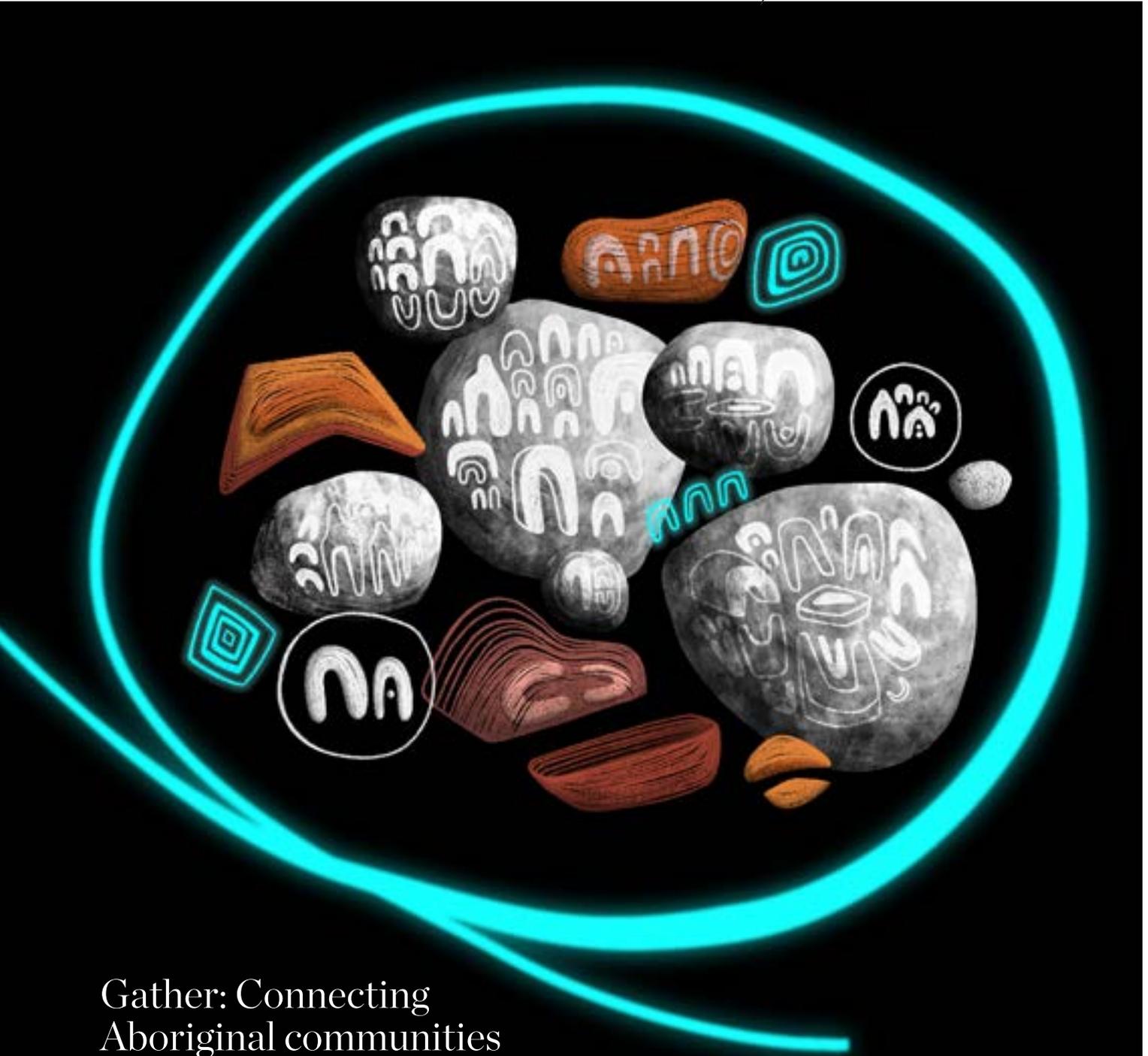


Autumn 2020

SL



STATE LIBRARY®
NEW SOUTH WALES



Gather: Connecting
Aboriginal communities
with collections

Message



In my former existence as a teacher, an ex-pupil – now a friend – showed me a trophy from his year working abroad. It was a small plastic licence that entitled him to drive ‘a track laying vehicle’ on a predetermined course. When driving this machine, you can’t choose where you go – it goes where the tracks take you.

This story was a gift. The idea of being licensed to use known technology to prepare a route to a predetermined destination is a good way to set a moralising tone at the beginning of a new year. After all, much of the way we live is predicated on people being able to prepare routes to known destinations safely and efficiently.

As a way of life, though, it is unadventurous. It is also unwise. A little more than halfway through the worst fire and flood season we can remember, we face the prospect of having to accept that we are probably getting things wrong. Worse still, we seem unable to agree where the tracks should go, or even if tracks should be used at all.

After the attacks on the World Trade Center and Washington in 2001, journalists put the US Secretary of Defense Donald Rumsfeld on the spot, asking him what he knew about the situation. His reply quickly became famous:

There are known knowns: there are things we know we know. We also know there are known unknowns, that is we know there are some things we do not know. But there are also unknown unknowns – the ones we don’t know we don’t know.

Times of great public tension and concern, like today, call for public institutions that can be trusted to provide information, unbiased access to what others have said and thought, and safe places to meet and chart new paths through challenges both known and unknown. Tracked and untracked.

Your Library – which includes our magnificent public library network – is such an institution. It’s arguable that it’s never been more important. Let’s all make the most of it.

DR JOHN VALLANCE FAHA
State Librarian

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Autumn 2020

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Mags King





Photos1440

The upcoming exhibition *Photos1440* features a selection of the best published and unpublished work by *Sydney Morning Herald* photographers in the past year. Open 23 May to 21 June 2020.

Holiday-makers at Currarong in Jervis Bay with huge plumes from the northern flank of the Currowan fire which is heading towards Nowra and Jervis Bay, 31 December 2019, photo by Nick Moir

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New catalogue search

You can help us develop our new catalogue by trying a test version on the Library's website. It was created, in response to feedback from readers, to make it easier and more enjoyable to search the collection. The new catalogue lets you browse by format — books, newspapers, pictures, objects, audio and so on — or limit your search to the almost 2 million digital files in the Library's archive.

collection.sl.nsw.gov.au



Launch into library research

Looking for some help to get your research underway? Our 'Launch into Library Research' program of full-day workshops can get you started. Delve into your family history, find out about the history of your house, explore Sydney's industrial past, and learn how to research using maps and land records. For more information and bookings:

sl.nsw.gov.au/launch-into-library-research

Residence at 16b, Clifford Ave, Manly, 1938, by Arthur Norman Baldwinson



Knitting for wildlife

More than 200 veteran and first-time knitters joined our pop-up knitting sessions in January to make much-needed pouches for wildlife injured in the bushfires. It was an opportunity to trade knitting tips, share stories and support the tireless wildlife rescue services. The Library also ran two successful online auctions, with \$3000 raised for WIRES and \$2000 for the Rural Fire Service.



Holy grail of Australiana

An extraordinarily rare 17th century Spanish document — considered among the most valuable of all printed Australiana — was acquired by the Library in late 2019. 'Fernandez de Quirós' Memorial No. 1, 14 Dec 1607, Madrid', is the first and oldest of 14 known printed Memorials to King Phillip III of Spain seeking royal support for the explorer's next voyage of discovery in the Pacific Ocean. It was purchased from a private collector for \$1 million thanks to the support of the State Library Foundation. 'The Quirós Memorial No. 1 is a very early example of a sponsorship request,' said State Librarian John Vallance, 'and is considered the "holy grail" by many Australian collectors!' It will be on display in our *Mapping the Pacific* exhibition, opening in July.

Pedro Fernandez de Quirós, 1854 engraving, and Memorial No. 1, 1607

NEWS



Interrobang

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

? I'm researching James Norton of Elswick Estate and read that he was interred in the family vault at Strawberry Hills cemetery in 1862. I can't find a reference to this cemetery. Are you able to tell me where it was?

! A *Sydney Morning Herald* article of 2 September 1862 mentions Mr James Norton's burial at the 'Old Burial Ground'. This refers to the large cemetery that was once on the land where Central Station is now. Also known as Devonshire Street cemetery (Strawberry Hills is an adjacent area), its story is told in the Library's current exhibition *Dead Central* and the accompanying podcast series *The Burial Files*.

When the cemetery was cleared in 1901 to make way for Central Station, many of the graves were reinterred. A search of the index of reinterments on the NSW State Archives & Records website shows a listing for James Norton. The book *Sydney Burial Ground 1819-1901*, available in the Library's Family History area, shows that Norton was reinterred in the Norton family vault in the Church of England section of Rookwood Cemetery.

www.sl.nsw.gov.au/ask

audio.sl.nsw.gov.au/podcast/burial-files

Culturally safe libraries

As custodians of a great deal of material relating to Aboriginal and Torres Strait Islander peoples, national and state libraries in Australia are offering cultural competency training to all staff. The training — devised by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and delivered through National and State Libraries Australasia (NSLA) — is part of a nationwide effort to provide culturally safe public spaces and services in libraries for Aboriginal and Torres Strait Islander peoples. It also aims to ensure a supportive workplace for Aboriginal and Torres Strait Islander staff, where they are able to confidently draw strength in their identity, culture and community.

nsla.org.au/our-work/culturally-safe-libraries

Take

5

DRINKING CUPS

Compiled by Maria Savvidis,
Curator, Research & Discovery



Red Cross cup,
c 1950–65

Anodised aluminium serving ware was popular in the 1950s and 60s because it was colourful, rust resistant and unbreakable. A fixture of outdoor life and entertaining, it was often given away as a promotional prize. This red drinking flute, with a Red Cross badge that reads 'For Safety at Work', was made by Stokes Australasia Limited Melbourne.

R 2262



Coronation loving cup,
1953

The 'loving cup' with two handles was traditionally passed around during banquets. More recently it has been produced in limited editions to mark royal coronations and other special occasions. This cup was designed by JT Jones for Crown Staffordshire China Company to celebrate Queen Elizabeth's coronation in 1953.

R 2228/1-2



Queen
Gooseberry's
rum mug, c 1830s

Cora Gooseberry (c 1777–1852) was an Aboriginal woman of the Murro-ore-dial from the Port Jackson area of Sydney. By naming Cora 'Queen Gooseberry' alongside her husband 'King Bungaree', the Macquarie regime hoped to produce Aboriginal 'leaders' to negotiate with and influence. Cora would have used this welded bronze cup, bequeathed to the Library by David Scott Mitchell, to collect her allowance of rum (the term used for any alcohol).

R 252



Christening mug,
1869

Silver christening gifts were traditionally thought to be imbued with healing properties, and conveyed the gift giver's desire for the child's health and prosperity. This cup was given to one of the Library's major benefactors, Sir William Dixson (born 18 April 1870), by his maternal grandfather William Shaw.

DR 29



Waratah cup
& saucer, c 1923

The writer Miles Franklin's guests took turns to be served tea in this Royal Doulton waratah cup and were then invited to write in her autograph book. The cup was designed by Lucie Emilie (Lulu) Shorter, born in Sydney's Burwood in 1887, when she was 25 years old. As the firm didn't pay freelance artists, she received a large Edward Raby vase instead.

SAFE/R 230 (a-b)

The waratah cup, christening mug and rum mug are on display in the Collectors' Gallery.

GATHER

* WORDS Indigenous Engagement team

We have launched a new online space to share and celebrate the vibrancy and beauty of one of the world's oldest cultures.

Connecting Aboriginal communities in New South Wales with the Library's Aboriginal historical and language collections has been a major focus for the Indigenous Engagement team for a number of years.

It has also been a great challenge. How do you make these historical records – written by colonists, missionaries, travellers, policemen and others – accessible in a way that is culturally appropriate, but that also empowers Aboriginal communities to balance these incomplete records with local knowledge.

Our new website *Gather* aims to do this. It will grow and become an open and safe space for Aboriginal communities to connect to their family history, consult language lists and vocabularies, download photographs and, importantly, provide comments and critiques about material that belongs to them.

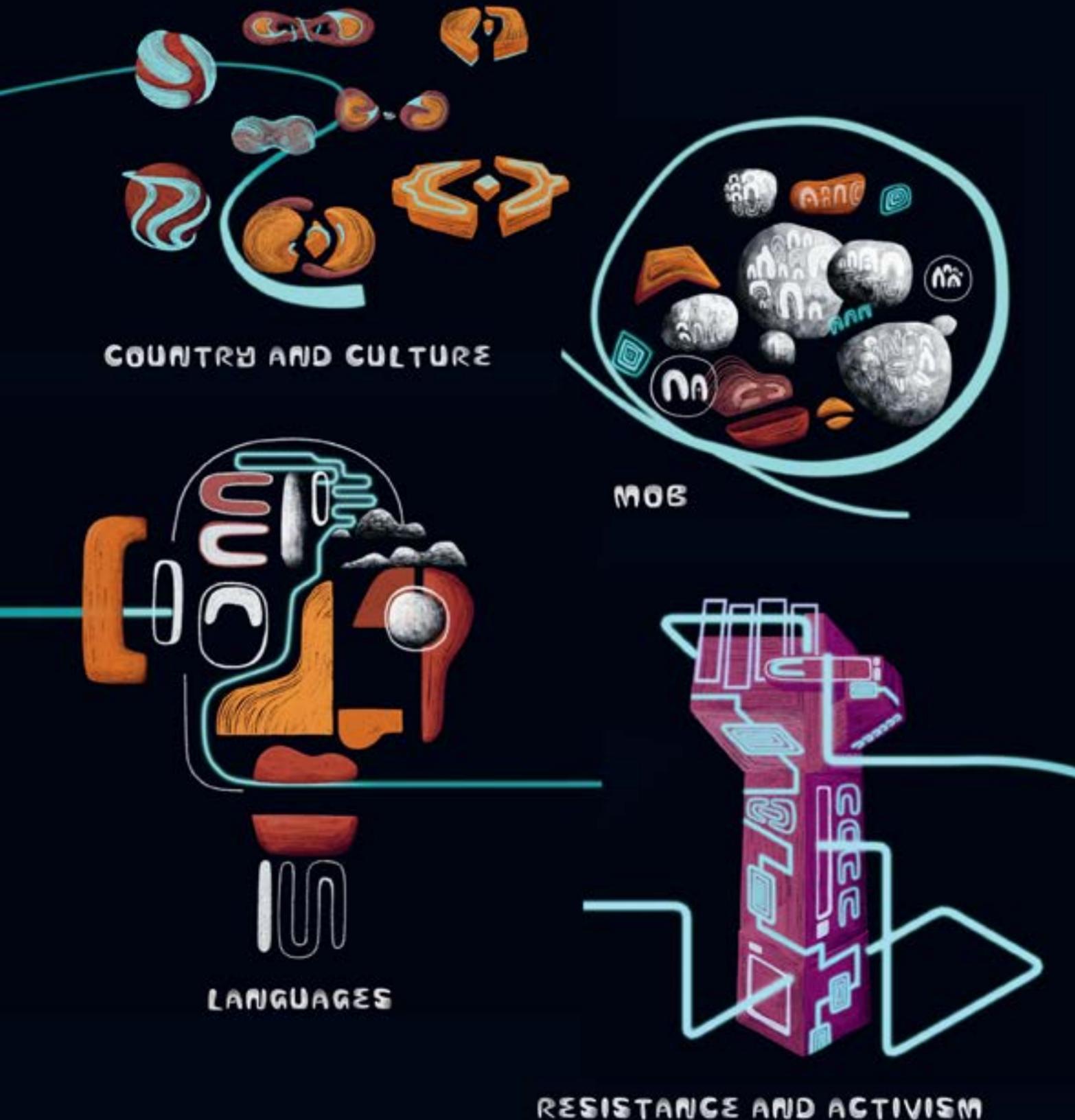
Gather uses Mukurtu software, an open-source platform developed by Washington State University in consultation with First Nations communities in Australia, the United States, Canada, Alaska and other countries to manage and share digital cultural heritage. Mukurtu has flexible cultural protocols

built in, which can be used by communities to ensure their collections are safe and accessible.

The word 'gather' has several meanings: the act of gathering material and knowledge (to create something yourself), the notion of gathering your community and your family (to come together and share), and the way we gather ourselves (preparing ourselves for difficult conversations or experiences). It was specifically chosen by the Library's Indigenous Engagement team to reflect the important but problematic role of archives in cultural revitalisation, and to honour the strength and diversity of Aboriginal communities in New South Wales.

Recognising the authority of Aboriginal peoples over how they are represented, researched and understood is part of a larger shift in Australian institutions to decolonise their collections and programs. This shift includes recent work to build and support cultural safety, Indigenous intellectual property and the rights of Aboriginal communities to self-determine and self-identify.

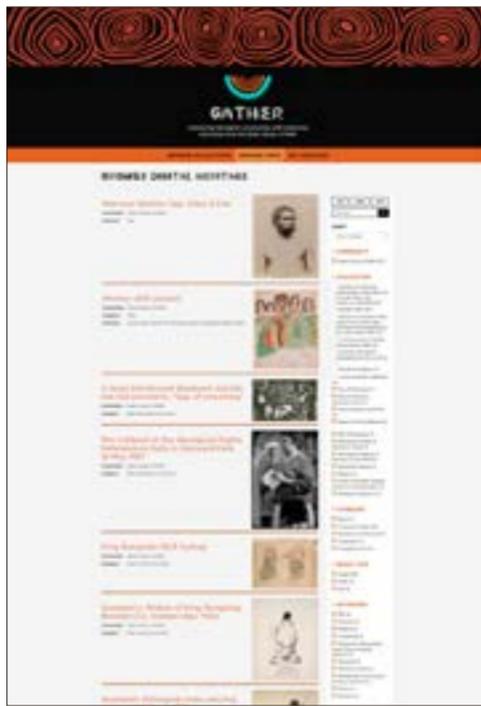
The State Library is among those leading these efforts by establishing new protocols, exhibition approaches and methods of consultation. The recent *Living Language* exhibition, co-curated with Elders



Gather categories, copyright and intellectual property by Jake Duczynski

and language custodians across the state, is just one of the ways we're inviting people to consider Aboriginal voices as living traditions.

This important exhibition provided a platform for Aboriginal communities to explore their language story and highlight the challenges their Elders have overcome to keep language strong and vibrant. The Library is continuing to develop resources and programs which support community-level language work.



DEVELOPING THE ARTWORK

Designer Jake Duczynski says:

A site like *Gather* is incredibly important. It acts as a digital conduit between institutional collections and the communities seeking those materials and knowledge. So I felt it was important to develop a visual identity that reflected interconnectedness — much like First Nations lore, which is multifaceted and can span across an entire cultural mosaic, adhering to traditional protocols and sensitivities.

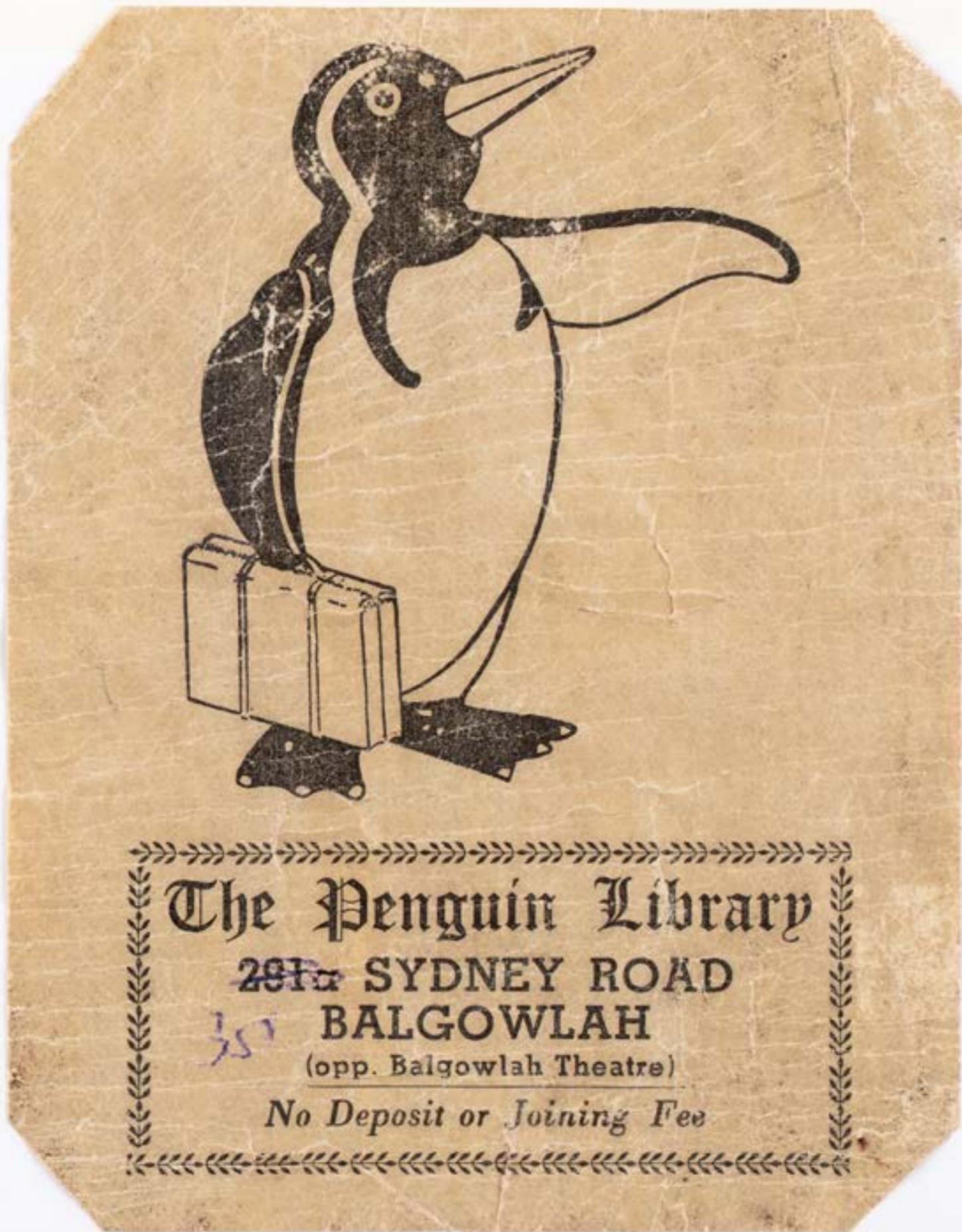
I developed category icons to build a network that reflected the Library's growing collection. They represent different nodes of the website or a particular archival stream. Together — side by side — you start to indirectly build a map, or a system that has the option to expand sideways as new content emerges. This moves away from the traditional layout of a website, and remains relatively adaptable to change and grow.

I wanted to develop a visual identity that celebrates the fluidity of contemporary Indigenous culture, but simultaneously acknowledges foundations in tradition. I wanted to emphasise the fact that we are not stagnant, or defined only by what it was to be Indigenous pre-colonisation. Instead, I wanted to celebrate the fact that First Nations people exist in so many innovative spaces today, and we are thriving.

Jake Duczynski is an Gamilaraay and Mandandanji artist and animator. He has received a host of awards, including the UTS Young Alumni of the Year Award, a Walkley Award for Multimedia Storytelling, and Best Responsive Website at the SXSW Festival in Texas. His animations have been projected onto the gates of Taronga Zoo, the rooftop of the Australian National Maritime Museum in Sydney, and have been featured on various television networks (SBS, ABC, TEN), and in numerous documentaries and short films.



TOP: Jake Duczynski developing the visual identity for the *Gather* site
ABOVE: Jake Duczynski and Mimi Cho working on the development of the site



FEATURE

A nice little
BUSINESS

* WORDS Jane Gibian

Part of daily life in the mid twentieth century, circulating libraries have left charming traces.

If you walked down a suburban Sydney street in the 1930s or 40s it's likely you would have passed a small privately run library. Hundreds of 'circulating' or subscription libraries operated from the early twentieth century to the 1960s.

Many smaller libraries charged a one-off joining fee, while larger libraries had a recurring subscription. The Booklovers' Library in Caringbah, for example, had a joining fee of 3 shillings 6 pence (about \$14 today) and a small fee starting at 6 pence (about \$2) to borrow each book. Others, like the Paragon Library at Matraville, had a simple weekly hire rate per book, with no joining fee. Either way, it was much cheaper than buying new books, especially in the Depression era between the wars.

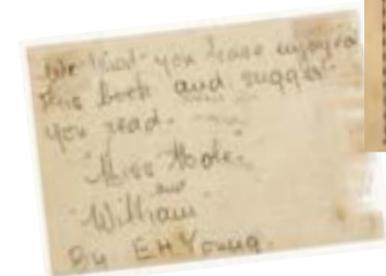
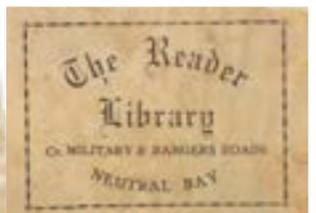
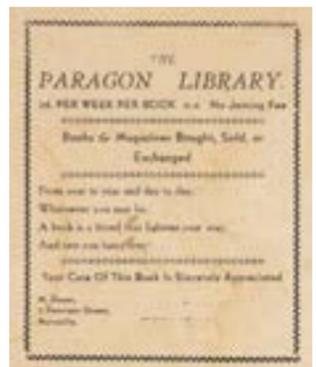
I was recently drawn into the world of circulating libraries by a request from a reader who was trying to find information about the Viking Library on Sydney Road in Balgowlah. He sent a photograph of an undated label that had been affixed to a book. It stated that the Viking's quarterly subscription rates ranged from 6 shillings for one book at a time to 16 shillings for three books (approximately \$14 to \$39 today). Alternatively, you could pay an

entrance fee of 2 shillings and 6 pence, and 3 pence per book (about \$0.64).

I was disappointed to find no mention of a Viking Library in Trove's digitised newspapers, so I did some wider research on circulating libraries. An early example can be seen in a photograph in the Library's Holtermann Collection, which depicts Donald McDonald's Circulating Library in Gulgong in the early 1870s.

The number of these libraries increased steeply in the 1930s and peaked in the 1940s. By the end of the Second World War, according to book historian John Arnold, there were around 527 in Sydney.

Many of the small circulating libraries dotted through the Sydney suburbs and in regional NSW are represented in a collection of bookplates that was donated to the Library by Albert Jeffrey Bidgood. A member of the Book Collectors' Society of Australia, Bidgood compiled this collection of more than 1500 book plates from nearly 1000 libraries of all types across Australia, dating from about 1900 to 2015.



Selection of Australian library bookplates collected by Albert Jeffrey Bidgood, PXA 2172



Turning the PAGES

* WORDS Megan Mooney Taylor

FEATURE

Three unpublished novel manuscripts by Norman Lindsay are enticing additions to the Library's collection.

The first time I held the unpublished Norman Lindsay manuscript *Landfalls* I felt I'd almost caught a whiff of tobacco smoke. It was as if Lindsay had laughed out a great gust as he put the manuscript into my hands to 'get my thoughts on it', as he liked to do with valued friends and colleagues.

The binding, sewn with thread over 70 years ago, was fragile, and I was afraid to jar the manuscript for fear it would fall apart. I asked the Special Collections librarian for a cushion — standard equipment in the area of the Mitchell Library Reading Room where rare manuscripts are available for viewing.

As I turned the pages, my sense of the connection between the manuscript as an artefact and as an aspect of Lindsay's writing life strengthened. I could almost hear the whispered lessons it had to teach me about Norman Lindsay the author.

Three of Lindsay's unpublished novels — *Landfalls*, *Uncle Ben* and *Bungen Beach* — were offered in June 2019 by Sydney Rare Book Auctions. As a long-time Lindsay scholar, I watched the online auction with trepidation. I was afraid that the manuscripts, so recently released by the Lindsay family, would disappear again. My joy when the State Library purchased them was boundless.

Not only are these novels available for study for the first time, but this acquisition means they will never vanish into the climate-controlled cabinets of private collectors and be lost to researchers and Lindsay fans.

Although he considered himself an artist rather than a writer, Lindsay wrote compulsively. He contended that writing, unlike the drawings he churned out for magazines and newspapers, wasn't 'work'. As he wrote to his close friend Douglas Stewart, Australian poet and *Bulletin* Red Page editor, in 1945, 'I am doing nothing but rewriting an old novel, which I can't call work, as I get a lot of pleasure out of it. Work never gives me that reward.'

Between 1913 and 1968 Lindsay published 11 novels for adults and two for children, the well-known and loved Australian children's classic *The Magic Pudding* and *The Flyaway Highway*.

His published work begins with the artist-studio farce *A Curate in Bohemia* and includes an intense period of publication in the 1930s, when he suffered artist's block so severely he called it his 'phase of the hunchback'. During this time he produced *Redheap*, *Pan in the Parlour*, *The Cautious Amorist*, *Miracles by Arrangement* (published in America as *Mr Gresham's Olympus*), *Saturdee*, *The Flyaway Highway* and *Age of Consent*. His final four published novels, *The Cousin from Fiji*, *Halfway to Anywhere*, *Dust or Polish?* and *Rooms and Houses*, were published between 1945 and 1968.

Trawling through the Lindsay records for my doctoral research, I found two unpublished manuscripts in the Library's collection:

Tabonga Road, a drawing-room farce set in the Blue Mountains and on Sydney's beaches, and *La Revanché*, or *Le Traditions Vivé l'iron Gate*, a satirical imitation of the early twentieth century novelist Marie Corelli, complete with hilarious amateur photographs.

While all three of the newly added manuscripts are valuable for understanding Lindsay as a writer, *Uncle Ben* is the most mysterious. I had never heard of it nor seen it named in any letter or document.

Uncle Ben breaks new literary ground for Lindsay, exploring themes, characters and ideas not covered in his previous written works. The titular Uncle Ben is the catalyst for great change in a Sydney family. The eldest daughter and household drudge Annette Bodderidge creates havoc when she welcomes Uncle Ben into the family home and establishes a friendship

with him, then falls pregnant to a younger neighbour. The class distinctions in the novel are pivotal to the family conflict, and the resolution satisfactorily punishes the two greatest snobs, Uncle Ben's niece Thelma and nephew Claude.

The character of Uncle Ben seems to be an extension of the author's familiar focus on uncles as parasitic houseguests or domineering disciplinarians. But he is also a complex individual who shares Lindsay's own interest in sailing and the knowledge of mining and fossicking he gained growing up in the Victorian mining town of Creswick. Uncle Ben's independence of spirit and lack of desire to influence the family he is visiting are unusual traits in Lindsay characters, as are his generosity and departure at the end of the novel.

Lindsay usually favoured comic, domestic and sexual awakening narratives, creating protagonists he could identify with and settings drawn from his own life: artist's studios in cities, small towns, small



communities. The narrative conflict is often driven by the competing philosophies and desires of different generations and genders. The protagonists often seek sexual freedom or freedom of ideological and artistic expression. A happy marriage does not appear in Lindsay's works, and his view of women as sexually repressed by society, to the detriment of sexually demanding men, is one of the contentious areas of his writing.

While most of Lindsay's protagonists are male, his two female-led narratives, *The Cousin from Fiji* and *Dust or Polish?*, are among his most accomplished works. Even so, the pre-eminence of the male gaze renders Lindsay's attempts at a feminine perspective superficial and condescending. His novels include only heterosexual relationships, not unusually for the period, and his female characters are most often relegated to objects of male desire.

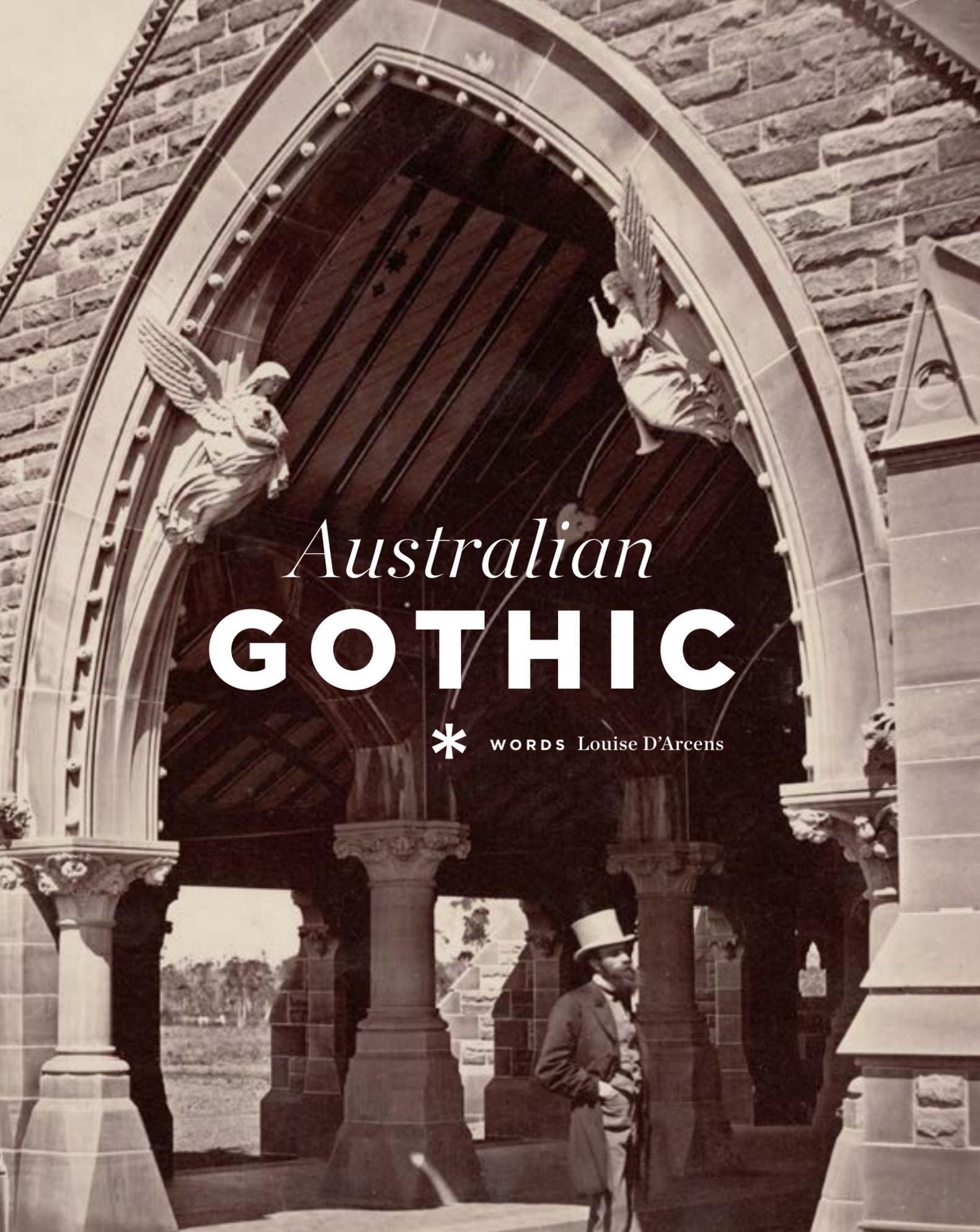
It is the style, tone and energy of Lindsay's narratives that engage the reader, rather than any originality of character or theme. His comic dialogue is a particular strength, and this is seen to full effect in *Uncle Ben*.

The addition of *Uncle Ben*, *Landfalls* and *Bungen Beach* to the Library's collection is incredibly significant. Norman Lindsay was one of the driving forces in the development and celebration of Australian literary and cultural production. Engaging critically with his fiction, both published and unpublished, adds to our understanding of his influence on the development of Australian literature.

Dr Megan Mooney Taylor lectures in Creative Writing and Literature at Swinburne University of Technology.

Typescripts of unpublished novels by Norman Lindsay, MLMSS 10279, 10280, 10281

OPPOSITE: Norman Lindsay, c 1900-12, photo by Lionel Lindsay, ON 186



Australian GOTHIC

* WORDS Louise D'Arcens

FEATURE

Sydney's Mortuary stations show the pre-eminence of Gothic style in mid-nineteenth century Australia.

The Library's exhibition *Dead Central* reminds us of the presence of the dead in the life of our city. It tells the story of how the city's great transport hub, Central Station — that place of arrivals and departures — is located over what was once a major graveyard: a place of different, more permanent departures.

Devonshire Street Cemetery was consecrated as Sydney's major burial site in 1820, after the closure of the Old Burial Ground where Sydney Town Hall now stands. Despite significant expansions, it was full by 1860 and closed by 1867. Newspaper reports in the 1860s depicted a grisly and unsanitary site where the heaping up of burials had led to the exposure of human remains. Henry Graham, the City Health Officer, had urged the closure of the cemetery, with future interments to take place at the new site purchased in 1862 at Haslems Creek, 11 miles west of the city.

Part of the plan for the new necropolis, known today as Rookwood Cemetery, was a dedicated rail line off the Parramatta line, terminating in the centre of the necropolis. Between 1869 and 1938, the train made the trip twice a day, charging mourners a shilling but letting the corpses travel free. After 1938, trains continued to run for another decade on Sundays and Mother's Day.

In a decision for which many commuters today remain grateful, the Colonial Architect for New South Wales, James Barnet, chose a Gothic Revival design for the rail line's departure and receiving stations. Master builder John Young, who would soon start work on St Mary's Cathedral (and would become Mayor of Sydney for 1886), assembled a team of masons and sculptors and set about rendering two buildings in Pyrmont sandstone. When the stations were opened, they generated rapturous responses.

Many press accounts describe the buildings as 'true Venetian Gothic' and 'Italian Gothic'. They are more eclectic in style than that, but photographs do reveal beautifully rendered Gothic Revival elements — such as trefoil arches, exquisite foliate capitals, and arcaded arches — that are loosely Venetian in flavour.

Newspaper reports during the stations' construction show that some Sydneysiders regarded them as extravagant follies. But defenders protested that expense in the name of beauty and craftsmanship was a mark of reverence for the dead. 'If such buildings are undertaken in a simply commercial spirit, with no more outlay than is absolutely necessary,' opined a *Sydney Morning Herald* journalist on 6 April 1868, 'an opportunity is thrown away of adding culture to the human mind, and elevation to the human soul [...] It was fitting that these buildings should be beautiful. It was due to the love we bear to the memory of the departed that no striking contrast should be allowed to exist between the houses of the living and the dead.'

For this journalist, the stations dignified their sombre cargo. Although they were secular buildings, the Gothic is here presented as a style in which anti-utilitarian excess and nostalgia for medieval beauty stand in for religion. The Gothic mortuary station was 'devotional and memorial'; it was regarded not simply as a building, but also as 'art' used 'for sacred purposes', to assist meditation on lost loved ones. The closeness of these stations' design to church architecture is reflected in the fact that the necropolis station at Rookwood, sold in 1951, was dismantled and rebuilt in 1958 as All Saint's Church in Ainslie, ACT.

The necropolis was intended to be spacious not just so it could accept more bodies but so it would be picturesque, which in turn would encourage

Mortuary Station, Rookwood, 1871,
attributed to the NSW Government
Printing Office, probably by
Charles Pickering, SPF / 44

contemplation as a form of ‘natural reverence for the dead’. Although an article in the *Illustrated Sydney News* on 28 May 1875 questioned whether it is absurd to house ‘inanimate clay’ so lavishly, in an accompanying image the station was the Gothic centrepiece of an elegant monument-strewn parkland.

Today it seems surprising that Gothic Revival architecture once signified modernity. Yet this point was made repeatedly in the public discussions, which took delight in how the stations’ historical style was adapted to their contemporary purpose and state-of-

the same time as the Mortuary stations. Sydney was undergoing a conspicuous ‘Gothicisation’ of its urban environment. The recently burned-down St Mary’s Catholic Cathedral in Sydney was in the first stages of being replaced by the current building, designed by William Wilkinson Wardell. Wardell was the foremost disseminator in the Australian colonies of the architectural vision of Augustus Welby Pugin, a foundational figure in the Gothic Revival. St Mary’s marked the highpoint of Sydney’s participation in the larger international Gothic movement, with many similar projects underway in the broader metropolitan area.

Another structure that demonstrates the modernity of the Gothic is the Mediaeval Court built for display at the Intercolonial Exhibition in Melbourne in December 1866. Blending pre-industrial nostalgia with high-capitalist merchandising, the Mediaeval Court, with its pointed arch and windows, was a surprisingly representative display of Melbourne’s civic identity. John Young built the Court and supplied the majority of its furnishings and ornaments. Young was also working on a number of Melbourne’s most significant Gothic Revival buildings, most famously St Patrick’s Catholic Cathedral.

The superiority of Gothic Revival as a form of civic architecture featured in the lengthy speech entitled ‘The Halls of Europe’ delivered by Sir Redmond Barry on 8 September 1866 to the builders working on the Exhibition buildings. Outlining his civic vision for Melbourne, Barry urged a widespread use of Gothic Revival to lend the city a ‘lordliness of style’ befitting its wealth and emerging civic stature.

These Gothic spaces also enabled cultural forgetting. Through its recreation of ‘ancient English’ Christianity, Melbourne’s Mediaeval Court signalled the dominance of that cultural heritage over Australia’s Indigenous cultures. The scattering of undifferentiated Aboriginal artefacts throughout Court’s Intercolonial Exhibition had the effect of representing Indigenous culture as dispersed and piecemeal. By contrast the Mediaeval Court’s richly



the art craftsmanship. Despite the nostalgic or commemorative feelings its arches and arcades might inspire, Gothic was also regarded as an optimistic style that pointed forward to an illustrious future.

Its centrality to the vision of Sydney’s future can be seen in other local buildings being constructed at



intact chamber reflected the fantasised intactness of the history it embodied. When colonial cities celebrated Gothic Revival structures, they nominated the cultural origins they believed would best fit their ideal image of metropolitan maturity.

Sydney’s Mortuary stations might not have been as directly implicated in colonial erasure as the Mediaeval Court; but they were, for all their compact beauty, part of the same phenomenon. Today the station at Central stands as a monument to a time when Sydney’s dead were respected enough to merit

the most beautiful train stations of all. But it also reminds us that those dead were valued more than living Aboriginal people, who watched as the spires and belfries began to block out the skies.

Louise D’Arcens is Professor in the Department of English at Macquarie University, and Director of the Macquarie node of the Australian Research Council Centre for the History of Emotions.

The exhibition *Dead Central* runs until 3 May 2020.

This family tree is remarkable because, for many Armenians, tracing their families back more than a few generations isn't possible. During World War I, Armenian communities were the target of systematic destruction orchestrated by the Ottoman government. As many as 1.5 million people died, killed outright or marched across the desert toward Syria with only what they could carry. Some victims were transported by train. Some were pushed into caves, then asphyxiated by smoke. The violence prompted the creation of the term *genocide*, and laid the blueprints for the Holocaust.

My great grandparents Paravon and Mariam survived the genocide but lost nearly their entire families. Paravon had an uncle who'd travelled to Canada to find work before the war. In 1920, still living near Niagara Falls, Ontario, he brought Paravon and Mariam over, likely on a family visa. At that time, Canada wasn't accepting 'Asiatic' refugees.

Across the United States, Europe, the Middle East and the Soviet Union, diasporan Armenian communities grew or formed in the years following the genocide. But Australia was not accepting Armenians, as refugees or otherwise. In 1950, there were only 500 Armenian Australians, according to sociologist James Kirkland, some of whom had arrived in the 1800s.

After the White Australia policy was abandoned, the population grew to 10,000 by 1976, and today it is approximately 50,000.

When Hratch and Armenouhi Mazlounian migrated to Australia, they became part of a community that is, for the most part, twice displaced. Many Armenians came to Australia from across the Middle East, where their parents or grandparents had settled after the genocide. Some came from Armenian communities in Iran that date back to the sixteenth century. Others came from families that have lived within the borders of present-day Armenia for generations, territory annexed first by the Russian Empire and then by the Soviets.

According to the Library's catalogue record, the Mazlounian family emigrated to Australia from Egypt and one of its members was a 'chemist-inventor of eyedrops and cream in Egypt'. This was Hovanes, according to the family tree, who was born in 1872 and died in 1943. Hovanes received his

'Diplome de Maitre en Pharmacie' — dated '26 octobre 1313/1897', according to the Muslim and Christian calendars — from the Faculty of Medicine in Constantinople, the Ottoman capital. The diploma was issued in both French, an unofficial second language, and what must be Turkish, which at that time was written using the Arabic alphabet.

The pharmacy diploma was awarded in the name of 'Le Sultan Abdul Hamid II'. Seeing his name startled me. Known as the Red Sultan, Abdul Hamid II was responsible for the massacres of tens of thousands of Ottoman Armenians. The violence, lasting from 1894 to 1896, was a precursor to the genocide. But Constantinople, a city full of foreign diplomats, was generally safer, both in the 1800s and during the genocide. Hovanes went on to achieve a master's degree in medicine 'of the highest marks and calibre', a notation on the parchment copy reads.

The Mazlounian family papers tell an incomplete story. One document says that Hovanes was born in Aleppo, but another states that his family was from Yerevan. Regardless, at some point after completing his education, he established his business in Cairo. It's unclear if this was an intentional escape from the nationalism fomenting across the decaying Ottoman Empire, or if Hovanes had other reasons for choosing Egypt.

Of Hovanes's three sons, it was Hratch — he who lived to the age of 83 — who brought the Mazlounian lineage, along with his father's papers, to Australia. A number of the papers give clues about his life. From about age 16 to 17, he studied at a Christian school in Egypt. In 1917, during World War I, he was in Paris studying at the Academie Stenographique, where he earned a Diplôme Supérieur.

Returning to Egypt, Hratch worked as a typist for the military. Hratchia (his first name appears across his documents with a variety of spellings) was 21 in August 1919, the year his military ID card was issued. On the archived copy of the card, his residence is listed as 'Pharmacie Mazlounian'. Another ID card grants Hratchia Mazlounian, an 'Arminian', permission to enter the Port of Suez. The accompanying photo shows a serious young man, thick eyebrows dominating his thin face. He sports a white collared shirt paired with a dark tie and a wispy moustache.

His name is spelled differently yet again in the *Commonwealth of Australia Gazette*, which records Hartachia Mazlounian receiving Australian citizenship on 8 December 1969.

While one of Hovanes's sons was emigrating from Egypt to the Antipodes, another was in Syria, according to the single newspaper clipping, 'Where trail-blazers and spies stopped the night', among the family papers. There's no indication of where the article appeared, though an offhand mention of aviator Charles Kingsford Smith suggests it's Australian. It traces the history of the landmark Hotel Baron in Aleppo, built in 1909 and frequented by the likes of Agatha Christie and Lawrence of Arabia. Since the early 1930s, the hotel had 'been under the direction of Koko Mazlounian'.

In 1991, a decade after his uncle Hratch had passed away in Sydney, Koko was still sipping Armenian brandy at the Hotel Baron, according to an article in the *Canberra Times*. The war in Syria forced the hotel to close in 2012.

Living outside the traditional Armenian homelands targeted by the Ottoman government, Hovanes and his sons remained safe throughout the genocide. The woman who would be Hratch's wife, Armenouhi, wasn't so lucky. The family papers include her photograph, taken at an orphanage in Syria in 1920. She was likely one of the hundreds of thousands of survivors displaced from Ottoman Armenia. There's no indication of how she and Hratch met.

I like to imagine Hratch making the trip from Cairo to visit his family in Aleppo. This is likely the city where

Armenouhi found herself, among the many Armenian refugees who ended up there. Perhaps she was even working as a maid at the Hotel Baron when Hratch arrived from Cairo.

'The Ancestry Tree: The House of the Mazlounian Dynasty' represents a tiny slice of Armenia's international diaspora, as well as the multicultural mosaic of New South Wales residents. The copy archived with the Library is not the original, and I hope whoever has the handwritten version continues to add to it. The page offers space for the next generation, the one that will carry the descendants of Massigiank and Bedeviank into the year 2050, and beyond.

Ashley Kalagian Blunt is the author of the novella *My Name Is Revenge*, a novella and collected essays about the Armenian genocide and its connections to Australia.



From the Mazlounian family papers, 1897-1939, MLMSS 7633

A white woman who recorded Aboriginal language and legends, Katie Langloh Parker has been a controversial figure.

Aboriginal and Torres Strait Islander readers are warned that the following pages may contain images or descriptions of deceased persons or quotes from them.

As a squatter's wife living on the Narran River in remote north-west New South Wales in the late 1880s, Katie Langloh Parker, nee Fields (and later Stow), was one of the first to record an Australian Indigenous language and the legends recounted by its speakers.

Her book *Australian Legendary Tales*, first published in 1896, has been republished more than a dozen times in several languages. One of the best-known editions was edited in 1953 by Henrietta Drake-Brockman and illustrated by Elizabeth Durack.

As a young bride, Katie moved to Bangate Station between Walgett and Goodooga with her husband, Langloh Parker, in the 1870s. During her 20 years there she recorded the language and the legends of the Noongahburrah people of the Euahlayi/Yuwaalaraay tribe.

Her notation of the language and her wordlists of flora and fauna are still recognised today, and a number of Euahlayi/Yuwaalaraay descendants of Bangate see her work as important to the survival of their language and culture.

I became interested in Katie Langloh Parker even before I found that she was my great-great aunt by marriage (Langloh was my great-great uncle). I'd grown up with her books around the house and the name Langloh had trickled through my family but I had not been properly aware of the connection. As I looked for clues about her life, I became more and more interested in this remarkable woman.

Katie wrote little about herself other than a description of her life at Bangate, which was published posthumously in 1982 as *My Bush Book*, with historical context and additional research by children's bibliographer Marcie Muir. This account shows that she turned to ethnographic work after a serious accident meant she could no longer ride a horse or drive a buggy, severely limiting her activities and leading to a period of depression.

Letters between Katie and her publishers Angus & Robertson in 1908 reveal a determined woman, who was not afraid to defend her interests. She was furious, for example, when the publisher lost a supportive letter from Lord Tennyson, the eldest son of the poet who was State Governor of South Australia and later Governor-General of Australia. The letter had been intended to be the introduction for *Woggheeguy*, her book of Aboriginal legends for children. 'It seems very strange no one in your office can give a clue as to them which may lead to their recovery,' she wrote.

'At your earliest convenience I should like to hear what you surmise as to their loss.'

She was also an excellent publicist, asking Angus & Robertson to send her books to influential people and exploiting contacts like the poet Banjo Paterson to support her charitable efforts after she settled in Adelaide.

She asked for an 'Australian artist', 'preferably female' to illustrate her work. And when *Woggheeguy* was published later, it was the then 19-year-old artist Nora Heysen who was commissioned. Katie's preference for all things Australian was also revealed in her unsuccessful attempt to persuade

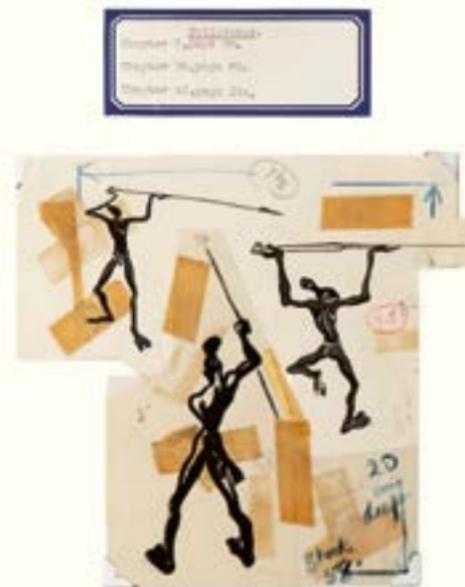


K Langloh Parker (Mrs Stow), published in *The Lone Hand*, 2 December 1912
Opposite: Illustrations for *Aboriginal Legendary Tales*, 1953, by Elizabeth Durack, Museum of Australian Childhood collection, c 1864-1992, PXD 725/ 315-318



What KATIE DID

* WORDS Jane Singleton



Angus & Robertson to produce a Christmas calendar with scenes of shearing and droving rather than snow and holly. And she wrote vividly about the beauty of native flora while pitying women who yearned for ‘stocks and lavender’ in outback gardens where temperatures reached the 40s.

That she and Langloh were probably less exploitative than some other pastoralists is shown in the ledgers and papers of James Tyson, who was the mortgagee of Bangate. (They were forced off Bangate after the Federation drought.) Bangate’s Aboriginal workers were paid largely the same as white workers and were named individually in the payment books, albeit with English names. Aboriginal boundary rider Peter Hippi, for example, was paid the same as white carpenter Alf Lee.

I spoke recently to Ghillar aka Michael Anderson, whose great-great grandmother and great-great aunt

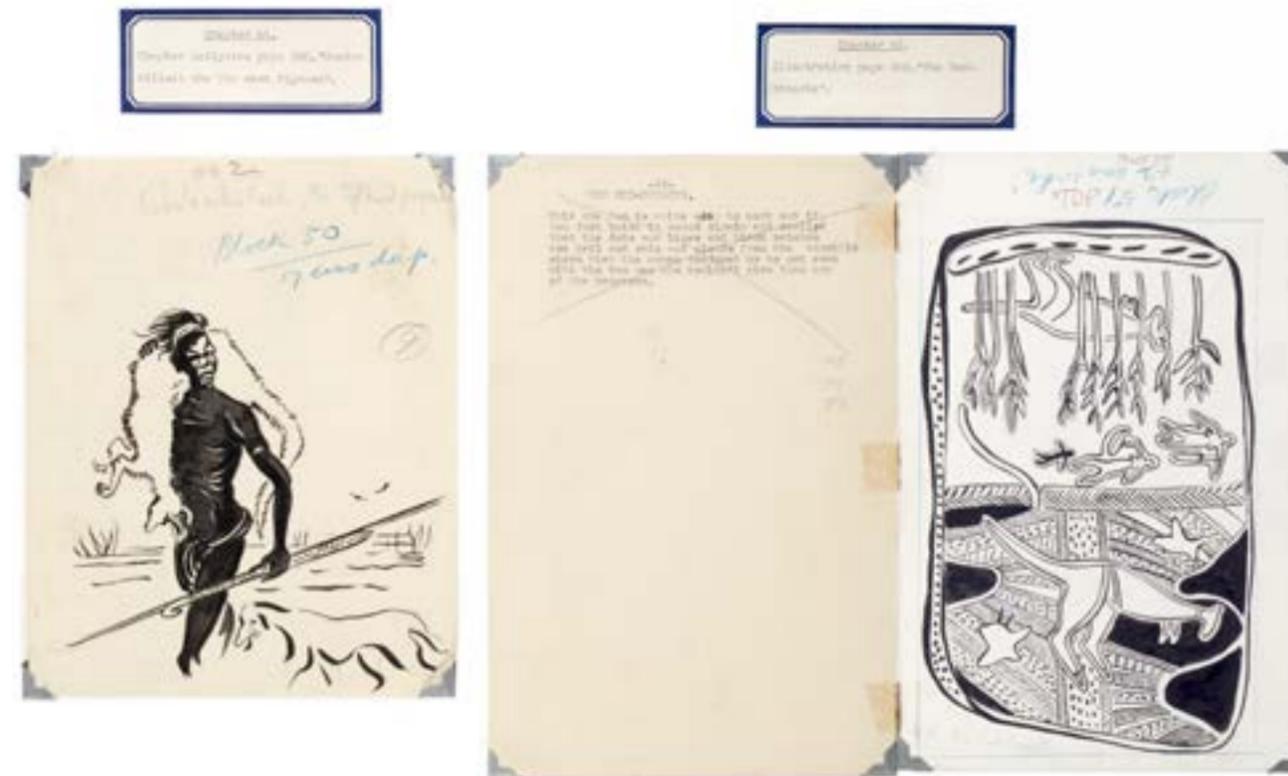
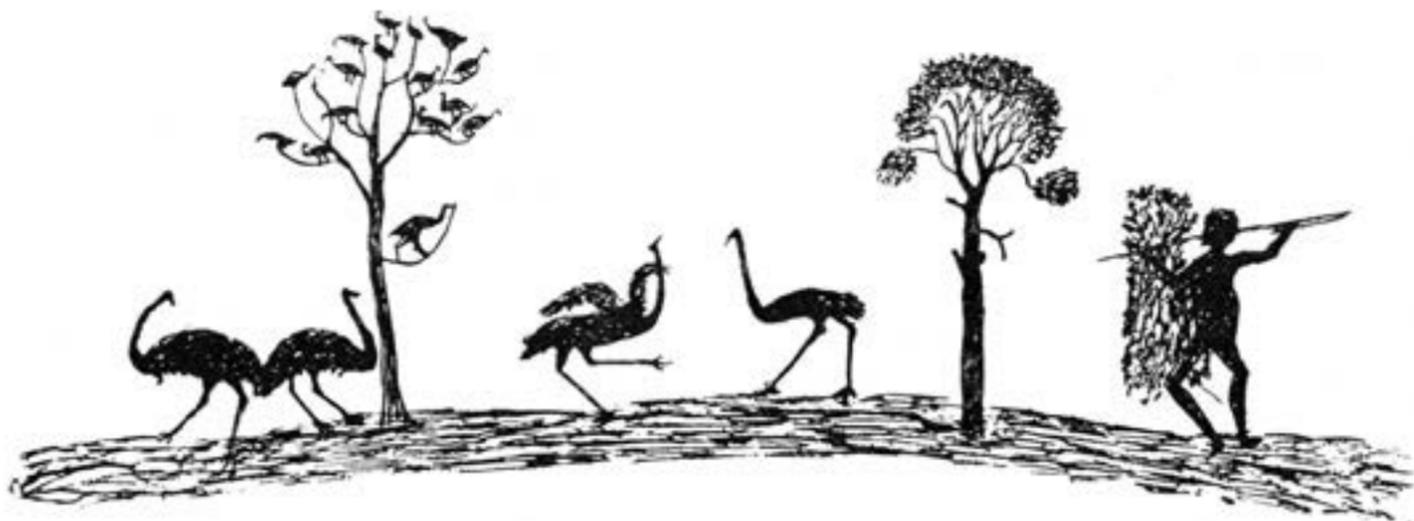
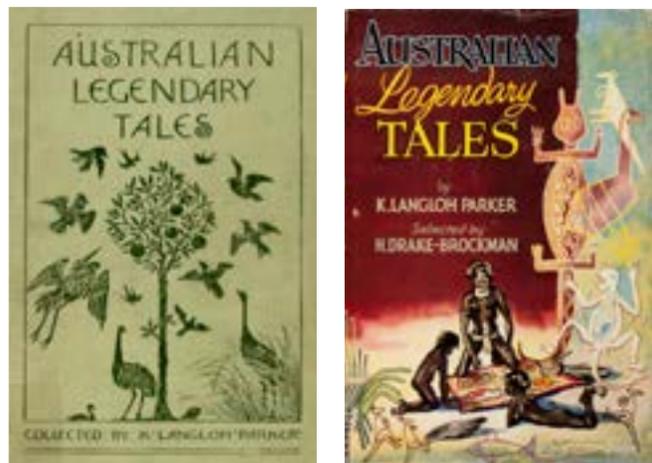
helped Katie to translate the local language and legends. He told me that Katie would send a ‘beast’ up to the Noongahburrah camp to feed the group at corroborees.

While Katie was in many ways a typical colonist of the Victorian era, she had an unusual interest in and respect for Indigenous culture and recognised Indigenous ‘ownership’ of the land. Her family had ‘settled among the Euahlayi’ and moved to ‘their [Noongahburra] land’, she wrote, acknowledging that the land was taken by earlier settlers ‘not so bloodlessly, either, as people would have us believe’.

Katie learnt to speak the language, and her notation of the story ‘Emu and Bustard’ in some editions of *Australian Legendary Tales* is still regarded as the most extensive and fluent Yuwaalaraay/ Gamilaraay text recorded. Her ethnographic work in *The Euahlayi Tribe: Study of Aboriginal Life in Australia*, published in 1905, is also highly regarded.

Katie Langloh Parker’s legacy is invaluable to many Euahlayi/Yuwaalaraay, to researchers and writers like Bruce Pascoe — who quotes her observations of Indigenous farming practice in *Dark Emu* — and to teachers of culture and language.

Her first book, *Aboriginal Legendary Tales*, used illustrations by the now highly regarded Indigenous artist Tommy McRae, from Corowa in south-western New South Wales. McRae was not originally acknowledged in the book, but after scathing criticism of the drawings and the legends by the critic AG Stephens in the *Bulletin*, she named McRae and defended Indigenous art. ‘However roughly theirs is done it has a look of life mine never has,’ wrote Katie



Langloh Parker, who, like many women of the era, was an amateur watercolourist.

Katie dedicated the book to her chief source for the language and legends, Peter Hippi, the senior man of the Noongahburra, who was referred to as ‘King’ by the pastoralists. It’s not clear why this dedication was omitted from later editions.

The publication of these legends has been highly controversial. Linguist and archaeologist Ian Sim, a respected amateur who worked at Bangate as a surveyor in the 1950s, says the old people he lived among told him that revealing secret information had brought about the annihilation of Noongahburrah people. But Yuwaalaraay people today have tended to weigh up the improper revelation of secret knowledge with the fact that this has resulted in the preservation of aspects of their culture that other communities have lost.

Young Ted Fields, whose grandfather Greg worked with Ian Sim at Bangate in the 1950s, says: ‘Given the declining knowledge of our own mob having [the legends] available to me is positive. I understand the concerns, but when I use the stories with my kids and grandkids, I might not use the entire story, just the bits that are important to where we are and how we work, culturally and socially.’

Filmmaker and historian Frances Peters Little, the great-great-granddaughter of Peter Hippi, says: ‘It’s nearly 40 years since there was a book on Parker and what she achieved. Whether that be judged for the better or that her publication of the Noongahburrah/ Yuwaalaraay legends broke sacred law, it’s time for a new look and time today’s descendants had their say.’

Jane Singleton AM has enjoyed a distinguished career in print, radio and television journalism. She was the Library’s 2017 Honorary Fellow.

The publication *What Katie Did* will be available in April 2020.

Illustrations for *Aboriginal Legendary Tales*, 1953, by Elizabeth Durack, Museum of Australian Childhood collection, c 1864-1992, PXD 725/ 315-318
 OPPOSITE: Covers of *Australian Legendary Tales*, 1896 and 1953; Illustration in *Australian Legendary Tales*, 1896, by Tommy McRae



COLLECTION SPOTLIGHT

Second Officer Archdale, Women's Royal Naval Service, c 1939, unknown photographer, Betty Archdale papers, MLMSS 9091/ BOX 5
 OPPOSITE: Betty Archdale at the wicket, c 1935, unknown photographer, Betty Archdale papers, MLMSS 9091/ BOX 3



LEADING

the way * WORDS Margot Riley

The daughter of a courageous suffragette, Betty Archdale excelled in several fields that rarely admitted women.

At a time when women were more readily praised for domestic virtues than academic or professional achievement, Betty Archdale – whose papers are in the Library's collection – brought to the conservative heartlands of Sydney a passionate belief in the importance of women's education and their role in civic life.

In 1958, Archdale was appointed headmistress of Abbotsleigh, an exclusive girls' school in Wahroonga on Sydney's north shore, despite a lack of direct experience in secondary education. Then in her early 50s, and having excelled in the sporting, military and professional spheres, her personal achievements seem a natural outcome of her early upbringing, which was filled with strong female role models.

Born in London in 1907, Helen Elizabeth (Betty) Archdale was the only daughter of famed feminist Helen Archdale. In 1869, her grandmother had been one of the 'Edinburgh Seven' – the first group of undergraduate female students to matriculate to any British university. Betty's godmother was the renowned suffragette Emmeline Pankhurst and Betty's earliest memories included visiting her mother at Holloway Prison when she was jailed for acting on her suffrage principles.

Betty attended her mother's old school, St Leonard's, in Scotland – one of the first girls' schools to emulate exclusive boys' schools like Eton and Harrow in fostering leadership abilities and aiming for university entry – she excelled at sport, became Head Girl and matriculated with ease. Keen to

broaden her horizons, Betty chose to study at McGill University in Montreal, Canada, where she gained a degree in economics and political science. On her return to England, she completed bachelor's and master's degrees in international law at London University and was called to the bar in 1937 (one of only 50 women at the time), practising at Gray's Inn until the outbreak of the Second World War.

Betty also travelled to Australia in 1934–35, as captain of the first English women's cricket team to tour internationally. The team selectors saw her as the perfect leader and the press had praised her as a fair and professional player in the wake of the acrimonious 'Bodyline' series. She formed enduring friendships with Australian women she identified as 'independent types', like *Sydney Morning Herald* journalist Kath Commins, Margaret (Peg) Alison Telfer (later Registrar of the University of Sydney), architect Barbara Peden and her sister Margaret, captain of the Australian cricket team from 1934–37.

In wartime, Betty served with the Women's Royal Naval Service (the 'Wrens') as officer in charge of the first group of telegraphists sent to Singapore in 1941. Evacuated just before the Japanese invasion, further tours of duty took her to the Middle East, Africa, India, and the Pacific. Awarded the MBE in 1944 for her outstanding service, she was promoted to first officer and sent out to Melbourne in charge of all the WRNS stationed in Australia.

Betty had fully intended to return to England but, realising the struggle it would take to establish herself as a barrister in post-war London, cricket alumnus Barbara Peden (now Munro) encouraged

her to apply for the Principalship of Sydney University Women's College. At a time when less than a fifth of the students at Sydney University (then the city's only university) were female, she described her Women's College role as 'an administrator with an academic bias', and encouraged the 90 female residents, from all sorts of backgrounds, to pursue equal opportunities with men in work and study. It was also during this time that Betty and her brother, Alec, made the revolutionary move towards a more self-sufficient lifestyle, building a rammed-earth house together at Galston, north west of Sydney.

Through the 1960s and 70s, Betty became a radio and television personality and much sought-after social commentator. In active retirement her influence continued to spread, and she served on the boards of many organisations and wrote two books. She received an honorary of Doctor of Letters in 1985, was voted a 'national living treasure' in 1998, and was elected as one of the first 10 women honorary life members of the Lords Cricket Ground by the Melbourne Cricket Ground a year before she died, in 2000.

Betty Archdale made good use of the opportunities secured by the first generation of women's movement pioneers – not only through her exceptional work in women's education and women's sport but also by making a niche for herself in the wider community. 'I just happen to be lucky enough to be able to follow my own convictions,' she reflected.

Margot Riley, Curator, Research & Discovery

Unique editions of Henry Lawson's early poems provide insights into the Australian literary world at the turn of the twentieth century.

Three copies of Henry Lawson's first volume of poetry, *In the Days When the World Was Wide and Other Verses*, show the importance of collecting what at first appear to be identical versions of the same work.

The anthology of Lawson's contributions to the *Bulletin* magazine was published by Angus & Robertson in 1896 in a limited edition of 50 copies before the main print run of 2000. Of the four limited edition copies that ended up in the Library's collection, three have unique illustrations and annotations that tell a story of the books' owners.

The first of these was purchased in 2016 and includes the artist Norman Lindsay's original drawings illustrating the poems. The 12 pencil and 20 pen and ink drawings added by Lindsay were never published.

A second copy belonged to the wealthy businessman and Library benefactor Sir William Dixon. It is filled with pencil sketches by the artist Walter Syer, best known for his 1880s sketches of prominent Sydney figures. Syer produced one of the few portraits ever made of the reclusive collector and State Library benefactor David Scott Mitchell. Dixon, an admirer and close friend of Mitchell's, also chose Syer to illustrate his copy of 'Banjo' Paterson's *The Man from Snowy River*.

The Library holds a fascinating collection of letters and drawings Syer sent to Dixon while he was working on these illustrations. It includes preliminary sketches of the Lawson poems for Dixon's approval and updates on Syer's progress.

Syer details his artistic challenges and tells of many trips around Sydney to sketch the people and places Lawson described. The rural settings of Paterson's bush poetry put different demands on the illustrator, as he wrote to Dixon in 1910:

It is almost a year since I wrote saying I wanted the illustrations not only to satisfy you as much re character and action as did the Lawson ones — but to show the ability to deal with Australian scenery.



The third copy includes a dedication from the poet:

To Jack Lockley, one of my dear friends, from his truly Henry Lawson. Written in *The Days when the World is Narrow. Die Fightin'*

Lawson's personal notes are sprinkled throughout the book, some providing locations for the poems. 'Written in Phillip Street, above Hunter Street, just where the garage stands now. H. L.', he writes below the poem 'Faces in the Street', and 'Bourke N.S.W. '91-92, Xmas, during the great drought' appears below 'Out Back'.

In other cases, Lawson gives insights into the people referred to in the poems. The name 'Bertha Lambert' appears under 'The Drovers Wife', and he mentions that the poem 'The Glass on the Bar' was the 'favourite piece' of *Bulletin* editor JF Archibald. On page 119 Lawson corrects the printed text of the poem 'The Star of Australia', replacing 'is rode' with 'we ride'.

These three copies of *In the Days When the World Was Wide and Other Verses* show how much Henry Lawson's book was valued by its collectors and add context to a key work of Australian literary culture.

Geoff Barker, Senior Curator, Research & Discovery

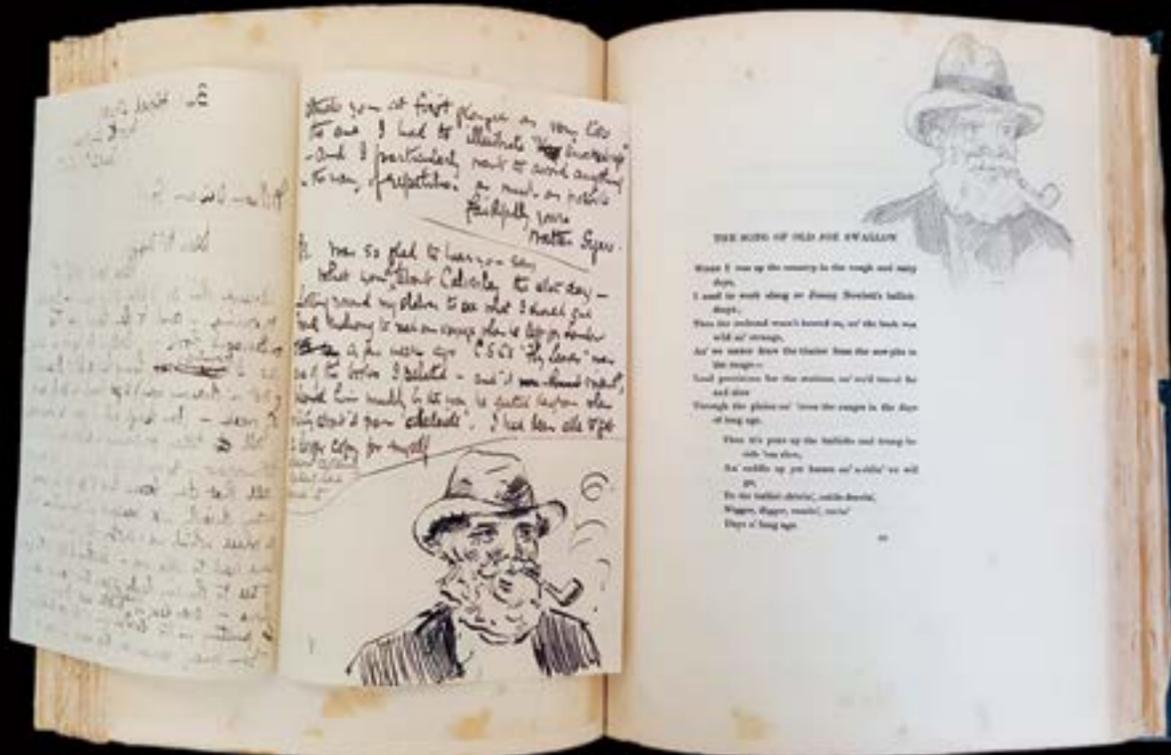
Letters and illustrations from Walter Syers to Sir William Dixon, c 1895-1907, DLSPENCER 279

OPPOSITE TOP: *In the Days When The World Was Wide And Other Verses*, by Henry Lawson, 1896, Norman Lindsay copy, MRB/Q120

OPPOSITE BOTTOM: William Dixon/Walter Syers copy, MRB 89/571



In the days when the world WAS WIDE



Voices in EXILE

THE GERMAN LUTHERAN COMMUNITY

IN SOUTH AUSTRALIA PRODUCED AUSTRALIA'S

FIRST FOREIGN LANGUAGE NEWSPAPER.

On 6 January 1848 a weekly German newspaper was launched in Adelaide by the Lutherans Carl Kornhardt and Johannes Menge. The Library holds the only early issues known to exist.

Die Deutsche Post, für die Australischen Kolonien (with the English subtitle 'The German Australian Post' for its first year and a half) was printed in old German script on four broadsheet pages. The arrival of a German printing press only a month earlier on board the *Hermann von Beckerath* had made such a publication possible.

Ten years before the newspaper's launch, in November 1838, the first group of 200 Lutheran migrants had arrived in South Australia under the leadership of Pastor August Kavel. With no convicts and offering religious freedom, the colony was attractive to the new arrivals who wanted to preserve the doctrinal purity of the Lutheran faith.

Few of these settlers could speak or read English, but most were literate in German and keen to preserve their historical and linguistic roots. German was the language of their church's founder, Martin Luther, and its use in worship and religious instruction, communal affairs and education bolstered the desire for a strong German-language press.

The paper included religious views, local reports, and a selection of Australian news. It had a liberal mission to inspire debate and appeal to a wider German speaking reader base beyond the Lutheran faith.

Slow printing and a small circulation led *Die Deutsche Post* into financial difficulties. 'The German press here, after a series of very eccentric efforts to establish itself, is become defunct,' reported the *South Australian Register* on 12 April 1848. Publication was suspended but resumed two months later in the town of Tanunda, a centre of the Lutheran community.

The paper records the activities of the Lutheran community as it set up new townships in the Barossa Valley on the country of the Kurna people and acquired more land to grow broadacre crops, vegetables and fruit, with an increasing emphasis on wine growing.

The sustainability of the climate for wine growing is discussed in the issue of 5 July 1848. Two years earlier, in 1847, German pioneers had started to cultivate wine commercially. *Die Deutsche Post's* Johannes Menge

had predicted that vineyards, orchards and corn would flourish in this 'new Silesia', and within a few years the Barossa Valley became the centre of a thriving viticultural industry.

In 1849 several articles appear on the split in the Australian Lutheran Church into two separate synods. The breach, which happened three years earlier, lasted more than 100 years until the two churches reunited in 1966.

Most German immigrants in this period were willing to proclaim an oath of allegiance to the British Crown, but to acquire a land title they had to become British subjects. Although this became possible in 1846, many new arrivals didn't apply to become British subjects for years, if at all. In August 1849 *Die Deutsche Post* published a list of Germans who had failed to take the oath of allegiance within the required 60 days of arrival. Some would not have recognised their names in the list due to spelling errors.

Before 1860, most of the 850 Lutherans seeking religious freedom in Australia had to take up government-subsidised loans for their passage to the colony. Many had to pawn livestock to repay that debt, and lists of animals for sale were a regular feature in the paper.

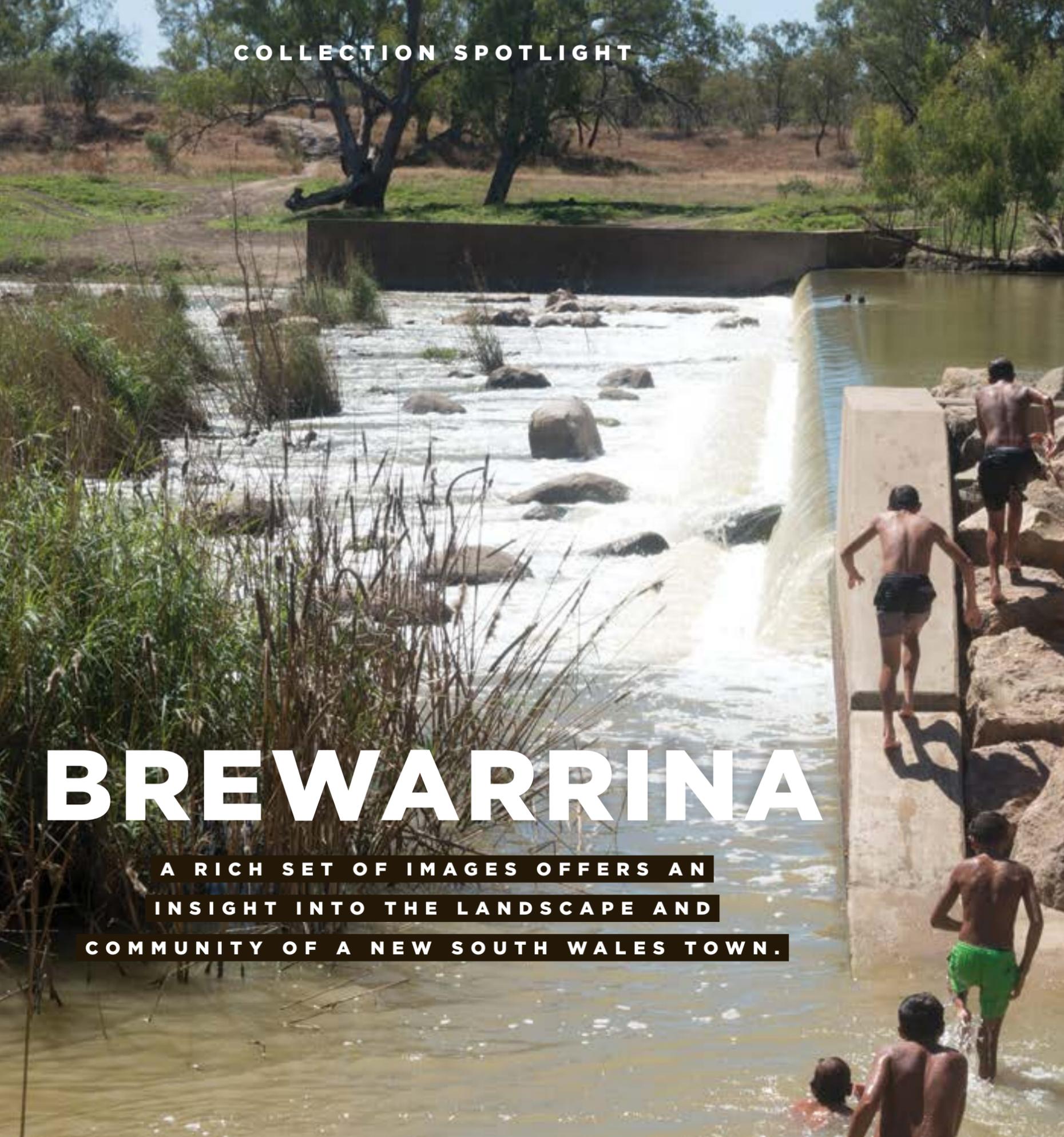
On 12 September 1850 Carl Kornhardt announced that *Die Deutsche Post* would be suspended from 1 October. A new newspaper, *Deutsche Zeitung für Südaustralien*, had been established in Tanunda and would continue in some form until the outbreak of World War I, when printing in German was suspended because of anti-German sentiment.

With its focus on international rather than colonial news and its small circulation, *Die Deutsche Post* has left little historical trace. But for 13 years it enabled a small, isolated migrant community in South Australia to maintain a connection to its country of origin. The paper illustrates how a group of settlers reconstructed their religious way of life in a new environment and adapted their traditions in the changing multicultural society of colonial Australia.

Lars Rutz, Manager, Collection Access & Description

***Die Deutsche Post* has been digitised and will soon be available through Trove.**

NOTE: The Library holds one issue of *Die Deutsche Post* for 1848 (No. 7, 20 July), Nos. 3–27 (June–December) for 1849, and about half the issues published between February and September 1850 (Nos. 6–37). The British Library holds one earlier issue (No. 11, 16 March 1848).



BREWARRINA

A RICH SET OF IMAGES OFFERS AN INSIGHT INTO THE LANDSCAPE AND COMMUNITY OF A NEW SOUTH WALES TOWN.



These photographs in the State Library's collection show my hometown — Brewarrina, New South Wales — its people, river and landscapes as well as activities, sport and celebrations.

I wanted to give people a view of themselves as belonging to something much older and bigger than themselves, seeing the place from a different angle, another point of view — not owning it, but being an integral part of it. The photos are like tracks of life's ebb and flow, following the river itself, rising and falling, the coming and going of people, activities, celebrations, sports and signs.

We follow on from previous generations along the river, the community establishing and maintaining relationships old and new. We have a relationship to Brewarrina, where the cycle

of birth, death and celebration continues every day for every family and every individual.

I have tried to bring all of these experiences together — their colour, shape and space — through photography as a piece of art and memory for each individual to take away, and for all to enjoy.

I took on this project for the State Library after my first choice photographer, Christopher (Burra) McHughes, for his own reasons, didn't want to do it. Remember the name — his photography is fantastic.

Brad Steadman
Wahwankay/Ganngaramakay/Barrinahkay

This series of photographs was commissioned as part of the Library's Indigenous Collecting Strategy.

LEFT: Festival of Baiame's Ngunnuh, Dhinawan Dancers, back row, from left: Lacey Boney, Doreen Waites and Chantae Eyre; with Serena Walford, Anita Shillingsworth, Rehannah Russell, Janette Murphy, Carleasha Barker and Raekye Waites

RIGHT: Kids singing on the second day of the festival: lead singer Eljeriah 'Eljo' Cubby, Janette Murphy, Raekye Waites and Carleasha Barker

BACKGROUND: Boys swimming in the fish ladder, Barwon River
All photos © Brad Steadman, 2017

It's only rock'n'roll ... **BUT I LIKE IT**



Portraits of local musicians taken over 40 years are glimpses from a leading rock photographer's career.

As part of the Library's plan to collect material documenting contemporary New South Wales music, we have acquired 61 photographs of musicians, taken by Sydney photographer Wendy McDougall between 1980 and 2019.

McDougall's career photographing Australian and international musicians has produced iconic pictures of INXS, Richard Clapton, the Church, Max Sharam and many other Australian acts. In 2018 she received the inaugural Australian Women in Music Award (AWMA) for Best Photographer.

McDougall started documenting the music scene at the age of 17:

I found myself in the rock'n'roll industry at a time when having a camera in your hand meant crowds at the local pub would happily allow you to get to the front of the stage and you could shoot the whole gig. No questions asked. It was the late '70s and the Australian music industry was yet to really take off. My first paid photo was for The Angels, one of the biggest Australian bands at the time. Once I saw my photograph in print, I knew this crazy idea for a job was for me.

Geoff Barker, Senior Curator, Research & Discovery

The Music Photography of Wendy McDougall: It's Only Rock'n'roll But I Like It was published in 2019. See www.wendymcdougall.com.au



OPPOSITE: Curious [Yellow], 1986 © Wendy McDougall
ABOVE from top: Max Sharam, 1994 © Wendy McDougall
Smokey Dawson, 2005 © Wendy McDougall

FACES

in the street

A photography collection captures three decades of veterans and spectators at Sydney's Anzac Day marches.

Sydney-based photographer Ian Lever has given the Library a detailed photographic record of six Anzac Day parades and commemorations in Sydney's CBD. The 170 manually printed black and white photographs taken between 1980 to 2012 include many intimate portraits of veterans, showing their uniforms, medals and the expressions on their weathered faces.

Lever's photographs capture formal and informal aspects of Anzac Day commemorations, recording the spectators, families and children, and the changing streetscape over three decades.

Most images are not captioned, but name badges of some individuals are clearly visible. Veterans are often seen next to banners that indicate their battalion and other military information, adding further interest for family and military historians.

Ian Lever began his career in photography at the age of 19. After four years managing photo labs in Canada and London, he opened his own Black & White Lab in Sydney in 1974, one of Sydney's longest running commercial photography labs. He is perhaps best-known for his series on eastern suburbs pools, and has worked extensively for the Australian Tourist Commission and local councils.

The Anzac Day series builds on the Library's significant collections on Australians and the military, and complements the photographs of Anzac Day commemorations around New South Wales commissioned by the Library in 2015.

Maria Savvidis, Curator, Research & Discovery

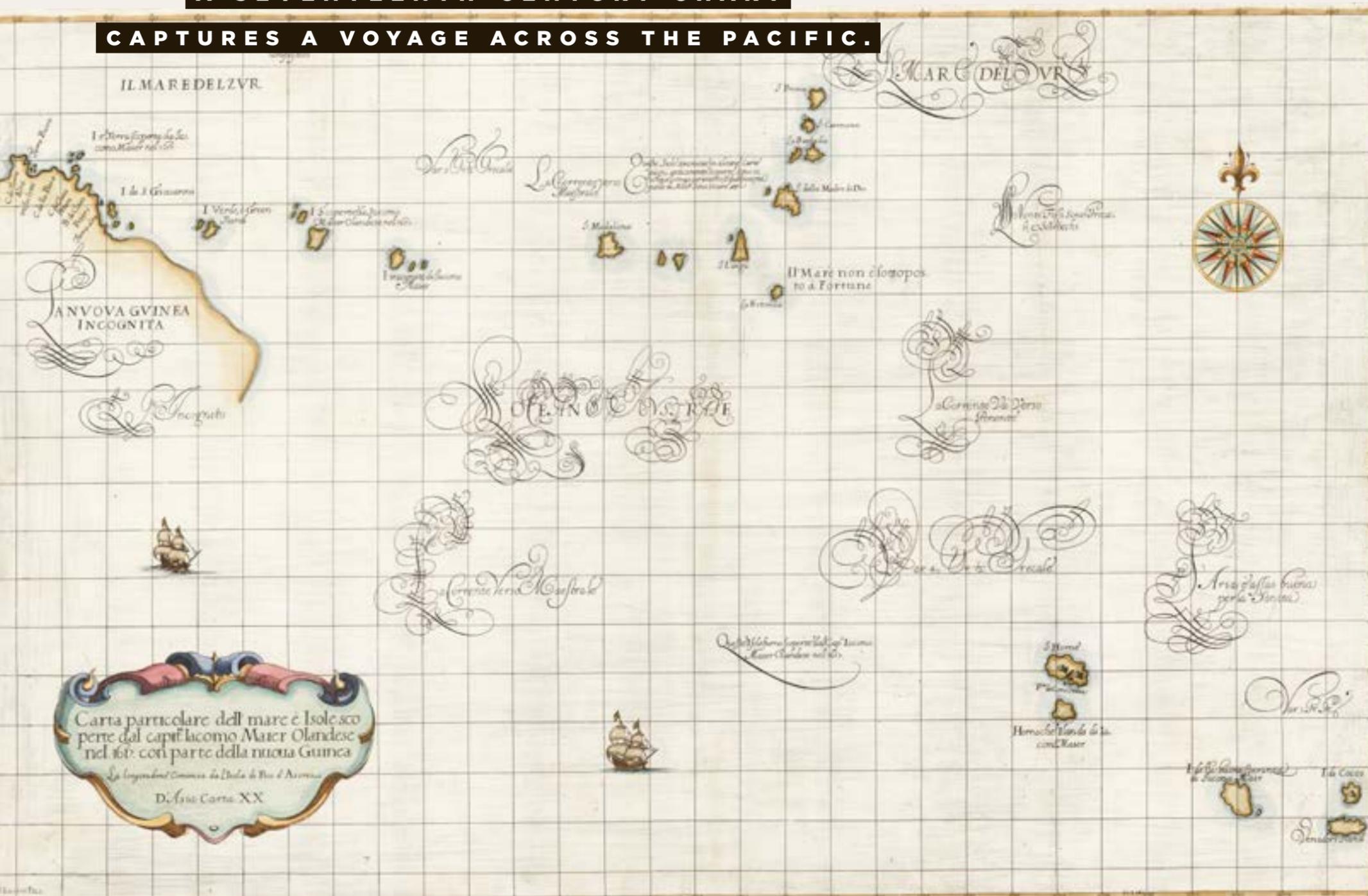


Dudley's PACIFIC

A SEVENTEENTH-CENTURY CHART

CAPTURES A VOYAGE ACROSS THE PACIFIC.

Carta particolare dell' mare é Isole scoperte dal capitano Iacomo Maier Olandese nel 1617 con parte dell nuova Guinea, 1661, M2 920/1661/1



The English explorer Sir Robert Dudley was living in exile in Florence in the 1640s when he published what is now believed to be the first maritime atlas of the world.

According to its engraver, Antonio Francesco Lucini, *Dell'Arcano del Mare* (translated as 'secret of the sea') took 40 years to compile and a further 12 to engrave. Lucini secluded himself in a Tuscan village to complete the work, using 5000 pounds of copper for the plates.

The Library recently acquired a chart from the second edition of the atlas, which was published in 1661, 12 years after Dudley's death. Titled 'Carta particolare dell' mare é Isole scoperte dal capitano Iacomo Maier Olandese nel 1617 con parte dell nuova Guinea', the map shows a stretch of the South Pacific from New Guinea to the Tonga archipelago.

Although Dudley never reached the Pacific himself, instead compiling information from the accounts of other explorers, he was a skilled navigator and ship designer with a fascination for the sea. The illegitimate son of Robert Dudley, 1st Earl of Leicester (favourite of Elizabeth I) and Lady Douglas Sheffield, he began learning navigation at 17 before embarking on an expedition to the West Indies in 1594.

Having failed to establish the legitimacy of his birth in court proceedings in 1605, Dudley abandoned his third wife and fled England with his cousin Elizabeth Southwell. The couple converted to Catholicism and received papal dispensation to marry. Living around Florence for the rest of his life, Dudley designed and built ships and provided naval advice under the patronage of the influential Medici family.

Dudley's atlas is unusual for the period because he created all of the maps himself rather than copying them. His was the first atlas to use the Mercator projection throughout – a cylindrical projection featuring meridians and parallels of latitude as straight, perpendicular lines – which enabled navigators to set a straight-line course. He frequently cites other explorers as his sources, and the title of the Library's chart acknowledges that the information comes from the voyage of Dutch explorer Jacob Le Maire.

Le Maire and Willem Schouten had rounded the southern tip of South America in January 1616, discovering a route into the Pacific that avoided breaching the Dutch East India Company's (VOC) trade monopoly via the Magellan Strait. They became the first Europeans to find a number of the islands featured in Dudley's chart.

When the voyage reached Batavia in October 1616, Le Maire and Schouten's ship and papers were confiscated by the VOC and the two were placed under arrest on a charge of infringing the company's monopoly and sent back to the Netherlands. Le Maire died during the voyage. Although the VOC attempted to suppress the discoveries of the voyage, accounts from both Schouten and Le Maire's journals were published and translated within a few years, which is probably how Dudley came by the information to prepare this chart.

Although Lucini's elegant baroque design and calligraphy alone makes this chart desirable, it also shows how a European understanding of the geography of the Pacific was developing in the seventeenth century, and how this information was disseminated across Europe.

Alice Tonkinson is on placement in Research & Discovery

Dudley's Pacific map will be on display in *Mapping the Pacific 1500-1860*, a major exhibition of the Library's maps, atlases and globes opening 11 July 2020.



Young VOICES



A NEW AUDIO GUIDE ADVENTURE IN OUR
PAINTINGS FROM THE COLLECTION EXHIBITION
WAS CREATED BY KIDS FOR KIDS.

LEARNING

Atticus was one of 10 students from Summer Hill Public School we invited to work with us to create an audio guide for children visiting our *Paintings from the Collection* exhibition, and he was ‘really excited to be part of this awesome project’.

It began with the students visiting the Library, most for the first time. Learning about the size of the collection had a big impact on the group, and their excitement continued to grow during a tour of the *Paintings* exhibition with Louise Anemaat, Executive Director, Library & Information Services.

Students commented: ‘The experience today was amazing! I saw many beautiful paintings and met wonderful people’ and ‘There was a massive collection of paintings and artefacts.’

The biggest challenge for each student was to select just one painting each to research and write about. The students had many different reasons for their selections:

- Georgia chose *The Founding of Australia. By Capt Arthur Phillip RN Sydney Cove Jan 26th 1788*, painted in 1937, because she was familiar with it from her history lessons at school.
- Donald chose *Ancestral Portrait of Quong Tart’s Mother*, c 1988, because of his Chinese heritage and knowledge of the historical figure Quong Tart.
- Yevin chose *A Family Group with Canoe, Clovelly House, Watsons Bay*, 1886, because she felt that the people in the painting were ‘speaking to her’.

After this introduction, I visited the school over several weeks to work alongside the students researching their chosen painting and its maker. I asked them questions such as: ‘If you stepped into this painting what would you smell, touch and hear?’ and ‘If you could speak to the subject of the painting what would you say to them?’ The students were encouraged to look closely and think deeply about their chosen work and describe how it made them feel. Their depth of engagement and the thoughtfulness of their responses was outstanding.

Building on their research and conversations with the school’s teacher librarians, students then wrote and edited their script. At every stage, the adults involved in the project were impressed by the students’ commitment and the quality of their writing.



The final part of the process was to record the script, which we did in the school library’s book room – no need for a professional recording studio. The technical magic was provided by the Library’s multimedia producer and web team. In this way, an audio guide was born!

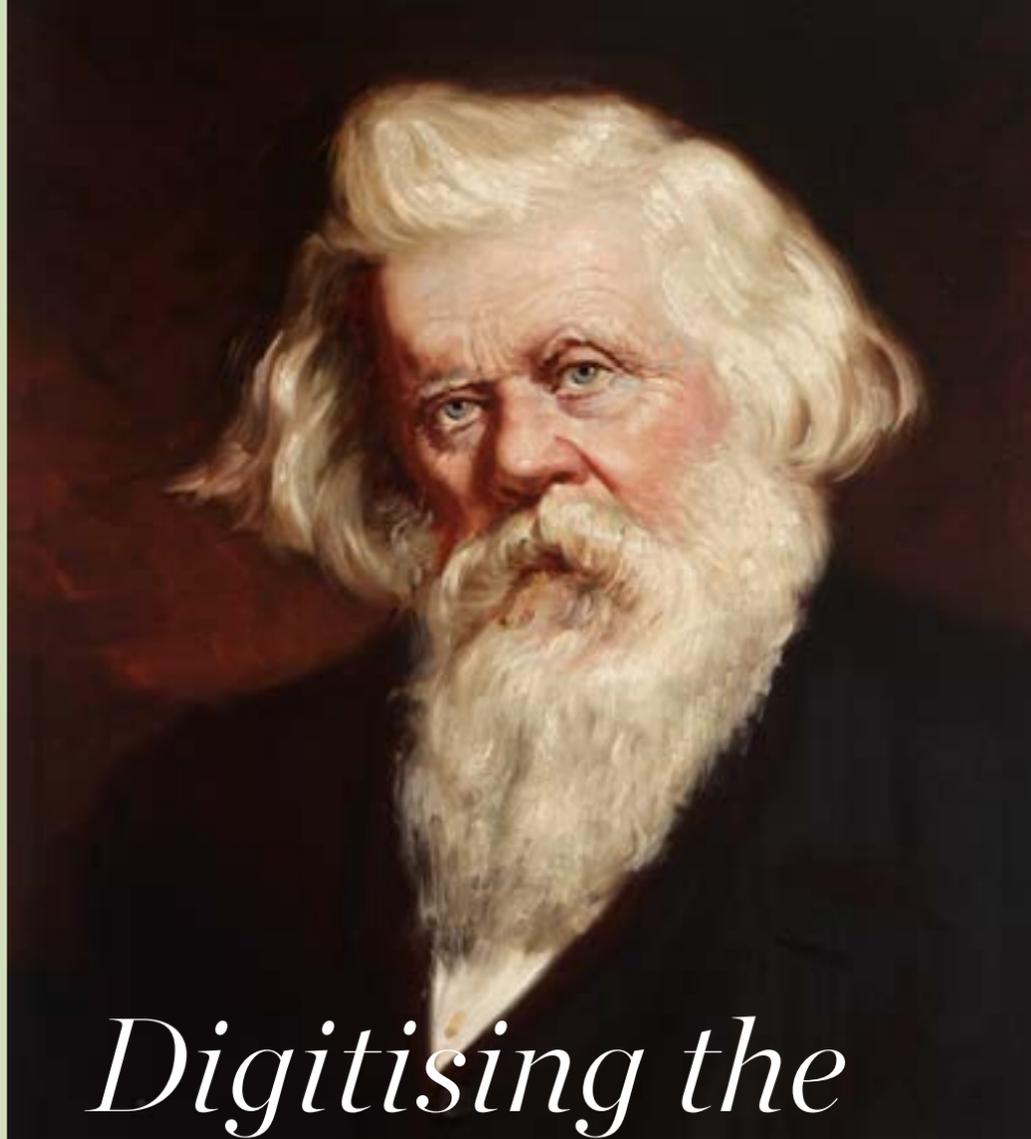
When we launched the guide at the Library in late October our 10 junior curators proudly shared the audio guide with parents, teachers and Library staff, and one of them told us, ‘I’m excited about the prospect of my work, my voice and my text being shared with other people.’

The audio guide can now be downloaded in our galleries and has been well received by visitors. Feedback from teachers has encouraged us to adapt the content to produce a learning resource for schools, hopefully inspiring more young curators.

This project is part of the Library’s commitment to including the voices of children and young people in our exhibitions and learning programs. Students have also written kids’ captions for exhibitions, and they were involved in planning for the John B Fairfax Learning Centre. When we consult young people and treat them seriously, we can develop experiences that are relevant to their lives and engage them more deeply.

Pauline Fitzgerald, Senior Education Officer, Learning Services

The group from Summer Hill Public School with Louise Anemaat in the Galleries
OPPOSITE TOP: Georgia
OPPOSITE BOTTOM: Sabrina Organo and Atticus



Digitising the

PARKES COLLECTION

**THE HENRY PARKES FOUNDATION
HAS SUPPORTED THE DIGITISATION
OF A KEY NINETEENTH-CENTURY
MANUSCRIPT COLLECTION.**

BUILDING A STRONG FOUNDATION

Henry never threw out a letter, much less an envelope.
— Lady Julia Parkes

The Henry Parkes papers are the State Library's most extensive records of a nineteenth-century political figure and a major source for political and social history. Many of the collection's 182 volumes — which include 54,100 pages of original handwritten documents — were purchased by Library benefactor David Scott Mitchell, and others have been donated by Parkes' family members.

As a descendant of Henry Parkes, I am a passionate researcher of my great-great-grandfather's life and career. I especially enjoy being able to access the material from home now that the entire collection has been digitised, making it possible to find out much more information about the family. I am amazed at the number of people Henry corresponded with.

Henry Parkes (1815–1896) was five times Premier of New South Wales and the major figure in nineteenth-century Australian politics. After he and his wife migrated to Australia from England in 1839, he founded and edited the *Empire* newspaper from 1850 to 1858. He entered Parliament in 1854, becoming Premier (though the title was then Prime Minister) for the first time in 1872. He was also elected Premier in 1877, 1878, 1887 and 1889. The combined period of almost 12 years, spread over a Parliamentary career of 42 years, makes him the longest serving Premier of New South Wales.

He is credited with re-invigorating the push for the federation of the Australian colonies following his famous speech at Tenterfield in October 1889. Partly as a result of his committed advocacy, a successful federation was achieved, though he did not live to see it.

After a Henry Parkes Family reunion in 1996 marking 100 years since Henry died, our enthusiastic group of descendants decided we should do something to make people more aware of his work and achievements. The Henry Parkes Foundation that emerged is a non-partisan, not-for-profit charitable trust. It aims to encourage Australians

to find out more about their country's political and constitutional history, and about how they can participate as citizens and 'to carry forward Parkes' work in maintaining Australia as a just and open democratic society'.

More than 20 years later, the Foundation continues with the support of our patron, former Governor Dame Marie Bashir AD CVO.

In recognition of the Henry Parkes *Public Instruction Act 1880*, which made school attendance compulsory for children between the ages of six and 14, the Foundation has supported school education programs and sponsored annual citizenship conventions for schools, designed to help students understand how politics affects their lives. Today our primary work is delivering the annual Henry Parkes Oration in Tenterfield or Canberra. For the 2019 oration, Griffith University Professor AJ Brown spoke about 'Whistle Blowers and the Freedom of the Press'.

Having previously donated funds to microfilm Henry's papers, the Henry Parkes Foundation is proud to have provided funds through the State Library Foundation to support their digitisation and thus achieve greater access to this important archive. I encourage everyone to have a look for themselves and learn more about the life and times of Henry Parkes.

Ian Thom, Chairman, Henry Parkes Foundation
www.parkesfoundation.org.au

The Henry Parkes papers and Parkes biographer AW Martin's card index can be viewed through the Library's catalogue.



SUPPORT THE LIBRARY

If you would like to learn more about how you can support the State Library of NSW, please contact Susan Hunt, Director, State Library of NSW Foundation, on (02) 9273 1529 or visit us online.
www.sl.nsw.gov.au/support

Sir Henry Parkes, c 1890, photograph by S Cocks, P1 / 1303
OPPOSITE: Sir Henry Parkes, 1896, by Gladstone Eyre, DG 348

Recent HIGHLIGHTS



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- 01 Isabel Waterhouse, Nick Pitt, Dr Sophie Robinson, Coral Thomas Lecture, 24 October 2019, photo by Joy Lai
- 02 Professor Grace Karskens, 2018 Coral Thomas Fellow, 24 October 2019, photo by Joy Lai
- 03 Descendants of Zora Cross with biographer Cathy Perkins (centre); (back row) Shane Hersey, Caitlin Coleman, Brigid Coleman; (front row) Belinda Thompson, Penelope Luca, Jade Sterling, Suzee Kerrsmith, launch of *The Shelf Life of Zora Cross*, 12 November 2019, photo by Taryn Ellis

- 04 Rob Thomas AO, Shanny Crouch, Sarah Crouch, Sam Meers AO, State Library Foundation 30th anniversary, 20 November 2019, photo by Joy Lai
- 05 Victoria Weekes, State Library Foundation 30th anniversary, 20 November 2019, photo by Joy Lai
- 06 Rob Mactier and Kim Williams AM, State Library Foundation 30th anniversary, 20 November 2019, photo by Joy Lai
- 07 Janette Bain, Jim Bain AM and Susan Hunt, State Library Foundation 30th anniversary, 20 November 2019, photo by Joy Lai

- 08 State Library Foundation 30th anniversary, 20 November 2019, photo by Joy Lai
- 09 Helena Poropat, right, and Friends, Friends of the Library Christmas Party, 4 December 2019, photo by Bruce York
- 10 Lord Michael Glendonbrook, the Hon George Souris AM and Dr John Vallance, Library Council of NSW End of Year Celebration, 3 December 2019, photo by Bruce York
- 11 Adam Lindsay and Dr Zeny Edwards OAM, Library Council of NSW End of Year Celebration, 3 December 2019, photo by Bruce York

- 12 Louise Anemaat, Wendy Sharpe, Glennis Murphy, Idris Murphy, Bernard Ollis, Library Council of NSW End of Year Celebration, 3 December 2019, photo by Bruce York
- 13 Family Sunday, 24 November 2019, photo by Taryn Ellis
- 14 Fahmida Haque, Grace Winzar, Ridhwan Sabur and Babita Gurung, Volunteers End of Year Celebration, 5 December 2019, photo by Gene Ramirez



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For our **FRIENDS**



Family history

As a Friend, you can launch into your own heritage research with a free 45-minute consultation with a Family History librarian. Get advice on any roadblocks you've encountered in your research, or learn how to use a particular resource.

Many family history resources are held here or are accessible through the Library's website and are free for Library card holders. It's up to you, gather your elusive ancestors and let's see if we can help you pin them down. Consultations are on the last Friday of the month between 10 am and 12 noon. Bookings essential: call Helena on 9273 1593.

To join or renew your Friends membership, or order a gift membership, please contact Helena Poropat.

Email: friends@sl.nsw.gov.au
Phone: (02) 9273 1593

2020 highlights

We're looking forward to a year of great exhibitions and an exciting program of talks and events. Specially curated events for Friends include a new three-part series with literary powerhouse Susannah Fullerton – 'Three Great American Novels: *The Adventures of Tom Sawyer*, *The Great Gatsby* and *Gone with the Wind*' (6, 13, 20 May – see *What's On* for full details).

Emeritus Curator Paul Brunton returns in August with compelling series of lectures drawing from the Library's collections. The Curator's Choice series gives you an exclusive opportunity to engage with a curator and view Library treasures. And the bimonthly Reading Lounge book club is a fun way to read, share and talk about the talented array of authors in the Australian literary landscape.

'Q&A

Mags King

Sydney Morning Herald Managing Photo Editor Mags King is the curator of the exhibition *Photos1440*.



HOW DID YOUR WORKING LIFE BEGIN?

I studied BA Honours in Design and Media Management in London. Photography was a major part of the course and one of my photos was featured prominently in the *Guardian* newspaper, which led to an internship as a photographer. I loved photography and my Pentax K1000 but ultimately I lacked the confidence in what was a very male dominated industry to pursue it further – which is a shame.

WHAT WAS YOUR NEXT MOVE?

After some time travelling, I managed an analogue photo library with over a million images for the Ministry of Defence, National Power and other corporate organisations. I then became a business manager at Image Data Systems, working with photo editors across a variety of publications and photo agencies. This led to a photo editor role at Associated Newspapers.

In 2003 I moved to Australia, I knew I wanted to work for the *Sydney Morning Herald*, and after freelancing with the *Good Weekend*, *Sunday Life* and the *Sun Herald*, I became the SMH Deputy Features Photo Editor in 2007. In 2012 I was appointed to my current role.

HOW HAS YOUR JOB CHANGED OVER THE YEARS?

The photo department had more photo editors and photographers catering for print products within a different newsroom environment. We've been through a lot and we continue to evolve: the 24-hour news cycle, multi-platform, video, the pace, the audience. The department continues to thrive with 11 full-time photographers, a group of highly experienced contributors, and just a handful of photo editors. It's faster, and visual content plays a fundamental role.

WHAT ARE YOU MOST PROUD OF?

I'm really proud of the department's growth and resilience. The photographers' relentless commitment to their craft is always inspiring. We have grown, too, with the recruitment of photographers Dom Lorrimer and Rhett Wyman. Also, *Photos1440* turns 10 this year, and it's the culmination of everyone's hard work as a team.

ISN'T EVERYONE A PHOTOGRAPHER NOW?

It's not just now, a lot of people enjoy photography with their cameras or iPhones but amateur photography has a role to play in keeping the medium or language developing. A professional photojournalist is well versed in the ethics of what they do, and takes a considered approach that upholds those ethics. Their work has to capture the story beyond aesthetics.

WHAT WILL WE SEE IN PHOTOS1440?

There will be powerful images illustrating the environmental crises: from bushfires to storms. Who can forget Nick Moir's photograph of a dying kangaroo stuck in the mud in Menindee Lakes? I try to feature a selection of images that reflect the incredible talent and the diverse stories we cover in a year.

Photos1440, a free exhibition from 23 May to 21 June 2020

Photo by James Brickwood

In the Amaze Gallery

Original cartoons drawn by Indigenous artist Danny Eastwood for the *Koori Mail* newspaper over the past 30 years are on display in the Amaze Gallery. The Library recently acquired 400 cartoons by Eastwood, a descendant of the Ngiyampaa people of western NSW and an Elder living in Mount Druitt, in Dharug country, western Sydney. Eastwood has had a long career as a fire fighter while also pursuing his interest in art. He was awarded the NAIDOC NSW Aboriginal Artist of the Year in 1992, the National NAIDOC Art Award in 1993, and the Parliament of NSW Indigenous Art Prize in 2008. He is known also for several commissioned mural and mosaic designs using traditional Aboriginal motifs in schools and streetscapes throughout Sydney. Danny Eastwood continues working today as an artist and a teacher of visual art.

PXE 1760



Danny Eastwood



Danny Eastwood