



JUNE 2014

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OF AUSTRALIA **MAGAZINE**



- ANGELS OF MERCY
- THE SHAMROCK MAN
- CAPTIVATED BY DANCE
- COOKING WITH GAS
- NELSON'S MISSING MARBLES
- AND MUCH MORE ...

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Museum of  
Modern Art  
*Heide*



Fernand Léger's *Académie Moderne* (detail) c. 1924. Edith Power Bequest 1961, The University of Sydney, managed by Museum of Contemporary Art

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**CORRECTION:** With the Library's apology, in the article *Old, Rare and Beautiful Books on Indonesia* (March 2014), the wrong image was included at the top of page 11. The correct image, of an *Old Javanese Ramayana*, can be found at: [nla.gov.au/nla.ms-ms6240-3](http://nla.gov.au/nla.ms-ms6240-3).

CONTENTS

2



**AUSTRALIAN RED CROSS:  
 100 YEARS ON**

Melanie Oppenheimer traces the history of one of Australia's best-known voluntary organisations



8

**THE HOUSE OF HISTORY:  
 BUILDING THE NATIONAL  
 LIBRARY'S MANUSCRIPTS  
 COLLECTION**

Patience, perseverance and a smattering of luck have been vital in amassing the Library's remarkable collection of manuscripts, writes Ann Moyal



14

**THE 'WHITE HAT' AND THE  
 AUSTRALIAN SHAMROCK**

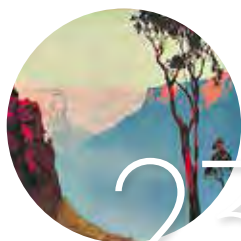
Joseph O'Connor spent a lifetime advancing the Irish cause in Australia, as Richard Reid explains



20

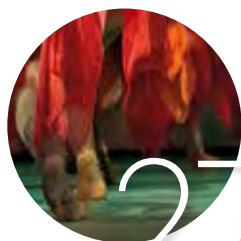
**GLOBETROTTING SCHOLAR:  
 DAVID NICHOL SMITH**

The letters of an Oxford scholar illuminate the life of an occasionally dry, often witty, late-blooming world traveller, as Donald W. Nichol reveals



23

**IN THE PIPELINE**  
 Luke Keogh travels back to a little-known environmental protest



27

**STILL DANCING:  
 AUSTRALIAN DANCE  
 PHOTOGRAPHY**  
 How can a photograph capture the dynamism of dance? Lee Christofis explores the work of two men who excel at a seemingly impossible task

REGULARS

FROM PEN TO PAPER 7  
 Henry Kendall

COLLECTIONS FEATURE 12  
 Nelson's Missing Marbles

IN THE FRAME 18  
 A Wedding, 1914

FRIENDS 31

SUPPORT US 32

**BLOOD**  
I be urgent  
**NOW**  
Blood Donor

# **BLOOD** *means* **LIFE**



**ENROL *NOW***  
**AS A BLOOD DONOR**

# AUSTRALIAN RED CROSS 100 YEARS ON

MELANIE OPPENHEIMER TRACES THE HISTORY OF ONE OF AUSTRALIA'S BEST-KNOWN VOLUNTARY ORGANISATIONS

**M**ANY AUSTRALIANS WILL BE AWARE THAT 2014 MARKS 100 YEARS since the outbreak of the First World War. What may be less well known is that it is also the centenary year of one of our most recognised voluntary organisations: Australian Red Cross.

You would be hard pressed to find a person who has not been touched by Red Cross, knowingly or not: through a blood transfusion, during an emergency or natural disaster, or through work with the organisation as a volunteer or staff member. Many Australians, from young members of the Junior Red Cross to refugees to Australia searching for loved ones through the Tracing Service, have a Red Cross story to tell. Much of the organisation's history is illuminated through the collections of the National Library: in manuscripts, sheet music and poems, posters and maps.

As is the case for many institutions and organisations in Australia, the roots of Australian Red Cross are bound up in our colonial relationship with Britain. It was formed in August 1914, just after the outbreak of the First World War, as a branch of the British Red Cross Society.

Australian Red Cross forms part of the International Red Cross and Red Crescent Movement, which is made up of three elements. The first of these is the International Committee of the Red Cross (ICRC), formed in Geneva, Switzerland, in 1863. Henry Dunant, one of the founders, was the author of *A Memory of Solferino*, a detailed eyewitness account of the horrors of the aftermath of the Battle of Solferino in Italy in 1859. In the book, he called for the establishment of a society of volunteers to assist the wounded in war.

The International Federation of Red Cross and Red Crescent Societies (IFRC), created in 1919 and also based in Geneva, forms the second element of this worldwide humanitarian organisation. The third part of the movement is made up of, at last count, 189 national societies around the world, including Australian Red Cross.

The Red Cross idea is a simple one, going to the heart of what makes us human. To create an organisation of volunteers to assist, firstly, those on the battlefield and, later, civilians, through the Geneva Conventions, is one of the grand ideas of the nineteenth century. It is one that has survived and flourished into the twenty-first century. Its ambitious nature and global

#### OPPOSITE

Australian Red Cross Society  
*Blood Means Life: Enrol NOW as a Blood Donor*  
(Melbourne: Australian Red Cross Society, 1950s)  
Pictures Collection  
[nla.gov.au/nla.cat-vn4594783](http://nla.gov.au/nla.cat-vn4594783)

#### BELOW

Arthur Massey (music, 1861–1950),  
D.C. Cornwallis (lyrics)  
*Angels of Mercy of the Red Cross Sign*  
(Sydney: J. Albert & Son, c. 1939–1945)  
Music Collection  
[nla.gov.au/nla.mus-vn267063](http://nla.gov.au/nla.mus-vn267063)



Ninety-five per cent of members were women



ABOVE  
Charles Louis Gabriel  
(1857–1927)  
*Mr W. Carr Approached by the  
Red Cross Volunteers Collecting  
Outside the Royal Hotel in  
Gundagai, New South Wales*  
c. 1900  
b&w glass negative  
10.1 x 12.6 cm  
Pictures Collection  
[nla.gov.au/nla.pic-an8526479-415](http://nla.gov.au/nla.pic-an8526479-415)

ABOVE RIGHT  
Australian Red Cross Society  
*Keep the Flag Flying: Please  
Give—Disabled Veterans,  
Homes and Hospitals, Disaster  
Relief, Blood Transfusion*  
(Melbourne: Australian Red  
Cross Society, 1950s)  
Pictures Collection  
[nla.gov.au/nla.cat-vn4594782](http://nla.gov.au/nla.cat-vn4594782)

RIGHT  
James Alexander Brennan  
(music, 1885–1956),  
Jack Caddigan (lyrics)  
*The Rose of No Man's Land*  
(detail)  
(New York: Leo Feist;  
Melbourne: Allan & Co.,  
c. 1918)  
Music Collection  
[nla.gov.au/nla.mus-an5420808](http://nla.gov.au/nla.mus-an5420808)

reach make the Red Cross all the more remarkable for, unfortunately, the need for it has not diminished with time. The emblem of the red cross on a white background (thought—although there is no direct evidence to prove this—to be the reversal of the Swiss flag) is enshrined in the Geneva Conventions.

Although there had been sporadic interest in the Red Cross movement in Australia prior to 1914, it took the alignment of two unrelated events—the arrival in Australia of our sixth Governor-General, Sir Ronald Munro Ferguson, and his wife, Lady Helen Munro Ferguson, in May 1914, and the outbreak of war three months later—for the Red Cross to be established.

Australian Red Cross was officially formed on 13 August 1914 when Lady Helen called together a group of distinguished individuals in the grand state ballroom of Government House in Melbourne. Lady Helen allowed her home to become the headquarters of the national body of Australian Red Cross, with divisions formed in all states, led by the wives of incumbent governors.

Largely due to the boundless energy and leadership acumen of the dynamic and forceful Lady Helen, Australian Red Cross burst onto the Australian stage. She viewed the member-based organisation as one primarily for women: part of their contribution to the war



effort. Australian women agreed, and the idea was enthusiastically embraced. The Library holds rich sources relating to this early history of the Red Cross, including the papers of Ronald Munro Ferguson and of Lady Helen's secretary, Miss Pharo.

Within months, Australian Red Cross was a household name and became the premier wartime charity. Focusing on assisting the sick



and wounded in war—including soldiers, their dependents and Allied civilians overseas—Australian Red Cross played a vital role in providing medical equipment and supplies to military hospitals, both in Australia and overseas. It also had an army of volunteers who knitted socks and balaclavas, sewed pyjamas, packed parcels, raised funds and donated countless hours of unpaid labour for the duration of the war. The role of the extensive Red Cross branch network and its members was, as the 1916 publication *Red Cross Work in NSW* stated, to ‘mother’ the wounded or sick soldier, ‘to send him a shirt and a pair of socks, a towel and muffler, a packet of cigarettes and a box of chocolates ... crutches and artificial legs’.

Twenty-five years later, during the Second World War, the Red Cross’ special role in assisting service and ex-service personnel, prisoners of war and their dependents continued unabated. By this time, Australian Red Cross was the largest voluntary organisation in Australia, with a membership of over 450,000, of whom 95 per cent were women. Much of the organisation’s history revolves around women and women’s volunteer work. The extensive branch network that, at its height, had representation in most suburbs, small towns and regional centres around Australia, was the heart and soul of the organisation.

During this time, the Red Cross was again the beneficiary of an effective, highly competent and untiring leader: its president, Lady Zara Gowrie. The papers of her husband, Lord Gowrie, form part of the Library’s collection and detail aspects of her work. As part of the Lady Gowrie National Appeal, her Garden Fair, held at Government House, Canberra, on 20 April 1940, was the largest charity function that had ever been held in Australia.

The close connection with ex-service personnel continued to be a feature of Australian Red Cross until the 1970s, when the organisation moved away from this focus and towards assisting the disadvantaged and vulnerable within the general population.

The Red Cross Blood Transfusion Service was a significant legacy of the Second World War years. Started in Victoria in the late 1920s by Dr Lucy Bryce, a bacteriologist working at the Royal Melbourne Hospital, the service

was expanded nationally during the war under the chairmanship of Dr John Newman-Morris, the eminent Melbourne surgeon. The Blood Transfusion Service became a major postwar public health program, sustained in large part by the volunteer labour of the Red Cross branch network. Today, it is for this service that most people in the community know Australian Red Cross.

Another area of ongoing Red Cross work, with origins in the First World War, is Tracing Services. The establishment of Wounded and Missing bureaux to help loved ones find information on their soldier relatives became a vital aspect of the Red Cross. During the Second World War, the service was extended to other wartime victims, including dispersed families and internees. The postwar immigration program brought to Australia thousands of people who had lost all contact with their families. The Tracing Bureau developed into a peacetime service largely assisting relatives and friends inquiring about displaced persons in Australia or overseas. For many, the Red Cross tracing network was their only hope of finding out the



ABOVE  
Craig Mackenzie (b. 1969)  
*Donated Whole Blood Packs*  
2011  
digital photograph

BELOW AND OVERLEAF (DETAIL)  
*Australian Red Cross Society  
Prisoner of War and Internee  
Camps in the Far East*  
(Melbourne: Australian Red  
Cross Society, 1940s)  
Maps Collection  
[nla.gov.au/nla.map-vn612453](http://nla.gov.au/nla.map-vn612453)



BELOW  
Cliff Bottomley  
Boy and Girl Playing at  
Lady Gowrie Child Centre,  
Melbourne, December 1963  
b&w photograph; 11.1 x 8.8 cm  
Pictures Collection  
nla.gov.au/nla.pic-vn6186394  
Courtesy Australian News and  
Information Bureau

fate of family members. The highly regarded Tracing Program, now called Restoring Family Links, continues to provide assistance in disasters and national emergencies, as well as assisting newly arrived migrants and refugees to find missing family members.

The period after the Second World War saw reconstruction and regeneration that focused on social welfare, national emergencies, natural disasters such as floods and bushfires, and the development of a world-class blood transfusion service. An area of increasing importance to Australian Red Cross, developed from the 1970s onwards, has been International Humanitarian Law, otherwise known as the laws of war or laws of armed conflict. One of the champions of IHL, and a key personality within Red Cross, was Noreen Minogue. Her association with Australian Red Cross began when she was a volunteer during the Second World War. She

later became a paid member of staff, and went on to be Deputy Secretary-General for 23 years.

Australian Red Cross continues to focus on disaster management. An integral part of government disaster plans for decades, Red Cross was involved in many of Australia's most devastating natural disasters, including Cyclone Tracy, which hit Darwin on Christmas Eve in 1974. More recently, Australian Red Cross' work during the catastrophic 2009 Victorian bushfires reminds us of the reach of its humanitarian role. Overseas, too, Australian Red Cross regularly contributes to international emergencies and incidents, such as the Asian Tsunami of 2005 and Typhoon Haiyan in the Philippines in 2013.

Australians are highly regarded within the Red Cross movement. They work with other members both through fundraising appeals and as delegates seconded to the ICRC, IFRC or National Red Cross and Red Crescent Societies and deployed in areas of global conflict. Delegates include nurses, midwives, surgeons, water engineers, logisticians and those with general health expertise.

As Australian Red Cross repositions itself within the non-government sector in the twenty-first century, its main focus is on Indigenous communities and other marginalised and vulnerable citizens, as well as the provision of international aid and emergency services.

With its mandate to be an auxiliary to the humanitarian services of the public authorities, Australian Red Cross is unique. It is part of the largest and oldest humanitarian organisation in the world, which recently celebrated 150 years. However, what continues to make Australian Red Cross what it is are the people. 'People helping people' is the motto for the organisation's centenary year. That means it's about being a member of the Red Cross family: a family of humanitarians, either in local communities or in remote parts of the world. It's about people with vision, commitment and passion moving Australian Red Cross into its next 100 years.



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MELANIE OPPENHEIMER is Professor of History at Flinders University. She is the Australian Red Cross Centenary Historian, an Australian Red Cross Ambassador, and author of *The Power of Humanity: 100 Years of Australian Red Cross*



**H**ENRY KENDALL was born in 1839 at Ulladulla, New South Wales. He received a basic education and, from an early age, took on a clerical job to support his family.

After success with his first poetry collection, Kendall married Charlotte Rutter. In 1869, the couple moved to Melbourne, but Kendall was unable to support himself with his literary endeavours. His second collection, *Leaves from Australian Forests* (1869), included *Bell Birds*, probably his best-known poem. The volume was critically praised but financially ruinous. Henry lapsed into despondency and took refuge in drink. Charlotte was forced to return to her mother and Kendall spent time in a hospital for the mentally insane.

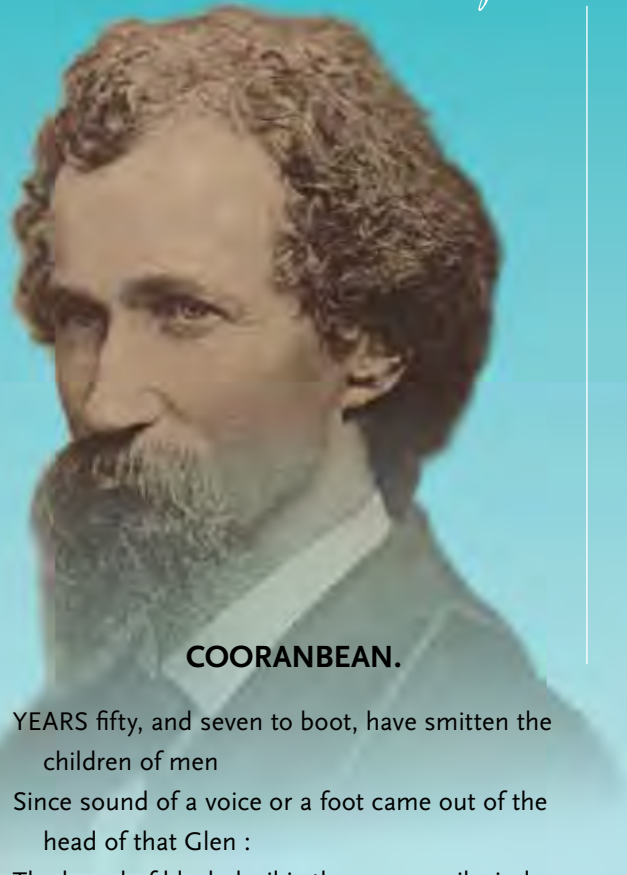
Kendall's health was restored when he moved to Gosford in 1873. He recovered his self-confidence and rejoined his family. His third volume of poetry was *Songs from the Mountains* (1880). It is in this collection that *Cooranbean* (originally titled *Hosee's Gully*) was published; the first two stanzas are reproduced here. The book originally contained a satirical poem on a politician of the day and had to be withdrawn under threat of legal action. A copy of the original edition, now rare, is held by the National Library. Reissued, with another poem substituted, the book was a literary and financial success.

Henry Kendall died at 43 from tuberculosis.

TOP RIGHT  
May Moore (1881–1931)  
*Portrait of Henry Kendall*  
c. 1927  
copy of photograph  
30.7 x 19 cm  
Pictures Collection  
nla.gov.au/nla-pic-  
an3084988

BELOW  
Manuscript of  
*Hosee's Gully*  
in *Poems and Letters*  
1862–1881  
Manuscripts Collection  
nla.gov.au/nla.cat-  
vn2766592

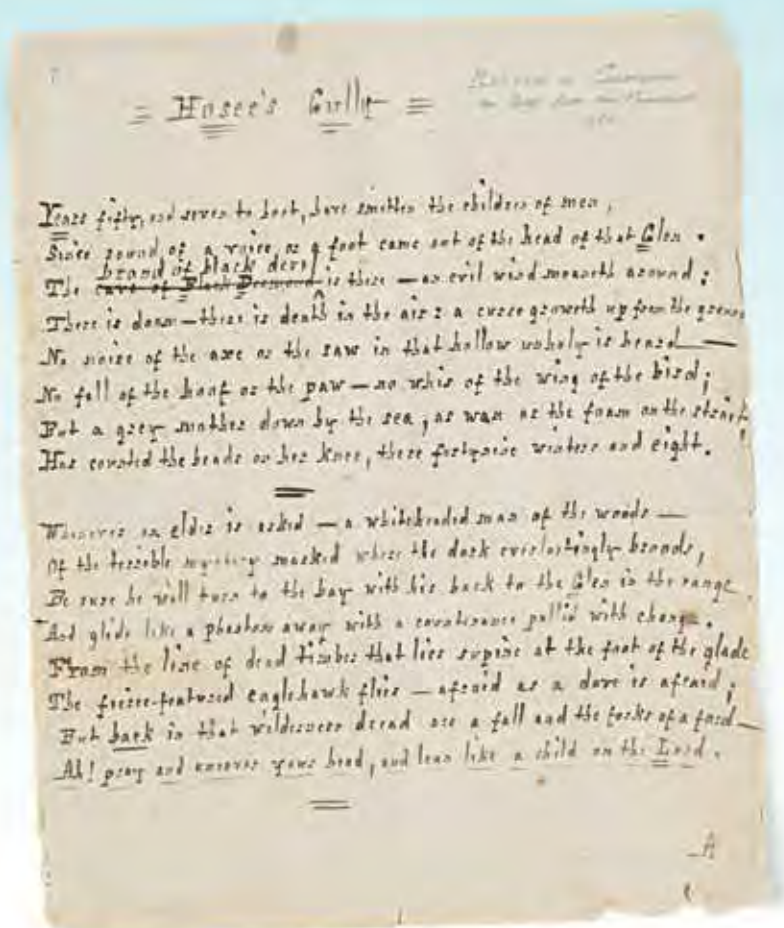
RIGHT  
*Cooranbean* in *Songs from the Mountains*, Sydney: William Maddock; London: Sampston Low, Marston, Searle and Rivington, 1880, p. 64  
Australian Rare Books Collection  
nla.gov.au/nla.cat-vn2543310



### COORANBEAN.

YEARS fifty, and seven to boot, have smitten the  
children of men  
Since sound of a voice or a foot came out of the  
head of that Glen :  
The brand of black devil is there—an evil wind  
moaneth around—  
There is doom, there is death in the air : a curse  
groweth up from the ground !  
No noise of the axe or the saw in that Hollow  
unholy is heard :  
No fall of the hoof or the paw—no whirr of the  
wing of the bird ;  
But a gray mother down by the sea, as wan as the  
foam on the strait,  
Has counted the beads on her knee these forty-  
nine winters and eight.

Whenever an elder is asked—a white-headed man  
of the woods—  
Of the terrible mystery masked where the dark  
ever- lastingly broods,  
Be sure he will turn to the bay with his back to the  
Glen in the range  
And glide like a phantom away, with a  
countenance pallid with change.  
From the line of dead timber that lies supine at  
the foot of the glade,  
The fierce-featured eaglehawk flies—afraid as a  
dove is afraid ;  
But back in that wilderness dread are a fall and  
the forks of a ford—  
Ah ! pray and uncover your head, and lean like a  
child on the Lord.



# THE HOUSE OF HISTORY

## Building the National Library's Manuscripts Collection

PATIENCE, PERSEVERANCE AND A SMATTERING  
OF LUCK HAVE BEEN VITAL IN AMASSING THE  
LIBRARY'S REMARKABLE COLLECTION OF  
MANUSCRIPTS, WRITES ANN MOYAL

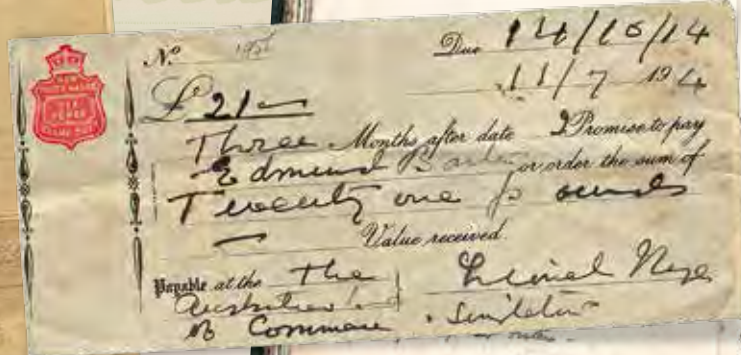
BACKGROUND  
Manning Clark (1915–1991)  
*Letter to Roger F. Evans,*  
*Rockefeller Foundation Dec. 1954*  
(detail)  
in *Papers of Manning Clark,*  
1907–1992  
Manuscripts Collection  
[nla.gov.au/nla.ms-ms7550](http://nla.gov.au/nla.ms-ms7550)

IN 2001, THE NATIONAL LIBRARY CELEBRATED ITS CENTENARY WITH A GRAND OVERVIEW OF its multiple collection activities across its first 100 years. Along with its core aim of building its published collections, the Library endeavoured to develop the three crucial fields of manuscript, pictorial and oral history collections. As the then Director General, Jan Fullerton, signified, such collections were:

*an intrinsic part of what we are as a culture and a nation. They help to tell our histories. They help us to know ourselves—through all our glories, our ordinariness and our contradictions.*

They are, moreover, 'stored and preserved ... for all people for all time'. Researching away at the Library, particularly in the Manuscripts Collection, as I have done across my career as a historian, it is easy to take these astonishingly rich and diverse resources for granted. But how have they come about?

Geoffrey Serle, editor of the *Australian Dictionary of Biography* from 1975 to 1987, was one of the first to draw public attention to 'the sorry rate of survival of private papers' in Australia. Indeed, across much of the twentieth century, the building of the Library's Manuscripts Collection had been, as staff member John Thompson recalled, 'slow, difficult and time consuming'. At its core, the very act of transforming the private papers of an individual into an enduring public resource impinged on the private and the personal, and proved both novel and confronting. Hence it was in the manuscript arena of the letters, diaries, draft writings and private notebooks and journals of an individual (rather than in the pictorial and oral history collections) that the privacy dilemma found its most challenging expression.



It was the diminutive Harold White who, in 1947, followed in the wake of Commonwealth Librarian Kenneth Binns to become the first denoted 'National Librarian' under the National Library Act of 1960. White poured a tireless and creative effort into the task of manuscript collection. While Binns had managed to acquire such foundation documents as Cook's *Endeavour* journal; the papers of Australia's first Prime Minister, Edmund Barton; and the papers of welfare worker and anthropologist Daisy Bates, White, alert to the importance of the great research libraries around the world, made the collection of manuscripts his special concern. A keen 'contacts' man, ready to engage with every parliamentary minister and eminent figure who crossed his path, he nurtured an awareness of the significance

of the documentary tradition. He cultivated Prime Minister Menzies and other prominent political figures and conducted a spirited pursuit of eminent men and women and their families. His 'epistolary courtship' was, as one observer noted, 'constant and insistent', a device carried on (although no doubt more circumspectly) by staff in the Library's Manuscripts Collection. Yet it is White's ambition and passionate zeal that is now seen as central to the rise of the Library as a major documentary resource.

Time and chance played their part. Some manuscript collections came voluntarily. In 1971, the celebrated expatriate writer Alan Moorehead arrived in Canberra from Britain with his wife to personally donate his extensive collection of papers to the Library. They were made up of press cuttings of his renowned Second World War journalism, drafts of many of his 24 books, his *New Yorker* essays, publishers' correspondence and private letters. Moorehead had conserved his papers—despite lucrative offers from several American university libraries—for the Australian collection.

By contrast, the acquisition of one of the Library's richest literary collections, the Papers of Vance and Nettie Palmer, involved librarians in the sustained coaxing of Mrs Palmer over many years and, at her death, close engagement with her two daughters. The

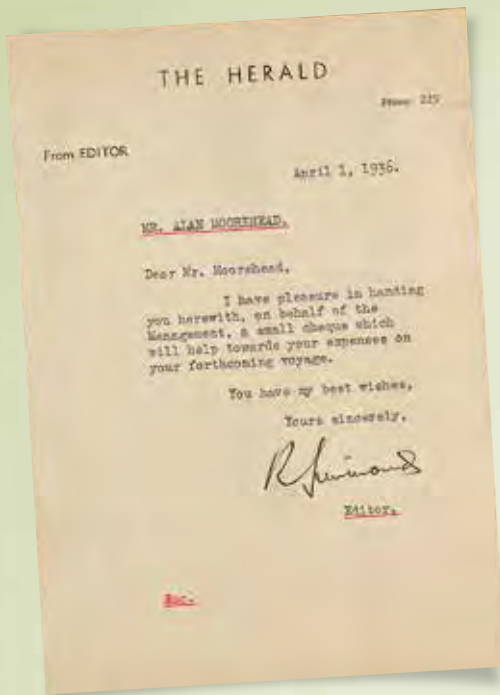
ABOVE FROM LEFT  
Edmund Barton, Melbourne  
Christmas 1870  
in Papers of Sir Edmund Barton  
1827–1940  
photograph  
Pictures Collection  
nla.gov.au/nla.ms-ms51-12-1256-s1

Promissory Note 1914  
in Papers of Sir Edmund Barton  
1827–1940  
Manuscripts Collection  
nla.gov.au/nla.ms-ms51-1-1466a

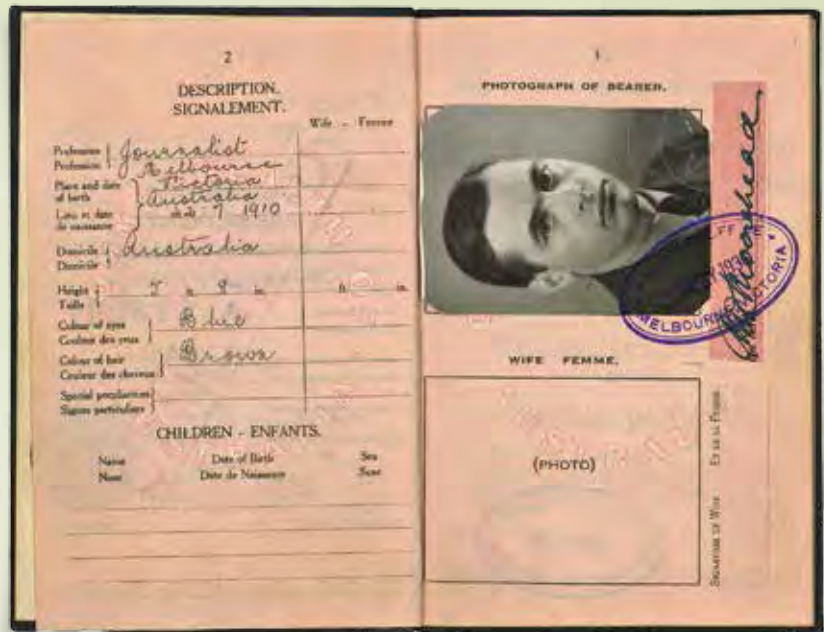
Sir Edmund Barton (1827–1940)  
Private Diary Recording Daily  
Social Events and Persons Attending  
the Functions 1869–1870  
in Papers of Sir Edmund Barton  
1827–1940  
Manuscripts Collection  
nla.gov.au/nla.ms-ms51-2-949-s34

LEFT  
Axel Poignant (1906–1986)  
Rex Nan Kivell, on Right,  
Presenting to Sir Harold White  
a Collection of Early Australian  
Material, Osborne House, Isle of  
Wight 1963  
b&w photograph; 20.1 x 25.7 cm  
Pictures Collection  
nla.gov.au/nla.pic-vn4836935





ABOVE LEFT  
 Letter from *The Herald Newspaper*  
 Editor to Alan Moorehead, dated  
 1/4/1936  
 in Papers of Alan Moorehead,  
 1926–1971  
 Manuscripts Collection  
[nla.gov.au/nla.ms-ms5654-0-10x](http://nla.gov.au/nla.ms-ms5654-0-10x)



ABOVE RIGHT  
 Passport of Alan Moorehead:  
 ID Photo and Facing Page with  
 Description  
 in Papers of Alan Moorehead,  
 1926–1971  
 Manuscripts Collection  
[nla.gov.au/nla.ms-ms5654-0-9x](http://nla.gov.au/nla.ms-ms5654-0-9x)

papers—letters, lectures, broadcasts, writers’ drafts—cover a wide cultural spectrum and offer interconnections through Nettie’s correspondence with a coterie of Australia’s women writers. While the opening of the National Library’s new building on the shores of Lake Burley Griffin in 1968 raised its profile—both as a great research centre and an essential destination for private collections—manuscript librarians, like historians, found that they needed strong boots for their search and infinite patience and diplomacy in their negotiations, both with individuals and their families, to gather the papers in the national interest.

Patience was the key. Even the important Monash Papers, with their carefully preserved 100,000 letters which cover Sir John’s military, engineering and civilian career, and which reflect his own deep sense of commitment to posterity, were finally consigned to the Library by his grandchildren. One of the richest collections of personal papers, of extraordinary dimensions covering both the wartime and peaceful years of Australian history, they fill 243 boxes.

Families, stretched and extended, and their varying descendants, cousins and in-laws, flicker through the Library’s acquisition narratives, their presence a reminder that manuscripts have the ‘capacity to be many things to many people’. Graeme Powell, a former head of the Library’s Manuscripts Collection, calls the often competing family participants the ‘keepers of the flame’

(adding quietly that ‘sometimes it can all end in a bonfire!’). Family resistance to the acquisition of a distinguished member’s papers is not uncommon, their concern less with the question of remuneration than with a compulsion to retain the papers and protect their relative’s reputation and their own sense of connection. Resulting conflicts and tensions have called loudly for skilled navigation through delicate family relationships.

Where ‘deprivatisation’ is the name of the collection game, individuals’ responses to documentary deposit have varied strikingly. Writer Katharine Susannah Prichard strongly resisted the idea of transferring drafts of her writing, unpublished material, and even letters, to an institution, anxious ‘not to be seen in dishabille even in manuscript’. Patrick White famously expressed his profound opposition to the role of libraries in preserving the papers of writers, declaring that all his manuscripts were destroyed as soon as his books were printed, and attempting to cajole close friends to destroy his letters when he died. Yet in the end, following the death of his partner Manoly Lascaris, 32 boxes of White’s papers—a literary treasure trove from his crowded desk—were sold to the Library in 2006 by his literary agent Barbara Mobbs (on behalf of the charities that were beneficiaries under White’s will). It is an act that led to White’s unfinished work, *The Hanging Garden*, being brought to print in 2012, a singular cause for celebration.

In contrast, historian Manning Clark’s impulse to documentary revelation proved an

IN A PREVIOUS ISSUE  
*The Life of Patrick White*  
 Discover more about the  
 Library’s Patrick White collection  
 ✦ March 2012  
[nla.gov.au/pub/nlanews/2012/mar12/The-life-of-Patrick-White.pdf](http://nla.gov.au/pub/nlanews/2012/mar12/The-life-of-Patrick-White.pdf)

archivist's and biographer's bonanza. When, in 1988 to 1989, Clark finished writing his six volume *History of Australia*, it fell to Graeme Powell to wait on him in his Canberra home as he began transferring his immense manuscript collection to the National Library. In the event, a mountain of some 198 boxes, its folders diligently titled and dated and carrying biographical leads and notations, flowed to the Library. They came together with Clark's vividly revealing personal diaries, which preserved their privacy until 2000, a mere nine years after his death. Both Manning Clark and his wife Dymphna were faithful document keepers, alert to the value of such national records—not always the case with historians.

Yet some historians have proved vital to the Library's documentary hoard. Laurie Fitzhardinge early alerted the Commonwealth Library to the crucial research value of acquiring the Lyttleton Groom collection, with its entree to 25 years of Federation history. As later long-time biographer of Billy Hughes, Fitzhardinge also transferred the Prime Minister's substantial, and now extended, papers to the Library. In similar style, Geoffrey Serle, as Monash's biographer, and John La Nauze, as Deakin's, augmented these rich collections by transferring important new data from their own scholarly research. There has also been that other regiment of collection helpers, the scattered 'spotters' who have drawn the Library's attention to potential documentary treasures in the hands of a vast medley of professional contributors: archaeologists, diplomats, academics, writers, jurists, creative artists, scientists, musicians,

There are hidden jewels in the crown. Rich in sociological interest, the Papers of Lindy Chamberlain first came to the Library's

attention through the support groups that grew up around her famous trial and imprisonment for the alleged murder of her baby daughter, Azaria. They were purchased by the Library in instalments throughout the 1990s. Across the years, Lindy Chamberlain herself became engrossed in the process, organising colour-coding and alphabetical arrangement of the files of the many thousands of letters sent to her, her husband Michael, and her children, expressing the passionate, the critical, the positive, the encouraging and the varied views of the Australian people.

The Manuscripts Collection grows monthly, its staff searching and retrieving the records of our 'glories ... and our contradictions' for researchers and readers. Delighted as I was by an invitation to give my papers to the National Library, I was surprised to learn that not all overtures made by the Library prove productive. Nevertheless, the collection—accessible in the spacious Manuscripts Reading Room of the Library and, for many items, online—is a remarkable one: a rich aggregation of records of individuals, organisations and societies whose papers, neatly boxed and catalogued, underpin, enlarge and enhance the moving story of a nation's growth, diversity and cultural heritage.

The author acknowledges the publication *Remarkable Occurrences: The National Library of Australia's First 100 Years*, from which many of the quotes in this article are drawn.

DR ANN MOYAL AM is a social historian, biographer and autobiographer, and a founding historian of Australian science

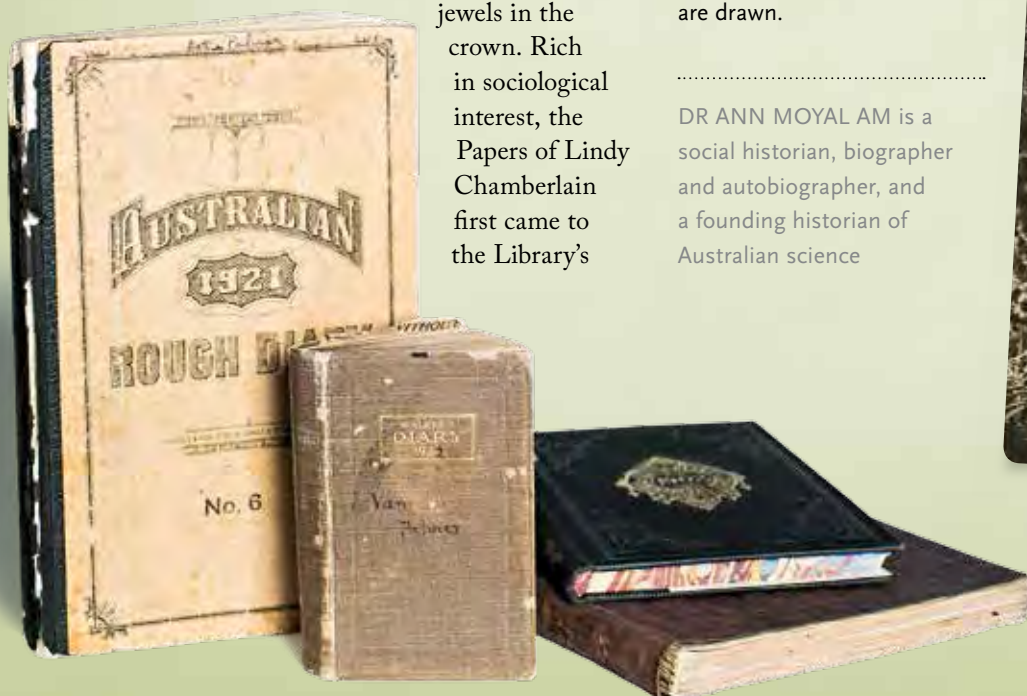
BELOW FROM LEFT  
*Diary of Nettie Palmer* 1921  
in Papers of Vance and Nettie Palmer 1889–1964  
Manuscripts Collection  
[nla.gov.au/nla.ms-ms1174](http://nla.gov.au/nla.ms-ms1174)

*Diary of Vance Palmer* 1932  
in Papers of Vance and Nettie Palmer 1889–1964  
Manuscripts Collection  
[nla.gov.au/nla.ms-ms1174](http://nla.gov.au/nla.ms-ms1174)

*Diary of Sir John Monash* 1902  
in Papers of Sir John Monash 1876–1934  
Manuscripts Collection  
[nla.gov.au/nla.ms-ms1884](http://nla.gov.au/nla.ms-ms1884)

*Notebook of Sir John Monash* 1889  
in Papers of Sir John Monash 1876–1934  
Manuscripts Collection  
[nla.gov.au/nla.ms-ms1884](http://nla.gov.au/nla.ms-ms1884)

*Vance, Helen in Nettie's Arms and Aileen Palmer at Emerald, Victoria* 1918  
sepia-toned photograph  
13.3 x 8.5 cm  
Pictures Collection  
[nla.gov.au/nla.pic-vn4238738](http://nla.gov.au/nla.pic-vn4238738)



# NELSON'S MISSING MARBLES

BY NAT WILLIAMS

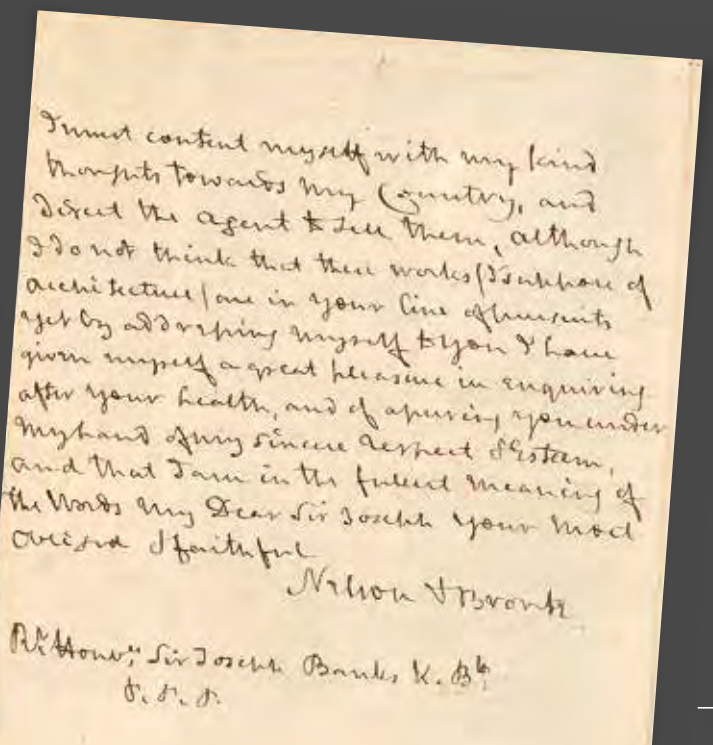
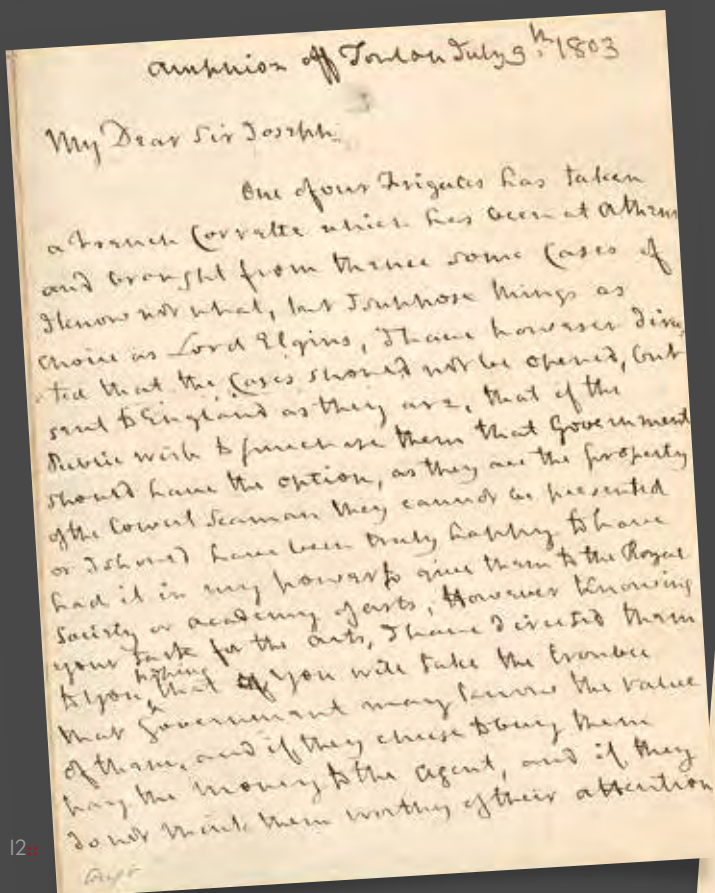
THE JAMES AND BETTISON TREASURES CURATOR

On 9 July 1803, Admiral Horatio Nelson was aboard HMS *Amphion* off Toulon writing an intriguing letter to Sir Joseph Banks. Three weeks earlier, one of Nelson's frigates, the *Maidstone*, had captured the French corvette *L'Arabe*. The vessel was found to contain 26 crates of Greek sculpture and casts which had been shipped from Athens by the owner of the items, the famous French antiquarian, writer and diplomat, Marie-Gabriel-Florent-Auguste de Choiseul-Gouffier.

In the two-page letter, part of Banks' voluminous correspondence held in the Library's Manuscripts Collection, Nelson offers Banks and the British Government first choice of the seized items, which he wishes he had the 'power to give ... to the Royal Society or Academy of Arts'. However, as 'prize' captured by his 'lowest seaman', they would have to be sold, with the proceeds benefiting the crew. Banks replied to Nelson on 8 August 1803, saying he was deeply honoured 'to be intrusted with a Commission by a Person whose valuable services to his Country have so highly distinguished him'.

Establishing what happened to these sculptures and casts is complicated. It seems that the works, principally important casts of the Parthenon Marbles, were shipped via Malta to be auctioned off, but instead were stored in the Custom House in London for years and then auctioned, enabling diplomat and nobleman Lord Elgin to acquire some key items for only 24 pounds. Among the works acquired was a substantial Parthenon metope of a Lapith and Centaur and a marble stele from the Temple of Amphiaraos (in Greece), both currently displayed in the British Museum. These entered the British Museum collection along with Elgin's larger, now contested collection, in 1816.

A great collector of antiquities, Choiseul-Gouffier was the last Royal Ambassador to Constantinople (from 1784 to 1791), and refused to return to France, fearing execution. His collection in France was seized and important elements of it, including another Parthenon metope, are today displayed in the Louvre. In the Library's fascinating collection of French Revolutionary pamphlets, we have the Convention Nationale's October 1792 decree laying charges against him as 'ambassadeur à la Porte'. The Library also holds, in the remarkable Clifford Collection, Choiseul-Gouffier's beautifully produced and illustrated two-volume publication *Voyage pittoresque de la Grèce*. These volumes





were groundbreaking in the extent and primacy of their handsome images which had hitherto not existed in such travelogues.

Choiseul-Gouffier had obtained the metope after it was blown down from the Parthenon in a storm. To lose this later collection in 1803 was no doubt galling, and he enlisted Elgin, a fellow ambassador in Constantinople, to advocate on his behalf. Elgin wrote to Nelson seeking restitution of the collection. Sadly, it was to no avail and, unfortunately for the Compté, he never saw his collection again. ●

Nelson's letter will be on display in the Library's Treasures Gallery until December 2014

OPPOSITE PAGE  
 Horatio Nelson (1758–1805)  
*Letter to Sir Joseph Banks, Amphion off Toulon, 9 July 1803*  
 in Papers of Sir Joseph Banks  
 Manuscripts Collection  
[nla.gov.au/nla.ms-ms9-114](http://nla.gov.au/nla.ms-ms9-114)

ABOVE  
 Marie-Lan Nguyen  
*Lapith Fighting a Centaur, South Metope 6, Parthenon, ca. 447–433 BC, photographed at British Museum 2006*  
 digital photograph  
[commons.wikimedia.org/wiki/File:South\\_metope\\_6\\_Parthenon\\_BM.jpg](https://commons.wikimedia.org/wiki/File:South_metope_6_Parthenon_BM.jpg)

RIGHT  
 Claude Rene Gabriel Poulleau (b. 1749)  
*Entablement d'un Temple d'Ephese*  
 plate 122 in *Voyage Pittoresque de la Grèce*, vol. 1,  
 by Marie-Gabriel-Florent-Auguste de Choiseul-Gouffier  
 (Paris: Chez J.J. Blaise, 1782)  
 Overseas Rare Books Collection  
[nla.gov.au/nla.cat-vn2588170](http://nla.gov.au/nla.cat-vn2588170)

# The 'White Hat' and the Australian Shamrock

JOSEPH O'CONNOR SPENT A LIFETIME ADVANCING THE IRISH CAUSE IN AUSTRALIA, AS RICHARD REID EXPLAINS

BELOW  
Loui Seselja (b. 1948)  
*A Quarantine Officer Detects Undeclared Plant Material, a Shamrock Growing Kit with Unidentified Seeds and Soil, in a Passenger's Luggage, International Terminal, Cairns Airport, Queensland, 14 June 2005*  
digital photograph  
Pictures Collection  
[nla.gov.au/nla.int-nl39475d-1s142](http://nla.gov.au/nla.int-nl39475d-1s142)



BELOW  
*John Redmond 1883 and W.J.K. Redmond, Esq. in Scrapbook, 1878-1921*  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn832684](http://nla.gov.au/nla.cat-vn832684)



UNDOUBTEDLY THE BEST KNOWN SYMBOL of Ireland is the shamrock. Come Saint Patrick's Day, shamrocks spring up everywhere: on silly hats, T-shirts and small gold pins, and on the sides of parade floats. For many, wearing some representation of the little plant becomes a distinguishing mark of Irish origins and identity. But the real shamrock of Ireland is no longer welcome in Australia. Buried in the Library's Pictures Collection is an image of an Australian Quarantine Officer at Cairns Airport in 2005 examining the belongings of a returning Aussie tourist who is trying to bring a shamrock-growing kit into the country. What a shock that would have been to the grand old man of the Aussie shamrock, Joseph Graham O'Connor, known to one and all in his day as 'he of the White Hat'.

O'Connor arrived in Sydney in 1841, aged two, with his parents, Stephen and Ann, from County Offaly (then King's County) in Ireland. He died in

Newcastle, New South Wales, in 1913. The inscription on his grave in Sandgate Cemetery there reflects a life devoted to Ireland:

*This monument has been erected by friends and admirers amongst others John Redmond, leader of the Irish Parliamentary Party, and his brother William in recognition of the services of the deceased in the Irish cause.*

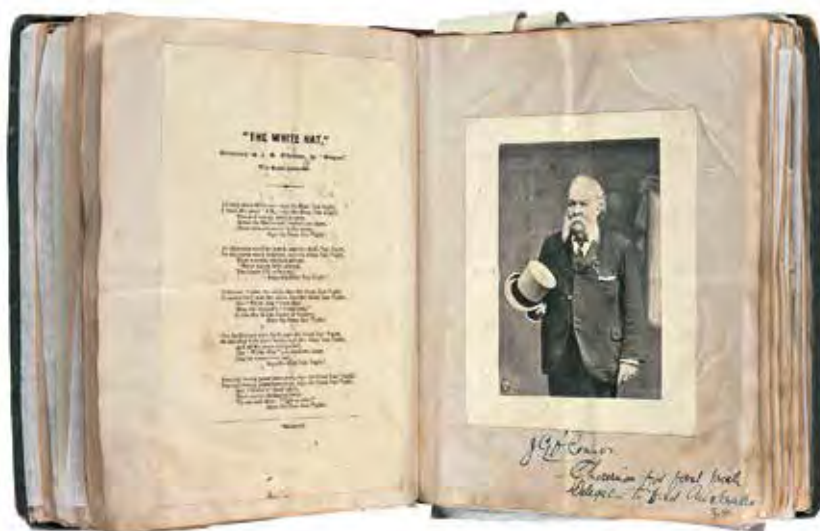




This lifetime commitment to Ireland and the Irish in Australia is given colourful expression in a remarkable item in the Library's collection: a scrapbook put together by O'Connor's sister, possibly with some help from his grandchildren, within a decade of his death. A photograph shows O'Connor holding his famous white top hat. On the opposite page, a poem by one 'Kruger', The Bush Laureate, sings the praises of the man who had, 'two and twenty years' before, in 1883, chaired the meeting which welcomed the Redmond brothers, John and William, to Sydney. Irish members of the House of Commons at Westminster, the Redmonds were on a fundraising mission to Australia for the Irish Nationalist Party led by the 'uncrowned king of Ireland', Charles Stewart Parnell.

These were stormy times for those who sought greater autonomy for Ireland. The Irish nationalists were pushing hard for 'Home Rule': the re-establishment of a parliament in Dublin for purely Irish affairs. For many British Empire patriots in Australia this was seen as the thin end of the wedge which would ultimately lead to the break-up of the United Kingdom of Great Britain and Ireland.

Hostility towards Irish nationalism made it difficult for the Redmonds to find a venue in Sydney. They were turned down by both the Masonic Hall and the Gaiety Theatre, but eventually secured the Academy of Music where, on the evening of 22 February 1883, they addressed a large crowd at an event chaired by the 'White Hat', Joseph G. O'Connor. O'Connor was one of the few prominent Sydney Irish leaders or politicians willing to be seen on the platform with the brothers, many fearing it might damage their general community standing. A proposal put by John Redmond, that a branch of the Irish National League be formed, was agreed to by the meeting, and the White Hat became the league's first president. One of the league's main functions was to raise money to support the Irish Nationalist MPs in London. The first enrolled Australian 'Leaguer', when it was officially inaugurated



in Sydney on Saint Patrick's Day the same year, was O'Connor's grandson, Joseph Patrick Fitzpatrick. Joseph Patrick was born that same day and, according to an inscription written years later by his sister Zita, had a paper shamrock pinned to his chest when barely an hour old. That shamrock survives in the O'Connor scrapbook.

The White Hat worked enthusiastically for the league, raising money and welcoming Irish Nationalist Party delegations. Recognition of



ABOVE  
The White Hat (Poem),  
Portrait of J.G. O'Connor, and  
Paper Shamrock  
in Scrapbook, 1878–1921  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn832684](http://nla.gov.au/nla.cat-vn832684)

O'Connor's grandson had a paper shamrock pinned to his chest when barely an hour old

his tireless support came in the presentation of a gold watch and purse of gold sovereigns by Irish delegates at a special picnic at Chowder Bay in Sydney on 30 October 1889. O'Connor would have been glad of the money, for he was often in debt as a result of his support for the various Irish and Catholic newspapers he had helped establish over the years with the proceeds of his more successful printing business. What survives from the picnic presentation, however, is a six-page illuminated manuscript featuring photographs of O'Connor and the leader of the Irish delegates, John Dillon. The sense that this tribute to O'Connor came not just from the Irish-born, but from an Irish-derived Australian community, can be seen in the

LEFT  
Portrait of J.G. O'Connor  
(detail)  
in Scrapbook, 1878–1921  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn832684](http://nla.gov.au/nla.cat-vn832684)



**LETTERS.**

EXPLAIN IT WHO CAN?

(TO THE EDITOR.)

SIR,—A few weeks ago the ship *Holt-Hill* arrived here in ballast—direct from London. In a paragraph in the local paper it was stated she had a large quantity of Irish earth on board. I at once wrote to the genial post and telegraph master, Mr. W. Gwynne, at Carrington, to secure me some of the earth—"any quantity, from a pint-pot to a bag full." Well, I got the bagful. My house—for some months past—had been infested with rats. I dumped the earth down between the kitchen and pantry doors, and from then—nearly a month ago—till now a rat has not been seen about the place—the *vermin*s are completely banished. I have now the real Irish shamrock—the

"Chosen 1<sup>st</sup> of Bard and Chief—  
Old Erin's native shamrock!"

growing, in profusion, in real Irish soil. And, Mr. Editor, I shall be pleased to send you a pot, so that you may be able to have your home-grown "Shamrock so green" for next St. Patrick's Day.

Yours truly,  
J. G. O'CONNOR.

on a cargo of wool. The ballast was soil from Ireland and, there being no quarantine restrictions at that time, O'Connor wrote to the Post and Telegraph Master at the port, asking him to obtain 'any quantity, from a pint-pot to a bag full'. He got a bagful, and set about cultivating shamrocks, obtaining a root of the 'dear little plant' from a Dominican nun who had brought out shamrocks in a pot from Ireland.

O'Connor now took his shamrock growing and distribution duties seriously. A visitor to his garden in Newcastle was, according to *The Freeman's Journal* columnist, The Flaneur, 'compelled to kneel down in the dirt and do homage before the sweet little sprig o' green'. In 1900, the White Hat supplied sprigs from his shamrock garden to government offices in Sydney for Saint Patrick's Day. The Colonial Secretary, Englishman Sir John See, sported a 'little bunch' from O'Connor which was looked at 'with almost reverential feelings'. O'Connor was to keep up the sending of sprigs of shamrock from his garden to significant people for many years.

In 1905, he even came up with an Irish patriotic dish—'Duck à la Robert Emmet'. Emmet was a renowned Irish rebel who made a famous speech from the dock before being sentenced to death and executed in 1803. The ducks were fattened on Australian-grown shamrock leaves mixed with bran. According to the *Freeman's Flaneur*, 'a pair of beauties with the shamrock fairly oozing out of them' was destined for a Saint Patrick's Day Sydney banquet.

ornate designs surrounding the text. On the title page, accompanying Australian fauna and emblems is, unsurprisingly, a border decorated with that most characteristic of all Irish emblems—the shamrock.

By 1892 O'Connor's financial circumstances worsened, but influential friends managed to secure for him the position of Chief Clerk to the Water and Sewage Board at Newcastle. From there, in November 1894, he wrote a letter to Sydney's leading Catholic newspaper, *The Freeman's Journal*, announcing his latest contribution to Irish Australia: the growing of real shamrocks. On 26 September 1894, the four-masted steel barque *Holt Hill* arrived in Newcastle in ballast from Dublin to take

ABOVE LEFT  
Title page of *Illuminated Manuscript*, 1889 Oct. 30  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn443729](http://nla.gov.au/nla.cat-vn443729)

ABOVE RIGHT  
'LETTERS. EXPLAIN IT WHO CAN?'  
*The Freeman's Journal*  
10 November 1894, p. 19  
[nla.gov.au/nla.news-article115547846](http://nla.gov.au/nla.news-article115547846)

# He obtained a root of the ‘dear little plant’ from a Dominican nun who had brought out shamrocks in a pot from Ireland

O'Connor's last two years in Sydney, between 1890 and 1892, saw tragedy befall the Irish Nationalist Party. In 1886, a Home Rule bill, presented to the House of Commons through an alliance between the Irish Nationalists and the Liberal Party led by William Ewart Gladstone, was debated but defeated. Parnell remained leader of the Nationalist Party, but when his affair with a married woman, Kitty O'Shea, came into the open in 1889, the scandal split the Nationalists into two acrimonious factions. At by-elections in Ireland in 1891, Parnell insisted on leading the minority pro-Parnellite candidates on the hustings, despite the opposition of the Catholic Church, the British Liberals and most of the United Kingdom's middle class. Always of a nervous disposition and worn out by the struggle, Parnell died soon after.

In Australia, as in Ireland, there were those who backed Parnell, and those who felt he had betrayed their trust and delivered them into the hands of colonial enemies who constantly scoffed at the Irish. But throughout the years, O'Connor maintained his support for his friends in the pro-Parnellite faction, the Redmond brothers, and he would have been delighted when the Irish Nationalists eventually reunited in 1900 under John Redmond's leadership. He would have followed, as well, the annual reports in the Australian press of the huge crowds, often more than 100,000 in size, the Redmond brothers among them, which processed through Dublin annually on the anniversary of Parnell's death on their way to Glasnevin Cemetery. There they filed by the iron cross which then marked the head of the coffin of the lost leader, buried with Dublin's poor.

At some point after 1891, O'Connor received a sprig of shamrock picked at Parnell's grave. Who sent it is not known; perhaps it was the Redmonds. That dried-up sprig, surely the most significant and unusual shamrock in any collection in Australia, is visible today in the O'Connor scrapbook through the strings

of a paper harp badge. It recalls a time when what was happening in Britain and Ireland was still of central concern to Australians, and reminds us that, even then, Australia was far from being some sort of homogeneous Anglo-Celtic community. For an Irish Australian like Joseph Graham O'Connor, it was surely a fitting symbol for the kind of political freedom Ireland might have achieved under a statesman and leader like Parnell—the sort of freedom O'Connor already enjoyed in self-governing New South Wales and, later, in the new Commonwealth of Australia.

BELOW  
*Shamrocks from C.S. Parnell's Grave and Letter to J.G. O'Connor*  
in Scrapbook, 1878–1921  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn832684](http://nla.gov.au/nla.cat-vn832684)

RICHARD REID is a retired Canberra historian with an ongoing interest in the Irish–Australian story





PETER STANLEY TAKES A CLOSER LOOK AT PHOTOGRAPHS FROM THE LIBRARY'S PICTURES COLLECTION THAT REFLECT LIFE DURING THE FIRST WORLD WAR

# A Wedding

On the eve of war, a wedding party gathers before the camera. The groom, Henry Douglas, and the bride, Cecilia Beirne, stand in the garden of 'Glengriff' at Hendra, where, *The Brisbane Courier* reported, they are about to enjoy a 'champagne dejeuner' in the garden, with family, clergy and perhaps friends, grouped about them. It is the early afternoon of Wednesday 11 February 1914, and Henry and Cecilia

have just been married in the Cathedral of St Stephen, Brisbane. The church, so *The Brisbane Courier* reported, was prettily decorated with pink and white flowers (the bride's favourites). The newspaper detailed the dresses worn by Cecilia and the female guests, some made by her sisters, the daughters of one of Queensland's most successful retail drapers and businessmen.

Henry, a member of the Queensland parliament, is 35; Cecilia is 19. This is Henry's second marriage—his first wife, Flora, died tragically of a cerebral aneurysm soon after their marriage in 1910. Both the families are Catholic; the guests include Archbishop James Duhig and the bishop of Rockhampton. The Douglasses are proud of their Jacobite Scots ancestry, and the bride's father will in time bequeath Glengriff to the church.

Before the year's end, all of these people will face the challenge of war. Several guests will join the Australian Imperial Force and Hugh, Henry's brother (possibly the man standing beside him), will be mortally wounded at Dernancourt in 1918. He will tell his mother, Sarah, that only his faith sustained him during the ordeals of the Western Front. The several clergymen in the photograph may be asked to inform hundreds of families of the deaths of other sons, brothers and fathers. It's a burden many of their calling will come to dread. Two of Henry's brothers, lawyers, will give their time to the Brisbane Red Cross' Wounded and Missing Enquiry Bureau. The women will most likely devote themselves to patriotic charities.

The meal the wedding party will enjoy will be provided by the Café Eschenhagen of Queen Street: Brisbane's 'high-class caterers'.

The war, and the anti-German sentiment it unlooses, will destroy it. In 1916, the café will be sold to Johnston's Limited, whose solicitors will swear in the *Courier* that they have no German connections. ●



# 1914

*Family Portrait at the Wedding of  
Henry Alexander Cecil Douglas to  
Catherine Cecilia Beirne 1914  
b&w negative; 10 x 12.5 cm  
Pictures Collection  
[nla.gov.au/nla.pic-vn4767490](http://nla.gov.au/nla.pic-vn4767490)*



# GLOBETROTTING SCHOLAR

## David Nichol Smith

THE LETTERS OF AN OXFORD SCHOLAR ILLUMINATE THE LIFE OF AN OCCASIONALLY DRY, OFTEN WITTY, LATE-BLOOMING WORLD TRAVELLER, AS DONALD W. NICHOL REVEALS

THE DAVID NICHOL SMITH COLLECTION, acquired by the National Library 50 years ago, offers much insight into early twentieth-century scholarly life at Oxford University. Nichol Smith was born in Edinburgh in 1875 into an upwardly mobile family: his grandfather had been a bootmaker, his father a mathematics teacher and textbook writer. In 1895, Nichol Smith became the first student to graduate with a first-class honours Bachelor of Arts in the new English Language and Literature program at Edinburgh University. His time there coincided with the arrival of George Saintsbury who soon put him to work revising the index to the massive *History of Nineteenth-Century Literature*.

In 1902, Walter Raleigh took Nichol Smith on as his assistant at the University of Glasgow where, the following year, the young scholar's *Eighteenth-Century Essays on Shakespeare* was published. Nichol Smith eventually followed Raleigh to Oxford where the former was named Goldsmiths Reader in 1908. Nichol Smith became a Fellow of Merton College in 1921 and was appointed Merton Professor of English Literature from 1929 to 1946. He enjoyed a long and fruitful relationship with Clarendon Press which yielded many fine publications, including Jonathan Swift's *A Tale of a Tub*, edited with A.C. Guthkelch (1920);

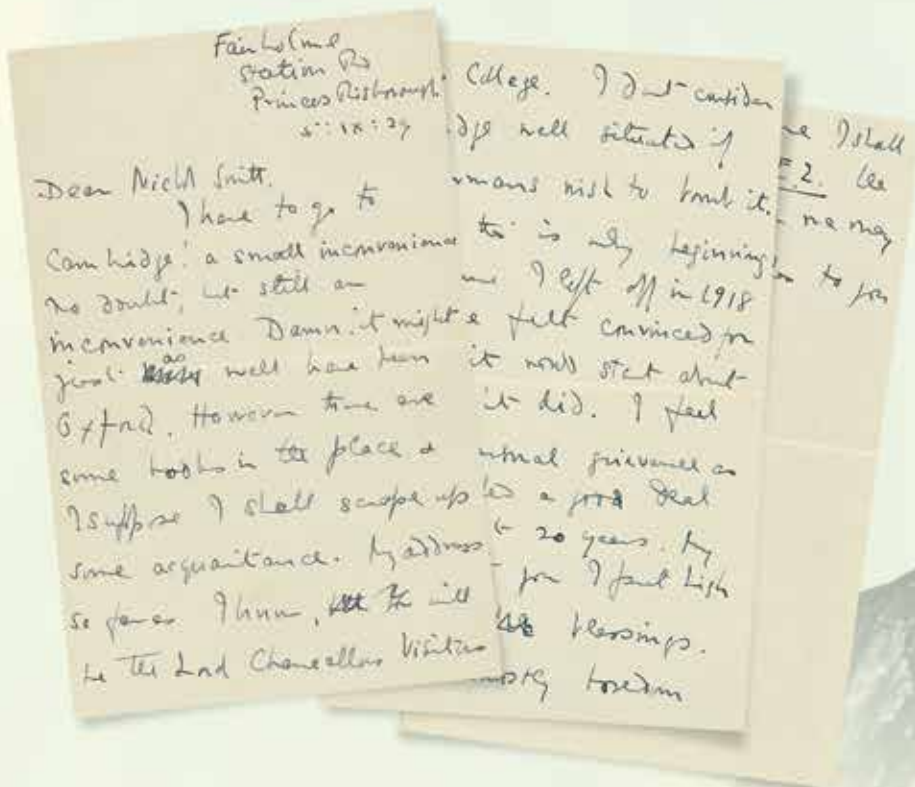
*The Oxford Book of Eighteenth-Century Verse* (1926); and *The Poems of Samuel Johnson*, edited with Edward L. McAdam (1941).

One of Nichol Smith's most regular correspondents was Hugh Macdonald. Macdonald was ten years younger, a Dryden scholar who spent much of the Second World War between London and Cambridge. Forty-three letters from Nichol Smith to Macdonald are held by the Library, running from 10 June 1932 to 4 January 1955. Nichol Smith kept 87 letters from Macdonald, spanning 7 June 1932 to 10 November 1944—a ratio which suggests that Nichol Smith was twice the hoarder Macdonald was. Most of Nichol Smith's letters were written on Merton College stationery, with a '20' written before 'Merton', 'College' dashed out, and 'Street' inserted above. At first corresponding from his home in Hammersmith, by 1933 Macdonald was writing from the Lord Chancellor's Visitors' Office in the Strand. Later letters arrived from Caius College, Cambridge. On 5 September 1939, two days after the Second World War started, Macdonald, with a twinge of fatalism, wrote:

*I don't consider Cambridge well situated if the Germans wish to bomb it. For me this is only beginning again where I left off in*

BELOW  
General View and High Street,  
Oxford, England between  
1890 and 1900  
photomechanical print  
Library of Congress  
[www.loc.gov/pictures/  
item/2002708025/](http://www.loc.gov/pictures/item/2002708025/)





1918 & I have felt convinced for months it would start about the date it did. I feel no personal grievance as I have packed a good deal into the last 20 years. My friendship with you I put high among my blessings. War is mostly boredom & if I get spare time I shall go on with the O.H.E.L. [Oxford History of English Literature]. The war may stop & we may survive.

house ... Among them are the original agreement for Pope's Iliad (with twelve of his signatures), his Odyssey (with four signatures), his Shakespeare ... four of Gay's works, & ... Prior's 1718 folio.

Their letters are mainly bookish in nature—what rare items, recently come on the market at Dobell's (an antiquarian bookseller) should Oxford's Bodleian Library acquire? Nichol Smith and Macdonald were Friends of the Bodleian, a group of supporters who helped out with purchases the library wouldn't otherwise make. They kept their eye on auction catalogues. In his letter of 26 July 1935, Nichol Smith recommended that the Friends, or the library itself, buy a copy of the 1717 folio edition of Alexander Pope's works, although he thought the asking price of 6 pounds apiece for letters by Jacob Tonson (Pope's bookseller) excessive. Six shillings, he thought, was more like it: 'What has gone wrong with Dobell's prices for MSS? £10 the lot is as far as we should go for the Tonsons'.

Once the catalogue reached America, the transatlantic cable would be buzzing. The Friends of the Bodleian had first refusal, but Dobell was concerned about acquiring a reputation for encouraging insider trading. By June 1946, prices were skyrocketing: 'A book that C.H.W. wanted for £30 and Maggs valued at £70 went for over £1000'.

American collectors and libraries had started to take greater interest in English auctions. Nichol Smith, in a letter to Macdonald on 6 August 1941, had caught wind of:

Nichol Smith patted Macdonald on the back in July 1935:

*You have put an enormous amount of work into your bibliography, & I am glad that you see the end of it ... Meantime a very good holiday to you all in the Lakes.*

*a remarkable set of publishers' agreements of the eighteenth century that is being disposed of by him [Dobell] for a publishing*

Yet Macdonald's labours were far from over. *John Dryden: A Bibliography of Early Editions and of Drydeniana* wouldn't roll off the Clarendon presses until 1939. Even on a family holiday, Macdonald kept his eyes peeled. Writing from Cumberland on 7 April 1936, he concluded, 'I see in *The Times* a notice of the sale of a lot of [Narcissus] Luttrell books. Those will want investigation'.

How many professors find themselves celebrated with something like *Essays on the Eighteenth Century Presented to David Nichol Smith in Honour of his Seventieth Birthday*? Contributors included C.S. Lewis of *Narnia*

ABOVE LEFT  
Hugh Macdonald (1885–1958)  
Letter to David Nichol Smith,  
5 September 1939  
in Correspondence with David  
Nichol Smith 1932–1955  
Manuscripts Collection  
nla.gov.au/nla.cat-vn2776230

ABOVE RIGHT  
Muirhead Bone (1876–1953)  
David Nichol Smith (detail)  
frontispiece to *Essays on the  
Eighteenth Century: Presented  
to David Nichol Smith in  
Honour of His Seventieth  
Birthday*  
(Oxford: Clarendon Press,  
1945)  
Overseas Monograph  
Collection  
nla.gov.au/nla.cat-vn2001042



BELOW  
 David Nichol Smith  
 (1875–1962)  
*Letters to Hugh Macdonald,*  
 7 July 1932 and 9 February 1944  
 in Correspondence with  
 David Nichol Smith 1932–1955  
 Manuscripts Collection  
 nla.gov.au/nla.cat-vn2776230

fame and Lord David Cecil. James Boswell and Samuel Johnson were represented in articles by R.W. Chapman, F.A. Pottle and James L. Clifford, while Pope scholars also contributed. This fine transatlantic tribute concluded with a list of Nichol Smith's publications from 1896 to 1945.

Budding scholars in Australia and New Zealand were expected to finish off with a grand tour to Oxbridge. One such scholar was Samuel Goldberg who, in 1950, went from Melbourne to Merton, where Nichol Smith rerouted his research on James Joyce to the little-known Elizabethan, Sir John Hayward. Even before submitting his thesis, Goldberg was offered a position at the University of Melbourne. Nichol Smith's student went on, in turn, to stimulate the minds of a generation of Australian professors, poets, and writers including Ian Donaldson, Chris Wallace-Crabbe and Germaine Greer.

Retirement didn't slow Nichol Smith down. Late in life, he found himself in the vanguard of jetsetting academics. He lectured in Cairo in 1946 and attended a conference at Smith College in Northampton, Massachusetts, in 1947. He spent 1950 to 1951 at the University of Adelaide and lectured at Christchurch on *Gulliver's Travels* before travelling to Tasmania.

Nichol Smith wasn't one to say much about his wife or daughters Helen, Camilla and Anne in his letters to Macdonald, but in March 1942, he wrote that 'Christopher is now on embarkation leave and will be visiting friends & relatives till next Sunday morning, when he returns to Oxford'. Sadly, Christopher, their only son, was killed in Tobruk, Libya, that same year.

David Nichol Smith passed away at the age of 86 on 18 January 1962. Family members inherited a few books, including his set of Sir Walter Scott's *Waverley* novels, but the bulk of his large collection was dispersed to both hemispheres. Some went to the National Library of Scotland and the Barr Smith Library at the University of Adelaide. Scottish books went to the Bodleian while the National Library of Australia acquired some 10,000 items.

The Edinburgh-born English professor had fallen in love with Australia, and the feeling was mutual. He noted:

*Adelaide has done well with its university ... Those who are taking English are as good a set as is to be*

*found in any of the provincial universities in England.*

His memory lives on in the David Nichol Smith Memorial Seminar on eighteenth-century studies whose proceedings were first edited by R.F. Brissenden in 1968. Papers from the thirteenth seminar, edited by Jocelyn Harris and Shef Rogers, were published in a 2008 issue of *Eighteenth-Century Life*.

His daughter, Anne Nichol Phipps, left a page of *'Irreverentia'* about her father, who, like Jane Austen's Mr Bennet, spent most of his time in his study, fortified by floor-to-ceiling books. As the youngest of three daughters, she found her father a bit intimidating, especially when it came to asking for help with her homework:

*Was it really worth asking him, worth the agony of impatience while the right word was found for the Latin translation and authorities taken down from the shelves and consulted?*

He was a pedantic father with an occasional flash of wit: 'You could generally forecast his reaction—a fair and sober consideration and then perhaps a thunderclap at some unrestrained exuberance'.

In sorting out her late father's library Anne made a discovery:

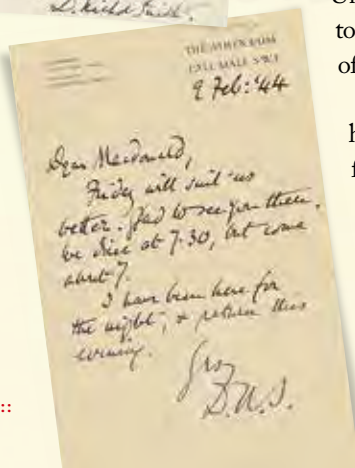
*I am told that sometimes in the fastness of male company a book would be removed and then the book behind it and then an arm would withdraw clasping a special bottle of whisky. Certainly we found that bottle when the books were packed up for Canberra and joyfully gathered it from the harvest.*

As to why he decided to leave the lion's share of his substantial collection to the National Library of Australia, his daughter explained:

*It was typical of him to want the ... Library to have his books rather than venerable institutions nearer to hand and it is good to know that the other side of the world holds a very real slice of our family life.*

The Library has provided the perfect home for this vast and vital collection.

.....  
 DONALD W. NICHOL teaches English at Memorial University of Newfoundland





# IN THE PIPELINE

LUKE KEOGH TRAVELS  
BACK TO A LITTLE-KNOWN  
ENVIRONMENTAL PROTEST

REMEMBER WHEN GAS CAME TO CANBERRA. WELL, MORE EXACTLY, WHEN IT CAME TO MY family home in Tuggeranong, then in the outer suburbs of the capital, sometime in the late 1980s. My father, opening the mail one evening, found a letter from the local utilities board saying that we had built on the nature strip and that this thin, 1 metre-wide area at the front of our property belonged to the local government. He was not happy; any condemnation of land is often greeted with ill feeling. We had to remove our garden and leave it as an access point for utilities workers who were laying gas pipes.

More than two decades on, I can barely remember the front yard looking any different. The gas came, the garden was replanted and we were able to install a gas central heating system that kept us warm during the Canberra winters much better than had the old wood fire.

Today, most Canberrans are connected to gas and many people enjoy the benefits of cooking and heating with it. But few of us think of the distances that gas travels: not just through pipes to our homes, but also via the long pipelines from the central Australian desert. Nor do we stop to consider the decisions—by the politicians and companies who determined what route the pipe took—which brought it here. Next time you turn on your gas stove to boil the pasta, or hear the hum of the gas heater stirring to life, think about gas.

In the National Library, there is a small archive that provides a fascinating insight into the early decisions around the route that gas would take from the gas fields of Central Australia to Sydney, and ultimately to Canberra and other regional New South Wales centres.

In the 1960s, gas was discovered across much of Australia—in Queensland, the Northern Territory, Western Australia and offshore Victoria. The only state left out was New South Wales. One of the big finds came in December 1963, in the geological formation called the Cooper Basin, located in the desert country of far north-east South Australia. Following the discovery, and with substantial support from the South Australian Government, a pipeline was completed in 1969, linking Moomba, a newly created company town in the gas fields, and Adelaide.

There was a lot of gas. A deal was struck between New South Wales and South Australia to deliver gas from Moomba to Sydney via a 1,000-kilometre pipeline. By

James Northfield (1887–1973)  
*Australia: The Blue Mountains,*  
*New South Wales* (detail)  
(Melbourne: Australian  
National Publicity Association,  
1930s)  
Pictures Collection  
[nla.gov.au/nla.cat-vn1890331](http://nla.gov.au/nla.cat-vn1890331)



# Natural Gas for Sydney



# What Price Progress!



1972, a pipeline had been pencilled onto a map and wooden stakes marked the route in the landscape; plans moved quickly.

Industrial logic said that moving gas to Sydney meant that any pipeline should also take in the centres at Newcastle and Wollongong. In Australia it is more lucrative to provide for industrial, rather than domestic, usage. The most direct route was through the Blue Mountains National Park.

A keen group of Blue Mountains bushwalkers became aware of the plans to direct the pipeline through the wilderness. On the last weekend of September 1972, they followed the wooden pipeline markers through the Blue Mountains National Park. Camping on the edge of the majestic Wollangambe Crater, they could see the disruptive path the pipeline would have to take. 'After this weekend', one of the members writes in a description of events in the Library's Manuscripts Collection, 'the gravity of the threat was confirmed, and it was decided that more positive action was necessary'. The Wilderness Protection Committee was formed.

From the outset, the group was well organised and persuasive. One letter to the New South Wales Premier, Robert Askin, suggested alternative routes for the pipeline. Although a southern route through Goulburn was longer, it would encourage decentralisation: a very popular idea in both state and federal politics at the time. The committee said in its letter: 'Canberra and Wagga could easily be supplied with natural gas from this [southern] route'.

In one of the many information booklets they issued, dated 22 November 1972, the committee told people:

*The route of the Moomba–Sydney natural gas pipeline may be one of the most important conservation issues to arise for some time. As a single project its effect on the environment may not be so overwhelming, but as a precedent for future projects its effect on the remaining natural areas of the state could be highly significant.*

The Australian Gas Light Company (AGL), which was responsible for the project and had substantial government influence at the time, had pushed the central Blue Mountains route through the approvals process. Since they had already commenced the early phases of marking the route, they did not want to

hear alternatives. The general manager, Sir William Pettingell, told *The Australian* on 24 November 1972: 'If we move the 34 inch trunk to get out of the way of insects, birds and animals and to allow the bushwalker to go where he likes, the price will rise'.

But the committee members were not deterred. The archives show the extent of their contact with media outlets and government. Documented in detail are all the people to whom they were sending their material. They took journalists walking along the proposed route through the Blue Mountains and sent politicians letters arguing their case.

Pipe size and the economics of the pipeline were issues that they assessed in detail. Members of the committee had done the mathematical calculations and discovered that the pipe diameter was uneconomical. This issue warranted three editorials in *The Australian Financial Review*. It was also picked up in a speech to parliament by the New South Wales Opposition Leader, Patrick Hills, on the eve of the by-election for Charlestown, a safe Opposition seat.

In late 1972 and early 1973, there were three by-elections in New South Wales. If the Labor Party, then in Opposition, took all of these seats they would gain power. In an attempt to assert greater political pressure, Hugh Bannister, a member of the committee, decided to run for the seat of Hawkesbury. The committee's efforts made the environment, particularly the gas pipeline which travelled through the electorate, a central issue.

The Hawkesbury by-election put increasing pressure on the New South Wales Government to take action. The Minister for Environmental Control, Jack Beale, called an inquiry into the route of the pipeline. Bannister was unsuccessful in the by-election, but an inquiry into the pipeline route was a win for the committee.

The committee's success lay in its awareness of the broader political issues of the time. Members argued for an alternative southern route through Goulburn. Most of the easements were on agricultural ground and the route was 'less disruptive to the environment'. This route aligned with the political tastes of the time. The committee wrote to the newly appointed Minister for Minerals and Energy, Rex Connor, on 19 December 1972: 'If, however, decentralisation and the development of a national gas grid are seriously considered, the route through the Goulburn area is

#### IN A PREVIOUS ISSUE

*The Treasure of the Surat Basin*  
Luke Keogh travels to Queensland in search of stories about coal seam gas  
✱ March 2013  
[nla.gov.au/pub/nlanews/2013/mar13/March-2013-magazine.pdf](http://nla.gov.au/pub/nlanews/2013/mar13/March-2013-magazine.pdf)

#### OPPOSITE

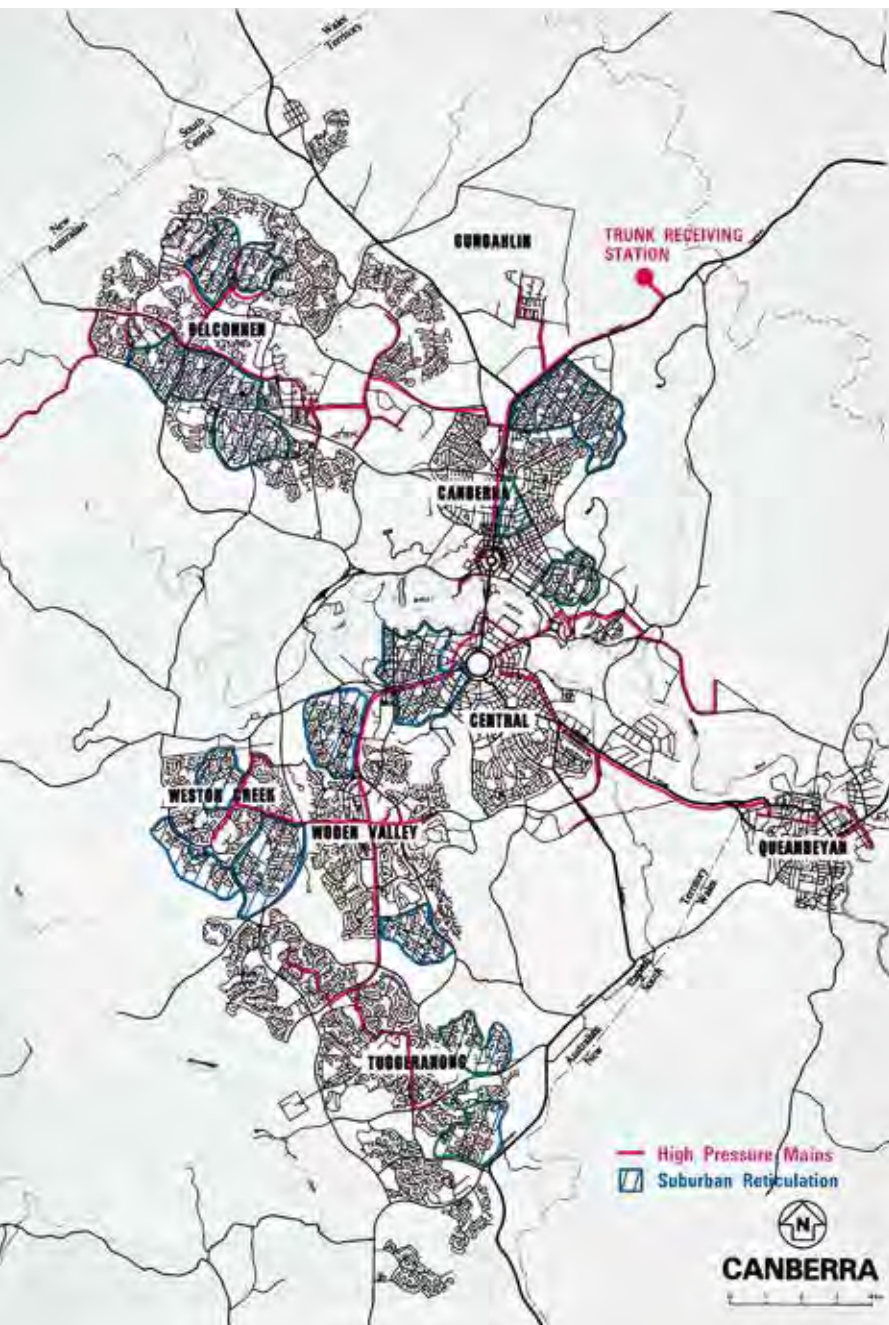
John Davis  
*Pittwater High School Students Walking in the Blue Mountains*  
c. 1972  
b&w photograph  
in Records of the Wilderness Protection Committee, 1972–1973  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn2594506](http://nla.gov.au/nla.cat-vn2594506)  
Courtesy John Davis

#### OPPOSITE INSET

TOP  
Cover of *Natural Gas for Sydney: What Price Progress!* (pamphlet) by the Australian Wilderness Protection Committee (photo by John Davis)  
in Records of the Wilderness Protection Committee, 1972–1973  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn2594506](http://nla.gov.au/nla.cat-vn2594506)  
Courtesy John Davis

#### BOTTOM

*Pipeline Route through Blue Mountains National Park*  
back cover of *Natural Gas for Sydney: What Price Progress!* (pamphlet) by the Australian Wilderness Protection Committee  
in Records of the Wilderness Protection Committee, 1972–1973  
Manuscripts Collection  
[nla.gov.au/nla.cat-vn2594506](http://nla.gov.au/nla.cat-vn2594506)



ABOVE  
Location of High Pressure Mains  
in Canberra and Queanbeyan  
page 29 of *The Australian Gas  
Journal*, June 1984  
(Melbourne: Australian Gas  
Association)  
Australian Collection  
nla.gov.au/nla.cat-vn461943  
Courtesy Australian Gas  
Association

ABOVE RIGHT  
*The Present Parliament House.*  
In the Foreground, AGL  
Canberra's Pipeline Excavations  
page 27 of *The Australian Gas  
Journal*, June 1984  
(Melbourne: Australian Gas  
Association)  
Australian Collection  
nla.gov.au/nla.cat-vn461943  
Courtesy Australian Gas  
Association

probably more desirable in the long term'. From Goulburn it was only a short link to Canberra.

During the inquiry, Canberra emerged as an important factor in choosing the route. On this issue, *The Australian Financial Review* noted on 2 March 1973 that 'Canberra as a geographical place emerged into the hearing, as distinct from Canberra as an unseen, but heavily breathing presence'.

By the middle of 1973, the whole dispute ended rather quickly when the inquiry released its findings. The Commissioner, taking into account both the recommendations of the federal government and organisations such as the committee, recommended the southern route. With these findings, the issue was



largely resolved and AGL commenced work on the southern route.

It is this route that now takes gas from Moomba to Sydney. Before it reaches Sydney, a 60-kilometre spur line darts off at Dalton (near Gunning) and reaches Watson on the northern edge of Canberra.

The activities of the Wilderness Protection Committee slowly faded after the pipeline issue. Its motivation was the protection of the Blue Mountains, an area that members cared for deeply. But their methods were unusual for the time. They did not lock themselves to trees or wield placards; they lobbied Canberra politicians with polite letters, calculated the mathematical properties of the pipeline and found alternatives. Their efforts were very effective.

Today, gas has again emerged as a big issue in Australia. The Cooper Basin is running out of conventional gas and it appears that unconventional fracked gas is the next target. Following much of the unconventional gas debate, I am surprised that few people reflect on the old pipelines. Most of the promising finds of unconventional gas will be exported, but a considerable percentage will travel along the Moomba–Sydney–Canberra pipeline.

So, next time you are cooking with gas, think about where the pipeline under your house goes. For Canberrans, it travels all the way to Central Australia; it travels back to the 1970s when environmental protest was organised and effective; and it travels deep underground to pry resources from the earth.

LUKE KEOGH is a curator and historian. He is currently a Fellow of the Deutsches Museum, Munich

# Still Dancing

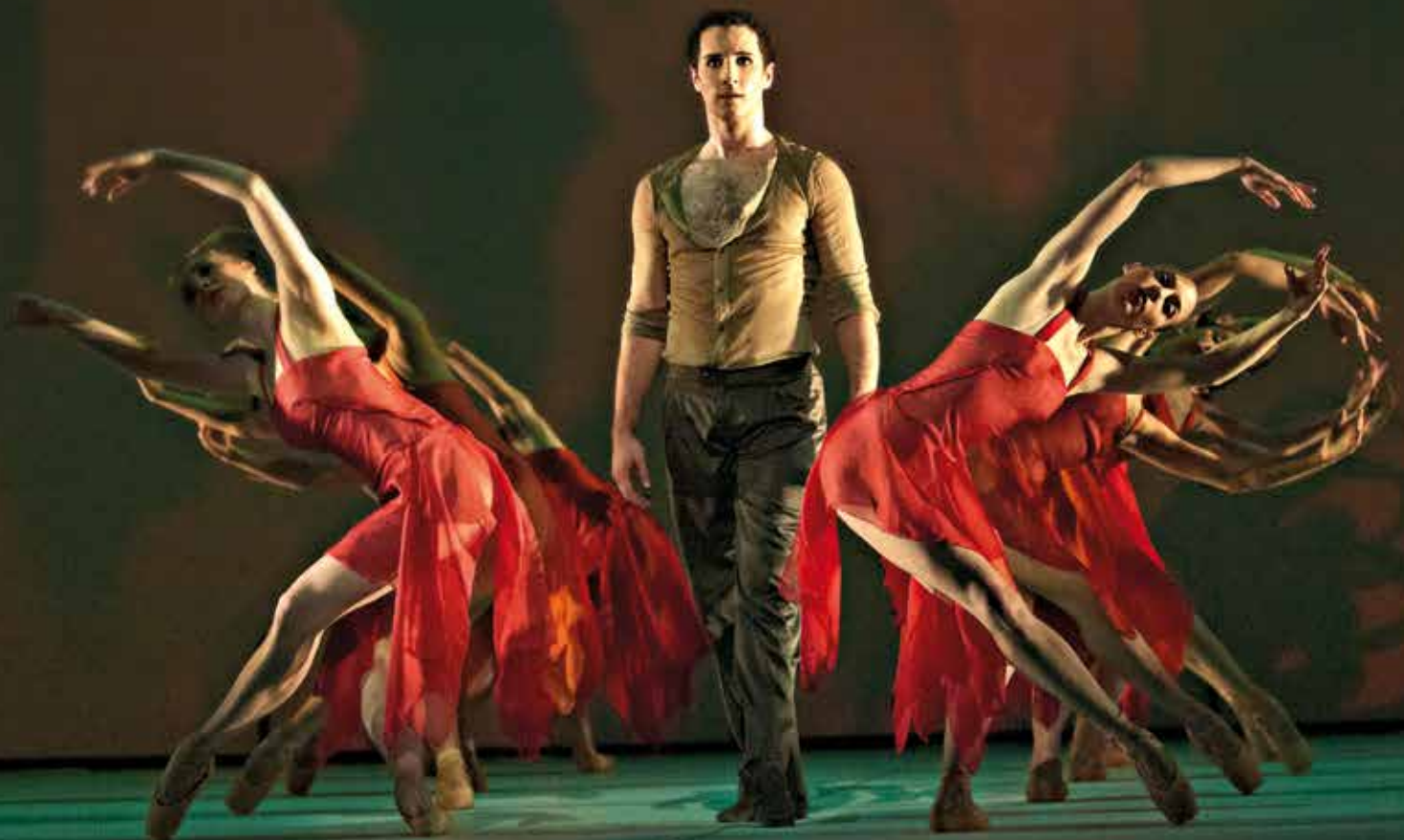
## AUSTRALIAN DANCE PHOTOGRAPHY

HOW CAN A PHOTOGRAPH CAPTURE THE DYNAMISM OF DANCE?

LEE CHRISTOFIS EXPLORES THE WORK OF TWO MEN WHO EXCEL AT A SEEMINGLY IMPOSSIBLE TASK

**D**ANCE PHOTOGRAPHY IS UBIQUITOUS ACROSS EVERY COMMUNICATION MEDIUM: IT appears on programs, on posters, on fundraising brochures and, increasingly, on websites promoting dance companies, dancewear and dance competitions. It also has an important documentary function—recording the history of an art which, like high-tower diving, is over almost before a move or sequence is finished. And for dancers, fine photographic images provide the curriculum vitae that words alone cannot.

So what makes a good dance photographer? Technique? Technology? Taste? Imagination? Generally speaking, a combination of some or all of these features will suffice, although curiosity about the art of dance and the capacity to learn its culture and modus operandi will lead to the most successful work. So too will expecting to be surprised, reacting in seconds to a choreographic idiom that may initially be hard to read and instantly responding to the endless lighting possibilities that designers throw into a performance space. Equally crucial



Jim McFarlane (b. 1955) *Principal Dancer Robert Curran and Artists of The Australian Ballet in Symphonie Fantastique by Krzysztof Pastor in Rehearsal for the Destiny Season, State Theatre, the Arts Centre, Melbourne, 2007* digital photograph; Pictures Collection, [nla.gov.au/nla.pic-vn5978843](http://nla.gov.au/nla.pic-vn5978843). Courtesy Jim McFarlane



ABOVE  
 Jim McFarlane (b. 1955)  
*Lucinda Dunn Dancing Frivolity with Dancers of The Australian Ballet in Les Présages by Léonide Massine in Rehearsal for the Destiny Season, State Theatre, the Arts Centre, Melbourne, 2007*  
 digital photograph  
 Pictures Collection  
[nla.gov.au/nla.pic-vn5979211](http://nla.gov.au/nla.pic-vn5979211)  
 Courtesy Jim McFarlane

BELOW RIGHT  
 Jim McFarlane (b. 1955)  
*Dancers of The Australian Ballet in Dyad 1929 by Wayne McGregor in Rehearsal for the Concord Season, State Theatre, the Arts Centre, Melbourne, 2009*  
 digital photograph  
 Pictures Collection  
[nla.gov.au/nla.pic-vn5980149](http://nla.gov.au/nla.pic-vn5980149)  
 Courtesy Jim McFarlane

#### IN A PREVIOUS ISSUE

*Building the Indigenous Contemporary Dance Collection*  
 Lee Christofis explores the Library's images and oral histories relating to Indigenous dance  
 ☆ March 2012  
[nla.gov.au/pub/nlanews/2012/mar12/Building-the-Indigenous-contemporary-dance-collection.pdf](http://nla.gov.au/pub/nlanews/2012/mar12/Building-the-Indigenous-contemporary-dance-collection.pdf)

is the relationship each photographer builds with the company or artist who commissions the work. In many subtle ways, photographers have to earn their place in the life of a dance company before they will be fully entrusted with its principal tool of communication: images which portray a concept or tell a narrative in a fraction of a second. Among the many photographers who shoot dance—for newspaper features, reviews, news pages, fashion magazines and brochures—two Melbourne-based artists, some of whose work the Library has recently acquired, stand out: Jeff Busby (b. 1952) and Jim McFarlane (b. 1955).

Busby was destined to be an artist. In conversation, he described his peripatetic journey into photography. After tertiary studies in zoological and biological sciences, and in education, at Monash University, he went to Flinders University to study psychology, and encountered the famous drama program directed by Walter John (Wal) Cherry. After two years, however, he reached a crisis which diverted his focus and energy towards the fast lanes of social welfare, the police and 24-hour crisis work. A more bohemian existence followed as Busby immersed himself in the New York contemporary arts and club scenes. Here he took up a job as a 'landscape photographer, photographed anti-war riots in Connecticut and hung out with these Afro dudes and hippies'. After creating more serious work, including nudes and portraits, he showed in an exhibition, an event that pushed him towards

a full-time photographic career. His first dance job on returning to Melbourne in the late 1970s was to photograph the Australian Contemporary Dance Company. An exhibition of images from this job soon followed and his reputation grew rapidly as people recognised his innate understanding of dancers and the dance.

McFarlane took his first dance photographs at a ballet school in Ballarat. As the child of a Japanese mother and Caucasian father, he was often bullied at school. He observed in correspondence that 'I found that photography allowed me to look at the world from a detached perspective and it helped me to find my place in it'. After five years working as a draughtsman, McFarlane enrolled at Prahran College of Advanced Education,

where he studied under such famous Melburnians as Athol Shmith (1914–1990), John (Jack) Cato (1889–1971) and Paul Cox (b. 1940). He recalls that he was taught 'to be very critical' and to see that 'photography's horizon goes way beyond that of mere commercial applications'. His first dance job was to photograph the retirement speech of Dame Peggy van Praagh at the Princess Theatre in 1980. Australian Ballet photographs followed. Over some 30 years, McFarlane has earned a reputation as a specialist in food and ballet photography, and in advertising and corporate work. Meanwhile, his artistic practice has taken him to such places as Palestine and Israel, and some of his images of children and refugees have been exhibited in London and Dohar.

While Busby is embedded in Australia's performing arts generally, and in contemporary dance in particular, McFarlane works almost exclusively for the ballet. Their work has



been represented in the Library's Pictures Collection for more than 20 years, and it is their longstanding relationship with key dance companies that informed the Library's decision to acquire some of their recent work.

Selecting McFarlane's photographs was relatively easy, despite the several thousand images to choose from, as only five ballets were considered. The first two were new works which The Australian Ballet commissioned for its Diaghilev Ballets Russes centenary tribute season in 2009, from two of the world's most acclaimed twenty-first century choreographers: Alexei Ratmansky's *Scuola di Ballo* (*The Dance School*) and Wayne McGregor's *Dyad 1929*. The others include Nacho Duato's *Por Vos Muero* (*For Thee I Die*), which opened the Diaghilev program, and *Les Présages* (*Destiny*) and *Symphonie Fantastique*, from the company's Colonel W. de Basil Ballets Russes tribute seasons in 2007 to 2008.

Formerly artistic director and choreographer at the Bolshoi Ballet, now artist-in-residence at American Ballet Theatre, Ratmansky is the most gifted narrative choreographer the world has seen for many decades. For his Australian Ballet debut, he wanted to investigate Léonide Massine's choreographic principles and vocabulary by making a new version of *Scuola di Ballo*, which was based on a Goldoni farce. The production paid dividends for the company. Ratmansky enthused the dancers by demanding that they create the story's crazy, comic personalities and young lovers through dance and gesture—to act through the body as well as the face. This actorly quality, and the levity of the ballet as a whole, is vibrantly captured in McFarlane's images and explains why *Scuola*, like Ratmansky himself, was a hit with both the dancers and the public.

Wayne McGregor, a tall, slender dancer, noted for extreme plasticity and speed, set up *Random Dance* in London in 1992. His postmodern choreography, which demands exceptional balletic virtuosity, and his intellectual engagement with biological science research, inspired The Royal Ballet to make him its resident choreographer in 2006. In 2009, he created *Dyad 1909* for the Royal's Diaghilev centenary tribute and, for his Australian Ballet debut, *Dyad 1929*. Douglas Mawson's famous Antarctic expedition of 1929 was the inspiration; the ballet is set against a sparse mapping template illuminated at times by yellow fluorescent meridians. The premiere met with an ecstatic reaction from



audience and critics alike, as did subsequent performances in 2009 to 2010, and in 2013. McFarlane's exciting images tell us why.

Selecting from among Busby's massive archive proved a much harder task, with dozens of productions to choose from. Photographs of the work of three Melbourne-based contemporary choreographers—Gideon Obarzanek, Phillip Adams and Lucy Guerin—were selected, principally as Busby has shot these artists' work since their choreographic careers began.

Unlike McGregor, Obarzanek's trajectory began in the ballet, from The Australian Ballet School and company to the Queensland Ballet and Sydney Dance Company. In 1996, with fellow neophyte Garry Stewart and producer Marguerite Pepper, he launched into the contemporary dance scene in a new company, *Chunky Move*, at the Melbourne Festival. His choreography was volatile, and intensely physical, drawing on any movement his dancers threw into creative rehearsals. Over 14 years, he proved by turns creative, sombre,

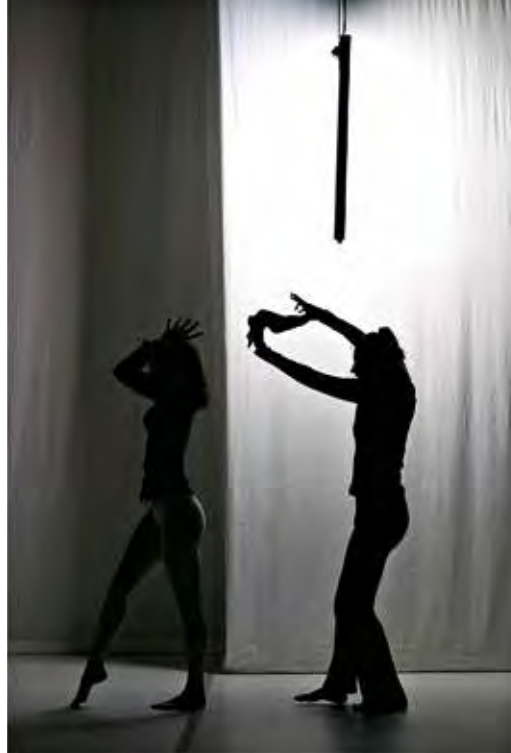
ABOVE  
Jeff Busby (b. 1952)  
*Chunky Move's Performance of Connected with Marine Palomares*, Malthouse Theatre, Melbourne, 2011  
digital photograph  
Pictures Collection  
[nla.gov.au/nla.pic-vn6005372](http://nla.gov.au/nla.pic-vn6005372)

playful and contentious, until captivated by the ability of new technology to integrate choreography, sound, vision and light, all driven by dancers in a digitally constructed field. His final work for Chunky Move, titled *Connected*, investigated different kinds of connections between people—corporate, institutional, personal and collective—under and through a net canopy, which the dancers could manipulate into fluid sculptural shapes. Images of Obarzanek, the dancers and Californian sculptor Reuben Margolin in the studio show the plain, focused exchanges that occur in creative processes and final rehearsals.

Phillip Adams set up the provocatively titled BalletLab in 1999. From the start, Adams' choreography has been variously described as unpredictable, unbearable, absurd, self-indulgent, exciting and outrageous. Indeed, Adams enjoys being a provocateur.

His themes range from endangered environments and animal species, as seen in *Nativity*, to sexuality, power and nihilism, as in *Brindabella*. Adams' first work to travel internationally was *Amplification* (1999, 2011), a confronting and timely piece about car-crash victims caught up in the health system's emergency wards and morgues. As Busby's photographs show with great clarity, *Amplification* has a chilling, clinical tone.

There are scenes of detached torture, as bodies are stripped, wrapped, folded, boxed or piled up. Veteran New York critic Deborah Jowitt concluded her 2006 review in *The Village Voice* with this line: 'Although the people are



unhooded, and apparently dead or dying, the image is a familiar one. It's Abu Ghraib'.

Lucy Guerin Inc. was established in 2002. Representing its work is *Structure and Sadness* (2006), which manifests connections in the community affected by the fatal collapse of part of Melbourne's West Gate Bridge during construction. It is a montage of aspects of building, collapse, death, grief and rebuilding; appropriately the lighting is variously soft, subtle and dramatic. Soon after the acquisition of Busby's photographs, Guerin told me how much she relies on Busby to represent her work as she wants it to be remembered.

So too for the National Library, where the documentation of the lived experience—through images that have a sense of immediacy, even urgency—is key. The Busby and McFarlane works in the Library's collections are fine exemplars and valuable models for younger talents entering the field. One of these is former Australian Ballet principal dancer Lynette Wills, who has already created some classic images of her own. The Library plans to add some of her photographs to its large and multifaceted dance collection, alongside those of Busby, McFarlane and others, including such luminaries as Branco Gaica, Athol Shmith and Max Dupain, all of whom were captivated by dance.

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LEE CHRISTOFIS was Curator of Dance at the National Library from 2006 to 2013

RIGHT  
Jeff Busby (b. 1952)  
*BalletLab's Performance of Amplification with Joanne White and Brooke Stamp, Malthouse Theatre, Melbourne, 2011*  
digital photograph  
Pictures Collection  
[nla.gov.au/nla.pic-vn6003418](http://nla.gov.au/nla.pic-vn6003418)

BELOW  
Jeff Busby (b. 1952)  
*The Lucy Guerin Company in Structure and Sadness, Malthouse Theatre, Melbourne, 2006*  
digital photograph  
Pictures Collection  
[nla.gov.au/nla.pic-vn6004731](http://nla.gov.au/nla.pic-vn6004731)







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#### 'Quill and Spade: Pioneer Garden Writing in Australia' with Dr Greg Johnson

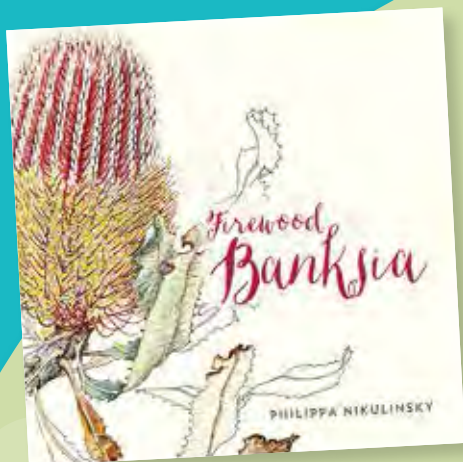
Garden making wasn't easy for the women and men who settled in Australia between 1788 and 1888. This lecture by plant pathologist Greg Johnson will explore the publications and writers who instructed and inspired the pastoralists, town folk, gold-rush boomers, and would-be immigrants to lay the foundations of garden history in pre-Federation Australia. THURSDAY 5 JUNE, 6 PM • THEATRE \$10 FRIENDS AND AGHS MEMBERS/\$15 NON-MEMBERS (INCLUDES REFRESHMENTS)

### Exhibition Event

Join Hester Gascoigne for an insight into her mother Rosalie Gascoigne's work, including *Hung Fire* which features in the Library's *Luminous World* exhibition. SATURDAY 14 JUNE, 2 PM • CONFERENCE ROOM • \$10 FRIENDS/\$15 NON-MEMBERS (INCLUDES REFRESHMENTS)

### 2014 Kenneth Myer Lecture

Join Nobel Prize Laureate Professor Brian Schmidt AC for the 2014 Kenneth Myer Lecture: 'Science and Society: Exploring the Role of Research in Australian Lives'. Professor Schmidt will discuss



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A reception with canapés and refreshments will be held after the lecture. TUESDAY 29 JULY, 6 PM • THEATRE, FREE

### Author Talk: 'Do Our Circumstances Justify or Merely Explain Our Behaviour?'

Join author Hugh Mackay in conversation with Alex Sloan as they discuss the themes of his latest novel, *Infidelity*. Hugh is a highly respected social researcher and a prolific writer. *Infidelity* is his sixth novel.

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*Firewood Banksia* is a wondrous celebration of *Banksia menziesii* (Firewood or Menzies' Banksia) by one of Australia's best botanical artists, Philippa Nikulinsky. Nikulinsky began working as an illustrator of natural history in the mid-1970s, specialising in plants from harsh environments. After many field trips and long observation of the species, Nikulinsky has created a series of detailed drawings and paintings that record this banksia and its cycle in all their beauty. Nikulinsky's reputation is due not merely to her accuracy, but to the degree of finesse and accomplishment in the design and arrangement of her subjects.



### Firewood Banksia

by Philippa Nikulinsky

Sale Price \$28.00 RRP \$35.00

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# SUPPORT US

## JOIN US IN SUPPORTING THE NATIONAL LIBRARY OF AUSTRALIA FUND

The National Library of Australia has long played a vital role as the principal collector of our nation's stories, history and creative legacy. We are world leaders in documenting who we are, where we've been and where we are heading. We are dedicated to making this information about our past, present and future accessible to everyone.

We invite you to join our community of supporters and become part of this important work by donating to The National Library of Australia Fund in 2014. Donations to the fund enable us to conserve and digitise the Library's collection, including books, personal papers, drawings, paintings, photographs, maps, objects and oral history recordings, to ensure their longevity.

In the past year, contributions to The National Library of Australia Fund have assisted the Library to undertake preservation treatment and digitisation of items such as Chinese paintings on pith depicting social life in the Qing dynasty; the Harold Cazneaux family photograph collection; and programs and invitations from royal visits, including material relating to the celebration of Federation in 1901.

As a result of the success of our recent appeal, we are also able to continue preservation treatment of *Archipelagus Orientalis, sive Asiaticus* (Eastern or Asian Archipelago), an exceptional wall map produced in 1663 by master cartographer Joan Blaeu. The map was recently displayed in association with the exhibition *Mapping Our World: Terra Incognita to Australia* (7 November 2013–10 March 2014) and we are thrilled to report that the appeal raised over \$108,000. With assistance from 193 supporters, we can



now ensure that future generations will enjoy this rare map.

The Library would like to acknowledge and thank all our generous supporters who have assisted us in preserving these remarkable pieces of the history of Australia and its regions.

If you would like to contribute to The National Library of Australia Fund you can donate online, or download a donation form, at [nla.gov.au/support-us](http://nla.gov.au/support-us). Alternatively, you can send your donation to: Director, Development Office, National Library of Australia, Reply Paid 83091, Canberra, ACT, 2600.

Donations to The National Library of Australia Fund at all levels are welcome. Donations over \$2 are tax deductible. For more information, contact the Development Office on 02 6262 1336 or [development@nla.gov.au](mailto:development@nla.gov.au).

Chris Brothers  
Library Patrons Pip and Dick Smith at the *Mapping Our World* Exhibition, 7 January 2014

## PATRONS VISIT MAPPING OUR WORLD

You may have heard that *Mapping Our World* was the Library's most popular exhibition ever, attracting 118,264 visitors over the summer. An additional 6,660 people attended exhibition-related events, just over 4,000 school children participated in schools programs and over 9,000 catalogues were sold. It was also a pleasure to welcome so many of the Library's Patrons and supporters. Thank you for helping us to achieve this magnificent result, and for your generosity and contribution to this remarkable exhibition.



**THE FAIRY WHO WOULDN'T FLY**  
 Retold by Bronwyn Davies from an original story by Pixie O'Harris  
 Illustrated by Pixie O'Harris, with additional images from the National Library of Australia

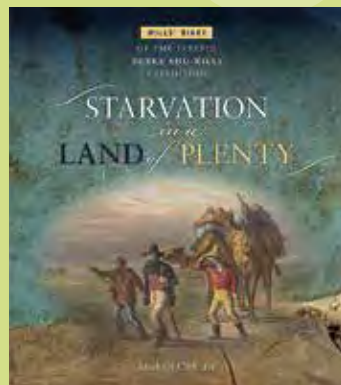
As far as the Fairy Queen was concerned, the Fairy-who-wouldn't-fly was lazy and so she banished her to the Woodn't, the place where she had sent all the other creatures who wouldn't do as they should. There,

NEW

the Fairy-who-wouldn't-fly met many friends—the Kookaburra-who-wouldn't laugh, the Bee-who-wouldn't-live-in-a-hive and the Frog-who-wouldn't-hop. Find out how they worked together to return to Fairyland, and how they convinced the Fairy Queen that they had good ideas of their own about how to live their lives.

*Pixie O'Harris' classics are held in the National Library's Marcie Muir Collection of Children's Books.*

ISBN 978-0-642-27851-7 | 2014, hb, 260 x 200 mm, 56 pp  
 RRP \$24.99



**STARVATION IN A LAND OF PLENTY: WILLS' DIARY OF THE FATEFUL BURKE AND WILLS EXPEDITION**

By Michael Cathcart

When Robert O'Hara Burke and William John Wills set out on their fateful journey with the Victorian Exploring Expedition, Wills brought with him a diary in which to record his experiences. His entries would

go on to help historians understand the circumstances that led to the tragic end of the expedition. Today, the diary is held by the National Library of Australia and forms the foundation of *Starvation in a Land of Plenty*.

Between 23 April and 28 June 1861, Wills documented the torments and disappointments that led to his and Burke's destruction. His diary reveals that the Yandruwandha people were willing to provide the lost men with sanctuary and food. Wills was only too willing to open himself to their humanity. But Burke—ever the Imperial gentleman—was not prepared to live like a native. In the end, Wills chose loyalty to his commander over friendship with the local people. It was an act of loyalty which cost him his life.

ISBN 978-0-642-27790-9 | 2013, pb, 250 x 220 mm, 224 pp  
 RRP \$39.99



**A KIND OF VICTORY: CAPTAIN CHARLES COX AND HIS AUSTRALIAN CAVALRYMEN**

By Craig Wilcox

In 1899, on the eve of the Boer War, Captain Charles Cox from Parramatta took 100 Australian cavalrymen to train with the British Army in England. These military apprentices became British soldiers as well as

AVAILABLE AUGUST

Australian ones. But everything went wrong, and publicity got in the way of cavalry drill.

The debacle ended with Cox volunteering his little command for the Boer War, with the British making him get the consent of his government and his men, and finally with a murder on a lonely farm in South Africa. There was no more talk of Australian fighting men morphing into colonial members of the British Army—yet in some ways the affair was a victory.

*A Kind of Victory* uses an intriguing manuscript collection from the National Library to tell a strange, often amusing and sometimes disturbing story about a forgotten turning point in our military history.

ISBN 978-0-642-27857-9 | 2014, pb, 250 x 220 mm, 224 pp  
 RRP \$44.99



**THE MAN FROM SNOWY RIVER AND OTHER VERSES**

By A.B. (Banjo) Paterson

To mark the 150th anniversary of the birth of Banjo Paterson, and the centenary of the First World War, NLA Publishing has produced this beautiful cloth-cover facsimile publication of Paterson's poetry.

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These books were originally published

in 1914 as 'pocket editions for the trenches', designed for soldiers to slip into their back pockets and carry with them through the war. Probably purchased by wives, girlfriends and mothers, they were a little piece of Australia to relish among the horrors of war.

The 47 poems in the book include all the favourites: *A Bush Christening, A Mountain Station, Black Swans, Clancy of the Overflow, Conroy's Gap, In the Droving Days, Over the Range, Our New Horse, Saltbush Bill, The Man from Snowy River and The Daylight Is Dying*.

A great Father's Day present.

ISBN 978-0-642-27858-6 | 2014, hb, 145 x 117 mm, 184 pp  
 RRP \$16.99

## ON THE COVER



Harriet Beecher Stowe (music, 1811–1896), John Porter (lyrics)  
*The Red-Cross Nurse: March—Song and Chorus* (cover)  
(Sydney: Joe Slater Publishing, 1914–1918)  
Music Collection  
[nla.gov.au/nla.mus-an10155386](http://nla.gov.au/nla.mus-an10155386)

*Just like an Angel of Mercy  
Bravely she plays her part  
She's only a Red Cross Sister  
But the pride of a soldier's heart.*

So ran the chorus of *The Red-Cross Nurse March*, a tribute to the nurses of the First World War.

Begun as a branch of the British Red Cross Society, Australian Red Cross played a vital role in wartime, assisting the sick and wounded by providing medical equipment and supplies, sending care parcels to soldiers and raising funds.

Australian Red Cross turns 100 this year. Discover more of its fascinating story on page 2.