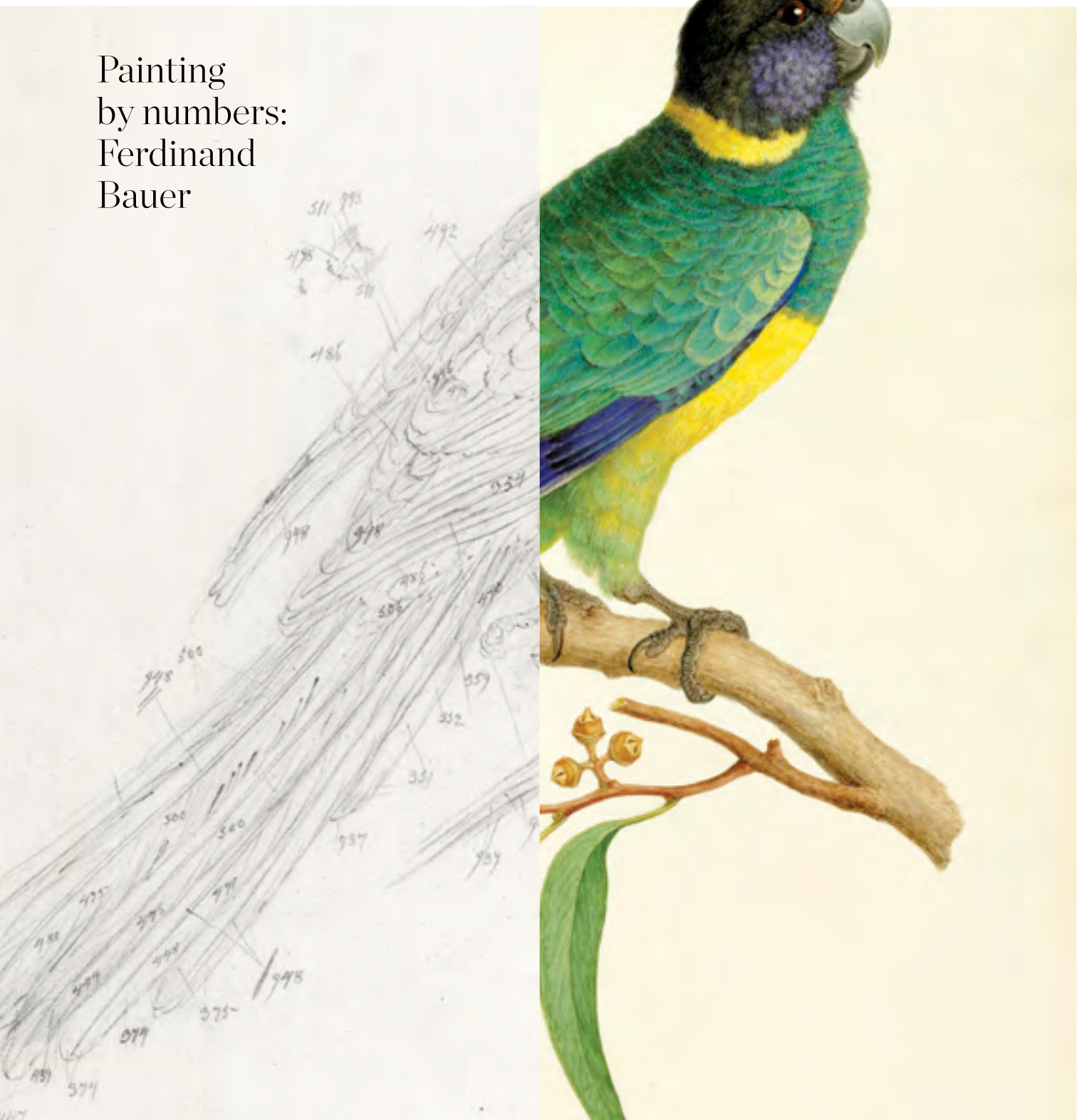
Magazine for members
Summer 2017–18

SL

STATE LIBRARY®
NEW SOUTH WALES

Painting by numbers: Ferdinand Bauer



‘Message

Dear readers, visitors and friends,

What a privilege it is to be State Librarian, responsible for one of the best loved and most important institutions in Australia. Since I began on 28 August, I have encountered nothing but enthusiasm, good will and a broad desire to see the Library continue to flourish and grow — a tribute to the three State Librarians with whom I have worked over the years, Regina Sutton, Alex Byrne and Lucy Milne. I also pay tribute to a remarkable generation of recent curators and librarians, now retired, including the likes of Paul Brunton, Alan Davies and Elizabeth Ellis.

This time next year the Library will be a very different place — with more of its unique treasures on public show than ever before thanks to a great partnership between the NSW Government and our benefactors led by Michael Crouch AC, who is driving a major development of new galleries in the Mitchell wing, and John B Fairfax AO, who is behind a new learning centre being created in the same building.

You can find a little more about the plans for the next phase of the Library’s history inside these pages, but I would like to mention a special event in November which draws attention to another very important aspect of the Library’s work — collaboration with scholars and scientists.

For some years, the Belalberi Foundation (led by Peter Crossing AM and Sally Crossing AM) has generously supported original research into Australian natural history at the Library, and on 16 November we are launching a book and special online exhibition marking the culmination of this remarkable, long term project. Professor David Mabberley’s *Painting by Numbers: The Life and Art of Ferdinand Bauer* (one of the most beautiful books to be produced in recent years by an Australian press) follows the work of arguably the greatest ever natural history painter, Ferdinand Bauer (1760–1826), who accompanied Matthew Flinders as his natural history artist.

The book brings together material from great libraries and institutions around the world, and offers a key to some of the mysteries of Bauer’s unusual working practices. Much of this material has never before been published. Professor Mabberley, and Paula Bray of the State Library’s DX Lab, have brought Bauer’s work to life in the most extraordinary way. This is the kind of work that is difficult to undertake without the patronage of visionary benefactors, as I am sure you will agree. Sally Crossing, unfortunately, will not see the results. She died in December 2016 and this work is dedicated to her memory.

DR JOHN VALLANCE
State Librarian

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The magazine for Foundation Members, Friends and Volunteers is published quarterly by the Library Council of NSW.

Summer 2017–18
Vol 10 No 4
ISSN 1835-9787 (print)
ISSN 1836-1722 (online)

P&D-5021-10/2017

Print run 3500

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PHOTOGRAPHY

Unless otherwise stated all photographic work is by Digitisation and Imaging, State Library of NSW.

SUSTAINABILITY

Printed in Australia by Rawson Print Co using Spicers Paper Monza Hi-Gloss Recycled 250 gsm and Revive Laser 110 GSM. Revive Laser is Australian made, carbon neutral and FSC® 100% recycled certified.

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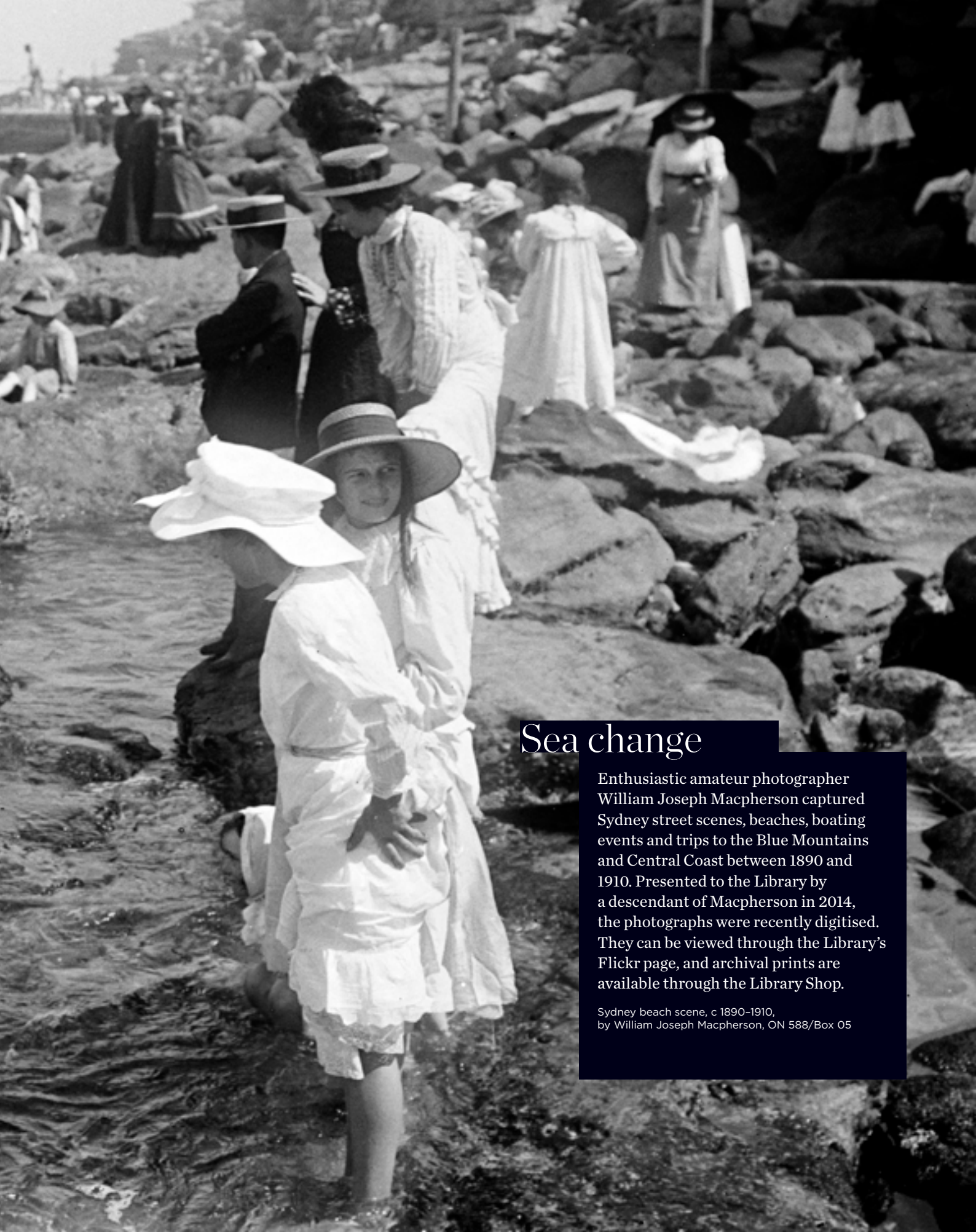
COVER

Port Lincoln ringneck (*Barnardius zonarius zonarius)*, field drawing/watercolour, by Ferdinand Bauer, Naturhistorisches Museum Wien/Natural History Museum, London, see article on page 14

NSW GOVERNMENT



Sea change

Enthusiastic amateur photographer William Joseph Macpherson captured Sydney street scenes, beaches, boating events and trips to the Blue Mountains and Central Coast between 1890 and 1910. Presented to the Library by a descendant of Macpherson in 2014, the photographs were recently digitised. They can be viewed through the Library's Flickr page, and archival prints are available through the Library Shop.

Sydney beach scene, c 1890–1910,
by William Joseph Macpherson, ON 588/Box 05

B

Sharpe art

Award-winning artist Wendy Sharpe is recording the $15 million transformation of the Library's historic Mitchell building. Wendy has been given back-of-house access to the 107-year-old building, where work is underway following Heritage Council and City of Sydney approval. 'The State Library has always been a place close to my heart,' says Wendy. 'I used to come here with my father, historian Alan Sharpe, while he was researching various historic texts and photographs. I have also spent time here researching the endlessly fascinating collection for various projects.' She plans to draw and paint — mostly in gouache (opaque watercolour) — a range of subjects and views, from the rooftop down to the floors below street level. The new Michael Crouch Galleries and John B Fairfax Learning Centre will open in mid-2018.

Wendy Sharpe in the Mitchell building construction site, photo by Joy Lai

Brewarrina views

The people, river, sport and celebrations of the town of Brewarrina, NSW, have been photographed for the Library's collection by local historian and teacher Brad Steadman. Commissioned as part of the Library's Indigenous Collecting Strategy, the photographs show the Indigenous community, the Festival of Baiame's Ngunnhu (ancient fish traps), and other gatherings, as well as scenes around the Barwon River. They are currently on display in Brewarrina.

Singers Eljeriah 'Eljo' Cubby, Jeanette Murphy, Raykye Waites and Carleah Boney at the Festival of Baiame's Ngunnhu

History's pages

Recognised at the NSW Premier's History Awards event at the Library on 1 September were two multi-authored works — *Japanese War Criminals* and *Stories from the Sandstone* — Adam Clulow's *The Amboyna Conspiracy Trial* website, Christobel Mattingley's *Maralinga's Long Shadow* and Mark McKenna's *From the Edge: Australia's Lost Histories*. The awards were presented by the Hon. Gladys Berejiklian MP, Premier of NSW, the Hon. Don Harwin MLC, Minister for the Arts, and the Hon. George Souris AM, President of the Library Council of NSW. Uncle Ray Davison gave the Welcome to Country and Professor Ann McGrath AM's address explored earlier commemorations of Cook's landing at Botany Bay.

www.sl.nsw.gov.au/about-library/awards

NSW Premier's History Awards shortlisted books

NEWS

Reel to reel

The voices and memories of the people of NSW have been added to the Library's collection since the 1980s through interviews, talks, podcasts, performances and seminars. This includes 12,000 hours of analogue and reel-to-reel taped interviews, which were recently digitised for online access in the future. Whether you're a student, academic, author, family or local historian, or simply following an interest, our new online guide will help you discover these collections.

Oral history & sound guide: guides.sl.nsw.gov.au/oral-history-sound

Analogue formats in the oral history and sound collection

Peapes show

You may have seen the colourful painted advertising sign recently revealed on George Street near Wynyard Station. The 'ghost sign' appeared on the William Hardy Wilson designed building, also known as Beneficial House, which was built in 1923 and housed the menswear retailer Peapes & Co (established 1874) until it closed in 1971. The building is now on the NSW State Heritage register, and the advertising facade reappeared when the Menzies Hotel next door was demolished. The Library holds trade catalogues, photographs, pattern books and advertising scrapbooks of Peapes Pty Ltd, and we've commissioned photography of the sign as it appears today.

To learn more about the Peapes ghost sign, see the Dictionary of Sydney website and join our Facebook group 'SLNSW History Lounge' to chat with our curators.

Interrobang

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

? I'm seeking information about the 1948 Sydney visit of Sir Laurence Olivier & Vivien Leigh, particularly anything related to their stay in Cremorne, as my grandparents lived in Cremorne at the time.

! Famed actors Sir Laurence Olivier and Vivien Leigh stopped briefly in Sydney on 20 June 1948, before changing planes to fly to Brisbane for a week's holiday. They returned on 27 June, travelling incognito, to begin a season of three plays presented by the Old Vic Theatre Company at Sydney's Tivoli Theatre.

The couple initially stayed at Cremorne, but their address was kept secret. In a *Sydney Morning Herald* article of 28 June 1948 the general manager of the Old Vic company, Miss Elise Beyer, says 'It's a very nice flat ... I can't tell you where it is. All I can say is that it over-looks the harbour.' The couple didn't stay long at Cremorne, reportedly moving to a suite at the Hotel Australia on 4 July.

The visit was part of a six-month tour of Australia and New Zealand, and the final Sydney performance was on 21 August 1948. More information about the performance dates and supporting cast can be found on the AusStage website (www.ausstage.edu.au).

Incidentally, Olivier and Leigh paid a visit to the Library on 21 July 1948 at the invitation of Principal Librarian John Metcalfe. They were photographed in the Shakespeare Room alongside Metcalfe and the Library's First and Second Shakespeare Folios.

www.sl.nsw.gov.au/ask

Take 5 Globes

COMPILED BY Anna Corkhill, Research & Discovery

Orbis caelestis typus, 1693

Designed by Vincenzo Coronelli, these 24 'gores' (curved paper pieces) come together to create a celestial globe with a diameter of 107 cm. It was printed in Paris by Jean Baptiste Nolin, engraver to the King of France. Each constellation is illustrated with an animal or godly form, and is titled in Italian, French, Latin and Greek.

SAFE 4/4

Cary's new celestial globe, after 1830

Unlike terrestrial globes, which chart the earth, celestial globes depict the constellations and stars of the sky. This John and William Cary globe, with a diameter of 38 cm, shows contemporary knowledge of the stars and constellations of the Southern Hemisphere to 1820, including the discoveries of Edmund Halley and Abbé de Lacaille.

GLOBE 8

Cary's pocket globe, c 1791

This handcoloured pocket globe by prominent London globemakers John and William Cary is only 78 mm in diameter, protected by a spherical case for easy travel. The three voyages of James Cook are marked on its face, including the place of his death at Hawaii.

GLOBE 1

A new globe of the earth, 1731

This paper and plaster globe on a wood and brass stand, with a diameter of 13 cm, was bequeathed to the Library by Sir William Dixson in 1952. Produced by Richard Cushee, it shows Australia as 'New Holland' with an incomplete east coast and a small portion of 'Dimens Land' (Tasmania) sketched out below.

SAFE/DR 48

Betts' new portable terrestrial globe, c 1866

Betts' portable globe is made of cloth over a steel frame that can expand and contract, like an umbrella, with a diameter of 123 cm. London-based publisher John Betts registered a British patent for these 'Collapsible Geographical Spheres' in 1856. After he died in 1863, production of his globes was taken over by George Philip & Son, who produced them well into the 20th century.

GLOBE 6

ORIGINS

HISTORY OF THE LIBRARY, 1826–1869

COMPILED BY Geoff Barker, Research & Discovery

On 13 March 1826 a small group of gentlemen met at the Sydney Hotel to discuss the valuable collection of books being acquired by the newly formed Australian Subscription Library.

Over the next 40 years, the group struggled to keep the subscription library going, until it sold its assets to the NSW Government. The building and its collections were then reopened as the Free Public Library of Sydney on 30 September 1869.

For more on the history of the Library see www.sl.nsw.gov.au/stories

ABOVE: Free Public Library, Sydney, 1871, attributed to Charles Pickering, SPF/192

RIGHT: No 1 Terry's Buildings, copy of illustration in *Public Library of NSW 1826–1910*, FM Bladen, 1911

ORIGINS

3 FEBRUARY 1826
Australian Subscription Library founded as a private gentleman's club.

1 DECEMBER 1827
The subscription library opens at No 1 Terry's Buildings, Pitt Street, where it operates until 1831.

/01

10 OCTOBER 1831
Governor Darling allocates two parcels of land in Hyde Park for a new Public Library, to be united with the new museum building, and granted 'free of quit-rent for ever'. Darling also grants the subscription library two allotments of land above Rushcutters Bay. /01

DECEMBER 1831
The subscription library is moved to Terry's Buildings to be stored in the old Post Office in George Street until 1836.

MAY 1836
The subscription library moves into the old house of the Chief Justice on the corner of Bridge and Gresham streets, where the former Department of Lands building is now located.

25 OCTOBER 1838
The subscription library society proposes a room in the new building for the general public, who would be provided with books but would not be able to borrow them. Access would be authorised by the committee, and the government would pay the wages of a library attendant.

APRIL 1839
John Fairfax is appointed the subscription library's new librarian.

MAY 1840
The subscription library is ordered to move to a new location in a building next to St James parsonage in Macquarie Street.

NOVEMBER 1845
The Australian Subscription Library opens on the corner of Bent and Macquarie streets.

9 JULY 1846
The subscription library formally allows women to be eligible for election as subscribers.

1865
Judge Wise presents his collection of 6000 books, pamphlets and newspapers to be placed in a Free Public Library. This was the first large collection of Australian material acquired by the Library.

30 SEPTEMBER 1869
The Library is reopened to the public as the Free Public Library of Sydney.


/06


/02


/03


/04


/05

01 Australian Subscription Library allotments, Rushcutters Bay, M2 811.18113/1840/1

02 Old Post Office, copy of illustration in *Public Library of NSW 1826–1910*, FM Bladen, 1911

03 The Old Chief Justice's residence, copy of illustration in *Public Library of NSW 1826–1910*, FM Bladen, 1911

04 Hyde Park and St James Parsonage (on left), 1842, John Rae, DG SV SP Coll Rae 16

05 Judge Wise, copy of illustration in Public Library of NSW 1826–1910, FM Bladen, 1911

06 Interior of Free Public Library, Bent St. Sydney, photographer Charles Drinkwater, MLMSS 6648

REVOLUTIONARY TIMES

We can celebrate traditional collections while embracing change.

This is not the first time someone has noticed that libraries are going through the greatest period of change since Caxton, Gutenberg and the development of commercial printing. People talk of the digital revolution — and revolution is not too strong a word.

Only a few weeks back, someone speaking at the Library claimed that if you are not digital in the twenty-first century, you don't exist. Like most slogans, this is not altogether true. It is certainly not true in the context of the State Library of NSW where the vast bulk of our unique collection exists solely in physical form.

But it is not altogether untrue, either.

In the peaceful corners of the prosperous West, 'revolution' is commonly held to be a good thing. A recent arrival, a refugee from the Middle East, told me that no one who has lived through a real revolution would ever say that. Without wishing to draw an insensitive analogy between human suffering on a grand scale and the organisation of libraries, our digital revolution brings with it both good and bad.

Digital technology really has revolutionised the ways in which libraries can collect, preserve and present their material to readers. As a PhD student I had to make a special trip to Paris to inspect a manuscript of Lucretius. Today I can look at a high resolution scan of it online at my desk in rural New South Wales. (Hugely convenient, of course, but to be honest I enjoyed the trip to Paris more than the week deciphering the manuscript.)

On the other hand, overzealous library administrators have arguably done a great deal of damage through their enthusiasm for new technology. More than 10 years ago, James Raven put it like this:

> Books and libraries have always been on the move, and quite aside from disasters and the looting of aggressors, library 'weeding' can be conducted on the grand scale. During the past twenty years, for example, and quite in addition to the ever present sale of great private (and sometimes institutional) collections, the reorganisation

of public library systems, ill-conceived campaigns to increase literacy by rethinking the nature of the library and over-hasty attempts to replace book stacks with digital storage units have led to the destruction of public libraries across Western and now Eastern Europe. Particularly catastrophic has been the widespread decommissioning and destruction of old card indexes and other library catalogues as a consequence of computerised library catalogues and digitised texts.

State libraries, in particular, are complex things. They are typically made of multiple, separate collections grafted together over time. Cataloguing, curation and conservation are major challenges. Donations to the Library these days come in all forms, from ancient maps to USB sticks. Publications are as likely to be in multimedia form as in print.

The choice for libraries is not a binary one — it is not a matter of choosing *between* a digital or physical path. Libraries must do both. This library has a huge task ahead of it in seeing its current digitisation program through to the point where readers can find, display and (where appropriate) download material with a minimum of difficulty, while at the same time having ready access to physical items in the collection.

If relations between books and bytes are not as straightforward as you might think, relations between libraries and those who use them are equally complicated.

We are focusing on improving services for all — from small children coming in to Macquarie Street during school holidays, through to scholars working on original research and everyone in between — whether they visit us in person, through their local library, or online. We no longer refer to 'clients', but to 'readers' and 'visitors'.

Work is now underway to improve the online catalogues, and to enhance curatorial expertise in traditional areas and develop new specialist capacity in areas such as the collection and presentation of born-digital and Indigenous material. More and more digitised material is being made available through our website, which is itself the subject of a review intended to find ways of making it more accessible.

We have been collecting and connecting since 1826, and with this comes an obligation to protect and preserve our treasures without limiting access to them. Improvements to both physical and digital storage are a priority. Plans are in hand for the building of new collection care laboratories, thanks to the generosity of yet another of the Library's great benefactors. (More about that in a future issue.)

The new Michael Crouch Galleries in the Mitchell building will allow us, for the first time in our history, to put major parts of the collection on permanent public display. One of the most exciting aspects of this development centres on a plan to exhibit a large part of the Library's unique holdings of landscape paintings, portraits and maps. We have one of the finest collections in the country and, by this time next year, I hope you will be able to judge for yourselves.

Yes, we are in the middle of a revolution, but we need to ensure that *all* users of the Library come out on top.

DR JOHN VALLANCE
State Librarian

Dr John Vallance, in framed pictures store, photo by Joy Lai

PAINTING *by numbers*

WORDS David Mabberley

A new book and website reveal the work of talented natural history artist Ferdinand Bauer, and his incredible memory for colour.

When Matthew Flinders sailed HMS *Investigator* into Australian waters in December 1801, he had onboard a famous artist, 'The Leonardo of natural history painting', as the historian Bernard Smith has called him. Ferdinand Bauer (1760–1826) was a man whose work in Europe was internationally praised — and he was being paid more than Flinders.

Sir Joseph Banks' admiration for Bauer's work may have been an important reason he abandoned his plan to produce an illustrated account of the plants of Australia he had collected on Cook's first voyage. Banks had already arranged for Ferdinand's brother Franz to be resident botanical artist at Kew Gardens, and now he seized the opportunity of the Admiralty's expedition to Australia to recruit Ferdinand as well.

Ferdinand and Franz were from a small town that is now Valtice in the Czech Republic. Their father was court painter there, but died when they were children. The boys, apparently already with some artistic skills, went to the monastery of the Brothers of Mercy. A newly appointed sub-prior and professor of medicine there, Norbert Boccius, had them copy plant illustrations from books in the library and draw living plants and animals from the garden. The drawings, in watercolour, were to make up a 'florilegium', or collection of plant illustrations.

The boys' first pencil drawings survive in the Naturhistorisches Museum in Vienna. From fresh analysis of the drawings for this project, it becomes clear that the boys worked methodically through expensive plate-books. At the same time, no doubt because they were not allowed to bring messy paints into the library, they added numbers to the sketches, each number corresponding to a shade on a colour chart. This meant that, once in less hallowed surroundings, they could work up the watercolour drawings using the chart — 'painting by numbers'.

Around 1781 Ferdinand moved from Valtice to Vienna to work for botanists, but in 1785 he had a new opportunity. A rich Oxford professor, John Sibthorp, arrived on his way to the Levant to collect plants and, on the spot, hired Bauer to travel with him to what is now Greece and Turkey.

After sketching plants and animals for Sibthorp, using a code with some 300 shades — compared with just 100 he had used in Valtice — Bauer settled in Oxford to work up watercolours for Sibthorp's ambitious projects. He principally worked on what was to become the monumental folio *Flora Graeca*, published in parts between 1806 and 1840. Bauer made almost 1300 watercolours of animals and plants from his field sketches, as well as the frontispiece for each part (all now in the Bodleian Libraries, Oxford). This book, of which perhaps only 30 copies were initially printed, sold for £254, but cost £620 to produce, being subsidised by Sibthorp's estate.

Colour chart used by Bauer, from Abbé. Franz Joseph Anton Estner, *Versuch einer Mineralogie* ... 1794, Natural History Museum, London

OPPOSITE: Passionflowers, London, c 1794, private collection (Sydney)

Bauer did not have the facilities to engrave the plates and certainly no workshop to colour the prints according to his own paintings. He ceased work on his expedition drawings, and none of his animal paintings was published until 1999. Instead he accepted commissions for flowerpieces like the passionflowers on page 14. But his greatest work from this period was for AB Lambert's expensive folio *A Description of the Genus Pinus* (1803), a volume on conifers drawn from living specimens in English gardens, which was published when Bauer was already in Australia.

Larch (*Larix decidua*), 1790s, watercolour, London, courtesy the Earl of Derby

In all these projects Bauer used the colour-chart technique, but for Flinders' expedition he now had a system with 1000 shades, perhaps a published petrological chart available in Vienna by then, or a modification. The *Investigator* first called at Madeira and then the Cape of Good Hope, Bauer making hundreds of sketches, often crowded together on slips of paper, each drawing with clouds of numbers. Both the Cape and the southwestern tip of Australia are 'mega-biodiversity' hotspots such that without the code the novelties would have been overwhelming.

The speed with which Bauer had to work, as more and more animals and plants were brought onboard, strongly suggests that he was able to associate numbers with particular colours, not having to refer to any cumbersome colour-chart.

Even when the expedition reached Sydney in 1802, he still had no time to work up any watercolours from his sketches. After some weeks of documenting the local plants and animals, Bauer was with Flinders on his famous circumnavigation of the continent, during which he made thousands more colour-coded drawings.

When the *Investigator* was condemned and Flinders made his two ill-fated attempts to get to England to bring back a new ship, Bauer remained behind, sketching in the Sydney area as far west as the Blue Mountains. He also made important journeys to Newcastle and Norfolk Island, recording animals and plants, some of which are now extinct. In Sydney he at last finished some watercolours, now held in London, probably using his locally made desk that is one of the oldest surviving pieces of Australian furniture.

On his return to England in 1805, Bauer worked on plant illustrations for what was to have been another major Flora, producing watercolours that are also held in London, though his field sketches are in Vienna. Lacking Sibthorp's riches, though, Banks failed to publish. Bauer's reworked plant illustrations in his own *Illustrationes Florae Novae Hollandiae* (1813–1816) — the last of them published in Vienna, where he had returned — were not a success, and none of his animal drawings was to be published until the 1960s.

Bauer's work, then, appeared in exclusive books or was not published at all. Yet he is held to be the greatest ever natural history painter to work in the field — and his finest work was in this country.

Generously supported by the Belalberi Foundation, the new State Library website and accompanying book make a complete review of Bauer's life's work accessible to the general public — and in a highly original way.

Brought together for the first time are Bauer's field sketches and finished watercolours to demonstrate in detail the evolution of his technique. Besides drawing on the Library's resources, use is made of many previously unpublished images, made possible through international collaboration involving the Bodleian Libraries, Natural History Museum London, Naturhistorisches Museum Wien, Royal Botanic Gardens Kew and Linnean Society of London, besides many Australian organisations and private collectors.

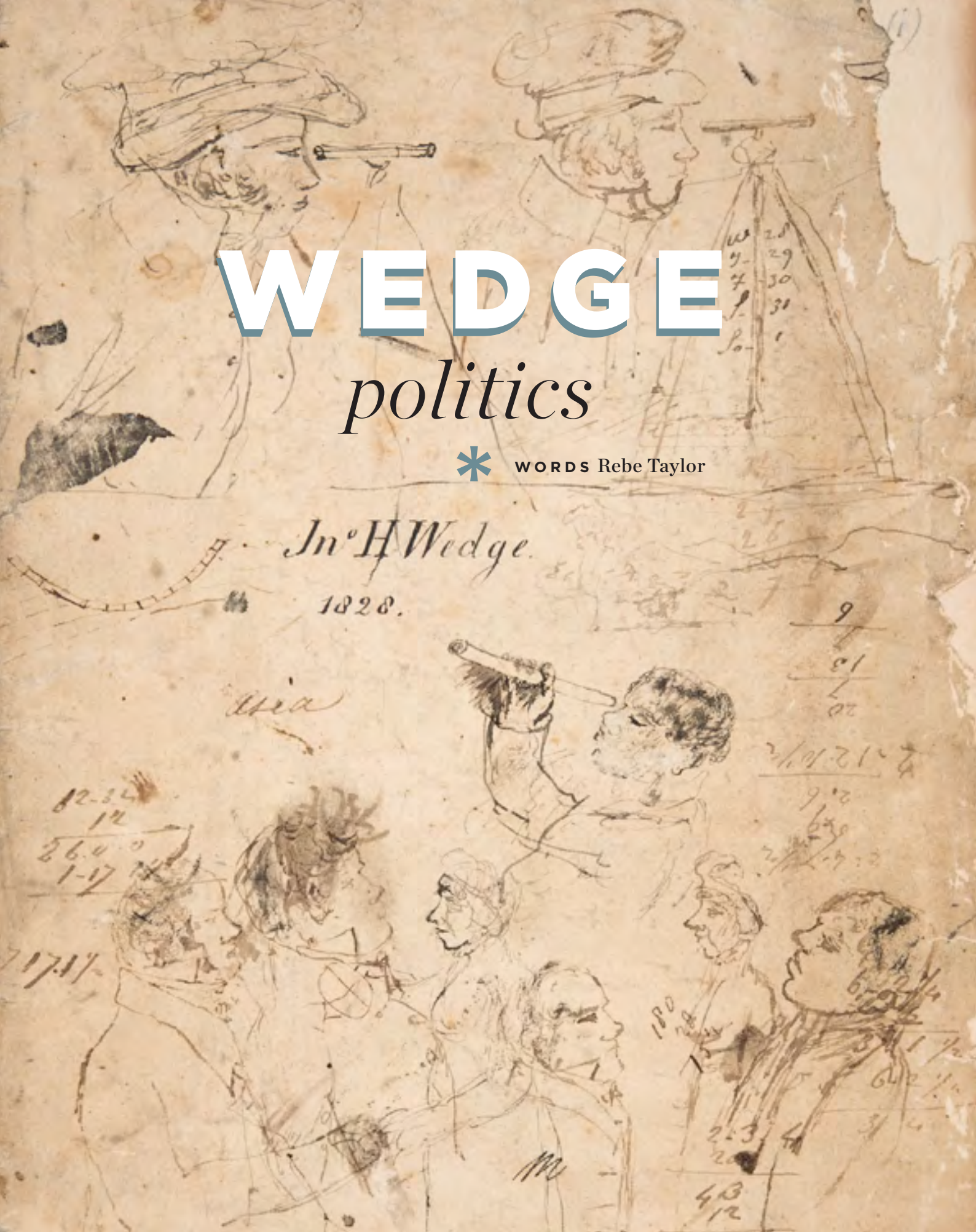
Professor David J Mabberley AM is a botanist, educator and writer. He is an Emeritus Fellow, Wadham College, University of Oxford, Professor Extraordinary, University of Leiden, and Adjunct Professor, Macquarie University.

***Painting by Numbers: The Life and Art of Ferdinand Bauer* (NewSouth Publishing) is available at the Library Shop.**

dxlab.sl.nsw.gov.au/painting-by-numbers

Water rat (*Hydromys chrysogaster*), Sydney 1802, field drawing/watercolour, Naturhistorisches Museum Wien/Natural History Museum London

Red silky oak (*Grevillea banksii*), 1813–14, coloured engraving, London (*Illustrationes florae Novae Hollandiae*), made directly from field sketches drawn in Queensland in 1802, but now lost, State Library of New South Wales



WEDGE

politics

WORDS Rebe Taylor

Mysteries surrounding a collection of Indigenous artefacts in an English museum begin to find answers through a Library fellowship.

The Saffron Walden Museum in Essex houses an exotic array of curiosities. For £2.50 visitors can 'meet' an Egyptian Mummy, view a lock of Napoleon Bonaparte's hair and encounter Wallace the Lion, former star of Wombwell's Travelling Menagerie.

The museum also has a special connection to the State Library of NSW. It houses a significant collection of early south-eastern Australian Indigenous wooden artefacts amassed by John Helder Wedge, whose Tasmanian papers are held in the Library. The Coral Thomas Fellowship has made it possible to connect these important collections, and to begin building relationships with the Indigenous communities to whom the artefacts belong.

John Helder Wedge was born near Saffron Walden in 1793 and travelled to Tasmania, aged 31, to take up the post of assistant surveyor. He helped open up the island's north to the pastoral settlement that instigated Tasmania's frontier 'Black War'.

Wedge faced 'many difficulties, dangers and privations' during this period, he later reflected, but received neither promotion nor much free land in return. His resignation in 1835 was, he hoped, the beginning of more profitable ventures.

Both he and his close friend John Batman dreamed of new pastoral opportunities across Bass Strait. Together, they formed the Port Phillip Association, with a plan to obtain land through a treaty with the Kulin nation.

From August 1835, Wedge set about the task, exploring the country around present-day Melbourne, drawing up maps, and lobbying the Colonial Office to promote the claim. It is in this role that he is best remembered. That he was a collector has been almost completely overlooked.

Wedge made no record of his collecting in his papers, but it seems he sent four Aboriginal artefacts to England while he was still in Tasmania. In March 1835, his father, Charles Wedge, presented a waddy, two shields and a spear to the Saffron Walden Museum. He described them as 'weapons used by the Natives of Van Diemen's Land', and they were labelled accordingly.

ABOVE: Rebe Taylor, photo by Joy Lai

INSET: John Helder Wedge, c 1860–72, photograph by HH Baily, P1/83

OPPOSITE: Sketches on the cover of John Helder Wedge's field diary, A 1429

Bark shield in the Saffron Walden Museum collection. These images are shown respectfully for the purpose of encouraging dialogue around important cultural connections.

But, by the 1880s, the museum's first professional curator had marked the items as belonging to New South Wales. He seems to have been correct: the shields and the spear are evidently NSW Indigenous designs; one is a rare example of a 'Sydney shield'.

Wedge may have acquired the artefacts from Indigenous men Batman had employed from NSW to capture Tasmanian Aborigines. 'Pigeon' (Beewurher) and 'John Crook' (Kanninbayer) from the Shoalhaven were with Batman in 1829 when he massacred about 15 people and captured 11 more. They were later rewarded with grants of land adjoining Batman's property.

By 1831, Batman had convinced the government to let him employ another eight NSW men. 'Sydney Natives', as they were called, was a misnomer; they all came from the NSW south coast — possibly as far as Eden — demonstrating the extent to which Indigenous NSW people travelled during the colonial period.

Records from 1830s Tasmania held in the Library reveal how the south coast men continued to practise their culture in Tasmania: they made new tools and weapons in order to hunt, fish, dance and make music, and they sang and painted their bodies and shields in ochre. Wedge saw the men often when he was visiting Batman, and employed them during the early 1830s. He had the opportunity and, as we will see, the interest, to acquire their artefacts.

Expert analysis may be able to determine if the artefacts were made from Tasmanian wood. Certainly their presence in Tasmania reveals the entangled nature of cross-cultural relations on Australia's early frontiers.

Wedge was in England visiting family in 1838 and may have presented his second trove of Indigenous artefacts himself: four boomerangs, five shields, nine clubs and around 11 spears. They are probably the first collection formed in Port Phillip.

Wedge had travelled from Launceston to Indented Head, near Geelong, in August 1835. He issued food and gifts to the Wathaurong people and attempted to record their language and daily life. Wedge formed a friendship William Buckley, the escaped convict who had lived with the Wathaurong for over 30 years, and may have acquired some of his Aboriginal weapons. In 1844 the Saffron Walden Museum described four clubs as being 'Buckley's'.

In her 2008 essay 'Gentlemen Collectors: The Port Phillip District', Elizabeth Willis wonders if Wedge also exchanged artefacts with the Wathaurong in an attempt to enact his 'scheme' to 'transform' the Indigenous communties into a settled, capitalist society, a misguided plan influenced by popular Evangelical humanitarianism and Wedge's experience of Tasmania's frontier.

But Wedge may have acquired some artefacts during his exploratory journey of Port Phillip, which also took him through Woiwurrung and Boonwurrung Countries. For it was probably less 'humanitarianism' that inspired Wedge's collecting than opportunism and curiosity, as the Saffron Walden Museum's records reveal.

From 1833, Wedge donated a range of natural history specimens: a Tasmanian fungus, a lizard and an emu; a platypus, kangaroo and a quoll; two duck heads, two flying possums and 24 birds. His 1838 presentation included a toi moko (a preserved and tattooed Maori head), as well

as spears, clubs, bows and arrows from the 'South Seas' and 'New Guinea'.

Wedge also hunted birds. He had a microscope in Tasmania, and often pressed leaves between the pages of his diaries. As one acquaintance remembered, he was 'always imparting some fact about natural history'. But he must have purchased, rather than collected, many of his natural history artefacts, possibly to expand his local museum's collections.

Many of these items have now gone. In 1960, much of the Saffron Walden museum's international taxidermy collection was burned at the city dump in order to give the museum a more 'local' focus.

Reduced to mostly Australian artefacts, Wedge's collection can seem to be the result of humanitarian and friendly relations with Indigenous people. It is not just the diversity of his original collection that challenges that idea, but a story that emerges from the Library's Wedge papers.

In 1828, Wedge was surveying the northwest of Tasmania with a team of 13 men. All were armed. There had been violent clashes on this coast for nearly four years. So, when Wedge's team encountered a group of 16 warriors, they were alarmed. A shot was fired and the men ran.

One was then seen down on the beach. Another shot was fired as he dived into the rough surf. For half an hour Wedge's men watched the figure trying to swim until, exhausted, he was washed onto the sand. It was a boy, only about 10 years old.

Wedge's men lit a fire and revived the child. He awoke terrified, and with good reason: Wedge tied the boy's wrist to his own with his handkerchief and told him he was to go with them.

The child 'cryed very much' Wedge's coxswain later reported, especially when he 'saw his tribe'. But Wedge took the boy home. He was his 'constant companion' until the child died of a lung infection two years later. His name, as Wedge wrote it, was 'Wheete Coolera'.

Wedge 'took' Wheete, as he explained to a friend, because he 'had long wished to have a boy of this description under [his] own care' in order to prove that if 'kindly treated', the Indigenous people could 'become useful members of society'.

These were the same misguided ideas that underpinned Wedge's later scheme to transform the Port Phillip Indigenous people. They challenge

John Crook, 1843
artist unknown, SAFE/PXA 74

our contemporary sensibility. Wedge may well have believed that it was essential to protect Indigenous people from the cruelties of his fellow countrymen. Still, we struggle to see any humanitarianism in dispossessing the Kulin nation or in tying up a crying boy. Descendants of Wheete's family don't struggle. One told me that they still remember what Wedge did, and they think it was 'evil'.

John Helder Wedge is not the only colonist whose humanitarian rhetoric was undermined by seemingly evil actions. What distinguished Wedge, however, was a desire not only to possess Aboriginal land, but also to collect the rare and exotic.

It is that distinction that might help us to understand why he took Wheete. Like a natural history specimen, perhaps Wedge simply, disturbingly, collected him.

Rebe Taylor is the Library's inaugural Coral Thomas Fellow. Her most recent book is *Into the Heart of Tasmania* (Melbourne University Publishing, 2017).

An outcome of this fellowship will be an online platform through which digital images of the Wedge collection are managed in consultation with communities.

the tale finds its
TELLER

WORDS Karen Lamb

Thea Astley's acclaimed biographer explains how she came to choose the novelist as her subject.

Thea Astley was one of Australia's most prolific and decorated novelists, completing 15 works of fiction in her lifetime. Her last novel, *Drylands*, won her a fourth Miles Franklin Literary Award (shared with Kim Scott in 2000) and helped to keep her name alive in public memory for some years after her death in 2004.

Yet by the time my biography *Thea Astley: Inventing Her Own Weather* was published in 2015, Astley had long disappeared — not only from the public's memory, but from the shelves of bookshops, and increasingly from libraries.

That such a writer should be restored to the public imagination seemed to me an urgent cultural matter, but of course the journey of biography does not necessarily begin with such noble intent: it starts, often as not, with the quiet obsessive thoughts on an individual.

In his National Biography Award lecture last year, Philip Butterss acknowledged this very fact when he quoted Claire Tomalin applauding biographers who 'fall in love' with their subject, because this element of obsession in biography is a necessity. If not a necessity, it is certainly a truism in the field.

Biographers tend to think that pretty much everything they come across is relevant to their biography. They are in the grip of a chase, looking for the essence of their subject's life, convinced that

Karen Lamb, photo by the Melbourne Headshot Company

it is to be found in the obscurity of detail or happenstance — and you can't blame them, since it so often is. Once a fact is discovered, however, there is much work to be done: as Lytton Strachey commented, 'Uninterpreted truth is as useless as buried gold'.

I don't think I 'fell in love' with Thea Astley, nor felt 'married to her', as Philip apparently did to his subject, CJ Dennis, but I do feel 'Thea' has become something of a lifelong travelling companion. The connection between us applies not just to the present, but also to the future, and there is a further timeframe rarely mentioned, a 'before', the mystical pre-book world of the biographer–subject relationship.

'Literary biography' is also a special case, since the obsession Tomalin talks of applies not simply to the author-subject, but to the literary works of the author as well. To make things more complex, authors themselves often characterise the very nature of 'telling' in their fiction — especially their part in it — inviting readers to see them hiding in plain sight. 'They are 90% ME', Thea Astley so often said of her novels; Henry James admitted that 'he had written himself so far into his books that a shrewd critic could reconstruct him from them'.

Authors are so attuned to such things that they even have their narrators debate 'self-storying', as in Julian Barnes' 2011 novel *The Sense of an Ending*: 'How often do we tell our own life story? How often do we adjust, embellish, make sly cuts?' How authors inhabit their creative works is the cornerstone of literary biography, which doesn't mean authors approve — many dislike and fear biography. Dickens burnt his papers; F Scott Fitzgerald called biography the 'falsest of arts'. Biographer Ian Hamilton summed up the grim possibilities for biographers: 'sleaze-hound' or 'artist-on-oath'!

But what if we take those words from Barnes' novel and apply them to biographers: How often do we tell our own life story? How often do we adjust, embellish, make sly cuts? Aren't biographers, in some ways at least, writing their own life story? It is possible to ask: was there a moment when the biography began in *you*? For biography — not unlike life itself (depending on your beliefs) — has a *before*, as well as during, and an afterlife.

Portrait of Thea Astley, c 1979–80, PXA 1982

In other words, when did *Inventing Her Own Weather* really begin as a biography, and why Thea Astley?

Astley was born in Brisbane in 1925, so I could answer that question using that simple fact alone, or at least I could now, with hindsight. Astley belonged to my parents' generation (my father was born in the same year). Or, I could answer the question by recalling myself as a postgraduate student studying at the University of Queensland who met the mid-career novelist Thea Astley at a writers' festival in Brisbane in the mid-1980s. We were even photographed together for the *Courier-Mail*. As I was not even thinking of a biography then, not until a decade later by then living in Melbourne, still we ask how, when, and why Thea?

The real answer is one of the tale finding its teller, and belongs to that mystical before; to my own history and its connection to Brisbane, and then to Astley's idiosyncratic novels and their subject matter, their connection to me then, and now.

In 1987 I had received *Its Raining in Mango* to review for the Brisbane *Courier-Mail*. It was my first taste of an Astley novel. Fittingly for literary biography, the tale found its teller in words, and my interest began there. I was captivated by Astley's prose, which seemed both 'of the place' Queensland, but utterly idiosyncratic from a stylistic point of view, belonging to another time, another literary heritage.

Some have complained about Astley's early career adjective-laden sentences, and yet others have disdained the 'yabber, yabber of her writing', but I loved the way Astley celebrated the glorious and the perverse with such laconic irony.

Not since I had read *The Fortunes of Richard Mahoney* by Henry Handel Richardson had I witnessed in prose the driven, chaotic world of human choices; the genealogy of character as it plays out over time, against circumstance, to arrive at some bleakly comic, yet often moving, denouement. In the biography I call this Astley's 'mathematics of despair', which I did not find in the end dispiriting, though critics of Astley's work still argue about that.

But it was Astley's story of the failure of romantic love that really spoke to me all those years ago, me the Melbourne girl new to Brisbane, struggling with a relationship. Had I known of it, I could not have found better words than Astley's, in an interview

at that time: she spoke of how 'Much more important is the effect sex has upon one, whether it makes you pleasant or unpleasant', and about 'the corroding effect that sexual relationships have'.

I, on the other hand, was reading about it in Astley's fiction, discovering a novelist obsessed with the deflation that comes from self-delusion. 'My subject is self-delusion and the pity of self-delusion ... the point ... of all my books', Astley used to say. So it was that I met Thea Astley properly for the first time in a spirit of disgruntlement, which if you know much about Astley or have read the biography, is no bad thing.

But if you really want somewhere to park your disgruntlement, let's face it the weather is a good place, and it is where Astley generally parked hers. I decided there and then that any writer who was prepared to 'take on' Queensland humidity was my kind of novelist. When Astley wrote in her second novel, *A Descant for Gossips* (like all of her works set in Queensland), that 'the blinds were sweating', a reviewer who dared question this fancy got a terse letter from its young author: 'In Queensland, I'm afraid, blinds do, in fact, sweat'. So the weather — inventing the weather — was both a reality and a metaphor for Thea Astley, hence the title of the biography.

Dr Karen Lamb is the author of *Thea Astley: Inventing Her Own Weather* (UQP, 2015), shortlisted for six national literary awards, including the National Biography Award, and winner of the 2016 Prime Minister's Award for Non-Fiction. She teaches literature at the Australian Catholic University and lives in Sydney.

This is an edited version of the 2017 National Biography Award lecture.

National Biography Award judging panel chair Peter Cochrane and Karen Lamb, 8 August 2016, photo by Merinda Campbell

The book that JOSEPH BANKS *burned*

WORDS Matthew Fishburn

An eccentric French nobleman, a letter about Cook's *Endeavour* voyage and an enduring bibliographic mystery come together in the Library's Banks collection.

In December 1771, some five months after the *Endeavour* had returned to England, Joseph Banks took up his pen to write a long letter. 'My Dear Count', he began, 'the abstract of my Voyage, which I have so long promis'd you, I at last begin to write'.

This letter was the most complete account of his adventures in the Pacific that Banks ever committed to paper, and as neat a précis of sailing on Cook's first voyage as one could hope to read. It was sent to the dashing French noble Louis-Léon-Félicité de Brancas, Comte du Lauraguais (1733–1824), who was then living a few blocks away in Cavendish Square. Lauraguais was one of the most extravagant figures of the age and a scientist of some note, an enthusiastic and knowledgeable participant in the discussions hosted by Banks and Daniel Solander at Soho Square.

Very little has been published on Lauraguais, who now seems destined to be remembered as the lover of one of the greatest stars of the Paris opera, Sophie Arnould. He lived to be 91, not only surviving the Terror but living long enough to see the Bourbon Restoration, and in his long life he was, by turns, a soldier, a courtier, a chemist, a playwright, a horse-fancier, a book-collector, an economist, and much else besides.

It is barely exaggerating to say that stories accumulate around the Comte too fast to be fact-checked, whether it is the rumour that he poisoned his own horse in an attempt to fix a match race around the Bois de Boulogne, the story that he once had a more staid rival for Arnould's affection arrested for attempted murder (on the grounds that it was physiologically possible to die of boredom), or the report that he had dissected one of his dead coachmen as an experiment.

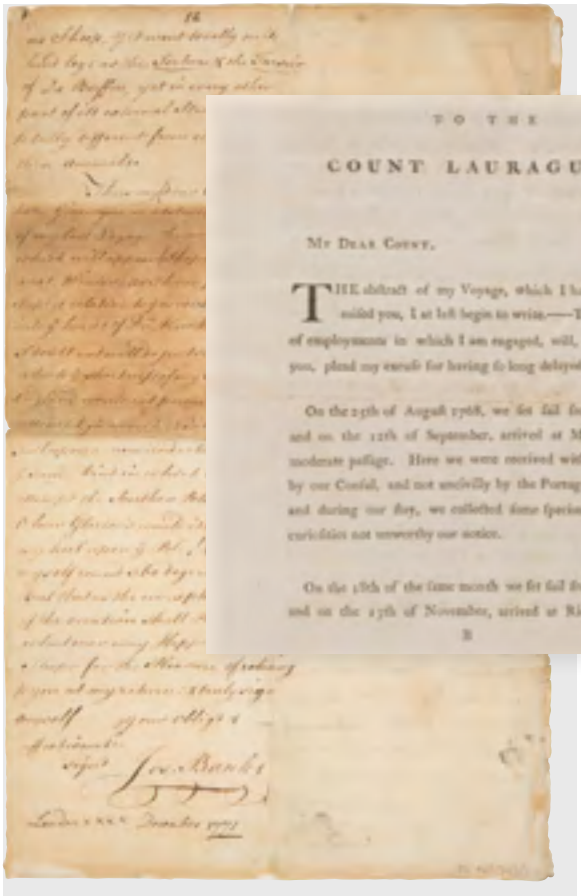
One of the most adroit pen-portraits of the Comte was written by Erasmus Darwin, who had known the Comte since 1766. Darwin described the French nobleman as a man of science who 'dislikes his own Country, was six months in the Bastille for speaking against the Government' and 'loves every thing English'. On reflection, Darwin added, 'I suspect his Scientific Passion is stronger than perfect Sanity.'

Banks could not have guessed it as he sent his letter, but he had unwittingly launched an enduring bibliographical mystery. With the benefit of hindsight, it is not difficult to guess what happened next: capitalising on the fact that Banks was the toast of London, Lauraguais — not known for missing the main chance and a confirmed pamphleteer — soon went to a printer with a view to publishing the letter.

Given that an anonymous and rather sensational account of the *Endeavour* voyage published a few months earlier had already been a bestseller, there can be little doubt that a book published under Banks' name would have sold the doors off. Of course, the publication never came off: it was being set up by the printer when Banks, as he wrote, 'seized the impression and burn'd it'.

INSET: Portrait of the Comte de Lauraguais, source: Château d'Arlay, Jura, France

OPPOSITE: *Mr Banks*, c 1773, engraved by JR Smith after a painting by Benjamin West, DL Pf 69



TO THE

COUNT LAURAGUAIS.

My Dear Count,

THE abstract of my Voyage, which I have so long promised you, I at last begin to write.—The multiplicity of employments in which I am engaged, will, I know, with you, plead my excuse for having so long delayed it.

On the 25th of August 1768, we set sail from Plymouth, and on the 12th of September, arrived at Madeira, after a moderate passage. Here we were received with great civility by our Consul, and not uncivilly by the Portuguese governor; and during our stay, we collected some specimens of natural curiosities not unworthy our notice.

On the 18th of the same month we set sail from that place, and on the 13th of November, arrived at Rio de Janeiro; B where,

[18]

Thus, my dear Count, I have given you an abstract of my last voyage; the full account of which will appear, I hope, some time next winter, as I have put all the papers relative to the adventures of it, into the hands of Dr. Hawkesworth; who, I doubt not, will do justice to the work, which the shortness of my stay in England will not permit myself to attempt. In March next we are to fail upon a new undertaking of the same kind, in which we shall attempt the Southern Polar Regions. O! how glorious to sit my foot upon the Pole! and turn myself round three hundred and sixty degrees in a second. But whatever may be in that unexplained secret of the creation, and whatever shall happen to me, I hope to have the pleasure of relating to you at my return; and truly fign myself,

your obliged,

and affectionate

London,
Dec. 6, 1772. (Signed) JOS. BANKS.

The story of this thwarted publication might well have been lost were it not for an important group of papers held in the Library since the 1930s. The Library holds the original handwritten letter Banks sent to Lauraguais; a remarkable — and slightly bonkers — companion letter in French by Lauraguais regarding the scientific discoveries made on the voyage, which the Comte clearly intended to publish as a supplement to the letter; and the neatly printed proof of the letter itself, with neither title page nor any other preliminary pages. Even in this fragmentary state, it is possible to see that the book being planned by Lauraguais would have been a slim but attractive quarto.

In 1989 the Library acquired a significant postscript to the story with the purchase from Sydney booksellers Hordern House of a short letter by Lauraguais in which he begged Banks to allow the book to go ahead, a plea which fell on deaf ears.

ABOVE: Copy of letter from Joseph Banks to Comte Louis de Lauraguais, December 1771, SAFE/Banks Papers/Series 05.01

INSET: Printed letter from Joseph Banks to Count Lauraguais, 1772, Z/ C 922

The abandoned book is a small but important part of the story of the dispersal of the Banks papers, a treasure-trove of manuscripts and letters which was passed around between various descendants and possible biographers for over 60 years after the death of Banks in 1820, right up until the British Museum flatly declined their purchase in 1884.

In the immediate aftermath of this notorious decision, the Agent General of New South Wales, Sir Saul Samuel, acquired a large selection of manuscripts for the Library (the 'Brabourne collection'). Even after this deal, vast quantities of papers remained, and in 1886 Sotheby's in London had two sales. The first, in March, was interesting enough, but the follow-up in April was a real fire-sale: it featured Banks' manuscripts and correspondence files by the box load, most lots selling for anything from a few shillings to a few pounds.

The April 1886 Sotheby's sale definitely included Lauraguais material, and the original Banks' letter was purchased by Edward Stanhope, a Conservative politician and collateral descendant of Banks. Stanhope bought some 15 lots at the April sale, paying around six pounds (six pounds!) for what would have been an enormous box of manuscripts and other papers.

It is likely that Stanhope bought the printed proof of the Lauraguais book at the same time, presumably in one of the larger box lots, because it is not specifically mentioned in either of the Sotheby's catalogues. Certainly Stanhope was the first to recognise the book's tremendous significance

and it was probably his decision to have it bound (the book is preserved in a rather grand late nineteenth-century binding which would suggest as much).

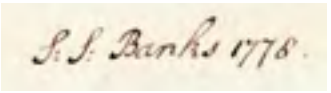
Stanhope died in 1893, right on the cusp of a period of renewed interest among bibliophiles in the printed record of Cook's voyages, so it is hardly surprising that the book's next recorded owner was one of the greatest Pacific collectors, James Edge-Partington. In turn, Edge-Partington's library was offered for sale in 1934 by the famous London firm of Francis Edwards, and in their catalogue the Lauraguais book is singled out as 'rare and probably unique'. It was priced at £200, an enormous sum for the time.

Purchased by the Library, it remains the only known copy but, despite quite a deal of bibliographic speculation, the lack of a title-page has made even the most basic details hard to pin down. Precisely when the attempted publication was in the press or even its planned title, have long been riddles. Based on clues in the correspondence between Banks and Lauraguais, and after a good deal of searching through papers of the day, I can confirm with some relief that the book was first advertised for sale in the London *Daily Advertiser* on 16 April 1772. If Banks had not personally intervened, it would have been published with the not particularly catchy title:

> An Abstract of a Voyage round the World, in a letter from Jos. Banks, Esq., to Count Lauragais, the original of which is lodged in the Academy of Sciences at Paris. With a letter from that nobleman to Mons. d'Alembert, on the Subject of that Voyage, and respective Translations of these Letters; the one into French, the other into the English Languages.

The advertisement does not note a publisher, implying that it was ultimately going to be issued 'For the Author', and the printer would almost certainly have been Joshua Jenour, who was the mastermind behind the *Daily Advertiser*. It would have been only the second book ever published on Cook's first voyage.

This unique book has one last secret, which provides an elegant grace note to the story. It has always been considered curious that the book was never recorded in Banks' library. As it turns out, this is with good reason: at the top of the very upper left margin of the first page there is a tiny manuscript note which was partially lost when the book was trimmed and bound in the 1880s, so that all that remains is ': Banks 1773'.



This does not, however, refer to Joseph, but rather his younger sister Sarah Sophia Banks, an avid collector with a focus on ephemeral printing. Her distinctive hand is unmistakable (especially the use of the colon together with the date), and the note would originally have read 'S: S: Banks 1773'. Sarah Sophia Banks had a lifelong interest in her brother's career, and the two siblings were exceptionally close, so the fact that she retained this work is hardly surprising.

Although the Banks papers were scattered at the end of the nineteenth century, there is at least a poetry in the way the pieces of Lauraguais' abandoned book have all found their way into the Library, and perhaps there is yet more to be discovered. After all, the advertisement in April 1772 did confirm that the Comte intended to print an extra section in French.

Dr Matthew Fishburn was the Library's 2015 Merewether Fellow. He was introduced to the riddle of Lauraguais by Derek McDonnell of Hordern House.

Explore and help transcribe the Joseph Banks archive: www.sl.nsw.gov.au/banks

ABOVE: Partial signature of Sarah Sophia Banks on printed letter from Banks to Lauraguais, 1772, Z/ C992; signature of Sarah Sophia Banks, in her copy of Sydney Parkinson's *Journal of a Voyage to the South Seas*, courtesy Hordern House, Sydney

Inkwells and keys (shown on p 27) from writing desk believed to have belonged to Sir Joseph Banks, c 1768–71, SAFE/R 222

MOTHER *country*

A century ago most Australians were swept up in the second conscription plebiscite of December 1917. Among them was Australian Museum curator Allan McCulloch, whose photographs of the army training camp at Liverpool are in the Library's collection.

Allan McCulloch, the wiry curator of vertebrates at the Australian Museum, attempted several times in 1915 to enlist in the Australian Imperial Force. At five-foot six, he just scraped over the minimum height criterion, but he failed to expand his chest to the required 34 inches. It would have appealed to his sense of irony that he had been fit enough to withstand rigorous scientific expeditions to remote Australia.

Like many volunteers, McCulloch saw a chance to exchange a settled middle-class life for masculine adventure. Frustrated, he watched as his younger friends and colleagues left one by one for training camps and the front.

Australia began compulsory military service in 1909 but, under an earlier Defence Act, conscripted men could not be sent overseas to fight. Prime Minister Billy Hughes wanted to change that. Passionately committed to Britain and the Great War, he pledged many more troops than voluntary enlistment alone could provide.

But Hughes had also pledged, to his own Labor Party at least, not to introduce conscription. With a Senate majority, the party would not have allowed it anyway. So, in August 1916, Hughes announced a referendum to be held on 28 October of that year. The announcement sparked a dramatic public debate, which historian Joan Beaumont says 'has never been rivalled in Australian political history for its bitterness, divisiveness and violence'.

More than an ideological shouting match, the debate featured censorship, thuggery, propaganda, mass rallies and union strikes. Beaumont's history of the war, *Broken Nation* (2013), traces not just the battles overseas but those on the home front:

> What was at stake . . . was not simply a disagreement about the military need for conscription but an irreconcilable conflict of views about core values . . . Set against the backdrop of the Somme, the debate became infused with the passion and hysteria of mass grief.

The government had the upper hand, ruthlessly using the machinery of state under the *War Precautions Act 1914* to censor debate, seize opposing propaganda and repress opposition.

The pugnacious Hughes pulled all available levers ahead of the vote, including a requirement for all single men aged between 18 and 42 to present themselves for military training. Even those rejected for service overseas — like McCulloch — were compelled to report for duty in 1916.

ABOVE: World War I Rejected Volunteers' Association of New South Wales badge, R 2055

INSET AND OPPOSITE: World War I recruitment and patriotic posters, F91/32

OPPOSITE TOP AND OVERLEAF: Photographs of World War I camp, Sydney University and Liverpool, NSW, 1918, Allan R McCulloch, PXA 2176

Of 600,000 eligible men, less than 30 per cent complied. Of those who did, many then sought exemption. The government convened tribunals to hear the avalanche of applications. One week out from the referendum, Special Magistrate Mr MH Fitzhardinge heard from McCulloch and 60 others in a marathon one-day sitting in Parramatta Police Court.

The local *Cumberland Argus and Fruitgrowers Advocate* reported on each applicant under the headline 'The Men Who Want Exemption'. The story interspersed photographs and profiles of local lads serving or missing overseas.

Denied representation, the applicants offered emotional rather than legal arguments in support of their claims. Typical was Charles John Cook, engine-driver, 31 years, one of five sons and the only one still at home. One brother had left for the front; another was in a military training camp; the others still at school. Application refused.

'The Blood Vote', 1916, A 3095

Joseph Grogin, labourer, 34, the second son in a family of four boys (one of whom had already been killed in action) and two girls, was sole supporter of his aged parents. Application refused.

Harold Sandeman, the only applicant that day to seek exemption on conscientious grounds, was also refused, though Fitzhardinge noted his reasons.

McCulloch produced a statutory declaration that he was an only son (a valid reason for exemption) and sole carer for his mother, Ella Maud (nee Backhouse), who lay bedridden with spinal paralysis in their Parramatta home. He became one of just 12 to receive their exemption certificates that day.

He found little peace of mind from this result. Both the 'yes' and 'no' cases recognised the political power of women. One of the more successful appeals came from the anti-conscriptionists with their famous poem, 'The Blood Vote':

> 'Why is your face so white, Mother?
> Why do you choke for breath?'
> 'O I have dreamed in the night my son,
> That I doomed a man to death.'

'The Blood Vote' was signed 'WR Winspear', a prominent socialist, but had been penned by another man, journalist EJ Dempsey, who worked for the pro-conscription Evening News. Dempsey arranged for Winspear to sign it in order to save his own job, according to Verity Burgmann's entry on Winspear in the *Australian Dictionary of Biography*. The successful appeal to maternal approval was soon co-opted and parodied by the 'yes' camp:

> 'Why is your face so white, brother?
> Why are your feet so cold?
> Are you afraid to fight, brother?
> To guard that mother old?'

And so those men who stayed were depicted as shirkers tied to their mother's apron strings — more dark irony for McCulloch.

Despite the card-playing, lever-pulling and dirty tricks, the referendum was narrowly defeated. It didn't stop the propaganda machine, however, and the government stepped up its enlistment drive.

McCulloch may have won exemption from military service but, like many who stayed, he suffered daily humiliation from the media and a self-righteous public. Newsreels in cinemas showed battleships loaded with cheering soldiers leaving port, or scenes of French cafes and mateship in the trenches. Everywhere posters pushed guilt buttons; if the appeal to Empire didn't get you, the slight on your manhood would.

Those, like McCulloch, who'd been rejected for voluntary service formed the Rejected Volunteers' Association, which issued special badges marking them as non-shirkers. They needed protection from the white feathers said to be handed out by women to anyone in civvie trousers.

Joan Beaumont shows how the first referendum shattered the fragile consensus politics of the optimistic young nation along its 'underlying fault lines of class, religion and gender'.

The closely divided vote also shattered the Australian Labor Party, forcing Hughes and his supporters out. They formed an alliance with the pro-conscription Liberals and won the May 1917 election — not because people now supported conscription, but because they supported the war itself.

Lacking another suitable candidate, the new Nationalist Party installed Hughes as Prime Minister. Faced with further declines in voluntary enlistment, Hughes opted for another referendum on conscription in December 1917, despite his new parliamentary majority. Again both sides trotted out their campaigns. And again, the appeal to maternal loyalty featured strongly.

When the vote came around on 20 December, Australia again voted against conscription, with the 'no' vote increasing slightly in most states.

Ella McCulloch didn't live to see the result. She died in October 1917, and Allan became distraught with grief. 'Believe me, old man, if you can', he wrote to his friend Ellis Troughton, now a private with the Army Medical Corps, stationed in the UK — 'that it's easier to leave our very dearly loved ones in health even though it be only fairly good in its way, than to watch them slowly sinking through sheer suffering under one's eyes'.

Compounding his grief, he had to break up the family home in order to share the estate with his three sisters. With nowhere else to go and, he wrote, nothing more to lose, he decided to 'face the doctors once more'.

When McCulloch again fronted up in September 1918 he finally made 34 inches and could finally enlist, giving his home address as 'Australian Museum, Sydney'. During his two months in the Liverpool training camp, he wrote happily to friends about his new life of drills and latrine-cleaning. He even documented camp life in a series of photographs now held by the Mitchell Library.

But his short-lived happiness ended with the Armistice in November. Demobbed without seeing action, it was back to his old job at the museum, writing to friends, 'I've come a gutser'.

At least he'd proved his manhood, honoured his mother and done his duty. He was soon immersed in his work compiling a checklist of Australian fish and sharing his vast knowledge of natural history with museum visitors. On Anzac Day 1919, a friend and artist Tom Ferry sketched his portrait that showed him healthy, proud and confident.

It would not always be that way.

Brendan Atkins is a freelance writer and editor. He is writing a biography of Allan McCulloch and welcomes any new information via SL magazine.

Sketch of Allan R McCulloch, 1919, Tom Ferry, courtesy Australian Museum Archives

PAN-PACIFIC MODERNIST

STYLISH AND TALENTED ARCHITECT-DESIGNER DOUGLAS SNELLING INTRODUCED MODERN AMERICAN LIVING STYLES TO ASPIRATIONAL SYDNEYSIDERS AFTER THE SECOND WORLD WAR.

WORDS Davina Jackson

English-born architect-designer Douglas Burrage Snelling (1916–1985) created more than 70 of Sydney's superior modern residences, shops and commercial buildings while he lived here from 1940 to 1977. He also pursued a remarkable pan-Pacific career spanning graphics, furniture, interiors and landscape design, property development and communications, as well as collecting Cambodian antiquities and engaging in diplomacy.

One of his memorable contributions was to build at Vaucluse Australia's first 'infinity' (spill-edge) swimming pool — a type which now epitomises luxurious waterside living around the world.

Snelling is the subject of my new book *Douglas Snelling: Pan-Pacific Modern Design and Architecture* (Routledge, 2017), which includes more than 150 architectural drawings, photographs (many by Max Dupain), and other images from the Library's collection.

Snelling lived mainly in Bellevue Hill and circulated around prosperous Sydney society, but he was lowly born to a bootmaker and his wife in the dockside town of Gravesend, Kent, at the height of the First World War. He grew up in New Zealand between 1924 and 1940, then built his career in Sydney until his retirement to Honolulu in 1977. He worked twice in Los Angeles, in 1937–38 and 1947–48, built two substantial houses in Noumea, and designed several residential-retail schemes (unbuilt) for beachfront sites in Vanuatu and Fiji. He married three times, to glamorous heiresses Nancy Springhall, Patricia Gale (mother of his three sons and stepdaughter) and Marianne Sparre.

Snelling remains best-known for his timber-framed chairs with backs and seats of cross-woven webbing and his splay-leg timber tables and storage cabinets. The 'Snelling line', prototyped in 1945–46, was mass-produced until 1956 by Functional Products Pty Ltd, at a St Peters factory which Snelling designed and built in 1947.

Snelling chairs are archived in furniture collections at the National Gallery of Australia, the National Gallery of Victoria and the Museum of Applied Arts and Sciences, and have been identified among Australia's great twentieth century design icons.

Before Snelling chairs became popular for houses, they appeared in late 1940s *Decoration and Glass* magazine pictorials about his Sydney shops, offices, showrooms and restaurants — which included the Etam Glove Shop, American National Club, Dasi Pen Shop, Sydney Snow frock and children's shoes salons, Vacuum Oil reception room, J Farren-Price jewellery store, and the California Chocolate Shop.

These interiors were strongly influenced by new American trends, illustrated in books like Emrich Nicholson's 1945 survey of *Contemporary Shops in the United States*. Each space was a fantasy set — often involving dramatic up- and down-lighting, geometrically irregular fixtures, unusual colour and material palettes, and undulating walls and screens.

ABOVE LEFT: The Jean and Betty Nawa house, Bettina Paradise at Mont Mou, Noumea, New Caledonia (1968–1969), photo by Jim Whitelock, MLMSS 8801

ABOVE RIGHT: Studio portrait of Douglas Snelling, taken in Sydney, early 1940s, photographer unknown, Snelling Estate

OPPOSITE: Facade of JH Liddle and Epstein building, East Circular Quay (1954–1956), photo by Max Dupain, Snelling Estate

Snelling's early interiors won him a job with Beverly Hills architects Douglas Honnold and John Lautner in 1947. During this second visit to California, he became inspired by Frank Lloyd Wright and his younger Los Angeles followers, including Richard Neutra, Harwell Hamilton Harris and Gordon Drake.

After Snelling returned to Sydney in 1948 — the same year that the architect Harry Seidler arrived — he rented a flat in Marlborough Hall, Roslyn Gardens, and began to convert his practice to architecture. First he designed some small, modular houses for North Shore sites. Two schemes (probably unbuilt) were published in John Entenza's distinguished Californian magazine, *Arts and Architecture*, in 1949 and 1950.

In May 1950, Australia's *People* magazine reported that 'in domestic architecture, Snelling's principles are briefly: lots of glass linking exterior with interior; drawing and dining rooms merged into one low, wide, handsome living area; no fussy details and no disguising of the elements of structure (one can see at a glance how the house was built); use of materials with regard to the true nature of those materials; large areas of built-in storage equipment'.

For four years, between 1948 and 1952, Snelling and Seidler were Sydney's two most talented young, American-experienced leaders of the'battle of the styles' between organic modernists, led by Wright and his Finnish acolyte, Aalto, and followers of the 'international style', which had emerged in Europe after the First World War. Writing for London's *Architectural Review* in 1951, Melbourne critic Robin Boyd claimed that the two 'opposite' aesthetic approaches were often blended by different architects to create 'a new eclecticism'.

Snelling's Sydney houses, immaculately photographed by Max Dupain, fit into three phases. The early organic works were strongly influenced by Wright and culminated in the palatial sandstone and cedar Kelly House 1 at Victoria Rd, Bellevue Hill, which won Melbourne magazine *Architecture and Arts*' House of the Year Award for 1955.

His middle period produced Scandinavian-functional designs of pale, bland brick, culminating in two classic early 1960s blocks of units, Bibaringa

ABOVE LEFT: Snelling's concept perspective for the Keith Smith House, Mosman (1955–1958), published on the cover of *Architecture and Arts* magazine, February 1956

ABOVE RIGHT: Japanese landscaping at Snelling's first built residence, the Neutra-inspired WO Hay House, St Ives (1949–1953), photo by Max Dupain, Snelling Estate

in Double Bay and a block of bachelor flats at Roslyn Gardens. Both had beautiful water and rock gardens at their entrances, including his trademark shoals of koi carp.

In his third phase, he resorted to fantasies of primitive living on Pacific Islands — designing ostentatious rooflines emulating traditional thatched roofs found on the south-west Pacific islands of Sumatra and Vanuatu. Having lived in New Zealand as a child, Snelling was much more conscious of Polynesia and the Pacific than is usual for Australians.

Snelling's Kelly House 2, Tahiti, at Vaucluse, and the Arthur F Little house, Yoorami, at Clareville, Pittwater, are Sydney's finest examples of Snelling's 'islander style' residences. These late-career houses predated many 'indigenous modern' Asia-Pacific luxury resorts, such as the entrepreneur Adrian Zecha's Regent of Fiji and 1980s Aman Resorts.

Like his shops, all of Snelling's central Sydney office buildings have been demolished. The most important were the mid-1950s Hartford Fire Insurance Building at 46 Margaret Street and the Liddle & Epstein office building at East Circular Quay. Both were bold modernist edifices replacing elaborate Victorian sandstone structures.

In the early 1960s, Snelling took a three-month trip to Japan, Hawaii and Cambodia, where he experienced an epiphany while visiting the ruined city of Angkor Wat. During the rest of that decade, he befriended Cambodia's Prince Sihanouk (staying in royal palaces), began to collect and profitably trade Khmer stone antiquities, and briefly became Cambodia's Honorary Royal Consul in Sydney — giving glamorous pool parties and lending his Khmer statues for a 1974 exhibition at the Australian Museum.

In 1977, shortly after the death of his second wife, Pat, Snelling and his three sons moved to Hawaii, where they lived in a resort-style house designed by his friend and Wrightian counterpart in Honolulu, Vladimir Ossipoff. After marrying Swedish artist Marianne Sparre in Honolulu in 1980, Snelling died on a visit to Sydney in late 1985.

Dr Davina Jackson is a Sydney author and curator, who is a visiting research fellow with Goldsmiths (computing), University of London. Her latest book is *Douglas Snelling: Pan-Pacific Modern Design and Architecture* (Routledge, 2017).

ABOVE LEFT: Infinity pool at Snelling's Kelly House 2, Tahiti, Vaucluse (1965–1967), photo by Jim Whitelock, MLMSS 8801

ABOVE RIGHT: Assef House interior, Bellevue Hill (1964), photo by Max Dupain, Snelling Estate and State Library of NSW, MLMSS 8801

SUN *and* STARS

Agostino Cesareo's manual for navigating the Eastern Mediterranean and the South Seas represents an extraordinary chapter in the story of navigational texts.

Dated 1587, and written in Italian, this manuscript is one of several produced by Cesareo in the hope of securing a patron to fund the manual's publication. Surviving copies of the work are dedicated to powerful Italian noblemen.

According to maps historian Chet Van Duzer, Cesareo's manuscripts provide technical information on the art and craft of navigation, as well as offering 'a window into literary networks' in sixteenth-century Italy. Although Cesareo lived at a time of widespread production of atlases, charts and other navigational treatises, his own manual was never published.

A highlight of this work is its depiction of the Southern Cross (or Crux, Latin for cross), a constellation that would later evolve from an aid for navigation to a symbol of Australia. In a letter to Guiliano de Medici, Andrea Corsali described the constellation as a cross 'so fair and beautiful, that no other heavenly sign may be compared to it as may appear by this figure'. (This letter is on permanent loan to the Library from the Bruce and Joy Reid Foundation.)

The page in Cesareo's treatise featuring the Southern Cross reads, in translation: 'Rules for counting in the navigation/sailing. It will be a good habit while sailing to not make mistakes in counting, and this will not be possible without the following notes ...'

The manuscript also features several 'volvelles' — wheel charts made of paper, with rotating parts. Volvelles have been produced for centuries to assist in making calculations across a variety of subjects, and early examples can be found in astronomy books.

The increase in the information available for pilots and navigators throughout the sixteenth century inspired a growing fascination with exploration beyond Europe. Navigational treatises such as Cesareo's set solid foundations for voyages to the Pacific, Australia and Antarctica.

This beautiful manuscript volume offers significant insights into a period of early achievements in navigation, and makes a wonderful addition to the Library's collections on this subject.

Rachel Franks, Coordinator, Education & Scholarship

Translation by Monica Galassi, Project Officer, Indigenous Services

'A Treatise on Navigation by Observation of the Sun and Stars', Agostino Cesareo, 1587

SHORE LINE

English-born painter Eliza Thurston was one of Australia's earliest female colonial artists. After her husband's death in 1846 she migrated to Australia with her six children, and found work as an art teacher and painter. Despite difficult financial circumstances and the demands of raising a young family in a new country, she became an award-winning painter.

Born in 1807 in Bath, England, Eliza studied art before marrying John Thurston, an auctioneer, in 1830. The couple had six children, and Eliza continued to work as a drawing teacher. After her husband died of tuberculosis, Eliza eventually decided to move to Australia with her children, arriving in Sydney in 1853.

She worked as a painter and art teacher to support her family, advertising herself as Mrs Thurston, 'Professor of Drawing and Painting in every style'. However, on 13 December 1855 she was declared bankrupt — her debtors included the booksellers Waugh & Cox, who had supplied her painting materials.

Undeterred she continued to paint, exhibiting at the 1857 Victorian Fine Arts Society show in Melbourne and at the 1866 Melbourne Inter-Colonial Exhibition — which included two of her watercolour views of the Blue Mountains — and receiving a silver medal for four 'opaque watercolours of Australian Scenery' at the 1867 Paris Universal Exhibition.

She exhibited several landscapes at the Agricultural Society of New South Wales inaugural exhibition in 1869, including a painted view of 'Capertee Valley from Crown Ridge on the Sydney-Bathurst Road' (held by the Library). She became known for her picturesque views of Sydney Harbour, decorated with delicate shell and seaweed mounts.

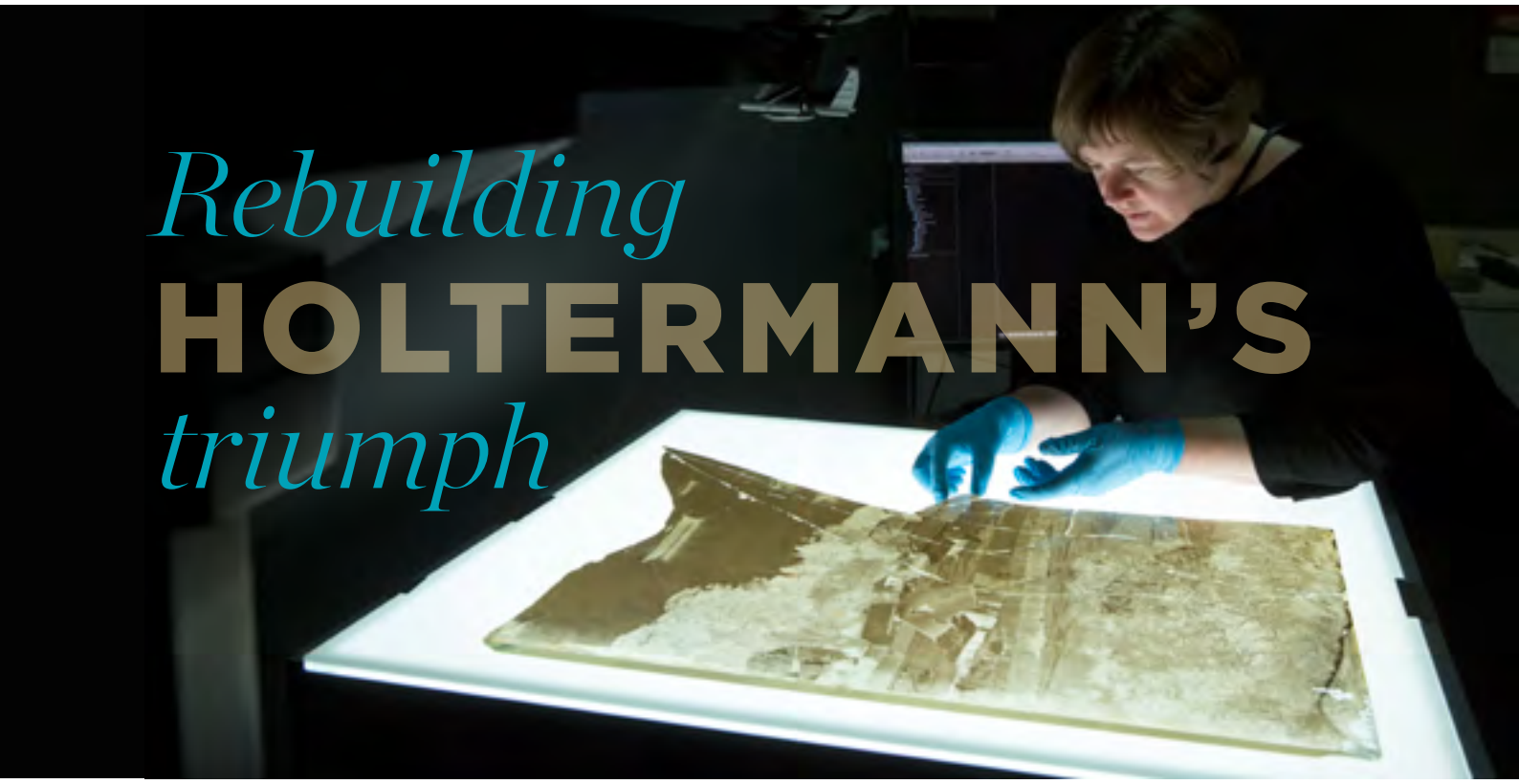
The Library recently acquired her painting of Sydney Harbour, c 1864, showing an expansive view of the harbour with the burgeoning city skyline in the distance. The painting is surrounded by an arrangement of shells and seaweed, adding to the decorative appeal of the work. These shells were almost certainly gathered from the Sydney shoreline, and are a record of the local plant and sea life of the time.

Eliza Thurston died in 1873 and is buried in Balmain Church of England cemetery. Very little of her work survives, and it rarely comes onto the market, which makes the Library's acquisition of her work the more important.

Jennifer O'Callaghan, Collection Strategy & Development

Source: Eliza Thurston biography, Design and Art Online

View of Sydney Harbour (detail), c 1864, Eliza Thurston, XV/168



Rebuilding HOLTERMANN'S *triumph*

What do you do when one of the world's largest wet-plate glass negatives, weighing over 30 kg, breaks into hundreds of pieces?

Over the past two years, the Library's conservators have tested their puzzle-solving skills by reassembling one of the largest wet-plate glass negatives ever produced.

In 1875 photographer Charles Bayliss was commissioned by entrepreneur Bernard Holtermann to produce panoramas of Sydney, taken from a purpose-built studio in the tower of Holtermann's residence in North Sydney. Three of these giant plates, each measuring approximately 160 x 96 cm and weighing over 30 kg, formed part of the Holtermann collection of 3500 glass plate negatives donated to the Library in 1952. During the 1950s the Library produced contact prints of many of the plates, including the plate that later broke.

In 1982 one of the giant plates shattered into hundreds of pieces and, although attempts were made to repair the plate over the years, no satisfactory solution was found. The broken pieces were boxed and placed in storage. From 2008, the remaining plates were digitised and in 2013 the collection was inscribed on the UNESCO Australian Memory of the World register.

In 2015 four conservators, Anna Brooks, Lang Ngo, Nichola Parshall and Catherine Thomson from Collection Care, began work with Bruce York, Digitisation & Imaging Coordinator, to develop a method to reconstruct the broken plate physically and digitally.

Exploring a range of options, from assembling the entire plate to photographing each fragment and stitching them together piece by piece, the team ultimately chose to reconstruct the plate in six sections, then photograph and digitally stitch the images into one.

To avoid excessive handling of the fragile pieces, snapshots of groups of fragments were taken over a lightbox. These fragments were individually labelled, and the images were printed out on paper at the same scale to produce a paper jigsaw puzzle of the plate. The jigsaw proved invaluable in planning which sections of the plate to assemble and digitise.

The fragments were assembled on acrylic trays in the Collection Care laboratory and transported to the imaging studio, where they were illuminated and digitised on a lightbox. The height of the camera was maintained at the precisely same distance throughout the shoot to ensure an accurate size relation between the fragments.

Photographers Joy Lai and Matthew Burgess used a 50 megapixel Hasselblad camera to maximise resolution. The six sections were digitised separately then stitched together in Adobe Photoshop. The resulting image is a massive 20,000 pixels long, with a file size of about three gigabytes.

Following digitisation, improving the storage of the fragments was a priority. Archival boxes were fabricated to house groups of the fragments, separating the pieces with board spacers to keep them secure.

The missing portions of the glass plate could be supplemented from the 1950s contact print. DX Lab collaborated with Professor Jian Zhang of the Global Big Data Technologies Centre at University of Technology Sydney, who developed an artificial intelligence mapping process to combine and supplement images of the broken plate with the contact print, to produce a cohesive final image.

The resolution and detail of the digitised glass plate is startling. Shop signs and architectural details that are not visible on the contact print can now be easily seen. The final image recreates the bustling port city that Holtermann sought to capture.

Senior Conservator Nichola Parshall delivered a paper about this project at the 18th triennial conference of the International Council of Museums – Committee for Conservation in Copenhagen in September 2017.

TOP: Restored Holtermann panorama

OPPOSITE AND CENTRE: Catherine and Anna carefully place glass fragments onto the lightbox

ABOVE: Joy applies focus aids to the lightbox

Studio photos by Matthew Burgess

Twenty-first century PHILANTHROPY

Three important natural history projects have been made possible thanks to passionate benefactors.

In October 1794 Thomas Palmer, a Scottish Martyr and an allegedly seditious priest, arrived in Sydney onboard a convict transport. Like many of his contemporaries, Palmer was astounded by what he saw. Writing to a clerical colleague, he exclaimed:

> To the philosophic mind, it is a land of wonder and delight. To him it is a new creation; the beasts, the fish, the birds, the reptiles, the plants, the trees, the flowers are all new. So beautiful and grotesque that no naturalist would believe the most faithful drawing, and it requires uncommon skill to class them.

Despite his circumstances, and unlike most of his colleagues, Palmer was also an optimist, telling his friend that New South Wales would soon be a 'region of plenty'.

Palmer's panegyric to NSW is well known but, reading it again, it seems to encapsulate Peter and Sally Crossing's philanthropic engagement with the Library.

I first met Peter in 2008, not long after I was appointed Mitchell Librarian. Our first conversations were about the natural history artist John William Lewin, who, arriving in NSW some six years after Palmer, was similarly amazed, and inspired, by what he saw.

Peter and I were both intrigued by Lewin. Passionate about conservation, Peter and Sally believed that Australians need to understand the story of their own natural history to understand the challenges of dealing with its future. They also collected art, with works by Lewin and Ferdinand Bauer (perhaps the greatest ever natural history painter) in their collection.

Peter, like Palmer, was an optimist, and our conversations about Lewin gradually formed into more coherent plans for an exhibition and publication, which Peter, and his family's Belalberi Foundation, would significantly support.

BUILDING A STRONG FOUNDATION

The Library's astounding collections of early natural history illustration reflect the challenges of Thomas Palmer's disbelieving naturalists, and the taxonomic difficulties they faced. From these collections, Peter could see potential for a project to explore three key moments in Australian natural history: the art collections of the First Fleet; the work of John Lewin; and the life of Ferdinand Bauer.

From the Library's perspective this was an unprecedented long-term engagement with a supporter, which would deliver three significant and scholarly projects to a wide audience. Peter Crossing was a Board member then Chair of the Library's Foundation from 2011 to 2015.

In November 2010, I began working on an exhibition and a book about the life and work of John Lewin. Both the exhibition, *Lewin: Wild Art*, and the book, *Mr JW Lewin: Painter and Naturalist* (published by NewSouth Publishing), were launched in March 2012.

Two years later, Louise Anemaat, the then Head of Pictures at the Library, curated Artist Colony and wrote the companion book *Natural Curiosity* (NewSouth Publishing, 2014), about the TAL Dai-ichi Earl of Derby collection of watercolours of NSW subjects made in the 1790s. Again, this project relied on the support of Peter and Sally.

The final in this trio of projects addresses the work of Ferdinand Bauer. Professor David J Mabberley's *Painting by Numbers: The Life and Art of Ferdinand Bauer* will be released in November 2017 (see page 14).

Professor Mabberley's book is the first detailed account of Bauer's life, drawing on collections of his work from across the globe. Released in conjunction with the book is a project from the Library's DX Lab, also called *Painting by Numbers*, an immersive digital investigation of Bauer's signature colour charts. People will be able to play with colour palettes and explore how Bauer turned his colour-coded field drawings into fully realised and exquisitely detailed studio watercolours.

Peter and Sally's support for these projects is not hands-off philanthropy: they have been part of the journey, participating in the decision-making process from inception to implementation. The interests of the Library and the Crossings have coincided across three interconnected projects, which have all generated fundamental additions to knowledge about Australia's past. They have been imaginative and exciting projects, driven by the Library's unique collections, the passion of the Crossings, and the expertise and creativity of Library staff: an exemplary model for twenty-first century philanthropy!

Richard Neville, Mitchell Librarian and Director, Education & Scholarship

SUPPORT THE LIBRARY

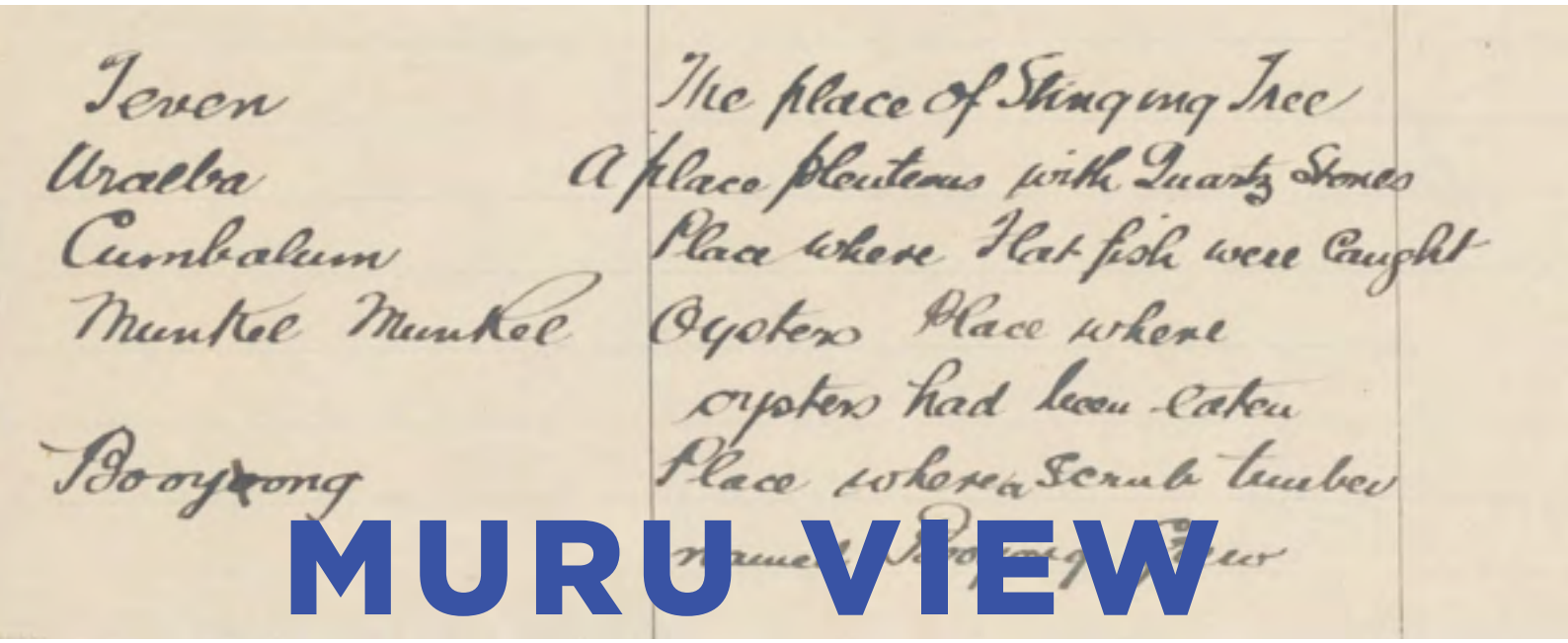
If you would like to learn more about how you can support the State Library of NSW, please contact Susan Hunt, Director, State Library of NSW Foundation, on (02) 9273 1529 or visit us online.

www.sl.nsw.gov.au/support

Detail from DX Lab Bauer website showing *Trichoglossus haematodus moluccanus* (rainbow lorikeet, Psittaculidae), watercolour by Ferdinand Bauer, Natural History Museum, London

OPPOSITE: Richard Neville, Sally Crossing AM, Peter Crossing AM, The Hon. Dame Professor Marie Bashir AC, CVO, Rob Thomas AM, at the *Lewin: Wild Art* opening in 2012

The volunteers would like to acknowledge the Traditional Owners of the land on which the Library was built, the Gadigal people of the Eora Nation, and their Elders past and present.



MURU VIEW

Volunteers have worked with our Indigenous Services team and DX Lab to produce an appealing online exploration of Aboriginal placenames.

The survey sheets collected by the Royal Anthropological Society of Australasia between 1899 and 1903 are often the only surviving source of placenames in many Aboriginal languages.

Thanks to the work of a passionate team of volunteers, these lists have been transcribed and used to produce an interactive online experiment called Muru View, which maps Indigenous placenames and takes the viewer to their Google Maps locations.

Volunteers researched the current use of these placenames, the GPS location and surrounding historical information as part of a collaboration between the Library's DX Lab and Indigenous Services team.

For Helena Miranda, 'It has been very rewarding to see all this hard work come together in Muru View, with the possibility that communities can now contribute their knowledge to a public online platform.'

She found the research opened her perspective to the pre-colonial history of these places, such as Warloo 'A place where warriors are buried' and Worroona 'Place for feasting'. She enjoyed making a connection between vague instructions such as '16 kilometres out of Moree' and a likely location on Google Maps.

A challenge was matching the lists, which were recorded by non-Indigenous people with no specialised linguistic knowledge, with current spellings. 'You have to think of all the ways this person could have been trying to express the sounds,' she explains, '"u" or "oo", double letters, not to mention that p/b, d/t, k/g are interchangeable in most Australian languages.'

And it was easy to be sidetracked: 'You get distracted reading about the intrigue and scandal of a landholding that was split in two by feuding sons during an inheritance squabble. You learn about a small state park in northern NSW and note it down as a place to visit one day.'

Helena Miranda joined the project towards the end of her university course in Linguistics and Indigenous Studies. 'I came across the Rediscovering Indigenous Languages project at the State Library and thought it looked amazing,' she says, 'so I wrote in straight away.'

Helena appreciates the behind-the-scenes experiences that volunteering can bring. Seeing staff preparing for a videoconference learning program on early explorers, she was impressed that they 'not only had old maps and charts but also tools and personal belongings of the people who were on these expeditions'.

Researching the current use of the placenames from the survey forms, Helena felt she gained a stronger interest in rural and regional areas of NSW. 'Once you spend 30 minutes poring over a Google satellite image of regional NSW trying to find the bend in a tiny creek, you feel more of a connection. I have plans to do some trips to these places I researched so I can see them with my own eyes. So watch out Booderee National Park!'

Helena calls Muru View 'a great experiment in giving information back to the community'. She sees it as an early step in 'placing the cultural and linguistic records held by the Library back in the hands of those they belong to — the Aboriginal community.' She also feels that the visually appealing Muru View helps gain broader interest in Indigenous languages.

Jenny Pidcock became a volunteer at the Library a few years ago, returning to Australia after many years in the UK for the birth of twin grandchildren. 'Out of curiosity, I went to a Seniors Week talk at the State Library about the Rediscovering Indigenous Languages project. They spoke about the plan to recruit volunteer transcribers. I thought, I really want to work on this project.'

She spent 18 months as part of the team transcribing the Royal Anthropological Society of Australasia's placename survey. 'Sometimes I transcribed from home, sometimes I came into the Library to work,' says Jenny. Then for the past six months she has been helping with background research for the 'amazing Muru View interactive experience'.

'I feel honoured to be a very small part of the work to revive Indigenous languages,' says Jenny. 'I have grown to love Indigenous placenames. The sonorous way they describe the land, the animals that live there, the sounds and smells of place, occasionally some event. I have become a bit judgemental about many of our colonial names. The Cooks River being a case in point!'

We are thankful for the dedication of previous volunteers, whose hard work is the solid foundation of Muru View: Sandra Hawker, Ann Mckinnon-Baker and Marc Smith.

This article is a collaboration between the volunteers and the Library's Indigenous Services team.

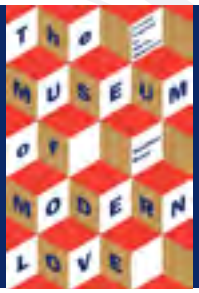
Visit Muru View: dxlab.sl.nsw.gov.au/muruview/

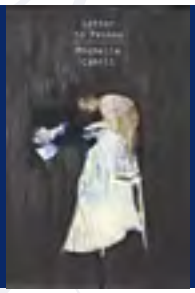
From left: Sandra Hawker, Helena Miranda, Jenny Pidcock and Anne Mckinnon-Baker, photo by Joy Lai

OPPOSITE: Detail from Royal Anthropological Society of Australasia survey, 1899–1903

EXCELLENCE
in literature and history

NSW Premier's Literary Awards

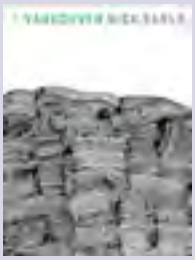




PRESENTED
22 MAY 2017

BOOK OF THE YEAR

The Drover's Wife
Leah Purcell
(Currency Press and Belvoir in association with Oombarra Productions)



PEOPLE'S CHOICE AWARD

Vancouver #3 in the series Wisdom Tree
Nick Earls
(Inkerman & Blunt)

CHRISTINA STEAD PRIZE FOR FICTION

WINNER:
The Museum of Modern Love
Heather Rose
(Allen & Unwin)

SHORTLISTED:
Vancouver #3 in the series Wisdom Tree
Nick Earls
(Inkerman & Blunt)

Their Brilliant Careers: The Fantastic Lives of Sixteen Extraordinary Australian Writers
Ryan O'Neill
(Black Inc.)

Where the Light Falls
Gretchen Shirm
(Allen & Unwin)

After the Carnage
Tara June Winch
(UQP)

The Natural Way of Things
Charlotte Wood
(Allen & Unwin)

UTS GLENDA ADAMS AWARD FOR NEW WRITING

WINNER:
Letter to Pessoa
Michelle Cahill
(Giramondo Publishing)

SHORTLISTED:
The Memory Artist
Katherine Brabon
(Allen & Unwin)

Dodge Rose
Jack Cox
(Text Publishing)

Our Magic Hour
Jennifer Down
(Text Publishing)

Portable Curiosities
Julie Koh
(UQP)

The Bonobo's Dream
Rose Mulready
(Xoum Publishing)

DOUGLAS STEWART PRIZE FOR NON-FICTION

WINNER:
Our Man Elsewhere: In Search of Alan Moorehead
Thornton McCamish
(Black Inc.)

SHORTLISTED:
Everywhere I Look
Helen Garner
(Text Publishing)

Talking To My Country
Stan Grant
(HarperCollins Publishers)

The Art of Time Travel: Historians and Their Craft
Tom Griffiths
(Black Inc.)

Avalanche
Julia Leigh
(Penguin Random House)

Prince of Darkness: The Untold Story of Jeremiah G. Hamilton, Wall Street's First Black Millionaire
Shane White
(St Martin's Press)

We celebrate the winners and short-listed authors for the 2017 NSW Premier's Literary and History Awards. These awards recognise writers across all genres and promote the importance of literature and history.

KENNETH SLESSOR PRIZE FOR POETRY

WINNER:
Ghostspeaking
Peter Boyle
(Vagabond Press)

SHORTLISTED:
Burnt Umber
Paul Hetherington
(UWA Publishing)

Breaking the Days
Jill Jones
(Whitmore Press)

Fragments
Antigone Kefala
(Giramondo Publishing)

Firebreaks: Poems
John Kinsella
(WW Norton & Company, Inc.)

Comfort Food
Ellen van Neerven
(UQP)

PATRICIA WRIGHTSON PRIZE FOR CHILDREN'S LITERATURE

WINNER:
Iris and the Tiger
Leanne Hall
(Text Publishing)

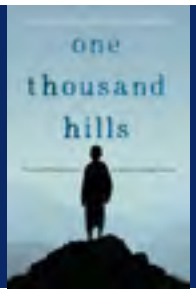
SHORTLISTED:
Magrit
Lee Battersby
and Amy Daoud
(Walker Books Australia)

Something Wonderful
Raewyn Caisley
and Karen Blair
(Penguin Random House Australia)

Desert Lake: The Story of Kati Thanda-Lake Eyre
Pamela Freeman
and Liz Anelli
(Walker Books Australia)

Figgy and the President
Tamsin Janu
(Omnibus Books, Scholastic Australia)

Welcome to Country
Aunty Joy Murphy
and Lisa Kennedy
(Black Dog Books, an imprint of Walker Books Australia)



ETHEL TURNER PRIZE FOR YOUNG ADULT'S LITERATURE

WINNER:
One Thousand Hills
James Roy
and Noël Zihabamwe
(Omnibus Books, Scholastic Australia)

SHORTLISTED:
Elegy
Jane Abbott
(Penguin Random House Australia)

The Ghost by the Billabong
Jackie French
(HarperCollins Publishers)

The Sidekicks
Will Kostakis
(Penguin Random House Australia)

The Boundless Sublime
Lili Wilkinson
(Allen & Unwin)

One Would Think the Deep
Claire Zorn
(UQP)

NICK ENRIGHT PRIZE FOR PLAYWRITING

WINNER:
The Drover's Wife
Leah Purcell
(Currency Press and Belvoir in association with Oombarra Productions)

SHORTLISTED:
The Hanging
Angela Betzien
(Sydney Theatre Company)

You and Me and The Space Between
Finegan Kruckemeyer
(Terrapin Puppet Theatre and Honolulu Theatre for Youth)

Ladies Day
Alana Valentine
(Currency Press in association with Griffin Theatre Sydney)

BETTY ROLAND PRIZE FOR SCRIPTWRITING

JOINT WINNERS:

The Code, Series 2, Episode 4
Shelley Birse
(Playmaker Media)

Down Under
Abe Forsythe
(Riot Film Pty Ltd)

SHORTLISTED:

Sucker
Lawrence Leung
and Ben Chessell
(RKP Productions with Jason Byrne Productions)

The Kettering Incident, Episode 1
Victoria Madden
(Porchlight Films in association with Sweet Potato Films)

Afghanistan: Inside Australia's War, Episode 3 'We All Have To Get Home'
Victoria Midwinter Pitt
(Essential Media & Entertainment)

Cleverman, Episode 5, 'Terra Nullius'
Michael Miller
(GoalPost Pictures)

MULTICULTURAL NSW AWARD

WINNER:

The Hate Race
Maxine Beneba Clarke
(Hachette Australia)

SHORTLISTED:

Offshore: Behind the Wire on Manus and Nauru
Madeline Gleeson
(NewSouth Publishing)

Not Quite Australian: How Temporary Migration is Changing the Nation
Peter Mares
(Text Publishing)

Of Ashes and Rivers that Run to the Sea
Marie Munkara
(Penguin Random House)

Promising Azra
Helen Thurloe
(Allen & Unwin)

The Fighter: A True Story
Arnold Zable
(Text Publishing)

THE NSW PREMIER'S TRANSLATION PRIZE

WINNER:
Royall Tyler

SHORTLISTED:
JMQ Davies
Penny Hueston
Jennifer Lindsay

MULTICULTURAL NSW EARLY CAREER TRANSLATOR PRIZE

WINNER:
Jan Owen

SHORTLISTED:
Christopher Williams

NSW Premier's History Awards

PRESENTED
1 SEPTEMBER 2017

AUSTRALIAN HISTORY PRIZE

WINNER:
From the Edge: Australia's Lost Histories
Mark McKenna
(Melbourne University Publishing)

SHORTLISTED:
Australia's War Crimes Trials 1945-51,
Georgina Fitzpatrick, Tim McCormack and Narrelle Morris
(Brill Nijhoff)

Stroke of Genius: Victor Trumper and the shot that changed cricket
Gideon Haigh
(Penguin Random House Australia)

GENERAL HISTORY PRIZE

WINNER:
Japanese War Criminals: The Politics of Justice After the Second World War
Sandra Wilson, Robert Cribb, Beatrice Trefalt and Dean Aszkielowicz
(Columbia University Press)

SHORTLISTED:
Victoria: The Woman Who Made the Modern World
Julia Baird
(HarperCollins Publishers)

The Land Is Our History: Indigeneity, Law and the Settler State
Miranda Johnson
(Oxford University Press)

NSW COMMUNITY AND REGIONAL HISTORY PRIZE

WINNER:
Stories from the Sandstone: Quarantine Inscriptions from Australia's Immigrant Past
Peter Hobbins, Ursula K Frederick and Anne Clarke
(Arbon Publishing)

SHORTLISTED:
The House That Jack Built: Jack Mundey, Green Bans Hero
James Coleman
(NewSouth Publishing)

Sex Crimes in the Fifties
Lisa Featherstone and Amanda Kaladelfos
(Melbourne University Publishing)

YOUNG PEOPLE'S HISTORY PRIZE

WINNER:
Maralinga's Long Shadow: Yvonne's Story
Christobel Mattingley
(Allen & Unwin)

SHORTLISTED:
Desert Lake: The Story of Kati Thanda – Lake Eyre
Pamela Freeman and Liz Anelli
(Walker Books Australia)

Australia's Great War: 1917
Kelly Gardiner
(Scholastic Australia)

MULTIMEDIA HISTORY PRIZE

WINNER:
The Amboyna Conspiracy Trial
Adam Clulow
(Roy Rosenzweig Center for History and New Media)

SHORTLISTED:
Monsieur Mayonnaise
Trevor Graham
(Yarra Bank Films Pty Ltd)

Ghosts of Biloela
Que Minh Luu and Jesse Cox
(Creative Nonfiction)

Recent **HIGHLIGHTS**

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01 Dr Clint Bracknell, Talking Deadly, 26 July 2017, photo by Joy Lai

02 Students from Jeonnam Foreign Language High School, Korea, visit the Shakespeare Room, 17 August 2017, photo by Joy Lai

03 Dr Peter Cochrane (Senior Judge), Pamela J Parker, Dr Suzanne Falkiner, Dr Georgina Arnott, Professor John Murphy, Dr Tom DC Roberts, shortlisted authors for National Biography Award, 31 July 2017, photo by Joy Lai

04 Melanie Bryan with the Judy Cassab portrait of her father, Morris West, recently donated to the Library, 23 August 2017, photo by Joy Lai

05 Dr Tom DC Roberts, winner of the National Biography Award for *Before Rupert: Keith Murdoch and the Birth of a Dynasty* (UQP), 31 July 2017 photo by Joy Lai

06 Professor Alison Bashford, Peter Haneman, Mira Haneman, Mica Haneman, Ben Haneman Memorial Lecture, 23 August 2017, photo by Bruce York

07 Write On competition award ceremony and tour, 20 September 2017, photo by Joy Lai

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08 Jodi Edwards, Talking Deadly, 27 September 2017, photo by Joy Lai

09 Dr John Vallance, left, and Justine Ferrari, right, with award-winning students, WordeXpress awards, and launch of *Young Writers Showcase*, 21 August 2017, photo by Joy Lai

10 Nicole Abadee, the Hon. Justice Robert Mcfarlan, Kathy Bail, Foundation event to introduce Dr John Vallance, 11 September 2017 photo by Joy Lai

11 Jill Wran AM, the Hon. Justice Peter Garling, Jane Garling, Foundation event to introduce Dr John Vallance, 11 September 2017 photo by Joy Lai

12 Dr Tanya Evans, President of the History Council of NSW, launching 2017 History Week 'Pop' as part of the NSW Premier's History Awards ceremony, 1 September 2017 photo by Joy Lai

13 The Hon. Gladys Berejiklian MP, Premier of NSW, the Hon. George Souris AM, President of the Library Council of NSW, the Hon. Dame Marie Bashir AD, CVO, NSW Premier's History Awards ceremony, 1 September 2017, photo by Joy Lai

14 (front row) Christobel Mattingley, Dr Adam Clulow, Associate Professor Annie Clarke, Professor Sandra Wilson; (middle row) Professor Robert Cribb, Associate Professor Beatrice Trefalt, Dr Ursula Frederick; (back row) Dr Dean Aszkielowicz, Professor Mark McKenna, Dr Peter Hobbins, NSW Premier's History Award winners, 1 September 2017 photo by Joy Lai

Painting by Numbers

The Life and Art of Ferdinand Bauer

by David J Mabberley

Ferdinand Bauer is seen by many as the greatest natural history painter of all time. Between 1801 and 1805 he accompanied Matthew Flinders during his circumnavigation of Australia, and lived in New South Wales and Norfolk Island. It was during this commission that Bauer perfected the technique of sketching and colour-coding in the field, then colouring later — painting by numbers.

This fascinating new study of Bauer's work includes reproductions of never-before-published works from collections in Europe and Australia. Written by one of the world's foremost botanical scholars, Professor David J Mabberley AM, *Painting by Numbers* reveals Bauer's innovative colour-coding technique for the first time. (RRP $69.95)

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Q&A *Suzanne Leal*

Novelist, literary reviewer, interviewer and lawyer Suzanne Leal is the Senior Judge of the 2018 NSW Premier's Literary Awards.

HOW HAS YOUR LEGAL BACKGROUND INFLUENCED YOU AS A NOVELIST?

In my role as a tribunal member in refugee law, child protection and guardianship, I conduct hearings and write decisions. Each hearing is, in essence, the telling of a story and each decision the resolution of a problem: whether a person should be granted refugee status, or be allowed to work with children or be appointed to manage another person's financial affairs. Such issues often find their way into my writing as I consider the dilemmas of the fictional characters I create.

WHERE DID YOU FIND INSPIRATION FOR YOUR LATEST NOVEL *THE TEACHER'S SECRET*?

Set in a small coastal community, *The Teacher's Secret* is the story of a much-loved teacher, Terry Pritchard, who is accused of inappropriate behaviour towards his young students. It is also the story of two newcomers to the community: media personality Rebecca Chuma, who has fled her African homeland, and teacher Nina Foreman, newly single with a young daughter to raise.

My work as a member of the Refugee Review Tribunal gave me the inspiration for Rebecca. I wanted to explore how a woman might manage life in a new country while waiting to find out whether she will be granted refugee status. My stint as a single mother gave me the inspiration for Nina, and the teachers who have been mentors to my children made me want to explore the dynamics of the schoolyard.

WHAT HAVE YOU LEARNT IN YOUR ROLE AS A JUDGE OF THE NSW PREMIER'S LITERARY AWARDS?

I've learnt to read critically and quickly, and to listen carefully to the views of my fellow judges. Each year, the quality of the entries reassures me that Australian literature is in very good health and that we are a country of talented writers.

WHO HAVE YOU MOST ENJOYED INTERVIEWING AT THE SYDNEY WRITERS' FESTIVAL?

So many to choose from! Tom Keneally charmed me with his rich laugh and relentless enthusiasm; Sofie Laguna was insightful and witty; Cold Chisel musician Don Walker was clever and cool and the Irish author Sebastian Barry captivated me (and the audience) with his dramatic book readings.

IS THERE A FIGURE IN AUSTRALIAN LITERATURE WHO MOST INTRIGUES YOU?

In Ruth Park's *The Harp in the South*, the story of little Thady, the six-year-old who went missing from the streets, has always stayed with me. Even now, I find myself wondering what happened to him and mourning a loss that, through Ruth Park's powerful writing, also became mine.

WHAT DO YOU LOVE ABOUT LIBRARIES?

I love that libraries can be both a place of quiet and a buzz of excitement. I love the Mitchell Library for its grandeur, its beauty and its sense of history, and I love my local Malabar Library for its welcoming atmosphere and the commitment of its staff who patiently track down obscure titles for me.

Photo by Kelly Barlow

Christmas spider

Ferdinand Bauer's watercolour of the Christmas spider, painted in London was assumed to be based on New South Wales spiders. But a recent match with a field drawing in Vienna, annotated by Bauer, makes it clear that he sketched the spiders on Norfolk Island.

Christmas spider (*Austracantha minax*), 1805, field drawing/watercolour, Naturhistorisches Museum Wien/Natural History Museum, London