

HEROES AND VILLAINS

Heroes and Villains: Strutt's Australia, an exhibition of the work of artist William Strutt, the first great exponent of history painting to work in Australia, is now on display at the National Library. Strutt's spectacular work depicting the brutal and beautiful Australian landscape, explorers and bushrangers is iconic, and informs the way we envisage colonial life in the mid-nineteenth century.

Brief Biography

William Strutt was born in Teignmouth, Devon, in 1815. His father and grandfather were artists. William trained in Paris at the École des Beaux Arts in the late 1830s. While in Paris, he illustrated several books, but abandoned his work because of eyestrain and a near breakdown of health. To recover his health he decided to travel to Australia, arriving in Melbourne in 1850.

He obtained employment with Ham Brothers, doing illustrations for the *Illustrated Australian Magazine*. He also designed, engraved and lithographed postage stamps, posters, and maps. He developed an interest in the history of the colony and his friend and patron, J.P. Fawkner, encouraged him to record important events. He received commissions for portraits in oils.

In February 1852, he joined a party headed for the Ballarat goldfields. He sketched throughout the journey, recording the harsh conditions and details of the diggings. He also sketched Aboriginal troopers from the Native Police Corps, and his portraits and sketches are the only pictorial record of their existence. His party found little gold—they barely covered their costs—and Strutt returned to his work with Ham Brothers in May 1852. He married Sarah Hague soon afterwards. In Melbourne, he was commissioned to produce further sketches of life on the diggings and became actively involved in the city's cultural scene. He was a founding member of the Victorian Society of Fine Arts.

The Strutts sailed for New Zealand in 1855. There he bought and cleared a block of land and continued to sketch.

continued on back page



William Strutt (1825–1915), *The Little Wanderers* 1865, watercolour; 14.8 x 19.4 cm, nla.gov.au/nla.cat-vn2729057



William Strutt (1825–1915), *The Burial of Burke* 1911, oil on canvas; 122 x 204 cm, Gift of Mrs Otway Falkner, 1944, State Library of Victoria

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MESSAGE FROM THE CHAIR



Dear Friends

Greetings and welcome to the Friends Newsletter where we invite you to join us for events in spring and to look back on some wonderful presentations that took place over winter.

The theatre was full for the joint annual lecture between the Friends and the Australian Garden History Society when Sue Ebury spoke about the Renaissance gardens of the Medicis. Our Sunday afternoon with John Olsen, in conversation with Dr Deborah Hart from the National Gallery of Australia, was a huge success, not only for John's generous donation to the Library and the launch of his new book, *My Salute to Five Bells*, but also for the opportunity had by so many to speak with him.

Do mark the date in your diary for the Harold White Lecture in November when we will hear from the famous Australian playwright, Hannie Rayson. Hannie has won many Australian writing awards and she will speak on the topic, *The Author Is Not Dead. She Is Coming to a Microphone, near You*. Hannie has recently released her memoir, *Hello Beautiful! Scenes from a Life*, and is married to Michael Cathcart of the Radio National program, Books and Arts.

As we grow accustomed to the fact that we can always find a parking spot now, please tell your friends that all parking is free after 5 pm and all day on Saturdays and Sundays. Most of our events take place at these times, so parking should no longer be a problem. I also encourage you to make use of the Friends Lounge on Level 4, with splendid views and your choice of a comfy armchair or desk. It is a good area for a quiet conversation or a spot of reading; silent areas can be found in the Library's reading rooms. You may also like to read Friends blog posts at nla.gov.au/blogs.

I look forward to seeing you at our events or perhaps relaxing with a cuppa in the Friends Lounge.

Robyn Oates

FEATURE ARTICLE

The Ephemera Collections at the National Library of Australia

Ephemera is a term that refers to the most common form of printed material: the small, meaningful documents that can form an important part of daily life. These include brochures, programs, invitations, flyers, Christmas cards, bookmarks, leaflets, menus, tickets, campaign material, timetables, prospectuses, stickers, business cards, how-to-vote cards, orders of service, price lists or even junk mail.

Such *ephemeral* material is often produced in large quantities for a short-term purpose, and usually relates to a specific event, person, place, organisation or issue. It's generally produced to be discarded—but when gathered together and preserved, it becomes an informative documentary record, providing a tangible link to the past.

The National Library has always recognised the importance of ephemera, selectively collecting it as a record of all aspects of Australian life: our social customs, popular culture, national events, sport, performing arts and issues of national concern. This collection also includes a series of geographic and travel ephemera, trade catalogues, posters and broadsides. More recently, the Library has preserved ephemera from the Asia-Pacific region related to particular events or socio-political groups of significance. The Library's ephemera collections contain highly informative, diverse and unexpectedly delightful material, all of which can be accessed in the Special Collections Reading Room.

Most of this material consists of fewer than five pages, and although we do collect some objects printed with messages, it's mainly a miscellany of printed-sheet material, which is arranged into categories rather than being catalogued individually like other library materials.

One highlight includes the Australian Performing Arts Programs and Ephemera (PROMPT) collection, which documents the international careers of significant Australians like Barry Humphries, Dame Nellie Melba, Kylie Minogue, Dame Joan Sutherland and Sir Robert Helpmann. Some personal favourites include the charming theatre programs from the Tivoli Circuit and the enormous holdings from J.C. Williamson Limited. There are also collections related to major events like the 1988 Bicentenary, the National Apology to Australia's Indigenous Peoples, and the 2000 Sydney and 1956 Melbourne Olympic Games. The Library holds the largest and most comprehensive collection of Australian federal political campaign ephemera, which features material dating back to 1901, as well as significant collections of election material from Thailand, Indonesia and Papua New Guinea.



Recent additions reflect the variety of material preserved: an anti-racism flyer produced in support of Adam Goodes collected at a recent football game; *Wonderwalls*, a neatly folded self-guided tour of Port Adelaide's street art; a Qantas boarding pass, inflight menu and airsickness bag; a *Protect Yourself against Ebola* pamphlet; the latest Bunnings catalogue; and a program from the 2015 Anzac Day service at Gallipoli.

This material is valuable for its physical properties like graphic design, typography, printing and production methods, and the beauty of its presentation. It also serves as evidence of how much things cost, what was in fashion, which organisations, industries and political parties were influencing us, and what choices were open to us at a particular time.

Overall, ephemera is highly evocative, connecting us with our nation's past, while also filling a unique function in helping us understand it: its short-term purpose means that it tends to tell the truth of the moment. In other words, ephemera isn't affected by memory, subsequent self-censorship or a retrospective desire to present things in the best possible light. It therefore forms a unique part of our printed heritage.

These vast and vibrant collections aim to preserve a representative sample of material reflecting all aspects of Australian life, telling the stories of the people, places, community activities, organisations and industries actively involved in Australia and the Asia-Pacific region. If you come across a fascinating item of ephemera in your daily life that might add to this very special collection, contact the Printed Australiana team at acd@nla.gov.au or write to: Ephemera Officer, Printed Australiana, National Library of Australia, Canberra ACT 2600.

*Catherine Aldersey, Ephemera Officer
Printed Australiana, Australian Collections
Management Branch*

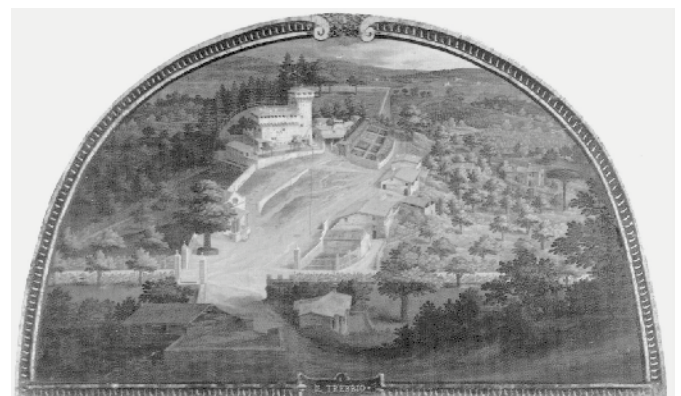
RECENT EVENTS

Fearful Symmetry: The Medici Legacy and Renaissance Gardens

(This article is reproduced with permission from the June 2015 issue of the Newsletter of the Australian Garden History Society, ACT Monaro Riverina Branch.)

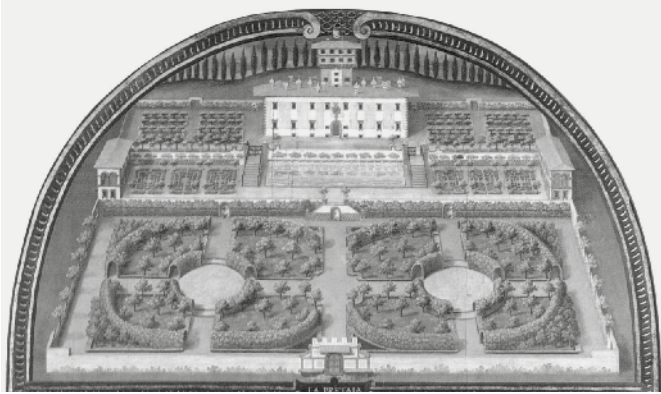
On a wet evening, Sue Ebury enchanted more than 200 people in the theatre of the National Library of Australia with her elucidation of the development of the Renaissance garden in Florence—'from functionality to design'. Her presentation was the ninth in a series of annual talks jointly sponsored by the ACT Monaro and Riverina branch of the Australian Garden History Society and Friends of the National Library. Sue was a particularly happy choice for this presentation, because apart from her deep knowledge of her chosen topic, she is both the patron of AGHS and a member of the National Library's Foundation Board.

Sue selected three of the many Medici gardens in and around Florence to illustrate her theme: Il Trebbio, La Petraia and Castello. As the backbone of her talk, she employed three of a remarkable series of lunettes painted by the Flemish Giusto Utens. His series of bird's-eye-view paintings of 17 Medici gardens produced for the third Grand Duke of Tuscany, Ferdinando 1, between 1599 and 1602 is effectively the first visual record of designed gardens. These are charming and detailed, and of huge interest to garden historians.

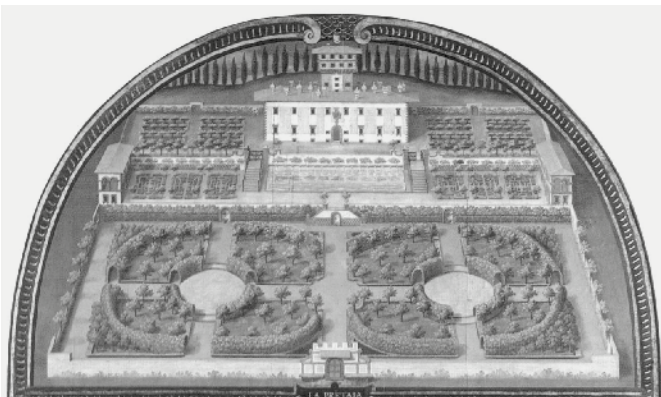


Villa Medicea del Trebbio by Giusto Utens

Il Trebbio, high on the hills overlooking Florence, was reconstructed in 1427 for the first great Medici, Cosimo the Elder, but its garden remained essentially medieval in design and function: man, under God, could and should manipulate nature for his own benefit. Its walled, productive garden had separate areas for *boschi* (woods for hunting), orchards (productive fruits) and *simples* (herbs, vegetables, etc.). Sue reminded us to look carefully at some of the



Villa Medicea La Petraia by Giusto Utens



Villa Medicea di Castello by Giusto Utens

marginia in the *Rothschild Prayer Book* currently on display in the Library's Treasures Gallery. In these small images, gardens and garden activity contemporary with Il Trebbio may be seen.

The second garden, that of La Petraia, commands a fine prospect over Florence. Built by Cosimo's son, Giovanni, as a summer escape from the heat and disease of Florence, it was inherited and developed by Cosimo's grandson, Lorenzo, in 1469. Although still including productive elements, the concept behind the garden was as an expression of the humanist vision of ideal harmony. Not only was the garden to be a site in which to follow the new 'rules' of health and mental hygiene, but it was the setting for conversations and intellectual discourse. Coherent and regular in design it has gone through many hands and redesigns, with its most recent one intended to restore the original plan. The stunning statue of Giambologna, known as 'Florence Rising from the Waters' (or possibly 'Venus'), was transferred from Castello to La Petraia.

The third garden, that of the magnificent Castello adjacent to La Petraia, dates from the second Medici period in the mid-sixteenth century. It was laid out in 1537 by Niccolò Tribolo for Cosimo 'the Great', Grand Duke of Tuscany. A

large, symmetrical walled enclosure, it included wonderful sculptures, richly diverse plantings including hundreds of citrus plants of many species, and a grand fountain as well as other splendid water features. Originally densely planted with cypresses, laurels and myrtles, as well as 'odoriferous trees' to provide shade and surprise, more recently the spaces have been opened up, depriving the garden of both shade and its sense of enticement. To characterise the ideas behind the whole garden design, Sue analysed the statuary in the central panel of the shell encrusted grotto situated below the huge statue of a crouching man (the Apennines). The life-sized high-relief statues of wild and domestic animals in this panel include an elephant, a tiger, a goat and a dog. They are engaging and wonderful, but are also an allegory of the territorial ambitions of the Grand Duke, culminating in the central figure of the unicorn representing Cosimo himself, the purifier of the formerly corrupt city of Florence.

This superbly illustrated talk had all enthralled, as Sue led us in words and pictures from the utilitarian garden of the medieval world, through the elegant, regular garden of the humanist period to the extravagance and splendour of the Mannerist (late Renaissance) period.

Nancy Clarke

John Olsen Book Launch

'Would you like to do a mural in the Sydney Opera House?' artist and poet James Gleeson asked John Olsen in 1971. So began Olsen's *Salute to Five Bells* voyage, which has given Australia the renowned Opera House mural; a wonderful personal journal recording his work on the



John Olsen



John Olsen presents Margy Burn with his most recent journal



Dr Deborah Hart

painting; and a book, *My Salute to Five Bells*, based on the journal, which was launched at the National Library on 21 July.

To celebrate the new book, Olsen talked with Dr Deborah Hart (Senior Curator of Australian Painting and Sculpture post-1920 at the National Gallery of Australia, and Olsen biographer) about his life and work in a fascinating and wide-ranging conversation.

During his rich and productive life, Olsen has been an inveterate journal-keeper. *My Salute to Five Bells* is based on the journal he kept when he painted the famous work for the Opera House concert hall.

The mural was inspired by *Five Bells*, Kenneth Slessor's elegiac poem for Joe Lynch, a black and white artist who died in 1927. Lynch, on his way to a Mosman party, his pockets stuffed with bottles of beer, fell from a Sydney Harbour ferry not far from Bennelong Point, the site of the Opera House. The bottles weighted Lynch down in the water. He was presumed drowned though his body was never found.

In light of Olsen's love of poetry and of Sydney Harbour, together with the location of the painting overlooking the harbour, the choice of *Five Bells* as the subject of the mural seems (in retrospect) preordained.

Olsen described the thrill of being commissioned to do the mural and the challenges associated with the work. One problem was the struggle to capture the colouration of the harbour at night (as described by Slessor):

*Deep and dissolving verticals of light
Ferry the falls of moonshine down.*

The painting itself is a narrative and includes the image of Joe Lynch becoming part of the harbour.

At a general level, the acrimonious quarrels surrounding construction of the Opera House impacted on many people associated with the building. Olsen says in the book: 'Perhaps given the controversies of the Opera House since its inception, anyone associated with it had to bear that emotional parcel'.

Specifically, Olsen had to put up with mockery directed at him and at the mural by construction workers. Olsen did much of the painting in a warehouse in The Rocks but moved it to its final home for completion in order to see how it looked in situ. The would-be art critics in hard hats made their views plain via heckling, jeering and laughing that Olsen described as 'hideous'. At one stage nail scratches were made in the mural.

By the time the picture was finished, Olsen told the book launch audience, he was 'shattered', 'a nervous wreck'. He confessed to feeling 'uncertain' about the painting but it had to speak for itself.

The audience was privileged to hear Olsen's views on many aspects of art and obviously enjoyed his company immensely.

At the end of the session, it was announced that Olsen has given the National Library more of his art journals. The Library is now very fortunate to hold 58 of the artist's journals.

A recording of this event can be accessed on the National Library's website at nla.gov.au/news/podcasts.

Kathryn Cole

Celebrating 150 Years of W.B. Yeats

On 2 August 2015, the Friends of the National Library joined with the Friends of Ireland in a grand event of music, poetry and song to celebrate the 150th anniversary of the birth of the great Irish poet and Nobel Laureate, William Butler Yeats. The event was supported by the Embassy of Ireland, and Ireland's ambassador to Australia, Noel White, and his wife, Nessa Delaney, were in attendance.

Professor Ronan McDonald, who holds the Australian Ireland Fund Chair in Modern Irish Studies and is the Director of the Global Irish Studies Centre at the University of NSW, provided a short biography of Yeats and a description of how the poems fitted into his personal life and his oeuvre. He identified four periods of Yeats' work and the poems that were to be read that were representative of each of those periods. The early lyric works and then the nationalist poems were probably those with which the audience was most familiar. Professor McDonald described the works of Yeats' middle period and then old age as 'hard' but urged that they be enjoyed for their language; readers shouldn't allow themselves to be diverted by trying always to discern the meaning.

Seamus Heaney, Ireland's other Nobel literature prize winner, in his introduction to *Selected Poems of W.B. Yeats*, said: 'The poem is a written melody as much as it is the formation of aims and hopes'. Clearly this is how the enthusiastic audience received the 23 poems that were read to great effect by various speakers.

The afternoon was enhanced by violinist Jenny Gall's performance of Irish songs of Yeats' time, and a musical

rendition of Yeats' poem, *Down by the Sally Gardens*, sung by Jeff Brownrigg. The presentation concluded with a recording of W.H. Auden reading his own poem, *In Memory of W.B. Yeats*.

The 195 people present at the event were informed and entertained in a manner that made this one of the events of the year. The Friends of the National Library thank the Friends of Ireland for inviting us to join them in this celebration of the birth of one of the great literary voices of the twentieth century.

A recording of this event can be accessed on the National Library's website at nla.gov.au/news/podcasts.

Dennis Pearce



Jenny Gall



Some of our performers with Embassy staff at the Yeats celebration. From left: Dr Jeff Brownrigg, Sarah Mangan (Embassy of Ireland), Dr Richard Reid, His Excellency Noel White (Embassy of Ireland), Professor Ronan McDonald, Genevieve Jacobs and Nessa Delaney

FRIENDS NEWS

Annual General Meeting

The 2015 Annual General Meeting of the Friends of the National Library of Australia Inc. will be held on Thursday 5 November at 5.30 pm. Nomination forms for the 2016 Friends Committee are included in this month's Friends mail-out and are also available from the Friends office.

In addition to the AGM business, the meeting will include the announcement of the recipients of the 2016 Friends Travelling Fellowship and the 2015 Friends Medal, as well as a presentation by the 2015 Friends Travelling Fellow, Susan Thomas.

Thursday 5 November, 5.30 pm

Conference Room, free (includes light refreshments)

Bookings required for catering purposes:

nla.gov.au/bookings/friends or 02 6262 1698

Have You Ever Thought about Joining the Friends Committee?

If you would like to contribute to the running of the Friends of the National Library of Australia, consider joining the committee! Meetings are held on the third Tuesday of each month at 5.15 pm and run for around one hour. We try to make it as easy for our committee members as possible. You will be offered the chance to contribute to the Friends events program, the Friends newsletter and other initiatives run by the Friends.

For Friends Association Liability Insurance purposes, in addition to the nomination form, all nominees need to complete a statutory declaration form stating that they have not been personally declared bankrupt or been associated with an organisation that has gone into insolvency. Please contact the Friends office if you require further information on this.

We welcome nominations from members of all ages and backgrounds; previous committee experience is not a prerequisite. If you would like to talk about joining the committee in 2016, contact Sharyn O'Brien, the Friends Executive Officer, on 02 6262 1551 or email friends@nla.gov.au. We look forward to hearing from you!



Axel Poignant (1906–1986),
Portrait of Mr. Harold L. White, C.B.E., the National Librarian, 1960,
nla.gov.au/nla.pic-vn3085354

New Lecture Series— The Harold White Lecture

As part of the celebrations marking our 25th anniversary in 2015, the Friends of the National Library will commence a new lecture series this year, focusing on Australian writers. The lecture will provide the opportunity for an eminent Australian writer to make a significant statement on a broad subject of particular interest to them, as well as providing an opportunity for the Friends to support Australian cultural life through the promotion of Australian writers and writing.

The lecture is named in honour of Sir Harold White CBE. Sir Harold was a long serving National Library staff member, joining its predecessor organisation as a cadet in 1918, and rising to become the first National Librarian, following the passage of the National Library Act in 1960. He retired in 1970 having headed the Library for 23 years. He led the building of the great collections that now make up the National Library and attract researchers and scholars from around the nation and the world.

Sir Harold is largely credited with gaining the support of Sir Robert Menzies for the magnificent National Library building which will celebrate its 50th anniversary in 2018. As Sir Harold's obituarist, John Farquharson, wrote: 'when Sir Robert Menzies retired as Prime Minister in 1966, he said, apparently with a smile, that he "jolly well had to give Harold White the National Library to shut him up" because he was so vociferous in promoting it'. Sir Harold and his wife, Elizabeth, were also active in the wider cultural life of Canberra, known for the beautiful garden they developed at their Mugga Way home and for their love of life in the bush capital.

The inaugural Harold White Lecture will be delivered by playwright and memoirist Hannie Rayson on 29 November and is entitled *The Author Is Not Dead. She Is Coming to a Microphone, near You*. For further details, please see the Events section of this newsletter.

LIBRARY NEWS



New lockers at the Library

Free Lockers at the Library

You can now use free lockers to store personal items when visiting the Library. Located in the refurbished area on Lower Ground 1, the lockers are for visitors to cloak items not allowed in the reading rooms and galleries, including:

- bags larger than 30 x 30 x 30 cm (refer to signs for a visual guide);
- food and drinks (water is permitted in transparent water bottles, but not in the Special Collections Reading Room and galleries);
- any items that may harm the collection, such as scissors and glue; and
- overcoats and umbrellas.

How to use the free lockers:

- Find an empty locker (blue light flashes when the locker is in use) and place your belongings inside.
- Choose a 4-digit number, enter it on the key pad and press the # key.
- Take note of your locker number (hint: take a photo).
- To open your locker, enter the same 4-digit number and press the # key.
- Use a courtesy bag to carry personal items and valuables, such as purses, phones and keys.

The cloak room on the Ground Floor is no longer available.

IMPORTANT:

Lockers are cleared daily after the Library closes.

The Library is not responsible for personal belongings. Do not leave belongings unattended at any time.

Parking—Good News and Bad

Members of the Friends have regularly expressed concern about finding parking when they visit the Library. Indeed, some have described parking difficulties as a reason for not using the Library.

The good news is that the situation has much improved since September last year. It is now usually possible to find a spot in the main parking area; no longer do potential readers arrive to find the whole area full of cars owned (they suspect) by people who never visit the Library.

The bad news is that the change is the result of the introduction of pay parking in the Parliamentary Triangle by the federal government. None of the revenue earned from parking fees is paid to the National Library. Parking in all the car parks surrounding the Library costs \$2.50 per hour or \$12 for the entire day.

Keep in mind, however, that pay parking only applies Monday to Friday, 8.30 am to 5 pm. You can still park for free in the evenings and on weekends if you are using the Library or attending events outside of these hours.



Anne-Marie Schwirtlich AM

Queen's Birthday Honours

Congratulations to Anne-Marie Schwirtlich on being appointed a Member in the General Division of the Order of Australia (AM) in the Queen's Birthday 2015 Honours List, for significant services to the library and archives sector through leadership roles at state and national level, and to professional information management organisations. Anne-Marie has been Director-General of the National Library of Australia since 2011 and is a member of the Friends Committee.

William Strutt (1825–1915), *Bushrangers, Victoria, Australia, 1852–1887*, oil on canvas; 75.7 x 156.6 cm, Gift of the Russell and Mab Grimwade Bequest 1973, The University of Melbourne Art Collection



FRIENDS EVENTS

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

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

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

For details of other National Library events, please refer to the Library's *What's On* guide or visit nla.gov.au/events.

Coffee with a Curator: *Heroes and Villains*

William Strutt was the first great exponent of history painting to work in Australia and his dramatic depictions of bushfires, explorers and bushrangers have become iconic Australian images. *Heroes and Villains: Strutt's Australia* will bring together Strutt's oils, watercolours, sketches and prints from the extensive collections at the National Library with key works from several major Australian collections.

Join curator Matthew Jones for a members-only tour of the exhibition, followed by morning tea in the Friends Lounge.

Friday 25 September, 10 am

Exhibition Gallery, \$15 Friends (includes morning tea)

Bookings: nla.gov.au/bookings/friends or 02 6262 1698

2015 Harold White Lecture with Hannie Rayson

The Author Is Not Dead. She Is Coming to a Microphone, near You.

Join us for the inaugural Harold White Lecture, to be delivered by playwright Hannie Rayson.

In this lecture, Hannie will reflect on the public role of the writer. These days, readers can't get enough of authors. Book fans show up in huge numbers at festivals and literary events from one end of the country to the other.

More than ever, if you write a book, you have to advocate for it and bear witness to the life events that have shaped it. Your task is to blog, to post, to tweet, to be liked and followed. And to pretend you are providing a commentary on public affairs, while you are really being head-marketer for the brand called You. Hannie will draw on her experiences, having recently survived her first book tour—a year of 50 public events.

Hannie Rayson is a playwright and screenwriter, and has recently released her memoir, *Hello, Beautiful! Scenes from a Life*. She made history when her stage hit, *Life After George*, became the first play to be shortlisted for the Miles Franklin Award. Her best known play, *Hotel Sorrento*, was made into a feature film and has become an Australian classic. Other plays include *Falling from Grace*, *Inheritance*, *The Swimming Club* and *Two Brothers*. Hannie has been awarded two Australian Writers' Guild Awards, four Helpmann Awards, two NSW Premier's Literary Awards and a Victorian Premier's Literary Award, as well as the Age Performing Arts Award and The Sidney Myer Performing Arts Award.

Sunday 29 November, 2 pm

**Theatre, \$20 Friends, \$30 non-members
(includes afternoon tea)**

Bookings: nla.gov.au/bookings/friends or 02 6262 1698



Hannie Rayson.
Photo by David Connelly

Friends Book Club

A monthly literary discussion, for members only.

Tuesday 29 September

This House of Grief by Helen Garner

Tuesday 27 October

The Quiet American by Graham Greene

Tuesday 24 November

Norah Webster by Colm Toibin

6.15 pm

Friends Lounge, free

Bookings not required

Free Film Screenings

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



Wednesday 16 September

The Congress Dances (Germany, 1931, 97 mins, NR)

Wednesday 21 October

The War of the Worlds (USA, 1953, 85 mins, NR)

Wednesday 18 November

The Sentimental Bloke (Australia, 1919, 100 mins, G)

5.30 pm

Theatre, free

Bookings not required

GIVE THE GIFT OF FRIENDSHIP

Give someone special a gift that will last the whole year with a gift membership to the Friends of the National Library. Not only will you be supporting the Friends and the Library, but your gift recipient will be able to enjoy exclusive behind-the-scenes visits, discover collections that reveal our unique heritage and experience one of the world's great libraries.

Friends of the Library enjoy exclusive access to the Friends Lounge, located on Level 4. This lounge features seating areas, a dedicated eating space and panoramic views of Lake Burley Griffin.

Other benefits include:

- discounts at the National Library Bookshop and at selected booksellers;
- discounts at the Library's cafés, Bookplate and Paperplate;
- invitations to Friends-only events; and
- quarterly mailing of the Friends newsletter, *The National Library Magazine* and *What's On*.

To arrange a gift membership, contact the Friends office on 02 6262 1698 or visit our website: nla.gov.au/friends.

Library Bookshop—Special Offer for Friends



In conjunction with the Library's Bookshop, the Friends are pleased to announce a special offer for members who make a purchase using the National Library's online bookshop.

For any purchase made online between 1 September 2015 and 30 November 2015, Friends will receive a free copy of *Little Book of Weather*. This offer is in addition to the usual Friends discount and any other offers advertised on the Library Bookshop website.

To claim your free copy of *Little Book of Weather* and your 15 per cent discount with all online purchases, use the promotional code FR15SEP15 at checkout.

This code is valid from 1 September 2015–30 November 2015.

Sailing with Cook: Inside the Private Journal of James Burney RN

by Suzanne Rickard
Foreword by Peter Cochrane

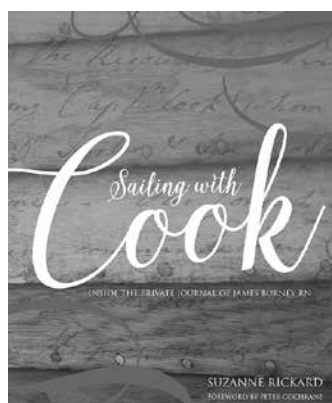
James Burney was a young officer on his first major sea exploration when he set sail for the South Pacific with Captain James Cook in 1772. Burney would become one of the first Englishmen to walk on Tasmania's southern beaches, would endure raging seas and icy weather, would sail to New Zealand's South Island and into its beautiful sounds, and then further north to explore the tropical waters of the islands and atolls of Polynesia. Burney witnessed death at sea from misadventure and scurvy, and experienced the shocking death of ten shipmates at the hands of Māori warriors.

Using Burney's entertaining and uncensored personal journal, *Sailing with Cook: Inside the Private Journal of James Burney RN* recounts the story of the young man's experience of shipboard life and the momentous events that took place during Captain Cook's second great voyage of exploration

ISBN 978-0-642-27777-0

2015, hb, 260 x 215 mm, 264 pp

RRP \$49.99



My Salute to Five Bells

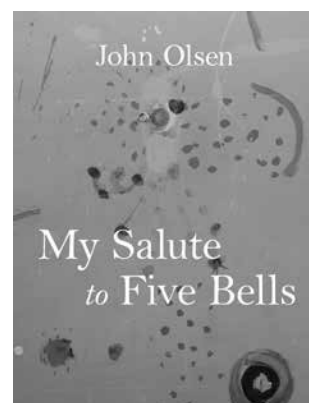
by John Olsen

This book is a deeply personal look at one of the most significant modern artworks in Australia. In this new publication written by the artist himself, John Olsen reflects on his Sydney Opera House mural and Kenneth Slessor's poem, *Five Bells*, which inspired it. The publication features Olsen's illustrated journal, one of the most spectacular art manuscripts in the National Library of Australia. His richly illustrated scrapbook of thoughts, quotes, diary entries, original drawings and clippings documents Olsen's experience. Olsen's great intellect and creativity shine through in lists of 'Things I like', haikus, and playful and poetic expression; margin notes offer great insight into the artistic process of one of our living treasures. Alongside Olsen's colourful account are full-page spreads and details of the mural, original works of art and a self-penned poem (appearing for the first time). Also included is a page from the handwritten notebook of Kenneth Slessor showing the words and imagery that so inspired Olsen.

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William Strutt (1825–1915), *The Haunt of the Kangaroo* 1885, watercolour; 48 x 88.6 cm, Rex Nan Kivell Collection, nla.gov.au/nla.cat-vn2706070



William Strutt (1825–1915), *Portrait of John Pascoe Fawkner, Founder of Melbourne* 1856, oil on canvas; 61.3 x 51.2 cm, nla.gov.au/nla.cat-vn1850800



William Strutt (1825–1915), *Black Thursday, February 6th, 1851* 1864, oil on canvas; 106.5 x 343 cm, State Library of Victoria

Late in 1856, the family (by this time there was a daughter and son) returned to Melbourne. He undertook a series of major commissions. The Burke and Wills expedition set off in 1860 and Strutt took an interest in its progress.

On his return to England, he continued to work on paintings, making use of sketches made in Australia. He exhibited numerous times at the Royal Academy, becoming a keen animal painter. He was elected a member of the Royal Society of British Artists.

William Strutt died in 1915, aged 89.

The Exhibition

Heroes and Villains reflects the various phases of William Strutt's career, moving from his early life in Paris, through his time in Melbourne and New Zealand. There are additional rooms devoted to his major historical paintings and his book, *Cooey*.

In Paris, Strutt studied figurative and historical painting and there are good examples of this early work in the first room. Probably of more interest to Australian visitors are the drawings and paintings in the next room, particularly the records from his time on the goldfields. There are pictures of the road to the goldfields, the gold escort and the tent encampments. Also exhibited are sketches of the people left behind in Ballarat and Melbourne and sketches and engravings of the Native Police Force. This room also contains a number of works from the period after his return from New Zealand. These include portraits—notably of John Pascoe Fawkner and Mrs Fawkner and Major General

Sir Edward and Lady Macarthur. *The Haunt of the Kangaroo* displays his skill as an animal painter, a skill he continued to develop after his return to England.

The exhibition continues with a selection of his major history paintings: *Black Thursday, February 6th, 1851* (depicting devastating fires that swept through Victoria that year) and *Bushrangers, Victoria, Australia, 1852* (representing a hold-up on St Kilda Road). Strutt's interest in the Burke and Wills expedition led him to create preparatory studies, and the exhibition includes portraits of Burke and the famous oil painting, *The Burial of Burke* (which was not completed until 1911, long after Strutt returned to England).

The final room displays works relating to Strutt's book, *Cooey* or *The Trackers of Glenferry*. This is the story of three young children lost in the bush for nine days and finally found with the help of Aboriginal trackers.

The Friends hope you will visit this lively and wide-ranging exhibition. It brings together Strutt's oils, watercolours, sketches and prints from the extensive collections at the National Library, with dramatic works from several major Australian collections.

Entry to *Heroes and Villains: Strutt's Australia* is free, and the gallery is open daily from 10 am to 5 pm. The exhibition will run until 15 November.

A special Friends-only tour of the exhibition by curator Matthew Jones will take place on 25 September. See the Events page for further details.

John Seymour