

SL

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THOMPSON  
ON JOURNALS

BONDI BEACHOBATICS!

Medicine in the  
Middle Ages

A CENTENARY OF  
RUGBY AND BOXING



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Clockwise from top: Gerbera by Lea Buchanan, featuring in *Unclassified*

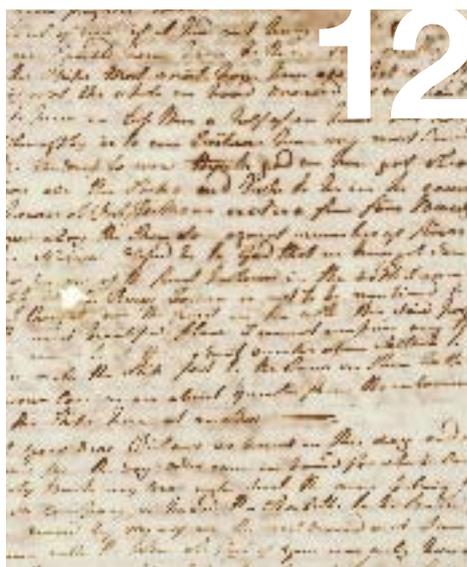
Noëlle Janaczewska, *Dorothy Lamour's life as a phrase book*, Wayzgoose Press, 2006, MRB/ F17

Lewin, JW, *Birds of New South Wales* ... printed by G Howe, Sydney, 1813, SAFE/Q81/9

Ralph Clark, Journal kept on the *Friendship* ... entry for 26 January 1788, ML Safe 1/27a

In front of a youthful audience, Wal Balmus balances off Eve Holman's hips, supported by Tim Holman in a stance known as 'Circle and balance'. 19 November 1939, N652

Australian rugby league team leaving London for Manchester, 1908, Davis Sporting Collection, PXE 653, volume 67, no. 27



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Clockwise from top: Norman Lindsay, Albert, the magic pudding, 1959, watercolour, PXD 1019/22

Green Gables House on Prince Edward Island has become famous around the world as the inspiration for the setting of *Anne of Green Gables*, photo by John Sylvester

*A scene of courtly life*, Spanish forger, c. 1890–1910 (detail) RB/MSS/97

Advertisement, Supertex chenille beach robe, *Australian Women's Weekly*, 23 November, 1940, p. 30, (detail) SRL F/243



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**Cover**  
Jack Thompson, photo by Scott Wajon



# Letters

This is your chance to drop us a line about anything you see in *SL Magazine*. Here are some letters we received after our first *SL*.

Congratulations on changes to *SL* magazine. There are more articles, all of them interesting, and more info on our beloved Mitchell. Hope you can continue.  
Bob Williams

*Auguri!* Congratulations on a fab new mag!  
Maria Caridi (SL U35 member)

Congratulations on new format for the *SL Magazine*. It's fantastic. Such an improvement.  
Best Wishes  
Val McKinlay

Congratulations on *SL* classy format; content varied, educational and entertaining.  
Even had that first edition thrill of fiddling with uncut pages hot off the press!  
Look forward to more.  
Enjoyed *The Artist's Studio*.  
All good wishes,  
Deirdre O Sullivan (Library Friend)

## Finally

Apologies to all, and especially the residents of Cootamundra, for our error in *On this day* (July *SL*) concerning Don Bradman's birthplace. It should have been Cootamundra not Bowral.

And thanks to the reader who let us know that the anglicised name of the Russian ship in *On patrol in Antarctica* (p. 5 July *SL*) is MARINA TSVETAYEVA.

# From the State Librarian



**First** let me say thank you to the many readers who took the time to tell us what they thought of the first issue of our new look magazine. The feedback was terrific and I am delighted that you like it. We have seriously raised expectations and we are going to be doing our best to meet them! Several of the comments we received are reproduced in our new Letters column (left). We welcome your comments so we can continually enhance and evolve our flagship publication.

This is another bumper issue full of weird and wonderful stories. Our feature story unveils the talents of amateur photographer George Caddy, who captured the exuberant poses of some very talented gymnasts on Bondi Beach in the 1930s. Many more of these wonderful images can be seen in our exhibition *Bondi Jitterbug: George Caddy and his camera* until 22 February 2009. And on the same theme, take a look at the 1930s and 40s beach fashion on page 28.

Acclaimed actor and library supporter Jack Thompson explains the potency of our *First Fleet* journals, now available on our website. We look at the origins of medieval medicine, which made us wonder what we have in our herbals collection, and we celebrate some sporting and literary centenaries.

You will also be able to learn of exciting developments at the Library including a \$10 million injection of Government funds to fast track the transfer of our paper and card catalogue online, and our exciting partnership with Flickr Commons, which enables us to share some of the highlights of our photographic collection with anyone who has access to the internet.

Stage and screen actor and popular *Play School* presenter Jay Laga'aia tells us why he loves entertaining children and Bryce Courtenay AM talks about our *Wisdom* exhibition, and why he loves the Library.

As usual, there's plenty more to enjoy, so happy reading!

## Regina Sutton

NSW State Librarian & Chief Executive

# Unclassified

For the first time, more than 30 State Library staff are displaying their personal creative work around the Library, giving you a chance to see another side of the people who work here.

We've called it *Unclassified*, a chance to shake off the Dewey system and introduce ourselves.

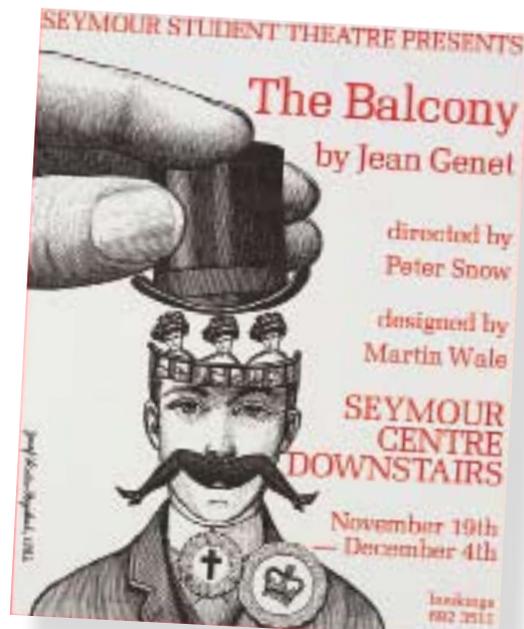
Theatre posters designed by one staff member are part of Australian and overseas museum collections. Another interprets sound and silence through painting. You'll find photography, jewellery, paper craft, as well as sculpture, woodwork, quilts and stencils on discarded skateboard decks!

The exhibition is on until 1 February 2009.



Above: Josef Stejskal, State Library staff member and designer of theatre posters

Right: A selection of Josef's posters, including *The Balcony* (1982), are part of an exhibition of artwork by Library staff



Scott Wajon captures Phong Nguyen digitising a framed oil painting (above) and Andrew LaMoreaux photographing one of the staff contributors to *Unclassified* (right)



## Behind the scenes: Imaging Services

Scott Wajon, coordinator of our busy Imaging Services unit, took the photograph of Jack Thompson on the cover of this edition of *SL* at one of the Library's many events, which, together with the Library's publications, consume a large part of the unit's time.

Digitising items from the Library's vast collection and responding to client requests for imaging are also important parts of their work. Digitising simply means using photography to capture an image electronically, but it is a key function performed in-house.

'Frequently we are digitising or photographing items from the collection which have never been on public display. The items are often rare and fragile and need to be handled sensitively, so we

work closely with the collection and conservation specialists,' Scott says.

Once digitised, the items are linked to an electronic record and many will then go online.

Library clients, such as professional historians, heritage architects and filmmakers, can pay to have collection items digitised. Recently, the unit provided images of buildings and streetscapes for Australian movie *Hunt Angels*, starring Ben Mendelsohn.

Then there are the unusual requests — photographer Andrew LaMoreaux satisfied one of these when he captured some of the remarkable artistic talents of our staff for *SL* (see *Unclassified* above).

Needless to say, without the efforts of the Library's photographers, *SL* wouldn't be nearly as interesting!

## State Library on Flickr first

We are the first library in Australia to partner with Flickr Commons, an online initiative which shares the collections of cultural institutions with the public worldwide.

One hundred images of quirky and momentous historical 'firsts', each with a fascinating story from Australia's past, have been provided to Flickr from our renowned photographic archive. They are arranged in several categories: Australian women's firsts, Australia's first commercial photographer, the first Australasian Antarctic Expedition, the opening of the Sydney Harbour Bridge, as well as landmark aviation achievements.

Flickr is another way we are using emerging technologies to share our collection with Australians, and with people across the globe. Users can tag the Library's images in their own language and leave comments, with the potential to add exciting new information to the collection.

See: [www.flickr.com/photos/statelibraryofnsw](http://www.flickr.com/photos/statelibraryofnsw)



## Our heritage revealed

With the collaborative support of many generous benefactors, the Foundation is close to realising its goal of digitising the 3500 wet-plate glass negatives of the Holtermann collection.

From 1872 to 1875, Bernard Otto Holtermann, a successful gold miner and merchant, commissioned Beaufoy Merlin and Charles Bayliss of the American & Australasian Photographic Company to document towns in NSW and Victoria to promote the colonies abroad.

This internationally significant collection provides us with a documentary record of the development of Sydney and Melbourne in the latter half of the 19th century and, in particular, the goldfield towns of NSW and Victoria (such as Hill End and Gulgong). The images are so detailed it is possible to reconstruct towns, down to the types of goods on display in shops windows and the advertising material on shopfronts, as well as the clothing and faces of the pioneer inhabitants.

Although the Library has digitised versions available, they have not been able to do justice to the level of detail captured in the original glass plate negatives.



Top: William Simmons and family outside his bark hut, Gulgong area, c. 1875, by AAPC Wet plate negative, ON 4 Box 4 No 18368

Above: Significant funds for the digitisation initiative have been raised by Graham and Charlene Bradley through a birthday celebration fundraising endeavour, together with their personal donation for a digital scanner.

Digitising from the original negatives will not only allow the extraordinary detail and clarity of these images to be appreciated, but will also assist in their preservation. Much needed quality archival storage and conservation work can also be carried out.

Thanks to many generous benefactors – in particular, Graham and Charlene Bradley, Geoffrey and Rachel O'Connor, Simon and Catriona Mordant, and Rob Thomas for their fundraising efforts or personal contributions – we are close to reaching the funding necessary to complete the digitisation of this magnificent collection.

If you would like to help us achieve our target, please phone the State Library of NSW Foundation on (02) 9273 1593.

## Liberating items from the collection

The NSW Government's announcement that it was injecting \$10 million towards transferring the Library's paper and card catalogue into online records has generated great excitement.

Regular users know the main way into our collection is via the paper or card catalogue. In fact, 70% of our catalogue records are in this format. Creating electronic records for this large number of collection items began several years ago, but the additional funding means we can take some giant leaps forward. The immediate priorities will be developing records for pictures, publications and maps.

It means more of our catalogue records will soon be available online at the Library's website, from anywhere in the world, 24 hours a day, seven days a week. It's all part of the plan to deliver the Library to you, whenever and wherever you need it!

**Jennifer Berryman, Library Services**

Below: One of the items with a new electronic record – George Collingridge's map (1906?) showing Java in the shape of a pig, as described by Do Couto in 1570, Z/Ce90/9



## Do you know ...?

If you have a question that you think we can help you with then call our Telephone Inquiry Service. It operates Monday to Friday from 9 am to 5 pm. Just phone 02 9273 1414 and ask for the Telephone Inquiry Service.

Alternatively, you can use our online inquiry form or chat to a librarian on the live reference service AskNow at [www.sl.nsw.gov.au/services/ask/index.html](http://www.sl.nsw.gov.au/services/ask/index.html).

### An intimate view of Holtermann's collection

View the world's largest wet plate negative and other rare 19th century images by pioneer Bernard Holtermann, as part of our popular *Out of the vaults* series.

Each month the public is invited to take a behind-the-scenes look at rare and remarkable treasures from our world-renowned collection. Their little-known stories and secrets are revealed by our Library experts.

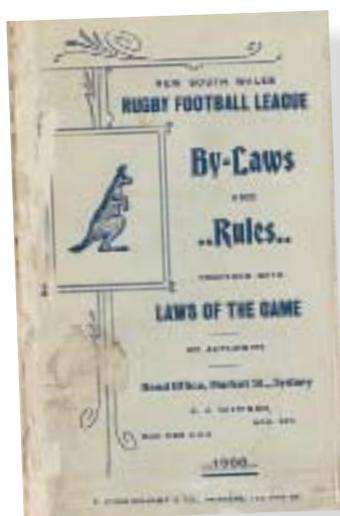
Enjoy this *Out of the vaults* with Alan Davies, Curator of Photographs, on Thursday 5 March in our exclusive Sir William Dixson Research Library.

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

Bookings and details: (02) 9273 1770, [bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au)

# 100 years ago ...

## The birth of rugby league



Above: South Sydney, 1908 premiers, Tom Brock Collection, TB 96 no. 6

Below: The first rule book of the sport in Australia, ES Marks 730

At the dawn of the twentieth century, rugby union was Sydney's dominant sport. Bumper crowds turned out to cheer their teams in the Metropolitan Rugby Union competition, which started in 1900, pitting local teams against rivals from suburbs around the inner city. However, while the sport's governing bodies were making handsome profits, particularly from representative matches between NSW and Queensland, New Zealand and Great Britain, few players saw any of the proceeds. They were not compensated for time off work, and many players felt the pinch.

It was in this environment that the NSW Rugby League (NSWRL) was formed in 1907. By offering greater financial rewards to players, and luring star union player Dally Messenger to the League, the new competition enhanced its appeal. In 1908, the NSWRL encouraged clubs to form all over Sydney and added

Newcastle for the inaugural competition. South Sydney won that year's premiership and went on to win another 19 premierships in the 20th century.

At the end of the first season the tradition of 'Kangaroo tours' began when an Australian team was chosen to tour Great Britain.

For rugby league enthusiasts the Mitchell Library is home to the ES Marks Sporting Collection, which contains a copy of the game's first rule book; the Davis Sporting Collection, which includes photographs from the 1908 Great Britain tour by Australia's representative team, the Kangaroos, and the Tom Brock Collection, with its particular focus on the South Sydney club.

Australia hosts the Rugby League World Cup this year, and, to coincide, these treasures are on display in the Mitchell Library vestibule.

**Andy Carr, Reader Services**

In 2006, Andy Carr was awarded a State Librarian's Staff Fellowship to describe, index and rehouse the Davis Sporting Collection No. 1. The catalogue records for this fascinating collection of sporting ephemera, which link to detailed contents lists and an index, can be viewed on the State Library catalogue.

# The Great Pacific Ocean

The distinctive crescent-shape of the east coast of Australia represents much to Australians — real estate, home and holidays. Yet until James Cook's HMS *Endeavour* surveyed it in 1770, the east coast was a blank on European maps.

It was not until March 1772 that the east coast of Australia and the complete islands of New Zealand were published on an engraved map, *The Great Pacific Ocean*, commissioned by Joseph Banks.

After the first voyage, Banks and Cook conceived a second expedition to try and establish once and for all the existence or otherwise of a Great Southern Continent. The issue, as Cook noted in the introduction to *A voyage towards the South Pole ...* (1777), was whether:

The unexplored parts of the Southern Hemisphere be only an immense mass of water, or contain another continent, as speculative geography seemed to suggest ...

In February 1772, Cook outlined his proposal for the exploration of the Southern Ocean to the Admiralty, using a manuscript map, which indicated his intension to circumnavigate the polar region at the 60th parallel.

At the same time, Banks commissioned London engraver John Bayly to engrave *The Great Pacific Ocean*. Both maps demonstrated what had been achieved on the first voyage and what needed to be explored in the Southern Ocean. However, *The Great Pacific Ocean* was not to be a navigation tool, but rather a marketing device, to build support for the proposed voyage.

While 100 copies of *The Great Pacific Ocean* were printed only two have survived. The Library recently acquired one of these. Interestingly, on the Library's version, the words 'New South Wales' are squeezed into the lower east coast and Tasmania. The original copper plate is now in the Natural History Museum, London. The final version of the plate corrected this problem by stretching these words down the full length of the coast.

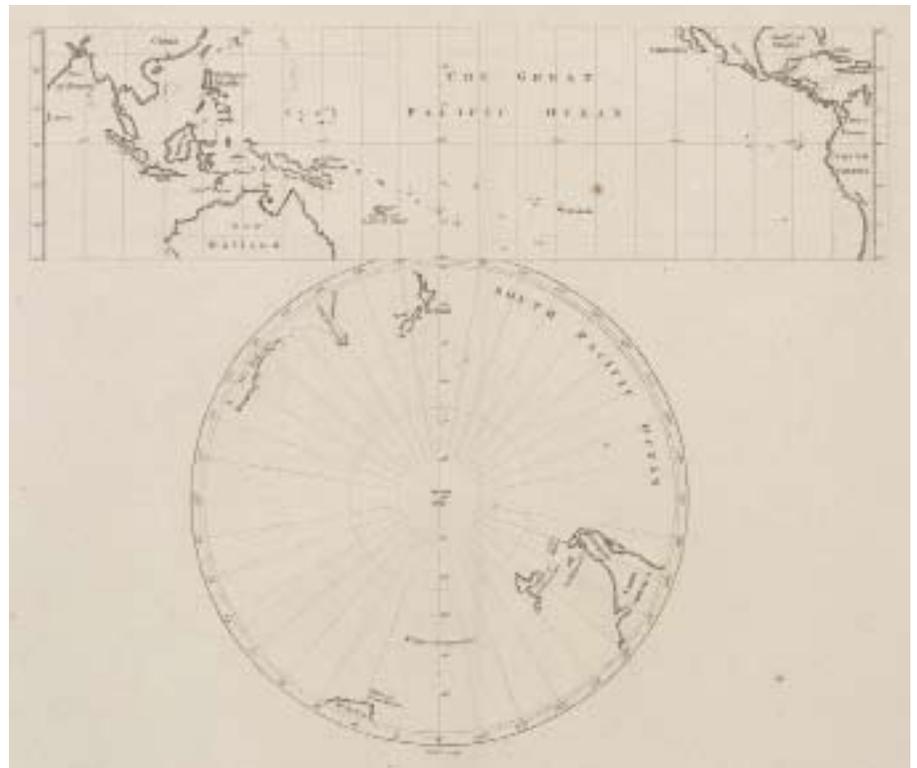
Although Banks withdrew from the second voyage, copies of the map did travel on the HMS *Resolution*. Although eventually discarded, Cook initially proposed to use the map,

embellished, as the frontispiece to the published account of the voyage.

The east coast of Australia was not publicly revealed until November 1772, when Samuel Dunn published his map *Scientia terrarum et coelorum*. This was the first commercially available map to include the discoveries of Cook's first voyage.

*The Great Pacific Ocean* represents in a very tangible way the beginning of Australia as we now know it, and is an exciting addition to the Library's strong exploration and discovery collections.

**Richard Neville, Mitchell Librarian**



Above: John Bayly  
*The Great Pacific Ocean*, 1772  
M2 910/1772/2

Left: Samuel Dunn  
*Scientia terrarum et coelorum*  
[cartographic material]; or the  
heavens and earth astronomically  
and geographically delineated ...  
1772, ZM4 000/1772/1





Roya Geale puts on a spectacular display of flexibility and balance, similar to a pose struck by professional adagio dancers. 5 January 1941. N889

# Bondi Jitterbug: George Caddy and his camera

Bondi Beach has always been a theatre for the ostentatious. These days, it's hard to escape buffed body builders, beach volleyball, capoeira<sup>1</sup> and other displays of physical prowess on Australia's most famous beach. However, in the 1930s and 1940s, the more physically fit entertained beach crowds with 'beachobatics' or clever gymnastic displays on the sand.

The best shows were said to be staged by members of the Graham Men's Gymnastic Club, one of the 30 or so gymnasiums in Sydney, before World War II. Beachobatics would be unknown today, however, if it weren't for the amateur photography of Bondi resident George Caddy. George took his camera to the beach on weekends and not only recorded parading lifesavers and leisure seekers wearing the latest beach fashions, but also photographed the astonishing gymnastic feats of his friends.

Most of George's negatives were unpublished and remained undisturbed in a shoe box for 40 years. When he died in 1983, his son Paul retrieved them from a flat in Maroubra, but the box of negatives disappeared among his father's unsorted possessions. It was another two decades before their significance was realised.

The box contained almost 130 stunning photographs of beachobatics, all carefully dated, often to the day. George clearly knew the Graham gymnasts well and photographed some of them over several years. Alf Stanbrough, who usually appeared as the strongman supporting his fellow gymnasts, was photographed from 1936 to 1941. Born in 1883, he was a local builder who had served in the Boer War. The best known of George's subjects was Wal Balmus, a professional strongman and equilibrist<sup>2</sup>, who had achieved fame as Tarzan in the Tarzan's Grip adhesive logo. His handstands and daring feats of balance, from buildings high above Sydney's streets, were the subject of articles in *Pix* magazine. Not all of his beach subjects, however, were gymnasts. Dancers, friends and casual acquaintances all posed for his camera.

George Caddy was a schoolboy when he moved with his family from Melbourne to a modest cottage in Bennett Street, Bondi. By 1936, he was employed as a paper pattern-cutter for the *Australian Home Journal*, in Kent Street in the city. Dancing and photography were his hobbies and he pursued them enthusiastically between 1936 and 1941.

<sup>1</sup> A Brazilian martial arts 'dance'

<sup>2</sup> Someone who practises balancing in unnatural positions and hazardous movements, such as a rope-dancer



Above: In this complex group balance, Max Stewart, Charlie Lusty, Frank Cottier and Jack Goldberg hand-balance off Tim Holman, Vic Whitehead and Ken Cumming, supported by Alf Stanbrough in the white cap. 8 October 1939. N586

Below: A magnesium flash on George's camera froze the twin backflips by these two gymnasts mid-air, and illuminated the sand suspended beneath them. 4 October 1936. N144

By 1941, he was described as one of Australia's leading jitterbug dancers, and was photographed in both *The Daily Mirror* and *Sunday Telegraph*. At that time, it was estimated that there were 5000 jitterbug dancers in Sydney. George won many of the dance contests held every Saturday night at the famous Trocadero in George Street. One of his partners in 1941 was Mavis Lang, a former Australian jitterbug champion.

At that time, George's photography was not as well-known as his dancing, but between 1938 and 1942 some of his images of beach acrobats had appeared in *Health and Physical Culture*. George seems to have been a self-taught photographer, whose earliest efforts won prizes in the junior (under 16 years) section of the monthly competitions held by the magazine *Australasian Photo-Review*.

Nevertheless, George was soon influenced by overseas photographic publications, and, like Max Dupain before him, embraced modernist photography. From 1936, his photographs displayed the hard shadows, raking light and unusual viewpoints of the new

## George Caddy's precious negatives are the only record we have of the beach gymnasts

photographic aesthetic. He converted his front room to a studio and took Hollywood-style portraits using an assortment of homemade floodlights, fashioned from tin cans.



Left: Alf Stanbrough and another gymnast throw Bonnie Hawkins to the catcher, in a dangerous adagio movement called 'Flight of a bird'. Perfect timing was essential. 22 September 1940. N889

Below left: George Caddy and Mavis Lang shocked more sedate dancers at the Trocadero with this jitterbug display. Mavis taught tap-dancing and was an Australian jitterbug champion. 1941



George's outwardly carefree life ceased with the outbreak of World War II. He enlisted in the Army and spent the years 1941 to 1945 as a gunner in a heavy anti-aircraft battery, stationed near Brisbane. Although he returned to his former occupation as a paper pattern-cutter in 1946, he does not seem to have returned to dancing or photography. This may be explained by his marriage in 1943 to Betty York and the birth of his son, Paul, the following year. It appears that family obligations simply curtailed his previous interests.

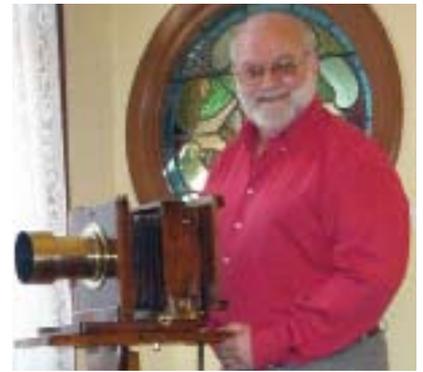
It is providential then, that a selection of his Bondi negatives and the newspaper articles about dancing survived their

six-decade confinement in a shoe box. For his son Paul, the tabloid images of George as a jitterbug champion were a complete surprise. He knew his father had been involved in photography, as he'd seen cameras, magazines and some loose prints of beach acrobatics when he was young, but he was amazed at the cache of negatives.

George Caddy's precious negatives are the only record we have of the beach gymnasts who entertained crowds on Bondi Beach in the 1930s and 1940s. They are a remarkable documentation by a gifted amateur, reminding us not only of the popularity of physical culture at that time, and the iconic status of Bondi Beach, but also of the ability of the camera to capture the ephemeral nature of our changing society.

**Alan Davies, Curator of Photographs**  
[www.sl.nsw.gov.au/events/exhibitions](http://www.sl.nsw.gov.au/events/exhibitions)

*Bondi Jitterbug* is on at the State Library until 22 February 2009. Fine art prints of all the exhibition photographs are available from the Library Shop for \$295 or \$450 framed (size: 40.5 x 40.5 cm on a 50.5 x 50.5 cm sheet).



Alan Davies and George Caddy's camera, photo by Alan Davies

## What a coincidence!

A remarkable coincidence came to light during the making of this exhibition, involving one of George Caddy's cameras and the Library's own Curator of Photographs, Alan Davies.

George Caddy's son, Paul, who lives in Tasmania, had been providing Alan with scans of his father's negatives when one arrived which included George's studio camera. It was a rare and very distinctive 1870s Dallmeyer wet plate studio camera on a wheeled tripod ... and it looked remarkably like the one that had been sitting in Alan's living room at home for over 20 years!

Alan was convinced that they were one and the same, but he needed proof.

In 1984, Alan had gone to a camera auction to buy a 1960s Kodak camera, but he came up empty-handed.

'I had money burning a hole in my pocket so I ended up purchasing this rather nice wood and brass camera. I thought it would make an ornament in the living room', he says.

Alan rang the auction house to see if they still had details of the provenance of the camera, and not only did they confirm that it had been sold by someone who lived at the time in Mittagong (Paul's former home), but that it had belonged to someone 'who used to take pictures on Bondi Beach'.

By a delightful coincidence, George Caddy's camera had ended up in the home of the person who was to one day curate the exhibition of his amazing photos.

# A bittersweet tale of longing

Oh, that if you was only here and our dear boy, my Alicia, I should not wish to come home if the place agreed with our health — but without you, I would not stay if it was the best place under the face of heaven. No, that I would not, my dear beloved wife, for without you, I cannot live.

Ralph Clark  
Port Jackson  
27 January 1788

The devotion of Betsey Alicia's husband, Ralph Clark, a marine who had travelled with the First Fleet on board the *Friendship* on its voyage in May 1787, was sorely tested, as this entry in his journal reveals. Clark's is one of only 11 surviving handwritten First Fleet journals and nine of these are in the State Library's collection and now available online.

Clarke's wife of less than three years, Betsey Alicia, and his toddler son Ralph, were not permitted to accompany him on the voyage and the first part of his journal is filled with yearning for her, and sentimental references to kissing her portrait each day. Eventually, to preserve his sanity, he limits the occasions he kisses her portrait to only once on Sundays.

On 23 June 1787, his third wedding anniversary, and only weeks out of England, he writes '... the only happiness I have is the kissing of my dear Betseys dear Picture and little Boys hair that she sent'.

For Clark, his wife is the antithesis of the 'damned whores' — the convict women — who surround him, 'They are a disgrace to their Whole Sex' he writes, 'Bitches that they are I wish all the Women Were out of the Ship'.

Yet Ralph Clark was enraptured as the Fleet sailed through the Heads and into Sydney Cove on 26 January 1788:



... blessed be to God that we have got Safe to an Anchor in one of the finest harbours in the world — I never Saw any like it ... port Jackson is the most beautiful place ...

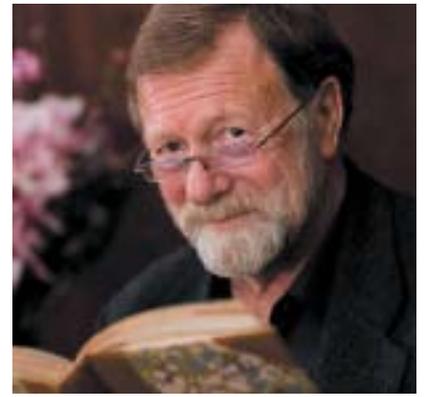
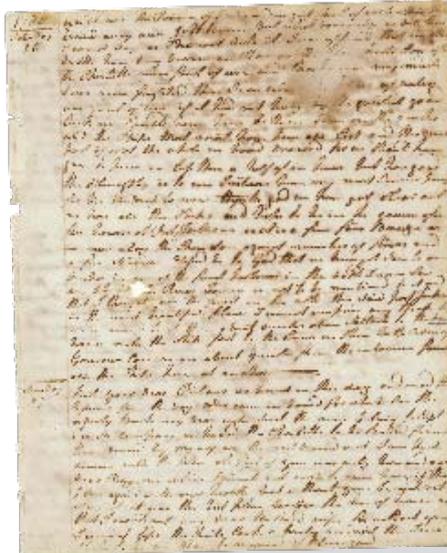
In March 1788, Clark's diary ends abruptly only weeks into his stay at Sydney Cove. We know in the ensuing period that he learned some local language, for his journal is scattered with Indigenous words. He was also given permission to cultivate a vegetable garden on the Harbour island that still

William Bradley, 'View in Port Jackson from the South Head leading up to Sydney; Supply sailing in' from *A Voyage to New South Wales*, December 1786 – May 1792; compiled 1802+ , ML Safe 1/14



Left: William Bradley, 'Part of the Reef in Sydney Bay, Norfolk Island, on which the Sirius was wreck'd, 19 March 1790' from *A Voyage to New South Wales*, December 1786 – May 1792; compiled 1802+ , ML Safe 1/14

Below: Ralph Clark, Journal kept on the *Friendship* during a voyage to Botany Bay and Norfolk Island ... 1787–1792, entry for 26 January 1788, ML Safe 1/27a



Jack Thompson, photo by Scott Wajon

## Jack Thompson on journals

*On the eve of launching the First Fleet Journals at the State Library on 28 July, actor Jack Thompson spoke to 702 ABC Sydney's Deborah Cameron. This is an edited transcript of his remarks.*

'There is something about journals as opposed to a narrative subsequently written — it's immediate, it's right there and then, it's day by day ... Even the most conscientiously abstract journals, like Banks' journal, is full of that sense of immediacy, that sense of surprise and wonder at this new extraordinary world.

It's not just a piece of writing — it's an artefact. It's like holding in your hand the slipper that was worn by a child 200 years ago.

When I went to the Mitchell Library [during the making of the SBS series *Who do you think you are?*] — because my forebears had been associated with the ownership of Joseph Banks' journal — the journal was brought out. I had to wear special white gloves, and specially access this thing, which is now made available online.

When I sat down in front of this handwritten piece and recognised that I was looking at the journal of the man who sailed with Cook, who gave the name *Banksia* to a whole range of plants — it's a really extraordinary feeling. There is a sense that you have touched another time.

I have to say that the [Library's] website is fabulous. Anyone interested in the origins of European settlement here — the interaction of the first Europeans — have it first-hand available to them, right there in front of them.'

bears his name, but abandoned it when his crops were repeatedly stolen.

In February 1789 he was promoted to First Lieutenant in New South Wales and on 17 February 1790, Clark was ordered to Norfolk Island where he was among those stranded on the island by the wrecking of the *Sirius*.

In August 1790, with the arrival at Norfolk Island of ships from the Second Fleet, carrying supplies and bringing mail, including letters from Betsey Alicia, he records 'my beloved wife ... that She and my dear little fellow are well ... I Return my Betsey a thousand thanks for her Kind letters'.

In November 1791, Clark finally left Norfolk Island and returned to Sydney. Among those who also left the island at this time were a 20-year-old convict woman named Mary Branham and her four-month-old baby daughter. The baby was named Alicia and her father was Ralph Clark.

Homeward bound, Clark's journal closes on 17 June 1792, waiting to go into Plymouth. His reunion with Betsey Alicia and his son, now seven-years-old, is not recorded. Sadly, tragedy was to

follow. In early 1794, Betsey Alicia died in childbirth; the child was stillborn. Clark was fatally wounded in service on 18 June and his nine-year-old son, a volunteer on the same ship as his father, died of yellow fever on 29 June 1794.

Apart from his daughter, Alicia, about whom we know nothing, Ralph Clark's family was gone. His journal, a fairly modest one, contained in four small volumes, passed to Betsey Alicia's family. In 1914, it was offered for sale by her great-nephew and was acquired by the Mitchell Library.

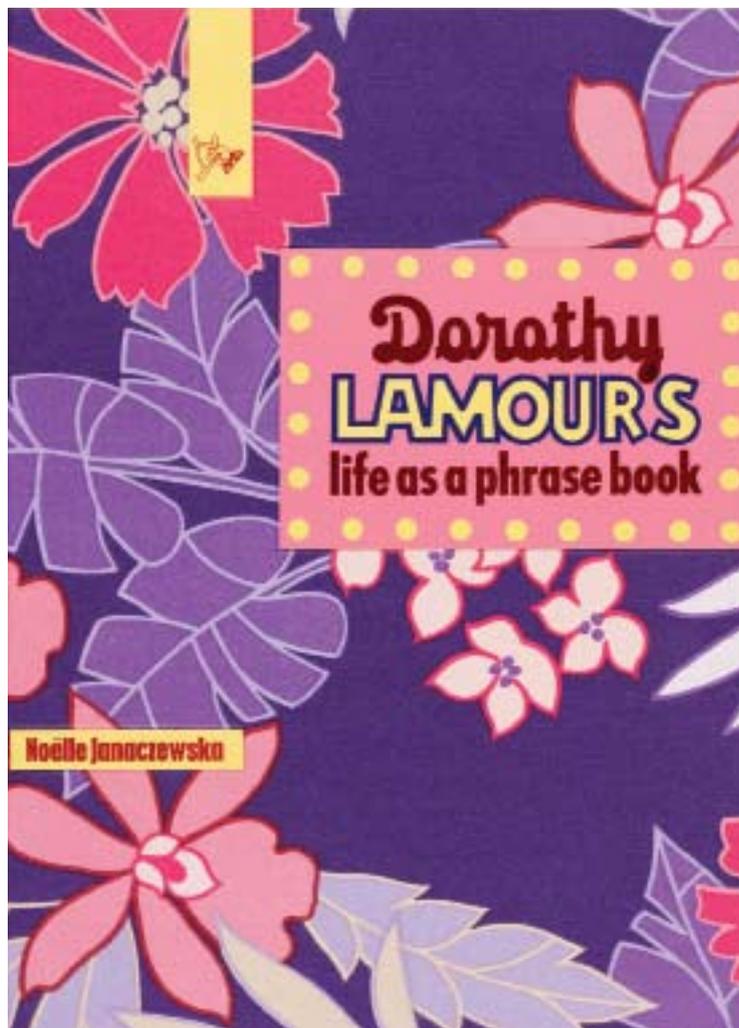
What makes Ralph Clark's journal so riveting is that over 200 years later we know the significance of the events he describes — the colonisation of a new land — but we see it in the context of his very personal story; a man many thousands of miles from home, in a strange land, separated from those he holds most dear.

### **Louise Anemaat, *Original Materials***

See the First Fleet journals online at: [www.sl.nsw.gov.au/discover\\_collections/history\\_nation/terra\\_australis/journals/index.html](http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/journals/index.html)

# Labours of love: Artists' books

What do Hollywood glamour girl Dorothy Lamour, 1970s ockerisms and the provocative Dada movement of the early twentieth century have in common? They are all explored in the beautifully crafted, thought-provoking and sumptuous tactile delights of the NSW based Wayzgoose Press.



It's hard to define whether these labours of love are book arts or artists' books, but it is agreed they are limited edition works of art expressed in book format, in which the text and the images are of equal importance.

Contemporary artists' books have their origins in the innovative European publishing traditions of the late nineteenth century, and in the alternative publishing movements of the 1960s and 1970s. The books experiment with subject, form, technique and materials.

*Dorothy Lamour's life as a phrase book* finds the 1940s starlet, marooned and disoriented as a solo performer, rather than a movie star, in Noëlle

Janaczewska's play set in a one-star Kings Cross hotel room. This vibrant, curious, lavish portfolio, which took two years to complete, mimics theatrical conventions with each of its 11 fold-out pages presented as a stage in the tiny hotel room.

*Ockers* depicts performance poet Pi O's satirical narrative of the crass antics of the 1970s Aussie bloke. The title of the book stands out in bold red letters, like a squirt of tomato sauce dripping down the yellow cloth cover of the handmade box. Bazza McKenzie and Alvin Purple both appear

in this hilarious romp of word explosions, leaping off the concertina pages alongside arresting linocut images in vibrant primary colours.

*Dada kämpfen um leben und tod* (Dada's life and death struggle) is a witty prose poem by performance poet Jas H Duke, which chronicles the history and philosophy of Dadaism. Duke's words scream off the page — 'CONFRONT THE SPIRIT OF THE TIME' — as the riveting typographical interpretation of the poem cascades down a concertina of 50 folded pages, extending eight metres. Published in 1996, the 34 copies sold rapidly following wide international acclaim.

In an era of online books and digitised images, these artists' books offer an exciting, refreshingly alternative, tactile experience.

**Gwenda Johnston, Reader Services**



Above: Noëlle Janaczewska, *Dorothy Lamour's life as a phrase book*, Katoomba, NSW, Wayzgoose Press, 2006, MRB/ F17

Left: George Alexander (1949-), *Orpheus through the rear-vision mirror*, Katoomba, NSW, Wayzgoose Press [2002], ML F821.914/9

# Small but precious



Eight cabinets of Queensland maple, each 1.3 metres high and more than three metres long house the most comprehensive collection of NSW stamps currently available to the public, and they are located in the State Library.

Included in the collection are treasures such as the 1850 'Sydney Views' and the laureate issues of 1851–56, featuring a portrait of Queen Victoria.

The collection, which includes stamps from New South Wales, Western Australia, Queensland and Tasmania, was generously donated by HL White between 1917 and 1922. The White family owned Belltrees, near Scone and Edinglassie in the Hunter Valley, in northern New South Wales. Henry Luke White (1860–1927) or 'HL' (as he was known to his family), was the oldest brother and became manager of Belltrees.

Above: 1d (Sydney view), New South Wales Government Printing Office, 1850, printed postage stamp, HL White stamp collection, slide 2

Left: One of eight cabinets of Queensland maple housing HL White's stamp collection, photo by Andrew LaMoreaux

White was born at Anambah, near Maitland, and went to the Goulburn School, Garoorigang, in 1875. He began collecting postage stamps as a schoolboy at the age of 11, but it was not until the late 1890s that he began seriously and systematically collecting stamps.

Perhaps the most valuable item in his collection is a West Australian stamp — the *Inverted Swan*. Only 14 of this stamp are known to exist in the world today. When this sheet of stamps was printed, the frame was mistakenly inverted.

The collection also includes a sheet of the one penny (1d) stamp, which White perforated during a visit to the Government Printing Office in 1906, as well as many other rarities, essays, proofs, overprinted stamps, complete sheets and stamps with printing errors.

This remarkable collection can be viewed by making an appointment with Original Materials Branch.

**Arthur Easton, Original Materials**

# All hail to Johnson

One hundred years ago, an epic Boxing Day battle between a world champion boxer and his African-American challenger focused international attention on Sydney. It was 26 December 1908 and the city was playing host to the world's heavyweight boxing championship. Twenty thousand Sydneysiders flocked to the newly opened Sydney Stadium at Rushcutters Bay to witness the bout between world champion Tommy Burns of Canada and African-American Jack Johnson. Another forty thousand gathered outside to hear the results of the fight.

This was a ground-breaking fight, since it signalled the abolition of the unwritten law that prevented white professional boxers from taking on black opponents.

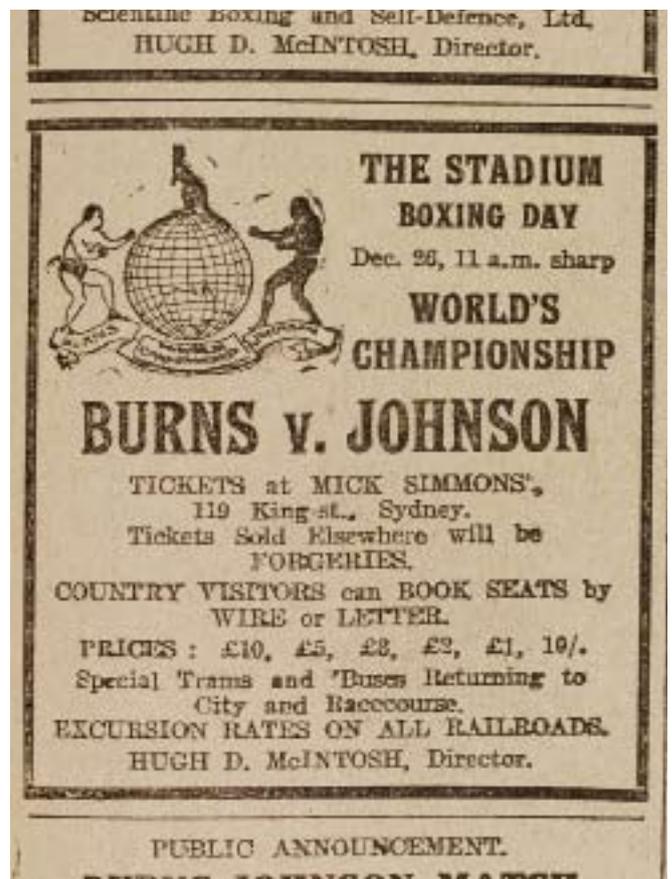
Johnson, much taller, heavier and stronger than Burns, dominated the fight. He inflicted such a beating on his opponent that police stopped the fight in the fourteenth round.

The bout captured the popular imagination of Australia — and indeed the world — thanks to the commercially-released film of the fight. Legendary American novelist Jack London, reporting for the *New York Herald* and the *Australian Star*, declared 'all hail to Johnson', despite wanting Burns to win. He instigated the search for a 'great white hope' to wrest the championship from Jack Johnson's grasp. It took another eight years, however, before Johnson lost the title.

Sydney Stadium soon became Sydney's iconic venue for boxing and for professional wrestling contests; and later for concerts, most notably the Beatles in 1964.

**Andy Carr, Reader Services**

Below: Advertisement for the world heavyweight boxing match in Sydney, *The Referee*, 9 December, 1908, p. 7



# Medieval medicine: Not for the faint-hearted

Dr Carmel Bendon Davis recently gave an entertaining talk at the Library about medieval medicine, which originated with Hippocrates and Aristotle, but was communicated to the West through the writings of Galen. Here she recounts how each person had a predominant 'humour' and the terrible consequences of one's humour being out of balance!

Falling ill in the Middle Ages was a risky business — the treatments were frequently more odious than the disease. Take, for example, the remedy for jaundice offered by Hildegard of Bingen, the 12th century Rhineland visionary. She advised sufferers to wear a stunned bat (yes, of the flying kind) around their neck until the bat expired. To our modern sensibilities this recommendation seems useless at best, but it was a treatment entirely consistent with the medieval understanding of human physiology and illness.

That understanding originated with Hippocrates (460–377BC) and Aristotle (384–324BC), but was developed, refined and transmitted to the West via the writings of Galen (129–216AD), whose approach dominated the theory and practice of medicine throughout the Middle Ages.

Galenism regarded the human body as a microcosm of the vast macrocosm of the known universe, which was believed to be made up of four elements: earth, fire, water and air. All things — animate and inanimate — were composed of various combinations of these elements and of their contraries: cold, hot, moist and dry.

Particular combinations of any two of the contraries produced in each and every person one of four main complexions or temperaments, and an accompanying predominant bodily fluid (humour). For example, the combination of hot and moist contraries resulted in a sanguine temperament and a predominance of blood in the system; hot and dry contraries produced a choleric temperament and a predominance of yellow bile; a cold and dry combination resulted in a melancholic temperament and an accompanying abundance of black bile, while a cold and moist mixture produced a phlegmatic individual, in possession of a generous amount of phlegm.

Illness was understood to be a disturbance in a patient's predominating humour, therefore the treatment aimed to restore the humeral balance. An overabundance of blood in the system,



Potatus or Potatoes from *The Herbal or Generall Historie of Plantes*, John Gerarde, 1597, MRB/ Q580/ G

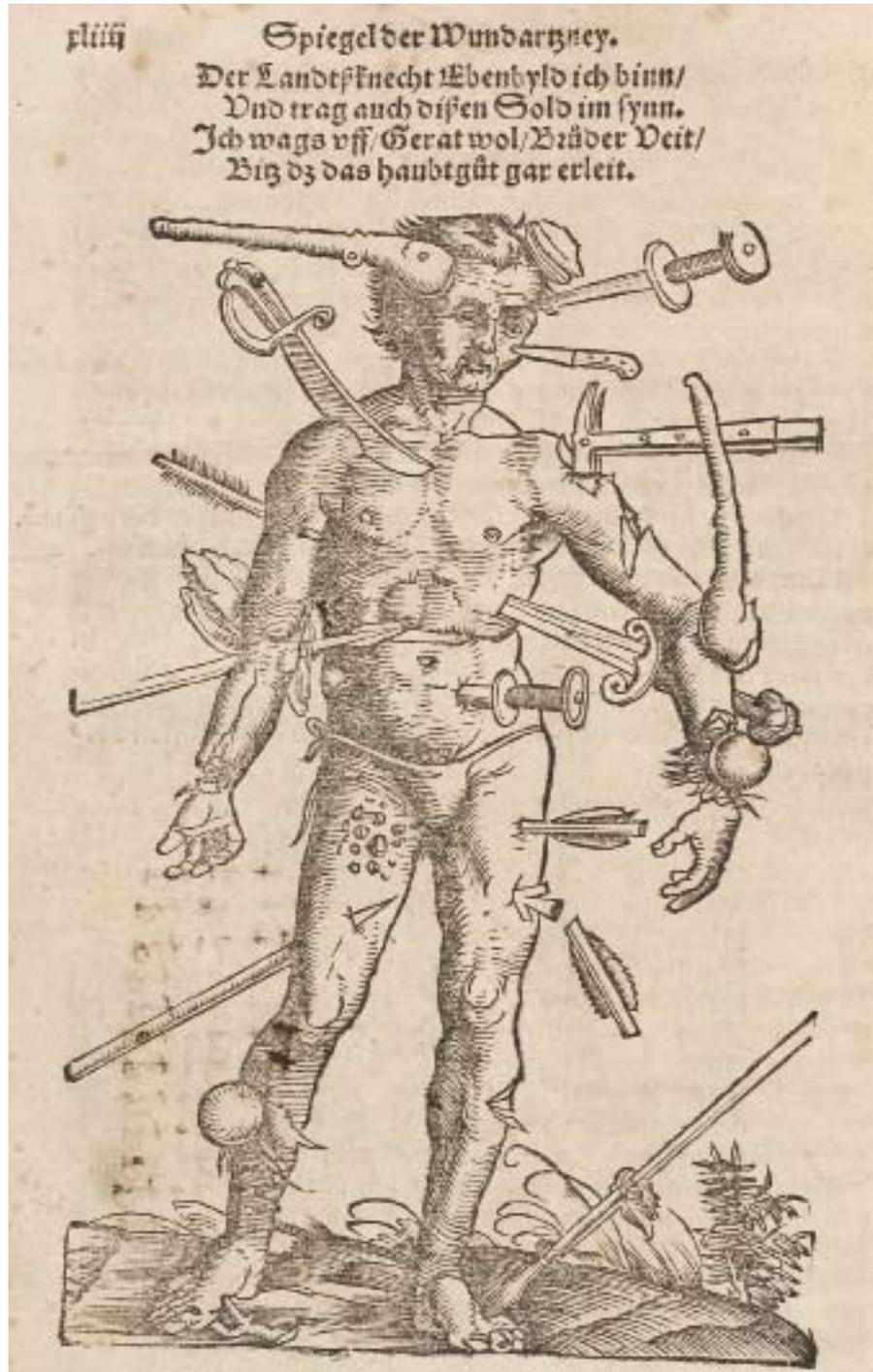
for example, was often treated by the application of leeches. Herbs, with their own particular humeral qualities, were a popular treatment, as was careful attention to the patient's diet. Cooked apples, for example, were considered to be very beneficial for the sick, and a salve made from apple leaves was good for the eyes. The tansy herb was favoured as a treatment for catarrh, while a brew of comfrey, marigold, wild sage and yarrow was recommended to ease the pain associated with bruising, following trauma.

A physician would diagnose an illness by observing variations in the colour, odour, appearance and consistency of the patient's excreta. The pulse was also thoroughly checked, and described according to such variables as strength and rhythm.

If a patient had sustained an injury, or was suffering from an ailment that could not be treated with herbs, purgatives or dietary adjustments, surgery was sometimes performed. This was perilous indeed given the total ignorance of germs. The possibility of a fatal infection following surgery was high.

Anaesthetics, too, were unknown and medieval patients had to undergo everything from cataract surgery

# Herbals



The State Library has a significant number of printed herbals which describe the appearance, medicinal and culinary uses of plants. While the earliest known manuscripts on herbs and their uses date back to the Ancient Greek and Egyptian civilisations, the earliest herbal in the Library's collection was printed in Venice in 1499.

One of the many English herbals in the collection is the first edition of John Gerard's famous *Herball*, published in 1597. John Gerard (1545–1612) was a barber surgeon, a gardener and a collector of rare plants. *The Herball* was not all Gerard's work. He obtained a manuscript translation of a work by Dodoens, added some additional observations on the uses of the plants, and published the work as his own.

Gerard's *Herball* was a landmark in botanical publishing and included the first illustration of the potato — one of the most important plants to come from the New World. The book contains about 1800 woodcuts; nearly all had appeared in earlier publications. The herbal also includes an account of the Goose tree or Barnacle tree. This curious tree bears a fruit that drops a substance into water ... which becomes a fowl or barnacle goose!

**Maggie Patton, Reader Services**

to haemorrhoid removal and even amputation with the assistance of little more than alcohol, mandragora or, sometimes, opium. And, not uncommonly, it was the local barber who filled the surgeon's role because of his (or her) skill with the blade.

It makes wearing a stunned bat seem rather mild after all!

**Dr Carmel Bendon Davis**

Above: The Wound man or typical battle wounds from *Feldtbuch der Wundartzney*, Hans von Gersdorff, 1517, MRB/ Q617.99/ G

Above right: Title page, *The Herball or Generall Historie of Plantes*, John Gerarde, 1597, MRB/ Q580/ G

Dr Carmel Bendon Davis is the coordinator of the new Online Learning Community at the Broken Bay Institute, Sydney. Carmel writes and lectures on 'all things medieval' for both general and academic audiences. Her latest book, *Mysticism and space*, was published earlier this year.





Lewin, JW, *Birds of New South Wales with their natural history*, printed by G Howe, Sydney, 1813, SAFE/Q81/9

## Unique and significant

A comparatively small number of precious items in our collection contribute a great deal to its total value – in excess of \$1.88 billion. The highlights of the Library’s rare printed books, pictorial, manuscript and maps collections have been described as ‘unique and significant’ because of their cultural importance to the nation and their commercial value.

# An army of volunteers

We are incredibly fortunate to have an army of volunteers ready to take on any challenge. They act as tour guides and exhibition hosts; speak to community groups; sort ephemera, and help to transcribe some of the Library's most precious journals.

Volunteers Margaret Broadfoot and Jacqueline Lamprecht have both been involved with transcribing the Library's First Fleet journals, now available online.

Margaret Broadfoot transcribed First Fleeter Jacob Nagle's journal. Nagle was a 20-year-old seaman on board the HMS *Sirius* and wrote his journal 40 years after the events he describes. Margaret says she didn't find the journal particularly hard.

'The spelling was rather strange. There are no full stops and there are lots of unnecessary capitals, but the meaning was always clear.'

Jacqueline Lamprecht worked remotely from the Gold Coast on William Bradley's journal. Bradley was First Lieutenant on board HMS *Sirius*. Bradley's Point, on the northern Harbour shore, was named after him.

Jacqueline says his journal was full of naval and navigation terminology, but 'I was used to that. I had worked on Matthew Flinders' journal', but she was also impressed she says, 'that he had the ability to include watercolors in his journal'.

Because of the valuable work of volunteers like Margaret and Jacqueline, and the 160 other volunteers at the Library, the many delights of the Library are being revealed to a much wider audience.

Below: Volunteer transcribers Margaret Broadfoot (left) and Helen Breekveldt with some of the First Fleet journals, ©Newspix, Ross Schultz



These items are as diverse as John William Lewin's 1813 volume *Birds of New South Wales with their natural history*, the first illustrated book printed and published in Australia on natural history; the first volume of poetry ever published in Australia — Barron Field's *First fruits of Australian poetry* (1819); and a catalogue containing specimens of the cloth which Captain James Cook collected on his three voyages to the South Pacific, between 1768 and 1779.

Each year, the State Library of NSW Foundation provides an annual grant to the Library. In the last financial year these funds were used to provide enhanced electronic records for the items in this 'unique and significant' category, thereby making them accessible online to a national and international audience.

In fact, when the project was recently completed, staff had completed around 500 e-records for 775 volumes of printed books; 640 records for original materials collections with a total of 3500 items, and updates for 320 records, including linking 95 online finding aids for original materials icons.

As well, specialised conservation treatments were also provided for 1644 valuable and rare items, including *Schloss's English bijou almanac for 1841* — a book just 11 mm x 21 mm and, by contrast, the Mammut folios (or elephant plates) of the *Description de l'Égypte*, measuring 1 m x 0.81 m. The latter features superb engraved plates of the natural history, landscapes, monuments and antiquities documented during Napoleon's Egyptian campaign from 1798 to 1801.

Thanks to the work of the Foundation, and, in particular, the generosity of the Library's committed donors, benefactors and partners, it will be able to showcase many more of its great treasures online.

Above left: Interior of the Temple of Hathor or Temple de l' Ouest, from *Description de l'Égypte ... Planches, Antiquities, Tome 2, Plate 37, 1809 - [1828], RB/ BX932A/ 49*

Above: A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook, to the southern hemisphere with a particular account of the manner of manufacturing the same in the various islands of the south seas ... printed for Alexander Shaw, London, 1787 DSM/C525

## Join our Friends program

We collect and preserve printed and visual records of our developing and diverse culture, including many rare and beautiful objects, paintings and maps.

Make friends with the Library and discover more about our treasures through a fascinating calendar of events, lectures, tours, publications and exhibitions.

Contact the Foundation on 02 9273 1593.

To receive @ *the Library* or to register for our e-newsletter phone: 02 9273 1770.

# The Magic Pudding revisited

The recent acquisition of a set of 40 *Magic Pudding* watercolours by Norman Lindsay has given the Library an unsurpassed record of this delightful children's book, which is 70-years-old this year.

As part of the bequest of Sir William Dixson, the Library has held the complete set of Lindsay's original 1918 drawings for *The Magic Pudding* since 1952.

The newly acquired watercolours were produced by Lindsay, in 1959, in response to a proposal by Peter Scriven, artistic director of the Marionette Theatre of Australia, to produce a *Magic Pudding* puppet show.

After Scriven presented his ideas, the author/artist responded by sketching a special set of characters to help Scriven create his puppets. The inaugural performance of Scriven's puppet version of *The Magic Pudding* took place in 1960 and included 23 characters in three acts.

Scriven's marionette puppets had first appeared on stage in 1956. He went on to form the Marionette Theatre of Australia in 1965 specifically to produce large-scale, elaborate puppet shows emphasising Australian themes. *The Magic Pudding* was one of its earliest and most frequent performances.

Unfortunately, Scriven's first puppets for *The Magic Pudding* were among 350 puppets destroyed in a fire that swept through a Botany storage facility in 1969. Several generations of *Magic Pudding* puppets, based on Lindsay's drawings, have since been produced for new productions.

*The Magic Pudding* was Norman Lindsay's first children's book. It was inspired by his belief that children preferred food to fairies when it came to reading matter. His theory was that infantile concepts of happiness are based on the belly. Hence, the main protagonist in his book was a cantankerous pudding, which can never be eaten up and is constantly pursued by professional pudding thieves.

When it was published in 1918, with the larrikin exuberance of its language (including Australian slang), its large format, and the magic ingredient of Lindsay's distinctive illustrations, *The Magic Pudding* marked a new era in Australian books for children.

Yet Lindsay bemoaned the success of *The Magic Pudding* following its publication by Angus & Robertson. Presented as a limited edition art book, Lindsay worried that it harmed his reputation as a serious artist, and that parents would be discouraged from buying an expensive book for their children. Despite his reservations, the book was an outstanding success.

We are fortunate to be able to show the span of Lindsay's ideas for this children's classic over 40 years, from the inception of *The Magic Pudding* in 1918, to 1959, when Lindsay invested new life in his much loved characters and gave them another 'stage' on which they could perform.

**Louise Anemaat, Original Materials**

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

The watercolour paintings of *The Magic Pudding* characters are on exhibition at the Library from 15 December 2008 to 29 March 2009.



Above: Norman Lindsay, Albert, the magic pudding, 1959, watercolour, PXD 1019/22

Below: Norman Lindsay, Bill Barnacle (pudding owner), 1959, watercolour, PXD 1019/16

Opposite: Norman Lindsay, Bunyip Bluegum, 1959, watercolour, PXD 1019/24



# Who will be Australia's next top slam poet?

The electric, verse hurling, spoken-word swirling, live event that is the poetry slam is back!

Last year's inaugural *Australian Poetry Slam* created an amazing buzz in libraries and other cultural spaces where 600 contestants competed for \$5000 and the coveted title.

The *Australia Poetry Slam 08*, a State Library of NSW and Word Travels joint initiative, came with a clear warning — poetry slams are infectious!

Word spread quickly throughout NSW, with local libraries and poetry venues in Katoomba, Tamworth, Orange, Dubbo, Wagga Wagga, Lismore, Newcastle, Kempsey, Wollongong, Parramatta and Sydney, hosting 11 of the 40 slam heats held throughout Australia, between August and November.

Professional spoken-word artists Miles Merrill, Tug Dumbly and Lachlan Williams were on hand as MCs to help unearth the state's best talent to compete in the state final at the State Library on 21 November.

For the second consecutive year, the Caledonia Foundation got behind the slam, and this year ABC Local Radio signed on as the official radio partner, ensuring the words of aspiring



poets were heard in all corners of the country. The State Librarian co-created this important initiative to promote literacy in young people.

The nationwide search for the *Australian Poetry Slam 08* champion culminates at the Sydney Opera House Studio on 4 December, when the top two performers from each state and territory go before a live audience to be judged.

All slam finalists will be given a microphone and just two minutes to perform their original poem. Five lucky audience members, selected at random, then get to judge each competitor and give a score out of 10.

Only the middle three scores are counted to avoid inflated or understated marks from girlfriends and boyfriends or jilted lovers, respectively!

Stay tuned for our next issue to see who wins the *Australian Poetry Slam* for 2008.

**Vanessa Bond, Media & Communications**

## A winning performance

Hannah Day only learned about the Slam Poetry heat at Tamworth two hours before it kicked off, but her performance at the event has guaranteed her a place at the state final. As the runner up in the heat with a poem about relationships, Hannah and Robert Tindall (winner of the heat), will now compete with other finalists from around the state at the Library on 21 November.

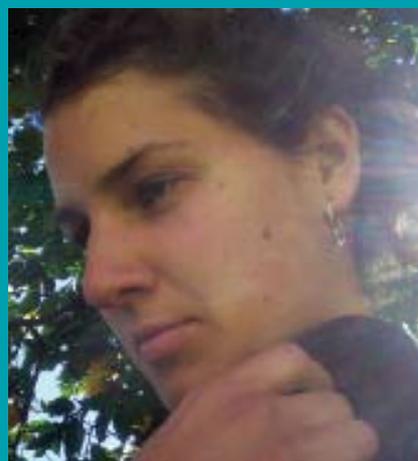
Originally from Sydney, Hannah, 27, has been living in Tamworth for the last three years. She juggles nursing training with three children, but also finds time to write poetry, and write and perform her own songs.

I have been writing poetry since I was 14 and I really enjoy it. Writing poetry is what got me into song writing.

I'm also interested in performance poetry and I would like to try and integrate the two. I think it would make my singing richer.

Hannah says her poems are about a mix of things — relationships, political and social issues, her children and beautiful days. Poetry is an art form it's a way of expressing our culture.

She's excited by the prospect of heading to Sydney in November for the state final. I just want to do as well as I can.



The top two performers from NSW will compete against those from the other states and territories at the Slam Poetry final on 4 December.

# Anne of Green Gables turns 100

Susannah Fullerton, a popular speaker at the Library, revisits one of the classics of children's literature, *Anne of Green Gables*, which this year celebrates its centenary of publication.

Early in 1908 Lucy Maud Montgomery wrote to her publisher 'Don't stick up your ears now, imagining that the great Canadian novel has been written at last'. How wrong she was! Her novel, *Anne of Green Gables*, featuring the delightful redheaded orphan Anne Shirley, is now the most famous Canadian novel of all time, and this year it turns 100.

Within a few months of its publication in June 1908, it was clear that the 33-year-old Montgomery had a best-seller on her hands. In five months it had run to six editions. Reviews poured in — the *New York American* thought the story idyllic. Mark Twain wrote to congratulate Maud, as she was known, on creating 'the dearest, and most lovable child in fiction since the immortal Alice'. Both British Prime Minister Stanley Baldwin and Labour's Ramsay Macdonald were fans. *The New York Times* was one of only a few critics, describing Anne as 'a bore'.

The book's success demanded sequels and there were many — *Anne of Avonlea*, *Chronicles* and *Further chronicles of Avonlea* (more about the township than about Anne herself), *Anne of the island*, *Anne's house of dreams*, *Rainbow Valley* and *Rilla of Ingleside* (probably the best novel ever written about women waiting out a war at home). Still the public demand could not be sated so Maud went back in Anne's chronology to write *Anne of Windy Willows* and *Anne of Ingleside*. Altogether, she would write 20 novels, short stories, poems and journals, but Anne remains the public's favourite heroine.

*Anne of Green Gables* has never been out of print. There have been movies, even a silent version, which is astonishing given such a talkative heroine, as well as musicals, TV serials, prequels, parodies, Anne dolls and other merchandise.

I fell in love with Anne when I was about seven years old. Until I discovered Jane Austen, the books featuring Anne were my favourites. I dreamed I would marry Gilbert Blythe, sobbed over Matthew's death (and still do!), and longed to have red hair.

Generations of girls like me learned that it was OK to love books, to thrill to poetry, to get excited about sunsets (Maud mentions 11 of them in *Anne of Green Gables*), and to be strong and yet remain feminine at the same time.

Maud's heroines had to learn to recognise their own distinctive voice, cope with confinement and oppression and resolve the conflict between 'romance' and 'realism'.

Academics are regularly drawn to *Anne of Green Gables* because it crosses cultural and generational lines. The book has been translated into 17 languages. The Japanese, who have it as a standard language textbook, look to it for lessons in cheerfulness and optimism. Polish soldiers in World War II were issued copies of *Anne of the island* to take to the Front for inspiration. Montgomery's fans wrote from as far afield as Tibet, Namibia and Australia.

*Anne of Green Gables* is that wonderful thing — a delightful and timeless classic.

**Susannah Fullerton**



Above: Regan Winters as 'Anne of Green Gables TM', Tourism PEI, John Sylvester ('Anne of Green Gables' and other indicia of Anne are trademarks and Canadian official marks of the Anne of Green Gables Licensing Authority Inc. and are used under licence by the Celebrate Anne of Green Gables 2008 Committee)

Below: Lucy Maud Montgomery aged 34 years, LM Montgomery Collection, Archival & Special Collections, University of Guelph Library

Susannah Fullerton's other subjects have included Jane Austen, the Brontes, Samuel Pepys and Charles Dickens. For more details about the Library's events program phone 02 9273 1770 and add yourself to the mailing list of @ *the Library* or the Library's e-newsletter.



# ANZAC signallers in the sands

Back page homage to the  
'unsung hero of the war'  
– the signaller, *Reveille*,  
30 September 1931

It's not often that a researcher describes the hushed and scholarly Mitchell Library as dangerous, but Robert Holden, joint 2008 CH Currey Fellow, has found his research into the Library's original ANZAC diaries to be dangerous, at least emotionally. As he said in an ANZAC Day interview this year for the ABC's *Stateline* program 'I defy anyone to read these diaries without tears welling up unexpectedly'. Holden has narrowed down a daunting range of material to focus on the diaries of a little-known band of ANZAC brothers – the Gallipoli signallers.



At the beginning of my research, I was already familiar with the name of Ellis Silas whose sketches of Gallipoli from first-hand experience are treasured ANZAC records. What I didn't know was that Silas was a signaller. His diary (ML MSS 1840) is a godsend. It is a highly detailed and literate account of Gallipoli and he does not flinch at recording his innermost feelings.

During his training in the Egyptian sands, Silas initially complained that signalling was just so much 'wearisome flag waving'. By 25 April 1915, however, Silas' mood, which echoed so many fellow ANZACs, had changed:

I do not feel the least fear, only a sincere hope that I may not fail at the critical moment ... we are eager to get to it ... the Assembly is sounded – I have never seen it answered with such alacrity – there is a loud cheer as we gather ...

An even more moving quote from this diary reveals an intensely sobering statistic: 'I have often been told of the danger of signalling – that few signallers last more than three days'.

Another diary entry, by ANZAC signaller William Peterson, (ML MSS 2942) reinforces this dreadful fact:

I started for the [Gallipoli] Peninsula ... with a full complement of Signallers [230 men] ... When I got back to Egypt [after the evacuation] I only had 3 of the original men who went with me. All the others were either killed, wounded or sick ... Such is war.

Signaller Peterson's particular distinction, as perhaps the last man left standing after the evacuation, reveals the crucial role of signallers still further:

There were 3 final messages to be sent through on that memorable [evacuation] night ... I had to remain behind & wait until the tail of the column had disappeared around the corner before sending the message as otherwise the naval authorities arranging the transport of troops ... would be given wrong times.

I hope that signallers' diaries like these will help give a voice to others who did not leave a diary, like Tom Skeyhill, the most renowned of our ANZAC signallers.

'Signallers in the sands' will be the subject of a lecture at the Library in 2009.

**Robert Holden, joint 2008 CH Currey Fellow**

## The most famous Australian signaller

Tom Skeyhill was blinded by a shell just weeks after landing at Gallipoli. He was repatriated first to Egypt, where he began writing poetry, and then to Australia, where he began reciting his

poems to appreciative audiences.

Skeyhill began lecturing on the war and visited America, in 1918, on a fundraising tour for the Red Cross. One of his admirers was the President of the United States, Theodore Roosevelt (1901-1909). It was Roosevelt's osteopath that cured Skeyhill of his blindness.

Skeyhill wrote two biographies of Sergeant Alvin York, America's most decorated war hero, which formed the screenplay for a movie made during World War II, starring Gary Cooper.

Skeyhill's amazing life came to an abrupt end in a plane crash when he was only 32 years old. America honoured him with a full military funeral.

# On this day ...



## 3 November 1927

The *Greycliffe* ferry is sliced in half by the San Francisco bound steamship *Tahiti*, while crossing Sydney Harbour to Watson's Bay. The lives of 40 passengers were lost.

The raising of the *Greycliffe* photograph by Sam Hood  
PXE 789/ v.21/12



## 3 December 1854

Soldiers and police attack striking miners at the Eureka Stockade at Ballarat, Victoria.

Eureka Stockade riot, 1854, watercolour by JB Henderson, SSV2B/Ball/7



## 28 December 1934

First women's cricket test, Australia v. England, played in Brisbane, Queensland

Cricketer Miss Archdale buckling up her knee pads, c. 1935, photograph by Sam Hood, PXE 789/ v.5/5



## 5 January 1941

Aviatrix Amy Johnson disappears somewhere over the Thames Estuary, UK, while transporting a Royal Air Force bomber.

Amy Johnson in motorcade, Sydney c. 1930, photograph by Sam Hood  
PXE 789/ v.6/60



## 24 January 1788

La Pérouse arrives in Australia a week after the landing of the First Fleet.

La Pérouse Monument at Botany Bay c. 1836, lithograph by JG Austin & Co.  
DL Pd 14



## 1 February 1858

The first balloon ascent in Australia takes off from Melbourne town and covers seven miles in 38 minutes.

Balloon designed by Dr William Bland 1851, lithograph by WL Hutton, F692.15/H



## CAFE TRIM RECIPE

# Christmas Pudding

1 cup all-purpose flour  
Pinch of salt  
1 teaspoon ground allspice  
½ teaspoon ground cinnamon  
¼ teaspoon finely grated nutmeg  
1 cup vegetable shortening,  
frozen and finely grated  
1 apple, grated  
2 cups fresh white bread crumbs  
2 cups brown sugar  
55 g slivered almonds  
1½ cups seedless raisins  
1½ cups currants  
1½ cups golden raisins  
110g dried apricots  
¼ cup chopped mixed candied  
citrus peel  
Finely grated rind & juice of 1 lemon  
2 tablespoons molasses  
3 large eggs  
1¼ cups milk  
2 tablespoons dark rum

### Method

Sift together the flour, salt and spices into a large bowl. Stir in the grated vegetable shortening, apple, and other dry ingredients, plus grated lemon rind.

Heat the molasses until runny and pour into the dry ingredients.

In a separate bowl, combine the eggs, milk, rum and lemon juice and stir into the dry mixture.

Spoon mixture into two medium size earthenware bowls or pudding moulds. If using bowls, cover puddings with wax paper. Allow for expansion and tie with string. If using moulds, fill two-thirds full and cover tightly with the lid.

Steam each pudding on a trivet in a large pot of boiling water for 10 hours. Replenish frequently with boiling water to keep from boiling dry.

When ready to serve, steam for three hours. Cool slightly and serve.

Garnish with holly. Serves six.

Tip: Let a pudding rest to allow the steam to escape before unmoulding it, so it is less likely to crack.

Recipe provided by Cafe Trim, located next to the Library Shop on the ground floor.

rubber exhaust pipe, adjustable pedals'. Imagine it on the downhill!

In 2004, Jürgen Wegner created *The Go for Gold Ozzie X[mas] Box* packed with Christmas ephemera. It is in the content and imagery of these most disposable and possibly crass documents that our changing experience of Christmas becomes evident. Now, as ever, the Aussie Christmas has something for everyone, including transient backpackers from colder climes, to whom we offer up Bondi Beach.

As another year draws to a close in baking heat and the raucous tones of cicadas resonating in stupefied gum trees, we are assailed by a frenetic round of parties and swathes of Christmas advertising. As they say, 'some things change, some stay the same'. Merry Aussie Christmas everybody!

Colin Warner, *Collection Services*

Below left: Items for sale in the *Walton-Sears Christmas catalog*, 1957

Below: *The Go for Gold Ozzie X[mas] Box*, created by Jürgen Wegner, 2004



# Fashioned for fun in the sun: From bathers to bikinis

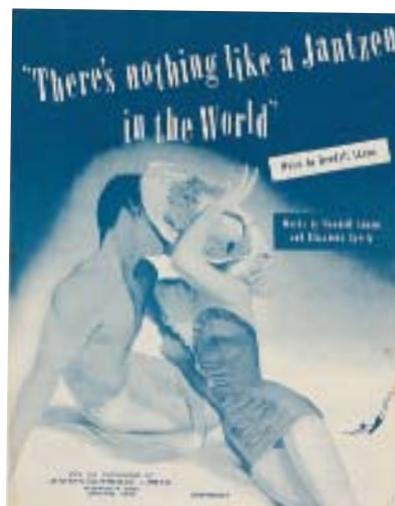


Anticlockwise from above:  
Chenille beach robe  
at Bondi, 5 January 1941  
photo by George Caddy N940

*There's nothing like a Jantzen in the world*, c. 1950, sheet music for advertising jingle, Jantzen (Australia) Limited ML Q784.68/3

Fun in the Sun at Bondi,  
29 October 1939,  
photo by George Caddy, N606

Advertisement, Supertex chenille beach robe, *Australian Women's Weekly*, 23 November 1940 p. 30, SRL F/243



It's not surprising that Australia, a continent whose population hugs a vast coastline lapped by sparkling water, has been a perennial site of innovation in beach culture, or that Bondi Beach has become an Australian icon.

From the 1890s, a tramline operated from the corner of Hyde Park to Bondi, enabling large numbers of Sydneysiders to exchange 'the roar of the city for the roll of the surf' in around 45 minutes. As an increasing number of Sydney residents spent their leisure hours at the seaside, the time was ripe for the evolution of the modern swimsuit.

In 1907, Australian aquatic star Annette Kellerman was arrested in the United States for wearing a full-length, one-piece bathing suit on a Boston beach. From 1903, most Sydney beaches had tolerated daylight bathing for both sexes, and by 1910, 'neck-to knee' costumes were standard bathing attire for men and women, signalling the trend towards swimwear becoming lighter, briefer and more stylish. Surfboard riding was introduced to Australia in 1915 by the Hawaiian Duke Kahanamoku, and, by the 1920s, mixed bathing was universally accepted.

It was no accident that championship swimming was one of the first sporting activities in which Australians excelled. As our athletes began to take their place in the international sporting arena, the splash made by early Olympians Fred Lane (1900), Fanny Durack (1912) and Andrew 'Boy' Charlton (1924) encouraged the notion of modern Australians as a super race, embodied by the 'Surf Life Saver'.

USA manufacturer Jantzen first coined the term 'swim suit' in 1921, creating the Jantzen 'Diving Girl' logo in 1923, which quickly became one of the world's most recognised apparel symbols. Capitalising on the growing numbers of Australians participating in beach culture, Jantzen opened a factory on Parramatta Road, Lidcombe, in July 1928. Speedo launched its revolutionary 'racer back' costume later the same year and, while fashion was always the driving design force at Jantzen, competitive performance remains paramount for Speedo. (Jantzen dominated the local swimsuit market until the unprecedented success of the Speedo-clad Australian team at the 1956 Olympics.)

In the 1930s, Jantzen continued to produce sleek, streamlined swimwear, adding glamour to their product catalogues by featuring up and coming movie stars. Fancy knitting enabled intricate colour toning and patterning so that Jantzen could claim to have a shade to suit every swimmer.



During the 1930s and 1940s the *Australian Women's Weekly* (1933–) published a regular 'Movie World' supplement devoted to screen stars, their clothes and lifestyles, fully illustrated with photographs supplied by the studio publicity departments.

A boldly patterned 'candlewick' chenille beach coat was advertised in *The Weekly* (23 November 1940) as 'Designed in Hollywood...made in Australia', at Pacific Chenille Craft's Alexandria factory. Available at Sydney department stores, it was snapped at Bondi Beach by amateur photographer George Caddy on 5 January 1941 (see page 8).

New 'sunglasses' shielded the eyes of sun worshippers, while hats became fashion statements rather than protective clothing. Hollywood's ability to turn the most casual of popular play clothes into sophisticated fashions became even clearer when female stars began wearing trousers in public. And for the first time in centuries, sandals — reinvented by Italian shoe designer Salvatore Ferragamo — appeared on catwalks, boardwalks and city streets.

Though the bathing suits of the 1930s and early 40s were figure-hugging and flirtatious, they were not necessarily scandalous. The difference between the modern bikini, which first appeared in 1946, and its predecessors is simply ... brevity!

**Margot Riley, *Original Materials***

Jantzen's 1937 suits used a satin finished, rubberised 'lastex' yarn blended into the knit fabric, which moulded to fit every curve.

Coco Chanel made sun tans — previously a symbol of poverty — fashionable for the first time. Men took the tank tops off their swimsuits and Jantzen's 'Shoulderline' model (1931) came with adjustable shoulder straps to allow all over tanning. By 1934, the *Daily Telegraph* was debating whether men in shorts and women wearing midriff-baring two-piece swimsuits would be allowed on Sydney beaches.

The American motion picture industry had a huge impact on beach fashion, and the sports clothes favoured by Hollywood actors were soon mirrored on Australian beaches.



# Rare items: The Spanish forger

*A scene of courtly life,  
Spanish forger, c. 1890–1910,  
RB/MSS/97*



This beautiful illuminated image depicts a scene from courtly life in the Middle Ages. A boat carries two ladies and a gentleman across a lake. The boat is steered by three oarsmen with a trumpeter in the prow. In the foreground, a child chases ducks across the water, and in the background, a castle rises into a golden sky. A lavish decorative border surrounds the image.

This is a work of great artistry, but all is not as it seems, for it is in fact ... a forgery. It was actually created by the Spanish forger, an artist active in the late nineteenth century, who was responsible for over 300 forgeries that were sold as authentic artworks from the Middle Ages.

The Spanish forger's real identity is unknown. His name was coined by Belle da Costa Greene of the Pierpont Morgan Library, who, in the 1930s, first identified the forgery of a painted panel which had earlier been attributed to a Spanish artist from the fifteenth century, Jorge Inglés.

The Spanish forger produced images of battles, hunting scenes, ceremonies, courtships and feasts. His paintings were created on old wooden panels, manuscripts and single leaves of vellum, taken from a fifteenth or sixteenth century choir book. Many of the images have now been identified as copies from a series on medieval and renaissance life and culture, published in France by Paul Lacroix, between 1860 and 1880.

Many of the forger's techniques betray the authenticity of this work. There is a predominance of emerald green ink containing a copper arsenite pigment, which was not available until after 1814. Also, the Forger seems to have applied the gold leaf after the other areas had been painted so that it intrudes into the painted areas. Traditionally, gold leaf was applied before the colour pigment so that the burnishing did not affect the details.

Other tell-tale signs of the forger's work are the sweet faces of the women with small pouting lips and daring décolletages, a feature of many of the Spanish forger's portraits, and very typical of the romantic nineteenth century images of the Middle Ages. The folds in the material of the gowns are also very simply drawn.

This scene of courtly life by the Spanish forger was purchased by the Library in 1990. Knowing the truth about the image does not detract from its appeal. Indeed, these beautiful forgeries are now considered rare collectibles and their value has increased accordingly.

**Maggie Patton, Reader Services**

# Top 5 Library Shop picks

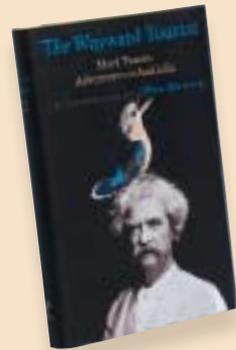
Quality Australian books at the Library Shop at much reduced prices



## ***The Australian Constitution: A documentary history* by John Williams**

This authoritative 1308 page volume compiles, for the first time, all the critical documents that formed the Commonwealth Constitution of 1901. It includes drafts of the Constitution, memoranda, personal letters relating to the drafting, comments by the drafters, Hansard extracts, speeches, and also reproduces newspaper cartoons reflecting popular feeling at the time.

**Library Shop price \$75 (Friends of the Library \$67.50)** was \$350, hardbound in slipcase



## ***The wayward tourist: Mark Twain's adventures in Australia***

At the height of his fame, Mark Twain embarked on a money-raising lecture tour around the equator, making a stop in Australia. *The wayward tourist* republishes Mark Twain's Australian travel writing in which he says of Sydney, 'God made the Harbor ... but Satan made Sydney'.

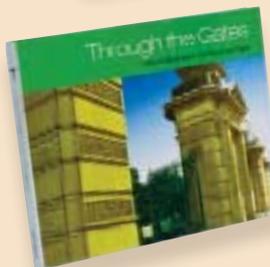
**Library Shop price \$11.95 (Friends of the Library \$10.75)** was \$29.95, hardbound



## ***Old bush songs*, edited by Warren Fahey and Graham Seal**

This special centenary edition of Banjo Paterson's collection of Australian traditional ballads celebrates Paterson's pioneering role, and documents the history of the book and its original songs. It includes new material, illustrations and photographs, and background information that brings these old songs to life.

**Library Shop price \$9.95 (Friends of the Library \$8.95)** was \$32.95, paperback



## ***Through the gates: Life in Sydney's Centennial Park* by Simon Rintel**

This coffee table book features 220 stunning images that capture the park's natural beauty and wildlife. It has current information, inspirational quotes and stories, and the history of the park. *Through the gates* will be treasured by casual and regular visitors alike.

**Library Shop price \$19.95 (Friends of the Library \$17.95)** was \$59.95, hardbound



## ***People, print & paper: A catalogue of a travelling exhibition celebrating the books of Australia, 1788-1988*, by Michael Richards**

This collector's special was published in 1988 in conjunction with a National Library of Australia exhibition. Now described as 'the most important book exhibition ever held in Australia', the catalogue details over 380 of Australia's most important books and includes colour illustrations. WHILE STOCKS LAST.

**Library Shop price \$11.95 (Friends of the Library \$10.75)** large paperback

# Bryce Courtenay AM on wisdom



Perhaps it was no coincidence that the recent *WISDOM* exhibition should occur in the place that Bryce Courtenay AM describes as the ‘repository of wisdom’, the State Library of NSW.

Courtenay, one of Australia’s most prolific and successful authors, joined other Australians Malcolm Fraser and Jimmy Little in the list of 51 ‘prominent elders’ selected by Archbishop Desmond Tutu, and photographer and filmmaker Andrew Zuckerman, to share their ‘wisdom’. The collaboration has yielded an impressive photographic book, an exhibition and soon a feature-length documentary.

Courtenay initially thought the invitation to feature in *WISDOM* a hoax. ‘One doesn’t receive a letter from Archbishop Desmond Tutu every day’, but once it was verified he was shocked that anyone would think him ‘such a wise man’.

‘Nothing that I could say could be construed as wisdom with a capital w.’

However, Archbishop Tutu clearly thought he had something to say and he agrees, ‘perhaps because of the books I have written. Lots of people have found *The Power of One* to be useful to them.’

Like the other ‘elders’ on the list, which includes architects, actors, performers and former political figures, he offers some insights gleaned from his own life experience. In his case ‘that generosity overpowers greed ... kindness and decency always work better for you than being irascible.’

‘We should always remember to say thank you for a kindness. It’s a tiny politeness and those tiny politenesses are what keep us together as human beings.’

A politeness that Courtenay maintained for over 50 years was to send postcards each year to those he met and liked on his many travels. Until he was mugged in South Africa several years ago — and his address book stolen — he would devote ten minutes a day to writing five postcards to the names on one page of the book.

‘It paid off so enormously when I began to travel. There was always someone I knew anywhere in the world who was happy to see me and I was happy to see them.’

An experience in Pakistan is a case in point. Courtenay had attended an advertising conference in Kathmandu in 1956, and shared the room of a Pakistani man. Courtenay included him in his address book and sent him a card every year. He never received a reply, but in 1993 he wrote to say he was visiting Karachi and he hoped they could catch up. When he stepped off the plane he was astonished to find his old friend, now General Khan of the Pakistani Army, waiting for him with an escort to take him to stay at the Governor’s House.

Courtenay says that as the repository of the ‘wisdom of our people’ the State Library has an important safe-keeping role. ‘If libraries go, then everything goes.’

The State Library’s reading room was one of the first places Courtenay visited when he arrived in Australia in 1958. ‘I read everything there was about Australia because I was determined to stay here.’

‘The Library was the very first place I attached myself to ... It is still one of my favourite places.’

**Elaine Stewart**

# Upcoming events at the Library

## Free exhibitions

### Home truths

Open to 7 December

The compelling and eloquent accounts of the lives of ordinary people are told through a series of photo-interviews.



Photo by George Caddy

### Bondi Jitterbug: George Caddy and his camera

Open to 22 February 2009

Newly discovered photographs of Bondi Beach in the 1930s and 40s feature astonishing gymnastic feats known as 'beachobatics'.

### The Magic Pudding: Watercolours by Norman Lindsay

15 December 2008 to 29 March 2009

The much-loved characters of Norman Lindsay's classic *The Magic Pudding* star in this exhibition of his 1959 watercolour paintings.

## Other event highlights

### Jumpin' in January!

13–23 January 2009

Come along to this wicked series of children's cartooning and writing workshops.

For a full program, phone Bookings on 02 9273 1770 or email [Bookings@sl.nsw.gov.au](mailto:Bookings@sl.nsw.gov.au)

**GALLERY OPENING HOURS:**  
Monday to Thursday: 9 am to 8 pm  
Friday: 9 am to 5 pm  
Weekends: 10 am to 5 pm

### 'The book examined' series

The Library is excited to bring you a new venture, which will bring a group of like-minded readers together in the evening to discuss a popular book of literary fiction each month. The evening starts with an introductory talk about the book of the month with an author, academic or expert on the genre, followed by small group discussions. Each participant will receive a profile of the author and notes outlining points for discussion, in advance of the evening.

Our line-up until April 2009 is:

#### Thursday 8 January 2009:

*The Lieutenant* by Kate Grenville

#### Thursday 12 February 2009:

*The road* by Cormack McCarthy

#### Thursday 12 March 2009:

*People of the book* by Geraldine Brooks

#### Thursday 9 April 2009:

*The Flanders panel* by Arturo Perez-Reverte

Mark the dates in your 2009 calendars now:

**Date:** Thursday 8 January 2009 and every second Thursday of the month

**Time:** 5.30 pm for 6 pm to 7.30 pm

**Venue:** Meet in the Shakespeare Room, Mitchell Wing

**Cost:** \$25 per session, \$80 for four sessions (includes light refreshments)

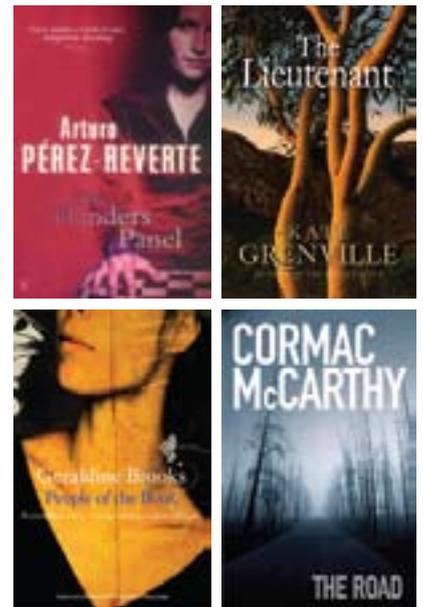
Note: All books are available from the Library Shop at 10% discount. Please present your bookings ticket at the Library Shop, Macquarie Street wing.

**Enter our competition (right) and you might win free entry to the entire series**

For a full program of events see [www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)  
To book events, receive @ the Library, or the Library's e-newsletter phone: 02 9273 1770 or email: [bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au)

# WIN

free entry to:  
'The book examined' series worth \$80



The Library will be giving one lucky winner free entrée into all four sessions in its new book discussion group (see left). As well, five winners will receive a free ticket to any one of the book group sessions. Simply email the Library for your chance to win.

Artists, writers and filmmakers have mined the State Library's incredible resources for elusive facts, stories and historical context. We hope that *SL Magazine* has inspired you to explore our collections for yourself. We're keen to receive your feedback on anything to do with the magazine — stories either in this issue or stories you might like us to feature, and any other suggestions you might like to make.

The first reader to email [SLMagazine@sl.nsw.gov.au](mailto:SLMagazine@sl.nsw.gov.au) before 5 pm Monday 15 December will receive the ticket to all four book discussion sessions. The next five readers will each win free entry to one of the literary sessions.

# Highlights



## Launch of SLNSW website and First Fleet Journals online July 08

Jack Thompson captivated the audience with his readings from the journal of First Fleeter Ralph Clark — one of nine First Fleet journals now available online.

Jack Thompson and Her Excellency Professor Marie Bashir AC CVO, Governor of NSW  
Photo by Scott Wajon



## Four generations of music July 08

Friends and family gathered to celebrate the 70th birthday of Australian composer Ann Carr-Boyd. Guests enjoyed a unique concert featuring the different generations of composers and performers in the Wentzel and Carr-Boyd families, as well as an archival display from the Library's Ann Carr-Boyd collection.

Ann Carr-Boyd with daughters (left to right) Katrina, Susanna and Xanthe and grand-daughter Grace  
Photo by Scott Wajon



## Children's book week

Actor, performer and *Play School* host Jay Laga'aia entertains some very excited children (and parents) at the Library's book week event.

Jay Laga'aia on stage at the Library Photo by Andrew LaMoreaux



## Mitchell Librarian staff farewell August 08

Newly appointed Mitchell Librarian, Richard Neville, farewells his predecessor, Elizabeth Ellis (2001–2008) at a gathering of staff in the Library. Elizabeth will be returning to the Library as Emeritus Curator, Mitchell Library.

Above: Elizabeth Ellis at her Library staff farewell, photo by Steve Marshall

Right: A gathering of Mitchell Librarians: left to right: Margy Burn (1988–1993), Alan Ventress (1993–2001), Baiba Berzins (1980–1987), Richard Neville (2008–), Elizabeth Ellis (2001–2008), photo by Nichola Parshall, courtesy Alan Ventress





### Library Council luncheon July 08

The Library Circle, a dedicated group of State Library benefactors, enjoyed a mid-year lunch at the Library.

Back row (L to R): Rob Thomas, Ian McLachlan, Kevin Hewitt, Diane Finlay, Ken Bloxom, Joy Storie, Richard LaGanza, Catherine Brown. Front row (L to R): Mille Mills, Pam Connor, Jean Allen, Harold Schultz  
Photo by Scott Wajon



### Miles Franklin Award Dinner June 08

A gala dinner was held at the State Library for the announcement of Steven Carroll as the 2008 winner of the prestigious Miles Franklin Literary Award for his novel *The time we have taken*.

Lesley Mackay, Ian Hicks, Steven Carroll, winner of the Miles Franklin Award, Morag Fraser AM, Professor Robert Dixon, Regina Sutton  
Photo by Andrew LaMoreaux



### Launch of *Studio* exhibition June 08

Contemporary artist Tim Storrier, who opened this exhibition, was one of 61 artists who allowed photographer R Ian Lloyd and art critic John McDonald into their studios. The exhibition provided a rare opportunity to view the private spaces of some of our most significant artists.

Far left: Tim Storrier AM, Janet Storrier, Ray Hughes. Left: R Ian Lloyd, Regina Sutton, Rob Thomas, John McDonald  
Photos by Scott Wajon



### Rare books with Maggie Patton July 08

Friends of the Library were given a rare treat — the opportunity to see some of its most precious items including *The Kelmscott Chaucer* (1896), *Foxe's Book of Martyrs'* (1570), and Shakespeare's First Folio.

Maggie Patton shows guests items from the rare books collection Photo by Scott Wajon



### Foundation AGM August 08

Curatorial staff provided several rare objects for display for Foundation members and the new executives of the State Library at the Annual General Meeting of the Foundation.

Paul Murmane, Elsa Atkin, Regina Sutton, Rob Thomas, Ian Smith  
Photo by Steve Marshall

# Q&A Jay Laga'aia

New Zealand born Jay Laga'aia is a star of stage (*Rocky Horror*, *The Lion King*), screen (*Star Wars*) and television (*Water Rats*, *McLeod's Daughter*). He has been a regular on ABC TV's *Play School* for nine years, and recently released a CD *Come Dance and Sing*. Jay visited the Library recently to read stories for Children's Book Week.



## **What do you like about performing for children?**

I've seen the face of children's entertainment change from what I regarded as condescending conversations to participation, which I really love. Children are very genuine, they give you their affection ... but they can also be as fickle as the wind. I love that about them. Adults will lie to you to avoid hurting your feelings. Children will walk out halfway through a conversation because you are boring.

## **You can play several musical instruments – where does your musical ability come from?**

I come from a family of eight brought up in a strict Presbyterian family. My music came from Church, as a Samoan growing up in south Auckland in New Zealand. It was our release ... In my culture stories are told orally and through dance.

## **How did you become an actor?**

I was working in the evenings in a band and during the day I was working as a liaison officer with the street kids. I was probably as old as they were – 18 at the time. A TV producer from TVNZ came down to do a documentary on the plight of street kids. I was the liaison person. He and I got on really well and after he finished the project he rang me to say he was auditioning for band members for a new drama called *Heroes* in Auckland. I said 'I'm not an actor', and he said 'well you're a muso and we need musicians', so I went along and played all the instruments and I got the gig.

## **What was your first acting experience like?**

I was pretty hideous, but luckily for me the Mercury Theatre in Auckland, one of our premier theaters, was doing *Sweet Charity* and they were looking for a chorus, so I joined them and that's where my training began. That's where I fell in love with theatre.

## **What do you like about the theatre?**

Theatre taught me discipline and the fear of not being ready for opening night.

It taught me how to tell stories. Here's a guy that grew up in 'Once were warriors territory' sitting in this rehearsal room watching two actors put on accents and become Vittorio Vidal and Ursula March in the Fandango Ballroom. I just fell in love with it. I stole every idea and acting technique from everyone. Unfortunately, you realise that it works for that particular person. I had to mould them to work for me.

## **What was it like to work on the *Star Wars* movies?**

My brother and I collected refundable bottles in 1977 to see *Star Wars*. I fell in love with the story so I was over the moon when I got the part. I knew I was part of it when they asked me to go to the back lot because they wanted to 'scan me'. My character was going to be a toy. It was sad to see a grown man jump for joy. It made me realise that if you work hard enough, and wish hard enough, the sky's the limit.

## **Do your children think it's cool that their Dad is on TV and in the movies?**

It is what I have done all their lives and so it doesn't rate much with them, unless I am talking to another actor ... What they love about Dad is they can go to the premier of a movie and they can take their friends. Whenever you see children's premiers I have eight kids in tow ... three are mine and the rest are their friends.

## **Have you ever thought about doing another job?**

If you reserve the right not to succeed in something, then you will never succeed, for example, having a part-time job while trying to juggle your career ... I have waited on tables and pumped gas, but I was never going to do it forever. As soon as another gig came up, I was gone. What I would like to do now is be a director. Last year I created two live children's shows. I'm also writing a couple of children's books and I have just started working on a new children's show on TV.



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## Opening hours

### **State Reference Library, Mitchell Library & Exhibition Galleries:**

Monday to Thursday 9 am to 8 pm  
Friday 9 am to 5 pm  
Weekends 10 am to 5 pm  
The Mitchell Library Reading Room  
is closed on Sundays.

To discuss your research needs please  
call the Telephone Inquiry Service  
02 9273 1414 (Monday to Friday).

### **Cafe Trim:**

Monday to Friday 7.30 am to 5 pm  
Weekends 10.30 am to 4.30 pm

### **The Library Shop:**

Monday to Friday 9 am to 5 pm  
Weekends 11 am to 5 pm

### **Facilities for people with a disability**

Wheelchair access via Macquarie  
Street, toilets and courtesy wheelchair,  
hearing loop, parking on the corner  
of Shakespeare Place & Macquarie St

### **The State Library is closed on public holidays.**

You can access the State Library's  
collections and services online at  
**[www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)**.

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or phone 02 9273 1744.

