

Summer 2019-20

SL



STATE LIBRARY®
NEW SOUTH WALES



Message



We have a problem.

The first week of October had us welcoming as many as 4600 visitors per day. Nearly 8500 came to our Open Day on 12 October. Reading rooms are typically full by mid-morning. A good problem to have, I know, but a problem nonetheless.

We've started work on a new masterplan. The goal is to give readers more space in our reading rooms, to restore the Mitchell Library Reading Room to its original appearance without the staircase in the floor, and to have the capacity for more and larger lectures and public events. We are also keen to expand the bookshop and cafe.

Progress is already underway. Since I last wrote to you in *SL* our new Children's Library is open to the public. This library, located on the upper floor of the Governor Marie Bashir Reading Room, is in the early stages of its development but we hope that before long it will be Australia's pre-eminent public collection of writing for children, accessible to all.

I've often described the Library as a public/private partnership that actually works. This has never been truer than in the case of the Children's Library. Many hundreds of practical well-wishers stepped forward to support us. The library itself was conceived, designed and realised by members of staff. The Children's Library Appeal has turned out to be one of the most successful and broadly based in the history of our Foundation. (Right now the Foundation is celebrating its 30th birthday.)

The plan to turn the Library inside out, improve access to our collections, stimulate reading and reflection, and support our thriving network of public libraries is gathering pace. We are running a statewide campaign to encourage more people to get library cards. Ideally, we would like you to have a membership card both for your local library, and home base in Macquarie Street. Please come and visit us – or, just as important, your local library – as soon as you can.

Then you can become part of the problem, before helping us create the solution.

DR JOHN VALLANCE FAHÀ
State Librarian



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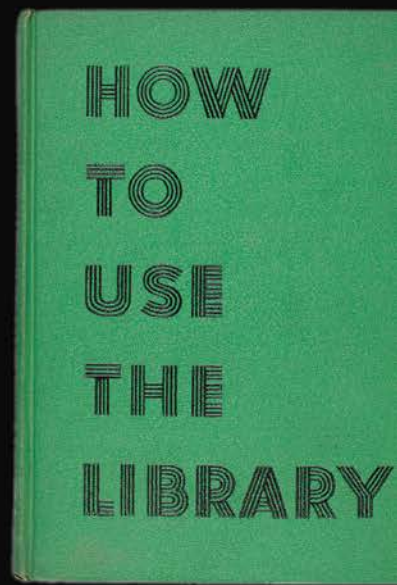
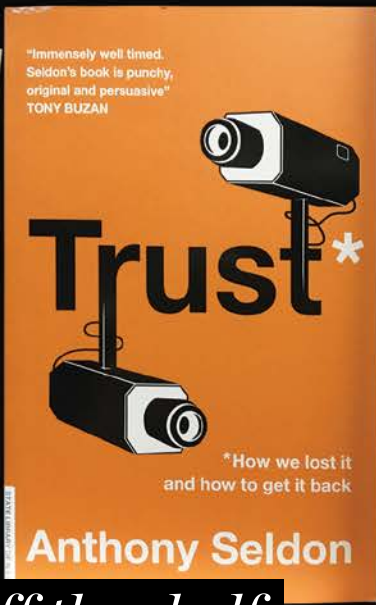
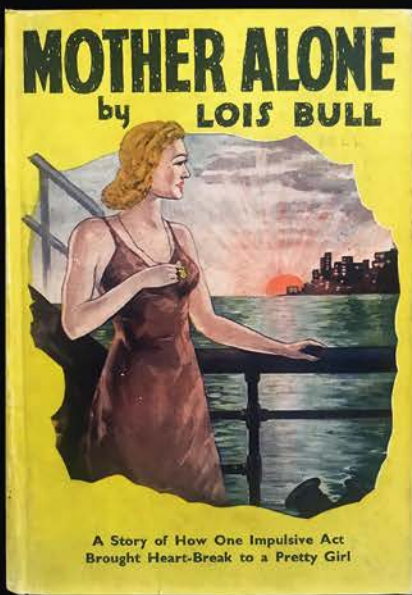
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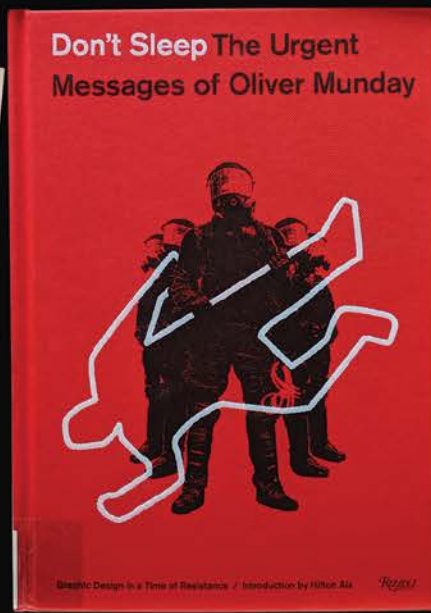
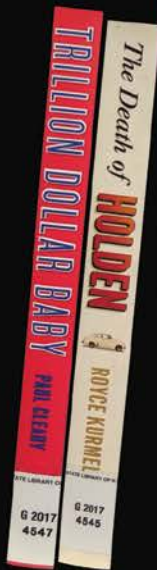
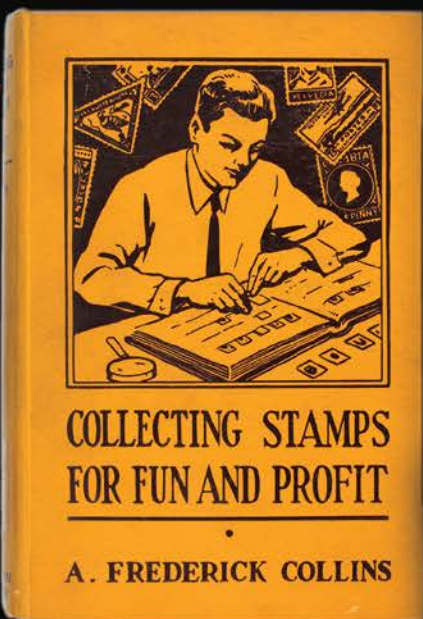
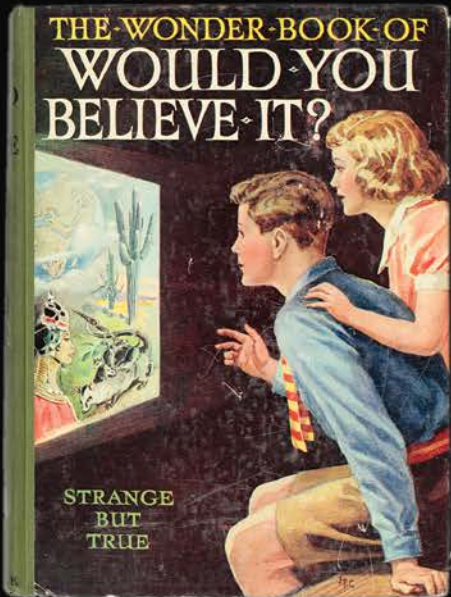
Illustration from
Murgatroyd's Garden,
1986, written by
Judy Zavos, illustrated
by Drahos Zak,
PXD 725/3239,
courtesy Walker
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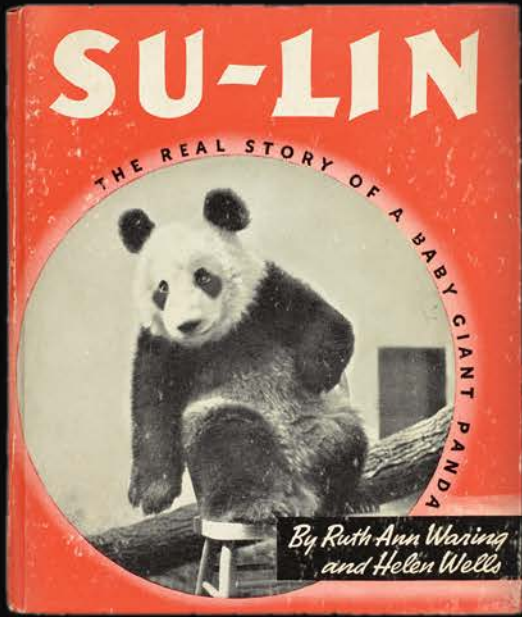
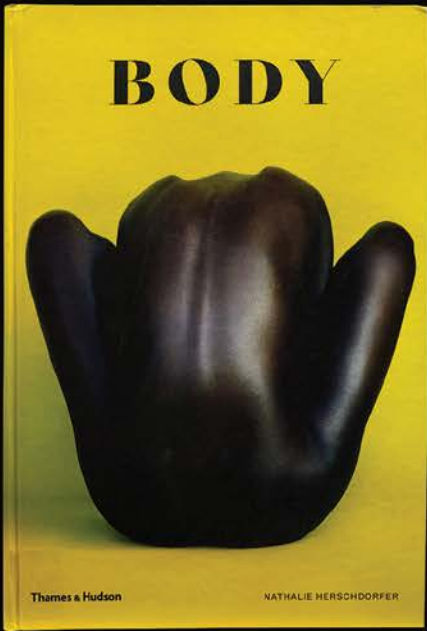
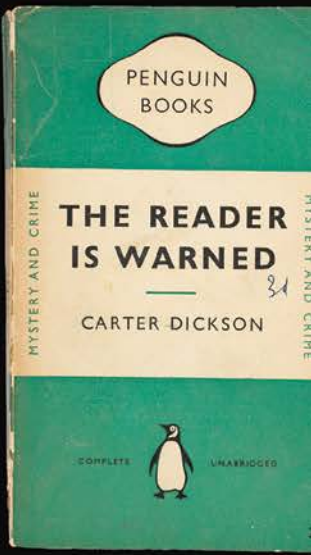
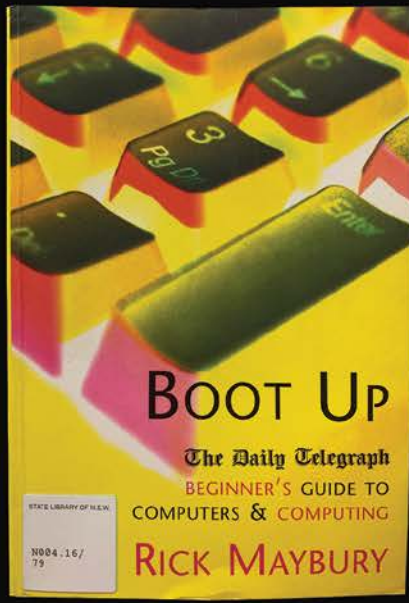
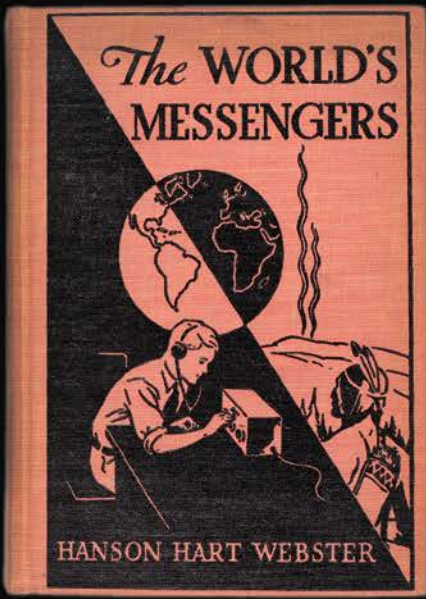


Off the shelf

A digital experience in the galleries, *Off the Shelf* encourages the reader to virtually browse the Library's book collection and uncover the many intriguing, perplexing and playful volumes waiting to be read.



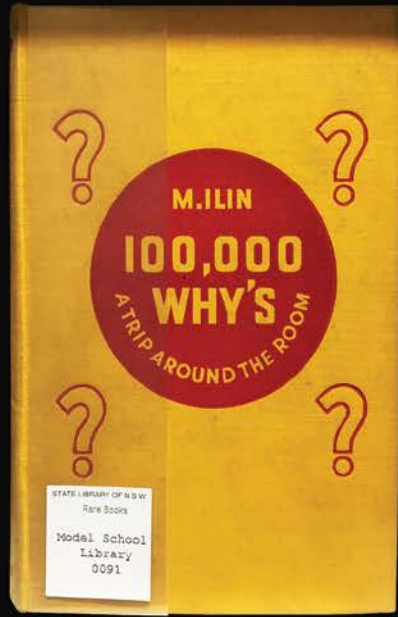
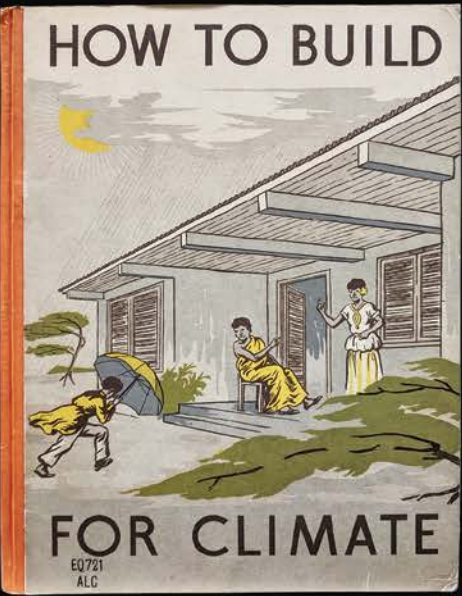
Whitney Edgerton The Sound of Surprise
 A. K. SOLOMON
 CONSTANT LAMBERT
 MUSIC HO!
 Henry Yellowkret To Define True Madness
 ERIC NEWTON The Making of Beauty



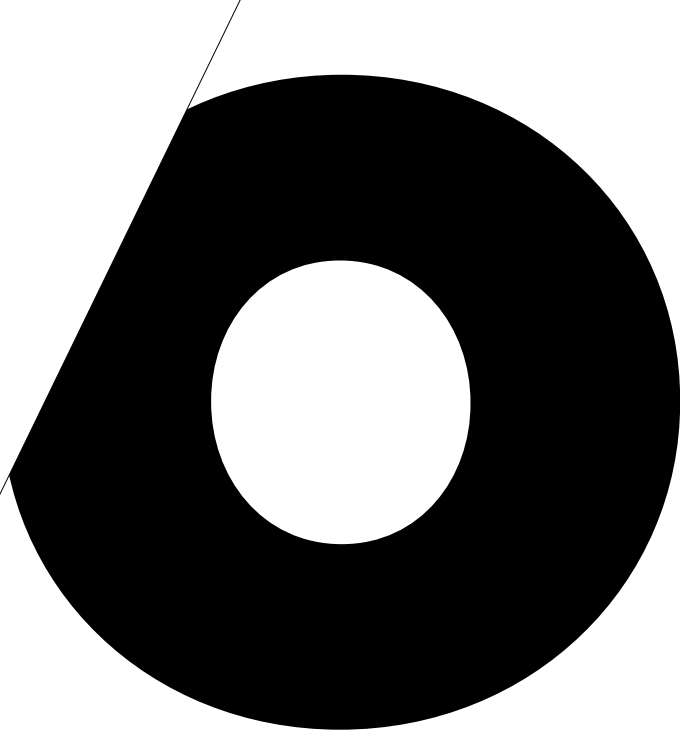
J. K. Galbraith
 George Woodcock
 Sir Ernest Gowers
 The Affluent Society
 Anarchism
 the complete plain words



MARGARET ATWOOD
 HAG-SEED
 LO-TEK O+O
 Pearson NO APPARENT DISTRESS



Line of Fire
 IAN TOWNSEND
 Sticky Fingers
 STATE LIBRARY OF N.S.W.
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Fellows' achievements

We love seeing books based on the research of our Fellows. Russell McGregor's new biography of conservationist and writer Alec Chisholm, *Idling in Green Places*, began with a David Scott Mitchell Fellowship in 2016. Breda Carty used her 2017 CH Currey Fellowship to look at the changing social participation of people with disabilities, and her book *Managing Their Own Affairs: The Deaf Community in Australia in the 1920s and 30s* was published last year. And 2010 Keesing Fellow Valerie Lawson's *Dancing Under the Southern Skies: A History of Ballet in Australia* was released in July.

Alec Chisholm with white-eared honeyeater, 1966, PXA 1772



Open Day success

The new Children's Library was officially opened on 12 October as part of the biggest Open Day in the Library's history. Popular ABC Kids characters Bluey and Bingo made their first public appearance to a horde of adoring fans, and a record 8452 readers and visitors poured through our doors to enjoy a full day of talks, tours and family activities. Kids laughed their pants off with comedian Sean Murphy, voted for their favourite author, heard stories from the around the world, and enjoyed craft activities in the Learning Centre. Radio National's Kate Evans and Cassie McCullagh did a live recording of their program, *The Bookshelf*, and our curators revealed some of our amazing spaces and collection items in behind-the-scenes tours.

Open Day, 12 October 2019, photo by Joy Lai



Holtermann museum

The Library's famed Holtermann collection of gold rush photographs (see also 'Light painting', page 46) is the foundation for the Gulgong Holtermann Museum, which opened its doors on 26 October. Housed in two of Gulgong's historic goldrush buildings recently restored by the community, the museum's displays are built around the incredible photographs taken by Henry Beaufoy Merlin and his young assistant Charles Bayliss in the 1870s.

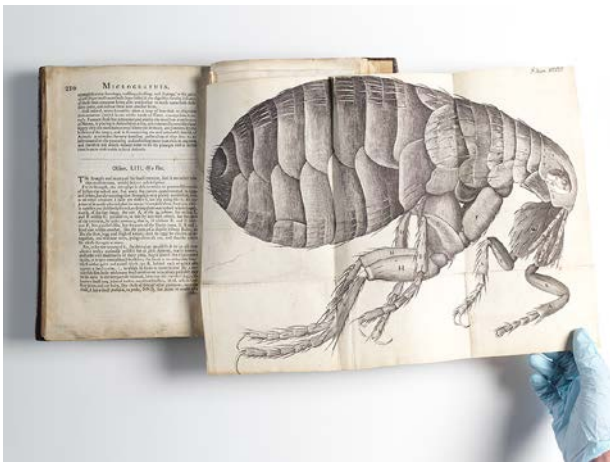
holtermannmuseum.com.au

Gulgong Holtermann Museum, courtesy Visit Mudgee Region



Churchill fellowship

Philippa Stevens, the Library's Manager of Information & Access, has been awarded a 2019 Churchill Fellowship to look at how significant library collections in Europe and the United States achieve a balance between access, security and preservation. Since arriving at the Library in 2012 Philippa has had a strong interest in how risks are managed on the ground at other busy institutions with priceless collections.



Amaze highlights

The Amaze Gallery is filled with collection highlights and curiosities ready for summer viewing. A selection from our rare book collection includes the first book published in Australia in 1802 and a first edition of Robert Hooke's *Micrographia* (1665). A gorgeous display of fore-edges and endpapers is also on show. Beyond rare books, you'll find cartoons drawn by Danny Eastwood for the *Koori Mail* newspaper, a 100th anniversary feature on Felix the Cat, and a recently acquired manuscript written by Jean Roux, an ensign under the command of Marc-Joseph Marion du Fresne, who in 1772 led the first French expedition to reach Australia.

dxlab.sl.nsw.gov.au

Flea from Hooke's *Micrographia*, 1665

NEWS



Interrobang

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

? Do you have any information about the calendars produced by the National Bank of Australasia in the 1950s?

! The National Bank of Australasia was a predecessor of the National Australia Bank (NAB). Information about the calendars it produced for several decades from the 1950s can be found in a history of the bank, *Gold and Paper 1858–1982* by Geoffrey Blainey and Geoffrey Hutton, in the Library's collection.

The bank began issuing calendars featuring Australian paintings — many from the Library's collection — in 1957 and continued until 2001. Each year had a different theme — beginning with capital cities, then early social life, transport and so on — and they became popular with the public and with art connoisseurs alike. 'The Calendar certainly will take its place in any history of the development of appreciation of Australian art,' stated the *Financial Review*, 'through its annual thematic reproduction of early colonial art.'

The calendars were an initiative of the Chief Economist's department but were handed over to Advertising and Public Relations after a decade. The annual print runs were gradually increased to several hundred thousand and complete sets became collectors' items. The Library has several in its collection.

www.sl.nsw.gov.au/ask

Take

5

ORNAMENTAL WEDGWOOD WARES

Compiled by Emma Butler-Nixon,
intern, Research & Discovery



Sydney Cove Medallion

In 1788, Governor Phillip sent three boxes of Sydney clay to Sir Joseph Banks for analysis. To demonstrate the clay's superior quality, the potter and entrepreneur Josiah Wedgwood used it to craft the Sydney Cove Medallion. Only 13 of the original-issue medallions — often referred to as Australia's first souvenir — are known to exist, and five are in the Library's collection.

P*68



Sydney Cove Medallion verso

The Sydney Cove Medallion was one of the few instances where Josiah Wedgwood signed his own wares and identified the origin of the clay used. Only original-issue examples of the medallion were impressed as shown here. The capital 'T' instead of 'J' for Josiah pays homage to the classical style, as the letter 'J' was not used in antiquity.

PM 133



Sir Joseph Banks portrait medallion

Following the excitement generated by the *Endeavour's* voyage to Australia, the likenesses of Captain James Cook, Dr Daniel Solander and Sir Joseph Banks were among the first portraits Wedgwood manufactured in his notable 'Heads of Illustrious Moderns' series. This portrait of Sir Joseph Banks (c 1775) was bequeathed to the Library by Sir William Dixson in 1952.

DL Pa 99



Captain James Cook portrait medallion

Portraiture was enormously popular in late eighteenth-century Britain. Although commissioned portraits were available for a price, the majority of Wedgwood's portraits were not drawn or modelled from life. Instead they were adapted from existing medals, engravings, paintings or sculptures. The design for this portrait of Captain James Cook (c 1777) was modelled from an oil painting by English artist William Hodges.

DL Pa 95

The Library's extensive Wedgwood portrait medallion collection is on display in the Collectors' Gallery.



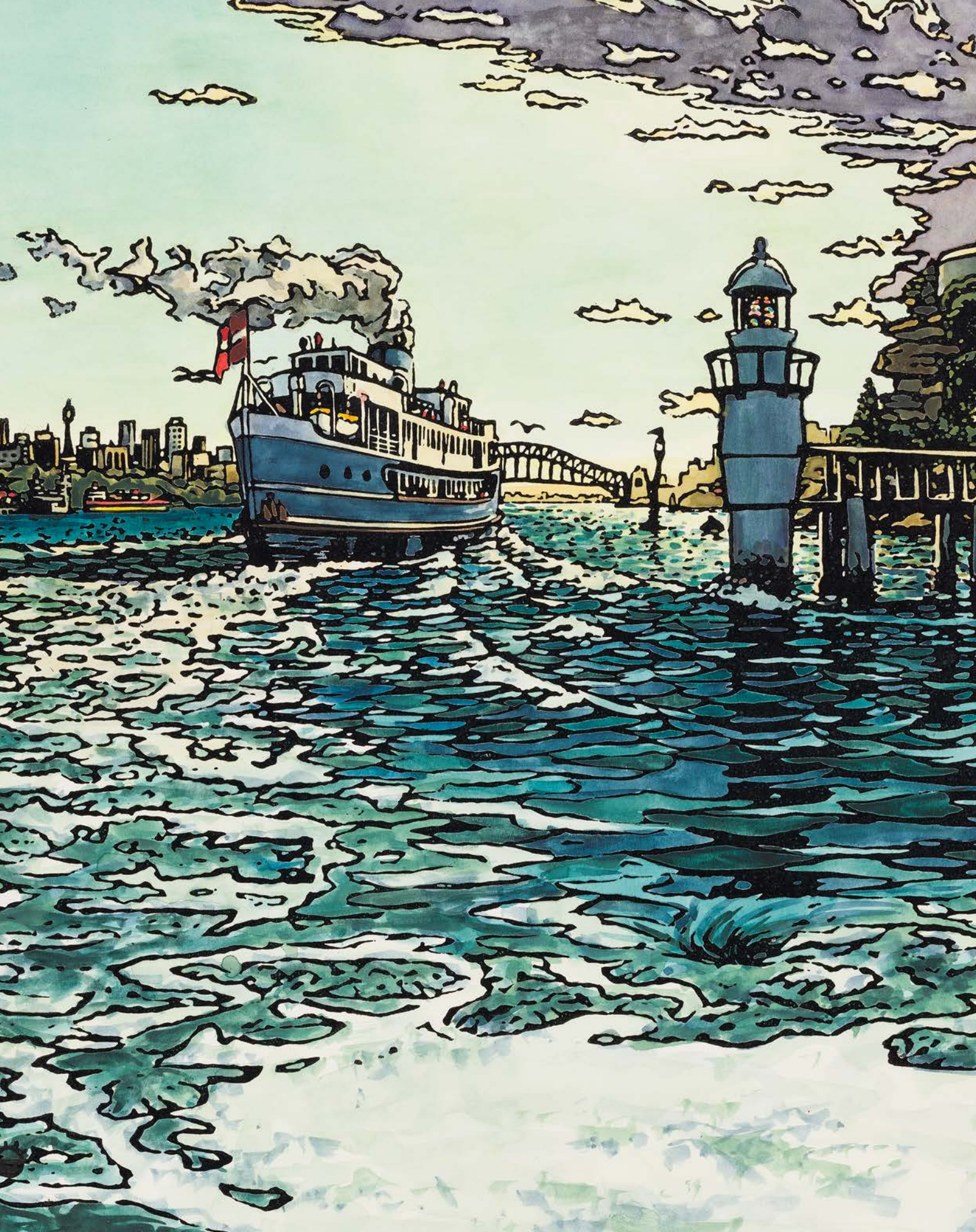
Jasper portrait medallions

Thanks to Josiah Wedgwood's breakthrough creation in 1774 of a fine 'porcelaneous' stoneware he called 'Jasper', ceramic portraits could more closely resemble ancient carved stone cameos and Roman profiles. Celebrating his achievement Wedgwood wrote to his business partner, Thomas Bentley: 'We can now certainly make the finest things in the world for Portraits.' Although Jasper is often associated with blue, it was also manufactured in a variety of pale matte colours, including greens, reds, pinks and lilacs, yellows, creamy whites and browns, inspired by the fashion of the period.

Lady Dorothea Banks
P*36

Johann Reinhold Forster
DL Pa 92





ON DISPLAY

STORIES

in the sun

* WORDS Maria Savvidis

The Library holds vast collections on Australian children's book publishing in the 'golden age' of the 1970s and 80s.

A boom in Australian children's picture books kicked off in the late 1960s and lasted well into the 1990s. As many, if not more, titles were published during this time as in the previous 130 years.

Beginning with the appointment of Joyce Saxby at Angus & Robertson in 1965, publishing houses in Australia were hiring dedicated children's editors.

Authors and illustrators no longer had to rely on international book fairs and overseas companies for access to publishing deals, while courses on children's literature began appearing at universities and teachers' colleges.

This was a time of rapid social change in Australia. The established order was being questioned, and



OPPOSITE: Illustration from *Jonah and the Manly Ferry*, 1983, written and illustrated by Peter Gouldthorpe, PXD 682/11, courtesy Peter Gouldthorpe

Illustration from *The Tram to Bondi Beach*, written by Libby Hathorn, 1981, illustrated by Julie Vivas, PXD 725/3154, courtesy Julie Vivas

awareness of causes such as conservation, multiculturalism and Aboriginal rights was gathering momentum. Children's books were one way to bring these themes to a broad audience of young readers and their families.

Technology was also in flux. Printing had progressed from three-colour line drawings to full-colour reproductions of a glorious array of artworks. Australian publishers enjoyed relatively easy access to these advances through high-quality colour printing in Singapore and Hong Kong.

Children's picture books were becoming recognisably 'Australian' in their themes and characters. The trend for popularising (and personifying) the country's native animals saw the creation of such classics as Kerry Argent and Rod Trinca's *One Woolly Wombat* (1982), Mem Fox and Julie Vivas' *Possum Magic* (1983), and Sheena Knowles and Rod Clement's *Edward the Emu* (1988).

Life in Australian cities and the outback provided familiar visual references for children growing up under southern skies. In *Jonah and the Manly Ferry* (1983), Peter Gouldthorpe's crisp linocuts capture a day at the beach that begins with a ferry trip on a shimmering Sydney Harbour. Julie Vivas conveys the nostalgia of 1930s Bondi through her delicate watercolours in Libby Hathorn's *The Tram to Bondi Beach* (1981). In David Cox's *Bossyboots* (1985), young Abigail takes on Flash Fred the bushranger on her way home via mailcoach to Narrabri, while Phoebe

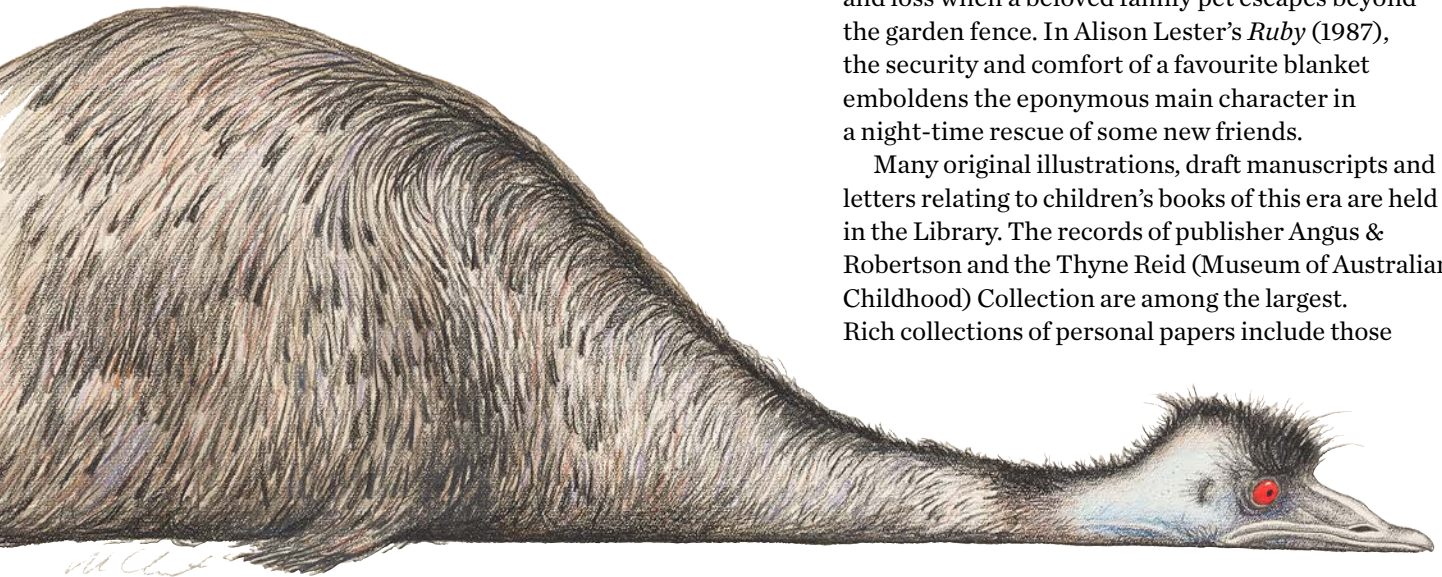
impresses the rural town of Mumblegum with her music and dancing in Quentin Hole's 1987 story.

The Dreamtime inspired the popular books of Goobalathaldin Dick Roughsey and Percy Tresize — among them *Turramulli the Giant Quinkin* (1982) and *The Magic Firesticks* (1983). Tresize often illustrated the backgrounds and Roughsey the figures. The close friendship of these author/illustrators and their mutual concern for preserving the Indigenous culture and stories of North Queensland sustained a 25-year collaboration. The Library holds the original draft illustrations for *Turramulli the Giant Quinkin* and *The Magic Firesticks*.

Publishers also found success by reviving nineteenth century bush ballads and connecting new generations with an Australian literary tradition. The 1970s saw works by Banjo Paterson published as picture books, beginning with *Waltzing Matilda*. With illustrations by artist and theatre designer Desmond Digby, this book won the Australian Book Council Children's Picture Book of the Year Award in 1971. That same year Digby's friend Patrick White (two years away from his Nobel Prize in Literature) gifted all 18 panels of original artwork for *Waltzing Matilda* to the Library.

Picture books increasingly delved into the inner world of childhood. Judy Zavos' *Murgatroyd's Garden* (1986) explores the consequences of living with your choices — with an abundant green twist in Drahos Zak's detailed illustrations. Bob Graham's *The Wild* (1986) touches on themes of freedom, belonging and loss when a beloved family pet escapes beyond the garden fence. In Alison Lester's *Ruby* (1987), the security and comfort of a favourite blanket emboldens the eponymous main character in a night-time rescue of some new friends.

Many original illustrations, draft manuscripts and letters relating to children's books of this era are held in the Library. The records of publisher Angus & Robertson and the Thyne Reid (Museum of Australian Childhood) Collection are among the largest. Rich collections of personal papers include those



ON DISPLAY



of educator and author Maurice Saxby and publishers Margaret Hamilton and Anne Bower Ingram.

Ingram was one of Australia's first children's book editors and publishers, joining publishing company William Collins in 1971. Over her long career, she launched and supported the careers of countless writers and illustrators, and championed Australian children's literature overseas. Her archive includes hundreds of original children's illustrations, posters, first edition titles and personal papers.

When she retired, Anne Bower Ingram was presented with Rod Clement's original watercolour illustration for the cover of *Edward The Emu* (1988). Much of the artwork she gave to the Library appears this summer in a display of almost 50 reproduction illustrations from the golden age of Australian children's books.

Maria Savvidis, Curator, Research & Discovery

***Stories in the Sun* is on display in the Lower Ground of the Macquarie Street building until 23 February 2020.**

OPPOSITE: Illustration from *Edward The Emu*, 1988, written by Sheena Knowles, illustrated by Rod Clement, ML 1388, courtesy HarperCollins Publishers Australia

Illustration from *Waltzing Matilda*, 1970 edition, written by Banjo Paterson, illustrated by Desmond Digby, PXA 76, courtesy HarperCollins Publishers Australia

Illustration from *Turrumulli the Giant Quinkin*, 1982, written and illustrated by Goobalathaldin Dick Roughsey and Percy Tresize, PXD 897, courtesy HarperCollins Publishers Australia and Copyright Agency



Reclaiming

OUR STORY



WORDS Callum Clayton-Dixon



A contributor to the Library's *Living Language* exhibition reflects on Indigenous resistance, survival, and the New England linguisticide.

Yaga Ambēyaŋ. Balgoldyuyn nyambiga urala. I'm Ambēyaŋ. The high country is our home.

Ambēyaŋ is the Aboriginal language of the southern end of the New England Tableland. It is one of the five languages which together form an overarching language community covering most of the Tableland's bottom half. The other four are Anēwan, Inawan, Yaniwan and Rādhūn. Although traditionally this cluster of closely related languages had no coverall label, the name 'Anaiwan' is now commonly used.

Because the New England brand of colonialism was particularly severe, smothering Aboriginal people and culture to the nth degree, our ancestral tongue suffered an extremely rapid decline and was forced into dormancy many decades ago. In contrast, the languages on either side of our own — Gumbaynggirr and Dhanggati to the east, and Gamilaraay to the west — had native speakers until much later in the twentieth century, and in some cases even into the twenty-first century.

The fact that neighbouring languages have survived more intact for longer is in no way an indication that our people cherished their language any less, nor that they were any less determined to protect and maintain this fundamental element of traditional Aboriginal life. It was simply a matter of circumstance.

The New England environment was more amenable to heavy pastoral exploitation, meaning that the district was swamped by colonists and their livestock much faster and more intensively than its neighbours. The Tableland also sustained a much smaller Aboriginal population; analysis of historical data reveals that there would have been no more than 500 first-language Anaiwan speakers at the onset of the colonial occupation in 1832, compared with many thousands in adjacent regions.



Compounding the vulnerability of a small speaker community was the fact that the Anaiwan language is strikingly different from its neighbours. In evidence to the Victorian Legislative Council's Select Committee on the Aborigines in the late 1850s, historian, educationalist and civil servant GW Rusden, whose brother was a local squatter, discussed the relationship between the Aboriginal languages of New England and those of neighbouring districts:

Great similarity pervades the dialects spoken for several hundred miles on the east coast of New South Wales, while the language spoken on the table land (only eighty or ninety miles from the coast) is totally distinct from that spoken by the coast tribe ... [T]he natives of Moreton Bay can converse with tolerable ease with those of the Clarence River, and of Port Macquarie ... while those in New England (on the heads of the Namoi and the Gwydir) though intelligible to one another throughout a vast tract of inland country [the New England Tableland], speak a totally different language from the one which prevails on the coast.

OPPOSITE: Callum Clayton-Dixon in the State Library stack; Anaiwan country, photos by Joy Lai

ABOVE: Callum Clayton-Dixon, Gabi Briggs, videographer Bill Code and the Library's Marika Duczynski, with Mason, Aryannah and Amalyah, filming at Yina Nature Reserve for the *Living Language* exhibition

Although the Anaiwan language appears *prima facie* to be quite unique, it does in fact bear a masked relationship to its neighbours. Having said that, I would argue that the location and character of our language isolated it to a large extent from languages either side. Once the viability of Anaiwan was seriously threatened, speakers off the Tableland could not be relied upon to preserve it.

For several years after the invasion began, Aboriginal people in New England remained almost entirely independent of the fledgling white population and were still the region's dominant language community. But by the early 1840s, English-speaking colonists had outnumbered Anaiwan speakers. A growing number of our people were starting to live and work on stations, where they quickly acquired English from their employers and white co-workers who, almost without exception, did not bother to learn the local language. Children and young people were among those Aborigines residing primarily with the whites, more or less separated from their family groups and tribes. Even at this time, intergenerational transmission of language and associated traditional knowledge had begun to deteriorate.

My great-great-great grandmother Maria Quinn, born in about 1839, grew up in this period. She was the daughter of an Irishman, Maurice Quinn, and a local Aboriginal woman, Mary Ann. Maria's younger sister Elizabeth is recorded as having been a speaker of Anēwan and Ambēyaŋ, and Maria would also have spoken these languages. Maria had children with an Aboriginal man from the Ingleba area by the name of Bungaree (aka James Dixon), who was born before the British invasion of the Tableland. Bungaree would have been a speaker of several other Tableland languages in addition to Ambēyaŋ.

The assimilation process was well underway by the 1850s, and so was Aboriginal acquisition of English. Following the general withdrawal of European workers from New England stations to the gold diggings, local Aboriginal people were employed to alleviate the resulting labour shortage in the pastoral industry. Presumably owing to the relatively small size of the Tableland Aboriginal population, their

contribution was supplemented by the recruitment of many Aborigines from the coastal areas. With the influx of Aboriginal workers from the coast, Anaiwan now had to contend with the influence of less vulnerable neighbouring languages, which were beginning to gain a foothold on the Tableland.

By the 1860s, disease and warfare had reduced the region's Aboriginal population by roughly half, leaving only about 250 first-language Anaiwan speakers, and many thousands of English-speaking colonists. Traditional society was fast deteriorating, and local people had come to be almost completely dependent on the coloniser for survival. Violent exploitation of Aboriginal people and their lands continued to erode traditional owners' access to country, entrenching the conditions for rapid language decline.

Towards the end of the nineteenth century, English had become the main mode of communication within the Aboriginal community. Most children were growing up speaking English as their first language, and learning only fragments of their ancestral tongue.

My great-great-grandfather Walter Dixon was born at Woolbrook in about 1881. He probably understood his mother's and father's language, but his ability to speak would have been limited. My great-aunt Patsy Cohen said that it was in the late nineteenth century that the old people stopped passing on a lot of our cultural practices, traditional knowledge, and our language.

I believe that's when the silence started and the secrecy of keepin' things away from the next generation. They had to really go the white feller's way. It must've been a very sad time for them old people 'cause they couldn't pass on what they knew. They were told to stop teaching the kids ... and leave that behind and they had to teach their kids the white man's way ... They were made to feel ashamed [of our culture and identity].

In answer to a circular issued by the Royal Anthropological Society of Australasia requesting 'native names of places and their meanings', Uralla's District Registrar Kenneth Mitchell responded in 1899 that:

FEATURE

I have done my best to obtain information upon above subject but regret I am unable to do so, all the old Blacks have left my district and only the young ones and half castes are now residing here. And they know nothing of the old dialects of their forefathers.

Intergenerational language transmission had all but ceased by the first decade or so of the twentieth century. There were some middle-aged and elderly people who still knew the language and occasionally spoke it to each other, but it wasn't being passed down to their descendants in any substantial way. My great-grandmother Clara Dixon was born at Woolbrook in 1915 into a world where English was the only language she and her siblings would ever learn.

The language was critically endangered by the early 1930s, with most of the remaining speakers very elderly. My grandfather Norman Dixon was born in 1933 at Walcha, a town built on Ambēyaŋ country. He and his two younger sisters were stolen from their Aboriginal mother in 1941 while their European father was overseas fighting in World War II. After spending a few years at a Catholic boys' home in Parramatta, my grandfather was returned by government authorities to live with his people, on country, at Woolbrook and the Ingleba Aboriginal Reserve. He lived there at a time when there were probably just a handful of old people left who could speak the language.

Our language had been forced into dormancy by the mid-twentieth century. Only a small amount of residual knowledge was retained by elderly people who died in the 1960s and 1970s. My father, Shane Dixon, born in Aotearoa in 1968, was raised by his Aboriginal father and Pākehā mother. He and his sisters were never exposed to Aboriginal language. Shane's cousins, who were raised in the Armidale and Walcha areas, may have heard some Aboriginal language growing up, and possibly learned a few isolated words, but these would have belonged to neighbouring languages such as Gumbaynggirr and Dhanggati.

The Anaiwan Language Revival Program, established in 2016 by members of the Armidale

Aboriginal community, aims to reclaim and revitalise the local language. The program began running classes in late 2018, including at the local Aboriginal preschool, and is working to produce a comprehensive language knowledge book.

Children and adults are starting to (re)learn our ancestral tongue, and a small but growing number of our people are (re)introducing the language into everyday use. Born in 1994 in Aotearoa, I now live in Armidale, on the country of my grandfather's language community. Alongside members of my extended Aboriginal family, I am involved in the effort to revive the language of our ancestors. Rarely a day goes by when I don't use words and phrases from my language.

The story of language 'loss' on the Tableland can be viewed inversely as a remarkable story of survival and cultural continuity. Many Aboriginal languages, including our own, have been classified by linguists as 'extinct'. It is true that, as a direct result of colonisation, our people stopped speaking their mother tongue many years ago. But it did not die, it did not go extinct — it became a sleeping language.

And if it wasn't for our old people who made the decision to provide their knowledge to researchers like ethnographer RH Mathews and anthropologist AR Radcliffe-Brown, there would be no records from which we could reclaim our ancient tongue from its dormant state. Perhaps they knew that doing so would ensure that future generations would have something to work from. Perhaps they knew that in order to ensure the survival of our language, they had to exploit the coloniser's obsession with documenting the ways and words of a so-called 'dying race', with the hope that, when the time was right, their descendants would reawaken it. And it is because of our people's strength, resilience and determination that we are able to undertake this task today.

This is an edited version of Callum Clayton-Dixon's talk for the Library's bimonthly 'Talking Deadly' series. Callum is an Ambēyaŋ linguist, historian, founding member of the Anaiwan Language Revival Program, and a PhD student at the University of New England, Armidale. He was part of the reference group for the exhibition *Living Language: Country, Culture, Community*, in our galleries until 3 May 2020.

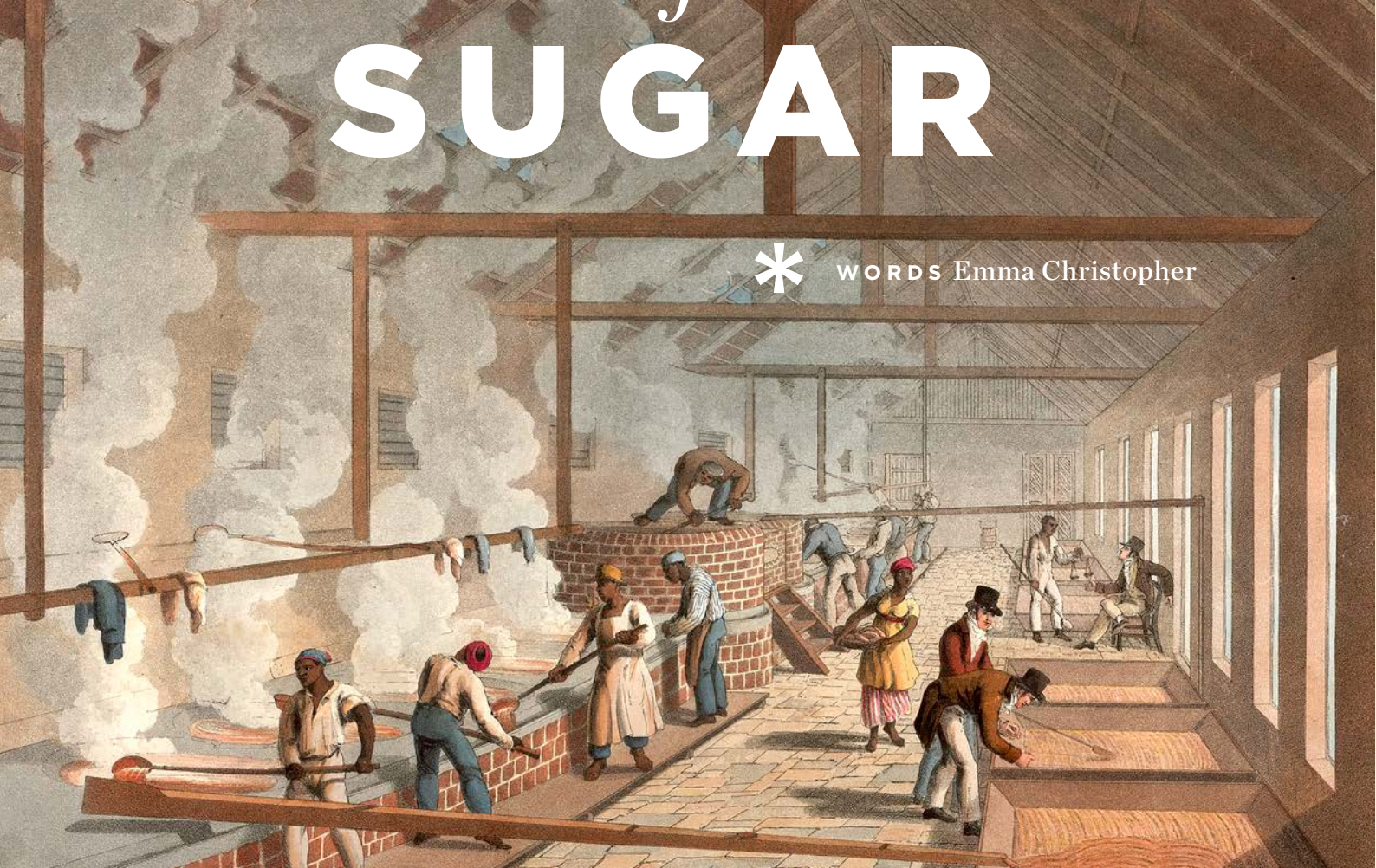


The first

SUGAR



WORDS Emma Christopher



Sugar and slavery are intertwined in the hidden story of Australia's early industry.

A plaque in Tascott, on the NSW central coast, memorialises the man for whom the suburb is named. Thomas Alison Scott (TA Scott), it proclaims, 'pioneered the sugar industry in Australia'. Scott's status as Australia's sugar innovator is noted everywhere from the *Australian Dictionary of Biography* to the website of the Freemasons, where he is also remembered also as Australian Social Lodge member 260.

But the claim that Scott was the nation's original sugar pioneer is doubtful, and plays down the contribution of another man, the unheralded and largely unknown James Williams. The story of these two men, one white and influential, the other black and captive, is a microcosm of the current controversy over slavery, memory and legacies being played out around the world.

Thomas Alison Scott was born around 1777 into a family deeply involved in the transatlantic slave trade. As a young man he worked for his uncle, one of Liverpool's wealthiest slave traders, readying ships for Africa. It must have been clear as he entered the inventory of slaves into the profit and loss charts that Africans were not considered to share much common humanity with the people of Europe. They were property in a different way to an indentured servant or a household retainer. Their status was permanent, marked on their bodies.

It was a belief system hardened in subsequent decades when Scott managed his father's plantation in Antigua. Caribbean slavery was built on violence and terror. Cruel punishments, rapes and all too

frequent deaths were not by-products or crimes by rogue planters, they were etched into the system's foundations. An intimate warfare existed between master and slave, especially in these years after the terrors of the Haitian Revolution. Sugar was made by African workers, but the profits and status accrued to white people alone.

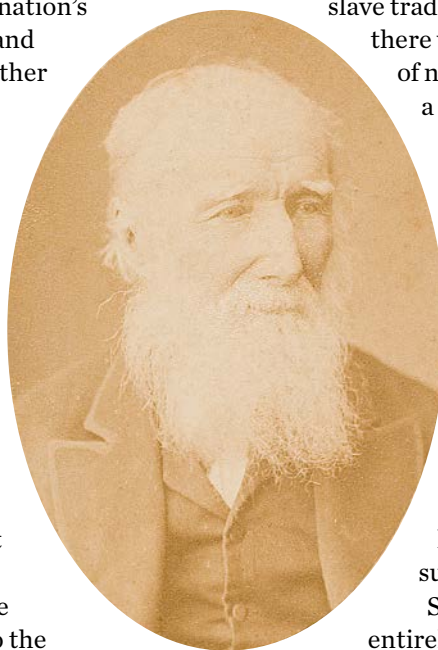
Along with members of many other white families, Scott left Antigua when Britain made the transatlantic slave trade illegal. Believing that their lives there were ruined, many went in search of new opportunities to plant sugar with a labour force that could be coerced.

Scott's first venture in Tahiti failed, and he continued on to Sydney. There he solicited Major Frederick Goulburn, colonial secretary and himself son of a wealthy sugar planter and slave owner, to promote sugar cultivation in New South Wales. When Goulburn agreed, Scott sailed for Port Macquarie to put his plan of using convict labour into action. Shortly afterwards, he began to vociferously declare success.

Such claims hide a different history entirely. When Scott arrived in Port

Macquarie, a man named James Williams had already grown sugar successfully there. To Scott, however, Williams was immaterial; it was inconceivable that he might be a rival. And the reason went far beyond Williams' convict status.

Like Scott, Williams was from Antigua; unlike Scott, he was described as having a black complexion and 'black woolly hair'. His knowledge of how to grow sugar revealed the truth of his past: he had been born into slavery.



OPPOSITE: Images from *Ten Views in the Island of Antigua, in which are represented the process of sugar making, and the employment of the negroes*, London: Thomas Clay, 1823, courtesy British Library

ABOVE: Thomas Alison Scott, pioneer sugar grower, c 1875-77, photograph by B Boake, P1/1549



Williams may have been emancipated, or may have purchased his freedom from slavery. But it is more likely that he absconded and fled to England. He later claimed to have been a cook, suggesting he had taken the popular route to freedom by seeking work on a ship and passing himself off as a free man. After he arrived in Portsmouth, probably bound for London, he was arrested for theft. In July 1819, aged 23, he was sentenced to seven years' transportation.

Williams arrived in Sydney on the transport *Neptune* in July 1820. In December he was sent north to Newcastle for another theft. Two years later he was ordered to Port Macquarie, newly established as a site of punishment for those who committed further crimes. But then came a glimmer of hope. At Port Macquarie Captain Francis Allman 'procur'd 8 joints' of sugar cane. Of all the men there, only James Williams knew what to do next.

Where other men had tried to produce sugar and failed, Williams took one plant and made 400. Allman was thrilled, rewarding him with clearance to return to Sydney. Soon, however, he was back, apparently sent merely on 'suspicion of a crime' with no conviction listed. After his return, showing remarkable resilience, Williams continued his work. He produced sugar and rum that was forwarded to Sydney in triumph.

It was only at this point that Thomas Alison Scott arrived at Port Macquarie and produced what he later

claimed was the first sugar. That Scott's story has been widely believed and recounted partly reflects the different fates of the two men. Scott lived out his very long life writing frequent letters to newspapers about sugar cultivation, forever framing himself as the nation's foremost expert. His 12 children, countless grandchildren and great-grandchildren — one of whom erected the plaque at Gosford — have kept the story alive.

James Williams, by contrast, was in and out of jail for the remainder of his life, sometimes on the basis of dubious evidence, and by some accounts he was ultimately hanged. Illiterate, he struggled to record his own version of events. If he had children in Australia there is no record of them. His story is not celebrated.

But this alone does not account for the way Williams has been written out of history. Even at the time, Scott was challenged over his hubris. 'How many times did you try to make sugar at the settlement before you made anything like it?' one man asked, adding, 'What you made yourself was not fit for dogs to eat before the poor black man shewed [sic] you the way.' Newcastle commandant Captain Rolland agreed, writing that it was 'the Negro who first planted the cane'.

So why, when Williams' story was known at the time and then brought to light again in the 1950s, is it only Scott who features in the Dictionary of

ABOVE LEFT: Sugar Mill, Richmond River, c 1900–10, PXE 711/626

ABOVE RIGHT: Sugar cane field, Clarence River, North Coast District, NSW, c 1921–23, PXB 310/332

FEATURE



Biography? Some might suggest that the answer lies solely in Williams' convict status, but this would be to miss the bigger picture. Williams has been largely written out of the story of Australia's sugar history just as the achievements of people of African origin were overlooked, ignored or downplayed everywhere in the British Empire.

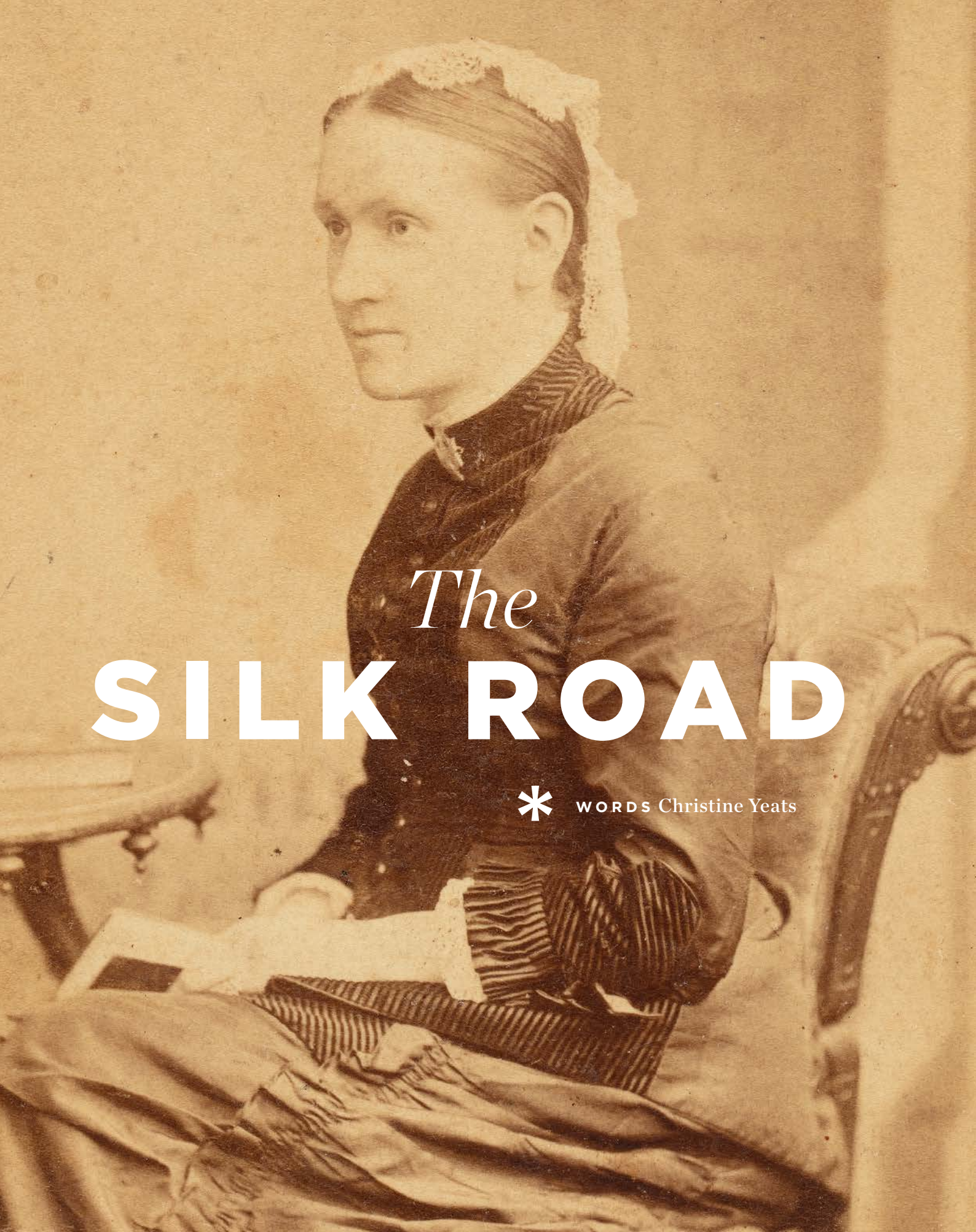
The deliberate omission of people of colour from the history books casts a long shadow across our world. As historians in the United States and the Caribbean are urgently arguing, it allows a white supremacy narrative to appear self-evident. People of colour are today striving to write their own triumphs into tomorrow's history books.

James Williams' experience was unique, but he also represents a story that Australia has hardly begun to grapple with. He, as well as Scott, should have a place in our history.

Associate Professor Emma Christopher is a Scientia Fellow at the University of New South Wales and was the Library's 2018 CH Currey Fellow. Her latest book is *Freedom in White and Black: A Lost Story of the Illegal Slave Trade and its Global Legacy* (University of Wisconsin Press, 2108).

The Scott family papers are held by the State Library of NSW.

Image from Ten Views in the Island of Antigua, in which are represented the process of sugar making, and the employment of the negroes, London: Thomas Clay, 1823, courtesy British Library



The
SILK ROAD



WORDS Christine Yeats

A silk-growing industry run by women was a focus for optimism in late nineteenth century New South Wales.

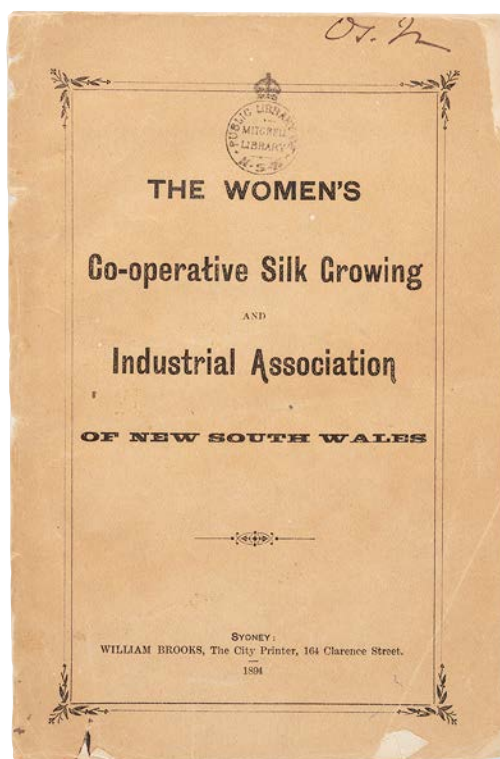
In the early 1890s, a group of women from Sydney's social elite, many of them active in the feminist cause, turned their minds to the problem of employment for women. They were concerned about the damaging effect of that decade's economic depression and drought on women from all walks of life.

The government had made efforts to provide work for men, but new fields of employment had not opened up for women. In the industries where women could find work they usually received lower wages than men, the group reported, meaning that 'very real injury [was] being done to men and women by this unequal competition'. This problem could be resolved by directing women's labour into 'channels not crowded by the stronger sex'.

Silk growing provided the answer, with women as the producers. The Women's Co-operative Silk Growing and Industrial Association of New South Wales Limited was set up in 1893 with the aim of establishing a silk growing industry in New South Wales. The only man on the Association's management committee was the well-known scientist Charles Hedley.

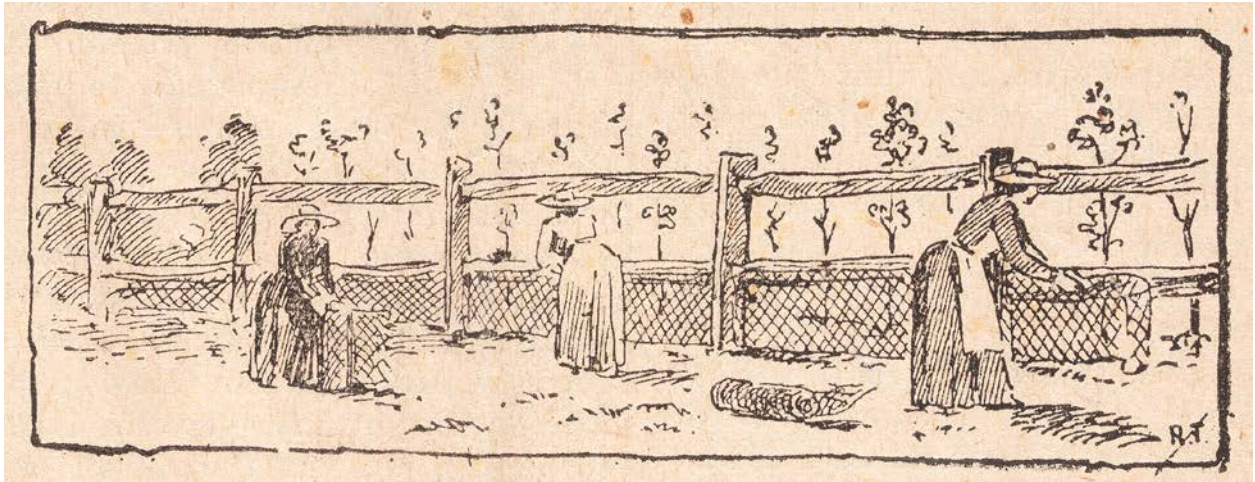
Mrs Mary Sanger Evans nee Creed, the Managing Secretary, was the main driving force behind the Association. An active member of the Women's Suffrage League and the Women's Literary Society, she had long advocated the rights of women. In 1871, she and Miss GM Bogle shared the distinction of being the first women in the Southern Hemisphere to matriculate from high school. But they were not permitted to enrol at the University of Melbourne because they were women. The *Melbourne Punch* of 14 December 1871 published an satirical illustration of the university's inaugural chancellor, Sir Redmond Barry, refusing to admit Mary and Miss Bogle.

The Library holds three copies of the Silk Growing Association's 23-page prospectus — a skilfully crafted document designed to attract shareholders. The shares were £1 each and no shareholder was liable



for more than £1 on each share. It was also possible to pay in instalments of one shilling per month. The overarching message was simple: rather than offering wealth for a few, the Association was aiming to provide comfort for many, while paying good interest for shareholders.

The prospectus demonstrated an idealistic belief that 'the shaking of hands between capital and labour' would lead to the success of the silk growing venture. It opened with a description of the plight of two workless young women facing poverty and starvation. One was a governess, while the other had no specific occupation. These case studies were carefully selected to reflect the Association's key object of opening new fields of productive industry for workless women of all classes — from 'refined gentle women to factory girl and motherless waif'.



Previous attempts at silk growing in New South Wales and elsewhere in the Australian colonies in the nineteenth century were acknowledged. The Association argued that many of these unsuccessful projects were isolated initiatives carried out on a small scale. Two unnamed growers were said to have failed because they imported unsound graine (silkworm eggs) from Europe.

Particular mention was made of pioneer sericulturalist Sara Florentia Bladen-Neill and her efforts at Corowa on the Murray River. Despite contending with difficulties including dust on the leaves of her mulberry trees, which is fatal for silkworms, Sara was still able to produce high quality silk. The message in the prospectus was clear: silk growing could be successful and the Association was in the 'happy position' of being able to profit by learning from the mistakes and successes of the past.

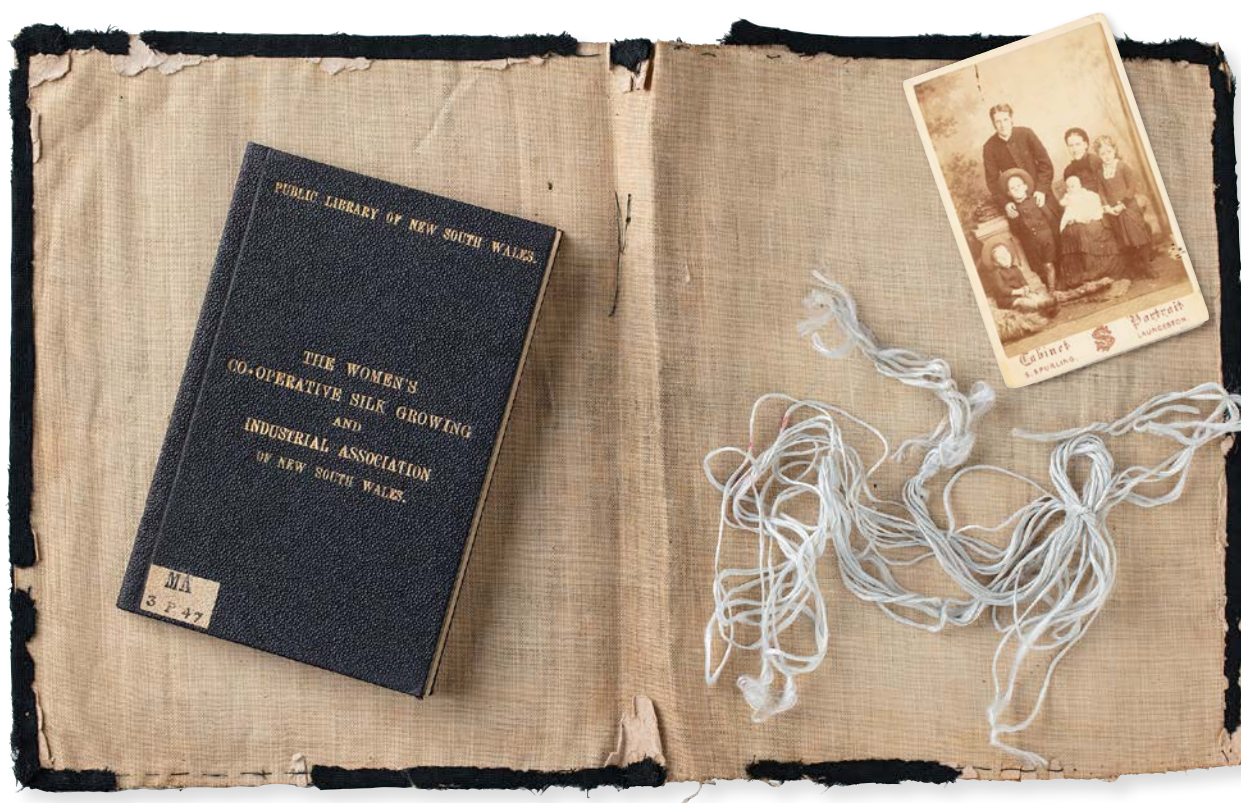
The Association's activities were to be undertaken on co-operative principles, with contributing shareholders supplying the capital and non-contributing shareholders the labour. Both were to share the profits equally. In what could be described as a call to arms, the prospectus proclaimed that 'our workers will do their best, since they are profit sharers to the full. Those who form our first detachment have all the spirit of the real pioneer co-operators determined to make a living succeed.' It's almost possible to feel the optimism rising from

the page when the potential returns per acre for the silk industry in New South Wales are compared with Italy and Europe.

There was good reason to be hopeful about the Association's future. About £1400 had already been subscribed to the Association and the New South Wales Government had promised to pay £200 a year for three years. The fledgling silk industry at the New Italy settlement on the north coast of New South Wales was achieving good results. Walter Scott Campbell's government report on sericulture, tabled in Parliament on 21 March 1893, had been well received. In 1893 land owned by the Australian Agricultural Company at Booral near Stroud was leased for use as a Government Silk Farm under the management of Mr Charles Brady.

The Association also received Vice-Regal encouragement when New South Wales Governor Sir Robert and Lady Duff demonstrated their interest and support. The first of the Association's drawing room meetings was held at Government House, presided over by the Governor. The committee was also permitted to hold its frequent meetings at Government House.

Another reason for optimism was Miss Agnes Ottmann's membership of the Association's committee. As Sir Robert and Lady Duff's governess, she played a pivotal role in the Association's activities in the two years she spent in Sydney. Her booklet



Instructions for Silkworm Rearing is part of the Mitchell Library's collection.

By the time the prospectus was published, the Association had purchased a 40-acre property with a house at Wye, which they called Wirawidar (Woman's Land). To raise the £183 purchase price, the committee drew on funds already subscribed, the first of the government grants, and a mortgage with the Australian Joint Stock Bank.

The silk growing venture at Wye began with great promise. It was hoped that the industry would pay for itself almost from the start by combining beekeeping with silk growing and raising crops on which the bees would feed among the white mulberry trees. In a very positive report, the *Cootamundra Herald* of 27 February 1895 writes that the Association was selling silkworm eggs to those 'who will grow [them] according to Miss Ottmann's pamphlet of instructions'. The plan was to export the resulting cocoons at a small commission.

At the 1896 annual general meeting, however, the outlook was no longer so promising. The industry had suffered exceptionally dry seasons, blight, insects and other pests, and the government's promised grant had been withheld. Although the Association did receive a further £200 grant in 1897, by 1898 it was no longer managing Wirawidar. On 12 February 1900, at a special meeting of shareholders, it was agreed to voluntarily wind up the Association.

The silk growing enterprise at Wye would be largely forgotten if the prospectus and Miss Ottmann's instruction manual had not survived. While ultimately unsuccessful, its efforts to counter 'the wholesale degradation of women' by providing them with employment and financial independence deserve to be remembered.

Christine Yeats is the President of the Royal Australian Historical Society.

Women's Co-operative Silk Growing and Industrial Association of New South Wales Limited prospectus; skein of silk, 1890s, Evans family papers, MLMSS 4637; photograph of Mary Sanger Evans' family, Wynifred Mary Dale papers, c 1870-1985, MLMSS 9985



LOVE

is all



WORDS Anna Corkhill

The well-known conservationist Myles Dunphy's romantic side is beautifully illustrated in a new acquisition.

'My friends,' wrote Myles Dunphy in 1920, 'the aim and purpose of life is love'. The renowned conservationist, mapmaker, architect and teacher went on to argue, in his essay 'To Wait or Not to Wait?', that a man should not wait to marry until he is 'of means'. He should seize the opportunity when it arises to wed the woman he loves.

Dunphy composed this essay — a draft is in the Library's collection — after an argument with a friend around the fire on a Sunday night. To strengthen his point he quotes American orator Robert Ingersoll, the Sanskrit text *Hitopadesha*, Tamil poet Thiruvalluvar and Australian author Zora Cross ('Love — love is all; and sweeps in mighty flood').

It's not surprising that Dunphy took this romantic view, having lost his fiancée Hazel Matheson to tuberculosis in 1916. '[L]ife is too tragically uncertain,' he writes. 'There is no time for ample preparations. Do the best you can, seize everything within your rightful power to grasp, and the greatest of all is love.'

Many people know of Myles Dunphy's tireless commitment to the conservation movement in NSW — including his successful lobbying for the Blue Mountains to be listed as a national park. His richly illustrated journals and other papers bequeathed to the Library in 1985 document his life of bushwalking and mapmaking (some of the journals featured in the Library's 2018 exhibition *UNESCO Six*).

A recent addition to this trove emphasises the romantic side of Dunphy's character, as set out in his essay. Dexter, the son of Myles and Margaret Dunphy, recently donated a set of hand-drawn booklets and cards his father created for his mother, as well as love letters and other personal papers. They show that Dunphy's devotion to beauty and aesthetics permeated his personal life, and that artistic expression was as central to his romantic relationships as it was to his environmentalism.

A key item in the new collection is a grangerised copy (with added illustrations and text) of a 1913 edition of the *Rubaiyat of Omar Khayyam*, first published in English in 1859. Dunphy addressed the book to 'Girl Dorothy' in 1917, hand-colouring existing illustrations (by Rene Bull) and adding watercolour paintings, photographs, aphorisms and poems by himself and others (including Will H Ogilvie, George Essex Evans and Ada Cambridge). The images feature bushwalking destinations such as Garie Beach in the Royal National Park and Hollanders River in the Central Tablelands, and one photograph shows Dunphy in bushwalking gear looking out from atop a rock ledge.

Dunphy's selected poems circle around his favourite themes: the pursuit of love and beauty, awe of nature, the joy of camping, and a patriotic view of Australia. The book finishes with a handwritten inscription: 'Myles to Dorothy. Con Amore [with love].'

This book had a remarkable journey from its recipient to Myles' son Dexter. When Dorothy died in 1967, it was among her treasured possessions. As she didn't have any living relatives, a nursing home staff member gave it to her own son, who was then a young bookseller. About 10 years ago, the bookseller attempted to find contact details for Myles Dunphy using Google, but didn't have any luck. He tried again last year, found Dexter Dunphy, and gave him the book. Whether Dorothy was a girlfriend of Myles, or just a girl he admired, we don't know. It's clear, though, that he put a great deal of time and skill into the book's production — it contains some 35 poems in Dunphy's varied calligraphic styles.

Another set of booklets lovingly created by Myles Dunphy came to the Library in 2003. The leather-covered 'Book of Nekome' (Dunphy's pseudonym) and 'The Breath of the Ranges' are dedicated to Ada Lucy Garratt in 1919 and 1920, the first embossed

OPPOSITE: Margaret Peet and Myles Dunphy, c 1922-25, presented by Dexter Dunphy, PXE 1746

with her initials 'ALG'. They were donated by Ada's daughter Mrs B De'Maid-Groves, who said that her mother had treasured them throughout her life.

They feature hand-copied verses by Dorothea Mackellar, Charles Wagner, Banjo Paterson and others, and photographs taken by Myles of scenery and campsites at Kanangra, Kowmung and other remote locations. They are dedicated to Ada 'in friendship'.

By 1922, Dunphy had begun a relationship with Margaret Peet, who he would marry in 1925. Dunphy's loving devotion to Margaret can be seen in the recently acquired cards and booklets, which also detail his (or Nekome's) thoughts on beauty and nature. One booklet illustrates Victor Daley's poem 'The Little Worlds' with watercolour drawings of Coxs River, Middle Harbour and other places in NSW. Another, 'The Tidgy Outdoor Book', is dedicated to Margaret (his 'little pal') in 1923, and features a series of photographs of her with pithy captions, alongside tiny cartoons of canoeing and camping adventures. Dunphy's booklets are all carefully crafted, with immaculate hand-stitched bindings.

In 1920, when Dunphy was 29 and single, he wrote that 'A man's greatest asset is almost invariably his wife', and it appears he dedicated much attention to searching for a happy union. Marrying at 34, he remained devoted to Margaret for the 60 years until his death in 1985. With their sons Milo and Dexter, the couple enjoyed regular camping trips in remote parts of NSW.

The extensive Myles Dunphy collection in the Library shows us his artistic and technical skill through fastidiously drawn maps and illustrated journals. The latest acquisition adds to our understanding of a man who valued drawing and poetry as essential elements of love and romance.

Anna Corkhill, Curator, Research & Discovery



Selected Myles Dunphy material including: booklets inscribed to Ada Lucy Garratt, and a photo of Garratt, c 1919-20, presented by Mrs B De'Maid-Groves, MLMSS 7257; *Rubaiyat of Omar Khayyam* with manuscript additions, inscribed to 'Dorothy', 1917, and booklets created for Margaret Peet, c 1922-25, presented by Dexter Dunphy, MLMSS 10205; photograph of Margaret Peet and Myles Dunphy, c 1922-25, presented by Dexter Dunphy, PXE 1746

FEATURE



The background is a detailed oil painting of a stormy sea. In the foreground, a small sailboat with a white sail and a red flag on its mast is navigating through dark, choppy waves. To the right, a massive, layered rock cliff rises from the water, with white foam from crashing waves at its base. The sky is dark and filled with heavy, swirling clouds, suggesting an approaching storm. In the lower left, a seagull is perched on a small rock in the water, and another seagull is flying in the lower right. The overall mood is one of tension and danger.

A perfect
STORM



WORDS Maxwell Burns-McRuvie

Convict, artist and weatherman George Edwards Peacock disappeared mysteriously from the colony he had painted in vivid colour.

In 1856 a storm descended on the life of George Edwards Peacock. In the 20 years since the former Yorkshire solicitor had been transported to NSW for fraud, he had rebuilt a respectable position for himself as an emancipist painter and meteorologist. But unlike the Pacific squalls he charted from his meteorological observatory at South Head, the personal tempest had not blown in without warning.

The storm was set in motion by his wife's 'disgraceful and ruinous connexion' with a notorious swindler, who had left her pregnant and abandoned in 1839. And it was driven by debts and a financial situation that grew bleaker every time Peacock was forced to take out another mortgage to settle them.

As the dark skies began to crash down, Peacock appeared to evaporate into thin air. One day in November 1856, this man of art and science — who had risen from the ranks of convicts to count the Governor of NSW as a patron of his art — suddenly 'bolted'. He left behind his marine villa, his meteorological equipment, and a number of striking landscape paintings.

More than a century and a half later, his fate is still shrouded in mystery. We may never know the full story but, piecing together the details of Peacock's final years at South Head, we can shed light on *why* this elusive character abandoned his life in Sydney.

Peacock was born in 1806 in Sedbergh, Yorkshire, into a well-to-do, pious and highly educated family. Admitted as a solicitor in 1830, he had his own practice in London within three years. During this time he married Harriet Brown and they had a boy named Francis.

Despite keeping up appearances, Peacock's mounting debts crippled his practice, and he resorted to forgery. He was caught embezzling £7814 in stock (approximately \$1.5 million today) and tried for defrauding the Bank of England.

Facing the death sentence in 1836, he explained that his 'honest' intention had been to invest the stolen money and pay off debts with the profits before returning the original sum. If he had intended to get away with the lot, he argued at the trial, wouldn't he have simply 'flown with the £7000 and sought refuge and security in a foreign land?' Though found guilty, he avoided hanging and was transported to NSW for life.

Upon arrival, Peacock was assigned to clerical work at Port Macquarie. Harriet dutifully followed her husband, arriving in Sydney with the couple's son and several letters of introduction from London friends. One, addressed to Governor Richard Bourke and held in his papers at the Library, described her as having 'courage enough to delight you as a soldier and quite enough attraction to interest you as a man'.

After a brief reunion with George in Port Macquarie, Harriet soon returned with Francis to Sydney, where she became involved with a Mr James Abbott, alias 'John Thomas Wilson'. A professional womaniser, con artist, swindler and auctioneer, Wilson had a history of inducing young ladies who were 'much his superior in rank and fortune' to elope with him, before draining them of their funds and virtue.

After Harriet became pregnant, Peacock was granted leave from Port Macquarie to deal with the matter in Sydney. Despite her husband's prolonged visit, Harriet remained with her lover until October 1839 when, according to the *Sydney Gazette*, Wilson made a 'moon-light flitting' from the colony. He left his creditors 'in the lurch to the tune of some forty or fifty thousand pounds' (about \$8 million today) and Harriet was 'bilked' without a farthing.

In the wake of this scandal, Peacock seized an opportunity to train as a meteorologist at Parramatta Observatory under the astronomer John Dunlop. He was soon given the position of Government

OPPOSITE: *The Heads of Port Jackson NSW from off the North Head — a squall*, by GE Peacock, 1846, DG 333

Meteorologist and assigned to the South Head signal station. Receiving the paltry annual salary of £22 7s 6d, he built a small house nearby, inviting Harriet to join him so they could start afresh and raise both children in the small South Head community.

When Harriet refused to leave town, Peacock viewed her rejection as a sign of ‘ingratitude and careless indifference’ (letter in NSW State Archives). He abandoned ‘all thoughts of a reconciliation’ and in 1842 tried, unsuccessfully, to obtain custody of his son.

The skies began to clear over his professional life as Peacock proved ‘punctual’ as a weatherman at South Head, sending regular reports to the *Sydney Morning Herald*. He was granted a conditional pardon in 1846, and the next year he exhibited his paintings, won an art prize, and had his weather records published into a small ‘Meteorology’ booklet under his initials, GEP.

To supplement his income as a meteorologist, he began churning out souvenir-size views of Sydney Harbour for a wide range of patrons, including Governor Fitzroy. Dozens of these paintings are held in the Library’s collection, most featuring rosy-hued skies. The dark scene shown here of an approaching Sydney squall is a rare exception. We can faintly make out Macquarie’s lighthouse tower perched atop the sandstone cliff and, to its right, the signal station with its attached observatory. Peacock’s house was close by.

A number of clues suggest that Harriet had finally decided to join her husband at his South Head home by 1854. A Mrs Peacock of South Head is recorded as donating five shillings to a Crimean War appeal in 1855. In a letter to the editor of the *Sydney Morning Herald* in 1918 a man named JH Wallis (who must have been quite elderly) claims to have been ‘an intimate friend of Mr and Mrs Peacock’ and ‘their two sons’ in the years leading up to 1855. The third piece of evidence is circumstantial, but persuasive: in about 1854 Peacock began building an extravagant 14 room house to be named Oncliffe — presumably to accommodate his reunited family in middle-class comfort.

Just as in London, however, Peacock’s expenses began to far exceed his income and soon he was

forced to mortgage the property. He appeared in the Supreme Court over a debt of £70 and a second mortgage was raised with the solicitor Montague Stephen. By January 1856 things were even worse: Peacock was summonsed for a debt of £150 and a third mortgage was raised.

After receiving a further summons from a timber merchant in July that year, Peacock learned that the Australian Mutual Provident Society was foreclosing on his house and land. Then, just as his domestic and financial foundations began to slip, his steady job as Government Meteorologist lost its footing. The decision to construct a new observatory and time-ball above the Rocks would mean the closure of South Head station, and a professional Colonial Astronomer, Reverend William Scott, would soon arrive from England to take his place.

Peacock’s short meteorological entry for Monday 3 November 1856 would be his last: ‘Wind light or moderate all day; a violent shower between 9 and 10 a.m.’ Two weeks later a ‘Reports of Crime’ poster appeared, with one paragraph that must have shocked many in the Sydney art world, the halls of government, and the community at South Head:

George Edward Peacock is charged with stealing £201 7s 1d., the property of Montagu Consett Stephen, solicitor, Elizabeth-street, Sydney, where he was employed as clerk. He resided at the South Head, where he has property, and was meteorological compiler to the *Sydney Morning Herald*. He is about 45 years of age, 5 feet 7 inches high, slight made. A warrant has been issued, and is in the hands of the Inspector of Detective Police.

What happened to George Edwards Peacock next remains a mystery. Having returned to an act of thievery, it is likely he pursued the course he suggested at his 1836 trial: to ‘fly with the money’ and seek ‘refuge and security in a foreign land’. Perhaps he changed his name to avoid detection. Confusingly for later researchers, another ‘George Peacock’ — no apparent relation — appeared as a painter in Victoria in the 1870s.

Although Peacock has gained recognition as an artist since his disappearing act, his meteorological

FEATURE



work was rejected as ‘unworthy of confidence’ by the Colonial Astronomer, Rev William Scott, upon his arrival. Despite this blanket dismissal, which probably says more about Scott’s haughty personality than the records themselves, Peacock’s reports remain the only daily account of Sydney’s weather between 1840 and 1856.

While his reports feature Pacific squalls of every description, the personal storm that brewed and eventually broke upon his life at South Head didn’t make the Sydney papers — yet another mystery in the fraught and complicated life of George Edwards Peacock: convict, weatherman and artist.

Maxwell Burns-McRuvie is a Sydney-based historian and tour guide. In 2016 he founded Journey Walks — narrative history tours of Sydney (www.journeywalks.com). He is completing a Masters of Museum & Heritage Studies at the University of Sydney and recently won the University’s 2019 Venour V Nathan Prize for an extended essay on GE Peacock.

*Sydney NSW from Garden Island,
Government House to the left,
by GE Peacock, 1846, DL 7*

WHO WAS

Jemmy Mullins?



WORDS Robert Holden



After a century and a half, a rare Australian children's book resurfaces.

A seemingly unremarkable and ephemeral item in the Mitchell Library's unparalleled collection of Australian children's books has long been the subject of conjecture among book historians. A modest offering of Sydney's colonial press in 1856, *Jemmy Mullins or The Little Irish Sailor Boy* is a 19-page unillustrated tract. Only three copies – two in the Mitchell Library and one in the National Library of Australia – are known to exist.

Who was Jemmy Mullins? Were the book's events historically accurate or fictitious? Who was the author hiding behind the title page description as 'one of H. M. Chaplains, N. S. Wales'? And why were almost all the characters in the story – set in Sydney in 1812 and 1813 – obscured behind initials or titles?

I began my search for answers by establishing the work's context and trying to confirm my belief that it was a children's book. Australia's first children's book, *A Mother's Offering*, was published by the *Sydney Gazette* in 1841. (The Library holds five copies of this great rarity which has been known to fetch over \$50,000 on the antiquarian market.)

For over a century, the author of this foundation text ('a Lady long resident in New South Wales') was misattributed until, in 1980, Marcie Muir identified her as Charlotte Barton. Muir's success in identifying Barton prompted my own interest in discovering the identity of *Jemmy Mullins'* author. I suspected that this might be Australia's second children's book.



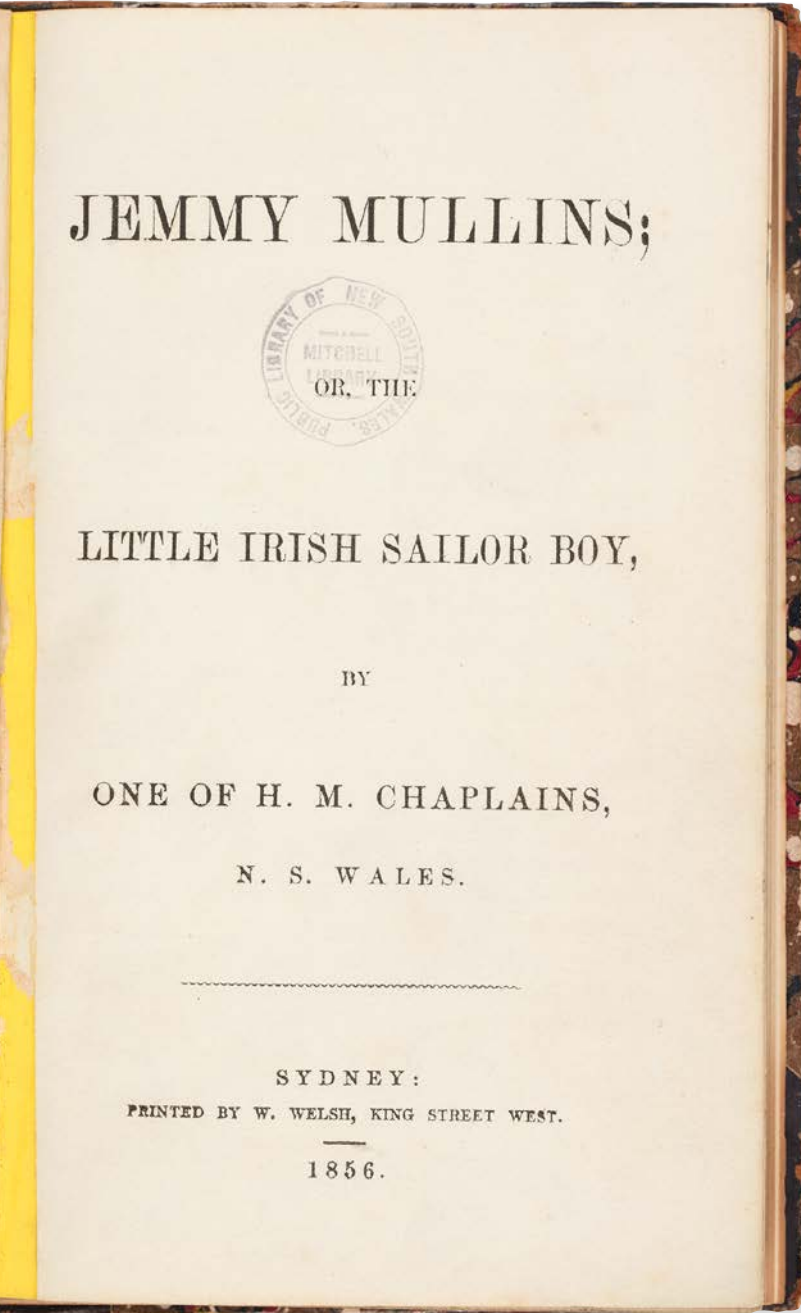
The book's preface suggested that it was based on the real-life experiences of the author and his protagonist: 'It is, my dear little friends, with the sincerest desire of promoting your welfare that I attempt writing this short memoir ...' And this opening held another clue – it was appended with the initials 'J. H.'

Marcie Muir's 1970 bibliography of Australian children's books listed *Jemmy Mullins*, but stated that it was 'not known if [the book was] intended for children'. In an auction catalogue the following year, the author 'J. H.' was identified as the Reverend James Hassall, who was His Majesty's Chaplain at Berrima Goal in the NSW southern highlands in 1856, the very year in which *Jemmy Mullins* was published.

Case solved? Not so! The Reverend was not born until 10 years after the character Jemmy Mullins, with whom he claimed to be acquainted, had died. It would take years more research to uncover the author.

Thomas Hassall, c 1818, MIN 28

OPPOSITE: *Jemmy Mullins, or, The little Irish sailor boy*, by One of HM Chaplains, NS Wales, 1856, ML 248/H



One point of confusion was that Jemmy Mullins was certainly not the real child's name, but something the author admitted 'I shall call him.' We are told that he was born in Ireland and brought up as a Catholic. At an early age he was taken by his parents to England. From there, his father went to sea, leaving a young family to fend for themselves.

When Jemmy was about 14 years old he was apprenticed as ship's cook to the owner of a vessel bound for Sydney. On arrival, he was retained by the captain as a cook to his family, where 'he became a general favourite, especially with visitors'. Among those visitors was the author of *Jemmy Mullins*, who was only a few years older than Jemmy when they first met in about 1810. This meeting was to be a turning point in the lives of both boys: one a servant in the household of 'Captain B', the other the son of socially prominent missionary family.

The author, with a generation of evangelical example behind him, achieved his first proselytising success when he converted Jemmy to the Protestant faith. Thereafter, the success of this tuition on an individual level prompted his establishment of more formal Sunday school classes in the colony.

It took years before my further research revealed that 'J. H.' was a typographical error for 'T. H.' the father of James Hassall: Thomas Hassall (1794–1868). My bibliographical revision, which was added to the 1992 supplement to Muir's bibliography, was the result of a meticulous search through the voluminous Hassall family papers held by Mitchell Library.

There I unearthed a revelation in a sermon Thomas delivered in England about a decade later after the events in the book. There, he revealed his formative friendship with a 'sailor boy, an Irish lad' as the 'single circumstance' from which he dated his 'exertions in the [Sunday] schools of the colony'.

And then Eureka! The Hassall papers turned up irrefutable proof of *Jemmy Mullins'* author. In a letter Thomas Hassall sent to his son James on 29 September 1856, he wrote: 'You will find I have had *Jemmy Mullins* printed at last; if you wish it I will send you a few copies.'

Title page, *Jemmy Mullins, or, The little Irish sailor boy, by One of HM Chaplains, NS Wales, 1856, ML 248/H*

PROVENANCE

Now that one mystery was solved, however, another was raised. Why had Thomas Hassall waited until 1856 to have his tract published, over 40 years after the death of its protagonist? A closer reading of the text lured me on, especially when I found the manuscript of *Jemmy Mullins* among the Hassall correspondence.

The ongoing fortunes of Jemmy continued: 'A servant girl ... told him that his mistress had said, if he had not been brought to the colony he would have been "transported".' When Jemmy reacted to this slur by calling the girl's mistress 'the root of the devil', his reported words were enough for her to turn him out of doors.

By comparing this dramatic turn in the printed text with the manuscript text I found a considerable difference. Jemmy's dismissal in the manuscript was ascribed not to the mistress of the house but to its master: 'His master had beaten [Jemmy] very severely ... cause he had laughed at the apparent disappointment of a man who spilled some wine.'

This seemingly disrespectful reaction from a mere servant to a guest was enough for Jemmy to be dismissed from service, although Hassall's manuscript blamed it on the captain's 'peevish temper'. The young outcast was then employed to mind a vessel lying in Sydney Harbour and farewelled his mentor (the author) who went up country to visit a sick brother. On his return the shocking news of Jemmy's drowning motivated Hassall to describe the pious death in his manuscript homily.

Yet there remained two further clues to investigate. The author confessed that he had a 'reason for not printing' his text for over 40 years and that Jemmy had 'lived at Captain B's'. I was able to verify that this was Captain James Birnie (1762?–1844), a prominent pioneer colonial trader at the time. He was also Thomas Hassall's first employer and, like the Hassalls, active in the Missionary Society. Further research into Birnie family history revealed an extraordinary parallel between Jemmy Mullins and the first Australian children's book, *A Mother's Offering*.

In 1836, not long after the book's author Charlotte Barton had married for the second time, her husband was declared insane. The financial burden following the separation encouraged her foray into print.

Eight years earlier, the Captain's wife Martha Birnie had executed an identical deed of separation. This was, reputedly, the first commission of lunacy to be held in the colony. In the words of the *Sydney Gazette* of 30 May 1828 it declared the Captain to be 'labouring under mental imbecility with occasional fits of madness'. Insanity had prompted the appearance of one publication and held back the other.

Here I had surely found reason enough for Hassall to refrain from initial publication of his tract, waiting until the Birnies had both died. But there remained one final mystery: could I find Jemmy's real name?

I had been given one singularly useful clue: he drowned in Sydney Harbour in November 1813. Thereafter, a search through the *Sydney Gazette* answered my final question:

On Sunday evening last [21 November 1813] ... the jolly-boat of the Earl Spencer, with the boatswain, captain's steward, and a boy on board, unfortunately filled when nearly opposite Bennelong's Point, and sunk instantly. The steward & boy immediately grasped at the boatswain, whom they knew to be an expert swimmer [until] the steward, exhausted, relinquished his hold, and sunk to rise no more ... The deceased was ... Wm. Sampson ...

Surely this was the basis of Hassall's pathetic tale. But whereas the real-life protagonist William Sampson was buried where 'no stone marks the spot', Hassall raised Jemmy to the surface in his moving memorial. *Jemmy Mullins* thus becomes a touching account from Australia's colonial history. It is entirely appropriate then, that it should resurface after being drowned in a century and a half of conjecture.

Robert Holden is the author of 38 books – the latest is his award-winning biography of May Gibbs, *More Than a Fairytale*. He was the Library's 2009 CH Currey Fellow.

A FALSE

and malicious libel



WORDS Stewart Reed

ONE OF THE LIBRARY'S

BEST KNOWN ARTWORKS HAS

AN INTRIGUING PROVENANCE.



The Library's well-known watercolour depicting Governor Bligh hiding under a bed has been carefully transported across the Sydney CBD to be part of the Australian National Maritime Museum's current exhibition *Bligh: Hero or Villain*. But its original journey to the Library, was not quite as smooth.

The watercolour, whose creator is unknown, appeared soon after Bligh's arrest on 26 January 1808 and later became the property of the man who arrested Bligh, Major George Johnston. Much later, on 13 January 1888, Johnston's daughter-in-law, Mrs Fanny Johnson, gave the watercolour and a number of family papers to the NSW Government. 'I should like them placed in some institution under the care of the Government,' she wrote to Sir Henry Parkes, 'where they could be seen by the public.'

Sir Henry deposited them in the Art Gallery of NSW, which at the time was a dumping ground for objects that didn't fit in Sydney's other museums. In 1891 Mrs Johnson gave more items from her family to the government, and these too were sent on. The Gallery's 1893 catalogue records that Johnston's oil paintings, swords, pistols and other items – which became known as the 'Johnston relics' – were on display together, but there is no mention of the watercolour.

On 14 June 1905 Governor Bligh's grand-nephew William Russell Bligh wrote to the Gallery enquiring whether the watercolour had been publicly exhibited and, if not, whether the Art Gallery Secretary had shown it to anybody. It had arrived in about 1898, the Secretary replied, and had never been exhibited; it was kept in a locked case and would 'not be unduly shown'.

Mr Bligh, who called the watercolour 'a false and malicious libel', believed that it had indeed been exhibited. He described the custody of the watercolour as a 'grave dereliction of duty as Trustees' and argued that the Gallery should keep only objects designed to 'cultivate a taste for art'. After receiving this letter, the Gallery returned the watercolour and documents to the government.

Given that we know the watercolour had been reproduced, it's likely that Bligh was right to claim it had been exhibited. The Library has a bound set of reproductions of the watercolour and Johnston documents issued by the Government Printer in the 1890s.

The same William Russell Bligh had donated Governor Bligh's logbook to the Library in 1902. Henry Charles Anderson, Principal Librarian from 1893 to 1906, records in his unpublished memoir Bligh had become furious on seeing a reproduction of the contentious watercolour in Anderson's office. 'The old gentleman's language was picturesque and free, in allusion to the scurrilous libel on the Admiral's memory,' Anderson recalled, unfortunately without recording the date.

In its report of the sale of the late Sir Henry Parkes' possessions on 22 September 1896, the *Daily Telegraph* noted that an 'old colored [sic] drawing of the Arrest of Governor Bligh attracted considerable attention, and was purchased at £5 5s'. Curiously, there was no mention of Bligh in the auction catalogue, though it lists a number of untitled watercolours.

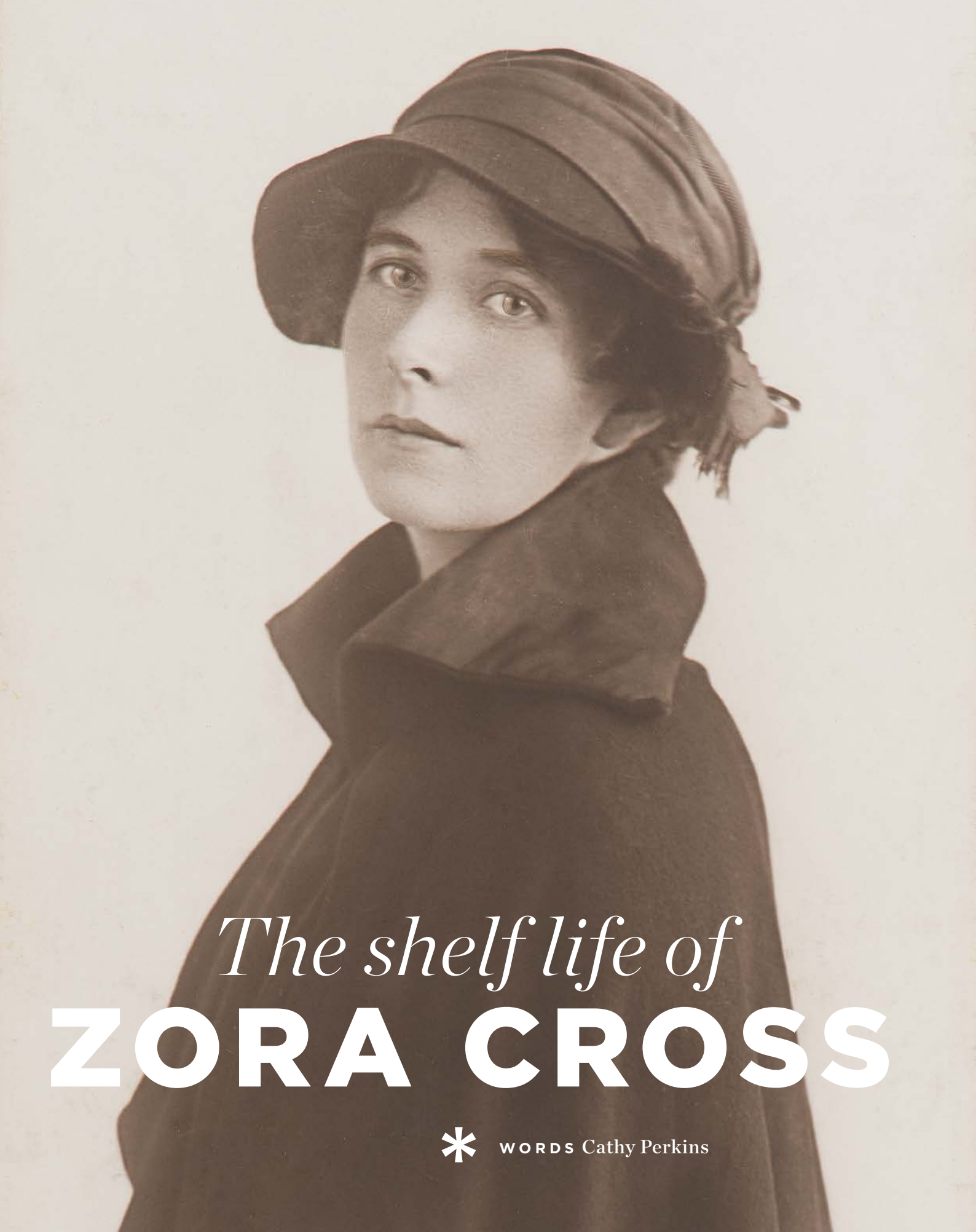
On 27 October 1905, the government returned one of the Johnston documents to the Gallery to be displayed but there was no mention of the watercolour. It's unclear what happened to the work from then until May 1934, when the Gallery sent it to the Library.

Given the strong feelings this watercolour has aroused over 200 years, it's not surprising that Richard Neville, Mitchell Librarian, has called it 'one of the most effective portraits in Australian history'.

Stewart Reed is a historian who specialises in the history of museums and collections.

***Bligh: Hero or Villain* is at the Australian National Maritime Museum until 2 February 2020.**

The writer would like to thank Richard Neville for information about Henry Charles Anderson's memoir.



The shelf life of
ZORA CROSS

* WORDS Cathy Perkins

BIOGRAPHY

The Australian writer Zora Cross was hailed as a genius and many expected her to endure as a household name.

I was sitting on the concrete floor of the Mitchell Library basement in 2008 when I first saw the name Zora Cross. Working as an editor at the Library, I'd taken the old wooden lift down to the stack to check a reference in a book of letters to and from the publisher George Robertson — known through his forty years of publishing as Robertson, the Chief, the Master or GR.

I came across a set of letters about a book of poetry called *Songs of Love and Life*, which was published in 1917. It was clear that this book had been a publishing sensation, but I'd never heard of it or its author, Zora Cross.

Robertson had initially turned down the manuscript without reading it. But he saw a copy of the self-funded paperback in October of that year, read some of the sonnets that exalted sexual passion, and quickly bought the rights.

He asked Norman Lindsay to illustrate the book, but the artist refused on the grounds that women couldn't write love poetry because their 'spinal column' wasn't connected to the 'productive apparatus' (although Lindsay did produce a cover design). Robertson was undeterred. He believed that Zora Cross would endure as a household name along with the great sonnet writers, from William Shakespeare to Dante Gabriel Rossetti.

Angus & Robertson rushed out a new edition before Christmas and before the second conscription referendum of the First World War. *Songs of Love and Life* — with 15 extra poems and a portrait of the 27-year-old author — would be reprinted three times and sell about 4000 copies. Soldiers took it to the trenches and many newspaper inches were devoted to the author's genius and courage.

I was intrigued by this success in the face of Lindsay's dismissal, and by a letter Zora wrote to Robertson after receiving his publishing offer. 'My heart is tired from years of disappointments —

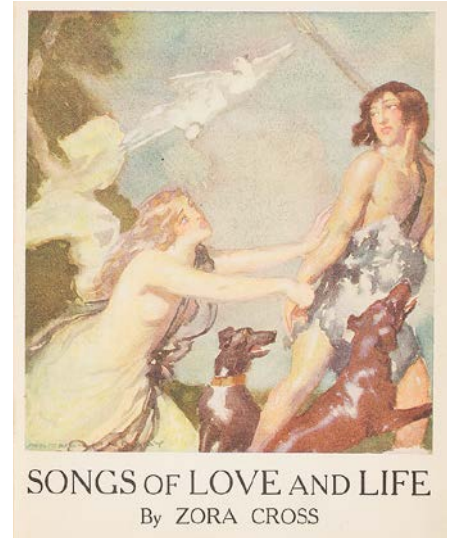
disappointments in love, in work, in myself — in all things,' she told him. 'I have suffered alone and let no one know.' She wanted him to think of her as a child, 'Then you will understand me and be able to forgive those thoughtless things which might otherwise seem unpardonable.'

I liked the way her letter breached the convention of how an author should communicate with her publisher, and I wondered about the nature of her suffering and her sense of being out of control.

Searching the State Library's collection, I found that it holds hundreds of personal letters by Zora Cross. Corresponding with leading literary figures of the time — authors Ethel Turner and Mary Gilmore, editor and critic Bertram Stevens, poet and professor John Le Gay Brereton, George Robertson and his assistant Rebecca Wiley among others — she captured her obsessive struggle to write and to be published, through financial hardship, personal tragedies and two world wars. This extraordinary contribution to the archives was an irresistible source for biography.

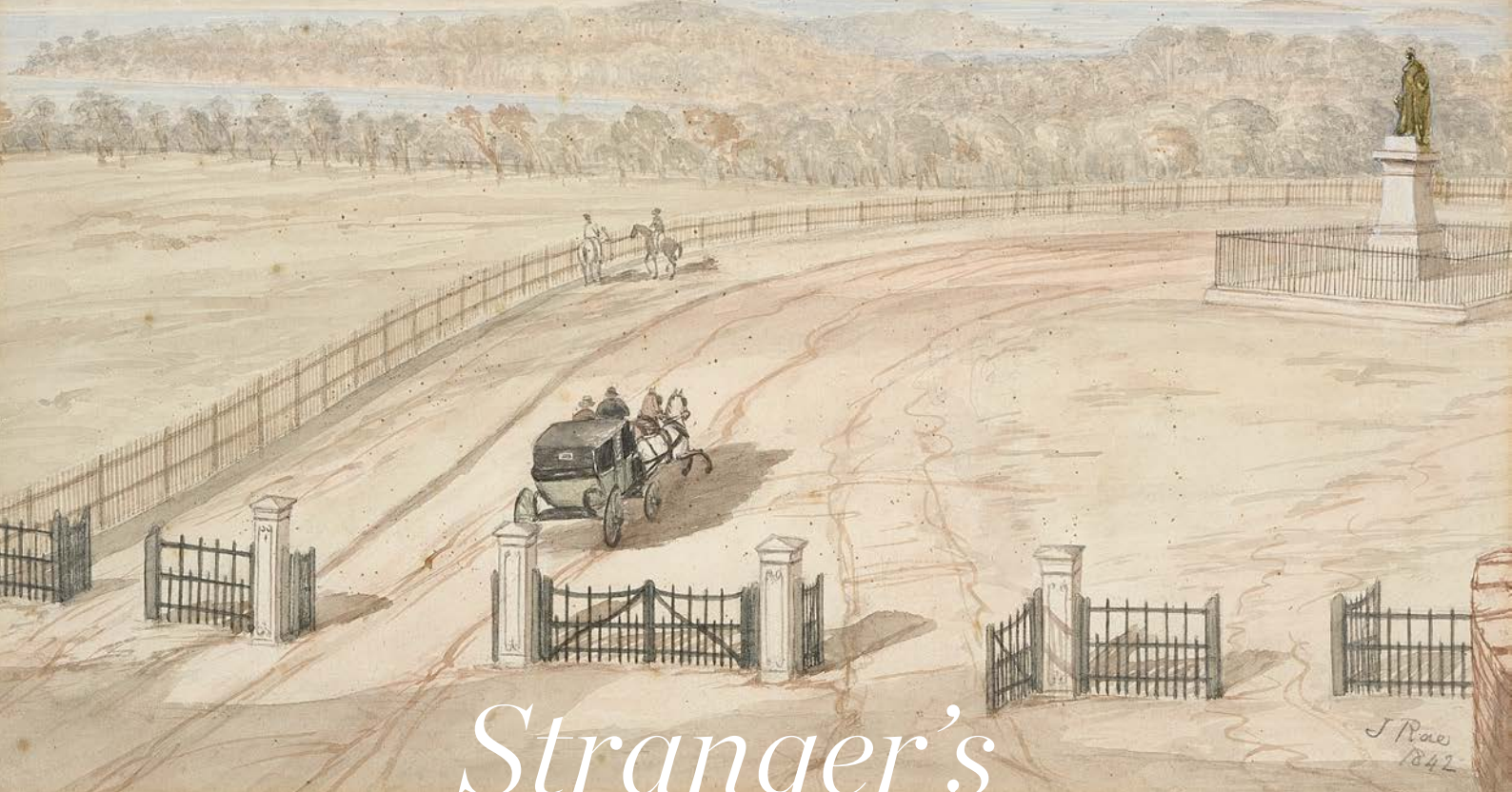


Cathy Perkins is the editor of *SL* magazine. This edited extract is drawn from her new book *The Shelf Life of Zora Cross* (Monash University Publishing). An original manuscript by Zora Cross and the Norman Lindsay watercolour for the cover of *Songs of Love and Life* are on display in the Amaze Gallery.



Cover of *Songs of Love and Life*, 1917, with artwork by Norman Lindsay

OPPOSITE: Zora Cross, 1919, PXA 690/3



Sydney - Public Buildings - Parliament House

Stranger's

GUIDE



WORDS Lisa Murray



SYDNEY - PUBLIC BUILDINGS - PARLIAMENT HOUSE
ROYAL MINT B.D.



A new addition to the Sydney Culture Walks app uses a nineteenth century tourist guide to re-envision the city.

‘The want of a cheap and portable Guide, for the use of strangers visiting Sydney, induced the Publisher to get up this little work.’ So wrote James W Waugh in his preface to *The Stranger’s Guide to Sydney*, published in September 1861. It was the second edition of his guide, expanded and updated with a large map of the city and wood engravings. The popular first edition had appeared in 1858.

Waugh was well-placed to present this tourist guide. As a stationer, bookseller and publisher he had published *Waugh & Cox’s Directory of Sydney* in 1855 and the *Australian Almanac*, which began in 1858. In his premises at 286 George Street, on the corner of Robin Hood Lane, he was close to the commercial bustle of Hunter and Bridge streets and a hop, skip and a jump from Customs House and the General Post Office, the main focal points for new arrivals to Sydney. The guide could be obtained from Waugh for 2s 6d.

The Stranger’s Guide to Sydney is one of the first guidebooks to present Sydney through a series of self-guided walking tours. By following the walks, Waugh explained, ‘the stranger may soon make himself acquainted with every object worthy of notice in our Metropolis’. It was a new way to convey the growing importance of the town, ensuring ‘those who have but a short time to spend in town, may have an opportunity of seeing as much of it as possible’.

Waugh’s guide captures Sydney on the cusp of major urban change. The discovery of gold in 1851 saw Sydney’s population nearly double from 53,924 to 95,789 in 1861. Around 600,000 people migrated to Australia during this period, chasing the glittering promise of wealth and new beginnings. The maritime port of Sydney was developing into a thriving metropolis, with new public buildings and commercial premises heralding the start of a long economic boom. Streets, public buildings, ‘divergencies and picturesque scenery’ were all pointed out to the stranger.



Waugh presents a landscape that is at once familiar to the contemporary reader and oddly different. It was this sense of discordant memory that inspired me to work with Margaret Betteridge, the City of Sydney’s civic curator, to re-envision Sydney through Waugh’s eyes. The result is a new walk devised for smartphones on the Sydney Culture Walks app: *The Stranger’s Guide: Sydney 1861*.

We took the text from Waugh’s *Stranger’s Guide*, and illustrated each site in the curated walk with images from the mid-nineteenth century – watercolours, etchings and even some new-fangled photographs that present the 1861 streetscape – many drawn from the Library’s collections.

This is an imaginative and physical experience of Sydney’s historical landscape. The walk starts at the Old Sydney Burial Ground (now Sydney Town Hall) and ends at Customs House, taking in all the landmarks along the way noteworthy for 1861 tourists. Let James Waugh be your guide as you travel back in time and become a stranger in your own city.

Dr Lisa Murray, City Historian
www.sydneyculturewalksapp.com

OPPOSITE, clockwise from top: Port Jackson from entrance to Domain, Macquarie St, 1842, by John Rae, DG SV*/Sp Coll/Rae/11; Bank of NS Wales, c 1855, ML 1168; Panoramic view of the Royal Mint and Hyde Park Barracks, 1871, SPF/322; Supreme Court & St James Church from Elizabeth St, 1842, by John Rae, DG V*/Sp Coll/Rae/1; Sydney branch, Royal Mint, Macquarie Street, c 1870 attributed to Charles Pickering, SPF/320

Registrar General’s Office, Sydney, 1870, attributed to Charles Pickering, SPF/314



Stepping out in
STYLE

* WORDS Richard Neville

1824
H. REAU

NEW ACQUISITIONS

A remarkable portrait was the perfect way for a wealthy family to rewrite its history.

It is a striking image. Julia Johnston stands in the garden of her father's extensive estates, dressed in an expensive silk dress and cashmere shawl. Her finery seems at odds with the scrubby-looking land over the fence.

She is standing on Gadigal land in the now densely populated inner-Sydney suburb of Stanmore, somewhere near the intersection of Northumberland Road and Macaulay Ave. Over her shoulder is the tomb (designed by former government architect Francis Greenway) of her brother and father, who had died in 1820 and 1823 respectively. Clutching a parasol, stepping out for a walk, she looks like a fashion illustration in a contemporary magazine.

Painted by convict artist Richard Read senior in 1824, and recently acquired by the Library, *Miss Julia Johnston* is one of the most remarkable of all early colonial portraits. A startling and unusually ambitious image, despite its modest size, its approach is not replicated in any of Read's other works. His portraits of Governor Macquarie, for instance, are modest likenesses without any attempts at rhetoric or flourish.

Family tradition tells us that the watercolour depicts Julia Johnston, the daughter of Major George Johnston, who had arrived in Sydney in 1788 as a marine with the First Fleet and rapidly rose through the ranks of the NSW Corps. In reward for his service he was given many land grants, including extensive properties around Stanmore, Annandale (named after his Scottish birthplace) and Petersham.

Julia was born in 1796, the third of seven children. Her mother was a Jewish convict, Esther Abrahams, who Johnston had met on the transport *Lady Penrhyn* in 1787. Johnston was well aware of the implications of this union, which was not regularised by marriage until 1814. He recounted how, when he wanted to purchase a commission in the NSW Corps for his eldest son George in 1804, he was warned that

the commanding officer was 'particularly averse to it on Account of his Mother ...'

Although Johnston never referred to Esther by name in his surviving letters, he staunchly defended her, noting that 'I can only say that his Mother's Conduct has been such in this Country that not the smallest stigma can attach to it ...'

In 1800, no doubt in part to protect the children from these colonial prejudices, Johnston took Julia and her two older brothers to England for schooling. Julia was barely five when she left Australia: she did not return until 1813, brought home by her father after the conclusion of his court-martial for the overthrow of Governor Bligh.

Only one short letter has survived from George to Julia: written in May 1805, it informs her that 'in the course of two or three years more you will be fit to return' to Australia. He seemed much more interested in the progress of the boys, frequently inquiring of his English contacts about their progress and development.

Little else is known about Julia. Her life rarely intersected with colonial records, except in relation to the administration of estates and land grants. She never married, living instead with her sister Blanche Weston in Horsley Park, where she died in 1879. Blanche hung this portrait on the walls of the sitting room at Horsley Park, where it was photographed around 1900.

Read's model for *Miss Julia Johnston* was a mixture of late eighteenth century portraiture exemplified by Sir Joshua Reynolds (of whom Read claimed to be a pupil), showing gracious women reposed in generically dramatic landscapes, and Thomas Gainsborough's conversation portraits, in which estate owners were depicted within their extensive domains. Suggesting substance and propriety, this was the perfect portrait for a family with something to hide.

Richard Neville, Mitchell Librarian and Director, Engagement

***Julia Johnston* is on display in the Amaze Gallery.**

OPPOSITE: Miss Julia Johnston, 1824,
by Richard Read senior, ML 1521



LIGHT

painting



WORDS Jennifer O'Callaghan



NEW ACQUISITIONS

Illuminations using historic gold rush photographs connect Hill End's past and present.

Photographer Peter Solness has delved into the Library's Holtermann collection of 1870s goldrush photographs, and projected the images onto surviving buildings and sites around present day Hill End. Produced as part of a local artists residency, Solness' evocative night-time illuminations reconnect these images of the past with the present.

The Library's renowned Holtermann collection comprises more than 3500 glass plate negatives taken by photographers Beaufoy Merlin and Charles Bayliss of the American & Australasian Photographic Company. Commissioned by German-born prospector Bernard Holtermann, they are an extensive record of the Australian goldrush from 1871 to 1876. In 2013 the collection was internationally recognised on the UNESCO Memory of the World register.

Specialising in the technique of 'light painting', Solness worked at night with his camera, tripod and projector, using long exposure times and hand-held lighting to create visual effects. The ethereal projections include ghost-like apparitions of sisters Ann Maria and Alma Warry on their old family home; and hotel patrons from the All Nations Hotel (now demolished) appearing on the Royal Hotel, Hill End's only surviving gold rush pub. 'The works are seeking to stimulate curiosity about who these people were and what associations they may have had with particular sites at the time the Holtermann photos were taken,' says Solness.

The Library recently acquired a selection of Peter Solness' striking illuminations, which complement and enhance the Holtermann collection.

Jennifer O'Callaghan

Librarian, Collection Strategy & Development

View these images through the Library's catalogue.



OPPOSITE, clockwise from top left: La Paloma pottery shed, Thomas St, features projection of W Jenkyns Central Blacksmith shop; Warrys Cottage on Beyers Avenue, features projection of sisters Ann Maria and Alma Warry; Holtermann's Corner, features projection of BO Holtermann with gold nugget; Royal Hotel, features projection of patrons at the former All Nations Hotel; Projected on a Hill End tree is the 1870s Tambaroora St studio of the American & Australasian (A&A) Photo Company

Holtermann projections in Hill End, NSW, 2016 and 2018 © Peter Solness
ABOVE: Sacred Heart Catholic Church, Denison St, features projection of Mary Jane Bryant, born 1864

* WORDS Caroline Baum

LIBRARIES

on film

NOSTALGIA AND FANTASY

HAVE GIVEN WAY TO EDGY REALITY

IN RECENT FILMS SET IN LIBRARIES.

SNAPSHOT

The announcement that Susan Orlean's bestselling *The Library Book* will be turned into a television drama confirms that libraries are having an unprecedented moment in popular culture.

The book tells the story of the fire that destroyed LA Central Library in 1986, most likely the result of arson. While no one was ever charged, Orlean identifies the most obvious suspect, making *The Library Book* an irresistible true crime mystery.

Cinema has had a long love affair with libraries. They are filmogenic locations, especially the older ones that boast the gravitas of imposing architecture, pleasing perspectives and the symmetry of endless rows of shelving and bound volumes. They are places potent with a romantic, often nostalgic, association with knowledge and, by extension, secrecy.

The library movie genre includes favourites like *Breakfast at Tiffany's* (featuring the New York Public Library), *The Breakfast Club*, *The Shawshank Redemption*, *All The President's Men* (including a scene in the Library of Congress), and *The Name of the Rose* (starring a labyrinth interior of staircases designed by Dante Ferretti). It reaches an apogee of sorts in the *Harry Potter* franchise's magical library at Hogwarts, filmed at the world-famous Bodleian Library in Oxford.

More recently, films featuring libraries have been less anchored in historical intrigue or fantasy, preferring to focus on realistic stories of flawed human behaviour.

US indie film *American Animals* (2018) tells the true story of two disaffected thrill-seeking students with varying degrees of charisma and existential angst, who stole rare books — including a volume of Audubon's *Birds of America* (open, in the film, at the page depicting a flamingo) — from the library of the Kentucky's University of Transylvania (yes, really) in 2004.

The boys planned the heist meticulously — co-opting two friends to help them — but their amateurish execution of the plan provides the film's moments of near farcical comedy and tension. Their main obstacle was librarian Betty Jean Gooch, who appears briefly in the film as herself. Gooch had never spoken publicly about the trauma of her experience, but fortunately she found seeing it on screen

therapeutic. She still works in the special collections area, mostly alone, giving tours by appointment.

Like the University of Transylvania, the Mitchell Library possesses a complete set of Audubon's *Birds of America*, but it's held in maximum security in the stack.

The film *Can You Ever Forgive Me?* tells another real-life story featuring a library. Lee Israel, a frustrated hard-drinking writer struggling to make a living in 1990s New York, hatches a scheme to forge and sell letters by Dorothy Parker, Noel Coward and other famous writers. Eventually, the dealers catch on, but an undaunted Israel recruits a morally compromised friend to help continue her deceit.

In one scene, Israel steals a letter from a library and replaces it with a forged duplicate. In contrast with how things are done here at the State Library, Israel is allowed to keep her handbag with her at the desk while she examines the correspondence. No wonder this library forbids any bags in the Special Collections area!

Although another recent film, *The Public*, is not a true story, the premise sounds plausible enough: a group of homeless people occupy the Cincinnati Public Library on a particularly cold night and refuse to leave. The sit-in soon escalates into a stand-off with police, with two librarians caught in the conflict. The film was shot inside the Cincinnati library while it was closed to the public and addresses an issue that concerns many libraries. As Orlean relates in her book, the Central Library in LA has become something of a sanctuary for the homeless, with outreach programs now gathering there to offer support and welfare.

Several staff at the State Library volunteer after hours with organisations that cater to the homeless who gather in Martin Place, some of whom sleep against the Library to draw warmth from the building, or use the Library facilities alongside other members of the community.

Perhaps one day the State Library will play a starring role in a film — but only one, we hope, in which no books or humans are harmed.

Caroline Baum's was the Library's 2018 Reader in Residence. Her latest book is *Only: A Singular Memoir*.

OPPOSITE: Film stills from *Can You Ever Forgive Me?* (2018) and *The Public* (2018)



The Children's **LIBRARY**

THE OPENING OF THE NEW CHILDREN'S LIBRARY

MARKS A NEW PHASE FOR THE STATE LIBRARY

AND ITS FOUNDATION.

BUILDING A STRONG FOUNDATION

A group of committed donors gathered on 11 October to get a sneak peak of the new Children's Library, an exciting addition to the Marie Bashir Reading Room at the Library. Coinciding with the 30th anniversary of the Foundation, the evening was a historic occasion – the campaign to fund the Children's Library was the most successful in the Foundation's history. More than 500 donors contributed nearly \$500,000 to expand the Library's services for children and, as a result, the space was built entirely with philanthropic funds.

'The State Library serves all people,' said State Librarian Dr John Vallance, 'and the last time I checked, children are people.' The public reaction to the Children's Library appeal echoed Dr Vallance's sentiments and revealed just how much children's access to books resonated with the community. 'A space in the city for children to look at books, rather than screens, will be most welcome,' said one donor. Another donor was so taken with the project that he gave to the Foundation for the first time since 1997. These stories represent a new phase of life for the Foundation, with more first-time and renewed donors than ever contributing to the appeal.

The Children's Library, which opened to the public at the Library's Open Day on 12 October, gives children and families the opportunity to get lost in books and stories. With space to hold 20,000 volumes, it is already brimming with some of the best works of Australian and international children's literature.

The design of the Library is crafted around a 'closed but open' maze-like pattern, where children of all ages can explore and discover books in a welcoming and accessible environment. The use of natural timber veneers, tactile fabrics and a bright, fresh colour palette gives the space a light and airy feel, and helps form a distinct but harmonious space within the State Library.

Not only does the design aesthetic of the Children's Library fit beautifully in its location, its purpose aligns with the broader 'inside-out' transformation of the State Library, undertaken over the past year with the support of private benefactors. The purpose-built John B Fairfax Learning Centre, the Michael Crouch Family Galleries, the refurbished Dixon Galleries,



and now the Children's Library all help increase access to the Library's collections and services.

'The best thing about libraries is that everyone is welcome – and have been since the Free Public Library (the precursor to the State Library) opened in 1869,' said Dr Vallance. 'We want to see more people using our spaces, exploring our collections and participating in our learning and public programs.'

This mission was brought to life on Saturday 12 October, when the McAllister family, who had travelled from Orange, cut the ribbon and officially opened the Children's Library. Thousands of children and families filled the space and pored over the array of books in cosy benches and niches.

The Foundation is deeply grateful to every person who helped build the Children's Library. Without the support of our donors, this project would not have been possible. Whether you're a parent, a grandparent, or a child at heart, be sure to come in and visit this beautiful new area at the State Library.

**Sarah Miller, Partnerships Manager,
State Library of NSW Foundation**

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

OPPOSITE: Dr John Vallance with visitors to the new Children's Library, photo by Joy Lai

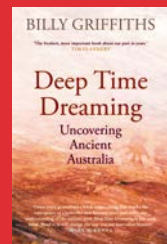
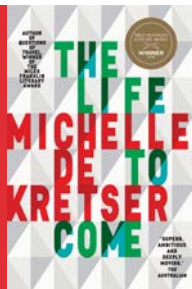
Young readers enjoying the Children's Library

EXCELLENCE

in literature and history

NSW PREMIER'S LITERARY AWARDS

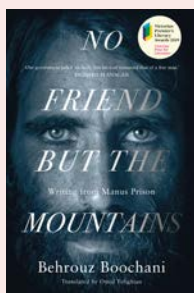
2019



40TH ANNIVERSARY
PRESENTED
29 APRIL 2019

BOOK OF THE YEAR

*Deep Time Dreaming:
Uncovering Ancient
Australia*
Billy Griffiths
(Black Inc. Books)



SPECIAL AWARD

*No Friend but the
Mountains: Writing
from Manus Prison*
Behrouz Boochani
(Pan Macmillan
Australia)

PEOPLE'S CHOICE AWARD

Boy Swallows Universe
Trent Dalton
(HarperCollins
Publishers)

CHRISTINA STEAD PRIZE FOR FICTION

WINNER
The Life to Come
Michelle de Kretser
(Allen & Unwin)

SHORTLIST
Man Out of Time
Stephanie Bishop
(Hachette Australia)

Boy Swallows Universe
Trent Dalton
(HarperCollins Publishers)

The Everlasting Sunday
Robert Lukins
(UQP)

Border Districts
Gerald Murnane
(Giramondo Publishing)

The Shepherd's Hut
Tim Winton
(Penguin Random
House Australia)

UTS GLENDA ADAMS AWARD FOR NEW WRITING

WINNER
Boy Swallows Universe
Trent Dalton
(HarperCollins Publishers)

SHORTLIST
Flames
Robbie Arnott
(Text Publishing)

Scrublands
Chris Hammer
(UQP)

The Everlasting Sunday
Robert Lukins
(UQP)

*Pink Mountain on Locust
Island*
Jamie Marina Lau
(Brow Books)

The Lucky Galah
Tracy Sorensen
(Pan Macmillan Australia)

DOUGLAS STEWART PRIZE FOR NON-FICTION

JOINT WINNERS
*Deep Time Dreaming:
Uncovering Ancient
Australia*
Billy Griffiths
(Black Inc. Books)

*The Trauma Cleaner:
One Woman's Extraordinary
Life in Death, Decay and
Disaster*
Sarah Krasnostein
(Text Publishing)

SHORTLIST
Saga Land
Richard Fidler and
Kári Gíslason
(ABC Books)

The Erratics
Vicki Laveau-Harvie
(Finch Publishing /
HarperCollins Publishers)

Axiomatic
Maria Tumarkin
(Brow Books)

Tracker
Alexis Wright
(Giramondo)

We celebrate the winners and short-listed writers for the 2019 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

Interval
Judith Bishop
(UQP)

SHORTLIST

I Love Poetry
Michael Farrell
(Giramondo Publishing)

Things I've Thought To Tell You Since I Saw You Last
Penelope Layland
(Recent Work Press)

Wildlife of Berlin
Philip Neilsen
(UWA Publishing)

Blindside
Mark Reid
(Puncher and Wattmann)

Rondo
Chris Wallace-Crabbe
(Carcanet Press)



ETHEL TURNER PRIZE FOR YOUNG PEOPLE'S LITERATURE

WINNER

Amelia Westlake
Erin Gough
(Hardie Grant Egmont)

SHORTLIST

Between Us
Clare Atkins
(Black Inc. Books)

Small Spaces
Sarah Epstein
(Walker Books Australia)

I Am Out With Lanterns
Emily Gale
(Penguin Random House Australia)

Stone Girl
Eleni Hale
(Penguin Random House Australia)

The Art of Taxidermy
Sharon Kernot
(Text Publishing)



NICK ENRIGHT PRIZE FOR PLAYWRITING

WINNER

The Almighty Sometimes
Kendall Feaver
(Currency Press)

SHORTLIST

Oil Babies
Petra Kalive
(Lab Kelpie)

Going Down
Michele Lee
(Malthouse Theatre and Sydney Theatre Company)

Lost Boys
Lachlan Philpott
(Merrigong Theatre Company)

The Long Forgotten Dream
H Lawrence Sumner
(Sydney Theatre Company)

Barbara and the Camp Dogs
Ursula Yovich and Alana Valentine
(Currency Press in association with Belvoir Theatre)



PATRICIA WRIGHTSON PRIZE FOR CHILDREN'S LITERATURE

JOINT WINNERS

Leave Taking
Lorraine Marwood
(UQP)

Dingo
Claire Saxby and Tannya Harricks
(Walker Books Australia)

SHORTLIST

Shine Mountain
Julie Hunt
(Allen & Unwin)

Maya and Cat
Caroline Magerl
(Walker Books Australia)

Nevermoor: The Trials of Morrigan Crow
Jessica Townsend
(Hachette Australia)

The Dog with Seven Names
Dianne Wolfer
(Penguin Random House Australia)



**NSW PREMIER'S
TRANSLATION
PRIZE**

WINNER

Alison Entrekin

SHORTLIST

Harry Aveling

Stephen Corcoran

Penny Hueston

Stephanie Smee

HIGHLY COMMENDED

Omid Tofighian



**MULTICULTURAL
NSW AWARD**

WINNER

The Lebs

Michael Mohammed

Ahmad

(Hachette Australia)

SHORTLIST

Rainforest

Eileen Chong

(Pitt Street Poetry)

Home Is Nearby

Magdalena McGuire

(Impress Books)

Always Another Country:

A Memoir of Exile and Home

Sisonke Msimang

(Text Publishing)

Too Much Lip

Melissa Lucashenko

(UQP)

Miss Ex-Yugoslavia

Sofija Stefanovic

(Penguin Random House)



**BETTY ROLAND
PRIZE FOR
SCRIPTWRITING**

WINNER

Jirga

Benjamin Gilmour

(Felix Media)

SHORTLIST

Picnic at Hanging Rock,

Episode 4

Alice Addison

(Fremantle Australia)

Seoul City Sue

Noëlle Janaczewska

(ABC Radio National)

Mystery Road, Episode 5

- 'The Waterhole'

Timothy Lee

(Bunya Productions)

Mystery Road, Episode 1

- 'Gone'

Michaeley O'Brien

(Bunya Productions)

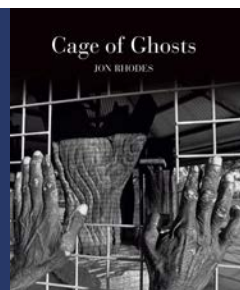
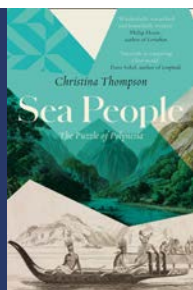
Riot

Greg Waters

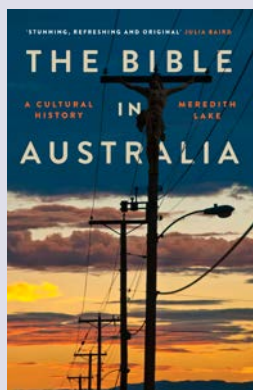
(Werner Film Production)

AWARDS

NSW PREMIER'S HISTORY AWARDS 2019



PRESENTED
30 AUGUST 2019



AUSTRALIAN HISTORY PRIZE

WINNER
The Bible in Australia: A Cultural History
Meredith Lake
(NewSouth Publishing)

SHORTLIST
Taking Liberty: Indigenous Rights and Settler Self-Government in Colonial Australia, 1830–1890
Ann Curthoys and Jessie Mitchell
(Cambridge University Press)

Found in Translation: Many Meanings on a North Australian Mission
Laura Rademaker
(University of Hawaii Press)

GENERAL HISTORY PRIZE

WINNER
Sea People: The Puzzle of Polynesia
Christina Thompson
(HarperCollins Publishers)

SHORTLIST
The Big Four: The Curious Past and Perilous Future of the Global Accounting Monopoly
Stuart Kells and Ian D Gow
(LaTrobe University Press, an imprint of Black Inc.)
Progressive New World: How Settler Colonialism and Transpacific Exchange Shaped American Reform
Marilyn Lake
(Harvard University Press)



NSW COMMUNITY & REGIONAL HISTORY PRIZE

WINNER
Cage of Ghosts
Jon Rhodes
(Darkwood)

SHORTLIST
Callan Park: Hospital for the Insane
Sarah Luke
(Australian Scholarly Publishing)
Hunter Wine: A History
Julie McIntyre and John Germov
(NewSouth Publishing)

YOUNG PEOPLE'S HISTORY PRIZE

WINNER
The Upside-down History of Down Under
Alison Lloyd and Terry Denton
(Penguin Random House Australia)

SHORTLIST
Message in A Sock
Kaye Baillie and Narelda Joy
(MidnightSun Publishing)

I Am Sasha
Anita Selzer
(Penguin Random House Australia)

DIGITAL HISTORY PRIZE

WINNER
Guardian Australia's series *The Killing Times*
Lorena Allam, Nick Evershed, Carly Earl, Paul Daley, Andy Ball, Ciaran O'Mahony, Jeremy Nadel and the University of Newcastle Colonial Massacres Research Team

SHORTLIST
The Making of Mardi Gras 1979–81 and Mardi Gras Supernova 2002–03
Catherine Freyne, Scott McKinnon and Mark Don
(The History Listen, ABC RN)

Etched in Bone
Martin Thomas and Béatrice Bijon
(Red Lily Productions/Ronin Films)

Recent HIGHLIGHTS



/01



/02



/03



/04



/05



/06



/07



/08

01 Jasmine Seymour, Dr Michael Walsh, Dr Lou Bennett AM, Dr Raymond Kelly, Erin Wilkins, Damien Webb, *Living Language* research day, 2 August 2019, photo by Joy Lai

02 Dr Omid Tofighian, translator of *No Friend But the Mountains* by Behrouz Boochani, winner of the National Biography Award, 12 August 2019, photo by Joy Lai

03 Word eXpress Award winners, 19 August 2019, photo by Joy Lai

04 Mira Haneman, Peter Haneman, Dr Kirsty Short, Keren Haneman, at the Ben Haneman Memorial Lecture, 22 August 2019, photo by Gene Ramirez

05 Family Sunday, 25 August 2019, photo by Joy Lai

06 Dr Billy Griffiths gives the NSW Premier's History Awards address, 30 August 2019, photo by Joy Lai

07 Dr Meredith Lake, winner of the Australian History Prize, NSW Premier's History Awards, 30 August 2019, photo by Joy Lai



/09



/10



/11



/12



/13



/14

08 Global Strike for Climate Change, 20 September 2019, photo by Gene Ramirez

09 At the Plunkett Street Public School photo exhibition, John B Fairfax Learning Centre, 25 September 2019, photo by Joy Lai

10 Les Daniel performs the Smoking Ceremony at the Library's Open Day, 12 October 2019, photo by Joy Lai

11 The McAlister family from Orange, NSW, cuts the ribbon at the opening of the Children's Library, 12 October 2019, photo by Joy Lai

12 Cassie McCullagh, Kate Evans, Richard Neville, Holden Sheppard, Roanna Gonsalves, live recording of Radio National's *The Bookshelf*, 12 October 2019, photo by Joy Lai

13 Dr John Vallance with ABC Kids characters Bluey and Bingo, Open Day, 12 October 2019, photo by Joy Lai

14 Bluey and Bingo on the Mitchell Building steps, 12 October 2019, photo by Joy Lai

For our FRIENDS



Stunning prints

For the art lover in your life, order an archival quality print of a favourite painting, photograph or image from the Library's magnificent collection and enjoy a festive 25% Friends discount. Prints are sized from A4 to A2 or larger, and prices start at \$39. (Christmas orders must be received by 13 December.)



View suggestions at: <https://shop.sl.nsw.gov.au/archival-prints>, or browse the Library's catalogue for digitised images. Contact the Library Shop on (02) 9273 1611.

ABOVE: Brighton-Le-Sands subdivision plan, 1908

TOP: Picnic at Mrs Macquarie's Chair, c 1855, artist unknown, DG 265 (detail)

Special summer offers

A gift for you! Indulge yourself with a selection of books to enjoy over the holidays from the Library Shop's Summer Reading Guide, enclosed with this magazine. Choose from a range of Australian titles across genres, from literary prize-winners and scholarly books through to popular fiction. Remember to show your membership card to take advantage of your Friends discount.

Gift of inspiration

This Christmas, give the book lover in your life a gift with year-round benefits. Membership to the Friends of the Library includes priority booking for events, a free subscription to the award-winning *SL* magazine, access to the historic Friends Room, and more! Gift memberships can be ordered online or over the phone. They arrive in an elegant gift folder, and can be delivered to you or to the recipient (Christmas memberships are available until 18 December).

To join or renew your Friends membership, or order a gift membership, please contact Helena Poropat.

Email: friends@sl.nsw.gov.au

Phone: (02) 9273 1593

‘Q&A

Meena Tharmarajah



Multi-award-winning digital experience designer and researcher Meena Tharmarajah collaborated with the Library’s DX Lab on a ‘chatbot’ to help children find books to read.

—
WHAT WAS YOUR EXPERIENCE OF READING AS A CHILD?

I was an avid reader, and I think that’s because as a young child I found a section of the library dedicated to fairytales, which I loved. I’m enjoying reading this genre again with my daughter. Our favourite is *The Wolf Wilder* by Katherine Rundell.

—
HOW DID YOU BECOME A DIGITAL EXPERIENCE DESIGNER?

I completed a Design degree at UNSW and became a graphic designer — but print didn’t agree with me. One mistake gets repeated thousands of times ... So I moved into digital design. Along the way I discovered information architecture and a love of storytelling.

—
WHAT DOES YOUR WORK INVOLVE?

My research looks at what motivates people, and uses that to inform design so that the audience has a useful and enjoyable experience. Right now my work tends to involve data, and how it can be used to describe the world or make predictions. What’s interesting is the intersection between human and machine in this deluge of data.

—
WHAT ARE YOU MOST PROUD OF?

I’d have to say the ABC Play School iPad apps, which I pitched and developed with the amazing Amy Nelson. The ‘Art Maker’ app is about creative play and ‘Play Time’ helps children understand the concept of time. Art Maker has a feature that lets children as young as two create their own animation. A parent of a child with a hearing impairment told us their

child had heard their own voice for the first time using the app. That beats any awards.

—
TELL US ABOUT THE PROJECT YOU WORKED ON WITH THE DX LAB?

The Wriveted chatbot lets children quickly discover books that match their interests and reading ability using a specially designed conversational interface. We’ve created a robot-like unit with a touchscreen and thermal printer. The chatbot has a name and a personality — Scout. At the end of a chat with Scout, a child gets a printed list of book suggestions, which they can find in the Children’s Library.

—
WHAT’S NEXT FOR YOU?

I’m looking at how Wriveted maps the interests of readers to a collection. I think it will be helpful for librarians and could influence how a collection is built and organised. But the next really big step is seeing the chatbot used in settings where children are regularly searching for books — public libraries and schools.

You can talk to the Wriveted chatbot, Scout, in the Macquarie Street Building foyer.



Photo by Joy Lai

Stories in the sun

Come in and get lost in Murgatroyd's Garden! The Library holds countless original illustrations of some of the most well-loved Australian children's books. See a vivid selection of family favourites from the 1970s and 80s, including *Who Sank the Boat?* and *Edward the Emu*, in our new *Stories in the Sun* display.

Illustration from *Murgatroyd's Garden*, 1986, written by Judy Zavos, illustrated by Drahos Zak, courtesy Walker Books

