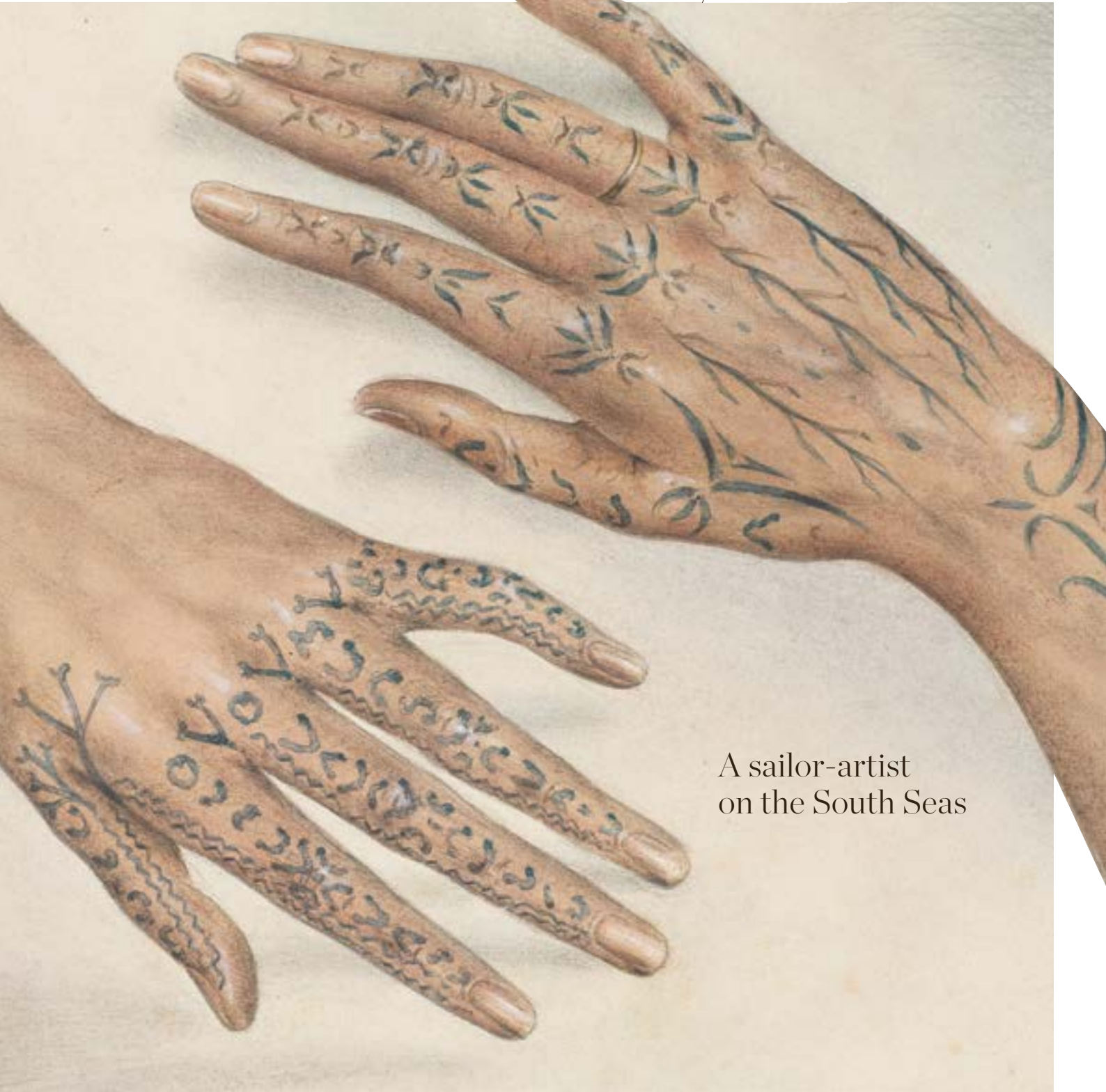


Magazine for members
Autumn 2017

SL



STATE LIBRARY®
NEW SOUTH WALES



A sailor-artist
on the South Seas

‘Message



Encouraging talent

Many of Australia’s writers are avid users of the Library, mining cultural collections in search of stories and ideas to bring to life. And every year we celebrate their inspired work through our growing stable of literary awards. In November the inaugural Mona Brand Award for Women Stage and Screen Writers was presented to leading playwright, screenwriter and novelist Joanna Murray-Smith.

The Library’s collection is the source of so much creative and critical engagement. With almost 600,000 items digitised in the past year, we encourage all to explore and play with our vast store of heritage and contemporary material.

Arguably Australia’s best-known photograph, the *Sunbaker* turns 80 this year! The striking image of the ‘quintessential Australian’ was captured by the revered modernist Max Dupain. An extensive Dupain archive is now in the Library’s collection.

We have partnered with the Australian Centre for Photography to present the exhibition *Under the Sun: Reimagining Max Dupain’s Sunbaker*, featuring new works by 15 talented artists invited to respond to the famous photograph.

We are extremely fortunate to have many passionate benefactors and supporters who share our vision to provide public access to the Library’s stunning heritage spaces and the extraordinary riches within.

I am so pleased to announce that the Mitchell Galleries project, encompassing new galleries and a premier learning centre, is now supported by the enormous generosity of significant private donors. The project is a major component of our master plan, and we will offer a continuing program of exhibitions from early 2018.

We look forward to sharing our progress in forthcoming issues. I also encourage you to visit our website for regular updates on the progress of our master plan.

LUCY MILNE
Acting NSW State Librarian
& Chief Executive



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Autumn 2017

SL

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EDITOR

CATHY PERKINS
CATHY.PERKINS@SL.NSW.GOV.AU

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PHOTOGRAPHY

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GALLERIES OPEN TO 5 PM, THURSDAYS TO 8 PM

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Rachael Coopes

SURVEY COMPETITION

Thank you to all those who participated in the *SL* magazine survey in the spring 2016 issue. The magazine is considered an important benefit of being a Library Friend, and 97% of respondents rated it excellent or very good. The average time spent reading the magazine is one hour and most readers share it with friends or keep it for reference. Congratulations to competition winner Michelle C, who has been notified and receives a Library Shop voucher valued at \$200.



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Shelf life

Our vibrant literary awards program includes the NSW Premier's Literary and History Awards, National Biography Award and the new Mona Brand Award for Women Stage and Screen Writers. Awards coordinators Edwina Duffy and Mandy Kretzschmar are pictured here with books submitted for the Miles Franklin Award since 1957 (Mitchell Librarian Richard Neville is a judge for that award). See our website for entry dates, and read Caroline Baum's take on the literary awards scene on page 12.

PHOTO BY MERINDA CAMPBELL



Banks transcribe-a-thon

More than 100 people took part in the Library's first 'transcribe-a-thon' in December 2016 to help transcribe the Sir Joseph Banks archive of late-eighteenth century scientific discovery. Banks enthusiasts viewed original material, including Banks' *Endeavour* journal, and transcribed 480 manuscript pages. The recently digitised archive includes over 7000 pages of correspondence, reports, invoices, accounts, maps and watercolour drawings. You can continue transcribing this important primary source material from home through our website.

transcripts.sl.nsw.gov.au



Mona Brand Award

Playwright, screenwriter and novelist Joanna Murray-Smith was awarded the \$30,000 Mona Brand Award in November 2016 for her extensive body of work comprising over 15 published plays which have been performed in Australia and overseas in many languages. The new award for women stage and screen writers was made possible by a generous bequest to the Library from the trailblazing Australian playwright Mona Fox nee Brand. An Emerging Writer Award, with a \$10,000 prize from the Library's Foundation, went to *Cleverman* actor Jada Alberts for her first produced play *Brothers Wreck*. The judges also highly commended writer and director Billie Pleffer for her screenplay *Baby Baby*.

BILLIE PLEFFER AND JOANNA MURRAY-SMITH, MONA BRAND AWARD PRESENTATION, 7 NOVEMBER 2016, PHOTO BY JOY LAI

Indigenous services for public libraries

Our strategy *Indigenous Spaces in Library Places* offers guidelines to encourage public libraries across NSW to build greater awareness, support and engagement with Indigenous peoples and communities. A range of resources on the Library's website will be developed in 2017 to provide information and templates for public library staff, such as key dates for commemoration, Acknowledgment of Country, survey questions and checklists for developing collections and programs.

sl.nsw.gov.au/indigenous-spaces
#PublicLibrariesIndigenous



New digital archives

Three new digital archives are now free to access from anywhere with your Library card. *Early Experiences in Australia: Primary Sources & Personal Narratives 1788-1901* provides intimate views of events from the arrival of the first European settlers through to Australian federation. *Migration to New Worlds: A Century of Immigration* focuses on European emigration to Australasia, the US and Canada during the nineteenth and twentieth centuries, with diaries, letters, travel journals, maps and shipping papers. *Australasian Literature Online* delivers more than 120,000 pages of poetry and fiction from the 1930s to the present.

www.sl.nsw.gov.au/eresources



Beauty in difference

In honour of Multicultural March, the Library is displaying 19 photographs from Jon Lewis' 'Sydney Town Street Portraits' collection. Lewis highlights our culturally diverse city through images of its people. Over the past few years he has walked the streets of inner Sydney every day, creating portraits in homage to the street photographs of the 1930s to 50s. 'I work to find the beauty in difference,' he says, 'and when placed together, show a new beauty in togetherness.' *Beauty in Difference: The Street Photography of Jon Lewis* is on display from 4 March to 4 June 2017.

SYDNEY TOWN STREET PORTRAITS, 2014-16, JON LEWIS

NEWS



Interrobang

The following is one of approximately 350 questions answered each month by our 'Ask a Librarian' service.

? I'm looking for information about a snowstorm in Sydney in June 1836.

! Freda MacDonell's book *Before Kings Cross* (1967) refers to snowfall in Sydney on the morning of Tuesday 28 June 1836. This account is supported by contemporary newspaper reports such as the *Sydney Herald* of 30 June 1836, which carries a meteorological table recording snow at 6 am on the morning of 28 June. A short article on the same page comments:

For the first time in the memory of the oldest inhabitants, snow fell in Sydney on the morning of Tuesday last. About seven o'clock in the morning a drifting fall covered the streets, nearly an inch in depth ...

On the same day, *The Colonist* reports:

TUESDAY last, the 28th current, will be memorable in the annals of this good town as the day on which its inhabitants were favoured for the first time with the sight of snow ... the Sydney boys were seen for the first time in their lives making snow-balls.

The accuracy of these weather reports has been questioned, with a theory that there was a large amount of hail rather than snow. However, research by climate researcher Linden Ashcroft, reported on her blog, indicates that 1836 was a particularly cold and wet year in Sydney.

sl.nsw.gov.au/ask

on this

DAY

COMPILED BY Anna Corkhill, Research & Discovery

4 March 2017

Sydney holds its annual Gay and Lesbian Mardi Gras parade. The parade started as a protest for gay rights in June 1978, which resulted in clashes with police and a number of arrests. Mardi Gras has since become a celebration of LGBTQI communities, with the colourful parade now attracting over 300,000 visitors each year.



SYDNEY GAY & LESBIAN MARDI GRAS, C 1990, WILLIAM YANG
SLIDES 71/1317

30 March 1878

Photographer Harold Cazneaux is born in Wellington, New Zealand. Cazneaux joined Sydney's Freeman & Co. photographic studio in 1904. In 1909 he held the first one-man photographic exhibition in Australia. Having founded the Sydney Camera Circle in 1916, he became known as a leader in the local pictorial photography movement.

SYDNEY CAMERA CIRCLE SELECTING PRINTS FOR THE FIRST AUSTRALIAN SALON, 1924 (CAZNEAUX IS BACK ROW, SECOND FROM LEFT)
P1 / 330



8 April 1817

Australia's first bank, the Bank of New South Wales, opens in Sydney. Branches spread across numerous towns in NSW and Victoria during the 1850s gold rush. The bank changed its name to Westpac in 1982.

BANK OF NEW SOUTH WALES, GULGONG, 1870-1875
AMERICAN & AUSTRALASIAN PHOTOGRAPHIC COMPANY
ON 4 BOX 42 NO [6]

2 April 1844

Sydney's first synagogue building opens on York Street, after two years of construction. The city's Jewish congregation had raised funds since 1839 for a permanent place of worship, replacing rented premises on Bridge Street which they had outgrown. The building was demolished in 1879.



DRAWINGS IN SYDNEY, C 1840-1850
UNKNOWN ARTIST
PX*D 123



19 May 1948

The Australian government announces a program to standardise rail gauges across the country. Railway tracks from each state of Australia would be unified under the plan, making interstate travel and freight simpler and more efficient. The last interstate link, the Melbourne-Adelaide line, was converted in 1995.

RAILWAY FETTLERS, BROKEN HILL LINE,
DARNICK, NSW, ND
AT WORK AND PLAY - 00742

24 May 1838

Welsh-born immigrant David Jones opens his first department store on the corner of George and Barrack streets, Sydney. David Jones' Sydney store moved to its current site, bounded by Castlereagh, Elizabeth and Market streets in 1927. There are currently 35 David Jones stores across Australia and New Zealand.



GEORGE ST SYDNEY, CNR BARRACK ST,
TRAM TO DULWICH HILL, C 1900-1910
STAR PHOTO CO
PXE 711/369



EXHIBITION

Max Dupain's *Sunbaker* has inspired an exhibition of contemporary and thought-provoking artworks.

Taken around 1937 by revered photographer Max Dupain (1911–1992), the *Sunbaker* entered Australia's consciousness in the mid-1970s to rapidly become a symbol of the country's identity and way of life. It was a time when photography was beginning to be recognised as an art form, and the 'new nationalism' was stimulating 'self-confidence, maturity, originality and independence of mind', to quote a 1973 speech by Prime Minister Gough Whitlam in Ballarat. The purity of the form and the intensity of the subject matter in this photograph were an ideal trigger for imagination, admiration and identification.

History would prove that the *Sunbaker* was not just the 'simple affair' that the photographer described when asked about the notoriety of the image. The photograph of Harold Salvage, a British builder who was part of a group of friends on a surfing trip, has indeed been described as 'perhaps the most famous and admired photograph in Australia' (*The Age*, 13 December 2004) and 'probably the most widely recognised Australian photograph' (*Highlights*, Monash Gallery of Art, 2010).

The image did not appear until Max Dupain's first monograph was published in 1948. The negative was then lost and, in the 1970s, another version was printed for the first time. Not widely known, the *Sunbaker* gained fame when it was used as the poster for the opening exhibition of the Australian Centre for Photography in 1975. Over the years its ongoing resonance through numerous publications, exhibitions, examinations and reinterpretations has elevated the image to iconic status.

Almost 80 years on, the Australian Centre for Photography has commissioned 15 Australian artists to create new work in response to the *Sunbaker*.

Reflecting Australia's multicultural, multi-ethnic and multi-faith nature, this exhibition probes the image's social and political implications and exposes the complexities at play in discussions of collective and national identity today.

Examining the legacy of the past and questioning the relevance this image might retain in the future, the immersive and thought-provoking works consider questions of representation and cultural pluralism. They also reflect on the depiction of the idealised body, and discuss gender issues, cultural and political ideas relating to immigration and colonisation, and our relationship with the land.

Taking Dupain's image and the medium of photography as a starting point, *Under the sun* also incorporates sculpture, video and installation-based works. In the Library's galleries, a bronze sculpture converses with Sufi dancers, black-and-white diagrams of the solar system bear witness to Australian colonial history, while colourful landscape photographs draw attention to invisible traces that tell the dramatic story of our land.

From Bondi Beach to Nauru, *Under the sun* reveals the complexities of an image that still inspires controversy and challenges simplistic perceptions of our culture and identity.

**Claire Monneraye, Curator,
Australian Centre for Photography**

***Under the sun: Reimagining Max Dupain's Sunbaker* features new works by Peta Clancy, Christopher Day, Destiny Deacon, Michaela Gleave, Nasim Nasr, Sara Oscar, Julie Rrap, Khaled Sabsabi, Yhonnie Scarce, Christian Thompson, Angela Tiatia, Kawita Vatanajyankur, Daniel von Sturmer, Justene Williams and William Yang.**

Presented by the Australian Centre for Photography in partnership with the State Library of NSW, the exhibition is at the Library until 17 April 2017.

UNDER *the* SUN

* WORDS Claire Monneraye



TOP TO BOTTOM:
SARA OSCAR
PLEASANT ISLAND
(THE PACIFIC SOLUTION),
2016, C-TYPE PRINT
COURTESY THE ARTIST

PETA CLANCY
FISSURE 2 FROM THE SERIES
FISSURES IN TIME, 2017
FRAMED PIGMENT PRINT
COURTESY THE ARTIST

MICHAELA GLEAVE
UNDER ONE SUN, 2017
SILVER GELATIN PRINT
COURTESY THE ARTIST
AND ANNA PAPPAS
GALLERY, MELBOURNE

OPPOSITE:
NASIM NASR, ANGELA
TIATIA, MICHAELA GLEAVE,
SARA OSCAR, ARTISTS
FROM *UNDER THE SUN*
EXHIBITION, VIEW
MAX DUPAIN ARCHIVES
PHOTO BY JOY LAI
SUNBAKER, 1937,
MAX DUPAIN



ODDS ON *literature*

* WORDS Caroline Baum

With more literary prizes than ever, we should stop comparing writers to racehorses.

Having been the MC for one (the Stella Prize) and judged several (the Stella, Ned Kellys and the Kibble), I'm a keen literary prize watcher. I offer these thoughts on the current state of play as someone passionately engaged with reading culture.

Australian literary awards are currently enjoying a high profile, boosted by the arrival of some new kids on the block — again the Stella, but also the Mona Brand Award for Women Stage and Screen Writers, launched recently at the State Library, and the Russell Prize for Humour Writing.

Helping to raise award awareness to new levels has been a mix of surprise wins by relative unknowns (Sofie Laguna's win of the Miles Franklin in 2015 with *The Eye of the Sheep* caught a few people off guard) together with fresh controversy generated by judges' decisions being overruled (the fiasco over the Prime Minister's Award for Fiction in 2015) and a new trend of winners giving away their prize money to highlight cherished causes.

But before we get to these more substantial matters, can we please stop comparing writers to racehorses? The habit is borrowed from the Brits, with odds being laid on the winner of the Man Booker, and the terminology has gained ground here. Mind you, the stakes are not that high: Ladbrokes saw a total of £25,000 bet on the Booker in 2012.



Even in the UK, cultural wagers are not in the same league as sporting fixtures. As the *Atlantic* magazine commented at the time: 'At best the odds are a cultural bellwether, at worst a publicity stunt.' Surely some things should be quarantined from our love of a punt and an underdog.

Some observers complain there are too many prizes and that their proliferation causes marketplace confusion. It certainly came as a surprise to me to learn that there are more literary awards in Australia than in the UK. True, some of them are small and offer only modest awards to poets or children's writers. None compare for sheer muscle and money with the UK's mighty Man Booker or the US Pulitzer, but the spread across states and nationally is pretty healthy, especially now that the Queensland Literary Awards have been reinstated. These are complemented by prizes from booksellers, such as the Readings Prize for New Australian Fiction launched in 2014 by the Melbourne independent group, and industry-based awards like the Walkley Book of the Year.

ABOVE: CAROLINE BAUM, PHOTO BY WENDY McDOUGALL

OPPOSITE: BRENDA NIALL AO, WINNER OF THE NATIONAL BIOGRAPHY AWARD 2016; PREMIER'S HISTORY AWARD 2016 WINNERS ALAN ERSON, VICTORIA MIDWINTER PITT, NOËL ZIHABAMWE, STUART MACINTYRE, TANYA EVANS, JAMES ROY; JOANNA MURRAY-SMITH, WINNER OF THE MONA BRAND AWARD 2016

It's important to understand that not all prizes are created equal or designed for the same purpose; some exist primarily to reward and encourage writers, with little or no expectation of having an impact on sales, while others offer significant prize money and the equally important flow-on effect of increased sales.

For a prize to do this it has to have serious promotional heft, which means funds — in other words a heavy hitter sponsor or a generous endowment — and a well thought out strategy. Much like wine, a book with a shiny sticker on its cover catches the eye of the consumer in an overcrowded market. A sticker plus headlines or a spot on ABC's *Book Show*, plus social media buzz equals optimal chance of attracting readers.

But prizes are vulnerable to several variables, from pre-announcement publicity to the fickle mood of the market. When they are won by authors who are not well known, the expected sales do not always materialise. John Purcell, Head of Book Marketing and Chief Buyer at Booktopia, Australia's largest online bookseller, says:

Take Evie Wyld's or AS Patric's surprise wins of the Miles Franklin. Sales before that were minuscule, and they were better after, but not in the same way as they would have been for Richard Flanagan or Charlotte Wood.

Interestingly, the 2016 Booker shortlist was made up of authors most readers were unfamiliar with and generated none of the advance speculation we've seen in the past (particularly if an Australian or New Zealand author is in with a chance).

Similarly, the NSW Premier's Christina Stead Prize for Fiction this year went to *Locust Girl, a Lovesong* by

Merlinda Bobis, a book that had been almost completely overlooked. The book does not seem to be gaining traction in the marketplace, perhaps because it is a dystopian novel about climate change, but also because it comes from a small publishing house (the admirably enduring Spinifex Press) that may not have been able to provide the pre-prize print run and marketing support a book needs to cut through the noise. There are always exceptions, of which Alexis Wright's *Carpentaria* is a shining example: although published by a small house (Giramondo), its sales were reputedly boosted 500 per cent when it won the Miles Franklin in 2007.

In just four years since it was created, that feminist disrupter the Stella Prize has shaken things up both on the radar and off. One significant difference is the way it makes a priority of celebrating and promoting the shortlisted writers and gives each a prize — made possible by the generosity of the Nelson Meers Foundation. The flow-on effect of this has been noticeable, with the Miles Franklin in 2016 producing videos of each shortlisted author in the run up to the winner's announcement.

Privately, many writers confess to finding award ceremonies terrible, stressful ordeals. Behind the scenes, one of the most appreciated aspects of the Stella for shortlistees is that it avoids the agony of enduring an endless dinner and/or interminable speeches (this year's Miles Franklin sent Twitter into meltdown as the announcement ran increasingly late), maintaining a rictus of delight when a rival is picked. The winner is told in advance. This has the advantage of affording them time to plan a well-crafted speech rather than a rushed, gushy stream of thanks. Organisers of awards that give writers no advance warning argue that this is necessary in order to get them to show up. But Stella has proved them wrong, demonstrating that you can stage a high-profile media event without pain.

What no one could have predicted was the trend of giving away prize money, particularly as it built momentum from 2014 just as government funding for literature was being squeezed and royalties were under threat from suggested new guidelines on copyright and parallel importation. Every dollar counts when it comes to buying what writers value most highly: time to write. But these are strange times, and writers, who are often also politically engaged members of society, have felt powerfully



impelled to take a stand in the face of policy they deplore, particularly on issues to do with Indigenous literacy, the environment and refugees.

In 2016, Charlotte Wood, who won several high profile prizes including the Stella, went against the tide, with a clear statement of principle, saying: 'I'm going to keep this prize money. Not just because it will afford me the only thing every writer really wants, time and mental space to work, but because I want to stake a claim for literature as an essential social benefit, in and of itself.'

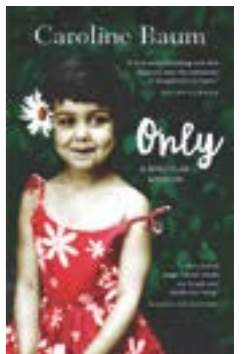
The problem with writers giving away money publicly is that it reinforces the idea that they don't need it — and nothing could be further from the truth. While I applaud the sincere intentions behind such acts of generosity and conscience, these might be just as well served by donating winnings privately.

As a former judge, I always consider the role an honour and a privilege, despite the volume and time pressures involved. I confess to feeling ambivalent about the trend of co-opting celebrities or personalities from other sectors as a way of popularising an award, having seen how daunting the sheer quantity and pace can be to those whose judging muscles are not regularly exercised. It's a more demanding gig than it may seem: you have to be prepared to argue your views in a room full of similarly passionate people while keeping other convictions out of the discussion.

I wish the Stella Prize had enough money for two awards, so that fiction and non-fiction were not pitted against each other, but that is a very personal opinion and one not shared by many of my fellow judges who seem to be able to switch between the two without a hiccup. I also found that judging the Ned Kelly True Crime Award left me with a troubling, disturbing memory of the material I read, but that is unavoidable due to its nature. In the hands of a master like Helen Garner, the quality of the writing tempers the horror but, sadly, little true crime writing matches that standard (whereas crime fiction is soaring in quality).

And now, if you'll excuse me, I have a book to write. It might even be eligible to submit for an award one day.

Caroline Baum is a writer and journalist. She is a contributor to the anthology *Rebellious Daughters* (Ventura Press). Her memoir, *Only*, will be published by Allen & Unwin in March 2017. As the winner of the 2015 Hazel Rowley Fellowship she is currently writing a biography of Lucie Dreyfus.



2016 NSW PREMIER'S LITERARY AWARD WINNERS AND PRESENTERS: ANGUS CERINI, FORMER NSW PREMIER MIKE BAIRD MP, ELLEN VAN NEERVEN, ROSS GRAYSON BELL (SENIOR JUDGE), JENNIFER BYRNE (MC), FORMER STATE LIBRARIAN ALEX BYRNE, MAGDA SZUBANSKI, CATE SHORTLAND, OSAMAH SAMI, MERLINDA BOBIS, BRUCE PASCOE, ROSIE SCOTT AM, REBECCA YOUNG, JOANNE BURNS, LISA GORTON

LITERARY AWARDS AT THE LIBRARY

ASHURST BUSINESS LITERATURE PRIZE

WINNER ANNOUNCED MARCH 2017
ENTRIES OPEN OCTOBER 2017

NSW PREMIER'S LITERARY AWARDS

WINNERS ANNOUNCED MAY 2017
ENTRIES OPEN SEPTEMBER 2017

RUSSELL PRIZE FOR HUMOUR WRITING

WINNER ANNOUNCED JUNE 2017
NOT OFFERED IN 2018

NATIONAL BIOGRAPHY AWARD

WINNER ANNOUNCED AUGUST 2017
ENTRIES OPEN DECEMBER 2017

NSW PREMIER'S HISTORY AWARDS

WINNERS ANNOUNCED SEPTEMBER 2017
ENTRIES OPEN NOW

MONA BRAND AWARD FOR WOMEN STAGE AND SCREEN WRITERS

NEXT OFFERED IN 2018

AN ENQUIRY FROM FRANCE BRINGS TO
LIGHT A GEM OF NINETEENTH CENTURY
TRAVEL ILLUSTRATION.



A FRENCH SAILOR- ARTIST *on the South Seas*

* WORDS Anna Corkhill

One of the benefits of the Library's online 'Ask a Librarian' service is that we can answer questions about our collections from anywhere in the world, like a query that arrived from north-western France in late 2015. Historians at the University of Rennes were researching the background of an album of watercolours by nineteenth century sailor-artist Félix Marant-Boissauveur, recently discovered in Brittany.

Through our catalogue they had found that the Library held a set of albums which may have been by the same artist. A comparison of the images confirmed that we do indeed hold the world's only other known works by the enigmatic Marant-Boissauveur.

The three albums of pencil and watercolour drawings, 'Voyage of the French Corvette *l'Héroïne*, 1844–1849', were bequeathed by Sir William Dixson in 1952 alongside the manuscript journal 'Relation d'une Campagne dans les Mers du Sud, May 1844–January 1849', which describes the journey of *l'Héroïne* from the perspective of a sailor.

It is unlikely that an international audience would have any knowledge of these volumes were it not for their discovery by Patrick O'Reilly, former secretary-general of the Société des Océanistes, in 1977. He had been visiting Sydney for three weeks and, having a few hours spare before returning home, decided to leaf through the Library's holdings on marine vessels: logbooks, narratives of shipwrecks and illustrations.

CURATOR ANNA CORKHILL, PHOTO BY JOY LAI
OPPOSITE: *UN PASSAGE À ST CRUX DE TENERIFFE* (DETAIL),
1844, DL PXX 32/36



/01

O'Reilly came across the albums of watercolours by Marant-Boissauveur and the shipboard journal attributed to him, and spent the afternoon perusing their contents. He published an article on his findings in the September 1979 edition of *Bulletin de la Société des Études Océaniques*.

Well-known for its Oceania collections, the Library contains a number of volumes on French Pacific expeditions, including official accounts of the voyages of Nicolas Baudin (1800–1804), Louis de Freycinet (1817–1820), Louis Isidore Duperrey (1822–1825) and Jules Dumont D'Urville (1826–1829). Unlike most of the drawings that accompany these accounts, however, the illustrations by Félix Marant-Boissauveur are not the work of an official artist. They are the everyday observations of a ship's purser (treasurer), recording the people and landscapes of port cities visited by *l'Héroïne*.

Both the Brittany and *l'Héroïne* albums display a mix of quick pencil sketches, impressions of landscapes, and playful, finely detailed character studies. The *l'Héroïne* albums pick up in 1844 where the Brittany album concludes, when the artist leaves France and embarks on the long voyage on board the corvette.

In Marant-Boissauveur's character studies we see his talent for depicting costume detail. Compare, for example, two scenes (shown above) from very different places: two women and a man in the Brittany album, *Types pris au pardon de Châteaulin* (August 1844), and a group of ladies in Lima, Peru, *l'Extrémité des Alamedas a Lima* (March 1845).



/02

The Châteaulin drawings show two modestly dressed women. The folds of their dresses and the gathering of their aprons are rendered in shaded colour. Both have small feet in black, pointed shoes with buckles. One woman, in blue, faces us while the other, in orange, turns her head away. The man, in a coat of deep purple with gold edging, has his back turned, showing us his long golden hair. He holds his hat to his chest.

The Lima scene follows a similar composition. The colour and texture of the women's outfits are shown in rich detail, and their small, pointed feet are seen peeking out from beneath floor-length skirts. The women appear very tall, with generous bustles.

The accompanying journal — until recently attributed to Marant-Boissauveur — provides a counterpart to the watercolour albums, with detailed descriptions of life at sea and on land. It was rewritten after the expedition from notes that may no longer exist. Its donor, Sir William Dixson, saw sufficient value in the journal to translate it from French to English in his own hand.

We learn early on that its author is an anonymous low-ranking sailor (with the slight privilege of being the Lieutenant's secretary). He describes his close friendship with the artist:

Being young and not having a very strong liking to sea life, the Purser (Mr Boissauveur) had only come on this voyage to satisfy his craving to visit distant countries, to study the customs of their inhabitants, and at the various ports of call, to make use of his skill in drawing and painting, at which he was very good. It was very fortunate for me that, when tired of walking unsteadily



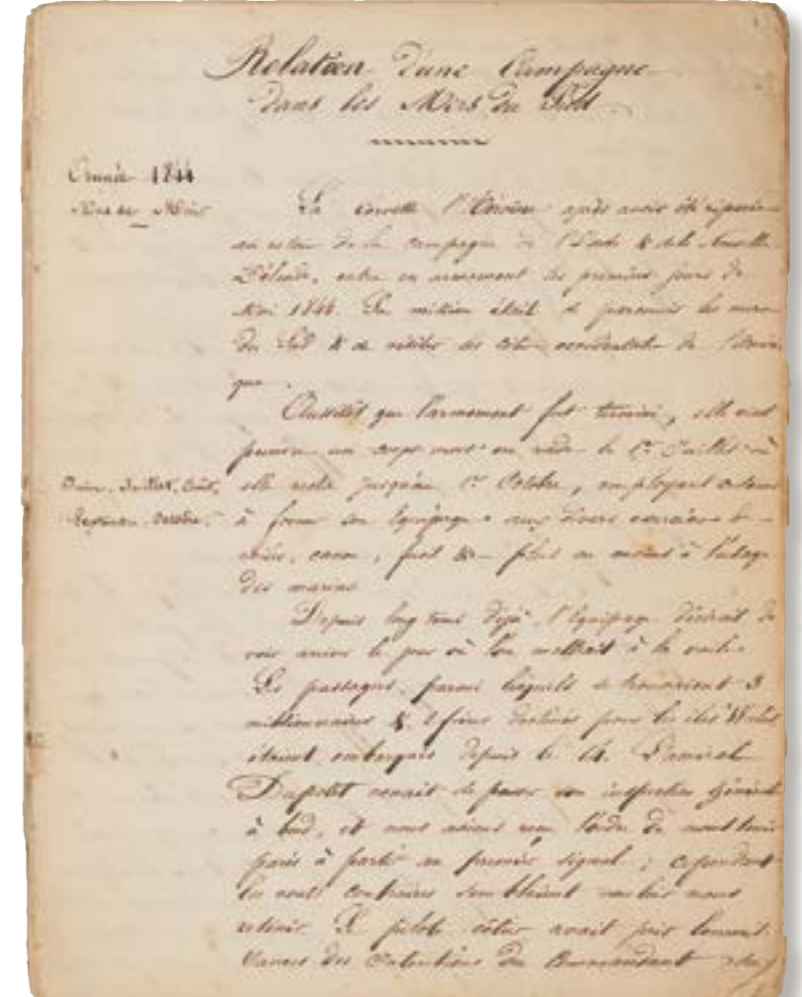
/03

on the deck, I could go down into the ward room and make sketches together with this worthy friend. There I would forget I was on a ship, we chatted about our relations just as if we were two brothers ...

The author's descriptions of everyday shipboard routine are those of a young, inexperienced sailor, missing home, comfort and family. He is often cold, wet and hungry, and must endure not only the ravages of weather but the sudden deaths of a number of his shipmates. He writes philosophically about the hierarchy on board the ship and the relationships between himself and his colleagues. Of the officer in command, he writes, 'This man uses his power in a way to make you hate a condition that is hard even for him, but which is made much worse by the numerous vexations a sailor has to put up with.'

He details the backbreaking tasks a sailor must complete — such as regularly holystoning (polishing with a soft sandstone) the deck — and the constant taunts, humiliation and punishments meted out by superiors and shipmates for the smallest infractions.

On the longed-for occasions when the corvette moors at port cities — such as an extended stay in Valparaiso — the author's lowly status ensures a long wait between arriving at port and being allowed to leave the



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ship. Once ashore, however, he delights in a reprieve from physical labour and enjoys the fresh fruit and vegetables available on land. He also observes the local costumes and cultures.

The recent discovery of the Félix Marant-Boissauveur album in Brittany and the enquiries from French scholars have brought to light a gem of nineteenth century travel illustration. Coupled with the manuscript journal, we have a fascinating unofficial account of a French Pacific voyage through the eyes of a sailor and a purser.

Anna Corkhill, Curator, Research and Discovery

- 01 *TYPES PRIS AU PARDON DE CHATEAULIN*, AUGUST 1844
IMAGE COURTESY UNIVERSITY PRESS OF THE UNIVERSITY OF RENNES 2
- 02 *L'EXTRÉMITÉ DES ALAMEDAS A LIMA*, 1845
DL PXX 32/49
- 03 *FENÊTRE À TÉNÉRIFFE, UN PASSAGE À ST CRUX DE TÉNÉRIFFE (DETAIL)*, 1844, DL PXX 32/36
- 04 'RELATION D'UNE CAMPAGNE DANS LES MERS DU SUD', MAY 1844 - JANUARY 1849
DLMS 209, P 1

COURTING

romance

* WORDS Alecia Simmonds

The passionate claims of jilted lovers have found support in the sober chambers of the legal system.

In state archives around Australia, intimate tragedies are bundled in yellowing case files, and tied together with ribbon. The cause of action — breach of promise of marriage — and the names of the litigants are handwritten in the loopy decadence of Victorian or early twentieth century script.

Often the files appear corpulent, buckling under the weight of their own innards; the ribbon seems more like a belt. They're filled with the documents you'd expect to see in a legal case file — pleadings, summonses, interrogatories, particulars and bills of cost. But sometimes unusual things fall out: love letters, train tickets, photographs or receipts for linen, hats, negligees or engagement rings. Once admitted into court as evidence, they now comprise a hidden museum of love within an archive of law.

We don't usually think of love as having a history and certainly not one that would be found in the dry canons of law. But my study of the almost 1000 women who sued their partners for jilting them between 1823 and 1975 reveals

courtship and amorous suffering to be entirely socially and historically contingent. They show that in spite of the law's self-projected image of monolithic seriousness, courts were grand theatres of romantic performance where outpourings of grief were rewarded and rationality was punished. Taking the 1931 case of *Lory v Lindsay* as our example, we can delve into the strange history of love, loss and law in the early twentieth century.



PAPERS IN CASE LAW FILES, COURTESY THE AUTHOR
OPPOSITE: UNIDENTIFIED BRIDAL COUPLE ON STEPS
OF REGISTRY OFFICE, C 1930s, SAM HOOD
HOME AND AWAY - 4454



Pauline Lory met Alan Lindsay, a bank manager, in 1928 and for four years they chatted on the telephone, wrote love letters and enjoyed romantic evenings at the cinema. Like other couples striving for respectability, they marked romantic commitment through financial investment: she worked as a nurse and saved money for her trousseau; he saved for the house. When Alan offered her an engagement ring, Pauline sold her nursing business, moved in with him and became a full-time carer for his mother.

Things went awry when Alan's mother told him that she had overheard Pauline confiding in her doctor that she wasn't certain she still loved Alan. Pauline denied it; Alan refused to question his mother and broke off the engagement. 'Give me back my ring and my freedom,' Alan wailed, 'I can't manage two women.' Pauline also found it difficult to manage: she consulted Dr Philip Walsh, who diagnosed her with a 'nervous breakdown'. A few months later, she saw Mr Eustace Murphy, a solicitor, who won her £290 for breach of promise of marriage.

If Alan experienced the prospect of marriage as a loss of freedom, then Pauline experienced jilting as a loss of income. Like the majority of female plaintiffs after World War I, she claimed £100 for loss of earnings and also claimed for unpaid domestic labour, which had no precedent in any legal treatise. When Alan told Pauline that he would pay her back 'for what you spent on the box' (meaning the trousseau), Pauline responded with steely confidence: 'No Alan ... It is not only what I spent you will have to pay me back. It is more than that.' Turning to the court she explained, 'I had nursed his mother and done all the housework for him.'

In 1933, Kathleen Brown charged Charles Shearston for the 10,000 meals that she cooked him over a 22-year engagement, and in 1920 Ms Exton successfully claimed an extra £90 for 'services rendered' when she claimed lost wages for housework. In making these claims women blurred the distinction between economics and emotion, labour and love, or the sacral and the pecuniary.

They exposed the economic foundations of romance and demanded financial redress for squandered care. These claims also suggest that arguments for the economic valuation of care began not with middle class feminists in the 1970s but with working class women at the turn of the century, which makes sense given that they had for centuries been paid for their domestic labour.

Pauline Lory differed from the large majority of litigants in that Alan admitted the breach and so the only question for the court was that of damages. In cases where the promise itself was under question, or when men argued for mutual rescission, the court demanded that women perform their dejection. For instance, Ms Jaeger lost her case because according to the judge she said nothing 'at all about wounded feelings, and there was no suggestion of a broken heart. The Plaintiff had been unusually lively in the witness box. She had even congratulated herself on having escaped marriage with the Defendant ... the action was not for damages in respect to suffering and humiliation.' In part, she lost because she failed to conform to expectations of her gender. As the Chief Justice in the case of *Caughlin v Johnson* (1914) advised: 'Women felt very keenly such a slight cast upon them. The rest of the world might be disposed to think of these things as trifling, but they did not.'

As such, women's passionate outbursts guaranteed success. When Mr Schwabe jilted Ms Henry she stabbed him with a hat pin; Ms Bushby broke her umbrella over the head of Mr Beardsall; while Ms Caulfield met Mr Edge on a park bench on Flinders Street, pulled a shot-gun from her purse and fired four shots at him. She was acquitted on a charge of manslaughter and, like the other women, went on to win substantial damages.

Although contract treatises recognised that mismatched tempers may be pleaded in mitigation of damages, judges suggested otherwise. After hearing that Ms Cooper gave Mr Barnett 'a smack in the face such that his hat fell off' after catching him strolling off the ferry with another woman, the judge blithely responded: 'I have often wished a woman



had the physical strength to give the man it back.' When Ms Bentley in 1913 told the court that she had continued to entertain the duplicitous Mr Clews, who had seduced her, the judge asked 'Why didn't you throw scalding water on him when he came to your house? You would have been entitled to do so ...'

Why would a court condone this behavior? One possible explanation is that women's expanding public freedoms at the turn of the century intersected with a campaign to reform male sexuality. As Victorian strictures of feminine comportment were discarded, women experimented with anger in ways that corresponded with their new political rights. And the courts, keen to enforce a model of domestic familial responsibility among men, were willing to outsource punitive powers to the women who bore the brunt of masculine entitlement.

Legal theorist Peter Goodrich has argued that love presides over its own jurisdiction, existing in an oppositional, subversive space wildly anterior to law. But moving from theory to history, we see something quite different. In breach of promise cases we see how working class women revealed the economic basis of love long before second-wave feminists, and we are presented with law's emotional foundations. Far from recoiling at displays of emotion, the law exercised exclusive jurisdiction over romantic suffering, rewarded affective outbursts and punished self-composure and restraint.

Dr Alecia Simmonds was the 2013 Merewether Fellow. She is a Chancellor's Post Doctoral Research Fellow in the Faculty of Law at the University of Technology Sydney. An extended version of this article will be published in *The Journal of Legal History* (September 2017). Alecia will present a Scholarly Musings talk at the Library on 6 June.

IN WIG AND GOWN,
MR JUSTICE ISAACS,
LATER SIR ISAAC ISAACS,
GOVERNOR GENERAL,
C 1935, SAM HOOD
HOME AND AWAY - 5988
STUDY OF THE BRIDE,
C 1930s, SAM HOOD
HOME AND AWAY - 4209

A SMART HOUSE

HOUSE

and the slums

* WORDS Margot Riley



This grand suburban house belonged to the man who cleansed the city's plague-ridden slums.

It was the 1890s version of the contemporary 'smart house'. Newspapers reported that 'every convenience that modern ingenuity can suggest is to be found upon the premises', and electricity generated onsite ensured 'night is turned into day by incandescent lights everywhere'. Access to mains water supply enabled a choice between a 'spray needle douche shower or plunge as may be preferred'. With thriving crops, a poultry yard, tennis lawn, swimming bath and gigantic swings, Linnwood House was also among the first suburban properties to be connected to Sydney's new telephone system.

Yet, when the Library acquired a watercolour painting of this magnificent historic property last year, its connection with Sydney's most squalid precincts was little known.

George McCredie, architect and consulting engineer, and his wife Susan purchased five lots of land at Guildford, NSW, for £750 in November 1889. The area was described as a 'busy though not populous fruit growing district', lying on the western outskirts of Sydney, about 30 minutes from the city and connected by train since 1879. McCredie designed and built Linnwood, and moved there from inner suburban Glebe in early 1891 with Susan and their nine children.

John Campbell's painting, completed the following year, shows a large single storey villa of rendered masonry constructed in the Italianate style. Flanked by French windows, its central portico opens onto a skillion-roofed verandah. The long, sinuous drive leading up to the house follows the site's northern boundary, wrapping around a deep paddock in the foreground.

LINNWOOD HOUSE,
GUILDFORD, 1892,
JOHN CAMPBELL,
WATERCOLOUR
V/306

STAMP, AL & G MCCREDIE,
ARCHITECTS AND CONSULTING
ENGINEERS, 1889-1890
ML DOC 1022



Neat outbuildings, an octagonal summerhouse and a towering flagpole create a tranquil vista of prosperity. The house would be photographed some years later for the first volume of *Our Beautiful Homes* (c. 1905), a book intended to provide 'our fellow

subjects of Greater Britain with the opportunity of seeing something of the conditions under which we live, and the ideals of House and Home which inspire us in New South Wales'.

Born in Pymont in 1859, the son of an Irish building contractor, George McCredie was educated at Fort Street Public School. In 1873 he was apprenticed as a carpenter to the Australasian Steam Navigation Company (ASN Co.), pursuing his professional education at night. He continued his employment with ASN Co. for another six years, becoming foreman of the company's North Queensland works.

Returning to Sydney in the late 1870s, he went into partnership with his brother, AL McCredie, as architects and consulting engineers.

On 16 March 1880 George married Susan, the second daughter of Scottish marine engineer James Blackwood, at the Public Hall in Pymont. Their first child, a son, was born in August 1881, with several more children following in quick succession. In 1883 McCredie took a trip around the world, gaining further professional experience and, according to the *Illustrated Sydney News* (24 June 1893), 'making himself acquainted with the wider ideas and larger enterprises of other countries'.

Within a year of his arrival in the Guildford district, McCredie was a prominent member of the local community. Elected an alderman of the Prospect and Sherwood Council, he became a Justice of the Peace in 1892, and served as Mayor from 1892 to 1895. In May 1893 he became the member for Central Cumberland in the NSW Legislative Assembly.

By the 1890s AL & G McCredie & Sons had worked on many important buildings in Sydney, including the General Post Office Pitt Street extension and clock tower. When George McCredie failed to retain his parliamentary seat at the 1894 election, he resumed his engineering practice which was largely associated with dockyards, warehouses and reclamation ventures along the Darling Harbour foreshore.

Throughout the depression of the 1890s, the McCredies held the government contract for excavating Sydney's first network of telephone tunnels. In 1896 when complaints were made about costs and quality control of the building work, the tunnels were inspected and a set of photographs presented as evidence of shoddy workmanship to the committee of inquiry chaired by NSW Premier William Lyne. The contractors were exonerated, but George McCredie had learned a valuable lesson about the evidential power of photography.



PHOTOGRAPHS OF LINNWOOD HOUSE, *OUR BEAUTIFUL HOMES*, SYDNEY: EDWARD LEE PR, c 1905 Q 728.3



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PHOTOGRAPHS HERE AND ON THE FOLLOWING PAGES ARE FROM 'VIEWS TAKEN DURING CLEANSING OPERATIONS, QUARANTINE AREA, SYDNEY', 1900 PXE 90-95

- 01 GEORGE MCCREDIE (CENTRE), JOHN DEGOTARDI (LEFT), WITH UNIDENTIFIED MALE a147381
- 02 NO 20 UPTON STREET, a147211
- 03 NO 19 FRANKLIN STREET, a147251



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Two years later, McCredie's experience managing rat populations in the telephone tunnels (in order to minimise the damage inflicted by gnawing on the wires) would bring him into direct contact with living conditions of Sydney's less fortunate citizens.

In January 1900, an outbreak of bubonic plague in the city set off a wave of panic. Thirty-year-old Arthur Payne, a delivery driver working for the Central Wharf Company and resident at 10 Ferry Lane at Millers Point, was the first officially diagnosed case. Quickly despatched to North Head Quarantine Station along with four family members, Payne survived his brush with the Black Death.

About a month later Captain Thomas Dudley, who also worked at the wharves, began showing symptoms. Dudley became the city's first plague fatality. On 12 March 1900, with an average of 15 new cases being reported each week, Premier Lyne announced that no reasonable expense would be spared in combating the plague.

As no departmental officer would take on the risky task, the Premier appealed to George McCredie. Given the likelihood of infection, McCredie was paid what many claimed to be an exorbitant rate of 10 guineas per day for the four-month assignment (the equivalent today of about \$50,000 in total).

He was put in charge of all quarantine arrangements, starting work on plague-affected areas at 4 pm on Friday 23 March 1900 by making house-to-house inspections. He later wrote that 'the first area of quarantine contained many things disgraceful in the extreme; accumulations of filth, utter disregard of sanitary arrangements ... numerous sad cases of poverty were met with'.

Between March and July 1900, the Rocks and waterfront areas were barricaded off and over 1000 labourers employed to combat the plague, which, at its peak, stretched out to Manly, Paddington, Redfern, Surry Hills, Waterloo, Woolloomooloo and Glebe. Residents had to remain behind the barricades while cleansing took place. Armed with lime, carbolic and sulphuric acid, some were enlisted to disinfect – or even burn and demolish – their own homes.

When the work was completed on 17 July 1900, 303 cases of the plague had been reported, 1750 people evacuated, and 103 had died. At a total cost to the city of £63,935 (about \$3.5 million in 2017), 3808 buildings were cleaned out, 1423 dead animals removed from the harbour, 54,000 tons of garbage burnt or dumped out to sea and over 100,000 rats killed.

With residents exhorted to 'Kill the rats, hunt them, trap them, poison them, stifle them, but kill them and burn them afterward', an initial bounty of two shillings per rat was raised to six shillings. The first incinerator for burning rat carcasses was established at lower Bathurst Street near Darling Harbour.

Issues of poor housing, council regulation and slum landlords were widely debated. As a result of revelations about inner city living conditions publicised by McCredie's efforts, the government embarked on an extensive program of 'slum clearance'.

Anxious to avoid prosecution from landlords for demolishing buildings without reasonable cause, McCredie ensured that photographer John Degotardi from the NSW Department of Public Works documented plague-affected areas. Six volumes of these images survive in the Library's collection, creating an extraordinary record of the seemingly prosperous city's underlying poverty and destitution.

At a ceremony at the Australia Hotel on 19 October 1900, Sir William Lyne presented George McCredie, 'Victor of the Plague', with a commemorative shield 'in recognition of the patriotic and effective manner in which he carried out his duties when in charge of the operations for stamping out the plague'. Mr McCredie, the Premier said, had been 'accused of disregarding the consideration of the economy, but the emergency precluded due regard being paid to the economy. The presentation, he hoped, would prove a salve to Mr McCredie's feelings in respect of the attacks which had been made upon him.'

Three years later, at 44 years of age, George McCredie died of gastritis due, it was said, to the effects of working in plague-affected areas.

Linnwood became the first and only truant school in NSW (1917–1936) and, later, a Department of Welfare domestic science school and home for girls (1936–1993). In February 2003, after a community-led campaign to save the property from redevelopment, it was listed on the NSW State Heritage Register. The Linnwood estate is now under the trusteeship of Cumberland Council and is managed by the Friends of Linnwood Inc.

Margot Riley, Curator, Research & Discovery

- 01 PROFESSIONAL RATCATCHERS a147264
- 02 RAT INCINERATOR a147266
- 03 REAR OF NO 16 EXETER PLACE a147095
- 04 SUSSEX STREET, FROM NO 110 a147059
- 05 NO 24, ETC, HUNT STREET a147098
- 06 SHIELD PRESENTED TO GEORGE MCCREDIE BY THE PREMIER ON BEHALF OF THE CITIZENS OF SYDNEY FOR STAMPING OUT THE PLAGUE, 19 OCT 1900 DL PXX 73/9 a2262005



FEATURE

No COUNTRY *for revolutionaries*



WORDS Gianfranco Cresciani

**A LIBRARY FELLOWSHIP FOLLOWED
A SURPRISING TRAIL OF ITALIAN COMMUNIST
IDEALISM IN 1970s SYDNEY.**

It was widely believed in the 1970s that Italian migrants had no interest in politics. Their main contribution to Australian culture, according to the stereotype, was food and folklore; their life was ruled by the church, crime and children.

In fact a thin, 'red' thread of Italian radical activism runs throughout Australian history. Raffaello Carboni was the liberal chronicler of the Eureka Stockade rebellion in 1854. The internationalist Francesco Sceusa represented the Australian labour movement at the International Congress in Zurich in 1892. Guido Baracchi was one of the founders in 1921 of the Communist Party of Australia. And the socialist Omero Schiassi and anarchists Francesco Carmagnola and Isidoro Bertazzon led the anti-fascist struggle during the 1920s and 1930s.

After the Second World War it was communism that attracted the attention and the allegiance of some Italian migrants, influenced by the Italian Communist Party's large following in their country of origin. In line with its policy of creating worldwide party cells and front organisations, the party strove to mobilise Italians abroad in order to extend its influence and power, attract their vote and defend their rights.

Beset by internal rifts and schisms, and with dwindling membership, the Communist Party of Australia (CPA), under the stewardship of high-ranking party member Joe Palmada, looked to Italian migrants as a possible pool of new members. The Australian Security Intelligence Organisation (ASIO) considered Italian communist penetration, and liaison with the Australian party, to be a threat to the country's security.

PHOTOGRAPHS ACCOMPANYING THIS ARTICLE ARE FROM THE TRIBUNE NEWSPAPER, PUBLISHED BY THE COMMUNIST PARTY OF AUSTRALIA. THE LIBRARY HOLDS MORE THAN 60,000 TRIBUNE NEGATIVES FROM 1964 TO 1991. THIS SIGNIFICANT COLLECTION WAS DONATED BY THE SEARCH FOUNDATION IN 1992 AND HAS RECENTLY BEEN DIGITISED FOR ONLINE ACCESS.

OPPOSITE: JOE PALMADA DISTRIBUTES THE TRIBUNE IN SYDNEY, 1970s



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The Mitchell Library holds the archives of the Communist Party of Australia as well as of those of Sydney's Federation of Italian Workers and Families (FILEF), which was an Italian Communist Party (PCI) front organisation in Australia. These collections are an essential source not only on the history of Australian communism, but also about the troubled relations between Italian migrants and these two parties, and the overarching surveillance of their activities, deemed to be 'subversive', by ASIO.

The files contain several human stories that starkly illustrate the implausibility of the communist utopian dream. The PCI's high-ranking officer in charge of the activities of Italians abroad was Giuliano Pajetta, educated at the Leninist School in Moscow, a veteran of the International Brigades during the Spanish Civil War, a Resistance leader and survivor of the Mauthausen concentration camp. Pajetta came to Australia seven times to proselytise to Italian migrants. Despite his faith in the 'eventual' victory of communism, he despaired of seeing it take hold in Australia because it was 'too rich a country to breed revolutionaries'.

Likewise, the Mitchell files record the poor opinion of Italian migrants held by the journalist Ignazio Salemi, sent to Australia by the PCI to organise them. 'I have to admit that Italy and the party in Italy,' Salemi lamented in one of his many outbursts, 'are realities too distant, and not only geographically, for becoming a serious unifying example for our countrymen here. Of course, the prestige of our experience and our successes is great, but is not sufficient once one does take into account this reality'. Salemi achieved notoriety for being expelled from communist Czechoslovakia after he threw a flowerpot on the head of a policeman attempting to arrest a Dubcek supporter during the Prague Spring. He attracted headlines again in the late 1970s when he was deported from Australia for proselytising.

The FILEF files attest to the sense of exclusion and discrimination felt by Italian migrants during the 1970s and 1980s. They resented being considered unable to contribute to the development of Australia other than with their labour. The PCI Secretary complained to the *Bulletin* that 'One cannot expect that Italian workers bring here with them only their muscles and leave at home their brains'.

Their militancy in the PCI ranks was more an act of protest than a reasoned ideological standpoint. They were not a coherent, united group. Salemi admitted as much when he wrote to Pajetta that 'the general lack of experience, lack of ideas and the political poverty of this place and therefore also of our group, make it possible that jealousies, exclusions, reserves and recriminations continuously surface and sometimes even blow up'.

Salemi's opinion was shared by ASIO, which confirmed in 1981 that 'FILEF is considered largely unsuccessful in attracting new members to the PCI from local Italian communities'. A similar opinion was expressed by Laurie Aarons, Secretary of the CPA, who questioned the lack of revolutionary zeal on the part of Italian migrants. Papers in the Mitchell archives confirm Aarons' disappointment in his comrades' 'deviation'. 'The strategy of the Italian Communist Party is reformist,' he declared. 'I used to think that there was a revolutionary core to it. Now I don't think so.'

The CPA and FILEF records validate the claim that some Italian migrants clung to communism in the hope of achieving a better, egalitarian society, not through a violent upheaval, but by a slow process of changing its structure. When Salemi was asked by doctrinaire migrants when the revolution would take place, he replied, rather annoyed, 'not now, perhaps in a distant future'.

Supporting this conclusion, ASIO reported in 1979 that 'the PCI and FILEF do not like the word "revolution". The PCI in Australia will utilise whatever parliamentary processes they can to suit their own needs'.

The presence of the PCI in Sydney between 1971 and 1991 is a small episode in the history of left wing activities in that city. It involved a group of migrants who shared the party's belief of pursuing communism 'with a human face', while most of their fellow countrymen were too geographically dispersed, too busy making a living, too uninterested in Italo-Australian politics, or too fearful of becoming unwitting scapegoats of Cold War persecution to come out in the open, take the party card and suffer the consequences.

This chapter in the story of Italian migrants in Sydney shows how the Italian Communist Party attempted to bring dignity to peoples' lives, and to unite those from the different Italies, sharing vastly different histories. Attracted by an unrealistic revolutionary dream, they were often unwilling to speak the same political language and share aspirations, in an environment profoundly affected by anti-communism.

Gianfranco Cresciani was the 2015 CH Currey Memorial Fellow. He will speak at the Library on 7 March as part of the Scholarly Musings talks series.



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01 IGNAZIO SALEMI ON THE FRONT PAGE OF THE AGE, 26 APRIL 1975

02 FILEF BENEFIT CONCERT, SYDNEY, 1970s

03 ITALIAN LIBERATION DAY GATHERING, 1970s

04 GIULIANO PAJETTA, SYDNEY, 1978

05 LAURIE AARONS, 1970s

06 PIERINA PIRISI, FILEF SYDNEY STALWART, 1980

Cure for scurvy?

A curious relic recalls long-running confusion over a devastating disease.

Nothing 'is so much wanted and desired at Sea', according to Britain's *Longitude Act* of 1714, 'as the Discovery of the Longitude, for the Safety and Quickness of Voyages, the Preservation of Ships and the Lives of Men'.

Discovering a practical method of determining longitude was regarded as the greatest scientific challenge of the time, but equally critical for the preservation of lives at sea, it could be argued, was finding a cure for scurvy. During the age of sail more sailors died from scurvy than all other causes combined, including other diseases, battle, shipwreck and storms.

During his celebrated voyage around the world in the 1740s, George Anson lost 1300 of his 2000 men, most of them to scurvy. Their symptoms included blackened skin, ulcers, swollen legs, painful joints, rotting gums, loss of teeth and foul breath accompanied by depression and lethargy. It is a cruel affliction and if untreated leads inevitably to an unpleasant death.

Recit for the Scurvy or Leprosy
 Vj take one ounce and half of sulphur of
 Brimstone
 One ounce and half of Brown Sugar
 One ounce and half of fresh Butter
 Put them into a pint of fresh Porter and
 let them be boild in a new Earthen pot
 until it comes to half a pint. Drink
 the Clear of it at Three times 3 nights
 following. then Rest 3 nights and then
 take it again 3 nights and so on until you
 have taken it 9 nights the Rest 9 nights
 and Anoint the Parts with the Sediment
 and Continue untill you are Cured

It is now known that scurvy results from a deficiency of vitamin C (ascorbic acid) but until the twentieth century its cause was a point of contention. Poor blood circulation, the harmful effects of sea air, internal putrefaction brought on by faulty indigestion, excess perspiration, a salt diet, and a lack of 'fixed air' in the tissues were among the varied causes proposed by medical authorities. Remedies included bleeding, vinegar, purgatives, and various concoctions of dubious benefit, some of which probably did more harm than good.

The Library recently purchased a recipe for one such concoction. Written anonymously on a single sheet of paper, it is titled 'Recetit for the Scurvy or Leprosy'. It instructs the sufferer to boil a mixture of sulphur of brimstone, brown sugar, fresh butter

and porter (beer brewed from charred malt) in a new earthen pot, and then:

Drink the Clear of it at Three times 3 nights following then Rest 3 nights and then take it again 3 nights and so on until you have taken it 9 nights the[n] Rest 9 nights and Anoint the Parts with the Sediment and Continue untill you are Cured.

This curious relic dates from around the time of James Cook, when the Royal Navy's sweeping oceanic voyages were laying the foundations for British expansion to all parts of the globe.

Although he is celebrated as the first ship's captain to complete a long voyage without losing a single man to scurvy, the true reason for Cook's success eluded him. His crew's diet included a range of antiscorbutics such as sauerkraut, wort, malt, carrot marmalade and rob (concentrated orange and lemon juice), as well as fresh vegetables whenever possible.

Of these, Cook favoured malt as the reason for his men's good health. In a paper he presented to the Royal Society, he concluded that malt 'is without doubt one of the best antiscorbutic sea-medicines yet found out; and if given in time will, with proper attention to other things, I am persuaded, prevent the scurvy from making any great progress for a considerable time'.

Ironically, Joseph Banks reported that after drinking his own concentrated 'Lemon Juice No. 3' (mixed according to the instructions of Dr Nathaniel Hulme) during Cook's *Endeavour* voyage he recovered from an attack of scurvy within a week. Prior to this he had been conscientiously consuming sauerkraut and malt, but neither had prevented the onset of the disease.

It is now clear that the reason for Cook's success was rigidly enforced shipboard cleanliness and frequent replenishment of fresh food. The rob was ineffectual because the process used to reduce it involved boiling, which destroyed its vitamin C.

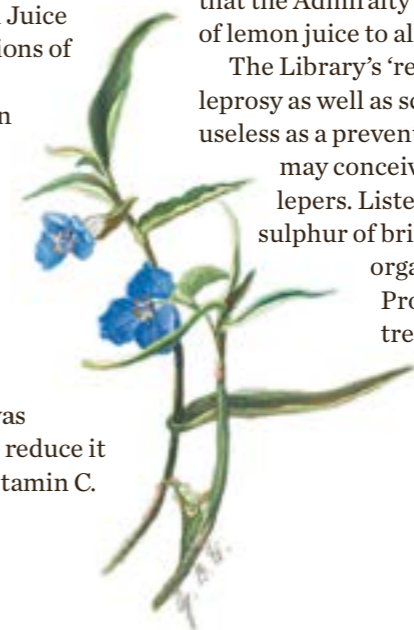
Also contributing to Cook's success was his unwitting prohibition of the consumption of fat scraped from the ship's copper boiling pans; unknown to him, when hot fat comes into contact with copper it acquires a substance that irritates the gut and prevents its absorption of vitamin C.

The efficacy of lemons and oranges had actually been known for many years. In 1593 Admiral Sir Richard Hawkins encouraged the drinking of orange and lemon juice as a means of preventing scurvy. Some 20 years later the surgeon-general of the East India Company wrote a handbook for apprentice surgeons in which he recommended fresh vegetables, oranges, lemons, limes and tamarinds for the treatment of scurvy, though he was unable to explain why these foods were effective. In 1747 James Lind, a naval surgeon, conducted a controlled experiment in which groups of sailors sick with scurvy were each given different treatments: lemons and oranges, cider, vitriol, seawater, nutmeg and vinegar. The only ones to make a complete recovery were those who received lemons and oranges.

Nonetheless, the medical establishment dismissed all the accumulated evidence as anecdotal, steadfastly asserting that scurvy was the result of internal putrefaction and continuing to recommend malt as the preferred treatment. It wasn't until 1795 that the Admiralty was persuaded to issue an ounce of lemon juice to all sailors.

The Library's 'receit' claims to be a remedy for leprosy as well as scurvy. Clearly it would have been useless as a preventative or cure for scurvy, but it may conceivably have been of slight benefit to lepers. Listed among the ingredients is sulphur of brimstone — a sulphur-derived organic compound was the basis of Promin, the first widely effective treatment of leprosy.

Warwick Hirst, Collection Strategy & Development



COMMELINA CYANEA, COMMONLY KNOWN AS SCURVY WEED, AN AUSTRALIAN NATIVE USED BY EARLY COLONISTS TO TREAT SCURVY, c. 1890 GEORGINA BARNES HETLEY PXD 289 F.17B



Fairies' realm

Resurgent enthusiasm for fairies has sparked a return to the whimsical world of Ida Rentoul Outhwaite.

In the early twentieth century, Ida Rentoul Outhwaite was regarded internationally as Australia's greatest children's book illustrator. She was a household name in the 1920s, with her delicate fairy illustrations enriching the lives of many Australian children. After the Second World War, however, her drawings – and indeed fairies in general – were no longer in fashion and Outhwaite slowly slipped from public consciousness.

Born in Melbourne in 1888, Ida Sherbourne Rentoul showed artistic talent from a young age. She collaborated with her older sister Annie, who had a flair for writing, and later with her husband Grenby Outhwaite, whom she married in 1909.

ORIGINAL WATERCOLOUR ILLUSTRATION AND MANUSCRIPT FOR 'HOPPITY'S HOUSE' SAFE / MLMSS 9901
IDA RENTOUL OUTHWAITE, ND, ALICE MILLS, MELBOURNE PXA 2127 / BOX 2 / NO 45



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The sisters' first known collaboration was a handmade book, 'Hapax Legomena, or, the Unsophisticated Sophist', created in 1902 when Ida was 14 and Annie was 20. Never published, the manuscript was acquired by the Library in 1997.



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Over their lifetime the Rentoul sisters produced many works together, from illustrated stories in *New Idea* in 1903 and 1904 to their first book, *Mollie's Bunyip*, published in 1904 by Robert Jolley, Melbourne. Two of their most notable Australian publications were *Elves and Fairies* (Lothian, 1916) and *Fairyland* (Ramsay Publishing, 1926). These elaborately illustrated 'editions de luxe' were significant for the Australian publishing industry, featuring watercolour plates 'tipped in' or attached individually.

Outhwaite was a prolific artist, illustrating over 60 books in her lifetime. She produced illustrations for stories, journals, newspapers and songbooks, and filled commissions for greeting cards, postcards, calendars and

advertising. She held 18 solo exhibitions in Sydney, London and Paris; her first exhibition, at Melbourne's Fine Arts Society Room in 1916, featured 86 original artworks for *Elves and Fairies*.

01 'IT WAS A TUBFUL OF POLAR BEARS', C 1934, ORIGINAL ILLUSTRATION FOR 'HERE COME THE BEARS' PXA 2134

02 'IT WAS RAINING TERRIBLY', C 1934, ORIGINAL ILLUSTRATION FOR 'THE STRATOSPHERE' PXA 2142



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Using fine pastel watercolours, she created a whimsical world in which mischievous elves and fairies cavorted with anthropomorphised koalas, kangaroos and kookaburras.

In recent years a resurgence of enthusiasm for fairies in popular culture has reignited interest in Outhwaite's classical drawings. Last year the Library acquired four sets of original illustrations she produced for a story collection, *Chimney Town*, written by fellow Australian Tarella Quin Daskein. The diverse illustrations have been made with only two colour plates, unlike the elaborate volumes previously published for Outhwaite by A&C Black.

Of particular interest are the illustrations for 'Here Come the Bears' — an entertaining story of the original 'three bears' emigrating to Australia to avoid



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Goldilocks — which feature one of Outhwaite's favourite subjects: koalas. The illustrations for another story, 'The Stratosphere', contrast with the artist's more familiar dreamy fairylands, presenting technological inventions such as the hot air balloon and aeroplane. Daskein and Outhwaite collaborated on a number of publications throughout their careers.

With the exception of her own works, including *Blossom: A Fairy Story* (1928), *Bunny and Brownie: The Adventures of George and Wiggle* (1930) and *Sixpence to Spend* (1935), most of Outhwaite's drawings are for stories and verse by other authors. A manuscript both written and illustrated by Australia's best known artist of the fairy genre is a rare find.



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Last year the Library purchased one such rarity at auction in London: a 28-page manuscript for 'Hoppity's House' together with 11 watercolour illustrations and 15 pen and ink drawings, many featuring the trademark 'IRO' signature. Relatively unknown until now, 'Hoppity's House' is the story of a frog who finds himself in the unfortunate situation of being bullied by Sir Timothy Toad and seeks the help of Vanessa the fairy.

The availability of this unusual manuscript was a significant opportunity for the Library. Ida Rentoul Outhwaite is a key figure of early twentieth century Australian children's illustration, alongside Dorothy Wall, May Gibbs and Norman Lindsay. The Library has strong collections of Gibbs and Lindsay, and acquiring these extraordinary Outhwaite illustrations helps build our reputation as a major repository of Australian children's literature.

Sarah Morley, Curator, Research & Discovery



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- 01 'SHE STOOD BESIDE THE KOALAS TO HELP THEM RECEIVE THEIR GUESTS', C 1934, ORIGINAL ILLUSTRATION FOR 'HERE COME THE BEARS' PXA 2134
- 02 'IT STOPPED AND HOVERED BESIDE THEM', C 1934, ORIGINAL ILLUSTRATION FOR 'THE STRATOSPHERE' PXA 2142
- 03 'HE TOOK AN EMERALD AND SPUN IT INTO A TENDRIL', C 1934, 'JANIE OF THE MAGIC SHOES' PXA 2133
- 04 ORIGINAL WATERCOLOUR ILLUSTRATION FOR 'HOPPITY'S HOUSE' SAFE / MLMSS 9901
- 05 'THE SITTING ROOM' ORIGINAL ILLUSTRATION FOR 'HOPPITY'S HOUSE' SAFE / MLMSS 9901



Mitchell GALLERIES

Benefactors are supporting the Library's master plan with \$15 million for new world-class galleries and a premier learning centre.

For Michael Crouch AO, Dorothea Mackellar's original 'Core of My Heart' manuscript, the basis of her poem 'My Country', is one of the most evocative pieces in the Library's collection of six million items, encapsulating this country's love of the land and freedom. The poem was put to music by Australian composer Gavin Lockley in 2013 as the final movement of 'Symphony of Australia'. The original score of the symphony, commissioned by Mr Crouch, is also in the Library's collection.

For John B Fairfax AO, it's a book entitled *The Story of John Fairfax*, by John Fitzgerald Fairfax, which relates the adventures of the first Fairfax family member in Australia in the early 1800s, including his time as a librarian at the Australian Subscription Library (later the State Library of NSW).

Michael Crouch is the major supporter of the \$15 million Mitchell Galleries project, the biggest fundraising project undertaken by the Library in 70 years. John Fairfax is funding a premier learning space. Also generously contributing to the project are the Nelson Meers Foundation, Rob Thomas AM and Kim Williams AM.

New world-class galleries, enabling the Library to display more of its \$3.15 billion collection, and the innovative learning space are set to open in the historic Mitchell building in early 2018.

Mr Fairfax — who like Mr Crouch hesitated to identify just one piece in the collection, noting that its significance comes from its breadth and depth — says the Mitchell Galleries project is critical in developing Australia's cultural institutions.

'The Library is a superb institution and Sydney should be developing life around culture and arts,' says Mr Fairfax.

Mr Crouch describes the Library as 'one of our leading institutions in NSW and in Australia', stressing the importance of making more of the exceptional collection available to the public.

'I think we have a responsibility to make sure our heritage and the culture and character that built Australia are made known. If we don't do that, we're failing in our duty to future generations,' says Mr Crouch.

To be known as the Michael Crouch Galleries, the Library's new gallery experience will stretch across the entire first floor of the Mitchell building to highlight its glorious architectural features. Doubling the galleries' space to 2000 square metres, in the heart of Sydney's CBD, will create a vibrant place for exhibitions and education.

'As the largest and most vital living memory institution in the southern hemisphere,' says Chair of the State Library of NSW Foundation Board, Kim Williams, 'the Mitchell Galleries project will deliver untold benefits for Australians and visitors to our nation in ways that record and mark civilisation generally and, in particular, the history of Australia.'

BACK ROW:
THE HONOURABLE
GEORGE SOURIS AM,
PRESIDENT, LIBRARY
COUNCIL OF NSW,
JOHN B FAIRFAX AO,
KIM WILLIAMS AM, CHAIR,
STATE LIBRARY OF NSW
FOUNDATION BOARD
FRONT ROW:
MICHAEL CROUCH AO,
SAM MEERS, NELSON MEERS
FOUNDATION,
THE HONOURABLE
DON HARWIN MLC, NSW
MINISTER FOR THE ARTS
AND MINISTER FOR
RESOURCES, ENERGY
& UTILITIES
PHOTO BY JOY LAI

'I hope all Australians will be able to visit this new set of spaces either in person or in a virtual sense through the outreach which digital technologies are increasingly enabling. We aim to secure an ever-expanding body of support for this wonderful place which houses our national memory so caringly. It is a simply wonderful institution.'

Both Mr Crouch and Mr Fairfax support many of the country's cultural institutions, but believe the Library is unique because of the record it holds of Australia's history.

About half of the state's schools use the Library's learning programs onsite, virtually or through travelling programs, and that participation is set to increase. The new John B Fairfax Learning Centre in the Mitchell building will provide an engaging, digitally rich, hands-on learning environment for school students, teachers and families.

Mr Fairfax says the redevelopment is a timely way to liberate the information within the collection. 'The Library is very much a part of our educational and social fabric. We now live in a digital age which is instrumental in transforming the way we conduct our lives, so the potential for learning tools is virtually unlimited. The changes being made to the Library are part of this extraordinary revolutionary age.'

Jemima Whyte, State Library of NSW Foundation Board member and journalist at the Australian Financial Review.

If you would like to support the Library's Foundation, please contact Susan Hunt, Director, State Library of NSW Foundation, on (02) 9273 1529 or susan.hunt@sl.nsw.gov.au.

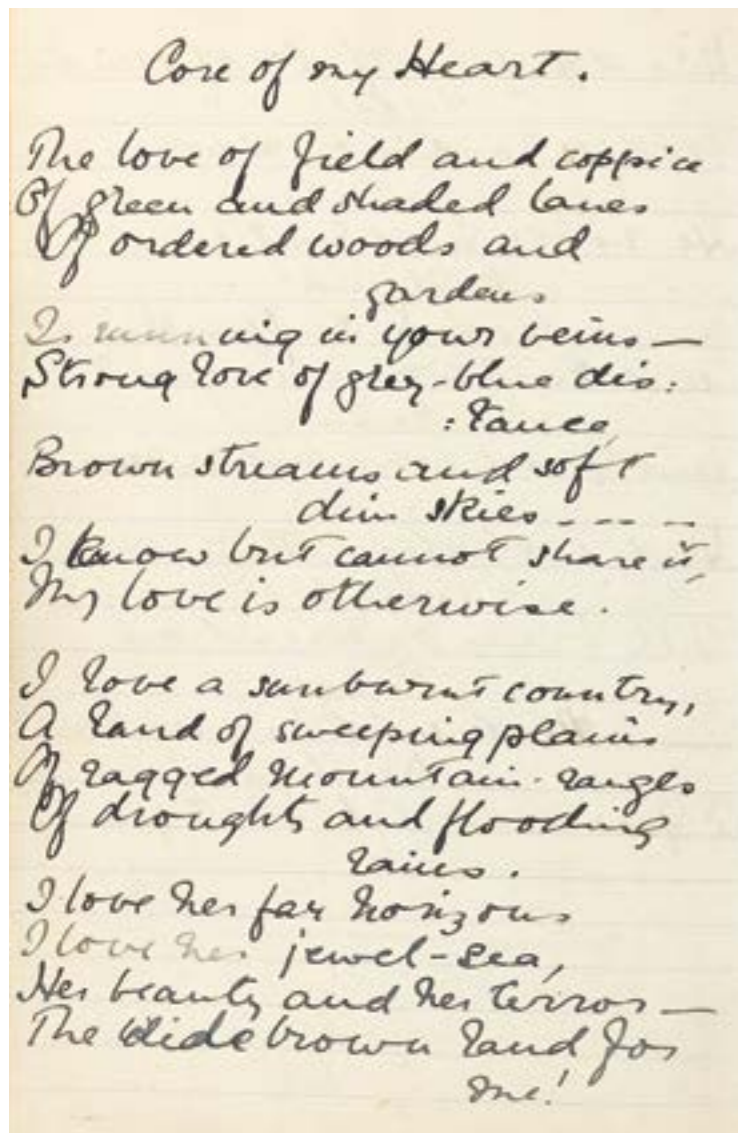
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UNESCO INSCRIPTION

The manuscript of one of Australia's most famous poems, Dorothea Mackellar's 'Core of My Heart' (later 'My Country'), has been added to UNESCO's Australian Memory of the World register. Written in England between 1904 and 1908, Mackellar transcribed the poem into her notebook 'Verses 1907-1908'. In the century since its creation, 'My Country' remains a fervent expression of the land's central place in our national identity.

In February 2017 Mackellar's poetry notebook became the first Australian literary archive to be added to the register. It was recognised with another collection, 'Papers of enemy aliens interned in Australia, 1914-1919', joining the Library's First Fleet journals, World War I diaries and Holtermann photographic collection on the UNESCO Australian Memory of the World.

'CORE OF MY HEART, C 1904-08, DOROTHEA MACKELLAR
SAFE / MLMSS 1959 / BOX 16 / ITEM IV / C, P 1 OF 3



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The competition is open from 1 April to 31 May. Visit the Friends page on our website for more details and how to enter.

www.sl.nsw.gov.au/join/friends-state-library

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THE LOVE STORY OF ROSA ROLANDA & MIGUEL COVARRUBIAS, BAR LUNA, 2014
MATT OLDFIELD © UWRF

H I G H L I G H T S



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- 01 JASON BUSCH, CHRISTINE KENNEDY, HENRIC NICHOLAS, *HORSE ISLAND BOOK LAUNCH*, 28 SEPTEMBER 2016 PHOTO BY MERINDA CAMPBELL
- 02 JEANETTE HOPE, ROBERT LINDSAY, WILLIAM MITCHELL, ANDREW SLOAN, MELISSA JACKSON, 'SAY IT IN PAAKANTJI', 4 OCTOBER 2016 PHOTO BY PHONG NGUYEN
- 03 ROB THOMAS AM, JOHN LAMBLE AO, GRAHAM BRADLEY AM, FOUNDATION EVENT, 19 OCTOBER 2016 PHOTO BY JOY LAI
- 04 LAUREN FREEMANTLE, ATHENA KRISANALEELA, CATRIONA ARCAMONE, WORDEXPRESS ENGLISH EXTENSION 2 SEMINAR DAY, 28 OCTOBER 2016 PHOTO BY JOY LAI
- 05 POLA COHEN, PETER HOBBS, ANNE GRIPTON, HISTORY EXTENSION SEMINAR DAY, 10 NOVEMBER 2016 PHOTO BY JOY LAI
- 06 INTERNATIONAL GAMES DAY, 19 NOVEMBER 2016, PHOTO BY PHILIPPA STEVENS



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- 07-08 PROFESSOR PETER SHERGOLD AC, JAN RICHARDS AM, ADELE CASEY; THE HONOURABLE GEORGE SOURIS AM, DR JOHN VALLANCE; LIBRARY COUNCIL CHRISTMAS PARTY, 5 DECEMBER 2016 PHOTOS BY MERINDA CAMPBELL
- 09-11 FRIENDS OF THE LIBRARY CHRISTMAS PARTY, FEATURING THE CAFÉ AT THE GATE OF SALVATION CHOIR, 6 DECEMBER 2016 PHOTOS BY MERINDA CAMPBELL
- 12-13 MITCHELL LIBRARIAN RICHARD NEVILLE AND PROFESSOR THE HONOURABLE DAME MARIE BASHIR AD CVO; JOSEPHINE BASTIAN AT THE LAUNCH OF HER BOOK 'A PASSION FOR EXPLORING NEW COUNTRIES', 8 DECEMBER 2016 PHOTOS BY JOY LAI
- 14-15 ACTING STATE LIBRARIAN LUCY MILNE, EWELINA ELLSMORE; ELS GROENEWEGEN, DARREN BLUMBERG; VOLUNTEERS CHRISTMAS PARTY, 8 DECEMBER 2016 PHOTOS BY JOY LAI

recent highlights



BEACHOBATICS ON BONDI BEACH, c. 1940, GEORGE CADDY, PXD 1038

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‘Q&A

Rachael Coopes



PHOTO BY GLENN NUTLEY

Writer and actor Rachael Coopes is the Library's honorary scriptwriter, exploring the tragic story of champion boxer Les Darcy.

WHAT DREW YOU TO LES DARCY'S STORY?

I come from a boxing family. My great-grandfather Greg Connelly was a welterweight champion. It's said he put the 'bang' into Bangalow in northern NSW. His cousin Les Darcy was in the ring at the age of 16. By 19 he was the middleweight and heavyweight champion of Australia — potentially the world's greatest boxer. Darcy was breadwinner for his large family, and sailed to America intending to support them on the boxing circuit. But it was World War I, and he was the perfect pawn for the conscription debate, branded a coward and despised in the press. It's believed he enlisted in the US just days before dying of an infected broken tooth. His body received a hero's burial on return to Australia, with half a million people attending.

WHY DOES THE STORY COMPEL YOU?

I'm interested in the way we elevate our heroes and then tear them down. So much mythology accompanies his story: his love for his mother; the fiancée who held his hand while he died; the locket she kept, the gold worn away by a lifetime of clandestine rubbing; playing the violin to calm himself before each fight; the people he never believed would betray him, and did. I've always wanted to present this story for the stage and there's a mountain of juicy material I can't wait to start exploring.

WHICH MATERIALS IN THE LIBRARY WILL YOU USE?

Anything I can get my hands on — photos, newspaper articles, audio — to gain the historical context and accurately paint the landscape. Anything that inspires and opens the door to storytelling.

WHAT ARE THE ADVANTAGES AND CHALLENGES OF RESEARCH FOR A SCRIPT?

I love research-heavy projects. *Sugarland* (written with Wayne Blair for the Australian Theatre for Young People) meant immersing myself in the community of Katherine NT. The current play I'm writing in Bathurst (for ATYP and the Bathurst Memorial Entertainment Centre) involves research into the first European settlement after Sydney. The greatest challenge is knowing when to look deeper and when to let go. You're panning for that tiny piece of gold because that's what makes it a great story and not just a history lesson.

WHAT DO YOU LOVE ABOUT LIBRARIES?

Everything! The smell, the quiet, the stories. I'm a sucker for rare books — I have a small collection of first editions of my favourite books. I spent my teenage years pretending to study in the Mitchell Library Reading Room and mainly taking snack breaks. It's an honour to return with this project.





Vote YES

To mark the 50th anniversary of the 1967 referendum relating to Aboriginal people, visit the Amaze Gallery to view posters, how-to-vote flyers and the Aborigines Bill, 1968.

The Library has also been digitising material that highlights the activism of Indigenous and non-Indigenous groups in the lead up to the referendum.

EUREKA YOUTH LEAGUE OF AUSTRALIA POSTER, 1967
MLMSS 5021