

Friends

NEWS | WINTER 2022



MESSAGE FROM THE CHAIR

Dear Friends,

There have been changes to the Committee in the first half of the year. Our Chair, Christopher Kenna, found it impossible to devote the time to the Friends which he felt it deserved and has therefore resigned. We thank Chris for his contribution.

In addition, the Executive Officer, Melanie Olde, has taken up a position in another government department. The new Executive Officer will be introduced in the Spring newsletter.

The Friends Committee has elected me to take on the role of Chair for the remainder of the year.

Some good news is that we are again able to visit the Library, and enjoy the exhibitions, facilities and especially Friends' activities. In the last month, we have enjoyed a delightful performance by the Friends 2022 Creative Arts Fellow Dr Tonya Lemoh taking us on a journey through Henry Handel Richardson's music. This event was also live streamed and can be viewed from the Library's Facebook page. There was also a very successful launch of the Library's latest publication *Vintage Knits*.

We have more on offer in coming months—a live performance inspired by *On Stage*; this year's *White Gloves*, *Irish Echoes*, highlights from the Library's rich collections; a preview of the exhibition *Viewfinder*; and Meet the Author, using Zoom. Keep an eye on the weekly Friends eNews for details.

The Friends Committee has established a Membership sub-committee whose focus will be on attracting new members: tell your friends and family about the benefits of belonging to the Friends to support the National Library and to enjoy the many opportunities that membership provides.

I would like to remind members that many of the Friends events are recorded and can be viewed on the Library's website. I hope that members, especially those living outside Canberra, will take advantage of this facility.

Margaret Nichols | Chair



EDWARD KOIKI (EDDIE) MABO: A LONG STRUGGLE

The *Mabo v Queensland (No 2)* decision was handed down in the High Court of Australia on 3 June 1992.

To celebrate the 30th anniversary of the Mabo decision the National Library invited Gail Mabo, Eddie Koiki Mabo's daughter, to select material from her father's collection and that of his barrister Bryan Keon-Cohen for a display to mark this landmark decision in Australian legal history.

These collections document the legal and personal journey that altered the foundation of land law in Australia and provided recognition for the inherent rights of Indigenous Australians to their traditional lands. Both collections were listed on the UNESCO Memory of the World Register in 2001; such is their significance not just to Australia but to world history.

The Mabo decision was a major turning point in Australian history. However, the enduring legacy of Eddie's work did not come without a price. The display includes a series of telegrams to Eddie denying his repeated requests to visit Murray Island. Approval was eventually granted for him to visit the island, on condition that he cease all political activism. These telegrams are a powerful testament to Eddie's perseverance, determination and strength.

Black Community School

Beyond the well-known court case, the exhibition tells another important story—Eddie's establishment of the Black Community School in Townsville. The school was established to provide a

place where Indigenous children could learn about their own culture and history. By the late 1970s more than 40 children were enrolled at the school which remained open until 1985.

Several photographs from the Black Community School are on display in the exhibition.

Mabo the Artist

Another highlight of the exhibition is the artwork of Eddie Koiki Mabo. Eddie was fond of sketching and painting, and the Library holds six of his works. Artworks displayed include a painted self-portrait, three watercolours and two drawings of life on Murray Island.

The material that Gail Mabo has selected are on display in an exhibition within the Library's Treasures Gallery. You can also access online many of the Edward Koiki Mabo papers held in the Library's Manuscripts Collection.

Rebecca Bateman | Acting Director of Indigenous Engagement

NATIONAL RECONCILIATION WEEK: BE BRAVE. MAKE CHANGE

Two dates, 27 May and 3 June, mark National Reconciliation Week each year—its focus to build respectful relationships between the wider Australian community and Aboriginal and Torres Strait Islander peoples. This year, the challenge for us all is encapsulated in the theme Be Brave. Make Change.

The path to reconciliation has been long and arduous but these two dates represent significant milestones on the journey: 27 May 1967 when more than 90 percent of Australians voted 'yes' to giving the Australian Government power to make laws for Aboriginal and Torres Strait Islander peoples and recognising them in the Census; and 3 June 1992, the day the High Court delivered the Mabo decision that overturned the legal fiction of *terra nullius* and paved the way for Native Title.

Events are held during Reconciliation Week each year in communities throughout Australia to promote collectively building relationships.

NATIONAL NAIDOC WEEK: GET UP! STAND UP! SHOW UP!

From 3 to 10 July, National NAIDOC Week celebrates the history, culture and achievements of Aboriginal and Torres Strait Islander peoples. While the week designated by the National Aboriginal and Islander Day Observance Committee dates back to the protests of the 1920s, it is now an opportunity to celebrate more than 65,000 years of Indigenous culture and connection to Country. We are all encouraged though this year's theme Get up! Stand up! Show up! to champion institutional, structural and cooperative change.

What can I learn from the National Library about these significant weeks? The Library holds, and continues to build, rich and varied collections relating to Aboriginal and Torres Strait Islander peoples, their history, culture, language and knowledge. Books, journals, maps, images, music and audio recordings can all be found online. For teachers and students, the Digital Classroom provides learning material for years 3 to senior secondary.

Kerry Blackburn | Newsletter editor, Library volunteer



HELP US GO ON WITH THE SHOW

The story of the performing arts in Australia is a spectacular one, and our collections capture it in all its grandeur. This year, the Library is delighted to celebrate our performing arts heritage. If you have visited the building recently, you may have enjoyed a glimpse of these collections showcased in our *On Stage* exhibition, which runs until August.

As we celebrate the return of live performance across Australia after two difficult years, the Library is seeking to raise \$250,000 to digitise remarkable collections so they can be shared online with everyone.

Among the artists whose stories we wish to share are Rose Quong (1879–1972), a Chinese-Australian actor who found fame overseas; Winifred Atwell (1914–1983), 'The Amazing Miss A', a ragtime piano player who was one of the most famous musicians of her time and the first woman to perform on stage at the Sydney Opera House; and Bobby and Gracie Le Brun whose papers capture the story of Australian vaudeville.

To help us shine a spotlight on our performing arts collections, please go to nla.gov.au/support-us.



Portrait of Winifred Atwell, nla.gov.au/nla.obj-144625849

KENNETH ROWELL: DESIGNER FOR THE STAGE

Dr Susannah Helman, Senior Advisor, Rare Books & Music, has made a selection of costume designs from the Kenneth Leslie Rowell Costume Design Archive for a new Collections in Focus which will open in June in the Treasures Gallery.

Melbourne-born painter and designer Kenneth Rowell (1920–1999) had a very successful career as a stage designer. He first worked in amateur theatre at Melbourne's Brighton Operatic Society, and then professionally for the Ballet Rambert, a British company founded by Polish-born dancer Marie Rambert that toured Australia in the late 1940s. With references from Rambert and British actor Sir Laurence Olivier in hand, Rowell won a British Council scholarship to study in Britain. During his career, he worked on more than 140 ballet, opera and theatre productions in Australia, Britain and Europe.

Rowell's costume design archive comprises of about 1,400 designs for costumes and sets, as well as notebooks, sketchbooks, programs and photographs. It documents 87 productions he worked on between 1943 and 1993, often in collaboration with his wife, Victoria, who painted the fabric of his costumes. While Rowell almost always designed both costume and set designs for a production, the display focuses on his costume designs.

The display includes some of Rowell's early work including designs for the single-act ballet *Aurora's Wedding*. Melbourne's *Weekly Times* (15 June 1949) observed that 'Kenneth Rowell's decor and costumes were quite enchanting to the eye'. Rowell later recalled: 'That was my big breakthrough, my big opportunity.'

Other work featured includes designs for *Sun Music*, which premiered in Sydney in August 1968. It brought together Sir Robert Helpmann (the Australian Ballet's co-artistic director) as choreographer, the music of Peter Sculthorpe and designs of Kenneth Rowell. It was acclaimed for presenting a distinctive Australian voice. This costume design was for the ballet's third movement, which some thought to be the ballet's most successful.

In 1969 the Prospect Theatre Company presented Christopher Marlowe's *Edward II*, which had not been professionally staged for 30 years. This production starred Ian McKellen as the fourteenth-century king, and opened at the Edinburgh Festival. This adaptation provoked controversy with its candid depictions of Edward kissing his favourite, Gaveston, and of Edward's brutal execution. Rowell said of this production:

I wanted the colour to be very expressive of ... the mood of Edward the Second, of the court, of the decadence and so on, and of the cruelty of the nobles who surround him and finally persecute him. And so I had all these huge mantles made for the nobles but ... they were all in cotton velvet ... and the clothes were all made in the Old Vic wardrobe.

Dr Susannah Helman | Senior Advisor, Rare Books & Music



Kenneth Rowell with Scene Model, Department of Information, Melbourne 1947

Costume Design for Aurora's Wedding, National Theatre, Melbourne 1949

CON COLLEANO: WIZARD OF THE WIRE

Con Colleano's story, like many of the stories told in the Library's *On Stage* exhibition, illustrates how perilous the live performance world can be, even for the best in the world. It also illustrates the extraordinary resilience and entrepreneurial capacity of so many First Australian performers.

The world's greatest tightwire artist was born at Lismore, New South Wales in 1899. He was one of ten children of itinerant Anglo-Irish showman and boxer, Cornelius Sullivan, and his wife, Vittorine, whose father was Afro-Caribbean from the West Indies and grandmother was Bundjalung from northern NSW.

Around 1907, when Con was seven, the family settled in Lightning Ridge, New South Wales. There, Con received a rudimentary education and Con senior started his family circus business. Australian circus people sometimes adopted professional pseudonyms, and the Sullivan family settled on 'Colleano'. Why? A Latin/Spanish sounding name could mask their Aboriginal identity. In the first appearances of the circus, they passed themselves off as 'Hawaiian' with Con as 'Zeneto, Prince of Wirewalkers'.

By 1917–1918 'Colleano's All-Star Circus' was touring Queensland and sufficiently prosperous to travel in their own train carriage. Con was now practising up to seven hours a day and, in 1919, he mastered the feet-to-feet forward somersault on the tightwire. This feat was, before Con, considered impossible as the performer cannot see his feet as they land on the wire, by contrast with the backward somersault where the performer can see the wire for a split second before landing on it.

In 1922 Con was engaged by the Tivoli Circuit for acts which included the forward somersault, and one which featured him removing an outer layer of costume as he turned a crutch-to-crutch somersault. His salary was £60 a week.

Con arranged for all the Colleano family to be engaged by Tivoli: the eight Colleano children appeared as 'The Akabah Arabs'! The act was well received and the troupe accepted bookings in South Africa, England and America.

In 1924 Con and his fiancée, soubrette Winifred Trevail, set off to join the family troupe on tour. Winnie taught Con the elements of dancing that he incorporated into his acts, and she eventually took a part in his act. In Johannesburg, Con, encouraged by his fiancée, adopted the spangled Spanish costume that became his trademark.

Con made his American debut in September 1924 with a week's engagement at the gigantic Hippodrome, New York. The following season, he began a long association with the great Ringling Bros circus as its centre-ring attraction. By the late 1930s, he was earning \$1,000 per week with all expenses paid and the exceptional privilege of a private compartment on the circus train.

Each winter, Con and Winnie toured the music-halls and circus buildings of Europe. Con performed before Hitler, who gave him a German passport, and Mussolini, who awarded him a medal, for his performances.



The Colleanos returned to Australia in 1937, and Con headlined in the Tivoli Circuit's Coronation Year revue, *Three Cheers for the Red White and Blue*. After the tour he 'went bush' for two months, half-expecting a booking with Wirths' Circus; it never came, so he and Winnie returned to America to tour there and in Europe. Their last European tour was in 1939. During the Second World War, he toured only in America and briefly to Rio de Janeiro.

In 1950 Con became an American citizen. He made a few appearances in Australia in 1952, but his circus career was waning. He returned again in 1955 to buy the Albion Hotel in Forbes, NSW, but this ended in financial disaster. Again, hoped-for circus or variety bookings never materialised so he returned to America.

In his final performance in Honolulu in 1960 the presence on the bill of the once-celebrated 'Wizard of the Wire' went virtually unnoticed. Con and Winnie retired to Miami, Florida, where he died in 1973.

His performances have to be seen to be believed. Watch his backward, forward and crutch-to-crutch somersaults on [youtube.com/watch?v=vhuZ516V6IA](https://www.youtube.com/watch?v=vhuZ516V6IA)

Margaret Goode | Library volunteer

DR NORMAN BARNETT TINDALE AO: MAPS AND MORE

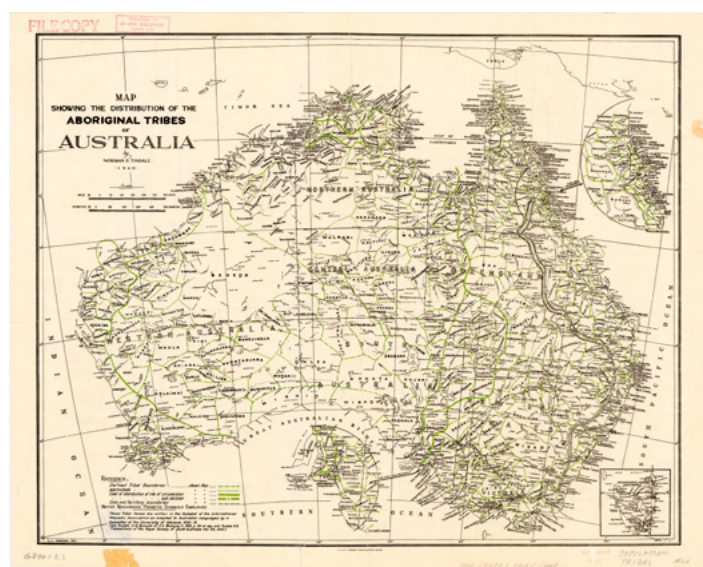
Anthropologist, archaeologist, entomologist, ethnologist, linguist, conservationist, wartime intelligence officer, children's stories writer—one man, Norman Tindale (1900–1993).

Country is at the heart of Australia's First Peoples being. Yet until Tindale published his map in 1940 showing the distribution of Aboriginal tribes in Australia at the time of the first European settlement, the prevailing view was that Aboriginal people were solely nomadic. The map challenged those views.

What led Tindale to dedicate more than four decades to this work? And what are his many other achievements?

Twenty-one-year-old Tindale, an entomologist's assistant at the South Australian Museum, was engaged by the Church Missionary Society of Australia to assist in establishing a home on Groote Eylandt for half-caste children from the mainland. He would also collect specimens for the Museum. In 12 months, Tindale amassed an extensive collection of ethnographic data and artefacts but most important would be his relationships with Aboriginal people, especially with Ngandi man Maroadunei, who introduced Tindale to the concept of tribal boundaries.

In the next two decades, Tindale made lengthy field trips furthering his research into natural history and Aboriginal Australians. He undertook ethnographic film-making: his wax cylinder recordings of ceremonies and song cycles in many cases are the only surviving record of their kind. He compiled 150 vocabularies of Aboriginal languages and meticulously recorded Indigenous relationships with the land and everyday life. In 1938–1939, Tindale led one of the most ambitious anthropological surveys undertaken in Australia—an expedition (funded by the University of Adelaide and Harvard University) that travelled to almost every Aboriginal settlement and mission in eastern, southern and south-western Australia. The purpose was to gather physiological and sociological data and survey the interactions between the Aboriginal and non-Aboriginal populations, generations after first European contact. Tindale interviewed 3,000 people, many the last with knowledge of Aboriginal group structures and territories of regions overtaken by European settlement. The findings, 50 years before the Edward Koiki Mabo High Court decision, were radical—Australia was not *terra nullius*.



Tindale based his 1940 map on his own and others' expedition research. His journeys to Aboriginal communities continued; his 1952–1954 expedition, for example, surveyed another 2,000 individuals. And he published demographic studies such as the genetic effect of 3,500 years of isolation on Aboriginal descendants in Bass Strait. In 1974, Tindale updated his 1940 map. His meticulous records of Aboriginal life have been preserved through the Norman Barnett Tindale Collection held by the SA Museum, inscribed in the Australian Memory of the World register in 2013, and used in Native Title claims and genealogical tracing, particularly in areas where traditional knowledge has been lost.

What were Tindale's other achievements? Young Norman developed a fascination for natural history and entomology during eight years living in Tokyo where his father worked with the Salvation Army mission. He learnt Japanese playing with local children and became a passionate butterfly and moth collector. Returning to Australia, he pursued his interest in entomology. By 1933, when he graduated with a Bachelor of Science degree from the University of Adelaide, he had already published 31 papers on entomology, ornithology and anthropology. Tindale attained an international reputation as an entomologist and became a world authority on hepialid moths, with his entomological work often connected with his anthropological studies. Hepialidae, for example, have wood-boring larvae used as food by Aborigines and several of his papers linked ecological contexts to the sustaining of human and animal life in Australia. He was a strong contributor to conservation debates and nature preservation over many years.

His childhood years in Japan came to the fore during the Second World War. In the RAAF and, as one of few Australians fluent in Japanese, Tindale was assigned to military intelligence. He headed a small unit for the Pentagon that achieved two breakthroughs which altered the course of the Pacific war: he was instrumental in deciphering the Japanese master naval code and air power military codes by analysing debris from crashed Japanese aircraft.

Tindale co-authored three children's books: *The First Walkabout* (1954) was awarded best Australian children's book of the year in 1955; *Rangatira. A Polynesian Saga* (1955); and *The Australian Aborigines* (1971).

He retired from the SA Museum in 1965 after 45 years. His scholarship continued in the USA where he died, aged 93. Having been awarded an honorary doctorate from the University of Colorado in 1967, his achievements were finally recognised in Australia with an honorary doctorate from the ANU in 1980 and an AO, presented posthumously in 1993.

Kerry Blackburn | Newsletter editor, Library volunteer



Read the latest Friends blog posts at nla.gov.au/friends.

EDWARD AUGUSTUS PETHERICK: FOUNDATION BENEFACTOR

Since its establishment in 1901 (as the Commonwealth Parliamentary Library) the National Library has benefited greatly from the acquisition of substantial formed collections of Australiana. These remain the bedrock upon which the rest of its wonderful holdings are built.

The best known of these are the accumulations assembled over decades by Sir John Ferguson and Sir Rex Nan Kivell. An earlier and slightly lesser-known collection is that of the indomitable Edward Augustus Petherick (1847–1917), acquired by the Library in 1909. His contributions have been recognised with the Petherick Reading Room bearing his name.

In his 2011 survey of the first 100 years of the collection, Andrew Sergeant, now the Library's Petherick Librarian, wrote that Petherick's collection 'was the foundation upon which the National Library of Australia built the great research institution that we know today'.

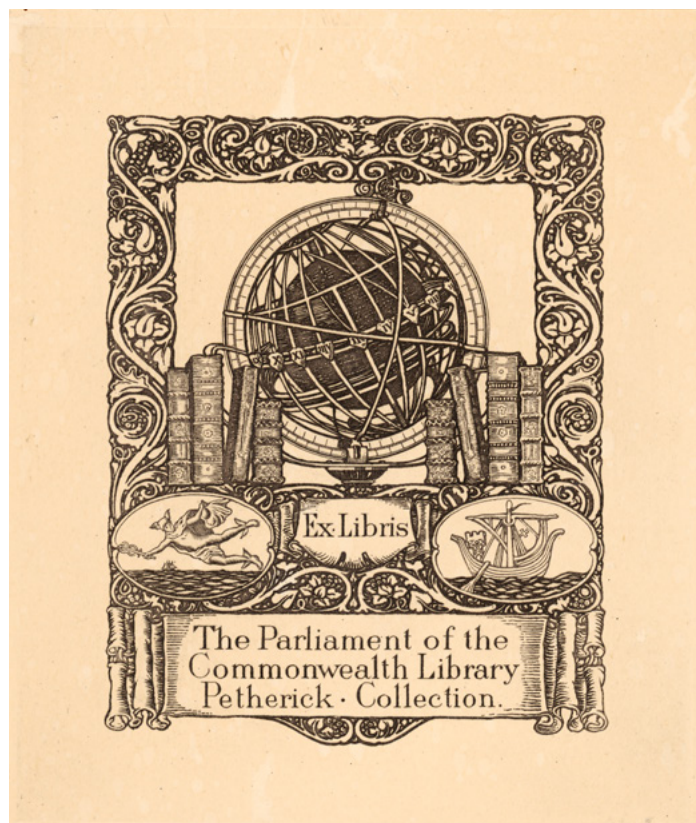
Petherick was born in England and with his family emigrated to Victoria, arriving in 1853. He was a precocious reader and as a 15-year-old joined the firm of George Robertson and Co booksellers in 1862, serving as its London manager for seven years from 1870. This marked the commencement of a stellar but uneven career in the book industry in Australia and England, which ended in bankruptcy in 1894. While Petherick lost his stock in trade, he managed with the help of family and friends to retain his own extensive private collection which he had begun assembling in the mid-1860s.

In the mid-1890s Petherick announced his intention that his collection should 'form the nucleus of a national library for the Federal colonies of Australia'. In 1901 he approached Prime Minister Edmund Barton proposing its acquisition by the newly-created Commonwealth. However, negotiations between Petherick and the Government for the transfer of the Library, valued at approximately £10,000, were difficult and extended. Ultimately Petherick gifted his collection to the Parliamentary Library, and the Commonwealth promised him an annuity of £500 to look after it. Petherick was at pains to emphasise that he 'never asked a penny' for the collection and the annuity was 'a recompense for services'.

The enormity and significance of the collection was such that the terms of the arrangement were formalised by an Act of Parliament in 1911. The collection was described as 'a library of books, pamphlets, plates, maps and manuscripts illustrative of the history and geography of the Australia States, New Zealand and other island groups of the South Seas'.

Petherick never got on with Parliamentary Librarian Arthur Wadsworth, who he believed did not offer him the key role in managing the Library's collection that he (Petherick) believed his skills and experience merited. In addition to collecting, Petherick devoted countless hours to preparing bibliographies on a diverse range of subjects, most of which remain unpublished.

Petherick died in 1917, a bitter and disappointed man but nevertheless had bequeathed the remainder of his collection to the Library. No one really knows how many items are in the



Petherick collection as it has never been catalogued or housed as a separate entity. The Library estimates it contained around 15,000 items, but that the number 'may be a good deal higher'. Andrew Sergeant tells us that many of the items collected by Petherick can be identified by the initials 'E A P' stamped on the spine.

This short article cannot do justice to Petherick's hugely productive careers in the fields of bookselling, publishing, bibliography and collecting. Learn more about the man and his remarkable legacy by requesting the following through the Library's catalogue:

Peter Cochrane (ed), *Remarkable Occurrences: The National Library of Australia's First Hundred Years 1901–2001* (2001)

Pauline Fanning, *Edward Augustus Petherick*, in *Canberra Historical Journal*, March 2003.

Andrew Sergeant, *The Centenary of the Petherick Collection*, in *The National Library Magazine*, September 2011

Gary Kent | Friends Committee Deputy Chair

IRISH ECHOES

White Gloves is a highlight of the Friends calendar each year. Historian Dr Richard Reid has selected some fascinating items from the Library's Irish collections for this year's event. Bookings open soon for you to join us on 31 August!

Thirty-five years ago the doyen of the history of the Irish in Australia, indeed of something we might call 'Irish/Australia', the late Professor Patrick O'Farrell wrote in the introduction to his *The Irish in Australia: 1788 to the Present*:

Who were the Irish in Australia? All kinds of conditions of men and women who came from Ireland ... What follows is a little of their story so far.

Given O'Farrell's voluminous papers on this subject are now with the National Library he might have been open to the idea that much of that story can be found within the Library's collections. How to give shape and form to that assertion? Perhaps through a presentation of iconic and suggestive items from the collection that point to the many ways in which the Irish presence here has been an influence upon, indeed a significant part of, Australia's national and cultural development since the arrival of the First Fleet in 1788. Three of the sailors on *Endeavour* in 1770 were Irish born although only one made it home to tell the tale.



One 'piece of Ireland', one amazing symbol of that Irish/Australian relationship, sits quietly in a scrapbook: you could miss it as you flick through other colourful items. This is a small 'bouquet' of real shamrocks attached with green ribbon to a page of the scrapbook of Joseph Graham O'Connor along with a letter from someone once called the 'Uncrowned King of Ireland', Charles Stewart Parnell. Parnell led the Irish cause for 'Home Rule' in Britain in the 1870s and 1880s, fell from grace, died in 1891, and was buried near other Irish patriots in Glasnevin Cemetery, Dublin. The O'Connor scrapbook shamrocks were sent to him in Sydney from Parnell's grave. There couldn't be a more earthy connection between Ireland, the Irish 19th century political story and Irish/Australia than shamrocks sitting in a scrapbook in a compactus in the Library.

Irish and Irish/Australian material is to be found under virtually every collection heading in the library—books, microforms, maps, journals, pictures, manuscripts and more. Take music as an example. The search team 'Irish' under music brings up nearly

one thousand results with the word 'Irish' somewhere in the title of a piece of sheet music. But that would hide other hugely popular pieces where Ireland or Irish isn't mentioned. This is the case with the songs of the man who surely more than any other represented the sentimental Irishry of the 19th century—Thomas Moore and his 'Moore's Melodies' sung and played to dreamy-eyed audiences, not necessarily of Irish immigrants, from Birmingham to Brisbane and York to Yass. A catalogue search displays 69 results. Another 40 appear if one uses 'Moore's Irish Melodies'. Famous English soprano, Anna Bishop, was well-known for her rendition of Moore's *Last Rose of Summer* and when she sang it, often, in Sydney on her first tour of Australia in 1856, local music publisher Charles Sandon took advantage of the occasion to brand his version with Bishop's name along with Moore and the Englishman who set his poems to music, Sir John Stevenson. Eight thousand people turned out in Ballarat in 1899 for the unveiling of a statue to Moore, probably the only Irish poet to be so honoured in Australia. The Library's large collection of Moore sheet music is testament to what was once his wide-spread popularity with every shade of the colonial population, not just the Irish.

But of all the well-documented Irish in the Library's catalogue one individual almost certainly takes the prize for the most entries and, arguably, the most astonishing type of entries. Where, for example, might you find a Spanish language edition of one of the first supposed descriptions of the Sydney settlement of the 1790s—under the title *Viaje y Translacion del Famosa Barrington a Botani-Bay en la Nueva Holanda* ... published in Madrid between 1798 and 1810. This is a translation of London's prince of pickpockets, George Barrington, born and raised in Ireland and transported on the Third Fleet in 1791 and for whom there are 186 catalogue entries including several portraits. In late 1793/early 1794 there appeared in London a publication, under Barrington's name, *An Impartial and Circumstantial Narrative of the Present State of Botany Bay in New South Wales ... Truly Depicted ... by George Barrington* ... He hadn't written a word of it! Subsequent publications followed making this Irish felon in his day almost certainly the best-known convict transported to Australia.

Dr Richard Reid | Exhibition curator



YOUR FRIENDS MEMBERSHIP HELPS THE NATIONAL LIBRARY

You can be part of a community of passionate National Library supporters and advocates through your Friends membership. Friends benefit from on-site and online events and presentations, that promote scholarship and awareness of our cultural heritage. In turn, Friends support fellowship programs, digitisation projects and have gifted art to the Library.

When reminded, please renew at nla.gov.au/friends/join-the-friends-online and encourage others to join.

Shamrocks from the grave of Charles Stewart Parnell, Dublin, J.G. O'Connor Scrapbook, NLA, MS 9529

GET A LIBRARY CARD

Why get a Library Card?

Do you want to read, consult or look at an item in the NLA's collection? Then the Library Card is for you.

How do you apply?

It's easy! Go online to nla.gov.au/getalibrarycard or ask for a brochure and fill in your details. The card will be posted or you can collect it in the Library.

Do you live in the ACT or visit regularly?

Come into the Library and read your item of interest in the Reading Rooms. Order the item online using your Library Card before you leave home!

I don't live in the ACT, why get a Library Card?

- It's free and can be requested online.
- You can access specialist electronic databases via eResources (nla.gov.au/eresources) from anywhere in Australia.
- If you plan to visit Canberra and there is something in the Library you would like to see, search the Catalogue and order online before you leave home. It will be waiting for you at the Library. Just show your Library Card in the Reading Room.

What type of access do you have remotely using your Library Card?

Say you want to check an entry for James Cook in the British National Dictionary of Biography: access eResources on the front page of the NLA website, sign in with your Library Card, select Biographies and then select the Oxford National Dictionary of Biography. You now have access to the resource.

You will notice that the entry for the Dictionary of Biography has a yellow key beside it (🔑), as do many others in the list. This indicates that the item is a Licensed resource to the NLA and you, as a holder of an NLA Library Card, have access to the keyed items through the NLA website.

Interested in Genealogy? Check the list of sites and databases you can access freely via the NLA website through the eResources portal (🌐), databases you may wish to subscribe to (📖) and keyed databases (🔑).

eResources is packed with Resources you may never have heard of but may provide you with just the information you need. Browse through the list to find those of interest to you.

You may also be able to request an item from the National Library to be delivered, for a fee, to your local library for you to peruse there. Ask about this interlibrary loan service at your local library.

So far, you have not left home! The NLA is at your fingertips, whether you are in the ACT or not.

Margaret Nichols | Friends Committee Chair, Library volunteer

FRIENDS EVENTS

For more details, dates and bookings for Friends-exclusive events, see the weekly online Friends News emailed to members and the Library website (search 'What's on').

June: 'Off the Wall' a live performance in the Library foyer to celebrate the special exhibition *On Stage: Spotlight on Our Performing Arts*—a quartet of Canberra actors will entertain with their selections from stage productions featured in the exhibition

July: Meet the Author—join us via Zoom to hear an award-winning author discuss their latest book

August: White Gloves—'Irish Echoes', highlights from the Library's collections curated by Dr Richard Reid, historian and writer

September: Preview of the Australian photography exhibition *Viewfinder*

October: Meet the Author—another Zoom event in discussion with a well-known author

November: Poetry Lounge—an online event via Zoom for you to read a favourite poem or simply to enjoy others' choices

Friends are eligible for a discount on any ticketed Library events. To claim your 15% discount, bookings must be made online at nla.gov.au/whats-on and the discount code **FRWIN022** entered when booking. This code is valid from 1 June to 31 August 2022 and does not apply to Friends events (select the member's ticket option for these) or events that are free of charge.

NATIONAL LIBRARY BOOKSHOP SPECIAL OFFER FOR FRIENDS

Friends will receive a **20% discount on copies of *Birds*** by Judith Wright when purchased between **1 June and 31 August 2022**, online and instore.



To claim your 20% discount on *Birds*, use the promotional code **FRWIN022** at checkout. You can also use this code to apply the usual Friends 15% discount* to other eligible online purchases.

* Discount does not apply to limited-edition prints, discounted and remaindered stock, newspapers, stamps, copy cards, magazines or vouchers.