

MAPS IN THE BLOOD

The following is an abridged version of the address given by Dr Martin Woods, Curator of Maps, at the first Friends event for the recent exhibition *Mapping Our World*.

I've lost count of the media and tours and questions we've had, but I thought you might want to know the top three cartographic questions posed in the first weeks of *Mapping Our World*. These were ... wait for it ...

'How did you get Russell Crowe?', 'What's he really like?' and 'Why Russell Crowe?'. I'm not qualified to answer questions one and two (and sworn to secrecy), but number three makes perfect sense to me, as in two of Russell's biggest films there are specific cartographic references with direct bearing on our exhibition.

Master and Commander is one of the Aubrey-Maturin series of nautical historical novels by Patrick O'Brian. The action begins in April 1800, just when Flinders was embarking on his historic voyage. There are many navigational and mapping references in the book, inspired by navigators like Flinders. In fact, for the deep-water buff, there is enough incidental information to fit out, commission and sail a square rigger, should the occasion ever arise. In the film version, a storm sequence was created from footage shot on board a modern replica of Cook's *Endeavour* rounding Cape Horn. And then there's the fact that, in the book at least, the hero loses his ship to the French during the Napoleonic War.

The second film, *Gladiator*, is a good fit for the starting point of our exhibition. Emperor Marcus Aurelius is a key figure. Marcus is critical to Maximus' career, and there are no less than 87 references to him in the film. What isn't so obvious is that Marcus' power was derived from Ptolemy, the key mapmaker in the first section of the exhibition. Ptolemy was the Greek geographer at the library of Alexandria. Marcus, a young man on the rise in Ptolemy's declining years, was educated at Alexandria. Ptolemy was probably a tutor, and perhaps even mentored the rising star. Ptolemy's works, the *Geographia*



Ptolemy's Magna Germanica

and the *Almagest*, became available to Marcus Aurelius, as did the 8,000 placenames and their coordinates, in maps of every Roman territory. Suddenly, provinces like Magna Germanica, where the opening action takes place in the film, became transparent to the Romans. Every town, river and mountain range was positioned so that the general Maximus had Ptolemy

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on his side. He had projection, scale, distances, names of tribes, everything. There's even a scene in the film where Marcus and Maximus look over a large map of the Empire. Ptolemy didn't get a mention, but I knew.

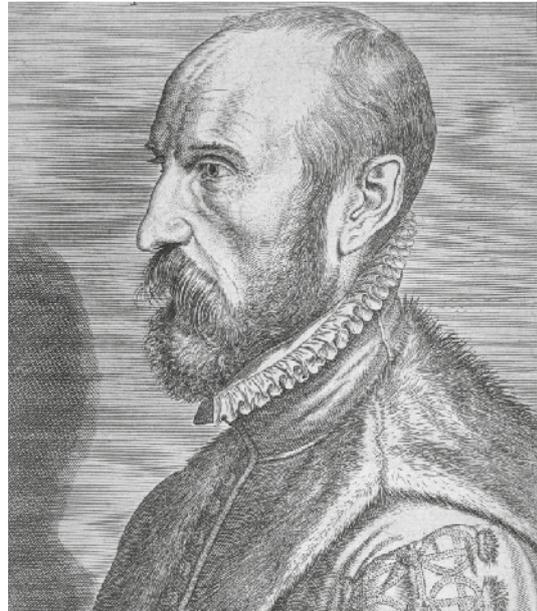
But let's move on from Russell! We don't have figures on repeat visitation to *Mapping Our World* but, in the first weeks of the exhibition, volunteer guides noticed people returning for multiple visits. I recall how we laboured to develop an overview story and to give each room its own narrative, essentially establishing five major subplots. Beyond that, we can't take the credit for repeat visits. The individual maps and mapmakers, and the relationships between them, are what bring people. The travel and adventure, art and science, conflict and disaster, alongside the achievements that emerge from just putting the maps near each other, gets the conversation going. After a few visits you can just about hear the voices. (A 'cacophony' of cartographers?)

Speaking of conversations, there were a couple of meetings that meant something to me as maps curator. One person, a private maps collector, contacted me, to visit and see the National Library maps collection. I told her about the upcoming exhibition. *She* visited the exhibition six times in two days. *He* mostly played golf at Royal Canberra, but saw the exhibition a couple of times, and I think the arrangement worked nicely. As she left, my visitor added to me, confidentially, that maybe there might be a donation to the Library sometime in the future. Even more confidentially, she added that she and her partner had been together for ten years, but that she'd had her maps collection for 30 years! There's probably something in there about people's underlying fascination with maps.

Another donation opportunity came to us during the early weeks of the exhibition in the form of the only surviving records of Australian Transcontinental Airways. The visitor brought in a manuscript map showing the airline's route from South Australia to Darwin. We got talking about maps and how children think and draw as if the world is a map. She mentioned her daughter's 'Barefoot Atlas'. This is a beautifully illustrated cartoon globe app with animated icons that pop up all around the world. There are illustrations with audio of the sights and sounds that various places have to offer and they link to short paragraphs of information with photos. She told me excitedly how you can press the speaker icon to have the paragraph read to you. Later she confessed she was starting to use it more than her daughter.

So, if people of all ages love maps, why are there so few maps exhibitions? Perhaps there's a stereotype about maps that discourages exhibitions. They aren't personal, they're functional. Maps are a tool; we generally want a map simply to show us where a place is. We don't want a map for its own sake, and hardly ever do we imagine that a map might have some underlying story.

In this exhibition we wanted to emphasise the personal stories as much as the places they show. What if the person



Abraham Ortelius

concerned was the first one who allowed us to imagine the southern hemisphere; the one who actually invented a particular kind of map; the person who showed us a new technique for travelling impossible distances safely; or who surveyed Australia for the first time?

One motive behind the exhibition was to present maps by the people who had maps 'in their blood'. The Library has had a maps collection for over 100 years and a maps curator for over 50 years. I was fairly sure that maps would make a great exhibition and stimulate all sorts of conversations. After all, there are original maps, objects and big names such as Ptolemy, Fra Mauro, Mercator, Ortelius, Tasman, Cook, La Perouse and Flinders. These may perhaps never be seen again in this country.

It's tempting to think of these characters as somehow springing up and creating a work independent of others, but nothing could be further from the truth.

For example, there's Abraham Ortelius, the publisher of the world's first modern printed atlas, on loan from the Mitchell Library, and of the beautiful eight-sheet, heart-shaped map from the British Library. Ortelius, as he called himself, began life as a map colourist, making maps attractive for sale. He was perhaps not as brilliant in the craft he'd chosen as some, and he would have been hidden from history, except for one big idea. He hit on a single, effective strategy. He would mention every single contributor, mathematician, artisan and mapmaker in his work by name, with each of their contributions listed. Was it scrupulous scholarship or just plain smart business? Whatever the reason, everyone wanted to get into Ortelius' atlas.

This wasn't just the first modern atlas; it was a kind of scholarly sales directory. In 1570, the *Theatrum Orbis Terrarum* mentioned no less than 87 collaborators. Soon realising that his growing list of European customers all wanted maps of their own region, his first

atlas had 53 maps in it; his last, in 1595, had 147 maps and 130 collaborators. Ortelius even published a separate *Album of Friends*, with 125 pages of dedications, poems, laudations, drawing and remarks. He was perhaps a better flatterer than a cartographer, although I think it's one of the most beautiful maps in the exhibition. His was the bestselling book at the end of the sixteenth century.

Many big names in the exhibition had similar methods. Daisy Bates jointly created some of the first records of Australian Indigenous vocabularies and family trees with her many Indigenous collaborators. Ptolemy's *Geography* depended on the reports of countless soldiers, tax collectors and traders. Fra Mauro built his huge work up from the experiences of his colleague Nicolò di Conti and a vast network of Venetian and other travellers. Hessel Gerritsz was the Dutch East India Company cartographer whose maps represented perhaps a thousand voyages. James Cook knew how to delegate; he ran his officer complement as a kind of floating cartographic workshop. And Matthew Flinders took perhaps the most exceptional route, of not only acknowledging all his colleagues on his maps, but even his French rivals.

In like manner, the success of this exhibition and the catalogue is a result of the many collaborators and friends who came on board, too many to thank by name, but without whom the Library and its exhibitions could not thrive.

So, thank you, and please enjoy the show!

Martin Woods



Title page of *Theatrum Orbis Terrarum*

EDITOR'S NOTE: This issue will arrive towards the close of *Mapping Our World*. Many Friends have taken up the invitation on the advertising poster to 'Lose Yourself in the World's Greatest Maps'. Some of you have visited over and over again and brought your own guests. We hope you enjoy this issue which includes articles on maps in the Library and on historic timepieces, as well as lots of other news. You will also find more enjoyable events for your diary in Upcoming Events.

Enjoy your reading and we look forward to seeing you at the Library throughout 2014.

Robyn Oates

MESSAGE FROM THE CHAIR



Greetings to all Friends, both longstanding and recent.

This year promises to be an active one with a variety of events planned. There will be launches of Library publications, talks, a day tour and the Kenneth Myer Lecture by an eminent Australian.

Our Events Subcommittee, chaired by Bill Geering, is hard at work on arrangements for these events, ably assisted by our efficient Executive Officer, Sarah Jaensch.

I know many Friends have visited the remarkable *Mapping Our World* exhibition which provides the theme for this issue. Martin Wood's article is a fitting 'wrap up' for such a special event in the Library's history, and one worthy of Canberra's centenary year.

I very much look forward to renewing acquaintances and meeting new Friends during the year.

Joan Kennedy

NEWS AND VIEWS

Maps for Family History

The Library offers a wealth of information for the family historian, and many readers use the Newspapers and Microforms Reading Room to further their research. Maps are another valuable source of information.

Scotia Ashley, reference librarian at the Library, recently shared valuable insights into how the family historian can use maps to find information and flesh out a background story in a session entitled *Using Maps for Family History*. There are many types of maps available and much may be discovered within their borders.

The Library houses the largest collection of maps in Australia. There are maps, atlases, gazetteers, books, aerial photographs, cartographic globes and links to national and international materials. These resources provide evidence about such things as historical ownership, location, immigration history and changes over time. There are, however, certain challenges for the historian. Sought-after documents may no longer exist. Street numbers are a fairly recent invention, and they can change. What type of map should you go to for the information you seek?

Topographic maps give 'the lie of the land', showing buildings, tree cover, wells, roads and tracks at a particular moment in history. Aerial photographs from 1928 to 1988 of Australia, Antarctica and Papua New Guinea also show the placement of buildings, vegetation and roads.

Property maps, known as cadastral maps, establish the basis of occupation of the land. Crown plans show information on legal occupation. Cadastral maps can be an excellent starting point for your research.

Squatting maps give valuable rural ownership details.

Sales plans are considered ephemera, but they provide useful information about historical development and people's hopes for the future. The Jervis Bay land development, for example, advertised the train connection soon to be built to Canberra and Yass!

Mines and minerals maps may provide information about a family's location and financial prospects, both in Australia and overseas.

Cemetery maps and indexes are also available. Alternatively, you may be interested in maps of First World War trenches as you write the back story for your family tree.

Gazetteers are a good place in which to track down a location. Be aware of name changes and spelling variations, both in Australia and overseas—for instance, changes from Celtic to English placenames.

Overseas maps are many and varied. If you are working from home, use the Library website's comprehensive

cartographic links to Commonwealth and State agencies and overseas maps. You can also access digitised maps online. The Library has about 560,000 catalogued maps, with 150,000 of these accessible online, including historical maps of London and other world cities. At this stage there is a focus on pre-1900 maps. These digitised maps are only available to view online at low resolution, but you can purchase high-resolution copies in a variety of formats and for a range of prices. You can also photograph maps in the Maps Reading Room, depending on copyright in each instance. Researchers are encouraged to come into the Maps Reading Room—the staff are very helpful.

Trove is, of course, aptly named as a treasure chest of information, but Scotia encouraged researchers to use the vast resources of the catalogue first.

You may find just the information you need for your family history on a map! Happy hunting.

Robyn Oates

Friends around the Lake

Hound Dog Day

As part of the Friends around the Lake program, on 17 January the National Portrait Gallery hosted a lecture entitled 'Elvis 1956', in conjunction with their exhibition *Elvis at 21: Photographs by Alfred Wertheimer*.

The presenter, and curator of the exhibition, E. Warren Perry Jr, is a writer, teacher and researcher at the National Portrait Gallery at the Smithsonian Institution, Washington DC.

As a native of Memphis, Tennessee, Perry peppered his commentary with many interesting local tidbits. His university studies in medieval literature seemed a long way from this body of work that showed Elvis at 'the flashpoint of fame' as he launched his career.

There are 2,500 photos in this collection at the Smithsonian. Fifty-six images were chosen for this exhibition, for the simple reason that 1956 was the year in which they were taken. They were originally taken as publicity shots for RCA Victor. Wertheimer had a good eye, as is evident in these photographs of Elvis in cafés; in studios; kissing in the stairwell; on the train; reading comic books; crooning to an adoring audience. Wertheimer had learned that he could get good pictures if his subjects were absorbed in doing something greater than having their picture taken—the easy nonchalance of these photographs is remarkable.

Elvis' trip from Memphis to New York included the seminal recording of *Hound Dog* and *Don't Be Cruel*. In a shot of Elvis in the lunch line at a railway station, it is obvious that he has not been recognised by his fellow travellers—probably because, in 1956, many of them would not have had television in their homes.

The 1950s was a period of social upheaval; 1956 was the year of the Montgomery bus boycott. Elvis belonged to the first generation of American youth with spare money for leisure. One shot portrays the many young sailors in his audience; they were there because nearby Millington, Mississippi, was at that time the world's largest inland naval base.

There is a fetching photograph of Elvis with Barbara Hearn, his high school sweetheart, in the first home he purchased for his family on Audubon Drive, East Memphis. Apparently one neighbour did not like Mrs Presley because she grew vegetables in her garden.

This is a collection of superb informal black-and-white photographs. We thank the National Portrait Gallery for the invitation to view the exhibition and hear from its curator.

Robyn Oates

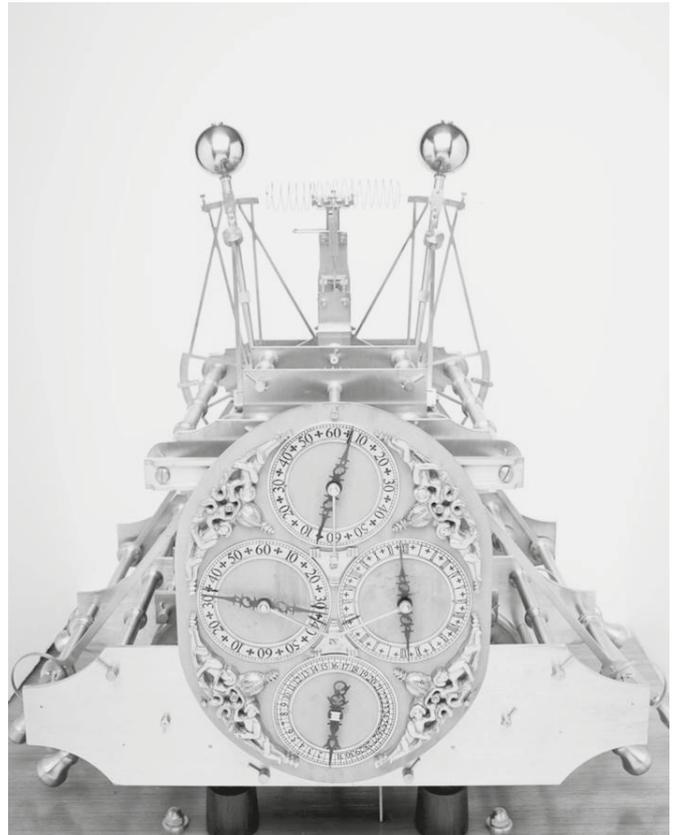
Norman Banham: Recreating Historic Timepieces

Among the treasures in the *Mapping Our World* exhibition are working replicas of two clocks made in the eighteenth century by John Harrison. The original clocks were manufactured following the British Board of Longitude's offer of a reward for a solution to the problem of accurately determining longitude at sea. What was needed was a method of calculating the local time at two points on the earth: the difference between them can be used to determine how far apart these two places are in degrees. The solution that ultimately prevailed depended on the manufacture of accurate timekeepers. After producing four clocks—known as H1, H2, H3 and H4—John Harrison finally received the reward. Readers interested in this saga are referred to Dava Sobel's book *Longitude*.

Canberra resident Norman Banham will soon have completed replicas of all four. (Three are complete and he is currently finishing H2.) He will be the only person in the world to have made replicas of the whole series.

Norman's life story is an interesting one. In 1924, his father Horace joined the workshop at the Mount Stromlo Observatory. Norman followed in his footsteps and worked as a machinist in the workshop from 1948 to 1988. He is now aged 83 and is still working on clock replicas. In addition to continuing to work on H2 he is building a Harrison long case clock.

Originally it was a neighbour, Don Unwin (also a clockmaker), who suggested that Norman should begin work on the Harrison clocks. Norman approached the Greenwich Observatory for help but received no cooperation. Fortunately, some time later a visitor from Greenwich paved the way and assistance from the Curator of Clocks resulted in the Cambridge University Library making plans of H3



Norman Banham (b. 1931), *Replica of John Harrison's First Marine Timekeeper (H1)* 2010. Norman Banham Collection

available. Plans were only the first step. The scale had to be determined, a problem solved by consulting a picture in *The Quest for Longitude*, edited by William J.H. Andrewes. Norman's career as a maker of Harrison clocks had begun.

The two replicas on exhibition at the Library are of H1 and H4. By the time Norman turned his attention to H1 there was a journal article available giving plans and dimensions. The replica consists of oak gear wheels (cut from an old sideboard once owned by the Mount Stromlo Observatory) and a brass frame. The wheels are mounted on bosses of *lignum vitae*, a wood that contains lubricating oil, so that no additional oil is needed. The clock took 18 months to complete.

H4 was based on drawings in a publication of the British Horological Institute, *Principles and Explanations of Timekeepers by Harrison, Arnold and Earnshaw*. The replica consists of brass gear wheels, artificial rubies and steel pallets. The clock took 12 months to complete.

Both H1 and H4 were successfully tested at sea. In 1769, a London clockmaker, Larcum Kendall, made a copy of H4; this was known as K1. It was used by Captain Cook on his second and third voyages and was also used on ships of the First Fleet.

John Seymour

LIBRARY UPDATE

The Library's Summer Scholars for 2014

At the beginning of every year the Library hosts four young scholars. Their six-week scholarships are designed to enable them to benefit from access to Library resources relevant to their chosen research topics. The program had its origins in a fund established to commemorate Norman McCann, a former member of the Council of the National Library. Below is an outline of the 2014 scholars' projects.

Edward Cavanagh is the Trillium Scholar at the University of Ottawa, formerly receiving degrees from the Australian National University, Swinburne University, and the University of the Witwatersrand. He is currently researching the various ways in which indigenous peoples were dispossessed of their lands in North America, Australasia, Northern Ireland, and southern Africa, with a focus on the corporations that were involved in the process. At the National Library, he is investigating the companies operating in the Pacific Ocean: consulting rare books and pamphlets, and colonial records on microfilm, along with the occasional manuscript, relevant to the policies of the English and Dutch East India Companies, the Australian Agricultural Company, the Van Diemen's Land Company, the South Australia Association, the South Australia Company, and the New Zealand Company.

Lucy Davies is a PhD candidate at the La Trobe University history department. Her thesis begins in 1935 with the introduction of the Native Emigration Restriction Ordinance to the Papua Legislative Council. This ordinance formalised the controlled mobility of indigenous Papuans by requiring permission from the Administrator of the Territory to travel beyond Australia's colonial borders of Papua. A range of collections held at the National Library, including Papua New Guinean newspapers, departmental press clippings and interviews with Papua New Guineans and government officials from the Oral History Collection, have contributed to her examination of Australia's controls on indigenous mobility in various national and international contexts between 1935 and 1975.

Kate Laing is completing a PhD at La Trobe University in Australian History, formerly receiving a Masters in US History and a BA Honours degree at Sydney University. She is currently researching the Women's International League for Peace and Freedom (WILPF), focusing on women internationalists and how they travelled, engaged, and participated in world affairs outside the national political arena. She has been using the manuscript collections at the Library to go through correspondence and private papers



Left to right: Lucy Davies, Edward Cavanagh, Ashley Barnwell, Kate Laing

of prominent women involved in the organisation to analyse how the WILPF developed and changed over time as part of the landscape of Australian democracy. The Library also has a large collection of journals, books, and reports relating to the campaigns of WILPF.

Ashley Barnwell is a PhD Candidate in Sociology at the University of New South Wales. Her thesis considers the social ethics of life writing, and focuses specifically on the everyday processes by which people negotiate between fact and fiction. Ashley will consult Library staff who work with family historians about their experience of this popular practice, and will study the role archives play as a cultural resource for genealogical research. In addition to drawing on the expertise of these librarians, Ashley will analyse user statistics to foreground any trends in document recovery and use; will examine the Library's unique and diverse collection of self-published family histories and family trees; and will explore how the digitisation of historic newspapers may have changed family history research.

John Seymour

NOTICEBOARD

Friends Lounge

Don't forget that one of the benefits of being a member of the Friends is the members-only lounge on Level 4 of the Library, featuring panoramic views of Lake Burley Griffin. Next time you are at the Library, make yourself a cup of tea or coffee and relax in the comfort of the Friends Lounge. The Friends Committee recently decided to remove the charge of 50 cents per cup and now offer free tea and coffee for members.

Gift Memberships

Did you know that the Friends offer gift memberships? Surprise someone with a special gift. Memberships support the National Library and offer great benefits, including discounts at the Bookshop and at *bookplate* and *paperplate* cafés, exclusive event invitations and a quarterly newsletter and mail pack. Contact the Friends Office on 02 6262 1698 for more information.

UPCOMING EVENTS

Bookings for all Friends events may be made through the Friends Office on 02 6262 1698 or by emailing friends@nla.gov.au, or at nla.gov.au/bookings/friends.

Ticket payments may be made over the phone at the same number.

Cheque payments, made payable to The Friends of the National Library of Australia, should be posted to: Friends of the National Library, National Library of Australia, Canberra ACT 2600.

Cash payments may be dropped off at the National Library Bookshop during opening hours, and must be delivered in a sealed envelope, with details of your name, the event and the dollar amount written on the envelope. These will then be passed on to the Friends Office.

For further details about these and other Friends and National Library events in Autumn 2014, refer to the *What's On* guide or visit nla.gov.au/events.

Launch of *An Eye for Nature: The Life and Art of William T. Cooper*

Join artist William T. Cooper and author Penny Olsen for the launch of this fascinating biography. The book traces Cooper's life and work, documenting his fruitful partnership with wife and collaborator Wendy Cooper and his extensive travels in Australia and abroad in pursuit of his subjects.



Thursday 27 March, 6 pm
Conference Room
\$10 Friends/\$15 non-members
(includes refreshments)

Digitisation of the 1975 Editions of *The Canberra Times*

To celebrate the Friends donation to digitise the 1975 editions of *The Canberra Times*, join former Editor Ian Mathews and current Editor-at-Large Jack Waterford as they discuss their memories of working at the newspaper in 1975.

Saturday 12 April, 2 pm
Conference Room
\$10 Friends/\$15 non-members
(includes refreshments)

Friends Book Club

A monthly literary discussion for members only.

Tuesday 25 March
The Big Sleep by Raymond Chandler

Tuesday 29 April
Too Much Happiness by Alice Munro

Tuesday 27 May
The Light between Oceans by M.L. Stedman

7 pm
Friends Lounge, free



Free Film Screenings

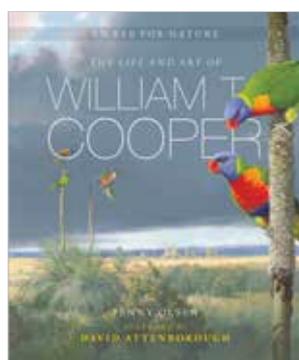
In association with the Reel McCoy Film Society, the Friends present fortnightly film screenings exclusively for members of both organisations.

Every second Wednesday, 6 pm
Theatre, free
No bookings required
Program: reelmccoy.org.au or call 02 6262 1698.

New Library Publications

**An Eye for Nature:
The Life and Art of William T. Cooper**
by Penny Olsen
Foreword by David Attenborough

'the best ornithological illustrator alive'
DAVID ATTENBOROUGH



In the work of artist William T. Cooper, platypuses swim in green underwater worlds, waves throw up blankets of spray, embers glow in the aftermath of a bushfire, a Thylacine emerges from the shadows, sniffing the air. But it is his paintings of birds which set Cooper apart—his raucous cockatoos,

colourful parrots, animated turacos and flamboyantly displaying birds of paradise. Often placed in meticulously studied landscapes, these intricate bird portraits reveal Cooper's close observation not only of his subjects' appearance, but of their habits, poses and behaviour.

In this biography, Penny Olsen traces the path of Cooper's life and art—from his childhood spent in the bush, to his teenage years as an apprentice taxidermist at Carey Bay Zoo and, later, to his work as a window dresser, landscape artist and painter of birds. Olsen's commentary reveals the development of an artist and the trajectory of a life, while extracts from Cooper's extensive field notebooks give an insight into his interests and processes.

Illustrated with photographs, paintings and sketches, the book includes a portfolio of bird and landscape paintings that have never before been published.

ISBN 978-0-642-27846-3
2014, hb, 284 x 233 mm, 288 pp
RRP \$49.99

**The Australian Women's Weekly Fashion:
The First 50 Years**
by Deborah Thomas and
Kirstie Clements

From the elegant outfits of the 1930s to the Hollywood-inspired evening gowns of the 1950s, from the psychedelic



patterns and micro-minis of the 1960s to the bold and bohemian styles of the 1970s, this book charts the evolution of Australian fashion through the pages of national icon *The Australian Women's Weekly*.

This trip through *The Weekly's* first 50 years reveals how the evolution of fashion in Australia

was also a reflection of changing times. Featuring beautiful illustrations from the magazine on every page, this book is for anyone who loves fashion.

ISBN 978-0-642-27847-0
2014, hb, 275 x 220 mm, 152 pp
RRP \$34.99

SPECIAL OFFER

ONLINE BOOKSHOP

The Friends are pleased to announce a special offer for members who make a purchase using the National Library's Online Bookshop.

With any purchase made between 1 March and 31 May 2014, Friends will receive a free Marbling Card Pack. The cards feature designs from leading English paper marbler Ann Muir's stunning book *Harvesting Colour: The Year in a Marbler's Workshop*. This offer is in addition to the usual Friends discount and any other offers advertised on the Online Bookshop website.

To claim your free **Marbling Card Pack** and your **15 per cent discount with all online purchases**, use the promotional code **FR15MAR14** at checkout. This code is valid from 1 March 2014 to 31 May 2014.