


Magazine for members  
Winter 2013

# SL



STATE LIBRARY®  
NEW SOUTH WALES

A large, vertical underwater photograph of a young woman with long, flowing red hair and freckles. She is looking directly at the camera with a neutral expression. The water is dark green and blue, with many small bubbles and light reflections. Her hair is spread out around her head, and she is wearing a light-colored, possibly white or pale blue, top with dark lace or ruffles at the neckline.

Decisive moments  
in photography  
Whale of a time  
Bengali poetry  
in Broken Hill

# Message



## Be Amazed

The State Library has been rethinking how we contribute to the understanding of Australasia's history and development. In April, we opened Amaze: The Michael Crouch Gallery and launched the accompanying Curio app. Both are exciting new ventures for us. They represent dynamic ways of making our outstanding collections accessible to all — to both amaze and inform.

Amaze: The Michael Crouch Gallery is the first completely new gallery at the State Library since 1929 when the Dixson Galleries opened. Appropriately, Amaze began with 60 important and curious items from the Dixson collection. One of the most intriguing is the coffin-shaped ditty box, carved by crew members on HMS *Resolution* after James Cook's death in Hawaii in 1779, and presented to his widow Elizabeth on their return to England. Another is a fragile and rare albumen composite photoprint of the 1867 Australian Aboriginal cricketers, photographed in Warrnambool before their departure to tour England.

Curio, a leading-edge app, places visitors at the heart of their Library experience. Interpretative content, interesting facts and multimedia — about items in Amaze, in our exhibitions and the historic Mitchell building itself — are delivered to visitors, relevant to their location, as they move through the Library. The content can also be viewed from anywhere at any time, offering the opportunity to visit the new gallery and its exhibitions without coming to the Library.

Both Amaze and Curio represent new ways of enabling the people of NSW, Australia and beyond to view and interact with extraordinary items in our collections including manuscripts, publications, artworks, relics and photographs. They advance the recognition of this great State Library of NSW as both a world-leading library and a centre of digital excellence.

**ALEX BYRNE**

NSW State Librarian & Chief Executive

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## SL

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

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ON SUNDAYS.

### COVER

FRONT: GUARDING RACHEL (DETAIL), 2012, BRONWYN THOMPSON, FINALIST, HEAD ON PORTRAIT PRIZE 2013, AN EXHIBITION PRESENTED BY THE HEAD ON PHOTO FESTIVAL IN PARTNERSHIP WITH THE STATE LIBRARY OF NSW, 18 MAY TO 23 JUNE  
BACK: CARVED DITTY BOX SHAPED LIKE A COFFIN ON SILVER STAND, CONTAINING A ROUGH WATERCOLOUR SKETCH OF THE DEATH OF COOK, INCLUDING A LOCK OF COOK'S HAIR, C. 1779, CARVED BY SAILORS ON COOK'S LAST SHIP HMS *RESOLUTION*, DR 2

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Belinda Mason



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THE BLUE MOUNTAINS, NEW SOUTH WALES, AUSTRALIA (DETAIL)  
1930s, JAMES NORTHFIELD, POSTERS/AUSTRALIA/25  
COURTESY OF THE JAMES NORTHFIELD HERITAGE ART TRUST ©  
NOW ON DISPLAY IN THE AMAZE GALLERY TO CELEBRATE THE  
BICENTENARY OF THE BLUE MOUNTAINS' CROSSING

# THE BLUE MOUNTAINS

*Northfield,*



# M



# NEWS

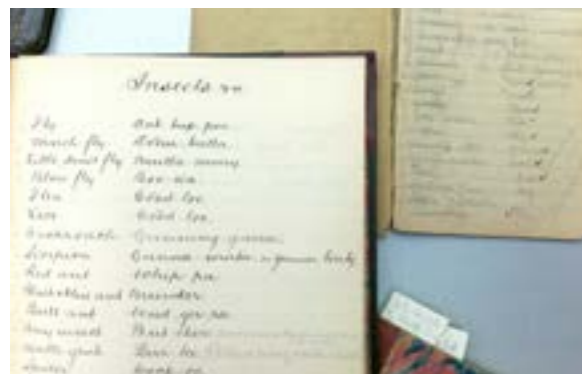


## Interrobang

A punctuation symbol comprising an exclamation mark and a question mark.

**Q: Were women always allowed into the Mitchell Library?**

A: Women have always been allowed into the Mitchell Library Reading Room, but they were excluded from its earlier incarnation – the Australian Subscription Library and Reading Room – when it opened in 1826. According to David J Jones' *A Source of Inspiration and Delight*, women were permitted to join the Library from 1846.



## Revitalising Indigenous languages

An international gathering at the State Library in August will explore the role of libraries and archives in helping to revive Indigenous languages and culture. 'The State Library of NSW is the repository of an enormous amount of material relating to Aboriginal and Torres Strait Islander linguistic culture,' says NSW State Librarian Alex Byrne. 'Our current work in identifying Indigenous wordlists within our collection will contribute to vitally important language revitalisation programs.' The symposium, 'Hidden Gems: The Role of Libraries and Archives in Cultural Revitalisation', will be held at the Library from 26 to 27 August. It is sponsored by the International Federation of Library Associations, Indigenous Matters Special Interest Group, and the Aboriginal and Torres Strait Islander Library Information and Resource Network. For more information, please contact Melissa Jackson <mjackson@sl.nsw.gov.au> or Monica Galassi <mgalassi@sl.nsw.gov.au>.

INDIGENOUS WORDLISTS WILL BE ON DISPLAY DURING THE SYMPOSIUM

## Memory trigger

Two rangers from Uluru-Kata Tjuta National Park have spent several days in the Mitchell Library examining photographs taken in their area over 50 years ago. The photographs, captured by anthropologist Frederick Rose on his 1962 research trip to Angas Downs Station, were reprinted in Rose's book *The Wind of Change in Central Australia*. They show Aboriginal workers and their families who lived on the sheep and cattle station that covered 300,000 hectares to the east of Uluru. Angas Downs was run by the Liddle family from the 1920s to the 1990s and is now owned by the Imanpa community.

Rangers Jim Clayton and Craig Woods came to see if viewing restrictions should be placed on the photographs after Rose's papers became the subject of a PhD thesis. They hope to use the images as a trigger for encouraging community elders to record their memories as oral history. 'It's fantastic to see childhood photos of people we now know as elders,' says Woods. 'The old people love seeing photos of themselves.'

While appropriate restrictions will be placed on culturally sensitive images, the rangers stressed the importance of making this material available to researchers and to the community around Uluru.

JIM CLAYTON AND CRAIG WOODS FROM ULURU-KATA TJUTA NATIONAL PARK PHOTO BY BRUCE YORK

## Healthy understanding

The State Library's collections in languages other than English include a range of information from self-help, fitness and relationships to the latest prizewinning literature, film tie-ins and bestsellers. NSW residents can borrow these books through their local public library. Libraries regularly order books in a particular genre or place individual requests – for example, *The Life of Pi* in Turkish (*Pi'nin Yaşamı*) or *The Hunger Games* in Spanish (*Los Juegos del Hambre*).

In recent years the demand for health information has increased. 'Many new migrants don't have family close by or a network of friends to give them advice,' says State Library multicultural consultant Oriana Acevedo, 'and they need to access information in their first language.' Migrants can also find health information online, through the national MyLanguage website, a collaboration between state libraries. This year the Library has been raising awareness of its wide-ranging health collection, which covers conditions such as diabetes and arthritis, as well as offering books on men's and women's health, children, and healthy eating, in over 40 community languages.

USING MULTICULTURAL RESOURCES AT THE BOWEN LIBRARY RANDWICK CITY COUNCIL, PHOTO BY HAMILTON CHURTON



## Literary celebration

With 54 works shortlisted across 10 categories, the 2013 NSW Premier's Literary Awards recognise diverse contributions to Australian writing, from children's writing and translation to the newly named Nick Enright Prize for Playwriting and Betty Roland Prize for Scriptwriting. The winners were announced at a celebration dinner in the Mitchell Library Reading Room on 19 May. Senior Judge of the 2013 Awards Dr Kathryn Heyman said this year's award nominations represent the broad scope of Australian literature, with authors 'telling stories which confidently reflect the wider world as well as the world of our nation'. You can view the winning titles and read the judges' reports on the State Library website.

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

SHORTLIST FOR THE CHRISTINA STEAD PRIZE FOR FICTION, 2013 PREMIER'S LITERARY AWARDS



on this

# DAY

COMPILED BY Margot Riley, *Discover Collections*



*23 June 1979*

The Eastern Suburbs Railway opens in Sydney. This photograph shows NSW Premier Neville Wran cutting the ribbon at Martin Place Station.

GOVERNMENT PRINTING OFFICE 4 - 08348



*8 June 1953*

Trailblazing press photographer Sam Hood dies. The Library acquired a collection of about 30,000 negatives from his daughter Gladys Hood in 1973.

SAM HOOD OUTSIDE DALNY STUDIOS, SYDNEY, C. 1950. PHOTOGRAPH BY TED HOOD, PXA 584/52



*6 July 1904*

Sydney's streets are electrically lit for the first time when the Pyrmont power station is officially switched on.

SYDNEY ELECTRIC LIGHTING STATION POWERHOUSE PYRMONT, NSW, AT WORK AND PLAY - 05243



*8 July 1968*

Mick Jagger arrives in Sydney for the filming of *Ned Kelly*.

PHOTOGRAPH BY UWE KUESSNER, AUSTRALIAN PHOTOGRAPHIC AGENCY - 45426



*11 August 1858*

The *Sydney Morning Herald* describes William Blackwood's 'The Old House in Park Street' as 'probably the finest albumen print produced in Sydney to that date'.

SV / 43



*19 August 1930*

Two halves of the Sydney Harbour Bridge arch are joined at the upper chord at 10 pm. This photograph by Sam Hood shows the Sydney Harbour Bridge from the north shore with bridge building company Dorman Long's workshop in the foreground.

HOME AND AWAY - 2171





# *just* **DIGITISED**



Thousands of newspaper pages, photographs, prints and sketches have been made available online since the Library's Digital Excellence program began in July last year. The \$32.6m NSW Government-funded program will generate more than 12 million images over 10 years and provide unprecedented, global access to Australia's most iconic and historically significant documents and objects. The photographs and drawings of Sydney shown here belong to collections recently added to the Manuscripts, Oral History and Pictures catalogue: Sydney Ure Smith's etchings 'chiefly of old buildings mainly in and around Sydney' and the Arthur Ernest Foster glass negatives.



OPPOSITE: SYDNEY URE SMITH ETCHINGS  
LEFT: *CIRCULAR QUAY — SYDNEY* 1916, DL PD 424  
RIGHT: *PARBURY'S BOND*, 1914 DL PD 405

ABOVE: ARTHUR FOSTER GLASS NEGATIVES  
TOP: ILLUMINATIONS TO CELEBRATE RECOVERY FROM APPENDICITIS OF KING EDWARD VII, ANTHONY HORDERN & SONS LTD, GEORGE ST, 1902, a6552002  
ABOVE LEFT: FARMERS AND GRAZIER'S ULTIMO, C. 1921-27, a6464023  
ABOVE RIGHT: JOE GARDINER'S WAREHOUSE HAYMARKET, C. 1920-25, a6530001



# DECISIVE MOMENTS

\* WORDS Martyn Jolly

**DOCUMENTARY PHOTOGRAPHY IS ON SHOW  
AT THE LIBRARY IN WORLD PRESS PHOTO 2013,  
SMH PHOTOS1440 AND BEN LOWY: IAFGHANISTAN.  
IN A DIGITAL WORLD SATURATED WITH IMAGES,  
WHAT HAS HAPPENED TO PHOTOJOURNALISM?**

Despite the thousands of photographs uploaded every minute to social media sites such as Flickr, Instagram and Facebook, people have maintained an appetite for the honed, considered image taken by a photographer who has devoted his or her life to the profession. Books, exhibitions, festivals, blogs, and the iPad editions of newspapers such as the *Guardian*, continue to seek out the 'decisive moment' of the documentary photograph, and continue to attract viewers with it. Yet there are clear signs that the advent of digital photography has put the assumptions of the documentary genre under enormous pressure.

Digital photography has long since ceased to be new. The apocalyptic scenarios sketched out on its behalf in the late 1980s and early 1990s have proved to be simplistic, self-serving and ultimately wrong. Photography hasn't imploded because light now falls on charged coupler devices to activate algorithmic reactions rather than on emulsion to activate

chemical reactions. People haven't 'lost faith' in the photograph because photography was always more than just a particular technology, it was a historical convention, a social practice, an entrenched media industry, a personal relationship, and a psychological space. Shifting from film to memory cards and from darkrooms to Photoshop wasn't going to change that.

And, even though the statistics for the number of photo uploads are mind-boggling (for instance Flickr upload rates peaked at almost two million a day in mid-2011), we shouldn't be carried away by the online revolution. Photography has always been a numbers game, and its numbers have always been relatively astronomical. Way back in 1861, a little over 20 years after the invention of the medium, the enthusiastic booster of nineteenth-century photography, Oliver Wendell Holmes, claimed he had personally viewed 100,000 stereographs and had 1000 in his collection.

By the twentieth century those numbers were beginning to appear puny. In that century, it could



FROM BEN LOWY: IAFGHANISTAN





WORLD PRESS PHOTO 2013, 1ST PRIZE  
GENERAL NEWS SINGLE, RODRIGO ABD,  
ARGENTINA, THE ASSOCIATED PRESS  
10 MARCH 2012, IDIB

images that have changed people's perceptions of a war or another humanitarian crisis. The icons of the twentieth century, the classic photographs from the Second World War or the Vietnam War that have burned themselves into our collective historical consciousness, were all taken by committed documentary photographers working for governments or news organisations. But the icons of the past 10 years, of the Iraq War or the Arab Spring, were taken by participants rather than the professionals.

The terrible photographs that ushered in the century, the torture photographs of 2003 and 2004 from Baghdad's Abu Ghraib prison, were taken by the abusers themselves, the American military police. As Susan Sontag was the first to recognise: 'A digital camera is a common possession among soldiers. Where once photographing war was the province of photojournalists, now soldiers themselves are all photographers — recording their war, their fun, their observations of what they find picturesque, their atrocities — and swapping images among themselves and emailing them around the globe.' These images changed the world, certainly, but the people who took them had no agenda and no photographic ethic, other than boredom and a need to use the camera to feel part of a social group, albeit a perverse one.

In the nine short years since the global shock of the Abu Ghraib photographs, the commonest possession among all of us has become a mobile phone with a camera linked to the internet. Now we are all potential photographers almost all the time, and so the stream of revelations continues. The calls of alleged police brutality on our streets, the blood running down the faces of the victims of random terrorist attacks, the surging of crowds at democracy demonstrations, and the drunken scuffles of the dissolute middle classes at night — all the phantasmagorical images of our social and political nightmares have first been uploaded to the internet from the mobile phones of participants, and then harvested from social media websites by mainstream news organisations. (The police themselves are now increasingly using the mobile phone cameras of the general public as a surveillance system.)

be argued, the most important artefact for photography became the filing cabinet, not the camera, as massive archives around the world began to fill with photographs. The filing cabinets of the stock photography agency Corbis, hold 11 million pre-digital photographs. Seen in this light the current number of images available online is merely part of a trend — an exponential trend, certainly, but a trend inherent to the medium.

Some commentators talk about online photo-sharing as though it is a new thing, as though people had never shared photographs before. But photography has always been a medium of interpersonal exchange. The very *raison d'être* of the most popular portrait form of the nineteenth century, the *carte-de-visite*, was that multiple copies could be shared within social circles. The *carte-de-visite* albums of the period were the Facebook pages of their time. And the millions of postcards, snapshots and albums of the twentieth century carried messages between individuals, as well as a photographer's image of the world. You only have to turn over any old postcard or discarded snapshot in a junkshop to find on the back a handwritten message from one person to another, as short and enigmatic as a tweet.

The so-called 'digital revolution', therefore, has only intensified pre-existing trends and qualities. But documentary photographers have felt these intensifications particularly acutely.

Documentary photographers want to change the world — that is one of the defining precepts of the genre. The folk heroes of documentary are those who have gone in under the radar or embedded themselves behind the lines and brought back



Yet, even in these new circumstances, when the previously separate roles of photographer and subject, participant and observer, witness and victim are collapsing, there is still a role for the documentary photographer. Younger documentary photographers, such as the New Yorker Ben Lowy, are recognising the need to work in both modes, to provide a continual 'feed' of images as well as delivering considered, edited essays, in order to survive and remain relevant in this new economy of images.

On their way to being published and consumed by viewers, all digital documentary photographs pass through an environment in which computer manipulation is inevitable. For a long time we have realised that 'external' factors such as captioning, context, point of view, cropping, focal length and so on dramatically altered the presumed meaning of news photographs, and we have learnt to 'read' photographs accordingly. But because mainstream media outlets use a digital process to prepare their images for publication, they have quickly established strict protocols that protect the 'internal' visual integrity, the documentary 'truth' and therefore the news value of their images, from Photoshop infection.

In 2006, during the Israel-Lebanon conflict, sharp-eyed bloggers caught out the Reuters news agency. One of its stringers, Adnan Hajj, had taken a shot of smoke rising above Beirut after an Israeli bombardment, but before selling it on to Reuters he had not been able to resist using the Photoshop 'clone' tool, rather



inexpertly, to increase the amount of black smoke that appeared to be billowing from the buildings. Once the alteration had been identified, Reuters dropped Hajj as a stringer, removed his 920 images from sale, and sacked one of their picture editors.

Other photographers are experimenting with computer graphics more successfully, not so much to manipulate the truth as to tell a story with multiple truths within one frame. For instance, the Israeli gallery-based photographer Barry Frydlander documents real scenes in Israel, but he combines multiple times and multiple points of view into the one complete image. These images are not a decisive moment, but rather decisive moments through which the viewer has to carefully navigate, assembling the complex meaning of the scene themselves.

These examples indicate the stresses traditional documentary photography is under, while at the same time remaining vibrant and critical to how we represent the world. One thing is certain: as photography continues its exponential change under the impact of the technological revolutions to come, the documentary impulse will continue to be at its very core.

**Martyn Jolly is Head of Photography and Media Arts at the Australian National University. He is the author of *Faces of the Living Dead: The Belief in Spirit Photography* (2006).**

Visit our website or check *What's On* for dates of photography exhibitions.

ABOVE LEFT: WORLD PRESS PHOTO 2013, 2ND PRIZE SPOT NEWS STORIES, FABIO BUCCIARELLI, ITALY, AGENCE FRANCE-PRESSE, 10 OCTOBER 2012, ALEPPO, SYRIA

ABOVE CENTRE: WORLD PRESS PHOTO 2012, 2ND PRIZE PEOPLE - STAGED PORTRAITS SINGLE, STEFEN CHOW, MALAYSIA, FOR SMITHSONIAN MAGAZINE AI WEI WEI

ABOVE: FROM BEN LOWY: IAFGHANISTAN





FEATURE

**PERS OF  
RESEARCHER**

**WILLIAM DAWBIN  
CONTAIN MUCH  
MORE THAN SIMPLY  
THE EVIDENCE  
OF A SIGNIFICANT  
CAREER.**

# WHALE *of a time*

\* WORDS Stephen Martin

**S**itting in a place where smoking was prohibited, Bill Dawbin lit up a cigarette, perhaps leaning back as he exhaled and then secreting the evidence in a bag. He lit another and smoked that – or maybe he had an accomplice, a friend with whom he shared this guilty pleasure.

How else, I wonder, did a paper bag containing ash, dead matches, and two cigarette butts find its way into the William Dawbin collection? (The Mitchell Library does not collect cigarette ash, so the evidence has now been removed.) It is one of the unexpected finds in the archive – another is curry powder.

William Henry Ivo Dawbin was born in New Zealand's South Island, where his family ran a dairy farm, in 1921. A reference in one of his childhood diaries to looking after a hawk suggests he grew up with a close and curious connection with the natural world.

Graduating from the University of New Zealand in 1941, Dawbin was appointed lecturer in zoology at Victoria University. He took up a position at the University of Sydney in 1954, lecturing in zoology until an early retirement. In 1984, he was appointed honorary research scientist at the Australian Museum.

UNLESS OTHERWISE STATED, IMAGES ARE FROM THE WILLIAM HENRY DAWBIN PAPERS, C. 1911-98 PERILS OF WHALING, NINETEENTH CENTURY



CLOCKWISE FROM TOP LEFT:  
 'THERE SHE BLOWS'  
 WILLIAM DAWBIN MEASURES  
 TUATARA, NEW ZEALAND  
 1950  
 STRANDED WHALES,  
 NEW ZEALAND, 1960S  
 LETTER FROM WHALING  
 COMPANY JA PERANO & CO.  
 1962

When Dawbin died in 1998 he was an internationally recognised expert in cetacean studies. His interest in this field dates back to 1942, when he encountered whales in the seas off the subantarctic islands just south of New Zealand, and continued until his death, when refreshed humpback populations were becoming part of the coastal experience of the people of Australasia. His meticulous work analysing catch records throughout whaling history, using his own and others' records, led to the first comprehensive understanding of the route and timing of humpback migrations from the Antarctic to the warmer seas of the Pacific.



Before he became devoted to whale research, Dawbin's first step into the scientific limelight was as an expert on the tuatara, a lizard living on islands off the coast of New Zealand. The tuatara is an oddity, a throwback to prehistoric creatures and therefore of great interest to scientists. Down in the Mitchell stacks are tuatara skulls, assorted bones and a bottle of tuatara embryos. These intriguing objects will be sent to a more appropriate institution.

The papers of scientists like Dawbin — an avid but disorganised collector — can be frustrating to work with. When he died, documents from his home and from the Australian Museum came to the Mitchell Library as a donation from his family. The many threads of Dawbin's intensive, complex work were mixed in the 180 boxes of unsorted papers. Hiding away in these boxes are gems — photographs, working papers and data sets of interest to scientists working in cetacean research or studying the strange life of tuatara.



The collection represents more than the life and career of one person. With his wife Janet, Dawbin began the slow process of gathering historical and current information about the whaling industry.

The papers include correspondence and notes from earlier researchers such as the Tasmanian William Crowther, and the author of *Whalemen Adventurers*, William Dakin. A letter from Crowther to Dakin notes that whaling captains were themselves interested in the migration patterns of whales, as this knowledge made hunting more efficient. It's an engaging symbol of the continuity, and the complexity, of historical research in the field.

Drawing these historical records into one collection not only reveals the depth of Dawbin's work (and Janet's contribution), but brings together a resource for those who wish to look at the colourful story of southern hemisphere whaling.

Dawbin was a representative on international committees including the International Whaling Commission (1959–70), and worked in the United Kingdom and Japan. He gained grants to work in the Pacific to talk with indigenous whalers and to record their practices in words and on film.

He was an enthusiastic letter writer, contacting colleagues, fishing stations, whaling companies, government institutions — whoever he could — to gather details of whale sightings. Using the results from these enquiries and extensive historical research, he and his contemporaries, including Australian scientist Graham Chittleborough, carefully pieced together a picture of the movements of whale populations.

Dawbin's career unfolded before the widespread use of digital media. Communication within the scientific community — sharing results, claiming priority, building and protecting research programs, and organising expeditions — was through paper-based correspondence, seminars and conferences, and circulating reprints of journal articles. This pattern of work is a fascinating example of mid-twentieth century scientific research in action.



As well as keeping diaries, letters and notebooks, Dawbin took and collected photographs of tuatara and whales as well as personal photographs. He frequently received pictures of stranded whales, both for identification and to add to his growing bank of knowledge about the locations of whales around the region. Historical images and films provide an extensive record of bygone practices. In the latter stages of his career, Dawbin worked with many younger scientists on the biology and songs of whales. His collection includes recordings and notes relating to this fresh field of cetacean research.

The proof of the value of Dawbin's collection — and of the importance of making it accessible to researchers — is evident in the steady flow of requests to view the papers of a remarkable, committed and effective scientist.

And the curry powder? Dawbin travelled to many places, including the islands off the coast of New Zealand. In one of his notebooks, a recipe for a campfire Christmas pudding lists a spoonful of curry among the ingredients. The spice is one of the many surprises in the papers of William Dawbin. This one we keep.

**Stephen Martin has written widely about the history of science. His book *The Whales' Journey: A Year in the History of the Humpback Whale* was published by Allen and Unwin in 2001. The second edition of *A History of Antarctica* (2013) is available in the Library Shop.**



ABOVE: TUATARA SKULLS  
 PHOTO BY HAMILTON  
 CHURTON  
 LEFT: AUTHOR STEPHEN  
 MARTIN, PHOTO BY BRUCE  
 YORK



Simple as

# DO-RE-MI

A music curiosity from 1790 has been preserved and digitised.

\* WORDS Meredith Lawn



HAND GAMUT, 1790  
THOMAS ARMOUR  
13 X 24 CM  
RB/MSS090

A beautifully decorated sight-singing tutor by Thomas Armour has recently been restored by the Library's conservators. Little is known about the author or provenance of the manuscript, but it appears to have been written for Francis Cathcart, whose surname suggests a Scottish origin.

The manuscript employs a method of sight-singing known as solmisation. Attributed to medieval Italian music theorist Guido of Arezzo (c. 991 – after 1033), the set of six solmisation syllables – *ut-re-mi-fa-sol-la* – was used in the oral teaching of melodies. These ascending notes were known as the hexachord.

Various forms of the solmisation system are still used today, the most common being Solfège and Tonic Sol-fa. The popular song 'Do-Re-Mi' from Rodgers and Hammerstein's *The Sound of Music*, used by Maria to teach the von Trapp children how to sing, is based on solmisation. *Ut* was changed to *do* in the seventeenth century and a seventh note, *si*, was added to complete the diatonic scale. In English speaking countries, *si* was changed to *ti* in the nineteenth century so that every syllable might begin with a different consonant.

Armour's manuscript begins with a 'hand gamut' dated 13 March 1790. This was a mnemonic device, or visual aid, on which solmisation syllables were mapped to parts of the human hand. A teacher would indicate which notes to sing by pointing to particular finger joints. Although it first appeared after Guido's time, the hand gamut is frequently referred to as the Guidonian hand.

The lowest note in the medieval hexachord system, and the starting point on the Guidonian hand

(at the tip of the thumb), was given the name *gamma ut*, contracted to *gamut*. The six notes of the hexachord were extended to span nearly three octaves and 'gamut' came to refer to the whole musical scale represented on the hand. The word is still used today to mean the full range, as in the 'gamut of emotions'.

As well as providing a hand gamut, Armour's manuscript presents 12 duets for tenor and bass. Instead of using conventional music notation, which by the late eighteenth century looked very similar to modern music notation, Armour placed the solmisation syllables directly onto the five-line staff. The musical staff was another of Guido's inventions, although his staff only had four lines.

The tunes selected by Armour are likely to have been well known in 1790. Seven of them were among the 12 'common tunes' found in various editions of the Scottish Psalter published in the seventeenth century – further evidence of a Scottish provenance. In the second half of the eighteenth century, there was a push to improve the standard of psalm singing in Scotland and several tune books and anthologies appeared which revived the old Scottish psalm tunes and adapted English tunes to the Scottish metres. Because it was considered sinful to sing psalms outside of worship, practice verses were substituted. Two such verses have been jotted down on the back of pages in the manuscript.

Armour's manuscript has received extensive preservation treatment owing to its extremely poor condition. The restored *Hand Gamut* has been digitised and may be viewed through the Library's catalogue.

Meredith Lawn is the Library's music archivist. The *Hand Gamut* will be on display in the Amaze Gallery from 8 July.



# Blowing in the RED DUST



WORDS Samia Khatun

A Library fellowship helped reveal the story behind a book of Bengali poetry found in an abandoned mosque at Broken Hill.

I first stepped inside the sunbaked mosque in Broken Hill on 20 July 2009. Outside, winter was underway and gale force winds were blowing gritty sand through a once-bustling mining town. The mosque, which fell into disuse after the death of the last imam, Zaidulla Fazulla, in 1961, was part of that mining history. As Broken Hill grew from the 1880s, camel transportation became an indispensable adjunct to the industry and a community of Muslim cameleers gathered in the town.

Sifting through letters, photos, and old bottles of scent on that winter's day, I came across a large, dusty book bearing the English label 'The Holy Koran'. Local historians found this book in the yard of the Broken Hill mosque in the 1960s. It was badly weathered and, in the words of historian Christine Stevens, 'its sacred pages were blowing in the red dust'. Unable to decipher the script, they labelled it as a Koran and placed it inside the mosque they were restoring as a tourist attraction. Since then it has been repeatedly referred to as a Koran by historians. Turning the first few brittle pages, I discovered to my delight page after page of printed text in Bengali, my mother tongue. It was not a Koran but 500 pages of Islamic mystic poetry.

Bearing the title *Kachachol Ambia*, the book was printed in Calcutta in 1893 and is a translation from Persian poetry to Bengali rhyme. It belongs to a genre of performance poetry that was read out to large, often illiterate masses across Bengal. The presence of this artefact of nineteenth century Bengali popular culture in Broken Hill tells a tale that does not quite fit with the histories of the cameleers as desert people from north-west British India and Afghanistan,

where there were thriving camel industries. Bengal, a lush, green delta defined by its rivers, supports no camel industry. To find out how a book of poetry might have travelled from the Bengal delta to Broken Hill on the edge of the Australian desert, I turned to the riverine geography of the Murray-Darling.

Newspaper reports revealed that many South Asian hawkers, including Bengali speakers, flocked to the Murray-Darling from the nineteenth century. Stories about hawkers swell in settler presses, coinciding with the flooding of inland waterways and resultant mishaps. The behaviour of the inland waterways of Australia has mystified many foreign arrivals to these parts. For long stretches of time Australian rivers remain dry beds of sand dotted with trees, which would have appeared to unsuspecting hawkers as inviting paths to be travelled with ease. However, these often dry conduits are subject to sudden, rapid flooding and hawkers laden down with wares, unable to read the behaviour of water, frequently drowned trying to pursue the shortest possible route between towns.

South Asian hawkers with cartloads of goods were a common sight along the Murray-Darling and its tributaries and hawking became a profitable business for those who exercised caution along its beds and shores. In 1898, in the town of Narrandera on the Murrumbidgee River, the *Brisbane Courier* reported that 'a company of Indian hawkers, numbering nearly thirty' gathered at their camp to 'do honour to two of their number who were about to return to India with savings amounting to £200 each'. While the majority of such gatherings never made it into the settler press, on this occasion a raucous fight over the fortune broke out and 'three of the hawkers were



badly injured'. This riverside account offers a glimpse into the kinds of gatherings at which a book of Bengali poetry might have been read aloud en route to Broken Hill.

The papers of Boota Mohammad Allam, held at the Mitchell Library, reveal in great detail the workings of the import-export businesses that supplied goods to an extensive inland distribution network along the Murray-Darling and sustained these communities of hawkers. Allam was from Punjab and his firm M Allam, General Merchants and Importers, was based in Redfern in Sydney. In partnership with Chinese businessman George Dan, he imported wares from South Asia and China, supplying shop owners and hawkers who sold goods to white settlers, South Asians and Aboriginal people in the riverside towns of Gulargambone, Walgett, Brewarrina, Warren, Dubbo, Coonabarabran, Mungatah and Burren Junction. Allam imported cloths, silks and spices among other goods and exported horses from NSW to South Asia. Emerging as a powerful moneylender for South Asians in the Murray-Darling region, he came to be known to many as 'Cashmeia', or 'money man'.

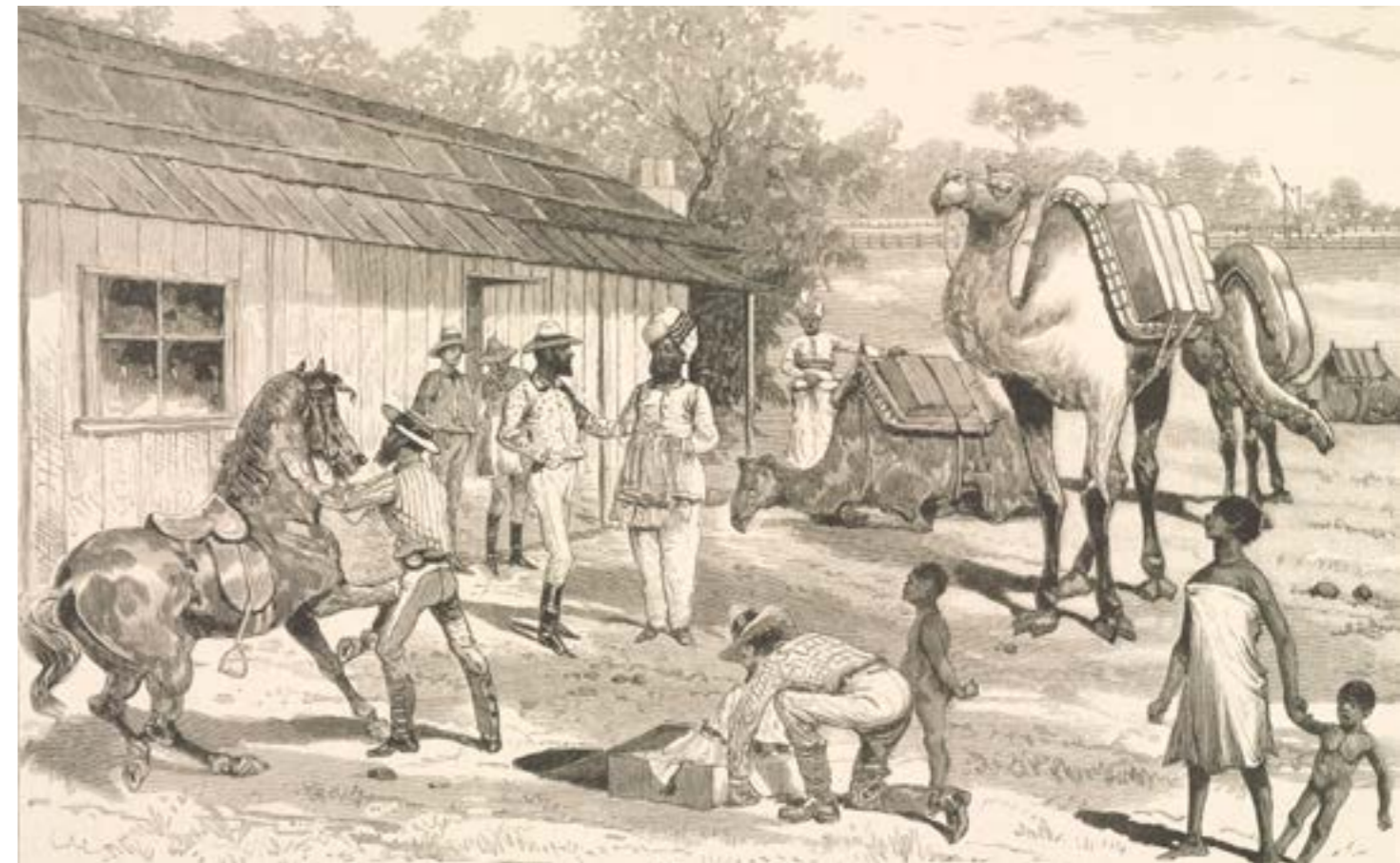
While Allam's papers detail the transnational business networks that threaded the Murray-Darling and its tributaries ever closer to South Asia, it is local historical records that confirm that there were smaller-scale Bengali pedlars present around Bourke, Menindee and Wilcannia, the closest inland river ports to Broken Hill. Abdul Hammet, known to children as 'Hamra the lolly man', was born in Calcutta and sold ice cream from his handcart in Broken Hill. Mahomet Anamac, who lived at Bourke, frequented Broken Hill regularly and is remembered by locals as a Bengali circus performer. In addition, countless hawkers around Broken Hill, supplied by merchants like Allam, can be identified as hailing from British India but cannot be conclusively shown to be Bengali.

By 1905, the business success of some South Asian traders navigating the main arteries of the Murray-Darling had given rise to a traffic of what the *Sydney Morning Herald* called 'gaudy hawker's boats' conveying wares to 'spots where you would never



think it possible that a boat could reach'. In 1906 it came to the attention of the South Australian police that hawkers were conducting 'trade up and down the river Murray'. After investigations the Police Commissioner in South Australia confirmed that 'a number of Aliens, principally Assyrians and Indians, hold Hawkers Licenses and travel the back country'. The NSW Superintendent of Police was much more forgiving of these 'floating stores' and informed his South Australian counterparts that 'All hawking boats trading on the Murray River (and other rivers) are licensed under the New South Wales Hawker's Act of 1901'.

From Calcutta, hawkers operating along the arteries of inland rivers comprised a crucial



distribution network that made popular Bengali poetry profitable in a Bengali book market. Reverend James Long, one British imperial observer of the nascent Bengali book industry, wrote in 1857 that book pedlars could regularly be 'seen going through the native part of Calcutta and the adjacent towns with a pyramid of books on their head'. What if one such book hawker, with an unsold copy of *Kachachol Ambia* in his possession, boarded a ship at the port of Calcutta? Upon arrival at an Australian port, it is plausible that this copy slipped through the bureaucratic fissures governing the Murray-Darling system on its way to Broken Hill, perhaps in a cart wheeled by a small-time hawker along sandy beds, or even amidst the wares of a 'floating shop'.

**Samia Khatun was the Library's 2012 Merewether Scholar. A writer, film-maker and historian, she is currently researching the history of connections between South Asia and Australia.**



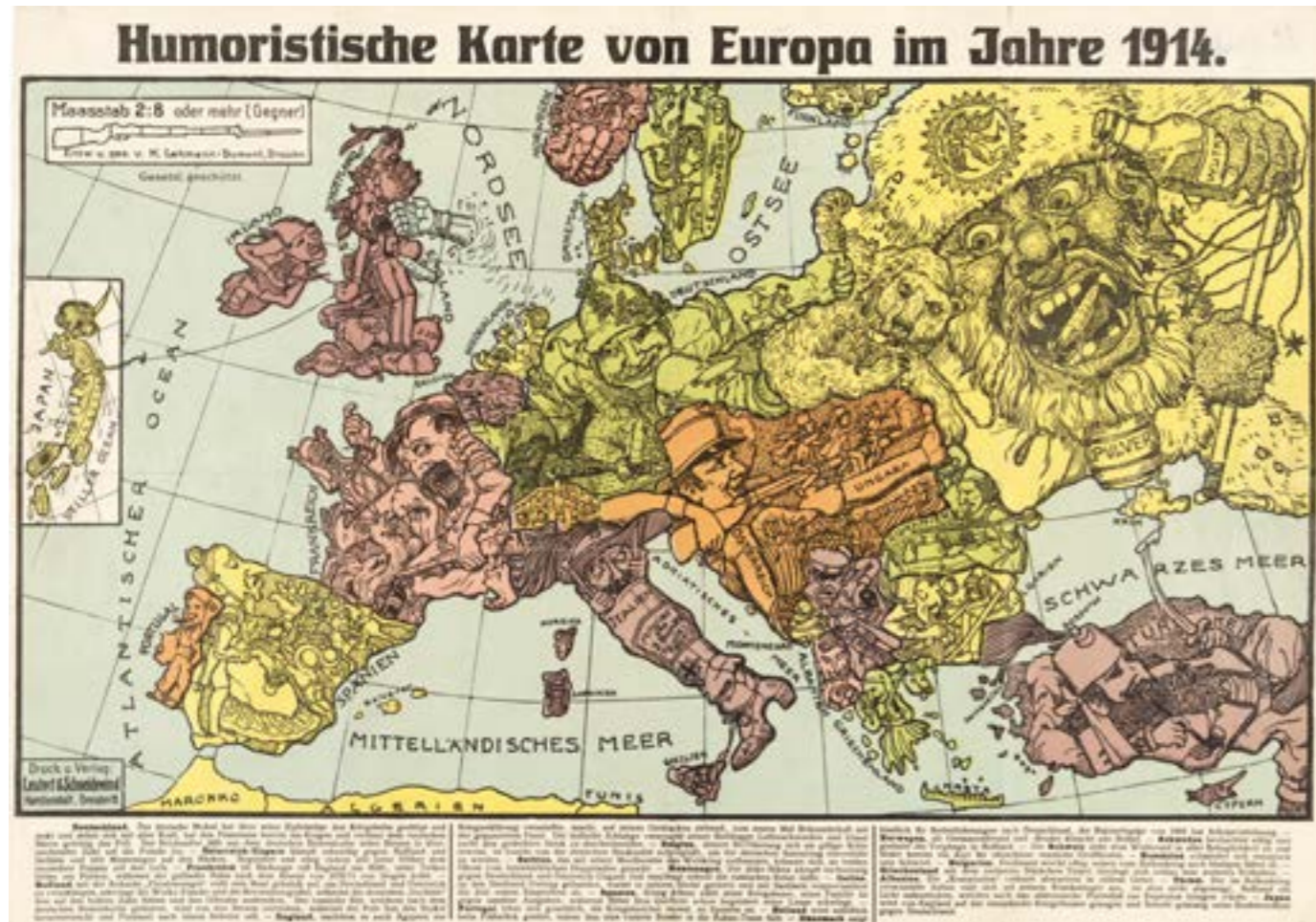
ABOVE: AFGHAN HAWKERS IN SOUTH AUSTRALIA FROM *THE AUSTRALASIAN* SKETCHER WITH PEN AND PENCIL, 11 MARCH 1885, P. 41

OPPOSITE TOP: BOOK OF BENGALI POETRY IN THE BROKEN HILL MOSQUE

OPPOSITE BELOW: SAMIA KHATUN AT THE BROKEN HILL MOSQUE WITH SCHOOLCHILDREN AND BOBBY SHAMROSE, ONE OF THE DESCENDANTS OF THE MUSLIMS OF BROKEN HILL. PHOTOS COURTESY OF THE AUTHOR



# new acquisitions



## Germany's Europe in 1914

A satirical German map, published at the outbreak of World War I, is now part of the Library's collection. Drawn by Karl Lehmann-Dumont for a Dresden newspaper, and titled *Humoristische Karte von Europa im Jahre 1914*, it features caricatures of countries involved in the war.

Germany is seen as the defender, pushing France aside and thumping Russia, which is just about to swallow a bomb. Germany's ally, the Austro-Hungarian empire, has let loose an eagle on Serbia. Turkey is resting from the recent Balkan War with pipe in hand but is ready to light Russia's powder keg.

England is a weakling, receiving a punch from an armoured German fist while failing to notice Ireland's attempts to sever chains.

This map is an example of more light-hearted propaganda seen early in the war. As the war progressed, countries began to portray their enemies in an increasingly sinister light.

This fascinating acquisition complements the Library's extensive archive of World War I maps and posters, and will be digitised as part of our Digital Excellence program.

**ANDY CARR**  
Original Materials

HUMORISTISCHE KARTE  
VON EUROPA IM JAHRE 1914  
DRESDEN: LEUTERT &  
SCHNEIDEWIND [1914]  
M2 200/1914/7



## Views of Moree

A collection of photographs of Moree and surrounding areas is a significant acquisition for the Library. The photographs, dating from the late nineteenth and early twentieth century, include views of the town and its buildings.

Several photographs were probably taken by H Billington & Co. of Inverell, who had a branch in Moree from 1907 to 1911. Billington often photographed from an elevated position, and some of these photographs were taken from the town's water tank. The staged grouping of people and animals also suggests Billington was the photographer.

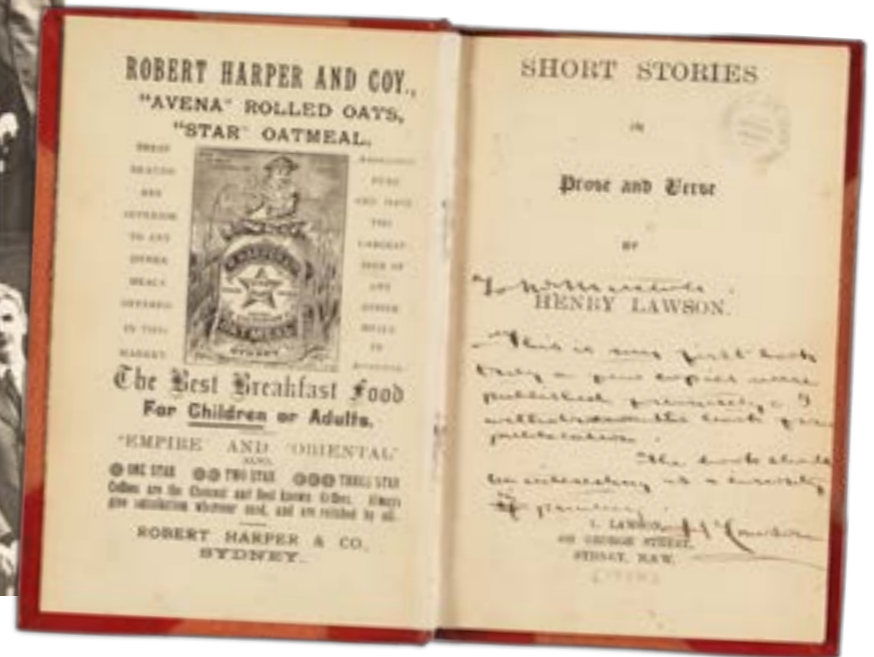
Until now the Library held few photographs of Moree from this period and none of this quality. The collection has been digitised and can be viewed through the Manuscripts, Oral History and Pictures catalogue.

**MEGAN ATKINS**  
Original Materials

TOP: EZZYS CROSSING  
GWYDIR RIVER  
LEFT: TOWN TANK WATER SUPPLY  
MOREE, 1910  
PHOTOGRAPHS CHIEFLY OF MOREE  
AND SURROUNDING AREAS, AND  
BATHURST, NEW SOUTH WALES  
C. 1895-1910, PXA 1554



discover/collections



Life & times of Henry Lawson: A new online story

One of Australia's most beloved authors, Henry Lawson (1867–1922) is best known for his bush ballads and short stories, many of which were inspired by his childhood in the NSW goldfields and the extensive trip he made across the drought-affected state in his early 20s. Lawson rose above poverty and a lack of education, but suffered throughout his life from depression and a severe hearing impairment. The loss of his hearing, he later wrote, 'was to cloud my whole life, to drive me into myself, and to be, in a great measure responsible for my writing'.

A new online story based on the life and times of Henry Lawson can now be accessed through the Discover Collections portal on the State Library's website. *Henry Lawson: The Man, his Work and the Legend* evokes Lawson's life and work through a digitised selection of significant manuscripts, pictures, books and newspapers.

The State Library holds the foremost collection of material relating to Henry Lawson, including original manuscripts, all published editions of his work, correspondence from, to and about Lawson, photographs of Lawson, his friends and family, cartoons and drawings of Lawson, and objects and personal belongings such as his walking stick, hat and pencil.

Much of this material was preserved by people with important connections to the author, including

his landlady Isabel Byers, his daughter (and Mitchell Library employee) Bertha Louisa Lawson, friends and mentors such as *Bulletin* editor JF Archibald and publisher George Robertson of Angus & Robertson.

Henry began to write poetry in the 1880s. 'Song of the Republic', his first published poem, appeared in the *Bulletin* in October 1887. In 1891, Lawson landed a job as a journalist on the Brisbane *Boomerang* where he quickly learned to produce prose and verse on demand. He returned to Sydney determined to make his living as a writer but – although his poetry and stories appeared regularly in Sydney papers like the *Bulletin*, *Truth* and the *Worker*, and in his mother Louisa Lawson's radical weekly, the *Republican* – he soon fell into a hard-drinking lifestyle. In 1892 he was involved with AB 'Banjo' Paterson and others in the *Bulletin's* poetic 'debate' about the merits of the bush versus city lifestyles, with Lawson satirising Paterson's utopian view of bush life by highlighting its harsh realities.

Towards the end of 1892, the *Bulletin* gave Lawson £5 and a railway ticket to Bourke where he picked up work in a shearing shed and swagged for six months, reporting first-hand on the lives of bushmen and country workers. He returned to Sydney with a store of memories that provided the basis for many of his most celebrated stories and poems. He also returned to a hard-living bohemian life, carousing

in Sydney's hotels with literary companions such as John Le Gay Brereton.

The end of 1894 saw the publication of Lawson's first book, *Short Stories in Prose and Verse*, printed by Louisa Lawson on the press of her new feminist magazine, *The Dawn*. A copy of this rare publication (of 500 printed only 70 copies survive) in the David Scott Mitchell collection is inscribed by Lawson on the title page:

To Mr Mitchell, this is my first book. Only a few copies were published, fortunately. I withdrew it from publication. The book should be interesting as a curiosity in printing.

H. Lawson.

The following year, Lawson contracted with Angus & Robertson to publish a volume of his verse, *In the Days When the World Was Wide and Other Verses*, followed later that year by a prose collection, *While the Billy Boils and Other Stories*. Flushed with literary success, Lawson married impulsively, but lack of financial success as a writer fuelled his feelings of frustration and resentment. After periods in Western Australia and New Zealand, with bohemian sprees in Sydney in between, Henry Lawson took his wife and two young children to London in April 1900,

subsidised by contributions from the Governor of NSW and DS Mitchell. The Lawsons hoped to conquer the literary world, but despite some publishing successes, they grew homesick and returned two years later broke, in poor health and with their marriage in tatters.

Though Lawson continued to write and publish for the last 20 years of his life, his work never regained its vitality. Eventually he was sustained by the generosity of numerous friends and his publishers, as his health and state of mind spiralled into decline.

Lawson achieved legendary status in his lifetime, both for his writing and for his bohemian lifestyle, and his passing on 2 September 1922 was marked by a state funeral, the first Australian writer to be accorded this honour.

*Henry Lawson: The Man, his Work and the Legend* has been made possible through the generous sponsorship of the Curtis family and the Massy-Greene family, in recognition of 'Faces in the Street', the Urban Mental Health Research Institute based at St Vincent's Hospital in Sydney.

[www.sl.nsw.gov.au/discover\\_collections/society\\_art/lawson](http://www.sl.nsw.gov.au/discover_collections/society_art/lawson)

FROM LEFT TO RIGHT:  
HENRY LAWSON, 1914  
© FLORENCE RODWAY  
COURTESY OF SUSANNE COLLINS, DG 202  
JAR OF SMELLING SALTS GIVEN BY MARY GILMORE TO ISABEL BYERS IN RECOGNITION OF HER CARE OF HENRY LAWSON C. 1916, R 949  
BERTHA LOUISA LAWSON C. 1913, © FLORENCE RODWAY, COURTESY OF SUSANNE COLLINS, ML 956  
HENRY LAWSON WITH FRIEND AND MENTOR JF ARCHIBALD, EDITOR OF THE *BULLETIN*, 1915  
PHOTOPRINT BY WILLIAM JOHNSON, PXE 1101  
TITLE PAGE OF LAWSON'S FIRST BOOK, *SHORT STORIES IN PROSE AND VERSE*, 1894  
DSM/A823/L425.1/29A1



## BUILDING A STRONG FOUNDATION



FAR LEFT: JOHN MACARTHUR, C. 1850s  
ARTIST UNKNOWN, DG 222  
LEFT: ELIZABETH MACARTHUR, C. 1850s  
ARTIST UNKNOWN, DG 221  
OPPOSITE LEFT: EACH MANUSCRIPT PAGE IS  
ATTACHED WITH A JAPANESE PAPER HINGE  
AND WHEAT STARCH PASTE INTO A NEW  
ARCHIVAL FOLDER  
OPPOSITE RIGHT: THE DETERIORATED SILK  
IS REMOVED



## Preserving the Macarthur papers

The State Library holds many important collections of colonial family papers. One such collection, the Macarthur family papers – regarded as one of the most significant family collections in Australia – is currently being preserved with the generous support of a Foundation benefactor.

John Macarthur and his wife Elizabeth Macarthur were key figures in establishing the Australian wool industry and their papers provide an unrivalled record of a leading colonial family engaged in politics, society, trade and the arts. Comprising almost 300 volumes and 30 boxes and spanning more than 150 years, they include the working papers of the Macarthur pastoral estates, as well as family and personal papers such as letters, diaries, journals, notebooks and accounts.

The collection also includes the papers of John and Elizabeth's four sons, two of whom, James and William, were landowners, pastoralists and parliamentarians, and Elizabeth, daughter of James Macarthur and his wife Emily.

One particularly important volume (A2898) holds an invaluable collection of letters written by John Macarthur to his wife Elizabeth between 1808 and 1832. John Macarthur's wide-ranging commercial and political interests had a profound effect on the history of the colony of NSW.

Macarthur left for England in 1809 to give evidence in support of Major George Johnston at his

court martial for his part in the deposing of Governor William Bligh. However, Macarthur was regarded as the chief instigator of the rebellion, but being a civilian, he could not be tried in England for treason. Instructions were sent to Lachlan Macquarie, the new governor, that if Macarthur returned to NSW he was to be arrested and tried before a criminal court. Macarthur remained in virtual exile until 1817 when, after protracted negotiations with the British authorities, he was allowed to return to the colony.

The volume begins with Macarthur's infamous letter of 26 January 1808 from Sydney informing Elizabeth at Parramatta of Bligh's overthrow. The bulk of letters are written from England during Macarthur's enforced eight-year exile. James and William, the younger sons, had accompanied their father to England to be educated, joining their brothers Edward and John junior. Elizabeth Macarthur remained at Elizabeth Farm with three young daughters and their governess Penelope Lucas. Regrettably Elizabeth's letters to her husband have not survived, but John's letters reflect the difficulties she faced with the management of their pastoral and agricultural estates and supervising the shearing and culling of the flocks at Camden, and maintaining records of the 'Home flock' of breeding merinos at Elizabeth Farm. And in 1812 Elizabeth exported the first Camden wool to England for sale.

Interspersed with John's lengthy news of their sons' progress and his bouts of depression, are instructions to Elizabeth regarding the culling of the flocks, frequent complaints on the dirty state of the wool and advice on new methods of washing and packing the wool, always concluding with his endearments and admiration for her. The letters kept Elizabeth up-to-date with the latest British news and political machinations. Elizabeth's concerns for their daughters are revealed in John's replies, including his rejection of proposals of marriage to daughter Elizabeth. Following Macarthur's return in 1817, the few remaining letters to Elizabeth were written from Camden with news of the merino flocks, sowing of the wheat and his enthusiastic description of 'the grandest Corrobboree [sic]' held there.

Acquired by the Library as two separate collections in 1940 and 1957, the Macarthur family papers have been catalogued and some of the volumes microfilmed. However, the original manuscripts required rehousing in order to preserve them for another 100 years.

When the Library received the papers they were placed in bindings typical of the mid-twentieth century – quarter or half bound in red buckram or leather. The manuscripts were then mounted on wood pulp paper, which is highly acidic and became brittle with age.

Some volumes were lined with silk, a popular treatment of the time. A fine transparent sheet of silk gauze was attached to both sides of a letter with acidic adhesive. This was intended to provide support and protection, but has now been discovered to cause damage to the manuscript, as the silk became brittle and yellowed over time.

During the recent treatment process, State Library conservators have had to take each manuscript page out of the old bindings to clean it. They removed acidic tape and adhesive using a poultice technique and used an aqueous technique to remove the deteriorated silk from the papers. The torn pages were repaired with lightweight Japanese paper and wheat starch paste. Afterwards, each manuscript page was enclosed in a new acid-free fascicule (archival folder), again using Japanese paper and wheat starch paste. Archival clamshell boxes were made to house the papers.

The collection will be digitised as part of the newly funded Digital Excellence program.

**This article draws on the research of historian Joy Hughes.**



## Tales from the Shakespeare Room

‘They do not love that do not show their love,’ claims Julia in Shakespeare’s *Two Gentlemen of Verona*. And no one could doubt the love a group of State Library volunteers shows for the Bard. They open the stained-glass doors of the Shakespeare Room to the world on Tuesdays and play host to enchanted visitors. After recent restoration work the room is more inviting than ever.

For Cleo Lynch, one of the room’s regular hosts, every session is different. She begins with the words ‘Welcome to the Shakespeare Room’ and takes it from there, as visitors’ eyes wander over the book-lined shelves, the columns, flowers and serpents carved in Tasmanian blackwood (which was bleached to look like English oak), and the plaster ceiling modelled on Cardinal Wolsey’s closet at Hampton Court Palace.

‘People are really taken aback by it,’ says Cleo, who believes this ‘elegant, intimate space in the Mitchell’ is worth the effort of brushing up on her notes before giving a tour of the room. Visitors from overseas tell her they haven’t seen a tribute to Shakespeare like this, and locals are surprised it has been here since 1942.

The volunteer hosts ‘build up a repertoire’ of stories and often tailor them to the type of visitor who happens to wander in. They may explain the three-legged chair purported to contain a small segment of mulberry tree from Shakespeare’s garden at Stratford upon Avon, or the copy of the second folio (the State Library is the only institution in the Southern Hemisphere that holds the first four Shakespeare folios).

Cleo likes to tell people about the woodcarver Charles Sherline, who emigrated to Australia at the age of 21 as a hairdresser. He eventually realised his talent for woodcarving and was commissioned to craft the Shakespeare Room’s exquisite decorations. Sherline learned the ancient technique from his father, who had carved panels on the *Titanic*.



CLEO LYNCH IN THE SHAKESPEARE ROOM, PHOTO BY BRUCE YORK

Cleo will point out the Queen Elizabeth I coat of arms and often takes people outside to look at Shakespeare’s coat of arms carved above the entrance doors. She might tell children that craftsmen inserted the blue flecks in the ‘Seven Ages of Man’ stained-glass windows to acknowledge that God is the only creator and other creations must be imperfect. ‘I once told a group that the room’s carpet must have something wrong with it, an intentional flaw, and a boy got down on hands and knees looking for the mistake.’

The Shakespeare Room has great appeal as an unusual backdrop for photographs. And sometimes people go even further.

Charmian Warden was on duty in the room when a couple came in who ‘didn’t want to know anything about the ceiling, the stained glass, or the history of the room’. They left when the room was full of school children and tourists and came back when it was quiet.

Eventually, the man whispered a question to Charmian: could he propose to his girlfriend in the room? Charmian politely waited outside the door and warned the next volunteer, who had arrived for her shift. After a safe interval they entered the room, coughing loudly to warn the embracing couple.

Keen to tie the knot in the presence of the Bard (a bust of Shakespeare copied from London’s Garrick Club looms in the corner), couples have asked Cleo if they can be married in the room. She refers them to the Library’s venue hire service, but she could provide a quote for the wedding service. Perhaps: ‘Who ever loved that loved not at first sight?’ (from *As You Like It*).

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SUSAN HUNT

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

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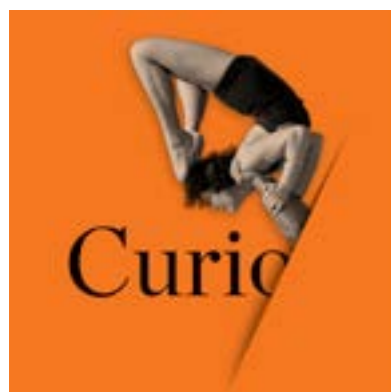
# for our friends



CURATOR OF PHOTOGRAPHS, ALAN DAVIES

## Just for Friends

On 26 February Alan Davies, curator of our recent exhibition *The Greatest Wonder of the World*, shared with Friends the amazing stories behind the Holtermann Collection of photographs from the 1870s. Two exclusive, free events for Friends each year are among the many benefits of your membership.



## Try Curio

The Library's free 'app', Curio, uses the latest technology – on your smartphone or tablet, or one of our devices – to stream content, interesting facts and multimedia to visitors as they explore the Amaze Gallery, the Library's temporary exhibitions and the Mitchell building. Volunteers will be available to assist you from Tuesday to Thursday between 11 am and 3 pm.



## Book Stack

A book club focusing on award-winning books and authors, the Book Stack ties in with the Library's vibrant awards program. With an emphasis on Australian authors, the featured books range in style and era. Book Stack events are convivial evenings with readings, discussion and debate. Combined ticket and book specials are available. Visit the State Library website for more information and bookings or phone (02) 9273 1770.

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/01



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/03



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01 & 02 THE OPENING OF *THE GREATEST WONDER OF THE WORLD*, 22 FEBRUARY  
PHOTOS BY BRUCE YORK

03 CHRIS TAYLOR, KATHRYN HEYMAN, STEPHEN ROMEI, BOOK STACK DISCUSSION OF CLIVE JAMES' *UNRELIABLE MEMOIRS*, 14 MARCH, PHOTO BY MERINDA CAMPBELL

04 ZEINA DACCACHE, RANA HUSSEINI, SAMAR FATANY, HOURIYA KAZIM JOURNALISM IN THE MIDDLE EAST, WALKLEY MEDIA TALK 21 MARCH, PHOTO BY JOY LAI

05 CURTIS WONG, LIBRARY VISIONARIES, 8 APRIL  
PHOTO BY BRUCE YORK

06 SHAKESPEARE SYMPOSIUM 22 APRIL, PHOTO BY HAMILTON CHURTON

07 WORKSHOP PRESENTED BY AUSTRALIAN THEATRE FOR YOUNG PEOPLE IN THE GLASSHOUSE LEARNING SPACE, PHOTO BY HAMILTON CHURTON

08 TONY HOLZNER, ART PROCESSORS, CURIO MEDIA LAUNCH, 10 APRIL, PHOTO BY DANIEL WOO

09 ALEX BYRNE, MICHAEL CROUCH AO, GOVERNOR OF NSW PROFESSOR MARIE BASHIR AC, CVO, ROB THOMAS AM, OPENING OF AMAZE: THE MICHAEL CROUCH GALLERY, 10 APRIL  
PHOTO BY HAMILTON CHURTON

10, 11 & 13 AT THE OPENING OF THE AMAZE GALLERY  
PHOTOS BY HAMILTON CHURTON

12 KIRSHA KAEICHELE AND DAVID WALSH AT THE OPENING OF THE AMAZE GALLERY, PHOTO BY HAMILTON CHURTON

recent highlights



IN THE GALLERIES AND THE MITCHELL LIBRARY

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ART PROCESSORS

SAMSUNG



# ‘Q&A’ *Belinda Mason*



PHOTO BY DIETER KNIERIM

son travelled to Arnhem Land photographer Djamarr Djordila anniversary of the Australian it’s intervention policy in 2008. has expanded across Australia l record of community reactions isplay at the Library in *Black on of the Head On Photo Festival.*

**MUCH OF YOUR WORK FOCUSES ON TABOO SOCIAL ISSUES. HOW DO YOU SEE THE PHOTOGRAPHER’S OBLIGATION TO SOCIETY?**

Although I deal with social taboos, I see the role of photography as bringing many different kinds of stories to life. Some photographers bring beauty and joy, some education and knowledge, and others (like me) shed light onto topics in our own backyard that are often hidden or too hard to deal with. All are of equal value to the community.

**WHAT IS THE MOST CONTROVERSIAL IMAGE YOU HAVE TAKEN?**

Katie Ball, who had a disability and then got aggressive cancer, asked me to photograph her after she came out of surgery for a mastectomy. The treatment process made her feel like a curiosity touched by many hands in rubber gloves and

she wanted to show that. She died only a few months later, leaving a grieving husband and two children. What made the shoot difficult for me was that I had my own battle with cancer to deal with, but Katie never knew that, and her battle was a far more powerful one than mine.

**IN CREATING BLACK ON WHITE, WHAT DID YOU LEARN ABOUT THE EFFECT OF THE INTERVENTION POLICY?**

I think the images reflect the views of those impacted directly by the policy. My role was to give a voice to them. This project would not be possible without community support.

**HOW DID YOU COME TO WORK WITH DJAMARR DJORDILA?** I knew Djamarr’s father for 20 years and had visited him in Maningrida many times. He had come to Sydney, too. We took a series

of photographs together which won the BHP Images of the Outback Award in 2003 and 2004. The whole collection is on permanent display at Sydney Children’s Hospital at Randwick. It was wonderful to have this opportunity to introduce his son Djamarr in photography.

**WHAT DOES BLACK ON WHITE OFFER THE EXHIBITION VISITOR?**

An insight into the opinions of famous and everyday Indigenous Australians, without sugar-coating.

**WHAT ARE YOU WORKING ON NOW?**

I’m working with the First People’s Disability Network on a project about disability in regional, remote and urban Aboriginal communities across Australia. It’s going to be shown in Geneva in September this year.

It too has taken me across Australia meeting amazing people from Uncle Yami Lester in Maralinga to Aunty Gayle Rankine in Adelaide. My sons Dieter and Liam are making a video piece for this body of work as they have done for other assignments including *Black on White*.

BELINDA MASON IS GRATEFUL FOR THE HELP AND GUIDANCE OF HER MENTOR, PHOTOGRAPHER UNCLE MERV BISHOP, AND THE MUNRO, BAYLES, DANN AND MCCALL FAMILIES, AUNTY GAYLE RANKINE, AUNTY CLAIR JACKSON AND UNCLE LESTOR BORLOCK.

***Black on White* is showing until 25 August.**





# Amaze: The Michael Crouch Gallery

## Changing objects, revealing stories

Now on display in the Amaze Gallery:  
this coffin-shaped ditty box was carved by crew  
members on HMS *Resolution* after James Cook's death  
in Hawaii in 1779 and given to his widow Elizabeth.

