

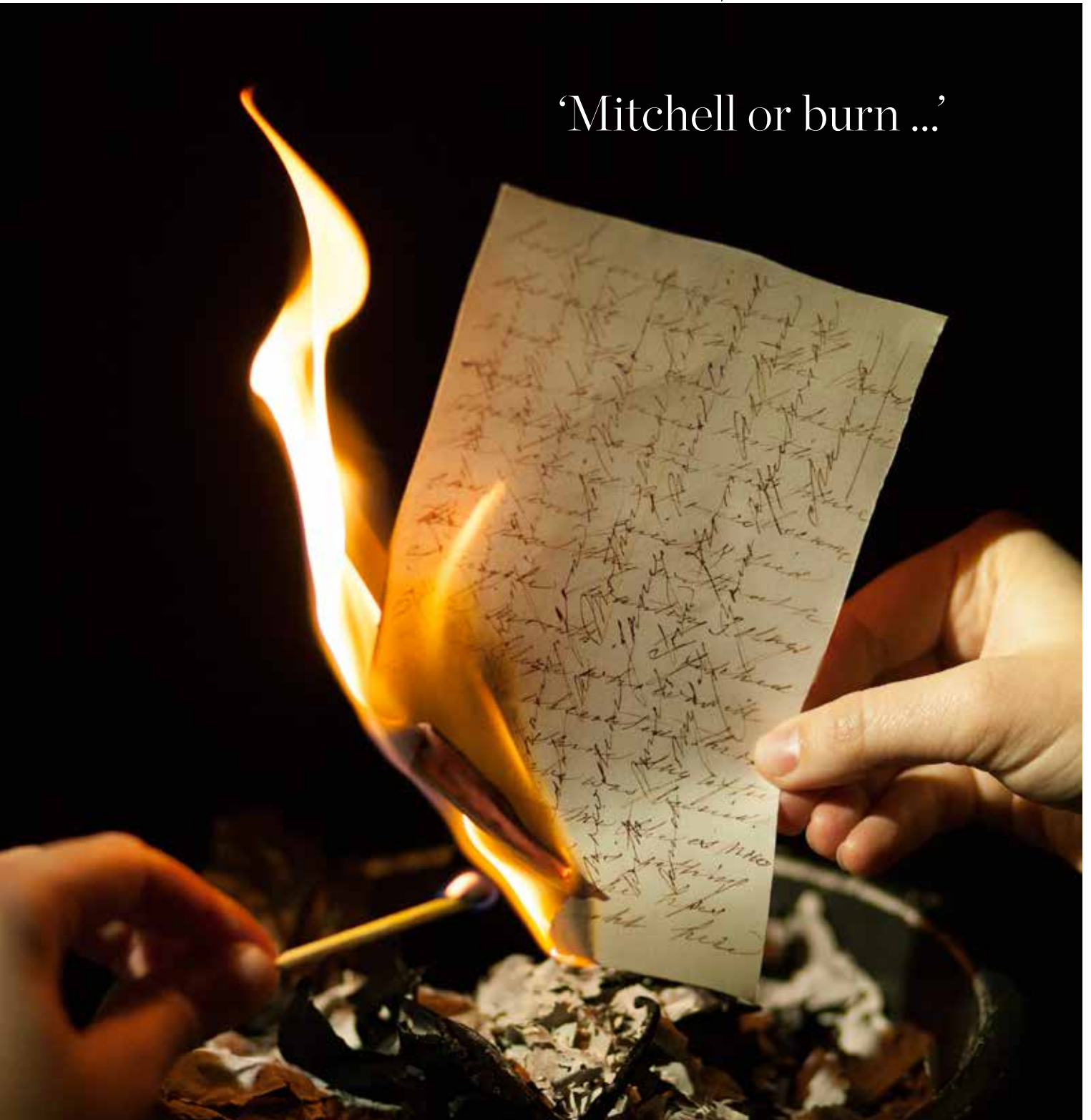
Magazine for members
Spring 2015

SL



STATE LIBRARY®
NEW SOUTH WALES

‘Mitchell or burn ...’



Message



Mitchell or burn

On 24 November 1943, at the height of the Second World War, Dr HV Evatt opened the new Public Library of NSW with a rousing speech about the value of libraries. Although Hitler destroyed books, he told the assembled group, the NSW government had pressed ahead with the new Library building 'so that the books should remain our eternal heritage'. Speaking in his capacity as President of the Library's trustees, he continued:

Great public libraries are essential to freedom and to free men. They must always be free. Free to collect, to house, to make available to all, books by men and women of every shade of opinion. And so, there is no religion, no philosophy, no political system, no science, no useful art, no profession, no mechanism of production or distribution, no proposal for social well-being, which cannot be freely studied in this public library.

The articles in this issue of *SL* magazine once again demonstrate the legacy of Dr Evatt, and reflect the efforts of the many people who have contributed to this great Library. As ever, the Library's job is to protect our heritage from destruction and from the ravages of time.

A bundle of letters among the Thompson family papers, explored in this edition by Penny Russell, is a good example. Labelled 'Mitchell or burn' in 1962, this precious correspondence was mercifully saved from the second fate and donated to the Library.

Important documents and other heritage objects can be saved from destruction, or from loss or deterioration through neglect, if they are deposited with the Library. Through the expertise of our conservators and our many other specialists, we ensure that everyone can study our heritage, consider its meaning and imagine our future.

ALEX BYRNE
NSW State Librarian & Chief Executive

C

ontents

Spring 2015

SL

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

SPRING 2015
VOL. 8 NO. 3
ISSN 1835-9787 (PRINT)
ISSN 1836-1722 (ONLINE)

P&D-4549-8/2015
PRINT RUN 3250

EDITOR

CATHY PERKINS
CATHY.PERKINS@SL.NSW.GOV.AU

DESIGN & PRODUCTION

ANNA COINTREL

PHOTOGRAPHY

UNLESS OTHERWISE STATED ALL PHOTOGRAPHIC WORK IS BY DIGITISATION AND IMAGING, STATE LIBRARY OF NSW.

SUSTAINABILITY

PRINTED IN AUSTRALIA BY PEACHY PRINT AUSTRALIA PTY LTD
PAPER: BJ BALL'S ECOSTAR 200 GSM AND 120 GSM. THIS PAPER IS CARBON NEUTRAL AND 100% RECYCLED FROM POST CONSUMER WASTE.

STATE LIBRARY OF NSW

MACQUARIE STREET
SYDNEY NSW 2000
PHONE (02) 9273 1414
FAX (02) 9273 1255
ENQUIRIES.LIBRARY@SL.NSW.GOV.AU
WWW.SL.NSW.GOV.AU

OPENING HOURS

THE GOVERNOR MARIE BASHIR AND MITCHELL LIBRARY READING ROOMS
MONDAY TO THURSDAY
9 AM TO 8 PM

FRIDAY 9 AM TO 5 PM
WEEKENDS 10 AM TO 5 PM

THE SPECIAL COLLECTIONS AREA IS CLOSED ON SUNDAYS.

GALLERIES AND EXHIBITION ROOMS OPEN TO 5 PM, THURSDAYS TO 8 PM

COVER

BURNING A REPRODUCTION OF A LETTER IN THE THOMPSON PAPERS, SEE ARTICLE P. 14, PHOTO BY MERINDA CAMPBELL AND HAMILTON CHURTON
NOTE: NO MANUSCRIPTS WERE HARMED IN THE MAKING OF THIS COVER.

- | | | | |
|----|--|----|--|
| 4 | WORLD RECORD | 24 | ARTIST'S RESIDENCY
Drawing the Library |
| 6 | NEWS
Value added
Library champions
DX Lab: Loom
First prize for humour
Museum design awards
Churchill Fellowship
Interrobang | 26 | NEW ACQUISITION
A woman of opinion |
| 8 | ON THIS DAY | 30 | FEATURE
Live export |
| 10 | EXHIBITION
An unforgettable summer | 34 | PROVENANCE
Bennelong's sister |
| 12 | EXHIBITION
Satire in the time of war | 38 | BUILDING A STRONG FOUNDATION
Planting dreams |
| 14 | FEATURE
Mitchell or burn | 40 | VOLUNTEERS
Behind the scenes |
| 18 | FEATURE
Buddhist modernism | 41 | FOR OUR FRIENDS
Literary lunch
Friends UK travel competition winner |
| 22 | COLLECTION CARE
Dalrymple charts | 44 | RECENT HIGHLIGHTS |
| | | 47 | Q&A
Benja Harney |



THE STATE LIBRARY OF NSW IS A STATUTORY AUTHORITY OF, AND PRINCIPALLY FUNDED BY, THE NSW STATE GOVERNMENT

World record

Earth Platinum, the world's largest atlas according to Guinness World Records, was on display in the Mitchell Library Reading Room from June to mid August. The Library holds Australia's only copy of the 150 kg atlas, with pages spanning 2.7 m, which was acquired from Sydney publisher Millennium House in 2012.

PHOTO BY JOY LAI





Value added

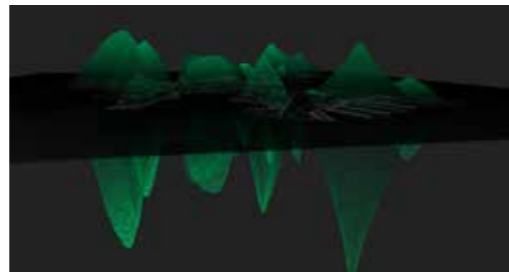
The cultural, historic and educational value of the Library's collection is priceless. But how much is it worth? In the past five years the collection's value increased by \$1 billion. It was recently valued at \$3.15 billion (up from \$2.142 in 2010), making it the most valuable library collection in Australia, the third most valuable cultural collection in Australia, and the most valuable cultural collection in NSW. Largely responsible for this significant increase was NSW government funding to provide electronic records for collection items and to digitise a large volume of books, manuscripts and artworks. These efforts have made it possible for the valuers to see a greater number of items. In addition, some of the Library's special collections, including rare books from the sixteenth century, were valued for the first time.

DIXSON COLLECTOR'S CHEST, C. 1820, DG R4



Library champions

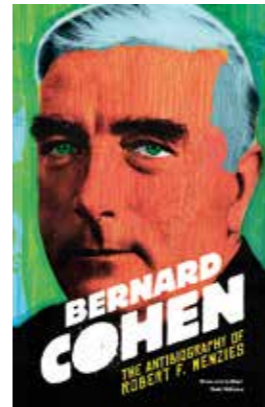
Eight outstanding Library champions received Honours of the Library Council of NSW at an awards ceremony in June. Andrew Tink AM, President of the Library Council, conferred the Honours, which recognise outstanding contributions to the cultural enrichment of Australia through library and information excellence. Michael Crouch AO and Kerry Stokes AC received the Dixon Medal, and Anne-Marie Schwirtlich AM was awarded the Ifould Medal. Emeritus Professor Alan Frost and Mark Hildebrand accepted the title Emeritus Curator, and Richard Fisher AM, Megan Martin and Samantha Meers became Honorary Fellows.



DX Lab: Loom

The Library's DX Lab experiments with new technologies to find interesting ways to explore our collections. Its first venture is a web prototype called Loom. Created by agency Grumpy Sailor, Loom allows you to fly through images taken at Circular Quay, Darling Harbour and the Botanic Gardens between 1870 and 2000. Each decade offers five images per location that you can tap to reveal the 'library card' with more information, and find links to similar images with tags from fashion models to ferries. The next phase of Loom is an atlas view of the Library's catalogue, which maps how many images we have for various locations in Sydney.

dxlab.sl.nsw.gov.au/loom/



First prize for humour

Bernard Cohen's political satire *The Antibibliography of Robert F Menzies* (HarperCollins) has won Australia's first humour writing award, announced at the Library on 25 June. The \$10,000 biennial Russell Prize for Humour Writing was made possible by the generosity of the late Peter Wentworth Russell. Selected from a field that included fiction, nonfiction and poetry, the judges praised the 'biting wit' of Cohen's novel, saying it gave Australians 'the most elegant kick in the teeth we didn't know we needed'. The Library holds Bernard Cohen's literary papers, and recently acquired the annotated manuscripts for *The Antibibliography of Robert F Menzies*.



Museum design awards

The design for last year's *Artist Colony* exhibition has won a Museums Australia Publications & Design Award (MAPDA). The judges praised the exhibition branding as a 'successful and complete package' with 'Glorious impact through colours and strong typography'. *SL* was highly commended in the magazine category.

NEWS



Interrobang

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

? How much was a box of Jaffas in 1968?

! A Library staff member was researching an enquiry about porridge brands in the 1960s when they came across a journal that proved to be a trove of useful information. We hold issues of *The Trader*, produced by the Grocers' and Storekeepers' Association of NSW, for the period between 1928 and 1970. After that it was renamed *Food Retailer* and is still in publication. Issues from the 1950s and 60s include price lists of all grocery brands and products available in NSW, as well as pharmaceuticals, liquor and cigarettes. Also covered are marketing techniques, pay rates for store employees, profit margin calculators and even the names of grocery items in four European languages. So we can tell you that back in 1968 a small box of Jaffas would have cost you 12 cents.

www.sl.nsw.gov.au/ask



Churchill Fellowship

State Library conservator Kate Hughes has been awarded a Churchill Fellowship to research the background of the Library's First Fleet watercolour collections. Kate will spend eight weeks at the Natural History Museum in London analysing the papers, watermarks and artist materials used to create the museum's significant collections from the same period. She aims to discover connections between this core reference set and watercolours in the Library's collection and elsewhere in Australia.

on this

DAY

COMPILED BY Margot Riley, Research & Discovery

4 September 1937

Olympian Dawn Fraser AO, MBE, is born at Balmain, NSW.

DAWN FRASER AT NORTH SYDNEY OLYMPIC POOL, 1960
PHOTO BY KEN REDSHAW
AUSTRALIAN PHOTOGRAPHIC AGENCY - 08010



18 September 1797

Lieutenant John Shortland makes the official discovery of coal in the Newcastle region.

THE COAL RIVER OR PORT OF NEWCASTLE NEW SOUTH WALES, C. 1807, WATERCOLOUR DRAWING
ATTRIBUTED TO JOHN LEWIN
SAFE / PXD 942 / 2



9 October 1829

Emancipists (former convicts) become eligible for jury service in NSW.

COURTROOM SCENE, SYDNEY, 1 DECEMBER 1817
WATERCOLOUR BY EDWARD CHARLES CLOSE
SAFE / PXA 1187



13 October 1933

Australia's first traffic lights begin operating at the intersection of Market and Kent streets, Sydney.

TRAFFIC SIGNALS, 13 DECEMBER 1939
PHOTO BY SAM HOOD
HOME AND AWAY - 19466



12 November 1821

Lieutenant William Lawson, Commandant of Bathurst, arrives at the site of the future town of Mudgee.

WILLIAM LAWSON, WATERCOLOUR ON IVORY MINIATURE
MIN 63



22 November 1805

A violent storm displaces the head and sails of the first government windmill on Observatory Hill at Millers Point, Sydney.

SYDNEY LOOKING SOUTH FROM FLAGSTAFF HILL, C. 1821
WATERCOLOUR BY MAJOR JAMES TAYLOR
ML 69





An unforgettable SUMMER

* WORDS Ronald Briggs

EXHIBITION

The Freedom Ride of 1965 appears in a fresh light in unpublished photographs from the *Tribune* archive.

In February 1965 the Australian public was forced to confront its own racism when a group of students from the University of Sydney set off on a bus trip around regional NSW. Inspired by the Freedom Rides in the US, the students aimed to bring public attention to the discrimination that was an accepted part of life in many country towns. They also wanted to talk to Aboriginal people about their conditions and experiences. As several of the students later said, they had no real idea of what they would find, but the two-week journey would spark a nationwide examination of the treatment of Aboriginal people and mark a turning point in race relations in this country.

Heading off late in the evening on Friday 12 February, the group travelled to Wellington, Gulargambone, Walgett, Moree, Boggabilla, Tenterfield, Grafton, Lismore, Cabbage Tree Island, Bowraville and Kempsey. While they sought the attention of the mainstream media, also travelling with them was a reporter/photographer from the *Tribune*, the weekly newspaper of the Communist Party of Australia. As a long-time supporter of Aboriginal rights, the *Tribune* stayed with the students for a significant part of the journey and gave the story detailed coverage. But of more than 100 photographs taken, only a handful were published.

These photos, part of a much larger *Tribune* photographic archive now in the Library's collection, have been digitised to mark the 50th anniversary of the 1965 Freedom Ride. Most of the photos were taken in and around the town of Moree, documenting the mission and communities where most Aboriginal people had little choice but to live. They also cover the protests at Moree pool against the exclusion of Aboriginal people, which would become a defining symbol of the fight to end discrimination. In the words of historian and former freedom rider Ann Curthoys, 'it is the Moree leg of the Freedom Ride which most people now remember, and it was in Moree that so many people now say that the Freedom Ride changed race relations forever'.

Having grown up in Moree, I found working on this exhibition a deeply personal experience. My mum's older sister remembers being refused entry to the pool because of her darker skin, while



her fair-skinned sisters were allowed to go in. And my father was one of the children brought to the pool by Charles Perkins on that February afternoon. But it was a complete surprise to discover a photograph of my father among a batch of *Tribune* images. He didn't talk much about his association with the freedom riders, although he would sometimes boast about knowing Charlie Perkins personally! This is one of the few photos we have from his childhood.

Along with the exhibition, the Library has been working with the Dhiiyaan Aboriginal Centre at Moree to identify information on Kamilaroi heritage from the Library's collection. The 50th anniversary was a great opportunity to share resources, especially in building the story around these photos. The exhibition explores the ongoing impact of the Freedom Ride, and is part of the continuing campaign for Indigenous rights and constitutional recognition.

Ronald Briggs is an Indigenous Services Librarian at the Library. *Freedom Ride '65: Unpublished Photos from the Tribune Archive* is in the Exhibition Rooms, Mitchell Library, from 5 September to 29 November.

STUDENTS DEMONSTRATE OUTSIDE MOREE COUNCIL CHAMBERS
OPPOSITE: MY FATHER, RONALD McGRADY, AGED 14 YEARS, AT MOREE POOL
TRIBUNE NEGATIVES, ON 161, PHOTOS COURTESY TRIBUNE / SEARCH FOUNDATION

WAR CARTOONS

by
HAL EYRE 142



SATIRE in the time of war

* WORDS Elise Edmonds

EXHIBITION

Cartoonist Hal Eyre found great demand for his satirical drawings during the First World War

If you are a fair-minded, sober kind of artist, you should not be a cartoonist. (Hal Eyre, quoted in *Cartoons of Australian History*, Peter Coleman and Les Tanner, Melbourne, 1967)

Cartoonists are satirists; they reflect and expose public attitudes, prejudices and political games. Humorous and irreverent, cartoons are important sources of social history. Australia has a strong and spirited cartooning heritage where one simple image can cut a powerful figure down to size.

Hal Eyre's cartoons from the First World War satirised themes of national identity, political power plays and the disintegration of the great European powers as the world erupted in warfare.

Born at Sofala, NSW, in 1875, Eyre attended school in Forbes and later Bathurst, where he made his artistic debut by caricaturing his schoolteacher. Influenced by cartoons published in London's *Punch* magazine, he attended drawing lessons at Julian Ashton's studio in Sydney and proved an early success with his drawing of 'five dead-beats in the Domain'. Ashton encouraged him to send it to the *Bulletin* and he received 10 shillings for his work.

Eyre moved to Queensland in the 1890s and worked with Lionel Lindsay at a new magazine, *The Review*. In the early years of the new century he drew for the *Worker*, sometimes under the name 'Alf Ponty'. He also drew for *Truth* and was employed briefly as staff artist on the *Queenslander*.

Eyre's ambition was to work as a cartoonist on a daily newspaper. In 1908 he became the regular political cartoonist for Sydney's *Daily Telegraph*. During the war, his cartoons were in great demand and a selection was collected in a one-shilling anthology published in 1915. The Library purchased 357 of Eyre's original drawings in 1920.

Depicting the war from a cartoonist's perspective, Eyre worked within the tradition of his time. He used familiar symbols of Empire, including animals as metaphors for nation states. He caricatured well-known European leaders and Australian politicians, and depicted enemy nations with prevailing racial stereotypes.



In a 1926 interview published in the Brisbane *Sunday Mail*, Eyre recalled:

... the arrival of 'Billy' Hughes was a great event to me ... one day I saw him in the flesh — that is as much flesh as he carries on his spare frame. I was immediately attracted by the character in his face ... 'Billy's' greeting was quite characteristic. He said, 'So you're the man who libels me in those — !!! — cartoons? My word, you owe me a lot!'

Satire in the Time of War: Cartoons of Hal Eyre 1914-1918, curated by Elise Edmonds and Sarah Morley, is on Level 1 of the Macquarie Street building from 5 September 2015 to 28 February 2016.

BOXING KANGAROO, HAL EYRE, PXD 518
OPPOSITE: COVER, THE 'DAILY TELEGRAPH' WAR CARTOONS, BY HAL EYRE, SYDNEY, WATKIN WYNN FOR THE DAILY TELEGRAPH, 1915, Q940.9/E

MITCHELL or BURN

* WORDS Penny Russell



Sifting through the ‘glorious clutter’ of the Thompson family papers offers a sense of early Sydney life and insights into several significant local families.

Some of the Mitchell Library’s treasures are buried deep, the spot marked only by the most enigmatic of clues. The adventurers who deposited the treasure have long since sailed away, and few now can tell the precise whereabouts of the chests. Even they may know little of the precious gold they contain.

In a chest labelled only as ‘Thompson family papers’, I find gold enfolded in a sheet of paper. Across the front is written, ‘Mitchell or burn. Letters of family gossip. Of no particular importance – however the crossed & re-crossed letters too difficult to read.’

Crossed letters – where the text runs vertically as well as horizontally across the page – hold no terrors for me, and family gossip I adore. Tantalised, I open the makeshift folder. I have a feeling that no one has read the contents since the papers were deposited with the Mitchell Library in 1962.

There are many Thompson families. The Australian branch that interests me descends from Joseph and Mary Thompson, who in 1833 left their home and draper’s store on the High Street in Shadwell, east London, to sail across the world. Well into middle age (he 54, she 47), they were in quest of better prospects for themselves and their 12 children.

The youngest of those children died a few years after the family arrived in Sydney. The rest, six girls and five boys, found their destinies in and around Sydney. Between them they gave Joseph and Mary some 70 grandchildren – even with the high child mortality rates of the nineteenth century, a not insignificant contribution to the population of New South Wales.

The story of the Thompson family was sketched by Margaret Dalrymple Hay in 1962 at the prompting of descendants of stockbroker Thomas James Thompson



(known as James), the youngest of that early family to survive to adulthood. In its 90th year of existence, the firm of T. J. Thompson & Sons had wanted a brief history of the family and the company to include in a brochure for its employees. But Hay, who became absorbed in the family’s history, produced a much more extensive 112 typescript pages, for which she humbly apologised in a letter to Gordon and David Thompson. She made 50 copies for distribution to family members who might be interested, but in a

sign of just how scattered that immense family had become, she could suggest only 14 people to approach.

The typescript was deposited with the Mitchell Library in 1962. So were the four boxes of Thompson family papers, c. 1777 to 1962, containing miscellaneous papers Hay had used, located or created in the course of her research. But nothing links the two sources in the State Library catalogue, which suggests they must have been deposited separately, and without explanation. No description of the family accompanied the papers, and the four boxes have remained in the Mitchell collection ever since, unsorted, unindexed, unaccounted for.

The first box contains two paper folders, one headed ‘Matters connected with the Thompson family’ and the other ‘Mitchell or burn’. The logic of their organisation is hard to follow – chronology holds no place here, nor does classification by author.

STAMP SHOWING PORTRAIT OF TJ THOMPSON, C. 1880s, DONATED BY M DALRYMPLE HAY MLDOC 58

OPPOSITE: SELECTION OF THOMPSON FAMILY PAPERS, C. 1700–1962 MLMSS 2043

	Died at
MARY PRATE	49 years
ANN REES JONES	93 "
ELIZABETH WILSHIRE	34 "
JOSEPH THOMPSON	88 "
SUSANNAH BUSHEY	33 "
JOHN THOMPSON	71 "
HENRY THOMPSON	51 "
SAMUEL THOMPSON	88 "
REBECCA NORTHCOTE	70 "
SARAH WILSHIRE	87 "
BENJAMIN THOMPSON	1 "
THOMAS JAMES THOMPSON	87 "
RICHARD THOMPSON	4 "
	<hr/> 756 <hr/>

Children of JOSEPH THOMPSON and MARY BROWN, arrived in New South Wales in 1834.

Reading through the letters as I encounter them, I am taken on a dizzying journey across centuries, and back again, in the company of barely identified strangers. Joseph and Mary were my great-great-grandparents, so these strangers are also my relatives. That sense of connection gives me the motivation to persist.

And so I begin to find gold. Gradually I piece together relationships and connections. In the ‘Mitchell or burn’ folder I come across letters that are of interest not only to the Thompson family, but to others whose present-day legacies are perhaps more notable. The firm of T. J. Thompson & Sons is no more, but the name of David Jones is familiar to every Sydneysider, as is that of the Fairfax family. Jones and Fairfax were founding members of the Congregational Church, alongside Joseph Thompson and another forebear of mine, Ambrose Foss. Connections — of marriage, friendship, partnership and business association — unite these four families in a complex web of urban community.

In June 1853, James Thompson married Jane, the second daughter of David Jones. Soon afterwards, David Jones retired from his drapery business, putting it into the hands of two sons-in-law, one of them the still very youthful James. The store traded for some years as Thompson, Symonds & Co, but in May 1860 it went bankrupt. Jones came out of retirement, resumed the business under his own name, and restored it to prosperity before his death.

(The Jones’s gave the Library a former Mitchell Librarian, Phyllis Mander Jones, whose great-grandfather was David Jones.)

In 1863, James Thompson purchased a station in Queensland, near Rockhampton, with help from a more prosperous brother. During that time David Jones wrote occasionally, and his wife Jane Mander Jones rather more often, to their daughter in Queensland, keeping her in touch with family news. Jane’s ‘crossed’ letters deterred earlier readers but after a while I find her beautifully formed handwriting not too difficult to decipher, despite her economy with paper. The content rewards my efforts.

Jane Jones writes bluntly of the relentless childbearing that was the fate of so many women in the mid nineteenth century. Of her oldest daughter, she writes in a letter dated only ‘30 July’: ‘I am sure you will be sorry to hear that poor Eliza is looking for an increase to her large family and her health is not so good as it was wont to. We ... have only just now become awake to the fact and believe me, it was a great blow.’

She writes of how ‘the blood seemed to run cold’ in her veins when told of the death of her firstborn son, David Mander Jones, on his pastoral station in Queensland. The anguish was intensified for his parents because the younger David had never become fully committed to the church. His wife had awoken to find him kneeling at his bedside ‘at the eleventh hour like the thief on the cross crying Lord be merciful to me a sinner’, before he fell, ‘a lifeless corpse in her arms. Oh weep with me’, the distraught mother adds, ‘over this sad recital of your dear brothers death’.

At a time when frontier violence in the vicinity of Rockhampton was at its height, she writes of her fears for her daughter’s safety at the hands of local Indigenous people. She was relieved to receive a letter ‘assuring us you had no fears of them although I must say I could not place any confidence in them. I view them as a treacherous people but I may be wrong at any rate I am glad you can make yourself happy amongst a barbarous race as it is your lot to be there.’

Her letter draws my attention to one by TJ Thompson that was published in the *Rockhampton Bulletin* on 15 June 1865. It alludes to the incident that had prompted Jane’s fears. ‘I must confess’, Thompson wrote, ‘although no advocate for deliberate murder, that when the blacks congregate in such large numbers as have been about lately in this district, it is quite imperative to have them dispersed.’

That word ‘dispersed’ brings a chill to my own blood. I have been comfortable with the opposition to frontier violence that was voiced by these Congregationalist families during the 1830s and 1840s, and with Hay’s stories of the friendly relations established by James Thompson on his pastoral station. Now I am forced to realise that he, too, drew that convenient moral distinction between ‘murder’ and ‘dispersal’ that salved the consciences of so many who contributed to the slaughter in Queensland and elsewhere. These relatives of mine came much closer to the violent face of dispossession than I had thought.

Other letters, less discomfoting, move me to sadness. In search of Thompsons, I also find glimpses of the successive tragedies that marked John Fairfax’s family. His daughter Emily, who married Grafton Ross, writes long, gossipy letters to her ‘very dear Janey’. One, dated 29 May 1864, tells of the grief and isolation of her widowed sister-in-law, following the tragic death of her brother Charles. Seven years later, a black-bordered letter from Grafton Ross expresses heartfelt thanks for the sympathy of James and Jane Thompson after Emily’s own death in a carriage accident. The ‘sense of dislocation is more — almost — than I can bear’, he writes.

Did Emily ever know, I wonder, that her older brother had once hoped to marry her best friend?

Some time before his marriage, Charles Fairfax wrote earnestly to ask the young Jane Jones if he might accompany her home after church one Sunday evening. Both parties knew that marriage was on his mind: the request caused Jane some heartburning and the bottom of Charles’s letter contains her carefully worded pencilled draft of rejection. He had begged her to return his letter if her answer was not positive. Instead, she kept it among her private

papers until her death. It seems just possible that I may be the first person to have read it since, or to realise its significance.

Someone, I know, should sort and catalogue these letters, sifting the complex family networks and personal histories that would give sense and coherence to these scattered fragments. There is matter enough here to fill out our picture of early Sydney, and of more than one significant family. But for the moment, I am content to let my imagination roam through the glorious clutter.

I am glad that someone — perhaps without appreciating the significance of these letters — chose ‘Mitchell’ rather than ‘burn’.



Professor Penny Russell is Chair of the Department of History at the University of Sydney. Her book *Savage or Civilised? Manners in Colonial Australia* (NewSouth Books, 2010) won the 2011 NSW Premier’s Award for Australian History.



CENTRE: ANN JONES (NEE THOMPSON)
FROM LEFT: SARAH WILSHIRE (NEE THOMPSON), JOSEPH THOMPSON, SAMUEL THOMPSON, THOMAS JAMES THOMPSON, THOMPSON FAMILY PORTRAIT PHOTOGRAPHS, C. 1900, PXA 1308
OPPOSITE: LIST OF NAMES INCLUDED WITH THOMPSON FAMILY PORTRAITS



FEATURE

BUDDHIST

modernism

* WORDS Peggy James

Bushwalker, feminist and pacifist Marie Byles helped to shape Buddhism in Australia.

After a failed mountaineering expedition to China and a foot injury that ended her outdoor adventures, Sydney lawyer Marie Byles embarked on a spiritual journey. From the early 1940s, at her Cheltenham home, Ahimsa, Marie began a serious study of the Buddhist texts. Ahimsa, named after the precept of non-harm, was a modest structure, built to minimise damage to the local flora and fauna. It was a place where Marie practised her Buddhist ethics and developed interpretations that would influence later generations of Buddhists.

The State Library has the most comprehensive collection of Marie Byles' writings, among them her unpublished autobiography, four books, and over 100 articles on Buddhism, other religions and matters of ethics. Marie's books were published in England, with *Footprints of Gautama the Buddha* also released in the United States, and her articles appeared around the world. Marie's writings reveal a knowledge of Buddhism gained not only from sacred texts but also from extensive travel and practice.

From the mid-1940s onwards, Marie practised meditation at home, inviting others to join her. To gather information for *Footprints*, she travelled to India where she visited the Buddha's sacred places and practised meditation alone in a hut in the Himalayas. An admirer of Gandhi, she visited his ashram, and also travelled to an ashram for girls organised by his disciple Sarala Behn in Uttarakhand. In 1957, she went to Mandalay where she trained in



insight meditation under lay master U Thein. She then returned to Burma for additional instruction from the Mohnyin Sayadaw at Monywa, which she chronicled in *Journey into Burmese Silence*.

After a third visit to Burma, Marie made two visits to Japan in the 1960s to study Zen Buddhism and the new religion of Ittoen. She met the celebrated

MARIE AND MEDITATION INSTRUCTOR U THEIN AT THE MAHA BODHI CENTRE, MANDALAY
OPPOSITE: THE DAITOKU-JI TEMPLE COMPLEX IN KYOTO WHERE MARIE STUDIED ZEN



Zen scholar DT Suzuki outside Tokyo, and practised Zen sitting meditation, *zazen*, at American Ruth Fuller Sasaki's meditation centre in the Daitoku-ji compound in Kyoto. On her second visit, Marie learned about Pure Land Buddhism from a Shinshu priest, and about the associated practice of *nembutsu* – the repetition of gratitude to the Buddha Amida. Before the 60s were over, two more of her books had been published. *The Lotus and the Spinning Wheel* compares the lives and teachings of Gautama Buddha and Mahatma Gandhi, and *Paths to Inner Calm* looks at three different paths to finding inner peace: insight meditation, Zen meditation, and Ittoen's practice of selfless service to others.

Marie had also been writing articles for well-regarded journals, developing many of the ideas that would help shape Buddhism today. She promoted an approach that was compatible with modern science and inter-faith understanding, arguing that a belief in rebirth, for example, was not necessary to appreciate the basic truths at the heart of the religion. She believed that Buddhist ethics and practices could help people to minimise the difficulties in their lives, and emphasised the day-to-day benefits of harmless and kind thoughts, speech and actions, and of mindfulness and meditation. She also developed

Buddhist approaches to a range of modern issues, including environmental problems, changing roles of women, and methods of peaceful reform.

Marie argued that the Buddha's teachings could help to address the global spread of environmental damage in modern industrial times. She drew upon simple examples from the Buddhist texts, such as the steps that were taken to avoid disturbing nesting birds. She thought the Buddha's advice to avoid 'onslaught on creatures' should be understood as applying to all aspects of the environment. She argued that the precept of *ahimsa* now meant that harm to the entire living natural environment should be minimised, and compensation should be given for unavoidable damage. From as early as the 1940s, Marie used this argument to press for full protection of the state's new wilderness areas.

With relations between men and women becoming more equal in the West, Marie was disturbed by the inferior status of Theravada Buddhist nuns in Burma, and particularly the nuns' exclusion from ordination. She recalled the Buddha's teaching that no one should be considered inferior or superior to another, and drew attention to the sometimes forgotten stories of the ordained nuns in the original Order in the Buddha's day. She promoted the ordination of



nuns among those she met on her travels in Burma and in her writings, using her legal training to challenge a traditional view that the texts supported the subordination of women.

Marie rejected an interpretation of Buddhism as a passive religion focused only on personal enlightenment. She urged Buddhists to embrace both spiritual practice and peaceful engagement in the world. While the Buddha was not a social reformer, he advocated taking compassionate and kindly action, and took such action himself. Seeing Gandhi's non-violent and practical methods as consistent with Buddhist ethics, she provided financial support for Sarala Behn's Gandhian work with young women in India.

In Australia, Marie's Buddhist ideas were communicated not only through her writings, but also through the media and her network of contacts. She was featured in *People* magazine, in frequent stories in the *Sydney Morning Herald*, and in several radio broadcasts. She helped to establish the Buddhist Society of NSW in the early 1950s, hosting Buddhist events, meditation sessions and meetings at her home. She also discussed Buddhist ideas with her many bushwalking, pacifist and feminist friends. Her ideas and example influenced people such as Sydney

Buddhist Gillian Coote, who, after learning about Marie through a mutual friend, made a film about her life, took up bush regeneration, and became a Zen priest.

Before her death in 1979, Marie donated Ahimsa to the National Trust. She had lived simply there, growing her own vegetables, consuming little and practising bush regeneration. She had helped to establish a local community group, used her legal skills to help charitable causes, and funded meditation huts for Buddhist nuns in Burma. Today, Ahimsa is listed on the State Heritage Register for its historical, aesthetic and social significance, and seen as a testimony to Marie's life as a conservationist and feminist. Ahimsa is also an expression of Marie's Buddhism, and a significant site in the history of what has become the nation's second largest religion.

Dr Peggy James received the Library's Australian Religious History Fellowship to look at Marie Byles' contribution to Buddhism in Australia. Her article 'The Eco-Buddhism of Marie Byles' was published in the *Journal of Buddhist Ethics*, vol. 22 (2015).

GANDHI DISCIPLE SARALA BEHN (CENTRE) WITH YOUNG WOMEN FROM HER INDIAN ASHRAM
OPPOSITE: MARIE'S MEDITATION HUT AT THE MOHNYIN CENTRE IN BURMA

Dalrymple CHARTS

Nautical charts published by the British East India Company's Alexander Dalrymple in the late eighteenth century have been repaired and rehoused by the Library's conservators.

COLLECTION CARE



Alexander Dalrymple joined the British East India Company in 1752 at the age of 15. He travelled widely in Asia, where he became passionately interested in trade, geography, astronomy, charting and exploration. His charts were used extensively by James Cook and Joseph Banks on their *Endeavour* voyage in 1770.

Becoming the British East India Company's official hydrographer in 1779, Dalrymple mapped the seas and oceans encountered on expeditions. In 1795 he was appointed the first hydrographer to the Admiralty, where he organised the publication of official charts and documents, producing over 1100 charts, plans and views, and over 250 letterpress publications.

Sir William Dixson bequeathed his collection of 673 Dalrymple charts to the Library in 1952, and over 200 of these charts have recently been cleaned and repaired with generous support from the Library's Foundation.

The 673 charts were printed on paper of varying size and quality and were bound into seven volumes between the late 1700s to the mid 1900s. In some cases the charts had been damaged either by the weak structure of the binding or the inferior quality of the materials used, such as acidic paper and animal skin glue. Animal skin glue is derived from intensive boiling of animal products, mostly rabbit skin, to produce an adhesive that was widely used during the 1700s and 1800s. Over time, the glue deteriorates and becomes weak, brittle and discoloured.

During the past six months, conservators painstakingly treated the charts and bindings

of five of the seven Dalrymple volumes (two others are in a stable condition and require no treatment). Only one volume had an original binding, including covers, sewing and endpapers. This was reinforced with 'Airplane' linen, which was covered with tinted Japanese tissue paper to match the original leather. Lightweight and strong, Airplane linen was developed in the early 1900s to cover the wings of aeroplanes. It has since been modified and is often used in book conservation.

In total, 227 charts were meticulously cleaned using a soft-bristled brush and a drycleaning sponge. Tears and missing sections were repaired with Japanese tissue paper and wheat starch paste. The 31 most fragile charts were printed on thin paper, possibly made from bamboo pulp, which is weak and vulnerable to damage when handled. For extra strength, each of these charts was lined with machine-made tissue using a dilute solution of wheat starch paste. Additional repairs were made to larger charts, which had been folded to fit the bindings, causing the paper to rupture along the folds.

All charts were encapsulated between two sheets of Mylar® polyester and enclosed in five custom-made archival clamshell boxes to provide safe access and protect them from further damage.

Guy Caron, Nicole Ellis and Anna Brooks
Collection Care

CONSERVATORS GUY CARON
AND NICOLE ELLIS
REHOUSING DALRYMPLE
CHARTS, PHOTOS BY
MERINDA CAMPBELL



ARTIST'S RESIDENCY

When artist John Bokor visited the Mitchell Library Reading Room during the Sydney Festival in 2013, he found himself more interested in the room than the event he had come to see. A short time later, the Library received his request to draw the room.

The idea piqued my interest and grew to become an occasional artists' residency. 'Drawing at the Library' aims to open up the Library to artists to interpret and respond visually and creatively to its spaces. John became our first artist in residence for two weeks in March.

The residency began with a behind the scenes tour, which included the Collection Care labs in the Mitchell Library basement. John was intrigued by these spaces where conservators treat fragile or damaged items from the collection. He completed a series of drawings of the labs, recording their activity and atmosphere before they are refurbished next year.

In the reading room, the public was made aware of John's presence but barely seemed to notice him. Absorbed in his drawing, he observed the culture of the room that connects generations of people who have worked and studied in the Library. He watched and drew as people read and researched, chatted, daydreamed or dozed off.

For John, drawing is not about perfection or virtuosity but a way of recording 'a shared experience of the human condition'. In the digital age, he says, we've become 'used to a level of perfection that has in many ways corrected the inaccuracies of the human hand'. These imperfections are 'exactly what I am looking for in drawing', a very human form of expression.

The Mitchell Library exudes a feeling of permanence, of an unchanging piece of Sydney, but it is constantly changing to meet the needs of researchers and visitors. John's drawings capture seemingly ordinary but compelling scenes in this much-loved building at a particular point in time. Selected works from the residency have been purchased for the Library's collection.

Drawings of the Library by John Bokor are on display in the Amaze Gallery.

Louise Anemaat is Manager, Collection Care



Drawing the **LIBRARY**

 **WORDS** Louise Anemaat

A woman of OPINION

* WORDS Margot Riley

In 1936, at the age of 28, Sylvia Ashby established Australia's first independent market research company. Her pioneering career would attract significant media attention over three decades.



English-born Sylvia Ashby was described as a handsome, 'compact' woman with a 'magnetic personality'. Raised and educated in Melbourne, in 1923 she enrolled at Frederick Zercho's Business College in Collins Street, the largest business college in Australia, where she was said to have 'too many outside hobbies'. Despite reports that her shorthand and typing were 'very weak indeed', by the late 1920s Sylvia had landed a job in advertising, employed as a secretary by J. Walter Thompson Australia Pty Ltd (JWT).

Market research for advertising began in the US in the 1920s. It came to Australia through American agencies such as JWT, one of the largest and oldest in the US, which established branch offices in Melbourne and Sydney in 1929. JWT was to launch the careers of significant players in Australian market research, including Rudolph Simmat, WA McNair, Stuart Lucy and Sylvia Ashby.

Within a year, as the Depression set in and business began to falter, JWT lost the General Motors account and was considering pulling out of Australia. When the Melbourne office was shut down, Ashby was moved to the firm's Sydney branch where she worked in the market research and psychology departments.

The agency was saved by ongoing support from Arnott Ltd, the *Daily Telegraph* and (from 1933) the *Australian Women's Weekly*, as well as new business from Kellogg (Australia) Pty Ltd, and by staff agreeing to salary cuts. In 1933, Ashby, now McNair's assistant, decided to resign and travelled to England and America where she spent three years studying the market research side of the advertising business.

Returning to Sydney in 1936, Ashby decided to set up her own research service. Since childhood, she later explained, she had been vitally interested in what people did and why they did it. The Ashby Research Service promised to discover, by scientific methods, what the public bought or wanted to buy, and why — from fly spray to frozen peas, floor coverings, magazines and motor cars.

NEW ACQUISITION

DANGEROUS CURVE

Where is your profits curve heading? Are you throwing money away by Planning in the Dark? Or by using hit-or-miss marketing methods? A comprehensive Ashby Market Research can show you how to lift your profits. This is only one of many services which we at Ashby's can supply. Every day we are helping business leaders to develop new markets—to expand sales. And we've had more experience than anyone else in the Southern Hemisphere.

ASHBY'S can help you, too.

The Ashby Research Service
19 Bridge Street Sydney BU 3161

Lost!

Are you lost in the maze of modern marketing? Market research offers a way out. In these days of high costs and growing competition business requires all the knowledge it can utilize.

How can profits be maintained?

Every day the Ashby Research Service is helping business leaders to develop new markets... to expand sales. That is only one side of Ashby's helpful work. It can supply to any manufacturer or trader a wide range of services fitted to meet the particular need.

ASHBY'S can help you, too.

Please or write for an interview.
Ashby Research Service
19 Bridge Street Sydney BU 3161

The *Sydney Morning Herald* thought enough of Ashby's unusual business enterprise to publish two articles about her early on. In April 1937, she was described as 'probably the only woman in Australia who has specialised in market research as applied to advertising'. On 17 November 1938, she declared that, as far as she knew, she was 'the only woman conducting a Market Research organisation in the British Empire'. Returning from a round-the-world business trip 15 years later, Ashby told the *Argus* she had tried to find her counterpart in Britain, Europe and America, 'But without success ... It seems I am quite unique'.

Wartime conditions saw a decline in the need for market research, so Ashby kept busy sampling opinion for the Sydney press and surveying commercial radio audiences. As the need for surveys

ADVERTISEMENTS IN SYDNEY MORNING HERALD, 'DANGEROUS CURVE: ASHBY RESEARCH SERVICE', 7 MARCH 1951, P. 8; 'LOST: ASHBY RESEARCH SERVICE', 5 APRIL 1951, P. 6
OPPOSITE: SELECTION OF MARKET RESEARCH REPORTS, C. 1941-60, ASHBY RESEARCH SERVICE RECORDS, MLMSS 8907 & MLMSS 9687



of political and social issues increased, opinion polling made market research viable during the war. Ashby's polling subjects ranged from 'Did women really want a career away from home?' to 'Should the national anthem be changed?'. At busy times, she hired Stuart Lucy, a journalist from New Zealand; on 4 November 1939, the couple married. Lucy later set up his own research agency but, as Ashby quipped to the press, they were 'rivals only in business'.

In 1940, Sir Keith Murdoch – media tycoon and Director of the Department of Information, the Government's main wartime propaganda disseminator – commissioned the Ashby Research Service to undertake Australia's first nationwide public opinion poll to find out what Australians thought of the Menzies government's war effort. Still in her early 30s, Ashby duly despatched her investigators but hadn't counted on the wartime 'Don't Talk, the Enemy Listens' campaign. Her staff were detained by suspicious police officers, who demanded to know what the clipboard-wielding interviewers were up to. In the end, the results of this controversial poll were never published and it is likely that they still languish in federal government archives.

Accepting a contract with Frank Packer's Australian Consolidated Press, Ashby continued to take polls on referenda and federal elections. She is

probably best known for her 1947 Nationalisation of Banks Survey, canvassing public opinion of 3000 voters about the Chifley government's controversial scheme. The results suggested nationwide opposition to the proposal, which became a potent source of anti-Labor sentiment in the 1949 federal election.

But Ashby's most important postwar venture was the Ashby Consumer Panel. Launched in Sydney in 1944, and gradually extended to become a nationwide consumer survey by 1947, this was the Ashby Research Service's major contribution to market research methodology in Australia. Aiming to 'check the pantry shelf', the panel's network of housewives kept regular shopping diaries of goods purchased, where they shopped and how much each purchase cost. It researched groups of consumers, rather than individuals, with about 3000 households throughout Australia each taking part for up to three years. The panel not only showed why certain products were not acceptable to the public but, in many cases, also raised product standards.

At this time, half of the company's business involved housewives, and the company was largely staffed by women. Throughout her career, Ashby emphasised the importance of recruiting women to conduct market research. 'Women make much better investigators than men,' she said. 'They work more conscientiously and more efficiently.'

A series of tiny advertisements in the *Australian Women's Weekly*, seeking intelligent women in each country town for 'pleasant, interesting, and well-paid' work, quickly found their mark.

By 1949, Ashby was reported to have a staff of 200, 90% of them women; in 1952, having moved her offices to Bridge Street, she employed a team of 'between 150 and 300 interviewers consisting largely of housewives'; by 1967 the Ashby Research Service had 30 office staff and 250 interviewers.

For an *Australian Women's Weekly* article in 1961, Ashby used two wooden training figures to demonstrate the difference department made to an interviewer:

From the click of the gate, Mrs Right is conscious of the unseen eyes behind the curtains and walks confidently to the door with a pleasant expression on her face. Mrs Right is neatly and quietly dressed whereas Mrs Wrong wears outlandish hats and flashy jewellery which can distract attention, or arouse resentment, especially if Mrs Housewife is not looking her best.

She said it took up to seven months' training to transform an inhibited or over-aggressive Mrs Wrong (head downcast, a bundle of nerves, the epitome of apologetic timidity) into the perfect Mrs Right (erect and relaxed, the epitome of confidence) who is able to persuade the lady-of-the-house to drop what she is doing and discuss the merits of a new brand of soap or baked beans.

Early in 1974, Ashby sold her business to Beacon Research Co. Pty Ltd, having calculated that the Ashby Research Service had been involved in no fewer than 3573 pieces of market research. The Ashby Research Service records, c. 1937 to 1972, were presented to the Library by Sylvia Ashby's daughter, Mrs Susan Laverty, in 1992, with a further consignment this year. The collection includes many volumes of commissioned reports, and readership surveys of newspapers, magazines and other media, as well as surveys of contemporary public opinion and consumer products. These records continue to provide considerable interest for researchers in social, media and marketing history.

Margot Riley is a curator at the Library.

WANTED INTELLIGENT WOMAN in each country town of Australia for interviewing in connection with Public Opinion Surveys, one or two days weekly. The work is pleasant, interesting, and well-paid. Women over 30 preferred. Apply with original references (which will be returned) from local minister of religion and other citizens of good repute. State age, whether married or single, and how many days a week you could give to the work.—SYLVIA ASHBY, Ashby Research Service, 83 Pitt Street, Sydney.



MISS SYLVIA ASHBY with training figures — Mrs. Right (left) and Mrs. Wrong.

ADVERTISEMENT, *AUSTRALIAN WOMEN'S WEEKLY*, 8 NOVEMBER 1941, p. 165

SYLVIA ASHBY IN *AUSTRALIAN WOMEN'S WEEKLY*, 1 NOVEMBER 1961, p. 14

OPPOSITE: CONSUMER PANEL MARKET RESEARCH DOCUMENTATION, c. 1960, ASHBY RESEARCH SERVICE RECORDS (1937-72) MLMSS 8907



FEATURE

LIVE EXPORT

* WORDS Nancy Cushing

The live export of animals has a long history in Australia.

A steady stream of controversies keeps the issue of the live export of Australian sheep and cattle in the public eye. Supporters claim the trade is important to the Australian economy and to the food security of recipient nations. Critics say it should be stopped because it cannot be conducted in a way that respects the welfare rights of animals.

Both sides tend to assume that live export from Australia started not much more than a century ago. As a scholar of human–animal relations with a particular interest in the history of meat eating in Australia, I have been exploring the longer, largely overlooked history of the practice, which has its roots in the very foundations of the Australian colonies.

The history of live exports begins not with domesticated animals leaving Australia but with animals arriving here. Sheep and cattle, as well as horses, pigs and goats, were absolute necessities for the new colonial society, providing food, fibre, power, fats and manure. The farms and pastoral properties became homes and workplaces for the majority of settlers, and the requirements of grazing animals for new pastures pushed the boundaries of the occupied colonies ever outward. Vistas of sheep and cattle grazing on green fields promised security and future income, as well as confirming that a European order had successfully been transferred to the Antipodes.

Only very small numbers of the animals taken on board ship in Britain to provide meat, milk or eggs en route survived the long journey. Instead, the animals intended to serve the new colonies were purchased closer to their destination. The 500 cattle,

goats, horses, pigs, poultry, rabbits and sheep carried on the First Fleet were taken on board at the Cape of Good Hope, and faced a voyage of just over two months rather than eight. In the 1790s, they were joined in Australia by Bengal sheep purchased in Calcutta.

Some animal species took time to acclimatise while others thrived. Those that did prosper were not at first exported but were moved long distances within NSW, a colony which then constituted half of the Australian continent. Sheep were taken first to Norfolk Island and then, in the early years of the nineteenth century, from there to the Hobart district



DETAIL, 'OFFICIAL SHOW GROUND DIRECTORY', ROYAL AGRICULTURAL SOCIETY'S SHOW GROUNDS, MOORE PARK, SYDNEY, 1935
M2 811.18182/1935/1

OPPOSITE: LIVE EXPORT SHEEP IN PENS ON THE DECK OF A SHIP, C. 1929, PHOTOGRAPH BY SAM HOOD
HOME AND AWAY - 4065



through the streets at night and the bleats of sheep, bellowing of cattle and warning barks of dogs were a familiar element of the nocturnal soundscape.

Animals were carried on general cargo ships and any special provisions for them were hastily erected and of a temporary nature. Some ports had gangways or shoots along which animals could be driven on board, but others relied on cranes and slings. In Newcastle in 1879, concern was expressed over the loading of cattle in a 'barbarous manner' using slings. Below decks temporary partitions posed a danger in heavy seas. Some carriers believed the best way to avoid sheep being knocked about during the voyage was to pack them close together 'like wool bales' for mutual support, a practice which also prevented them from moving about or lying down.

The limited fresh air below deck was rarely sufficient to clear the heavy stench of animals and their waste products which grew as the voyage progressed. It was reported that humans could not stay below decks with animals for more than a few minutes, giving an indication of both the poor air quality and the limited attention the animals received. The cumulative effect of these poor conditions was a huge toll in terms of animal suffering and death. Ten percent losses were seen as a norm, while there were many instances of voyages with death rates well over 50 per cent.

The early live animal export trade shaped Australia in profound ways. It provided the domestic animals which served as the foundation of the economy and society of each new colony. As herds and flocks grew, the focus of live export shifted to international markets within the region, and across vast distances. In 1864 a Newcastle newspaper noted that 120 of 180 cattle had died on the voyage of the *Adelaide Bell* from Newcastle to Auckland, and the barque *HL Rutgers* had landed only 31 of 140 cattle shipped. The author concluded that 'few commodities are more hazardous than domestic livestock when carried by ship at sea'. My research suggests that as long as we continue to treat livestock as a commodity, suffering and death during live export will continue. It is a practice with a long history and one best left in the past.

Dr Nancy Cushing is a Senior Lecturer in History at the University of Newcastle. She received the Library's 2014 Merewether Scholarship to study meat eating in colonial Australia.



to help to launch the British colonisation of Van Diemen's Land. At the same time, cattle were being imported from Calcutta to Port Dalrymple in what is now northern Tasmania. Sheep thrived on the fertile plains of the island's midlands and, by the 1830s, pastoralists were able to send up to 1000 sheep a week across Bass Strait to the new Port Phillip District of NSW.

Improving the quality of their livestock with strategic imports from Europe, including merino sheep, entrepreneurs from NSW and Van Diemen's Land helped to provide foundation flocks and herds for South Australia, Western Australia and Queensland. Many of these animals walked overland to their destination but others were carried by ship. Animals were also shipped further afield, to assist

missionary activity and then pastoralism in New Zealand from the 1810s and to the French colony in New Caledonia from the 1850s. In parallel with this export of breeding stock were growing exports of animals for consumption. By the 1870s, sheep and cattle were being sent from Australia to as far away as Japan and South America.

The conditions for animals on these voyages were rarely recorded. Livestock were generally seen as unintelligent and unfeeling, and able to be treated in any way that served human ends. Although members of the rising anti-cruelty movement began to challenge these views in the 1870s, their initial focus was on the treatment of urban horses and they said little about the welfare of livestock.

Animals for export had first to be mustered from their grazing land, where most lived in semi-wild states, and herded by drovers with horses and dogs to a convenient port. After the railways began extending out from Sydney and Newcastle in the 1850s, stock could also be carried to port by rail, often arriving bruised and dehydrated. Once in the port town or city, herd animals could only legally be moved



Bennelong's SISTER

* WORDS Keith Vincent Smith

Fleeting glimpses of Bennelong's sister Carangarang can be found in manuscripts and published accounts of the colony.

She was about 50 years of age, wearing an 'Opposum Cloake' and carrying a net bag over her shoulders. Her hair was a mass of 'Gorgon locks', decorated with eel bones, the 'brush of a native dog's tail, & a bunch of Emu feathers behind'. Dancing and singing in a *Corrobera* (corroboree), she caught the eye of Lieutenant Allen Francis Gardiner of HMS *Dauntless* on 31 July 1821.

The woman was Carangarang, 'Sister of the well known Ben-ni-long', the Aboriginal man we know as Bennelong. She was the wife of Harry or Corrangie, acknowledged 'chief' of the Burrumattagal or Parramatta clan, which took its name from the *burra* or eel. The corroboree was taking place on the Parramatta River in an area known as Walumetta and then Kissing Point, now part of the suburb of Putney.

The Library acquired Gardiner's 'Letters from the South Seas written during the years 1821-1822' in 2010. Years after his visit to the colony of New South Wales, the Irish-born Gardiner became a Christian missionary in Africa and afterwards in Tierra del Fuego, where he perished from thirst in 1851. His letters provide us with one of the last

glimpses of a woman whose life was beginning as the first European settlers arrived in Sydney.

Carangarang had been born into the Wangal clan on the south shore of the Parramatta River in about 1771. She was the best known of Bennelong's siblings and it is generally agreed that when First Fleet authors refer to 'Bennelong's sister' it is Carangarang they have in mind.

First Fleet marine officer Watkin Tench, who measured 'a sister of Baneelon', said she 'stood exactly five feet two inches high' (1.57 metres). She would be measured again in 1819 by Dr Paul Gaimard, a member of Louis de Freycinet's French expedition, and this time the height of 'Karangaran ... Soeur du célèbre Bénelong' was recorded as 1.595 metres.

Daniel Southwell, First Mate of HMS *Sirius*, included 'Yuwarry. Man - his wife Car-rung-a-rung. Also pretty' in a letter to his uncle the Reverend Weeden Butler in July 1790. Carangarang and her

A VIEW IN PARRAMATTA
N.S. WALES LOOKING EAST,
c. 1825-1828, AUGUSTUS EARLE
PXD 265

building a strong Foundation



Planting dreams

Coinciding with the 200th birthday of the Royal Botanic Garden – the first horticultural gardens in Australia – in 2016 the Library will unveil a landmark exhibition celebrating gardening in NSW. Curated by renowned landscape historian Richard Aitken, this major exhibition will trace the social and cultural history of garden-making from the late 1700s to the present, showcasing rare original materials from the Library's collection. A richly illustrated book by Richard Aitken will accompany the exhibition.

Many of our Foundation members are ardent garden lovers and will appreciate the significance of this project. As Aitken states:

Gardening and garden-making is a passion for many Australians. It gives pleasure, sustenance, and dignity to daily lives. It cuts across boundaries like few other activities. Gardening involves universal truths that transcend cultural, social, and national bounds. Gardens and garden-making are emotional and distinctive – we leave our mark, and reap our rewards ... Gardens are above all, human creations, and yet gardens ... touch on spiritual values and cultural traditions – they tell of deep attachment to place and country, the comfort of seasonal delights, the mystery of beauty.

To encourage the appreciation and wider understanding of contemporary garden-making, the Library has commissioned architect Howard Tanner to undertake a survey of the significant larger gardens created in NSW over the past 35 years. A number of these gardens will be photographed for inclusion in an exhibition. A group of Exhibition Ambassadors, with a passion for gardens, garden design and garden history, has been assembled to provide advice and support to the exhibition, and to link the Library with the broader gardening community. The Foundation is also delighted to announce that the Australian Garden History Society will be supporting the exhibition and publication.



THE FOUNDATION NEEDS TO RAISE FUNDS TO ENSURE THAT THE LIBRARY'S GARDENS PROJECT WILL BE REALISED. IF YOU HAVE AN AVID INTEREST IN GARDENING AND ITS HISTORY IN NSW AND WOULD LIKE TO SUPPORT THIS PROJECT, PLEASE CONTACT SUSAN HUNT, DIRECTOR, STATE LIBRARY OF NSW FOUNDATION AND EXECUTIVE MANAGER, ADVANCEMENT, ON (02) 9273 1529 OR EMAIL <SUSAN.HUNT@SL.NSW.GOV.AU>.

ABOVE: VIEW TO WILDERNESS AND ROCK GARDEN AT SUNRISE WITH SPIRAL WALK IN FOREGROUND, THE BLUE MOUNTAINS BOTANIC GARDEN MOUNT TOMAH, JAIME PLAZA, 6 MAY 2014 ©THE ROYAL BOTANIC GARDENS & DOMAIN TRUST, JAIME PLAZA
OPPOSITE: GARDEN PALACE, SYDNEY, DRAWN BY JT RICHARDSON, BETWEEN 1879-1882
XV1 / PUB / GAR P / 2
GROTTO IN A SYDNEY GARDEN, C. 1870s
SPF / 1048

VOLUNTEERS



Behind the scenes

In November, the Library will be part of the 11th Sydney Open, an exciting event presented by Sydney Living Museums which gives the public behind-the-scenes access to some of the city's most historic and architecturally important buildings. In the past, Sydney Open has been a biennial event, but it will be held annually for the next three years in order to provide greater access to some of the city's incredible buildings.

Sydney Open aims to make available to the public over 50 building in one day, a rare opportunity to visit spaces that are off-limits for the rest of the year. Key to its success is the hard work of volunteers, who guide a high number of visitors across a range of properties: from colonial era classics to well-known features of the Sydney skyline.

Wendell Watt, one of the Library's volunteer guides at last year's Sydney Open, says:

It was a pleasure to show off some of our special places like the Tasman Map on the floor of the Mitchell vestibule, with its stretched out view of our continent and its bulbous long nose which is New Guinea mistakenly attached. The skill of the Melocco Brothers' marble workers who set out the map was noted, as well as the strange inaccuracies of 17th century surveying.

Zoe Middleton, another of our valued volunteers, was pleased with the number of people who chose the Library as their Sydney Open destination:

So many members of the public have not visited over the years and are taken aback at the stained glass, the architecture and the contents it holds and that it is their library open to them to come and enjoy the wonderful exhibitions whenever they choose — for free! For children it is now so welcoming and takes away any misgivings about being 'shushed'.

This year the Library plans to open the Sir William Dixon Research Library, the Shakespeare Room and the refurbished Friends and Gallery rooms. Architectural plans of the Library will be on display, and curators will discuss items of the collection related to the building.

SYDNEY OPEN 2015 WILL BE HELD ON SUNDAY 1 NOVEMBER. TO ASSIST WITH THIS SPECIAL DAY PLEASE VISIT [HTTP://SYDNEYLIVINGMUSEUMS.COM.AU/SYDNEYOPEN](http://sydneylivingmuseums.com.au/sydneyopen)

For more information about volunteering at the State Library see <http://www.sl.nsw.gov.au/about/support/volunteers.htm>



the library shop

Open 7 days
(02) 9273 1611
library.shop@sl.nsw.gov.au
www.sl.nsw.gov.au/shop



Drop in for gifts from new release books and archival prints to accessories, cards and gift vouchers.



When you become a
Friend of the State Library of NSW
discover a
world of stories

JOIN NOW

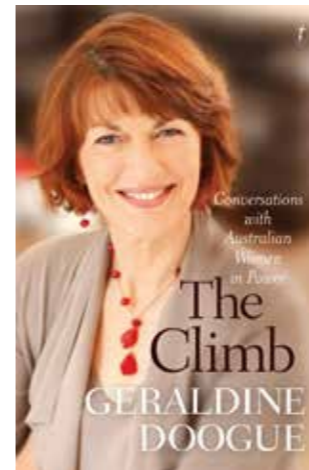
Pick up a brochure in the foyer
Friends Office: (02) 9273 1593
www.sl.nsw.gov.au/about/support



STATE LIBRARY®
NEW SOUTH WALES



FOR OUR FRIENDS



LEFT TO RIGHT:
GERALDINE DOOGUE
JENNIFER BYRNE

Literary lunch

Join two of Australia's most admired journalists and television presenters, Jennifer Byrne and Geraldine Doogue, for a Literary Lunch at the Sofitel Wentworth Hotel. In conversation with Jennifer Byrne, Geraldine Doogue will discuss her latest anthology, *The Climb*, which questions how women are represented at the top levels of power in Australia. Learn more about Doogue's fascinating selection of Australian women who lead the way in the fields of business, politics, religion, education and the armed forces. Inspiring and insightful, they reveal an unexpected picture of contemporary Australia.

**FRIDAY 18 SEPTEMBER 2015, 12 NOON TO 2 PM,
GRAND BALLROOM, SOFITEL WENTWORTH HOTEL,
PHILLIP STREET, SYDNEY. FRIENDS \$78, OR \$105
FOR TICKET AND BOOK. BOOKINGS AT:
[HTTP://WWW4.SL.NSW.GOV.AU/FRIENDS-
LITERARY-LUNCH](http://www4.sl.nsw.gov.au/friends-literary-lunch)
OR TELEPHONE (02) 9273 1770.**



**Friends UK travel
competition winner**

On 7 July, at the exclusive Friends preview of the *Inspiration by Design* exhibition, the winner of our travel competition was drawn by Alexandra O'Connor, Sales Manager NSW of Virgin Australia. We are excited to announce that Rosemary Cox is the lucky winner of a return trip for two to London, courtesy of Virgin Australia, plus a personalised tour of the British Library. The State Library of NSW wishes to thank our sponsor, Virgin Australia, for their generous support.

HELENA POROPAT, FRIENDS COORDINATOR,
AND ALEXANDRA O'CONNOR, SALES
MANAGER NSW, VIRGIN AUSTRALIA
UK TRAVEL COMPETITION WINNER
ROSEMARY COX

H I G H L I G H T S



/01



/02



/03



/04



/09



/11



/10



/12



/05



/06



/07



/13



/14



/08



/15



/16

01 GEORGE GITTOES AM SPEAKS TO FRIENDS OF THE LIBRARY, 22 APRIL 2015, PHOTO BY JOY LAI

02 ROB THOMAS AM (CENTRE) AND FAMILY, LAUNCH OF THE CORAL THOMAS FELLOWSHIP, 21 APRIL 2015, PHOTO BY MERINDA CAMPBELL

03 JENNIFER KENT, WINNER OF THE BETTY ROLAND PRIZE FOR SCRIPTWRITING, NSW PREMIER'S LITERARY AWARDS, 18 MAY 2015 PHOTO BY JOY LAI

04 DAVID WILLIAMSON AO, WINNER OF THE SPECIAL AWARD, NSW PREMIER'S LITERARY AWARDS, 18 MAY 2015 PHOTO BY JOY LAI

05 AUSTRALIAN AND NEW ZEALAND ASSOCIATION OF ANTIQUARIAN BOOKSELLERS BOOK FAIR, 23 APRIL 2015 PHOTO BY JOY LAI

06 LAURENS KORTEWEG, WORLD PRESS PHOTO REPRESENTATIVE *WORLD PRESS PHOTO 2015* AND *SMH PHOTOS1440* LAUNCH, 22 MAY 2015, PHOTO BY BRUCE YORK

07 *WORLD PRESS PHOTO 2015* AND *SMH PHOTOS1440* LAUNCH, 22 MAY 2015, PHOTO BY BRUCE YORK

08 CELEBRATING SHAKESPEARE, 23 APRIL 2015, PHOTO BY JOY LAI

09 ALVARO MAZ, MANAGING DIRECTOR, CODE FOR AUSTRALIA, MEET THE DATA OWNERS, 30 APRIL 2015 PHOTO BY BRUCE YORK

10 ANDREA STURGEON AND VISITORS, SIMULTANEOUS STORYTIME, AMAZE GALLERY, 27 MAY 2015 PHOTO BY JOY LAI

11 KERRY STOKES AC AND MICHAEL CROUCH AO, LIBRARY COUNCIL HONOURS, 15 JUNE 2015 PHOTO BY MERINDA CAMPBELL

12 KOOMURRI PERFORMERS, NAIDOC WEEK, 23 JUNE 2015, PHOTO BY JOY LAI

13 DR ALEX BYRNE, BERNARD COHEN, RACHEL HILL, ANDREW TINK AM, RUSSELL PRIZE FOR HUMOUR, 25 JUNE 2015 PHOTO BY MERINDA CAMPBELL

14 INGRID MASON, JON VOSS, RACHEL FRICK, MAUREEN HENNINGER, GLOBAL DIGITAL HUMANITIES CONFERENCE LAUNCH, 30 JUNE 2015, PHOTO BY MERINDA CAMPBELL

15 DR SIMON CHAPLIN, BEN HANEMAN LECTURE, 1 JULY 2015, PHOTO BY JOY LAI

16 V&A *INSPIRATION BY DESIGN* FRIENDS PREVIEW, 7 JULY 2015 PHOTO BY JOY LAI

recent highlights



cafe Trim

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



Open 7.30 am to 5 pm weekdays
10.30 am to 4.30 pm weekends

laissez-faire

Phone: (02) 9273 1235



‘Q&A

Benja Harney



Paper engineer Benja Harney’s wide-ranging practice includes sculpture, pop-up books and set design, as well as advertising, packaging and fashion. His installation in the Mitchell vestibule – in connection with our exhibition *Australian Inspiration* – celebrates Australia flora.

WHY PAPER?

I put it down to serendipity. While I was studying graphic design back in 2004, we had a class called ‘Paper Construction’. I was excited about connecting tangible objects with graphic design, and set about making paper engineering my focus. I just love building things with paper! It offers so much flexibility. It’s fragile, but there’s also a strength that belies the material.

HOW HAVE YOU BUILT YOUR PRACTICE?

I have been working with paper for 10 years. My studio, Paperform, started out as a small practice and has grown through word of mouth and the internet. I want to add something to the Australian cultural landscape and then bring it to the world. Paper engineering is time-consuming work, and there have been a lot of late nights in the pursuit of perfection.

WHAT INSPIRES YOU?

Colour, shape, pattern, repetition – I draw a lot of inspiration from the urban environment that surrounds us. I love travel, culture, fashion, design and architecture, too, and bouncing ideas off creative friends.

WHAT ARE YOU MOST PROUD OF?

I created a pop-up book for Kylie Minogue in 2011, which was high pressure but a real thrill. I’ve been invited to Paris a few times to collaborate with Hermès, which broadened my knowledge and deepened the passion for my own practice. In 2013 I was invited to South Korea to open the ‘World Pop-Up’ exhibition that featured my work. These three stand out as career highlights, but it has also been rewarding to teach paper engineering to others and hopefully inspire them too.

ARE YOU A COLLECTOR?

I’m a mad collector! I’ve toned it down lately because I find I want fewer things in my life these days. I love clear objects, so I have a lot of glass and perspex things in my home. Obviously, I love pop-up books so I have a huge collection of those, the jewel being a rare pop-up book created by Andy Warhol called *The Index Book* that I found in Tokyo. Probably my most cherished item is a traditional Joseon-era style hat I bought while I was in Seoul. It was woven in minutely detailed black horse hair by a Korean ‘living national treasure’ and I find the intricacy breathtaking. It is an object of pure inspiration for me.

WHAT DO YOU LOVE ABOUT LIBRARIES?

I’m fascinated by the huge range of early Australian treasures housed in the State Library. I love how libraries are receptacles

of these tangible items. As humans, I feel we need to be able to handle things to understand and appreciate them. Paper can last a thousand years if archived well and, in our modern push for digital communication, I can only see libraries becoming more important as centres of knowledge and culture.

Australian Inspiration is open until 27 September.



IN THE GALLERIES AND THE MITCHELL LIBRARY

FREE  APP

www.sl.nsw.gov.au



Curio

There is no cure
for curiosity.

DOROTHY PARKER

Fast, free download from the iTunes App Store or Google Play