

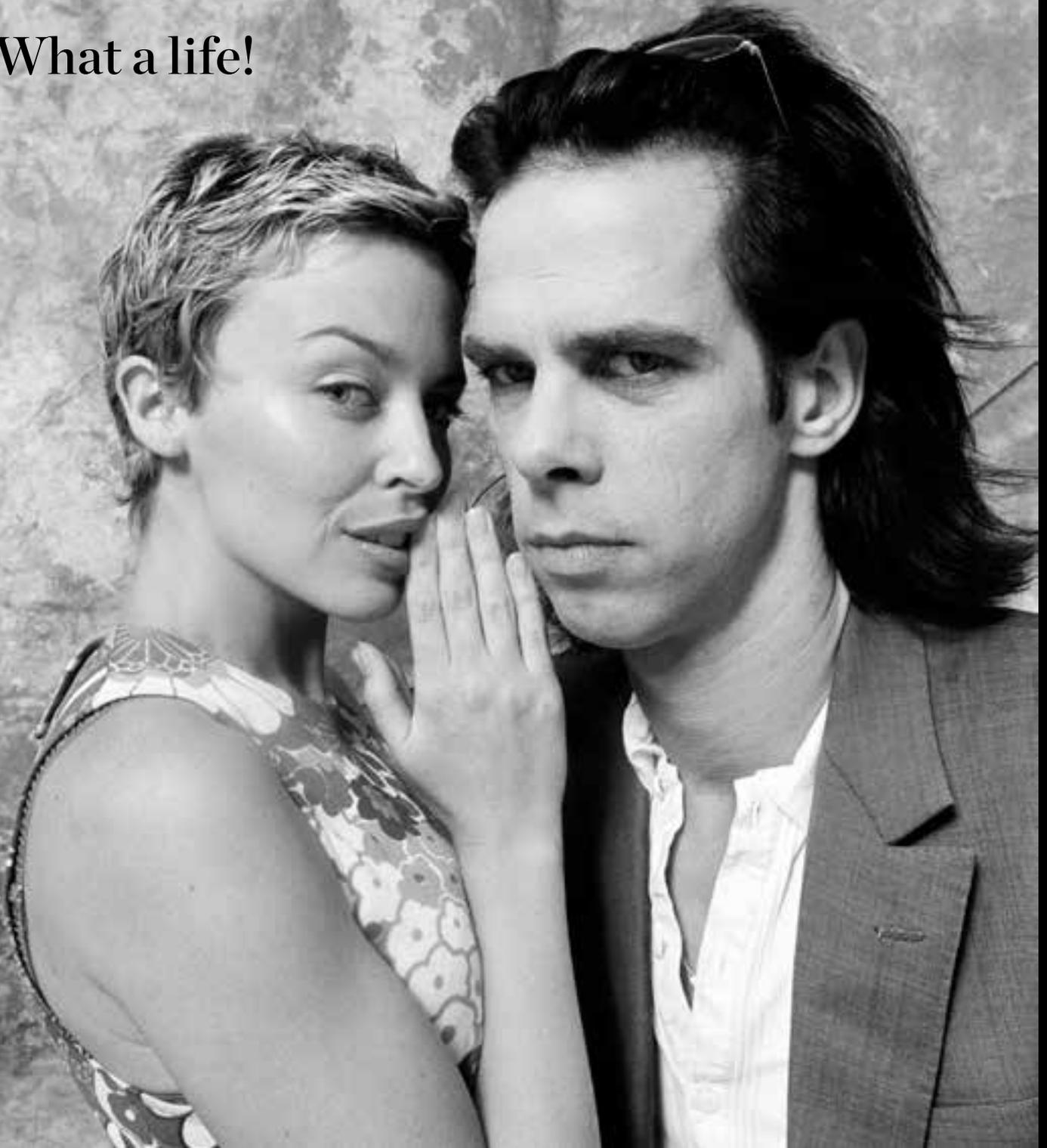
Magazine for members
Summer 2015-16

SL



STATE LIBRARY®
NEW SOUTH WALES

What a life!



Message



Strength in public libraries

I recently returned from one of my regular trips to visit public libraries across New South Wales. I went to the libraries from Tenterfield to Bourke and back: 2758 km, visiting 14 libraries in a week.

The welcome and hospitality in each of the libraries was overwhelming. It was extremely valuable to talk with Councillors, General Managers, staff and clients.

We are fortunate to have a strong network of 367 public libraries in this state, as well as 22 mobile libraries – which visit 500 locations and update their collections frequently – and ‘pop up libraries’ at fetes, shopping centres, railway stations and ferry wharves. Communities use their libraries at nearly a thousand locations, and of course readers go online for a host of materials including ebooks, magazines and family history.

The libraries in the north-west are shaped to the needs of their communities. The Glen Innes Public and TAFE Library shows the strength of combining community and educational facilities. Bingara Library is in the old courthouse, with the magistrate’s bench providing an imposing location for computers. A strong emphasis on literacy and programs for children and youth is making a difference in Walgett. Lightning Ridge draws on the State Library’s multicultural collection to provide reading materials in many of the town’s 57 languages including Serbian, the second most spoken language after English. Most of the libraries I visited belong to a regional library service, either Big Sky Libraries based in Moree or Central Northern Regional Library out of Tamworth, demonstrating the strength that comes from working together.

It is tremendous to see the good work being done against the challenges of distance, thin populations and thinner resources. Each library is particular to its community, shaped by its community and in turn shaping its community.

ALEX BYRNE
NSW State Librarian & Chief Executive

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PHOTO BY TONY MOTT (SEE P. 10)

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WARNING

Aboriginal and Torres Strait Islander people are advised that this magazine includes the names and images of people who may now be deceased.



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Many hands

A panoramic photograph of Sydney from the 1870s was treated recently by the Library's conservators. The albumen print from the Holtermann collection is made up of 22 segments attached to a canvas backing, measuring almost 10 metres in length. Over the years, the panorama has been rolled and folded for storage, which has caused extensive damage, especially at section joints. Conservators cleaned the surface, flattened the folds and creases, repaired the tears and re-attached the photograph to the linen backing.

CONSERVATOR TRISH LEEN TREATING THE HOLTERMANN PANORAMA, COMPOSITE PHOTO BY JOY LAI



M



Main street

Explore the main streets of Sydney and Murwillumbah through stunning images, thanks to a recent collaboration between the Library and Tweed Regional Museum. The museum's curator, Erika Taylor, spent two weeks with our DX Lab as part of a 'digital drop-in', which resulted in the website 'Main Street'. The interface presents 100 images from each collection, ranging from the 1880s to the 1950s, along with links to catalogue information and related newspaper articles in Trove. The project was supported by Arts NSW and Museums and Galleries NSW on behalf of the NSW Government.

<http://dxlab.sl.nsw.gov.au/main-street/>

SYDNEY, 1898-1926, FREDERICK DANVERS POWER



Free and easy

Did you know that we have a great range of free ebooks available for loan? All NSW residents can access ebooks through our catalogue. You will need to register for our Library card, or you may be able to use your public library membership. You'll find local and international non-fiction, and fiction by Australian authors including Kate Morton, Kerry Greenwood and Christos Tsiolkas. If you need help getting started, please call the Library on (02) 9273 1414.



Made with SLNSW

A small selection of our amazing images is now available on a range of gifts available through the online store Redbubble. Choose from our most popular Flickr images, cool suburban maps or natural history. Select an image and have it printed on a T-shirt, iPhone case, laptop sleeve, tote bag or mug.



Will we still need books?

International experts will speak at the Library in early 2016 in a series of public lectures as part of our Rare Books Summer School. David Pearson, Director of Culture, Heritage & Libraries for the City of London, an expert in the provenance of books, will talk about the value of books as objects. US professor of English and book historian Craig Kallendorf will speak of books as evidence of relationships, not neatly replicated by digital technology. See our *What's On* or website for details.



Infamous and macabre

Seventeen compelling portraits from the Library's collection have been prepared by our conservators and sent to Canberra for the National Portrait Gallery's *Sideshow Alley* exhibition from 5 December 2015 to 28 February 2016. Post-mortem photographs of bushrangers Joe Governor and Daniel 'Mad Dog' Morgan, and the death mask of Black Jack (above) are featured in the exhibition, which considers how images of convicts and criminals were used in the nineteenth century.

NEWS



Interrobang

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

? What was the legal age to marry in Australia in the 1700s to late 1800s? I am researching my family tree and have some ancestors who married as young as 14 and 15.

! The British common law relating to marriage was applied in the Australian colonies until Federation in 1901. The marriageable age was the nominal age of puberty, which was 12 for girls and 14 for boys, although parental consent was required for those under 21 years of age.

From 1901 to 1961, each state and territory was responsible for regulating marriage. This resulted in a fractured system where each state and territory had its own marriage law, meaning that the legality of one's marriage could change when crossing a border.

The *Marriage Act 1961* changed the legal marriageable age in Australia to 18, although it still allowed for the marriage of someone as young as 16 years if permission was granted by a judge or magistrate for exceptional circumstances.

Marriage Law for Genealogists: The Definitive Guide by Rebecca Probert is a great reference book for family historians tracing the marriages of their ancestors. You'll find it in the Family History area in the Governor Marie Bashir Reading Room.

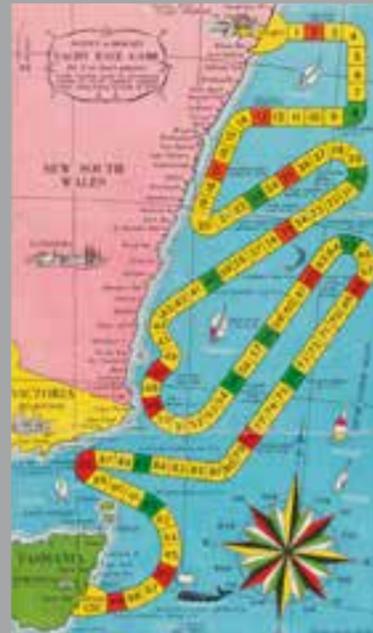
www.sl.nsw.gov.au/ask

on this

9 December 1874

Henry Chamberlain Russell, Government Astronomer and Sydney Observatory Director, witnesses the first Transit of Venus since Captain Cook's 1769 Pacific sighting.

SYDNEY OBSERVATORY, 1874, NSW GOVERNMENT PRINTING OFFICE SPF / 304



26 December 1945

The inaugural annual 'blue water classic' yacht race runs from Sydney to Hobart. The 1945 fleet comprised nine starters, with eight yachts completing the race. It was won by *Rani* in six days, 14 hours and 22 minutes.

SYDNEY TO HOBART YACHT RACE GAME, QUALITY GAMES PTY LTD, C. 1960S, M2 805S/1962/1

1 January New Year's Day

This New Year's card, c. 1880, is from a children's scrapbook of sketches which belonged to David Scott Mitchell.

PXA 1280/ 29B



12 February 1793

John Macarthur is granted 100 acres of land at Parramatta, NSW, which became the site of Elizabeth Farm. This watercolour shows the 'exact spot where the first sheep were shorn in Australia'.

VIEW OF ELIZABETH FARM, 1894, WATERCOLOUR BY E CAMPER VIB / PARR / 1



7 January 1965

The first hydrofoil begins operating in Sydney Harbour. The trip from Circular Quay to Manly took about 17 minutes compared with over half an hour on the ferry.

MV MANLY, PHOTOGRAPH BY CURLY FRASER AUSTRALIAN PHOTOGRAPHIC AGENCY - 18255

14 February Valentine's Day

This photograph shows Miss Paterson and Miss Taylor reading Valentine's Day cards, c. 1875.

AMERICAN & AUSTRALASIAN PHOTOGRAPHIC COMPANY ON 4/ BOX 18/ NO. 10115



WHAT A LIFE!

* WORDS Louise Tegart

The photography of Tony Mott is showcased in our major exhibition *What a Life!*

Australia's premier rock photographer Tony Mott has captured all aspects of rock'n'roll life through his camera lens. Having trained as a chef in the UK before settling in Australia, he honed his photography skills at gigs in Sydney, eventually becoming a fixture of the 1980s and 90s Australian rock scene. Over 30,000 of Tony's photographs have been published in 20 countries and his images have appeared on the covers of 500 CDs and more than 900 magazines.

Enormous changes in the Australian music industry over the past 30 years can be tracked through the photography of Tony Mott and through magazines, flyers and posters in the Library's collection. The rise and fall of the music street press, the loss of music venues, and the advent of digital photography have all had an impact on the art of rock photography.

In the 1980s and 90s, musicians from across Australia moved to Sydney, with its large number of live venues and burgeoning recording scene. Bands could play seven nights a week in suburban pubs and inner city clubs.

There was an ideological brick wall between the suburban and inner city music scenes, fuelled by the big touring companies' monopoly on the suburban circuit. Bands like Cold Chisel, the Angels, the Radiators and Midnight Oil cut their teeth in pub rock venues such as the Manly Vale and Bexley North hotels, the Caringbah Inn and the Royal Antler Hotel in Narrabeen. The 'inner city sound' of bands like the Beasts of Bourbon, Died Pretty and the Johnnys was



HELLMENN, 1989
PHOTO BY TONY MOTT
OPPOSITE: HELLMENN FLYER
BY BEN BROWN (PICTURED
ABOVE LEFT)





based around now-closed venues in Surry Hills — the Trade Union Club, Graphic Arts Club and Hopetoun Hotel — as well as the Phoenician Club on Broadway and the Petersham Inn.

The first signs of change came with the introduction of random breath testing in 1982, which mainly affected the suburban venues. Changes to fire regulations and new liquor laws that required food to be purchased with alcohol also made their mark. One of the biggest blows to live music venues was the introduction of poker machines and 24-hour gaming.

In 1989 radio station Double J went national as Triple J and Sydney lost its station that promoted local venues. Venues started to close or shift their focus away from live music. The gentrification of inner city suburbs and complaints about noise levels furthered the decline.

The ‘golden age’ of Australian rock has left its traces in the Library’s collection in the form of

music magazines and other print material. Locally produced posters and flyers are as much a part of a band’s image as music and photography, and the exhibition was an opportunity to showcase this material.

Because of their ephemeral nature, flyers and posters have become highly prized items, sometimes selling for thousands of dollars. The Library has a small collection of gig flyers relating to the inner Sydney music scene of the 80s and 90s, which were donated by staff member Andy Carr.

In Sydney in the 1980s and 90s anyone in a band could make up a flyer and stick it up around town to advertise their upcoming gig. The quality of the flyers ranged from photocopied sheets with handwritten text to limited edition art prints.

Poster and flyer art had taken off in the 1970s with fantasy-inspired artwork. The 80s and 90s in NSW were heavily influenced by the surf and skate movement as well as punk music.

Seminal Sydney band Radio Birdman was early to understand the alliance of sound and image. In the late 70s, bass player Warwick Gilbert created their iconic symbol, which has become so well known it has been referenced by other bands on their flyers (see opposite).

One of the best-known illustrators of rock posters over the past 20 years is Sydney-based artist Ben Brown. Brown was lead singer of Hellmenn, a surf skate band that ran through the late 80s and early 90s. He started making flyers for friends’ bands, then for Nirvana, Pearl Jam and other touring international acts, and for festivals like the Big Day Out, Falls Festival and Vibes on a Summers Day.

Given Brown’s role in the local music scene, the Library was delighted to commission him to produce the illustration for *What a Life!* (see SL back cover). The ‘flying eyeball’ in the design shows the influence of the late Rick Griffin, who designed psychedelic posters for the Grateful Dead.

The City of Sydney recently introduced fines to deter bill posters, which has affected the art of the rock poster. While it costs ratepayers to remove them, their role in promoting live music hasn’t yet been replaced by social media. As their presence in society keeps changing, the Library is committed to collecting items such as gig flyers to capture the social and cultural life of NSW.

***What a Life! Rock Photography* by Tony Mott, curated by Louise Tegart, Manager, Exhibitions, is on show until 7 February 2016.**



BAND FLYERS FOR HARD-ONS (BY RAY AHN), RADIO BIRDMAN, HUMMINGBIRDS AND THE PORKERS, FROM THE LIBRARY’S COLLECTION
OPPOSITE: *HARD-ONS*, 1994; *HUMMINGBIRDS*, 1988
PHOTOS BY TONY MOTT

Big things GROW

* WORDS Christine Jennett



The Gurindji's struggle sparked a national network of support organisations and became a symbol of the land rights movement.

On 15 August 1975, at Wattie Creek in the Northern Territory, Prime Minister Gough Whitlam gave the Gurindji people of the Northern Territory legal title to their traditional lands. The scene, captured in a now iconic photograph, was the culmination of a long struggle by the Gurindji and their supporters.

The story of the Gurindji's struggle for land rights – celebrated in the 1991 song 'From Little Things Big Things Grow' by Paul Kelly and Kev Carmody – has become an important part of the folklore surrounding the struggle of Indigenous people for social, economic and political justice. The story of the people who supported the Gurindji is also fascinating.

As a university student at the time, I was part of the Sydney-based (Save the) Gurindji Campaign. The Mitchell Library holds the personal papers of a number of key people in the campaign including Hannah Middleton and Rod Williams. These papers provide a wealth of information about developments in the Territory and the national network of supporters.

The Gurindji lands included the Wave Hill cattle station, over which the British Vestey company – a large international meat producer – held a lease that was not due to expire until 2004. Gurindji people worked on the property as stockmen, general hands and domestics. Anthropologists Catherine and Ronald Berndt had documented the very low wages and appalling working and living conditions of Aboriginal people on Vestey leaseholds in 1946, and by the 1960s the relationship between the station owners in the area and their Aboriginal workers was described as 'feudal'.

In March 1966 the government removed a clause from the Cattle Industry (Northern Territory) Award which had prevented payment of equal wages to Aboriginal stockmen. But the changes were to be phased in over three years and would include a slow workers' clause, which would allow an employer to pay workers at a lower rate. In protest, the Gurindji walked off Wave Hill in August 1966, and settled at Wattie Creek, known to them as Daguragu.



TOP: WATERSIDE WORKERS WERE KEY UNIONIST SUPPORTERS OF THE GURINDJI STRUGGLE FOR THEIR LAND. PHOTOGRAPHER UNKNOWN

ABOVE: LIVING CONDITIONS AT WATTIE CREEK/DAGURAGU IN 1970. PHOTO BY HANNAH MIDDLETON

OPPOSITE: VINCENT LINGIARI AT DAGURAGU, EARLY 1970s. PHOTO BY HANNAH MIDDLETON

MLMSS 5866

While working conditions were the catalyst for the walk-off, the Gurindji had a much wider aim: to regain ownership of the land and run their own pastoral operation. Uneducated in the ways of white political, legal and economic systems, and with limited English, the Gurindji would need outside help to challenge the existing order.

That wasn't straightforward. The lives of Aboriginal people in the Northern Territory were controlled by the government, pastoralists and, to some extent, churches. Union organisers were kept away from them by law, the closest telephone was controlled by the Welfare Officer, and they had little privacy to send telegrams criticising the government.

The Gurindji had tried to strike before, but without outside support they had no option but to go back to work. In 1966, Darwin-based union and Aboriginal activists took up their cause, and Gurindji spokesman Captain Major (Lupgna Giari) travelled south to appeal to trade unions and the public for financial and moral support.

In July 1968 the government announced its decision not to grant land at Wattie Creek to the Gurindji. Although they continued to receive some support from unions and Aboriginal rights organisations, they had made little progress and were barely surviving at Daguragu.

However, things changed significantly following a visit in mid-1970 by author Frank Hardy. Based in the Northern Territory as a soldier during the Second World War, Hardy had worked with local Aboriginal people (who were on the same Army wages as other employees). In 1970 he found the Gurindji starving and in desperate need of help.

After his visit, Hardy wrote three articles for the *Australian* about the plight of the Gurindji strikers. When people contacted him to offer support, he called a meeting at the Teachers' Federation in Sydney that launched the Save the Gurindji Campaign. Expecting the campaign to last about three months, supporters adjusted their expectations when the Gurindji began to roll out more ambitious plans. In order to avoid accusations of paternalism and to reflect the campaign's collaborative intent, it dropped the words 'Save the' from its title in April 1971. The Gurindji were pleased to accept help as long as supporters did not demand control.

The struggle was driven by ABSCHOL, a student organisation that provided scholarships and support to Aboriginal people, which had sent a field team to

investigate the Gurindji's needs in December 1969. Support groups were established in Sydney, Melbourne and Adelaide. In Sydney (and to a certain extent nationally) Frank Hardy continued to play an important and driving role as Chairman of the Gurindji Campaign. A number of key women in the campaign had been politicised, even radicalised, by the Vietnam War when their sons had been eligible for conscription.

The campaign drew on support from unions, church organisations, the anti-apartheid movement and political parties such as the Communist Party of Australia, Socialist Party of Australia and some elements of the Australian Labor Party. The Waterside Workers' Federation levied its members \$1 per head and, in early 1972 after a request by Gurindji leaders Vincent Lingiari and Donald Nungari, sent \$10,000 (the equivalent of \$100,000 in 2015) to help the Gurindji fence off their land.

Teams of supporters visited the Gurindji to find out what they needed and to help procure food, transport, housing and a water supply, as well as sending teachers, builders and mechanics. English anthropologist Hannah Middleton went to live with the Gurindji strikers for six months in 1970, providing a channel of communication with the city-based support groups, and documenting their struggle in notebooks and photographs.

Back in the state capitals, support groups organised boycotts of Vestey butcher shops and products and continued to raise funds. They handed out leaflets at railway stations, held fundraising concerts and stalls at festivals, lobbied for donations, and sold donated artworks.

Gurindji leaders also came south on speaking tours. They were taken to Canberra to press their cause with government ministers. This had limited effect at the time, but it brought the Gurindji's needs to the attention of politicians who were more supportive, especially members of the ALP. Building these connections and raising awareness was to play a major part in shaping government policy over the next five years.

As a student at the University of NSW and a member of ABSCHOL, I became part of the Sydney Gurindji Campaign and eventually joined the Coordinating Committee, becoming Minutes Secretary and writing most of the newsletters. I made two trips to Daguragu, first in 1970 with a group which included ophthalmologist Professor Fred Hollows,



After years of futile negotiating with the Department of Aboriginal Affairs and the Liberal Country Party Government, we are appealing to each member of the present Labour Government to check any further delay in returning to the Gurindji a small portion of what was once their tribal land.

a pediatrician and a water engineer from Sydney; and then in 1971 with Campaign Secretary Jean Leu, student anti-racism activist Sekai Holland (later a member of the Zimbabwean parliament) and Brian Havenhand, National Director of ABSCHOL.

The Gurindji welcomed their 'friends from down south' (as they called us), showing us their cultural life, including the bush tucker and 'sing sings' at night, and inserting us into their 'skin' system of kinship and social control. Our skin names meant we had people to supervise us and duties to carry out.

The Gurindji Campaign (and its Melbourne equivalent) was wound up at the end of 1973 after the Whitlam Government came to power and set up the Woodward Aboriginal Land Rights Commission. In July 1974, thinking that the Government was not acting quickly enough to grant land rights to the Gurindji, several campaign members sent a letter to 'All members of the Australian Government' urging them to act. I was one of the signatories to this letter, a copy of which is in the Mitchell Library. The real reason for the delay, however, was that

Prime Minister Gough Whitlam wanted to hand the land over himself, and the event took place in August 1975.

The Gurindji struggle was part of what became the national land rights movement, with other symbols including the Yirrkala bark petition of 1963 and the Canberra Tent Embassy established in 1972.

The success of the Gurindji rested on the vision, resilience, and strength of the people and their leaders, among them Vincent Lingiari and Pincher Numiari. The Gurindji Campaign played a critical role, enabling the people to survive and continue their protest, and giving them resources to begin self-determination and draw on key government decision-makers in support of their struggle.

Dr Christine Jennett is the 2014 CH Currey Memorial Fellow.

TOP LEFT: HANNAH MIDDLETON AND SHIRLEY WARIN GILGI AT DAGURAGU, C. 1970, PHOTOGRAPHER UNKNOWN, MLMSS 5866

TOP RIGHT: PRIME MINISTER GOUGH WHITLAM POURS SOIL INTO THE HANDS OF TRADITIONAL LAND OWNER VINCENT LINGIARI, NORTHERN TERRITORY, 1975, ART GALLERY OF NSW, HALLMARK CARDS PHOTOGRAPHY COLLECTION FUND 1991 © MERVYN BISHOP/DEPARTMENT OF THE PRIME MINISTER AND CABINET, REPRODUCED WITH PERMISSION OF THE COMMONWEALTH OF AUSTRALIA

ABOVE: EXCERPT FROM LETTER TO AUSTRALIAN GOVERNMENT, 1974, MLMSS 5866

Three intriguing artefacts tell the story of New Guinea gold-mining pioneer Cecil Levien.

In September 1954, three unusual items were left to the Mitchell Library in the will of a Mrs MM Levien: the first miner's right issued in New Guinea (to her husband Cecil Levien), the first ounce of gold obtained from the Bulolo mine, and a model aeroplane presented to Levien in 1927. No explanation was provided for the bequest, nor any information about its significance.

The extraordinary story that links these three items was the inspiration for Ion Idriess' highly popular 1933 novel *Gold Dust and Ashes*. Historical accuracy was not his great strength, but Idriess was a superb communicator and the book went through 26 editions over the following 30 years.

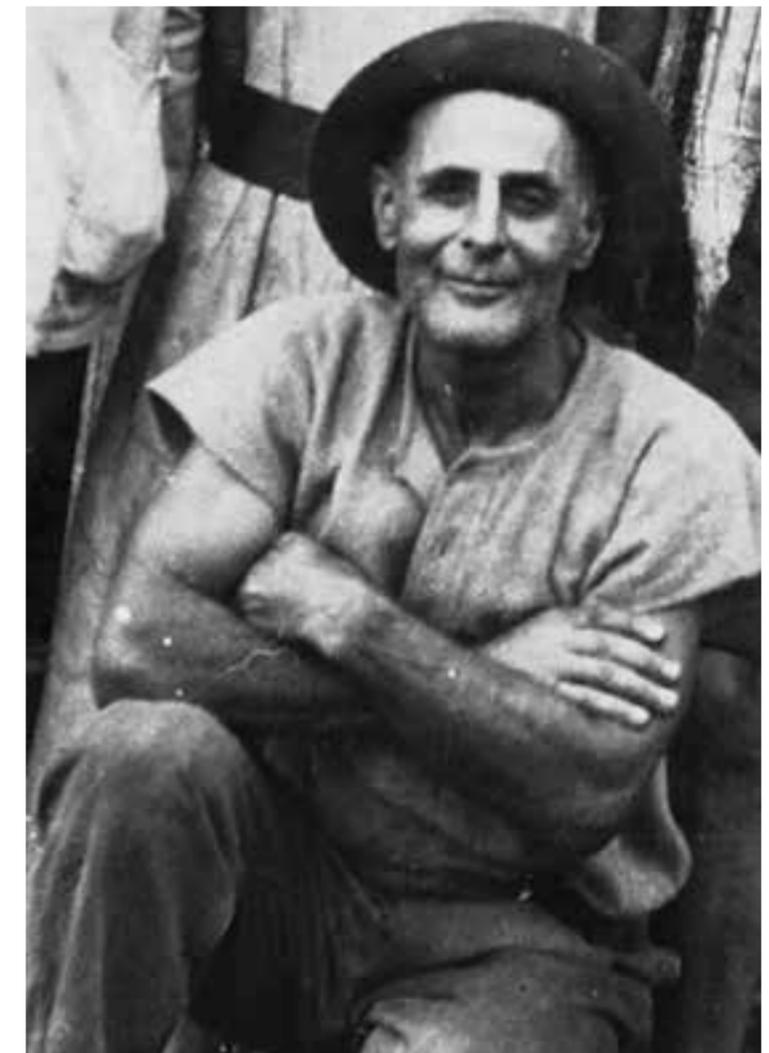
Following years as a largely unsuccessful gold miner and farmer in Australia, and a stint training at the Royal Military College, Duntroon, Cecil Levien joined the military administration in New Guinea in 1919, transferring to the new Australian civilian administration in 1921. He was tough, wiry and resourceful and in July 1922 was appointed Acting District Officer, Morobe.

Some distance inland, though the area was still closed to mining, Shark-Eye Park and his mate Jack Nettleton were illegally extracting gold from Koranga Creek, a small tributary of the Bulolo River, using crudely fashioned sluice boxes. And they were doing well.

But after they experienced trouble from marauding Kukukuku villagers, a patrol officer went in to settle things down. In their camp, he saw six bags of gold that Park and Nettleton had already accumulated and reported this to Levien. In mid-December 1922, Levien visited Koranga Creek. What he saw made him realise his future didn't lie with the Territory's administration.

A fortnight later, the new mining warden, Jack Lukin, issued the first miner's right to Levien. While it gave him the right to apply for a claim, Lukin's annotation suggests he thought Levien had taken it up merely as a curiosity.

Levien certainly intended to resign from the Administration and become a miner, but he also had



CECIL LEVIEN, PHOTO COURTESY OF THE AUTHOR

OPPOSITE: MODEL GIVEN TO CECIL LEVIEN OF THE FIRST JUNKERS W34 ACQUIRED BY GUINEA AIRWAYS, LR 42

AN OUNCE OF GOLD AND A MODEL AEROPLANE

* WORDS Michael Waterhouse





ABOVE: MINER'S RIGHT, TERRITORY OF NEW GUINEA, 1 JANUARY 1923, AM 42 / ITEM 35

a bigger scheme in mind: to peg leases on and around the Bulolo River and on-sell these to a syndicate in which he would retain a share.

Mining became legal on 1 April 1923, and a fortnight later applications were made for four leases, Kaili 1, 2, 3 and 4. The applicants were all apparently dummies for Levien himself. The leases were pegged by Shark-Eye Park, for whom Levien had been quietly providing supplies since his visit four months earlier.

Over the next few months, using a mining engineer as an intermediary, Levien offered a group of potential investors an option over the leases, and in August 1923 Kaili Gold Options NL was formed.

Under the terms of the deal, Levien was to contribute £1000 towards the cost of testing the leases. If the results were good and the option was exercised Levien would receive £10,000 cash and 25% of a new company to work the leases.

However, events were conspiring to force Levien's hand. His efforts to discourage another experienced prospector from reaching the Bulolo aroused Lukin's suspicion, who reported his concerns to the Administrator. In September, the Administrator asked Levien to respond to Lukin's allegations. Unconvinced by Levien's account, the Administrator asked him to resign.

Within days, Levien was on a ship to Melbourne, carrying 250 ounces of gold from Koranga Creek. In an effort to generate enthusiasm among investors, the gold was put on public display in October 1923 at the offices of the Secretary of Kaili Gold Options. The small sample of gold bequeathed to the Mitchell Library is believed to be from that display, probably retained by Levien for sentimental reasons.

The next 18 months proved the old adage 'When one door closes, another opens'. Testing demonstrated that large-scale mining of the Kaili leases was unlikely to be economic and the option was allowed to lapse. Downstream from the leases, however, the Bulolo River opened out into a broad valley. Levien had come to the view that, over the ages, gold would have been carried downstream and distributed across the valley as the river slowed. He envisaged a major dredging operation powered by hydro-electricity, with planes flying in all the machinery required from the coast over otherwise impassable country.

Australian investors showed little interest in Levien's vision until early in 1926 when news reached Australia of a rich gold discovery at upper Edie Creek, a tributary upstream from the Bulolo valley. Levien adroitly used the discovery to promote his scheme, and gained sufficient interest from investors to form Guinea Gold NL, in which he had a 25% interest.

As the company's field superintendent, Levien pegged six leases covering 1050 acres (425 hectares) in the Bulolo valley. Labourers carved an aerodrome out of the jungle on the Lae waterfront and constructed another on a steep gradient at Wau. Under pressure from Levien, Guinea Gold acquired a De Havilland 37 biplane, which arrived at Lae in March 1927 — the first aeroplane to fly in New Guinea.

While Levien's obsession with air transport was driven by his vision for the leases in the Bulolo valley, he soon realised it was highly profitable in its own right. He exerted pressure on the Guinea Gold Board to establish a new company, Guinea Airways, and acquire a Junkers W34, with a payload of 2000 lbs (900 kg), three times that of the DH37. The model held by the Library commemorates Levien's role in purchasing the first of six W34s acquired by Guinea Airways.

Meanwhile, Guinea Gold was fast running out of money. In April 1928 it was saved from collapse when a small Canadian-based mining company, Placer Development, purchased an option over the Bulolo leases. Within 12 months, testing revealed values similar to Levien's earlier estimates, justifying the construction of two dredges and a hydro-electric power plant.

But it would be several more months before the final piece of Levien's vision fell in to place, with a decision to acquire two of the world's largest planes — Junkers G31s — to fly dredge parts from Lae to Bulolo. A seminal event in the country's history, the launch of the first dredge in March 1932 attracted Europeans from all over the Territory.

One person was missing, however. Cecil Levien had died suddenly of meningitis two months earlier while on a visit to Melbourne. Two days later, his ashes were taken up in one of the G31s and scattered over the Bulolo valley — his were the ashes in the title of Ion Idriess's book.

The years that followed proved the validity of Levien's vision in a spectacular way. Placer Development's operating company Bulolo Gold

Dredging constructed eight dredges, flying in everything required on the two G31s. Up to the Japanese invasion in January 1942, the dredges produced 1.3 million ounces (36,850 kg) of gold and 600,000 ounces (17,000 kg) of silver.

Throughout the 1930s, New Guinea led the world in commercial aviation. Its planes flew more than half as much freight as those in the US, Canada, Germany, France and the UK combined. In no year did any other country's planes carry more.

The three items bequeathed to the Mitchell Library are all 'firsts'. Levien was a proud man and doubtless regarded them as historically important. It's likely that, before his sudden death, he talked to his wife about their significance and that her donation was, in effect, carrying out his intentions. Whatever the reason, they remain symbols of a remarkable man, whose vision and persistence transformed New Guinea between the wars.

Historian Michael Waterhouse is the author of *Not a Poor Man's Field: The New Guinea Goldfields to 1942 — An Australian Colonial History* (Halstead Press, 2010).

Levien's gold and model aeroplane are on display in the Amaze Gallery.



FIRST OUNCE OF GOLD FROM THE BULOLO MINE, C. 1923, SAFE / R 228



COLLECTION CARE

A recently restored painting recalls a traumatic event in the early years of the New South Wales colony.

A painting of Edward Riou by popular portraitist Daniel Gardner shows the young midshipman looking serious, and perhaps a little uncertain, on the brink of the first great adventure of his life. When the 16-year-old sat for this portrait in 1776, he was about to sail on James Cook's third and final Pacific voyage of discovery. In 1779 he witnessed Cook's death in Hawaii.

Ten years later, Riou had command of his own ship, the *Guardian*. En route to save the starving colony in New South Wales, in December 1789 the ship struck an iceberg in the open ocean and began to sink. Riou gave permission to abandon ship but chose to remain on board himself, expecting to perish with the *Guardian*.

Those who stayed with Riou survived by pumping the badly holed ship for six perilous weeks until they were finally towed to Cape Town by a passing vessel. Only one of the four open boats launched from the *Guardian* survived, also rescued by another ship. The survivors returned to England, taking news of the loss of the *Guardian* and all hands. Months later, when news of Riou's survival reached England, it took the country by storm.

Court-martialled for the loss of his ship, honourably acquitted and publicly thanked, he was promoted to Commander and Post Captain. During his ordeal, Riou painstakingly maintained his daily log, recording every harrowing detail. His logbook is also part of the Library's collection.

The loss of the *Guardian*, and all the livestock and supplies it carried, was one of the most traumatic events to befall the early colony. The fact that the ship was fitted out at vast expense adds credence to the idea that the settlement at Sydney Cove was not just a convict dumping ground but a strategic manoeuvre.

In 1801, Riou fought alongside Admiral Horatio Nelson in the Battle of Copenhagen, in which Nelson famously ignored the ceasefire and retreat order from his commanding officer's ship by, the legend goes, raising the telescope to his blind eye and declaring he could not see it. Riou, on his own ship, followed orders and died in battle after being struck by an enemy cannonball. Described by Nelson as 'the gallant and good Riou', and memorialised in a monument to



his bravery in London's St Paul's Cathedral, he is now almost forgotten.

Gardner's is the only known portrait of Riou as a youth. It was purchased by the Library in 2011 in its original oval, carved timber frame, which had been coated with brass paint at an unknown date. A specialist artworks conservator has carefully removed the layers of paint to reveal the original burnished and matte gold leaf finish underneath.

The portrait has been cleaned with cotton swabs using a solution of acetone and xylene to remove the old, heavily discoloured varnish layer, and decades of dirt and grime. The conservation treatment has revealed Gardner's ability to capture the excitement, and also the disquiet, of youth about to step into a life of danger and adventure.

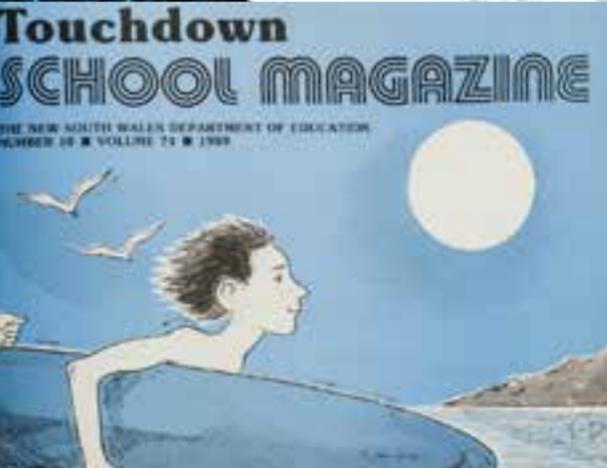
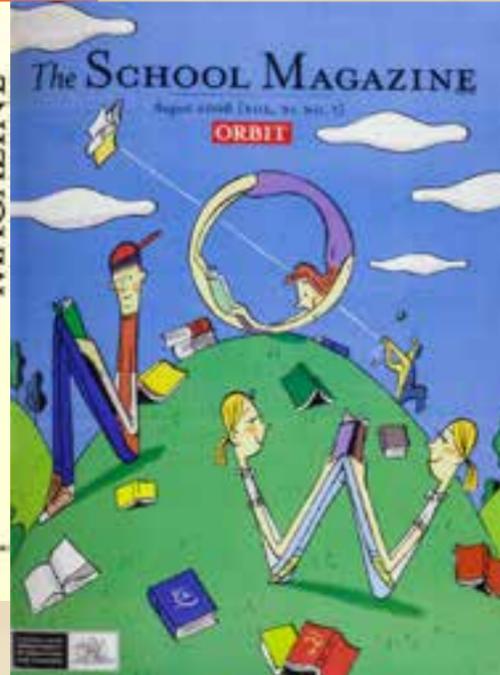
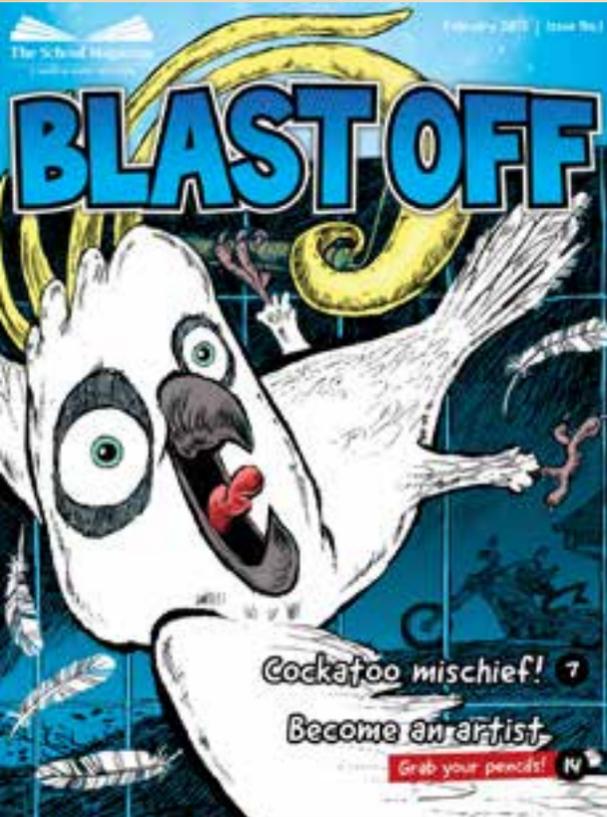
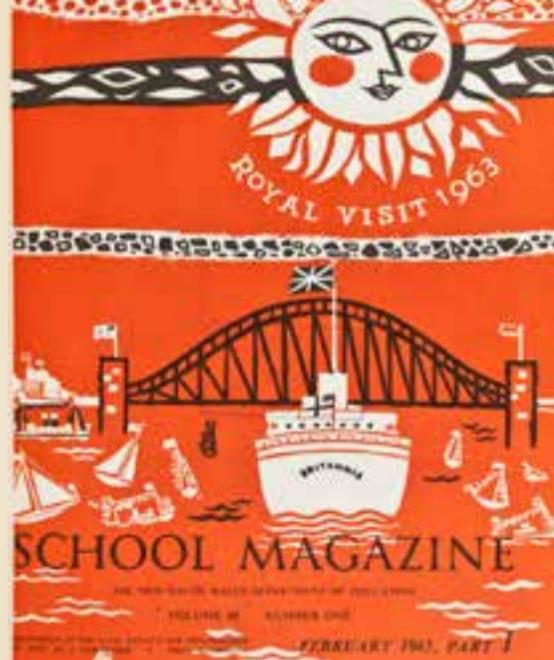
Louise Anemaat, Manager, Collection Care

Gardner's portrait of Edward Riou is on display in the Amaze Gallery.

PORTRAIT OF MIDSHIPMAN EDWARD RIOU, 1776, DANIEL GARDNER, ML 1263
OPPOSITE: SENIOR ART CONSERVATOR BARBARA (BASIA) DABROWA TREATS THE PORTRAIT'S FRAME, PHOTO BY JOY LAI

Portrait of a young

MIDSHIPMAN



ONE HUNDRED YEARS

A world of WORDS

* WORDS Alan Edwards

The School Magazine celebrates its centenary in 2016.

In 1916, with Australian troops bogged down in the quagmire that Western Europe had become, the final touches were being put to Sydney's new Taronga Zoo, which would open in October that year. Across the harbour, the Royal Botanic Garden was preparing for the centenary of its 1816 opening. And in the offices of the NSW Department of Education, plans were quietly afoot to launch *The School Magazine*, a literary publication for boys and girls to be distributed free every month to students across the state.

The School Magazine's precursor was the *Commonwealth School Paper*, which had been produced from 1904 to 1915 and was edited by Stephen Smith for its last seven years. Smith became the first Editor of *The School Magazine*, filling the role from 1916 to 1922, and went on to become Director of the Department itself for seven years. He was succeeded as Editor by the formidable Doris Chadwick, who held the reins for 37 years. *The School Magazine* was published 10 times a year, at three reading levels and, like the *Commonwealth School Paper*, was not bound by specific departmental editorial policy. The magazines were designed not for drill, but for the broadening of the mind.

Just 15 years before the first issue of *The School Magazine*, the six separate British colonies had united to form the Commonwealth of Australia. Literature was then predominantly British (reflecting the curriculum) – poetry, for example, consisted largely of Coleridge, Tennyson, Keats, Blake and Shakespeare. By 1916, the primary syllabus for first class listed only two Australian poets out of 23

– Ethel Turner and Henry Kendall. For the sixth class selection, AB Paterson rated one poem out of 31.

All of this was changing, however. Biases were altering; self-awareness was growing. People were increasingly identifying as Australian (even if Britain continued to be widely viewed as the mother country). This shift was initially apparent in a recognition of things that were specifically Australian – our flora, our fauna, the Australian landscape – but also came to be reflected in personal characteristics and values that were seen as intrinsically Australian.

Hard work was portrayed as a positive activity, and a sense of optimism was a central theme of *The School Magazine*. Social respectability, presented through the family, and a life of usefulness were recurring themes, as was patriotism, even as this took on more varied forms. An authentically Australian nationalism was becoming a reality. 'It is Wattle Day today,' the magazine announced in July 1992:

We must wear a spray to show we are real Australians ... It is our own country and wattle is just our national flower. I am sure that it is more beautiful than the rose or shamrock because it is ours.

By 1939, discussion of the Commonwealth acknowledged its multicultural nature: 'In this Empire are people of all races and all colours – black, white, brown, yellow and red.' But the notion of Empire was coming less to represent Britain's glory than to place Australia as a free and equal member among nations that had inherited British culture.



Art became a more significant component of *The School Magazine* from the late 1950s, perhaps because Noreen Shelley, the Editor from 1959 to 1970, had studied at art school. In the 1980s, the magazine replaced the somewhat prosaically named levels of *Part 1*, *Part 2*, *Part 3* and *Part 4* with *Countdown*, *Blast Off*, *Orbit* and *Touchdown* (aimed at students in Years 3, 4, 5 and 6). Also in this decade — in 1985 — the magazine moved from a black-and-white production to a two-colour publication. Colour covers were added some years after this and then in 1999 *The School Magazine* graduated to become a full-colour magazine.

The School Magazine has not only reflected the changing attitudes and demographics of our nation, but has often itself been a force for change. In the 1960s, the Health Department announced that testing had shown that bright yellow raincoats were the best cover for visibility. The magazine ran a special story about a boy and his yellow raincoat.

The story was reprinted over the following years and yellow raincoats became ubiquitous in and around our schools during grey and rainy weather.

The School Magazine continues to have a special place in the lives of countless current and former readers, and next year its centenary will be marked by a number of special events. Central to these will be a large commemoration at Sydney's Royal Botanic Garden in August. This event will be attended by hundreds of students and broadcast to thousands

more around the state. Celebrated writers and luminaries will be present and a special centenary anthology will be officially launched.

The School Magazine offers a lens through which to chart the evolution of our Australian identity, of how we see ourselves and our place in the world and the traits that we would like to see displayed by the next generation. The motto of *The School Magazine* is 'A world of words', and its desire to instil a love of reading in generations of young readers has never shifted. Political parties have come and gone from power, but all sides of politics have recognised the invaluable place that *The School Magazine* holds in our cultural heritage. It has been a quiet refuge where children can enter new worlds and experience lives that can be very different to their own. Whether in a corner of the classroom with a friend, or alone under the bedcovers with a torch, *The School Magazine* continues to offer a constant source of stories, plays, poems, articles and activities to engage and delight.

Alan Edwards is the Editor of *The School Magazine*.



SUMERIAN TABLET

Dating from about 2000 BCE, this tablet was recovered from the foundations of Sin-kašid's palace at Uruk, in present-day Iraq. It was donated to the Library in 1940 by Mr J Yared, who had migrated from Syria and lived in Maryborough, Queensland. Initially thought to be a replica, it was later identified as genuine.

The Sumerian cuneiform inscription records the king's name, titles and epithets, stating that he built a royal palace. These tablets were placed in every fourth course of bricks during construction, ensuring that Sin-kašid's name and deeds would be admired by any successors who renovated the mud-brick palace.

Information courtesy of LR Siddall

The Sumerian tablet is currently on display in Amaze: The Michael Crouch Gallery. See our Curio app to find out more.

CLAY TABLET WITH SUMERIAN CUNEIFORM INSCRIPTION, C. 2000 BCE, RB/L0012/C

Up close and PERSONAL

* WORDS Sarah Morley

Robert Hooke's groundbreaking *Micrographia* is a significant acquisition for the Library's rare books collection.

Robert Hooke was one of the great experimental scientists of the seventeenth century. A contemporary of Sir Isaac Newton and Robert Boyle, he was responsible for discovering the law of elasticity, which became known as Hooke's Law.

He was among the earliest fellows of the Royal Society of London, which was formed in 1660. This enterprising group of natural philosophers and physicians emerged during the Enlightenment, a period characterised by revolutionary advancements in science. Hooke became the society's Curator of Experiments, performing new experiments at its weekly meetings.

In 1665 he produced *Micrographia*, a volume of microscopic views of natural history objects. It was one of the first major publications for the fledgling society and became the first scientific bestseller. The Library purchased a first edition of *Micrographia* this year.

The acquisition strengthens our collection of first editions of influential scientific works, which includes Galileo's *Dialogo ... sopra i due massimi sistemi del mondo Tolemaico* and Newton's *Philosophiae naturalis principia mathematica*. We also hold a copy of John Evelyn's *Sylva* or *A discourse of forest-trees, and the propagation of timber in His Majesties dominions*, the first book published by the Royal Society in 1664.

Micrographia is known for its spectacular copperplate engravings. The foldout plates of insects, in particular, demonstrate the power of the microscope. Most of the book's meticulous



illustrations were engraved from Hooke's drawings, with some probably by Sir Christopher Wren. Hooke and Wren were two of the Royal Society's most prominent scientists, with Wren also an acclaimed architect.

Robert Hooke was the first scientist to use the biological term 'cell'. Describing a thin slice of cork, he wrote in Observation XVIII of *Micrographia*:

I could exceedingly plainly perceive it to be all perforated and porous, much like a Honey-comb, but that the pores of it were not regular ... these pores, or cells ... were indeed the first microscopical pores I ever saw, and perhaps, that were ever seen, for I had not met with any Writer or Person, that had made any mention of them before this ...

Sarah Morley, Curator, Research & Discovery



'OBSERV. LIV. OF A LOUSE', ROBERT HOOKE, FROM *MICROGRAPHIA*, LONDON: ROYAL SOCIETY, 1665

Surfing LEGEND

* WORDS Sarah Morley

The first book on surfing, Tom Blake's *Hawaiian Surfboard*, has joined the Library's collection.

The earliest known written account of surfing can be found in Joseph Banks' *Endeavour Journal*, held by the Library, which was written during his time in Tahiti in May 1769:

... their chief amusement was carried on by the stern of an old canoe ... they swam out as far as the outermost breach, then one or two would get into it and opposing the blunt end to the breaking wave were hurried in with incredible swiftness ... We stood admiring this very wonderful scene for full half an hour, in which time no one of the actors attempted to come ashore but all seemed most highly entertained with their strange diversion.

A decade later Captain James Cook and Lieutenant James King described surfing in Tahiti and Hawaii on Cook's third voyage. But surfboard riding didn't take off in Australia until Hawaiian surfer Duke Kahanamoku held a surfing exhibition at Sydney's Freshwater Beach on 23 December 1914.

Kahanamoku provided the introduction for Tom Blake's 1935 book *Hawaiian Surfboard*. He had inspired the author to learn to surf in California in 1921 and they became firm friends. The Library recently acquired a first edition of the book, which is considered a definitive text on surfing and was the first book devoted to the sport.

American inventor and writer Tom Blake was a surfing icon, having invented the hollow surfboard and pioneered surf photography. In the year he wrote *Hawaiian Surfboard*, he also invented the fixed fin, attached to the bottom of the board to improve manoeuvrability and stability. Blake's innovative designs were enthusiastically embraced in Australia.



With Tom Blake's invaluable contributions to this popular Australian pastime, and Duke Kahanamoku's substantial influence on surf culture in Australia, *Hawaiian Surfboard* is a welcome addition to the Library's collection.

Sarah Morley, Curator, Research & Discovery

DUKE KAHANAMOKU (ABOVE LEFT) AND WOODCUT DETAIL (OPPOSITE) FROM *HAWAIIAN SURFBOARD*, TOM BLAKE, HONOLULU, HAWAII: PARADISE OF THE PACIFIC PRESS, 1935



H. 13, Chap. 2, 1913



When Major William Alan Audsley's field battery came under heavy German shellfire on Tuesday 16 April 1918, he was forced to move the unit during the night. At daybreak, he test-fired his guns before turning in, 'feeling more like a well roasted fowl than anything else'. Thursday was 'more or less quiet', and it 'rained like the dickens' on Friday and Saturday. Then, he records:

On Sunday morning (21 April) we saw one of the prettiest air scraps I have seen for some time. One of the Bosch machines painted red got the better of one of ours and chased him down very low over our positions, some of our machine gunners got to work on him and got him, he dropped about 300 yards away from us and I went up and had a look at him. He turned out to be the famous Baron Von Richthofen with a total of about 80 downed allied planes to his credit. No doubt you will have read about this Hun our terror, anyway he has fought his last scrap and our machine gunners got him, two bullets through the chest and one under the chin. I sent Meg a bit of silk off his plane as a souvenir.

Major Audsley's account corroborates those of other Australian gunners, but for many years their evidence was hotly contested. This is not surprising, given the Red Baron's notoriety and the complexity of his last engagement, which included a frantic dogfight between multiple Allied and German aircraft. It is likely his heart was pierced by a single bullet, which entered low on his right ribcage and exited high on the left of his chest. Though mortally wounded, von Richthofen managed a controlled landing before expiring in the cockpit.

But who fired the fatal shot? Was it a Canadian pilot or did the bullet come from the ground?

Audsley's elevated position on the slopes of the Somme River valley provided an excellent vantage point to see von Richthofen's last battle. Lured by a rookie pilot flying straight and low out of the fray, the Baron made a critical error known as 'target fixation', and strayed too near enemy lines. Forensic analysis has since settled the question: an Australian anti-aircraft machine gunner 'got him' as he broke chase and veered toward safety.

Perhaps the war's best-known fatality, the event rapidly descended into the macabre. Troops ran to the wreck, stripped it to the frame, and pillaged personal effects from the corpse. On Monday 22 April, at a funeral service led by a Protestant padre with an



Australian honour guard, von Richthofen was buried in Bertangles cemetery under ceremonial gun salute. He was 25 years old. Wreathes bedecked in German colours read, 'To Our Gallant and Worthy Foe'.

This was a remarkable display of chivalry, considering von Richthofen's last scrap included his 79th and 80th Allied kills. The sentiment was not shared by locals who desecrated his grave by night. A superstar of his day, the Red Baron's demise was instant world news, throwing Germany into deep mourning. The legend von Richthofen courted in life attended him in death and beyond. His remains were exhumed in 1925 and returned to Berlin for a massive public funeral.

Major Audsley, DSO, survived the Western Front and went on to represent the AIF rowing eights. He won the Royal Henley Peace Regatta in April 1919, and earned an audience with the King. His letters home, roughly scrawled most Sundays, were carefully transcribed by his father into notebooks after the war and donated to the Library by his grandson in 2015.

Colin Warner, Collection Access & Description

'GOT HIM'

* WORDS Colin Warner

A first-hand account of the demise of Captain Baron Manfred von Richthofen, the 'Red Baron', appears in a collection of First World War letters.

ABOVE LEFT: THE 'BARON', FROM *VON RICHTHOFEN AND THE FLYING CIRCUS*, 1958
ABOVE RIGHT: MAJOR WILLIAM ALAN AUDSLEY, MLMSS 9675
OPPOSITE: BARON VON RICHTHOFEN BURIED WITH FULL MILITARY HONOURS BY AUSTRALIAN FLYING CORPS, BERTANGLES CEMETERY, FRANCE, 22 APRIL 1918, HUDSON FYSH ALBUMS, PXA 1063

CELEBRATING

literature and history

We congratulate the winners and short-listed authors for the 2015 NSW Premier's Literary Awards and History Awards. These awards recognise our leading writers and promote an appreciation of literature and history.



**NSW PREMIER'S LITERARY AWARDS
PRESENTED 18 MAY 2015**

SPECIAL AWARD
David Williamson AO

BOOK OF THE YEAR
The Bush, Don Watson
(Penguin Books Australia)

**CHRISTINA STEAD PRIZE
FOR FICTION**
WINNER:

The Snow Kimono
Mark Henshaw
(Text Publishing)

SHORTLISTED:
Only the Animals
Ceridwen Dovey
(Penguin Books Australia)

In Certain Circles
Elizabeth Harrower
(Text Publishing)
Golden Boys, Sonya Hartnett
(Penguin Books Australia)

The Golden Age, Joan London
(Random House Australia)

A Million Windows
Gerald Murnane
(Giramondo Publishing)

**UTS GLENDA ADAMS
AWARD FOR
NEW WRITING**
WINNER:

An Elegant Young Man
Luke Carman
(Giramondo Publishing)

SHORTLISTED:
The Tribe, Michael
Mohammed Ahmad
(Giramondo Publishing)

Foreign Soil, Maxine Beneba
Clarke (Hachette Australia)

The Strays, Emily Bitto
(Affirm Press)

Here Come the Dogs
Omar Musa
(Penguin Books Australia)

Heat and Light
Ellen van Neerven
(University of Queensland
Press)

**DOUGLAS STEWART
PRIZE FOR
NON-FICTION**
WINNER:

*The Bush: Travels in the Heart
of Australia*, Don Watson
(Penguin Books Australia)

SHORTLISTED:
*The Europeans in Australia,
Volume 3: Nation*
Alan Atkinson
(NewSouth Books)

*Citizen Emperor: Napoleon in
Power 1799–1815*, Philip Dwyer
(Bloomsbury)

This House of Grief
Helen Garner (Text Publishing)

The Reef: A Passionate History
Iain McCalman
(Penguin Books Australia)

In My Mother's Hands
Biff Ward (Allen & Unwin)

**KENNETH SLESSOR
PRIZE FOR POETRY**
WINNER:

Earth Hour, David Malouf
(University of Queensland
Press)

SHORTLISTED:
A Vicious Example
Michael Aiken (Grand Parade)

Devadatta's Poems
Judith Beveridge
(Giramondo Publishing)

Kin, Anne Elvey
(Five Islands Press)

Wild, Libby Hart
(Pitt Street Poetry)

Unbelievers, or The Moor
John Mateer
(Giramondo Publishing)

**PATRICIA WRIGHTSON
PRIZE FOR CHILDREN'S
LITERATURE**
JOINT WINNERS:

Crossing, Catherine Norton
(Omnibus/Scholastic
Australia)

Figgy in the World
Tamsin Janu (Omnibus/
Scholastic Australia)

SHORTLISTED:
The First Voyage, Allan Baillie
(Puffin Books)

Rivertime, Trace Balla
(Allen & Unwin)

The Duck and the Darklings
Glenda Millard & Stephen
Michael King (Allen & Unwin)

*The Adventures of Sir Roderick
the Not-very Brave*
James O'Loughlin
(Pan Macmillan Australia)

**ETHEL TURNER PRIZE
FOR YOUNG PEOPLE'S
LITERATURE**
WINNER:

The Cracks in the Kingdom
Jaclyn Moriarty
(Pan Macmillan Australia)

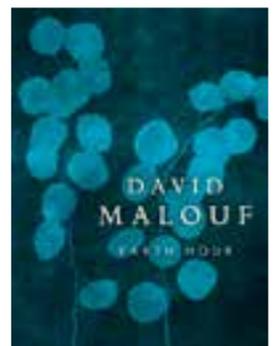
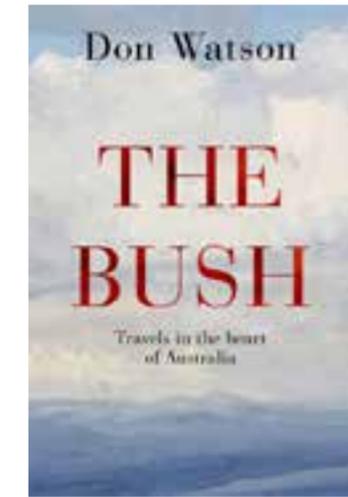
SHORTLISTED:
The Book of Days, KA Barker
(Pan Macmillan Australian)

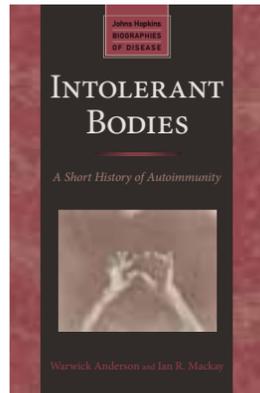
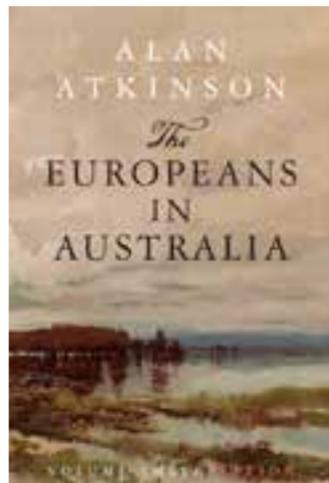
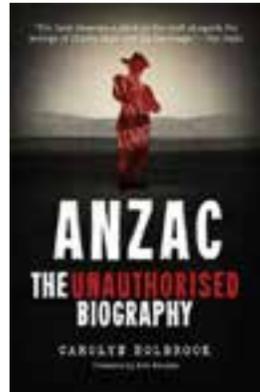
The Road to Gundagai
Jackie French
(HarperCollins Publishers)

Are You Seeing Me?
Darren Groth
(Random House Australia)

Razorhurst
Justine Larbalestier
(Allen & Unwin)

Cracked, Clare Strahan
(Allen & Unwin)





ABOVE: THE BABADOOK

BETTY ROLAND PRIZE FOR SCRIPTWRITING

WINNER:

The Babadook, Jennifer Kent (Causeway Films)

SHORTLISTED:

The Code Episode 1, Shelley Birse (Playmaker Media)

Upper Middle Bogan Season 1, Episode 8: The Nationals

Robyn Butler & Wayne Hope (Gristmill)

Fell, Natasha Pincus (Felix Media)

Please Like Me Season 2, Episode 7: Scroggin

Josh Thomas (Pigeon Fancier Productions and John & Josh International)

Once My Mother

Sophia Turkiewicz (Change Focus Media)

NICK ENRIGHT PRIZE FOR PLAYWRITING

WINNER:

Black Diggers, Tom Wright (Queensland Theatre Company)

SHORTLISTED:

Brothers Wreck, Jada Alberts (Belvoir/Currency Press)

The Sublime, Brendan Cowell (Melbourne Theatre Company)

Jasper Jones, Kate Mulvany (adapted from a novel by Craig Silvey) (Barking Gecko Theatre Company)

The Trouble with Harry Lachlan Philpott (TheatreofplucK Belfast/MKA New Writing Theatre)

Kryptonite, Sue Smith (The Sydney Theatre Company)

2015 MULTICULTURAL NSW AWARD

WINNER:

Black and Proud: The Story of an AFL Photo

Matthew Klugman & Gary Osmond (NewSouth Books)

SHORTLISTED:

Jump for Jordan, Donna Abela (Griffin Theatre Company)

Refugees: Why Seeking Asylum is Legal and Australia's Policies are Not, Jane McAdam and Fiona Chong (UNSW Press)

I, Migrant: A Comedian's Journey from Karachi to the Outback, Sami Shah (Allen & Unwin)

The Tainted Trial of Farah Jama, Julie Szego (Wild Dingo Press)

Once My Mother Sophia Turkiewicz (Change Focus Media)

NSW PREMIER'S PRIZE FOR TRANSLATION

WINNER: Brian Nelson

SHORTLISTED:

James Mark
Quentin Davies
Meredith McKinney
Royall Tyler

MULTICULTURAL NSW EARLY CAREER TRANSLATOR PRIZE

WINNER:

Lilit Zekulin Thwaites

SHORTLISTED:

Ouyang Yu

NSW PREMIER'S HISTORY AWARDS PRESENTED 4 SEPTEMBER 2015

AUSTRALIAN HISTORY PRIZE

WINNER:

The Europeans in Australia, Volume 3: Nation

Alan Atkinson (NewSouth Books)

SHORTLISTED:

The Bush: Travels in the Heart of Australia, Don Watson (Penguin Books Australia)

Where Song Began: Australia's Birds and How They Changed the World, Tim Low (Penguin Books Australia)

AUSTRALIAN FIRST WORLD WAR HISTORY PRIZE

JOINT WINNERS:

Anzac, the Unauthorised Biography, Carolyn Holbrook (NewSouth Books)

The Lost Legions of Fromelles Peter Barton (Allen & Unwin)

SHORTLISTED:

Homefront Hostilities: The First World War and Domestic Violence, Elizabeth Nelson (Australian Scholarly Publishing)

GENERAL HISTORY PRIZE

WINNER:

Intolerant Bodies: A Short History of Autoimmunity Warwick Anderson & Ian R Mackay (Johns Hopkins University Press)

SHORTLISTED:

Crisis of the Wasteful Nation: Empire and Conservation in Theodore Roosevelt's America, Ian Tyrrell (University of Chicago Press)

Wild Man from Borneo:

A Cultural History of the Orangutan, Robert Cribb, Helen Gilbert & Helen Tiffin (University of Hawai'i Press)

NSW COMMUNITY AND REGIONAL HISTORY PRIZE

WINNER:

The Luck of the Irish Babette Smith (Allen & Unwin)

SHORTLISTED:

Leisure Space: The Transformation of Sydney 1945-1970, edited by Judith O'Callaghan and Paul Hogben (NewSouth Publishing)

The Broken Promise of Agricultural Progress Cameron Muir (Routledge-Earthscan)

YOUNG PEOPLE'S HISTORY PRIZE

WINNER:

My Gallipoli, Ruth Starke & Robert Hannaford (Working Title Press)

SHORTLISTED:

A-Z of Convicts in Van Diemen's Land Simon Barnard (Text Publishing)

Lennie the Legend: Solo to Sydney by Pony Stephanie Owen Reeder (NLA Publishing)

MULTIMEDIA HISTORY PRIZE

WINNER:

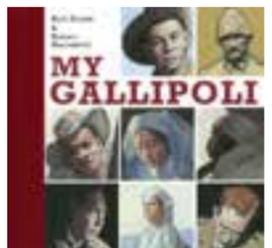
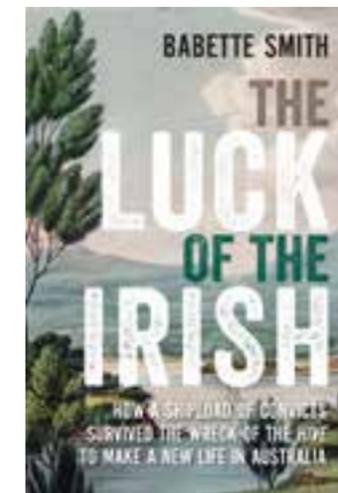
Brilliant Creatures Dan Goldberg and Margie Bryant (Mint Pictures & Serendipity Productions)

SHORTLISTED:

A History of Forgetting: From Shellshock to PTSD

Lorena Allam and Timothy Nicastrì (ABC Radio National)

The Dalfram Dispute 1938: Pig Iron Bob, Sandra Pires (Why Documentaries)



ABOVE: HOWARD JACOBSON AND GERMAINE GREER IN BRILLIANT CREATURES



building a strong Foundation

Shakespeare celebrations 2016

In 2016 we mark the 400th anniversary of the death of William Shakespeare and celebrate the far-reaching, enduring legacy of his works. A global program of events, performances and activities will run through the year, including an exhibition at the British Library and a touring display organised by the Folger Shakespeare Library in Washington, which will see the First Folio visit every state in America. For the State Library of NSW, this milestone has particular significance because of our rich collection of Shakespeare material and the important heritage of our Shakespeare Room.

In 1912 the Shakespeare Society of NSW, a passionate group of advocates, began planning a fitting tribute to mark the tercentenary, in April 1916, of Shakespeare's death. To raise money for a memorial library, they held a magnificent costume ball at Sydney Town Hall on 22 May 1913. The event was described in the *Sydney Morning Herald* the next day as 'the most comprehensive tribute ever given to Shakespeare'. In April of the following year, a Shakespeare festival was staged at the Town Hall to continue fundraising efforts. It featured a pageant of Shakespearian characters, fete stalls, recreations of Anne Hathaway's cottage and the Globe Theatre, and a game of living chess.

Despite these efforts and support from donors, including famed Shakespearian actress Dame Ellen Terry, the fundraising target was not reached. With the outbreak of the First World War, the anniversary went largely unobserved and it would take until 1942 for the Shakespeare Tercentenary Memorial Library (now known as the Shakespeare Room) to be completed, following the transfer of the Tercentenary Fund to the Library in 1923.

Inspired by the Tudor style of Cardinal Thomas Wolsey's closet at Hampton Court, the exquisitely embellished plaster ceiling and frieze features

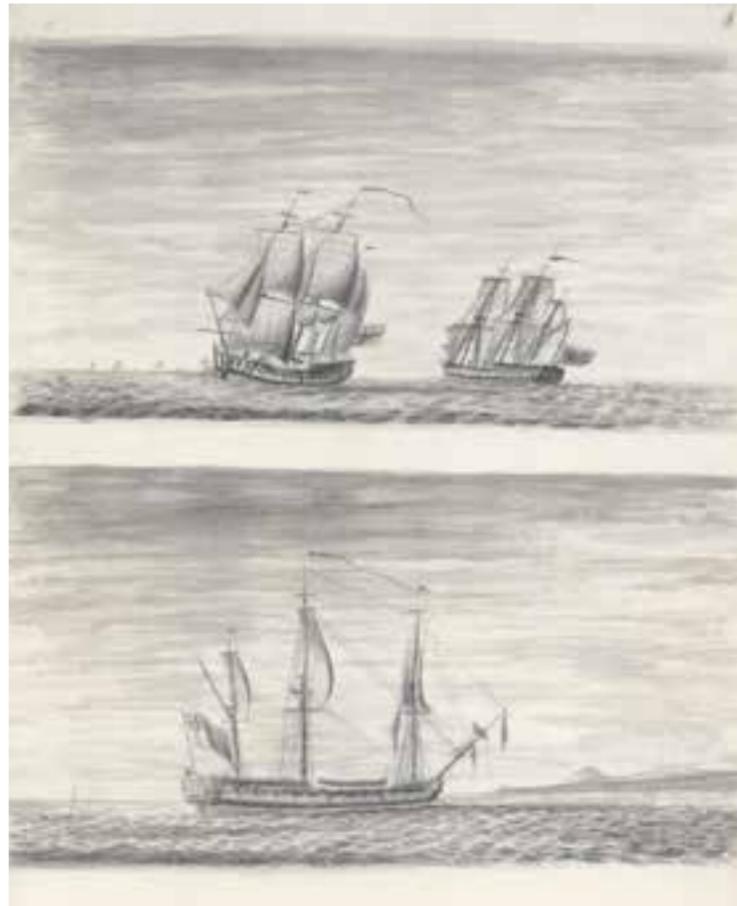
Prince of Wales feathers, Tudor roses, mermen and mermaids, dolphins, vases and fleurs-de-lis. Tasmanian blackwood panels, treated to resemble English oak, line the walls. Created by Charles Sherline, the woodwork features a linen fold motif, a popular Tudor style thought to have originated in Flanders in the 1300s where it was used to embellish linen chests. Adorning the north wall of the room is a dazzling series of stained glass windows by leading Sydney designer Arthur Benfield, depicting the seven stages of man from Act II, Scene VII of *As You Like It*. The electric chandelier illuminating the room was donated by Sir William Dixon, one of the Library's great benefactors.

The Shakespeare Room has played host to renowned Shakespearian actors Sir Laurence Olivier and Vivien Leigh, who visited in 1948 to view the Library's edition of the First Folio, published in 1623. The only edition in Australia, this 900-page publication was donated to the Library in 1885 by English philanthropist Sir Richard Tangye, together with an elaborately carved oak casket to hold it. Other highlights of our Shakespeare collection include editions of the second, third and fourth folios, making the Library the only institution in the country to have copies of all four.

To this day the Shakespeare Room is a favourite with visitors to the Library. It is also an essential feature of our Learning Services program, transporting 10,000 students and teachers each year to Tudor England.

Now, as we look toward the Shakespeare quadricentenary in April 2016, the Foundation will support the Library in its celebrations.

Carteret's *Swallow* journal now online as part of Voyages of Discovery



DOLPHIN AND SWALLOW (TOP), FROM SAMUEL WALLIS SKETCHBOOK, JUNE 1767, SAFE 1 / 98

OPPOSITE LEFT: LOGBOOK OF THE SWALLOW FROM 22 AUGUST 1767 TO 4 JUNE 1768, PHILIP CARTERET, DLMS 188

OPPOSITE RIGHT: MAP SHOWING THE JOURNEYS OF CARTERET, COOK AND WALLIS, Z/M2 910/1770/1

Over the past 10 years, the Bruce & Joy Reid Foundation has proudly supported the online digital collection *Voyages of Discovery*. The State Library Foundation wishes to acknowledge the Reids' extraordinary generosity.

Through this partnership, original manuscripts relating to the exploration of the Pacific have been digitised and added to the Library's catalogue. Recently digitised and soon to be available as an online story are logbooks and journals from the second voyage of eighteenth-century British naval officer Philip Carteret (1733–1796).

Carteret belonged to a succession of British navigators including John Byron, Samuel Wallis and James Cook. He made two circumnavigations of the globe in the 1760s.

The journals in the Library's collection tell of Carteret's difficult journey to the Pacific aboard the *Swallow*. They give a detailed picture of exploration in the area, and offer an alternate view to accounts by Captain Wallis who led the expedition on HMS *Dolphin*.

At this time, explorers from Spain and France were sailing south of the equator, looking for clues to the location and extent of the legendary Terra Australis Incognita. As each nation was eager to claim newly discovered lands as part of their empire, navigators were often reluctant to record their discoveries, or map them correctly.

Adding a further level of secrecy, sailors recruited for these voyages were sometimes misinformed about their planned destination. This was the case for Philip Carteret, who was told by Wallis that they were bound for the Falkland Islands when the intended journey was to circumnavigate the globe through the Straits of Magellan.

Carteret's journey was a story of hardship and determination. The *Swallow* was 'an old vessel, about 30 years and one of the worst of her kind'.

Wallis and Carteret entered the Straits of Magellan on 17 December 1766 and began a passage of four months navigating the bays and smaller inlets, unfortunately losing sight of each other just before they entered the Pacific.



The log of the *Swallow* and letters written by Carteret make the case that Wallis deliberately left the slower vessel behind 'for the ship was so dull a sailer'. It has been claimed that Wallis was wary of Carteret's success and regarded him as a threat.

After many weeks at sea without sighting land, Carteret promised his crew 'a reward of a bottle of Brandy, for whoever should first discover land'. He sailed on a more southerly course than any previous mariner and on 2 July 1767 discovered Pitcairn Island.

The honour of naming this rocky outcrop fell on 15-year-old midshipman Robert Pitcairn, who was first to sight the island that now bears his family name. 'It is so high that we saw it at a distance of more than fifteen leagues', wrote Carteret in his journal, 'and it having been discovered by a young gentleman, son to Major Pitcairn of the marines, we called it PITCAIRN'S ISLAND'. The high surf, 'which at this season broke upon it with great violence', prevented the expedition from landing. Pitcairn proved difficult for others to find because Carteret incorrectly charted the island.

As part of this online collection 25 rare hand-coloured manuscript charts of the Straits of Magellan prepared by Carteret have been digitised. These charts are part of the collection donated by Sir William Dixson in 1952.

Dr Bruce Reid AM, KNO

The late Dr Bruce Reid AM, KNO was one of Australia's most successful businessmen and a generous philanthropist who became a member of the Order of Australia in 1999 for his contribution to business and the community. He had also been honoured in Sweden as a Knight Commander of the Royal Order of the Polar Star, the highest honour bestowed on a foreigner.

Dr Reid supported a wide range of educational, art and humanitarian causes, and was a life benefactor of the State Library Foundation. He also held a great passion for antique books, Persian carpets, history and South Pacific exploration and astronomy.

His love of astronomy inspired him to present the Library with the Corsali papers, which include the earliest-known diagram of the Southern Cross from 1516. The Bruce & Joy Reid Foundation also funded the Southern Cross sculpture by Jon Hawley in the Mitchell Library vestibule.

Voyages of Discovery, supported by the Bruce and Joy Reid Foundation, is one of the Library's most popular digital collections and an important resource for school students and teachers as part of the history component of the national curriculum.

Literary lunch with Geraldine Doogue and Jennifer Byrne

Maybe there'd be more women in positions of power, far more, if women could identify more with acclaimed leaders' stories. I strongly sense that young women need to approve broadly of the senior women around them before they will strive themselves. They need to believe that they'll like themselves if success comes.

— From *The Climb* by Geraldine Doogue

This comment set the stage for a fascinating and thought-provoking conversation between Jennifer Byrne and Geraldine Doogue — author of *The Climb: Conversations with Australian Women in Power* — at the inaugural Literary Lunch for Friends of the Library on Friday 18 September.

Drawing on Geraldine Doogue's conversations with 14 women leaders in fields as wide-ranging as business, politics, religion, education and the armed forces, the discussion centred on what it means to be a woman in power in Australia. Topics canvassed included the notion of ambition, the value of mentors, and female leaders' responses to failure.

The event attracted great interest in our Friends program, with many new members signing up on the day and entering a draw for a *Sleeping Beauty*-inspired high tea for two at the Sofitel Wentworth's Soiree Restaurant. Congratulations to the lucky winner, Ann Walker!

Many thanks to our sponsor, the Sofitel Wentworth Hotel, for supporting this signature event and donating this great prize!



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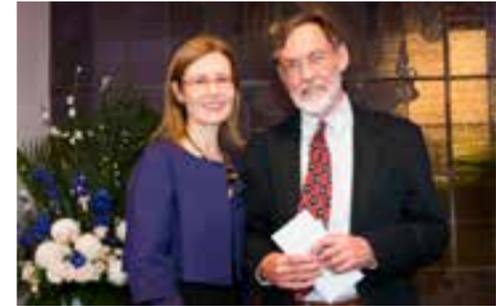
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‘Q&A

Rebe Taylor



PHOTO BY HELEN MORGAN

For the new Coral Thomas Fellow, Dr Rebe Taylor, the excitement is in the telling. Her fellowship focuses on the Wedge Collection of Aboriginal artefacts at the Saffron Walden Museum in the UK.

WHY HISTORY?

My interest in history was sparked by family holidays on a sheep farm at Kangaroo Island, which had ‘the oldest inhabited house in South Australia’. I was told that a man who once lived there killed seals and wore their skins, and that the Aboriginal women he lived with – said to have been ‘stolen’ from the mainland – cured the skins with their teeth. This story became the basis of my Honours research at the University of Melbourne, and over 10 years later I wrote the book *Unearthed: The Aboriginal Tasmanians of Kangaroo Island* (Wakefield Press, 2002, 2008).

WHAT’S THE BEST PART OF YOUR WORK?

Writing. (But I had to think carefully before answering.) There’s a great deal of excitement in the discovery; going into archives, museums, libraries,

meeting people, travelling and piecing together the ideas and events. But that excitement is often brief. Sitting down to the task of crafting a story or argument is far more laborious, but it’s also deeply satisfying.

WHAT’S THE GREATEST CHALLENGE?

The history I read and write about can sometimes make me so sad I find myself frowning, sighing, shedding a tear. Or shouting.

HOW DO YOU APPROACH WRITING?

I love storytelling, often about one place, one life, one object or collection. I try to be brave with my imagination and creativity, experimenting and changing voices and styles. I have a tendency to be poetic rather than political, and have to work at explaining the wider context.

WHAT DREW YOU TO YOUR FELLOWSHIP PROJECT?

In 2009 I visited the Saffron Walden Museum in Essex, UK, and saw the Wedge Collection, one of the most significant collections of Aboriginal wooden artefacts dating from Australia’s early colonial period. Since then I’ve wanted to tell the collection’s story and connect it to John Helder Wedge’s archival collections at the state libraries of NSW and Victoria, and in the UK. Wedge arrived in Tasmania as Assistant Surveyor in 1824 and facilitated the pastoral settlement in the island’s north, a major cause of the Black War from 1826.

WHAT DO YOU HOPE TO REVEAL?

The Wedge Collection offers a way to frame a history of early settlement and encounters on the frontier. I’m interested in how Wedge came to collect Aboriginal artefacts from NSW and Victoria, and the

museum’s network of colonial contacts. The project will result in a web resource, a public lecture and an article.

WHAT NEXT?

I would like to expand it into a book-length biography of Wedge with more detail on his role in the settlements of Tasmania and Victoria, and on the Saffron Walden Museum and the history of early ethnographic collecting in Australia.

The Coral Thomas Fellowship is supported by Rob and Kyrenia Thomas and family.



WHAT A LIFE



ROCK PHOTOGRAPHY BY TONY MOTT

17 OCTOBER 2015

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