smuggled out of Holsworthy internment camp, March 1919
acquired 1920
MLMSS 261/Box 14/Item 74B

Makeshift throwing device, c 1919
acquired 1920
MLMSS 261/Box 14A/Item 74

DIGITAL PRESENTATION:

The German Concentration Camp at Holsworthy, near Liverpool, NSW, showing internee life during World War I, 1916
by Corporal Denning
acquired 1919
ON 13

REPRODUCTIONS:

Frank Bungardy, c 1915

Hans Fischer, c 1915

Otto Wortmann, c 1917

Friedrich Meier, c 1915

Philipp Wittmann, c 1916

from 'Album of identification photographs of enemy aliens (civilian and prisoner of war) interned at Liverpool Camp, NSW, during World War I' (reproductions)

courtesy National Archives of Australia
D3597

Interned crew of the Austrian cargo steamer SS *Turul*

Cast of play

Barrack life

by Corporal Denning from the German Concentration Camp at Holsworthy, near Liverpool, NSW, 1916
acquired 1919
ON 13

TO BE NOMINATED

WILLIAM BLIGH'S
BOUNTY LOGBOOK:

Log of the proceedings of His Majesty's Ship *Bounty* in a voyage to the South Seas ... 1 December 1787 - 22 October 1788

Log of the Proceedings of His Majesty's Ship *Bounty* ... 5 April 1789 - 13 March 1790
by William Bligh
presented by William Russell Bligh, 29 October 1902
acquired from Alice Rose Oakes, 11 December 1923
Safe 1/46-47

Round oak snuff box made from a piece of wood from HMS *Bounty*, c 1829
crafted by unknown carpenter, from wood retrieved by Captain Lucas
purchased 2007
Safe/MLMSS 8570/Box 1X/Item 2

Sheathing nail from HMS *Bounty*, c 1790

by unknown blacksmith recovered from the sea bed at Pitcairn Island, 1957
presented by the National Geographic Society, USA, 1984
R 2070

The Mutineers turning Lieutenant Bligh and part of the officers and crew adrift from his Majesty's Ship the *Bounty*, 1790

by Robert Dodd
bequeathed by Sir William Dixon, 1952
DL Pf 137

Portrait of Captain Bligh, painted from life, c 1790

engraved by John Conde, based on a portrait by J Russell and RA Crayon
bequeathed by Sir William Dixon, 1952
DL Pd 658

MYLES DUNPHY COLLECTION:

Journal no 19, 1930-31

by Myles Dunphy
donated by Dunphy family, 1985
MLMSS 4457/Box MLK 3281/Item 19

Journal no 4, 1914-15

by Myles Dunphy
donated by Dunphy family, 1985
MLMSS 4457/Box MLK3281/Item 4

Journal no 1, 1908-12

by Myles Dunphy
donated by Dunphy family, 1985
MLMSS 4457/Box MLK3281/Item 1

Journal no 2, 1912-13

by Myles Dunphy
donated by Dunphy family, 1985
MLMSS 4457/Box MLK3281/Item 2

REPRODUCTIONS:

Sketch map of Jenolan Caves, 1912

by Myles Dunphy
donated by Dunphy family, 1985
MLMSS 4457/Box MLK3281/Item 1/p 173

The hole in the wall, 1912

by Myles Dunphy
donated by Dunphy family, 1985
MLMSS 4457/Box MLK3281/Item 1/p 178

Myles Dunphy (left) and Bert Gallop at Jenolan Caves, 1912

by Kerry and Co
donated by Dunphy family, 1985
MLMSS 4457/Box MLK3281/Item 2

DAVID UNAIPON PAPERS:

Manuscript of 'Legendary Tales of Australian Aborigines', 1924-25

by David Unaipon
purchased with the publishing archive of Angus & Robertson, 1933
A 1929

Typescript of 'Legendary Tales of Australian Aborigines', 1924-25

by David Unaipon
purchased with the publishing archive of Angus & Robertson, 1933
A 1930

David Unaipon, 1920s

by Malcolm Henry Ellis
presented by Gwen M Ellis, 1969-70
PXD 1305/Box 1

Aboriginal Legends (Hungarrda), 1927

by David Unaipon
Hunkin, Ellis & King Ltd, Printers, Adelaide
398.20994/41

Myths and Legends of the Australian Aborigines, 1930

by William Ramsey Smith
DL 93/25

Unaipon, Warriwaldi Tribe, SA, 1924

by Benjamin Edwin Minns
purchased 1966
DG P4/6

Design for a handheld shearing device, 1909

by David Unaipon
purchased 1934
MLMSS 161/1

David Unaipon, c 1925

by unknown photographer
reproduction
purchased with the publishing archive of Angus & Robertson, 1933
A 1929

Memory. It is a much more engaging word than history ... Memory joins us to the past. History sometimes keeps us distant from the past. There are tears in memory, laughter, love, pride, anger. There are paradoxes and contradictions in memory, like life itself ...
Memory is something we can share.

Historian Professor Greg Dening, launching the UNESCO Memory of the World Australian register, 2001

For further information about the *UNESCO Six* items and for full transcriptions please go to www.sl.nsw.gov.au/unesco-six

