

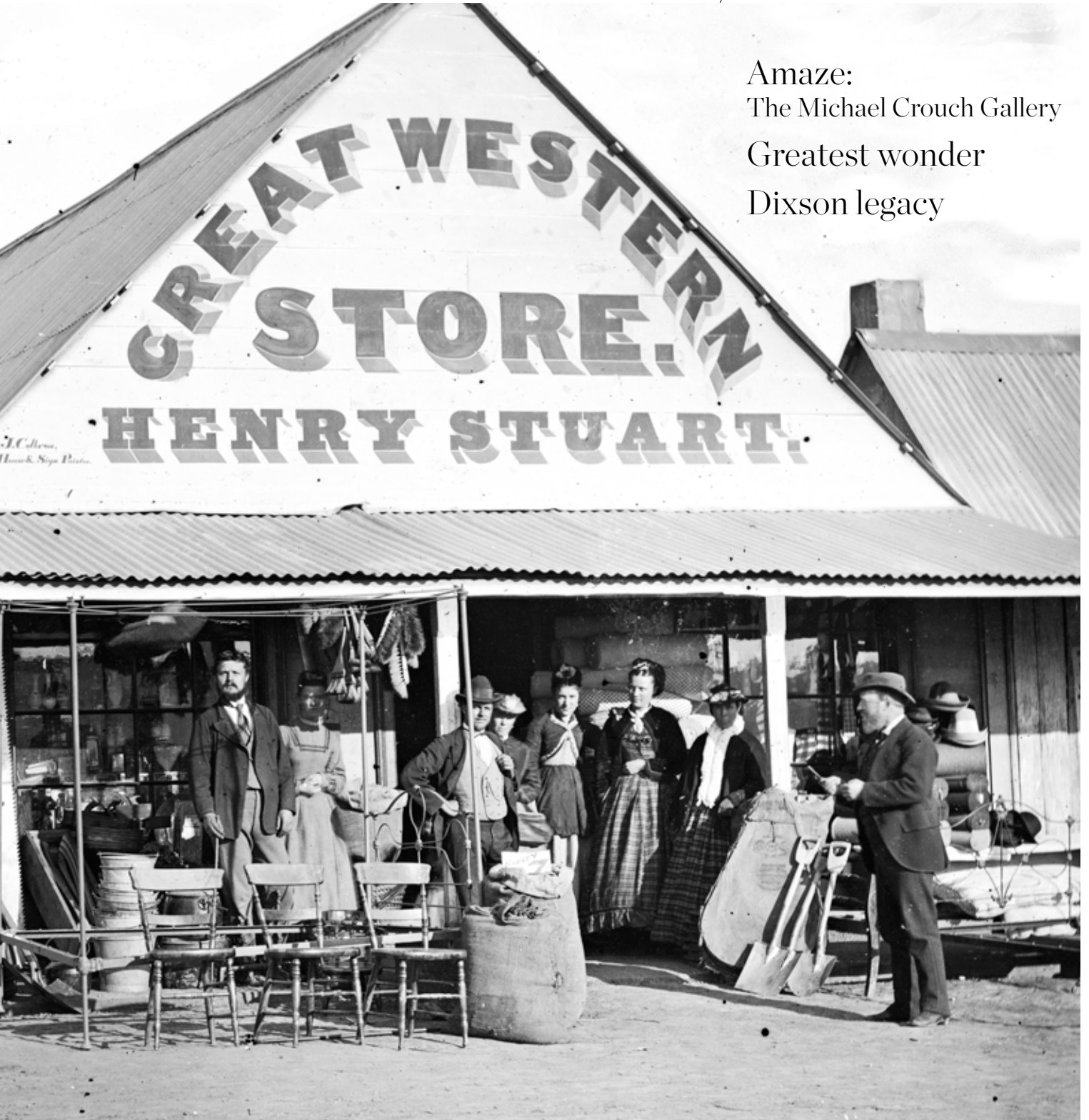
Magazine for members
Autumn 2013

SL



STATE LIBRARY®
NEW SOUTH WALES

Amaze:
The Michael Crouch Gallery
Greatest wonder
Dixson legacy



‘Message



Memory institutions

Memory is a very personal matter. We think of our families and our experiences. Places, tastes, sounds evoke memories. We keep those traces alive by retelling them as we yarn with friends, write history, make films and other media, recast them creatively.

Memory is the stuff in which the GLAM (Galleries, Libraries, Archives & Museums) sector, as it has become known, deals. A visit to the State Library’s grand Mitchell Library Reading Room can bring back memories of studying in its book-lined hush or of its peers such as London’s British Library, the Bibliothèque Nationale in Paris or the New York Public Library.

But it is, of course, much more than the place; it is the collections and the ‘embodied memories’ the GLAMs transmit through time and space, especially today through cyberspace. For that reason we think of these special organisations as memory institutions – created to capture, preserve, interpret and expose items which transmit and evoke memory.

For libraries, it is the documentation of memory. At the State Library we hold large collections of artworks, ephemera, even furniture, but we hold them for more than their aesthetic or technological importance. For us collecting is primarily a question of documentary and evidentiary value. Artworks and other items join documents (books, journals, photographs, archives and manuscripts) to richly convey the memory of Australia and the Pacific through the eyes of those who visited, settled, prospered and suffered, including the original inhabitants.

That embodied memory is continually refreshed as we add to the Library’s extraordinary collections, and as scholars, family historians, writers, filmmakers and many more mine our collections, creating new memory capsules which we collect. Thus our memory institution is more than a repository, it is a vehicle for transmitting and renewing memory.

ALEX BYRNE
NSW State Librarian & Chief Executive

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THE MAGAZINE FOR FOUNDATION MEMBERS, FRIENDS AND VOLUNTEERS IS PUBLISHED QUARTERLY BY THE LIBRARY COUNCIL OF NSW.

AUTUMN 2013
VOL. 6 NO. 1
ISSN 1835-9787
P&D-3977-2/2013
PRINT RUN 3000

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PHOTOGRAPHY
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COVER
GREAT WESTERN STORE,
HILL END, 1872
HOLTERMANN COLLECTION

- 6 **NEWS**
Family values
Remains of the day
Emeritus curator
News delivery
Photography in focus
Memory site
- 8 **ON THIS DAY**
- 10 **NEW GALLERY**
Amaze
- 11 Curio
- 12 **EXHIBITION**
Greatest wonder
of the world
- 16 **FEATURE**
Over the Blue
Mountains
- 20 Archives of Aquarius
- 22 **FEATURE**
The Dixson legacy
- 26 **A LIVING COLLECTION**
Sacred plans
of Milo Dunphy
- 30 **PROVENANCE**
A faithful
reproduction
- 32 Jacket files
- 34 **BUILDING A STRONG
FOUNDATION**
The Macrobian world
Shipboard life
- 38 **FOR OUR FRIENDS**
- 40 **RECENT HIGHLIGHTS**
- 43 **Q&A**
Tim Bonyhady



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The Dixson legacy

This illustration from a Mongolian manuscript, painted in the mid-eighteenth century, is one of 60 extraordinary items on display in the Amaze Gallery from April to mark 60 years since the bequest of Sir William Dixson (see page 22).

SAFE X/74/1

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Remains of the day

When the world's largest gold specimen, the Holtermann nugget, was discovered at Hawkins Hill in 1872 the mining colony was a centre of industry and human activity. As part of the artist-in-residence program through Bathurst Regional Art Gallery, Ed Douglas and Ken Orchard visited the site near Hill End. Through drawing and photography, they responded to the contrast between panoramic photographs of the area by Beaufoy Merlin (now showing in the *Greatest Wonder of the World*) and the 'sense of loss' emanating from the few remains of the goldrush. A selection of these artworks, *In Memory of Merlin*, is exhibited on Lower Ground 1 of the Macquarie Street building until 12 May.

KEN ORCHARD IN STUDIO, HILL END, 2007, ED DOUGLAS

Emeritus curator

Our esteemed former Senior Curator Paul Brunton has been appointed Emeritus Curator of the State Library, as reported in the *Sydney Morning Herald* of 19 January. Having been instrumental in the acquisition of thousands of collection items in his 40 years at the Library, Paul told the *Herald* it gave him 'as much pleasure to acquire a humble pamphlet that told us something about the past as it did to acquire famous papers like those of Governor Arthur Phillip'. As Emeritus Curator, Paul will continue to enlighten and entertain audiences at the Library and further afield.



Family values

Family history resources at the State Library have been boosted with the addition of more than 400 microfilm reels and other material transferred from State Records NSW. The family law divorce index (1873–1976) and dependent child registers (listing children admitted to State care between 1883 and 1923) are now accessible at the Library. Also available are teachers' rolls (1868–1908) and public service lists (1871–1960).

To use these resources, visit the family history area in the State Reference Library. New microfiche and microfilm scanners in both reading rooms offer enhanced image quality.

FAMILY OF PASSENGERS ON THE DECK OF A SHIP, 1935, SAM HOOD, HOME AND AWAY - 12031



News delivery

The Library will digitise all NSW newspapers published during World War I in time for the centenary of the war in 2014. This is part of the multi-million dollar Digital Excellence project, funded by the NSW Government to fast-track digitisation and upgrade our digital infrastructure.

With 59 newspapers already digitised and available on Trove, another 1.5 million pages – representing an additional 80 newspaper titles – will be accessible online by July 2013. Regional NSW newspapers scheduled for digitisation include the *Narromine News*, *Trangie Advocate*, *Cessnock Eagle* and *South Maitland Recorder*. The State Library is working collaboratively with the National Library of Australia to produce this rich digital resource. See our website for more information about the Digital Excellence project.



NEWS



Photography in focus

In 2013 the State Library celebrates photography from Australia and around the world, with the prestigious *Head On Portrait Prize* (18 May to 23 June) joining our exhibitions program. Celebrations have commenced with *The Greatest Wonder of the World*, showing the famed Holtermann collection. Sydney audiences will be treated to exhibitions of Magnum film stills (18 May to 23 June) and fashion photography from London's V&A Museum (10 August to 10 November), exclusive to the State Library. And photo-journalism will be on show in *World Press Photo 2013* and *SMH Photos 1440* (29 June to 28 July), and *Nikon-Walkley Press Photography* (14 October to 3 November).

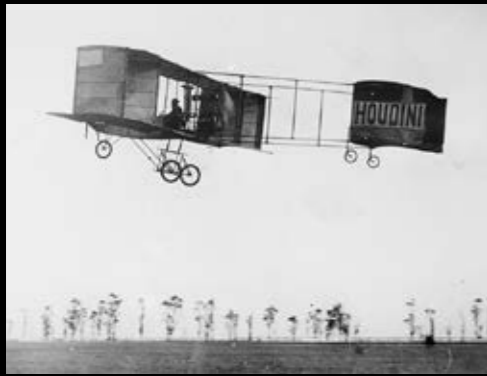
LAST SUMMER © CHRIS BUDGEON, WINNER OF THE 2012 HEAD ON PORTRAIT PRIZE

Memory site

The newly revamped War Memorials Register of NSW website, managed by the Library, keeps growing with dedicated members of the public finding and recording memorials. The site currently lists 2208 memorials carrying 189,462 names of servicemen and women. Several memorials have been discovered in unusual places such as baby health centres, fish ponds and caves.

www.warmemorialsregister.nsw.gov.au

HORSES OF THE DESERT MOUNTED CORPS MEMORIAL, ROYAL BOTANIC GARDENS, SYDNEY



15 March 1877

At the first official Cricket Test – held at the Melbourne Cricket Ground – Australia defeats England by 45 runs.

MELBOURNE CRICKET GROUND, C. 1865, LITHOGRAPH, DL PF 143



13 April 1954

The Royal Commission into Soviet Espionage in Australia is announced following the defection of Vladimir Petrov 10 days before.

PETROV ARRIVING AT DARLINGHURST COURT HOUSE, SYDNEY, 16 SEPTEMBER 1954, ERN MACQUILLAN, AUSTRALIAN PHOTOGRAPHIC AGENCY - 42922



on this DAY

COMPILED BY Margot Riley, *Discover Collections*

15 May 1888

The Dawn – Louisa Lawson's monthly journal produced by Australian women for Australian women – is first issued.

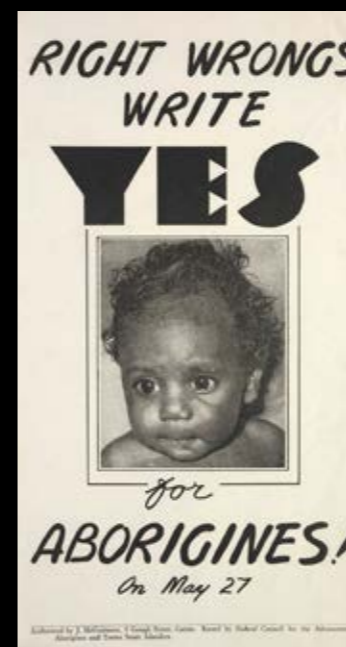
LOUISA LAWSON, C. 1898, J HUBERT NEWMAN, SYDNEY, DL PX 158/ 24A



27 May 1967

Ninety per cent of Australians vote 'Yes' in a referendum to remove clauses in the Australian Constitution which discriminate against Indigenous Australians.

HANDBILL, 1967 REFERENDUM, ML MSS 4057/7



18 March 1910

American escapologist Harry Houdini completes the first successful controlled flight of a powered aircraft in Australia.

HOUDINI AIRBORNE IN HIS VOISIN PLANE AT DIGGER'S REST, VICTORIA, 1910, MARC POURPE, SPF/AERONAUTICS - HOUDINI, HARRY, 1910



20 April 1770

Captain James Cook sights the south-east coast of New Holland (Australia).

TELESCOPE SAID TO HAVE BELONGED TO CAPTAIN JAMES COOK, 1760-79, DR 14

AMAZE

A new gallery



In a time of instant communication and digital media, the power of seeing the original object remains undiminished. And the stories and cultural perspectives behind an object can be just as interesting as the object itself.

With these stories in mind, the Library has created a new gallery and is launching a mobile application, Curio, to entice audiences and provide new ways of looking at and interpreting our extensive collection.

Opening in April, Amaze: The Michael Crouch Gallery is generously supported by Mr Michael Crouch AO. This contemporary space will reveal surprising and little known stories from the Library's collection.

Objects will range from letters and diaries to artworks, relics and rare books, their proximity allowing visitors to make fresh connections between them. A wide range of people will select the items, bringing different viewpoints to their interpretation.

The first display in the gallery presents 60 intriguing items, selected by five curators, celebrating 60 years since the bequest of Sir William Dixson (see article on page 22). On show will be items as diverse as colonial paintings by Conrad Martens and George Peacock, a Mongolian manuscript, a 'wanted' poster for the arrest of Ned Kelly, and some of the smallest books in the Library's collection.

The frequently changing displays will allow the Library to respond to topical issues and showcase recent acquisitions or objects related to significant anniversaries or events. The bicentenary of the crossing of the Blue Mountains and the centenary of Canberra will feature in the coming months.

WANTED POSTER, OFFERING A REWARD FOR INFORMATION LEADING TO THE CAPTURE OF NED KELLY, 13 DECEMBER 1878, CHIEF SECRETARY'S OFFICE, MELBOURNE, DLADD 76/19
 ZOOLOGY AND BOTANY OF NEW HOLLAND, 1794
 OPEN AT P. 19 'GREAT EMBOTHRUM, OR WARATAH', GEORGE SHAW, DL Q79/59

Curio

The Library has developed a pioneering mobile application to be known as Curio.

Devised with Art Processors — who created the 'O' for the Museum of Old and New Art (MONA) in Hobart — and with funding from the NSW Government's Collaborative Solutions program, Curio will give visitors a new way to explore, interact with and learn about one of Sydney's iconic institutions and its collections.

Using a mobile device, visitors will be able to move around the Mitchell building and galleries and, relative to their physical location, access multimedia content and text about artworks, objects, and the building's architectural features.

Curio will offer three discovery tours — of the Mitchell building, temporary exhibitions and the Amaze Gallery. It is designed to provoke emotion, encourage thought and debate, and create a memorable experience.

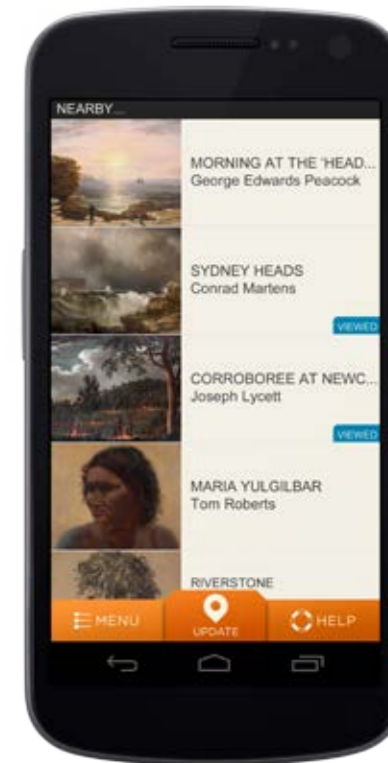
The real-time location system allows for a roaming visit rather than a guided tour, and visitors can dip in and out as they discover stories that go beyond the wall labels.

Curio will be available for the Apple iOS and Android operating systems, and can be accessed both on mobile devices distributed at the Library and as a free app store download.

Both the Amaze Gallery and the Curio mobile application are innovative projects for the Library and will evolve over time with additional content and new viewpoints opening up the Library's collections for all.

LOUISE TEGART
 Manager, Exhibitions

RIGHT: MOBILE DEVICE WITH CURIO
 MITCHELL LIBRARY BUILDING EXTERIOR DETAIL
 MITCHELL LIBRARY BUILDING — A DETAIL FROM THE SHAKESPEARE ROOM'S STAINED GLASS WINDOWS





Greatest wonder of THE WORLD

* WORDS Alan Davies

**PHOTOGRAPHS FROM THE FAMED HOLTERMANN
COLLECTION, WITH ITS UNRIVALLED VISUAL
RECORD OF GOLDFIELDS LIFE IN AUSTRALIA,
ARE NOW ON SHOW AT THE LIBRARY.**

With few archives of nineteenth century negatives surviving, the discovery of the Holtermann photographic plates was the result of a knowledgeable historian asking the right question of the right person — and a lot of luck.

In 1951, Keast Burke, editor of *Australasian Photo Review*, wrote to Mitchell Librarian Phyllis Mander Jones, enquiring about Bernhardt Holtermann, a name associated with several nineteenth century panoramas he'd seen in the Library. She replied that his daughter-in-law Mary Holtermann lived in Chatswood and might have his photographic plates. As it turned out, her garden shed was stacked with

a cache of 3500 glass plate negatives in cedar boxes and smaller ones in lacquered tins, all wonderfully undisturbed for nearly 80 years.

The glass plates were unidentified, but it didn't take Keast Burke long to deduce that the smaller quarter-plate (8.5 x 11 cm) negatives related to Hill End, about 60 km north of Bathurst, where German immigrant Holtermann had made his fortune in 1872. Other images were taken around the alluvial gold town of Gulgong. Several hundred larger plates, ranging from 25 x 30 cm to 46 x 56 cm, showed major rural towns as well as Sydney and Melbourne from 1873 to 1875. Known as mammoth plates, these larger size negatives are extremely rare in Australia. The largest negatives, measuring a massive 0.9 x 1.6 metres, were 1875 views from the tower of Holtermann's house at St Leonards, now part of Shore School.



ALL IMAGES ARE FROM THE HOLTERMANN COLLECTION, STATE LIBRARY OF NSW

ABOVE: AUGUST GONDOLF

OPPOSITE: SAM HAND'S BOARDING HOUSE, HOME RULE, 1872

EXHIBITION

All the negatives were donated to the Mitchell Library in 1952 by Bernhardt Holtermann's grandson Bernhard and became known as the Holtermann Collection.

Keast Burke spent 20 years researching the negatives and realised that the photographs were not taken by Holtermann, but by Beaufoy Merlin and Charles Bayliss of the American & Australasian Photographic Company.

Merlin had begun his photographic career in Victoria in 1864 and, within a few years, had developed a unique style of visual documentation, systematically recording every building in the towns he visited. His photographs were distinctive, in that they captured groups of people casually standing outside their shops and residences. Some were owners or employees; others were just passers-by. By 1869, Merlin was operating with his young assistant Charles Bayliss as the grandiosely named American & Australasian Photographic Company. As they travelled north through NSW, they established a *carte-de-visite* library of cities, towns and residences – an image bank of the colonies, from which reproductions could be purchased.

When Merlin and Bayliss arrived in Sydney in September 1870, their advertising proclaimed that in the previous two years they had photographed 'almost every house in Melbourne, and the other towns in Victoria'. Further, they had just photographed 'all Yass, Braidwood, Queanbeyan and Goulburn, and, 800 views of Parramatta alone'.

Probably attracted by reports of a gold rush at Hill End, Merlin moved there in March 1872 and by April had taken nearly 100 images of the diggings and town, some of which were published as engravings in the *Australian Town and Country Journal*. Merlin decided to stay, and even opened a portrait studio.

Gulgong was first photographed at the end of April, and Merlin's assistant, Charles Bayliss, made trips to the alluvial goldfields of Home Rule and Canadian Lead in July 1872, before returning to record Gulgong. In August and September 1872, Merlin re-photographed Hill End and its residents, including Bernhardt Holtermann standing outside his house. When the 286 kg gold specimen known as 'Holtermann's nugget' was unearthed on 19 October 1872, Merlin and Bayliss were there to record it.



It was probably soon after this that a meeting between Holtermann and Merlin in Hill End resulted in an ambitious project to bring the colonies of Australia to world attention. In December 1872, the two announced their plans for Holtermann's great International Travelling Exposition, which would publicise the potential of their adopted country to the world through photography. Holtermann intended that the display would also include raw materials, natural produce, zoological specimens and models of machinery. As a successful migrant, he wanted to encourage others to come to Australia.

Tragically, Merlin fell ill and died in September 1873, leaving his assistant the task of documenting towns for Holtermann's exposition. Consequently, Bayliss toured Victoria the following year, but returned to Sydney in 1875 and began making giant panoramas of the city from the tower of Holtermann's mansion in St Leonards. The venture resulted in the production of the world's largest wet plate negatives and several panoramas, one measuring 10 metres long.

In 2008, plans were made by the Library to digitally scan the Holtermann Collection at high resolution and this became reality through the generous assistance of the Graham and Charlene Bradley Foundation, Simon and Catriona Mordant, Geoffrey and Rachel O'Connor, Morningstar and numerous other benefactors. The task was completed in 2012. For the first time in 140 years, it is possible to see what Beaufoy Merlin and Charles Bayliss photographed, with astonishing clarity and fidelity.

Alan Davies is the curator of *The Greatest Wonder of the World*. The exhibition is on show until 12 May. Holtermann prints can be ordered through the Library Shop.

ABOVE: AUSTRALIAN JOINT STOCK BANK, GULGONG, 1872
OPPOSITE: JAMES LEGGATT'S BUTCHER SHOP, GULGONG, 1872





Over the blue

MOUNTAINS

* WORDS Warwick Hirst

FEATURE

It is almost 200 years since Blaxland, Wentworth and Lawson crossed the mountain barrier west of Sydney.

‘On Tuesday, May 11, 1813, Mr Gregory Blaxland, Mr William Wentworth, and Lieutenant Lawson, attended by four servants, with five dogs, and four horses laden with provisions, ammunition, and other necessaries, left Mr Blaxland’s farm at the South Creek, for the purpose of endeavouring to effect a passage over the Blue Mountains, between the Western River, and the River Grose.’

So begins Blaxland’s account of possibly the most famous journey of exploration in Australian history.

Attempts had been made to find a way across the Blue Mountains ever since the arrival of the First Fleet, and those by John Wilson in 1798 and Francis Barraillier in 1802 have credible claims to success. Wilson, a former convict, got as far as the junction of the Wollondilly and Wingecarribee rivers. Later the same year, he followed the Marulan Ramp to Mount Towrang, north of Goulburn. Taking a more northerly route, Barrallier reached the Bindook Highlands, 50 km north-west of Berrima and only one hour’s march from the Great Dividing Range.

It is Blaxland, Wentworth and Lawson, nevertheless, who have been embedded in history and legend as the first Europeans to conquer the mountain barrier that girdled the infant settlement and prevented westward expansion.

Gregory Blaxland had arrived in Sydney in 1805 and taken up a grazing property at Brush Farm, Eastwood. Although he received further extensive grants of land from the government, by 1813 he perceived the need to find new pastureland for his expanding flocks and herds. He resolved to discover a way over the mountains and invited fellow graziers William Lawson and William Charles Wentworth to accompany him.

Whether or not Governor Lachlan Macquarie sanctioned the expedition is not clear. He made no reference to it either in his private journal or his despatches to England. However, Blaxland later recalled, in a letter to Sir Joseph Banks, that a few days before they set out he mentioned his intentions to Macquarie who wished them success.

BELOW: GREGORY BLAXLAND ESQ. FORMERLY OF BRUSH FARM ... UNDATED, ARTIST UNKNOWN, ML 143
OPPOSITE: A VIEW NEAR GROSE HEAD, NEW SOUTH WALES, 1809, GEORGE WILLIAM EVANS, SV / 143



The inclusion of Lawson, an officer in the NSW Veterans Company, seems to confirm Blaxland’s claim, as he would have needed Macquarie’s consent to absent himself from his military duties.

Blaxland’s plan evolved from two earlier excursions he had made into the mountains along the Warragamba River by boat and foot. From these experiences he concluded that it might be possible to cross the mountains by following the ridge which appeared to run westward between the Warragamba and Grose rivers. To assist him he sought the assistance of James Burn (or Byrne), a kangaroo hunter familiar with the mountain terrain, ‘who undertook to take the horses to the top of the first ridge’. The names of the other three ‘servants’ in the party, presumably convicts, are unknown.

After leaving Blaxland’s farm on 11 May the explorers crossed the Nepean River at Emu Ford and camped for the night at the foot of the escarpment. Next day they began the ascent into the interior. Progress was slow as they hacked their way through dense, spiky brush-wood ‘which much incommoded

the horses'. On 13 May they found a track cut and marked by a European, probably one of the earlier mountain men, William Dawes, George Bass or George Caley. That night they camped near present day Springwood 'with plenty of good grass and water'. In the morning, leaving two men to guard the horses and provisions, the others proceeded to cut a path through the thickest scrub they had yet encountered. They returned to the camp in the evening and next day 'prosecuted the same tedious operation'.

On 19 May the explorers came across a pile of stones (later named 'Caley's Repulse' by Macquarie) which they conjectured had been erected by Bass during his expedition in 1796 and marked the limit of previous European exploration. They had ended the day before 'very much tired and dispirited' but were doubtless heartened by this discovery as they believed it meant they were about to enter virgin territory.

So far they had not sighted any Aboriginal people. But on the night of 21 May the dogs ran into the bush barking violently, raising fear that they had been tracked by Aboriginal people intending to spear them by the light of their fire. The next day they reached the summit of 'the third and highest ridge' and from there they had a grand view of the settlements to the east. However, their way west and south-west was blocked by a vertical precipice plunging dramatically 'in some places 500 feet' (the Jamieson Valley). Baffled by this impasse they continued to follow the main ridge, hoping to find a way down the cliff wall.

For the next six days their path trended west and then north-west as they passed through what are now the towns of Katoomba, Blackheath and Mount Victoria. After tramping across some relatively easy heath land they encountered more difficult terrain. They reverted to their former practice of sending several men ahead to clear and mark a track for the ensuing day, even though it meant going over the same ground three times. On 26 May they spotted the fires of Aboriginal people in the valley below and estimated their numbers at about 30 men, women and children.

Late in the afternoon of 28 May the explorers 'took up their station on the edge of the precipice'. They had reached Mount York and away to the west flowed 'forest land covered with good grass'. The next day they scrambled down the mountain 'through a pass in the rock, about thirty feet wide'. So steep was



the descent that they had to unload the horses and carry their baggage themselves.

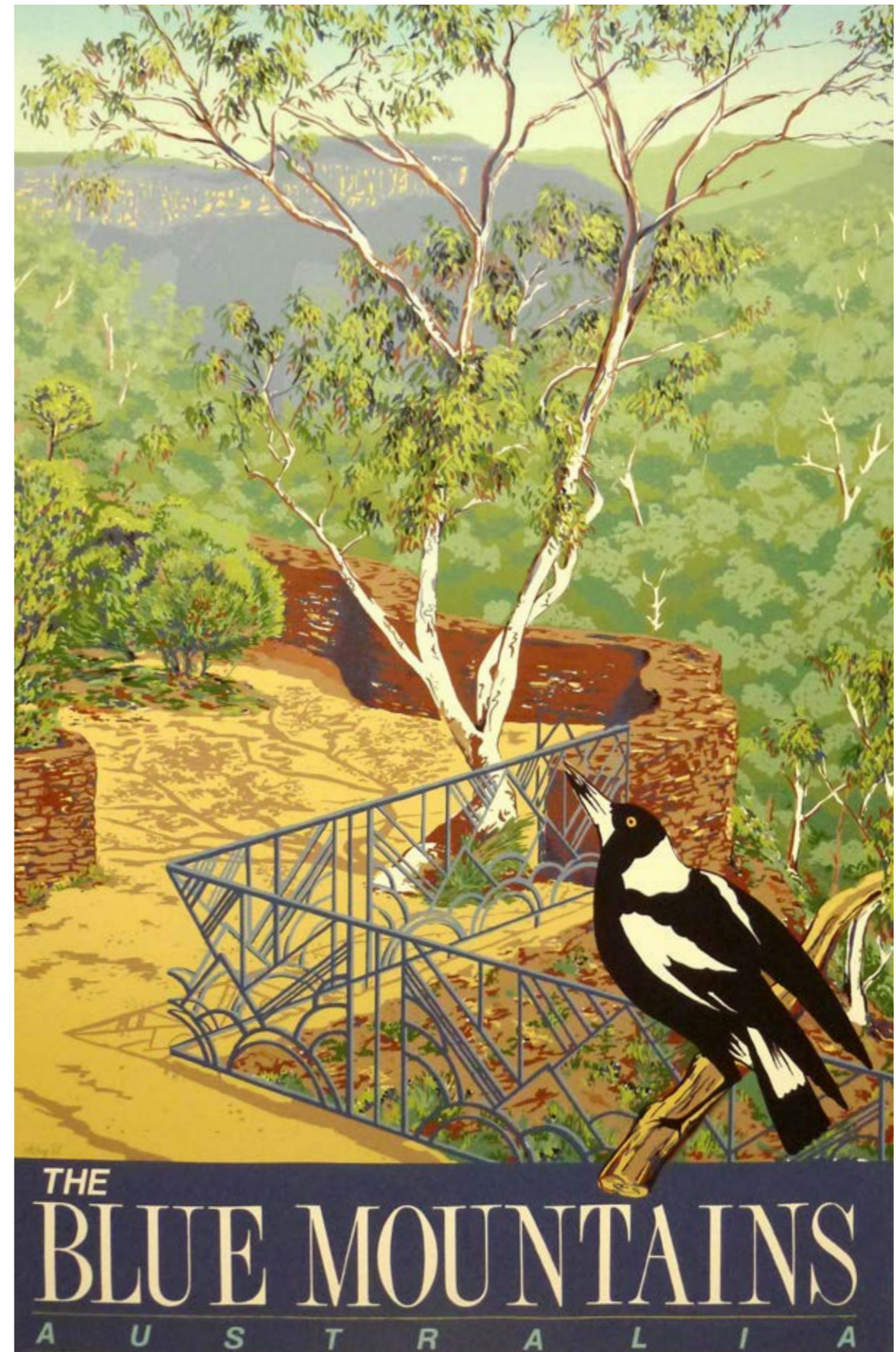
Once at the bottom they pushed on, moving through well-watered forest and open meadows, sufficient in Blaxland's estimation to support grazing for 30 years. On 31 May they reached Mount Blaxland and, having achieved their object, turned back. Their provisions were nearly expended, their clothes and shoes were in tatters and they were all suffering from bowel complaints.

On 6 June they crossed the Nepean after breakfast and arrived at Blaxland's farm 'all in good health'.

Apart from a modest announcement in the *Sydney Gazette* on 12 June, there appears to have been little public recognition of their feat. It has been suggested that this was because it was widely known that others had preceded them into the mountain fastness. It's true they had not crossed the main divide and if public applause was muted, Macquarie, for one, appreciated the significance of what they had achieved. Within six months he despatched Assistant Surveyor George William Evans to consolidate their findings and the following year commissioned William Cox to build a road over the same route.

In a Government Order of 12 February 1814 the governor formally acknowledged the three explorers 'for their enterprising and arduous exertions ... in the month of May last, when they effected a passage over the Blue Mountains' and rewarded each of them with a grant of 1000 acres in the newly discovered country.

Warwick Hirst is a former State Library Curator of Manuscripts. Objects relating to the Blue Mountains will be in the Amaze Gallery from mid-May.



LEFT: *THE BLUE MOUNTAINS, AUSTRALIA* [MAGPIE'S VIEW, EVERGLADES GARDENS, LEURA] FROM *BLUE MOUNTAINS WONDERLAND* SERIES, MALCOLM KING, 1988, PXD 585 NO. 2
 OPPOSITE PAGE LEFT: *WILLIAM LAWSON*, C. 1840S, ARTIST UNKNOWN, MIN 63
 OPPOSITE PAGE RIGHT: *WILLIAM CHARLES WENTWORTH*, 1872, JAMES ANDERSON ML 411



Archives of AQUARIUS

In May 1973, a music and alternative lifestyle festival changed the town of Nimbin – and the lives of many of its attendees – forever.

Australia's participation in the Vietnam War sparked a lively protest movement. The protesters were generally young, middle-class and well-educated, many of them studying at universities. They questioned not only the war, but also other issues of the day including urban development, suburban life and Australia's economic and political systems.

A focal point for political activism was the Australian Union of Students, with its Aquarius Foundation committed to exploring and promoting alternative lifestyles. The foundation had hosted the Aquarius Festival of University Arts in Canberra in 1971, and two years later organisers Graeme Dunstan and Johnny Allen decided to take the festival into rural NSW.

Zeroing in on the north coast, already the scene of a few small alternative communities, Dunstan and Allen chose the town of Nimbin. Once a thriving dairy region, by the early 1970s Nimbin had been hit hard by a decline in the industry. The Aquarius organisers saw this as an opportunity to 'recycle a town'. Nimbin policeman Bob Marsh was unable to attend the public meeting held in January 1973, but sent his thoughts via a typed statement: 'Here sitting in our lap we have at arms' grasp the opportunity to put our village on the map and to reap unheard of publicity and economic stimulus to our ailing community.' The people of Nimbin agreed.

Between 5000 and 10,000 people flocked to the Aquarius Festival between 12 and 22 May 1973. While it is frequently compared with New York's legendary Woodstock Festival of 1969, the music at Nimbin was of a gentler nature. Much of it was folk, played by artists such as the Larrikins and Paul Joseph. The festival also exposed its audience to exotic sounds from around the globe, including the White Company, Indian street musicians the Bauls of Bengal and legendary African jazz pianist Dollar

Brand. There was also an emphasis on radical theatre and performance art, and French tightrope artist Philippe Petit wowed festival-goers with his spontaneous feats. A leaflet proudly proclaimed, 'This concert has no programme', and perhaps this is why no complete list of Aquarius performers exists.

Much more than a music festival, Aquarius was an opportunity to sample unconventional ways of life. Alternative health practices such as vegetarian cookery, yoga, saunas and healing massage were popular, and participants attempted to live sustainably and communally for 10 days. Clothing was optional.

The festival made a permanent mark on the lives of many Aquarians. Some decided to stay on and to join communes – or to create new ones – in Nimbin and in the surrounding districts. Others took Aquarian ideas and ideals home with them, and incorporated them into their lives in the 'straight' world. After the Aquarius Festival, Nimbin became a focal point for alternative lifestyles in NSW, and remains so 40 years on.

ANDY CARR
Original Materials

RAINBOW ARCHIVES

Initiated in 1985 by Pip Wilson, former editor of *Simply Living* magazine, the State Library's Rainbow Archives are a growing collection of letters, diaries, leaflets, magazines and audiovisual materials that tell of protest, dissent, and the search for more harmonious ways of life. If you have any material that may be suitable for the Rainbow Archives, please contact our Head of Manuscripts, Dr Tracy Bradford.

SELECTION OF MATERIAL FROM THE RAINBOW ARCHIVES (MLMSS 5057 ADD-ON 1970, BOX 17) AND EARTH GARDEN PAPERS (MLMSS 8168)

SELECTION OF MATERIAL FROM THE RAINBOW ARCHIVES (MLMSS 5057 ADD-ON 1970, BOX 17) AND EARTH GARDEN PAPERS (MLMSS 8168)



The Dixson **LEGACY**

* WORDS Paul Brunton

FEATURE

An intelligent and passionate collector, Sir William Dixson was modest in words but ambitious in his vision for the Library.

In the portico of the Mitchell Library, near the bronze entrance doors, is a brief inscription in the sandstone: 'These doors were given by William Dixson in honour of David Scott Mitchell'.



The doors are only one of a number of adornments to the building paid for by Dixson, and these gifts were only a small part of his total benefaction to the State Library. The inscription, though, is revealing of the man. He honoured his predecessor, whom he was proud to acknowledge. Confident himself, and clear about his own mission, he had no need to pretend that history began with him. Years before, he had acknowledged publicly the inspiration provided by Mitchell, who had assembled his own collection with, in Dixson's words, 'loving care and splendid vision', a tribute equally applicable to Dixson.

This attitude bespeaks an underlying humility, as is glimpsed in the wording of the inscription. Dixson was already a knight of the realm when it was carved, but his title is not given. To do so would overshadow Mitchell.

William Dixson, who was born in Sydney on 18 April 1870, came from a family of philanthropists. Both his father, Sir Hugh, and his mother, Dame Emma, were noted for generosity and public spiritedness over a long period. But they were not, as far as is known, book collectors as David Scott Mitchell's parents had been.

William was a younger son and joined the family firm of tobacco manufacturers, Dixson & Sons Limited, as a director at the age of 29 after returning from his ancestral Scotland where he had qualified as an engineer. Tobacco was the source of his immense wealth; as coal was the source of Mitchell's.

We know very little about his period in Scotland between the ages of 19 and 26. It must have been significant if not crucial. What we do know is that almost as soon as he returned to Sydney in 1896 he started buying books, pictures, manuscripts and maps in a serious and intelligent way, and expending quite large sums of money on them.

'For some years I had been gathering rare books and manuscripts for use in my own historical researches,' he wrote in 1929, 'and when I learned that the terms of Mr Mitchell's will did not permit of the Trustees spending any part of the endowment's income on pictures, I decided to give special attention to them.'

SIR WILLIAM DIXSON, C. 1930-39, DL PE 276

OPPOSITE: *MORNING AT THE 'HEADS' OF PORT JACKSON OR THE PILOT'S LOOK-OUT*, 1850
OIL PAINTING, GEORGE EDWARDS PEACOCK
DG 204



While this is broadly true, there is evidence that Dixson was collecting slightly more than was necessary for his historical research. He was spending a lot on pictures long before he knew the conditions of Mitchell's will, which he probably did not discover until he returned from an overseas holiday in 1908.

For example, in 1901 he spent £2118 at one bookseller alone; at that time you could have acquired three villas at Strathfield for the same amount. This expenditure included 21 sketches by Conrad Martens, a 1598 edition of Linschoten's voyages to the East and West Indies for which he paid a substantial £40, and *Rules & Regulations ... of the Bank of New South Wales*, 1817, for which he paid £12/10. It remains the only known copy. In 1903, he paid a staggering £85 for two views by convict artist John Eyre, as well as pencil drawings and watercolours by ST Gill for £20. In 1900, he purchased one of the great glories of his collection, the 1532 edition of Chaucer's works, for £60.

He collected in the same area as Mitchell did — Australia and the south-west Pacific — as well as some of the landmark books of European literature. While his printed books are largely duplicated in the Mitchell Library, they are notable for their condition. They are in original covers or bindings or in specially designed fine bindings. The collection is also rich in association copies such as the collection of James Cook's voyages presented by Cook himself to his great teacher and mentor, John Walker of Whitby. Australiana association copies do not come much better than that.

Dixson worked with a breathtaking rapidity. By 1919, just 12 years after Mitchell died and 23 years after he returned from Scotland, he had assembled the pre-eminent private collection in his field, including a collection of pictures of such distinction they could be used to pressure the government to extend the Library building. In that year, he offered to place some of these pictures — including portraits

of Cook, Phillip, Macquarie and Lord Sydney — in the Library if the government would build the necessary extension. Dixson's offer was not actually declined. It was simply ignored. With great magnanimity, not to say forbearance, he made a more generous offer five years later.

He not only offered the immediate donation of a larger collection of pictures than he had in 1919, but also promised to bequeath his entire collection, which was housed at his home in Killara. This offer was accepted and in 1929 the newly constructed William Dixson Gallery was opened and, over the succeeding years, enriched with further donations by Dixson.

Dixson continued to collect and continued his involvement with the Library. He took a keen interest during the 1930s in the plans to complete the main portion of the Public Library building, now the Mitchell wing, which was opened in 1942. In addition to the bronze doors, he donated the three magnificent Chaucer stained glass windows and the bronze relief of Mitchell in the Mitchell Library Reading Room, the chandelier in the Shakespeare Room, and the bronze doors on the southern facade featuring early printers.

In 1951, he donated £15,000, the income to be used for the purchase of pictures. He died on 17 August 1952 aged 82. He left his entire collection to the Library, as he had promised almost 30 years before. The Dixson Library opened in 1959.

Dixson was a researcher as well as a collector. He published on early colonial artists, was a Fellow of the Royal Australian Historical Society, translated from French a number of manuscripts and printed works on Australian history, and produced indexes and other bibliographical aids at a time when these were sparse indeed. It was pioneering work.

Perhaps then it is no surprise to learn that he also bequeathed investments, valued then at around £115,000, to enable primary sources to be made more accessible. The income from these investments was to be used for printing manuscripts in facsimile or transcript, translating manuscripts into English and reprinting scarce books of Australian or Pacific interest. He would have loved the digital library.

Paul Brunton is Emeritus Curator of the State Library. A display marking 60 years since Sir William Dixson's bequest, *A Passion for Collecting*, is on show from April. Items from his collection can be seen in the Amaze Gallery.



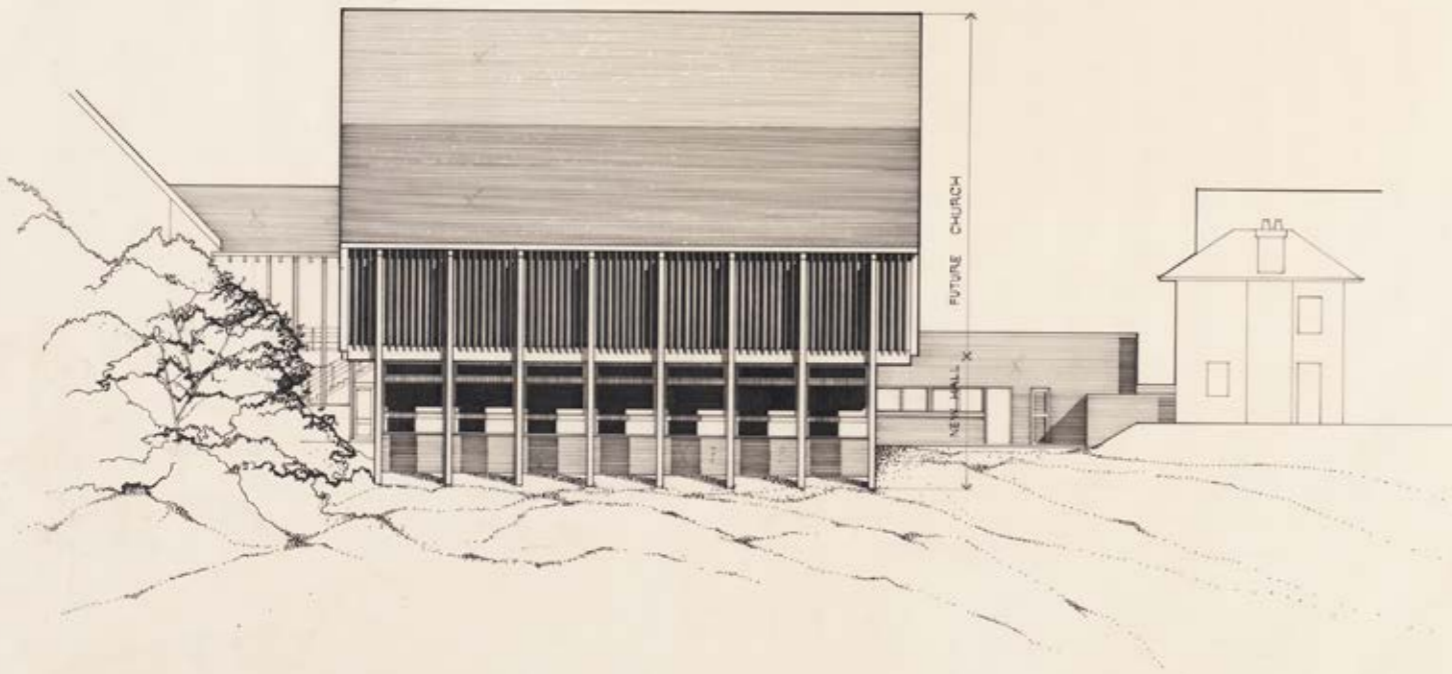
ABOVE: SPERM WHALE TEETH SCRIMSHAW, EARLY 1800S, DR 40
OPPOSITE: ROYAL SEAL OF KING HENRY IV OF ENGLAND, 1399-1413, DR 70

OPPOSITE: AUTHOR MICHAEL BOGLE EXAMINES A DUNPHY SKETCH IN THE LIBRARY'S STACK, PHOTO BY HAMILTON CHURTON
 ARCHITECTURAL DRAWINGS ARE BY MILO DUNPHY, PXD 1185, PRESENTED BY GEOFF AND DEN ROBIN IN 2006, REPRODUCED COURTESY OF GUY DUNPHY
 ST GILES, GREENWICH, 1961-70 (UNBUILT PROJECT), FOLDER 28



SACRED PLANS OF MILO DUNPHY

* WORDS Michael Bogle



Environmental campaigner Milo Dunphy brought an equal passion to his architectural practice.

Milo Dunphy (1929–1996) is fondly recalled by many for waging total war on those he identified as environmental despoilers. As the Total Environmental Centre's inaugural director from 1972, his campaigns drew such establishment figures as Neville Wran, Jill Hickson Wran and Bob Carr into arduous bushwalks which led to political alliances that advanced the environmental movement.

Dunphy's career as an architect is less celebrated, and the recently catalogued collection of many of his surviving drawings provides considerable insight into his creativity and drawing skills. While Peter Meredith's candid 1996 biography of Milo and his father Myles, *Myles and Milo*, exposed Milo's impetuous approach to personal relationships and environmental campaigns, his expressive pastel crayon drawings reveal another outlet for his passions.

Milo studied architecture at the Sydney Technical College from 1947 to 1952 and, like most of his fellow students, worked for architectural firms by day and attended school at night. His father Myles (1891–1985) had also been a student and then a much-admired lecturer at the 'Tech'. Myles began the family tradition of environmental activism as well as forming one of the nation's earliest bushwalking clubs.

Milo's family was active in the Methodist (now Uniting) Church and Meredith makes much of Milo's involvement with the Mortdale Methodist Church, where he taught Sunday school and acted as honorary architect. His connection with the Methodists was a blessing for his architectural practice, and his earliest commissions were for their churches at Oatley and Caringbah (1956) and a year later at South Hurstville and Whitebridge (1957).

In 1957, Dunphy began a series of articles on church architecture in *The Methodist*, the church's official magazine. His first article in March shook the foundation stones of the persistent twentieth century Gothic Revival style in Australian church architecture.

'Our conception of church building is that of the medieval era,' he writes. Attacking church architecture with brutal adjectives such as 'catatonic' and 'fake', Milo argues that modern architecture can harness advances in materials and engineering to create 'a great architecture to serve [a] great faith'.

His advice in the following issue may have surprised *The Methodist's* readers: 'the church has to accept the fact that it is a competitor for the attention of the man in the street with the hotel, the club and the cinema'. A church, he insists, 'must be lighter and more interesting in form, colour and materials. The art of landscape design must be revived. The church must be thought of as a spiritual community centre and planned accordingly.'

Having established a philosophical platform for his church work in 1957, he formed a partnership with the architect Bruce Loder in the same year. Milo had met Loder in 1953 when he was part of a bushwalking party in the Snowy Ranges. When they met again in a planning course at Sydney University, their partnership was born.

'Caringbah [Methodist Church] was our partnership's first commission, and was, in fact, the impetus for the formation of the Loder and Dunphy practice,' Loder recalled in a 2009 letter to Hector Abrahams (now in the Australian Institute of Architects files). 'Milo had the contact, I had the car (Beetle) and a small sum of money in the bank and, voila, a cupboard-sized room on the top floor of Optometry House in Elizabeth Street ... The design [for Caringbah] was entirely Milo's.'

As Dunphy had promised, their practice harnessed modernism for sacred and secular buildings and explored the use of reinforced concrete and building forms seldom seen outside Europe. Loder and Dunphy's designs for the Peakhurst Bowling Club (1958) was one of their earliest commissions outside the church. One can scarcely imagine the bowling

club's trustees nodding over drawings of five circular, domed-roofed buildings in concrete, sandstone and glass hovering on masonry plinths over their bowling greens. In 1958, only the architect Peter Muller's fabled domed house in Pittwater could display such feats of the imagination. Ultimately, Peakhurst adopted only a portion of the Loder and Dunphy scheme.

In the 1950s, the two architects were early adaptors of pre-cast reinforced concrete panels, and they put techniques such as push-up arches and pleated-appearance concrete slabs into St Andrews Presbyterian Church at Gosford, completed in 1959 and since demolished. This gave their ecclesiastical work an unprecedented appearance. The eighteenth century founder of the Methodist Church, the British evangelist John Wesley, had been drawn to the informality of open-air preaching and saw the founding of 'chapels' as an alternative to forbidding church structures. Loder and Dunphy's development of church interiors drew on Wesleyan simplicity to develop an interior architecture reliant on unusual natural lighting effects, direct engagement with the landscape and dramatic auditoria.

Much of the landscape work associated with the Loder and Dunphy commissions can be attributed to Bruce Loder, who later studied landscape architecture at the University of NSW in the mid-1960s. The architectural drawing collection shows that the practice began to take on more landscape work after 1965. When the partnership was abandoned in 1968, Loder left the practice to take up a position as chief design officer with the NSW Parks and Wildlife Service.

Dunphy soon formed a new partnership known as Dunphy, Bell and Associates. An early secular commission for the firm became one of Sydney Harbour's greatest eyesores, the 'Captain Cook Floating Restaurant' (1969). Many of Milo Dunphy's admirers will be surprised to find that his firm designed the much-derided 'Grub Tub' that sailed under a number of flags including 'Flanagan's Afloat'

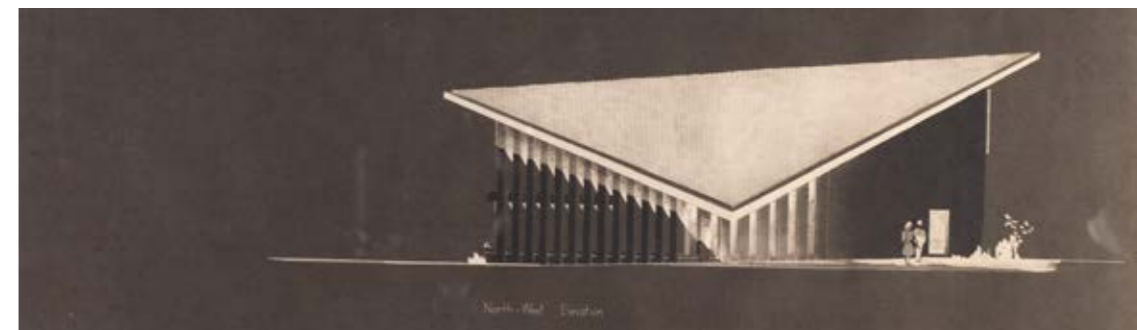
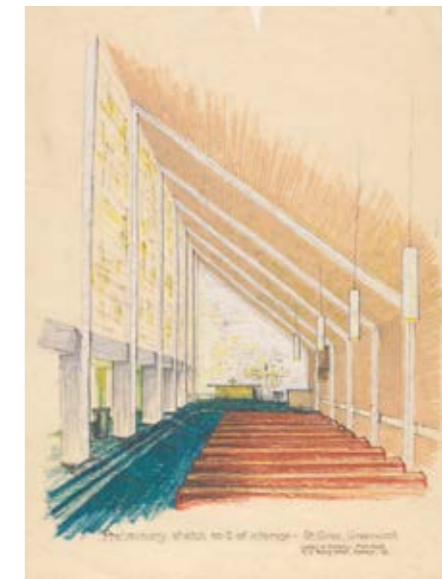
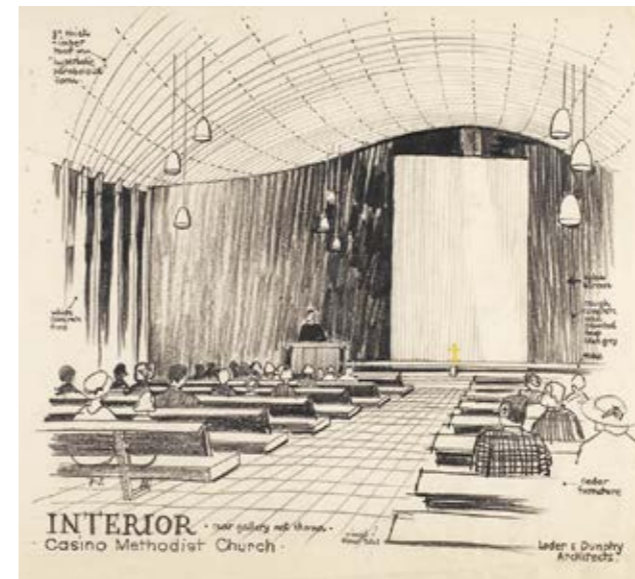
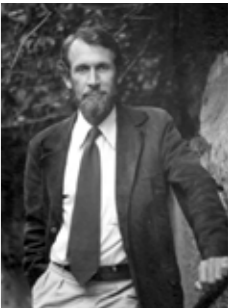


and the 'Imperial Peking Floating Restaurant'. The floating restaurant was later marooned in Rose Bay where it provoked broadsides from Woollahra Council until it was towed to obscurity a few years ago.

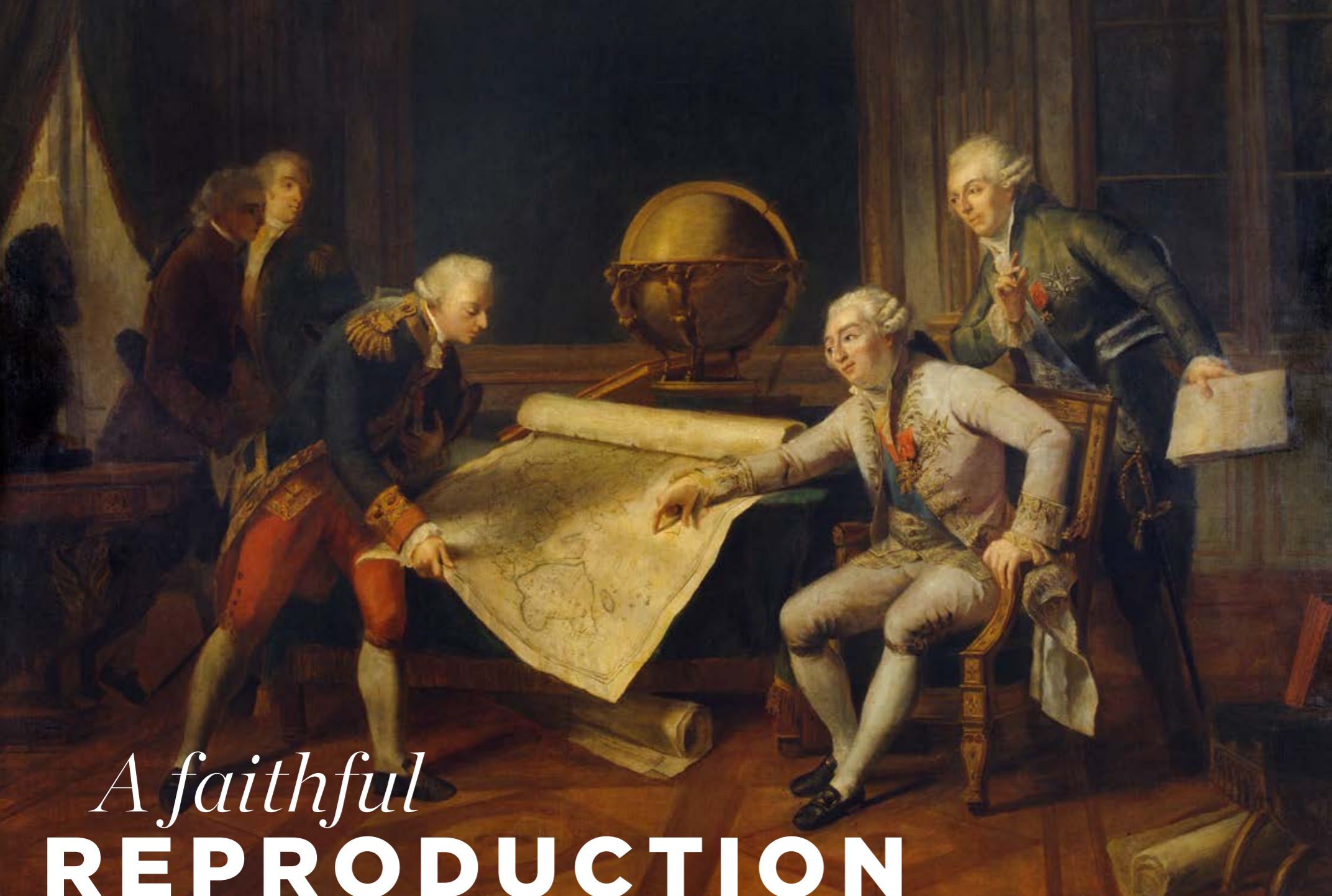
Reborn as Dunphy, Bell and Partners, the practice moved to the Argyle Centre in The Rocks in 1970. Peter Meredith describes the Dunphy practice as 'chaotic' during this period due to Milo's increasing environmental commitments. After 1970, according to Meredith, he gave himself over to politics. When Bryce Mortlock, the President of the NSW Royal Australian Institute of Architects (now AIA) officially opened the Total Environment Centre in 1972, Milo Dunphy was the director. Bell and Partners continued until 1985 when the practice was closed.

A survey of the drawings of the sacred and secular work of the Loder and Dunphy practice illustrates an architecture that strived for what the architectural critic Harry Margalit has called 'authenticity and spirituality' in mid-20th century Sydney. While Milo Dunphy's career is rarely framed within the Wesleyan tradition, he established his philosophy of sacred architecture in *The Methodist* in 1957 and spent the remainder of his life serving those principles through word and deed.

Michael Bogle is a historian working in the field of design and architecture.



CLOCKWISE FROM TOP LEFT:
PEAKHURST BOWLING CLUB, 1958 (INCOMPLETE), FOLDER 10
MILO DUNPHY, PHOTO COURTESY OF GUY DUNPHY
ST GILES, GREENWICH, 1961-70 (UNBUILT PROJECT), FOLDER 28
CASINO METHODIST CHURCH ELEVATION AND INTERIOR SKETCH, 1959-61, FOLDER 18

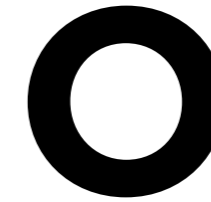


A faithful REPRODUCTION

Destined for another institution, a reproduction of 'the famous La Pérouse picture' found its way to the Mitchell Library in 1912.

* WORDS Stewart Reed

LOUIS XVI GIVING FINAL INSTRUCTIONS TO THE COMTE DE LA PÉROUSE, 1785, 1911, EDOUARD NUEL, COPIED FROM A PAINTING BY NICOLAS-ANDRÉ MONSIAU, ML 39



A prominent display in last year's *Napoleon: Revolution to Empire* exhibition at the National Gallery of Victoria was Nicolas-André Monsiau's *Louis XVI Giving Final Instructions to the Comte de la Pérouse*. The oil painting, completed in 1817, was on loan from the Palace of Versailles.

What few visitors would have known is that the State Library of NSW has held another version of this painting for just over a century.

The man responsible for obtaining the La Pérouse painting intended it for a different institution. He is immortalised on a plaque in the Mitchell Library vestibule, which states: 'The Mitchell Library portion of this building was commenced in 1906 when the Hon. Sir Joseph Carruthers ... was Premier'.

As well as being Premier from 1904 to 1907, Sir Joseph Carruthers held many offices during his lifetime. These include Chairman of Cook's Landing Place at Kurnell, President of the NSW Cricket Association, and Trustee of the Art Gallery of NSW. Perhaps as a consequence, his attendance at Gallery meetings was so infrequent that his seat was declared vacant by the Gallery in 1903. He was soon reinstated by Parliament, but attended less than 10 per cent of meetings held during his 33-year tenure.

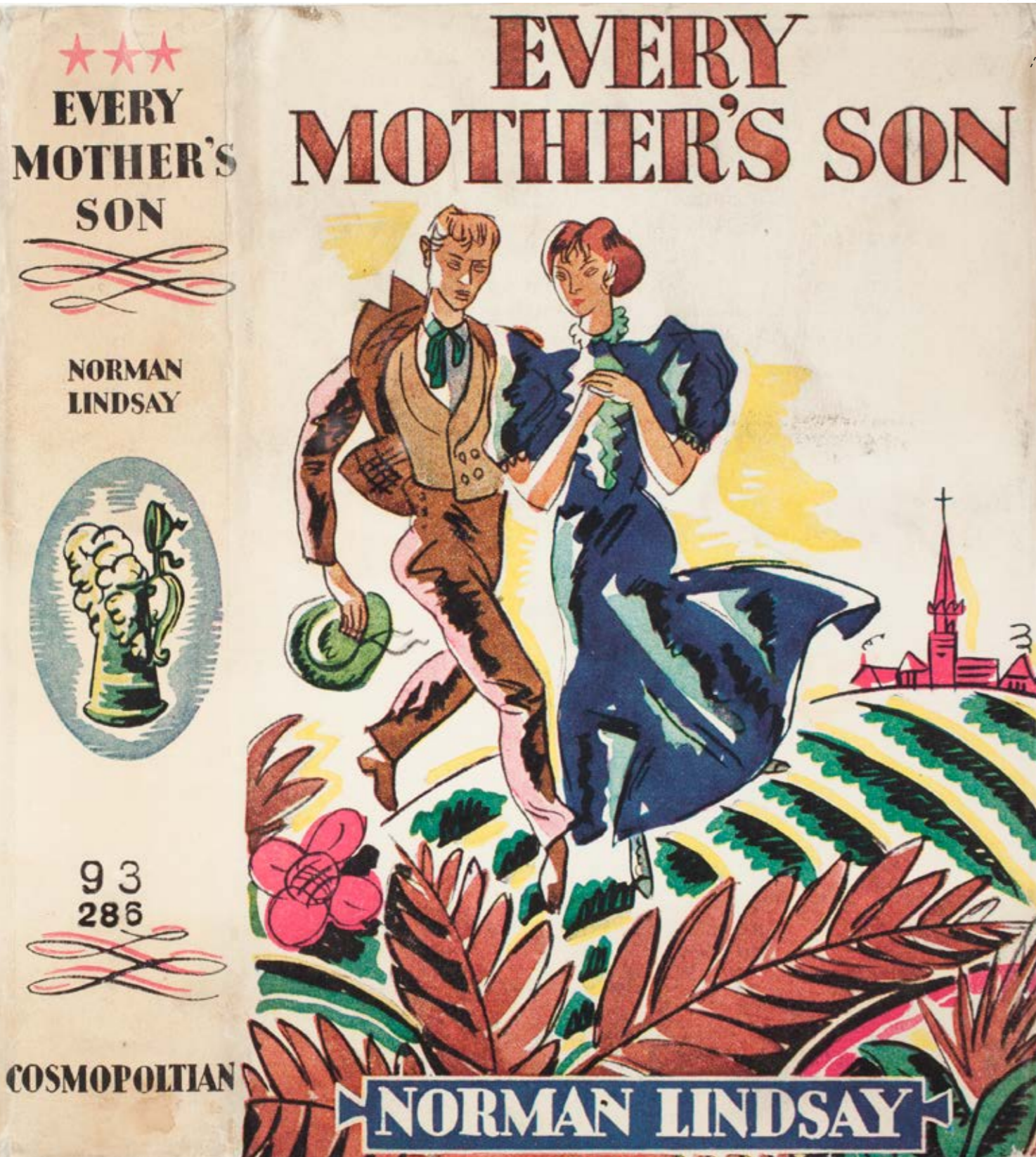
After returning from his appointment as NSW Commissioner for the 1908 Franco-British Exhibition in London, Sir Joseph suggested at a meeting of the Gallery's board in September 1908 that 'NSW should request a loan of the famous La Pérouse picture'. A request was made to the French consul in Sydney via the Premier's office. Gallery minutes from May 1910 record that the French Government would not lend the painting and normally did not permit copies to be made, but were 'in this special case, prepared to have a reproduction made by a competent artist'.

The Gallery's London agent, F Graham Lloyd, was asked to broker an agreement with the French Government. Lloyd met their Consul-General in London in October and was told it could take over a year before the copy could be started as it would need to go through the Ministries of Foreign Affairs, Finance and Beaux-Arts. Since the French government would appoint Edouard Nuel to paint the copy, the Consul-General advised Lloyd to approach Nuel directly to save time. Lloyd did and agreed a price of £25.

In February 1911, Nuel reported that the painting was nearing completion. Lloyd arranged for noted Parisian art critic Marius Vachon to inspect the work. 'I certify that the copy is a faithful reproduction of the original,' Vachon reported, '... with all its qualities and also with all its faults.'

By the time the Gallery received the painting, in July 1911, it had started to redefine the scope of its collection and move works considered to have more historical interest than artistic merit to other institutions in Sydney. In June 1912, the Trustees decided to transfer the painting to the Mitchell Library where it has resided for 100 years. Sir Joseph was not present at this meeting.

Stewart Reed teaches about visual arts at the University of Sydney Centre for Continuing Education. He recently gave a talk on May Gibbs' comic strips as part of the Library's Scholarly Musings series.



NORMAN LINDSAY, *EVERY MOTHER'S SON*
NEW YORK: COSMOPOLITAN
BOOK CORPORATION, 1930, DL 93/286

OPPOSITE (L TO R):
GB BARTON, *THE TRUE STORY
OF MARGARET CATCHPOLE*
SYDNEY: CORNSTALK, 1924, JACKET
ILLUSTRATED BY PERCY LINDSAY, 92/631

CJ DENNIS, *ROUNDABOUT*
SYDNEY: ANGUS & ROBERTSON, 1935
PREVIOUSLY PUBLISHED AS A BOOK
FOR KIDS, DL 93/52
THOMAS DUNBABIN, *SLAVERS
OF THE SOUTH SEAS*, SYDNEY:
ANGUS & ROBERTSON, 1935, DL 455

JACKET *files*

Publishing history is preserved in the Mitchell Library's collection of book jackets.

One of few libraries to keep a separate collection of book jackets, the Mitchell Library holds 24,000 jackets from Australian books published since 1880.

Staff remove the jackets of all books received by the Library in order to prevent damage or loss. They mark the jackets in pencil with the year and author, and place them in archival boxes for preservation in our offsite store.

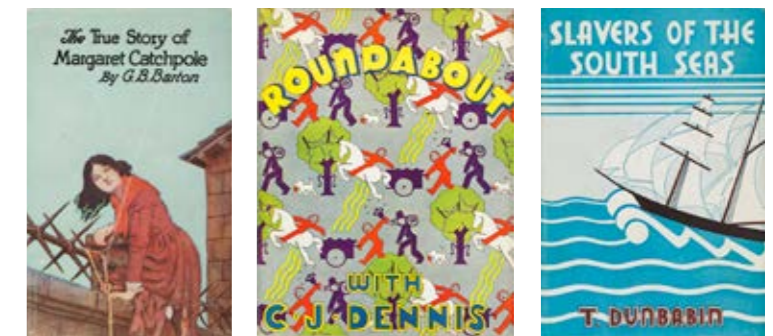
According to publishing historian G Thomas Tanselle, book jackets have been used since the early part of the nineteenth century to protect the publisher's binding. Few early examples exist and those that do are generally plain with little more than the name of the author, printer and publisher.

In the 1890s book jackets began to carry more interesting information not available elsewhere in the book. Advertisements on the back for other titles and series became common and the use of the 'blurb' – favourable comments about the book or its author – took hold.

For a long time jackets were dismissed by bibliographers and book collectors as not worthy of serious attention. This little ditty quoted by Tanselle in *Book-jackets* (2011) reflects the sentiment perfectly:

This outer wrap is only meant
To keep my coat from detriment
Please take it off and let me show
The better one I wear below

According to Tanselle, libraries and museums with significant collections of jackets are the Gutenberg Museum in Mainz, the British Library, the Library of Congress, the Metropolitan Museum,



the Fogg Art Museum at Harvard, and the V&A. He makes the point that jackets are more likely to be retained when large private collections are acquired intact rather than when books are acquired individually. This is the case for books in our Dixon Library, which still have their original dust jackets.

Book jackets are an important part of publishing history. In addition to their artistic value – which reflects the period and the publisher's house style – jackets may be the work of a significant artist or designer. They often carry information not reproduced in the book. The jacket may be the only source of biographical information about less well-known authors, and the photograph on the flap may not be available elsewhere.

Jackets in the Mitchell Library Book Jacket Collection are flagged by a note in the catalogue record – 'jacket filed'. Anyone wishing to examine a jacket can ask for it to be retrieved from offsite storage.

SUSANNE MOIR
Collection Services

new acquisition



A generous donation has made it possible for the Library to acquire a rare volume containing the first appearance in print of the Macrobian world map.

Macrobius' *Commentari in Somnium Scipionis* was printed in 1483, less than 30 years after the first Gutenberg Bible.

The text is a commentary on part of a work by the Roman philosopher Cicero (103–43 BC). Cicero recounts a fictional dream of a Roman general, The Dream of Scipio (*Somnium Scipionis*). In the dream, the general is guided through philosophical discourses centring on the relationship of the location of Rome to the Earth, and further afield to the Milky Way. The commentary portrays how the ancient Greeks and Romans believed the cosmos was arranged, before the emergence of modern science, and includes a description of a vast southern continent on Earth.

About 500 years later, Ambrosius Aurelius Theodosius Macrobius was one of a select band of Roman scholars who preserved and interpreted classical philosophy and science. His works were central to the intellectual development of the West for many centuries, and *Commentari in Somnium Scipionis* is among his most important translations.

Arguably the most influential of all pre-Renaissance views of the world, the Macrobian world map presents an antipodean, southern continent, indicating a very hot region (*perusta*) to the north and a cold region (*frigida*) below. The woodcut shows a globe split in two — Europe and the balancing Antipodes — surrounded by ocean at the edges. The image had originally survived by manuscript transmission from the fifth century and is the first printed map to show the currents of the ocean.

This beautiful copy is from the Earl of Sunderland's library and displays the gilt arms of the Duke of Marlborough on the cover. The Sunderland or Blenheim Library, which was particularly strong in early printed books, was formed by Charles Spencer, third earl of Sunderland (1674–1722). The Library was moved in 1749 to Blenheim Palace and dispersed through a series of auctions beginning in 1881.

The State Library Foundation gratefully acknowledges the donor for their significant contribution to the Library's pre-eminent collection on the European search for the great southern continent.

ALEXANDER SUSSMAN
Collection Services



THIS PAGE & OPPOSITE:
AMBROSIUS AURELIUS
THEODOSIUS MACROBIUS,
*COMMENTARI IN SOMNIUM
SCIPIONIS*, 1483, MRB/Q95

discover/collections

Shipboard life

Shipboard: The 19th Century Emigrant Experience is the latest addition to Discover Collections on the Library's website. With the generous support of the late Robert John Pritchard, Shipboard brings together digitised images from the Library's collections to capture the experience of the long sea voyage to Australia from the United Kingdom.

During the nineteenth century, over one million migrants made the momentous decision to leave their homes and travel to Australia. The Library holds a rich selection of material, including journals, diaries, letters and shipboard newspapers, recording the personal journeys of these migrants. The online collection will be of great use to historians, family history enthusiasts and students, regardless of location.

Scenes of daily life onboard an emigrant ship emerge through shipboard newspapers such as the *Massilia Gazette* and *Zealandia Free Press*. Written by passengers during the voyage, shipboard newspapers record ship activities and onboard entertainment, as well as local news including births and deaths, travel tips, and gossip. Many include passenger lists and names of emigrants who performed in shipboard concerts and sporting matches.

The conditions experienced by different classes of migrants on nineteenth century emigrant ships are captured first-hand in shipboard diaries and journals. The voyages of cabin class passengers, described in diaries like *Our Voyage to Australia* by 'WSM' or the journal of Arthur Wilcox Manning, differ greatly from the accounts of steerage passengers who wrote for *Zealandia Free Press*. Another point of view emerges in Fanny Shorter's diary, written on the *SS Duke of Buccleuch*, in which she describes being fenced off with other single women.



Artworks in the Library's collection bring these shipboard experiences to life. Thomas Warre Harriott sketched a number of his fellow passengers and crew during his journey on the barque *Mary Harrison*. Harriott's sketchbook captures the *Gymnastics of Dressing*, illustrating the difficulties of performing everyday tasks such as dressing, washing, putting on boots, and brushing hair, in a confined cabin space on a rolling ship.

For researchers and students interested in the history of emigration from the UK during this time, the collection of emigration ephemera (including proclamations and ship tickets) provides valuable insight into daily life and conditions onboard nineteenth century emigrant ships.

The online collection capturing these emigrants' stories is available now.

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

ABOVE: CABIN SCENE, TIME 9 A.M.: ABOARD THE *WM JARDINE*, 31 OCTOBER 1844, JAMES GOULD MEDLAND, PXC 287 F. 16

BELOW: THORNBURY FAMILY ON DECK OF SHIP, CITY OF ADELAIDE, 1881, NATHANIEL HENRY THORNBURY, SV / 6

Advance the future of one of the world's greatest libraries



SUSAN HUNT

If you're passionate about supporting the Library, the Foundation offers a range of opportunities to make a donation, offer a gift or partner with us. Your individual or corporate support is greatly needed to help us acquire, preserve and share unique materials, host engaging exhibitions and events, and offer inspiring cultural and educational programs.

Since it was established in 1989, the Foundation has contributed significantly to the Library. It has been instrumental in helping the Library share Australia's history with the community, particularly through the creation of online stories.

There are many ways you can help support our work such as donating to our Custodian or Library Visionaries

programs; sponsoring an exhibition, award or fellowship; including the Library in your will; joining the Friends; or donating your time by becoming a volunteer.

There are different levels of support and various forms of recognition, including acknowledgement in the annual report and *SL* magazine, and, for major donors, an invitation to have your name on the honour board.

All donations are tax deductible.

CONTACT THE STATE LIBRARY OF NSW FOUNDATION:

Susan Hunt, Executive Director
Phone: (02) 9273 1529

Kay Payne, Partnership Manager
Phone: (02) 9273 1517

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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



NAN MANEFIELD, HELENA POROPAT AND LESLEY RANSLEY, AT THE FRIENDS CHRISTMAS PARTY

Friends celebrating

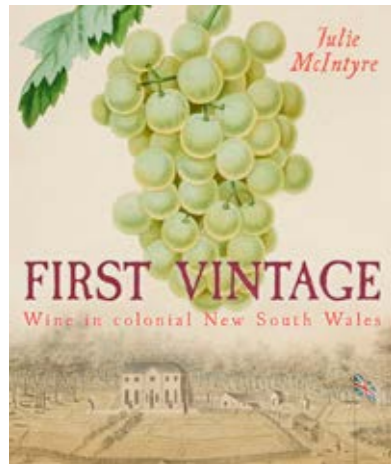
One hundred Friends gathered on 12 December for a concert of traditional carols and Christmas songs performed by the University of NSW's Burgundian Consort. Singing a cappella, these eight angels transported us into the spirit of Christmas with their magnificent harmonies. Afterwards Friends enjoyed lucky door prizes and a festive high tea.



SUSANNAH FULLERTON

For the diary

To mark the 200th anniversary of Jane Austen's *Pride and Prejudice*, Friends can look forward to a lecture by Susannah Fullerton on this much-loved novel on 24 July. And in October, following on from the success of the *Remarkable Victorian Women Writers* lecture series in 2012, Susannah returns to the State Library to speak to Friends and their guests on *Remarkable Victorian Male Writers: Dickens, Thackeray and Trollope*. Booking details will follow closer to the date.



First Vintage

First Vintage, a new book by Friend of the Library Julie McIntyre, explores the forgotten history of the early Australian wine industry. It reveals the people who dreamed of making Australia a wine-drinking country, beginning with vine cuttings brought to Australia on the First Fleet and

planted in Governor Arthur Phillip's garden at Circular Quay.

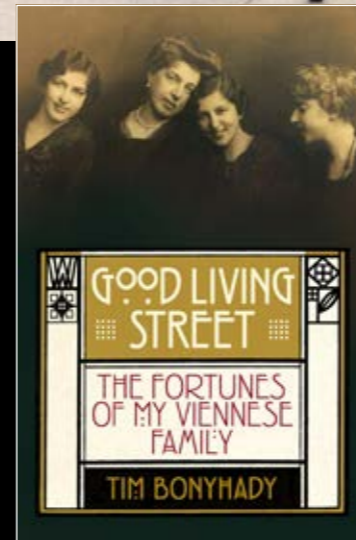
First Vintage draws significantly on materials held in the Mitchell Library and is available in the Library Shop (Friends receive a 10 per cent discount).

Library insights

Gain valuable skills this year at one of the Library's introductory seminars or workshops. 'Where Do I Start?' introduces the Library's services and computers. 'Family History Research' arms you with skills on how to use our fabulous family history resources. 'Social Networking for Beginners' will have you Tweeting and Facebooking before you know it. There are also sessions offering insights into the Library's collections, and aspects of preservation. See the full and varied program on our website or in *What's On*.

YOU CAN JOIN
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OR CONTACT
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State Library of NSW Foundation
Macquarie Street
Sydney NSW 2000
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01 WINNERS OF 2012 NSW PREMIER'S LITERARY AWARDS & HISTORY AWARDS, WITH THE STATE LIBRARIAN & MINISTERS, FROM LEFT TO RIGHT: ALEX BYRNE, TIM BONYHADY, PHILLIP ULMAN, CHRISTOPHER SAUNDERS (ACCEPTING FOR VANESSA BATES), JOANNA MURRAY-SMITH, PENNI RUSSON, PETER DUNCAN, THE HON. GEORGE SOURIS MP, CATHERINE FREYNE, KATE CONSTABLE, THE HON. GREG PEARCE MLC, STEPHANIE OWEN REEDER, GAIL JONES, DEBORAH BECK, GIG RYAN, RUSSELL MCGREGOR, & MARK MCKENNA, MITCHELL LIBRARY READING ROOM, 30 NOVEMBER 2012

02 ALEX BYRNE, NSW PREMIER'S AWARDS
03 & 04 AT THE NSW PREMIER'S AWARDS
PHOTOS BY HAMILTON CHURTON

THIS YEAR'S NSW PREMIER'S LITERARY AWARDS AND HISTORY AWARDS WILL BE ANNOUNCED IN MAY AND SEPTEMBER RESPECTIVELY.

05 PAUL BRUNTON OAM, LIBRARY COUNCIL CHRISTMAS PARTY, 3 DECEMBER 2012 PHOTO BY BRUCE YORK
06 HELEN CHRISTIAN AM & DR JOHN CHRISTIAN AO LIBRARY COUNCIL CHRISTMAS PARTY PHOTO BY BRUCE YORK
07 SINGERS FROM THE BURGUNDIAN CONSORT, FRIENDS CHRISTMAS PARTY, 13 DECEMBER 2012, PHOTO BY MERINDA CAMPBELL
08 DIANE HOWARTH & WENDY POWER, FRIENDS CHRISTMAS PARTY, PHOTO BY MERINDA CAMPBELL
09 LIBRARY CIRCLE CHRISTMAS LUNCH, 10 DECEMBER 2012 PHOTO BY BRUCE YORK
10 WENDELL WATT & JOHN KERR, VOLUNTEERS CHRISTMAS PARTY, 11 DECEMBER 2012
11 SIMON LEONG & KATE BUTLER, QUIET VOLUME, SYDNEY FESTIVAL EVENT, 8 JANUARY 2013 PHOTO BY BRUCE YORK

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Q&A *Tim Bonyhady*

Cultural historian and environmental lawyer Tim Bonyhady received both a NSW Premier's Literary Award and History Award for his family biography, *Good Living Street: The Fortunes of My Viennese Family*, at last year's awards dinner in the Mitchell Library Reading Room.



PHOTO BY ANDREW SAYERS

WHAT WAS THE GREATEST CHALLENGE IN WRITING GOOD LIVING STREET?

When I started, I knew little about my family and even less about the worlds they had been part of before they came to Australia as refugees in 1939. The greatest challenge was to understand this context and then place my family within it.

WHICH DISCOVERY HAD THE MOST RESONANCE FOR YOU?

I went into a small museum in the Austrian town of Althofen in search of business papers and discovered the wax recordings of my great-grandfather and my great-great uncle dating from 1900. To hear the voices of family across a century was extraordinary.

HAVE YOU BEEN SURPRISED BY READERS' RESPONSES TO THE BOOK?

I never expected readers to respond as they have. I've received at least a couple of hundred emails plus some letters and phonecalls. None of my other books has elicited this response and it has been wonderful to know that the book has meant so much to so many people.

DOES BEING AN ENVIRONMENTAL LAWYER HELP YOU WRITE CULTURAL HISTORY?

It was a huge help when I wrote my Australian environmental history *The Colonial Earth*, but much of the rest of the time there is a gulf between my legal work and my cultural writing.

WHAT PIECE OF WORK HAS GIVEN YOU THE MOST SATISFACTION?

Each of my books has been most satisfying at the time of their completion, only to be superseded by the next, so *Good Living Street* is my favourite at the moment and it will always be special to me because it is my family's story.

HOW DOES IT AFFECT YOU TO WIN ACCOLADES SUCH AS THE NSW PREMIER'S HISTORY AND LITERARY AWARDS?

Having been shortlisted for four other prizes, to win two on the same night left me speechless.

IS THERE AN ITEM IN THE STATE LIBRARY'S COLLECTION YOU FIND PARTICULARLY INTRIGUING?

I have been working in the State Library since 1978 when I began writing about Australian colonial art.

The sketchbooks of Eugène von Guérard are probably my favourites because von Guérard has proved such a rich and interesting artist to think about again and again.

WHAT WILL YOU DO NEXT?
I am writing a book about Afghanistan.

Good Living Street is available in the Library Shop.



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