

Magazine for members
Spring 2010

SL



STATE LIBRARY™
NEW SOUTH WALES



Aboriginal odysseys
An obsessive biographer
Pavlova's whistlestop tour
Computer games

2010
AND BEYOND

“Message” *Regina Sutton*



Our exciting recent purchase of 201 personal letters of colonial surveyor John Septimus Roe makes the statement loud and clear that after 100 years the Mitchell Library is not finished collecting! The letters are incomparable in their frank and vivid descriptions of major surveying voyages and the social life in the new colony. On page 22, Mitchell Librarian Richard Neville introduces these rare documents which complement our world-renowned collection relating to the exploration and settlement of Australia.

We'll continue to devote a lot of energy to acquiring unique material for the Library, enabling new stories to be told and existing ones to be enhanced. Historian Beverley Kingston emphasises the value of continual acquisitions in her profile on page 14 of Lachlan Macquarie's obsessive biographer Malcolm Henry Ellis. She makes the point that new sources acquired by the Library caused Ellis 'to re-think some of his earlier interpretations. So his manuscript became increasingly laden with significant quotations and new evidence.'

You can read about other new acquisitions in the Library's 2008/09 Annual Report, which recently won a prestigious gold award at the Australasian Reporting Awards. It's a stunning production that showcases the Library through compelling stories from our collection. The full report is on our website.

An opportunity to see collection highlights up close is being taken up with great enthusiasm by audiences of all ages in regional NSW. The Westpac-sponsored *Extending the Boundaries* tour is a huge success, with Senior Curator Paul Brunton presenting historic artefacts such as Lachlan Macquarie's journals and the first John Septimus Roe letters to be on public display.

As well as sending our collection and staff expertise OUT into the community, we've made remarkable progress this year in transforming the Library's physical presence and converting many thousands of catalogue cards into online records – watch this space for more surprises!

REGINA SUTTON

NSW State Librarian & Chief Executive



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Spring 2010

SL

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FOUNDATION MEMBERS,
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FRONT COVER

Y-ERRAN-GOU-LA-GA
[MUSQUITO] (DETAIL), 1811
BARTHELEMY ROGER AFTER
NICOLAS-MARTIN PETIT

BACK COVER

TAPOGLYPH (CARVED TREE)
NEAR DUBBO, NSW, [191?]
HENRY KING, SPF/1153

OPPOSITE

PHOTO BY DIEU TAN

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Johanna
Featherstone

2010

AND BEYOND



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Stepping OUT

State Library curator Margot Riley presents artworks and photographs showing 'Women in the crowd' on 9 September as part of History Week 2010, presented in association with the Australian Women's Archives Project, NSW Committee.





WOMEN PEDESTRIANS
SYDNEY, 1898-1926
FREDERICK DANVERS
POWER, ON 225/17

F

Fresh from the newsstand

Browse the day's newspapers from more than 80 countries with *Library PressDisplay*, a new online resource available in our reading rooms and to you at home.

Whether you're looking for the *Guardian*, the *Vancouver Sun* or the *Kathmandu Post*, this colourful database displays newspapers in their original format, layout and language on the day they're published. All sections of the newspaper are included, so you'll find real estate, employment, personal notices, as well as local news and entertainment reviews.

Many interstate Australian newspapers can also be found on *Library PressDisplay*, where titles are archived and available for about 60 days.

www.sl.nsw.gov.au/databases
(see 'Newspapers — International')



Incunabula records online

One of the greatest illustrated books of the 15th century, the *Liber Chronicarum*, or *Nuremberg Chronicle*, is among over 200 incunabula in our collection that now have detailed online records. With more than 1800 woodcut prints, the rare volume records the history of the world up to the year of publication, 1493.

'Incunabula' comes from the Latin term 'from the cradle' and refers to books printed between 1455 and 1501 when the printing process was in its infancy. The Gutenberg Bible, printed in Mainz, Germany, is considered the first incunabulum.

The earliest incunabula resemble traditional manuscripts — two columns of text with decorative or illuminated initials at the beginning of each section. As the century progressed, page design, typefaces and illustrations became more varied and sophisticated.

Online records for incunabula were created as part of the Library's eRecords project. Since the project began two years ago, almost half a million records have been added to the online catalogue — almost 50% of the total required.



ABOVE: *ITINERARIUM* (PAGE
DETAIL), SIR JOHN
MANDEVILLE, GOUDA:
GERARD LEEU, 1483-84
SAFE/ RB/ 2655

OPPOSITE: PHOTOS BY
SARAH HERMAN



Our NSW heritage

Indigenous Services Librarians Melissa Jackson and Ronald Briggs (pictured) are curating a new exhibition of rare surviving photographs of traditional carved trees in central NSW (see photograph on back page of *SL*).

Intricate patterns were often carved into trees by the Wiradjuri and Kamilaroi cultures of NSW to mark the burial sites of significant people. They also marked the sites where boys were initiated into manhood. Traditionally, these designs were carved by male artists using stone tools.

According to Ronald Briggs, a lot of meaning about the carvings and the act of producing the work has been lost over time. 'The process of removal from land, and separation from culture, was relatively sudden and devastating for many Aboriginal groups in western NSW,' he says. Only a handful of these trees remain at their original site. Most were destroyed by agriculture and forestry. During the 1930s and 40s many anthropologists campaigned to save the remaining trees by collecting and sending them to museums.

Passionate (white) amateurs like Clifton Cappie Towle and Russell Black were determined to conserve and document the Indigenous heritage in central and north-western NSW. The new exhibition, *Carved Trees: Aboriginal cultures of central NSW*, presents an inspiring selection of photographs drawn from the Library's extensive Clifton Cappie Towle collection comprising 17 photo albums (with 1096 images, including some by Russell Black) depicting Aboriginal material culture and sites in NSW.

***Carved Trees* is on display in the Nelson Meers Foundation Heritage Collection from 25 October 2010 to 20 February 2011**

NEWS

Canoe culture



A full-scale model of a Sydney bark canoe will be a centrepiece in the Library's new landmark exhibition *Mari Nawi: Aboriginal Odysseys 1790–1850*.

Sydney's Eora people spent thousands of years perfecting the art of bark canoe-making. The vessel was central to their

culture and livelihood. No authentic Sydney Aboriginal stringybark canoes exist today and the traditional skills have been lost.

However, a high school teacher from Sydney, James Dodd (pictured), has spent the past three years researching and honing his canoe-making skills, guided by paintings, drawings, written records and early photographs found in the Mitchell Library and other cultural collections.

James created a high-quality replica, *Gadigal Nawi*, from Land Council trees in the Bateman's Bay area. He began construction in early July by harvesting bark from a white stringybark tree. (Paul Carriage, an Aboriginal Cultural Officer with Forests NSW, sanctioned the bark removal.) The hull was then shaped over a bed of hot coals. The canoe was carefully bound using handmade rope from the bark of the same tree, and cracks and holes were filled with the resin of the *Xanthorrhoea* or grass tree. The finishing touches to the canoe were completed in Sydney, including an extensive oxygen starvation process undertaken by Library conservators to eradicate any pests and prepare it for exhibition.

See page 8 for article on *Mari Nawi: Aboriginal Odysseys 1790–1850*

1 September

WATTLE DAY

The first Wattle Day is celebrated in 1910 in Sydney, Melbourne and Adelaide. Early Wattle Day activities included tree planting and the sale of sprigs of wattle for charity. The first of September was officially proclaimed National Wattle Day in 1992.

WATTLE DAY, AUGUST 1935, SAM HOOD, HOME AND AWAY - 12607



11 September 1906

The Premier of NSW, JH Carruthers, lays the foundation stone of the Mitchell Library using a ceremonial trowel and mallet presented by the building contractors, Howie Brothers. The Mitchell Library is officially opened in March 1910.

SILVER TROWEL AND EBONY MALLET ... MADE 1904-05, SHEFFIELD, ENGLAND
ENGRAVED SYDNEY, 1906, R 915



22 September 1918

The first direct wireless message from the United Kingdom to Australia is broadcast to the Wahroonga home of Sir Ernest Fisk, chairman of AWA. The message was from Australian Prime Minister Billy Hughes, who was visiting the UK to support the Australian troops in Europe.

RADIO MAST AND SIR ERNEST FISK'S HOME, WAHROONGA
C. SEPT 1918, SAM HOOD, HOME AND AWAY - 7681

on this

DAY

COMPILED BY Emma Gray, *Discover Collections*

20 October 1973

Queen Elizabeth II officially opens the Sydney Opera House, designed by Jørn Utzon.

SYDNEY NATIONAL OPERA HOUSE: ARCHITECT JØRN UTZON [THE RED BOOK], MARCH 1958 COPENHAGEN, ATELIER ELEKTRA, PXD 841



14 October 1879

Writer and feminist Stella Maria Sarah 'Miles' Franklin is born at Talbingo near Tumut, NSW. Her best-known work, *My Brilliant Career*, is published in 1901 in England.

MILES FRANKLIN, APRIL 2ND 1898, 18 YRS IDEAL PORTRAIT CO., SYDNEY, PX'D 251 /29



11 November

Armistice Day (now known as Remembrance Day) commemorates the symbolic end of World War I on the 11th hour of the 11th day of the 11th month in 1918. At this time, the Allied forces and Germany signed an armistice which formally ended the fighting on the Western Front.

BOY AND GIRL IN KILTS AT THE CENOTAPH N.D., SAM HOOD, PXE 789 (V.14) /57

EXHIBITION

SAILING

into

HISTORY

WORDS Keith Vincent Smith



MARI NAWI:

ABORIGINAL ODYSSEYS 1790-1850

IS A JOURNEY ACROSS TIME,

PLACE AND CULTURES

BENELONG POINT FROM
DAWES POINT, C. 1804
JOHN EYRE (ATTRIB.)
WATERCOLOUR ON CARD
V1/1801/1







/01



/02



/03



/04

01 **BOON-GA-REE** [BUNGAREE] ... 1819 PHILLIP PARKER KING INK AND WATERCOLOUR PXC 767, F. 48

02 **Y-ERRAN-GOU-LA-GA** [MUSQUITO], 1811 BARTHELEMY ROGER AFTER NICOLAS-MARTIN PETIT, ENGRAVING FROM FRANÇOIS PÉRON *VOYAGE DE DÉCOUVERTES AUX TERRES AUSTRALES* PARIS: DE L'IMPRIMERIE IMPERIALE, 1811, F980/P ATLAS [1811], PLATE XIX

03 **GNOUNG-A** *GNOUNG-A, MOUR-RE-MOUR-GA (DIT COLLINS)*, 1811, BARTHELEMY ROGER AFTER NICOLAS-MARTIN PETIT, ENGRAVING FROM FRANÇOIS PÉRON *VOYAGE DE DÉCOUVERTES AUX TERRES AUSTRALES* PARIS: DE L'IMPRIMERIE IMPERIALE, 1811, F980/P ATLAS [1811], PLATE XVII

04 **MOVAT** [MAROOT] AND **SALMANDA** [SALAMANDER] (DETAIL), 1820 PAVEL NIKOLAEVICH MIKHAILOV, PENCIL AND SANGUINE, RUSSIAN STATE MUSEUM, R29209/207, IMAGE COURTESY OF LONGUEVILLE PUBLICATIONS

In 1791 a 'little native boy, named *Bon-del'* sailed aboard His Majesty's brig *Supply*, bound for the isolated Pacific settlement of Norfolk Island, 1000 nautical miles north-east of Sydney Cove. This first Aboriginal Australian to go to sea in an English sailing ship was a 10-year-old orphan whose father had been killed in battle and whose mother was bitten in half by a shark. Bondel was the forerunner of generations who would sail

from Port Jackson to destinations around Australia and throughout the world.

The first sailing ships that entered the world of the Indigenous people of Botany Bay and Port Jackson caused fear and wonder. They thought they were giant birds, monsters or floating islands and that the figures climbing the masts were devils or possums.

The Aboriginal people of the Sydney area possessed a canoe culture and called these foreign ships *mari nawi*, meaning 'big canoes'. Skilled at

using watercraft, they soon adapted to the reality of the occupation of their land. With remarkable resilience, they became guides, go-betweens, boatmen, sailors, sealers, steersmen, whalers, pilots and trackers, valued for their practical knowledge.

Within a decade, Aboriginal seafarers had made epic journeys: Bennelong and Yemmerrawanne sailed to England in 1792; Gnung-a Gnung-a Murremurgan (also known as Collins) crossed the Pacific to Nootka Sound (Vancouver), the Californian coast and Hawaii in 1793; and Tom Rowley journeyed to Calcutta, Madras and New Ireland in 1795. Bungaree, sailing with Matthew Flinders on HMS *Investigator*, visited Timor and was the first Australian to circumnavigate the continent.

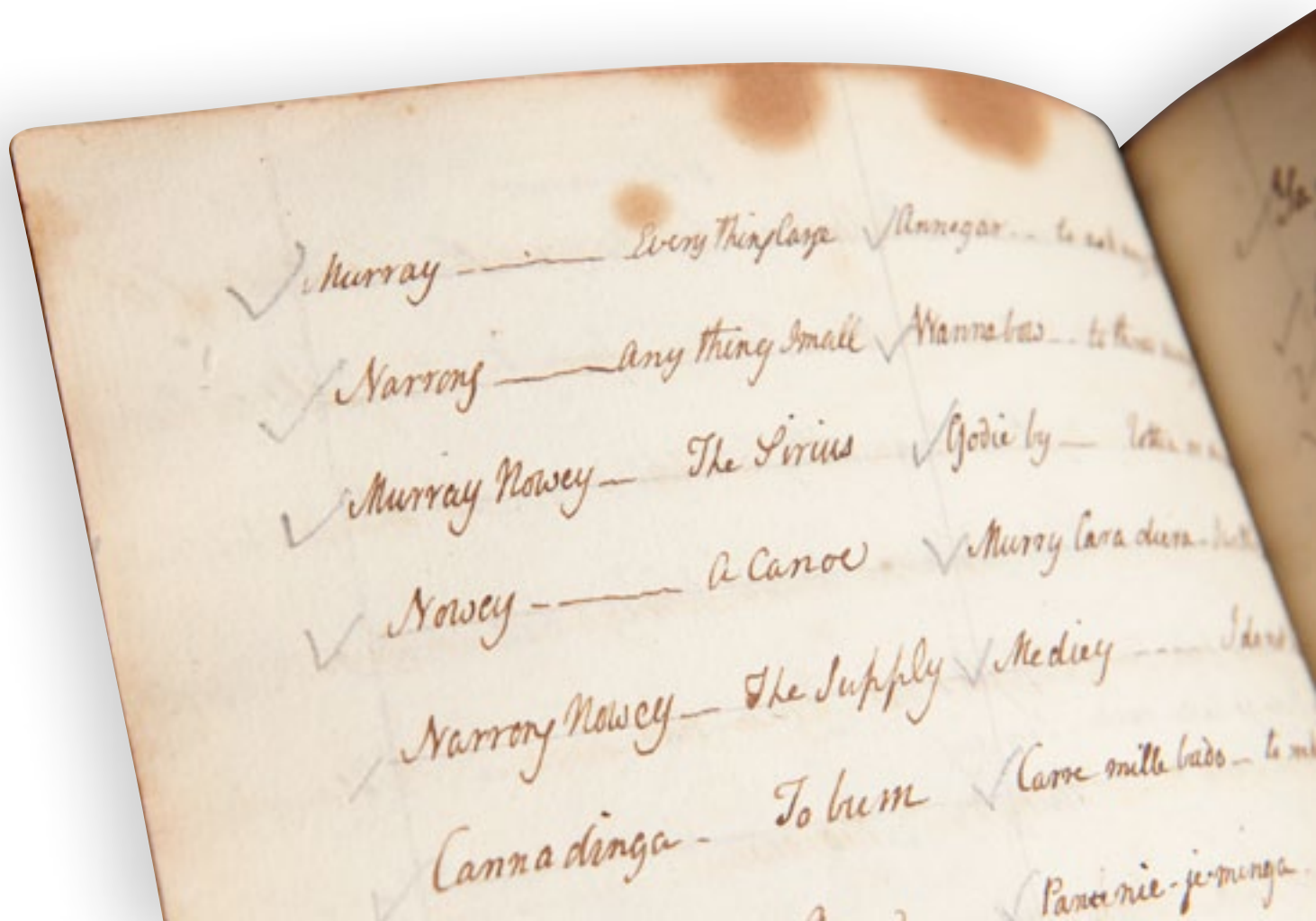
Letters written by naval officer John Septimus Roe, acquired in December 2009 by the State Library (see page 22), confirm that Bundle (as Bondel was later called) circumnavigated Australia and visited

Mauritius aboard HMS *Bathurst* during 1821 and 1822.

The Library's new exhibition, *Mari Nawi: Aboriginal Odysseys 1790–1850*, represents an unwritten chapter in Australia's colonial history. It reveals and celebrates the significant role Aboriginal men and some women played in Australia's early maritime history.

The focus is on the experiences and lives of Aboriginal seafarers who faced stormy seas, cruel winds and currents in small, leaky vessels. They were valued as sealers and whalers in the first lucrative export industries in the colonial economy. They were present at the establishment of new settlements at Newcastle, Hobart, Port Macquarie, King George Sound (Albany) and Port Phillip. Some survived

'MURRAY NOWEY'
PHILIP GIDLEY KING,
FROM JOURNAL ... ON
HMS SUPPLY, APRIL 1790, C115



A SONG OF THE NATIVES OF NEW SOUTH WALES;

Which was written down from the Singing of BENELONG, and YAM-ROWENY, the two Chiefs who were brought to England some years ago from Botany Bay, by Governor Phillip. The subject of the Song, is in praise of their Lovers; and when they Sang, it seem'd indispens-able to them to have two sticks, one in each hand to beat these with the Tongue one end of the left hand stick rested on the ground, while the other in the right hand was used to beat against it, according to the time of the notes.

Barrabu-la barra ma, mangi-ne woy en-gu-na, Barrabu-la

barra ma, mangi-ne woy en-gu-na, Barra-bu-la barra ma,

mangi-ne woy en-gu-na, Barra-bu-la bar-ra ma mangi-ne woy en-

gna, barra-bu-la bar-ra ma, mangi-ne woy en-gu-na.

The same Harmonized with a Harp, by the Editor.

A song in Mayfair

In a townhouse in Georgian London two Aboriginal men sing a song in their own language ‘in praise of their Lovers’. The year is 1793. Their voices rise above the beat of the two hardwood sticks they clap together to maintain the rhythm.

The singers, Bennelong and his young kinsman Yemmerrawanne, are far from their Wangal homeland on the south bank of the Parramatta River in Sydney. Lodging at the home of William Waterhouse at 125 Mount Street, Mayfair, they wear fashionable breeches, buckled shoes, ruffled shirts and spotted waistcoats.

A score printed in the 1811 book *Musical Curiosities*, now in the British Library, records the first Australian Aboriginal song heard in Europe ‘from the Singing of BENELONG, and YAM-ROWENY, the two Chiefs who were brought to England some years ago, from Botany Bay, by Governor Phillips [sic]’. The words and music were written down by Edward Jones, a Welsh harpist and bard to the Prince of Wales (later George IV), who lived at 122 Mount Street.

shipwreck or were marooned for months without supplies on isolated islands.

Others, like Musquito and Bulldog, sent to Norfolk Island in 1805 as Aboriginal ‘convicts’, were unwilling voyagers. Musquito was transported once more, to Van Diemen’s Land (Tasmania) in 1813, and hanged for murder in Hobart in 1825.

At the age of five, Tristan Maamby was taken to Norfolk Island by his guardian, the Reverend Samuel Marsden. In 1807 he jumped ship and ran away from the Marsden family at Rio de Janeiro rather than accompany them to England.

After seven years of imposed exile, Tristan returned to Sydney in 1814, but died soon after landing.

Boatswain Maroot, from the north shore of Botany Bay, was one of the first sealers to land at Macquarie Island in the sub-Antarctic ocean, where he was stranded without supplies for more than a year. He stowed away to return to Sydney, and later went on five whaling voyages.

Thomas, or Tommy, Chaseland, son of an Aboriginal mother and a Hawkesbury River settler, went to sea at 10 years of age and, in time, became the most famous

‘A SONG OF THE NATIVES OF NEW SOUTH WALES’ FROM EDWARD JONES MUSICAL CURIOSITIES ... LONDON, 1811, BRITISH LIBRARY, LONDON

whale harpooner and pilot in the South Island of New Zealand.

Bungaree sailed with Phillip Parker King to north-western Australia in 1817 aboard the snub-nosed cutter *Mermaid*. In 1823 his son Bowen Bungaree went to Moreton Bay with John Oxley on the *Mermaid* and in 1849 was aboard the *William Hill*, bound for San Francisco in the California gold rush.

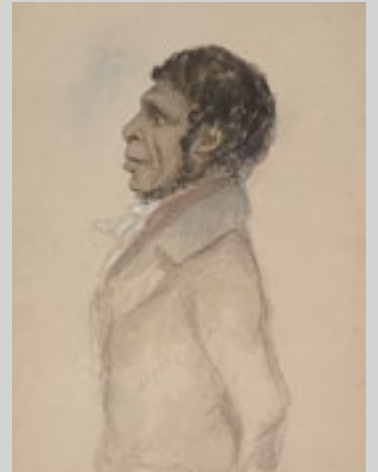
Mari Nawi: Aboriginal Odysseys 1790–1850 is illustrated with rarely seen portraits, landscapes and ship images by English, French and Russian artists and is based on historical documents including rare books, ships' musters, logs, official journals, dispatches and petitions.

Central to the exhibition are large model replicas of the flagship HMS *Sirius* and the storeship HM *Supply*, kindly loaned by the Powerhouse Museum, together with a replica bark canoe, or *nawi*, cut and shaped to the specifications noted by First Fleet observers (see 'News', page 5).

Aboriginal seafarers crossed conventional social boundaries. Aboard ship all members of the crew worked, ate, talked, slept, smoked and drank together and learned something of other languages and customs.

Aboriginal voyagers sought and found a place in colonial society and its fledgling economy.

Keith Vincent Smith is the curator of *Mari Nawi: Aboriginal Odysseys 1790–1850*. His new book, *Mari Nawi*, is available from the Library Shop (see page 37). The exhibition is open from 20 September to 12 December.



Batman's rovers

In the first decades of the 19th century a group of Aboriginal men passed through Sydney to join settler John Batman in Van Diemen's Land.

In 1828 Batman employed Janenbaya (Johnny Crook) and Warroba (Pigeon) in his 'roving parties' helping to track and capture the Palawa (Aboriginal Tasmanians). They were later joined by Pigeon's brother, a Shoalhaven headman named Lewis Macher, Jacky Stewart and others, who assisted George Augustus Robinson to round up the Palawa in Tasmania's north-west.

On Batman's behalf the so-called 'Sydney natives' brokered meetings with the Kulin clan heads at Port Phillip in 1835 that resulted in the unauthorised 'purchase' of land, covering the present cities of Melbourne and Geelong and known as Batman's Treaty. Pigeon and Crook each received 100-acre land grants in Tasmania.

ABOVE LEFT: LEWIS, 1842
JOHN RAE, PENCIL AND
WATERCOLOUR, DG-D23/1

ABOVE RIGHT: JOHNNY
CROOK, NAT NAME
JANENB[-?] ILLAW
[ILLAWARRA], POSSIBLY
BY TG WAINEWRIGHT
WATERCOLOUR, DG P2/18

F E A T U R E

ELLIS *and* MACQUARIE

WORDS Beverley Kingston

**BEVERLEY KINGSTON EXAMINES THE PAPERS
OF LACHLAN MACQUARIE'S OBSESSIVE
BIOGRAPHER, MALCOLM HENRY ELLIS**

The manuscript collection of the Mitchell Library holds so many fascinating things it is possible to be distracted for hours merely browsing the shelf lists. But recently I was delighted to have a proper reason to examine the papers of MH Ellis, known to me mainly as the biographer of Lachlan Macquarie, John Macarthur and Francis Greenway. This year marks the bicentenary of the arrival of Macquarie and his wife, Elizabeth, 'transported', as Macquarie put it, to govern NSW. It was decided that a reprint of Ellis's monumental biography of Lachlan Macquarie was needed, and I found myself writing an introduction.

I'm not sure how much Ellis is read these days, as distinct from acknowledged as a major contributor to our history. His *Macquarie* is long, and written in a highly florid style that requires both time and a certain kind of erudition to enjoy. Before Ellis, Macquarie's reputation was that of an autocratic army officer who administered NSW as he would a military camp, softened a little by his occasional

tendency to think as a benevolent Scottish laird. Ellis, however, saw Macquarie as a heroic figure in conflict with a series of enemies who failed to understand what he was trying to do. In this, perhaps, he was reflecting something of his own personality: conservative, suspicious and argumentative.

Lachlan Macquarie was the first and, for Ellis, the most difficult of his biographies — a learning experience, as we might say today, for he had no special training as a historian. Born in 1890, he would have liked to study law but there was no university in Queensland when he finished school and his family could not afford the cost of articles with a lawyer. He worked as a journalist and press secretary in Brisbane, becoming well known among anti-labour politicians. In 1920 he moved to Sydney to join the *Daily Telegraph* as chief political reporter.

He thought that in his spare time he might write a general history of colonial NSW, but decided it would be more interesting (and possibly easier) to produce

2

DESCRIPTION
SIGNALEMENT

Wife - Femme

Journalet

Marmelaine
Genevieve
21/9/90

Hydromey

11 1/4 in.

Brown

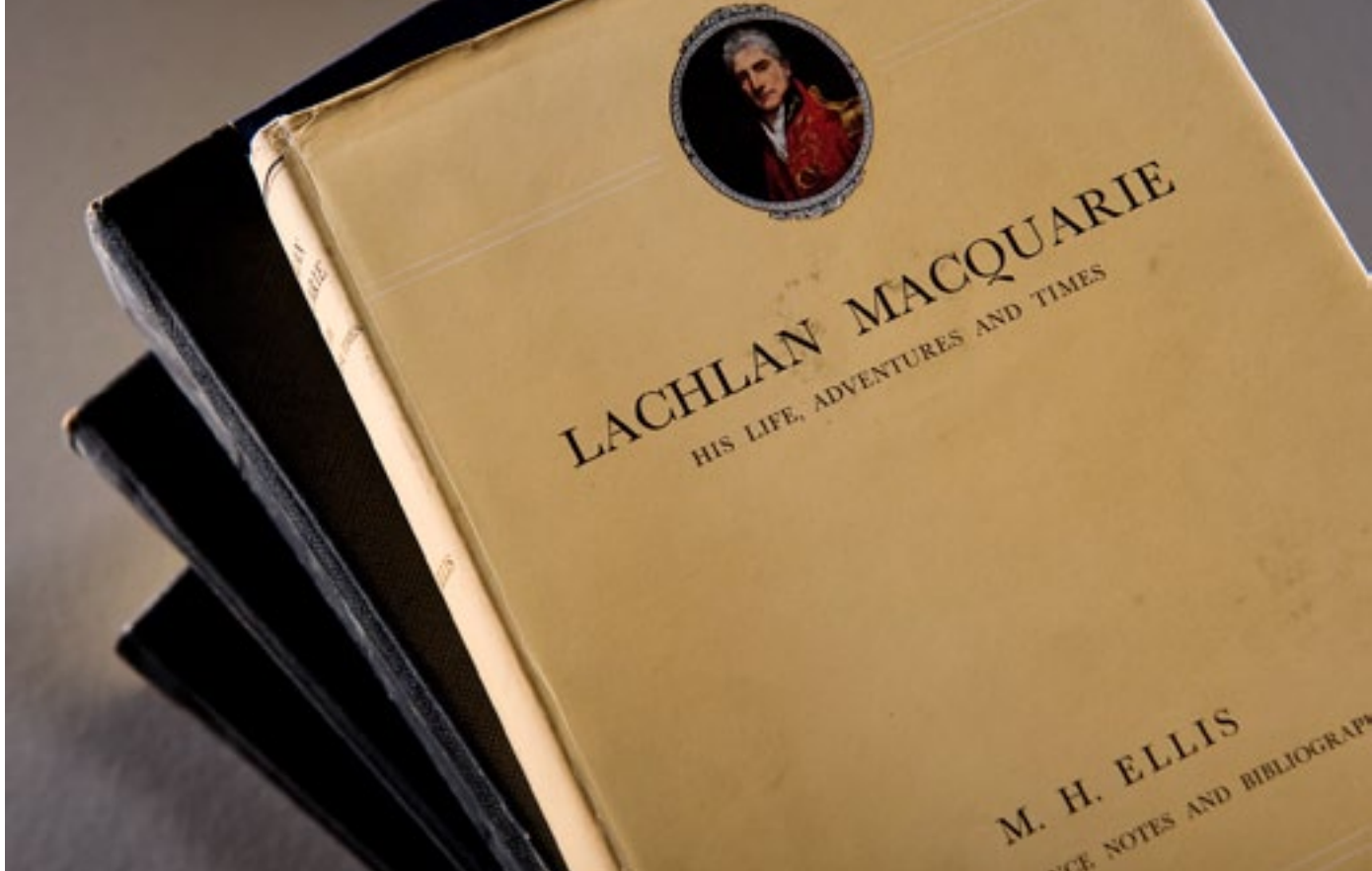
Wash Brown

has a scar on right eye
has a scar on right hand



WIFE
FEMME

Handwritten text from the reverse side of the page is visible through the paper, including words like 'date', 'height', 'weight', 'color of eyes', 'color of hair', 'color of complexion', 'birth date', 'birth place', 'birth time', 'birth month', 'birth day', 'birth year', 'birth month', 'birth day', 'birth year', 'birth month', 'birth day', 'birth year'.



a series of biographies of the leading men. The centenary of Macquarie's departure from NSW in 1821 drew attention to his record as governor. Ellis was especially attracted to Macquarie the soldier — he had a lifelong fascination with things military and always regretted his inability to serve in the army because, as the result of a childhood accident, he had no sight in one eye. His research on Macquarie was a labour of love, carried out over the next 20 years. In 1926, during a posting to England, he visited Macquarie family connections and sought additional material in Scotland. As well, his interest in long-distance car trials enabled him to retrace some of Macquarie's journeys in India.

Back in Sydney, by 1930 the forthcoming sesquicentenary of European settlement in Australia was stimulating interest in history. A life of William Bligh by George Mackaness appeared in 1931, and in 1938 there were two major studies of the first governor, Arthur Phillip — Mackaness's biography, and a life and times by M Barnard Eldershaw (the pseudonym used by Marjorie Barnard and Flora Eldershaw). Ellis was undoubtedly spurred on to complete his own *Macquarie*, and by

1939 he had a draft that he entered for the SH Prior Memorial Prize.

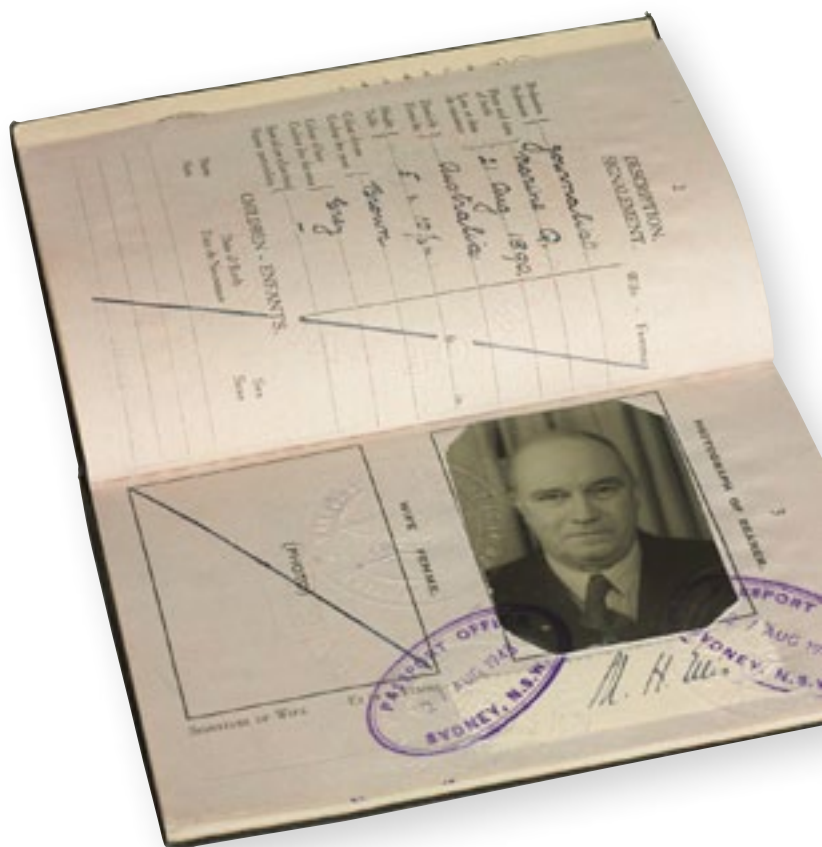
The prize was donated by Kenneth Prior in honour of his father, the former owner of the *Bulletin* magazine, for a work of Australian literature. When Ken Prior, who had been Ellis's employer since 1933, was told that Ellis's *Macquarie* would be declared the winner, he raised doubts about its accuracy. He was almost certainly aware that Ellis's commissioned industry studies, his right-wing and anti-labour polemical books and pamphlets, and especially his prodigious output as a journalist, often skated on thin ice. So the manuscript was sent to Ida Leeson, the Mitchell Librarian, for checking. Her report suggested that more work was indeed needed, and Ellis was told, in effect, to check it over thoroughly and enter it again the next year.

He suspected a left-wing conspiracy between novelist Frank Dalby Davison, who was the chief prize judge, Davison's lover, Marjorie Barnard — who was Ellis's rival as a biographer (of Arthur Phillip) and historian (*Macquarie's World*, 1941) — and Ida Leeson. His papers contain anguished correspondence to friends and influential contacts about the

perceived conspiracy in connection with his initial rejection for the prize. Ellis's letters were sometimes intemperate to the point of embarrassment. HM Green, Fisher Librarian at the University of Sydney, even wrote warning him that he was in danger of libelling Barnard.

In 1940 he re-entered his manuscript, however, he shared the prize with Eve Langley (*The Pea Pickers*) and Kylie Tennant (*The Battlers*). His papers include an annotated typescript of *Lachlan Macquarie* bound in four volumes that Ellis had submitted in 1940 (under the nom de plume Kyabra, the place where his parents had met) and inscribed to 'G.M.W' (Gwendoline Mary Wheeler, who became his second wife in 1946). In the course of checking his sources and quotations for re-submission, Ellis discovered that in fact his earlier research had not always been as thorough as it should have been. As well, his expanding knowledge of his subject and the gradual acquisition of new sources by the Mitchell caused him to re-think some of his earlier interpretations. So his manuscript became increasingly laden with significant quotations and new evidence. It now seemed as if it would be too unwieldy to print. He sought assistance, unsuccessfully, from the Commonwealth Literary Fund, and there are other begging letters to various people who might help with its publication. Dymocks eventually published a handsome edition of *Lachlan Macquarie* in 1947. It remained in print with different publishers until it was effectively superseded in 1986 by John Ritchie's more modern biography.

His experience with *Macquarie*, however, may have had a significant effect on Ellis. Thereafter he became obsessive about the sources and about accuracy. As he continued to re-work the sources for his subsequent biographies of Macarthur and Greenway, and also for biographies of Bligh, Johnson and Wentworth that were never finished, he became proprietorial about his knowledge, leading to acrimonious exchanges with many fellow researchers working on the early colonial period. The correspondence recording his many disagreements and resignations in his own papers, and in the papers of some of his contemporaries, now seems sad but also instructive in what is a never-ending struggle to maintain standards of accuracy and honesty in the writing of history.



Beverley Kingston's recent books include *A History of New South Wales* (2006) and *Pearl Beach and Progress* (2009). She is currently working on a study of 'The Australian Girl'. Ellis's *Lachlan Macquarie* is published by Angus & Robertson.

TOP LEFT: MARJORIE BARNARD, C. 1936, P1/108
 TOP RIGHT: IDA LEESON 1933, P1/1032
 ABOVE: MH ELLIS, BRITISH PASSPORT, ISSUED 27 AUGUST 1948
 MH ELLIS PAPERS, C. 1924-52
 MLMSS 1712, K21882

F E A T U R E



PAVLOVA'S

whistlestop tour

WORDS Valerie Lawson



ABOVE: ANNA PAVLOVA
WITH NORMAN LINDSAY
THE HOME, VOL. 7, NO. 6
1 JUNE 1926, PP. 14-15

OPPOSITE: ANNA PAVLOVA
AS *THE DYING SWAN*, 1926
SPENCER SHIER
MELBOURNE, P1/1322



Spencer Stier
Melbourne 1926



The Burns Philp steamer, SS *Marella*, arrived in Townsville on the morning of 23 March 1929 with an extraordinary passenger onboard, Anna Pavlova.

She posed in a deckchair for a photographer then stepped ashore to be greeted by the locals who had gathered at the dock to gaze at the world's most famous dancer. Pavlova was a missionary, accustomed to taking her art to the world for more than 15 years, but this was to be the start of one of the strangest journeys of her life.

Over the next week, she and her troupe of dancers whizzed through north Queensland on a whistlestop tour, travelling on a train especially provided by Queensland Railways. The story of why they danced in Townsville, Mackay, Rockhampton and Bundaberg can be pieced together through telegrams, letters written by dancers, and, for true local colour, through contemporary accounts in Queensland newspapers.

The tale begins with the deckchair publicity portrait, taken for JC Williamson Theatres, the Australian firm that presented Pavlova in her two tours here, first in 1926 then 1929.

The brothers Tait who ran the firm were accomplished publicists, always ready to rustle up a story when their stars came to town. Pavlova's 1926 tour resulted in a feast of photography, with the ubiquitous freelancer Sam Hood snapping her arrival at Sydney's Central Station, the Melbourne photographer Spencer Shier taking Pavlova's portrait in her *Dying Swan* costume, and Sydney's Monte Luke photographing the star and some of her fellow dancers for *The Home* magazine.

As for the deckchair photo of 1929, it travelled from Townsville to JCW's offices in Sydney and



eventually found its way into a collection of theatrical portraits owned by the journalist, writer and actress Mary Marlowe. The collection was presented to the State Library of NSW in the 1960s.

The 1929 tour should have opened in Brisbane, but the *Marella* was delayed by bad weather and loading problems in Singapore, during its journey from Surabaya to Australia. The steamer stopped briefly in Darwin before sailing to Townsville.

But there was a much bigger hurdle at the Australian end. The first performances of the tour were scheduled for JC Williamson's newly refurbished Brisbane theatre, His Majesty's. But renovations always run late and this was no exception.

When the ballet troupe was still in south-east Asia, the Tait's cabled Victor Dandre, Pavlova's manager and de facto husband: 'Can you extend Eastern tour, arriving Brisbane second April. Failing this propose arranging Townsville, Mackay, Rockhampton, Bundaberg, Maryborough, before Brisbane.'

Early in February 1929, Dandre replied: 'Impossible extend tour must leave Surabaya March 8 arriving Townsville 19, stop. How many performances you think given in small cities. We could give two different programs composed of one ballet and two acts of divertissements. Without scenery in black curtains, stop.'

And so the provincial tour itinerary was settled, with the exception of Maryborough. In Townsville, the first show took place at the Wintergarden theatre on 23 March, the day the ship arrived. The performance started very late, and one can imagine the frantic rehearsals at the theatre when



the travelling trio of pianist, cellist and violinist were supplemented by a group of locally recruited musicians faced with the scores for *Walpurgis Night*, *The Fairy Doll*, and six divertissements, including Pavlova's solo, *The Swan*.

After a second show on 25 March, the company travelled overnight to Mackay for one performance at the Olympic Theatre on 26 March, then on to Rockhampton the following day. The house was full, despite the weather. As soon as the curtain rose, the rain fell so heavily that it drowned out much of the music. Even so, the critic for *The Rockhampton Morning Bulletin* was so excited by the show at the local Wintergarden that he, or she, began their review with lines from Shakespeare's poem 'Venus and Adonis'.

The dancers raced back to the station for their third overnight train journey, this time to Bundaberg on 28 March, where advance publicity in the local *Daily News and Mail* included an article headlined 'How to Keep Thin'. Pavlova, the writer confided, 'never eats red meat, bread and potatoes. For tea she has Russian tea, with milk and dry toast, and for supper, just tea and biscuits.'

The company opened in Brisbane on 30 March with an 11-performance season for which locals queued from 6 am each day for tickets.

Pavlova's Australian audiences were among the last to see her dance. Her long Australian tour ended in July, and she died 18 months later — during a European tour — in The Hague.

Valerie Lawson is the Library's Nancy Keesing Fellow 2010. She is researching the history of ballet in Australia.



OPPOSITE LEFT: BALLERINA ANNA PAVLOVA ARRIVES CENTRAL STATION, SYDNEY 1926, SAM HOOD PXE 789, V. 57, N. 87

OPPOSITE RIGHT: ANNA PAVLOVA ON BOARD APR [1929], UNKNOWN PHOTOGRAPHER P1/PAVLOVA, ANNA (BM)

ABOVE LEFT: CARTOON BY WARD FROM *TABLE TALK* MAGAZINE, 1929

ABOVE RIGHT: ANNA PAVLOVA IN 'CHRISTMAS' PARIS, C. 1925, D'ORA PHOTOGRAPH IN ENID DICKSON PAPERS, 1921-68 MLMSS 7758/1-3X

F E A T U R E

Colonial
A M B I T I O N



**MITCHELL LIBRARIAN RICHARD NEVILLE
INTRODUCES A MAJOR NEW ACQUISITION,
THE LETTERS OF JOHN SEPTIMUS ROE.**

ABOVE: SELECTION OF
LETTERS OF JOHN SEPTIMUS
ROE, MLMSS 7964

OPPOSITE: NORTH VIEW
OF SYDNEY NEW SOUTH
WALES (DETAIL), 1822
JOSEPH LYCETT
COLOUR LITHOGRAPH
DG V1/11



That old proverb — the more things change, the more they stay the same — is writ large in archives. The concerns which run through the correspondence of John Septimus Roe — written nearly 200 years ago and purchased by the Library last year — are particular to his time, but have many contemporary parallels. His persistent concern about promotion prospects, his pleasure in his social success in Sydney, and his sometime desire to get away from it all, ring as true today as they did in the 1820s.

The 750-page archive — some 201 letters in all — commences in 1807, when 10-year-old Roe begins to write to his parents from Christ's Hospital, a school for children of financially disadvantaged, but respectable, parents: Roe qualified for its support as the seventh child of the impecunious Rector of Newbury.

Roe joined the Mathematical School at Christ's Hospital, which prepared boys for a naval career. Behind the scenes his family pushed their son's prospects — there are frequent references to intercessions with the famous British admiral Sir Richard Keats to secure young John an advantageous appointment in the navy.

In 1813 Roe was appointed first to HMS *Rippon*, and then HMS *Horatio*, before being paid off as the Napoleonic wars drew to a close. He saw action in naval blockades along the French coast and sailed as far as China.

In 1817 Sir Richard Keats' letter of introduction to the Hydrographic Office led to Roe's appointment on Lieutenant Phillip Parker King's historic survey of the north coast of Australia. Roe arrived in NSW in September 1817, and his letters provide wonderful and rich detail about King's four expeditions on HMS *Mermaid* and HMS *Bathurst*.

But Roe also reflects on the broader context of his experiences. A persistent theme continues to be his prospects, and his attempts to engineer his promotion to lieutenant, which had stalled because of complicated naval rules. It is tempting to see his circumscribed childhood driving the urgency of his push to improve his situation. Although he rarely saw his family (indeed he reminded his father in September 1822 that he had only spent eight weeks in England since 1814), his letters to them notably dwell on these issues.

He was acutely aware of status and was delighted at the social success he enjoyed in NSW. He proudly tells his father that the officers of the *Mermaid* 'invariably supported our characters as becomes officers in our situation and have in return enjoyed the support and friendship of all the most respectable people at Port Jackson'.

Roe understood the mechanics of maintaining a social position, telling his father, 'The bore of making and receiving visits, to maintain the footing we have gained in Society, greatly interrupts business'.



Business for Roe was drawing up the charts of the various expeditions. He stayed with Phillip and Harriet King (noting in 1818 that the Kings had ‘one fine fellow’ of 13 months, and ‘the keel of another is already laid’), was friends with Hannibal Macarthur, and led a busy and enjoyable social life.

He was particularly proud of his relationship with Elizabeth Macquarie. In November 1819 he describes the ‘very handsome manner’ of her treatment of him, almost like ‘mother & son’. Interestingly, he thought Lachlan junior ‘spoilt’.

Given his intimacy with the Macquaries, Roe was surprisingly happy to socialise with Commissioner John Thomas Bigge. Although Roe was well aware of the friction between Macquarie and the commissioner, he enjoyed dining with Bigge, whom he described as remarkably pleasant and gentlemanly with the best dining table in the colony.

Indeed Roe was sufficiently impressed by the colony to consider asking for a land grant, but was discouraged by a coolness he perceived developing between the *Mermaid* crew and the Macquaries in 1821. Nonetheless, a grant represented an opportunity for social advancement and personal happiness. ‘I may possibly obtain something in the shape of a New South Wales estate,’ he writes, ‘as one step towards the possession of some worthy female that it is my ambition should share all my cares, pleasure, pains etc as I grow old.’

Of course the business of the expeditions was surveying, and Roe provides a fascinating account of King’s four important voyages. His account is underscored with a strong sense of pride in building on the work of Captain Cook and Matthew Flinders, and he is particularly taken with Endeavour River for its earlier associations with Cook. He writes of encounters with Aboriginal people, falling 80 feet from a mast to the deck and surviving, nearly drowning on Sydney Harbour, shipboard relations, and so on. Roe’s stories are rich and incident-packed, and sometimes gripping: his telling of the near wreck of the *Mermaid* on the cliffs of Port Jackson in December 1820 is powerful, dramatic writing.



The letters offer fascinating insights into the protocols of naming discoveries: he excitedly tells his father that on the charts he was preparing of the Kimberley district of Western Australia:

... the short but highly honored name of Roe has acquired additional celebrity by being attached to a very fine river ... Lieut. King kindly offered me the honor of naming it, but I declined doing so under the plea that it deserved a name of greater distinction ... this he would not agree to, and he very handsomely said it should be called Roe River after my Revered Father.

Roe was also keen to name something after Sir Richard Keats which he hoped would 'shew that I am not unmindful of his good offices'.

This wonderful archive — with so much more than can be described here — concludes with Roe setting out with his new wife for Western Australia in January 1829 as that colony's first Surveyor-General. Roe's aspiration for distinction was rewarded in Western Australia. He was highly regarded, not only for the execution of his official duties, such as the surveying of Fremantle and Perth, but also for his interest in scientific and cultural matters. He died in Perth in 1878.



Roe's letters add significant new information to the Mitchell Library's already unrivalled early colonial collections. But they are much more than a boy's own account of exploration. They are about the very fabric of colonial life, its minutiae and detail, and a young man making his way in the world.



TOP LEFT: JOHN SEPTIMUS ROE, 1924, COURTESY STATE LIBRARY OF WESTERN AUSTRALIA, THE BATTYE LIBRARY, 003024D

TOP RIGHT: PHILLIP PARKER KING, C. 1816, ARTIST UNKNOWN, OIL, ML 11

LEFT: RICHARD NEVILLE PHOTO BY BRUCE YORK

preserving the future

The HL White stamp collection

Generous supporters are helping to preserve the Mitchell Library's collection for the next 100 years.

Every day, the State Library's expert conservators carry out critical preservation work to prolong the life of objects in our collections. Thanks to benefactors who joined the Mitchell Library centenary appeal, 'Preserving our Future', new work is starting to preserve a number of significant items.

We're delighted that the Library's Foundation has received support for preservation work on:

- Foster glass plate collection of negatives, 1916–1947
- Macarthur family papers, 1789–1930
- *The New Great Shining Torch of the Sea Atlas*, 1714–1753
- Album of sketches of the voyage of HMS *Rattlesnake*, 1846–1849.

Support is still needed for one of the most challenging projects in the appeal – the HL White postage stamp collection, 1838–1913.

Henry Luke White, Hunter Valley pastoralist and collector, began collecting stamps in 1871 as an 11-year-old boy. White soon became a noted philatelist and in 1897, guided by Sydney stamp dealer Fred Hagan, he began to compile a stunning collection of postage stamps from all the Australian colonies. With its many rarities, the HL White stamp collection is recognised as one of the finest stamp collections ever assembled in Australia.

White's valuable collection includes the first pre-stamped letter sheets and the first ever stamps – the 'Sydney Views' – issued in NSW in 1850.



White donated his NSW stamps to the Mitchell Library in 1917. Stamps from the other colonies (Western Australia, Queensland and Tasmania) were donated later. The stamps were displayed in custom-made cabinets fitted with glass-topped slides and the collection was officially opened on 23 January 1918 by the Lieutenant-Governor, Sir William Cullen.

Intensive work is required to conserve this valuable collection. All 352 stamp drawers need to be dismantled, and their contents cleaned and rehoused. White's handwritten notations on the back of the stamp-mounts will be kept but the wooden backing boards – which have become acidic over the past 90 years – will be replaced with neutral materials and these will be secured with a seal to prevent dust. Stamps showing signs of damage and distortion will be individually conserved.

The centenary appeal is seeking support to fund the preservation of the NSW collection first.

If you are interested in supporting key preservation projects like this, please contact Susan Hunt of the Foundation on (02) 9273 1529 to learn more about the Mitchell Library centenary appeal 'Preserving our Future'.



LEFT: CENTENNIAL ISSUE:
ONE SHILLING (KANGAROO)
AND COLOUR PROOF OF 8d
(LYREBIRD), 1888
BELOW: ONE OF THE
CUSTOM-MADE CABINETS
HOUSING THE HL WHITE
STAMP COLLECTION



new acquisitions

Patrick White letters

Nobel Prize-winning writer Patrick White occupies an important place within the collections of the State Library of NSW. Manuscripts of some of his novels and play scripts, as well as his Nobel Prize, his desk and typewriter, and his silver christening spoon are just some of the treasures we hold. White was a prolific correspondent, and the Library also holds a number of collections of letters from White to family and friends.

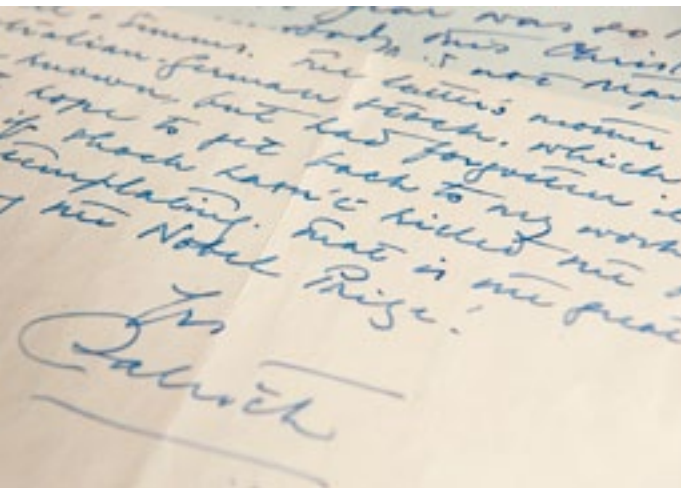
Adding to this rich archive, we recently purchased a collection of 11 letters and three postcards from Patrick White to Ragnar Christophersen, covering the period from 7 January 1973 to 15 February 1981. Ragnar Christophersen was Professor of English at Oslo University and a former schoolfellow of Patrick White's at Cheltenham College in England.

In the letters, White discusses the Nobel Prize for Literature (which he was awarded in 1973, describing it as 'a farce'), Cheltenham (which he hated), and Australian politics (of which he despairs). He mentions work in progress, and comments on his health, mutual friends, his travels,

London ('that is where I really belong'), Athens, Hawaii, and his desire for privacy (from the press and especially from 'menopausal ladies'). He also refers to his published work including *The Night the Prowler*, *Big Toys*, *Season at Sarsaparilla* and his autobiography, *Flaws in the Glass: Self-portrait*. The postcards were sent by White from Stockholm, Sissinghurst Castle in Kent, and Athens.

No letters from White to Christophersen are printed in David Marr's *Patrick White: Letters* (1994), making this collection of particular interest and value as a source for researchers.

—
TRACY BRADFORD
Head of Manuscripts





Spark family portrait

Two children of prominent Sydney landowner Alexander Brodie Spark feature in a pastel portrait drawing recently acquired by the Library. The portrait, by an unknown artist, complements our significant holdings relating to the Spark family including diaries, letters and artworks.

Spark arrived in Sydney in April 1823 on the *Princess Charlotte*, intending to make his fortune as a free settler. He became an influential figure in NSW during the 1830s and 1840s. As well as a merchant, banker, landowner and shipowner, he was an art collector and renowned patron of the arts. Spark's diaries record visits to Samuel Elyard, Jacob Janssen, Marshall Claxton, Conrad Martens and other artists. Spark commissioned portraits of himself and his wife from Maurice Felton. Charles Rodius also drew Spark's portrait, and his stepdaughter, Alice, was painted by William Nicholas.

From 1832 the Spark family lived in Tusculum at Potts Point, designed by John Verge, and now the Australian Royal Institute of Architects' headquarters. In 1836 a second Verge house, Tempe, was built for the family at Arncliffe.

The economic depression of the 1840s shattered the family fortune and Spark was certified insolvent in 1844. He slowly rebuilt his wealth and regained his position after discovering gold in 1851. He died at Tempe in 1856.

This romantic portrait, probably of Edith and Stanley Spark, born in 1845 and 1846, was created as the family regained its place in society.

LOUISE ANEMAAT
Head of Pictures

EDITH AND STANLEY SPARK
C. 1850, ARTIST UNKNOWN
PASTEL DRAWING, ML 1434

computer/games

WORDS Melanie Swalwell



Melanie Swalwell is a senior lecturer in Screen and Media at Flinders University. She was the Library's Nancy Keesing Fellow in 2009.

With hindsight we can appreciate the significance of the moment when computers entered the home. A mere 30 years on it's clear that computing has affected almost all aspects of our daily lives, including the ways we socialise and create culture.

I'm interested in finding out about the 'user' of early microcomputers in the 1980s. By comparing what people got up to at the dawn of personal computing with more contemporary pursuits, we can begin to inject some historical awareness into a field that has been firmly future-oriented.

The early hobbyist users — those who tinkered, fiddled around or otherwise dabbled with computers — have left a rich legacy of experimentation with digital technology. In some ways, their practices presage some of today's popular digital pastimes, such as mashing up songs or making a 'mod' (modification) for a game.

Users' attitudes to early computers show a degree of ambivalence, particularly around the computer's limitations. At a time when many built their own computers from kits such as the Australian Microbee or the DREAM 6800, some were irate when their model of computer was dismissed as a toy. This was often because the limited memory and processing power meant these hobbyist machines weren't much use in the business world. For example, Mr D Jesser was miffed that *Your Computer* 'reviewed

all the other computers as computers but the Wizzard as purely a games machine ... I have a Wizzard and I am quite happy with it, but would like an occasional article on it — everyone writes about Microbee and Vic 20 but not the Wizzard.'

But others were happy to view their computers as toys. This tinkerer's ethic is evident in the naming of groups like the 'Brisbane PC1500 Bit Fiddlers Club', as well as those who counselled early users to take things apart to see how they work.

Computer owners were encouraged to embark on projects in circuit 'cookbooks'. In encouraging such experimentation, the veteran Microbee builder Eric B Lindsay reflected in *Your Computer* in 1983: 'Unfortunately the only way to really learn digital electronics is to build things, and keep working at them until they work. This can be a considerable problem for the beginner, since there is often no one to turn to when things go wrong — and they always do go wrong!'

While all sorts of claims were made regarding what computers could be used for in the home (including such tasks as recipe filing, preparing household budgets, and auto maintenance



scheduling), users essentially helped to invent uses for these machines. They did this by learning some code and writing programs for things they thought would be useful or fun. Games were high on many people's list of preferred applications, and hobbyists often wrote their own titles. As most of these were not published, few records exist.

Hobbyist programmers sometimes went on to work for mainstream games publishers, with computing magazines carrying job ads for 'bright young people', who 'can write interesting programs in BASIC or machine language'. Lindsay R Ford, a lawyer with a busy practice in Victoria, built both a DREAM and a Microbee computer. He also found time to develop and market his own games and other software under the brand Dreamcards. Ford's programs included 'Psychotec', a 'computer psychiatrist' program with artificial intelligence, and 'Merlin', an adventure game. But Ford stressed

he was no 'software magnate', adding that 'anyone intending to write commercial software [needs to know] that it's a great hobby, but a terrible way to make money'.

Games were a significant use of home computers in the early digital period. 'To play games' was a common reason for purchasing a computer, even in the face of claims that it was really for programming or educational uses. Despite being seen by some as a waste of time, games introduced people to computers in a non-threatening way.

How-to manuals and popular magazines in the Library's collection, as well as newspapers, photographs and ephemera, are valuable for gaining a sense of early computer culture. My research is showing the enduring themes of curiosity and experimentation from the first personal computer users to today.

COMPUTER MANUALS
FROM THE 1980s

building a strong Foundation

Double price for children



The digitisation project to preserve and record the Holtermann Collection of 3500 glass plate negatives has revealed not only the photographic mastery of a bygone era but the challenges of capturing the image of the perfect child.

If you thought it was a hassle to organise a professional photograph of your little cherub, bear a thought for the 19th century photographers. Lengthy exposure times demanded a motionless child. Clamped rigidly into position by special posing chairs or supported by a hidden or veiled mother, children were 'immobilised' for the shoot with varying degrees of success. At times, the resultant image would feature a disembodied adult arm steadying what seems to be a blur of flailing limbs. Reflecting the technical difficulty of photographing this subject matter, a portrait charge was extra for infants under five and even 'double price' for children under four years of age.

The American and Australasian Photographic Company's Hill End studio did not have a specialist posing chair for children. Nevertheless, A&A studio photographers managed to steady their smaller clients by placing them in the comfort of their mother's lap. The presence of the mother was concealed beneath dark cloth and the image was later cropped.

Because of the poor light sensitivity of early photographic emulsions, photographic studios in the 1870s needed lots of light and most had glass roofs with shades to regulate the sunlight. Exposures were estimated according to cloud cover and the time of day, with shorter exposures being possible during the bright period around midday. Consequently, portrait studios in the 1870s regularly advertised that children would only be photographed between 10 am and 2 pm.

Despite the development of faster photographic emulsions later in the century, the problem continued. As late as 1895, the Half Crown studio in Sydney had a sign above the door proclaiming 'CHILDREN EXECUTED FROM 10 TO 4', an idea which can only have encouraged patronage.

To read more about this fascinating digital journey visit blog.sl.nsw.gov.au/holtermann.

—
ALAN DAVIES
Curator of Photographs



Racing favourites

The Library's website now features a colourful selection of printed ephemera and cigarette cards relating to horseracing from the late 19th and early 20th centuries as part of the online story *Discover Collections: A Day at the Races*.

The Australian Jockey Club is Australia's oldest and most influential racing club and has produced many colourful and informative booklets for racegoers. Included in the collection is an exquisite official souvenir program which was produced to accompany a special day's racing held in honour of the Governor, Sir H Robinson, at Randwick Racecourse in 1879. Sir Robinson was integral to improving the reputation and administration of horseracing.

Cigarette cards were designed from the beginning to be collected — perhaps becoming as addictive as the product itself! Like postcards and trade cards, they are visually striking and highly sought, in some cases fetching a small fortune on the open market.

Tobacco firms realised they could take advantage of the popularity of horseracing and strengthen customer loyalty by producing 'collectable' sets of beautifully illustrated and informative cards featuring well-known jockeys and racehorses of the time.

The Library has a large collection of ephemera relating to sporting and leisure activities, including racing, which dates from the mid-1800s to the present day.

Discover Collections: A Day at the Races is generously supported by Arrowfield.

www.sl.nsw.gov.au/discover_collections/society_art/races/ephemera



Cook's voyages of discovery

Original manuscripts, drawings and maps relating to Cook's voyages of discovery have been digitised and added to *Discover Collections*.

There are three known copies of Captain James Cook's logbook of his journey on *Endeavour*, as well as his own copy (now at the National Library of Australia) from which the others were made. The State Library holds the copy made by Cook's clerk, Richard Orton, during the voyage. It differs from Cook's original log because Cook revised his own copy to include later thoughts and impressions and to add detail. Some scholars believe the Orton copy represents a truer version of Cook's original log. This document is now available online for the first time.

We have also digitised spectacular coloured drawings by Sydney Parkinson, one of the artists on board the *Endeavour*. Parkinson, who died of dysentery during the voyage, was the first European artist to create sketches of Indigenous Australian people from direct observation.

These and other fascinating items relating to Captain Cook's Pacific voyages can be viewed at *Discover Collections: Voyages of Discovery*, generously supported by the Bruce & Joy Reid Foundation.

www.sl.nsw.gov.au/discover_collections/history_nation/voyages

TOP LEFT: SELECTION FROM CIGARETTE CARDS BY STANDARD CIGARETTES OGDENS & CO., c. 1906 SAFE1/136

TOP RIGHT: A WAR CANOE OF NEW ZEALAND, FROM A JOURNAL OF A VOYAGE TO THE SOUTH SEAS ... (DETAIL) SYDNEY PARKINSON LONDON: PRINTED FOR CHARLES DILLY, IN THE POULTRY, AND JAMES PHILLIPS, IN THE GEORGE-YARD, 1784, Q78/10



A lasting legacy

Bequests have played a critical role in the history of the State Library of NSW and have provided a vital source of financial support.

David Scott Mitchell was responsible for what is probably the greatest single cultural bequest to Australia when in 1907 he left his extraordinary collection of books, documents, maps and pictures together with a large sum of money for investment and for new acquisitions. The Mitchell Library has been captivating its visitors since opening its doors on 9 March 1910.

Sir William Dixson continued in the tradition of Mitchell with donations during his lifetime and the bequest of his entire collection with a handsome endowment in 1952. Jean Garling, pioneer Australian dance critic and long-time supporter of the Library, bequeathed the bulk of her estate on her death in 1998.

In this centenary year, we encourage you to consider leaving a lasting legacy so we can continue David Scott Mitchell's vision for another 100 years and beyond.

Bequests allow us to act quickly when opportunities arise to acquire important original material for the collection or to support an urgent preservation or digitisation project. By making provision for the State Library in your will, you will receive recognition from the Library as well as providing a gift for future generations. Every bequest, however small, is most welcome.

Making a gift in your will is a very personal decision and we suggest you seek legal advice as well as talk to our Foundation about your bequest. There are three main types of bequests: a percentage of your estate, a specific sum of money, or an item of personal or real property. We can advise you on where the funds are needed most, or, if you have already decided to support a particular collection or program, how you can ensure that your gift is used precisely according to your wishes.

If you are happy for your planned bequest to be publicly acknowledged, and would like an opportunity to meet like-minded people who have also made the decision to make provision for the Library in their will, you can join our Library Circle group.

If you wish to find out more about how to leave a gift to the State Library, we have prepared a simple booklet which may be helpful. Please contact Susan Hunt, Executive Director of the State Library of NSW Foundation, on (02) 9273 1529 or email shunt@sl.nsw.gov.au. All enquiries will be treated in the utmost confidence.

Something about Nancy

If you're looking for the secret to successful ageing, don't ask Nancy Tuck, the Library's 'most senior' volunteer. The 95-year-old, who works at the Library three days a week, inspires many with her positive attitude, dedication and elegance. But she'll tell you 'it's all in the genes'.

At the Jean Arnot Memorial Luncheon in May, Nancy received a certificate of appreciation from the Governor of NSW, Her Excellency Professor Marie Bashir AC CVO. She has been a volunteer and supporter of the Library since 1989.

Nancy is one of 160 Volunteers who assist staff in all areas of the Library. In 2009/10 they donated an extraordinary 12,400 hours of their time. The Volunteers provide assistance with sorting ephemera, transcribing original material, guiding tours, promoting the Library through our speakers program, and various administrative duties.

The annual luncheon, established to recognise the contribution of librarian and activist Jean Arnot (1903–1995), honours ladies over 90 years old for service to the community. It was a chance to reflect on Nancy's contribution to the Library, and her achievements throughout her life.

A former nursing sister at the Royal Alexandria Hospital for Children, Nancy took a break after World War II to pursue her love of singing with a course at the Sydney Conservatorium of Music. Over the years, Nancy was involved in musical societies and performed in the chorus of the Italian Opera Company on a visit to Sydney in 1955.



Nancy went on to teach at Pymble Ladies College, where she became director of music. She left in 1974 and continued to assist with various roles at the school.

On retirement — after a stint at the Red Cross serving hotdogs and milkshakes to blood donors — her interest in the performing arts led her to volunteer at the Sydney Opera House library. When that closed, a colleague suggested she come to the State Library. She was also working as a relief medical receptionist on Macquarie Street.

Nancy's first role at the Library was as a host in the

Shakespeare Room, enthraling visitors with the stories behind the room's design. While her main job now is in the manuscripts area, she still fills in when a guide is needed for the room.

'I'm intrigued by the stories that come to light as I'm sorting through manuscript material such as the papers of JC Williamson Ltd,' says Nancy. With her family scattered around Australia, it also has something to do with the people: 'The Library is such a friendly place.'

NANCY TUCK AND HER EXCELLENCY PROFESSOR MARIE BASHIR AC CVO, GOVERNOR OF NSW, AT THE JEAN ARNOT LUNCHEON
PHOTO BY CASSANDRA ALLEN

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



Friends Room

The Friends Room is on the ground floor of the historic Mitchell Library building. This beautiful space is the original Mitchell Reading Room, opened to the public in 1910. It features enamelled steel and leadlight bookcases which hold editions of Cervantes' *Don Quixote* from the magnificent collection of the late Dr Ben Haneman.

As well as enjoying the comfort of a private room dedicated to supporters of the Library, Friends have access to the internet, daily newspapers and complimentary refreshments. Come and visit when you're next in the Library.

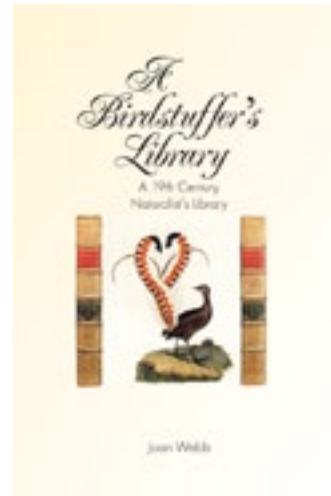
The Friends Room is open Monday to Friday from 9 am to 5 pm.

Banks journal facsimile

The Royal Geographical Society of South Australia is creating a limited number of facsimile copies of Sir Joseph Banks' *A Voyage to Newfoundland from April to November 17th 1766*, which the society has held since 1905. A copy of the diary, bound in rough calf with gilt clasps, was presented to the Canadian government this year to mark 70 years of Australian Canadian diplomatic relations. The facsimile is produced using fine art scanning, identical paper, leather binding and tooling used in the original manuscript. The Society is interested to hear from anyone who may like to purchase a copy of this important piece of geographical history. Phone (08) 8263 5502 or email <admin@rgssa.org.au>.

A birdstuffer's library

Friend of the Library Dr Joan Webb has published an account of the fascinating library of 19th century English naturalist George Caley. With an introduction by Senior Curator Paul Brunton, *A Birdstuffer's Library: A 19th Century Naturalist's Library* is available from the Library Shop for \$37.95.



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**PORTRAITS FROM A LAND
WITHOUT PEOPLE**
by John Ogden

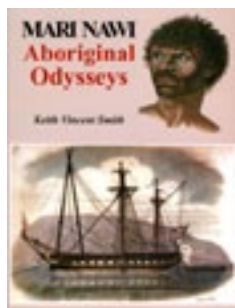
‘Every face in this wonderful, moving book tells a story that adds up to an extraordinary portrait of Australia ... a long-overdue history of Indigenous Australia through photography.’
Louis Nowra

All proceeds from *Portraits from a Land without People: A pictorial anthology of Indigenous Australia 1847–2008*, go to the Jimmy Little Foundation.

\$120

DIGITAL ARCHIVAL PRINTS

The Library Shop sells made-to-order prints of images from the Library’s catalogue – from the first drawings of Sydney to pulp fiction book covers. Selected artworks from our *Mari Nawi* exhibition can be ordered as digital archival prints.



**MARI NAWI: ABORIGINAL
ODYSSEYS**
by Keith Vincent Smith

Accompanying the exhibition (see page 8), this book reveals the significant role Aboriginal men, and some women, played in Australia’s early maritime history.

\$35



NEW IN STORE

Unique hand-made jewellery from Mondo Rondo features designs by leading Indigenous artists including the celebrated Emily Kame Kngwarreye.

\$85



H I G H L I G H T S



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01 YOUNG VISITORS CHECK OUT THE TASMAN MAP 14 APRIL 2010 PHOTO BY STEPHAN MARSHALL

02 MILES FRANKLIN-SHORTLISTED AUTHORS ALEX MILLER, SONYA HARTNETT AND DEBORAH FOSTER IN THE SHAKESPEARE ROOM, 21 APRIL 2010 PHOTO BY SARAH HERMAN

03 RUBY AT A 'SPELL OUT' SCHOOL HOLIDAY SESSION, 14 APRIL 2010 PHOTO BY STEPHAN MARSHALL

04 REGINA SUTTON AND BRIAN MATTHEWS, WINNER OF THE 2010 NATIONAL BIOGRAPHY AWARD FOR *MANNING CLARK: A LIFE* PHOTO BY BRUCE YORK

05 RICHARD NEVILLE AND REGINA SUTTON CUT THE CAKE AT A CENTENARY CELEBRATION FOR STAFF AND VOLUNTEERS 21 MAY 2010 PHOTO BY BRUCE YORK

06 ALISON CROOK AO, TERENCE PURCELL, DAWN WONG AND KATHLEEN BRESNAHAN AT THE LEGAL INFORMATION ACCESS CENTRE (LIAC) 20TH BIRTHDAY CELEBRATION 26 MAY 2010 PHOTO BY SARAH HERMAN

07 MACQUARIE VISIONS LIGHTS UP THE MITCHELL FACADE, 27 MAY 2010 PHOTO BY BRUCE YORK

recent highlights



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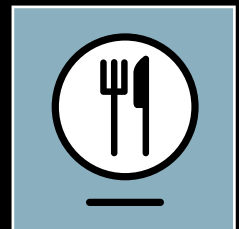
- 08 AT THE OPENING OF *WORLD PRESS PHOTO 10* 2 JULY 2010 PHOTO BY BRUCE YORK
- 09 PETER TEMPLE WINS THE MILES FRANKLIN AWARD FOR *TRUTH*, 22 JUNE 2010 PHOTO BY BRUCE YORK
- 10 PHOTOGRAPHER CRAIG GOLDING AND HIS AWARD-WINNING IMAGE OF 91-YEAR OLD SWIMMER JACK MATHIESON, FOR GETTY IMAGES, AT THE *WORLD PRESS PHOTO 10* OPENING PHOTO BY BRUCE YORK
- 11 WARWICK HIRST, CURATOR, CAROL MILLS, DIRECTOR-GENERAL, COMMUNITIES NSW, THE HON CARMEL TEBBUTT MP, DEPUTY PREMIER AND MINISTER FOR HEALTH, REGINA SUTTON, NSW STATE LIBRARIAN & CHIEF EXECUTIVE, ROB THOMAS, LIBRARY COUNCIL PRESIDENT, AT THE OPENING OF *THE GOVERNOR*, 6 JULY 2010 PHOTO BY BRUCE YORK
- 12 JOHN AQUILINA MP AND JILL ROE AO AT THE OPENING OF *THE GOVERNOR* PHOTO BY BRUCE YORK
- 13 ELIZABETH ELLIS OAM, RIGHT, SIGNS COPIES OF *RARE & CURIOUS* AT THE BOOK'S LAUNCH 19 JULY 2010 PHOTO BY SARAH HERMAN

Cafe Trim



Take a break at Cafe Trim and enjoy a coffee, cake or sandwich. A great place to meet, or sit and watch the world go by.

Open seven days
Monday to Friday: 7.30 am to 5 pm
Weekends: 10.30 am to 4.30 pm



“Q&A” Johanna Featherstone

Poets will muse on *Carved Trees* at the Library on 24 November, thanks to Johanna Featherstone’s inspiring Red Room Company.

WHAT WAS THE SUBJECT OF YOUR FIRST POEM?

‘Glimpses of North Shore’ was published in a University newspaper. It was a merry attack on what I saw as ‘types’ of women who spend their time and money on beauticians, shopping and greedy lunches when they could be reading poetry. The poem’s poor syntax and hot, aggressive generalisations amuse me now. Although a hack job, like a lot of first attempts, my ability to be enraged remains!

YOU’VE BEEN CALLED A ‘POETIC ENTREPRENEUR’. DO POETRY AND BUSINESS MIX WELL TOGETHER?

Poetry’s playful nature and quickening of truth allow people in boardrooms and offices to be free with their emotions and spirits. Real poetry isn’t interested in gimmicks or in pretending to be something it isn’t for the sake of popularity or profit, and nor is the Red Room Company.

WHAT’S THE MOST UNUSUAL PLACE YOU’VE STAGED A POETRY EVENT?

A unisex toilet cubicle in Newcastle.

TELL US ABOUT A FAVOURITE POEM OR POET?

Lately, I’ve been lost in the jarring, questioning and sometimes intimidating poetry of Samuel Beckett. His poems are obscure yet erudite and his choice of words and placement of them into a formal structure remind me of a caged bird singing. These are four lines from Beckett’s *Quatre Poemes*: ‘my peace is there in the receding mist/ when I may cease from treading these long shifting thresholds/ and live the space of a door/ that opens and shuts/’.

HOW WILL POETS APPROACH THE CHALLENGE OF RESPONDING TO THE CARVED TREES EXHIBITION (SEE ‘NEWS’, PAGE 5, AND OVERLEAF)?

Each poet will approach *Carved Trees* with their own mood and tone. I imagine they’ll enter the exhibition space without preconceptions of what they want to write. The images will speak differently to each poet, and they’ll translate that speech in a form and a rhythm that feels true to them.



WHAT ARE YOUR HOPES FOR THE RED ROOM COMPANY?

We hope to make a positive difference, through poetry, to the lives of individuals in communities across Australia. The Red Room Company aims to provide a nurturing and challenging environment for Australian poets. We will continue to build and run *Papercuts*, our national poetry education program that transforms how poetry is taught in Australian schools.

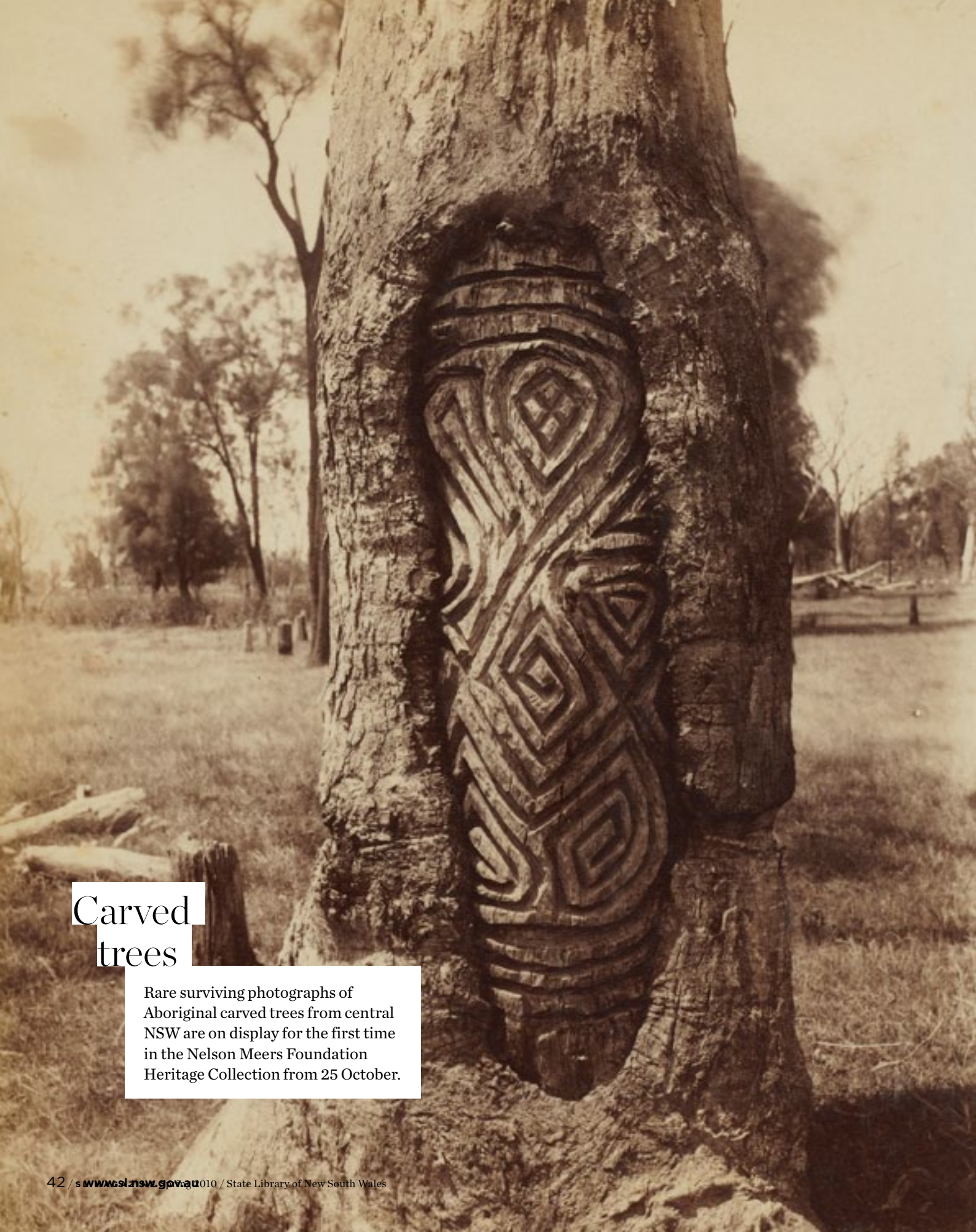
IF WE DIDN’T ASK YOU ABOUT POETRY, WHAT SHOULD WE ASK YOU ABOUT?

Pigeons.

WHAT DO YOU LOVE ABOUT THE LIBRARY?

It’s the silences between the spaces and the diversity of visitors; similar reasons to why I love poetry.

PHOTO BY SARAH HERMAN



Carved trees

Rare surviving photographs of Aboriginal carved trees from central NSW are on display for the first time in the Nelson Meers Foundation Heritage Collection from 25 October.