

Magazine for members
Autumn 2011

SL



STATE LIBRARY®
NEW SOUTH WALES

Von Guérard's sketchbooks

Charting Australia

Harbour city

Max Dupain centenary



“Message”

Rob Thomas



Welcome to another exciting year at the Library and to our first issue of *SL* for 2011.

While we had a lot to celebrate last year, with the centenary of the Mitchell Library and the Library's new look interrobang, we also had the sadness of losing our State Librarian and Chief Executive, Regina Sutton, for family reasons. I can only reiterate the Library Council's sincere thanks to Regina. We are indebted to Regina for her vision and her commitment to advancing the State Library and the NSW public library network.

However, there is plenty to look forward to at the Library in 2011. We have recently opened our new Glasshouse Learning Space. This purpose-built environment is designed to meet the needs of students and teachers, lifelong learners, children and families and will allow the Library to continue to develop innovative programs for this important client group.

We are also making excellent progress on our project to convert the card catalogue to facilitate online access to the Library's historical collection. Over 670,000 new electronic records have been created since we began and additional funding from the NSW Government will see this project finished in 2013.

In this issue of *SL* we report on two displays which celebrate important anniversaries: firstly, the 200th anniversary of the publication of Louis de Freycinet's map of Australia, *Carte Générale de la Nouvelle Hollande, 1811*.

This magnificent map will be on exhibition with Matthew Flinders' 1814 *General chart of Terra Australis or Australia* and other rare materials during Southern Latitudes: 39th Annual Conference of the Australian and New Zealand Map Society, at the State Library from 24 to 27 May.

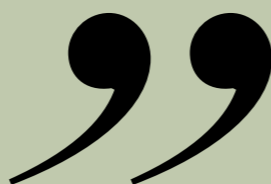
And to celebrate the anniversary of the birth of photographer Max Dupain 100 years ago, in April we are featuring a display drawing on photographs from previous Library exhibitions. In the same month, we will exhibit rare images of Aboriginal carved trees from the Clifton Cattie Towle collection (see page 16).

In this issue we also include articles on Eugène von Guérard's evocative sketches and the history of some of Sydney's most beautiful harbour sites, while our Q & A is with writer Kate Grenville.

We look forward to seeing you at the Library in 2011.

ROB THOMAS

President, Library Council
State Library of New South Wales



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Autumn 2011

SL

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ON SUNDAYS.

FRONT COVER

PORTRAIT OF EMILY
MACPHERSON, OIL, C. 1870,
ARTIST UNKNOWN, CHINESE
CHARACTERS STAMPED IN
BLACK INK ON REVERSE,
ML 1441

BACK COVER

AUSTRALIAN WOMEN'S
WEEKLY, IMAGE COURTESY
NATIONAL LIBRARY OF
AUSTRALIA

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STATE GOVERNMENT

CLOSURE OF MITCHELL GALLERIES

The Mitchell galleries are closed
from 21 February until late April
2011 during the installation of new
flooring. For further information:
www.sl.nsw.gov.au.



Treasured possessions

Eugène von Guérard's sketchbooks were treasured possessions which he used on his Australian and overseas expeditions to record his observations of nature. Full story page 20.

SKETCHBOOKS, THE OPEN PAGE SHOWS OLD CRATER: MOSENBERG NEAR MANDERSCHIED, SKETCHBOOK XV, EUGÈNE VON GUÉRARD, 1843, EIFEL, DGB14, VOL. 1, F. 41 PHOTO BY SARAH HERMAN



Book requests online

With just a click of a button you can now request any book from our online catalogue that you want to read in the Library. Just log on up to seven days in advance of your visit – and your books will be waiting for you when you come into the Library!

You can request up to six items at once and you can have 12 items in use at any one time. You can also check your account to see the progress of your requests.

In the future we hope to be able to extend the online request service to include other material such as serials, manuscripts and rare books. For further information see www.sl.nsw.gov.au/using/access/reserving_library_material.html



World events a click away

Reporting of major world events from the last 400 years is now only a click away thanks to the Library's digitised international newspaper archives.

Once online you can find over 1300 titles published between 1603 and 2009 from the United States, United Kingdom, Ireland and India. You can access the *Times Digital Archive*, *ProQuest Historical Newspapers* and the *19th Century British Library Newspapers*. This collection alone provides 400 years of news coverage from regional newspapers in the British Isles, as well as major international titles such as the *London Times*, *New York Times* and *Times of India*.

In addition to the news items, the archives provide access to photos, pictures and advertisements.

The newspapers are accessible via the Library's electronic resources webpage and, externally, to registered NSW residents, via the databases from the home page: www.sl.nsw.gov.au.

THE ILLUSTRATED LONDON NEWS, 12 MAY, 1945, MARKING THE END OF WORLD WAR II IN EUROPE

Colonial winemaking windfall

A box with some 3500 documents, dating from the 1840s to 1900, about NSW's oldest existing commercial vineyard, Wyndham Estate in the Hunter region, was recently presented to the Library.

The box was rescued about 50 years ago from a tip and given to coal miner Bill Chapman, who collects old documents. Bill only recently discovered the importance of the documents, which include fascinating details about the commercial operations of running a colonial vineyard, when he opened the box and looked at the contents.

The manager of Wyndham Estate, Stephen Guilbaud-Oulton, purchased the documents from Bill and then donated the entire archive to the State Library. It supplements other historic material held by the Library on Australia's pioneering wine producers George and John Wyndham, including some of the earliest photographs of winemaking in the world.

STEPHEN GUILBAUD-OULTON, MANAGER, WYNDHAM ESTATE, WITH RICHARD NEVILLE LOOKING OVER SOME OF THE WYNDHAM ESTATE ARCHIVE, PHOTO STEPHAN MARSHALL



Taking our place

Just over 300 Indigenous students are currently pursuing degrees and doctorates across most faculties of the University of Sydney. In 1988, this figure was just six. *Taking our place: Aboriginal education and the story of the Koori Centre at the University of Sydney*, revisits the earliest association of Aboriginal people up to the present day. The authors, John Cleverley and Janet Mooney, document key events including the alienation of Eora land for educational purposes and early university attitudes towards Aboriginal people as objects for 'scientific' study. In 1975, 20 women and two men enrolled in a Certificate program – many went on to become fully trained teachers and consultants. In 1991, the Koori Centre opened and, in 2006, the University launched its Statement of Reconciliation.

The State Library is the only institution holding particular copies of the Aboriginal Education Council's journal, *Duran-Duran (Messenger)*.

Published by Sydney University Press, *Taking our place* sells for \$45 plus postage from the Library Shop.

THE COVER OF TAKING OUR PLACE

NEWS

75 years of the Weekly

The Australian Women's Weekly has covered womens' interests and issues for more than 75 years. The first issue, on 10 June 1933, reported on its front page: *Equal Social Rights For Sexes* and alongside: *What Smart Sydney Women Are Wearing*.

Thanks to a collaboration between the National Library, State Library and Australian Consolidated Press, the publishers of the *Weekly*, it is now possible to access any issue over the last 75 years and importantly, to see the way the magazine has evolved online at www.trove.nla.gov.au/newspaper.

A 'search and rescue' campaign, conducted by the National Library, yielded a number of 'missing' copies, making the list of titles now complete. Future issues will be added to the collection.

75 YEARS OF THE WEEKLY NOW ONLINE, IMAGE COURTESY NATIONAL LIBRARY OF AUSTRALIA



HILARY MCPHEE AT THE LIBRARY FOR THE 2010 NATIONAL BIOGRAPHY AWARD LECTURE, PHOTO SARAH HERMAN

Tune in or listen in

Hilary McPhee's 2010 National Biography Award lecture is another fascinating addition to the Library's video and podcasting service. A respected former publisher and now writer, Hilary delighted a rapt audience with her insight into the sometimes fraught world of the biographer.

During her lecture she recounted the experience of living and working in Jordan on a biography she was co-writing with the subject – a significant figure in the Middle East. The biography did not proceed, not because of problems with the subject, but others surrounding him who were trying to influence the outcome. It demonstrated that the life of a biographer is not always easy!

To hear more about Hilary McPhee's experience or to access the Library's wide selection of videos or podcasts visit www.sl.nsw.gov.au/podcasts/index.html.

on this

DAY

COMPILED BY Emma Gray, Discover Collections



March 1790

The penal colony on Norfolk Island is saved from starvation when flocks of the Mount Pitt Bird (Providence Petrel) return to the island to nest. By 1800, the species has disappeared from Norfolk Island because of hunting and predation by colonists and introduced species. The Providence Petrel still breeds on Lord Howe Island, but is classified as vulnerable.

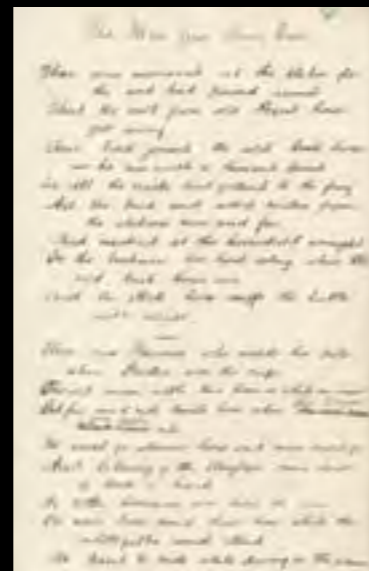
IMAGE: A YOUNG MOUNT PITT BIRD - NATURAL SIZE PETREL, C. 1792, BY THE SYDNEY BIRD PAINTER, PXD 680/3

12 March 1913

The official founding ceremony of Canberra is held on Capital Hill. The foundation stone is laid by Prime Minister Andrew Fisher and the city is officially named by Lady Denman, wife of the Governor General.



IMAGE: THE HON. KING O' MALLEY PRESENTING LADY DENMAN WITH THE NAME OF THE FEDERAL CAPITAL CITY OF AUSTRALIA, MARCH 12TH, 1913, UNKNOWN PHOTOGRAPHER, SV/1913/1



26 April 1890

One of Australia's most iconic poems, *The Man from Snowy River*, is first published in the *Bulletin*. The author, Andrew Barton Paterson, published it under a pseudonym, 'The Banjo', which was a name he took from a racehorse owned by his family.

IMAGE: THE MAN FROM SNOWY RIVER AND OTHER VERSES, BY AB (BANJO) PATERSON, DRAFTED C. 1895, ML MSS 314/195/ P. 6



16 April 1788

A sketch of the new colony at Sydney Cove is made, probably by Francis Fowkes, a navy midshipman transported for theft. Parts of Fowkes' map are idealistic, showing a sturdy Governor's mansion and a neatly tilled farm, rather than the colonial reality of a tent and an unproductive field.

IMAGE: SKETCH - DESCRIPTION OF THE SETTLEMENT AT SYDNEY COVE PORT JACKSON IN THE COUNTY OF CUMBERLAND TAKEN BY A TRANSPORTED CONVICT ON THE 16TH OF APRIL, 1788, WHICH WAS NOT QUITE 3 MONTHS AFTER COMMODORE PHILLIPS'S LANDING THERE BY FF DELINEAVIT, ZMB2 811.17/1788/1



13 May 1819

Margaret Catchpole, the 'female horse-stealer' of Suffolk, dies in Richmond, NSW, of influenza. She was transported to Sydney both for horse theft and escaping from gaol. After arriving in Sydney in 1801, Catchpole led a quiet and diligent life, and was pardoned by Macquarie in 1814. Her life story was sensationalised by Richard Cobbold in his 1845 book *The history of Margaret Catchpole*, which in turn inspired a rash of popular plays and novels.

IMAGE: DETAIL FROM MARGARET CATCHPOLE, THE FEMALE HORSE STEALER, OR, THE LIFE AND ADVENTURES OF A SUFFOLK GIRL! [LONDON: VICTORIA THEATRE, 1845], MRB/X7



29 May 1904

Sir Hubert 'Oppy' Opperman is born in Rochester, Victoria. In 1931, 'Oppy' becomes the first non-European to win the 1200 km Paris-Brest-Paris cycling race. He goes on to set many distance cycling records before entering Federal politics in 1949 as the Liberal Member for Corio.

IMAGE: HUBERT OPPERMAN EATING AN ICE CREAM NEXT TO A PETER'S ICE CREAM REO TRUCK, 1936, SAM HOOD, PXE 789 (V.43) N.6

THE MAP THAT CHARTED A CONTINENT

CARTE GÉNÉRALE DE LA NOUVELLE HOLLANDE



In 2011, the State Library celebrates the 200th anniversary of the publication of Louis de Freycinet's map of Australia, *Carte Générale de la Nouvelle Hollande*. Published in Paris in 1811, it was the first published map to depict the Australian continent in its entirety.

French place names are applied to bays, islands and peninsulas stretching along the southern coastline of present-day Victoria, South Australia and Western Australia. Land west of Wilson's Promontory is proclaimed *Terre Napoléon*. Many of these names still survive today, such as Cape Lannes, Cape Buffon, Cape Dombey and the Fleurieu Peninsula.

Cartographer-surveyor Louis de Freycinet produced this map, along with other detailed charts of the Australian coastline as part of the French expedition commanded by Nicolas Baudin. Departing Le Havre on 19 October 1800, two ships, *Le Géographe* and *Le Naturaliste*, set out with a diverse group of gardeners, naturalists, astronomers, geographers and artists with the intention to chart the unknown coasts of Australia and to collect botanical and zoological specimens.



At the turn of the century, this southern land mass still held some mysteries for cartographers. No one knew whether New Holland in the west and New South Wales in the east were separated by a body of water or if they were connected to form one enormous land mass.

Within a period of nine months, Britain also mounted a scientific expedition, led by Matthew Flinders in the HMS *Investigator*, to explore, chart and collect specimens from this unknown region. This was amidst the backdrop of the Revolutionary and Napoleonic wars. Strategic and economic interests lay behind these French and English expeditions — to claim the region for their respective empires.

OPPOSITE: CARTE GÉNÉRALE DE LA NOUVELLE HOLLANDE, LOUIS CLAUDE DE FREYCINET, PARIS, 1811, MRB/ F980/P ATLAS, PART 2

ABOVE LEFT: MATTHEW FLINDERS MINIATURE PORTRAIT, C. 1800, WATERCOLOUR, MIN 52

ABOVE RIGHT: MEDAL COMMEMORATING THE VOYAGES OF DISCOVERY COMMANDED BY CAPTAIN BAUDIN, FRANCE, PIERRE MONTAGNY, 1800, BRONZE GILT, R 942



The French arrived off Cape Leeuwin in May 1801. The expedition sailed north along the West Australian coast to the Bonaparte Archipelago, where they charted and named many of its islands. They made for Timor and spent 11 weeks in port before setting their course for the southern latitudes of *la Terre de Diémen* (Tasmania).

The *Géographe* and the *Naturaliste* anchored in D'Entrecasteaux Channel on 13 January 1802 and for the next two months, the French found much to delight them: a picturesque landscape, reliable supplies of fresh water and rich scientific findings, both botanical and zoological. They also had several encounters with numerous groups of Indigenous Tasmanians living on the Tasmanian mainland and the neighbouring islands, some of whom were documented by artist Nicolas-Martin Petit and published in the official account of the voyage.

Somewhat delayed by the beauty of Tasmania, the French set sail for Wilson's Promontory at the end of March 1802 and then travelled westwards on the most significant part of the expedition, to chart the unknown south coast. With favourable weather conditions, Baudin was able to conduct a thorough coastal survey from Wilson's Promontory to Mount Schanck. From Mount Schanck, they travelled along a section of coast that had not previously been seen by European eyes, although the low-lying sandy coast now known as the Coorong seemed monotonous to the French explorers. They found no inland waterways and missed the narrow mouth of the Murray River.

The months spent in Tasmania had cost Baudin exclusive French claims to the unknown coast. By the time he reached the present South Australian coastline, he had been beaten by the British expedition.

Matthew Flinders' *Investigator* had reached the head of the Great Australian Bight by 27 January 1802 and he set about exploring and charting the unknown coast. From February to March 1802, the British crew surveyed Spencer's Gulf, explored Kangaroo Island, and charted St Vincent Gulf.

On 8 April 1802, the captains of the rival expeditions met at Encounter Bay – the *Géographe* having sailed from the east and the *Investigator* from the west. They had an amicable discussion about their respective explorations, though communication was garbled by language difficulties. Flinders presented Baudin with his own charts of Bass Strait, which had been published by Arrowsmith after Baudin's departure from Europe.

After the encounter with the British, it was clear that the French ambitions to lay claim to the entire length of the unknown coast had been dashed. Despite this, Baudin continued westward until Cape Adieu where the survey was abandoned and Baudin sailed for Port Jackson. The French returned to the region in January 1803 and circumnavigated Ile Borda (Kangaroo Island), allocating French names along the island's south and west coasts not seen by Flinders. By the end of February, the French ships

rendezvoused at King George Sound before heading home via Timor.

Baudin never returned home; he died from tuberculosis in Mauritius in 1803. Consequently, the written account and charts of the voyage were produced by François Péron, the expedition's zoologist, and de Freycinet. The first volume of *Voyage de découvertes aux Terres Australes* was published in 1807, together with a volume of engraved plates. As Péron died in 1810, de Freycinet completed the account of the voyage. *Carte Générale de la Nouvelle Hollande* appeared in 1811. De Freycinet replaced most of the provisional names marked on Baudin's own charts with those of French Napoleonic heroes.

TOP: DETAIL FROM *CARTE GÉNÉRALE DE LA NOUVELLE HOLLANDE*, LOUIS CLAUDE DE FREYCINET, PARIS, 1811, MRB/F980/P ATLAS, PART 2

OPPOSITE LEFT: DETAIL FROM *MOLLUSQUES ET ZOOPHYTES*, CA LESUEUR, PARIS, 1807, PLATE XXXI, MRB/F980/P ATLAS, PART 1
OPPOSITE RIGHT: *MOLLUSQUES ET ZOOPHYTES*, CA LESUEUR, PARIS, 1807, PLATE XXIX, MRB/F980/P ATLAS, PART 1



De Freycinet's map was published three years before Flinders' *General chart of Terra Australis or Australia*. French names marked the length of the southern coastline, including those landmarks named by Flinders. There are no references to prior British discoveries.

With his detainment in Mauritius for six and a half years, Flinders' publication – *A Voyage to Terra Australis* – and the accompanying charts were not published until July 1814. Flinders was scrupulous in ensuring that prior discoveries were marked on his charts, hence 'discovered by Nuyts 1627' and 'Discovered by Captn. Baudin, 1802'.

It was not until the second edition of *Voyage de découvertes aux Terres Australes*, published in 1824, that Flinders' discoveries and place names were restored to the map. French place names only remained where the French had been the first to survey along the southern coast, mainly in the south-east and on the southern coast of Kangaroo Island.

- Spencer Gulf* = *Golfe Bonaparte*
- Gulf of St Vincent* = *Golfe Josephine*
- Kangaroo Island* = *Ile Decres*
- Port Lincoln* = *Port Champagne*
- Coffin Bay* = *Baie Delambre*

In April, the de Freycinet and Flinders maps and accompanying rare materials from the two expeditions will be on display in the Dalgety Walkway at the Library.



ABOVE: DETAIL FROM CARTE GÉNÉRALE DES GOLFES BONAPARTE ET JOSEPHINE (A LA TERRE NAPOLEON, NOUVELLE HOLLANDE), LOUIS CLAUDE DE FREYCINET, CHARLES PIERRE BOULLANGER, PARIS, 1811 MRB/F980/P ATLAS, PART 2

OPPOSITE: GENERAL CHART OF TERRA AUSTRALIS OR AUSTRALIA, MATTHEW FLINDERS, LONDON, 1814, MAXX/804B/1803/1A



REMARKABLE ARTISTRY:

Carved trees of western NSW

On 29 July 1817, the explorer John Oxley came upon the grave site of a recently deceased Wiradjuri man at Gobothery Hill (between Lake Cargelligo and Condobolin) on the Lachlan River. The next day he painstakingly exhumed and re-interred the ‘powerful tall’ man’s remains. At the site he noted markings on two nearby trees:

... to the west and north of the grave were two cypress-trees distant between fifty and sixty feet; the sides towards the tomb were barked, and curious characters deeply cut upon them, in a manner which, considering the tools they possess, must have been a work of great labour and time.

Carved trees were common in western NSW, from the upper Macquarie and Bogan Rivers to the upper Lachlan, and particularly in the Warren–Wellington district.

The Aboriginal people of western NSW, especially the Wiradjuri and Gamilaroi, would carve large geometric designs into one or two trees close to the burial sites of important men such as a medicine man, warrior or man of wisdom. They were a sign of respect to the deceased, but they also served as a warning to passers-by of the significance of the site to the locals.

The carvings were associated with the culture-heroes of the clan of the deceased man and were thought to provide a pathway for his spirit to return to the sky world.¹

The culture hero of the clan was the All-Father who introduced the customs, kinship rules and practices for the society. He was known by different names to the different tribes of south-east Australia: *Baiame*, *Daramlan*, *Koin* and *Bunjil*.²

A larger number of trees were also carved at sites where elaborate ceremonies were held to initiate boys into manhood. Such ceremonies were practised throughout south-east Australia and extended north to the Condamine River in Queensland.

The meanings associated with these carvings have been lost over time but many depict totemic animals such as lizards and snakes, suggesting that the boy initiates were being taught their relationships and responsibilities to these animals.

The carvings display great strength, skill and artistry. A section of bark was removed and the pattern cut into the sapwood or heartwood at varying depths. Traditionally, trees were carved with stone tools. However, after colonisation, many were carved with metal tools, allowing for noticeably more elaborate designs.

The great majority of the designs are geometric in shape and show chevrons, curvilinear lines, scrolls and concentric circles. There are also depictions of animals.

OPPOSITE: CARVED BURIAL TREE,
DARGINDALE LAGOON (NEAR
NARROMINE NSW), CLIFTON CAPPIE
TOWLE PHOTOGRAPHIC COLLECTION



In the 1930s, over 600 carved trees were recorded in NSW but they were being threatened by agriculture and forestry. There were campaigns to save them by collecting and sending them to museums. White amateur anthropologists Clifton Cappie Towle and Lindsay Black and son Russell were at the forefront in efforts to conserve and document the trees.

Towle was a keen collector and photographer who compiled an extensive collection of photographs depicting Aboriginal culture and sites in NSW.

In 1944, Lindsay Black, a stock agent from Leeton, NSW, and a member of the Anthropological Society of NSW, published *The Bora Ground*, providing a meticulously detailed account of the trees at Collymogle, near Collarenebri, in north-western NSW. There were 82 carved trees recorded at Collymogle, making it one of the largest initiation or 'Bora' grounds documented in NSW.

Lindsay Black eventually encouraged Norman Tindale (South Australian Museum) and Mr T. M Prescott (Museum of Victoria) to remove the trees from Collymogle:

As a tangible relic of a culture that is fast dying, they were cut down to preserve them from possible destruction by bushfires and certain deterioration by weather.

In 1949, a major effort was made to remove the carved trees from Collymogle. Twenty-five trees were sent to the South Australian Museum and 25 to the Melbourne Museum. Another two specimens can be found at the University of Queensland. Today seven trees remain at Collymogle.

Footnotes

1. FD McCarthy, 'The Carved Trees of New South Wales', *The Australian Museum Magazine*, 1 June 1940
2. *ibid.*

A selection of photographs of carved trees from the Clifton Cappie Towle collection will be on display at the Library in April. Further information: www.sl.nsw.gov.au

ABOVE: SACRED CARVINGS ON A TREE FROM THE 'BORA' (INITIATION) GROUND AT COLLYMONGLE NEAR COLLARENEBRI IN NORTH-WEST NSW, CLIFTON CAPPIE TOWLE PHOTOGRAPHIC COLLECTION

CENTRE: DIAGRAM OF BANAWAY BORA GROUND, IMAGE BY LINDSAY BLACK

BELOW: LOCATION OF CARVED TREE SITES IN NSW, IMAGE BY LINDSAY BLACK

OPPOSITE (FULL PAGE): A PHOTOGRAPH OF THE BURIAL TREE OF BARADINE, IN SITU JUST PRIOR TO REMOVAL, PHOTO BY GORDON BURROW, C.1918 (ML Q581.991/M VOL 8)



Baradine

A carved tree that was removed from Baradine, near Coonabarabran, in 1918 was finally returned early in 2010. It has gone on public display in the Baradine Local Aboriginal Land Council office.

According to a local Baradine elder, the tree was carved in 1876 to mark a traditional burial ground containing five Gamilaroi men.

The tree was discovered in 1917 at a property near the junction of Baradine and Worrigal Creeks and a year later was cut down by NSW Forestry Commission rangers and taken to the Australian Museum in Sydney. In 1921, it was exchanged for artefacts from the Museum of Victoria.

The Baradine Aboriginal community's campaign to have the tree repatriated from Melbourne began four years ago.

IMAGE: NINETY-TWO YEARS LATER THIS TREE HAS FINALLY BEEN RETURNED TO BARADINE AND IS ON DISPLAY AT THE LAND COUNCIL, PHOTO COURTESY OF BARADINE LOCAL ABORIGINAL LAND COUNCIL

TRAVELLING COMPANIONS:

EUGÈNE VON GUÉRARD'S SKETCHBOOKS



The small pocket-sized sketchbooks that Eugène von Guérard (1811–1901) carried with him on his journeys through Italy, Germany, south-eastern Australia, New Zealand and England were possibly his most treasured possessions.

On his expeditions, which took him to some of the most remote and rugged regions of south-eastern Australia, the landscape painter relied on his sketchbooks and a finely sharpened pencil – sometimes with the addition of ink and on occasion, crayon or watercolour – to record his observations of nature. He could register the outline of a mountain range with unerring accuracy or produce penetrating and detailed studies of the structure of a tree fern and carry this information back to the studio.

These books were the foundation of his practice. They were witnesses to the artist's journeys, his silent travelling companions, familiar, intimate objects in which his observations were spontaneously recorded. They reveal what aroused his curiosity, what inspired him and even what he found humorous. In each book travel itineraries, costs, modes of transport, friends and acquaintances are recorded – the places he visited are captured in the drawings. These books contain the memories of a lifetime.

Towards the end of his life, in 1894, von Guérard accounted for the 40 books, then in his possession. There were 11 Italian books seven German and 22 Australian; six more were yet to be filled with exquisite drawings executed on holidays in England where he lived with his daughter, son-in-law and grandson. Today, 33 of the 35 known books are in the Mitchell Library. The earliest book, von Guérard's fifth, dates from 1835, when he lived in Naples with his much-loved artist father, Bernard.

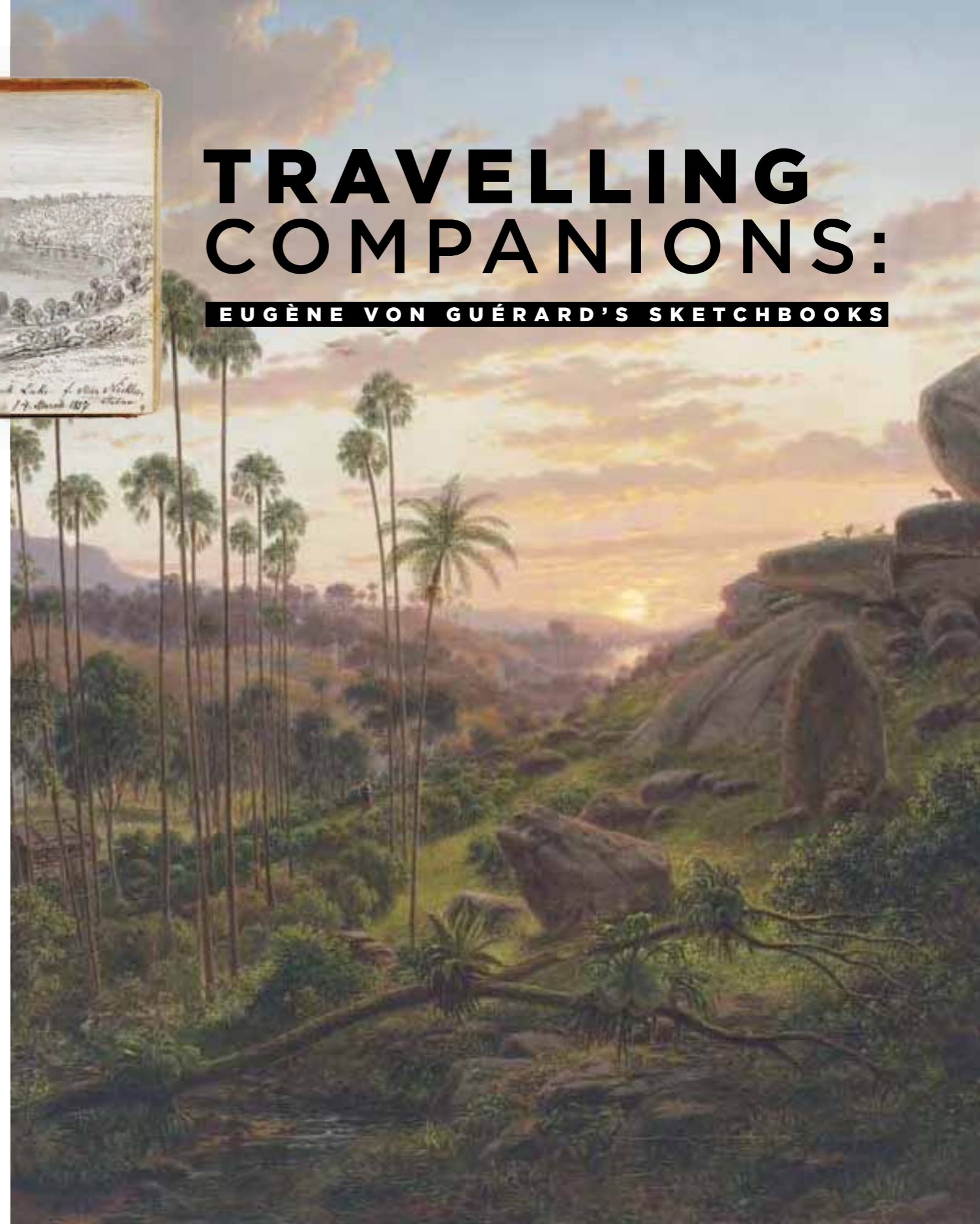


WORDS Dr Ruth Pullin

OPPOSITE: *SUNSET IN NEW SOUTH WALES*,
EUGÈNE VON GUÉRARD, 1865, OIL, ML 258

ABOVE TOP: *BASIN BANK LAKE (BULLEN
MERRI)* EUGÈNE VON GUÉRARD, 14 MARCH
1857, SKETCHBOOK XXVI (NO. 8 AUSTRALIAN),
1857 & 59, DGB16, VOL. 5, F. 11

ABOVE BELOW: *FIRST CAMP, VERY LIKELY THE
HEAD OF THE EUMEMMERRING CREEK*,
EUGÈNE VON GUÉRARD, 20 SEPTEMBER 1858,
SKETCHBOOK XXVII (NO. 9 AUSTRALIAN),
1857, 1858, DGB 16, VOL. 6, F. 4



An untitled coloured drawing of mature trees in a late summer English garden in the final sketchbook, dated 4 September 1900, is the artist's last known work. Today, these sketchbooks offer us privileged insights into the world of the artist, deepening our understanding of what informed his interpretation of the Australian landscape.

In 1855, von Guérard made his first trip to Victoria's Western District. Its distinctive landscape, with its flat volcanic plains, crater lakes and scoria cones, impressed him deeply and he made repeat journeys to the region. Today, earth scientists and environmentalists refer to von Guérard's scientifically accurate depictions of crater lakes and volcanic cones in research relating to water levels and vegetation density. His scientifically informed response to this landscape was no accident. As two of his German sketchbooks reveal, he spent two months in 1843 on a sketching tour in Germany's volcanic Eifel region, making detailed studies of its crater lakes and rock formations. Informed by his experience in the Eifel, von Guérard recognised the nature and significance of a similar landscape in the southern hemisphere. It is just one example of the way that his European career shaped his response to the unfamiliar Australian landscape.

Surprisingly frequently, von Guérard resolved the composition for a finished work at the outset, as in the case of his study of Lake Bullen Merri (Basin Banks), a composition which changed only slightly in its transition from sketchbook to canvas. This in itself is revealing. It suggests that he 'saw' the picture in his mind at the site, reflecting an approach that his teacher in Düsseldorf, Johann Wilhelm Schirmer, had encouraged. Many highly finished sketchbook studies, such as his exquisite pen and watercolour drawing of the sand dunes at Cape Bridgewater, were never finally realised as paintings on canvas.

The methodical dating and documentation of the drawings in von Guérard's sketchbooks not only makes them a valuable research tool, it also gives them the character of a visual diary. This 'diary-like' quality informs many of the drawings which were executed expressly to record an experience. His drawing of a campsite shared with Alfred Howitt, Nicholas Chevalier and a companion called Bruyères, in the Dandenong Ranges in September 1858, reveals his fascination with the practical details of the experience, from the hats hung high on their shelter, to the process of cooking over the campfire and cleaning-out the pans.

This diary-like quality took literal form in two books from the 1860s, each of which contains around 20 pages of continuous text. The small, Old German script, written in faint pencil, is almost indecipherable. With the invaluable assistance of Tom Darragh (Museum Victoria), the meaning of this text is emerging. The dated passages, written in phrases rather than full sentences, were often later scored through by the artist, suggesting that they were notes for an actual diary, now lost. In these epigrammatic lines, von Guérard's experiences on expeditions in the Ballarat and Grampians regions are vividly evoked — his daughter crying bitterly as he set off on yet another expedition; his regular correspondence with his wife Louise; the time he got up each day and the time he went to bed; whether he slept well (sometimes the bed was hard and he mentions fleas); whether he camped

out or was accommodated on one of the properties he visited where he enjoyed good company and musical evenings (he liked to sing). He often noted the time spent drawing (six hours on 16 October 1868). The landscape, vegetation, rocks, light and the weather are frequently and precisely described: on Thursday 28 April 1864, for instance, he travelled through 'hilly bush, Stringybark, Peppermint, Blackwood, Wattle (silver) white gum, Cherry'.

Although von Guérard is closely identified with Victoria, he visited New South Wales twice. His first and major visit, in 1859, though relatively brief, was one of the most productive expeditions of his career resulting in a number of major works, including *Sunset in New South Wales*. He was inspired by the expansive beauty of Sydney and its harbour, the subtropical vegetation of the Illawarra and the dramatic geology of the Blue Mountains.

Now Sydney is the final home of his treasured and well-travelled sketchbooks. As part of the Dixson collection, they can be studied and understood within the context of the Mitchell Library's unrivalled holdings of von Guérard's works on paper.

Dr Ruth Pullin is the Guest Curator of *Eugène von Guérard: Nature Revealed*. Featuring previously unseen works, the exhibition will explore how von Guérard's European career and his interest in the natural sciences shaped his Australian career. At the National Gallery of Victoria from 16 April to 7 August 2011.

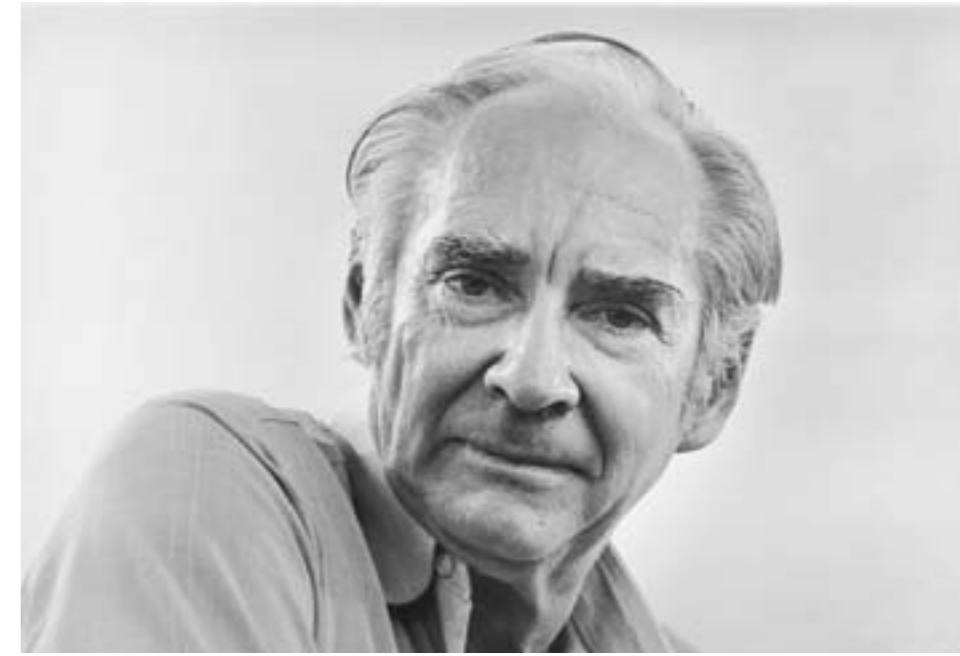
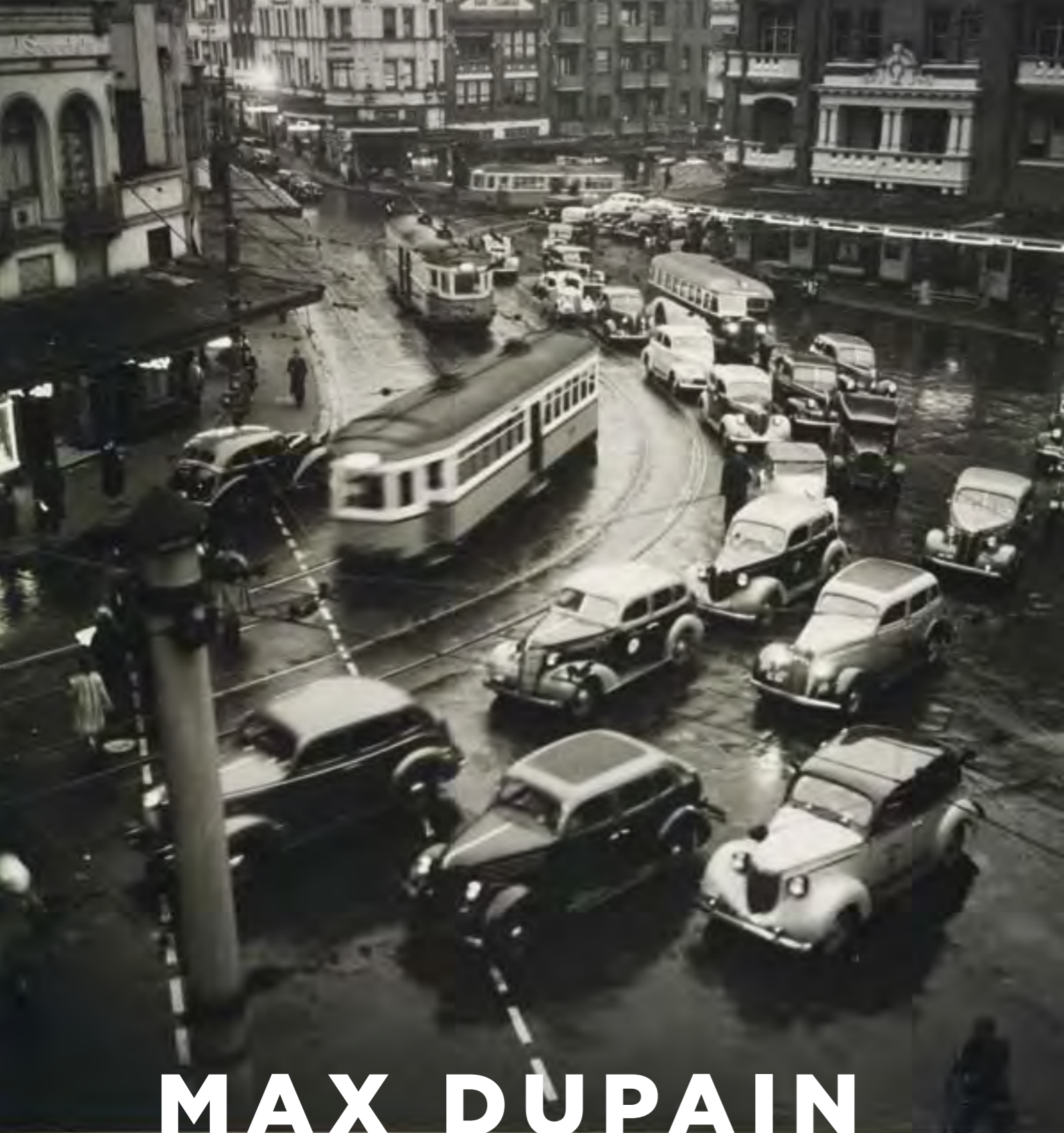


DR RUTH PULLIN, CH CURREY MEMORIAL FELLOW, MITCHELL LIBRARY, 2009, PHOTO BY BRUCE YORK



TOP: HENLEY, 19 AUGUST 1894, SKETCHBOOK XXXXI (NO. 2 ENGLAND), EUGÈNE VON GUÉRARD, 1892-93-94, GB15, VOL. 1, F. 34

BELOW: SANDY COAST FROM THE MOUTH OF THE GLENELG TO CAPE BRIDGEWATER, EUGÈNE VON GUÉRARD, 13 DECEMBER 1857, SKETCHBOOK XXVIII (NO. 10 AUSTRALIAN), 1857, DGB16, VOL. 7, F. 24



M

axwell Spencer Dupain, Australia's best-known photographer, was born in Ashfield on 22 April, one hundred years ago. He was given a Brownie Box camera at age thirteen and quickly became an avid shutterbug. By age twenty-three he had set up his own commercial studio in Bond Street, Sydney, where he undertook fashion photography, portraiture and illustrative photography. His clients included David Jones, the ABC and the prestigious magazine, *The Home*.

Influenced by the New Photography or New Objectivity movement in Germany, which used strong light, close-ups and unusual viewpoints to convey the modern era, Max Dupain broke with the soft-focus painterly tradition of the time and produced abstract industrial landscapes. His personal photographs from the mid 1930s were a revolution – the iconic *Sunbaker* (1937) celebrates Australian identity.

From 1941 to 1945, Dupain served with the Royal Australian Air Force. In 1946, he was commissioned by the Department of Information to photograph Australia's way of life as part of a campaign to increase migration. Dupain's documentary

photographs from that period record Australia's changing society. His commercial and advertising photography flourished in the 1950s and his studio employed other photographers to assist with an increasing number and variety of commissions.

From the 1960s, Dupain began to specialise in architectural photography. His straightforward approach, and dramatic use of light, complemented contemporary architecture and he soon developed an impressive clientele for his extraordinary black and white images.

Driven by passion and self-discipline, Dupain continued to work until his death in 1992. His extraordinary body of work includes over 100,000 negatives of commercial work and 30,000 personal images.

To commemorate the centenary of Dupain's birth, an exhibition of his photographs will be shown in the level one corridor of the Library from April 2011 for 12 months. It will showcase a selection of images from five former Dupain exhibitions at the Library: *Sydney Nostalgia* (1991), *The Studio of Max Dupain* (1997), *Max Dupain's Sydney* (1999), *Max Dupain's Australians* (2004) and *Max Dupain – Modernist* (2007).

ABOVE LEFT: VALENTINA BLINOVA IN L'OISEAU DE FEU, BALLETS RUSSES 1936-37, MAX DUPAIN FILM NEGATIVE ON 247/103

ABOVE RIGHT: MAX DUPAIN PHOTOGRAPHER, SYDNEY 1976, DAVID MOORE, SILVER GELATIN PHOTOPRINT, PXD 1001/89
OPPOSITE: RUSH HOUR – KINGS CROSS, 1938, MAX DUPAIN, SILVER GELATIN PHOTOPRINT, PXD 596/6

MAX DUPAIN CENTENARY

WORDS Alan Davies

new acquisitions

Macpherson sisters



The acquisition of this pair of portraits, dating from the 1870s, complements the Library's extensive collection on the life and work of the Moore family. One of the portraits features Emily Macpherson, mother of artist and architect John D Moore and grandmother of photographer David Moore. The portraits also add to our understanding of the influence and enterprise of the Chinese in Australia in the nineteenth century.

The portraits of Emily and her sister Isabel are painted in oil on paper mounted on canvas and are in their original wood veneer frames. On the reverse there is an inscription in Chinese characters, which has been partially obscured by a block of black ink.

Emily, born in 1863, was the fifth daughter of John Macpherson and Elizabeth, née Macdonald. In 1887, she married draughtsman Frederic Moore. Her sister Isabel, born in 1867, married Robert Aitken, a flour miller. In 1910 she was NSW Associate Golf Champion.

John Macpherson was an ironmonger and head of the firm Holdsworth, Macpherson and Co. of Sydney. He was a Waverley councillor for many years and nine times Mayor of Waverley. He was a member of the Water and Sewerage Board, and president of the board of the Randwick Asylum. He married Elizabeth Macdonald in 1850 and together they had 13 children.

It is not known who painted the portraits but the inscription points to an association with the Chinese. By the 1870s, the Chinese population in Australia had grown significantly since their arrival on the goldfields in the 1850s. At this time, portrait photographers often employed artists to finish their photographs in a painterly, artistic manner, in an attempt to satisfy their client's desire for inexpensive coloured portraits.

Companies such as the Chinese and Oriental Photo & Oil Portrait Co. capitalised on this. They offered full-size portraits in oil, painted from small photographs or cartes-de-visite. For a fee, Chinese agents forwarded the photographs to China where enlarged copies were made by Chinese artists in studios such as those of Sunqua or Youqua.

The completed paintings were then shipped to Sydney for collection and final payment. It is possible these portraits of the Macpherson sisters were produced in this way in China. While many people took advantage of this, others saw it as producing an inferior product as well as undercutting local Australian artists.

The Macpherson portraits remained in the family until recently, when they were acquired by the Mitchell Library.

LOUISE ANEMAAT
Head of Pictures

ABOVE: PORTRAITS OF EMILY (STANDING) AND ISABEL MACPHERSON, OIL, C. 1870, ARTIST UNKNOWN, CHINESE CHARACTERS STAMPED IN BLACK INK ON REVERSE, ML 1441 & ML 1442

OPPOSITE: THE EARLIEST KNOWN EXAMPLE OF A JIGSAW MADE FROM A DISSECTED MAP HELD IN AUSTRALIA, PUBLISHED BY ROBERT SAYER, LONDON, C. 1774, SAFE/Q912/95



A dissected map or jigsaw puzzle

The Library has recently purchased an extremely rare and unusual map, one of a type described in a 1775 advertisement by its maker Robert Sayer, as a map

... dissected, on Boards, for the use of such learners of Geography; whereby they may readily learn the situation of every Kingdom, State or Division.

In other words a jigsaw.

Jigsaws first appeared on the English market in the 1760s. John Spilsbury, an engraver and map maker, is reputed to have produced the first commercial jigsaw puzzles around this time. Spilsbury's jigsaws coincided with a new publishing era in which educational games, books and puzzles were being designed specifically for children. Until the middle of the eighteenth century, a carefree and playful childhood as we know it was unknown. By the age of seven, children of the poor were put to work. In the wealthier classes reading, writing, religious instruction and classical studies, including Latin and Greek, were the usual fare of children over the age of six. In the latter half of the eighteenth century a new middle class was developing with different aspirations and ideals. Educational 'toys' became acceptable.

The first dissected puzzles, made from maps and popular illustrations, were cut by hand with fret saws and had

irregularly shaped pieces. It was not until the invention of the mechanical saw in the late 1800s that more complex puzzles with interlocking pieces became available.

The rare puzzle acquired by the Library is the earliest known example of a jigsaw puzzle, using a map of the world, held in Australia. It was produced around 1774 by Sayer, one of the earliest publishers of children's educational games, who was also a well-known map publisher in London. The map has been mounted on wood, backed with paper, and dissected into 62 pieces. The puzzle is housed in its original oak box with a sliding lid. A key map with the publisher's details has been mounted on the reverse of the lid. Considering the age and intended use of the puzzle, it is in excellent condition with every piece still in the box.

The jigsaw was acquired from Douglas Stewart, Fine Books, Melbourne, who acquired it at a London International Antiquarian Book Fair, lurking in a far corner of a display case, which was difficult to see at first.

The map shows the routes of several notable explorers, namely Quiros (1605), Davis (1686), Bering (1741), Anson (1740–1742), Wallis, and most importantly, 'the track of Cook' on his first voyage, 1768–1771, on which he charted New Zealand and the east coast of Australia.

MAGGIE PATTON
Head of Maps



HARBOUR CITY

WORDS Martin Terry

Several prominent and beautiful sites on Sydney Harbour were once declared off limits to the people of Sydney because they were used for defence purposes.

Under the auspices of the Sydney Harbour Federation Trust, some of the harbour's best vantage points at North, Middle and South Heads, as well as Macquarie Lighthouse and Cockatoo Island, have now been opened to the public and given new life and vitality via a mix of contemporary uses. As the Trust's curator, my job is to research the history of the sites and help interpret them to a new and inquiring audience.

Naturally, this has led me to the Mitchell Library Reading Room. There, under its milky sky-light and in the company of an

ever-changing group of enthusiasts, students and historians, I have been able to examine charts of the harbour, manuscripts, photographs, and the voluminous reports of public inquiries and parliamentary commissions to piece together their unique history.

With a few exceptions, the sites are colonial and imperial relics. Our earliest remains are fragments from the era of Governor Macquarie. At South Head, a wall constructed by Francis Greenway still survives. On the north side of the harbour, 'Bungaree's track' ascends in the bush from Chowder Bay to Georges Heights.

This also has a Macquarie provenance, but may well be older.

Cockatoo Island was established as a convict prison by Governor George Gipps in 1839. Evoking the terrifying panopticon — the all-seeing surveillance-machine designed by Jeremy Bentham — it was, wrote Gipps to the Colonial Secretary, 'under the very eye of Authority'. The expense was defrayed, by having the convicts quarry sandstone for public works, 'in the same way that Sing Sing supplies Building Stone to New York'.

One of the most interesting items in the Library's collection is a watercolour by Philippe de Vigors, an officer of the Royal Engineers. This is the only known image of imperial convicts on the island. The anonymous 'canary birds' are ironed and wearing the famous yellow and black suits, but the mood is benign, and far from bleak. During a moment of free time they are writing letters, a reminder that even hardened criminals can be literate. Cockatoo was a place of great hardship, but it was a labour camp, not the hell-hole of the harbour. Now, because of its convict past, Cockatoo Island is a World Heritage site.

Cockatoo's convicts constructed an impressive and surviving example of colonial engineering. The Fitzroy Dock was intended as a docking and repair facility for ships of the Royal Navy. It was designed by Gother Kerr Mann, some of whose drawings are in the Library. Work commenced in 1847, but the execution of the project was poor, to the consternation of the Parliament. Unfortunately, when completed in 1857, the anticipated great men-of-war, bristling with cannon and crewed by British tars, never came. Britannia 'ruled the waves' and there was no need to have large, expensive vessels fruitlessly patrolling the Pacific. However, if its original charter went largely unfulfilled, the dock was still useful. In the nineteenth century, it was an interesting, hybrid workplace. Many of the men working there and in the associated workshop were prisoners.

In August 1870, a century after Royal Marines landed at Botany Bay, the last British troops withdrew from Australia. For decades there had been squabbles about how to defend Sydney. Now that the apron-strings had been loosened, there was a scramble to fortify the Heads. The north side of the harbour became an intensely militarised environment as the 'outer defences' were developed.



TOP: 'CONVICTS' LETTER-WRITING AT COCKATOO ISLAND NSW, PHILIPPE DE VIGORS, INK & WATERCOLOUR, 1849, SSV/39

CENTRE: THE FRENCH WARSHIP *ATALANTE* IN THE FITZROY DOCK, AMERICAN AND AUSTRALASIAN PHOTOGRAPHIC CO., 1873, HOLTERMANN COLLECTION, SPF/145

BELOW: COCKATOO ISLAND IS NOW A WORLD HERITAGE SITE BECAUSE OF ITS CONVICT PAST, PHOTO COURTESY SYDNEY HARBOUR FEDERATION TRUST

These were documented by photographers of the era who responded to both the virile modernity of the new armaments, and the symbolism of the seeming independence of the colony.

Colonial Architect James Barnet played an important role in designing and building these defences, but his career was largely undone by military meddling. Col. Felician de Wolski, a Royal Engineer, was a spiky critic and determined adversary.

While the Gunner's Barracks at Mosman is a fine example of Barnet's abilities, it's the lighthouses, up and down the New South Wales coast, that are arguably his greatest architectural legacy.

His replacement in the 1880s of Greenway's Macquarie lighthouse resulted in some of the oddest photographs of the colony. Greenway's welcoming sentinel was much-loved by Sydneysiders and this trapped Barnet into a nostalgic replication, when elsewhere his own more robust approach prevailed. Photographs captured the strange double-vision of the site, before the old beacon was demolished.

Trust sites are all characterised by transformation, often quite aggressive. The most radical of these makeovers is arguably Snapper Island. In the nineteenth century it was nondescript, described as 'a small, rocky, barren islet ... whose only office is to provide standing room for sea fowl'.

Snapper's eccentric commander intended that the island 'keep alive the sea spirit of our race'. To this end, it was heavily refashioned to resemble a ship, complete with pointed 'bow' and 'decks'. It was here the teenagers of Sydney trained as sea-cadets. If Snapper self-consciously rejected the modern era, photography gave it contemporary publicity. Its dotty anachronisms were captured in a series of images by Sam Hood, much of whose vast archive is held by the Library.

Hood's composition responded to the mast and cross-spars, the network of ropes, with some welcome human interest in the concentration of the lad sent aloft.

Echoes of the bullying of apprentices, the shouted orders of the sergeant-major and the clank of a gaoler's key bring a distinctive masculine quality to the sites. Women were nurses, teachers, librarians, or canteen ladies.

The Women's Royal Australian Army Corps fulfilled an interesting role at Georges Heights, an otherwise all-male enclave. The first commanding officer of the corps, Col. Kathleen Best, began to gather the units scattered around Australia, intending to unite them at Mosman. She died before completing the task and was memorialised in a set of gates designed by Sgt. Juanita Feltham.

The form of these gates was symbolically complex, including a crucifix representing the Red Cross, 'Christianity and humanity', and 47 metal gumleaves to denote her age. While the unit has never been de-listed, its last parade was held in 1984 and the removal of the gates to RMC Duntroon in Canberra reaffirmed the site at Georges Heights as a powerfully masculine one.

With the aid of the Library's collections, the job of interpreting these sites has been made easier. Our visitors come away with a much better understanding of the evolution of the sites and the special place they occupy in the story of Sydney.

Martin Terry has worked in curatorial roles at the National Gallery of Australia, the Australian National Maritime Museum and the National Library of Australia.

OPPOSITE: NAVY LEAGUE
SEA CADETS AT SCHNAPPER
[SIC] ISLAND, 1937,
SAM HOOD, HOME
AND AWAY -16523



partners

Discover Collections is an online initiative that dynamically transforms the way the Library provides access to our collections. Through the generosity and support of many benefactors, we now have over 25 engaging and informative stories.

www.sl.nsw.gov.au/discover_collections



building a strong Foundation

Cricket in Australia

A rare printed album celebrating the joys of cricket in the mid to late nineteenth century is the latest item to be added to *Discover Collections: Cricket in Australia*. *The Australian Cricket Album*, published in 1898, pays tribute to Australia's cricketers and Test teams in the years leading up to its publication. Edited by Clarence Moody and published by RA Thompson, the *Album* was initially issued in six monthly parts, each costing sixpence.

Legendary figures such as Alec Bannerman, MA Noble and 'the Demon Bowler' Fred Spofforth are featured. The album includes black and white portraits of the cricketers, decorated by one-colour borders, and contains detailed information on each cricketer's career.

Several Australian representative teams are covered including the touring team of 1878, and the 1882 Australian team that defeated England and thereby created the famous Ashes rivalry that still fires the public imagination today.

The most popular Australian cricket grounds of the time are also featured. One of these is the Association Ground, now better known as the Sydney Cricket Ground.



Other highlights in the *Cricket in Australia* collection include coverage of the infamous 'Bodyline' series, the Aboriginal cricket tour of England in 1868 and the rise of women's cricket.

Discover Collections: Cricket in Australia is made possible through a partnership with Sir Ron Brierley. The partnership has enabled us to digitise many cricketing treasures.

www.sl.nsw.gov.au/discover_collections/society_art/cricket_album

ABOVE RIGHT: THE 1890 AUSTRALIAN ELEVEN, *AUSTRALIAN CRICKET ALBUM*, 1898, PRINTED ES MARKS/Q2

OPPOSITE TOP: *VIEW OF SYDNEY WHEN ST MARY'S WAS BEING BUILT*, C. 1830, FANNY MACLEAY, WATERCOLOUR DRAWING SV1/CA.1830/1

OPPOSITE BOTTOM: *THE ARREST OF GOVERNOR BLIGH, 1808*, ARTIST UNKNOWN, WATERCOLOUR DRAWING, SAFE 4/5

Catholics in the colony

Nearly half of the almost 700 convicts transported on the First Fleet were Catholic, however, Church of England minister Reverend Richard Johnson was the only religious minister aboard the Fleet.

In 1800, Irish priest Father James Dixon arrived in Sydney. He was transported for his role in the 1798 Irish uprising against British rule. Dixon was soon given government permission to minister to the predominantly Irish Catholic convicts of NSW to quell any anti-British feeling. The first Catholic Mass was celebrated in Sydney on 15 May 1803.

The arrival of Irish priests Philip Connolly and John Joseph Therry, in 1820, signalled the beginning of a Catholic clergy in Australia. Governor Lachlan Macquarie set strict guidelines for the young priests, allowing them to baptise and marry Catholics, but banning 'mixed marriages' and preaching to Protestants.

Catholics in the Colony – a new addition to *Discover Collections: Religion, Church & Missions in Australia* – explores early expressions of Catholic faith and community in Australia. Significant items from the Library's collections have been digitised to tell this story, including original instructions from Governors King and Macquarie and evocative letters written by Catholic convicts to Father Therry. The evolution of St Mary's Cathedral is also traced from the laying of the foundation stone in 1821, the burning down of the original building in 1865 and the completion of the second cathedral in 2000.

Religion, Church & Missions in Australia is generously supported by the Vincent Fairfax Family Foundation.

www.sl.nsw.gov.au/discover_collections/history_nation/religion/catholics/index.html

1808 'Rum' Rebellion

On 26 January 1808, officers and men of the New South Wales Corps marched to Government House in Sydney to arrest Governor William Bligh. The colony was subsequently under military rule until the arrival of Lachlan Macquarie, the fifth Governor of NSW, in early 1810. This was the only time in Australian history that a government was overthrown by a military coup.

This incident later became known as the 'Rum Rebellion' because the NSW Corps was heavily involved in the trade in rum in the colony and was nicknamed the 'Rum Corps'. The factors leading up to Bligh's arrest had little to do with the rum trade and much more to do with a battle for power between the military and civil elites of the colony and the Governor.

This new addition to *Discover Collections: From Terra Australis to Australia* explores some of the reasons for the rebellion and introduces the main players – Governor Bligh, influential settler John Macarthur and Major George



Johnston of the NSW Corps. Portraits of the protagonists are available online, along with images and maps of Sydney around the time of the rebellion, and government proclamations relating to the overthrow.

From Terra Australis to Australia is generously supported by the Thyne Reid Foundation.

www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/rebellion/index.html

friends

Being a Friend of the State Library gives you a different perspective on the Library. You'll enjoy a closer involvement with our work and contribute to the Library's exciting revitalisation.

for our friends



I have now settled into my role as Memberships Coordinator and have enjoyed the opportunity to meet many of you at our Friends events.

This year we are planning special Friends-only events to allow you access and insights into our wonderful collection at the State Library.

Don't forget to call in to your beautiful Friends Room while you are visiting the Library. It's a quiet haven where you can take time out to read the paper, access the internet, or have a cup of tea.

Please contact me any time if you have membership queries, and send us your email address so that you don't miss out on special offers and notices throughout the year. I look forward to welcoming you when you next visit the Friends Room.

HELENA POROPAT

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Email: friends@sl.nsw.gov.au

The Christmas party

The soaring musical notes of the vibrant Sydney University Musical Society Choir filled the Mitchell Vestibule last November for the annual Friends Christmas Party. The choir performed a moving program of traditional and ancient Christmas carols, creating a wonderful spiritual and festive mood. Afterwards Friends and guests enjoyed festive cheer in the Friends Room, topped off by delicious mince tarts. Circle 25 November this year in your diary so you don't miss out on this extraordinary event.



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VOLUNTEERS

GETTING PEOPLE EXCITED

A small, but enthusiastic group of volunteers has been instrumental in luring thousands of people into the Library over the last six years. They are the volunteers the Library recruited and trained as speakers to talk to community groups like Probus, View, U3A, Rotary and Lions Clubs across Sydney about the wonders of the Library.

Lorraine Rook, one of eight speakers, says it hasn't been difficult. 'We are all passionate about the Library.' Fellow speakers Maurie Farrell and Basil Griffin agree.

The speakers deliver a 30 minute presentation, accompanied by images which illustrate the Library's services and the diversity of the collection. Groups particularly enjoy historic images of their local area, which are sourced from the collection. Usually the group is located within the area the speaker lives, but most speakers have willingly travelled further afield.

Certain skills are necessary — the confidence to speak in front of an audience, often numbering over 50 and up to 120 — and the capacity to think on your feet and to 'read' the audience and respond accordingly.

Another trait is to be flexible one of her presentations became when only two people attended had felled most of the usual par

'On one occasion I had to give dinner table while I and everyone: dinner. I was operating the projector time!' says Maurie.

Basil recounts how a mischief invaded the space where he was talk and, much to the merriment audience, kept interrupting his talk a loud staccato call. 'My composition was unsettled to put it mildly!'

There are other funny moments. 'When I asked for questions at the end of one of my talks', Lorraine says, 'one of the women said "Dear, I love your glasses". Another speaker was asked where she bought her shoes!'

There is also the odd serendipitous moment. 'At one of my talks, a member of the audience, a retired ABC cameraman, presented me with a DVD of a fascinating interview conducted in 1956 by Mungo McCallum Snr of John Metcalfe and other senior Library staff of the day.' It subsequently featured in the *One hundred* exhibition.

In the early days the State Library had to promote its Speakers' Program, now the reverse is the case — it receives many requests. And often a speaker is asked to act as tour guide for one of the groups they have spoken to.

The speakers say their satisfaction comes from getting people excited about the Library.

'So often people will say to me I had no idea the Library was so interesting,' Lorraine says.

For further information on the Speakers' Program contact Helen Clark, Volunteer Coordinator, email <hclark@sl.nsw.gov.au> or call 9273 1518.



LORRAINE ROOK, BASIL GRIFFIN AND MAURIE FARRELL, VOLUNTEER SPEAKERS FOR THE LIBRARY, PHOTO BY BRUCE YORK

TOP: HELENA POROPAT, MEMBERSHIP COORDINATOR, STATE LIBRARY FOUNDATION PHOTO BRUCE YORK

RIGHT: SYDNEY UNIVERSITY MUSICAL SOCIETY CHOIR PERFORMING AT THE FRIENDS CHRISTMAS PARTY, PHOTO BRUCE YORK

MORAN PRIZES

Free photography workshops for kids



TOP: A MIDDLE HARBOUR PRIMARY SCHOOL STUDENT PUTS HIS PHOTOGRAPHY SKILLS TO THE TEST AT THE LIBRARY, PHOTO BY SALLY MAYMAN

BELOW: MARK MORAN, CEO MORAN ARTS FOUNDATION, PHOTO BY BRUCE YORK

The Moran Arts Foundation is expanding its popular program of kids' photography workshops, which will be run in the new Glasshouse Learning Space at the Library this year.

There will be 20 free workshops at the Library, run over two months, in association with the Moran Photographic Prizes competition.

The CEO of the Moran Arts Foundation, Mark Moran, says the 'Foundation is big on engaging with kids. By extending the workshop program at the Library we can introduce more kids to the Library and the resources it has available'.

The Moran Family has been engaging in philanthropy since the 1980s when they initiated the world's richest portrait prize, the \$150,000 Doug Moran Portrait Prize.

Mark Moran says the prize came about because of his parents' interest in the arts.

'My mother was an artist and my father had a rags to riches rise, and developed an appreciation of the arts.'

'The Moran Family set up the Moran Arts Foundation following the success of the first portrait prize in 1988 to coincide with the bicentenary.'

In 2007, the family introduced the Moran Photographic Competition.

'Like any business institution we had to evolve and stay relevant and because of new technology and, specifically, with the rise of digital photography we decided to establish a photographic competition. We saw it as a natural extension of the portrait prize.'

Both prizes attract a huge following online. 'We get over 13 million hits per annum on our website.'

Each year a selection of the finalists is exhibited at the Library in the Galleries.

Mark Moran says although the competition is predominantly run online 'it is very important to have an institution like the State Library involved because we need to engage with people in real time.'

'The Library also wants more people to be able to access their collections online. We were keen to see the collections promoted and accessible, which is why we sponsor the Discover Collections with Sydney photographs, *Sydney Exposed*.'

Mark Moran says that there are some exciting opportunities emerging which may see the Moran Prizes integrating with an international competition. 'We are looking at Asia in particular because the same technology is making the world a much smaller place and ultimately we are all global citizens,' he said.

For details about the kids' photography workshop program please contact Megan Perry at the Library on telephone: 9273 1414 or email <m.perry@sl.nsw.gov.au> and for information on the Moran Prizes email <moranprizes@moran.com.au>.

The Moran Prizes exhibition is on at the Library from late April to 26 June 2011. Further information: www.sl.nsw.gov.au



the library shop

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H I G H L I G H T S



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/01 DR TAREK CHIDIAC, PRESIDENT OF THE GIBRAN NATIONAL COMMITTEE PRESENTS THE HON VIRGINIA JUDGE, MINISTER FOR THE ARTS, WITH A BOXED COPY OF KAHLIL GIBRAN'S *THE PROPHET* AT THE KAHLIL GIBRAN EXHIBITION OPENING PHOTO BRUCE YORK

/05 INTERNATIONALLY ACCLAIMED MUSICIANS, BROTHERS JAMES (LEFT) AND JOSEPH TAWADROS SHARE A MOMENT WITH KAMAHL AND STEPHEN BAKER FOLLOWING THEIR PERFORMANCE AT A KAHLIL GIBRAN EVENT PHOTO SARAH HERMAN

/02 EMIL HADDAD VIEWING RARE KAHLIL GIBRAN EXHIBITS ON LOAN FROM LEBANON PHOTO STEPHAN MARSHALL

/06 (L-R) MARILYN ENDLEIN, JOY STORIE, JEAN ALLEN, LAWRENCE HINCHLIFFE, GAE ANDERSON, IAN MCLACHLAN, PAM CONNOR, RICHARD LA GANZA, KEVIN HEWITT, HELEN BREEKVELDT, PAULINE GRIFFIN AT A LIBRARY CIRCLE LUNCH PHOTO BRUCE YORK

/03 GUESTS TAKE IN THE RARE KAHLIL GIBRAN PAINTING ON LOAN FROM LEBANON PHOTO STEPHAN MARSHALL

/04 PROFESSOR FADIA BOU DAGHER GHOSAYN, PRESIDENT, AUSTRALIAN LEBANESE FOUNDATION, SALIM WARDY, MINISTER OF CULTURE, LEBANON AND REGINA SUTTON AT THE KAHLIL GIBRAN EXHIBITION OPENING PHOTO BRUCE YORK

/07 JAN ORMEROD READS TO THE KIDS @ THE LIBRARY PHOTO SARAH HERMAN



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/08 HILARY MCPHEE AO AT HER NATIONAL BIOGRAPHY AWARD LECTURE WITH SPONSOR DR GEOFFREY CAINS (LEFT) AND PAUL BRUNTON PHOTO SARAH HERMAN

/10 (L-R) DR PETER TYLER, MARK DUNN, PRESIDENT, HISTORY COUNCIL OF NSW, RON SALE AND BOB MYERSCOUGH, NSW LAND & PROPERTY MANAGEMENT AUTHORITY AT THE LAUNCH OF THE LAND & PROPERTY MANAGEMENT AUTHORITY DATABASE PHOTO BRUCE YORK

/13 ZOE RODRIGUEZ (AT LECTERN) COPYRIGHT AGENCY LTD INTRODUCES THE PANEL AT THE PEN LECTURE 2010 PHOTO BRUCE YORK

/09 NOELLE NELSON, DIRECTOR LIBRARY SERVICES AND THE HON. TONY KELLY MLC MINISTER FOR PLANNING, INFRASTRUCTURE AND LANDS AT THE LAUNCH OF THE LAND & PROPERTY MANAGEMENT AUTHORITY DATABASE PHOTO BRUCE YORK

/11 DR BEN SAUL AND DR KATH GELBER AT THE 2010 PEN LECTURE PHOTO BRUCE YORK

/12 JULIAN BURNSIDE QC DELIVERED THE 2010 PEN LECTURE PHOTO BRUCE YORK

/14 DON SETON WILKINSON, GREAT, GREAT, GREAT GRANDSON OF GEORGE WYNDHAM; STEPHEN GUILBAUD-OULTON, MANAGER, WYNDHAM ESTATE; JOHN WYNDHAM, AND RICHARD NEVILLE AT THE HANDOVER OF THE WYNDHAM ESTATE ARCHIVE PHOTO STEVE MARSHALL



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HIGHLIGHTS



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/15 COLIN PEASLEY OAM, LONGEST SERVING MEMBER OF THE AUSTRALIAN BALLET, TALKED TO FRIENDS OF THE LIBRARY AND FRIENDS OF THE AUSTRALIAN BALLET ON THE LIFE OF DAME PEGGY VAN PRAAGH PHOTO SARAH HERMAN

/17 ELIZABETH ELLIS OAM, JAN FULLERTON, REGINA SUTTON AND ROB THOMAS AT A FAREWELL GATHERING FOR MS FULLERTON PHOTO SARAH HERMAN

/18 MAGGIE PATTON PRESENTING A RARE VELLUM MAP DURING SYDNEY OPEN DAY PHOTO BRUCE YORK

/19 PATRICK DODD, STATE LIBRARY VOLUNTEER, INTERPRETS THE TASMAN MAP WITH VISITORS DURING A HISTORIC HOUSES TRUST SYDNEY OPEN DAY TOUR PHOTO BRUCE YORK

/20 NANCY HAYES, JOHN GOLDER, ALAN WALKER AND VERONICA KELLY AT THE LAUNCH OF VERONICA KELLY'S BOOK 'THE EMPIRE ACTORS' PHOTO BRUCE YORK

/21 ALAN WALKER AT THE LAUNCH OF VERONICA KELLY'S 'THE EMPIRE ACTORS' PHOTO BRUCE YORK

FAREWELL TO REGINA SUTTON

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/22 ROB THOMAS, REGINA SUTTON, ALAN SMITH, NATIONAL & STATE LIBRARIES AUSTRALASIA (NSLA) CHAIR, CAROL MILLS, DIRECTOR-GENERAL, COMMUNITIES NSW PHOTO SARAH HERMAN

/23 REGINA SUTTON AND BELINDA HUTCHISON PHOTO SARAH HERMAN

/24 L-R ROBERT KNIGHT, REGINA SUTTON & RICHARD FISHER AM PHOTO SARAH HERMAN

/25, 26 & 27 REGINA SUTTON ACKNOWLEDGES 20 YEARS OF SERVICE BY LIBRARY VOLUNTEERS GAENOR VALLACK (25), REX MINTER (26), BETTY SMITH (27) AND TERRY WALKER (ABSENT) PHOTOS SARAH HERMAN

/28 L-R DR JULIA KINDT, UNIVERSITY OF SYDNEY; PROFESSOR TIM ROWSE UNIVERSITY OF WESTERN SYDNEY;

RICHARD NEVILLE; LAWRENCE HELD, ACTOR; ASSOC. PROF. ANTHONY UHLMANN, UNIVERSITY OF WESTERN SYDNEY; PROFESSOR GAIL JONES, UNIVERSITY OF WESTERN SYDNEY, AND PROFESSOR STEPHEN HETHERINGTON, UNIVERSITY OF NSW AT ON KNOWLEDGE PHOTO STEVE MARSHALL

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“Q&A” *Kate Grenville*

Prize winning author Kate Grenville spoke of her debt to the Mitchell Library in a recent David Scott Mitchell Memorial lecture.



HOW LONG HAVE YOU BEEN ASSOCIATED WITH THE MITCHELL LIBRARY?

I first visited the Mitchell Library as a child – my mother was a great reader and was doing some family history research and thought that knowing about our great library was an important part of my cultural education. It seemed a mightily grand place, and until I saw the British Museum Reading Room years later, I thought no reading room could be grander. It’s always had a special place in my affections.

DO YOU REMEMBER THE FIRST PIECE OF ORIGINAL MATERIAL YOU REQUESTED?

For the Bicentennial in 1988 I wrote a novel sending up some of the stereotypes of Australian History. I set out to write as if the past was all about the women rather than all about the men. I discovered the microfilm copies of *The Sydney Gazette* – an astonishingly rich window into the past. Researching for my book *The Secret River* in 2000 I requested some original documents signed by my convict ancestor – holding those pieces of paper in my hand brought his reality into sharp focus.

HOW HAS THE MITCHELL LIBRARY ‘CHANGED YOUR LIFE’ PROFESSIONALLY AND PERSONALLY?

Without the Mitchell Library and the men and women behind it who’ve collected and preserved so much, at least four of my books would never have been written. They are the books that are set in colonial times. Walking in through those magnificent doors I always feel a surge of excitement.

DO YOU THINK NOVELISTS AND COLLECTORS HAVE SOMETHING IN COMMON?

Yes, we both hunt for what excites us and become a bit obsessive about the thrill of the chase. Novelists collect bits and pieces of the real world – fragments of daily life that can help to build a convincing fictional world. David Scott Mitchell did the same – he collected things that were obviously valuable, but he also had the imagination to collect things that, at the time, must have seemed fairly worthless. Of course, they are the very things that, a hundred years later, are priceless and irreplaceable pointers to a long-vanished world.

ON HISTORY AND FICTION

Fiction set in the past should never be mistaken for history. But it can make aspects of the past accessible to general readers who may not read the work of historians. It might even encourage them to read the history.

WHAT ARE YOU WORKING ON NOW?

I’m working on a novel set in colonial Australia. It’s the third in a trilogy that takes in the first three generations of non-Indigenous Australian settlement, the other two being *The Lieutenant* (first contact) and *The Secret River* (first settlement). The central character in the current novel (about the next generation) is a woman born in 1816.

HOW IMPORTANT IS IT FOR GREAT WRITERS TO MAKE THEIR PAPERS AVAILABLE TO THE PUBLIC?

Ten years ago Sue Woolfe and I put together a book about the writing process called *Making Stories*, in which we quoted extracts from very early drafts of novels by Australian writers. We found these early drafts in collections of their literary papers, held in the Mitchell and other state

libraries. The work and investment of those libraries made it possible to watch the creative imagination at work.

WHAT BOOK CHANGED YOUR LIFE?

The Tree of Man by Patrick White. In the British-dominated Australia of my childhood, that book proved that you could make great metaphors and great fiction out of our own landscapes and people.



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See story page 7.

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