



# Message



When Chief Librarian William Herbert Ifould received a letter from Daisy Bates in 1926, urging him to acquire an artefact owned by French royalty, he didn't put it aside as a quaint suggestion from a remote outpost. As you'll read in Senior Curator Paul Brunton's feature article on page 14, Ifould took extraordinary steps over several years to secure Abel Tasman's original map of Australia for the people of NSW.

It is inspiring, if somewhat daunting, to follow in the footsteps of great librarians such as Ifould and John Metcalfe (Principal Librarian, 1942–59). If we can continue to build and manage the Library's collection with only a portion of their energy and foresight, we will be doing well.

Of course, technology has transformed the world of libraries since those days. Digitising our collection is a top priority for the State Library of NSW, and for all major libraries. It is vital for expanding access and helping to preserve unique contemporary and historical material.

In 2010–11 we created over 30,000 digital images from our collection, capturing fragile charts in the Sir William Dixon map collection and the 3500 glass-plate negatives that make up Bernard Holtermann's remarkable snapshot of the 1870s goldfields. This is only the beginning of our ambitious plan to digitise key documents and pictures.

Our new Library Visionaries program, outlined on page 34, offers you the chance to help bring history to life for students, teachers, and interested people everywhere.

The support the Library receives from our Friends, Foundation supporters and volunteers is astounding. I am honoured and delighted at the opportunity to lead the State Library – one of the great libraries of the world – and I look forward to being part of this wonderful community.

**ALEX BYRNE**  
NSW State Librarian & Chief Executive

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Anita Heiss

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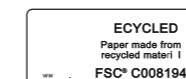
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## Alex Byrne

### INTRODUCING OUR NEW STATE LIBRARIAN

**In another hundred years**, will people still think the State Library's collections represent the current times as well as they do colonial society? I'm conscious of the need to collect more contemporary and born-digital material, so in 100 years time people have a strong flavour of the life we're living today.

**We can't capture everything** — the email, blog posts and tweets — but we can get some slices. We don't have every shipboard letter sent 'home' or every postcard from the Western Front, but we have enough to recreate the experience for modern Australians. We can and should do the same with today's experiences.

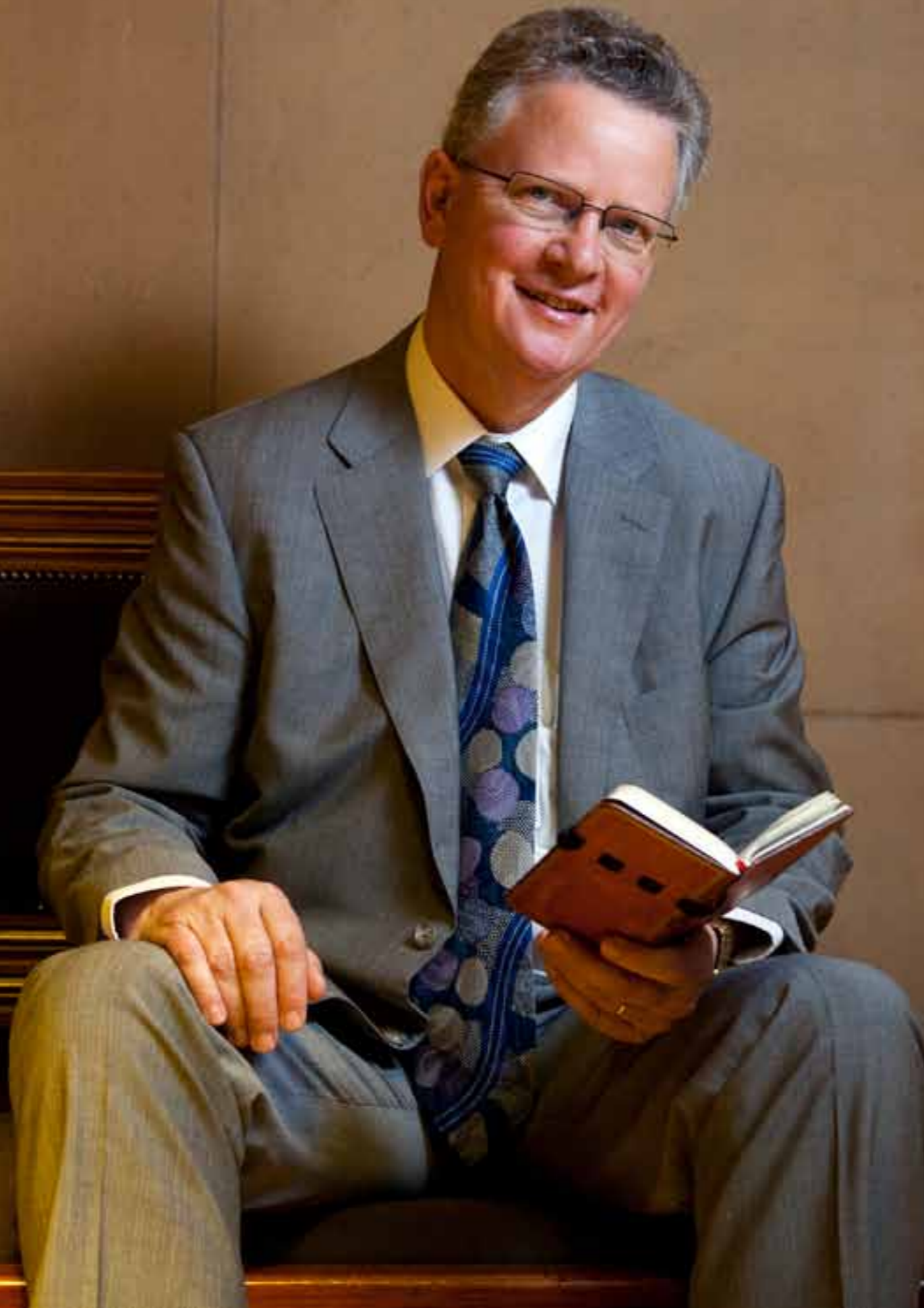
**Glimpses of human feeling** in the Library's collection are compelling to me. The most precious things let you see the vicissitudes people faced: convict letters, notes from the gold rush, cards from people trapped in the Holocaust to relatives in Australia.

**How Indigenous experience is reflected** in library collections has long been an interest of mine. We need to include the voices of Aboriginal people and to enable them to access information in ways that work for them.

**Google has been our friend** — it's heightened people's appreciation of access to information and provided powerful tools. But we need to discriminate what's relevant and what's important: that's where libraries come in.

**The real is even more attractive** in this digital age. As well as viewing and using items online there's a great urge to experience rare and intriguing objects up close, so the lure of our collections and exhibitions is as strong as ever.

**I'm confident that libraries** will keep adapting to the needs of contemporary society, just as they have done for thousands of years.



# S

# NEWS



## Our new library

The newly renovated State Reference Library has more computers, copiers and desk space, group study rooms and password-free WiFi access. It's also an inspiring space featuring spectacular images of Sydney, and is full of natural light. The next stage of the renovation, in early 2012, will see the cafe, bookshop and auditorium updated.

THE STATE REFERENCE LIBRARY'S NEW VERANDAH



## Sensational purchase: Wallis album

Discovered at the back of a cupboard of a deceased estate in Canada, an album of 35 watercolours created in Newcastle in 1818 is on its way back to NSW. The Library purchased the previously unknown artefact in October for \$2 million with the proceeds going to charity. Compiled by Captain James Wallis, commandant of the Newcastle penal settlement, the album includes paintings by talented convict artist Joseph Lycett. As well as natural history illustrations, and views of Sydney and regional NSW, it holds rare portraits of Aboriginal people.

ABORIGINAL PEOPLE FROM THE NEWCASTLE AREA, WALLIS SKETCHBOOK, 1818



## Pieces of Wedgwood

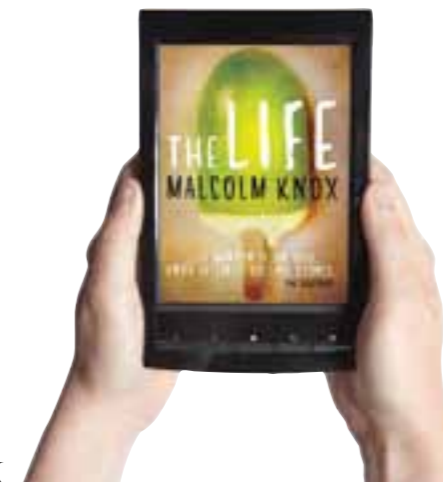
Wedgwood's association with Australia goes back to the earliest years of the colony with the 1789 issue of a medallion commemorating the settlement at Sydney. The medallions were made from samples of clay from Sydney Cove sent by Governor Phillip to Sir Joseph Banks in 1788. Banks sent the clay to his friend Josiah Wedgwood. Of the 11 original issue medallions known to exist, five are held in the Mitchell Library. The *Pieces of Wedgwood* display outside the State Reference Library includes portrait medallions of Sir Joseph Banks and Captain James Cook, three different Sydney Cove medallions, and the rare 'Australia Vase'.

SYDNEY COVE MEDALLION, 1789 (ORIGINAL ISSUE), PM 133



## Year of reading

The State Library is a partner in the National Year of Reading in 2012 and is working with libraries and the education sector to support a wide range of events. The year kicks off with a vote on the eight books that best represent Australia. See the shortlist and vote at <a href="http://www.love2read.org.au">www.love2read.org.au</a>.



## Take an e-book

Over 2500 Australian e-books are now available through our website. NSW residents who have registered with the Library can download the e-books for up to 14 days. The e-books are recently published titles that are also available in print in the Mitchell Library. They can be found through the catalogue or the eResources page on our website. There are novels – literary and popular fiction – as well as every category of non-fiction from architecture to sport.



DR WILLIAM BLAND, C. 1845, BY GEORGE GOODMAN, MIN 350

## Lost and found

When the Rogers family donated several generations' worth of family photos to the Library in 1994, an astounding discovery was waiting at the bottom of the trunk. An unusually shaped leather case was instantly recognisable to Alan Davies, Curator of Photographs, as the type used by British photographer George Goodman to house daguerreotype images. Richard Neville, then Curator of Pictures, confirmed the portrait inside was of William Bland, a former naval surgeon and inventor. The Bland daguerreotype uncovered that day was dated 1845 and is considered the earliest known surviving photograph in Australia. This is one of 10 extraordinary background stories from the Library's collection that feature in a new documentary, *Lost and Found*, premiering on Foxtel's History Channel on 30 November.



# on this DAY

COMPILED BY Emma Gray, Discover Collections

## 1 December 1817

Lachlan Macquarie pens a 'secret and confidential' despatch listing the names of 'those who have always manifested an opposition to ... the administration of Governor Macquarie ... writing Home the most gross misrepresentations'.

DESPATCH, 1 DECEMBER 1817, BY LACHLAN MACQUARIE, FROM GREAT BRITAIN, COLONIAL OFFICE — NEW SOUTH WALES GOVERNOR'S DESPATCHES, 1813-1879 D74-D75



## 25 December

Christmas Day is celebrated across much of Australia.

LUCKY CUSTOMERS DOREEN BERESFORD AND RONNIE COLLINS WIN CHRISTMAS STOCKINGS, PADDINGTON NSW, 25 DECEMBER 1934, BY SAM HOOD HOME AND AWAY - 4797



## 1 January 1864

The second All-England XI to tour Australia plays Twenty Two of Victoria before a crowd of 15,000 on the Melbourne Cricket Ground.

MELBOURNE CRICKET GROUND (1ST JANUARY 1864), PUBLISHED BY CH TRODEL, MELBOURNE ALBUM OFFICE, 73, COLLINS ST. EAST DL PF 143



## 27 January 1919

A worldwide influenza pandemic reaches NSW, eventually killing more than 6000 people.

ESSIE MOLLOY, HILDA KELLY, GLADYS MOLLOY — ALL THREE GIRLS WERE TYPISTS, ALL WEARING MASKS DURING INFLUENZA PANDEMIC — BOTANICAL GARDENS, SYDNEY, NSW, C. 1919, BY UNKNOWN PHOTOGRAPHER AT WORK AND PLAY - 00508



## 1 February 1955

The *Liquor Amendment Act 1954* comes into effect, allowing pubs to remain open an extra four hours until 10 pm. The infamous 'six o'clock swill' is a thing of the past.

HOTEL WELLINGTON BAR, N.D., BY SAM HOOD PXE 789 (V.22) /37



## 7 February 1933

The Australian Antarctic Territory is proclaimed by the British Government and placed under the authority of the Australian Commonwealth.

[AURORA POLARIS], 1911 14, ORIGINAL DRAWING REPRODUCED IN 'RECORDS OF THE AURORA POLARIS' BY DOUGLAS MAWSON, SCIENTIFIC REPORTS, SERIES B, V. 2, TERRESTRIAL MAGNETISM AND RELATED OBSERVATIONS, AUSTRALASIAN ANTARCTIC EXPEDITION, 1911 14 PXE 725 / 34-45





*Finding*

# ANTARCTICA

\* WORDS Maggie Patton

## EXHIBITION

Our latest exhibition, *Finding Antarctica*, showcases the Library's magnificent collection of maps and charts, and features original sketches and rare published accounts of Antarctic exploration. Curator Maggie Patton explains how the mysterious continent took shape.

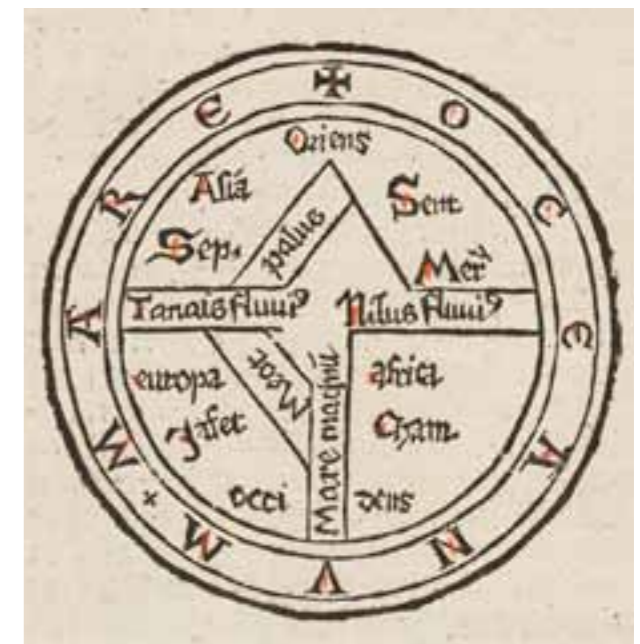
For hundreds of years cartographers mapped *Terra Australis*, including the Antarctic region, by drawing on inspiration from ancient theories, mythical sightings, scientific projections as well as pure imagination.

In the second century AD a Greek mathematician, astronomer and geographer, Claudius Ptolemy, presented his theory of a world in which the Indian Ocean was surrounded by land. The ocean's lower shores lapped against an unknown land, a *Terra incognita*. Ptolemy's theories, which appeared in his *Geographia*, were revived around 1400 when his manuscript was rediscovered and distributed across Europe through new translations in manuscript and printed versions.

There are no surviving copies of any map produced by Ptolemy — assuming one existed — but he did produce a detailed description of the geography of the world with 8000 places listed according to their coordinates. This description was the basis for maps created in the fifteenth century, which were expanded in the sixteenth century to include new discoveries.

The Library holds a version of Ptolemy's *Geographia* printed by Francesco Berlinghieri in 1482. Berlinghieri translated Ptolemy's original text into the vernacular Italian and then turned it into verse. He included modern maps of Italy, France and Spain. The Library's edition is part of David Scott Mitchell's bequest and remains in the original worn vellum binding.

Earlier medieval world maps were often based on classical or religious theory. A good example is the 'T-O' map, which was influenced by theology rather than logic. The circle, or 'O', of the map represented the known universe and the 'T' inside the circle separated the world into three known continents — Europe, Asia and Africa. In some versions the 'T' represented the cross and the three compartments



distributed the land to the three sons of Noah: Shem, Ham and Japheth. The Mitchell copy of *Etymologiae* by St Isidore of Seville, published in 1489, includes a simple version of the T-O map.

Another world view was the 'zonal' or 'climatic' map, based on a classical Greek theory which divided the earth into five equal zones. Two zones of extreme cold existed to the north and the far south. Two temperate zones sat above and below an equatorial ocean, or torrid zone, which was so hot it was impassable. Lands below the equatorial zone were either uninhabited or populated by a monstrous race of one-legged men, or men with heads like dogs.

ABOVE: LIBER ETHYMOLOGIARUM ISIDORI HISPALENSIS EP[ISCOPI], ISIDORE OF SEVILLE, SAINT, D. 636, BASIL, 1489 MRB/Q410/1 (INCUNABULA)  
OPPOSITE: MAGGIE PATTON, PHOTO BY BRUCE YORK





The earliest example of a zonal map in the Library's collection is by Ambrosius Theodosius Macrobius, a fifth-century Roman philosopher. In this Macrobius map, published in 1492, Europe, Africa and Asia are shown in the upper hemisphere. A vast southern continent lies in the lower hemisphere. The continents are separated by an ocean called Alveus. Macrobius labelled his map with climatic zones, including a large 'frigida' at the base.

In 1531 French mathematician and cartographer Oronce Fine produced a world map which depicted a huge southern continent extending from the south polar region. According to Fine, this *Terra Australis* was 'recently discovered but not yet fully known'.

In his detailed woodcut the vast southern continent stretches up to include Tierra del Fuego, sighted by Magellan in 1520. The southern landmass roughly equals the land north of the equator, supporting the theory of a balance between the hemispheres. Fine's two heart-shaped maps are surrounded by intricate embellishments including two mermaids, two cherubs and the French royal coat of arms. The Library's copy of Fine's *Nova, et Integra Universi Orbis descriptio* is in a volume printed in Paris in 1532 and held in the Sir William Dixson collection.

In 1594 Dutch cartographer Petrus Plancius published a map of the world which would remain influential over the next 100 years. This double-

hemisphere map was incredibly accurate, documenting recent discoveries around South-East Asia and the Arctic. Filled with decorative details, including three sailing ships and a large sea monster in the South Pacific, it was the first map to present allegorical images of the four continents on elaborate pictorial borders enclosing two small celestial hemispheres. This pattern of decoration became a feature of Dutch maps over the next century.

A southern continent named *Magallanica* stretches across the base of the Plancius map from *Polus Antarctica* to New Guinea. This vast continent would be repeated in maps over the next 40 years until Tasman's voyage defined the lower coastlines

of the Australian continent, separating the higher land from an Antarctic landmass. Later voyages were to confine Antarctica to an area below the *Circulus Antarcticus* depicted in the map.

The Library's exhibition illustrates human interaction with Antarctica from imagination to real contact. The maps and charts on display record the discovery of a stunning, isolated and hostile environment.

**Finding Antarctica is open from 3 December 2011 to 19 February 2012, supported by the Nelson Meers Foundation.**

OPPOSITE: [WORLD MAP] FROM *GEOGRAPHIA DI FRANCESCO BERLINGHIERI*, FLORENCE, 1482 MRB/X910/10 (INCUNABULA)  
ABOVE: *NOVA, ET INTEGRA UNIVERSE ORBIS DESCRIPTIO*, ORONCE FINE, PARIS, 1531, Q53/2



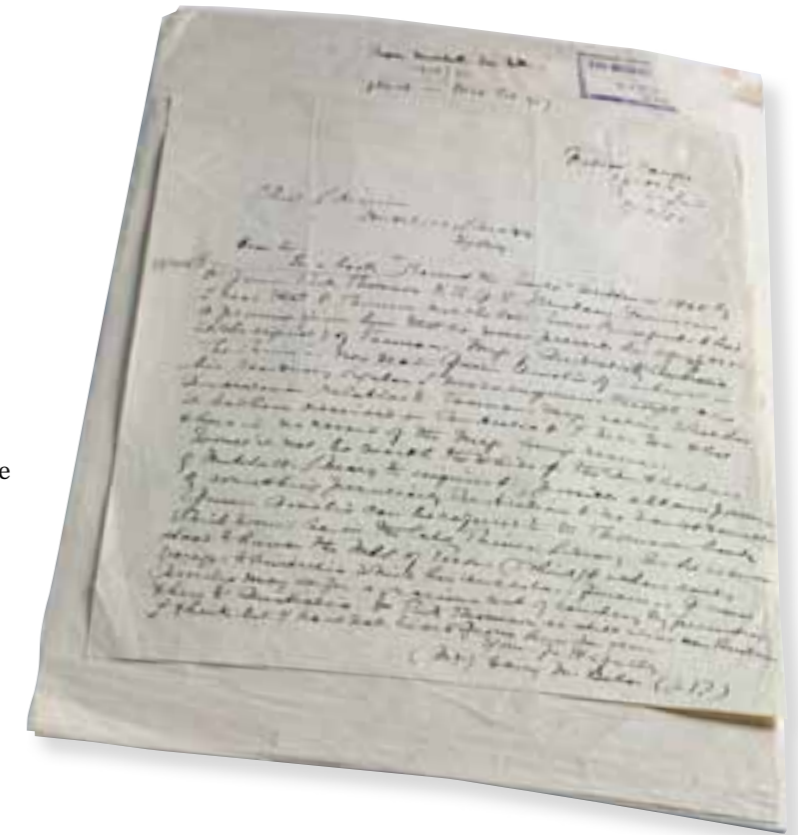
A letter from a bush camp in South Australia sparked one of the Library's most illustrious acquisitions.

Out of the blue, in October 1926, a letter arrived at the Library from the 'Native Camp, Ooldea', on the eastern edge of the Nullarbor Plain. Addressed to the Chief Librarian, William Herbert Ifould, its author was the anthropologist and welfare worker Daisy Bates. Mrs Bates had been reading *Round the World* by the Queensland public servant and geographer James Park Thomson, which had been published in Brisbane in 1904.

Thomson had made a world tour in 1903 combining geographical business with pleasure. He had visited another geographer, Prince Roland Bonaparte (a grandson of a brother of Napoleon I), who had a library of over 200,000 volumes and an extensive museum of botanical and zoological specimens. The Prince lived in a magnificent Parisian residence, 'one of the most palatial places of the kind I have ever seen in my life', wrote Thomson breathlessly. 'The great staircase is of beautiful white marble, and the floors of the palace are of highly-polished oak.' His Highness had exhibited a great desire to come to Australia but was terrified of the snakes. Thomson was able to assure him he may travel 'all over the country' without ever seeing one.

On the wall, in a prominent position, was a picture frame, the content of which was protected by a curtain. The curtain was lifted to reveal '[Abel] Tasman's original manuscript Map of Australia'. Bonaparte told Thomson that, following his death, it would be presented to the Australian people.

Bonaparte had died in 1924 and the map had not come to Australia. Daisy Bates — whom Ifould later described as 'the most isolated white woman in the world' (*Sydney Morning Herald*, 2 September 1933) — urged the Chief Librarian to follow this up and obtain the map for the Mitchell Library. This was a long shot. Thomson had seen the map 23 years previously but its authenticity had not been confirmed. Bonaparte had been dead for two years.



OPPOSITE: DAISY M BATES  
CANBERRA RAILWAY  
STATION, APRIL 1933, P1/2051  
ABOVE: LETTER FROM DAISY  
BATES TO WILLIAM IFOULD,  
1926, MLMSS 1492  
ABOVE: PAUL BRUNTON,  
SENIOR CURATOR, MITCHELL  
LIBRARY, PHOTO BY  
HAMILTON CHURTON

From  
**DAISY BATES**  
on the  
**NULLARBOR**

\* WORDS Paul Brunton





A lesser man may have done nothing save write a polite reply. But not Ifould. He was a great collector and pursued the lead, discovering that the map was now in the possession of Bonaparte's only child, Princess Marie Bonaparte, wife of Prince George of Greece.

Ifould asked the Agent-General for NSW in London to pursue the matter with Princess Marie in Paris. He acknowledged that the most direct channel would have been through the Australian Prime Minister, SM Bruce, then making a European visit, but this would have (to Ifould) the unfortunate consequence of leading to the map's acquisition by the Commonwealth Government. So the Agent-General would have to suffice.

The Agent-General, Lord Chelmsford, who had opened the Mitchell Library when he was Governor of NSW in 1910, worked through the British Ambassador in Paris. All was well. Princess Marie was aware of her father's intention. However, her husband wished to make a visit to Australia to present the map personally and this could not be done for some years. Ifould was wary of this because it would be all too easy for Prince George to make a mistake and present the map to the Commonwealth authorities. In August 1929, Ifould asked that the Agent-General warn him of any imminent visit 'if necessary by cable, in order that my Trustees might take the requisite steps to receive the map ... before ... [it] could be handed over to some representative of the Commonwealth'. By 1932, the intended visit was still some years away but the Princess agreed to hand over the map before this took place. It was received in Sydney in 1933 just in time for Ifould to arrange for it to be reproduced in marble on the floor of the vestibule of the new Library building which opened in 1942.

Although the map was professionally assessed before it arrived in Australia, there has been some uncertainty about its date.

The map shows the state of knowledge of the charting of Australia and New Zealand following Tasman's two voyages, that of 1642–43 and of 1644. No further developments would occur until Cook's *Endeavour* voyage in 1769–70. It is a map for display or publication; not a map created on the voyage.

Tasman's voyage of 1642–43, on which the southern portion of Tasmania and parts of New Zealand were charted, is well known. Less well known is the 1644 voyage when Tasman charted the Australian coast from western Cape York, around the Gulf of Carpentaria, along the north coast, and the north-west coast to just south of North West Cape, landing on at least 10 occasions. This was an outstanding achievement.

No original logs or journals for this voyage have survived. The evidence for this voyage derives from maps, in particular the Bonaparte Tasman map. Some authorities have suggested it was drawn as late as the 1690s.

Recent research has to my mind persuasively shown that the map was compiled in Batavia (Jakarta) under the direction of Isaac Gilsemans, the merchant on the voyage, and done so before early 1647. New Zealander Grahame Anderson has studied Gilsemans' distinctive handwriting and demonstrated that it is present on the map (*The Merchant of the Zeehaen*, 2001). Gilsemans was dead by March 1647.

Ownership of the map cannot be traced further back than 1859 when it was in the possession of map-maker Hulst van Keulen of Amsterdam. In 1860, it was published in Jacob Swart's edition of Tasman's journal. In 1891, Prince Roland Bonaparte purchased the map from the firm Frederik Muller, Amsterdam. Muller had taken over the property of van Keulen when the latter was liquidated, but it seems unlikely such a beautifully decorative map would have languished with van Keulen for over 30 years. Its location between 1860 and 1891 would appear then to be a mystery as is its location from 1647 to 1859.

However, as the leading Dutch scholar Günter Schilder has written: 'there can be no doubt about the value of that part of the map which shows the route taken in 1644, and throws a completely new light on part of a hitherto unknown coast: this knowledge can only have been derived from an original map drawn during the actual voyage'.



TOP: HIS HIGHNESS PRINCE ROLAND BONAPARTE, BY E PIROU, FROM JP THOMSON, *ROUND THE WORLD*, 1904, PLATE 27

ABOVE: WH IFOULD, 1927, SYDNEY RILEY STUDIOS, P1/2099

OPPOSITE: TASMAN MAP, 1644, ABEL JANSZON TASMAN, ML 863



*A distant*  
**PARADISE**  
*for*  
**DICKENS**

\* WORDS Warwick Hirst

Charles Dickens' Australia was a utopia for the working class — and his wayward sons — as his papers in the Mitchell Library attest.

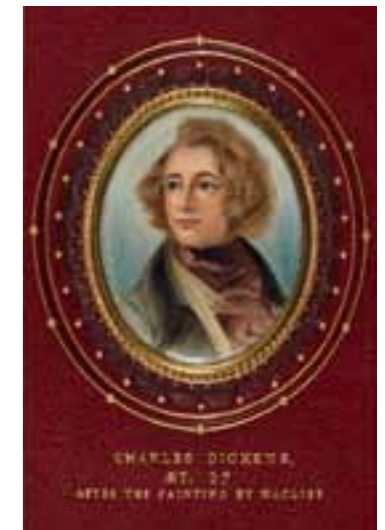
Next year the world will celebrate the 200th anniversary of Charles Dickens' birth on 7 February 1812. Unlike Anthony Trollope, Robert Louis Stevenson and Rudyard Kipling, Dickens never visited Australia, yet he still merits an entry in the *Australian Dictionary of Biography*. Clues to this seeming anomaly can be found in the small but valuable trove of Dickens material in the State Library.

Throughout his life Dickens maintained an intense interest in the great social issues of the time such as charity schools, prisons and workhouses. It was his belief that one solution to these problems was emigration — sending the poor and destitute, as well as needy and worthy folk, to the colonies to make a new start — and he regarded Australia as an ideal destination. In his mind it was a utopia for the working class where the industrious would be richly rewarded.

The Library holds the original manuscript of 'Emigration', an article written by Dickens in 1852 promoting NSW as a desirable colony for emigrants and giving advice to intending settlers. The article appeared in *Household Words*, the weekly journal he founded and edited. It was just one of a stream of articles he wrote eulogising Australia and can be read in the Library's own run of the journal.

'Rent, clothes, and food are cheaper there, than elsewhere,' he assured his readers, 'and the emigrant and his family should be able to live there, for the first year, for about 100 pounds.' He went on to claim that property too was cheap and after a year of learning the ropes 'the emigrant would have no difficulty in making an advantageous purchase of land'.

Dickens' enthusiasm was not confined to the written word. In 1847, with the help of the wealthy philanthropist Angela Burdett-Coutts, he established Urania Cottage, a refuge for homeless and 'fallen' women, who were expected to emigrate once their



time there was up. Dickens suffered an early disappointment when he learned that the first group to be sent out to Australia for a new start had lapsed into prostitution on the ship. However, by 1853 he was able to report that 30 more had entered into service on arrival and were considered to be of good character.

Dickens was so convinced of the redeeming qualities of antipodean emigration that he sent two of his sons, Alfred D'Orsay Tennyson Dickens and Edward Bulwer Lytton Dickens, to settle in Australia. Both, in their father's opinion, lacked application and staying power, which would be remedied by a colonial experience.

Alfred arrived in 1865 and quickly found work on a property at Corona. In 1870 he purchased Wangagong station near Forbes but it was not a success. He then moved to Hamilton, Victoria, to take

OPPOSITE: LETTER FROM CHARLES DICKENS TO ARCHIBALD MICHIE, 19 NOVEMBER 1865, MLMSS 5826

ABOVE LEFT: EDWARD BULWER LYTTON DICKENS, P1/DICKENS, EDWARD, 1868

ABOVE RIGHT: CHARLES DICKENS, AGED 27, FROM THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB (LONDON: CHAPMAN AND HALL, 1837), SAFE/83/404



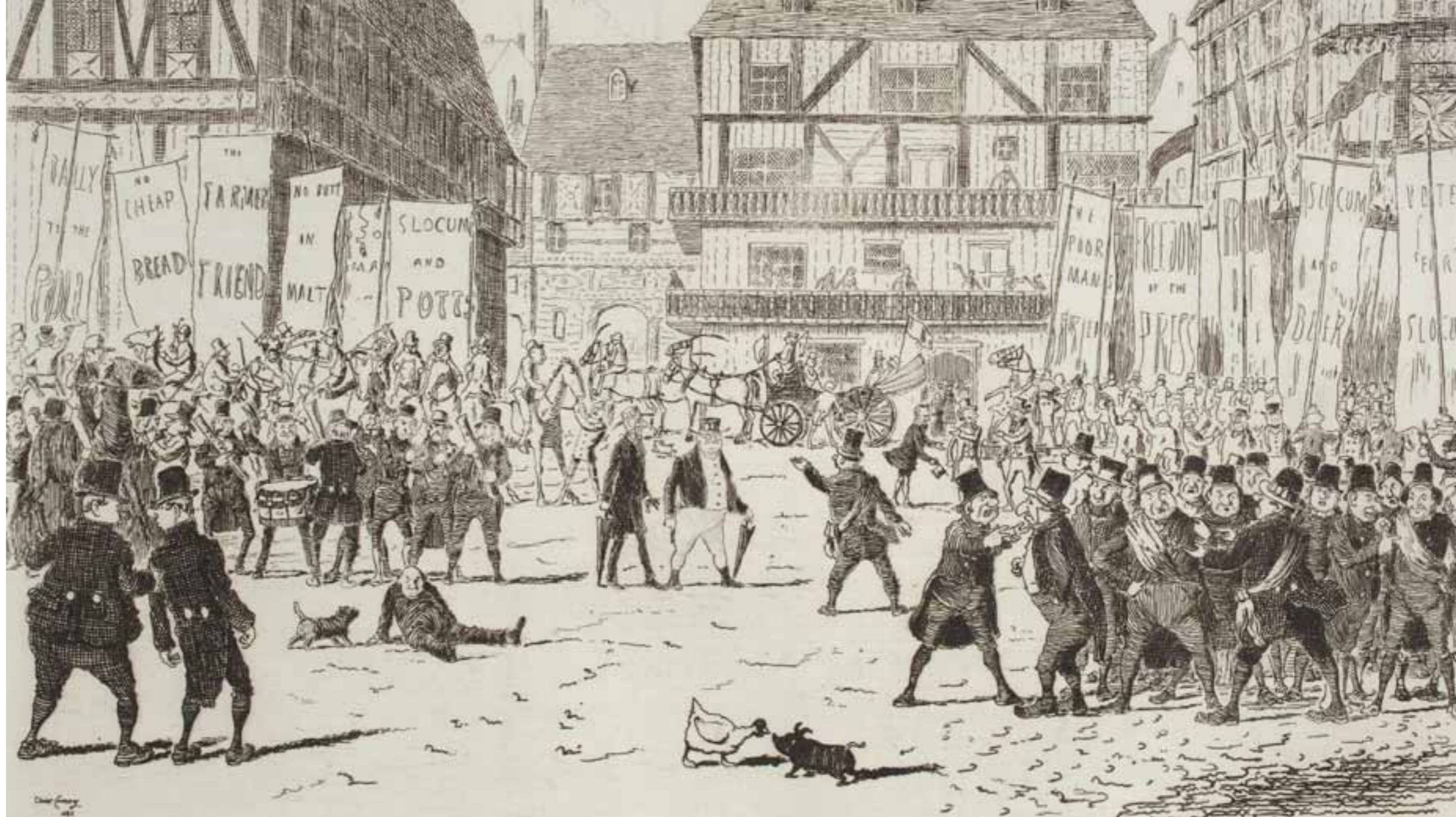


up a position as a stock and station agent. Following the death of his wife he opened an agency in Melbourne with his brother. He was hit badly by the 1890s depression and ended up lecturing on his father's life and works in Australia, Europe and America.

Edward, nicknamed Plorn, followed his brother in 1869 and also struggled at times in his new country. He worked for some years at Momba station near Wilcannia and later bought a share in Yanda station near Bourke with his inheritance. A bad season in 1882 forced him to sell. He was elected to the NSW Legislative Assembly in 1889 only to lose his seat five years later. Jobs were hard to come by — he worked for a time as a rabbit inspector — and he died in debt. Plorn's papers are held by the Library and letters by both brothers can also be found in the papers of Sir Henry Parkes.

Dickens' persistent advocacy of Australia as a suitable destination for the failed and impoverished is also evident in his novels, for he dispatched a number of his characters there. Both the Peggotty and Micawber families from *David Copperfield* make the voyage to the colony where the hopelessly improvident Mr Micawber achieves success as a district magistrate and respected local identity. Perhaps the best known of Dickens' fictional emigrants is the good-hearted convict Abel Magwitch in *Great Expectations*, who returns to England illegally having made his fortune as a sheep farmer.

Among the eight Dickens letters in the Library's collections are several of particular interest to Australians. On 19 November 1865 he wrote to Archibald Michie, a Melbourne lawyer who had emigrated to Australia in 1839. Michie had helped find work for Alfred and, after thanking him, Dickens provides a tongue-in-cheek account of a giant corkscrew invented by the English poet Richard Henry Horne to extract gold from the diggings.



Horne, a regular contributor to *Household Words*, had also emigrated to Australia where he had become commander of a gold escort and later a Goldfields Commissioner. 'He had only to find the spot where gold lay hidden,' Dickens wrote, 'the corkscrew would then be worked by twelve men shipped to the Antipodes for the purpose, and all turning with a will (unless they had run away); when the corkscrew bit thoroughly, an enormous mass of gold could not choose but come up; they would all then fall over on their backs, and their fortunes would be made.'

Dickens' interest in prison reform and its application in Australia is the subject of another of his letters held by the Library. Writing to the banker

Charles Cotterell in 1846, he praises the former superintendent of the Norfolk Island convict settlement, Alexander Maconochie, whose radical system focused on rehabilitation rather than punishment. Dickens, who shared Maconochie's distaste for current methods of prison discipline, had no doubt that his Norfolk Island model 'will, in some modified form or other, become, as the world grows better and more compassionate, very generally received'.

Dickens' knowledge of Australia was always second hand but at various times he contemplated remedying this by visiting the colony in person. A proposed lecture tour was unfortunately

abandoned in 1862. Three years later he told Michie he still had a great desire to give readings there. 'I seem to have done something towards its gratification,' he wrote, 'when I say at home (as I often do) "Who knows! More unlikely things have come to pass".' Sadly, in this case, they never did.

**Warwick Hirst is a former State Library Curator of Manuscripts.**

ABOVE: 'THE EATANSWILL ELECTION', PLATE 2 IN *TWENTY SCENES FROM THE WORKS OF DICKENS*, BY C COVENY (SYDNEY: THOS. H FEILDING, 1883), Q88/109  
OPPOSITE: WARWICK HIRST, PHOTO BY BRUCE YORK



# BUICK



HIGHLIGHT

# DRIVING

*passion*



The Library has acquired a striking collection of Australian motor car advertising ephemera from the 1920s to the 1970s.

The 60 sales booklets for brands such as Oldsmobile, Chevrolet, Dodge, Buick and Pontiac represent many vehicles that graced Australian roads during the first half-century of mass-produced and affordable car manufacture. These rare catalogues were printed either for the car company's Australian branch or local agents like York Motors Pty Ltd at William Street, Sydney.

Their lavish design and content reflect the wealth of the burgeoning car manufacturing industry, and offer detailed illustrations and descriptions

of exteriors, interiors and mechanics. Quaint social vignettes depicted in the booklets, along with local pricing information, record the impact of the automobile on Australian culture.

COLIN WARNER  
Collection Services

EXAMPLES FROM THE  
NEWLY ACQUIRED  
COLLECTION OF CAR  
ADVERTISING EPHEMERA,  
C. 1924-77, Q629.22202/3



# Bringing a bestseller TO LIFE

\* WORDS Craig Munro



## FEATURE

A Library fellowship yielded insights into the making of an Australian bestseller, writes Craig Munro.

The *Bulletin* and its flamboyant editor JF Archibald were a magnet for aspiring writers towards the end of the nineteenth century. Among these was Brisbane clerk Arthur Hoey Davis who, as ‘Steele Rudd’, would become one of Australia’s best-known authors.

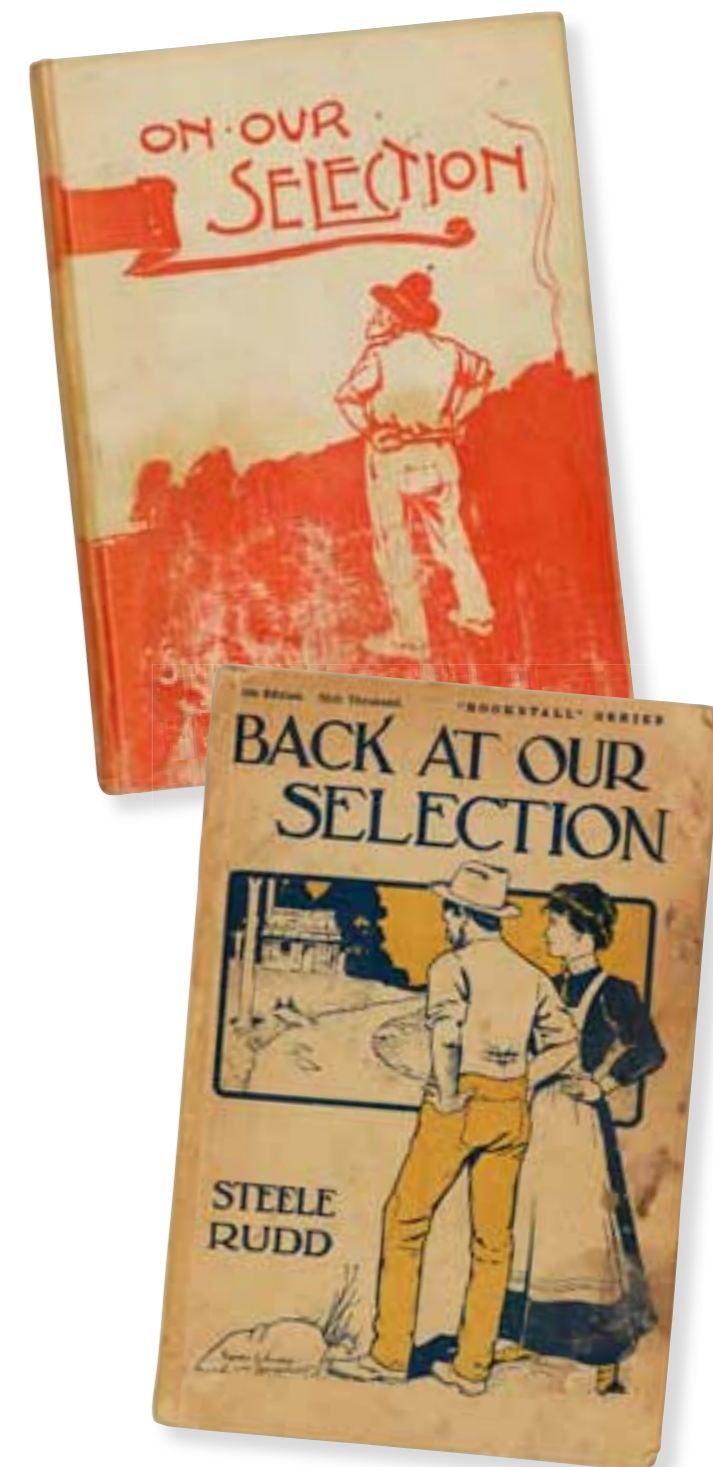
Eighth of 13 children, Davis had grown up on his parents’ Darling Downs property – or ‘selection’ – in the 1870s. In early 1893, the year his mother died, he sent off a poem to the *Bulletin*. ‘Good jingle,’ responded Archibald in his famous Answers to Correspondents column, ‘but sadly lacking in sense.’ Later that year Davis published his first entertaining Emu Creek sketch in *Queensland Punch*.

When Davis began sending stories as well as more poems to the *Bulletin*, Archibald responded with typically cryptic advice. Eventually he accepted ‘Starting the Selection’ by ‘Steele Rudd’ for publication in April 1895. Half a dozen further episodes appeared in the *Bulletin* that year and another four the next, all laced with the same wry, laconic humour.

I’ve compared these original *Bulletin* stories with the book *On Our Selection* and they are virtually identical. The extent of *Bulletin* editing is unknown but family legend suggests it was minimal. Davis’ son Eric believed the first reader and primary editor of the stories was Davis’ wife Tean. They were newly married when he was writing his first selection sketches and she had known his family since childhood.

‘Whatever he wrote,’ says Eric, ‘he always read aloud to her. Then she would read it herself, offer her suggestions for correction or alteration, and if necessary the whole part would be rewritten by him.’

Davis was a natural storyteller, and his son describes how the selection series evolved: ‘The more he wrote, the more his amazing memory unlocked the history of his own family, the stories of numerous relatives and neighbours.’



OPPOSITE: ARTHUR DAVIS, C. 1900s BY AJ HINGSTON, FROM *IN SEARCH OF STEELE RUDD*, RICHARD FOTHERINGHAM, 1995

TOP: ON OUR SELECTION, ‘STEELE RUDD’ (SYDNEY: BULLETIN, 1899), 89/307

ABOVE: BACK AT OUR SELECTION, ‘STEELE RUDD’ (SYDNEY: BOOKSTALL CO., 1920), 823.912/478





He rapidly established himself as Steele Rudd, the master yarn-spinner of selection life who made an art form out of childhood memories and family anecdotes.

As the Rudd stories were first finding an eager readership in the back pages of the *Bulletin*, Queensland journalist AG Stephens was settling in there as a subeditor. Many of his letters and manuscripts are held by the Mitchell Library and, when I began exploring the collection as the Library's David Scott Mitchell Fellow, it became clear to me how important Stephens was in helping to establish Davis' career.

After a few months with the *Bulletin*, Stephens convinced Archibald to let him take over the inside front cover as a Book Exchange and before long his literary columns were a regular feature. In 1895 Paterson's *The Man from Snowy River and Other Verses* sold 10,000 copies, putting Sydney bookselling firm Angus & Robertson on the map as a publisher. When A&R published Henry Lawson's *While the Billy Boils* in 1896, Stephens' *Bulletin* review was the first time he used the Red Page headline.

In the wake of A&R's success with Paterson and Lawson, Stephens edited a posthumous collection of Barcroft Boake's poems for A&R in 1897. The poems had first appeared in the *Bulletin*. Although sales of Boake's *Where the Dead Men Lie* were more modest, it encouraged Stephens to develop the *Bulletin's* own ambitious program of book publishing.

TOP LEFT: AG STEPHENS, C. 1900, P1/1662  
TOP MIDDLE: ARTHUR AND TEAN DAVIS ON THEIR WEDDING DAY, 26 DEC. 1894, FROM *IN SEARCH OF STEELE RUDD*, RICHARD FOTHERINGHAM, 1995  
TOP RIGHT: JF ARCHIBALD

In July 1897 he wrote to Davis:

Dear Sir  
We are thinking of reprinting some of your *Bulletin* stories in a neat book form – sharing any profits with you. Do you think you have enough to make a book?

Davis was enthusiastic, though he regarded his stories more as cautionary tales about the perils of selection life, describing them to Stephens as 'more pessimism than patriotism'.

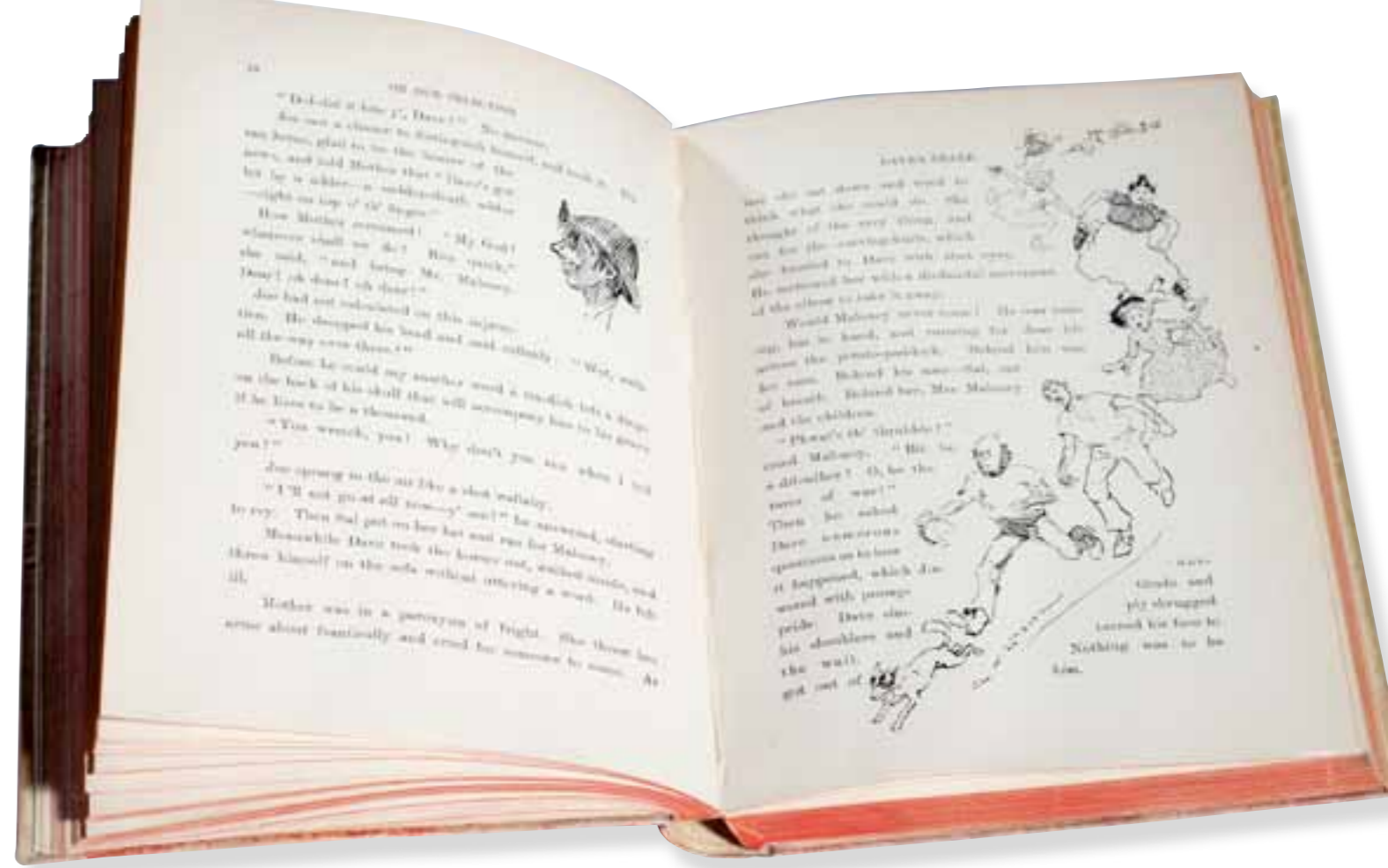
The *On Our Selection* title for the book was decided as early as August 1897 and for the next two years his new *Bulletin* selection stories carried that main title. Before the book went to press, Stephens added an exclamation mark to *On Our Selection!* but only on the title page.

By the late 1890s, Stephens was as busy as the workaholic Archibald, reading numerous books for review on the Red Page, as well as sifting through countless poems and stories from contributors. He was also preparing no fewer than six books for *Bulletin* publication. At home, he escaped wife and children even at mealtimes, reading with a book stand as he ate at his desk.

He planned to release *On Our Selection* in late 1898 but the 80 illustrations he'd commissioned delayed publication. The *Bulletin* was still serialising the stories so he settled instead for Christmas 1899, choosing an earlier episode – 'One Christmas' – as the final chapter of the book.

On 4 September, Stephens sent Davis the proposed 'arrangement of yarns' which became the final order of chapters. In several *Bulletin* stories the family is referred to as Ross, and Davis took his editor's advice to use Rudd throughout just as he approved all of Stephens' cutting and splicing into chapters.

Stephens published the handsomely designed hardcover at the high price of six shillings, and the *Bulletin* Company printer ran off 3000 copies for



18 November release. That day's Red Page advertised it as 'The Jolliest Book ever Published in Australia' – Stephens' own phrase.

A favourable review in the *Queenslander* drew attention to the 'excellent illustrations' as well as to Davis' 'lucid direct style' and 'keen sense of the ridiculous'. Peeping through 'the mask of comedy', however, was the 'darker side of selection life'. The next day's *Sydney Truth* accused Davis of holding his family – in particular his father – up to ridicule in 'gross caricatures' and 'libellous lampoons'.

Exasperated by this damning review, Davis strenuously denied caricaturing his parent whom he described to Stephens as 'an honest old horse'. During the writing of his selection stories, Davis had corresponded regularly with his father, sending him *Bulletin* clippings of the yarns.

London's *Daily Telegraph* described the Rudd family as 'a wild, weird crew', while the *Daily Chronicle* identified Dad as hero, whose every fault and weakness was 'set down unsparingly'.

Davis and Stephens must have discussed a sequel volume during 1900 and *Bulletin* serialisation began in October under the title 'Our New Selection'. The book was published for Christmas 1903.

By then *On Our Selection* had sold between 15,000 and 20,000 copies in hardcover. Davis had just launched his own *Steele Rudd's Magazine* and been retrenched from his position as undersheriff of the Queensland Supreme Court.

His relationship with Stephens extended to the third book, *Sandy's Selection*, which Davis serialised in his own magazine during 1904. Stephens edited this sequel for a new publisher, the NSW Bookstall Company, which sold 100,000 copies of their shilling paperback edition. By 1940 their paperback *On Our Selection* had sold a quarter of a million copies.

For all its fame, *On Our Selection* has always been a curious hybrid: an illustrated novel that is part story collection and part family memoir. It's also a pioneering experiment with the discontinuous narrative, a genre popularised by the likes of Henry Lawson and later Frank Moorhouse.



Craig Munro was the Library's 2010–11 David Scott Mitchell Fellow. He is an author and former publishing manager at University of Queensland Press.

TOP: ON OUR SELECTION, PP. 76-7



Biographer Martin Thomas tells how his quest for RH Mathews, an anthropologist of the Federation era, began in the Mitchell Library.

With its laddered shelving reaching skywards, and light streaming through translucent panels, the reading room of the Mitchell Library is for me a beloved space. In the story of how I came to write the life of Robert Hamilton Mathews, it has special significance.

In the 1990s, when I was doing research on the Gundungurra people of the Blue Mountains, I quickly realised that Mathews was one of the very few investigators who took the trouble to personally interview Gundungurra people. I later discovered that he made similar first-hand enquiries in Victoria, Queensland and in many parts of NSW. What inspired him to do this?

At first I knew only that he was a semi-retired surveyor, residing in Parramatta. So I looked up his name in the Mitchell's old card catalogue, and was intrigued to discover that 'Mathews, R. H.' had more than 150 entries. Those waxy, yellowing cards, inscribed in librarian's copperplate or uneven type, acquired more meaning in succeeding years as I began to investigate the publications they referred to and uncover others. That initial search for RH Mathews presented the extraordinary reality that this self-taught and little-known scholar produced an opus of more than 2200 published pages on the life, language and culture of Aboriginal Australians. Mathews published in learned journals around the world. Most of his work was in English, but much was translated into French and German.

Size is not everything, but Mathews' output was by any terms substantial. Few professors would be ashamed of such an achievement. Yet Mathews produced it without the support of government or the academies. Financially, his project brought no rewards. His achievement is all the more remarkable when you consider that he did not begin to publish until 1893 when he was already 52 years old.



OPPOSITE: MARTIN THOMAS, PHOTO BY HAMILTON CHURTON

TOP: TRIBAL ELDERS AT BORA CEREMONY AT TALLWOOD, GOONDIWINDI, QUEENSLAND, C. 1895, BY DM CAMERON, AT WORK AND PLAY - 02727

ABOVE: ABORIGINAL LAMB MARKERS AT WELLTOWN, GOONDIWINDI, QUEENSLAND, C. 1900, AT WORK AND PLAY - 02725

*The search for an*

# AUSTRALIAN

*anthropologist*

\* WORDS Martin Thomas



The content of those writings reveals something even more extraordinary: Mathews was enamoured of the people he studied. He wrote about Aboriginal culture without approbation or condescension. His empathy for his subjects shines through. This is apparent in his extensive writings on the initiation ceremonies of south-east Australia, arguably the branch of anthropology to which he made the greatest contribution. The Bora ceremony of the Kamilaroi people he described as ‘a great educational institution for the admission of the youths of the tribe to the privileges, duties, and obligations of manhood’.

While other anthropologists of the period saw ceremonies as pagan rites, designed to instil terror, Mathews believed they were pedagogical in intent and essential for the maintenance of traditional law. ‘The ceremonies are apparently intended to strengthen the authority of the elder men over the younger, and to impress in an indelible manner those rules of conduct which form the moral and civil law of the tribe.’

Mathews was interested in nearly all aspects of Aboriginal life, and his writings often evoke the social world of Aboriginal camps. He wrote of singing and night-time entertainments, wrestling contests, games with possum skin balls, and other forms of play. He described the summer months when swimming was popular. ‘Most of us’, he said ‘have entertained ourselves as boys by seeing who, during diving, could stay longest under water. The young blacks do the same as well. On a given sign the competitors dive at the same time, while some old men wait for their resurfacing. The blacks always dive with their feet ahead, just the opposite to the European way of diving.’

Perhaps Mathews best captures the world he knew – a world he believed to be disappearing – in his evocations of smell and taste. He poignantly hints at the flavour of bush tucker, describing meat cooked slowly in a pit filled with hot stones. Smaller animals, he explains, were wrapped in clay and cooked directly on the coals of the fire. ‘When they were taken out, the skin or feathers stuck to the hard clay crust while the animal remained clean and juicy.’

These details were among the countless ‘new and interesting facts’ that Mathews wanted to preserve. Like many people who seek refuge in another culture, he was a deeply private individual whose relationships within his own society were often flawed. Yet in Aboriginal society he won acceptance. He would sit for hours at missions and reserves, carefully making notes on language and kinship. Mathews was sceptical of settler society, as we know from the letters he wrote to Daisy Bates, with whom

he struck up a friendship. In 1905 he warned her that the ‘blacks of now-a-days’ often deny the existence of totems because they ‘don’t like to admit that they are rats, chicks, grubs & c. for fear of the white larrikin’s derision, and need to be approached cautiously and kindly on the subject’.

My mission as a biographer was to open up the world in which he lived and breathed, and to understand why he experienced it in the way he did. I also wanted to unpack his unique contribution to the fledgling discipline of anthropology – or ethnology as he sometimes described his field of research. I soon realised that the Mathews story was wrought with contradictions. The prosperous years of the 1870s were a boom time for surveyors. Mathews made a modest fortune measuring blocks of land for sale and settlement. As a minor player, he contributed to the dispossession of the people he so admired.

By the age of 40, established with his wife Mary and their large family in the Hunter Valley town of Singleton, Mathews was independently wealthy. This allowed him to travel and study as he pleased when, in the 1890s having moved to Parramatta, he suddenly became smitten with the all-consuming quest to document the Aboriginal world. This was the onset of what I call his ‘ethnomania’, his passion for researching and publishing which stopped only upon his death in 1918.

RH Mathews made a remarkable intellectual contribution by creating significant records of the languages, rituals, mythology and social structure of Aboriginal communities in the turn-of-the-century period, especially in south-east Australia. These days, many descendant communities make use of his work in strengthening or reinvigorating their culture. Mathews has long had his champions within the field of Aboriginal studies. Norman Tindale described him as ‘our greatest recorder of primary anthropological data’. Bill Stanner and AP Elkin were both in awe of his contribution, but they never succeeded in communicating their view to a wider public.

There are various reasons why Mathews’ work has been so under-recognised. Some date from his own lifetime. His relations with other anthropologists were thrillingly appalling. His great nemesis was the internationally connected Professor Sir Walter Baldwin Spencer of Melbourne, who developed a loathing for Mathews based on both personal and theoretical differences. When I began combing collections around the world, I found frequent evidence of Spencer’s attempts to suppress Mathews’ work. Scholars as renowned as Sir James Frazer, author of *The Golden Bough*, were urged never to quote the lowly surveyor from Parramatta.



In a letter to the Victorian anthropologist AW Howitt, Spencer said of Mathews:

I don’t know whether to admire most his impudence his boldness or his mendacity – they are all of a very high order and seldom combined to so high a degree in one mortal man.

Mathews was of course aware of Spencer’s campaign, and probably worsened the situation with his frequent denunciations of Spencer and other rivals.

That is why Mathews was compelled to take measures to preserve his reputation for the future. In 1911, perhaps as a response to the way Spencer had endeavoured to scratch him from the anthropological record, Mathews donated to the Mitchell Library a full set of off-prints of his scholarly articles. This explains the great number of Mathews entries in the Mitchell catalogue, for journal articles – and he

published little else – are not always dignified with individual entries. For me they were the biographical stepping stones into the life and legacy of a quixotic but nonetheless remarkable Australian.

**Martin Thomas is an ARC Future Fellow at the Australian National University. He is the author of *The Many Worlds of RH Mathews* (2011).**

ROBERT HAMILTON AND MARY SYLVESTER MATHEWS, FAMILY ALBUM, C. 1880S, BY PERMISSION OF THE NATIONAL LIBRARY OF AUSTRALIA



# new acquisitions



## First words

Through the generosity of a private donor, the Library has purchased an annotated copy of John Bennett's *Vocabulary of the Woolner District Dialect, Adelaide River, Northern Territory*.

Bennett's pamphlet is a rarity. It was published in 1869, just months after the author's death from a spear wound, at the age of 23. Working as a surveyor around the Adelaide River area in the Northern Territory, Bennett was with the expedition that first encountered the local Indigenous people, the Djerimanga, in 1864. At the time they were known as Woolna, from Cape Woolner where they first had contact with Europeans.

What makes this copy of Bennett's pamphlet unique is the corrections and additions by Paul Foelsche. In 1870, Foelsche began work as head of

the first police contingent in the Northern Territory. Bennett's death had been the impetus for establishing the force, and there was a need to protect the recently surveyed town of Palmerston (re-named Darwin in 1911).

Foelsche realised that a knowledge of Aboriginal customs and language was necessary in carrying out his work and by 1881 had published a significant paper, 'Notes on the Aborigines of North Australia'. Foelsche remained at the helm of the police for 34 years and stayed in the Territory until his death in 1914. His wide experience has added extensively to Bennett's vocabulary of the Djerimanga language. We do not know when Foelsche's annotations were made but he acquired Bennett's book in 1870.

This acquisition adds important new material to our collection of Indigenous word lists, which are now being identified by linguist Dr Michael Walsh and digitised through sponsorship from Rio Tinto.

**PAUL BRUNTON**  
Senior Curator, Mitchell Library

JOHN BENNETT,  
*VOCABULARY OF THE  
WOOLNER DISTRICT DIALECT,  
ADELAIDE RIVER, NORTHERN  
TERRITORY* (ADELAIDE:  
PRINTED BY WC COX, 1869)

PAUL FOELSCHÉ, 1884,  
*JOURNAL AND  
PROCEEDINGS OF THE ROYAL  
SOCIETY OF NSW, VOL. LV,  
1921, PLATE VIII*



## Much more than an incidental life

In *Aunts up the Cross* (1965), Robin Dalton recalled her childhood in the 1920s and 30s in a sprawling house in Sydney's bohemian Kings Cross surrounded by eccentric aunts, uncles and innumerable guests. The book became a classic and has been regularly reprinted.

By the time Dalton wrote another memoir, over 30 years later, she had thrown herself into at least three high-profile careers in addition to that of a writer. *An Incidental Memoir* (1998) saw her leave Australia for London in 1946 – 'the first female civilian to get out of Australia after the war'.

From 1953 to 1957 Dalton worked as an intelligence agent for the Thai government while officially attached to the Thai embassy in London as a press officer. In 1963 she became a literary agent representing some of the most successful writers, theatre and film directors in the world such as Iris Murdoch, Edna O'Brien, Joan Collins, Hal Porter and

Peter Weir. Clive James called her the most influential literary agent in London. She began a new career as a film producer with credits that include *Emma's War* (1986), *Madame Souza'ska* (1988), *Country Life* (1994), and *Oscar and Lucinda* (1997).

Dalton is a representative of that group of talented Australian expatriates who have had extraordinary success in the arts and her papers document her career and extensive range of contacts. She continues with a busy writing life. It is her wish that her papers should be housed in the Mitchell Library and two substantial consignments have now been received.

**TRACY BRADFORD**  
Head of Manuscripts

**For more purchases and donations  
see our new acquisitions blog on the  
State Library of NSW website.**



ROBIN DALTON, BY MICHAEL  
CHILDERS, FROM THE  
DUSTJACKET FOR  
THE 1997 EDITION OF  
*AUNTS UP THE CROSS*



# library visionaries



## An exciting new philanthropy program to support online learning

Our new Library Visionaries program was launched on 3 November with a keynote lecture by world-renowned neuroscientist, writer and broadcaster Baroness Susan Greenfield on the impact of new technologies on the development of children's brains.

The Visionaries program offers an opportunity to make a difference to children's lives and enhance their education by bringing key documents in Australia's history to life. New technologies are making it possible to give historic and contemporary material – whether artworks or manuscripts – a wide audience and a place in the lives of future generations.

An ambitious digitisation program is needed to give every Australian child the chance to discover the Library's amazing collection.

Among the Mitchell Library's 11 kilometres of manuscripts are William Bligh's letters describing the mutiny on HMS *Bounty* in 1789; journals of explorer William Hilton Hovell from the 1820s; and Frank Hurley's diaries from WWI. These are a sample of the key documents to be digitised.

The State Library of NSW Foundation depends on people like you to make these collections available online to Australian children and teachers. By donating \$1000 a year you will ensure we reach our goal of digitising, preserving and transcribing 10,000 key documents each year.

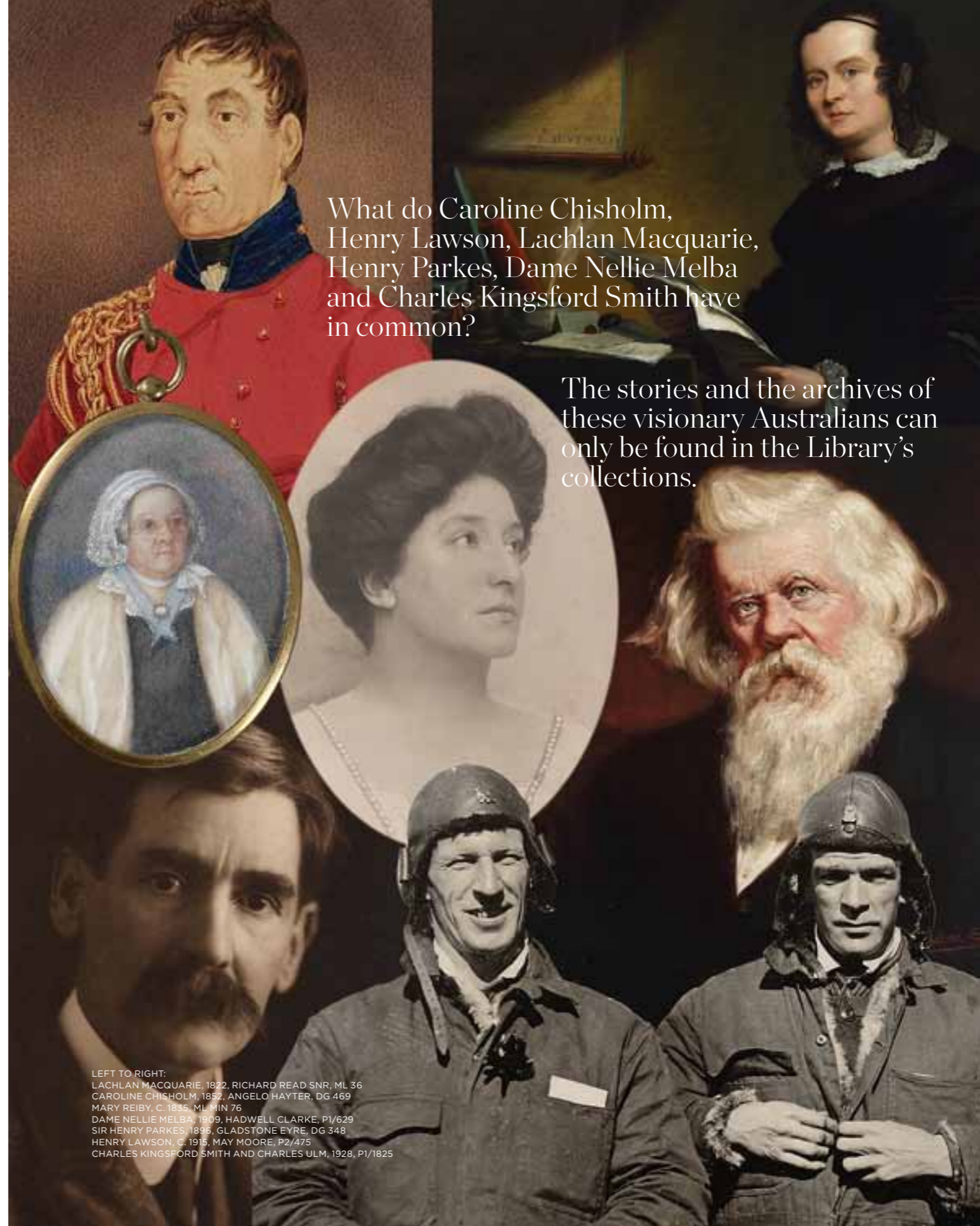
Not only will you invest in the education of Australian children, but you will also be invited to a program of special events to meet innovative thinkers and writers at the forefront of educational development.



Become a visionary today. For more information or to join the program go to [www.sl.nsw.gov.au/visionaries](http://www.sl.nsw.gov.au/visionaries) or contact me on [shunt@sl.nsw.gov.au](mailto:shunt@sl.nsw.gov.au) or (02) 9273 1529.

**SUSAN HUNT**  
Executive Director  
State Library of NSW Foundation

FROM TOP: BARONESS  
SUSAN GREENFIELD  
*ANTARCTICA UNCOVERED*  
PROGRAM  
STUDENTS EXPLORE THE  
LIBRARY COLLECTION



What do Caroline Chisholm, Henry Lawson, Lachlan Macquarie, Henry Parkes, Dame Nellie Melba and Charles Kingsford Smith have in common?

The stories and the archives of these visionary Australians can only be found in the Library's collections.

LEFT TO RIGHT:  
LACHLAN MACQUARIE, 1822, RICHARD READ SNR, ML 36  
CAROLINE CHISHOLM, 1852, ANGELO HAYTER, DG 469  
MARY REIBY, C. 1835, ML MIN 76  
DAME NELLIE MELBA, 1909, HADWELL CLARKE, P1/629  
SIR HENRY PARKES, 1896, GLADSTONE EYRE, DG 348  
HENRY LAWSON, C. 1915, MAY MOORE, P2/475  
CHARLES KINGSFORD SMITH AND CHARLES ULM, 1928, P1/1825



# discover collections

With the support of our partners ...

Through our website, the Library attracts a diverse audience — both nationally and internationally — to view our significant collections documenting the history of Australia and the Pacific.

Since 2004, the State Library of NSW Foundation has been supporting the Library's digitisation initiative by showcasing remarkable online stories. The vision for Discover Collections was to create an innovative and interactive portal to the Library's vast holdings of historic and sometimes little-known collections. To make this a reality and to source critical funding, sponsorships and partnerships have been formed with corporations, private foundations and philanthropists. State-of-the-art photographic and scanning equipment has also been acquired through the generosity of our supporters.

The Discover Collections initiative has been supported by a team effort across the Library — from the research expertise of curators and librarians and the painstaking preservation work by conservators, to the technical skill of photographers and web developers.

Over 30 collection stories are now available online, supported by those who share an interest in recognising the unique place the Library holds in the story of Australia and who understand the importance of preserving the diverse collection through digital records. The collections offer an

assortment of topics, ranging from exploration and discovery, architecture, unique photographic collections, Australian history (colonial, law, gold rushes) to culturally diverse community groups, intriguing places and iconic Australian authors.

This online resource has proven to be a useful research tool for the school curriculum as well as building general awareness of the history of Australia. The new Library Visionaries program will complement the work already completed in Discover Collections.

In 2008, the Discover Collections project received national recognition, winning an Australian Business Arts Foundation NSW Marsh Partnering Award for the *Indigenous Australians* online collection (sponsored by Rio Tinto).

The Library's online First Fleet Collection has been lodged with UNESCO's *Memory of the World* — designed to preserve and disseminate valuable archival holdings and library collections worldwide. The collection includes nine of the 11 known First Fleet journals, as well as letters, maps and pictures which are all fully accessible online through the online story *From Terra Australis to Australia*.

To explore the online Discover Collections, visit the State Library website.

**KAY PAYNE**

Foundation Partnership Manager



BOOK OF ESTHER: SCROLL IN SMALL SILVER AND BRASS FILIGREE CASE, R 286, FROM DISCOVER COLLECTIONS — THE AUSTRALIAN JEWISH COMMUNITY AND ITS CULTURE

## Ex libris

'I love paying attention to detail,' says Library volunteer Hanne Martin, who is helping to sort and identify a collection of over 4000 bookplates.

Ranging in vintage from the 1800s to the 1970s, many of the bookplates came to the Library through the David Scott Mitchell bequest. The collection was boosted by considerable donations in the 1930s and 40s and has been added to ever since. The Library is re-housing the bookplates in conservation-grade boxes and will eventually make them accessible online.

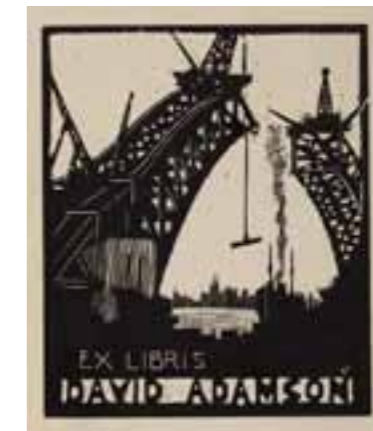
'Bookplates are no longer simply about ownership or heraldry,' says Head of Pictures Louise Anemaat, 'many are minor works of art'.

The bookplates range from intricate family crests to bold modernist designs by artists such as Adrian Feint and Thea Proctor. Each small slip of paper presents an exquisite mystery to Hanne, who spends one morning a week examining them.

She briefly studies each bookplate and records the name of its owner, artist (if she can identify them), and whether it features a coat of arms or another motif. A small number of trusted websites such as the Australian Dictionary of Biography and British Library help Hanne verify the identity of the bookplate owner, and sometimes she's able to add historical notes on the owner or artist. Staff in Original Materials are also 'a rich source of information', according to Hanne, 'and will often make sense of obscure handwriting'.

Hanne enjoys forming an idea of each bookplate's owner. 'Often people put something of themselves into the bookplate,' says Hanne. 'It's amazing how much history can be discovered with a magnifying glass.'

One of her favourite bookplates belonged to Princess Alexandra of Denmark — where Hanne was born. The bookplate bears a coat of arms signifying Alexandra's marriage to England's Prince of Wales in 1863.



VOLUNTEER HANNE MARTIN, PHOTO BY BRUCE YORK

BOOKPLATE BELONGING TO DAVID ADAMSON, FROM PXA 1217

BOOKPLATE BELONGING TO PRINCESS ALEXANDRA OF DENMARK, FROM PXA 1217



*friends* Being a Friend gives you a different perspective on the Library. You'll enjoy a closer involvement with our work and contribute to the Library's exciting future.

## for our friends

### Gone shopping

Many Friends attended two special lectures by Margot Riley in August on the exhibition *On Sale! Shops and Shopping*. Margot gave us a wonderful introduction to this popular exhibition complete with fascinating anecdotes and background detail on the history of shopping in NSW.

### Christmas shopping for Friends

The Library Shop's exclusive shopping night for Friends is on 14 December from 5 pm. This event was incredibly popular last year, with many Friends seen leaving heavily laden with books and other presents. A fun evening of great discounts, a glass of champagne and lots of Christmas cheer to help you with your Christmas shopping list.

### Scholarly musings

Our free, monthly talks program in the Friends Room, Scholarly Musings, is steadily growing in popularity. On the first Tuesday of the month at 11 am scholars and Library fellows have been speaking about their research. This is a great opportunity to hear about original research drawing on the Library's collections, and enjoy an informal morning tea. The 2012 Scholarly Musings series starts again on 7 February. See the Library website for details, pick up a flyer in the foyer or contact the Foundation office. Bookings are essential.

### Give a Friends membership as a Christmas gift

A one-year gift membership to the Friends of the Library makes a great Christmas gift for someone special in your life. As well as other benefits, they will receive the beautiful *SL* magazine throughout the year.



LEFT: CHRISTMAS SHOPPING, 1930s, ACP COLLECTION BOX 063/247

—  
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### Finding Antarctica exhibition tours

Enjoy a personal tour by one of our knowledgeable volunteer guides of this fascinating exhibition on the history of exploring the mysterious southern continent. The free tours are on Tuesday and Thursday at 11.30 am. Meet in the Macquarie foyer near the Information Desk.



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H I G H L I G H T S



/01



/02



/03



/04



/05



/09



/10



/11



/12



/13



/06



/08



/14



/15



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- 01 JIM BAIN AM AND HIS GRAND-DAUGHTER AT THE LAUNCH OF HIS BOOK, *UNCERTAIN BEGINNINGS*, 20 JUNE PHOTO BY HAMILTON CHURTON
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# ‘Q&A *Anita Heiss*



Anita Heiss, author, social commentator, and winner of the 2011 Deadly Award for Most Outstanding Contribution to Literature, has just added her literary papers to the Library’s collection.



PHOTO BY AMANDA JAMES

**HOW DID YOU RESEARCH YOUR LATEST NOVEL, *PARIS DREAMING*?**

As you can imagine it was hard work flying to Paris to visit galleries and museums, stroll the Champs-Élysées, cruise the Seine, shop in designer stores and eat countless croissants and macarons. I also had to interview staff at the Australian Embassy and the Musée du quai Branly so I could get the ‘insider-experience’ for my character Libby Cutmore.

**HOW DO YOU NEGOTIATE THE TWO GENRES OF POPULAR FICTION AND ACADEMIC WRITING?**

I’ve moved into commercial fiction over the past few years because I wanted to

reach a bigger audience with the themes and issues I was writing about. It’s a completely different and (dare I say) more enjoyable writing process to weave important information through fictional stories. Having said that, I’ve enjoyed moving back into non-fiction with my memoir *Am I Black Enough For You?* (due for release in April 2012).

**WHAT HISTORICAL FIGURE DO YOU MOST IDENTIFY WITH?**

Bennelong’s second wife, Barangaroo, because she was strong, independent, dignified and not afraid to stand up for what she believed in. I’m working on a production with Wesley

Enoch for the 2012 Sydney Festival which will highlight this fabulous woman and role model.

**ARE THERE ANY SURPRISES IN YOUR PAPERS FOR FUTURE STUDENTS AND RESEARCHERS?**

If there are, I hope they are pleasant surprises!

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

Well, of course, the Mitchell Library has the original handwritten manuscript of David Unaipon’s *Legendary Tales of the Australian Aborigines*.

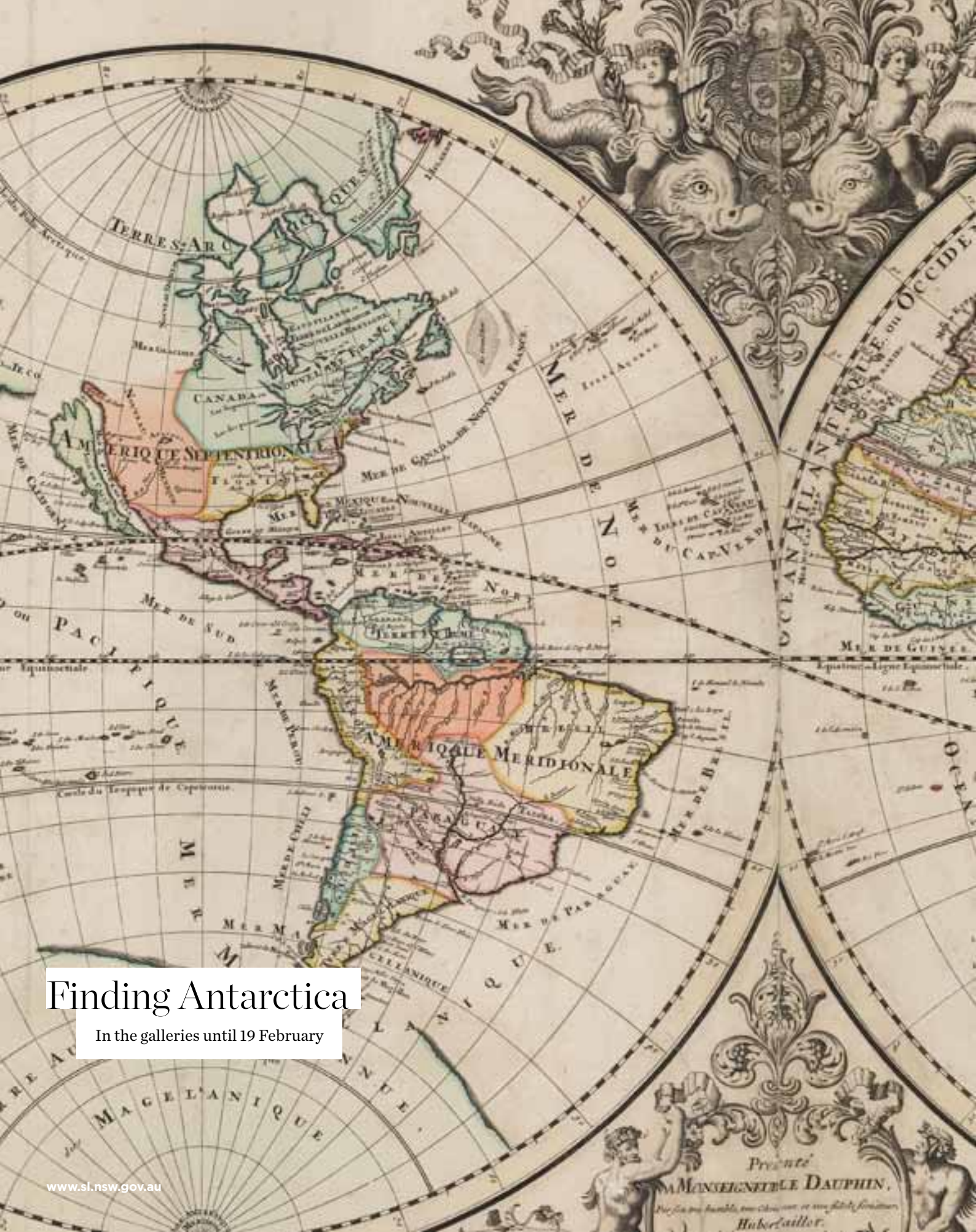
**WHAT’S YOUR NEXT MOVE?**

I’ve got a new novel on the boil about five Aboriginal

women from Mudgee who find themselves living in Brisbane. This work is a departure from the previous four adult novels and I’m enjoying meeting my characters and working through their evolution. But perhaps the most exciting project is a proposed TV show. I’ve taped a pilot with the production house Clear Content, with special guests Adam Goodes and musical duo Microwave Jenny, and we hope the show will go to air in 2012.







# Finding Antarctica

In the galleries until 19 February