

Magazine for members  
Summer 2013–14

# SL



STATE LIBRARY®  
NEW SOUTH WALES



# Message



## Transforming an icon

The State Library of NSW, and especially the much-loved Mitchell Library, is an icon. Not only are the steps and portico of the Mitchell a landmark of Sydney, but the Library's collections are a landmark of scholarship: telling of our history, they are used by students and scholars to shape our future.

From the great legacies of David Scott Mitchell, Sir William Dixon and a host of other benefactors – whose generosity continues today – to collecting today's born digital culture, this Library is truly the home of Australiana.

That heritage is becoming much more accessible through the Library's leading edge Digital Excellence program. In 2012–13, we scanned 2.4 million newspaper pages to put on the National Library's Trove website, and we are starting to digitise the David Scott Mitchell books and our intensely moving collection of World War I diaries.

A similar transformation is under way in our buildings. The bright and airy refurbishment of the Macquarie Wing reading room in 2011 was followed by the opening up of the bookshop and cafe in 2012. Turning to the Mitchell Wing, Amaze: The Michael Crouch Gallery, the first new gallery since 1929, opened in 2013 to exhibit historically important and curious items from the Library's extraordinary and expansive collections. Early exhibits have included the journals of Blaxland, Lawson and Wentworth in this bicentenary of the European crossing of the Blue Mountains, the James Cook ditty-box with a lock of his hair, and an array of artists' sketchbooks.

We are now moving to restore the grandeur of the historic Mitchell Wing with more galleries and public spaces, better study space, improved facilities for our friends and volunteers, and the return of scholars and fellows to the original Mitchell Reading Room. Those ambitions – and how supporters, clients and staff can help realise them – are summarised in this issue.

**ALEX BYRNE**  
NSW State Librarian & Chief Executive



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Summer 2013–14

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### COVER

FRONT: NED NOLAN KELLY (DETAIL), 1983, RICHARD TIPPING, FROM *THE SYDNEY MORNING*, WORD WORKS 1979–1992, STATE LIBRARY OF NSW

© RICHARD TIPPING, FROM THE EXHIBITION *BORN TO CONCRETE*

BACK: *US SERVICEMAN AND GIRLS*, PXE 858/18, FROM THE EXHIBITION *KINGS CROSS 1970 TO 1971: PHOTOGRAPHS BY RENNIE ELLIS*



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### WITH THIS ISSUE

We enclose our *Highlights of the Year* and thank *SL* magazine readers for supporting the Library this year.

# CHRISTMAS

*in the colony*



At the first Christmas in Sydney Cove in 1788, Governor Arthur Phillip presided over a traditional Christmas meal with his officers and their families ending with a loyal toast to King George III.\* The convicts were given their usual simple rations. One convict, Michael Dennison, enjoyed a Christmas bonus after stealing a pound of flour. He was sentenced to 200 lashes but, as it was Christmas, received only 150. From this first Christmas the colonists began to combine Australian imagery

with old traditions. Cartoons and Christmas cards in the Library's collection depict scenes of kangaroos pulling Santa's sleigh while Australian newspapers show scenes of Christmas with snow and reminiscences of the 'old country'.

\* Sourced from David Collins, *An Account of the English colony in New South Wales ...* London: T Caddell & W Davis, 1798-1902



OPPOSITE FAR LEFT: FATHER CHRISTMAS IN AUSTRALIA, *THE ILLUSTRATED SYDNEY NEWS*, 23 DEC 1882, TN 115  
OPPOSITE TOP RIGHT: SANTA CLAUS WITH KANGAROOS, *THE TOWN & COUNTRY JOURNAL*, 22 DEC 1883, TN 83  
OTHER ITEMS ARE FROM 'COLLECTION OF AUSTRALIAN CHRISTMAS CARDS AND POSTCARDS', ML 745.59412/5



## Vox pop

Thank you to readers who responded to the survey we sent out with the spring issues of *SL* magazine and *What's On*. More than 100 people completed each survey, with 98% rating the quality of the magazine very good or excellent (97% for *What's On*). Readers said they found *SL* 'A splendid magazine – never boring!' and a 'Great journal, well presented, interesting. Great reminder of what's on at the Library and what it has to offer'. In response to our question about accessing the magazine in print or online, 96% preferred the print format with one respondent advising, 'Don't dare think of not printing this wonderful magazine that brings the collection to the reader.' Readers M Barnes and C Plim each won a \$100 Library Shop voucher for completing the surveys.

# NEWS



## Interrobang

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

**? When did the waratah plant first become protected in NSW?**

**!** On 18 June 1927 the *Sydney Morning Herald* reported that the Governor had issued a proclamation under the *Wild Flowers and Native Plants Protection Act 1927* to protect a limited number of species, including the waratah, for one year across the state of NSW. This was to come into effect on 1 July 1927. The article goes on to say that the limited protection was necessary 'owing to the vandalism practiced by certain individuals' and would afford the waratah and other named species a chance to recover. The idea was to name different species each year to give them an opportunity to be re-established.

[www.sl.nsw.gov.au/services/ask](http://www.sl.nsw.gov.au/services/ask)



## Macquarie's medicine

A travelling medicine chest that belonged to the family of Governor Lachlan and Elizabeth Macquarie was recently purchased by the Library. Dated in the 1820s, the chest is made of mahogany and lined with blue crushed velvet. It holds 15 glass bottles and came with an inventory, dated 28 February 1848, which lists substances such as Butcher's pure epsom salts, Indian rhubarb, powder

of jalap and essence of peppermint. It was bequeathed by Lachlan Macquarie junior to his close friend William Henry Drummond, later the 9th Viscount Strathallan, and has remained at Strathallan Castle in Scotland since the 1840s. The Macquarie medicine chest is on display in the Amaze Gallery.

MACQUARIE FAMILY TRAVELLING MEDICINE CHEST 1820-, R 2129

## Digitising the Mitchell books

Through the Digital Excellence program funded by the NSW Government, the Library is fast-tracking the digitisation of the David Scott Mitchell collection. Mitchell bequeathed his collection of nearly 40,000 books, paintings and watercolours, coins and manuscripts to the Library in 1907, as well as an endowment of £70,000. The Mitchell Library, which opened on 8 March 1910, is now the repository of the world's most important collection of Australiana. Once digitised, readers all over the world will be able to search the 1.3 million newly scanned pages.



## History awards

The 2013 NSW Premier's History Awards were announced by Minister for the Arts, the Hon. George Souris, in the Mitchell Library Reading Room on 12 September with \$75,000 in prize money awarded across five categories. The Multimedia History Award went to Martin Butler and Bentley Dean for *First Footprints: Super Nomads* (Episode 1), and Jackie French received the Young People's History Prize for *Pennies for Hitler*. Patti Miller's *The Mind of a Thief* won the NSW Community and Regional History Prize, and the General History Prize was awarded to Saliha Belmessous for *Assimilation and Empire: Uniformity in the French and British Colonies, 1541–1954*. Janet Butler's *Kitty's War*, the story of WWI nurse Kit McNaughton, won the Australian History Prize.

## Hidden gems

At the time of European settlement in Australia in 1788 there were some 250 known Indigenous languages, but now only about 20 are spoken comprehensively. With strong support from Rio Tinto, the State Library of NSW's Rediscovering Indigenous Languages project set out to identify as many word lists as possible among the Library's colonial manuscripts and make them available to Indigenous communities. Researcher and linguist Dr Michael Walsh has spent the past two years sifting through hundreds of letters and diaries and boxes of personal documents, and shared his findings at the recent *Hidden Gems* symposium held at the Library in August. Dr Walsh has unearthed 200 original papers significantly documenting 100 Aboriginal languages, many thought to be lost. The project now will focus on engaging communities with the rediscovered material.

INDIGENOUS WORD LISTS FROM THE LIBRARY'S COLLECTION



## 3 December 1854

Soldiers and police attack striking miners at the Eureka Stockade at Ballarat, Victoria. The artist is believed to have been on the spot a few hours after the riot.

EUREKA STOCKADE RIOT, 1854, JOHN BLACK HENDERSON, SSV2B/BALL/7



## 11 January 1934

The Australian Lawn Tennis Association bans the wearing of shorts at national titles, claiming they detract from players' dignity.

TENNIS PLAYERS AT WHITE CITY, RUSHCUTTERS BAY, SYDNEY 1937, SAM HOOD, HOME AND AWAY - 13812



## 26 December 1832

Australia's first professional theatrical performance is staged at the Theatre Royal, Sydney, organised by Jewish entrepreneur Barnett Levey. (This image was recently added to *Discover Collections: Australian Jewish Community and Culture* on the Library's website.)

PLAYBILL FOR THE NAUTICAL MELODRAMA *BLACK-EYED SUSAN*, 1832 AT 35/ ITEM 1



## 15 January 1908

The first Arnott's biscuits are made at the company's Homebush factory in Sydney.

ARNOTT'S VAN DISPLAYING THE COMPANY'S WELL-KNOWN LOGO C. 1940, MILTON KENT, PXA 978/20

on this

# DAY

COMPILED BY Margot Riley, Original Materials



## 15 February 1840

Local stockman Stewart Ryrie makes the first official ascent of the Kosciuszko massif, coming within four kilometres of the summit. Count Paul Strzelecki completed his historic climb of Kosciuszko's peak on 12 March 1840.

THE FIRST GOVERNMENT TOURIST PARTY OF CLIMBERS TO REACH THE PEAK OF MOUNT KOSCIUSZKO, C. 1900, BCP 05321



## 17 February 1864

Andrew Barton 'Banjo' Paterson is born at Narrambla, near Orange, NSW.

PORTRAIT OF AB ('BANJO') PATERSON, 1927 AGNES NOYES GOODSIR, ML 269



# RENEWING

## *the Mitchell*

### EMBRACING HERITAGE AND THE 21ST CENTURY

Generations of Sydneysiders and visitors have passed the Mitchell Library, sometimes stepping into the cool of the marble foyer with its striking inlaid Tasman Map and gazing in awe into the grand Mitchell Library Reading Room.

Others have entered to study in that room or, if older, in the original Mitchell Reading Room. Many have drawn on the extraordinary collections of the State Library for their research and writing. All think of the Library with great affection and are protective of its past and future.

So it is with much respect and care that we begin the renewal of the Mitchell to respond to the needs of today and tomorrow. We are working to restore the grandeur of the Mitchell Library Reading Room, to refurbish and reopen other heritage spaces and to create better facilities for scholars and students, visitors and volunteers, fellows and friends.

#### A CONTINUING PROCESS OF RENEWAL

The process of renewing the State Library began with the 2011 refurbishment of the Macquarie Wing's reading room and the 2012 opening up of the bookshop and cafe to shape more inviting public areas. Also in 2012, the Digital Excellence program initiated the renewal of our online infrastructure and a dramatic expansion of digitisation of our valuable collection. In the Mitchell Wing, Amaze: The Michael Crouch Gallery was opened in 2013 to exhibit historically important and fascinating items, our first new gallery since 1929.

The Amaze Gallery is the first stage in the overdue renewal of the Mitchell. Built in four stages between 1910 and 1964, many areas of that iconic building are in poor condition and must be refurbished and reequipped to meet today's needs. We must draw on international practice to create purpose-designed galleries to show more of our extensive collections of manuscripts, artworks, objects, coins and medals, stamps and maps, books and journals — and our two million photographs.



We also need new spaces for those who use the Library. Over many years, our clients have told us that they wish to be able to use books from any part of our collections in one place. Scholars have told us that the current location for using rare books and manuscripts is noisy and distracting. The success of the Verandah in the Macquarie Wing has demonstrated the high level of demand for extensive WiFi-enabled study areas where our clients can access our collections online without library service points or book delivery. Our fellows, volunteers and staff need better places in which to work and interact. And we need to move our collections from the Mitchell Wing storage areas which no longer provide the conditions to preserve them.

**RENEWING THE MITCHELL READING ROOMS**

The next stage in this process of renewal will address these issues by bringing together collection access in the Macquarie Wing reading room and returning scholars to the original Mitchell Reading Room, adjoining the Friends Room (as outlined in the plan opposite). A new Fellows Room will be built next to a Scholars Room to establish an academic hub where both fellows and scholars will be able to use our special collections, rare books and manuscripts in appropriate conditions with professional support. A new Volunteers Room will be more conveniently located near the refurbished Friends Room. The grandeur of the Mitchell Library Reading Room will be restored to its original 1942 appearance (pictured above right) but equipped with WiFi to enable access to the Library's growing born digital and digitised resources.

This renewal of the ground floor of the Mitchell will be followed by further developments on the first floor (plan opposite). The areas on the Domain side, some of which are currently used as meeting rooms and others for collection storage and staff work areas, will be opened to the public. They will provide space for



innovative digital displays as well as showing some of our seldom-exhibited collections. Our extensive collections offer a unique foundation for the planned permanent collection spaces *The Sydney Experience* and *From EORA to Metropolis*, both of which will engage locals and visitors with our history and culture including the cultures of Australia's Indigenous peoples.

Later stages of the renewal will include more public spaces including a 400–500 seat auditorium, much-needed for our schools program and public events, and a rooftop restaurant, built and funded by an operator. Contemporary automated collection storage and state of the art conservation laboratories will ensure the long-term preservation of our collections.

**25TH ANNIVERSARY APPEAL**

Marking the 25th anniversary of the State Library of NSW Foundation, we invite our many friends and supporters and all who hold dear the Mitchell Library to join us in our historic endeavour to renew the Mitchell. There are opportunities to make gifts to record your own or your friend's or family's affection and support for the Mitchell through 'buying' a chair or study table, a bookshelf or a display niche. Larger gifts can endow the new Scholars, Fellows, Volunteers and Friends rooms, the Children's Learning Space, the new specialist galleries, the innovative digital *Sydney Experience* and the engaging *From EORA to Metropolis*.

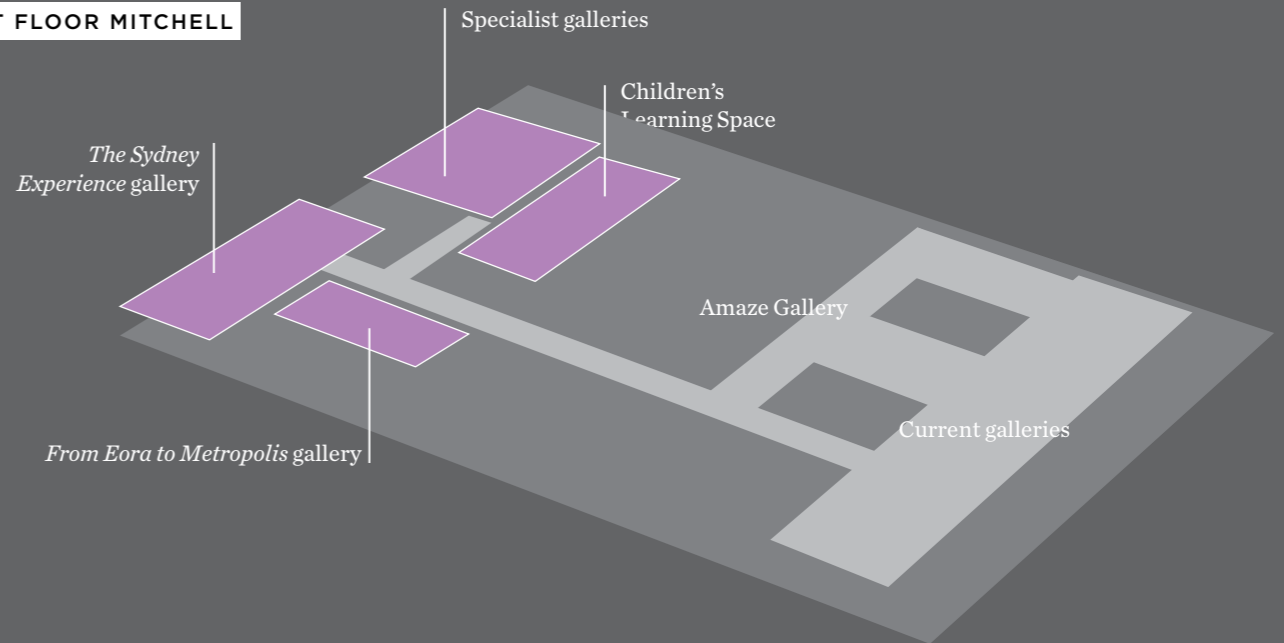
Please join us in this vital endeavour to renew the Mitchell!

**ALEX BYRNE**  
NSW State Librarian & Chief Executive

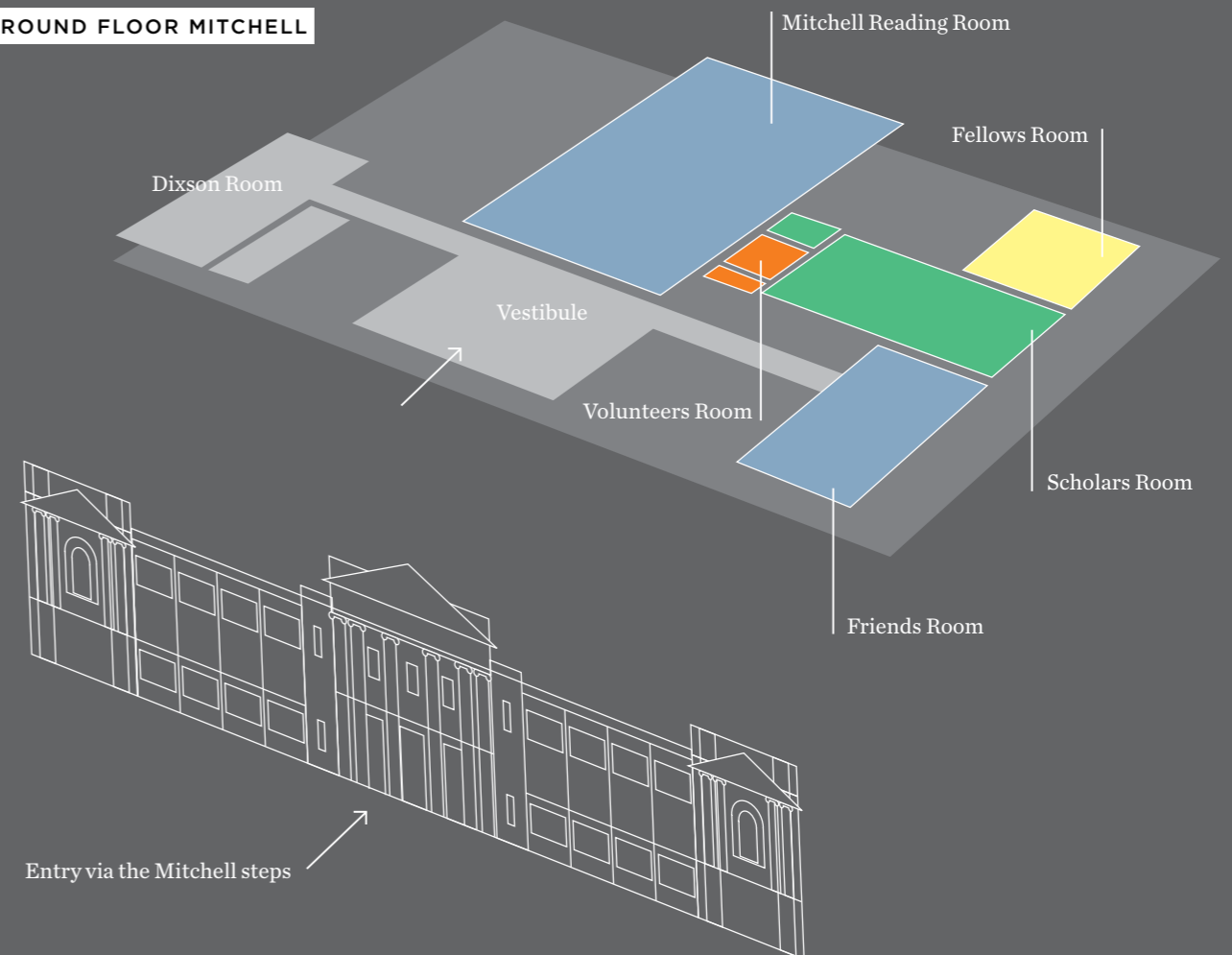
For more information and to contribute to the Anniversary Appeal, please contact Susan Hunt, Executive Director, Foundation, [susan.hunt@sl.nsw.gov.au](mailto:susan.hunt@sl.nsw.gov.au) telephone (02) 9273 1529.

RENEWING THE MITCHELL

1ST FLOOR MITCHELL



GROUND FLOOR MITCHELL





My desire is to carefully chronicle as far as possible all details affecting the 3rd Field Artillery Brigade which I have the honour to Command, and also particularly my own personal experiences from the time of the acceptance of my services by the Defence Authorities of Australia to the completion of the war, or as far as I am destined to participate in such war ...

CHARLES ROSENTHAL, ARCHITECT,  
THEN LIEUTENANT-COLONEL, 3RD FIELD  
ARTILLERY BRIGADE, 1914, MLMSS 2739

## WWI CENTENARY



In this journal I am going to put forward to the best of my ability a few of my impressions, & experiences since joining the Army.

ARCHIE BARWICK, FARMER, THEN PRIVATE IN THE AIF, 1ST BATTALION, 1914

# WAR STORIES

*our stories, your stories*

At the end of World War I the State Library embarked on an extraordinary collection drive for soldier's diaries.

Throughout the 1920s, the Library acquired diaries written by men who, in their civilian lives, had been farmers, clerks, carpenters, teachers and accountants.

Principal Librarian William Ifould advertised extensively throughout Australia, New Zealand and in Britain for returning servicemen to deposit their war diaries with the Mitchell Library:

... where the men themselves and their friends and descendants will be proud to know that their contributions to Australia's historical records will be permanently preserved with the diaries and the journals of all the great Australian explorers, navigators and statesmen and others whose names will be forever connected with the history of the Commonwealth.

Our extensive WWI collections have now grown to more than 1100 diaries written by over 500 servicemen and women, along with related photographs, artworks, posters, maps, books and objects. We want to continue Ifould's legacy and make this material accessible to descendants, students and researchers one hundred years on.

As part of the Library's Digital Excellence program, these collections are progressively being digitised and will be the centrepiece of the Library's WWI centenary commemorations. Over the next five years, we will be bringing our collections

of WWI diaries and related material out of the stacks as part of onsite exhibitions. They will also be presented online, with a new WWI website, and on tour as select items travel to regional NSW.

We are interested in connecting our diarists with their descendants. Does the Library hold your ancestor's WWI diaries? Visit our website and meet our diarists. Share your photos and records about our servicemen and women, provide us with further information about them, and join with us as we commemorate Australia's service in World War I.

[www.sl.nsw.gov.au/ww1](http://www.sl.nsw.gov.au/ww1)



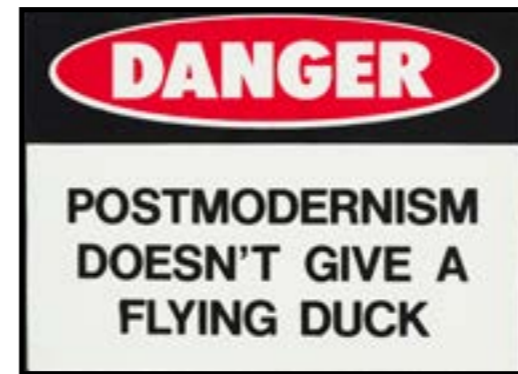




*Born to*  
**CONCRETE**



The State Library's latest exhibition explores concrete poetry in Australia from its origins in the 1960s.



Artist Ruth Cowen was ‘amazed, mesmerised, completely enchanted’ by the first concrete poem she saw, Alan Riddell’s *Revolver*. She had to try the artform for herself, and began to create concrete poetry ‘for people not for posterity’. Cowen’s work is shown alongside Riddell’s in the Library’s current exhibition *Born to Concrete*.

Bringing together an extensive collection of works from Heide Museum of Modern Art and the University of Queensland art collection, the exhibition features additional material from the State Library of NSW. It focuses on the emergence of this experimental form of poetry in mid-1960s Australia and traces its development through subsequent decades.

Arising in the 1950s in separate initiatives by Swiss and Brazilian writers, concrete poetry soon became an international movement, extending out of the literary sphere and into the art world. Treating the poem as an object, artists combined language and visual imagery in the spirit of earlier avant-garde movements – Cubism, Dada, Futurism, Surrealism and Fluxus among them – each of which used language in experimental ways.

A focus of the exhibition is the work of Sweeney Reed, the son of celebrated

modernist artists Joy Hester and Albert Tucker, who was adopted as a child by art patrons and Heide founders John and Sunday Reed. *Born to Concrete* explores Reed’s personal contribution to the development of Australian art, as a practitioner, supporter and promoter of concrete poetry in the 1960s and 70s. Pieces by Reed include *Telepoem*, a cryptic and poignant telegram dated from Heide in 1969, and *Rose I*, ‘widely regarded as the artist’s signature work’, according to Heide curator Linda Short: ‘The arrangement of the words “I am hiding in a Rose” visually reinforces the idea of concealment and enclosure expressed in the poem; the letters cascade down the page as if they are folding in on themselves.’

The State Library’s contribution includes screen prints and postcards by Sydney-based artist Richard Tipping that play on well-known road signs and logos. Tipping has created a concrete poem especially for the exhibition – a striking installation on the Mitchell Library staircase.

***Born to Concrete* is on show at the State Library of NSW until 16 February 2014.**

**Exhibition organised by Heide Museum of Modern Art and the University of Queensland.**



FROM TOP LEFT: *DANGER: POSTMODERNISM DOESN'T GIVE A FLYING DUCK*, 1992, RICHARD TIPPING, STATE LIBRARY OF NSW © RICHARD TIPPING

*ROSE I*, 1977, AND *TELEPOEM*, 1975, SWEENEY REED, HEIDE MUSEUM OF MODERN ART, MELBOURNE, GIFT OF PAMELA, MISHKA AND DANILA MCINTOSH 1990 © ESTATE OF SWEENEY REED

*RADICAL PLEA (B)*, 1969, ALAN RIDDELL, HEIDE MUSEUM OF MODERN ART, MELBOURNE, GIFT OF ALEX SELENITSCH 1989 ANN BARR

OPPOSITE: *BOMB - TERRIFIED*, *BOMB - PARANOID*, *BOMB - PETRIFIED*, *BOMB - DISTRESSED*, *BOMB - WIND UP YA ARSE*, 2008, GORDON HOOKEY, COLLECTION OF THE UNIVERSITY OF QUEENSLAND, PURCHASED 2008. PHOTO: CARL WARNER, REPRODUCED COURTESY OF THE ARTIST AND MILANI GALLERY, BRISBANE

# Speaking from THE FLOOD PLAIN



WORDS Sally Hone



## FEATURE

In March 2012 Wagga Wagga experienced its biggest flood since 1974. Hundreds of homes and vast areas of land were flooded. Eight thousand people were evacuated from the central business district and North Wagga Wagga. The damages bill for homes, infrastructure and businesses came to millions of dollars.

With a population of 60,000, Wagga Wagga is located on the Murrumbidgee River and the settlement is spread over a flood plain. The town has a long history of flooding, having endured 70 major floods since 1844.

Last year the State Library initiated an oral history project to document the most recent flood, in partnership with the Wagga Wagga City Library. Not only would it provide an opportunity for the community to tell its story, but it would also create a valuable resource, both for people living in flood zones, and for future researchers of environmental history. While researchers have been searching through the Library's collections of newspapers, official records, manuscripts and photographs for evidence of climate variation, there is little that tells the story of human responses to the environment in such an immediate way.

Working with Claire Campbell, the Manager of Library Services at the Wagga Wagga City Library, and award-winning local historian Sherry Morris, we planned the interviews as full life stories, with a focus on experiences of the flood. The questions would explore comparisons with past floods, local government planning and responses, professional and volunteer emergency services, methods of communication (including the use of social media), loss, damage and other impacts of the floods, community responses, resilience and recovery.

Between July and December 2012, Sherry Morris completed over 20 interviews, recording the stories of some 30 people. The interviews show contrasting perspectives between



newcomers and long-term residents, and between ordinary citizens and emergency service workers. It is fascinating to learn how these groups worked together throughout the evacuation, rescue and recovery operations.

Residents of North Wagga Wagga, where the levee broke, were the worst affected. A close-knit community, many families have lived there for several generations and their slogan is 'We shall not be moved'. As soon as the waters had subsided, they got down to the business of cleaning up, pulling together to provide food, shelter and manpower to those in need. The interviews are a moving portrait of a community so attached to the place that not even repeat flooding will convince people to relocate.

ABOVE: NORTH WAGGA WAGGA UNDER FLOOD, 2012, PHOTO COURTESY OF BRENTON VENABLES

OPPOSITE: HOUSE FLOODED ON EAST STREET, NORTH WAGGA WAGGA, PHOTO COURTESY OF KYLIE CROUCH



FITZMAURICE STREET, WAGGA, 1922 FLOOD, MCFADYEN FAMILY COLLECTION PXA 1150 / BOX 2/271

The interviewees gave graphic descriptions of the intense, stressful and disturbing experience of a flood: the uncertainty, the rush to evacuate, the violent and destructive force of such a large mass of moving water. They describe the swirling accumulation of cars, equipment, fences, poles, household goods, furniture, washing machines, and the sludge of mud mixed with paint and chemicals that coated everything inside and out.

After the water receded, people returned to find houses flooded to the roofline, contents swept away and precious belongings lost. Not having experienced a flood before, Virginia Anderson was hit hard. ‘That mud is something else,’ she said. ‘It’s not just mud, it’s effluent and dead animal and petrol and I’ve never smelt anything like it. I think I will always remember the smell of the floods’. The ‘old hands’, who had been through it several times, related their experiences with an understated pragmatism, realism and even humour. Even so, after a false alarm in 2010 many North Wagga residents were caught out by the severity of the flood.

Seven hundred people of African origin have recently settled in Wagga Wagga under Australia’s refugee program. Community leader Frank Jarfoi, formerly of Sierra Leone, related how the flood evacuation experience brought

back memories of being a refugee — this time escaping from a natural disaster, not the guns of a civil war.

The interviews with council engineers, other workers and volunteers are informative on many levels: they give us context, history and wisdom from past floods, and expert accounts of the 2012 flood. We learn about flood prevention and preparation through the management of the levees and other infrastructure; they highlight the environmental change caused by farming and other development, and how it affects the course of each flood. We learn about council’s efforts to prepare and educate people for floods, and to consult with the community as it revises and improves its flood operation manual — their bible for flood response.

Some of these workers talk with surprising honesty. They are critical of the media — particularly for confusing people with misinformation on the height of the levy. They are critical of politicians who flew in, posed for the media, and left, making no promises about funding for levee reconstruction.

James McTavish, the Murrumbidgee regional State Emergency Services director, related the tension between him and the Sydney headquarters when making the difficult decision on whether to evacuate.



Despite all the engineering and preparation, McTavish felt that floods were inevitable: ‘if [people] live in the flood plain they will be flooded ... there’s two types of levees — those that have failed and those that will fail. But we can’t take that risk ... Invariably Mother Nature will have the last laugh.’

The environment commands our attention more than ever, with scientific reports on climate change and its possible impact on weather patterns. Oral history has become a vital methodology for documenting the stories of ‘extreme’ weather events such as the Queensland floods in 2010 and 2011, the 2009 Victorian bush fires, and international events such as Cyclone Katrina in New Orleans. Interviews have revealed the social, cultural and ecological dimensions of these natural disasters.

The Library’s Wagga Wagga project, while modest in scope, provides important perspectives of people living with floods. It offers insights into a local ecology, disaster prevention and management. And it is rich in social history — local characters telling their story, conveying the community’s sense of identity and revealing the relationship between citizens and officials. The themes may



ABOVE LEFT: ALLAN WOOLSTENCROFT, NORTH WAGGA RESIDENT, PHOTO COURTESY OF ALLAN WOOLSTENCROFT

ABOVE RIGHT: SANDBAGGING THROUGH THE NIGHT, WAGGA WAGGA, PHOTO COURTESY OF HEINZ KAUSCHE, WAGGA WAGGA CITY COUNCIL

be familiar to other parts of regional Australia, but it is Wagga Wagga’s story and it highlights the local: Hampden Avenue and Mary Street in North Wagga, the Palm and Pawn and the Black Swan hotels, the pony club and Wollundry Lagoon. The story comes complete with a local hero, with T-shirts and bumper stickers declaring ‘WE ♥ JAMES MCTAVISH’.

The Wagga Wagga community appreciates the opportunity to tell its stories and have them preserved for posterity. They are already making use of the recordings, which can be accessed through Wagga Wagga City Library and are streamed online at <a href="http://yoursaywagga.com.au/floodfutures">yoursaywagga.com.au/floodfutures</a>.

Most of us learn about floods and other disasters through television or newspaper reports, but there’s nothing like hearing from people who have lived through it.



**Sally Hone is the State Library’s Curator of Oral History**

HIGHLIGHT

# Breaking NEWS

\* WORDS Peter Putnis

It is clear from the first and only surviving issue that America's attempt to create a newspaper for Australasia faced a sea of difficulties.



The best known newspaper called the *News of the World* is the popular British Sunday paper founded in 1843 and closed by Rupert Murdoch in mid-2011 in the wake of a scandal around illegal phone tapping. The least known is undoubtedly a paper founded in San Francisco in 1870 for circulation in Australia, New Zealand, and the Polynesian Islands. The first issue of this monthly eight-page broadsheet was recently rediscovered in the State Library's Dixon collection.

The launch of the *News of the World* was prompted by a new monthly steamship mail service between San Francisco and Sydney, via Auckland, which began in March 1870. This 'steamship newspaper' was published on the eve of the departure of each mail, drawing upon the American, European and other world news available in San Francisco at that date.

The paper's commitment to moving news at speed is graphically conveyed in its masthead. We see a train racing through a mountain that, prior to the opening of the transcontinental railroad in 1869, would have been almost impassable. Ships in San Francisco Bay await its arrival.

The founders believed their paper would be in great demand in Sydney because it would be first with British news. San Francisco was linked to London by telegraph via New York while Australia as yet had no international telegraph connection. They believed they could get news from London to Sydney in about 40 days, beating the London–Sydney time of around 56 days for steamships via Suez.

It turned out that they were overly optimistic. In their first issue, published 10 June, they announced on the front page the death of Charles Dickens. This was certainly up-to-date news when it was published, as Dickens had died in London just a day earlier. Unfortunately, the steamship service from San Francisco to Sydney carrying the *News of the World* fell a long way behind schedule. By the time the paper arrived in Sydney, Australians had known of Dickens' death for about a fortnight.

News from America was fresher. The first issue included news about the Californian labour market and a tariff debate in the US Congress.



There was a major feature on the travel experience across the Pacific and the American continent. In both 1870 and 1871 the paper published the full text of President Ulysses E Grant's State of the Union address.

The *News of the World* fostered closer commercial and cultural ties between America, Australia and New Zealand, a move which ran counter to the dominant influence of the British connection. It proclaimed the 'almost identical' historical experience of Australia, New Zealand and California. Each had 'passed through the same difficulties and trials, to the same goal'. The paper reasoned that 'the result must be mutual fellow-feeling, sympathy and friendship'.

Much to the disappointment of its publishers, the *News of the World* closed just over two years after its foundation. The venture had been a frustrating experience because of the inadequacy of the steamship service on which it depended. Direct competition from telegraphy was looming. The final issue of the paper was published in September 1872, just a month

before a direct telegraph link was opened between Australia and Britain, via India.

As far as it is known, the copy of the first issue of the *News of the World* held in the Dixon Library is the only surviving copy of any issue of the newspaper. Information in this article about subsequent issues and the paper's life dates has been gleaned by examining references to it in other newspapers. The paper is an important artefact for press history, international communication, and US–Australasia relations.



**Peter Putnis is Professor of Communication and Director of the News and Media Research Centre at the University of Canberra. This article is based on: Peter Putnis (2013), 'Shipping the Latest News across the Pacific in the 1870s: California's News of the World', *American Journalism*, 30:2, 235–259.**

THE NEWS OF THE WORLD  
SAN FRANCISCO:  
FRED'K MACCRELLISH & CO.  
VOL. 1, NO. 1, 10 JUNE 1870



# BRUEGHEL'S *cockatoo*

\* **WORDS** Warwick Hirst The appearance of a sulphur-crested cockatoo in an abundant tableau painted by Jan Brueghel the Elder highlights the mysteries of European exploration in the seventeenth century.

## FEATURE

In about 1620, the Flemish artist Jan Brueghel the Elder completed an allegorical painting that he called *Taste, Hearing and Touch*, which now hangs in the Museo Nacional del Prado in Madrid. Depicting a luxurious dinner party, the painting is filled — as its title suggests — with images evoking the senses. A young woman is about to sample some oysters (taste), a lute player provides musical entertainment for the guests (hearing) and another woman is stroking a mink (touch).

But what is startling to Australian eyes is the appearance, in the centre of the painting, of a sulphur-crested cockatoo perched nonchalantly on the back of a chair. The same bird also appears in *Hearing*, painted in 1617 by Brueghel in collaboration with his friend and fellow Fleming Peter Paul Rubens.

According to naturalist and ornithologist JH Calaby in the authoritative *Art of the First Fleet* (1988), the first known European images of Australian fauna and flora were the crude woodcuts in William Dampier's narrative of his voyage to New Holland in 1699, published in 1703. (The woodcuts were taken from drawings made by 'a person skill'd in drawing', who was a member of Dampier's crew.) In making this statement Calby appears to have been unaware of the existence of the Brueghel paintings.

Two years before Dampier's voyage, William de Vlamingh had sailed along the west coast of Australia and an account of his voyage, published in 1726, included an engraving of black swans swimming in the Swan River. Among de Vlamingh's crew was mapmaker and artist Victor Victorszoon, who made a number of coastal profiles in watercolour as well as some drawings of fish which have since been lost. It is possible that the engraving of the black swans was based on another of his drawings which has also been lost.

The swans are one element in a wider scene, which includes two of the expedition's ships, whereas the Dampier images are carefully identified and are clearly more scientific in intent. All are far too late, of course, to be known by Brueghel, who died from cholera in 1625. How then did he come by his knowledge of the cockatoo? And do these two paintings contain the first depictions of Australian fauna by a European?

Soon after the Dutch East India Company (VOC) was established in 1602 its ships were operating out of trading posts in Indonesia within striking distance of Australia. It is known that earlier voyagers during this great age of Dutch expansion had collected artefacts as well as plant and animal specimens from Asia, Africa and America. So it is reasonable to assume that captains of VOC ships looking for new trading opportunities beyond Indonesia would have continued this practice.

The first recorded landing by a European on Australian shores was by Willem Janszoon in the *Duyfken*. In November 1605 he left Bantam in Java on a voyage 'to discover the great land Nova Guinea and other unknown east and south lands'. He charted parts of New Guinea's south coast and in the early months of 1606 sailed down the west coast of Cape York Peninsula (which he assumed to be an extension of New Guinea) to a point he named Cape Keerweer (Turnabout) before heading back to Bantam.

Janszoon's journal is missing, but a surviving copy of his chart clearly shows the track of the *Duyfken* and the places where he apparently anchored and sent landing parties ashore for wood and water. Janszoon was followed by Jan Carstenszoon in the *Pera* and Willem Joosten van Colster in the *Arnhem*.



ABOVE: 'BIRDS OF NEW HOLLAND' IN A VOYAGE TO NEW HOLLAND ETC. IN THE YEAR 1699, WILLIAM DAMPIER, 1703, ML 910.41/291, VOL III, OPP. P. 123  
OPPOSITE: TASTE, HEARING AND TOUCH (EL GUSTO, EL OÍDO Y EL TACTO), C. 1620, COLLECTION OF THE MUSEO NACIONAL DEL PRADO, MADRID



They set out from Ambon in January 1623 with instructions to explore New Guinea and that part of Australia charted by Janszoon. On 14 April 1623 they sailed past Cape Keerweer reaching the Staaten River before heading north again. Carstenszoon returned to Ambon while the *Arnhem* crossed the Gulf of Carpentaria, sighting the east coast of Arnhem Land.

Prior to Bruegel's death, a number of other Dutch navigators encountered the west coast of Australia including Dirk Hartog, who landed in Shark Bay in 1616 leaving behind an inscribed pewter plate, and Frederick de Houtman, who made landfall in the vicinity of present-day Perth in 1619. On a second voyage in 1618 Janszoon landed at a spot south of North-West Cape. However, we can discount these voyages as the source of Bruegel's cockatoo because its natural habitat is confined to northern and eastern Australia and New Guinea.

Another voyage which merits consideration was by the Spaniard Luis Vaez de Torres in search of the Great South Land. After departing from Vanuatu in June 1606 he sailed through the strait that now bears his name, establishing that New Guinea

was separated from Australia. Having made several landings on the south coast of New Guinea, he probably sighted the Cape York Peninsula but it is unlikely that he landed there, although he did go ashore on a few islands that are now part of Australia.

A year later Torres sent four drawings by one of his officers, Don Diego Prado de Tovar, back to Spain. The drawings depicted inhabitants of places they had visited, including Torres Strait islanders, but there is no record that Prado made any natural history drawings.

Bruegel's paintings provide strong evidence that the first Dutch voyagers to Northern Australia and New Guinea collected specimens of local wildlife and sent them home to enrich European collections of exotic animals and plants. While we don't know exactly how Bruegel's cockatoo arrived in the Netherlands, it appears that *Taste, Hearing and Touch*, and its precursor *Hearing*, may well contain the earliest existing European images of a bird or animal native to Australia, predating the images from Dampier's and de Vlamingh's voyages by some 80 years.

**Warwick Hirst is a former State Library Curator of Manuscripts.**



The earliest original images of Australian fauna by a European in the Mitchell Library are the drawings of an emu and a kangaroo by First Fleet Surgeon Arthur Bowes Smyth in 1788.

EMU, OR 'NEW GENUS OF BIRD AT BOTANY BAY 1788', ARTHUR BOWES SMYTH, SAFE 1/15

TOP: TASTE, HEARING AND TOUCH (EL GUSTO, EL OÍDO Y EL TACTO)(DETAIL), C. 1620, COLLECTION OF THE MUSEO NACIONAL DEL PRADO, MADRID



# WORLD *of silver*

A medal commemorating Sir Francis Drake's circumnavigation of the world is now on display in the Amaze gallery and on Curio.

Bequeathed to the Library in 1952 by Sir William Dixson, the Drake silver medal is one of only nine known to exist. One side of the medal, measuring 66 mm in diameter, depicts a map of the eastern hemisphere, with the western hemisphere on the other side. The route of Drake's voyage, between 1577 and 1580, is shown by a dotted line and two ships. Among other inscriptions on the medal are the words 'Terra Australis numdum cognita' (the southern land not yet explored).

In 1577 Francis Drake was chosen to lead an expedition intended to pass around South America through the Strait of Magellan and to explore the coast that lay beyond. The expedition was backed by Queen Elizabeth I herself, and on 13 December 1577 Drake set out from Plymouth in the *Pelican* (Drake's own ship, later renamed *Golden Hind*). In September 1580 Drake returned to England having circumnavigated the world, his ship laden with gold, silver and spices plundered from the Spanish. In recognition of his achievements, the Queen personally boarded the *Golden Hind* to bestow a knighthood.

The date of the engraving and identity of the engraver had been a matter of conjecture until

the discovery in 1967 of the specimen that is now part of the Kraus Collection of Sir Francis Drake at the Library of Congress. This unique example of the medal has a cartouche identifying the maker as Michael Mercator, grandson of Dutch cartographer Gerard Mercator. It also indicates that the medal was sold in London in 1589.

There is considerable variation in the weight of the nine known examples of the medal. At 424 grains or 27.48 grams our version is believed to be the heaviest, in 1900 it was described in Miller Christy's *The Silver Map of the World* as 'by far the best of the three known examples. Besides being in perfect condition, it is more than one third heavier than either of the other examples'. It is highly probable that the medals were made out of some of the silver that Drake 'acquired' on his expedition.

In 1926 Henry Wagner wrote of our specimen, 'This is a particular fine one and it is to be regretted that it has recently passed to Australia, which Drake never saw ...' Perhaps it was regrettable for the author, but it was a great coup for the people of New South Wales.

**SARAH MORLEY**  
Original Materials

MEDAL COMMEMORATING SIR FRANCIS DRAKE'S VOYAGE AROUND THE WORLD FROM 1577 TO 1580, C. 1589, ENGRAVED BY MICHAEL MERCATOR, DN / M 1144 / ITEM A

# Trout fishing at KOSCIUSZKO

\* WORDS Meg Stewart

## FEATURE



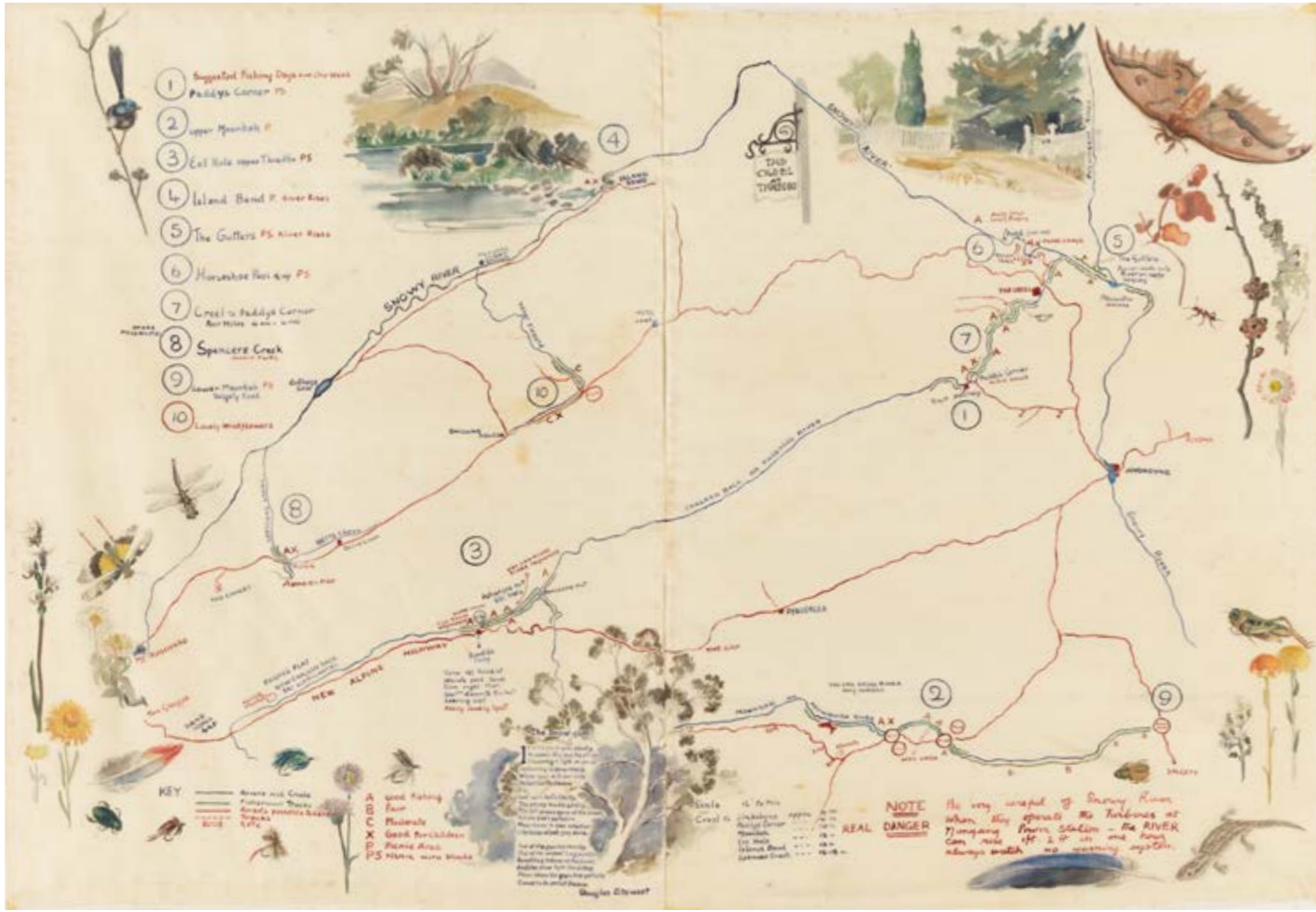
A silk fishing map recently acquired by the Library was created by the artist Margaret Coen for her husband, the poet Douglas Stewart. It holds powerful memories for their daughter, Meg Stewart.

For anyone who knew my parents, the great joy of the fishing map painted by my mother for my father is in the way it expresses so perfectly the bond between them – their abiding love of nature, poetry and, of course, art. At the same time it is a unique record of the natural life around the streams of Kosciuszko in the 1960s and of trout fishing there.

My father, Douglas Stewart, grew up in the New Zealand country town of Eltham in the South Taranaki District on the west coast of the North Island. As he described in his fishing memoir *The Seven Rivers*, seven trout streams tumbled to the sea between Eltham and Opunake, 24 miles away on the coast. Growing up in Eltham it was hard not to go fishing. There were some like his father, Alec Stewart, and uncle Geordie Stewart (a visitor from Melbourne) who preferred cricket; but most Eltham males, including the town's jeweller, the undertaker and my father, chose fishing.

At New Plymouth Boys' High School where he was a boarder, the headmaster and sometimes the English master, too, would sneak my father out of school to go fishing with them. His English teacher also encouraged him to write poetry. As a consequence my father's first

TOP: MARGARET COEN AND DOUGLAS STEWART, c. 1945  
OPPOSITE: KOSCIUSZKO FISHING MAP FOR DOUGLAS STEWART, c. 1960, MARGARET COEN, MT3 814.14/1960/1A





FROM ABOVE LEFT:  
MEG STEWART  
AND DOUGLAS STEWART  
FISHING IN THE SNOWY  
MOUNTAINS, 1964

DOUGLAS STEWART  
DEMONSTRATING THE SIZE  
OF A TROUT, MOONBAH RIVER,  
SNOWY MOUNTAINS, 1964

MARGARET COEN PAINTING  
IN THE CAR WHILE MEG AND  
DOUGLAS ARE FISHING,  
SNOWY MOUNTAINS, C. 1983

LEFT: MEG STEWART  
AND DOUGLAS STEWART  
GETTING READY TO FISH  
THE MOONBAH RIVER,  
SNOWY MOUNTAINS, 1962

STEWART FAMILY  
PHOTOGRAPHS, PXD 744  
AND A7462 ONLINE,  
COURTESY OF MEG STEWART

poem, 'His First Trout', soon appeared in the school magazine. And so began the entwining of his two lifelong passions, poetry and trout fishing.

In 1938, after a six-month sojourn in England, he arrived in Sydney, aged 34, to take up the position of assistant literary editor of the *Bulletin*. It was not long before he was also trout fishing at Richards' guesthouse on the Duckmaloi River, out from Oberon. By 1939, his relationship with my mother, Margaret Coen, had also begun, and whenever he stayed at Richards' he wrote to her. Both his letters and a number of her replies are held in the Mitchell Library. Reading them, it's easy to see a connection with the fishing map.

The whimsical and warm correspondence is filled with 'bird, beast & bug news'. My mother, who spent her early years in Yass, New South Wales, had a particular love of nature's oddities. When her family moved to Randwick, Sydney, she kept a collection of Hairy Molly caterpillars, all named after actresses, the prettiest caterpillar being Louise Lovely. At school at Kincoppal convent, Elizabeth Bay, she was always in trouble because of the contents of her desk, which housed an ever-increasing accumulation of beetles, moths and lizards — live and dead and even a specimen preserved in a jar of mentholated spirits.

'I haven't yet managed to bottle for you any lugworms, tapeworms, horse-stingers, bot-flies, bats, bits, hairy elephant flies, ape-grubs, snukas, gazookas or palookas, but if you like

I will send you 2,000,579,321 ordinary bush flies which live on the back of my coat & roost in my ears,' my father wrote jokingly to her from Richards'. With another letter, he enclosed a sloughed, spotted snakeskin as a present for her. 'If it was not so fragile I would wear it in my hair,' my mother responded, delighted with the gift.

Writing to her again, my father concluded: 'You are everything that lives with grace in air or water and I miss you all chimes of the clock.' Because he was deemed medically unfit (twice) he did not fight in the Second World War and the trout fishing letters continued throughout the war years, giving ongoing evidence of their deepening intimacy.

My parents were married in December 1945. For their honeymoon, they drove to the Duckmaloi in a borrowed car. It was my mother's first visit to Richards' and one of the hottest Decembers on record. She spent most of her honeymoon under the house where it was coolest, reading Henry Handel Richardson in the company of the Richards' fowls that had also taken refuge there. But, despite the discomforts, she relished the proximity to nature and painting subjects she found on a trout fishing holiday. In two letters (also held in the Mitchell Library) written to Norman Lindsay (with whom she had once been

romantically involved), she enthused about the countryside. The sights that thrilled her included a princely sparrow hawk poised close on a branch and a skylark's nest with three brown speckled eggs in it.

I was born in 1948. Although we had two family holidays on the Badja near Cooma in the early 1950s and one at Kiandra in 1959, our association with the Snowy Mountains didn't really begin until January 1960 when we stayed three weeks at the Creel, a guesthouse on the Thredbo River, some kilometres up from the straggling town of Old Jindabyne on the road to Kosciuszko.

The Creel had a smell of trout about it. The regular guests and their garments had been so long saturated with river waters and the viscous slime of fish that they almost emanated trout. The verandah posts had special pegs on which the khaki-clad regulars could unwind their waxed silk lines to dry out after a day's fishing. In the morning, amid much stomping of boots, there was a chorus of rich creaking as lines were wound back in. A ritual adding of a shot of spirits to pre-breakfast cups of tea also took place.

We returned to the Creel for the next six summers, with the poet David Campbell, my father's fishing companion of many years, inevitably joining us for a few days. After the guesthouse closed its doors in 1966, just before the site was covered by the waters of Lake Jindabyne, we stayed further up the mountain at Sponar's Lakeside Inn and then later at a motel near the new township of Jindabyne.

My mother never fished. Mostly she worked on landscapes in watercolour or drew near the car while my father and I explored the streams with our rods.

But every year for at least a day or two she was struck down with a tummy bug that regularly assailed the Creel's guests (dead cows too close to the source of its drinking water was a suspected cause) and chose to remain in the relative fly-free cool of the Creel and paint there. Sometimes, too, with no upset stomach, she opted out of fishing expeditions, just preferring a few days working on her own. On some such retreat, she began the fishing map in one of the Creel's big front bedrooms, working from a rough guide on paper that had been handed onto my father.

She had begun painting on silk in the late 1950s when she was given some specially prepared rolls from Japan. She drew directly onto the silk with her brush, not using any pencil. She had to be very skilful in the application of her paint. With works on paper the paint can be moved around with water. But once it is applied to silk there can be no changes.

My father and I regarded the fishing map's creation as quite magical. The surprise of what she had added each day when we returned from fishing was a delight that added immeasurably to that year's holiday.



Meg Stewart is the author of works including *Autobiography of My Mother* and *Margaret Olley: Far from a Still Life*.

The Kosciuszko Fishing Map will be on display in the Amaze Gallery until March 2014.





OPPOSITE: BRONWYN BANCROFT AND KIRSTEN THORPE, STATE LIBRARY OF NSW INDIGENOUS UNIT COORDINATOR  
PHOTO BY JOY LAI  
RIGHT: DETAILS FROM ORIGINAL ARTWORK FOR *REMEMBERING LIONSVILLE*, 2012-13  
© BRONWYN BANCROFT  
PXD 1344

## NEW ACQUISITIONS



everything has powerful meaning.’ This year, the 16 acrylic illustrations were acquired for the State Library’s pictures collection.

Bancroft learned early in life that it was necessary ‘to know how to get heard’. The youngest of seven children, she was born in 1958 to an Aboriginal father and a Scottish/Polish mother in Tenterfield. As a contemporary Bandjalang artist of the Djanbun clan, her strong sense of self, family connection and cultural heritage manifest this voice visually. Bancroft’s works weave her stories within a determined use of tonality, bold rhythmic patterning and an unmistakable affection for her subject matter.

A lively personality, Bronwyn Bancroft rose to prominence in the 1980s and has been a committed advocate for Indigenous arts and education. Bancroft has written and illustrated 29 books since 1992, as well as producing paintings, prints and textile designs. In addition to professional accomplishments, she has completed several university qualifications in visual arts, most recently two masters degrees at the University of Sydney. Her memorable artworks have been exhibited internationally, to acclaim and national award recognition, and have been purchased and commissioned for state, corporate and private collections. She was acknowledged as an Australian living treasure in 1999 and received the Centenary Medal of Australia in 2003.

Asked about having her work in the State Library collection, she credits the advice of artist Jeannie Baker, whose work has been in libraries for many years. ‘Ten years ago she said I should think about putting all my work from a book together one day. I thought for my inaugural contribution, the first time my work has been acquired as a complete collection, that I would approach the State Library of NSW.’



In each painting, measuring over a metre wide, Bancroft intimately represents her everyday upbringing, relatives and formative life events. A captivating mix of personal and Indigenous imagery is balanced with collage, including photographs from her private collection. Vibrant compositions of her family home and their activities on the Lionsville land interact comfortably with the relaxed and inviting account she shares in the book. From beginning to end, the work resonates in a traditionally Indigenous manner – orally. ‘I read it to my 93-year-old Uncle Pat, and my 73-year-old cousin, they vetted it for me and made sure the narrative I’d written was historically accurate, that I had the family context right.’

In describing the *Remembering Lionsville* collection for the Library, Bronwyn Bancroft declares, ‘This book encapsulates the journey in a historical/social context of my Aboriginal and non-Aboriginal family ... the book will be an important record of Australia’s history and promotes a deeper respect and understanding for each others’ stories.’

**LAUREN MCCUNNIE**  
Original Materials

*Remembering Lionsville* (Allen & Unwin)  
is available in the Library Shop.

# Speaking in PICTURES

The original artwork for Bronwyn Bancroft’s autobiographical picture book *Remembering Lionsville* will be preserved by the Library.

It only takes a glance at the artwork Bronwyn Bancroft produced for her family memoir to recognise that she has perfectly captured her identity and the experience of growing up in regional NSW. The striking paintings were created between 2012 and 2013 as double-page spreads for the recently published picture book *Remembering Lionsville*. The images are overflowing with obvious and nuanced symbolism because, as she explains, ‘They’re my childhood memories,

# new acquisitions

## Getting physical

A recent purchase of photographs highlights a uniquely Australian female dance sport called Physie. Physical culture is not new, with the Bjelke Petersen School of Physical Culture celebrating its 121st anniversary. It began as a physical education institute for men and boys in Hobart in 1892, but today all participants in Bjelke Petersen Physie are women. It is primarily an east coast phenomenon, with 130 clubs, including 59 in Sydney alone. Nationally, the BJP School of Physical Culture provides a new syllabus and music each year and runs annual competitions for individuals and teams.

Physie promotes physical fitness and mental wellbeing through a program of exercise and dance. It remains distinct from dance and aerobics in two main areas. Whereas dance tends to be constant movement to music, Physie has both flowing movement and static exercise. The other distinctive feature is 'sync', or synchronisation, in team exercises, in which Physie is more precise than dance, in the manner of synchronised swimming.

In 2012, photographer Lyndal Irons spent several months recording local Physie competitions in NSW, culminating in the national titles held at the Sydney Opera House. This year, those photographs won her runner-up in the Qantas Spirit of Youth Awards for photographers under 30.

ALAN DAVIES  
Curator of Photographs



BJELKE PETERSEN PHYSICAL CULTURE CLASSES AND COMPETITIONS, SYDNEY, 2012, LYNDAL IRONS A8774 ONLINE



## This sporting life

Vivian (Viv) Thicknesse (1910–1986) excelled at a variety of sports, including water polo and rugby union, before turning to rugby league in 1931. He represented Australia, touring Great Britain with the Kangaroos in 1933–34. Thicknesse maintained extensive records of this tour, including a diary, scrapbooks and many photographs. His collection recently arrived in the Library.

Included is Thicknesse's original diary from the Kangaroo tour, in which he discusses the voyages to and from Great Britain, and the sad death of teammate Ray Morris following an ear infection en route to Malta. The tour diary tells not only of the matches but also of activities that kept the players entertained in between playing and training: shopping trips, concerts and the occasional pub crawl.

Viv Thicknesse trained as a journalist, and was an ideal choice to report on the 1933–34 Kangaroo tour for the Sydney newspaper *Truth*. Thicknesse retained cuttings of these reports, as well as the articles he wrote after retiring from the game in 1937. There are several scrapbooks in his collection, holding photographs, menus and souvenir programs as well as newspaper clippings.

This is a wonderful snapshot of sporting life in the 1930s, and will be a great primary source for sports history and social history research.

ANDY CARR  
Access & Information

ABOVE LEFT: VIV THICKNESSE, DAVIS SPORTING COLLECTION, PXE 653, VOL. 25, NO. 52  
ABOVE: FROM VIV THICKNESSE DIARIES, SCRAPBOOKS AND PHOTOGRAPHS, 1931–34



WORDS Susan Taylor



OPPOSITE: THE MITCHELL LIBRARY, GLASGOW  
LEFT: THE MITCHELL LIBRARY'S MAIN HALL, 1935  
BELOW LEFT: STEPHEN MITCHELL  
BELOW RIGHT: MADELEINE SMITH

# The other MITCHELL

The Mitchell Library building is a familiar sight on Sydney's Macquarie Street, but how many of its visitors know 'the other Mitchell'?

Founded with a bequest from tobacco merchant Stephen Mitchell (1789–1874), Glasgow's Mitchell Library was established in 1877, and has been in its present location at Charing Cross since 1911. The building was designed by William B Whitie for an architectural competition in 1906. Its distinctive copper dome, added later to the design, holds a statue by Thomas Clapperton titled *Literature*, which is locally known as Minerva, the Roman goddess of wisdom.

As well as being one of the largest public reference libraries in Europe, the Mitchell Library contains a lending library and is the centre of the city's library network. A Glasgow landmark with an exhibition space, cafe and theatre, the Mitchell hosts the annual Aye Write! Book Festival.

One of the world's largest collections of works by and about Scotland's national poet is held in the library's eponymous Burns Room. Its latest manuscript acquisition is 'My Nanie's Awa', written at the end of Burns' passionate correspondence with Agnes M'Lehose; others include a rare copy of 'Auld Lang Syne', and the only known copy of 'The Ordination', a criticism of old-school Calvinist ministers.

The Mitchell's special collections include works of great significance and rarity, representing milestones in book production. Of particular note is a complete set of the Kelmscott Press, established by artist and textile designer William Morris, featuring beautiful typefaces and wood engravings. An interesting aside is that Morris' business manager, George Wardle, married Madeleine Smith, whose early life was marked by her trial in 1857 for poisoning her lover, Pierre Emile L'Angelier. Despite a 'not proven' verdict, doubt over Smith's innocence persists. The sexual frankness of her love letters, many of which the Mitchell holds, shocked respectable society. Her case is the most famous of many grisly crimes committed within close distance of the library, in an area known as the 'square mile of murder'.

The Mitchell's family history centre offers a variety of resources and staff expertise, providing access to information on births, marriages and deaths, together with Old Parish Registers (1553–1854) and census records (1841–1911). Documentary heritage of Glasgow over the past eight centuries is maintained in the library's city archives. More than one million applications for poor relief provide stark detail of those who sought help from the city fathers. The Glasgow Room aims to tell the story of the city and its people, both natives and incomers through successive generations; its resources can help to determine their reasons for coming and, in many cases, for leaving. An ongoing project is the indexing of the *Evening Times* Roll of Honour of Scottish servicemen reported missing, injured or killed during wartime, which will form part of an exhibition to mark the centenary of the outbreak of World War I.

As Glasgow prepares to host an international cultural festival to coincide with the 2014 Commonwealth Games, the Mitchell will play its part. If you're coming to Scotland, visit 'the other Mitchell' and experience Glasgow life.



Susan Taylor is a Librarian in the Special Collections department of the Mitchell Library in Glasgow, Scotland, with a particular interest in Robert Burns.



LEFT: DAGUERRETYPE BY GEORGE BARON GOODMAN, MIN 323  
 FAR LEFT: KIM JACOBS, PRESIDENT (NSW) AUSTRALIA-ISRAEL CHAMBER OF COMMERCE, PHOTO BY MERINDA CAMPBELL



## *Australian Jewish culture*

The Foundation is celebrating the completion by the Australia–Israel Chamber of Commerce of a three-year commitment to support the digitisation of the Library’s collections relating to the Australian Jewish community and its culture. At a function to mark this collaborative online project, David Gonski AC promoted the importance of education, in all its facets, in achieving a successful economy and society.

The contribution of the Jewish community to all aspects of Australian life has been remarkable, particularly in politics, law, public service, business and the arts. The latest enhancements to the Discover Collections online story *Australian Jewish Community and Culture* include some notable ‘firsts’.

The first free Jewish male settler to arrive in Australia was Barnett Levey who joined his emancipist entrepreneur brother, Solomon, in Sydney in 1821. From the outset, Levey interested himself in the cultural activities of Sydney, establishing one of the colony’s first lending libraries in 1826, and the first permanent theatre in Australia in 1832.

George Baron Goodman was Australia’s first professional photographer. Arriving in November 1842, Goodman set up his studio on the top floor of the Royal Hotel (now Dymocks) in George Street, Sydney, taking Australia’s earliest known surviving photograph – a daguerreotype of William Bland.

In 1847, Isaac Nathan composed *Don John of Austria*, the first opera to be written, produced and performed in this country. Known as the Father of Australian Music, Nathan also assisted the careers of many colonial musicians during his 20-year residence in Australia.

Alderman Ernest S Marks became Sydney’s first Jewish Lord Mayor in 1930. A successful businessman, Marks was a keen sportsman and foundation member of the International Amateur Athletic Federation, amassing a vast personal library of sporting literature and athletic data which is preserved in the Mitchell Library.

Australia’s first native-born Governor-General was Sydney judge Sir Isaac Isaacs, who held the vice-regal post from 1931 to 1936 through the height of depression.

Through the support of partners such as the Australia–Israel Chamber of Commerce, the Library is able to make available to the public fascinating aspects of Australia’s developing society and its inclusive history. This online project is now fully accessible on the Library’s Discover Collections portal and is a critical resource for students, teachers, researchers, genealogists and historians, both nationally and internationally.

[www.sl.nsw.gov.au/discover\\_collections/society\\_art/jewish/](http://www.sl.nsw.gov.au/discover_collections/society_art/jewish/)

## *Frederick Rose archival collection*

The State Library has a long history of providing services to Indigenous communities and, with the establishment of the new Indigenous Unit, we will be focusing on enabling access to our rich Indigenous collections.

The Foundation is seeking support to preserve and make accessible the significant Frederick G Rose collection. The Library first acquired material from Professor Rose in the early 1970s. Rose, who died in 1991, provided in his will for the remainder of his archive to be deposited in the Mitchell Library, and the collection was transferred in several consignments between 1994 and 2011.

Professor Frederick George Godfrey Rose was born in England in 1915 and educated at Cambridge. After immigrating to Australia, he undertook extensive anthropological fieldwork with the Indigenous peoples of the Northern Territory from 1937 until 1942. His field trips resumed with the 1948 American Australian Expedition to Arnhem Land after which Rose became an advisor to the Commonwealth.

Rose’s professional work in Australia ceased after the Petrov Royal Commission cast him under a cloud of suspicion of supporting communism. He sought institutional support for his academic career in the German Democratic Republic where in 1960 he published his classic text, *The Classification of Kin, Age Structure and Marriage Amongst the Groote Eylandt Aborigines*.

Frederick Rose’s work on kinship continues to be an important resource for Indigenous communities and is of great interest to researchers (see ‘Memory trigger’, *SL* magazine winter 2013, p. 6).

The material includes a significant collection of photographs, including passport-sized black and white photographs of individuals, and group photographs and portraits of communities in Central Australia and Groote Eylandt. The collection requires rehousing, preservation, cataloguing and digitising, linked with community consultation and enabling access to the broader community.

**For enquiries please contact Kay Payne, Partnerships Manager, on (02) 9273 1517.**

PHOTOGRAPHS FROM FREDERICK ROSE COLLECTION, A8921046 AND A8921050

## VOLUNTEERS



JOHN FRYER, PHOTO BY HAMILTON CHURTON

# *The bell ringer*

It might surprise you that John Fryer still wanted anything to do with maps after working for 38 years at the NSW Land Titles Office. But if you watched him as he rolls out and pores over plans in the Library's maps room — where he volunteers for half a day each week — you would see how absorbing he finds the task of organising and describing historical maps. You would also get a sense of the benefit he is providing for anyone who wishes to access the State Library's maps collection.

When the Land Titles Office microfilmed its historical collection in the late 1960s hundreds of plans were transferred to the State Library. For the past three years, John has been going through these collections, and others held by the Library. His lists of dates, street names and landmarks provide searchable details for historians, family researchers and those with an interest in a particular property.

John has worked his way through a collection of maps from the Australian Agricultural Company, mainly nineteenth century charts of the Newcastle area. As he unfolds each chart he notes the hotels, post office and police station for towns such as Maitland and Morpeth. Next to each police station is the horse field, where the police would put the stray horses they rounded up.

For John, the more time you spend with a map 'the more they reveal'. One map depicts a scene at a railway station in which the women carry parasols and the men wear top hats. The clothing suggests the early twentieth century but a second look with a magnifying glass shows up the year 1893.

The occasional letter or drawing that surfaces among map collections, such as those of surveyor Henry F Halloran, offers a sense of the lives of those who created the first charts of NSW. One example is a note from the surveyor to a client which mentions that the chain-man, who had laid out chains to measure the property, has left town without a trace after receiving his wages.

There is only one interest John Fryer has pursued for longer than his focus on maps. He became a bell ringer at St Mary's Cathedral at the age of 14 and has been striking the bells there ever since. A highlight of that career was jointly composing the peal 'St Mary of the Cross Surprise Major', which was played in the cathedral when Mary Mackillop was canonised in October 2010.

With the peal played on eight bells, involving 5000 different sound permutations, and lasting about three hours, bell-ringing sounds as complex and compelling as a historical map.

# 25th Anniversary Appeal

## State Library of NSW Foundation

PHOTO BY ANITA KRIVICKAS, HERITAGE SERVICES, NSW PUBLIC WORKS, 2011

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susan.hunt@sl.nsw.gov.au or telephone (02) 9273 1529.

friends

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

## for our friends

### Season of events

There have been several well-attended events in the past few months. Margot Riley gave us insights into the wonderful exhibition *Selling Dreams: One Hundred Years of Fashion Photography* from the V&A, and also shared her knowledge of Australian fashion history. Claudia Chan Shaw stimulated our collecting antennae with personal collecting revelations, and delved into the psychology of the collector.

And Susannah Fullerton's hugely popular three-part Victorian literature series explored the themes and characters behind the famous novels of Charles Dickens, William Thackeray and Anthony Trollope. Don't miss out on our program of talks in 2014 – keep your Friends membership up to date.

### For the diary

**Friends Around the Domain, Sunday 2 February**  
Inspired by Canberra's 'Friends Around the Lake' program, the inaugural 'Friends Around the Domain' will allow the members of State Library Friends, and supporters of other cultural organisations, to take a leisurely stroll around the Domain for exhibition viewings, talks and special events over the course of one day.

Joining the larger institutions will be two hidden gems that many people may not know about – the Lucy Osburn-Nightingale Foundation medical museum inside Sydney Hospital in Macquarie Street, and the John Passmore Museum in Sir John Young Crescent.

'Friends Around the Domain' will start at the Art Gallery of NSW with a free viewing of *America: Painting a Nation* from 8 am to 10 am. Details of each institution's events will be listed on their website, and a full-day program will be available.



CLAUDIA CHAN SHAW IN THE LIBRARY SHOP  
PHOTO BY HAMILTON CHURTON



THE DOMAIN, SYDNEY, 1877

### Merry friends

A gift membership to the Library Friends makes a terrific Christmas, birthday, retirement or anniversary present for lovers of literature, history and culture. Friends gain a special involvement with our world-class Library and its collections, and receive the beautiful quarterly *SL* magazine along with many other benefits. You can arrange a one-year gift membership starting on your nominated date.

**YOU CAN JOIN OR RENEW ONLINE AT**  
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**OR CONTACT**  
Helena Poropat  
State Library of NSW Foundation  
Macquarie Street Sydney NSW 2000  
Phone: (02) 9273 1593  
Email: [friends@sl.nsw.gov.au](mailto:friends@sl.nsw.gov.au)



## The Sydney punchbowl

A magnificent replica of one of the treasures of the State Library collection is now available in a strictly limited edition of 25 copies.

Each one an individual work of art, the bowls have been hand-made and painted by traditional craftsmen in the 'porcelain city' of Jingdezhen, using the same methods as would have been used when the original Sydney punchbowl was made in China nearly 200 years ago.

Elizabeth Ellis OAM, Emeritus Curator of the State Library and author of *Rare & Curious: The Secret History of Governor Macquarie's Collectors' Chest*, has written a fascinating book to accompany the Sydney punchbowl. The book is also sold separately in the Library Shop.

This project was undertaken by Hordern House Sydney in conjunction with the State Library of NSW.

The replica Sydney punchbowl is priced at \$16,500. Only 25 copies will ever be for sale.

**For further information please contact the Library Shop.**

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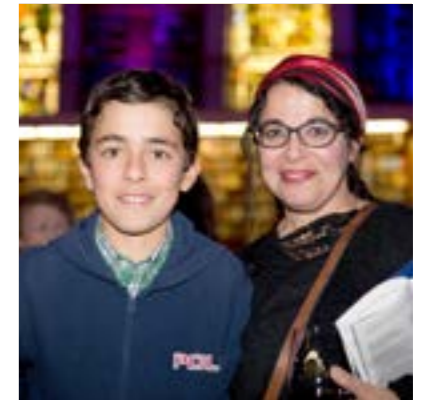
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01 PETER FITZPATRICK, WINNER OF THE NATIONAL BIOGRAPHY AWARD FOR *TWO FRANK THINGS*, IS PHOTOGRAPHED AT THE AWARD ANNOUNCEMENT, 5 AUGUST. PHOTO BY MERINDA CAMPBELL

02 JOHN ELDER ROBISON GIVES THE NATIONAL BIOGRAPHY AWARD LECTURE IN THE METCALFE AUDITORIUM, 13 AUGUST. PHOTO BY JOY LAI

03 ALEX BYRNE AND THE HON. GEORGE SOURIS MP, MINISTER FOR THE ARTS, REVEALING THE QUEIROS MEMORIALS, 15 AUGUST PHOTO BY JOY LAI

04 THOMAS KENEALLY AT THE LAUNCH OF *THE ATLAS OF THE GREAT IRISH FAMINE*, 22 AUGUST. PHOTO BY MERINDA CAMPBELL

05 & 06 KIMBERLY CHRISTEN, DARYL BALDWIN, *HIDDEN GEMS* SYMPOSIUM, 26 AUGUST. PHOTO BY HAMILTON CHURTON

07 & 08 KRISTA PAV AND BAND, TE PAEA PARINGATAI, GHIL'AD ZUCKERMANN, *HIDDEN GEMS* SYMPOSIUM COCKTAIL PARTY, 26 AUGUST PHOTO BY BRUCE YORK

09 ELISE EDMONDS, DAVID HASSALL (DAUGHTER OF ARCHIE BARWICK) AND ALEX BYRNE AT THE LAUNCH OF *IN GREAT SPIRITS: ARCHIE BARWICK'S WWI DIARY*, 28 AUGUST PHOTO BY JOY LAI

10 CLARE WRIGHT, JASMIN TARASIN AND LUCY MACLAREN, NSW PREMIER'S HISTORY AWARDS, 12 SEPTEMBER  
AWARDS PHOTOS BY BRUCE YORK AND JANINE THOMPSON

11 CLAUDIA CHAN SHAW, THE HON. GEORGE SOURIS MP, MINISTER FOR THE ARTS, SALIHA BELMESSOUS, BENTLEY DEAN, PATTI MILLER, THERESE RYAN (KITTY MCNAUGHTON'S GRANDDAUGHTER), ACCEPTING ON BEHALF OF AUTHOR JANET BUTLER), NSW PREMIER'S HISTORY AWARDS

12 RACHEL LANDERS PRESENTING THE NSW PREMIER'S HISTORY AWARDS ADDRESS

13 YAMIN BELMESSOUS AND SALIHA BELMESSOUS, WINNER OF THE GENERAL HISTORY PRIZE, NSW PREMIER'S HISTORY AWARDS

14 LIBRARY SUPPORTER NANCY TUCK, ELS GROENWEGEN AND MARY BAGTAS, NANCY'S 99TH BIRTHDAY, 24 SEPTEMBER PHOTO BY MERINDA CAMPBELL

15 ROBERT CAMERON AO, REVEREND GRAEME LAWRENCE OAM AND GREG GOYETTE, CUSTODIAN EVENT, 13 AUGUST, PHOTO BY MICHAEL COOPER

recent highlights

IN THE GALLERIES AND THE MITCHELL LIBRARY

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ART PROCESSORS

SAMSUNG



# ‘Q&A’ *Michael Robotham*

-winning crime fiction author Michael Robotham recently donated foreign language translations of his novels to the Library.



PHOTO BY TONY MOTT

#### HOW DID JOURNALISM AND GHOST WRITING SET YOU UP FOR WRITING CRIME?

I wanted to be a writer from the age of 12, but felt as though my idyllic childhood in small country towns had given me nothing to write about. Journalism gave me the experience. It allowed me to travel the world, reporting on wars, conflict, coups and human behavior at its best and worst. Ghost writing showed me I had the patience to spend long periods of time working on a single project but, more importantly, it taught me how to capture the voice of a subject and bring them to life on the page.

#### WHERE DOES YOUR INSPIRATION COME FROM?

Dark places. Insomnia. Daydreams. Newspapers. Spicy food. Overheard conversations ... Most novels begin with a ‘what if’

question — something that snags in my consciousness and won’t let go until it has been thought through, explained and solved. When it comes to reading, it’s not the truly great novels that inspire me, because they are so perfect that I want to give up in frustration. I’m inspired by books that could have been improved with more imagination and better crafting.

#### IS ANYTHING LOST IN TRANSLATION?

Almost certainly yes, but I don’t lose sleep over it. I once asked a Dutch friend to translate the opening page of a Dutch language edition back into English. In the opening scene I describe someone as having ‘pizza breath’ but it was translated as ‘pizza face’. Oops! Jokes and one-liners are notoriously difficult to translate, particularly when

they rely on wordplay or puns. To their credit, my translators often pick up mistakes that dozens of English proofreaders and editors have missed, because they are studying every word so carefully.

#### WHAT DID YOU LEARN ABOUT CRIME WRITERS WHEN YOU RECENTLY EDITED A COLLECTION OF THEIR INSIGHTS?

*If I Tell You, I’ll Have to Kill You* is a fascinating collection of essays — it reveals how every writer finds his or her inspiration and ideas in different ways. Some are plotters while others are ‘pantsers’ (writing by the seat of their pants). Some start work at 3 am at their kitchen table, while others have foibles like writing hats, favourite tipples or bizarre research methods.

#### WHAT DO YOU LOVE ABOUT LIBRARIES?

I love how our libraries have become so much more than repositories of knowledge. They are now the heart and soul of communities. When I wrote my first novel, my mother took weeks to read it. When I asked what was wrong, she said, ‘Oh dear, I had three library books to get through — did you want me to read your book first?’ After hearing of this sacrifice, her local library gave her a special award.







## Kings Cross 1970 to 1971: Photographs by Rennie Ellis

View early 1970s Kings Cross with this evocative series of black and white images by photographer Rennie Ellis, from the State Library's collection.

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