

SL

JULIETTE  
BINOUCHE  
AT THE LIBRARY

THROUGH  
DARWIN'S EYES

Miles Franklin's  
brilliance

LINDA JAIVIN: A MOST  
IMMORAL WOMAN



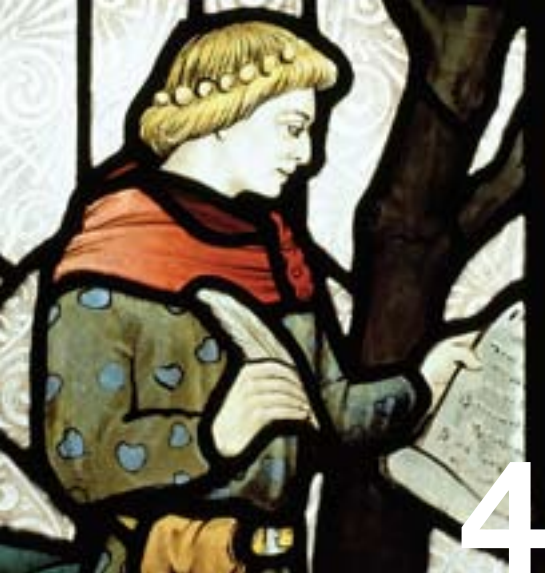


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**Cover**  
Juliette Binoche, photo by Scott Wajon



**State Library**  
of New South Wales

## Side lines

We've been getting some fantastic feedback on our striking new look annual report. View the highlights or click through the complete report on our website.

We also launched our new corporate profile, which gives a snapshot of everything you need to know about the Library – from our history to our achievements and future directions.

Reducing our environmental impact is high on our agenda, with sustainability a new strategic priority, along with client focused library, values based culture and revenue growth.

## Join our Friends program

Become a Friend of the Library and receive your copy of *SL* in the mail. You'll also have access to the Members Room in the Mitchell wing, as well as discounts for events, Cafe Trim and the Library Shop. Contact the Foundation: email [foundation@sl.nsw.gov.au](mailto:foundation@sl.nsw.gov.au) or call 02 9273 1593.

# From the State Librarian



It's not every day an international film star, and an Oscar-winner no less, visits us at the Library. In February we launched the 20th Alliance Française French Film Festival with special guest Juliette Binoche. Her new book *Portraits In-Eyes* is available exclusively through the Library Shop – see page 19 for a chance to win a signed copy.

This issue of *SL* features another much-celebrated European visitor to Australia: Charles Darwin. Our current exhibition *Charles Darwin Down Under 1836* highlights Darwin's great Australian adventure (see page 8). The sharp-eyed naturalist was both fascinated and repelled by the new colony's ostentatious displays of wealth, as Margot Riley reveals on page 28.

Read about our recently discovered copy of a Schindler list – a simple document that saved the lives of hundreds of Jewish workers. It's a new addition to the *Nelson Meers Foundation Heritage Collection*, which showcases treasured artworks, manuscripts and unusual objects.

Jill Roe AO and Linda Jaivin are two high-profile writers who have created compelling stories based on material in our collection. Jill Roe shares the challenges and rewards in writing about Australian literary icon Miles Franklin. Linda Jaivin presents George Ernest Morrison, the famous *Times* China correspondent, as you've never seen him before.

Preparations are well underway for our 2010 Mitchell Library centenary celebrations. We're planning a year full of public events, exhibitions and gala functions to mark 100 years since we officially opened our doors to the public. We'll be sharing more about our centenary plans in the coming issues of *SL*.

Happy reading!

### Regina Sutton

NSW State Librarian & Chief Executive

# Did you know ...?

We can help you hunt down the felon in your family tree

Family researchers keen to confirm their convict origins now have free access to an online guide to historic criminal records.

Web users can explore their convict ancestry with our new *Convict Research Guide*, which offers a step-by-step approach to tracing a relative who came to the NSW penal colony as a convict between 1788 and 1823.

'Having a convict in your family cupboard is now prestigious, but digging up the information can be challenging,' says Paul Brunton, Senior Curator at the Library. 'This online resource facilitates the search, providing guidance to these rich old records and allowing users to cross-check information.'

The guide provides invaluable links, as well as instructions for using our extensive resources and those of other institutions. Family historians can access records such as the Irish Trials, which date back to 1788, and colourful court details from the Old Bailey in London.

The Family History Service is a popular area to visit at the Library and the *Convict Research Guide* is just one of its expert online resources.

[www.sl.nsw.gov.au/research\\_guides](http://www.sl.nsw.gov.au/research_guides)



Juan Ravenet, *Convictos en la Nueva Olanda* [Convicts in New Holland] (detail), 1793, DGD 2 f. 5



Visitors to the Shakespeare Room in the Mitchell wing

## Room for Shakespeare

'He was not of an age, but for all time,' wrote Ben Jonson in 1616 upon the death of William Shakespeare.

Anyone with a passing interest in current affairs would agree that Shakespeare's tales of vanity, power-lust and disgrace are as relevant today — 17,000 km from Stratford upon Avon — as they were to Elizabethan England.

At the same time, his plays and sonnets offer an escape from the present. This 'other world' of William Shakespeare is embodied in the carved timber walls and intricate Tudor ceiling of the Library's smallest public space: the Shakespeare Room. Modelled on Cardinal Wolsey's closet at Hampton Court Palace, the room was created during World War II after many years of planning by the Shakespeare Society of NSW.

'The room transports you from modern life,' says Zoë Middleton, one of the 12 Library volunteers who introduce

visitors to the Shakespeare Room. 'Everyone appreciates something different about the room: the stained glass windows depicting the seven ages of man from *As You Like It*; symbols of tragedy and comedy carved into the walls; or the richly embellished plaster ceiling.'

On display is the impressive oak chest in which Shakespeare's First Folio was presented to the Library in 1885. Also displayed is a facsimile of the Second Folio. In the corner of the room is a 19th century bust of Shakespeare. And visitors can freely browse a selection of works by and about the Bard.

For Middleton, Shakespeare is a never-ending source of interest and debate. She has observed many visitors who are reluctant to leave the room — 'they say it's such a secret' — and return to the 21st century.

The Shakespeare Room, in the Mitchell wing, is open on Tuesdays from 10 am to 4 pm.

### Shakespeare at lunchtime

Celebrate Shakespeare's birthday at a free lunchtime event. Join us on Thursday 23 April from 12.30 to 1.15 pm in the Dixson Room, Mitchell wing. Actors from Shakespeare by the Sea will read scenes from *The Tempest*, *Hamlet* and *Romeo and Juliet*. Visit the Shakespeare Room and see the original First Folio. This event is free but bookings are essential: phone (02) 9273 1770, email [bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au) or book online at [www.sl.nsw.gov.au/events/](http://www.sl.nsw.gov.au/events/)

Stained glass in the Shakespeare Room depicts the seven ages of man from *As You Like It*





# New acquisition

## Pix negatives

Photographs of long-vanished Sydney milk bars and dance halls are part of a major Australian photographic collection recently acquired by the Library. The historic archive also features Sydney's Rowe Street and its famous shops, demolished in 1973, and the Glaciarium ice-skating rink that once drew leisure-seekers to George Street, Sydney, near Central Station.

A remarkable record of Australian society from the 1930s to the 1950s, the photos feature rare subjects such as Aboriginal missions, the Hyde Park bomb shelter during World War II and Surry Hills slum clearances.

The negative archive of ACP Magazines Ltd (formerly Australian Consolidated Press) includes images from the popular illustrated magazines *Pix*, *People*, *Woman* and *Sporting Life*, with some negatives from the *Sun* newspaper.

The collection contains over 180,000 negatives dating from 1932 to 1984. The majority are cellulose acetate negatives, which deteriorate unless stored in optimal conditions.

Our curators and conservators are assessing the condition of the negatives. The collection will be housed in our recently commissioned cold storage facility — two freezer rooms purpose-built for storing negatives. The images will progressively be made available from the end of 2009.



Teenagers dancing at Burt's milk bar, 1949  
 Girl on motor scooter, 1938  
 Artist paints 'Yank PT' boats, 1944

# Moving books in the Murray



A mobile library in the Upper Murray, photo by Andrew LaMoreaux

They use elephants in Thailand, donkeys in Zimbabwe, and bicycles in Japan, but here in NSW we specialise in horses — about 250 turbo-charged diesel ones!

The mobile library is a specially designed and equipped vehicle that provides a public library service to people in sparsely populated rural and remote areas, and to immobile patrons such as those in nursing homes.

'Our mobile branch libraries take the world to the farm gate, small country schools and remote communities,' says Lynne Makin, CEO of the Upper Murray Regional Library. 'Through advanced satellite technology they offer the same services as our static branches: public access internet, online services and resources, as well as books and other printed materials. Our staff appreciate the moving landscape of their office environment — from mountains to rivers.'

In NSW there are 23 mobile library services, delivered in a range of vehicles from small vans to articulated branch libraries on wheels. Many library services have used Library Development Grant funding, administered by the State Library, towards purchasing or customising their vehicles.

# 100 years ago ...

## The first female lifesavers

It's a common sight today to see women patrolling our beaches, but back in 1909 it was a great achievement for women to be formally recognised for their swimming ability and endurance. The Library's [Allison Kingscote](#) celebrates two aquatic heroines.

**F**anny Durack and Mina Wylie, along with Dorothy Davenport Hill, were awarded the Royal Life Saving Society silver medallion and award of merit in 1909. They were the first women to receive these awards, qualifying them to perform surf lifesaving duties at Australian beaches.

In the early 20th century, women were prohibited from competing at the Olympics. Durack and Wylie bucked this trend too, and went on to become Australia's first two female Olympic swimming representatives at the Stockholm Olympics in 1912. Durack won the gold medal and Wylie the silver in the 100 m freestyle event. In 1911, 1922 and 1924 Wylie won every Australian and NSW swimming championship — freestyle, backstroke and breaststroke.

The Library holds Mina Wylie's swimming medals and her papers from 1872 to 1938, including a substantial collection of her photographs. The images document Wylie's swimming career and the famous Wylie's baths at Coogee, which her father ran.

While in general women's sport still attracts less money and media attention than men's sport, swimming is one of few sports where women have achieved some parity. The tradition started by Wylie and Durack has continued to this day.



Champion swimmers Fanny Durack and Mina Wylie, c. 1909, Pic. Acc 6703/Box 1-4

Left: Royal Life Saving Society medal awarded to Mina Wylie, 1909, verso and recto, R 956





# More than just a **pretty face**

In colonial times, your choice of portrait artist revealed unexpected aspirations, explains Mitchell Librarian **Richard Neville**.



It is said the camera never lies: that its literalness is evidence of its truthfulness. In this digital age, of course, the fallacy of that argument is obvious. Yet colonial art is often seen to have the same claim to truth because it presents so much meticulous detail, apparently free of artistic interpretation, and venerable with age. Like any record, however, the context of an image must always be considered when assessing its value as evidence.

Consider these two mid-1850s portraits. The first is by emancipist artist Joseph Backler. Its subject, Second Fleeter and prosperous farmer Sarah Cobcroft, arrived in NSW in 1790 with her convict partner John Cobcroft, whom she married several decades later. The portrait was painted in 1856 when Cobcroft was 84.

The other portrait was painted in 1855 by free artist Richard Noble. It depicts an 18-year-old Sarah Scarvell, the daughter of a gentleman. Scarvell's English father had married colonially born Sarah Redmond: a union which brought financial advantage to him and

social status to her. Sarah Redmond's parents were convicts who prospered through hotels.

These two portraits present very different views of their subjects. It is clear that *Sarah Scarvell* shows a girl from the upper classes. Her ambiguous bloodlines — class position and the possibility (or threat) of social mobility were real issues in colonial society — are buffed by the portrait's rich technique, her pale skin and expensive dress.

At face value Sarah Cobcroft has made the wrong choice of artist. Yet Joseph Backler was the most prolific portrait painter in 19th century NSW. Nearly all his subjects were drawn from the successful upper working-classes like the Cobcrofts: farmers, millers, builders and publicans. Although he was capable of it, he never employed the kind of flattery exercised by Noble: his portraits are plainly honest and make no attempt to soften the impact of time and age.

Backler's formula was surprisingly popular. For most of his clients — having succeeded in the colony — it was likely to be the first time they commissioned a

portrait. Why did they not choose a painter skilled in smoothing over rough edges? Were they aware of the nuances of power contained in the portrait?

Cobcroft was no doubt proud of her achievements and her legacy: her will (signed with a cross) directed her assets to her grandchildren's education. Perhaps Backler painted her as she saw herself: successful enough to commission a portrait, proud of what she was, but also careful not to pretend she belonged to a class she didn't.

It is easy to see how Noble's sophisticated portraits build an identity, but it is less obvious with Backler's. Without understanding the context, it is easy to dismiss *Sarah Cobcroft* as a bad, unflattering portrait exacerbated by poor artist selection, yet it is much more likely to be a deliberate and satisfactory choice. Indeed the painting is a celebration of a successful and aspirational colonial life.

Above left: Joseph Backler, *Sarah Cobcroft*, 1856, ML 169

Above right: Richard Noble, *Sarah Scarvell*, 1855, ML 1339



ORNITHORHYNCHUS ANATINUS.

*Shaw and M. O. Reuter del. et sculp.*

*Edwards & Waller, Imp.*



# Through Darwin's eyes

An exhibition at the State Library explores Australia's role in the theory of evolution. Senior Curator **Paul Brunton** looks at Darwin's enduring connection with this country and its strange monotremes.

The platypus did it. On the evening of a stifling January day in 1836, the 26-year-old Charles Darwin walked along Coxs River at Wallerawang on the western slopes of the Blue Mountains. He saw a number of platypuses cavorting and his guide shot one.

The platypus behaved much like a European water rat. It was adapted to its environment in similar ways — such as burrowing into the side of a bank in an upward direction on the approach of danger — but it was clearly a different species. Would the Creator, mused Darwin, create an entirely different species in the antipodes with similar adaptations? Why not simply place the water rat in Australia? Darwin had similar responses to other Australian animals, such as the potoroo, which acted very much like a rabbit.

Today, at Wallerawang, there is a striking monument to record Darwin's thought or, perhaps more accurately, the adumbration of a thought, which would have seismic consequences: species are not created once and for all but adapt to their environments.

Darwin was in Australia on the homeward leg of the voyage of HMS *Beagle*. The *Beagle* had been charting parts of South America and recording meteorological observations at several places around the globe. The captain, Robert FitzRoy, had felt the need for 'some well-educated and scientific person' as a companion: someone with whom he could dine and someone who could keep his spirits up on such a long voyage. FitzRoy, grandson of both a duke and a marquis, could not just dine with anyone; the chosen young man would have to be a gentleman. He would have no duties onboard ship but would collect specimens and think. Darwin was not the first choice, or even the second, but he was, as no one could possibly foresee, an inspired one.

Darwin had just come down from Cambridge, enthused by natural history and contemplating life in a country vicarage: a little sermonising and a whole lot of examining bugs and beetles. His father, Robert Darwin, was rich. Charles did not need paid work and, in fact, never would. The voyage was a godsend. After some persuading, his father, who would be paying the bills, allowed him to go.

'The voyage of the *Beagle* has been by far the most important event in my life, and has determined my whole career,' Charles would write in 1876. Others, including Darwin's grandfather, Erasmus Darwin, had espoused the concept of evolution. However, no one had discovered the underlying mechanism. The *Beagle* voyage, together with further investigations back in England, provided the evidence for that mechanism. A farmer undertakes 'artificial selection' to improve his livestock. Darwin termed nature's mechanism for improvement 'natural selection'. In November 1859, Darwin published *On the Origin of Species by Means of Natural Selection* — and nothing was quite the same again. In the United States, they are still protesting.

Duck-billed platypus from John Gould,  
*The Mammals of Australia*, 1855,  
ML X599.09901/2



This year is both the bicentenary of Darwin's birth and the 150th anniversary of the publication of his most famous book. There are worldwide celebrations.

The Library's exhibition explores Darwin's visit to Australia, utilising our unrivalled collection of original pictures, manuscripts and books, which document his time here.

Darwin spent from 12 January to 14 March 1836 in Australia and Australian waters. He visited Sydney, travelled over the Blue Mountains to Bathurst, explored Hobart and its environs as far as New Norfolk, and spent a week at King George Sound in Western Australia. All the time he was collecting rocks, insects, plants and animals, and observing the inhabitants — thinking over what he found and relating it to what he had seen earlier on the voyage.

He arrived in Sydney in the middle of a boom. There was extensive property speculation — 'the number of large houses just finished & others building is truly surprising: & with this, every one complains of the high rents & difficulty in procuring a house'. Interest rates were high, people were making vast fortunes and there was Sydney's usual conspicuous consumption: 'In the

streets Gigs, Phaetons & Carriages with livery Servants are driving about ...' Darwin wrote in his diary, 'There is much jealousy between the rich emancipists & their children, & the free settlers. The whole population poor & rich are bent on acquiring wealth.' It would end in tears, as it always does, in the

## Australia provided some important insights for Darwin in the development of his theory of natural selection ...

depression of the 1840s with bank crashes, the slump in wool prices and high unemployment.

The *Beagle's* artist, Conrad Martens, had left the voyage in South America. He arrived in Sydney seven months before Darwin and stayed for life. Martens' watercolours and sketches now enable us to trace Darwin's peregrinations in Sydney and the Blue Mountains as if he had brought a camera with him. After the publication of *On the Origin of Species*, Martens wrote a charming letter to Darwin:

I am afraid of your eloquence, and I don't want to think I have an origin in common with toads and tadpoles, for if there is anything in human nature that I hate it is a toady ... But I must apologise, for I suppose you don't laugh at nonsense now as you used to do in "Beagle" ... Well that was a jolly cruise.

Syms Covington, Darwin's servant and scientific assistant, kept a journal of the voyage and also sketched. His naive painting of Albany perfectly complements Darwin's description:

The settlement consists [of] from 30–40 small white washed cottages, which are scattered on the side of a bank & along a white sea beach. There are a very few





small gardens; with these exceptions, all the land remains in the state of Nature & hence the town has an uncomfortable appearance.

Covington later migrated to Australia and became the postmaster at Pambula on the NSW south coast. He and Darwin wrote once a year. It was in Albany that Darwin was entranced by a corroboree and there that he captured the Australian bush rat, which had not previously been seen or described.

Darwin shared a working space onboard ship with the Australian Philip Gidley King jnr, who kept his own journal of the voyage. Darwin would write to him in 1854:

in my walks [I] very often think over old days in the Beagle, & no days rise pleasanter before me, than sitting with you on the booms, running before the trade wind across the Atlantic.

Darwin visited King's family home, 'Dunheved', near Penrith, and discussed natural history with his father, Phillip Parker King.

Australia provided some important insights for Darwin in the development of his theory of natural selection and would continue to do so as he corresponded with a number of scientists and collectors in the colony. 'I feel a great interest about Australia, and read every book I can get hold of,' he wrote to Covington in 1853.

Above: Sydney's George Street, looking south, features in this watercolour by Henry Curzon Allport, dated January 1842 (detail). On the left is the General Post Office where Darwin was disappointed at not finding any letters from home. ML 1111

Below: This copy of the first edition of *On the Origin of Species*, 1859, was previously owned by Darwin's great-grandson. Safe/RB/2604



Paul Brunton has curated many popular exhibitions at the Library. Catch one of his entertaining talks about Darwin's visit to Australia (see page 32). He is also visiting NSW public libraries to show our first edition copy of *The Origin of Species*. The exhibition *Charles Darwin Down Under 1836* is open to 26 July.



# The list is life

The Library's Dr Olwen Pryke was researching Tom Keneally's manuscripts for the novel *Schindler's List*, when she came across one of the most powerful documents of the 20th century.



Copy of Schindler's list (detail), date unknown, ML MSS 6154/6

An official, seemingly prosaic list: glancing down its length, your eye finds prisoner number 173 'Pfefferberg, Leopold'. He would argue the presence of his name on this document ensured his salvation from the gas chambers of the Holocaust. With more than 1000 others, Leopold Pfefferberg was saved by the actions of a remarkable man: Oskar Schindler.

Flamboyant and yet shrewd, Schindler was a heavy drinker and notorious womaniser, but revealed an easy charm and an unexpected strength of conscience. In 1939, the German invasion of Poland inspired his profiteering instincts and he made his way to Cracow. Schindler evaded conscription and acquired an enamelware factory he renamed *Deutsche Emaillewaren-Fabrik*, known as *Emalia* to its workers. Its Jewish workers were drawn from Plaszow, the chief labour camp of the region.

Word soon spread amongst Cracow's Jewish community that Schindler's factory was a place of relative safety under the *Herr Direktor's* protection. Bribing and cajoling those influential in military and industrial circles, Schindler managed to convince the authorities that his factory was vital to the Nazi war effort.

By the spring of 1944, the German retreat on the Eastern Front was well-advanced. Plaszow and its many subcamps were to be emptied. After much agitation, Schindler was finally given permission to transfer his labour force to a factory in his native Sudetenland in Czechoslovakia. Here, the Jewish workers remained under his care until the Russians liberated Brunnlitz on 9 May 1945.

The list of prisoners for relocation to Brunnlitz formed the foundation of the group later identified as *Schindlerjuden* ('Schindler Jews') — those individuals Schindler defended with fierce and often stubborn determination. 'The list is life,' Tom Keneally later wrote, 'All around its cramped margins lies the gulf.'<sup>1</sup>

Although many people assume there is only one 'Schindler's list', evidence now suggests that several were drawn up during 1944 and 1945. 'There is again a haziness suitable to a legend about the precise chronology of Oskar's list,' Keneally reflects. 'The problem is

that the list is remembered with an intensity which, by its very heat, blurs.'<sup>2</sup> In addition, while Keneally presents Schindler as the principal author of the lists, historian Professor David Crowe has controversially claimed that '[i]n reality, Oskar Schindler had absolutely nothing to do with the creation of his famous transport list'.<sup>3</sup>

Recently rediscovered in the Library's collection, a copy of a list of male workers at Schindler's factory is on display in the *Nelson Meers Foundation Heritage Collection* from April to November. It was acquired in 1996 with an extensive collection of research material that accompanied Keneally's *Schindler's List* manuscript.

Keneally happened on the story when he met Leopold Page (formerly Pfefferberg) in 1980. Upon discovering Keneally's occupation, Page eagerly recounted details of Schindler's remarkable acts of salvation. Page considered it 'the greatest story of humanity, man to man'. A popular and successful author, Keneally was intrigued and willingly persuaded to write the book.

He employed the 'texture and devices of a novel to tell a true story', yet attempted to 'avoid all fiction, since fiction would debase the record'.<sup>4</sup> *Schindler's List*, published as *Schindler's Ark* outside the US, was awarded the Booker Prize in 1982. The Academy Award-winning film directed by Steven Spielberg came later, in 1993.

Schindler's story resonates today, as international conflicts prompt us to reflect on the strength of individual conscience and our own role in broader events. Tom Keneally explores these difficult questions in his account of Oskar Schindler's ambiguous life, delving into the predicament of the ordinary person in a hostile world.

<sup>1</sup> Thomas Keneally, *Schindler's Ark*, Sydney: Hodder and Stoughton, 1983, p. 312

<sup>2</sup> *Ibid*, pp. 311–312

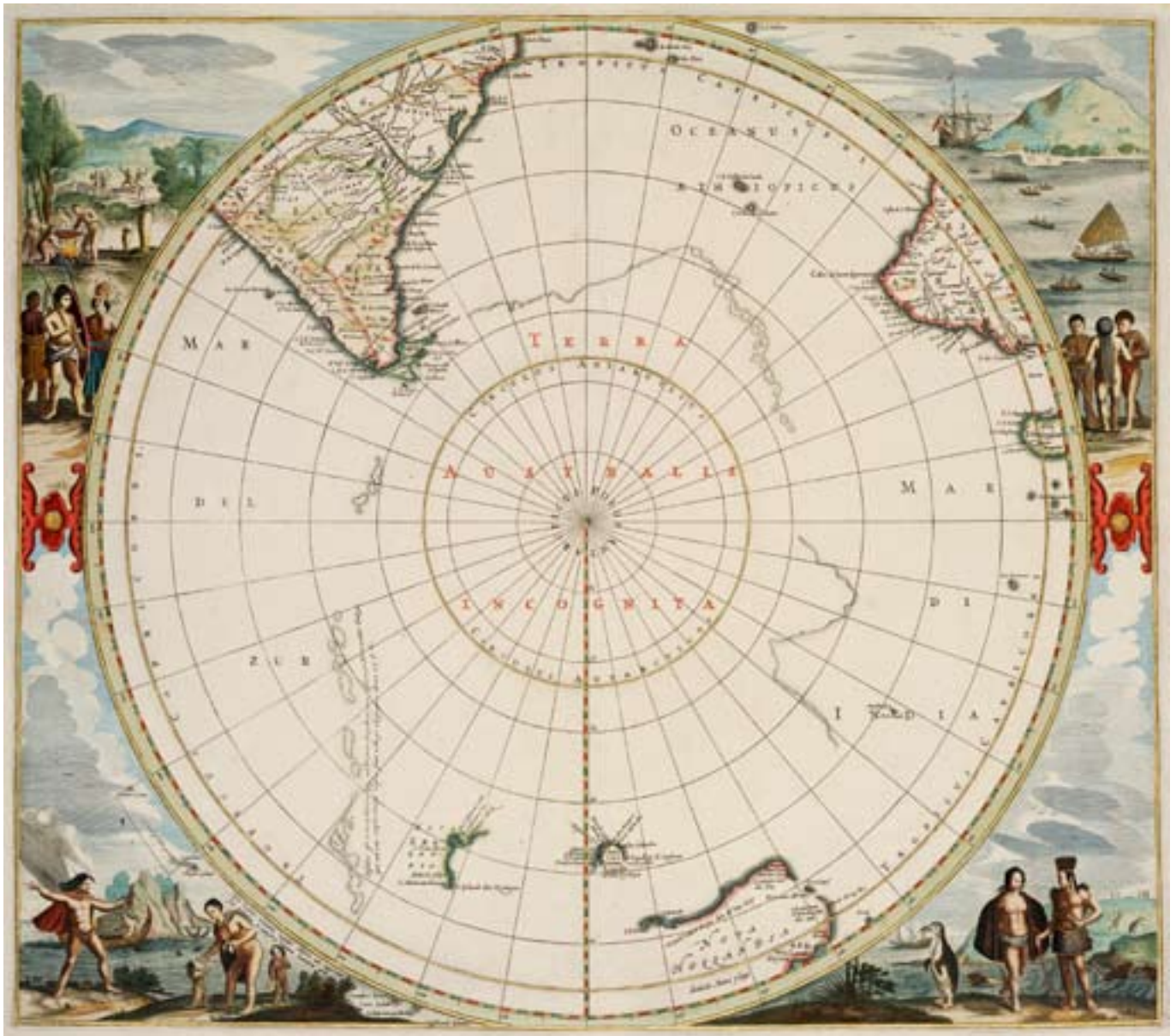
<sup>3</sup> David Crowe, *Oskar Schindler: The Untold Account of His Life, Wartime Activities, and the True Story Behind the List*, Cambridge MA: Westview Press, 2004, p. 361

<sup>4</sup> Thomas Keneally, *Schindler's Ark*, Sydney: Hodder and Stoughton, 1983, pp. 9–10

Tom Keneally AO will speak at the Library about Schindler's list on 22 April. See page 33 for details.



# Great south land



Our earliest perceptions of the south are wrapped in Ptolemaic predictions of a vast land mass at the 'bottom' of the globe: a balance for the presumed land at the top. The northern regions were named Arctos, in Greek, after the northern constellation, the Bear; the south was called Antarktikos, meaning 'opposite the Bear'. The earliest maps illustrate these ideas.

When the Library benefactor David Scott Mitchell collected items that reveal the story of Australia, he included material that tells of the great south land, a mythic geographical entity that includes the continents of Australia and Antarctica. Thanks to Mitchell, we hold a strong collection of maps showing the

globe's southern region, including Antarctica.

The Library's maps of Antarctica are a record of human activity in the far south. A nation wishing to proclaim territorial interests in an area, and in many cases to announce ownership, would produce a map of the prized region. Many of these documents have been published and distributed over the history of Antarctic exploration. The maps show scientific and commercial activity, as well as the shape and geographical features of the continent.

Until November 2009, our *Nelson Meers Foundation Heritage Collection* will show a series of maps that reveals the growth in knowledge of Antarctica

and the south. As well as the imperative of claiming territory, the maps demonstrate how people have begun to understand the natural history, the patterns of ice flows and the climate of this remarkable region.

Henrik Hondius, *Terra Australis Incognita*, 1657, DL Cb 65/8

# Art's richest prizes

**W**ith prize money now totalling an impressive \$300,000, it's no wonder *Moran Prizes 2009* attracted a record number of over 130,000 entries this year.

The prestigious Doug Moran National Portrait Prize saw judges and respected art identities Nick Mitzevich and Darren Sylvester select 30 finalists before awarding the top prize of \$150,000 to Ben Quilty for his powerful portrait of musician Jimmy Barnes.

Award-winning photographer Andrew Quilty (see profile, left), cousin of Ben, had the mammoth task of clicking through nearly 2000 digital entries in the open section. It was his first time as judge for the Moran Contemporary Photographic Prize, a thriving competition now in its third year.

Open to professional and amateur photographers, with categories for primary and secondary school students, the photographic prize invites entrants to capture Australians going about their daily life.

Dean Sewell was awarded first prize in the open section for his work titled *A Dry Argument*, depicting the drought-stricken Murray-Darling Basin.

The exhibition of winners and finalists includes works by school students from around Australia.



Andrew Quilty

## Photo prize judge

**J**ust six years into his photographic career, in 2006, Andrew Quilty was identified as one of Australia's top 25 artists under the age of 25. Soon after, he was invited to join Australia's most respected photographic collective, oculi.

In 2008 he won first place in the Sports Feature singles category in the prestigious World Press Photo Awards 2008, and was named the Young Australian Photographic Journalist of the Year by the Walkley Foundation.

This year Andrew has made the move from two-time finalist to judge of the Moran Contemporary Photographic Prize.

With so many images to judge, Andrew took the challenge in his stride.

'My first goal was to create a great exhibition that depicts contemporary Australian life, and then to judge a great winner,' said Andrew.

The resulting exhibition comprises a selection of raw photographs depicting everyday life in Australia, as well as some beautiful dream-like images.

*Moran Prizes 2009* will tour nationally following its last day at the Library on 3 May. Andrew has travel plans of his own this year, and will head to the outback and rural Australia to continue his personal work as a social documentary photographer.

'It's something that inspires me and I feel compelled to document,' he said.



**A free exhibition until 3 May**



Right: Ben Quilty, winner of the Doug Moran National Portrait Prize, in front of his portrait, *Jimmy Barnes, There but for the Grace of God Go I, no.2*, photo by Bruce York

Below: Dean Sewell, *A Dry Argument*





# World class photography



**M**ark Dadswell had less than a second to capture Usain Bolt's pain and euphoria when the Jamaican sprinter added the 200 m crown to his Olympic 100 m title in an incredible new world record in Beijing.

The Melbourne-based sports photographer was among approximately 400 photographers lined up at the finish, many with remote cameras rigged up to capture that winning shot.

'I got two sharp images from 40 frames,' says Mark, who estimates that a total of 3000 images were taken during the 19.3 second race.

Eighteen months after Bolt's gold medal performances, Mark celebrated his own professional win with Getty Images by securing a prestigious World Press Photo award.

His powerful image of Bolt with arms heroically outstretched granted him 2nd prize in the Sports Action Singles category.

The 52nd annual World Press Photo Contest attracted a record 96,268 images submitted by 5508 professional photographers from 124 countries.

The international jury gave prizes in 10 theme categories; Mark is the only Australian featured among the 64 award-winning photographers this year.

The World Press Photo of the Year was awarded to American photographer Anthony Suau for a black-and-white image showing an armed officer of the Cuyahoga County Sheriff's Department moving through a home in Cleveland, Ohio, following an eviction.

The highly anticipated World Press Photo exhibition will be showcased at the Library from 9 to 31 May 2009.

According to our Curator of Photographs, Alan Davies: 'Each year I am astounded by the risks photographers take and the creative and technical genius they demonstrate to capture a single image or a photo-essay. Australia's sports photographers are world-class in this competitive field. With Australia such a sports-mad nation, we appreciate the efforts of photographers like Mark Dadswell who produce iconic images.'

Visit the exhibition and vote for your favourite World Press Photo image for a chance to win an amazing Canon prize.

## WORLD PRESS PHOTO 09

Join us on Thursday 14 or 21 May to see the world's best photojournalism for 2008 and enjoy insights from award-winning photographers.

**Time:** 6 pm for talk at 6.30 pm

**Venue:** Galleries, Mitchell wing

**Cost:** \$10, includes light refreshments

**Bookings:** Phone (02) 9273 1770 or email

[bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au)

World Press Photo is sponsored worldwide by Canon and TNT.

The exhibition has been brought to Sydney by Canon Australia and supported by Getty Images, JC Decaux and TNT.

Mark Dadswell, *Usain Bolt wins men's 200 m final at Beijing Olympic Games, 2nd prize Sports Action Singles*



## On stage in Sydney

The latest addition to *Sydney Exposed* (sponsored by Moran Health Care Group) — which showcases the Library's extensive photographic collection of Sydney's buildings, streets, and city residents — gathers together around 60 wonderful images of Sydney's theatre world. These date from the late 1800s to the mid 20th

century and offer a glimpse into an exciting bohemian world.

Images include photographs of visiting celebrities such as Anna Pavlova and home-grown stars like Nellie Melba. The 200 young performers of the Adelaide Boys Band are here, as

well as the Ingenues — an all female jazz orchestra from the US.

Set painters, seamstresses, chorus line instructors and other unsung heroes behind the scenes are also celebrated. The beautiful architecture of Sydney's theatres, much of it lost, is preserved in these photographs and is accessible through our website. Visit [http://www.sl.nsw.gov.au/discover\\_collections/society\\_art/photography/exposed/theatre.html](http://www.sl.nsw.gov.au/discover_collections/society_art/photography/exposed/theatre.html)



Top: Capitol Ball group leaving for Wentworth Hotel, 1928, Pic.Acc. 5445/1  
Above left: Sheila Helpman, c. 1947, PXA 971/212

## 'Poor Captain Cook is no more ...'

Lord Sandwich wrote these words about his friend to Joseph Banks when the news of Cook's death finally reached England. The mail had taken 11 months to travel from Kamchatka, across Russia to the British Admiralty in London.

New to our website is a first-hand account of the tragic deaths of Captain James Cook, four marines and 17 Hawaiians at Kealakekua Bay on the island of O'why'he (Hawaii) in 1779. Increasing tensions between the British and Hawaiians ended in violence in the early hours of 14 February.

First Lieutenant on the *Discovery*, James Burney, was eyewitness to the breakdown in relations. He recorded in his journal that 'the whole affair, from Capt'n Cook leaving the Resolution to the return of the boats, happened in the short space of one hour'.

To read Burney's journal online visit *Voyages of Discovery* (made possible by the Bruce & Joy Reid Foundation): [www.sl.nsw.gov.au/discover\\_collections/history\\_nation/voyages/death\\_cook/index](http://www.sl.nsw.gov.au/discover_collections/history_nation/voyages/death_cook/index)





## The fate of La Pérouse

The Comte de la Pérouse and his men, the first French party to visit Australia, were on an ambitious journey of exploration. Their expedition was sponsored by the French king, Louis XVI, an admirer of the voyages of Captain Cook. Louis wished to show the world that France could also make its mark in Pacific exploration; the two ships, *La Boussole* and *L'Astrolabe* left the port of Brest in August 1785.

After a promising start, La Pérouse's expedition ran into difficulties. The ships were attacked and damaged in Samoa, and several crew members were killed. La Pérouse headed for Botany Bay, so attractively described by Cook, to recuperate and rebuild. Astonishingly, the French arrived just four days after the First Fleet, on 24 January 1788. The English were welcoming; Second Lieutenant Philip Gidley King rowed out to greet the ships with a message of assistance from Governor Phillip that was 'received with the greatest politeness & attention by Monsieur de la perouse'.

But the expedition's run of bad luck was not over. After six weeks in Botany Bay, La Pérouse and his ships continued on their way. The English lookout saw them leave. This was the last time Europeans would sight the French vessels, which disappeared without trace. Although a large-scale search was mounted by the French government when the ships did not make contact, the wreck of *L'Astrolabe* was not discovered until 1826 and *La Boussole's* remains were not formally identified until the mid 20th century. Both ships had come to grief on the reefs of Vanikoro in the present day Solomon Islands. The disappearance of the expedition caused a sensation in Europe, inspiring popular books and plays.

For a close-up view of significant items from our collections relating to La Pérouse — including French and English broadsides of the time, an early illustrated atlas of the expedition, and selections from Gidley King's journal — visit *French in Australia* (sponsored by Accor): [http://www.sl.nsw.gov.au/discover\\_collections/society\\_art/french/perouse/index.html](http://www.sl.nsw.gov.au/discover_collections/society_art/french/perouse/index.html)

## Koran for her royal subjects

Empress Catharine of Russia published the Koran pictured above between 1787 and 1793 'for the use of her Mohammedan subjects'. Part of the Library's Richardson collection of bibles and religious texts, the the *Coranus Arabice* was 'procured in Astrakan ... by Robert Ross in 1821'.

The Koran is one of many intriguing items uncovered by the Library's eRecords team while creating online catalogue records for pictures, rare books, maps from the Sir William Dixson collection, and Australian literature publications from the Mitchell collection.

In a remarkable achievement, the eRecords team has added nearly 20,000 electronic records to the Library's online catalogues in the four months since the project started. Clients can now view records for these items online.



## Juliette Binoche on stage

We rolled out the red carpet to welcome film star Juliette Binoche for the launch of the French Film Festival.

'The heat,  
emotion,  
physical  
resistances  
are part of an  
actor's life ...'

Juliette Binoche

Juliette Binoche visited the Library in February for the VIP launch of the Alliance Française French Film Festival, featuring her new film *Summer Hours*.

The Academy award-winning actress signed copies of her new book *Portraits In-Eyes*. The stunning hardcover book comprises 68 portraits created by Binoche of the directors she has worked with during her successful career. It also features self-portraits of the characters she brought to life, including 'Hana' in *The English Patient*.

*Portraits In-Eyes* includes original poems dedicated to the directors, in English and French, reflecting the

actress's personal encounters with each of them.

Some of the directors include Anthony Minghella (*The English Patient*), Lasse Hallström (*Chocolat*), Krzysztof Kieslowski (*Bleu*) and Louis Malle (*Damage*).







Photo by Scott Wajon

# WIN

A personally signed copy of Juliette Binoche's new book worth \$65



Email [SLMagazine@sl.nsw.gov.au](mailto:SLMagazine@sl.nsw.gov.au) with subject 'Binoche' before 5 pm Monday 30 April for your chance to win a signed copy of *Portraits In-Eyes* — on sale exclusively at the Library Shop.



From left: Joel Hakim, President of Alliance Française, Juliette Binoche, Regina Sutton, Pierre Labbe, representing the French Ambassador, photo by Bruce York



# Power and influence on the Cumberland Plain

They built mansions, held lavish parties and amassed fortunes beyond the imagination of their English relations. **Elizabeth Ellis OAM**, the Mitchell Library's Emeritus Curator, delves into the influential legacy of Sydney's colonial gentry, and the tangible reminders they left behind.

Above: Cleared land surrounding the rich alluvial river flats of the Nepean River is illustrated here, with the line of the forest in the middle distance. John Macarthur's land grants at the Cow Pastures caused much contention between the pastoralist and NSW governors King, Bligh and Macquarie, but once secured they underpinned his successful agricultural ventures. Augustus Earle, *View of the Farm*, 1825–28, PXD 265/2

Opposite: On an idyllic site at Point Piper, Captain John Piper built the most elegant residence in Sydney as a marine villa, which for a few years became famous for the parties given by its owner until his bankruptcy in 1827. The Dome Room, with its French windows, two domes, arches and Argand lamp, is depicted here in a rare interior view. The house epitomised a style to which many aspired but few achieved. It was demolished in the mid-1850s. Frederick Garling, *Dome Room*, c. 1835–50, SV/42



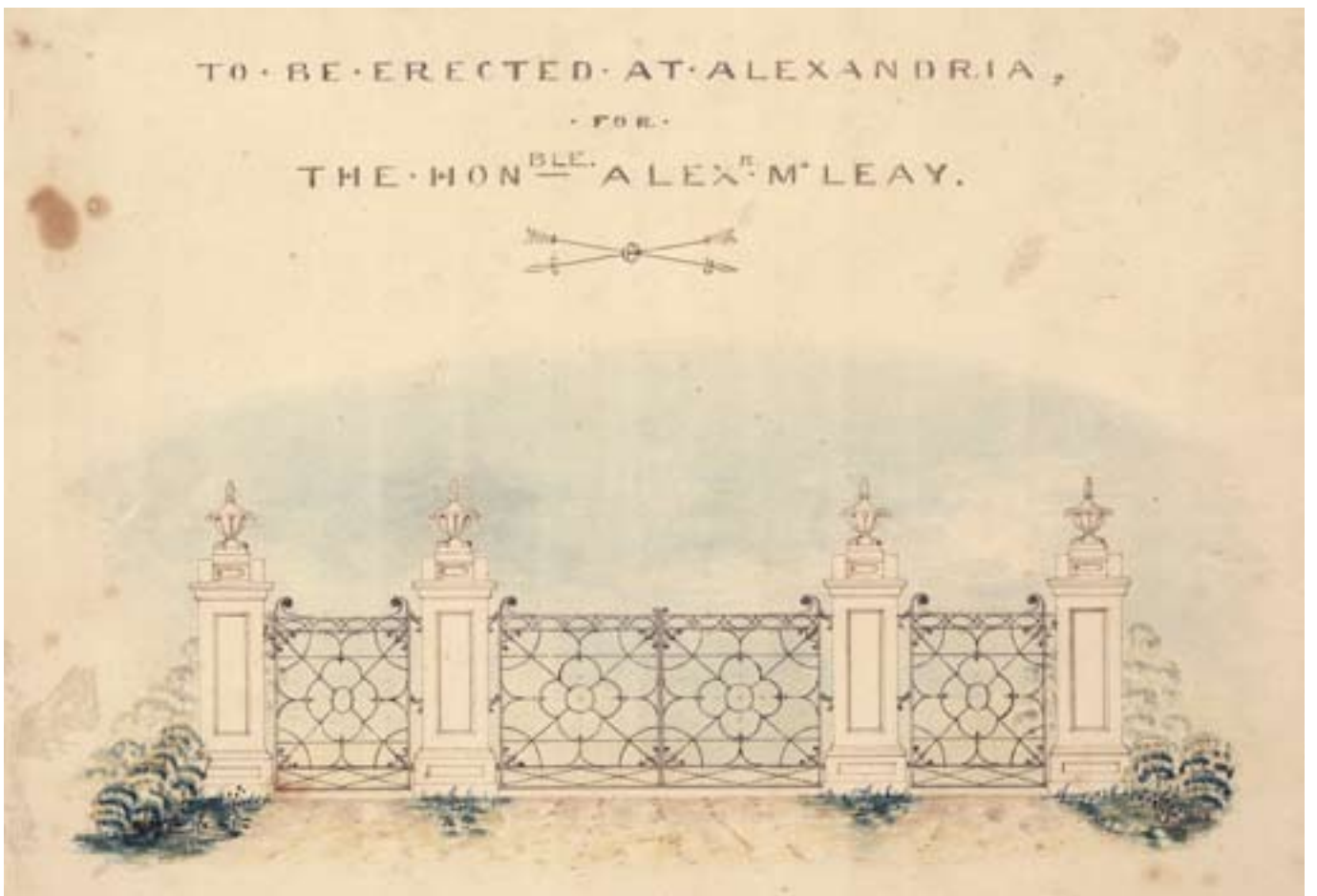


Every day many thousands of Sydneysiders travel across the Cumberland Plain as they go about their lives in the city's greater metropolitan area. Few would give a passing thought to the history behind the names of suburbs and streets they pass through. Fewer still would think about the people from past centuries who made their homes on the plain. Its light forests are mostly all gone, and its rivers, creeks and swamps are greatly altered.

The Cumberland Plain was the first part of the colony of NSW to be settled by Europeans as they moved inland from Sydney Cove. The area extends from Sydney west to Penrith, south to Campbelltown and Camden and to Windsor in the north-west. Up to the early 1820s, the Blue Mountains marked the westward perimeter of this spread.

A small, privileged group of the new arrivals came with promises of farm and grazing land from the British Government; their ambitions for wealth and influence would have been impossible to achieve in their places of origin. They were allocated land without regard for its Indigenous occupants, the Gadigal and Dharug peoples of the Eora nation.





Top: In January 1836 Charles Darwin came to lunch at 'Vineyard', the grand neo-classical house designed by John Verge and owned by Hannibal Hawkins Macarthur, which is now the site of a factory at Rydalmere. After over four years at sea on HMS *Beagle*, Darwin was amazed at how English the house and its occupants seemed. Emmeline Leslie (née Macarthur), *Vineyard*, 1847, PXA 915/1/1

Above: Colonial Secretary Alexander Macleay created a famous private botanical garden on the shores of Sydney Harbour. His 54-acre land grant covered the suburb of Elizabeth Bay and part of Potts Point and Kings Cross. He also commissioned John Verge, the foremost colonial architect of the 1830s, to design a suitably elegant regency-style house, stables and gates. The house survives, but other structures and the garden are long gone. John Verge, *Plans for Elizabeth Bay House gates*, 1833, V1A/Eli B/5





'Rhodes' was the house built on the Parramatta River by Thomas Walker, who lived there with his wife, Anna (née Blaxland), and their family in the 19th century. By the early 20th century industrial sites had replaced this idyllic setting. Charles Bayliss, *Rhodes*, c. 1870–85, SPF/419



Harriott Blaxland was wife of industrialist and grazier John Blaxland, who built 'Newington' on the Parramatta River. The Blaxlands came to NSW as free settlers. They were dismayed at first by the colony — 'hardly better than a wretched gaol' — and found a mere 13 families with whom they could associate. Artist unknown, *Harriott Blaxland*, c. 1840, P2/245

Most early settlers came from provincial parts of Britain. They had grown up with inherited attitudes about status and social hierarchies embedded in a centuries-old class system based on property ownership and agriculture. The men were often associated with the British Army or Royal Navy, or came to NSW as merchants and civil servants, accepting the offer of free land grants with alacrity.

Once established in NSW, they became known collectively as the 'gentlemen of the colony', the

**Their names  
are still part  
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even if many  
of the original  
associations  
have been  
long forgotten.**

'exclusives' or, less politely, the 'pure merinos' after the flocks they grazed. Their names — Blaxland, Macarthur, King, Macleay, Piper, Wentworth — and those of their properties — Newington, Camden, Homebush, Rhodes, Vacluse, Annandale — are still part of Sydney life, even if many of the original associations have been long forgotten.

The exclusives quickly set up networks to develop and protect their colonial interests. By 1900, after two or three generations of living in Australia, they had become a powerful elite underpinned by patronage, property ownership, marriage and personal relationships. They cemented their influence through business, legal and trading connections, board and club memberships, and political positions. They also acquired the means and time to write letters, compile journals, acquire furniture, books and paintings, and construct the buildings which became their legacy.

The pinnacle of wealth and prestige for families of the Cumberland Plain came in the late 19th and early 20th centuries. Their power and influence diminished throughout the last century, hastened by war and death duties, and finally by deregulation of the banking and finance industries and the globalisation of commerce. In fact, the harbingers of change had appeared many decades

earlier, the first precursor being the 1840s depression which hit many hard for the first time. As the population became more diverse, old hierarchies altered irrevocably. However, it took many years for the colonial gentry power structure to erode, casting long shadows on 20th century life in Australia's oldest state.

For these early migrants, the Cumberland Plain was where their life in Australia began and it remained their base for several generations. It was where they built their first bungalows, often later to be converted or replaced by grander structures. It was their first source of wealth, before their land-holdings extended across the state, and it was where their families lived.

The Library's Mitchell and Dixon collections are the last resting places of the historical legacy of many of these people, recording their successes and failures, hopes and despairs. The stories unlocked by their manuscripts, pictures and maps are part of our everyday lives, if we know where to look.

## People and places

To explore the lives of rural and urban families who settled in NSW, visit *Discover Collections — People & Places* on our website.



# Miles Franklin's brilliance

She was a 'vital spark' in Australian literary culture, and her archive is a vast store of its heritage. **Jill Roe AO** describes the process of researching and writing about Miles Franklin.

It is no secret that *Stella Miles Franklin: A Life*, launched at the Library last November, took a long time to research and write. Sometimes sitting in the Mitchell Library working on some previously unused material or puzzling over a tricky document, I would wonder if the Franklin papers were Miles's revenge on a world that had not fully appreciated her. For the most part, however, it was a wonderful challenge and an absorbing experience; and I was grateful. All I had to do was get along to the Mitchell Library and get into the papers.

Miles loved the Mitchell; after her return to Sydney in late 1932 she spent much time in the old reading room, where I began my task. In fact, as soon became apparent, it involved several tasks. First was the need to get a grip on her vast correspondence for biographical purposes (it was organised by recipient, not date, and there was a lot in other collections). Second came the challenge of tracking her unexpectedly extensive journalism. Here the papers provided clues, and much work was necessary in the Library's

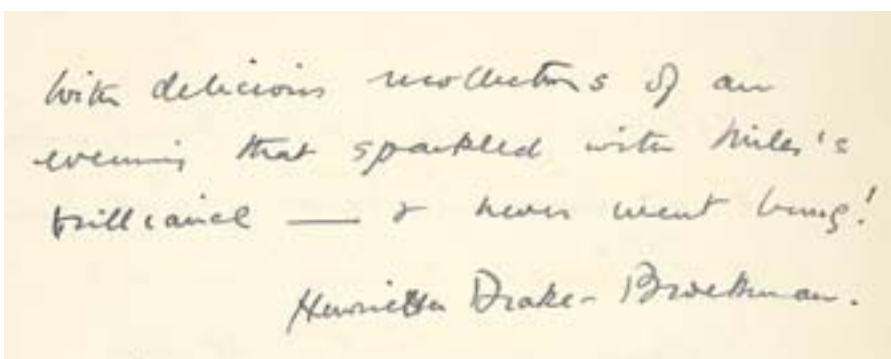
historic newspaper collection. Being awarded an honorary fellowship that allowed me to work in the manuscripts section full time for a year was a real eye-opener; I got to know not only the collection in immense detail, but also the Library staff responsible for maintaining it. I learned to appreciate the significance of Miles's personal library, the visual records, and the relics — where the famous waratah cup and saucer set is preserved.

What riches! It is astonishing that so much has survived — her wooden cottage at the Sydney suburb of Carlton still stands intact — and there is probably more that will be uncovered in years to come. The Franklin materials are one of the Library's great treasures. In richer societies they would probably form the basis of a research centre, as they touch on so much of the state's and the nation's cultural history from the 1880s to the 1950s; and Miles was, as an American friend wrote shortly before her death in 1954, 'a vital spark'.



Whereas Melbourne has had the Palmers as a cultural focus, Sydney has had the Franklin papers. So many people have already used them; so many vital links have come to light; and so many people, librarians and researchers, have been involved with developing and interpreting them. Even so, they are far from exhausted.

Although digitisation may speed things up, a hands-on approach and space for research will always be necessary for a proper understanding of cultural history. Miles did her bit. During World War II she stoutly maintained that while she was too old to go to the Front again, she was doing her best to 'maintain our best traditions'; and so must we. Research libraries like the Mitchell Library have a particular responsibility in this regard, in preserving and growing collections, fostering staff expertise, and furthering public appreciation and enjoyment of them. So far so good, I would say.



Top: Photographs of Miles Franklin (detail), 1906

Above: Miles Franklin's waratah cup and saucer, 1941

Left: Excerpt from 'The book of the waratah cup', 1902–08, 1944–54



# On this day ...



## 13 April 1954

The Royal Commission into Espionage is announced, following the defection of Soviet diplomat Vladimir Petrov 10 days before. Ern Macquillan, Petrov arriving at Darlinghurst Court House, Sydney, Australian Photographic Agency 42922



## 20 April 1770

Captain James Cook sights the south east coast of New Holland. A view of the Endeavour River ... from Hawkesworth, *Account of the Voyages ... in the Southern Hemisphere ... 1773*, DL Q77/7, opp. p. 557



## 7 May 1815

Governor Lachlan Macquarie names and selects the site of Bathurst, NSW. This image shows Macquarie's tent. John Lewin, *The Plains*, Bathurst, c. 1815, V\*/Expl/2



## 26 May 1997

Delegates at the Australian Reconciliation Convention turn their backs on Prime Minister John Howard for refusing to say sorry. Ben Apfelbaum, *Sea of hands* on Coogee Beach, NSW, 2000, Slides 111/ 84



## 12 June 1902

The Franchise Act grants the right to vote to Australian women of British descent aged over 21. This photograph shows members of the Womanhood Suffrage League of NSW. Freeman Studios, Sydney, c. 1892, ON 219/96



## 25 July 1874

French acrobat Charles Blondin begins performing in Brisbane, Queensland. Blondin rose to international fame after crossing Niagara Falls by tightrope in 1859. His exploits inspired local imitators like Harry LEstrange. TE Richards, *Portrait of LEstrange*, c. 1877, Ref No. P1/LEstrange, Harry (BM)



# Voyage of discovery



Above: Jennifer Genion and Margaret Sankey view letters relating to the Baudin voyage in the Mitchell Library reading room, photo by Scott Wajon

Top: Kangaroo à bandes, from François Péron & Louis de Freycinet, *Voyage de Découvertes aux Terres Australes* [by] Lesueur [& Petit], 1807, ML MRB/F18

Opposite: Norou-gal-Derri, from François Péron & Louis de Freycinet, *Voyage de Découvertes aux Terres Australes* [by] Lesueur [& Petit], 1807, ML MRB/F18

The University of Sydney and the State Library are collaborating to document a relatively neglected part of Australian history: the French expedition to Australia (1800–1804) led by Nicolas Baudin. The voyage of scientific discovery was commissioned by Napoleon Bonaparte and returned with 70,000 scientific specimens, including exquisite drawings by the expedition’s artists Charles-Alexandre Lesueur and Nicolas-Martin Petit.

Professor Margaret Sankey from the University of Sydney is co-leading the Australian Research Council-funded Baudin Legacy Project with colleagues from the University of Adelaide and the Free University of Brussels. As well as publications that establish the important role of the expedition in the European discovery of Australia, the researchers will produce a website that offers comprehensive access to the transcribed and translated journals of the expedition, as well as other resource material on the Baudin voyage.

The Library is assisting Sankey and the project’s research assistant, Jennifer Genion, to uncover and document our substantial collection of published and

original material relating to the expedition. Discoveries include a letter from Baudin to Governor Philip Gidley King asking permission to stay in Port Jackson, and another requesting aid for his crew, desperately ill with scurvy. These manuscripts constitute a fascinating record of relations between the English colony and their French guests. Other correspondence reveals discussions between Governor King and the English government, and also with Joseph Banks, speculating on the real purpose of the French visit.

Since the late 19th century, the Library has played an important role in collecting copies of material from the French archives and other sources. Successive librarians liaised with their French counterparts to acquire documents not readily available to Australian historians. In 1912, the Library commissioned Madame Robert Hélouis and her sister to transcribe the many accounts held in France of the Baudin and other voyages. This painstaking work took nearly two decades to complete, and an inventory of the Hélouis transcripts, as well as the Library’s other records of the Baudin



expedition, will be made available through the Baudin Legacy Project's website.

Perhaps the Baudin voyage's most stunning and accessible legacy is provided by the atlases accompanying the published account of the expedition, *Voyage de Découvertes aux Terres Australes*. The first volume, written by François Péron, was published in 1807 and the second, completed by Louis Freycinet after Péron's death, appeared in 1816. The atlases reveal a small part of the rich and detailed cartography, and ethnographic and scientific artwork of the expedition. The Mitchell, Dixson and State Reference libraries hold multiple copies of the different editions and a copy of the first edition in the Mitchell Library contains magnificent images of the town of Sydney, coastal sketches, and illustrations of animal and marine life. Drawings by Lesueur and Petit provide precious depictions of the Tasmanian and Port Jackson Aboriginal people.

Plagued by bad press and its captain failing to survive the return voyage to France — Nicolas Baudin died in Mauritius in 1803 — the expedition has not achieved the reputation it deserves. Its contribution in the areas of natural science and anthropology is only now being recognised. Hoping to address this deficit, the researchers of the Baudin Legacy Project will launch their website in late 2009, having been assisted by their voyage of discovery through our collection.



# Fellowships

Each year the Library offers several fellowships for research into our remarkable collections. Two of our current fellows are looking at the debates and characters behind developments in the study of art, science and heritage.

## Michael Davis

Michael Davis, the first recipient of the David Scott Mitchell Fellowship, is researching European-Australian representations of Aboriginal art and heritage. His main focus is Sydney curator, ethnologist and archaeologist, Frederick David McCarthy. The Australian Museum's curator of anthropology from the 1940s to the 1960s, McCarthy was a prolific writer and correspondent. The large collection of his private correspondence held in the Mitchell Library presents a window into discussions about Aboriginal heritage among collectors, anthropologists and administrators.



## Dr Peter Tyler

With Charles Darwin, Louis Pasteur and Thomas Huxley among its international members, the Royal Society of NSW was a hugely influential scientific association. The Library's inaugural Merewether Scholar, Dr Peter Tyler, is using original sources in the Mitchell Library to produce a history of the society. Its antecedent, the Philosophical Society of Australasia, was the first scientific organisation in the region, founded in 1821. Many of the society's publications in the Library's collection carry the bookplate of benefactor David Scott Mitchell, who was a member of the society for several years. The society's history is part of a larger project to examine the cultural significance and intellectual influence of scientific associations in 19th century NSW.





# Keeping up appearances

## Sydney style in 1836

What did a young, independently wealthy and adventurous world traveller like Charles Darwin think of Sydney society in 1836? [Margot Riley](#) reveals the famous naturalist's surprise at the sight of well-dressed colonists showing off their new-found prosperity.

I am looking forward with more pleasure to seeing Sydney, than to any other part of the voyage. our stay there will be very short, only a fortnight ...

(Charles Darwin to Caroline Darwin, 27 December 1835)

**A** keen observer of species and their habitats, Darwin was alert to the effects of environment on behaviour and used his fortnight in Sydney to examine all classes of colonial society: convict, emancipist and exclusive.

After 14 days at sea, the 26-year-old would have been keen to stretch his legs and explore the town. Recording his initial impressions of the colony, Darwin described Sydney, population 23,000, as a good town with clean, wide streets, good-sized houses and excellent, well-furnished shops. On closer inspection, however, all was not quite as respectable as it first appeared.

Arriving in an English colony, four years into his five-year circumnavigation of the globe, Darwin's clothing and personal hygiene would undoubtedly have required some attention to bring

Above: This image captures the bustling, prosperous town Darwin saw during his visit in 1836, though closer inspection revealed that not all Sydneysiders were as respectable as they first appeared. FG Lewis, *New Post Office, George Street Sydney*, 1846, DG SVIA/22

Opposite: Mr Robinson, the salon proprietor, and his assistants minister to the sartorial needs of their colonial clientele. Advertisement, 'Robinson's Saloon for Hair Cutting & Dressing', *The New South Wales Calendar and GPO Directory*, 1835, ML 991.01/N



them up to acceptable urban standards. At the outset of the *Beagle's* voyage, he had been advised that the 'fewer & cheaper clothes' he took on board the better, and shipboard life, with only male companions and sea water for laundry and ablutions, had encouraged a somewhat lax attitude to grooming and dress. When the *Beagle* arrived in Valparaiso, 'a sort of London or Paris, to any place we have been to', Darwin wrote to his sister Catherine complaining that it was, 'most disagreeable to be obliged to shave & dress decently'.

During his stay in NSW, which included an 11-day excursion into the interior of the colony, Darwin made a withdrawal of £100 from his father's account, explaining that he 'stood in need of many articles'. Eight months earlier, he had joked to another sister, Caroline, that 'every month, my wardrobe becomes less & less bulky — By the time we reach England, I shall scarcely have a coat to my back'. While stating that 'Sydney was a most villainously expensive place', Darwin must surely have patronised the local shops in order to replenish his expeditionary kit.

Though we know Darwin found the Sydney bookstores lacking, a glance at any of the six local newspapers reveals, alongside names now forgotten, lengthy advertisements for merchants such as David Jones, Mrs Hordern and Farmer & Co. Such stores carried extensive ranges of fabrics, garments and accessories from India and China, as well as French and English imports. In the *Sydney Monitor*, J Levy advertised, 'Gentlemen's clothing comprising ready made shirts at 24s/ doz' and 'slops of every description cheaper than any house in the colony' for sale at his York Street premises.

The latest issue of *The NSW Calendar and GPO Directory* was also released the week the *Beagle* arrived in town. Much like a modern-day guidebook, with its detailed survey of the current state of the colony and its inhabitants, this directory shows that Sydney possessed all the services requisite for transforming a travel-worn naturalist back into a gentleman of fashion, fit for re-entry into polite society.

While it is not known if Darwin visited any such establishments, we do know that he often sported a socially unacceptable amount of facial hair on the *Beagle*, rendering him unrecognisable to his family and friends.



As he wrote to Sarah Darwin, 'our beards are all sprouting ... With my pistols in my belt & geological hammer in hand, shall I not look like a grand barbarian?' (7 August 1832).

The range of social interactions Darwin enjoyed during this visit to Australia included overnight stays at several colonial inns and at 'Wallerawang', a sheep station on the western side of the Blue Mountains managed by two free men and run on the labour of 'forty hardened and profligate' convicts. He also attended a 'pleasant mess party' in the barracks at Bathurst and, on 26 January, visited

While stating that 'Sydney was a most villainously expensive place', Darwin must surely have patronised the local shops ...

'Dunheved', near Penrith, the rambling homestead of Captain Phillip Parker King, where he 'spent a very pleasant afternoon walking about the farm'. Returning to Sydney on 27 January, Darwin accompanied Captain King to a luncheon party for 20 or so people at 'Vineyard', Rydalmere, 'the most English-like house' of Mr and Mrs Hannibal Macarthur, where:

There was such a bevy of pretty lady like Australian girls, & so deliciously English-like the whole party looked, that one might have fancied oneself actually in England.

The 'very nice looking young ladies' Darwin met would have included the elder of Mr and Mrs Macarthur's six daughters, all of whom were, reportedly, more than proud to exclaim: 'Oh we are Australian, and know nothing about England', a sentiment no doubt inconceivable to this very homesick young Englishman.

Used to the conventions of European society, where all knew their place and were careful to remain there, clearly signalled by their clothing, possessions and actions, the colony was not an easy place for new arrivals to read. English visitors often expressed a strong sense of surprise (and thinly veiled indignation) that the colonial masses dressed so well. There was marked discomfit that it was no longer possible to determine at a glance, by manner and bearing, a person's true place in society. Darwin recorded this confusion in his diary entry for 12 January 1836, saying: 'no one thing surprises me more, than not readily being able to ascertain to whom this or



that carriage belongs'. On visiting Hobart, he later clarified this concern, commenting favourably on the lack of 'convicts driving in their carriages and revelling in Wealth'.

Sustaining the appearance of respectability had always played a crucial part in the social cohesion of the upper classes, visibly separating them from the poorly dressed 'non-respectable' masses. In Australia, where people could rise quickly through the ranks of colonial society due to a rapid increase in wealth, new arrivals found it unsettling that members of the local populace could mask a convict past through the acquisition of the trappings of respectability.

Newcomers also seemed uneasy at the lack of social differentiation apparent in colonial men's clothing. Used to the custom-fit of British tailored suits, rather than the ready-to-wear clothing commonly worn in the colonies, this problem was exacerbated by the habit

of 'dressing down' practised by colonial men. Louisa Meredith, writing in the 1840s, noted that women emancipists paid more attention to their attire than did their husbands, and that the wives and daughters of emancipist men with immense property often dressed in the extreme of finery.

The colony's booming frontier society meant there was a continual demand for labour which frequently outran supply. This scarcity of labour gave the working classes bargaining power. Such a worker could afford to take his wife and daughters to the local drapers and buy them all new bonnets; he could also drive them to the botanical gardens or to the beach on Sunday afternoons to show off their new finery. As a result, the whole set of traditions which governed European social behaviour was being constantly subverted in the colonies.

The fluidity of colonial society held little attraction for Darwin, who had previously considered the possibility of

migration — 'Before we came to the colony, the things about which I felt most interest were the state of society amongst the higher and convict classes, and the degree of attraction to emigrate'. Darwin saw first-hand the potential for improvement in personal economic circumstances offered by life in the new world but, 'from what I heard rather than what I saw, I was disappointed in the state of society'. The 'greed is good' message Darwin received loud and clear during his short stay in Sydney was sufficient to push all thoughts of migration out of his mind forever.

Successful emancipists quickly acquired an air of middle class respectability which, at first glance, masked their convict past.

Above left: Richard Read jnr, Mrs Jane Thompson, 1836, DG P2/56

Above right: Richard Read jnr, Chas. Tompson Esq., 1836, DG P2/55

Margot Riley is a contributor to a new web-based initiative launched recently at the Powerhouse Museum. The online Australian Dress Register will document significant men's, women's and children's dress, dating up to 1945, held in private and public collections across NSW. It aims to improve the understanding of dress in its wider historical context and will include online resources to encourage collectors to preserve what is known about people, their way of dress and life in the past. This collaborative database project will be available in late 2009. For more information visit [www.powerhousemuseum.com/dressregister](http://www.powerhousemuseum.com/dressregister)







Tara June Winch

## Australian authors online

We offer NSW residents free, online access to thousands of local and international newspapers, journals, magazines and study resources from the convenience of their home computer.

A range of our online resources are normally available only through subscription, including AustLit: the Australian Literature Resource.

If you're looking for information on Australian authors and their works, AustLit is a rich source of contemporary and historical information. It contains biographies, literary criticism, journal articles and other resources. There are also tips on how to conduct literary research online.

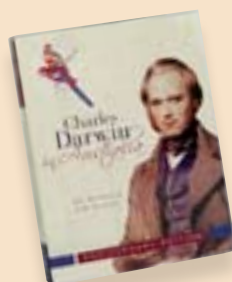
Twelve Australian universities and the National Library of Australia contribute to AustLit. Most of its references are citations to articles in journals, major Australian newspapers and websites. A number of full text articles and samples of authors' work can be read immediately online.

AustLit is a vital resource for all HSC English students. One book on the syllabus — the multi-award-winning *Swallow the Air* (UQP, 2006) by Tara June Winch (above) — has 23 reviews listed on AustLit. You'll find reviews of all the major texts by Australian authors.

Whether you're a secondary or tertiary student, or have a general interest in Australian literature, AustLit will assist with your research. To get started, register for a reader's card at [www.sl.nsw.gov.au/databases/athome.cfm](http://www.sl.nsw.gov.au/databases/athome.cfm)

# Top 5 Library Shop picks

### Quality Australian books at the Library Shop



#### ***Charles Darwin in Australia* by Frank Nicholas and Jan Nicholas**

The new edition of this bestselling account of Darwin in Australia is published to coincide with the bicentenary of Darwin's birth. The book provides the definitive account of this part of the *Beagle* voyage. Its lavish illustrations include works by two of Australia's most famous early artists (Augustus Earle and Conrad Martens), both of whom had been Darwin's *Beagle* shipmates earlier in the voyage.

**\$49.95, hardcover**



#### ***Charles Darwin: An Australian Selection* by Felicity Pulman**

Charles Darwin found much in Australia to challenge and inform his thinking. This richly illustrated book includes extracts from Darwin's *Beagle* diary and reflections by Robyn Williams, Tom Frame and Nicholas Drayson.

**\$24.95, paperback**



#### ***GE Morrison's Journey in Northwest China in 1910***

George Ernest Morrison travelled in Kansu, Sinkiang and other provinces of Northwest China from January to July 1910. He took more than 1000 photographs during his journey that showed the places, people and the progress of the Reform Movement of Qing Court. His captioned albums, held in the Mitchell Library, form the basis of this book.

**\$145, 2 volumes in slipcase, Bilingual in simplified Chinese and English**

(Please note we still have a limited number of copies of the 3 volume set *Old China Through GE Morrison's Eyes*)



#### ***A Most Immoral Woman* by Linda Jaivin**

It is 1904. At the age of 42, the handsome and influential Australian George Ernest Morrison, Peking correspondent for *The Times* of London, is considered the most eligible Western bachelor in China. But Morrison has yet to meet his match — until one night, where the Great Wall meets the sea, he encounters Mae Perkins, the ravishing and free-spirited daughter of a California millionaire, and a turbulent affair begins. Inspired by a true story, *A Most Immoral Woman* is a surprising, witty and erotic tale set in the 'floating world' of Westerners in China and Japan at the turn of the 20th century.

**\$32.99, paperback**



#### ***Stella Miles Franklin: A Biography* by Jill Roe**

Sometimes Jill seemed to be living in the Library over her years of research for the definitive biography of Miles Franklin. She is still a frequent visitor, so order a signed copy through the Library Shop. *Stella Miles Franklin* captures the life of the much-loved author who was passionate in her support of Australian literature.

**\$59.99, hardcover**

# Upcoming events at the Library

## Free exhibitions

### Charles Darwin Down Under 1836

Open 4 April to 26 July

Discover the little-known Australian adventures of the young Charles Darwin through a rich collection of original artworks, relics and diaries.



### Moran Prizes 2009

Open to 3 May

Winners in the Doug Moran National Portrait Prize and Moran Contemporary Photographic Prize share a total prize pool of \$300,000.

### World Press Photo 09

Open 9 May to 31 May

Featuring award-winning photographs from the 52nd annual World Press Photo contest.



### Nelson Meers Foundation Heritage Collection

Ongoing

Treasures now on display include watercolour sketches from Sydney Ure Smith's publishing life and rare pages from the original Schindler's list from World War II.

#### GALLERY OPENING HOURS:

Monday to Thursday: 9 am to 8 pm

Friday: 9 am to 5 pm

Weekends: 10 am to 5 pm

## Darwin events

### Charles Darwin through his letters

Date: Tuesday 21 April

Time: 12.30 to 1.30 pm

Date: Repeated Tuesday 28 April

Time: 5.30 for 6 pm

Venue: Metcalfe Auditorium, Macquarie Street wing

Cost: \$15 (Friends), \$20 (Seniors), \$22  
Paul Brunton, curator of *Charles Darwin Down Under 1836*, presents a lively talk on Charles Darwin and his times as seen through his correspondence.

### Charles Darwin in Australia

Date: Tuesday 5 May

Time: 5.30 pm for 6 pm

Venue: Dixon Room, Mitchell wing

Cost: \$15 (Friends), \$20 (seniors), \$22  
includes light refreshments

Professor Frank Nicholas and Jan Nicholas, authors of *Charles Darwin in Australia*, draw on the Library's rich collection of paintings and manuscripts to tell the story of Darwin's visit.



Robert Dale,  
*Panoramic View of  
King George's Sound  
... 1834, ML PXB3*

### Charles Darwin and Conrad Martens

Date: Tuesday 7 July

Time: 12.30 to 1.30 pm

Venue: Metcalfe Auditorium

Cost: \$15 (Friends), \$20 (Seniors), \$22

The best-known artist in the early colony of NSW, Conrad Martens, was on board HMS *Beagle* with Charles Darwin. Elizabeth Ellis OAM, Emeritus Curator, Mitchell Library, shows the influence of Darwin's ideas on Martens's work.

#### Book our events online

You can now book online for 'Out of the vaults' and all events at the Library: author talks, reading groups, vintage fashion parades and many more. Visit [www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)

## Out of the vaults series

Time: 5.30 pm for 6 pm

Dates: First Thursday of the month

Venue: Meet in the Shakespeare Room, Mitchell wing

Cost: \$25, includes drinks and canapés (limited to 20 people to facilitate close-up viewings)

Enjoy an intimate viewing of some of our most iconic and intriguing items. On the first Thursday of the month, in the exclusive Sir William Dixson Research Library, rare items from the Library's world-renowned collection will be taken out of the vaults. Their little-known stories and secrets are revealed by our Library experts.

### Captain Cook's souvenir waistcoat — 7 May

Elizabeth Cook embroidered a court dress waistcoat for her husband made from Tahitian bark cloth acquired during his second Pacific voyage. Since the death of Captain James Cook, his exploits have achieved mythical status. See fascinating Cook relics with curator Margot Riley.

### Blaeu Atlas — 4 June

The *Atlas Maior* was produced in the Golden Age of Dutch cartography. Published by Joan Blaeu in 1667, this multi-volumed atlas documents the known world through a series of lavish hand-coloured, decorative maps — with Curator and Maps Librarian, Maggie Patton.



### Rare subdivision plans — 2 July

Maps librarian Andy Carr presents a selection of rare items from the Library's subdivision plans collection. Originally intended for use by real estate agents and their customers, these bold illustrated posters are now finding a new audience among genealogists, local historians and art lovers.



# Upcoming events at the Library

## Other event highlights

### Schindler's list

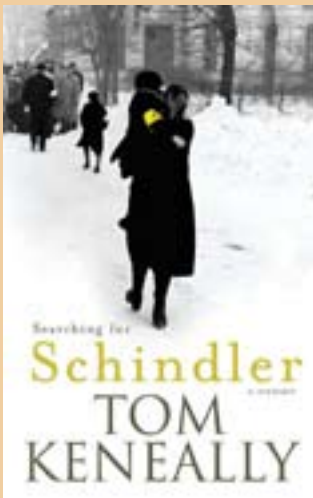
**Date:** Wednesday 22 April

**Time:** 5.45 pm for 6.15 pm

**Venue:** Dixson Room, Mitchell wing

**Cost:** \$15 (Friends), \$20 (Seniors)  
\$22, includes light refreshments

Tom Keneally AO talks about his research and writing of *Schindler's List*. On display will be a carbon typescript copy of a Schindler list from the Library's collection.



### Writing a diary under gunfire

**Date:** Tuesday 21 April

**Time:** 5.30 pm for 6 pm

**Venue:** Dixson Room, Mitchell wing

**Cost:** \$15 (Friends), \$20 (Seniors)  
\$22, includes light refreshments

Currey Fellow Robert Holden read the Library's collection of 300 original Anzac diaries. The emotional and affecting storytelling he found completely changes the image of the typical Aussie male.

### Melba, Queen of song

**Date:** Tuesday 19 May

**Time:** 5.30 pm for 6 pm to 7.30 pm

**Venue:** Dixson Room, Mitchell wing

**Cost:** \$35 (Friends), \$40, includes light refreshments

Louise Page recreates the epitome of glamour, fame and notoriety as Dame Nellie Melba in this beguiling tribute to Australia's first international diva. Louise Page, soprano, and Phillipa Candy, piano, are one of Australia's most experienced recital pairs.

### Sydney Writers' Festival

The Library plays host to the Sydney Writers' Festival's workshop program from Saturday 16 to Sunday 24 May.

For the full line-up of participants and events see [www.swf.org.au](http://www.swf.org.au)

Bookings: [www.sydneystheatre.org.au](http://www.sydneystheatre.org.au)

Phone: (02) 9250 1988, or visit the box office at Sydney Theatre (located in the foyer) 22 Hickson Road, Walsh Bay, NSW.



### The Rimini Antiphonal and Gregorian concert

**Date:** Friday 26 June

**Time:** 5.30 pm for 6 pm to 7.30 pm

**Venue:** Dixson Room and Mitchell Vestibule, Mitchell wing

**Cost:** \$40 (Friends), \$50, includes light refreshments

The Rimini Antiphonal of 1328, held in the Library's rare books collection, was first performed at the Library by the St Laurence Gregorian Schola and Singers in 2008 after transcription by Dr Neil McEwan. In a new concert, Gregorian chants from the 10th century are performed as well as the chants from the magnificent and inspirational Rimini manuscript.



Photo by Andrew LaMoreaux

For a full program of events see [www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)

To book events, receive @ *the Library*, or the Library's e-newsletter phone: 02 9273 1770 or email: [bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au)

# Highlights



## Wisdom media launch 16 October 08

Words of *Wisdom* drew a new audience to our galleries in October. The multimedia exhibition captivated the crowds with photographs, film and inspiring quotes from 51 famous people over the age of 65.

Jimmy Little plays at the *Wisdom* media launch  
Photo by Andrew LaMoreaux

## Bondi Jitterbug opening 5 December 08

People are still talking about *Bondi Jitterbug*, our exhibition of stunning Bondi Beach photos from the 1930s and 40s.

Swing Patrol dancers  
Photos by Andrew LaMoreaux



## Sydney Open 2 November 08

As part of Sydney Open, visitors could tour parts of the Library rarely open to the public and view William Bligh's logbook from the *Bounty*.

Volunteer Margaret O'Grady leads a tour of the Mitchell Library reading room  
Photo by Scott Wajon



## Australian Poetry Slam 4 December 08

Rappers, singers and poets entertained a capacity crowd at the Opera House for this dynamic event, co-hosted by Andrew Daddo and Miles Merrill. The National Final was broadcast and webcast live on ABC Local Radio.

Above: Alice Springs poet Peter Bourke's physical style of slam poetry

Right: Hip-hop artist Omar Musa, winner of the *Australian Poetry Slam 08*

Photos by Sarah Herman and Andrew LaMoreaux







## Australia Day 26 January 09

The Library was the place to cool off on Australia Day and see our exhibitions.

Above: Australia Day celebrations outside the Library  
Right: Visitors to *The Magic Pudding* exhibition  
Photos by Scott Wajon



## Writing for laughs 10 February 09

Authors and stand-up comics — including Richard Glover, Louise Limerick and David Smiedt — shared the secrets of ‘writing for laughs’ at our series of three comedy-writing workshops.

Richard Glover, author and ABC Radio presenter, in the Shakespeare Room



## Bondi Promenade: Vintage beach fashion 19 and 26 February 09

The photos of George Caddy came to life at the Library for two sell-out fashion events hosted by curator Margot Riley. George’s son Paul Caddy made a guest appearance to judge the ‘Miss Bondi’ beauty pageant.

Above: The cast with George Caddy (front, right)  
Right: The Library’s Carmen Miranda, Vanessa Bond  
Photos by Scott Wajon and Bruce York



## Legal Essay Competition Awards 25 February 09

The State Library of NSW Foundation annually supports the Francis Forbes Society for the award ceremony of the Australian School Legal Essay Competition. The competition promotes awareness of Australian legal history in schools.

From left: Justice Virginia Bell, Sir Gerard Brennan AC, KBE, Emeritus Professor Bruce Kercher, award recipients Sarah Dorn, Adam Arnold, Ben Nam  
Photo by Scott Wajon

# Q&A Linda Jaivin

Linda Jaivin's latest book *A Most Immoral Woman* is inspired by the life of early 20th century China correspondent George Ernest Morrison. She recently spoke at the Library.



## **What has sustained your interest in China?**

China's history is so long, its language so beautiful and its culture so rich that I don't think it's possible to grow tired of them. Contemporary China is fascinating too, particularly as social, political, cultural and economic developments — for better or worse — always seem to occur at a cracking pace.

## **How did your experience of China help you to write your latest book?**

The smells, the tastes, the sounds of China; the sensual overload of the temples and marketplaces; the endless conversations about politics, culture and society — all these are etched into my consciousness. Then there's the world of the foreigner, who experiences a peculiar blend of self-consciousness and freedom. I drew on my observations more generally of the 'floating world' of foreigners in China. The term 'floating world' has Buddhist connotations of transient and troubling desires and sensual pursuits; to me it also seems to describe the sense of being in a place but not of the place, of being rootless.

## **How do you portray the great Australian journalist George Ernest Morrison?**

I think I portray him fairly and empathetically. Morrison was a very complex man: intelligent, quick-witted and energetic, influential, hard-working and capable, and yet flawed as well: egotistical, arrogant, judgemental and very much a man of his age (an age of empire and colonisation). Like other men of his time — and not just of his time — he saw nothing wrong with sleeping around himself but judged women who did the same 'bad' or 'immoral'. On the other hand, he had something of a habit of falling for 'bad' women, which for some reason endears him to me hugely.

## **How revealing are his diaries?**

His diaries [held in the Library] are very revealing, though sometimes he's quite coy when it comes to detail. My favourite quote is from January 1904: 'Dined alone well pleased with the company.'

## **Morrison meets his equal in your heroine, Mae Perkins. How can writers tease out the role of women in history?**

Mae was not a player in history the way Morrison was, but she played the players. Biographers have generally been content to describe her as a 'nymphomaniac' and an 'heiress'. Women's stories are often relegated to the margins, but the material is out there for any writer with the interest and perseverance to dig it out.

## **Is it easier to write about sex in a contemporary or historical setting?**

I find it easier to write about sex in a contemporary setting because I'm naturally more familiar with the social and sexual mores of the society in which I live. But it's been fascinating to research views on sex and sexuality at the turn of the 20th century. At the time, a diagnosis of 'nymphomania' in the US or Britain could lead to confinement in a mental institution and even the possibility of clitoral excision; on the other hand, a doctor might choose to treat 'hysteria' by using a vibrator on the patient until she had an orgasm. Promiscuity was seen as a moral as well as a medical issue. Judging from what I read — including George Morrison's diaries — there was plenty of it going round. The challenge in *A Most Immoral Woman* was to imagine the sex while staying true to both character and the times.

## **Where will your next book take you?**

I'm writing an opera at the moment with the assistance of an Australia Council grant. It's based on a Ming Dynasty tale about China's own 'most immoral woman', Pan Jinlian. After that, I plan to write a novel set in China in 1942.

## **What excites you about libraries?**

They represent cultural, intellectual and literary heritage and continuity. I like the long tables where people sit reading and taking notes: there's an atmosphere of focus, imagination and thought which you don't get in many other public spaces.





Illustrator Nina Rycroft at a *Magic Pudding* children's event in January, photo by Sarah Herman

# Kids at the Library

**S**chool holiday events are attracting new visitors to the Library for storytelling, cartooning and even rap poetry workshops.

Our Jumpin' in January children's festival was a huge success, with sold-out events for parents, preschoolers and primary school-aged children.

Midwife and childcare expert Robin Barker's toddler training workshop was a huge drawcard. Author of several books on child-rearing, including *Baby Love* and *The Mighty Toddler*, Robin spoke to

a large group of parents with over 40 rowdy toddlers. Questions from the audience covered everything from toilet training to how to prevent a hands-on interest in the home entertainment unit.

A storytelling session with children's writer and performer Richard Tulloch kept the crowd amused with Australian stories, including a tale and a song from *The Magic Pudding*. Nina Rycroft showed a group of preschoolers how she illustrates books such as *Boom Bah!* and *Little Platypus*.

Popular children's authors Deborah Abela, Ursula Dubosarsky, Pamela Freeman and James Roy hosted creative writing sessions for various age groups.

Kids learned to draw intricate dragons with Roger Fletcher. Munkimuk taught the fundamentals of rap poetry: write down 20 words that rhyme and make a story out of them — but you've got to have rhythm!

Join us for school holiday events in April, with new workshops and some speakers back by popular demand.

## April school holiday events

### For parents & preschoolers

**Seriously fun storytelling with Lisa Shanahan**  
Monday 20 April & Tuesday 21 April  
10.30 am to 11.30 am  
\$8 (parents free)

**Robin Barker talks toddlers**  
Friday 24 April  
10.15 am to 11 am  
\$15 (toddlers free)

### For 6 to 8 year-olds

**Dragon drawing workshop with Roger Fletcher**  
Thursday 23 April  
10 am to 11 am  
\$20\*

**Funny faces: pets & people drawing workshop with Roger Fletcher**  
Thursday 23 April  
11.30 am to 12.30 pm  
\$20\*

\*free for one parent or carer

### For 9 to 11 year-olds

**Creative writing workshop with Deborah Abela**  
Wednesday 22 April  
10.30 am to 12 noon  
\$25\*

**Creative writing workshop with Debra Oswald**  
Friday 24 April  
10.30 am to 12 noon  
\$25\*



For more info [www.sl.nsw.gov.au/events](http://www.sl.nsw.gov.au/events)

For enquiries & bookings: Ph (02) 9273 1770 Email [bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au)



## Opening hours

### **State Reference Library, Mitchell Library & Exhibition Galleries**

Monday to Thursday 9 am to 8 pm  
Friday 9 am to 5 pm  
Weekends 10 am to 5 pm  
The Mitchell Library Reading Room  
is closed on Sundays.

To discuss your research needs please  
call the Telephone Inquiry Service  
02 9273 1414 (Monday to Friday).

### **Cafe Trim**

Monday to Friday 7.30 am to 5 pm  
Weekends 10.30 am to 4.30 pm

### **The Library Shop**

Monday to Friday 9 am to 5 pm  
Weekends 11 am to 5 pm

### **Facilities for people with a disability**

Wheelchair access via Macquarie  
Street, toilets and courtesy wheelchair,  
hearing loop, parking on the corner  
of Shakespeare Pl and Macquarie St

### **The State Library is closed on public holidays**

You can access the State Library's  
collections and services online at  
**[www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)**

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A wide range of venue spaces are available for hire,  
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auditorium for 140 guests. If you are looking for  
something unique, we can offer prestigious Library  
spaces for gala dinners and/or cocktail events.

For more information please email [venuehire@sl.nsw.gov.au](mailto:venuehire@sl.nsw.gov.au)  
or phone 02 9273 1744.

