



State Library
of New South Wales

HERITAGE COLLECTION
NELSON MEERS FOUNDATION

2008

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STATE LIBRARY OF NEW SOUTH WALES

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Weekends 10 am to 5 pm

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All photographic/imaging work is by Andrew LaMoreaux,
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State Library of New South Wales.

Printer: Blue Star Print – Australia

Paper: Spicers Impress Matt 300 gsm and 130 gsm. Australian
made from elemental chlorine free pulp derived from sustainable
plantation forests. Australian Paper is an ISO 14001 certified mill.
Print run: 10,000
P&D-2409-3/2008

ISBN 0 7313 7181 X
ISSN 1449-1001

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and an online version of this exhibition, please see
<[www.sl.nsw.gov.au/events/exhibitions/2008/
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**Note: This guide lists all items that will be on display
at various times throughout 2008. All information was
correct at the time of printing.**

Foreword



The Nelson Meers Foundation Heritage Collection is now in its sixth year. The exhibition was established to show some of history's greatest individual endeavours and highest achievements.

This year the Library also celebrates the individual achievements of people who have made contributions to our cultural development. Established with the aim of displaying a selection of the State Library's finest material, the Heritage Collection is now a respected part of Sydney life.

As in previous years, a quarterly series of item changes and page turnings maintains exhibition vitality. Page turnings ensure that significant journals and publications are revealed in greater depth. Regular changes will continue throughout 2008, and visitors will experience the richness of the Library's collection of manuscripts, maps, rare books, paintings, photographs and realia.

Over the life of the Heritage Collection, the Library has shown items from the collections of people who have made a difference to the way we see ourselves as a society.

In 1977 ABBA visited Australia, and Frances Rand made it her mission to record the group's tour by collecting everything she could about them. Her collection includes lucid and clever commentary on ABBA's performances and personal reviews of the shows. Now the collection remains as a rich source of social history.

2008 marks the 100th anniversary of the publication of the first book written, illustrated, printed and bound in Antarctica. Printed at 'The Sign of the Penguins', *Aurora Australis* is a fascinating product of the expeditioners' experiences of Antarctica.

For many years the H. L. White stamp collection has been a focus of interest for stamp collectors worldwide. Several frames of the stamp slides will be displayed throughout the year.

Also on display this year are beautiful nineteenth-century works relating to Egyptology, maps of Sydney land subdivisions and the gold sample-box of surveyor and explorer Sir Thomas Livingstone Mitchell.

The Library continues its commitment to the digitisation and display of its material in its online program of exhibitions that showcase current and past items from the Heritage Collection. We have recently implemented a new technology platform and launched our new website. Heritage Collection items can be seen at <http://www.sl.nsw.gov.au/events/exhibitions/2008/heritage>.

I am continually thankful for the support and friendship of Samantha Meers, Director of the Nelson Meers Foundation. The Foundation's generosity has enabled us to provide even broader access to the treasures of our Library.

I look forward to seeing you in the Heritage Collection gallery throughout 2008.

Regina A Sutton

NSW State Librarian & Chief Executive

Nelson Meers Foundation



2008 is another remarkable year for the Heritage Collection, now in its sixth year. The Nelson Meers Foundation is proud to continue its support of this seminal exhibition, which

demonstrates the continuing importance of the State Library of New South Wales as a place of learning and imagination, and as a custodian of our cultural heritage.

As with previous years, this year's Heritage Collection includes items as diverse as they are fascinating: from the Library's extensive collection of ABBA memorabilia, to the significant stamp collection of pastoralist and philanthropist Henry Luke White, patriarch of one of Australia's most influential farming families and uncle to Patrick White, whose Nobel Prize for Literature was exhibited as part of the Heritage Collection in 2004.

One particular item in this year's Heritage Collection which has inspired me personally is *Aurora Australis*, the first book created entirely in the Antarctic, which is being exhibited to mark the 100th anniversary of its publication. Conceived by expedition leader Ernest Shackleton to maintain morale within his small team of intrepid explorers, approximately 100 copies of *Aurora Australis* were produced. The production of the book was a remarkable exercise in teamwork, resilience and determination. The working conditions in the expedition's cramped hut — which measured six feet by seven — were, not surprisingly, problematic. For example, to prevent the ink from freezing, a candle had to be held under the printing plate; and the expedition's artist, George Marston, was forced to create his lithographs in the middle of the night to alleviate the problems of vibration and noise!

This year's Heritage Collection will also see the exhibition of the Library's collection of Aboriginal breastplates, a system of merit conceived by Governor Lachlan Macquarie in the early nineteenth century in an attempt to bring about peaceful relations between the British colonists and Indigenous Australians.

In an era which sees Australia engaged in a continued struggle to reconcile its treatment of and relationship with its Indigenous people, and in which our relationship with the Antarctic is at its most precarious, these two items in particular — two among many of the treasures to be displayed in this year's Heritage Collection — are powerful reminders of the enduring nature of history, and the important lessons revealed by our past.

This introduction would not be complete without a tribute to Stephen Martin, the Coordinating Curator of the Heritage Collection, and to the many Library staff who are involved with the exhibition. I continue to be inspired not only by their erudition, but by their commitment to sharing their knowledge, and the Library's treasures, with us all.

For those of you who have visited the Heritage Collection many times over the past few years, and for those of you who are new to this wonderful exhibition, I encourage you to enjoy the many fascinating stories which form part of this year's Heritage Collection.

Samantha Meers
Executive Director
Nelson Meers Foundation

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Australia's greatest comedian on the screen! '*Strike me lucky*' *it's Mo* (detail), Julian Rose, c. 1934, printed billboard poster, POSTERS 1073/1- 5

The Rimini Antiphonal Joan
Blaeu's 'Grand Atlas' Pieces
of the Pacific Napoleon's Egypt
Breastplates 'Les Roses',
Pierre-Joseph Redouté
H. L. White Sir Thomas
Mitchell's gold Sydney's model
suburbs Friendship albums: For
Auld Lang Syne 'Aurora
Australis' Boxing Day
battle Ida Rentoul Outhwaite
Cigarette cards Message in
a bottle 'Strike me lucky'

Geographia Blaviana (detail), Frontispiece, Vol. I, Atlas Maior or Le Grand Atlas, or Cosmographie Blaviane en laquelle est
exactement descritte la terre, la mer, et le ciel, Joan Blaeu, 1667, copper engraving in bound volume, handcoloured, RB/RF912/61-72

it's Mo A.D. Blanche
down-under Artists' books



The Rimini Antiphonal

1328

On display: April 2007 – March 2008

The Rimini Antiphonal is one of the State Library's greatest musical treasures. It was bequeathed to the Library in 1928 by Nelson Moore Richardson, who acquired it from a London bookdealer in 1924. It features the work of the renowned fourteenth-century Italian miniaturist, Neri da Rimini, who was one of the earliest and most significant miniaturists of northern Italy and made an important contribution to the development of Italian art. His oeuvre is now dispersed throughout the world, and the State Library of New South Wales is the only Australian cultural institution to hold an example of his work.

This large book of chants for the Common of the Saints consists of 155 vellum folios bound in oak boards. Created at a time when making books required hours of painstaking labour by artists and scribes, the volume features 21 decorated letters and eight illustrated ('historiated') letters, brilliantly coloured and decorated with gold leaf. The music is written in black square notation on a staff of four red lines, which was typical of European liturgical manuscripts of the period.

In 1995, the Rimini Civic Museum in northern Italy held a major retrospective exhibition of the work of Neri da Rimini. This significant exhibition brought together for the first time all the known works of Neri da Rimini. The State Library's decision to send its antiphonal to Rimini for the exhibition had many positive outcomes.

Prior to the journey, the antiphonal underwent extensive and much needed restoration work, including rebinding. The exhibition itself brought international exposure to the item, which was the subject of an essay in the exhibition catalogue.¹

There was also a significant benefit to scholarship arising from the loan. When the exhibition concluded, several art history experts had the opportunity to examine the manuscript and compare it with Neri's other work. This enabled them to confirm that the illuminations were indeed by Neri and not an assistant or associate, as was

previously believed.² Furthermore, an examination under ultraviolet light of a faint inscription at the base of the first folio revealed the exact date of the completion of the manuscript: 1328. This date makes the antiphonal the latest of the extant works by Neri da Rimini.

A recent study of the music and texts in the Rimini Antiphonal has confirmed its Franciscan provenance.³ It is believed that the scribe for the text and music was a Franciscan friar named Bonfantino da Bologna. Sometime after 1582, an unknown scribe carefully scraped the music and text from part or all of 45 folios, and then rewrote the melodies to conform to sixteenth-century rhythmic and melodic practice. The original texts were rewritten to align with the revised music, sometimes on paper pasted over the earlier text.

The scribal alterations to the Rimini Antiphonal attest to its use over a period of at least 250 years. Its remarkable survival to the present day has enabled us to learn more about the work of Neri da Rimini and the history of liturgical chant.

Meredith Lawn

1. Gibbs, Robert, 1995, 'Antifonario: Comune dei Santi', in *Neri da Rimini: Il Trecento riminese tra pittura e scrittura*, Milan: Electa, pp. 176–181.
2. Manion, Margaret M. and Vera F. Vines, 1984, *Medieval and Renaissance Illuminated Manuscripts in Australian Collections*, Melbourne: Thames and Hudson, p. 58.
3. Stinson, John, 2002, 'The Rimini Antiphonal: Palimpsest music and Renaissance liturgical practice', in *Reading Texts and Images: Essays on Medieval and Renaissance art and patronage in honour of Margaret M. Manion*, Bernard J. Muir (ed.), Exeter: University of Exeter Press, pp. 57–92.

cauit moyses altare do

mino deo. p. Magni do.

In die di

ca tio ne tēpli

de cāta bat populus

*A. Domū tuā d'
deceat sanctorū.
In longioribus diebus.*

R. In die di

Historiated letter 'I' illustrating a Bishop dedicating a church, Neri da Rimini (illuminator), 1328, Antiphonal: Common of the Saints, bound manuscript on vellum, Richardson 273, folio 105v

Joan Blaeu's 'Grand Atlas'

1667

On display: October 2007 – September 2008

Joan Blaeu was born in Holland around 1596. After studying law, he joined the family printing business as a partner to his father Willem Janszoon Blaeu (1571–1638). Both Blaeus had an interest in cartography, but it was only after Joan took control of the business after his father's death that the Blaeu printing business started to expand and specialise in the making of maps. By the 1660s, the printing house was the largest in Europe. Disaster struck in 1672, however, when fire destroyed one of Blaeu's presses and he was dismissed from Amsterdam Council for his anti-Orangeist views. He died, disillusioned, the following year.

From the sixteenth to the mid-seventeenth century, Mercator's *Atlas*, published by Hondius, dominated the European map market. In the 1620s, using their extensive range of contacts in the cartographic world, Joan and Willem Blaeu embarked on the production of a multi-volumed grand world atlas, known variously as *Atlas Maior*, *Grand Atlas*, *Cosmographie Blaviane* and *Geographie Blaviane*. An ambitious production, this atlas was an attempt by the Blaeus to outclass Hondius and end his domination of the map printing business.

At Willem's death in 1638, only two volumes had been published, but several more were in production. By 1662, the last of the 11 volumes in the first edition of the *Atlas Maior* had been published. This first edition was in Latin, but editions in French and Dutch appeared within a few years. The French edition (*Le Grand Atlas*) was the second to be published in 1663. It contained five more maps than the Latin version, and was published in 12 volumes. It was the only version to run to a second edition (released in 1667). The Dutch edition had six more maps than the original Latin edition, but was only published in nine volumes. It was the least expensive of the three to purchase.

Blaeu's atlas was an instant success, impressing many with its fine bindings, lavish handcoloured maps, detailed engravings and large size. The atlases were available to purchase from the Blaeu press in 'ordinary' printer's bindings of cream vellum with gilt tooling and green silk ties. Wealthy buyers could request their own luxury bindings in leather or velvet. The atlas was aimed at these customers, who bought such publications primarily for display purposes. It was also embraced by the Dutch authorities, and the atlas became a popular gift presented to distinguished individuals by the Republic of the Netherlands. In the seventeenth century, it was the most expensive set of printed books money could buy.

The appearance of the atlas was emphasised over its scholarship. Many of its maps were printed from engravings based on previously published maps, some of which were many decades old. On the other hand, several new maps were produced specifically for the publication, including a world map in stereographic projection. A notable inclusion was the volume devoted to China and the Far East, by Jesuit Martino Martini — it was one of the first atlases of China published in the West.

Le Grand Atlas on display is the second French edition (1667) of 12 volumes in printer's binding. An uncoloured copy of the first French edition (1663) is held in the Mitchell Library.

Emma Gray





Geographia Blaviana, Frontispiece, Vol. I, Atlas Maior or Le Grand Atlas, ov Cosmographie Blaviane en laquelle est exactement descritte la terre, la mer, et le ciel, Joan Blaeu, 1667, copper engraving in bound volume, handcoloured, RB/RF912/61–72

Left: *Printer's device, Atlas Maior or Le Grand Atlas, ov Cosmographie Blaviane en laquelle est exactement descritte la terre, la mer, et le ciel*, Joan Blaeu, 1667, copper engraving in bound volume, handcoloured, RB/RF912/61–72

Pieces of the Pacific

1787

On display: July 2007 – June 2008

Like modern travellers, the men who sailed with Captain James Cook returned to England laden with souvenirs from distant lands. Among these mementoes were rolls of tapa cloth made in the Pacific islands.

Tapa, or bark cloth, is made by beating the inner bark of the paper mulberry tree (*Broussonetia papyrifera*), which is grown for this purpose. Tapa made in the eighteenth century was a versatile fabric, used for many purposes including clothing, bedding, shelters, gifts and religious ceremonies. Special cloth was prepared for the exclusive use of chiefs, priests and others of high rank. The fabric was highly prized throughout the Pacific. Captain Cook reported that in New Zealand, where it was too cold to produce bark cloth in any quantity, the Maori valued tapa made in tropical parts of the Pacific above the European items he had taken to trade.

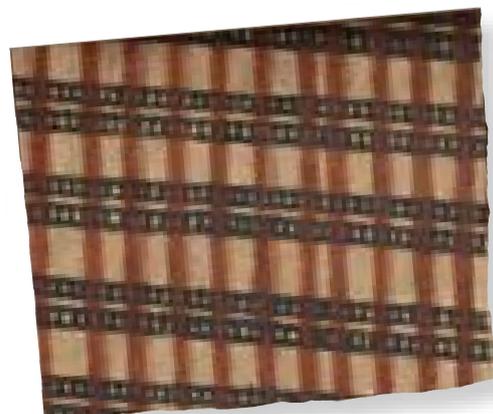
Cook's voyages generated intense curiosity in Europe. Alexander Shaw, an army agent in London, saw an opportunity to profit from this interest. He put together a catalogue of specimens by cutting samples from rolls of tapa cloth, some of which were originally 40 yards (approximately 36.6 metres) long. This entrepreneurial activity brought these beautiful pieces of the Pacific to a wider public in a convenient book form. The accompanying text contains descriptions of cloth manufacture, extracted from voyagers' journals. The books are rare, with only about 45 copies known worldwide. They are valuable to people in the island groups represented (Tahiti, Tonga and Hawaii) and to scholars because they are evidence of the styles and patterns of cloth produced at the time of Cook's visits. Samples range from the mostly plain coloured fabric made in Tahiti, to the brightly coloured designs of Hawaii and the reddish-brown textured decorations of Tonga.

Shaw's book features fascinating stories about how the cloth was acquired. The following tale describes the acquisition in Tahiti of sample number 34:

A number of the natives being on board of the Resolution, one of the chiefs took a particular liking to an old blunt iron ... and taking hold of a boy about nine years of age, offered him in exchange ... The gentleman ... took the child and gave the savage the iron; upon which a woman ... sprung from the other side of the ship, and with the highest emotions of grief seemed to bewail the loss of the infant: but the lieutenant, with a true British spirit, presented him to her, upon which, after putting her hands twice upon her head, she unbound the roll of cloth which was round her body, and from which this specimen was cut, and having spread it before him, seized the boy, and jumping into the sea both swam ashore.

The State Library is fortunate to have five copies of Shaw's catalogue. Two were bequeathed by David Scott Mitchell, who acquired a second copy when he purchased the library of rival collector Alfred Lee. Two were bequeathed by Sir William Dixon, who bought them at a London auction. While many copies have been rebound, Dixon's copies retain their original binding, making them valuable for studying the format in which these intriguing books were issued in 1787.

Maryanne Larkin





A Young Woman of Otaheite, bringing a Present, John Webber, c. 1781, pencil, pen and wash with tints of watercolour, PXX 2, 12

Left: Sample of tapa cloth from *A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook, to the southern hemisphere ...* London: ... printed for Alexander Shaw ... 1787, DSM C526, p. 20

Napoleon's Egypt

1809 – [1828]

On display: April 2008 – March 2009

In 1798 Napoleon embarked on a military expedition to Northern Africa from the French port of Toulon. The expeditionary force included 13 large ships carrying 1026 cannons, 42 frigates, brigs and corsairs, and 130 other vessels. Aboard were 17,000 soldiers, sailors and marines, 1000 artillery pieces, 467 vehicles and 700 horses. Another 400 ships and 36,000 men left from three other ports in Italy. This was not to be a purely military operation — along with the troops, around 160 civilian scholars, artists and scientists were also recruited to explore and document the architecture, topography, antiquities and natural history of Egypt.

Among these savants were some of the leading thinkers of Revolutionary France, including Jean Baptiste Joseph Fourier, Gaspard Monge and Claude Louis Berthollet, as well as some lesser known but fascinating adventurers including Jean-Marie Joseph Coutelle, pilot of the first balloon to fly in combat (at the battle of Fleurus in 1794). The painter Henri-Joseph Redouté, the younger brother of the flower artist Pierre-Joseph Redouté (see p. 12), also sailed to Egypt.

Napoleon and these talented civilians left Egypt in 1801 with large quantities of notes, artefacts, diagrams, maps and over 3000 drawings. One of the most significant achievements of the expedition was the discovery of the Rosetta Stone.

The *Description de L'Égypte* is the official record of the activities and discoveries made in Egypt during the campaign. At the time of publication it was the largest book ever produced, and ignited a passion and fascination for Egyptology which still resonates today. The complete title of this monumental publication is *Description de l'Égypte, ou Recueil des observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française* (in English, *Description of Egypt, or the collection of observations and research which was made in Egypt during the expedition of the French Army*).

The first volume of *Description de l'Égypte* was finished in 1809, seven years after its production was ordered by Napoleon. It took another 20 years to complete the entire work, which included 23 volumes: 10 quarto volumes of text; 10 large folio volumes of plates, including five volumes on the Antiquities, three on Natural History, and two on the Modern State; and three large 'elephant folios' containing additional drawings and maps, each plate measuring 1 x 0.81 metres. Four printers, 2000 artists, 400 engravers and over 3000 reams of paper were required for the compilation of the work, with production costs met by the French Government. When Napoleon was deposed in 1815, the government of Louis XVIII continued to finance the project. Royalties from the sale of these volumes were distributed among the various contributors, including authors, printers and artists.

The Library holds both the first and second editions of this work. The first edition of *Description de l'Égypte* was purchased in 1892 by the trustees of the Public Library of New South Wales for £81. The second edition, published by Charles Panckoucke in 37 volumes between 1821 and 1829, had been purchased earlier, in 1881.

Maggie Patton



Breastplates

1815–1930

On display: April 2008 – March 2009

The first breastplate presented in Australia was to Bungaree, by Governor Lachlan Macquarie, at Georges Head on 31 January 1815, proclaiming Bungaree 'Chief of the Broken Bay Tribe'.¹

In 1816 Macquarie began a yearly ritual of handing breastplates (also called gorgets or king plates) to Aboriginal men at Parramatta; this practice continued officially up to 1835.

The title of 'King', 'Queen' or 'Chief' was a token one, bestowed upon Aboriginal men and women who could act as representatives of their people, but not necessarily reflecting their status within their community. Like Bungaree, these men and women often became intermediaries in Aboriginal people's dealings with white society and government.

Following Macquarie's example, breastplates became very popular with colonists in south-eastern Australia, and were presented to Aboriginal people for a range of reasons, including as rewards for good deeds or for faithful service as stockmen and trackers. Ultimately, more than 1000 breastplates were given to Aboriginal men and women.

Breastplates were derived from military gorgets, and were usually crescent-shaped and produced in a variety of styles and sizes. As well as the name and title of the wearer, breastplates were often also engraved with images of kangaroos and emus or Aboriginal hunting scenes.

Breastplates were usually made from brass, although bronze and copper examples also exist. A uniquely exquisite silver breastplate was awarded to Jackey Jackey (Galmarra) in 1849 by the Governor Sir Charles Fitzroy. It acknowledged Jackey Jackey's heroism and assistance during Edmund Kennedy's ill-fated explorations of Cape York the previous year.

Jackey Jackey's breastplate is one of 13 that have been donated to the Mitchell Library over the years. Another breastplate in the Library's collection belonged to Cora Gooseberry (d. 1852), the second wife and widow of Bungaree. Both Jackey Jackey and Cora Gooseberry are relatively well-known to Australian history; regrettably, next to nothing is known about the individuals named on the remaining 11 plates.

In more recent times, breastplates have become curios and collectibles, raising questions about the ethics, provenance and ownership of such items, especially as many Aboriginal people and communities seek to reclaim their cultural inheritance.

There are varying opinions on breastplates. On one hand, they can be seen as symbols of exploitation, dispossession and humiliation; on the other, as symbols of survival and resistance. Whatever the viewer's opinion, breastplates remain a powerful reminder of the complex history of race relations in Australia.

Ron Briggs and Melissa Jackson

1. *Sydney Gazette*, 4 February 1815.



Top: Breastplate, Jackey Jackey, c. 1851, silver, R 453

Bottom: Breastplate, Jacky Cumbo, Texas (between 1816 and 1930), R 250a

'Les Roses', Pierre-Joseph Redouté

1817–1824

On display: April 2007 – March 2008

Pierre-Joseph Redouté (1759–1840) was born in St Hubert (Belgium) into a family of artists. After leaving home in his early teens, Redouté travelled widely in Belgium, Holland and France, working as a portrait painter and interior decorator. Settling in Paris, he worked in interior decoration with his brother, specialising in Rococo-style floral decoration.

Redouté's floral paintings initially came to the attention of prominent botanical artist Gerard van Spaendonck, who employed Redouté to work on Louis XIV's Royal Collection of botanical art and tutored him in the art of botanical illustration. Redouté gained such a reputation at the French court that he was appointed art teacher to Marie-Antoinette.

After the French Revolution in 1789, the Royal Collection was transferred to Le Jardin des Plantes (the Botanic Garden) in Paris. Redouté continued his association with the collection as 'maître de dessin pour les plantes' (Master of Plant Illustration). He was also appointed art teacher and floral illustrator to both Napoleon's first and second wives, Josephine and Marie-Louise. *Les Roses* was published under the patronage of Empress Josephine.

Redouté was renowned for his fine, detailed watercolours and his ability to add depth and richness to an image using gradations in colour. To convert his watercolour paintings to copper-etched plates for publication, Redouté refined a technique called stipple engraving, using a combination of fine lines and dots (stipples) etched into the copper plate. The stipples, depending on their size, number and proximity to each other, enabled him to achieve a depth of colour and exactness not previously possible. Redouté's paintings displayed a scientific accuracy and attention to detail hitherto unknown in botanical illustration.

Les Roses is the most famous of Redouté's works, and reproductions of his plates continue

to be extremely popular. Some even claim that *Les Roses* is the greatest example of botanical art ever produced. Empress Josephine, a keen gardener, had employed Redouté to keep an artistic record of her rare and exotic plants at her estate at Malmaison. *Les Roses* is a stunning scientific and visual record of Josephine's 169 rose plants — an amazing collection, given that only about 200 kinds of roses were then known to Europeans. The text was provided by botanist Claude Antoine Thory.

Les Roses remains an important and beautiful record of a vital period in the history of rose development, not only because of its artistic merit and high production values, but also because many of the roses depicted are now difficult to obtain. In fact, some of the plates now replace lost type specimens (original specimens on which species descriptions are based).

The State Library of New South Wales holds two complete copies of *Les Roses*. The volumes on display are part of a three volume, first edition set published in stages from 1817 to 1824. The 1835 octavo edition of *Les Roses* and one of Redouté's other major works, *Les Liliacées* (1802–1816), are also in the Library's collection.

Emma Gray





Rosa centifolia (var. *bullata*), *Le Rosier à cent feuilles bullées*, c. 1817, Vol. 1, p. 37, *Les Roses*, Pierre-Joseph Redouté, 1817–1824, stipple engraving in bound volume, printed in colour and finished by hand, SAFE/RB/LF5/R

Left: *Peintre de Fleurs* (detail), c. 1817, Vol. I, *Les Roses*, Pierre-Joseph Redouté, 1817–1824, stipple engraving in bound volume, printed in colour and finished by hand, SAFE/RB/LF5/R

H. L. White

1850–1902

On display: April 2008 – March 2009

When the first postage stamp in the world, the British Penny Black, was issued in 1840, few people realised the interest that would develop in the history, shape and subject of these small tokens of payment. In New South Wales, the first pre-stamped letter sheet was issued in 1838 and the first stamp, the 'Sydney Views', was issued in 1850. They were printed by the New South Wales Government Printer.

The passion for collecting postage stamps grew from the 1860s to the worldwide movement it is today, involving historians, stamp dealers, forgers, dealers and hobbyists.

In the colony of New South Wales, the young Henry Luke White (1860–1927) began collecting stamps in 1871. White spent most of his life managing his family's properties of Edinglassie and Belltrees in the Hunter Valley, pursuing his interest in breeding sheep, cattle and horses. His ordered and enthusiastic mind was also engaged by his hobbies, which included the study of birds and stamp collecting.¹

From 1897, White, with the guidance of noted Sydney stamp-dealer Fred Hagen, began to build a specialised collection concentrating on the stamps of all the Australian colonies. Most of White's collection was mounted on distinctive pages, with annotations in his own hand.

White became a noted philatelist. He was a member of several philatelic societies, often providing displays of his stamps at meetings where they were enthusiastically received. He was a fellow of the Royal Philatelic Society, London, and Honorary President of the Sydney Philatelic Club. In 1922 White was accorded the highest philatelic honour when he was invited to sign the Roll of Distinguished Philatelists by the British Philatelic Congress.

In 1917 he donated his extensive collection of New South Wales stamps to the Mitchell Library. The vast collection covered the period from the

first pre-stamped letter sheets and the 'Sydney Views' stamps of 1850 through to 1913, when the printing and issue of postage stamps became the responsibility of the newly formed Commonwealth.

White's collection contains many rarities, essays, proofs, covers, printing errors, overprinted stamps for the use of government departments, large blocks and even complete sheets of stamps. It also includes many stamps now seen as great treasures, including the 1850 'Sydney Views'; the Laureate issues of 1851–56 featuring a portrait of Queen Victoria; and a lovely series of stamps marking the centenary of New South Wales, issued in 1888. When first donated to the Library, the collection was valued at £15,000.

Henry White's 'munificent donation' was greeted with great enthusiasm by philatelists, and *The Australian Philatelist* published a detailed list of the collection, filling 42 pages of that journal. It remains to this day the most comprehensive collection of New South Wales stamps and related items available to the public, forming an historical record of great value.

Barbara Hancock and Arthur Easton

1. The cultural influence of the White family continued through the twentieth century. Henry's nephew Patrick won the Nobel Prize for literature in 1973 and others remain firm supporters of the arts in Australia.





1d (Sydney View), New South Wales Government Printing Office, 1850, printed postage stamp, H. L. White stamp collection, Slide 2

Left: Centennial issue: one shilling (kangaroo), colour proof of 8d (lyrebird), New South Wales Government Printing Office, 1888, printed postage stamp and proof, H. L. White stamp collection, Slide 158

Sir Thomas Mitchell's gold

c. 1851–1855

On display: April 2008 – March 2009

As Surveyor-General of New South Wales from 1828 until his death in 1855, Sir Thomas Livingstone Mitchell produced the first general survey of the 19 counties surrounding Sydney, built major roads and bridges, and led four inland expeditions. Surveying, like exploration, could entail living rough for weeks or months, taking accurate measurements throughout. Mitchell was an energetic practising surveyor at a time when increasing demand for land also made him one of the most important officials in the colony.

Following the discovery of gold in 1851, Mitchell surveyed the Bathurst and Wellington goldfields by order of Governor Fitzroy. By this time, Mitchell's health was declining, and he initially felt little enthusiasm for the appointment. He spent nearly two-and-a-half winter months in country he described as 'the most intricate I had ever endeavoured to survey'.¹

After completing his *Geological report on the gold fields in the counties of Wellington and Bathurst*, Mitchell wrote to his Assistant Surveyor, W. R. Davidson, in February 1852:

I have been lately induced to form a collection of Gold nuggets from different localities — and I do not much mind the expense, being determined never to go beyond the value of the gold — or say about £3- an ounce — no matter how much quartz or other rocks may be about it — Indeed, for me the more the better — so as due allowance is made.²

The occurrence of gold in contact with quartz led Mitchell to speculate about 'a new theory of the origin of gold'.³

Mitchell is remembered for his great range of interests beyond surveying. He was active in various branches of science, particularly fossil research, and was a skilful artist. He published a verse translation of the Portuguese epic, *The Lusiad*, and designed a boomerang propeller for steamships. He was briefly

the Member for Port Phillip, before resigning to avoid conflict with his position as a public servant.

Mitchell clashed with the colonial government over many issues, including expenditure, productivity, reporting and differences over staff. His claims to authority direct from the Crown, independent of the Governor, led to friction. According to some critics, Mitchell spent too much time on fieldwork rather than administration. In any estimation of Mitchell's career, his forceful personality is a defining factor. In 1851 he fought the last officially recorded duel in Australia, over public statements about the Survey Department. In the last of three shots, one ball passed within an inch of Mitchell's throat, the other through the hat of his opponent, Stuart Donaldson MLC.

Mitchell died from bronchitis after surveying in adverse weather and terrain on the Braidwood-Clyde road, a task he could, aged 63, readily have delegated. He may have sought respite in fieldwork after facing Governor Denison's inquiry into the Survey Department. Mitchell had written to Assistant Surveyor Davidson: 'We are also standing our ground before a Board of enquiry here — very searching. I am exercising great patience, by the kind advice of all my friends.'⁴

Ed Vesterberg

1. Mitchell, T. L., 5 July 1851, diary, C 71.
2. Mitchell, T. L., 6 February 1852, letter to W. R. Davidson, A 296.
3. Mitchell, T. L., 10 August 1855, letter to W. R. Davidson, A 296.
4. *ibid.*





Sir Thomas Mitchell's 'collection of Gold nuggets'. Specimen trays of gold-bearing rock from a chest belonging to Thomas Livingstone Mitchell, c. 1851–1855, DR 157

Left: Waterworn gold specimen from Louisa Creek, county of Wellington, NSW.
No. 29 from a chest belonging to Thomas Livingstone Mitchell, c. 1851–1855, DR 157

Sydney's model suburbs

[1886] – 1891

On display: April – December 2008

The term 'model suburb' began to appear on advertisements for land in Sydney towards the end of the 1870s. Over the next decade the city grew rapidly, with newly arrived immigrants looking for homes. Sydney expanded from a 'walking' city to one served by new modes of transport like trams and trains. Many residents moved from the crowded central city to live in quieter, more spacious surroundings.

Model suburbs promised to fulfil the desire for an ideal, family-oriented environment. Inspired by trends in Great Britain, they offered features such as large blocks, wide streets, differentiation between major and minor roads, an absence of back lanes, planned open space, tree plantings and recommended land-use zonings. These suburbs were usually part of planned developments financed and controlled by companies constituted for the purpose, because the initial capital outlay was normally beyond the means of an individual builder. Companies that formed to develop particular suburbs included the Sydney Freehold Land and Building Investment Company and the Kensington Freehold Corporation Limited.

Promoters of model suburbs usually targeted the respectable middle classes. They produced a range of pamphlets, illustrated leaflets, posters, newspaper advertisements and magazine articles. Advertising flattered potential purchasers by differentiating them from the working classes, as an article about Harcourt model suburb at Campsie explained:

... however estimable in their own spheres of life may be 'the butcher, the baker, the candlestick maker' we do not wish ... to have them elbowing our comfortable cottage or more ornate villa with their miserable shanties.¹

Subdivision posters were an important part of the marketing strategy, with illustrations showing attractive views from elegant freestanding houses erected on elevated vantage points.

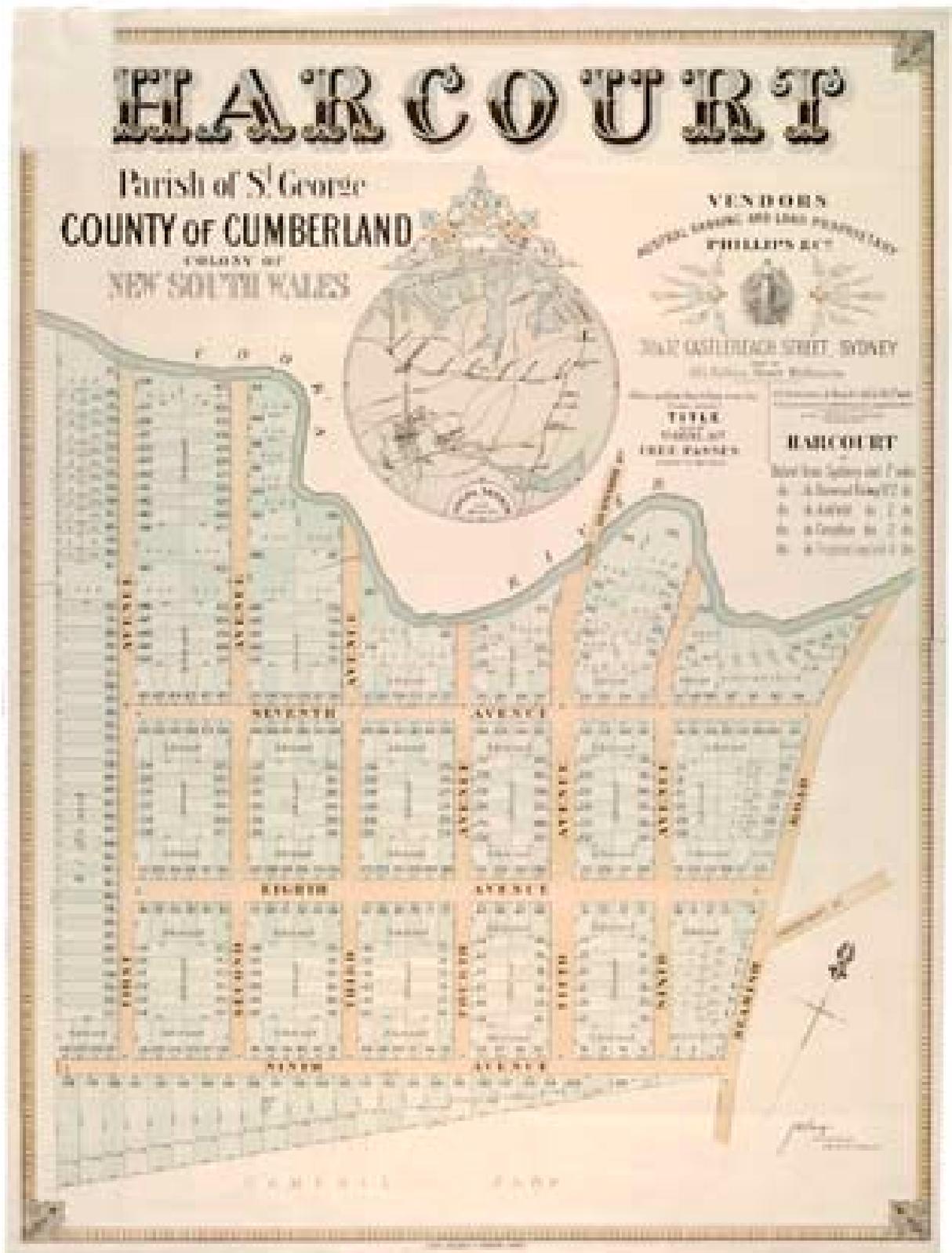
In reality, model suburbs rarely lived up to the advertising claims. Many were standard subdivisions with 'model' flourishes which reflected the social aspirations and optimism of the 1880s. Just as some companies were launching their developments towards the end of the decade, the New South Wales economy began to falter. A severe economic depression set in during the 1890s. The unemployment rate rose alarmingly and the property market collapsed. Many land companies and their directors were declared bankrupt. New home owners struggled, and often failed, to pay for their dream homes. Large areas of land were repossessed or remained unsold. After the economy recovered, the ideals of the early model suburbs were revived in new forms and they played an important part in laying the foundations for suburban planning in the twentieth century.

The Mitchell Library's extensive collection of subdivision plans is one of its treasures. It comprises over 40,000 plans of Sydney suburbs and New South Wales country towns, which have been acquired over a long period from many sources. Dating from the 1880s to the 1930s, these attractive land-sale posters are valuable chronicles of the past, recording the subdivision and development of land and changes in land ownership. With their accompanying advertisements, they offer insights into the aspirations of home seekers and land developers over many decades.

Maryanne Larkin

1. *Centennial Magazine*, September 1889, p. 152.





Harcourt, Parish of St George ... Austral Banking and Land Proprietary, 1889, lithographed subdivision plan, SP: C6/86

Left: Type of residence suggested for Harcourt Model Suburb, *Centennial Magazine*, September 1889, p. 153

Friendship albums: 'For Auld Lang Syne'

(1892–1919)

On display: April – December 2008

What ever happened to autograph albums, those small rectangular books many of us passed around at school?

The Library's collections house a remarkable pair of autograph albums, each bearing the same gold-embossed title and illustrated frontispiece framing their purpose: *For Auld Lang Syne: An Album for original contributions, autographs and treasured opinions*.

Each album contains a set of blank pages of various pastel shades, filled with inscriptions ranging from simple signatures or autographs to personal messages, salutations, sentimental sayings, poetry, quotations and calligraphy, as well as pencil and ink drawings and handcoloured illustrations.

Friendship albums function as memory aides, much like a diary; but, unlike a diary, they are compiled to be shared. The custom of carrying small manuscript notebooks known as 'alba amicorum', or 'friendship albums', appears to have originated among university students in mid-sixteenth-century Europe. Autograph albums first appeared in Australia during the 1830s and 1840s, increasing in popularity during the 1870s and 1880s. With advances in book printing and binding, autograph albums became more affordable, turning into a 'craze' which continued well into the mid twentieth century. Young women, in particular, actively pursued contributions from members of their family and immediate social circle, including prospective suitors.

The leather-bound album in the Library's collection bears a monogram, 'H. B. de. L', its ownership confirmed by the bold signature of Haidee de Lissa (1878–1962). For the Library's cloth-bound album, Winifred Betts (1874–1958) made a protective slip cover in beige linen which she hand-embroidered with her monogram and a spray of wattle. Two inscriptions inside, 'Winifred Betts, Petersham, Xmas 1904', and, 'Elsie to Winnie, 1904', suggest it was a yuletide gift.

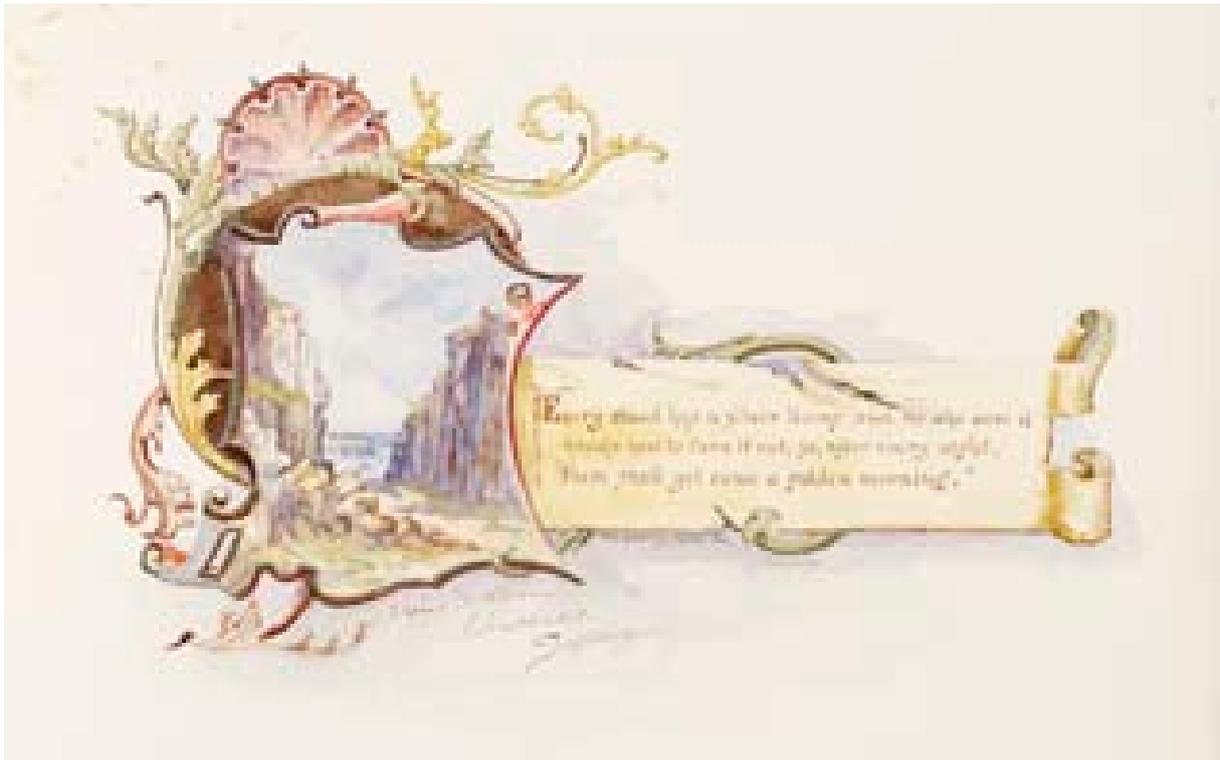
With over 200 contributors, the names, dates and locations recorded in these albums offer a glimpse into their owners' lives at a specific moment in time. Many entries are dated, so the compilation period of each can be determined as 1892–1912 and 1904–1919 respectively. Entries citing addresses in New Zealand, Tasmania, England and Europe — plus one recorded at sea in degrees of longitude and latitude, pinpointing a location off the coast of Africa — provide evidence of the young women's travels. De Lissa's album also contains celebrity signatures, confirming her attendance at theatrical and musical performances by touring international stars. In accordance with tradition, both albums cease around the time of the women's marriages.

Winifred Betts lived in Sydney's inner west before moving to Mosman on the North Shore, where she married W. R. Rhodes in 1924 and dwelt until her death. Betts was an active member of the Society of Women Painters, attending their painting camps from 1913 to 1919 and exhibiting her work with the society in 1920 and 1922. A pokerwork vase attributed to her is held in the collections of the Art Gallery of New South Wales.

Haidee Beatrice de Lissa grew up within the confines of her large and cultured Jewish family, who resided at Scarba House in the prestigious eastern Sydney suburb of Woollahra. She attended the Julian Ashton Art School in the 1890s, where she befriended Thea Proctor (1879–1966) — both women were also talented musicians. De Lissa went on to become a member of the Society of Artists. She later married and raised a family, and continued to pursue her artistic interests throughout her life.

Margot Riley





Top: 'The Quarries, Kiama, 1913', watercolour, Daisy B. Wilson, Leichhardt, Sydney, *For Auld Lang Syne. An album ...* (1904–1919), Winifred Betts (compiler), PXA 596/79

Bottom: 'Celebrity' autographs and photograph, 18/2/10, *For Auld Lang Syne. An album ...* (1892–1912), Haidee de Lissa (compiler), PXA 566/47

Left: Lady Cat in Plumed Hat (detail), pen and ink sketch, Louis Wain, *For Auld Lang Syne. An album ...* (1904–1919), Winifred Betts (compiler), PXA 596/27

'Aurora Australis'

1908

On display: April – December 2008

During the Antarctic winter of 1908, Frank Wild, Ernest Joyce, George Marston and Bernard Day worked to produce the first book written, edited, published and printed in Antarctica. *Aurora Australis*, named after the famous southern lights, has become one of the most celebrated and rarest of Antarctic publications.

Ernest Shackleton, leader of the British Antarctic Expedition 1907–1909, devised the idea as a way of alleviating the tedium and gloom of a long Antarctic winter. Before the expedition left for Antarctica, Wild, Joyce and Marston were sent to the printing works of Sir Joseph Causton, to learn the ways of printing. In three weeks the men learned about typesetting, the nature of inks and dyes, design, cutting, acid baths and pulling prints. Sir Joseph lent to the expedition a printing press and etching press. He also donated the paper, type and ink used for *Aurora Australis*.

Once in Antarctica, the men set up the press in Wild's and Joyce's cramped living area. Using original contributions from expedition members, including Douglas Mawson, Ernest Shackleton and T. W. Edgeworth David, Joyce and Wild began work slowly, but within two weeks they could set type for and print two pages a day.

Frank Wild wrote about this work in his memoirs;

Joyce and I more than filled in our spare time during the winter months by printing a book ... often it was so cold that we had to burn a paraffin stove under the type rack to make the type warm enough to handle and always a candle had to be burning under the ink plate when printing to make it liquid enough to run ... many an hour we spent setting up and distributing type and printing it off whilst many of our companions were enjoying an afternoon nap. One hundred copies were made and long before it was finished we cursed the day it was thought of ... ¹

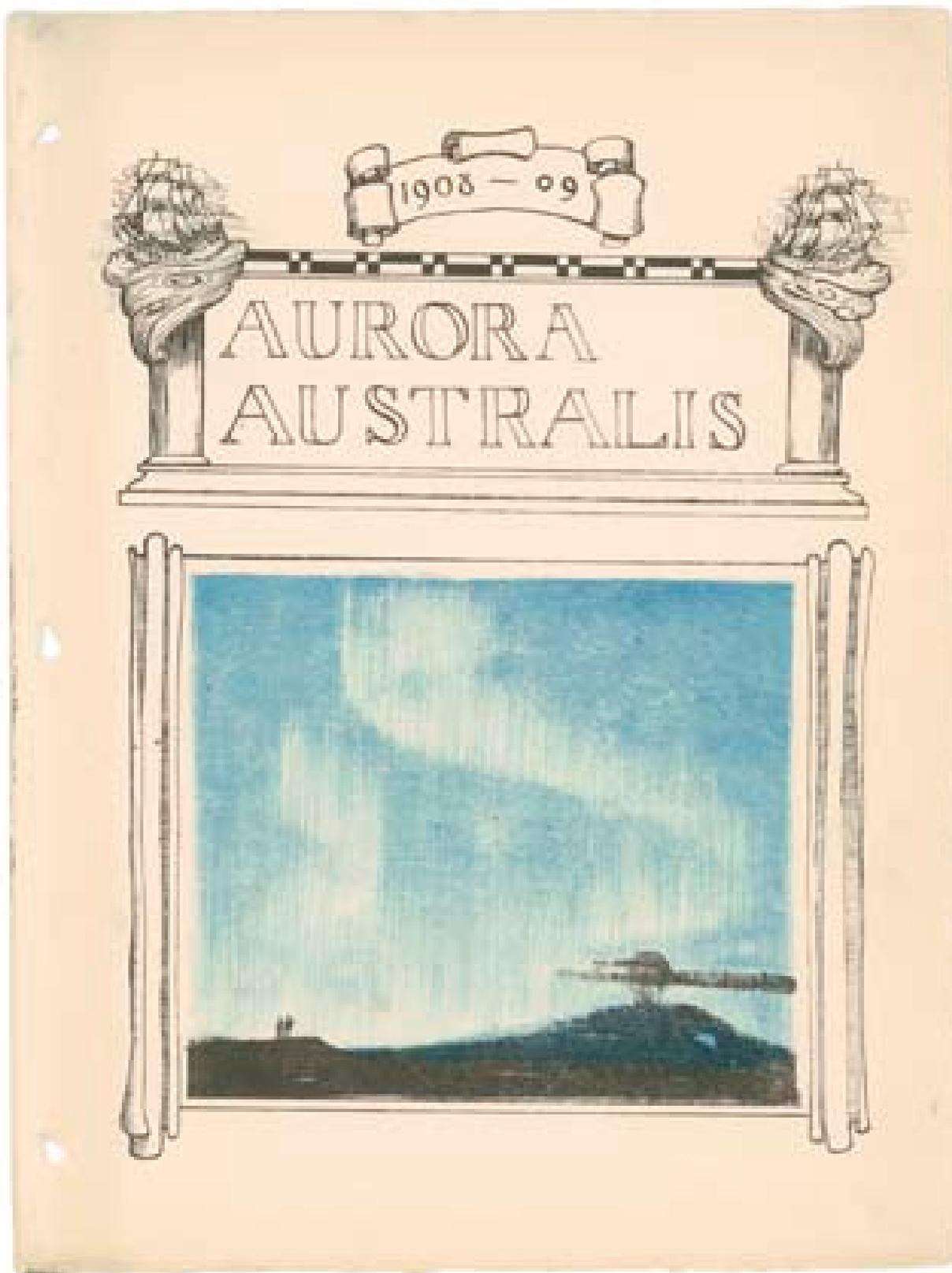
Artist George Marston completed the illustrations. Sometimes he worked at night to avoid interruptions. He was a perfectionist and pulled many attempts from his press before being satisfied with the result.

Aurora Australis was bound by mechanic Bernard Day. He used old harness leather for the binding, and the boards — taken from packing cases — were venesta, an early form of plywood. Day cut, cleaned and planed the wood, bevelled the edges and polished the outside. Despite Day's care (or perhaps because of it) the boards of many copies reveal the contents of the original packing case. These include 'Mutton cutlets', 'Roast turkey' and 'Apple jelly'.

It is not known exactly how many books were made in Antarctica. Between 75 and 100 copies were produced (although it is thought only 25 to 30 copies were sewn and bound in Antarctica). Today it is estimated that only 60 are known to exist, most in public collections.

Stephen Martin

1. Wild, Frank, 1937, *Memoirs*, MLMSS 2198/1, p. 54.



Frontispiece, *Aurora Australis*, Ernest Henry Shackleton (ed.), Cape Royds, Antarctica, printed at The Sign of the Penguins by Ernest Joyce and Frank Wild, 1908, bound volume, Q90/80

Boxing Day battle

1908

On display: October 2008 – June 2009

Australian sporting history covers many stories of significant international impact. On 26 December 1908, a large Sydney crowd watched a boxing match that made history, not just in sport but in global race relations.

During the early twentieth century, sporting endeavour was constrained by racial discrimination and boxing was no exception. In boxing, black competitors had been recognised but in the acknowledged prize of the sport — the heavyweight championship of the world — black boxers had been barred from participating. The dominant promoters of the sport and many fans considered the honour to be beyond the scope of a black fighter.

In 1908 a French Canadian boxer, Tommy Burns, was the heavyweight champion of the world, but he'd avoided fighting African American boxer Jack Johnson. Finally Australian promoter Hugh McIntosh enticed Burns to fight Johnson in Sydney. McIntosh was also to be the referee.

Both boxers arrived early in Sydney. They posed for publicity photographs and performed boxing exhibitions for money thrown into the ring. Burns trained at his base in Darling Point, and Johnson at Manly.

Twenty-thousand Sydneysiders flocked to the newly opened Sydney Stadium at Rushcutters Bay to witness the 20-round bout. Another 40,000 gathered outside to hear the results of the fight, along with thousands of fans listening from around the world. The audience was reported to be the largest ever for a boxing contest. The take for the day, then a world record for a boxing match, was £26,200.

Johnson, much taller, heavier and stronger than Burns, dominated the fight. Scorers had Johnson winning every round. He inflicted such a beating on his opponent that police stopped the fight in the fourteenth round. Johnson, the only African American then permitted to fight for the title,

had won a resounding victory in the ring and had broken through another of the racial barriers that beset black sportspeople.

The bout captured the popular imagination in Australia and around the world. Legendary American novelist Jack London, reporting for *The New Yorker* and *The Australian Star*, declared it a victory of black over white, and instigated the search for a 'Great White Hope' to wrest the championship from Jack Johnson's grasp. In *The Australian Star*, he implored boxer Jack Jeffries to take up the challenge:

Jeffries must emerge from his alfalfa farm and remove that smile from Johnson's face. Jeff it's up to you! And McIntosh, it's up to you to get the fight for Australia. Both you and Australia deserve it.¹

Johnson's victory and subsequent defence of his title inspired many people in the United States, and angered many others who remained convinced that there was no place for black boxers at this level. In the United States, 'Great White Hope' Jack Jeffries was beaten by Johnson in 1910. Johnson remained world champion until 1916.

The Rushcutters Bay stadium went on to become one of Sydney's most popular venues for sporting contests such as professional wrestling, and for entertainment, including hosting The Beatles' performances in 1964.

Andy Carr

1. London, Jack, 28 December 1908, 'In a modern stadium', *The Australian Star*, p. 1.





Cover, *Burns & Johnson in Australia ... on December 26, 1908*, W. F. Corbett, Sydney: *Sunday Times*, 1909, bound volume, ML 796/C

Left: *Burns-Johnson boxing contest, 26th December 1908*, Charles Kerry, silver gelatin photograph, MLXVI/PUB/STAD/1

Ida Rentoul Outhwaite

c. 1915

On display: April 2007 – March 2008

Ida Rentoul Outhwaite (1888–1960) created the magical world of fairyland, where fairies and elves frolicked around the Australian bush. She illustrated over 60 children's books with her delicate watercolours and exquisite pen-and-ink work, and was the first Australian to have her artwork printed as lavish full-page, full-colour plates.

Outhwaite was self-taught and received no formal art training. She was a prolific artist and many of her works were never reproduced in book form. The State Library holds a collection of her artworks, transferred from the Museum of Australian Childhood.

As early as 1902, Ida and her older sister Annie collaborated to produce their first manuscript (unpublished). It was a handmade book titled 'Hapax Legomena or the Unsophisticated Sophist ... With Sketches by Aphrodite', made when Ida was 14 and Annie was 20.

In a recently acquired biographical letter, written by Ida's father, the Reverend John Laurence Rentoul, in 1921, he describes his daughters as:

... inseparable companions ... From very early years they were also co-workers ... Her [Ida's] central dream and her dearest interest were that she should be an 'artist' ... Similarly, the central dream of her sister, Annie R. Rentoul was to be a poet. And each has steadfastly carried out her purpose.

The letter also refers to the influence that Ida and Annie's childhood had on their work:

... the sisters were surrounded from their earliest years by those winsome and entrancing scenes and voices of 'nature' which make the noblest appeal to the imagination ... The impress often is noticeable in the artistic or literary work of the two sisters.¹

The sisters produced their first book, *Mollie's Bunyip*, in 1904. Their best-known work, *Elves and Fairies*, was published in 1916 as a limited edition of 1500 copies. It created a sensation with its large, separately mounted full-colour plates

that could be removed from the book and framed. Much of the business side and promotion of Ida's work was managed by her husband, Arthur Grenbry Outhwaite, who ensured that each book published was a high-quality production, and that all of Ida and Annie's published books had superior production values that preserved the beauty and delicacy of Ida's original artwork.

Another recent acquisition by the Library is a black metal paintbox, inscribed 'Ida Rentoul Outhwaite 1918'. Many anecdotes have been recorded through interviews with Ida's family and friends about her paintboxes, and the way she splattered paint about her as she created her fairies.

Outhwaite's fairies remained popular for almost 30 years but, by the 1940s, had become less admired and too familiar, and they faded into obscurity. Retrospectively, she is now considered to have been a uniquely talented illustrator. Her fairies have since been resurrected in the last decade in an extraordinary reawakening, in the form of gift cards and calendars, and the 'almost' forgotten artist's work has re-established its popularity.

Suzanne Churm

1. Rentoul, Reverend John Laurence, 22 September 1921, Letter to Miss Vines, describing his daughters Ida Sherbourne Rentoul (later Outhwaite) and Annie Rattray Rentoul, MLMSS 7577.





Pierrot and Pierrette, Ida Rentoul Outhwaite, unpublished illustration for *Elves and Fairies*, c. 1915, watercolour, ML PXD 725/967, copyright V & S Martin

Left: Ceramic paint receptacles from the paintbox of Ida Rentoul Outhwaite, c. 1918, ML R924

Cigarette cards

c. 1916–1933

On display: October 2007 – September 2008

Ninety-six years on, the dramatic events of Scott's Second Antarctic Expedition — attempting to be the first to reach the South Pole — still capture the imagination, just as they did in 1912, when news of the expedition broke around the world. With heroic endeavour, self-sacrifice, high ambition and tragic defeat, it is one of the great, true adventure stories of the twentieth century. One fascinating portrayal of the expedition is revealed in a series of 25 cigarette cards, produced c. 1917 in London, by John Player & Sons. Representing the 'golden era' of this genre of collectors' cards, they feature beautifully rendered lithographs and carefully researched text on the verso.

In the United States, during the 1880s, blank cards known as 'stiffeners' were inserted into paper packets of cigarettes to reinforce the soft packaging and protect the contents. The idea of advertising by printing a picture and descriptive details on these cards soon followed. It took another two years for a British manufacturer to issue illustrated cards. From about 1901, collecting cigarette cards became hugely popular and thousands of different sets were issued by over 300 tobacco companies, which established skilled, inhouse production teams to research and design the cards.

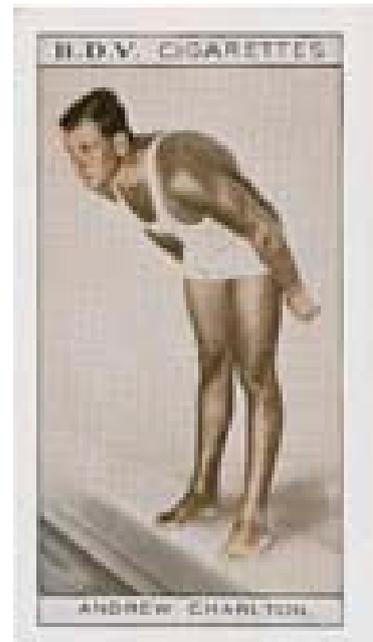
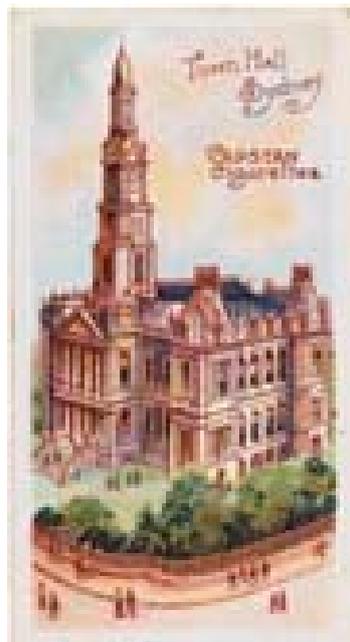
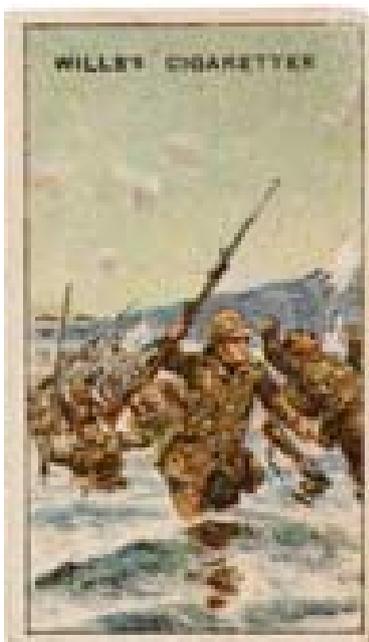
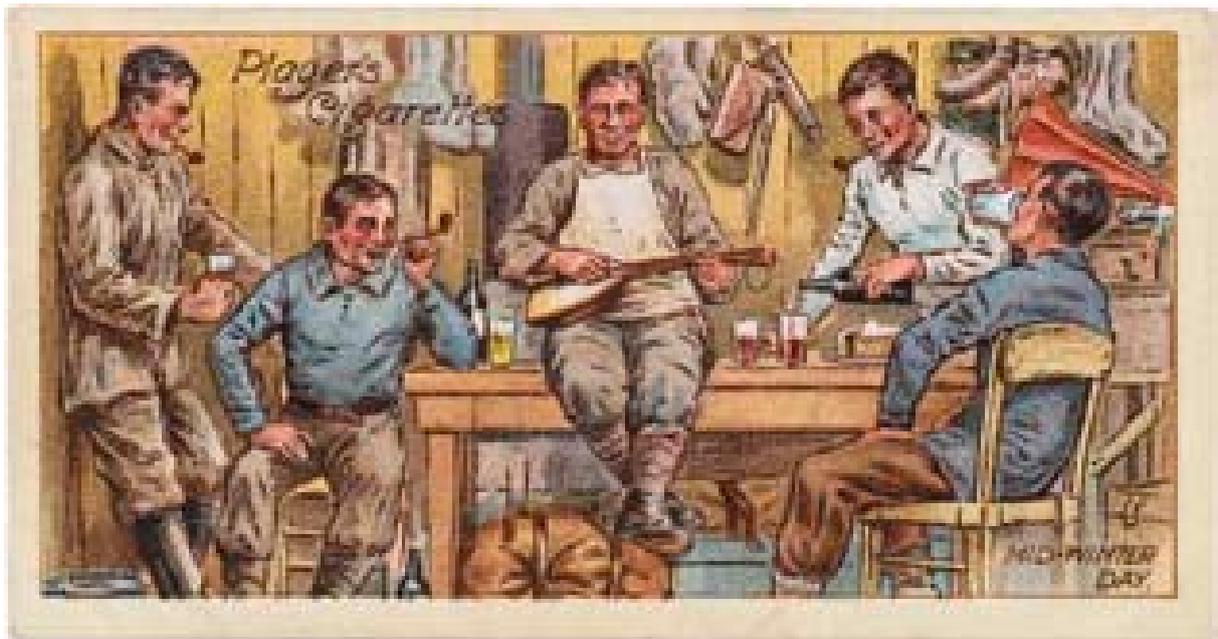
The detailed graphic, historical and thematic content of the cards reflects the social concerns, manners and events of their time (along with the pervasive practice of smoking). Aimed at a predominantly male audience, the cards typically covered military themes, sport, film and world facts. Their content had little to do with the tobacco business — direct advertising was confined to a line or two in the verso text. Rather, the cards were designed simply to be attractive, informative, popular and collectible, thus enhancing sales.

Military and sporting themes were particularly well represented in Australian cigarette cards. A magnificent World War I series, depicting AIF heroism in fighting against the Turks on the Gallipoli Peninsula, was produced in 1917 by John Player & Sons, W. D. & H. O. Wills. The series infuses its subject with the popular romanticism that gave rise to the ANZAC legend, rivalled in Australian folklore perhaps only by its champions of the sporting field. These too were amply represented in numerous series, including the BDV series, *Godfrey Phillips' Who's Who of Australian Sport*, 1933. It represents a rollcall of Australian sporting greats, including Don Bradman, Walter Lindrum and Les Darcy.

Each cigarette card in a set had a different picture and text explanation, but was centred on the same theme. Sets varied in size, usually containing 25 or 50 cards. It became increasingly popular for both adults and children to collect cigarette cards, and cigarette manufacturers issued albums in which to stick cards, or which held them by the corners or edges. Some collectors had the text on the rear of the card reprinted in the album.

In 1917, a shortage of materials due to World War I stopped the production of cards, and they did not reappear until 1922. In early 1940, the production of cards ceased once again because of wartime restrictions, and any hope of a return to the era of cigarette cards was dashed by the high cost of materials after the war.

Colin Warner



No. 12, *Mid-winter day at Cape Evans in the mens' quarters*, *Polar Exploration* series, John Player & Sons [c. 1916], printed ephemera, ML Safe 1/197

No. 9, *Wading ashore at Suvla Bay*, *War Incidents* series, John Player & Sons, W. D. & H. O. Wills, 1917, printed ephemera, ML Safe 1/145a

No. 25, *Town Hall Sydney*, *Interesting Buildings* series, British American Tobacco (Capstan Cigarettes), 190-?, printed ephemera, album ML 769.5/5

Andrew Charlton, *Godfrey Phillips' Who's Who of Australian Sport* series, BDV Cigarettes, 1933, printed ephemera, ML Safe 1/134

Message in a bottle

1919

On display: July – December 2008

When Ross Smith (1892–1922) and Keith Smith (1890–1955) landed in Darwin on 10 December 1919, they became the first Australians to fly from England to Australia, taking 135 hours of flying time in just under 28 days. Covering an epic distance of 11,340 miles (18,250 kilometres), they claimed the £10,000 prize offered by the Commonwealth Government for the first Australians to fly from England to Australia in under 30 days.

The brothers, accompanied by two mechanics, Wally Shier and Jim Bennett, set out on their historic flight from Hounslow, England, on 12 November 1919 in a four-seater Vickers Vimy World War I bomber. As detailed flight maps of the route to Australia were not available at the time, they used whatever they could find: basic hydrographical maps which were more suited to ocean navigation than flight. The aircraft had an open cockpit, and the men (and the maps) were exposed to the elements at all times.

Flying conditions were very poor and hazardous with heavy fog, snow cloud and rain for much of their early flight until they reached Basra, Iraq, on 22 November. Poor landing grounds and torrential rain almost brought disaster between Bangkok and Singapore. Disaster again struck when the aircraft became heavily bogged in Surabaya, Indonesia, on 3 December, forcing the men to take off from an improvised airstrip made of bamboo mats.

On the final and most dangerous leg of their record-breaking flight, 180 miles off the coast of Port Darwin on 10 December 1919, they sighted the HMAS *Sydney*, a tiny speck in the Timor Sea below them. The ship was positioned to guide their course onto Port Darwin in case of need. However the men were perfectly on course — ‘proof of wonderfully accurate navigation on the part of the aviators’ according to Captain H. Cayley, HMAS *Sydney*.¹

The brothers, who had no radio on board, decided to drop a ‘message in a bottle’ to the captain of the ship below. Using string and a hastily made parachute, they dropped the bottle, which landed in the sea near the ship. The pencil message read:

The Air, 10/12/19, Vickers Vimy, The Commander, H.M.A.S., Very glad to see you. Many thanks for looking after us. Going strong. Keith Smith, Ross Smith, Sgt. J. Bennett, Sgt. W. H. Shiers.

In fact it wasn’t a bottle the brothers dropped, but an Escoffier pickle jar. Presumably they had eaten the pickles en route to London, and it proved the perfect vessel to convey their message to the HMAS *Sydney*.

Most of their epic flight had been over land. The final leg was the first time they had done such a long haul over sea. They were very glad to see the ship below, because they realised that if there was a problem, they at least had a chance of survival.

Ross and Keith Smith’s original message and bottle were donated to the Library by Captain H. Cayley, Commander of HMAS *Sydney*, in 1922. Their annotated flight maps were donated by Sir Keith Smith in 1950. These items are a truly unique and significant reminder of Australia’s heroic age of flight.

Jennifer O’Callaghan

1. Cayley, Henry Prialux, 1922, typescript statement by Capt. Cayley of HMAS *Sydney*, R 109c.





Bottle, containing message, which was dropped from the plane by Ross Smith and party on the first flight from England to Australia ...
1919, glass and manuscript, R109

Left: Vickers Vimy G-EAOU, 1919, silver gelatin photoprint, PXB 1694/4, by permission of donor Mr Justice Ken Handley

'Strike me lucky' it's Mo

c. 1934

On display: April – December 2008

The title says it all: 'Australia's greatest comedian on the screen!' Roy Rene, born Harry van der Sluys (1891–1954), first appeared in Sydney in vaudeville companies in 1910. Rene gradually recognised the comic potential in his Jewish ethnicity, developing a unique black-and-white makeup style that accentuated his facial features. In 1916, he became 'Mo' the clown, in partnership with 'Stiffy' (comedian Nat Phillips), names invented by Bill Sadler of the Princess Theatre, Sydney, for no known reason, and adopted just as spontaneously.

Mo, in a constantly varied and mostly ad-libbed routine, became a huge star of the Australian and New Zealand theatre circuits for over 30 years, famous for his spontaneous ribaldry and mastery of the double entendre. Mo's suggestive facial expressions became his hallmark: the self-satisfied grin, the melancholy lift of the eyebrows, the lascivious leer. Along with an uncanny sense of comic timing, he had the audience convulsing with laughter at his slightest gesture.

Although stereotypically Jewish in appearance, Rene's characterisation of Mo was quintessentially Australian. Often classified as 'low' or 'dirty', Mo was basically an ordinary bloke, using the colloquialisms and slang of the day to express the shared passions of Australians. Mo's greatest virtue was his resilience in the face of adversity, a kind of undying (if somewhat deluded) self-belief. No wonder the popularity of Rene's 'Mo' peaked during the Depression. Mo was held in genuine affection by his audience, who appreciated the integrity at the heart of Rene's self-deprecating humour.

In 1934, Rene made his only film, *Strike me lucky* (one of Mo's famous catchphrases), for Ken Hall at Cinesound, filmed by Frank Hurley. The movie was criticised as not conveying the authenticity or spontaneity of the stage character Mo. Rene was disappointed in it also, stating: 'I found it too hard trying to be funny to no one ... believe me, you

certainly get no reaction from a camera.'¹

In the 1940s, Rene played Mo in a number of radio programs with more success, including *McCackie mansion*, which aired for three years from 1947 and was produced in front of a live studio audience.

The memory of Roy Rene lives on in the Mo Awards, Australia's longest-running entertainment industry award, presented annually for excellence in live performance. The statuette or 'Mo' presented to the recipients resembles the stage character Mo.

In 1997 the Library acquired a collection of three *Strike me lucky* film posters, including a billboard poster (approximately 2 metres x 2 metres) in four sheets. It features magnificent, stylised caricatures by Julian Rose. Apart from its obvious historical significance and arresting imagery, the *Strike me lucky* billboard poster is an extremely rare and fragile item (only unused billboard posters survive, and then very rarely). The provenance of the Library's copy is particularly intriguing and not a little apt. Found by chance on a municipal dump, a cache of old film posters was saved, including three sets of the *Strike me lucky* billboard. This copy, now carefully restored and digitally reconstructed, is the only one known to have found its way into a public collection.

Colin Warner

1. Rene, Roy, 1945, *Mo's Memoirs*, Melbourne: Reed and Harris, p. 137.



Australia's greatest comedian on the screen! 'Strike me lucky' it's Mo, Julian Rose, c. 1934, printed billboard poster, POSTERS 1073/1- 5

ABBA lance down-under

1977

On display: April 2008 – March 2009

2007 marked the 30th anniversary of Swedish super group ABBA's tour of Australia. No other country embraced ABBA quite as enthusiastically as did Australia, probably due in large part to Ian 'Molly' Meldrum's uncanny ability to spot talented bands he knew Australians would like. Molly plugged ABBA early and often to his devoted, impressionable teenage audience on ABC TV's *Countdown*, and he is credited as the instigator of the ABBA craze that later swept the world. In 14 days during March 1977, ABBA performed for over 140,000 fans at 11 concerts across four Australian states. Tickets cost \$9 each, an outrageous sum in 1977.

ABBA's first Sydney concert was a meteorological disaster, with drenching rain relentlessly pounding stage and fans. Frida Lyngstad fell over in the slippery conditions — she was performing *Waterloo* at the time. To the delight of fans she suffered only minor injuries and bravely soldiered on to complete the gig.

One of ABBA's Sydney devotees was Frances Rand, best known in later life as the founding editor of the iconic lesbian magazine *Lesbians on the Loose*. A Brigidine College student during the ABBA craze, Rand was a methodical collector of ABBA memorabilia. She also routinely gathered newscuttings, compiling them into albums and adding her own interpretive notes or factual corrections as required — the media was also caught up in the ABBA frenzy, and quantity of ABBA copy was prioritised over quality and factual accuracy.

Showing early signs of the journalist she was to become, Rand also reported on ABBA events in her scrapbooks, including exhaustive detail about the Sydney leg of the Australian tour. Far from being a mindless groupie, however, Rand objectively analysed the phenomenon as it unfolded in front of her, partly carried along by it but also standing back a little in an effort to record events and the reactions of her contemporaries

impartially. She was also prepared to analyse her own response to the cult-following ABBA attracted, at times embarrassed by the depth of her own obsession.

Though ABBA mania subsided almost as quickly as it began (and was well and truly over by the 1980s), the music itself has endured down-under, more than in any other country, with the group's catchy melodies critically acclaimed for their technical genius, as well as for their popularity. Tribute bands such as Bjorn Again, FABBA and BABBA continue to do a roaring trade in Australia's RSL clubland. But what does this say about Australian heritage and culture? Certainly, it is a uniquely Australian characteristic to applaud the cover band, the tribute band and the shameless hack impersonator (witness the annual Parkes Elvis Festival) as valid forms of entertainment in their own right.

Rand's collection is a refreshing alternative to the founding fathers' paradigm that traditionally constitutes our heritage. Instead, we see a collection of late-twentieth-century pop culture that illuminates late-1970s Sydney through the eyes of an astute teenage schoolgirl, whose perspective is as relevant to the documentary history of New South Wales as are the more traditional primary sources held in the Library.

Allison Kingscote





Above and left: Private journal and selection of ABBA ephemera from Frances Rand collection
© Courtesy of Fremantle Media Pty Ltd

Artists' books

1996–2006

On display: October 2008 – September 2009

Artists' books are works of art created by artists, expressed in book format, in which the text and images are of equal importance. The artist invites the reader on a journey of discovery into not only viewing the words on the page, but also in exploring how the text, images and physical format of the book contribute to its meaning. The purpose of these books, which are inherently artworks, may be to simply delight or to creatively explore a social or political viewpoint.

The physical form, as well as the content of these books, often deliver an element of surprise. Presented in the traditional codex format, or as scrolls or unbound sheafs, and often enclosed in beautifully crafted boxes or delicate slip covers, artists' books challenge the reader to view the book form in a new way.

Historically, artists' involvement in the making of books is as old as the book itself. In early illuminated manuscripts, decorative initials and intricate borders showcased the creative involvement of scribes with texts. But, with the development of printing in the late fifteenth century, artists became increasingly divorced from the design and making of books.

Contemporary artists' books have their origins in the innovative European publishing tradition of the late nineteenth century, and in the alternative publishing movements of the 1960s and 1970s. *Livres d'artistes* (artists' books) were finely crafted books produced in France from the 1890s, which well-known artists like Pierre Bonnard and Pablo Picasso were commissioned to illustrate. Ambroise Vollard, an art dealer associated with this tradition, is credited with treating the artist's contribution as equally important to that of the writer.

During the 1960s and 1970s, particularly in the United States, a rush of artists self-published their creative works as a protest against the commercialism of art. Ed Ruscha and Andy Warhol, two highly recognised artists at the time, explored ways of displaying their artworks in

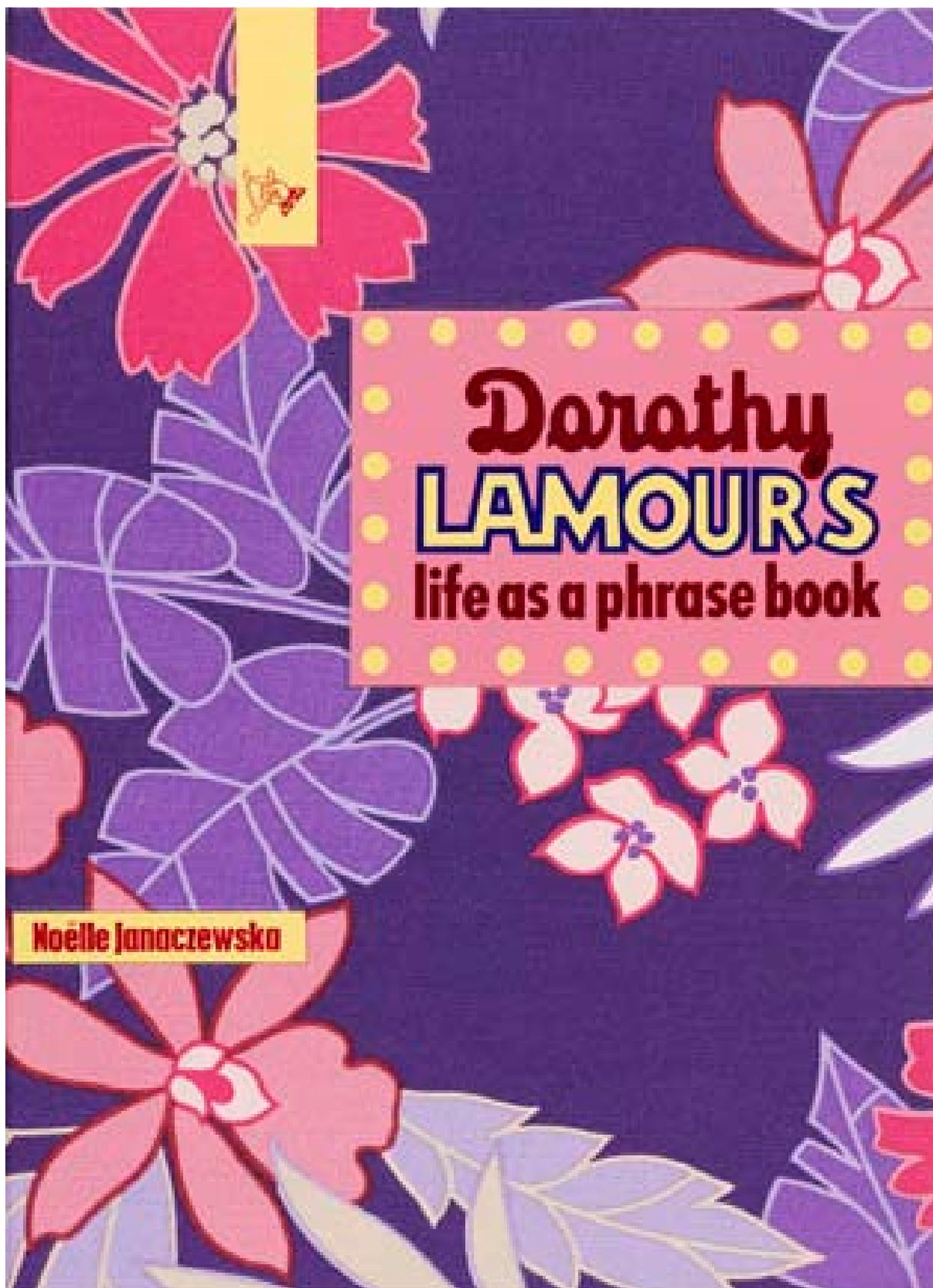
mass-produced, economically priced books that challenged the elitism of the art world. In Australia, at the same time, artists such as Imants Tillers were also experimenting with the book format. Developments in offset printing and photocopying allowed these artists to access economical production methods to create a new approach to the aesthetics of the book format.

Contemporary artists' books represent many styles of book production, utilising both Western and Eastern traditions of publication. They are characterised by many factors, including experimentation with form, technique and materials. Production is often of the highest quality, using handmade paper, a mixture of media, elaborate typography and computer-generated artwork. A fundamental element of the artist's book is that it appears in a limited edition.

The Library holds many diverse examples of contemporary artists' books published both in Australia and overseas. Some are self-published, others are collaboratively created in design studios, while others are produced by private presses like Wayzgoose Press and Finlay Press, both based in New South Wales.

Gwenda Johnston





Cover, *Dorothy Lamour's life as a phrase book*, Noëlle Janaczewska, Katoomba: Waygoose Press, 2006, bound volume, MRB/F17

Left: The logo of Waygoose Press

Item list

All items are held in the collections of the State Library of New South Wales, unless otherwise indicated. The display periods for items are included in this list. Artists' birth and death dates are included where known. Titles of works appear in italics; where the title has been ascribed, it is not italicised. Works are listed in chronological order.

Circumstances beyond the Library's control meant that the first changeover for 2008 was delayed. New material was selected for 'Convicts and commerce' (Log entry 10 March 1796, ML 1/42), and for 'Navigator artists: Bligh and Tobin' (William Bligh, *Albetross* [sic] 1792, PXA 565 f15; and George Tobin, *Point Venus Island of Otahyty*, PXA 563 f24). High quality reproductions for other items were installed. For essays of this material please refer to the *2007 Nelson Meers Foundation Heritage Collection Gallery Guide* at <<http://www.sl.nsw.gov.au/events/exhibitions/2007/heritage/guides.html>>.

The Rimini Antiphonal

Display period: April 2007 – March 2008

Neri da Rimini (13th/14th cent.), illuminator
Antiphonal: Common of the Saints, 1328
folios 105v – 106r, 123v – 124r, 19v – 20r, 86v – 87r
Bound manuscript on vellum
Bequest of Nelson Moore Richardson, 1928
Richardson 273

Joan Blaeu's Grand Atlas

Display period: October 2007 – September 2008

Joan Blaeu (c. 1596–1673)
***Asia noviter delineata*, Vol. XI; *Britannia prout divisa fuit temporibus Anglo-Saxonvm praesertium durant illorum Heptarchia*, Vol. V; *Europa recens descripta*, Vol. I; *Arabia*, Vol. XI; *Nova et accuratissima totius terrarvm orbis tabvla*, Vol. I; *Pecheli, sive Peking, Imperii Sinarvm provincial prima*, Vol. XI; *Africae nova descriptio*, Vol. X; *Imperii Sinarvm nova descriptio*, Vol. XI**
Atlas Maior* or *Le Grand Atlas, ov Cosmographie Blaviane en laquelle est exactement descritte la terre, la mer, et le ciel
Amsterdam: chez Jean Blaeu, 1667
Copper engravings in bound volumes, handcoloured
Purchased 1884
RB/RF912/61–72

Pieces of the Pacific

Display period: July 2007 – June 2008

A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook, to the southern hemisphere: with a particular account of the manner of manufacturing the same in the various islands of the south seas; partly extracted from Mr. Anderson and Reinhold Forster's observations, and the verbal account of some of the most knowing of the navigators: with some anecdotes that happened to them among the natives.
London: ... printed for Alexander Shaw ... 1787
Bound volume
Bequest of David Scott Mitchell, 1907
DSM C525

A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook, to the southern hemisphere: with a particular account of the manner of manufacturing the same in the various islands of the south seas; partly extracted from Mr. Anderson and Reinhold Forster's observations, and the verbal account of some of the most knowing of the navigators: with some anecdotes that happened to them among the natives.

London: ... printed for Alexander Shaw ... 1787
Bound volume
Bequest of Sir William Dixon, 1952
DL Safe 78/64

Napoleon's Egypt

Display period: April 2008 – March 2009

Display period for this item: April – June 2008

Commission des sciences et arts d'Égypte, France
Interior of the Temple of Hathor or Temple de l'Ouest
Description de l'Égypte; ou, Recueil de observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française. Planche. Antiquities. Tome 2, Plate 37
Paris: Imprimerie impériale, 1809 – [1828]
Handcoloured engraving in bound volume
Purchased 1892
RB/BX932A/49

Display period for this item: July – September 2008

Commission des sciences et arts d'Égypte, France
Fragments in stone and wood; miscellaneous bas-reliefs in colour
Description de l'Égypte; ou, Recueil de observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française. Planche. Antiquities. Tome 2, Plate 47
Paris: Imprimerie impériale, 1809 – [1828]
Handcoloured engraving in bound volume
Purchased 1892
RB/BX932A/49

Display period for this item: October – December 2008

Commission des sciences et arts d'Égypte, France
Wall paintings from the Tomb of Ramesses III
Description de l'Égypte; ou, Recueil de observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française. Planche. Antiquities. Tome 2, Plate 90
Paris: Imprimerie impériale, 1809 – [1828]
Handcoloured engraving in bound volume
Purchased 1892
RB/BX932A/49

Display period for this item: January – March 2009

Commission des sciences et arts d'Égypte, France
The Harp Room in the Tomb of Ramesses III
Description de l'Égypte; ou, Recueil de observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française. Planche. Antiquities. Tome 2, Plate 91
Paris: Imprimerie impériale, 1809 – [1828]
Handcoloured engraving in bound volume
Purchased 1892
RB/BX932A/49

Breastplates

Display period: April 2008 – March 2009

David Prince of Alamongarindi, (between 1815 and 1930)
Brass breastplate
Presented by Mrs E. Young 1962
R 251c

Charley of Tullungunully, (between 1815 and 1930)
Copper [?] breastplate
Transfer from Australian Museum, 1924
R 250g

Jackey Jackey, Constable, King of Toolooby, (between 1815 and 1930)

Copper (?) breastplate
Transfer from Australian Museum, 1924
R 250b

Jacky Cumbo, Texas, (between 1815 and 1930)

Brass breastplate
Provenance unknown
R 250a

Cora Gooseberry, Freeman Bungaree, Queen of Sydney and Botany Bay, (between 1815 and 1852)

Brass breastplate
Provenance unknown
R 251b

Jackey Jackey, c. 1851

Silver breastplate
Presented by J. E. Byrnes, 1966
R 453

King Tommy Grinnon, Chief of the Muringo Tribe, (between 1815 and 1930)

Brass breastplate
Transfer from Australian Museum 1921
R 250e

Nemmit, Chief of the Sutton Forest Tribe 1825

Bronze breastplate
Presented by Lindon Biddulph, 1926
R 250f

John, Chief of Burooa, (between 1815 and 1930)

Brass breastplate
Provenance unknown
R 250d

James Piper, Thomas Piper Constable, (between 1815 and 1930)

Brass breastplate
Transfer from Australian Museum, 1924
R 250c

Charley, Chief of Merri 5th Feby 1848

Brass breastplate
Bequest of Sir William Dixon, 1952
DR 204

Billy, King of Myrtle Creek, (between 1815 and 1930)

Brass breastplate
Presented by J. C. James, Sec. of the Australasian Journalists' Association, 1951
R 5

Billy, King of Nanima, (between 1815 and 1930)

Brass breastplate
Provenance unknown
R 251a

Les Roses, Pierre-Joseph Redouté

Display period: April 2007 – March 2008

Pierre-Joseph Redouté (1759–1840)

Rosa gallica (flore giganteo), *Le Rosier de Provins*, Vol. III, p. 53; *Rosa noisettiana*, *Le Rosier de Philippe Noisette*, Vol. II, p. 77; *Rosa centifolia (var. prolifera-foliacea)*, *Le Rosier Prolifé-foliacé*, Vol. III, p. 65; *Rosa campanulata (Flore albo.)*, *Le Rosier Campanule*, Vol. II, p. 95; *Rosa gallica*, *Le Rosier Évêque*, Vol. II, p. 29; *Rosa bifera (macrocarpa)*, *La Quatre Saisons*, Vol. III, p. 9; *Rosa damascena celsiana (var. prolifera)*, *Le Rosier de Cels*, Vol. III, p. 13; *Rosa gallica*, *Le Rosier de Provins*, Vol. II, p. 19
Les Roses

Paris: L'Imprimerie de Firmin Didot, 1817–1824

Stipple engravings in bound volumes, printed in colour and finished by hand
Purchased from Angus and Robertson, 1917
SAFE/RB/LF5/R

H. L. White

Display period: April 2008 – March 2009

All stamps and proofs on display were produced by the New South Wales government of the day, through the Government Printing Office.

Display period for these items: April – June 2008

Selection of one-penny stamps, February 1850: one penny, dark red, reconstructed plate of 25 and one unused copy; one penny, pale red, reconstructed plate of 25 and two used copies; one penny, red, selection

Printed postage stamps
Presented by H. L. White, 1917
H. L. White stamp collection, Slide 2

Display period for these items: July – September 2008

3d green, reconstructed plate of 50 and one unused copy; registered stamp, red and blue, used to pre-pay the registration fee of 6d in addition to the postage. A mint block of 28 and two unused copies; registered stamp, red and blue, part-reconstructed plate of 39 showing shades from different printings; registered stamp, red and blue, a selection from different printings, 1856–1863

Printed postage stamps
Presented by H. L. White, 1917
H. L. White stamp collection, Slide 18

Display period for these items: October – December 2008

James Dutton

Letter to Governor General (Sir William Thomas Denison), November 1856

Manuscript
Presented by H. L. White, 1917
H. L. White stamp collection, Slide 20

24 rouletted one-penny 'diadem' stamps; selection of 2d blue diadems, including mint block of 20 and used block of 12, 1856

Printed postage stamps
Presented by H. L. White 1917
H. L. White stamp collection, Slide 20

Display period for these items: January – March 2009

Centennial issue: one shilling (kangaroo), five shillings (map of Australia, Tasmania omitted), 20 shillings (Captain Arthur Phillip and Lord Carrington); nine colour proofs of 8d (lyrebird) mounted on presentation cards, 1888; proof impressions from the steel dies of 2d and 2½ d stamps, 1897, 9d, 1902

Proofs, printed postage stamps
Presented by H. L. White 1917
H. L. White stamp collection, Slide 158

Sir Thomas Mitchell's gold

Display period: April 2008 – March 2009

Sir Thomas Mitchell (1792–1855)

Gold and gold-bearing rock specimens in wooden chest, c. 1851–1855

48 numbered specimens of gold-bearing rock in four trays in brass-bound oak chest
Bequest of Sir William Dixon, 1952
DR 157

Sir Thomas Mitchell (1792–1855)

Numbered list of gold and gold-bearing rock specimens, c. 1851–1855

Manuscript
Bequest of Sir William Dixon, 1952
DL Sp 357

Sydney's model suburbs

Display period: April – December 2008

Display period for this item: April – June 2008

Herbert Weynton

Plan of North Annandale

Sydney: John Sands Lith., [1886]

Map scale 1:3168

Subdivision plan
Provenance unknown
SP: L5/280

Display period for this item: July – September 2008

Richardson & Wrench
Plan of Holt-Sutherland Estate, Como, Railway Bridge, George's Rr. For sale on the ground Sat. 21st January 1888
Sydney: Gibbs, Shallard & Co., 1888
Map scale 1:2376
Subdivision plan
Provenance unknown
SP: C26/7

Display period for this item: October – December 2008

George H. Weynton
The Model Suburb of Kensington, Section No. 1
Sydney: John Sands Lith., 1891
Map scale 1:1584
Subdivision plan
Presented by H. E. C. Robinson 1960
SP: K1/15

Friendship albums: *For Auld Lang Syne*

Display period: April – December 2008

Haidee de Lissa (comp.) (1878–1962)
For auld lang syne. An album for original contributions, autographs and treasured opinions
London: E. Nister, 28 Paternoster Row and 24 Bride Street, E. C., c. 1890 (1892–1912)
Souvenir album with leather binding
Purchased 1992
PXA 566

Winifred Betts (comp.) (1874–1958)
For auld lang syne. An album for original contributions, autographs and treasured opinions
London: E. Nister, 28 Paternoster Row and 24 Bride Street, E. C., c. 1900 (1904–1919)
Souvenir album with cloth binding
Purchased 1993
PXA 596

Aurora Australis

Display period: April – December 2008

Ernest Henry Shackleton (ed.) (1874–1922)
Fourteen good men and true; At the edge of the crater; The Messman
Aurora Australis: The British Antarctic Expedition 1907–1909
Cape Royds, Antarctica. Printed at The Sign of the Penguins by Ernest Joyce and Frank Wild, 1908
Bound volume
Bequest of Sir William Dixson, 1952
Q90/80

Boxing Day battle

Display period: October 2008 – June 2009

Norman Lindsay (1879–1969)
Cover, *The Lone Hand*, December 1908
Reproduction from unbound serial
Bequest of Sir William Dixson, 1952
DL 90/374

Display period for these items: October – December 2008

Charles H. Kerry (1857–1928)
Burns–Johnson boxing contest, 26th December 1908
Silver gelatin photograph
Presented 1972
MLXV1/PUB/STAD/1

Tommy Burns, champion of the world, v. Jack Johnson, colored champion of the world: The World's Heavyweight Boxing Championship: The Stadium, Rushcutter's Bay, Sydney, Saturday, December 26
Sydney: Publisher unknown, 1908
Printed ephemera
Purchased 1978
ML 796.83/17

Display period for these items: January – March 2009

Charles H. Kerry (1857–1928)
Burns–Johnson boxing contest, 26th December 1908
Silver gelatin photograph
Presented 1972
MLXV1/PUB/STAD/1

W. F. Corbett (1857–1923)
Burns & Johnson in Australia: including a full account of the contest at the Stadium, Sydney, on December 26, 1908
Sydney: *Sunday Times*, 1909
Bound volume
Purchased 1914
ML 796/C

Display period for these items: April – June 2009

Charles H. Kerry (1857–1928)
Burns–Johnson boxing contest, 26th December 1908
Silver gelatin photograph (facsimile)
Presented 1972
MLXV1/PUB/STAD/1

'Burns v. Johnson'
The Referee, 9 December 1908, p. 7
Newspaper advertisement
SRL BN 335

Ida Rentoul Outhwaite

Display period: April 2007 – March 2008

Ida Rentoul Outhwaite (1888–1960)
Pierrot and Pierrette; Fairy on leaves above pool; The secret pool; An after-dinner speech, c. 1915 – c. 1920s
Watercolour, pen and ink sketches
Artworks transferred by the National Trust of Australia (New South Wales) from the former collection of the Museum of Australian Childhood
ML PXD 725, items 967, 966, 965, 969
Copyright V & S Martin

Ida Rentoul Outhwaite (1888–1960)
Mixed plants, trees etc. (n.d.)
Pencil and watercolour sketches
Sketchbook transferred by the National Trust of Australia (New South Wales) from the former collection of the Museum of Australian Childhood
ML PXD 725, item 956
Copyright V & S Martin

Windsor & Newton Ltd
Black metal box of watercolour paints belonging to Ida Rentoul Outhwaite, c. 1918
Presented to the State Library of New South Wales in 2002
ML R924

Cigarette cards

Display period: October 2007 – September 2008

Display period for these items: January – March 2008

John Player & Sons, W. D. & H. O. Wills
Nos 8 (*Wading ashore at Suvla Bay*), 34 (*Marching in the rain*), 7 (*Wonderful climbing*), 23 (*The big Queenslander*), 39 (*Lieut. Throssell and 'Tiny'*), 18 (*Gaining the VC*), 33 (*Terrible hill fighting*)
War Incidents series, 1917
Printed ephemera
Donation from the Museum of Childhood 2000
ML Safe 1/145a

Display period for these items: April – June 2008

BDV Cigarettes
Phar Lap, Austin Robertson, G. Hannaford, Mona McLeod, Harry Hopman, Les Darcy, Claire Dennis, Major Goodsell, Tom Gorman, Walter Lindrum, J. P. Metcalfe, D. G. Bradman, My Andy, Sir Charles Kingsford Smith, Andrew Charlton, Hubert Opperman, P. A. Pavey, R. Pearce
Godfrey Phillips' Who's Who of Australian Sport series, [collection of cigarette cards featuring Australian sports identities], 1933
Printed ephemera
Purchased 1992
ML Safe 1/134

Display period for these items: July – September 2008

British American Tobacco (Capstan Cigarettes)
Opening featuring No. 25, *Town Hall Sydney*
Interesting Buildings series, [album of cigarette cards], 190–[?]
Printed ephemera
Provenance unknown
ML 769.5/5

British American Tobacco (Capstan Cigarettes)
Opening featuring *Australian*
[album of cigarette cards], 190–[?]
Printed ephemera
Purchased 1992
ML Safe 1/150

Message in a bottle

Display period: July – December 2008

Sir Ross Macpherson Smith (1892–1922)
Bottle, containing message, which was dropped from the plane
by Ross Smith and party on the first flight from England to
Australia, and picked up by HMAS *Sydney*, 1919
Glass and manuscript
Presented by Capt. H. Cayley, HMAS *Sydney*, 1922
R 109

Sir Ross Macpherson Smith (1892–1922)
Sir Keith Macpherson Smith (1890–1955)
Maps used by Ross and Keith Smith and Sergeant Shiers
during the flight to Australia, Dec. 1919
Printed charts with manuscript annotations
Presented by Sir Keith Smith, 1950
MT3 118/gmof/1919/1

Regent Studios
Studio portraits of Ross and Keith Smith, c. 1919–1921
Silver gelatin photoprints, sepia-toned
Presented by W. E. Bell, 1967
PXB 352

'Strike me lucky' it's Mo

Display period: April – December 2008

Display comprises selected sheets from a billboard poster (210 x 201 cm).

Julian Rose
*Australia's greatest comedian on the screen! 'Strike me lucky'
it's Mo*
[Australia]: British Empire Films, c. 1934
Printed billboard poster
Purchased 1997
Posters 1073/1–5

ABBA lance down-under

Display period: April 2008 – March 2009

All items are from the Frances Rand papers, 1969–1984,
presented in 1998.
MLMSS 7453; PXE 933; R955
© Courtesy of Fremantle Media Pty Ltd

Display period for these items: April – June 2008

ABBA scrapbook; *Official ABBA Magazine*, Vol. 1; ABBA Book 2/
Frances Rand, pp. 28–29; Hoyts Theatres special preview *ABBA*
— *The Movie*, Wednesday 14 December, 5:30pm, Regent Theatre,
George Street, Sydney; tinted purple sunglasses; ABBA
Appreciation Club official membership card, Frances Rand; two
ABBA-themed lapel badges; ABBA toilet soap by J. Grossmith;
ABBA by ABBA: The only version authorised by ABBA/as told by
Christer Borg, Hong Kong: Horwitz Publications, 1977; *Official*
Souvenir Program, ABBA Live in Australia 1977; Performance
time, No. 1 of 72 trading cards; ABBA-themed gold necklace
(Reg Grundy Productions Pty Ltd)

Display period for these items: July – September 2008

ABBA Book 1/Frances Rand; *Official ABBA Magazine*,
Vol. 2; ABBA Book 2/Frances Rand, pp. 32–33; tinted purple
sunglasses; ABBA concert ticket, Showground Arena, 3 March
1977, No. 16615; ABBA Appreciation Club, two-year membership
card, Frances Rand; two ABBA-themed lapel badges; ABBA-
themed money purse; *Swedish Phrase Book*/Jorel Sahlgren
Oswald, London: The English Universities Press Ltd, 1971; *ABBA*
Arrival [songbook]; *Dancing Queen!*, No. 19 of 72 trading cards;
ABBA-themed silver necklace (Reg Grundy Productions Pty Ltd)

Display period for these items: October – December 2008

ABBA scrapbook; *Official ABBA Magazine*, Vol. 3; ABBA Book
2/Frances Rand, pp. 82–83; tinted purple sunglasses; ABBA
concert ticket, 4 March 1977, No. 5142; ABBA Appreciation Club
official renewal membership card, Frances Rand; two ABBA-
themed lapel badges; keyring set with leather ABBA Fan Club
memento; Dukes Music disc and miniature rubber thong;
ABBA SuperTrouper miniature bubble-gum record; *The ABBA*
Phenomenon: The only authorised version/Christer Borg, Hong
Kong: Horwitz Publications, 1977; *ABBA Greatest Hits Song*
Folio/Ivan Mogull Music (Australasia) Pty Ltd; *Colourful setting*,
No. 37 of 72 trading cards; ABBA-themed gold necklace
(Reg Grundy Productions Pty Ltd)

Display period for these items: January – March 2009

ABBA scrapbook; *Official ABBA Magazine*, Vol. 4; ABBA Book
2/Frances Rand, pp. 84–85; tinted purple sunglasses; *2SMusic*
Survey, Friday 26 November 1976; two ABBA-themed lapel
badges; ABBA Appreciation Club official renewal membership
card, Frances Rand; ABBA-themed CBC Savings Bank money-
box; *ABBA: The lovers whose music conquered the world*/Harry
Edgington, London: Everest Books Ltd, 1977; *Can you hear the*
drums, No. 55 of 72 trading cards; *ABBA: The folio* [songbook],
Ivan Mogull Music (Australasia) Pty Ltd, 1977; ABBA-themed
silver necklace (Reg Grundy Productions Pty Ltd)

Artists' books

Display period: October 2008 – September 2009

Display period for these items: October – December 2008

O Pi (1951–)
Ockers: a poem
Katoomba, NSW: Wayzgoose Press, 1999
One portfolio
Purchased 1999
ML F827.914/P662/1

Chris Wallace-Crabbe (1934–)
The Alignments (two)
Canberra: Edition and Artist Studio, Canberra School of Art,
Australian National University, 1999
One portfolio
Purchased 2000
ML Q769.94/1

Gary Catalano (1947–)
Household: eleven poems
Goulburn, NSW: Finlay Press, 1998
One portfolio
Purchased 1998
ML F769.92/1

Display period for these items: January – March 2009

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

Susan J. Allix (1943–)
Southend
[London?]: Susan Allix, c. 1999
Bound volume
Bequest of Donald MacPherson
Purchased 2001
MacPherson/268

Susan J. Allix (1943–)

Eyed awry

London: Susan Allix, 2001

Bound volume

Bequest of Donald MacPherson

Purchased 2001

MacPherson/Q305

Display period for these items: April – June 2009

George Alexander (1949–)

Orpheus through the rear-vision mirror

Katoomba, NSW: Wayzgoose Press, [2002]

One portfolio

Purchased 2002

ML F821.914/9

Adrian Marshall

The Holy lands

Melbourne: Marshall & Anchen, 2nd edn, 1997

One portfolio

Purchased 1997

ML F702.81/1

Display period for these items: July – September 2009

Jas H. Duke

Dada kämpfen um leben und tod: a prose poem

Katoomba, NSW: Wayzgoose Press, 1996

One portfolio

Purchased 1996

ML X821.914/D877.1/1

Katharine Nix

The Garden

[Canberra, ACT]: Edition + Artist Book Studio, [2003]

Bound volume

Purchased 2004

RB/F442

