

Magazine for members  
Autumn 2018

# SL



STATE LIBRARY®  
NEW SOUTH WALES



# ‘Message



I am writing this on a rainy Monday looking out to Macquarie Street. Libraries like wet weather because it encourages more people to seek them out. Many years ago I had a colleague who argued that great developments in human thought could be tracked alongside the climate. People from the very coldest places tend to focus on survival and keeping warm, but as you go further north (or south, depending on your orientation), temperate surroundings encourage tempered thought. When it gets too hot, once again you tend to focus on survival and keeping cool.

If you seek us out in our own (always temperate) zone, you will find some of our latest acquisitions and developments. Improvements to our website and catalogue should make this easier. For example, have a look at the DX Lab’s brilliant online commentary on Dr David Mabberley’s book on botanical artist Ferdinand Bauer, the addition of a major *Pix* magazine archive to Trove, and the further development of Amplify (our crowdsourced oral history transcription tool).

New arrivals include a manuscript account of two voyages between 1902 and 1904 by the National Antarctic Relief Ship *SY Morning*, another manuscript account of life on the mid-nineteenth century NSW goldfields by George Lacy containing important evidence about the Wiradjuri people, a first edition of TS Eliot’s *The Waste Land*, and a collection of photographs by Louise Whelan of historic signage in Sydney’s CBD.

Keep an eye on our educational programs – many are available to young people throughout the state through videoconferencing – and look up the Joseph Banks archive now on our website, and the work of our Fellows. After the success of the first Coral Thomas Fellow, Dr Rebe Taylor, we have elected Professor Grace Karskens to succeed her, with a project about the Indigenous history of the Hawkesbury River entitled ‘The Real Secret River, Dyarubbin’.

The Library has also led the development of the *Indigenous Places in Library Spaces* strategy for NSW public libraries. Launched in November 2017, this has created national interest and has already been adopted by the State Library of South Australia.

If you can visit us in Macquarie Street, please go down to the Governor Marie Bashir Reading Room on Lower Ground 1 and have a look at our new collection of Critics’ Picks. The Library has begun to purchase books reviewed around the world in major English-language newspapers and magazines and place them on public access as quickly as possible. There are not many opportunities to browse in a library as big as this one; now you have such an opportunity and I hope you will enjoy it.

I look forward to having you with us again very soon, regardless of the weather outside.

**DR JOHN VALLANCE**  
State Librarian



# C ontents

Autumn 2018

## SL

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### COVER

Tiles from the Sun Newspapers Ltd building, Sydney, c 1929, depicting Phoebus Apollo driving a seven-horse chariot out of the rising sun, R2206, see article on the Fairfax Media Business Archive, page 12

- 4 **SPLENDID SPECIES**
- 6 **NEWS**  
Critics' picks  
Memory of the world  
Library Council  
Honours  
Living record  
En pointe  
Interrobang
- 8 **TAKE 5**  
Australian literary  
classics
- 10 **ORIGINS**  
History of the Library,  
1826–1869
- 12 **FEATURE**  
Keeping company
- 16 **IN THE ARCHIVE**  
Time tunnel
- 18 **FEATURE**  
The perils  
of unsought advice
- 22 **COLLECTION HIGHLIGHT**  
Love letters
- 26 **FEATURE**  
Writing Annie
- 30 **FEATURE**  
The Sydney wars
- 34 **NEW ACQUISITIONS**  
Moving homes
- 38 **PROVENANCE**  
Four men in a book
- 40 **EXHIBITION**  
What happens  
on tour
- 42 **COLLECTION CARE**  
On loan
- 44 **FOUNDATION**  
Sir Joseph Banks  
online archive
- 46 **NEW BOOK**  
A life of purpose
- 48 **RECENT HIGHLIGHTS**
- 51 **Q&A**  
Dr Stephen Wan

# Splendid species

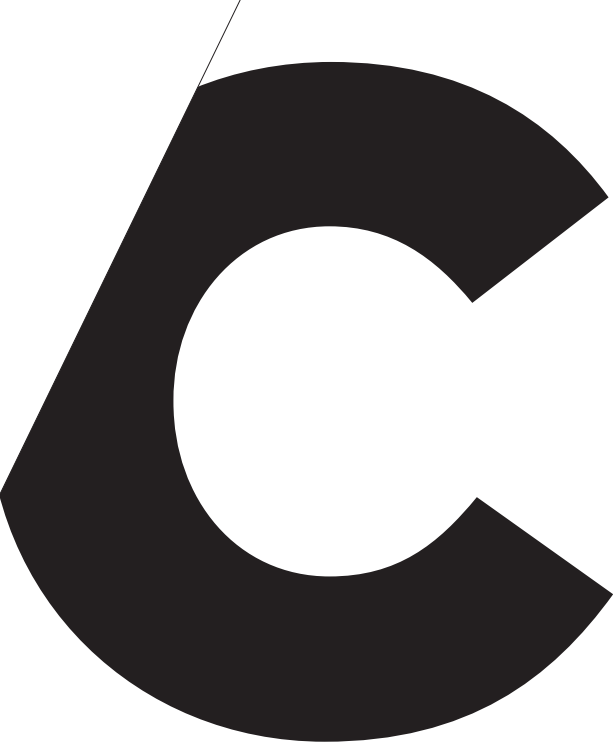
Art, science and printing reached a pinnacle in John Gould's *Birds of Australia* (1840–48). A number of the book's 681 hand-coloured plates were prepared by Elizabeth Gould, resulting in some of the finest examples of bird illustration ever published. The Library has recently digitised its unique set of 'pattern' plates, used as prototypes to guide the army of colourists employed by Gould. These stunning images can now be downloaded from our website.

[www.sl.nsw.gov.au/stories/splendid-species](http://www.sl.nsw.gov.au/stories/splendid-species)

*Cygnus atratus*, vol 7 plate 6, SAFE/X598.2/1







## Critics' picks

Browse new books and magazines in the Governor Marie Bashir Reading Room, where the latest publications are now on display, arranged in topic areas from 'Arts & Recreation' to 'Business, Economics & Law' and 'Literature & Language'. Our Critics' Picks include books featured in the *Australian Book Review*, *Times Literary Supplement*, *London Review of Books* and *New York Times Book Review*.



## Memory of the world

The world's largest glass plate negatives, part of the Library's Holtermann collection, were added to the UNESCO International Memory of the World Register in November 2017. Captured in 1875, the three giant views of Sydney Harbour – the largest measuring over 1.6 metres wide – were created for an ambitious 1870s publicity campaign to sell the wonders of Australia to the world. The giant negatives join only five other inscriptions from Australia on the World Register.

Digitising a giant glass plate negative

## Library Council Honours

Honours of the Library Council of NSW were awarded in December 2017 to six people in recognition of their contribution to the cultural enrichment of Australia through library and information excellence. Graham Bradley AM received the Dixson Medal for his outstanding contribution to the Australian business, philanthropy and not-for-profit sectors, and for his sustained support for the State Library of NSW and its Foundation. The Ifould Medal was awarded to Dr David Jones for distinguished professional achievements and contributions to Australian libraries. Dr Keith Vincent Smith became an Emeritus Curator, and Honorary Fellowships were given to Lyn Barakat, Robin Riley and Graham Smith for exceptional service to public libraries.



## Living record

You can track the topics that get people tweeting with a new online archive – the first of its kind in Australia. The Library has teamed up with CSIRO’s Data61 to develop the Social Media Archive, a living record that captures the mood of the state and the key issues people post about: from the 2014 Sydney Siege and 2015 State Election to last year’s Marriage Equality survey and Socceroos World Cup qualifier. Using the social media collecting tool Vizie, the archive generates data from over 50 million public posts on Facebook, Twitter, Instagram, YouTube and other platforms. See our Q&A with CSIRO Research Scientist Dr Stephen Wan on page 51.

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

# NEWS



## Interrobang

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

**? I’m looking for information about ‘Holtermann’s Life Drops’ and would particularly like to know what the recipe was.**

**!** Bernhardt Otto Holtermann was a German migrant prospector who made his fortune in 1871 with the discovery of the world’s largest specimen of reef gold on the NSW goldfields.

As well as his ventures in photography (see opposite), Holtermann had a keen interest in developing patents for medicines. On sale from 1876 until his death in 1885, Holtermann’s popular ‘Life Preserving Drops’ claimed to remedy asthma, bronchitis, colds, diarrhoea, dysentery, fevers, headache, indigestion, toothache and other ailments.

The Holtermann family papers, held at the Library, include a handwritten recipe for Life Drops. The key ingredient was ‘tinct valerian’, prepared from the root of the plant *Valeriana officinalis*, and used as far back as the ancient Greeks as a relaxant and pain reliever. Other ingredients include ‘tinct nux vomica’, ‘tinct opii’ and peppermint oil (possibly to mask the taste).

More information about Holtermann’s Life Drops can be found on the Library website: [www.sl.nsw.gov.au/blogs/holtermanns-great-remedy](http://www.sl.nsw.gov.au/blogs/holtermanns-great-remedy)

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

## En pointe

Interviews with leading Australian dancers, choreographers and directors have been added to the Library’s oral history platform, Amplify. In the 10 oral histories, Graeme Murphy, Stephen Page, Sue Healey and others tell their life stories with a focus on their careers in dance. The interviews were recorded in 2016 and 2017 by writer and oral historian Martin Portus. You can listen to the interviews and correct the machine-generated transcripts on the Amplify website.

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

Tatiana Riabouchinska darnning ballet shoes, 1938-40, P1/1347



# Take

# 5

## AUSTRALIAN LITERARY CLASSICS

COMPILED BY Anna Corkhill, Research & Discovery



### The Man Who Loved Children

Sydney-born Christina Stead (1902–1983) wrote *The Man Who Loved Children* while living in New York. A portrait of a dysfunctional family, Stead's 1940 novel was originally set in Sydney, but her New York publisher convinced her to change the location, transposing the setting to Washington for the benefit of her American audience.

2nd edition, New York: Holt, Rinehart and Winston, 1965  
A823/ S799/ 5E1  
First published 1940

### His Natural Life

English-born Australian author Marcus Clarke (1846–1881) wrote *His Natural Life* in instalments for the *Australian Journal* between 1870 and 1872, before it was issued as a novel in 1874. One of the most famous dramatisations of convict life in colonial Australia, it details the adventures of Rufus Dawes, wrongly convicted of murder and transported to the penal colony of Van Diemen's Land.

1st edition, Melbourne: G Robertson, 1874  
DSM/A823/C

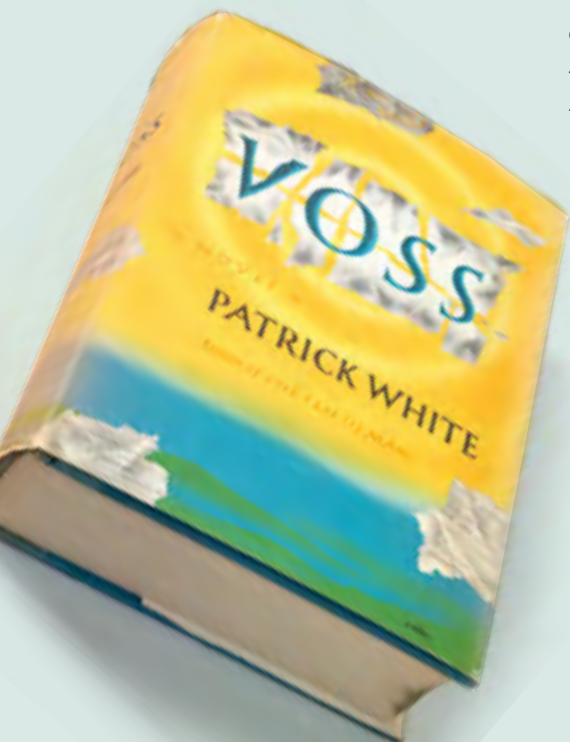
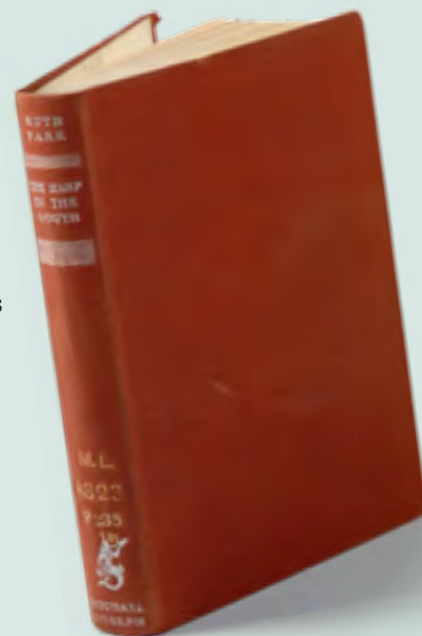




## The Harp in the South

Ruth Park's 1948 novel *The Harp in the South* is set in the inner-city Sydney suburb of Surry Hills, still a working-class area at the time. It portrays the life and fortunes of the Darcys, an Irish Catholic family. New Zealand-born Ruth Park (1917–2010) is known for her vivid depictions of Sydney life and geography.

1st edition, London: Michael Joseph, 1948  
A823/P235/1B1



## Voss

*Voss* by Patrick White (1912–1990) was the first winner of the Miles Franklin Literary Award in 1957. Based on Ludwig Leichhardt's mid-nineteenth-century expedition into the Australian interior, the novel's depiction of the landscape, with its extremes of flood and drought, is pivotal.

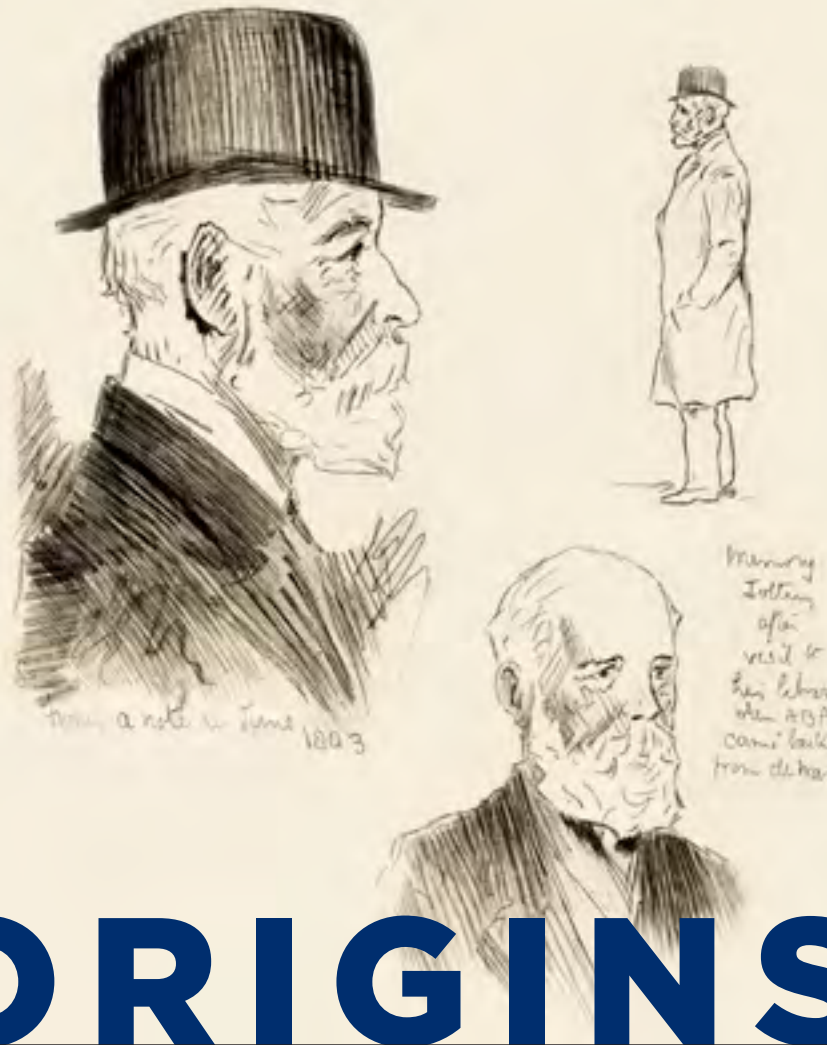
1st US edition, New York: Viking Press, 1957  
A823/ W587/ 5A2  
First published 1957

## Seven Little Australians

Author and artist Ethel Sibyl Turner (1870–1958) wrote *Seven Little Australians* in 1893. The book was an immediate success and has been in print ever since, confirming its status as one of Australia's most cherished children's classics. The Library holds Ethel Turner's handwritten manuscript, which she originally titled 'Seven Pickles'.

1st edition, New York: Ward, Lock & Bowden, 1894  
A823/ T945/ 29B1





# ORIGINS

HISTORY OF THE LIBRARY, 1869-1910

\* COMPILED BY Geoff Barker, Research & Discovery



The NSW Government purchased the building and collections of the old Australian Subscription Library in 1869, making them freely accessible to the people of Sydney and NSW.

Over the next 40 years the Library's already important collection was reshaped through purchase, transfer and donation to become one of international significance.

This period of growth culminated in David Scott Mitchell's donation of his magnificent Australiana collection and the construction of the Mitchell Library, part of the State Library of NSW, which was completed in 1910.

**This follows an article in *SL* Summer 2017-18. For more on the history of the Library see [www.sl.nsw.gov.au/stories](http://www.sl.nsw.gov.au/stories)**

ABOVE: David Scott Mitchell, etched by Lionel Lindsay from sketches by the late Walter Syer, 1893, P2/170

LEFT: Mitchell Library under construction, June 1907, Government Printing Office 1 - 10943

OPPOSITE PAGE BY DATE: Mrs Edwards Cottage, Iron Church and the house of Oswald Campbell (from 1855 to 1864), Macquarie Street, currently the site of the State Library of NSW, c 1865, Edward Turner

Staff of the Public Library of NSW, 21 February 1898, PXE 1077

Nita Kibble, 1927, photograph by May Moore, P1/889

Free Public Library extensions under construction, XV1/1885/4

# ORIGINS

**AUGUST 1881**

The lending service of the Free Public Library of NSW is installed in the old 'Iron Church' (where the Library's Macquarie Street building now stands). The Library's main building was on the corner of Bent and Macquarie streets.



**1884**

The Sir Joseph Banks papers, containing over 30 years of correspondence, are purchased.

**1885**

Shakespeare's First Folio is presented to the Free Public Library by Messrs' Richard and George Tangye.

**1885-1886**

A new wing facing Bent Street is added to the Library (pictured right).

**1895**

The Free Public Library changes its name to the Public Library of NSW.



**1899**

The Library's lending service moves to the second floor of the Queen Victoria Market in the city centre.

**1899**

The NSW Government accepts David Scott Mitchell's offer of more than 40,000 books, 114 bound manuscript volumes, 11 boxes of documents and more than 300 framed pictures. The collection included the two-volume Banks *Endeavour* journal, reports and journals of explorers John Oxley, Gregory Blaxland and Ludwig Leichhardt, and sketchbooks of artists Conrad Martens, John Skinner Prout and Oswald Brierly.



**1899**

Nita Bernice Kibble is the first woman appointed to the staff of the Public Library, beginning as a junior attendant in the lending branch and serving as principal research officer from 1919 until her retirement in 1943.



**1906**

Work commences on construction of the Mitchell Library.

**15 OCTOBER 1909**

The Library's lending service is taken over by the Municipal Council.

**8 MARCH 1910**

The Mitchell Library opens to the public.

# *Keeping* **COMPANY**



**WORDS** Bridget Griffen-Foley

J Fairfax & Sons  
document storage box,  
1856-1916, R2204

OPPOSITE:  
John Fairfax Ltd Board  
meeting, October 1978,  
PXD 1460/2/7

## FEATURE



A historian's career has been inextricably linked to the Fairfax Media Business Archive. The Library recently acquired these records of one of Australia's great media companies.

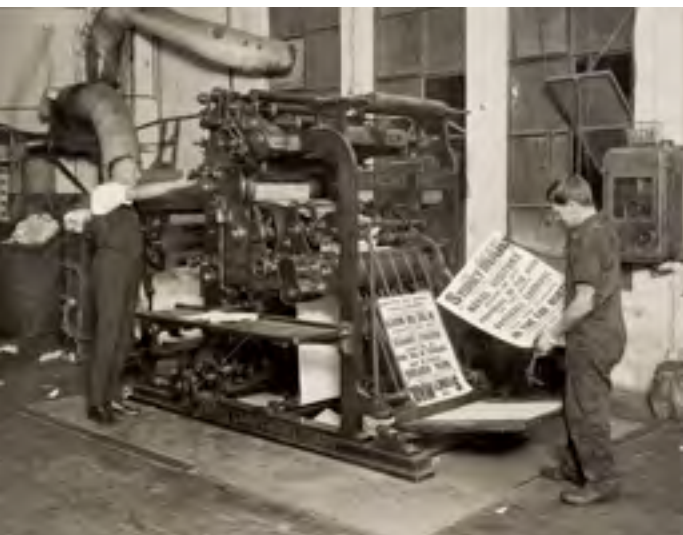
'Don't do it!' was the headline advice I received 25 years ago. I had just graduated with Honours in Modern History from Macquarie University along with, as one thesis examiner joshed, 'endless enthusiasm'. My passion for history was increasingly focused on the media.

As an undergraduate, I had been introduced to primary sources by Dr Frank Clarke and Dr Michael Roberts. In his second-year Australian history course in 1990, Frank had encouraged me to read 'old newspapers'. This was in an analogue era, well before Trove and digitised newspapers. Focusing on cartoons, I had dipped into microfilmed newspapers in the bowels of the old Macquarie University Library. I had spent a good deal more time there in my 1992 Honours year, as well as in the newspaper section of what is now the Governor Marie Bashir Reading Room, researching how the press had portrayed Australian politician Dr HV Evatt.

During Honours I encountered *Company of Heralds* (1981), Gavin Souter's superb history of the Fairfax media corporation. I was struck

by the fact there was no equivalent for Australian Consolidated Press, and that the only biography of its founder, Sir Frank Packer (1906–1974), was a hagiography written while he was still alive. And so my Honours and PhD supervisor, Professor Duncan Waterson, suggested that I talk to a retired colleague, then the finest historian of the New South Wales press, about my interest in writing a biography of Sir Frank, or a history of ACP. The telephone conversation was dispiriting — with the best of intentions, the historian expressed concern that there was no ACP archive (as there was for Fairfax) and there were no known Packer family papers. The fearsome reputation of the intensely private Kerry Packer (Sir Frank's son and heir, and the richest man in Australia) may also have been mentioned.

By early 1993, following a polite but dismissive letter from Kerry Packer's office, I was increasingly concerned about how I would research aspects of his father's private life. But Sir Frank's public career, and his business, still seemed to have potential. At the very least, there would be ACP's



outlets themselves — led by the *Australian Women's Weekly*, the *Daily* and *Sunday Telegraph*, and the *Bulletin* — to probe. As I began wading through oceans of microfilm, I convinced myself that a company history would be possible, with additional records available in the form of journalists' and editors' manuscript collections (many of them in the State Library), the records of journalists' and printers' unions, and regulatory material in the National Archives of Australia.

By mid-1993, having mined Gavin Souter's book, and talked to him, I was also aware that there was relevant material in the Fairfax archive. It was hard to know how much, given I was in the early stages of working on the history of a rival company. But for me (and, I dare say, Gavin), the stories of the knights of the Sydney press — the Fairfaxes and the Packers — have always been imbricated and inseparable.

In July 1993 I wrote my first letter to the chief legal counsel and company secretary of Fairfax, Gail Hambly, requesting access to the collection. Within weeks I was walking from Central Station to Mountain Street, Ultimo, where the archive was housed, not far from Fairfax headquarters in Jones Street. The company's first archivist, Eileen Dwyer, had recently retired, leaving her successor, Louise Preston, to continue compiling detailed listings of records. I occupied one of the two desks in the archive's office, making notes in pencil, while Louise occupied the other.

As her guide to 1400 boxes emerged, it became abundantly clear that the Fairfax archive would be pivotal to my PhD thesis. The records of successive general managers (my favourite was RP Falkingham)

would prove particularly valuable in recording the competition (and occasional collaborations) between Fairfax, ACP and their mastheads. The archive also contained the records of companies acquired by Fairfax, including Associated Newspapers Ltd, a corporate octopus founded in part by RC Packer, and which, through a daring deal (documented nowhere better than in the archive), seeded the creation of what became ACP in 1936.

In the book based on my thesis, *The House of Packer: The Making of a Media Empire* (1999), I acknowledged the debt I owed to the Fairfax archive. Some of the material I found there helped to flesh out my second book, a biography of Sir Frank. Meeting in the Library, the NSW Working Party of the *Australian Dictionary of Biography* had decided to take a punt on a young historian by inviting me to write the major Packer entry. This undertaking, leading as it did to research on ancestry, schooling, sport, marriages and children, helped to finally convince me that a full-scale biography, encompassing the personal as well as the public, was viable.

The Fairfax archive has informed all my books, including a study of the relationship between media companies and political parties in Australia, and a history of commercial radio; and smaller pieces, such as ADB entries on people ranging from Dorothy Gordon Jenner ('Andrea') to Sir Warwick Oswald Fairfax, and the article on Associated Newspapers for *A Companion to the Australian Media*. The archive covers the launch and performance of newspapers and magazines; the formation of an Australian newsprint industry; industrial negotiations and strikes; censorship; defamation; and newsagencies.



Few Australian historians could fail to be intrigued by file titles such as ‘Liberal Party 1944–1969’ and ‘Labor Party 1950–1969’, which contained details of private discussions, donations, election coverage and political broadcasts, as well as internal reflections on politicians (Harold Holt: ‘dull, pompous, boring and irrelevant’). For media historians there are more specialised treasures, such as ‘Herald & Weekly Times Ltd from Jan ’33 onwards’, full of correspondence with and about ‘Lord Southcliffe’, as Sir Keith Murdoch was sometimes called.

A good deal of broadcasting, as well as press, history is recorded in this archive, which holds the paper records of the powerful Macquarie Broadcasting Network and ATN-7, one of Sydney’s two original television stations (along with Packer’s TCN-9). Station strategies and overhauls are documented in candid detail, with delights such as Mike Carlton and Nigel Milan’s assessment of the ailing 2GB in 1981, with its ‘You Know What You Want’ slogan inviting a devastating retort: ‘Oh no you don’t’.

The careers of New South Wales inductees into the newly national Australian Media Hall of Fame, including John Fairfax, RAG Henderson, JD Pringle, Eric Baume, Brian White, Margaret Jones, Max Suich and Vic Carroll, can be traced through the archive. The role of big personalities in Sydney’s



commercial radio is evidenced by the ‘saga’ of contract negotiations with another inductee, John Laws.

For more than two decades, progressing from pencil to laptop, I have followed the archive as it moved from Mountain Street to a warehouse in Alexandria (that also happened to house the City to Surf office), and to Fairfax headquarters at Darling Park, where librarian Sandra Arthur arranged to bring in boxes I’d requested. As a member of the Library Council of NSW from 2003 to 2012, I was privy to periodic discussions about the possibility of the State Library acquiring the Fairfax Archive, and found myself on one occasion in a taxi with Mitchell Librarian Richard Neville en route to meet with Gail Hambly, whose interest in the archive had endured.

Thanks to the commitment of the Fairfax family; company executives, archivists and librarians; State and Mitchell Librarians; and the generosity of John B Fairfax AO, who has supported the arrangement and description of the collection, the Fairfax Media Business Archive is now not just preserved, but accessible to new generations of media, business, political, cultural and literary scholars.

**Bridget Griffen-Foley is a Professor of Media at Macquarie University, where she founded the Centre for Media History, and is a member of the Library’s Education and Scholarship Advisory Board.**

OPPOSITE LEFT: Printing *Sydney Mail* posters, 1928, 1458/1/10

OPPOSITE RIGHT: *Herald* building on the corner of Pitt and Hunter streets, c 1920s, PXD 1456/68

ABOVE LEFT: *Sydney Morning Herald* typesetters preparing the paper, with news rather than advertisements appearing on the front page for the first time, 1944, PXD 1458/37

ABOVE RIGHT: Journalists’ duty books, 1920s, MLMSS 9894/1925



# TIME TUNNEL

Working with the Fairfax archive is a dramatic journey through time.

As a child growing up in the 1960s, one of my favourite television series was the American science fiction show *Time Tunnel*. It featured two scientists swept up by an experimental time machine and ‘lost in the swirling maze of past and future ages’. Each episode saw them hurtle from one period of history to another, careful not to intrude on past events. For me it was riveting television.

I grew up to be an archivist, which in some ways makes me a time traveller, albeit without the drama, danger and vertigo of my childhood heroes. Working on amazing collections in institutions such as the Library often takes me on journeys in time where each day can be a new episode.

The Fairfax Media Business Archive is that type of collection. Perhaps the most significant and comprehensive media business archive in Australia, it consists of more than 2100 boxes of company records dating back to the 1790s, before founder John Fairfax arrived in Australia in 1831.

The records continue until the 1990s when John Fairfax Ltd went into receivership and was taken over by the Conrad Black consortium. At its peak, John Fairfax & Sons published nine major newspapers and several magazines in NSW, Victoria, and the ACT. It operated





radio and television stations, was a joint owner in a newsprint mill, and had offices in major cities throughout Australia and in London and New York.

Working on this archive was like peering into the swirling vortex of the time tunnel. Through this enormous collection, we gain a rare insight into the boardrooms, offices and pressrooms of this iconic company and its subsidiaries. This is a rich archive full of events, drama, and intrigue, with characters from the world of finance, politics and media empires appearing throughout.

Our team of dedicated volunteers, who removed tens of thousands of rusting metal paperclips, were enthralled by the content of files that revived memories of past events and personalities. Many surprises were found among the thousands of business files containing the correspondence of the general managers and editors, board minutes, and financial reports. These included photographs and memorabilia from the Boer War,

pre-Federation 'Chapel' records that document the early years of the trade union movement in Australia, early records of the congregational church, to which John Fairfax was a major contributor, and the logbook of *Magic*, a yacht owned by Sir James Reading Fairfax.

Arranging and describing this archive took two fulltime staff over a year. Four other staff were involved in the appraisal and description of over 600 boxes of previously unknown records, and many others participated in conservation and the organisation of data.

We acknowledge our fellow time travellers, the company archivists employed by John Fairfax Ltd — beginning with Eileen Dwyer in 1974, who was succeeded by Louise Preston in 1993. They did an incredible job in creating detailed finding aids for a large part of the collection, making our job easier. They were also proactive in collecting material to add the collection, including papers of former employees of the company.

**Peter Arfanis, Librarian and Fairfax Project Lead**

Volunteer Rosemary Shepherd, Fairfax Project Lead Peter Arfanis, and Librarian Elise Watts in the Library's stacks, photo by Sarah Morley

OPPOSITE: Fairfax offices, 1931, PXD 1458/No 17



# THE PERILS

## *of unsought advice*



WORDS Penelope Nelson

Writer, film producer and literary agent Robin Dalton has donated thousands of documents to the Library, including a letter in which unsought advice from one famous expatriate to another threatened a longstanding friendship.

Robin Dalton, an expatriate Australian, has lived at the centre of cultural life in London for many decades. Born Robin Eakin, she recounted her exploits in the memoirs *Aunts Up the Cross* and *One Leg Over*.

Among the papers she has given to the Library are letters from many well-known people, including artist Margaret Olley, historian Steven Runciman, filmmaker Mike Leigh, poet Rosemary Dobson and actor James Mason.

They are remarkable for their courtesy, humour and affection.

One of Dalton's fellow expatriates was Jocelyn Rickards, an award-winning costume and set designer for film and stage. In their teens and early 20s, Robin and Jocelyn had lived in Sydney's eastern suburbs, partying with visiting ballet dancers and enjoying house parties at Palm Beach with their mutual friend Mitty Lee-Brown.

Jocelyn and Mitty both lived at Merioola in Woollahra, an old mansion shared by a dozen artistic people that became a hothouse of talent. At only 15, Jocelyn had left Ascham School for the National Art School (then East Sydney Technical



College). Four years later she became the lover of a fellow Merioola resident, photographer Alec Murray.

At 19, Robin had married barrister John Spencer. Unhappy from the start, the marriage ended in a much-publicised divorce. By 21, she was single again and working for officers of the United States army stationed in Sydney. Witty, high-spirited and good-looking, she was described in the social pages as the best conga dancer in Sydney. Several of her dancing partners proposed to her.

Jocelyn was also strikingly attractive — petite with a turned-up nose, wide eyes and an engaging smile. Other students frequently asked her to pose for them. She spent six years at art school and enjoyed a successful solo exhibition at the Macquarie Galleries in 1947. Although she disparaged those early paintings in her 1987 autobiography *The Painted Banquet*, her years at art school were to pay dividends. She knew art history and had versatile design skills.

During the Second World War, international travel was restricted to members of the armed forces. In the years that followed, Europe was a beacon for young artists, writers and travel enthusiasts. Robin Dalton left by air in 1946 to join her Scottish fiancé, who was soon replaced by an English lover, David Mountbatten, Marquis of Milford-Haven.

Jocelyn and Alec travelled by sea in 1949 and, on arrival in London, shared digs with Merioola

friends Harry Tatlock Miller and Loudon Sainthill. It was Sainthill, aware of Jocelyn's talent, who provided her with a job in stage design. She would go on to design sets and/or costumes for such films as *Blow-Up*, *The Knack*, *Morgan* (for which she received an Oscar nomination), *From Russia with Love* and *Ryan's Daughter*.

Always devoted to one another, Jocelyn and Alec enjoyed an open relationship. Within months of her arrival in London, Jocelyn began an affair with the celebrated philosopher AJ Ayer (Freddie to his friends). Robin Dalton describes this period in *An Incidental Memoir*:

A few other Australians contacted me — those who were, like me, to spend the better part of their lives in Europe and make their niche there in their chosen professions. Jocelyn Rickards brought one of the first of her famous (in her own books as well as their own lives) lovers, Freddie Ayer, to see me, and went on to become a successful stage and film designer.

According to Dalton, the expatriates never formed a clique, but went their own way, 'thrusting out different tentacles'. Talented, well-spoken and undaunted by the English class system, the newcomers soon saw London as home. Jocelyn's other famous lovers included Graham Greene, John Osborne and her second husband, film director Clive Donner.

FROM LEFT TO RIGHT:  
Jocelyn Rickards, Sydney, 1947, photograph by Alec Murray; Collection: Museum of Applied Arts and Sciences, gift of Alec and Sue Murray, 2008

Robin Dalton, Sydney, 1940s, photograph courtesy Robin Dalton and Text Publishing

The Merioola Group with Jocelyn Rickards at top of ladder, 1940s, by Alec Murray, gelatin silver photograph; Collection: National Portrait Gallery, Canberra, gift of Patrick Corrigan AM, 2008, donated through the Australian Government Cultural Gifts Program

Portrait of Jocelyn Rickards, c 1943, Margaret Olley, oil on canvas; National Art School Collection

02/10 '00 16:57

FAX 0171 385 2423

CLIVE DONNER

P01

C &amp; J

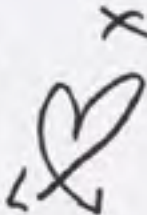
9th October, 2000.

Now Robin pay attention! You cannot seriously expect Richard Ingrams to reply to every letter he receives from an unknown woman. **THEY DO WELCOME UNSOLICITED MANUSCRIPTS** however and I suppose acknowledge them. What I would advise you to do is to re-work what you wrote about Ben Travers to the length of a thousand or if you think it's sufficiently interesting, two thousand words (that seems to be their maximum length). **OR BETTER STILL COME UP WITH A FRESH IDEA.** Don't attempt to send anything already published anywhere else. Send the Ben Travers piece off with a short, **VERY SHORT**, covering note and wait to see what happens. I don't think you'll have to wait long.

Today the doc gave me some drops which miraculously improve my sight by dilating the pupil. Poor Clive has to wait six months before another cataract operation can be done, meanwhile he has to get his specs adjusted.

**Extend NO MORE INVITATIONS**, or accept any offers of companionship; marry no body; and tell Noel you won't be staying quite as long as he thinks,

Lots of luv,

Joseph 

*Handwritten note:*  
 The original manuscript  
 should be sent to Noel in the  
 name of Joseph Ingrams

## FEATURE

Robin, passionately in love, married the handsome Irish doctor Emmet Dalton in 1953. They decided to marry in spite of Emmet's life-threatening heart condition, and had five happy years together. Tragically, Emmet died young and Robin was left a widow with two small children. With her characteristic resilience, she built a new life with her young family.

Over time she made a name for herself as a film agent and, later, a literary agent. Her clients included John Osborne, Iris Murdoch, Arnold Wesker and Edna O'Brien. One client wrote gratefully of her 'special elegance, charm, flair (one would like to invent a new word for that inimitable gift) ... kindness, generosity, good sense'.

Memories of her unconventional Sydney family provided comic material for *Aunts Up the Cross* (1965), one of Australia's most-loved memoirs. It was followed in 1988 by *An Incidental Memoir* and in 2017 by *One Leg Over*.

Always enterprising, Dalton became a film producer whose credits include *Oscar and Lucinda*, *Madame Sousatzka* and *Country Life*.

Dalton enjoyed 'thirty-seven years of true companionship, laughter and shared interests' with her second husband, screenwriter and novelist William Fairchild. She made frequent visits to Australia, usually bringing her children.

Jocelyn Richards, on the other hand, didn't return until 1983. Donald Friend described a welcome home party given for her by Margaret Olley in the fourth volume of his *Diaries*. He found Jocelyn 'likeable and assured. With a truly delightful film-producer husband.'

Over the decades, Robin and Jocelyn crossed paths socially and professionally, and they remained friends. Jocelyn's letter of unsought advice was sparked by a comment from Robin that she had received no reply from the editor of *The Oldie* after suggesting an article to him.

'Now Robin, pay attention!' Jocelyn wrote on the back of a friendly note from her husband, Clive. She followed with the stern advice reproduced on the page opposite, signing off, 'Lots of luv, Jocelyn'.

In pencil on this letter, Robin wrote 'Incredibly patronising and pretentious letter from Jocelyn Rickards'.

As an experienced literary agent and successful author, she did not appreciate being told how to deal with an editor. However, she replied with characteristic verve and courtesy:

Dearest J –

Jolly good news about your eye – not so jolly re Clive. I hated my first one so much I decided my second eye would see me out, but maybe his first one was a doddle.

Ta for lecture. I will try to pay attention.

However, it never occurred to me that I might be an unknown woman, so maybe I have to rethink the whole persona rather than editors' manners ...

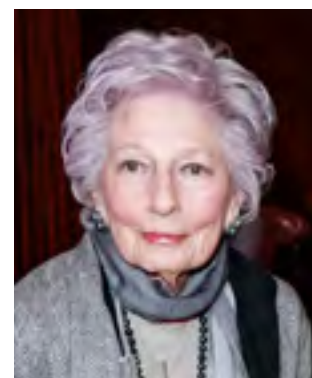
With this reply, Robin Dalton was able to maintain a friendly connection with Jocelyn Rickards and Clive Donner. Jocelyn died a few years later, in July 2005, aged nearly 81.

Another pencil note by Robin, however, suggests that the breach went deep: 'Lots of loving and other talk from both of us – sense of humour different?'

*Sense of humour different?*

That's a danger sign in any friendship.

**Novelist Penelope Nelson is the author of many articles, poems, reports and the memoir *Penny Dreadful*. Her novels include *Prophesying Backwards* and *Beyond Berlin*.**



TOP: Wedding of Robin Dalton and John Spencer, 8 October 1940, photograph courtesy Robin Dalton and Text Publishing

CENTRE: Robin Dalton, photograph by Natalie Martinez

OPPOSITE: Fax from Jocelyn Rickards to Robin Dalton, with pencil annotation by Dalton, 2000, MLMSS 8505/box 22



# LOVE LETTERS




WORDS Alison Wishart

IN THE CURRENT ERA OF INSTANT  
DIGITAL COMMUNICATION,  
LETTERS BETWEEN LONG-DISTANCE LOVERS  
HAVE A PARTICULAR POIGNANCY.

Letters between George  
and Elizabeth Bass,  
MLMSS 6544

## COLLECTION HIGHLIGHT



Two long distance relationships — one from the nineteenth and the other from the twentieth century — come to life through letters in the Library's collection.

The first, between Elizabeth Waterhouse and George Bass involved a lightning courtship. They had known each other for just two months when they married on 8 October 1800 at St James's Church in London. He was 29 and she was 32, and it was only after the ceremony that George wrote to Elizabeth's father seeking his blessing for their union.

George had only recently returned from his journey as ship surgeon on Matthew Flinders' 1798–99 voyage. The expedition had circumnavigated Tasmania, and the waters between the island and the mainland — Bass Strait — now bear his name.

Ten weeks after the wedding, George set sail for Sydney, leaving Elizabeth behind. He had left his naval career for a commercial venture — with business partner Charles Bishop, he purchased the brig *Venus* and a cargo of goods to sell in Port Jackson. For the next two years, he sailed between Sydney, the far south of New Zealand, Tahiti and Hawaii, buying and selling goods.

George wrote the first of a series of letters to his wife from Portsmouth, even before his ship had set sail, sending the letter back with the boatman who took him to his brig in a small vessel.

'My dear Bess,' he wrote on 9 January 1801, 'I have no cash to entrust to your care and have only time to say God bless you my love. Remember me to our father most kindly Adieu adieu. Yours most affect'y, Geo Bass.'

He would write to her whenever he reached a port with a ship going back to England. His first letter written at sea took seven months to reach Elizabeth, and her replies express her longing for their reunion. As she wrote in August 1801, 'be ashured my dear you have never been out of my thoughts a moment since we parted, and I must be wonderfully changed if you ever are'.

The Library is fortunate to hold both sides of this correspondence, having purchased 22 letters at an auction in 1998. Although it spans a short timeframe (compared to the letters of some other distant lovers), it runs to 107 closely written pages.

These affectionate letters not only provide an insight into a romantic relationship from an earlier era, but also offer a personal perspective on historical events. Elizabeth Bass' letters detail the preoccupations and fears of the English middle class at a time when war with Napoleon and France was imminent. From Sydney, George Bass writes that Governor King was not well liked nor respected — 'His death would have been little lamented here'.

But the letters stand out most for their intimacy. George enjoyed teasing 'his Bess', as he did in a long letter of 3 January 1803:

I wish Bess I could just put out my arm across the globe and grapple thee. I'll warrant I'd bring thee over. But I am called off, it is my dear to visit a lady, a lady too of much fashion and beauty, one whom I much esteem for love her I dare not ... the lady has a scabby bottom, which I mean to inspect most minutely for such a sight you know my dear is seldom to be seen. Well I have seen her bottom and have recommended the use of copper to be applied in large sheets.

The 'lady' in question was, of course, a ship. George ends the letter with the words 'your loving husband till death us do part'.

A month later, on 5 February 1803, Bass set sail from Port Jackson, as captain of the *Venus*, bound for Chile. Months went by with no word from him, and Elizabeth wrote to her husband on 8 October 1803, their third wedding anniversary, chiding him on the cruelty of their ongoing separation. She was 'ready to go wherever you please to take me'.

Eventually, she received news that George Bass, the *Venus* and its crew were believed to be lost at sea. Elizabeth's father, William, and brother, Henry, traced every possible lead to discover the seaman's fate, but in 1806 the British Admiralty confirmed the loss.

Elizabeth was granted a widow's pension of £40 per year. She refused a marriage proposal because she still thought of herself as Bass' 'little wife', and died at the age of 56 on 23 June 1824.

A hundred years later, another set of separated lovers set pen (or pencil) to paper — one of them a member of the British royal family.

Edward Albert Christian George Andrew Patrick David — known as David to his family and close friends and the Prince of Wales to everyone else — had fallen in love with a married woman, Freda Dudley Ward, in February 1918. The two met when they took shelter in the same London cellar during a bombing raid.

Freda had been married for five years to a Liberal Party MP several years her senior, and the couple had two daughters. The marriage, described by friends as 'all but over', was sustained by social convention and political ambitions.

Petite and charming, Freda welcomed the attentions of other men. For the next 16 years, she was a lover, confidant and faithful correspondent to the handsome prince.

In 1920, the prince's father, King George V, sent him on a tour of the Empire. Over seven months he covered 45,000 miles, visiting 208 places, and writing to Freda every day — sometimes more than once.

The lovers numbered their letters so that they could refer back to them — 'as you mentioned in letter no. 14, page 3' and so on. The prince's letters, written in pencil, often ran to 15 pages. He invented words that he would only use in letters to Freda; for example, in his letter of 11 June (the second time he wrote that day) he signs off, 'your vevy vevy own devoted adoring petit amoureux, your little David'.

This passion infuses every letter. He may not be poetic, but he is fervent. Regarded as the most eligible bachelor in the British Empire, the prince would often tell Freda that he danced with gorgeous women, but none compared to her:

As a matter of fact I danced most of the evening with a certain Miss Nancy Moule who I've danced with quite a lot this week merely because she can jazz and has nice scent and doesn't stink as most of the women out here do!! [. . .] Pleath don't be

thulky sweetheart ... she's neither pretty nor attractive; merely chic and a good dancer!

(13 June, 1920, 1 am)

There's no doubt these letters are all the more compelling because they are exchanged between a future king of England and a married woman. But they're also a reminder of the prince's fragile mental state. He suffered depression on the tour, and the letters were a personal lifeline after days filled with ceremonies, speeches and formal dinners.

He tells of his trepidation on visiting Newcastle — 'quite a big city and port and vevy bolshie'. He was also nervous about addressing the Labor-dominated federal parliament in Melbourne and was stunned when over 750,000 people (more than the population of Melbourne) turned out to see him.

Despite the Prince of Wales' ardent declarations of love for Freda, they both had other affairs. After exchanging over 2000 letters with her, he ended the relationship in 1934 when he fell in love with American divorcee Wallis Simpson. He abdicated the throne in 1936, having only that year taken up the crown after the death of his father, King George V.

David married Wallis Simpson in 1937, and his younger brother Albert, 'Bertie', became the King of England. Freda's marriage to William Dudley Ward had officially ended in 1932. She remarried and remained remarkably discreet about her relationship with the Prince of Wales until her death in 1983 at the age of 88.

The Prince of Wales' letters to Freda Dudley Ward were discovered in a suitcase in Canada (where her first husband moved after their divorce) in 1996. The Library purchased 10 of the letters, written during the Prince's royal tour to Australia, from an auction house in London in 2006.

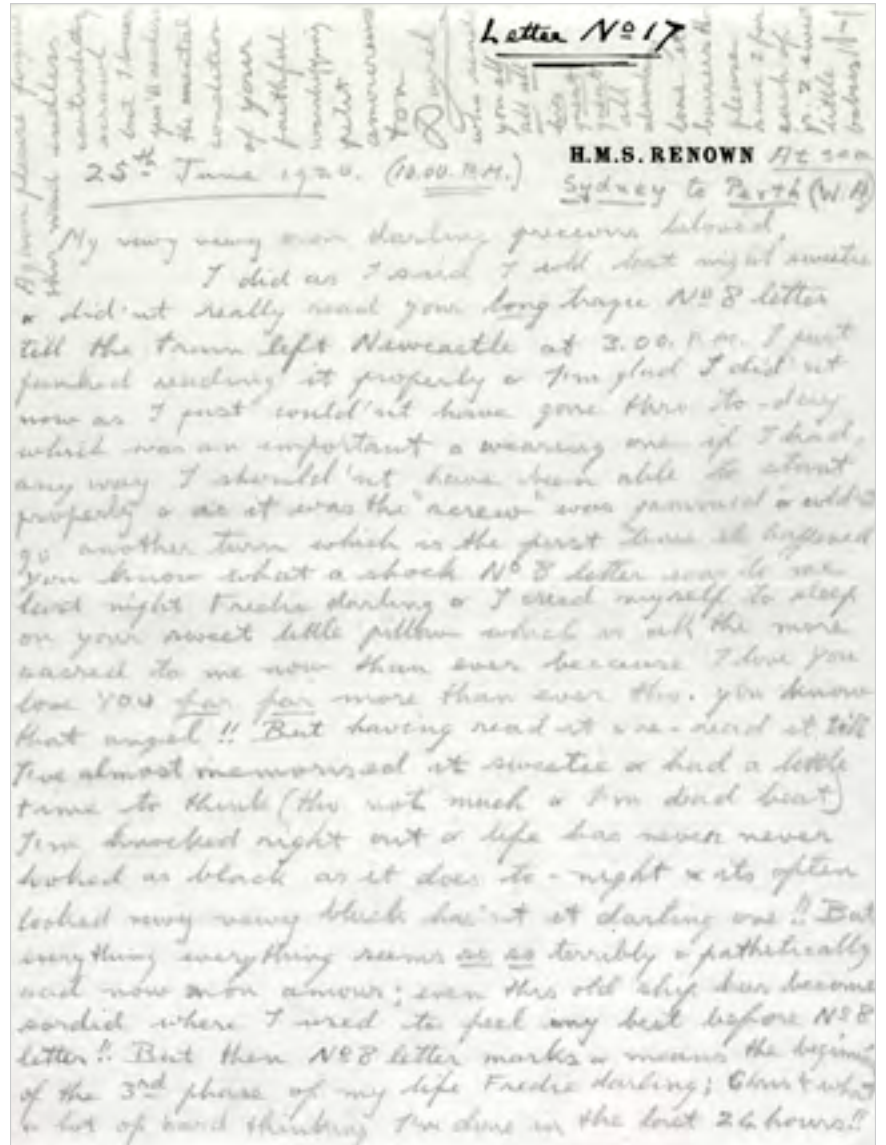
Reading them now reminds us of how the digital era has revolutionised personal communication — with fewer letters available for the Library to collect. As the practice of writing letters dies out, we lose a valuable historical perspective.

**Alison Wishart, Senior Curator,  
Research & Discovery**





# FEATURE



CLOCKWISE FROM TOP LEFT:  
The Prince of Wales inspects the guard  
of honour with the Governor General,  
Ronald Ferguson, Sydney, 16 June 1920;  
the Prince sent this photograph to Freda  
Dudley Ward, SAFE/MLMSS 7765

Letter no. 17 from the Prince of Wales  
to Freda Dudley Ward, 25 June, 1920,  
referring to Freda's 'long tragic No.8  
letter' in which she says they will have  
to end their relationship,  
SAFE/MLMSS 7765

Envelope and wax seal with spider  
design used by the Prince of Wales  
and Dudley Ward

'Pompous official drive thru Sydney',  
photograph sent to Freda Dudley Ward,  
June 1920, SAFE/MLMSS 7765



# Of Interest to Women



## LOCAL NOTES

Langridge, of Melbourne, with her daughter, Mrs. Avenel Gardens, Medindie.

Mrs. Humphrey Marten, of place, North Adelaide, have Kenneth Milne's house at for a few months.

Beach, of Sydney, is the her daughter, Mrs. Stanley gways terrace, North Ade

Angus, of Collingrove, An been in Adelaide for a day

nt Hack, of Melbourne, is t to Adelaide.

Sinclair, of Virginia, has broken Hill for three weeks'

S. C. L. Jessop, of Dutton Medindie, have been spend at Victor Harbor.

rne returned to Sydney by alia after a holiday in Ade

Ruthven will be present at an tea for the Babies' Aid rs. Eric Tolley's garden, Unley Park, tomorrow week.

## Dresses Popular



## Only White Woman Among 300 Natives

*THE only white woman among 300 aborigines at Bonny Well, 266 miles north of Alice Springs, Miss Annie Lock is "Big Boss" to the natives, to whom she is schoolmistress, evangelist, and doctor. Her food up there is goat's flesh and vegetables, and sometimes goanna tail.*



Miss Annie Lock

"I am in my thirtieth year of missionary work among the Australian aborigines, and I am going back to it when my three or four months' furlough is over," said Miss Lock, who arrived in Adelaide yesterday.

"My work among the natives consists of teaching them cleanliness, the elements of education, such as reading, writing, and arithmetic, and religion."

Miss Lock is associated with the United Aborigines' Mission, and has travelled over the greater part of Australia in her labor of love.

"I nurse them when they are sick," she said, "and have had some wonderful results from my care. Little Betsy, aged five years, was almost dying of starvation, and had a broken leg when I found her. Now she is well and happy, and so attached to me that she cried bitterly when I left Bonny Well.

"I find them willing to learn and delighted at the novelty of wearing clothes which I make for them. I have a little hand-machine, and with material supplied to me by my friends I have made more than 1,000 garments for my black brothers and sisters.

"If Big Boss go away we get no more clothes," they say when I leave them for awhile. Once, while I was absent for eight months, Violin, a native girl of 10 years of age, kept everything going in first-rate order.

"I have been among really wild blacks, but have felt no fear, because those I have helped and taught see that no harm comes to me.

"Food? Well, it is mostly goat's flesh, which is like mutton, and plenty of vegetables, which I grow with the assistance of the aborigines. I have eaten goanna tail, cooked in ashes, and find it very much like fish, but I have not tackled lizard as some of the natives do. I make my own bread in a camp oven.

"My means of transport is an old buckboard and a pair of horses, which I drive from place to place. At night I camp in a tent or a humpy made of gum boughs.

"The natives are employed on stations on jobs such as scrubbing and cleaning, and carrying water. They learn to speak English fairly quickly. They stand the heat better than the cold, and in winter they rub their bodies with goanna fat and oil to induce warmth."

## Countess Beatty Leaves Estate to Husband and Sons

LONDON, October 11.—Countess Beatty, who died in July, left estate valued at £167,131 in Britain, in addition to property elsewhere amounting to millions of dollars from the estate of her father, Marshall Field, of Chicago.

By her will she left £200,000 each to Earl Beatty and her three sons. She left Brooksby Hall, after her husband's

## Social Calendar

- Oct. 10—St. John Ambulance Brigade bridge evening, Adelaide Town Hall.
- 18—Annual meeting of Kindergarten Union, Adelaide Town Hall.
- Carnival ball, St. Peter Claver's hall, Duplech.
- 19—Charity Club ball, Palais Royal.
- 20—Boy Scouts' ball, Palais Royal.
- 29—Garden party and fete, Presbyterian Girls' College.

## "Candida's"

## S.A FOLK THE

THERE will be a Adelaide to Mel next fortnight or meeting is exercising tion. Some folk into Caulfield Cup and Mel them being Mr. and who are off tomorrow.

Mrs. Hugh McLach to stay with her sis J. McLachlan. In ad racing, she will probal Mr. McLachlan will here, White Noce, wil morrow.

Mrs. Douglas King Barr Smith, who are o laud, intend to get in time for the Cup. they will be the guest Lady Wilson at Gove later will motor sever the outback country, v and Charleville.

ONE wonders just for yo-yo will Wherever one goes one and children jangling toy from a string, and success, making it do J. H. Gosse tells me is an expert: he can the most amazing thi

I SAW Mrs. Allan Wellington, in Adel has quite recovered fr which kept her in ho It all happened so a husband were motorin and the car became s They got out to push McFarlane fell with underneath, and frac two places.

## 10/- for a

THERE is a prize by the housew gost the best combin filling for a sponge Write out the tw your name and addre in to "Rosa Beeto day. Mark the en Filling." Results Monday.

# Writing ANNIE

\* WORDS Catherine Bishop



**MISSIONARY ANNIE LOCK HAS ALWAYS ATTRACTED  
CONTROVERSY, BUT FOR DIFFERENT REASONS.**

When the *Adelaide News* published a ‘puff piece’ on Annie Lock in October 1932 (reproduced opposite), it was one of the more positive accounts of her 30-year career as a missionary in four Australian states. Even so, it reveals some of the conundrums facing the biographer of this extraordinary woman. Was she a hero or a villain? A ‘good fella missus’ or a crank? Supporter of Aboriginal people or a cultural imperialist?

Annie Lock was born in 1876 into a staunchly Wesleyan farming family in Riverton in South Australia. She worked as a dressmaker before being ‘called’ to missionary work in 1901, joining what would become the United Aborigines Mission (UAM) in 1903.

She first worked as a missionary at La Perouse in Sydney, Sackville Reach on the Hawkesbury River, and Forster. In 1909 she moved to Western Australia where she ran the Dulhi Gunyah Orphanage in Perth for three years, caring for children brought to her by the police. Three years later she became a pioneer missionary at Katanning in the south west of WA. She campaigned for Carrolup Native Reserve to be established just outside the town, and became its first missionary in 1915.

But she was asked to resign in 1918 after a disagreement with the new missionary manager, and was sent by the UAM to Sunday Island in King Sound in the far north of the state.



Miss Annie Lock, the "Good Fella Missus," with Dolly and Betsy, the children she rescued.

She spent five years there before her health suffered in the climate.

By 1924 she was back in South Australia, having taken herself to the 'end of the line' — the small northern town of Oodnadatta — determined to 'rescue' 'neglected' Aboriginal children. There, she began what would become one of the best-known children's homes in the state, Colebrook Home.

Once again failing to get on with other missionaries sent to help her, she went further north to Central Australia without the sanction of the mission society. She worked in Central Australia for five years, facing controversy during the period of the Coniston massacre and being reviled by white settlers and government officials.

Her final mission station was at Ooldea Soak, on the East-West Line, where she lived across the sandhills from Daisy Bates for a year (they cordially loathed each other) and established a government ration depot and mission. She was replaced in 1936, by which time she was 60. In 1937 she surprised the entire mission society by resigning to marry retired bank manager and Plymouth Brethren missionary James Johansen.

Annie Lock spent the last six years of her life travelling the Eyre Peninsula in a caravan with him, preaching to white people. She died in 1943 and is buried in Cleve, with no mention of her 30 years of missionary work on her gravestone.

On the one hand, Lock's was indeed a 'labour of love'. She nursed the sick, cared for children and provided food and clothing for those she was willing to call her 'brothers and sisters'. She led a tough and uncomfortable life, living in tents and humpies in the desert with no certain income.

On the other hand, though, she also saw herself as the 'Big Boss', teaching not three but four 'Rs': reading, writing, arithmetic and the all-important religion to a people who were apparently grateful, one little girl 'so attached that she cried bitterly when I left'. Who knows whether this gratitude was for her evangelism or for the food, clothing, childminding and nursing Lock provided?

The language Lock used in her letters and reports is patronising, steeped in her religious fervour and evangelical determination as well as in her unquestioning sense of cultural superiority.

It is sometimes simply embarrassing to read her description of 'really wild blacks', of their 'delight' at wearing clothes, and of their employment 'on jobs such as scrubbing and cleaning and carrying water', reflecting her lack of respect for Indigenous culture and her lack of imagination about the future roles of Aboriginal men and women.

Photograph from *The 'Good Fella Missus'*, by Violet E Turner, Adelaide: United Aborigines' Mission, c 1930

PREVIOUS PAGES: Article on Annie Lock in the *Adelaide News*, 12 October 1932, page 3

Annie (Lock) and James Johansen with Colebrook Home Children, Quorn, South Australia, c 1940, photograph courtesy Mrs B Bradshaw, Adelaide

## FEATURE



It is sometimes offensive — she refers to grown men at Ooldea as ‘the cheekiest I have ever worked with’, as if they were naughty schoolboys (and she their longsuffering schoolmistress), and suggests that Aboriginal children are better off with her: ‘the only thing to do is to get the children right away from their parents’, she wrote to the South Australian Chief Protector of Aborigines in 1929.

But these reports are only part of the story. Annie’s language conforms to the mission magazine’s conventions when reporting back to supporters — evangelism and examples of grateful recipients were the order of the day.

For all her schoolmarm veneer, Lock was more approachable than many white women, according to eyewitness accounts — she sat down with Aboriginal people, drank from the same teacup, cuddled their children and nursed their sick. Some white people admired her Christian spirit, while others disparaged her for ‘living amongst naked blacks’ and ‘treating them as equals’.

What did Aboriginal people think? Annie’s description of ‘cheekiness’, ‘difficulties’ and ‘backsliding’ from Indigenous people suggest that some pushed back.

On the other hand, in the *Adelaide News* report, she talks of growing vegetables ‘with the assistance of the aborigines’ and eating local food, suggesting a level of mutual dependence.

Lock could not have survived in Central Australia unless the people she felt called to ‘save’ had not saved her by sharing food and digging out her soak.

And she showed her allegiance after the Coniston massacre in 1928. When a police party massacred anywhere from 17 to over 100 Indigenous people in cold blood while on the hunt for the Aboriginal killers of a white dingo trapper, some of the survivors of the massacre sought and received refuge at Lock’s camp in Central Australia. Together with Katherine’s Methodist Home Missionary Athol Macgregor, she made enough fuss to ensure there was an enquiry into the shootings.

When she was alive, Annie Lock attracted controversy for having ‘the native interests too much at heart’ (Sydney Goss, 1 January 1915). And today she is criticised for having ridden roughshod over those interests.

While it’s only fair to judge Annie Lock’s actions in the context of her time, it is worth remembering that her work is part of a continuum of inadequate, underfunded and often ill-conceived support for Indigenous communities since 1788.

**Dr Catherine Bishop was the Library’s 2016 Australian Religious History Fellow. Her book *Minding Her Own Business: Colonial Businesswomen in Sydney* won the 2016 Ashurst Business Literature Prize.**

LEFT: Photograph from *The ‘Good Fella Missus’*, by Violet E Turner, Adelaide: United Aborigines’ Mission, c 1930

RIGHT: Mr and Mrs Johansen, 1947, photograph courtesy Mrs B Bradshaw, Adelaide



*The Sydney*  
**WARS**



WORDS Stephen Gapps

In letters, diaries, journals and official records of the early colony of NSW, conflict with Aboriginal people was often described as ‘war’, yet Aboriginal resistance has rarely been framed in military terms.

In early 1816, in a huge arc around the Cumberland Plain from Lane Cove on the north shore to Bringelly in the west and Camden in the south, attacks and raids on settlers’ farms occurred in what the *Sydney Gazette* described as a coordinated and concerted campaign by the ‘mountain’s natives’.

At about five in the afternoon of 10 March Samuel Hassall, a settler at Macquarie Grove (near modern-day Camden airport), was in his ‘little room composing and committing to paper a Morning Prayer’ when a messenger arrived with worrying news. Two local Aboriginal men had just informed him that ‘the whole body of Gundenoran [Gandangarra] natives intended to attack Mr Macarthur’s farm [Upper and Lower Camden] to plunder and murder all before them’.

They then planned to ‘proceed down to Mr Oxley’s to act with them in the same manner’, Hassall heard, and attack his own farm. This gave him ‘a severe alarm on account of the little ones’ and he immediately sent his family away to safety. His next duty was to report to the local magistrate.

At magistrate Robert Lowe’s farm, Birling, a small detachment of soldiers had arrived and Lowe was busy gathering ‘all the arms and ammunition in his district’. Then came news that three of the Macarthurs’ servants at Upper Camden had ‘fallen victim to the dreadful atrocities of the savage natives’.



The armed party ‘immediately distributed the ammunition ... which afforded but a small proportion to each man’.

In Hassall’s account, they ‘mustered about forty armed men, some with muskets some with pistols some with pitch forks some with pikes and others with nothing’. Lowe’s force marched to Lower then Upper Camden where a ‘small company of the more friendly natives’ said they could guide them to the warriors who had committed the ‘dreadful atrocities’. They also warned the militia that these warriors ‘would show fight whenever attacked’.

This indeed proved to be the case. They had not travelled far — probably somewhere on the nearby Razorback Range — when ‘their enemy was upon them’ and the warriors, as Hassall described it, ‘began to dance in a manner daring our approach’. When the militia ‘advanced toward them ... they threw a shower of spears’. Lowe’s men commenced firing ‘but to little affect owing to the disorder of our men’ and with ‘the enemy ... posted on a high perpendicular rock’, ‘spears and stones came in great abundance’.

According to Hassall, ‘the natives would fall down as soon as the men would present their muskets to them and then get up and dance’.

ABOVE: ‘Throwing the Spear’ from *Foreign Field Sports, Fisheries, Sporting Anecdotes &c. &c.* by John Heaviside Clark, London: Edward Orme, 1814

OPPOSITE: The landing place at Parramatta, Port Jackson, c 1809, watercolour after George William Evans, PXD 388 vol 3 no 5

A solitary soldier guarding the Parramatta landing place appears an insubstantial military presence. In fact, small detachments of only three soldiers were an important part of widespread defensive measures for many years, often forming up with armed settlers as the core of larger militia forces.



He could not but wonder that ‘a great number of us’ were not killed. In this ‘bad and dangerous situation’ the militia began to retreat, and the retreat then turned into a rout. Hassall, on horseback, ‘could scarce keep up with some of them’, who ‘even threw off their shoes to enable them to run fast’.

The desperation in Hassall’s letters is palpable. He describes how settlers and shepherds were ‘leaving their flocks behind to the mercy of the storm’. After their victory, the warriors broke off pursuit and Lowe managed to rally his men. But bands of hundreds of warriors had been seen in the area. Groups of refugees from various scattered farms had gathered at Narellan and were told to flee as ‘the natives had obliged us to retreat’.

One defiant woman said ‘she would not go till her husband went with her, or she would die with him’. After returning to Macquarie Grove, Hassall found to his ‘very agreeable surprise’, ‘a reinforcement’ and ‘ammunition’. Now the defensive militia was in full swing. That night they ‘stood armed on watch, taking turns all night long’. Hassall remained ‘in daily expectation’ of the warriors ‘paying another visit’.

The battle at Razorback, the growing number of raids and the mounting settler deaths forced Governor Macquarie to act. His response was to mobilise the largest military expedition in the history of the colony ‘so as to Strike them with Terror against Committing Similar Acts of Violence in future’.

Macquarie’s infamous campaign of April 1816, which resulted in the massacre of at least 14 Dharawal people at Appin, involved well-coordinated infantry detachments sweeping through the west and southwest of the Cumberland Plain. The campaign effectively ended resistance to the Europeans in the Sydney region and on its fringes (although there were smaller conflicts into 1817).

The campaign was developed in response to the aggressive tactics and military victories of the Aboriginal warriors, and the number of European deaths. Ultimately, Macquarie well understood that this situation could not continue if the colony was to expand across the mountains and to the south towards the ‘new discovered lands’. An often-overlooked factor in Macquarie’s thinking was his realisation that the supply route to Bathurst via Cox’s road was under threat. A detachment was ordered to defend it and escort all government movements along the route.

Hassall’s description of events has largely been ignored by historians, or treated as a farcical example of settler retaliation. However, it contains graphic details of a desperate foray by a scratch militia force against a concerted campaign by warriors that showed significant signs of preparation and planning.

The warriors lured the militia into advancing up a rocky hill until they were close enough for ‘showers’ of spears and stones — almost certainly stockpiled in advance. This excellent guerilla warfare tactic had been refined in the Sydney region over years of conflict and armed confrontations with settlers and soldiers.

As the settlements expanded across the Cumberland Plain, its rugged fringes became, as James Ryan put it, ‘a very advantageous retreating ground’. It was here that warriors were victorious in several engagements, using terrain of their choice, often with stockpiled weaponry. The Blue Mountains are remembered from school history as ‘impassable barriers’ that were only ‘conquered’ by Blaxland, Lawson and Wentworth after more than 20 years of attempts. Yet for Gandangarra, Dharug, Dharawal, Darkinjung and other Aboriginal people, they were places of retreat, safety and ambush during what one colonist described as the long-running ‘open war between the natives and the settlers’.





My research at the Library has involved piecing together details from accounts of conflict across the Cumberland Plain and its fringes between 1788 and 1817 as part of a broader story of resistance and warfare in the Sydney region. I have also compiled the first detailed list of all recorded casualties and mapped all the locations of conflict.

In letters, diaries, journals and official records of the early colony of New South Wales, conflict with Aboriginal people was often described as ‘war’. At times it was intermittent, at others intense, and for periods almost non-existent. Yet it was recognised as ongoing and widespread. It is time that a detailed

history of warfare in the Sydney region is brought to the broader public and recognised in the commemorative landscape.

**Sydney-based historian and museum curator Dr Stephen Gapps was the 2017 Merewether Fellow. His book *Cabrogal to Fairfield* won a NSW Premier’s History Award in 2011 and *The Sydney Wars* will be published by NewSouth Books in May 2018. Stephen will present a Scholarly Musings talk at the Library on 3 July 2018.**

#### Sources

Samuel to Thomas Hassall, 16 March 1816, Hassall Family Correspondence ML A1677/3, 619–22, 627–30

Bowman, ‘Memorandum on the early state of the Blacks for Mr Scott’, SARNSW, 13696, 5/1161, 102, 102a

John Connor, *The Australian Frontier Wars 1788–1838*, Sydney: UNSW Press, 2005

A view near Grose Head, New South Wales, 1809, watercolour by George William Evans, SV/143

This early romantic view of the Grose River in the Blue Mountains includes an Aboriginal man with a spear. The rugged terrain in this area was what James Ryan described as ‘a very advantageous retreating ground’.

OPPOSITE: Stephen Gapps, photograph by Joy Lai and Phong Nguyen

# *Moving homes*



ABOVE: Helen Voysey  
(Chairperson for the Royal  
National Park Coastal Cabins  
Protection League committee),  
Era Beach community,  
Royal National Park, NSW,  
Dean Saffron

OPPOSITE LEFT:  
Denis Brown with son and  
grandsons, Burning Palms,  
Royal National Park, NSW,  
Dean Saffron

OPPOSITE RIGHT: Anzac Day  
(25 April 2015), Little Garie  
Beach, Royal National Park,  
NSW, Dean Saffron

## NEW ACQUISITIONS



Recently acquired photographs of two very different groups continue the Library's tradition of documenting the communities of New South Wales.

Both the shack owners of the Royal National Park and the residents of inner-city Redfern and Waterloo have faced threats to their distinct ways of life. Two photographers have gone deep into these communities, getting to know the people and their stories.

Dean Saffron's photographs of the Royal National Park communities are warm portraits of a group that has fought for its preservation over many years and intimate insights into the lives of the shack owners. His photos show interiors and surroundings, giving a sense of each shack's unique design and construction.

A freelance documentary photographer and filmmaker, Dean was commissioned by the Royal National Park Coastal Cabins Protection League in 2014 to photograph the shacks and their inhabitants for Ingeborg Van Teeseling's book *Shack Life*.

Once common along the NSW coast, shack communities are now extremely rare. The shacks at Little Garie, Era and Burning Palms are among the largest and most intact groups of coastal

weekender and holiday cabins remaining. They were built in the first half of the twentieth century, many of them during the Depression.

Set against a dense rainforest escarpment and separated by headlands, the shacks are accessible only by steep bush tracks or coastal paths. Many were built using stone, driftwood and other local and recycled materials. Several still contain technology dating back to the 1930s, including kerosene fridges and stoves.

These shack communities owe their survival to the Coastal Cabins Protection League, formed in 1945 and one of the earliest conservation groups in NSW. The league's first task was to save the land from development, lobbying to have it incorporated into the National Park in 1953.

As policies changed during the 1970s and 80s, the NSW National Parks and Wildlife Service demolished more than 50 shacks. Eventually, the National Trust recognised their heritage value and the demolitions were stopped in 1993. The shack communities were listed on the NSW Heritage Register in 2012.



According to the current ‘shackies’ — descendants of the original builders and owners — the shacks’ heritage value is not only in the buildings, but also in the owners’ responsibility to maintain the community and pass on the knowledge and practices of shack life.

Another set of intimate photographs shows a different community experiencing dramatic change. Documentary photographer Fiona Wolf-Symeonides was drawn to the inner-city Sydney suburbs of Redfern and Waterloo — areas with a dense concentration of public housing.

In 2015 the NSW Government announced plans to redevelop the area, demolishing the existing public housing stock (including the twin towers Matavai and Turanga, imposing 30-storey blocks officially opened by Queen Elizabeth II in 1977) and replacing it with a mix of public and private apartment buildings. The area will be served by the Waterloo underground station as part of the proposed Sydney metro line. While the government has assured public housing residents that they will be given new homes, the location is uncertain.

The recent ‘We Live Here’ campaign highlights the diversity of this community, the difficulties and pleasures of living in such proximity to each other.



The community includes recent migrants, people on low incomes, and people with disability. Many of Waterloo’s elderly residents have lived in these buildings — sometimes in the same apartment — since they were constructed in the early 1970s.

Reaction to the proposal differs across the community. Some residents look forward to living in a modern apartment in a revitalised area with a new metro line. Others, from long-term residents to those who have moved there recently after sleeping rough on the streets, fear the disruption to their sense of security.

Wolf-Symeonides’ photographs capture residents inside their apartments, revealing the complexities of domestic life and how the residents have personalised their homes with family photographs, books and furnishings, handcrafted decorations and treasured pets. Her photographs show that these people have stories to tell — living so close to thousands of others, yet undeniably themselves.

**Anna Corkhill, Curator**

**Anne Hocking, Collection Liaison Librarian**

**A selection of Fiona Wolf-Symeonides’ Waterloo photographs will be on display for Multicultural March, from March to May 2018.**



TOP LEFT: View of Era Beach shack community, Royal National Park, NSW, Dean Saffron

TOP RIGHT: Turanga and Matavai towers, Waterloo, Sydney, 2017, Fiona Wolf-Symeonides

ABOVE: Family portrait in Vlad and Valentina’s lounge room, Waterloo, Sydney, 2017, Fiona Wolf-Symeonides



LEFT: Lisa and Sharon at Waterloo Green, Waterloo, Sydney, 2017, Fiona Wolf-Symeonides  
RIGHT: Waterloo locals and pet bird near Raglan Street roundabout, Waterloo, Sydney, 2017, Fiona Wolf-Symeonides



# FOUR MEN IN A BOOK



WORDS Keith Vincent Smith

PENCIL SKETCHES OF FOUR ABORIGINAL MEN

ARE AN INTRIGUING FIND IN A BOOK FROM 1830.

Emancipated convict Richard Fitzgerald wrote his name in ink on his *Australian Almanack, For the Year of Our Lord 1830* on 18 January of that year. Now in the Library's collection, this book bears other interesting inscriptions.

Pencil sketches on the front and back endpapers depict four Aboriginal men: Narrunurra (Mulgoa Joe), Bib or Bili Jebinge, Coonaw and Byne.

Two of the men, Jebinge and Byne, were among the 'chiefs' who attended the annual 'Native Conference' at Parramatta on 17 January 1826. They were seated, despite heavy rain, at the head of their respective clans, some 200 Aboriginal people arranged in a semi-circle around them. *The Australian* reported two days later that the guests were served boiled beef, soup and plum pudding.

The lives of these two men, and of Narrunurra, are on the historical record, but these are the only known portraits of them.

The fourth man, Coonaw, from Cow Pastures (Camden), is not known. The caption is difficult to read – he could be Cooman, grandson of the Gweagal warrior reputed to have thrown fishing spears at James Cook as he landed at Botany Bay in 1770.

The sketches are unsigned but may have been drawn by the book's owner, Richard Fitzgerald. He certainly knew the men, and was said to have treated Aboriginal people at the Hawkesbury River 'with great civility and humanity'.

Fitzgerald arrived in Sydney in 1791 as a convict on the Third Fleet ship *William and Mary*. He rapidly

improved his position in life, being appointed Superintendent of Convicts at Toongabbie in 1792, granted 190 acres of land in 1794 and 'freed by servitude' in 1795. Governor John Hunter appointed him Superintendent of Agriculture in 1800, and he later became a constable at the Hawkesbury River.

Governor Lachlan Macquarie, who called Fitzgerald 'a most honest upright good man', made him Superintendent of Stores in 1811 and granted land for Fitzgerald's Macquarie Arms hotel in Windsor, which was built in 1815.

Fitzgerald died on 25 May 1840 at his home in George Street, Windsor, next to his inn. His wealth was valued for probate at £34,000.

The sketches in Richard Fitzgerald's almanac add to the Aboriginal history of the Hawkesbury region.

## NARRUNURRA OR MULGOA JOE

The smiling, curly haired Narrunurra – alias Mulgoe or Mulgoa Joe – joined William Cox's work party with Coleby from Richmond in 1814 to build the first road over the Blue Mountains. Cox recorded their names in his journal on 27 August 1814.

Mulgoa Joe joined other 'friendly' Aboriginal men who accompanied Macquarie's armed forces as guides and trackers in an action against 'hostile' Aboriginal people, which resulted in the Appin Massacre on 17 April 1816 in which 14 Aboriginal people were killed. Macquarie gave breastplates to Mulgoa Joe and three other 'Meritorious Natives'.

# PROVENANCE

## BIB OR BILI JEBINGE

The pencil sketch of 'Bili Jebinge', a Darkinjung man, shows him wearing a large metal breastplate or gorget. The breastplate was mentioned in evidence before the Supreme Court in 1836 after he was murdered by an Aboriginal man at Windsor.

Jack Congo Murrell, another Darkinjung man, was charged with Jebinge's murder on 21 December 1835. A settler at Richmond, John Solly, said he saw a fight between 'five or six black men and two women'. He went to the spot and saw 'the man was dead; he had a big brass plate on his breast; there was a wound on the back part of his head; it appeared to have been inflicted with a tomahawk ... I am positive it was the prisoner who struck Jabingi'.

Justice William Burton ruled that, as Australian land became an 'actual possession' of the King of England at the time of colonisation, the King's laws applied to everyone, including Aboriginal people.

## BYNE

In 1819 Byne and his brother Cookoogong — sons of Nagaray of the Burra Burra clan of the Gundungurra (around Taralga and Goulburn) — accompanied Charles Throsby and his party on a journey of exploration from Camden to the Campbell River near Bathurst. With them was Dual, recently returned from exile as an 'Aboriginal convict' in Van Diemen's Land.

Afterwards Macquarie named Cookoogong chief of the Burra Burra and rewarded Dual and Byne with metal breastplates, clothing and bedding. The Governor, who had met Byne in 1820 near the Woollondilly River, called him 'a very fine intelligent lad'.

In his 1914 'recollections', William Russell, a Gundungurra man from the Burragorang Valley known as Werriberri, said 'Old Boyne' was clever with either the spear or boomerang, as well as feats of strength and fighting.

**Dr Keith Vincent Smith was awarded the title of Emeritus Curator of the State Library of NSW in December 2017 for his exceptional contributions in advancing and enhancing the story of Indigenous encounter in this nation and use of the State Library of NSW collections.**



Pencil sketches on endpapers  
of *Australian Almanack* ... 1830, PXB 375

TOP: Byne; Mulgoe Joe alias Narrunurra

ABOVE: Bib Jebinge, chief of Portland Head;  
Coonaw, Cow Pastures



Magic Dirt,  
Big Day Out, 2007  
Tony Mott

OPPOSITE:  
*What a Life!* at Goulburn  
Regional Art Gallery

Tony Mott and Richie  
from Tumbleweed at the  
opening at Wollongong  
Art Gallery, courtesy  
*Illawarra Mercury*



# WHAT HAPPENS ON TOUR

Rock photographer Tony Mott is exchanging mosh pits and backstage passes for regional galleries and artist talks, as the Library's exhibition of his work continues its successful tour.

Tony Mott knows what it's like to go on tour. During his 30-year career as one of the world's pre-eminent rock photographers, he was the official photographer for some of the biggest names in music including the Rolling Stones, Fleetwood Mac and the Big Day Out festival. When capturing the intensity of live performance, Mott was the man they called to tour.

The exhibition *What a Life!* *Rock Photography by Tony Mott* was first presented by the Library in 2015. Working closely with Tony, the Library was given extraordinary access to the archive of one of Australia's most influential photographers. The exhibition highlighted the breadth of talent Tony had worked with, and tracked significant changes in the music industry in Australia: a declining live scene, the drop in music press production and the impact of digital technology on the art of rock photography.

The popularity of the exhibition, the requests from the public and various galleries, and the Library's commitment

to providing access to its collections and programs all meant one thing – *What a Life!* was going on tour.

In 2016, Tony hit the road again, but this time the guitars, cameras and late nights in sweaty mosh pits were replaced by the exhibition, as it commenced its tour around Australia's leading regional and metropolitan galleries. With more than 180 works – including photographs and ephemera such as flyers and street publications, record covers and T-shirts – many of which are now in the Library's collection, the exhibition will be on the road until July 2019.

So how different is touring with an exhibition to touring with bands? 'It's worlds apart,' says Tony Mott, 'Less chaos.'

*What a Life!* has been at Lismore Regional Gallery, Goulburn Regional Art Gallery, Grafton Regional Gallery, Wollongong Art Gallery and is currently showing at Port Macquarie's Glasshouse. In 2018 and 2019, the exhibition will tour to the Albury Museum and Library, the National Archives of Australia, Casula Powerhouse, and will finish up at the Museum and Art Gallery of Northern Territory.

The exhibition has been as popular at other venues as it was here at the Library, with star-studded openings and a series of public events – including talks by the artist himself, sharing his eye-opening stories of life on tour.

**Karen Hall, Creative Producer, Exhibitions**



## ***WHAT A LIFE!* TOUR**

Glasshouse Port Macquarie  
9 Feb – 1 Apr 18

Albury Museum & Library  
14 Apr – 10 Jun 18

National Archives of Australia  
21 Jun – 9 Sep 18

Casula Powerhouse Arts Centre  
6 Jan – 17 Feb 19

Museum and Art Gallery  
of the Northern Territory  
14 Apr – 1 Jul 19



# ON LOAN

Each year the Library loans artworks, books, manuscripts and objects for national and international exhibitions.

Last year the Library sent works from our collection to exhibition venues as diverse as Dubbo Regional Library, Artspace Mackay, IKON Gallery Birmingham and the Museum of Sydney.

Our registrars in Collection Care administer these loans, balancing the Library's obligation for the care, safety and security of the collection with increasing demands for physical access to fragile and valuable items.

We work with curators, conservators, cataloguers, photographers, designers, insurers, specialist packers and transport companies over many months — from the initial request until the item is returned to storage at the end of the exhibition.

The beginning of 2018 has been extremely busy, as we're lending over 150 items to high-profile exhibitions at the National Gallery of Victoria, the Art Gallery of Ballarat and the British Library.

One of the largest loans we've ever organised, the National Gallery of Victoria's *Colony* exhibition draws heavily on the Library's colonial art collection. The 75 items on loan — paintings, watercolours, books, albums and objects — are part of a comprehensive survey of Australian art from 1770 to 1861.

Every item sent on loan is assessed and documented, with information provided to curators for wall text and catalogues, and the dimensions and display information given to designers.

## COLLECTION CARE



Each item has a condition report and is packed into specially made insulated crates for transport. Due to the size and value of these loans, Collection Care staff will accompany the material in transit and oversee unpacking, condition checking and installation at the venues.

Some items require extensive conservation treatment to make them ready for display. The *Panorama of Newcastle* by Edward Close, made in 1821, took two conservators over 200 hours to prepare. Over three metres long, this watercolour, pen and ink drawing is made up of seven sheets of paper, which depict the settlement of Newcastle in its topographical landscape.

Recently attributed to Edward Close – an engineer and inspector of public works in the Macquarie era, as well as an amateur artist – the work was cleaned, the linen backing removed, tears were repaired and missing pieces were filled and retouched. It was mounted onto backing boards for safe handling, and a new storage box was made.

Sketchbooks and drawings will be on display at the Art Gallery of Ballarat in the exhibition *Eugene von Guérard: Artist-Traveller*. One of the best-known landscape painters of nineteenth-century Australia, Austrian von Guérard sketched and recorded his travels in Victoria before returning to his Melbourne studio to paint remarkably detailed landscapes.

The exhibition allows the visitor to trace the evolution of a work from sketchbook to final studio painting and includes some items on public display for the first time.

And to mark the 250th anniversary in 2018 of the departure of Captain Cook's *Endeavour* voyage, in April Joseph Banks' *Endeavour* journal, watercolours by William Hodges of the North Pacific and John Webber's portraits of Maori chiefs will travel to the British Library accompanied by a conservator who will oversee the installation of these significant items in the landmark exhibition *James Cook: The Voyages*.

**Caroline Lorentz, Manager, Collection Care**

**Colony, National Gallery of Victoria  
March – July 2018**

**Eugene von Guérard: Artist-Traveller,  
Art Gallery of Ballarat,  
24 March – 27 May 2018**

**James Cook: The Voyages, British Library,  
27 April – 28 August 2018**

TOP: Lake Kelambeet [ie. Keilambete],  
26 Mar 1857, from 'Volume 05:  
Sketchbook XXVI, No 8 Australian',  
Eugene von Guérard, DGB 16/vol 5 no 33

CENTRE: *Portrait of a New Zealander*,  
c 1777, John Webber, DL Pe 214,  
on loan to the British Library

RIGHT & OPPOSITE: Conservators Kate  
Hughes and Wendy Richards work on  
the *Panorama of Newcastle*, 1821, by  
Edward Close before it goes on loan  
to the National Gallery of Victoria,  
photos by Phong Nguyen



# Sir Joseph Banks ONLINE ARCHIVE



The world of Sir Joseph Banks can now be explored online.

Most Australians know Sir Joseph Banks for his part in James Cook's first voyage of discovery onboard HMS *Endeavour* (1768–1771). Only 25 years old when he joined the expedition, Banks was hailed as a hero on return to England for amassing a huge collection of plant and animal species previously unknown to Europeans. As well as his contribution to natural history, he would influence the governance and exploration of New South Wales until his death in 1820.

Banks recorded his impressions of the continent in his *Endeavour* journal, which is one of the Library's most significant manuscripts. He also left behind a well-organised archive spanning 30 years of his life. These letters, invoices, maps, realia and watercolour drawings have been digitised and brought together on the Library's website with generous support from the McLean Foundation, the Key Foundation, and Dr Timothy Pascoe AM and Mrs Eva Pascoe.

The Sir Joseph Banks online collection is a rich research and educational tool, providing global access to 8800 high-quality digital images. It includes background information on the life of Sir Joseph Banks — a man at the centre of science, exploration and politics in the late eighteenth and early nineteenth century — and provides a detailed research guide to the papers.

The website demonstrates Banks' advocacy for the colony of NSW, which he supported as the site for British settlement. He took an active interest in Cook's later expeditions and proposed that William Bligh command two voyages, including the ill-fated voyage on the *Bounty*, which ended in mutiny in April 1789. Banks masterminded Matthew Flinders' circumnavigation voyage on the *Investigator* (1801–1803), during which Australia was first named as a continent.

'In gathering plants today I myself had the good fortune to see the beast so much talkd of, tho but imperfectly; he was not only like a grey hound in size and running but had a long tail as long as any grey hounds; what to liken him to I could not tell, nothing certainly that I have seen at all resembles him'

Joseph Banks describing the 'kanguru' at Endeavour River (now Cooktown, Queensland), *Endeavour* journal, 25 June 1770

## Sir Joseph Banks Papers

Search the guide to view documents from the fully digitised Sir Joseph Banks Papers collection.



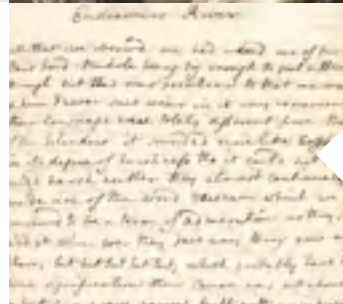
## Background to the Sir Joseph Banks Papers

Provenance, context and arrangement of the collection.



## Transcribe the Sir Joseph Banks Papers

Help us transcribe the personal papers of Sir Joseph Banks to improve access for researchers.



## Who was Sir Joseph Banks?

Banks was involved in almost every aspect of Pacific exploration and early Australian colonial life. From the establishment of the Colony of NSW he was consulted by anyone wanting to travel to NSW.



## Read Joseph Banks' Endeavour Journal

Explore the the journal kept by Joseph Banks on board HMS Endeavour.



## Sir Joseph Banks Website Project

The Banks project aims are to enhance discovery and access to the collection and promote the research potential in this significant archive.



## Other Joseph Banks collections around the world

After his death in 1820, Banks' papers were dispersed to various repositories around the world.

The archive shows Banks' significant role in the governance of NSW. He regularly corresponded with the first four governors, and recommended Bligh to succeed Philip Gidley King as the fourth governor. His archive reveals material not seen in official correspondence with the Secretary of State to the Colonies.

Banks understood the international importance of science and particularly botanical studies. He was the longest serving president of the Royal Society, had a critical role in advising King George III on the Royal Botanic Garden at Kew, and was responsible for sending botanists to all parts of the world.

With digitised images of the entire archive now accessible, the next stage of the project

is to offer fully searchable transcripts. A 'transcribe-a-thon' at the Library in December 2016 saw volunteers transcribe 480 pages, and 1300 people are now registered online to transcribe this historic archive.

As we approach the 250th anniversary of Cook's landing at Botany Bay, the Foundation is delighted to support this online archive, which is already attracting research interest from around the world.

**Susan Hunt**  
Director, State Library of NSW Foundation

[www.sl.nsw.gov.au/sir-joseph-banks-papers-1767-1822](http://www.sl.nsw.gov.au/sir-joseph-banks-papers-1767-1822)

A detail from the State Library's website showing some of the Sir Joseph Banks online archive

OPPOSITE: Caricature of Joseph Banks in M Daryl, *The Botanic Macaroni*, 1772

# *A life of* **PURPOSE**

John Sulman's name has long been part of the vocabulary of Australian architecture, town planning and the arts. But the family archive gives us deeper insights into the man.

For many years, the extensive Sulman archive of diaries, sketchbooks, correspondence, manuscripts, drawings and photographs was divided between a granddaughter and grandson living hundreds of kilometres from each other — one in Sydney and the other near Tamworth, NSW. Fortunately, the combined archive has been lodged at the Mitchell Library and was recently catalogued.

Among the papers is a collection of essays and illustrations documenting John Sulman's time as a student of the Architectural Association in 1869. In 423 pages of copperplate text — illustrated with 50 plates and drawings in colour and black-and-white — he discusses specifications and costings for all aspects of 'labouring jobs' from excavating and bricklaying to painting and glazing. He bound the book in gilt and leather, and kept it among his precious architectural book collection with the instruction that 'it be preserved and handed down to my children's children'.

Sulman's 'Pugin Sketchbook' contains hundreds of sketches and exquisitely measured drawings of churches and historic buildings in Northamptonshire and the adjoining regions. Measuring 46 by 36 cm, it weighs a good 12 kilograms.

The papers include the diaries of Sulman's wives, Sarah and Annie, his brother Arthur, and the unpublished autobiography of his



son Thomas, providing 'domestic privacies' the 'little known facts or anecdotes' in Sulman's life, which reveal his character and paint a richer personal portrait of the man. It becomes clear that his experiences of failure led him not to despair but to explore new alternatives.

Complementing the papers is the enormous body of Sulman's published work in the Mitchell Library. It shows him as an architect in genesis, and follows his architectural career to his last known domestic design in 1922.

Other records document Sulman's role in organisations such as the Institute of Architects of New South Wales. His contribution to town planning in Australia — particularly his garden suburbs ideas and his contribution to the 'City Beautiful' movement — warrant a study of their own.

John Sulman's papers show how he came to be regarded as a true polymath: architect, artist, author, educator, town planner, politician, historian, statesman, patriot, commentator, benefactor and polemicist. As a public intellectual, English-born Sulman made a great impact on Australian society and culture, and helped shape his adopted country's national identity.

**Dr Zeny Edwards was instrumental in the Library's acquisition and description of the John Sulman archive. Her book *A Life of Purpose: A Biography of John Sulman* is published by Longueville Media, 2017.**



TOP: Unrealised design for Centennial Monument, watercolour, 1888, John Sulman, PXD 574

ABOVE: Sulman Family at Ingleholme, c 1901, from left: Edith, John Sulman, Joan, Florence, Thomas Noel, Arthur, Annie Elizabeth and Geoffrey, MLMSS 9927/box 3

ABOVE RIGHT: Sir John Sulman and family on an outing in the Blue Mountains, NSW, 1920s, MLMSS 9927/box 3

OPPOSITE: Sir John Sulman (1849-1934), Burrangong, Warung Street, McMahons Point, Sydney, c 1924, MLMSS 9927/box 3

# Recent HIGHLIGHTS



/01

01 Dr John Vallance, second from left, Sabina Higgins, Maggie Patton, President Michael Higgins, Sabina Coyne, Deputy Head of Government Frances Fitzgerald, Irish President's visit, 18 October 2017, photo by Joy Lai



/04

02 Dr Rebe Taylor, Coral Thomas Fellow gives the Inaugural Coral Thomas Fellowship Lecture, 19 October 2017, photo by Joy Lai



/02



/03

03 Representatives of Nan Tien Temple, donation of *Encyclopedia of Buddhist Arts*, 20 October 2017, photo by Joy Lai



/05

04 WordExpress English Extension seminar participants, 31 October 2017, photo by Joy Lai



/06

05 Professor David Mabberley AM, Paula Bray, Dr John Vallance, Peter Crossing AM, launch Professor Mabberley's of book *Painting by Numbers: The Life and Art of Ferdinand Bauer* and DX Lab website, 16 November 2017, photo by Joy Lai



/07

06, 07, 08 At the *Painting by Numbers* launch, 16 November 2017, photos by Joy Lai



/08





/09



/10



/11



/12



/13



/14



/16



/15

- 09 Anne Reddacliff, left, and Jane Gibian, right, Medical Sydney lifelong learning event, 23 November 2017, photo by Joy Lai
- 10 Dr Paul Irish, Talking Deadly, 29 November 2017, photo by Joy Lai
- 11 Front row: Dr John Vallance, Dr Keith Vincent Smith, Robin Riley, Dr David Jones; back row: The Hon. George Souris AM, Graham Smith, Lyn Barakat, Graham Bradley AM, Honours of the Library Council of NSW, 5 December 2017, photo by Joy Lai
- 12 Friends of the Library Christmas Party, 6 December 2017, photo by Joy Lai
- 13 Elana Stone, Friends of the Library Christmas Party, 6 December 2017, photo by Joy Lai
- 14 Volunteer Program Coordinator Emily Mierisch, with volunteers Inoka Artigala, Maria Kazacos, Anne Munro and Rosemary Shepherd, Volunteers Christmas Party, 7 December 2017, photo by Taryn Ellis
- 15, 16 May Gibbs' Birthday Party, 17 January 2018, photos by Joy Lai

# For our **FRIENDS**



## Coming in 2018

With our new exhibition galleries opening later in 2018, this will be an exciting year at the State Library, and Friends will be among the first to see the new spaces and stunning works on display. Upcoming events for Friends include 'The Scene of the Crime' in March, a three-part lecture series by Susannah Fullerton featuring famous literary detectives (see *What's On* for details). In August, Emeritus Curator Paul Brunton OAM will take us on a journey in his talks series 'New South Wales Traversed: John Oxley, Charles Sturt and Thomas Livingston Mitchell'. Curator's Choice events are an exclusive opportunity to see collection treasures up close; and the bimonthly Reading Lounge bookclub is a wonderful setting to talk about books by leading Australian writers.

## Family history

As a Friend, you can explore your own heritage with a free half-hour consultation with a Family History librarian. Get advice on any road blocks you've encountered, or learn how to use our online or printed resources. Bring along what you know about those elusive ancestors, and see if we can help pin them down. Consultations are on the last Friday of the month between 10 am and 12 noon. Call Helena at the Friends Office to book your appointment.

## Friends of the Library

Friends become part of the life of the Library with a subscription to *SL* magazine, exclusive use of the heritage Friends Room, collection viewings, special lecture series, bimonthly Reading Lounge bookclub, free Family History consultation, discounts (or free tickets) to public talks, discounts at the Library Shop and cafe, and much more. Why not join today, or spread the word and give a gift membership.

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### CONTACT THE FRIENDS OFFICE

For more information, please contact Helena Poropat

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

Phone: (02) 9273 1593

[www.sl.nsw.gov.au/join/friends-state-library](http://www.sl.nsw.gov.au/join/friends-state-library)

# ‘Q&A

Dr Stephen Wan

Research scientist Dr Stephen Wan, of CSIRO’s Data61, worked with the Library on an innovative social media archive.



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#### **WHAT IS YOUR ROLE AS AT THE CSIRO?**

I’m very lucky to lead the Language and Social Computing team at CSIRO’s Data61, made up of talented researchers and engineers in the fields of natural language processing, information retrieval and social media analytics. We tackle a variety of research topics, connected by the idea that large text collections — such as public social media — might be a treasure trove of insights that can help us better understand society, help with business decisions, or help answer research questions in fields like health. As with the Library’s social media archive, the result is often a new prototype that we design and build for the wider community.

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#### **WHAT HAS BEEN THE GREATEST CHALLENGE OF CREATING A SOCIAL MEDIA ARCHIVE?**

One of the many challenges was to design a tool that would help the Library’s staff manage how data was collected and curated. Often collecting data with a keyword results in junk data, because the word may have many different meanings. This is one of the fascinating aspects of language that makes it such a compelling topic of research. Our archival tool analyses the diversity of topics collected around a keyword to help the Library collect relevant posts.

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#### **WHY IS IT IMPORTANT FOR THE LIBRARY?**

The Library has a significant role in collecting information about what life is like in New South Wales, through materials such as newspapers, books and photographs. Public social

media is an extension of this, as it captures some of our social discourse about life in the state.

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#### **HAVE YOU WORKED ON SIMILAR PROJECTS?**

At CSIRO’s Data61 we have worked on a number of social media analytics projects like this. Another rewarding project was with the Black Dog Institute, looking at the role of social media data in furthering mental health research, particularly on the topics of suicide and depression. We have also looked at using social media to provide information to help manage natural disasters such as fires and earthquakes.

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#### **WHAT INTERESTS LED YOU TO YOUR CURRENT CAREER?**

I’ve always been interested in language and thought, and so I initially studied psychology and linguistics, followed by postgraduate

studies in computational linguistics and natural language processing. Merging linguistics with computer science seemed like the perfect blend of interests. As a researcher at CSIRO’s Data61, I’m attracted to the opportunity to convert intuitions about language into software. We learn something about language, and end up with useful tools that help us manage and make sense of large archives.

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



Photo: CSIRO

## *Keeping* company

Featuring Phoebus Apollo and his seven-horse chariot, these wall tiles were preserved from the Sun Newspapers building on Elizabeth Street, Sydney. They belong to the newly acquired Fairfax Media Business Archive, encompassing almost two centuries of political, media and company history in 2100 boxes.

