



EDITORIAL

Welcome to a modern forum for Australian Studies. This newsletter is a bilingual platform to inform members of the Association for Australian Studies about academic and professional activities in their fields of study and research. The newsletter will accept relevant information on conferences, publications, lectures, scholarships, awards, research projects, institutions, and web links to Australian resources. The editor welcomes contributions which will help build a vital network in the field of Australian Studies, including essays, news, critiques and constructive commentary on specific subjects of research. We encourage a liberal and creative approach to the topic. The editor urges every reader to help launch this professional news forum to reflect the spirit of Australian Studies in timely information, memorable dialogue, and innovative ideas. We need new ideas and colourful frames of presentation.

Yes, we can: Thanks to all contributors! Together we present an extraordinary survey of recent Australian Studies and public relations work. And now: Enjoy our new issue! And another highlight of this issue: It is the editors' great pleasure to present Margaret Baker-Genovesi's talk about an important chapter of Australian music history. We urge publishers to contact the author and famous Australian opera singer: Thanks!

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BY THE WAY

*"Domestic architecture has remained the medium for the most characteristic Australian expression." This is what Miles Lewis concludes in his article about architecture in *Australians: A Historical Dictionary* (pp. 16-18). He refers to the "verandah and its derivatives" but he does not neglect to mention other architectural designs of Australian character. In search of a distinctive national style Australians experimented with British, American, and European influences. However, it is the concept of a lifestyle without limitation which also makes up the core of Australian architecture: Australians love to live in contact with nature. And they love to have the sky above. Even the idea to read and learn under the unlimited horizon of architectural design describes Australian lifestyle. Remember the years 1912 - 13: It was in Melbourne where one of the largest concrete domes in the world was erected over the reading room of the public library - designed by*

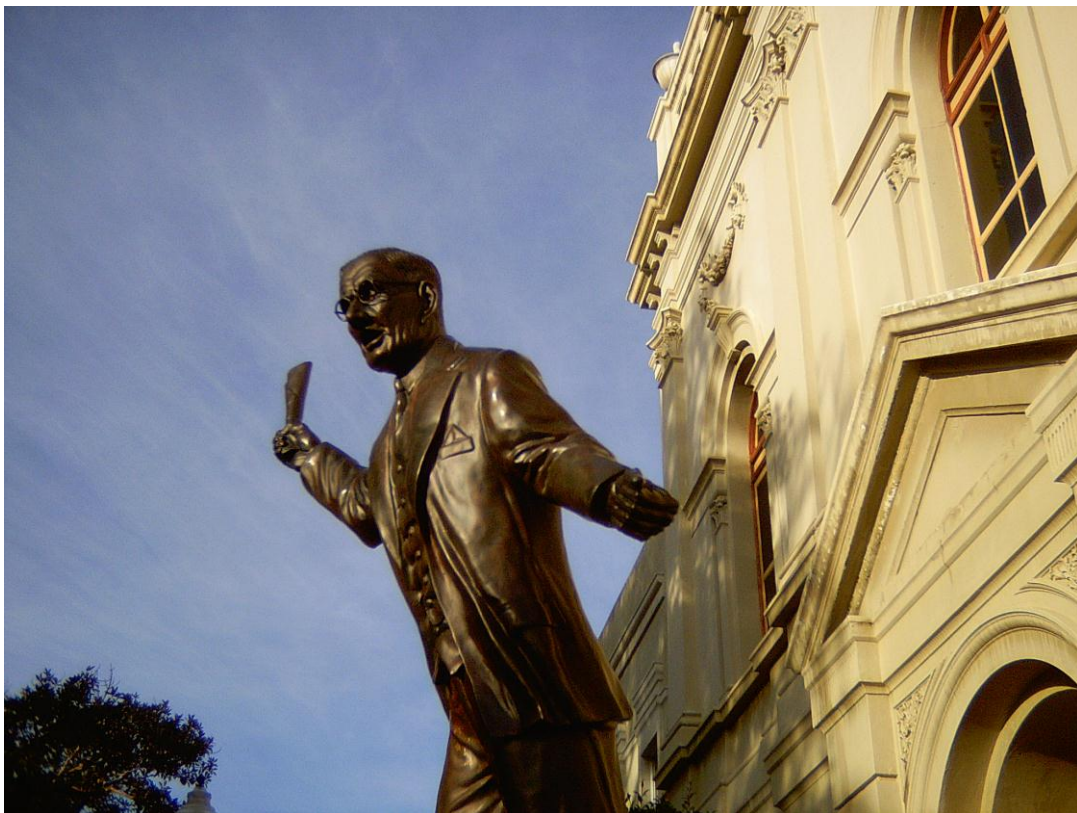


Norman G. Peebles, designed to emulate the British Museum in London and the Library of Congress in Washington. Today ... in the La Trobe Reading Room, which reopened in 2003, readers from Melbourne and overseas recognize the symbolism of unlimited thinking ... in science, the arts ... and Australian Studies.

*Best wishes – enjoy reading, enjoy viewing ...
Henriette von Hollenuffer*

Link:

<http://www3.slv.vic.gov.au/latrobejournal/issue/latrobe-72/fig-latrobe-72-049b.html>



The inspiring power of speech: Prime Minister John Curtin (Fremantle, WA)
© Henriette von Hollenuffer

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Fishing ideas in Australian waters © Henriette von Holleuffer

MUSIC HISTORY

Opera in Australia: How it all began

The first week of the 1912 opera season put up a record in Australia's music history: Thomas Quinlan brought an opera company of 200 people, 300 tons of scenery, and 3000 costumes to Australia. The impresario from overseas and his colleague from Australia, J.C. Williamson, presented four Australian premieres in eight days – among the performances was the first presentation in Australia of the Paris version of Wagner's "Tannhäuser" and the Australian premiere of "The Girl of the Golden West". Many performances took place at *Her Majesty's Theatre* in Melbourne. The enthusiastic reception of the opera company in Melbourne and Sydney describes only one chapter in the book of Australia's opera history. Another is told by Margaret Baker-Genovesi.

"A talk:"

Given to members of the Richard Wagner Society of Queensland (September 17, 2011)

Margaret Baker-Genovesi

As some of you probably know, I relocated to Brisbane in 2007, after many years – decades, actually – in Italy, where I had gone as a 23-year-old to further my studies in singing. I had intended to stay in Rome for 2 years, learn everything that there was to learn about opera, and then move on. I stayed for 50 years.

Anyhow, whenever the word 'Australia' came up in discussions with my Italian friends, there were two images that came to mind in those I met: the great monolith Ayers Rock – Uluru – and the Sydney Opera House. Both of these have achieved iconic status in European consciousness. And most cultured Europeans are aware of the contribution to opera, and music in general, of our great performers, from Sir Charles Mackerras to Joan Sutherland and indeed to Brisbane's own Lisa Gasteen, former Brünnhilde and Isolde in Europe's foremost theatres, with scores of illustrious persons in between, too numerous to name.

And you in this cultured audience are well aware of what Australian opera houses are currently offering, but perhaps it would be interesting to go back to when it all began. So today I would like to trace the events in the world of opera in Australia that led up to the creation of the Opera House; I will therefore concentrate on the 140 years, more or less,

between the initial modest 'operatic' performances in Australia, and the inauguration of Jørn Utzen's great building in 1973.

SO: OPERA IN AUSTRALIA – HOW IT ALL BEGAN

Believe it or not, opera in Australia began just a few decades after the first courageous immigrants had arrived in the then British colonies. In fact, the first news we have of an opera performance is of the one that took place in the Theatre Royal, Sydney, in 1834. The opera – or perhaps we should call it operetta – was *Clari, or, The Maid of Milan*, by the English composer Sir Henry Bishop, written in 1823. By all accounts that Sydney performance would have been presented in a shortened and presumably much rearranged version, and would have been interspersed with spoken dialogue and perhaps items from various other styles of entertainment. However, *Clari, or The Maid of Milan*, was in fact staged, and its protagonist in Sydney in 1834 was a fifteen-year-old girl, Eliza Winstanley. *Clari* has largely faded into oblivion, except for its main aria – but *this* is in fact, immortal: for it is Home Sweet Home.

It may be interesting to you to add that in 1835, 12 years after *Clari's* first performances in England, Donizetti took the melody of Home Sweet Home more or less note for note for part of *Anna Bolena's* last scene, where dreaming of her *Castel natio* – her native castle – she sings *Ciel, a' miei lunghi spasimi*. Any of you who will go to the first Met-Opera cinema production of this year will hear it sung by Anna Netrebko, and will realize that it is impossible for it to be a coincidence. But of course, copyright laws were not yet in place, and Donizetti would have had no scruples in appropriating this lovely melody for Anna's dream of home.

Back to opera in Australia: quite soon the young colony felt the need for something finer, and a first real operatic 'season' was inaugurated in 1842, in Hobart. The valiant organizer of this season was a certain Mrs Michael Clarke, but among the artists she assembled to take part in it was an Italian political exile turned dancing master, Gerolamo (or Jerome) Carandini, and it was therefore deemed to be more expedient to give the opera company his name. Carandini claimed to be of noble origin, and to have among his titles that of Count, as

well as Marquis of Saranza; in any case he proved to be invaluable for the company, in that he sang as a counter-tenor in the company's performances, and presumably arranged any dancing thought to be necessary. And of course, an operatic enterprise that could call itself the Carandini Opera Company sounded far more authentic and prestigious than one run by a mere Mrs Michael Clarke.

Mrs Clarke, with the help of Carandini, presided over this operatic company for four years; meanwhile Carandini married a young Tasmanian singer, 17 years his junior, Mary Burgess, who thereupon assumed the title of Countess Carandini. As well as the invaluable Carandini husband-and-wife team, the company had a remarkable member, a soprano by the name of Theodosia Stirling. Theodosia had been chorus mistress in London at the Drury Lane Theatre, and became a mainstay of the Carandini company which at a certain point decided to stage Donizetti's new opera *Lucia di Lammermoor*. This had had its first performance only a few years previously in Naples, in 1835. The problem was that nobody could lay hands on the orchestral parts of this opera. Theodosia, we are told, managed to devise a workable orchestral score – presumably from the score for voice and piano which she doubtless had: she reconstructed the parts from memory, and the opera was in fact put on – naturally with Theodosia in the principal role of Miss Lucia. We do not know how good a singer she was, but if she managed, with an even remote approximation, to reproduce Donizetti's orchestration, she must have been a fine musician. One wonders what she made of the great Sextet - a marvel of vocal and orchestral/choral writing.

You are all, of course, familiar with this great music, but perhaps some of you have not heard the all-star recording with Maria Callas, Giuseppe di Stefano, and Tito Gobbi in the principal roles of Lucia, her lover Edgardo, and her brother Enrico:

<http://www.youtube.com/watch?v=zv79r-rp6Oo>

Chi mi frena in tal momento from *Lucia di Lammermoor* (Donizetti), Giuseppe Di Stefano, Tito Gobbi, Maria Callas, conductor: Tullio Seraphin, 1953

At this point in the opera, Edgardo has just burst in to find that Lucia has been forced by her brother to marry another man, and general consternation reigns.

Lucia, as we all know, has always played a major part in Australia's contribution to opera: it was in the role of Lucia that in 1959 Joan Sutherland rose overnight to international fame at Covent Garden in London.

But let us stay in Hobart with the Carandinis.

It is clear that the performances offered twice weekly in the Royal Victoria Theatre in Hobart were far from what we expect of operatic performances today. The orchestra in Hobart, which was drawn from members of the local band, insisted upon performing on stage, so as to be seen by friends and the locals; the members of the company lent a hand with all sorts of tasks – they painted the scenery, they sewed the costumes and they probably sold the tickets. We possess an advertisement in a newspaper of the day, from which we learn that 'Madame' Sara Flower sang in one week the part of Pollione in Bellini's *Norma* (a role written for a dramatic tenor) and a few nights later the Gypsy Queen in Michael Balfe's English opera *The Bohemian Girl*. And apparently nobody in the audience found it at all strange when the scenes and costumes for Lucia (set in the Scottish Highlands) found their way into *Fra Diavolo*, set in the south of Italy.

As we have seen, Count Carandini lent a hand with his counter-tenor when required, and his young wife was just as obliging, since our records tell us that she passed with no trouble at all from the role of Adalgisa in Bellini's *Norma*, customarily sung by a mezzo-soprano, to that of Marie in Donizetti's *La Fille du Régiment*, which is written for a high coloratura soprano.

The Count and Countess Carandini eventually had three daughters, all of whom became singers. This is a photo of Madama la Contessa with her daughters (the photo is from an article in the Weekend Review of the Sydney Morning Herald, 11-12 May 1996.) And I must say they look very imposing and very professional.



Variety act: popular Victorian singers Marie Carandini and her daughters (Mitchell Library Photograph)

LA CONTESSA AND DAUGHTERS ©By courtesy of Mitchell Library Sydney

The Gold Rush of the 1850's was to bring about not only an increase in Australia's population, but also an increasing interest in all things cultural – people were now prepared to spend for the theatre and for opera in particular. And in 1861, an Irishman by the name of William Saurin Lyster arrived from San Francisco, bringing with him his own opera company – a going-concern that had successfully performed in America – thus inaugurating what was to become known as the Golden Age of Australian Opera. He established his company in

Melbourne, which thanks to gold had become the richest city in Australia, and in the years from 1861 to 1869 he presented no fewer than 1459 performances, mainly at Melbourne's Theatre Royal, but also in regional and interstate tours. The repertoire of the company – which he quite rightly called the Grand Opera Company – was amazingly varied: among the favourites were – of course! – *Lucia di Lammermoor*, and Wagner's *Lohengrin*, which was sung in Italian. This was quite common practice at the time. (And I would add not only at that time: in the 70's I heard *Lohengrin* sung in Italian in the Teatro dell'Opera in Rome. The fact that the Italian soprano who sang Elsa was married to the Intendant of the Opera may have had something to do with this choice, but I remember it as being very interesting, and indeed, very pleasing.)

Lyster's company presented – of course! – many operas by Verdi, among them *Un Ballo in Maschera*, *Rigoletto* and *La Traviata* (this last was apparently looked upon with a somewhat suspicious eye, given its theme of a Fallen Woman – which is what *La Traviata* actually means.) Then there were Donizetti's *L'Elisir d'amore* and two grand operas by Meyerbeer, *L'Africaine*, rarely performed these days, and *Les Huguenots*. These photos show a caricature of William Saurin Lyster, and a photo in costume of the tenor Henry Squires, who sang the role of Raoul in *Les Huguenots*.



CARICATURE OF WILLIAM SAURIN LYSTER



PHOTO OF HENRY SQUIRES

Lyster's company presented an amazing total of 42 operas – and decidedly the most ambitious of all was Meyerbeer's Grand Opera *Les Huguenots*. This is an opera that cannot be put on without a cast of seven splendid singers; ideally it requires a full orchestra and chorus, and these days any major theatre thinks twice about putting it on. Lyster's production was performed 19 times in the 1865 season, 14 of these in successive evenings – a truly heroic effort on the part of the singers and the organization in general. It was such a success that special trains were arranged to convey the audiences home after the performances.

I have called this opera by its original French name – *Les Huguenots* – but it was given by Lyster's company in Italian, with the title *Gli Ugonotti*. This was also the case when Italy's foremost theatre, La Scala in Milan, staged the opera in June 1962, with an all-star cast that boasted Joan Sutherland, Giulietta Simionato, and Franco Corelli in three of the seven principal roles. This was a performance that has passed into history.

The role of the Queen in *Les Huguenots*, Marguerite de Valois, was the role in which Joan Sutherland gave her farewell performance at the Sydney Opera House in 1990, at the age of 63.

So let us hear the Queen's great aria from Meyerbeer's opera *Les Huguenots*, in a version recorded by Joan Sutherland 30 years before her farewell performance, as one of the arias in the album "The Art of the Prima Donna". This recording, now issued of course in CD, dates from 1960, before Joan Sutherland began singing solely under the baton of Richard Bonyngue – here the conductor is Francesco Molinari-Pradelli.

In this scene Queen Marguerite sings of the beauty of her native Touraine:

http://www.youtube.com/watch?v=wpxb_Yw0jWY

O Beau Pays de la Touraine from *Les Huguenots* (Meyerbeer), Joan Sutherland, conductor: Richard Bonyngue, 1968

The artistic standards of the Lyster Company were a long way from the primitive though praiseworthy efforts of the Carandini Company: Lyster's singers were mostly more than competent, and the staging was opulent. At the close of his ten-year reign in Melbourne, Lyster was honoured with a gala evening at which he was hailed as the man who had made the greatest contribution to good music in the country.

In 1871 another touring company of Italian singers, said to be of high standard, arrived in Australia, brought by a certain Signor Cagli, but the time at our disposal now forces me to move on to what was to become the greatest sensation Australia had ever seen – that is, the spectacular return, in 1911, of the Australian soprano who was at the time the most famous - certainly the most highly paid – singer in the world: Nellie Melba, at the head of her own opera company. Melba had previously appeared in Australia, but as a soloist in what we

would today call a concert: this time she arrived in pomp and circumstance on the wings of her vast fame, with excellent opera singers in her train. And Australia loved her.

Melba was born in 1861, the year in which William Lyster had presented his first Australian season. Her Scottish father gave her the name of Helen, but she was invariably known as Nellie, and as Nellie Mitchell she began at a very early age to sing in small events in and around Melbourne. She later found a teacher, an Italian, Pietro Cecchi, who had come to Australia with Lyster's company. And she studied with him for several years. At the age of 25, already married to Charles Armstrong, an Irishman from an aristocratic family (his father was a Baronet), and by now the mother of a son, George, she travelled to Europe in search of THE teacher to help her on her road to fame. She auditioned in London for Sir Arthur Sullivan (of the Gilbert and Sullivan partnership): He was apparently unimpressed and told her he might give her small parts after she'd studied further. (This by the way was advice that he gave regularly to anyone who auditioned for him.) Nothing deterred, she managed to secure an introduction to the leading voice teacher in Paris, the German soprano Mathilde Marchesi.

History relates that when Nellie Armstrong auditioned for this formidable lady, the latter ran down the corridor and exclaimed to her Italian husband Salvatore Marchesi: Salvatore, nous avons une étoile! - we have a star! (The German Mathilde and the Italian Salvatore conversed in French, it appears.)

After a relatively brief period of study with Marchesi, who was to become her absolute and life-long mentor, Nellie Armstrong was ready for her début, and Marchesi had no difficulty in finding her an impresario. But there was one problem: Marchesi insisted that she must find a more suitable stage name, since no-one could possibly tread the European stage with the name of Nellie Armstrong. So together they decided that she should take her name from her native city – and Nellie Melba was born: 'Melba' sounded convincingly European. Her début took place in Brussels, in the role of Gilda in *Rigoletto*. A year later, already a star on the Continent, she made her Covent Garden début with *Lucia di Lammermoor* (one presumes with the solo, chorus, and orchestral parts corresponding to Donizetti's originals – not to those of Theodosia Stirling's valiant efforts some 40 years earlier.)

For four decades Melba reigned over the theatres of Europe and America – Kings, Dukes, and the Zar of Russia vied with one another in showering her with precious gifts; the Prince of Wales was a regular guest at her parties in the luxurious homes she rented in London and in Paris. When she travelled both in Europe and in America, it was in her own railway carriage. (And we are talking about Paris to Moscow, or crossing the American continent.) She soon separated from her husband, and for many years she conducted a not-so-secret liaison with Duke Philippe of Orléans, the dashing heir of the Pretender to the throne of France – all of which added to her fame and thus her drawing power: she was able to secure a contract with the New York Metropolitan Opera that guaranteed her a higher fee than that of any other singer - the one exception was the legendary tenor Enrico Caruso, but then tenors have always been prima donnas too. One of her great roles was that of Ophelia in *Hamlet* by Ambroise Thomas – this is a photo that shows her in Ophelia's mad scene. The portrait below was painted in 1902 by Melba's protégé, the Australian painter Hugh Ramsay, and is today in the National Portrait Gallery in Canberra.



PORTRAIT OF DAME NELLIE MELBA (painted by Hugh Ramsay)
©By Courtesy of National Portrait Gallery Canberra



In 1911 Melba, by now aged 50, was still at the height of her vocal splendour, and she returned to Australia with a company styled the Melba-Williamson Company; she had hand-picked most of the singers herself. It was a triumph. Her journeys by train from one capital to another resembled a royal progress: the train stopped at towns along the way to allow the Mayor and various dignitaries to pay her homage, and where there were no stations, people still lined up beside the track to wave to her. And when she performed, audiences went wild; 'Melba nights' as they were called, sold out in hours, and those who could only afford the cheap seats lined up from dawn. Among the roles she herself sang in that season

was Violetta in *La Traviata*, with which she opened the season; her Alfredo was none other than the famous Irish tenor John McCormack.

All in all, in that first season of 1911, Melba's company presented a total of 18 operas.

Back in England, her extraordinary success continued – at one gala performance in 1914 no fewer than seven Kings and Queens were in the audience. Her vitality was remarkable, and though she often suffered from respiratory illnesses, she drove herself mercilessly: late in life she confided to Lindley Evans, her accompanist in an Australian concert tour: 'I must sing or I die.'

Melba returned to Australia 13 years later, in 1924, this time with sixty singers, some of them were the most famous Italian singers of the day. Among them was the young soprano Toti dal Monte, who enjoyed a huge success in the role of – yes, Lucia di Lammermoor (whether Melba was happy about this is not recorded, but by this time she had wisely given up the role of Lucia.) La Toti, as she was called, had arrived with a lapdog and was furious when this had to be quarantined. Melba, always a practical lady, paid 12 guineas for a Silky Terrier for her, and Toti dressed it up in a green bow and posed for the photographers.

A third Australian tour followed four years later, in 1928: there were 33 overseas singers in the company, many of whom had been part of the previous tour in 1924. The fact that Melba by this time was 67 did not prevent the great Diva from performing herself, and although she had officially retired from the operatic stage (though not by any means from concert appearances!) she sang in gala evenings and gave farewell performances in Sydney, Melbourne and Adelaide. The phrase 'More farewells than Melba', or 'doing a Melba' soon enriched the language. She couldn't let go, and her audiences didn't want her to go.

This third and last tour in 1928 of a company headed by Melba, in which an amazing total of 24 different operas were staged, proved to be an artistic success but an economic disaster: the company had undoubtedly overreached itself importing so many international singers – stars such as Giannina Arangi-Lombardi, Apollo Granforte, Francesco Merli! – plus scenery, costumes, and even some chorus members. And just one year later, in 1929, the Great

Depression struck, and Australia suffered badly, as we know. To put on a season of international opera – and for such a small population – became unthinkable, and there was a long wait for the return of a professional opera company.

In fact, the next season by a professional company was after the Second World War: in 1949, when a company of Italian singers was brought out by the impresario J.C. Williamson.

Among the singers was the baritone Mario Basiola, who sang *Rigoletto*, and I remember – I was a schoolgirl at the time – that I was overwhelmed by his voice and his personality, though understanding only one word in ten (no surtitles then!) And I quite fell in love with the handsome young tenor who sang the Duke of Mantua, Alvino Misciano. Many years later – many! – I found myself singing in Milan in an opera in which he was also among the cast, and he spoke with enthusiasm – actually, with tears in his eyes – of those happy months in Australia. (He was still singing very well, I might add, and he was still very handsome.)

Another tour of Italian singers reached us in 1955, and among the singers was a beautiful and talented Italian soprano, Gabriella Tucci, who later went on to an international career including many seasons as a star of the Metropolitan Opera in New York. (I was on an adjudication panel with her some years ago, and at well over 70 she was still a very beautiful woman.) But these tours remained solitary events, somewhat like comets in an otherwise dark sky.

However, little by little the desire grew in Australia for a home-based opera company. In the 1950's, and more or less at the same time, two semi-professional opera companies were founded – in Melbourne by Gertrude Johnson and in Sydney by Clarice Lorenz. For a time these companies joined forces, with excellent results, but unfortunately they eventually went their separate ways. It must be said, however, that some splendid performances were staged, with singers who went on to greater things in England, such as Ronald Dowd, Robert Allman, John Shaw, Brisbane's great tenor Donald Smith, Marie Collier and June Bronhill – to name just a few.

In 1953, in Brisbane, a local opera company was also formed: the rather grandly styled Queensland National Opera. The company consisted of aspiring singers who were only too happy to sing for nothing and gain experience. I know all about it, for I was one of the young, ambitious singers, and I made my operatic début on the stage of the Brisbane City Hall in the role of Violetta in *La Traviata*, in two performances. (Today I pale at the thought of a 20-year-old being entrusted with the role of Violetta, but at the time, nobody had told me it was difficult.)

There is no record of my singing on that occasion, I am sorry to say – or perhaps it's just as well – but I would love you to hear the principal aria from *La Traviata* sung by a pupil of mine, the Italian soprano Stefania Bonfadelli. Stefania studied with me over a ten-year period, and became an international star, with performances at La Scala, Covent Garden, the Vienna State Opera, Tokyo, and countless theatres in Europe and America.

At this point listen to “*Sempre Libera*”, *the aria in which Violetta sings of the joys of the life of a woman who relishes her freedom*:

<http://www.youtube.com/watch?v=p-LJitfdyck>

Sempre Libera from *La Traviata* (Verdi), Stefania Bonfadelli, conductor: Guiseppe Sabbatini, 2003

The orchestra is the Netherlands Orchestra, conducted by Louis Buskens

The accession to the British throne of the young Queen Elizabeth in 1952 saw a Royal Command Performance of Opera in Melbourne; this took place in 1954, with Offenbach's *The Tales of Hoffmann*, with Lance Ingram in the title role. Eventually this led to the formation of the Elizabethan Theatre Trust Opera Company, and in 1956 their first season took off in style, presenting no less than four Mozart operas: 1956 was in fact the 200th anniversary of Mozart's birth, and performances of Mozart's operas were being held all over the world. And by 1963 a permanent nucleus of singers and staff was retained throughout the year, and the first Elizabethan Trust Orchestra was in place by 1967.

In 1970 the company became known as The Australian Opera. By this time, of course, the foundation stone of the great Opera House had well and truly been laid – it had been laid in 1957 – but construction was going ahead in fits and starts according to what money was available at the time, and what was mulled over in local politics.

Naturally it was always hoped that Australia's Number One star, Dame Joan Sutherland, could be engaged to inaugurate the theatre, but this was not to be, since when it was eventually ready for its opening season, la Sutherland was unavailable. However, in the lead-up to this event, she and her husband, the conductor Richard Bonyngne, greatly helped the cause of opera in Australia: in 1965 they toured with a company of singers of their own choosing, and one of them was a young tenor named Luciano Pavarotti, then 30 years of age. The rest, as they say, is history.

Luciano Pavarotti died in 2007, just a few weeks before I re-located to Australia. His funeral, in the Cathedral of his home town, Modena, was officiated by an Archbishop and two concelebrating priests; it was broadcast on national TV; Andrea Bocelli and the soprano Raina Kabaivanska sang. His two wives were present, former and current, plus all four daughters; they studiously avoided contact with one another. I watched it on TV, along with everybody else in Italy. It lasted well over two hours; the Italian airforce stunt pilots flew in formation over the church, trailing in their wake the red, white, and green colours of the Italian flag; the crowds who couldn't get into the packed church waited outside for hours to salute the coffin, and you would have thought that it was the funeral of a head of state – a King? The Pope? Well, maybe John Paul II's was bigger.

Back to the Sydney Opera House: given the drawing power of Dame Joan Sutherland's name, and with the ever-present hope that she would one day perform there, the construction of the Sydney Opera House went ahead, and by the time 'La Stupenda' finally appeared there in 1974 (one year after the opening of the theatre), the Australian Opera was a permanent company, with its home in the great building that is familiar to us all. The company is now known as Opera Australia.

So let me now conclude with the inauguration of Jørn Utzen's great Opera House. Eventually, 139 years after the birth of opera in Australia, 139 years after Eliza Winstanley had sung her 'Home Sweet Home' in Sydney's Theatre Royal, the inauguration of the Sydney Opera House took place on the 28th September 1973, with Prokofiev's *War and Peace*. The huge cast featuring some of Australia's finest singers was conducted by the musical director at the time, the late Edward – later Sir Edward – Downes. Utzen's great theatre is the home today of Opera Australia – Australia's foremost musical institution, of which we can all be proud.

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Pictures:

Private Collection Margaret Baker-Genovesi

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Privatanschrift:

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Margaret Baker-Genovesi began her career in Australia while still a teenager, and made her operatic *début* at the age of 20 in the role of Violetta in *La Traviata* for the Queensland National Opera. After study in Italy (Accademia di Santa Cecilia, Rome, and Accademia Chigiana, Siena), she continued her studies in Germany, eventually settling in Rome, where she pursued an international career as singer and later, teacher.

Her European *début* was in the role of Susanna in *Le Nozze di Figaro* (Rome); there followed leading roles at La Scala, Milan; Theater an der Wien, Vienna; Teatro alla Cometa, Rome; the Victoria State Opera, Melbourne; Festival Hall, London; Tonhalle, Zürich; Suisse Romande, Lausanne; the Festivals of Vienna, Salzburg, Moscow, Brno, Spoleto; concert tours through Europe, Asia and the Middle East; and recitals for Europe's principal Radio-TV networks.



Her vast operatic and concert repertoire covers four centuries of European music, from the Baroque era to the 21st century. She has performed and recorded with distinguished conductors such as Gianandrea Gavazzeni, Nikolaus Harnoncourt, Peter Maag, Sir Charles Mackerras, Wolfgang Sawallisch, Sir David Willcocks, to name only the most renowned. In 1987 she was given the single honour of representing Australia at the First China Arts Festival in Beijing.

She has taught and lectured at tertiary institutions in Italy, Germany, Hong Kong, China and Australia. Her private students are today engaged in principal roles in the leading opera houses of Europe, America, Australia, and Japan. Since 1986 she has been a regular member of the juries of some of Europe's most prestigious singing competitions: among others Munich, Salzburg, Nuremberg, Coburg, Graz, Sulmona, Gorizia, Cologne.

Since returning to Australia in 2007 she has established a private teaching practice and has collaborated with the Young Artists Program of Opera Australia, Queensland Conservatorium, University of Queensland, the Acclaim Awards. She has co-adjudicated, among others, the Mietta Song Recital Award, the Acclaim Awards Puccini Competition, the McDonald's Operatic Aria, and the Opera Foundation's 2010 Awards.

Info & Photo: ©Griffith University, Qld.

NEWS TICKER

Trade Deficit Raises Alarms

James Glynn
*The Wall Street Journal*¹

"A fall in coal exports produced Australia's second consecutive monthly trade deficit in February, adding to fears that the economy has slowed sharply in the opening months of 2012.

Australia, which is counting on a stellar export performance to fan its growth, recorded a trade deficit of 480 million Australian dollars in February, the *Australian Bureau of Statistics* said Wednesday. The *ABS* also revised the January trade deficit, widening it to A\$ 971 million. The Australian dollar and the stock market fell following the news, which was unexpected by economists. (...)

Exports were down 2% and imports down 4% in February, the *ABS* said. Crucial coal exports were off 16% as mining was hit by bad weather and strikes."

¹ *The Wall Street Journal*, Vol. XXX, No. 48, April 5-9, 2012, p. 13.

WORK IN PROGRESS

Die Übersetzung der Biographie Ludwig Leichhardts

Katharina Oster

Anlässlich des 200-jährigen Geburtstags von Ludwig Leichhardt im Jahr 2013 verfasste Hans Wilhelm Finger eine seinen Worten nach erste umfassende Biographie des berühmten Naturforschers und Australienreisenden. Diese Biographie wurde von Kylie Crane und Studierenden des Fachbereichs für Translations-, Sprach- und Kulturwissenschaft der Universität Mainz in Gernersheim ins Englische übertragen. In diesem Artikel soll von diesem Unterfangen berichtet und wesentliche Schwierigkeiten, die sich bei der Übersetzung eines solchen Werkes ergeben, dargestellt werden.

Bei dem zu übersetzenden Text handelte es sich um ein fast 470 Seiten langes Dokument, in dem der Autor passagenweise aus Leichhardts persönlichen Aufzeichnungen zitiert, die sich zurzeit noch unveröffentlicht in Sydney befinden. Um diese Zitate herum baut Finger seine Biographie des Naturforschers auf. Er beginnt dabei mit Leichhardts Kindheit und Jugend in Deutschland, beschreibt seine Reisen durch Europa und schließlich seine Expeditionen in Australien und endet mit jener letzten Expedition, zu der Ludwig Leichhardt im Jahr 1848 aufbrach und von der er nie zurückkehrte.

Da der Text recht lang war und insgesamt circa 70 Übersetzer – in 3er bis 4er Gruppen – abschnittsweise daran arbeiteten, musste eine gewisse Einheitlichkeit gewährleistet werden. Vermieden werden sollte unter anderem, dass bestimmte Begriffe an verschiedenen Stellen unterschiedlich übersetzt werden, aber auch, dass sich die Stile der einzelnen Teile der Übersetzung zu sehr voneinander unterscheiden und formale Aspekte des Textes nicht einheitlich sind. Aus diesem Grund wurden, bevor mit der eigentlichen Übersetzung begonnen wurde, einige Maßnahmen getroffen:

Zunächst wurde die Terminologie des Textes extrahiert und in einem gemeinsamen Glossar für alle zugänglich gemacht. Dafür suchten alle Übersetzer Wörter in ihren Textabschnitten,

die sie als problematisch einstufen und die einheitlich gehalten werden sollten. Ein Beispiel für einen solchen Begriff ist das Wort *Fettkuchen*. Es bezeichnet eine bestimmte Speise, die von den Expeditionsteilnehmern regelmäßig zubereitet wurde. Allerdings erwies es sich als schwierig, dafür einen geeigneten Begriff im Englischen zu finden. In solchen Fällen schlugen die Übersetzerteams Möglichkeiten der Übertragung vor und nahmen sie in eine Liste auf. Diese wurden dann in einem Glossar zusammengelegt und auf einer Online-Plattform für alle Übersetzer zugänglich gemacht. Gab es verschiedene Vorschläge für einen Begriff, so wurde darüber in gemeinsamen Sitzungen im Unterricht diskutiert. Das bereits oben genannte Wort *Fettkuchen* stellte einen solchen Fall dar. Hier gab es mehrere Vorschläge, wie zum Beispiel *fat pie*, *fat cake* oder *Yorkshire pudding*. Durch die gemeinsamen Diskussionen einigte man sich in diesem Fall dann auf die Übersetzung mit dem Begriff *fat cake*. Auf diese Weise entstand dann eine Terminologieliste, ein gemeinsames Glossar, das zumindest auf der lexikalischen Ebene für eine gewisse Einheitlichkeit im Text sorgen sollte.

Neben der Lexik war natürlich auch der Sprachstil an sich problematisch. Der Autor verwendete im Originaltext alt anmutende Formulierungen und recht lange verschachtelte Sätze, die sich nicht selten über mehrere Zeilen erstreckten. Da es sich hierbei nicht um häufig wiederkehrende Strukturen und Formulierungen handelte, brachte es nichts, sie in das Glossar mit aufzunehmen. Um trotzdem einen einheitlichen Stil zu gewährleisten, wurde über einige grundlegende Fragen bereits vor Beginn des Übersetzens gesprochen. Zum Beispiel wurde beschlossen, den Stil, wenn eben möglich, so beizubehalten: d. h. die Satzstruktur kompliziert zu halten und alte, außergewöhnliche Formulierungen zu wählen. Im Einzelnen musste dies natürlich dann während des Übersetzungsprozesses besprochen und entschieden werden. Zu diesem Zweck wurde während des gesamten Semesters, in dem das Projekt stattfand, gemeinsam über Schwierigkeiten diskutiert und daran gearbeitet Lösungen zu finden.

Die dritte Schwierigkeit bestand darin, auch die formalen Aspekte der Übersetzung einheitlich zu gestalten. Hierfür wurde ein Style Guide erstellt, in den unter anderem aufgenommen wurde, wie Datumsangaben wiedergegeben oder wie die Zitate aus Leichhardts Aufzeichnungen gekennzeichnet werden sollten.

Aber nicht nur auf der formalen und strukturellen Ebene kam es bei der Übersetzung dieser Biographie zu Schwierigkeiten. Von Anfang an stellte sich die Mischung von Zitaten aus den Tagebüchern und den Beschreibungen und Kommentaren Hans Wilhelm Fingers als problematisch heraus. Die Tagebucheinträge aus dem 19. Jahrhundert zu lesen, adäquat zu verstehen und in eine entsprechende Form des Englischen zu übersetzen war bereits schwierig. Aber auch die Stilbrüche zwischen den Zitaten und Fingers Text stellten eine Herausforderung dar.

Eine Schwierigkeit, die sich dadurch ergab, dass Finger vermutlich den sprachlichen Stil des 19. Jahrhunderts imitieren wollte, war folgende: Die Übersetzer sahen sich mit dem Problem konfrontiert, wie man mit Fingers Bezeichnungen der australischen Ureinwohner umzugehen hatte. Bei der Übertragung älterer Texte aus dem 19. Jahrhundert ins Englische können Ausdrücke wie *Wilde* wohl durchaus auch mit *savages* übersetzt werden, da zu jener Zeit noch kein Wert auf *Political Correctness* gelegt und die Begriffe *Wilde* und *savages* durchaus verwendet wurden. Bezogen auf die Biographie Leichhardts bedeutet dies, dass man in den aus den Tagebüchern zitierten Abschnitten sowohl mit solchen heutzutage wenig korrekten Bezeichnungen rechnen muss, als auch, dass sie durchaus mit mittlerweile nicht mehr politisch korrekten Begriffen ins Englische übertragen werden können. Anders verhält es sich allerdings mit den Abschnitten, die erst vor kurzer Zeit – im 21. Jahrhundert – von Finger verfasst wurden. Er berichtet zwar über die Geschehnisse im 19. Jahrhundert, es stellt sich aber trotzdem die Frage, ob es zulässig ist, im 21. Jahrhundert die australischen Ureinwohner als *Wilde* zu bezeichnen.

An diesem Punkt haben Übersetzer natürlich mehrere Möglichkeiten: Man kann dem Text und dem Autor treu sein und in diesem Fall einen ebenso wenig politisch korrekten Begriff für die englische Übersetzung verwenden oder man entscheidet sich dafür, seinem Gewissen zu vertrauen und wählt einen seiner Meinung nach heutzutage angemesseneren Begriff, durch dessen Gebrauch nicht die Gefühle möglicher Leser verletzt werden könnten. Bei dieser Übersetzung von Leichhardts Biographie blieben die Übersetzer dem Autor Hans Finger treu und verwendeten ähnliche Begriffe. Im oben genannten Fall wurde *Wilde* also mit *savages* übersetzt.

Es gibt an solchen Stellen wahrscheinlich kein Richtig oder Falsch, obwohl man Änderungen, also zum Beispiel die Verwendung politisch korrekter Bezeichnungen, doch mit dem Autoren oder dem Verlag besprechen müsste. Bei einigen Texten mag es durchaus sinnvoll sein, seinem eigenen Konzept zu folgen, damit das Buch z. B. auch gekauft und gelesen wird. Im Falle dieser Übersetzung wurde davon ausgegangen, dass sich der Autor Gedanken über die Wirkung der Begriffe gemacht und seine Formulierungen gezielt so gewählt hat.

Die Übertragung der Biographie Ludwig Leichhardts stellte zwar einige Herausforderungen an die Übersetzer dar, Differenzen mussten verhandelt und diskutiert werden und gemeinsame Kompromisse gefunden werden, doch dieses Projekt war vor allem eine hervorragende Möglichkeit, in das Australien des 19. Jahrhundert und in die Welt des Naturforschers Ludwig Leichhardt einzutauchen. Will man einen Text übersetzen, so muss man ihn sehr intensiv lesen, man muss sich mit der Kultur und Geschichte um den Text herum beschäftigen und verbringt sehr viel mehr Zeit damit, als wenn man ihn nur zum Vergnügen lesen würde. Die Übersetzer verbrachten etwa vier Monate mit der Bearbeitung dieser Biographie und tauchten dabei aus den oben genannten Gründen sehr tief in die Geschichte ein. Aus diesem Grund lohnt sich die Arbeit eines Übersetzers und das Übertragen eines Textes ist immer wieder eine spannende und interessante Aufgabe.

Article ©Katharina Oster 2012



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BOOK REVIEWS

National Socialism in Oceania. A Critical Evaluation of Its Effect and Aftermath.

Edited by Emily Turner-Graham and Christine Winter. Frankfurt/Main et al.: Peter Lang, 2010, pp. xiii + 249, £ 38.30 Paperback, ISBN 978-3-631-56355-7.

Oliver Haag

National Socialism was never confined to Europe, but also affected Oceania. Despite this, scholarship has paid only scant attention to the impact of National Socialism in the region. In this respect, *National Socialism in Oceania* breaks new ground. The volume contains fourteen chapters on Australia, New Zealand, New Guinea and Samoa. The reason for this specific focus is given in the introduction as reflecting the sphere of influence of the German consulate in Sydney at the time, and the history of nineteenth century German colonialism, as well as the streams of German mass migration to these countries (ix). Although National Socialism also influenced other regions of Oceania, this definition seems cogent in order to limit the scope and manageability of a book project. The distribution of these countries covered by the individual articles, however, is not well balanced: of the fourteen chapters, ten are devoted to Australia, only two to New Zealand, and one each to New Guinea and Samoa, respectively. The chapter on Samoa, in particular, is a mere four pages long, thus not doing justice to this region.

The book deals with three major themes; first, responses to National Socialism, mostly those deployed by the states of Australia and New Zealand, with a major focus on internment policies. The chapter by John Moses also takes into account the relation between the Church of England and the reception of Jewish émigrés. Particularly fascinating is Paul Bartrop's discussion of the consequences of the conjoint incarceration of Jewish and non-Jewish German citizens in Australian internment camps. The second major theme involves the relations between the different right-wing movements in Australia. Gianfranco Cresciani, for one, explores the low and occasionally inimical engagement between Italian fascists and Nazis in Australia. The reasons for this, the author persuasively argues, lay in language

barriers, the lingering enmity between Germany-Austria and Italy that resulted from World War I, and, above all, stereotyped racial perceptions. Andrew Moore provides an illuminating view of a comparatively under-researched theme, the reception of Nazism by Australia's right wing 'New Guard' movement between 1932 and the end of the war. Personal reminiscences of the effects of Nazism in Oceania constitute the third theme. Olga Hedwig Janice Krause (Leafa Wilson) provides a brief account of her Samoan-German family origins, briefly mentioning that Samoans were regarded as the 'Master Aryan race of the Pacific' (236), but unfortunately without elaborating on the deeper meanings of this racial perception. Helga Griffin's account of her childhood experiences in an Australian internment camp, which also draws on archival research, is an honest and self critical engagement with the history of war-related internment.

There are, however, a few points of criticism. First, the introduction does not locate the book in any theoretical context, but nonetheless uses the term 'transnational' twice, suggesting that the approach taken in the book may be interpreted as transnational. Such an approach would have required a far more rigorous theoretical elaboration, however. As it stands, the three-page introduction is far too superficial to contextualise the individual chapters and provide critical discussion of scholarship. Second, the relation between National Socialism and Indigeneity has been left out of account. This seems unjustified, given that Indigenous people of this region were used in Nazi propaganda, popular culture and racial science, often enough in a positive fashion. Third, in contrast to what the subtitle promises, only one chapter fully engages with the aftermath of National Socialism in Oceania, hence the period after 1945. Admittedly, this chapter by Suzanne Rutland on Jewish opposition to German immigration to Australia in the 1950s reflects original research, but does not seem to sit well with the other chapters.

Apart from these critical remarks, however, the book is a good read. Without exception, all the chapters are of a high quality, establishing new knowledge and providing a reliable reference point for future studies. The translations from German are flawless and the style is coherent and fluid. The inclusion of different right-wing movements and national contexts has proven to be of great advantage to understanding the intricate mechanisms of Nazi influence on a highly heterogeneous region. The consideration of individual reminiscences –

particularly the inclusion of an Indigenous viewpoint – has contributed to a methodologically fresh approach. *National Socialism in Oceania* can be considered a landmark study for students and researchers alike.

Article ©Oliver Haag 2012
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The Challenge of Indigenous Peoples – Spectacle or Politics?

Edited by Barbara Glowczewski and Rosita Henry. The Bardwell Press, Oxford, 2011. Französische Originalausgabe Le défi indigène: entre spectacle et politique, Éditions Aux Lieux d' Être, 2007.

Corinna Erckenbrecht

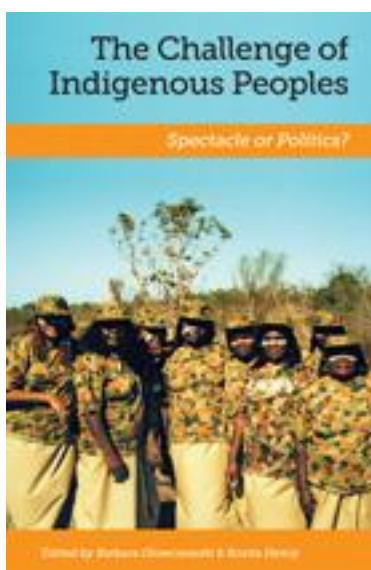
Unterlegene und Leidtragende von Kulturkontakt zu sein, aber dennoch auf neue Herausforderungen, so destruktiv sie auch sein mögen, kreativ und dynamisch zu reagieren – dies könnte die kurze inhaltliche Zusammenfassung der Beiträge im Sammelband *The Challenge of Indigenous Peoples – Spectacle or Politics?* sein.

Die beiden Herausgeberinnen, Barbara Glowczewski und Rosita Henry, sind ausgewiesene Ethnologinnen aus Frankreich und Australien, die sich seit vielen Jahren mit der Kultur der Aborigines, speziell deren bildnerischer Kunst und choreographischen Aufführungen in Ritualen und Kulturfestivals beschäftigen. Durch eine Vielzahl von Funktionen und Zusammenarbeiten verbunden, veröffentlichten sie den vorliegenden Sammelband zunächst 2007 auf Französisch und brachten ihn dann leicht adaptiert 2011 auf Englisch heraus.

Die Veröffentlichung basiert auf verschiedenen gemeinsamen Tagungen und Workshops und ist vornehmlich von Nachwuchswissenschaftlern geschrieben. In Teil 1 (7 Beiträge) werden Fundamente und Universalien der Aborigineskultur sowie deren Rezeptionen in ausgewählten Fragestellungen vorgestellt. Teil 2 (6 Beiträge) beschäftigt sich mit verschiedenen zeitgenössischen Kulturfestivals als Ausdruck indigener Identität. Dabei werden nicht nur australische, sondern weitere (pan)pazifische Kulturfeste auf Fiji, Palau und den Salomonen thematisiert. Auch kulturinterne Spannungen, die dabei zum Ausdruck kommen, spielen eine bedeutende Rolle in der Analyse dieser Kulturfestivals. In diesem Abschnitt des Bandes sind auch jeweils ein Fallbeispiel aus Indien und aus Sibirien vertreten. Dies bereichert die überregionale Palette angenehm, Kritiker könnten aber einwenden, dass diese Auswahl doch recht zufällig sei. Die beiden Herausgeberinnen runden mit ihren zwei substanziellen Beiträgen den Sammelband gelungen ab, einmal als ausführliche Einleitung

(Glowczewski), ein anderes Mal als grundlegende Diskussion über kreative Netzwerke und (kultur)politische Aufführungen als Ausdruck indigener Identität, wobei die vorangegangenen Beiträge des Buches noch einmal zusammengefasst und in den generellen Kontext dieser Diskussion gestellt werden (Henry).

Das Buch ist sicherlich nur für ein erfahrenes Fachpublikum geeignet, das mit den verschiedenen Sachverhalten und Diskussionsständen vertraut ist. Dann ist es aber eine sehr anregende und mutmachende Lektüre!



Das Titelbild zeigt Aboriginesfrauen aus Borrooloola (Northern Territory) in ihren Kostümen (army-shirts) anlässlich der Wiederaufführung des "Aeroplane Dance" bei einem Kulturfestival 2001 in Borrooloola. Das Foto steht in Bezug zu dem Beitrag von Anke Tonnaer "The Resounding of a Plane Crash: Articulating Gender Relations in a Festival Performance of The Aeroplane Dance in Borrooloola, Australia" (S. 71-81). Wie sich Urheberschaft und Ausführung dieses "little history-songs", also einer Aufführung historischer Geschehnisse der realen Vorfahren vor nicht allzu langer Zeit, speziell in ihrer Gendergewichtung verändert haben, wird in diesem Beitrag sehr kenntnis- und facettenreich beschrieben.

Buchrückentext von James Clifford, University of California, Santa Cruz, USA

"This is the first work to take performance and performativity really seriously in Indigenous Studies. These essays make visible complex negotiations of identity, power and place that completely revise received ideas of circumscribed, backward looking natives. Indigeneity here is all about mobility and inventiveness – concrete, difficult engagements with power and possibility at local, national, regional and global scales. It is an active process of both staying grounded and going somewhere in post-modernity."

Buchrückentext von Marcia Langton, University of Melbourne, Australien

"The contributors to this excellent book have looked beyond the mere surface of artistic and cultural traditions of indigenous and traditional local peoples to their deeper meanings, history, and social complexities and agency in highly specific cases. Yet, their work reveals new ways of thinking about these issues that surprise and delight. If you want to better understand the resonance of ancient traditions in the modern world, this book is the one."

Article ©Corinna Erckenbrecht 2012



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CONFERENCE

Gesellschaft für Australienstudien

Visualizing Australia, 13th biennial GAST Conference, Stuttgart 2012 27.9.-29.9.2012

Visualizing Australia: Images, Icons and Imaginations: Representing the Continent at Home and Abroad

The conference topic concentrates on visual representations of Australia.

Visual images with their immediate and direct appeal are particularly powerful vehicles of national identity, transporting ideas of an 'imagined community' (Benedict Anderson). Some images are recognized as quintessentially "Australian" in spite of evidence that their legitimacy lies in collective myths. These myths, or nationalist narratives, are reiterated through the continual use of key pictorial icons. Investigating the multiple layers of meaning which images accrue in the course of becoming lodged in the cultural imagination can reveal key moments in the narrative of nation, country or region.

Bush landscapes, Aboriginal bark painting, Uluru, shearers, life-savers and surfers, kangaroos and koalas; these are some of the images associated with Australia all over the world, becoming icons of Australianness through medial forms such as art, cinema or advertising. These images are by no means static, reacting to or reflecting upon (violent) disruptions in the narrative of the nation: Desert images of Uluru are challenged by those of Woomera; life-savers by the Cronulla rioter. Such changes rest uneasily with hitherto comfortable notions of Australia as an easy-going, egalitarian culture. The historicity of specific images underlines the importance of diachronic approaches, key to ascertaining different phases of visual (self-)definition.

An increased awareness of uneven power balance in visibility and visibility informs recent representations of Australia. In examining how images of national self-fashioning shape-shift and transform historical assessments that seek to determine different phases in the construction of Australianness on the basis of significant central images will be particularly welcome. The tensions between what people outside Australia consider its distinguishing features and what locals recognize as such constitute particularly fertile grounds for the exploration of the engendering of national identities through visual imaginings. Analyzing examples of visual imaging in various media and practices can reveal similarities and differences between Australian images and their use and reception abroad. Such transnational perspectives are particularly welcome to ensure a hermeneutic process that avoids a reduction to exclusively internal and national perspectives.

The purpose of concentrating on visual representations and practices is to raise the level of awareness of the social, political and economic conditions which inform the production as well as the reception of images and to create an awareness of the pitfalls of sorting them into easily available stereotypical slots.



Contributors are invited from a broad range of disciplines and institutional affiliations.
Suggested thematic clusters include:

- Visual arts: painting, photography, performance
- Visual media: cinema, TV, internet
- Visual forums and formats: museums, exhibitions, anniversaries, events, narratives
- Visual practices in tourism, advertising, mapping
- Icons, stereotypes and figurations of Australian people: constructions of race, gender and age
- Landscape, space and place: conflicting images of natural resources and ecological concerns
- Discourses of visibility: power structures of seeing, visibility, access to visual media/representation, narrative (constructions of) identity
- Visual Culture and the classroom

Conference Convenors:

Prof. Dr. Renate Brosch

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Australian Garden History Society

CONFERENCE

Gardens of a Golden Era – Ballarat 2012

Each year the AGHS holds a national conference in a different region within Australia. The first conference was held in Melbourne in 1980 where the Society was formed. Since then Conferences have been held in the Blue Mountains and Sydney in NSW, Melbourne, Canberra, Hobart, Adelaide and Mt Gambier in South Australia, Toowoomba in Queensland and Perth in Western Australia.

Members and non members are invited to attend one and a half days of lectures by stimulating international and national speakers who are specialists in their fields, including garden design, architecture, garden history and cultural history.

The program always includes a day and a half of visits to many wonderful historic and contemporary public and private gardens. Extra days of garden visits are usually offered as an optional extra.

33rd Annual National Conference

Ballarat, Victoria

9-11 November 2012

Optional Day Monday 12 November

Pre Conference Tour 5-7 November

Post Conference Tour 13-15 November

The 33rd Annual National Conference of the Australian Garden History Society 'Gardens of a Golden Era' will be held in Ballarat, the jewel in the crown of the Victorian goldfields. With a population of nearly 100,000 people, Ballarat celebrates its past while continuing to grow.

With the discovery of rich alluvial goldfields in the 1850s thousands flocked to Ballarat from around the world to seek their fortune. The resultant wealth has left an outstanding urban landscape with wide



boulevards, grand Victorian architecture, historic precincts, public statuary, Lake Wendouree and the Ballarat Botanical Gardens, said to be the finest regional botanical gardens in Australia with many significant trees and buildings. Ballarat is reputed to have the greatest concentration of public statuary in any Australian city. The colourful history includes the Eureka Rebellion in 1854, often linked to the birth of democracy in Australia.

Ballarat has hot dry summers and cool wet winters with occasional snow. Although the climate is officially described as moderate, many regard the winter as severe. The date of the conference has been fixed to take advantage of the milder spring weather. The conference program will reflect the heritage of Ballarat and locate the city and region in their geological and historical context and combines lectures with garden visits.

More Info: <http://www.gardenhistorysociety.org.au>

PUBLICATIONS

History [Primary Source]

Mary Crompton, and James Crompton (ed.).

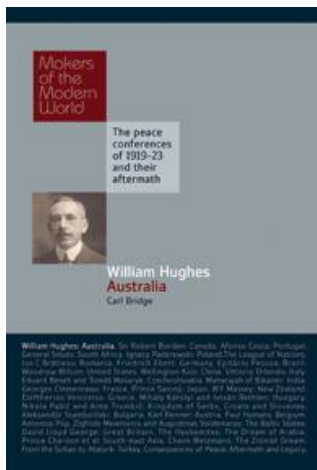
A Honeymoon Voyage: A Journal of a Voyage on the SS Great Britain.

Bristol: SS Great Britain, 2003-2011. 46 pp. Illustrations.

ISBN 9780951981404 £ 4.99

Mary Crompton just married and aged 20 years wrote her journal onboard Brunel's famous SS Great Britain on the return voyage from Melbourne, Victoria, to Liverpool, England in May to July, 1866. She was a remarkable lady; when most of the other passengers, including her husband, were sprawled in their bunks with sea-sickness she was enjoying her food, walking on deck and observing the waves, torn up by the wind and gales, and nothing the progress of the ship. She wrote an interesting account of incidents and life onboard: "May 23 ... I made friends with a young man from New Canterbury in New Zealand ... He told me that he once met a Mao(u)ri lady well dressed in English clothes with a hat and veil over her mouth with a short black pipe sticking through it."

History



Carl Bridge.

William Hughes: Australia. Makers of the Modern World: The peace conferences of 1919-23 and their aftermath. London: Haus Publishing, 2011. 208 pp. Hardback.

ISBN: 9781905791903 £12.99

The First World War marked the emergence of the Dominions on the world stage as independent nations, none more so than Australia. The country's sacrifice at Gallipoli in 1915, and the splendid combat record of Australian troops on the Western Front not only created a national awakening at home, but also put Great Britain in their debt, ensuring them greater influence at the Peace Conferences.

Australia was represented at Versailles by the Prime Minister, the colourful Billy Hughes, whom Woodrow Wilson called 'a pestiferous varmint' after their repeated clashes over Australia's claims to the Pacific Islands its troops had taken from Germany during the War. Hughes was also the most vociferous (though by no means at all the only) opponent of the racial equality clause put forward by Japan. Indeed, it was fear of Japanese expansion that drove Australia's territorial demands in the Pacific.

Professor Carl Bridge is Head of the *Menzies Centre for Australian Studies* at King's College, London. He is a regular commentator on British and international television and radio. His publications include (with Bernard Attard) editing *Between Empire and Nation: Australian External Relations from Federation to the Second World War* (Australian Scholarly Publishing, 2000) and contributing 'Anzac Day' to the *Oxford Companion to Australian Military History* (OUP, forthcoming).

Author Carl Bridge was interviewed on ANZAC Day, Monday 25th April, on *Good Morning Wales*, BBC Radio Wales and on the *Roy Noble Programme* on 22nd April.

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Government



Bettina Biedermann und Heribert Dieter (Hg.).

Länderbericht Australien.

Bonn: Bundeszentrale für Politische Bildung, 2012. 450 S. € 4,50

Kein Kontinent ist von Europa weiter entfernt als Australien, und sehr lange prägte diese räumliche Distanz die Wahrnehmung des fernen Landes. Die zunehmende globale

Vernetzung und die rasche Entwicklung der modernen Kommunikationstechnik haben jedoch zu einem wachsenden Interesse an der australischen Gesellschaft geführt. Auch deshalb zieht es immer mehr junge Menschen für ein Auslandsstudium, einen Schüleraustausch oder einen Ferienarbeitsaufenthalt nach Australien, in der Wissenschaft gibt es vielfältige Kontakte und für die deutsche Wirtschaft ist Australien ein wertvoller Rohstofflieferant. Trotz der Intensivierung des Austauschs ist das Bild Australiens noch immer von Klischees geprägt. Doch das moderne Australien lohnt eine genauere Betrachtung. Was bedeutet der Mythos der Kameradschaft, gibt es ein Erfolgsgeheimnis der Integrationspolitik, aus welchen Quellen speist sich die egalitäre Gesellschaft? Bettina Biedermann und Heribert Dieter geben gemeinsam mit ihrem Autorenteam einen fundierten Einblick in Geschichte, Gesellschaft und das politische System des Landes, aus dessen kolonialen europäischen Wurzeln sich ein eigenständiges Gesellschaftsmodell entwickelt hat. Dabei werden die Lebensverhältnisse der Urbevölkerung und die Einwanderungspolitik ebenso untersucht wie die Wirtschaft, die Sicherheitspolitik, das Bildungssystem und die Ökologie. Ihre genauen Analysen und Beobachtungen eröffnen bisher wenig bekannte Perspektiven und zeigen Entwicklungslinien auf, die ein tieferes Verständnis der australischen Kultur und Gesellschaft ermöglichen.

Special Memorial Issue:

Journal of the European Association of Studies on Australia

A Life for the Truth: A Tribute to Ruby Langford Ginibi

The editor has pleasure to announce the publication of the special memorial issue for Ruby Langford Ginibi, Bundjalung historian, intellectual and activist. Ginibi was the author of more than four books, including *Don't Take Your Love to Town* (1988), which became one of the first published Aboriginal Australian autobiographies to present an alternative version to dominant narratives of Australian history. Ginibi's translations into European languages, among them Finnish and German, also testify to her global reputation. In several conversations, she stressed the importance of her writings reaching the world, making people from around the globe aware of both Aboriginal suffering and success. Ruby Langford Ginibi died in October 2011.

The special issue, produced in close collaboration with Ginibi's family members, includes two of Ginibi's unpublished texts which offer a unique insight into her late period of writing. Contributions such as those by Jeanine Leane, Tony Birch, Anne Brewster, Suvendrini Perera and John Barnes' reflect Ginibi's influence on Aboriginal and non-Aboriginal Australian intellectuals. A number of essays by European scholars place Ginibi's writing within transnational contexts, elaborating on her influence on Catalan, Spanish, German and Austrian readers. *A Life for the Truth* is a product of decidedly Australian-European collaboration and focus. It shows the importance of understanding Aboriginal Australian writing within its local, national and global dimensions.

GARDEN HISTORY



Richard Aitken.

The Garden of Ideas: Four Centuries of Australian Style.

Melbourne: The Miegunyah Press in Association with the State Library of Victoria, 2011.

Hardback. 256 pp. Illustrations.

ISBN 9780522857504 A\$ 64.99

The Garden of Ideas tells an inspiring and engaging story of Australian garden design. From the imaginings of emigrant garden-makers of the late-eighteenth century to the concerns of twenty-first century gardeners, this book charts its way across four centuries through a handsome and satisfying fusion of images and text. *The Garden of Ideas* is embellished with an unparalleled array of images – paintings, drawings, prints, plans, and photographs – each richly evocative of their time and most never previously published. Unearthed from around Australia, and many from overseas, these images carry the story of Australian garden style through the years, in the process criss-crossing social and cultural history across the wide extremes of the Australian continent.

Richard Aitken, whose book *Botanical Riches* was published in 2006 to popular and critical acclaim, brings a lifetime of experience to *The Garden of Ideas*. He is currently co-editor of *Australian Garden History* (quarterly journal of the *Australian Garden History Society*). *The Garden of Ideas* is a valuable source book for the sophisticated gardener and an indispensable companion for the garden historian.

Presented by:

www.gardenhistorysociety.org.au

Australian Garden History Society

WEBSITES

ORAL HISTORY & LEARNING RESOURCES

MUSEUM OF AUSTRALIAN DEMOCRACY

The **Museum of Australian Democracy's** oral history collection dates back to 1995 and their first interview was with Fred Johnson who worked on the MoAD site in the mid-1920s. He was 88 when recorded in 1995. MoAD run excerpts from interviews on their website and this 8 minute excerpt may be of interest for researchers. Other resources support teachers:



Marnti warajanga — A walk together: Learning resource

Explore milestones of the Indigenous journey of democracy in Australia and consider their relevance to today. This resource contains background information, discussion questions and class activities to enhance student learning and engagement with the [Marnti warajanga — A walk together](#) exhibition (for years 5 to 10).

[Download the Marnti warajanga — A walk together learning resource](#)



Getting it together: From colonies to federation: learning resource

Getting it together: From colonies to federation is a resource for teachers in the middle years classroom (years 5 to 8). A series of 7 packages, *Getting it together* explores each state's unique journey to federation.

[Download the Getting it together: From colonies to federation learning resource](#)



A history of Old Parliament House: Resource kit

Discover the history of Old Parliament House and the people who worked here. This kit can be used to support studies of civics and citizenship and Australian history.

[Download the Old Parliament House learning resource](#)



The Franklin River debate 1983: Classroom role-play

Re-live history in your classroom! In a scripted role-play, students take on the roles of federal politicians from 1983 and debate an historic bill which prevented the damming of the Franklin River in Tasmania.

[Download our Franklin River debate in-class program](#)



The Petrov affair: Webquest

What can Australia's reaction to the threat of communism tell us about issues of fear and security? Students investigate the Petrov affair from the perspectives of the major characters, evaluate its impact and make recommendations about individual and national responses to fear.

[Visit the Petrov affair Webquest](#)



Billy Hughes at War

Explore the challenging years of the First World War and the man who led Australia through those turbulent times. Through interactive online activities, students can investigate the arguments for and against conscription, cast their vote and learn how to deconstruct historic political cartoons.

[Visit the Billy Hughes at War website](#)



Australia's prime ministers: Prime Facts

Do you know which former prime minister was present at the hanging of Ned Kelly? Or which one worked as a miner before becoming prime minister? Discover the answers to these questions and many more little-known facts about our former prime ministers in the Prime Facts series. Prime Facts resources also available for each of our prime ministers, there are titles on related topics including prime ministers' wives, leaders of the opposition and elections.

[Visit the APMC website](#)

Museum of Australian Democracy at Old Parliament House

18 King George Terrace, Parkes, ACT 2600, Australia

PO Box 7088, Canberra BC ACT 2610

Open daily 9am—5pm

Telephone: 02 6270 8222 Enquiries: info@moadoph.gov.au

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PRESS RELEASE

Take the National Library of Australia home with you

Posted on: 24th May 2012

The National Library's catalogue is now available for your iOS and Android mobile devices. This means you can search our extensive collections, request items and track these items all from the palm of your hand, no matter where you are.

The Library is placed at the forefront of mobile technologies within the cultural sector of Australia, after the launch of the new Mobile Strategy.

You can download the mobile catalogue for free from *iTunes* for Apple product users, and *Google Play* for Android users.

Tickets to *The Australian Ballet's* 50th anniversary gala on sale now!



Artists of **The Australian Ballet** in the premiere season of Peggy van Praagh's *Swan Lake*, 1962.
(Photo by Darryl Smythe)

Almost 50 years to the day that The Australian Ballet took flight with its first ever performance comes a 50th anniversary gala bursting with ballet superstars. International ballet luminary **David Hallberg** will be coming to Australia especially to dance in the gala season. There will be five performances only from **October 31 – November 3, 2012** at Arts Centre Melbourne.

With just 10,000 seats available across this season, it's expected that this will be one of 2012's hottest arts tickets.

Tickets go on sale to the general public at 9am on Thursday 17 May 2012.

A special post-performance party will be held in honour of the company's actual birthday on November 2. This event will take place in the National Gallery of Victoria's Great Hall. Tickets are available for purchase to audiences who attend any of the five gala performances.

Joining Hallberg on the bill will be dancers from some of the world's top dance companies, including Germany's Stuttgart Ballet, The Tokyo Ballet and National Ballet of China, with many more to be announced.

The gala has been generously supported by a \$400,000 donation from the Joan and Peter Clemenger Trust.

The artistic director of The Australian Ballet, David McAllister, said the gala would be an unforgettable season of world-class ballet.

“It was always my vision to create a program where the amazing dancers of The Australian Ballet would dance next to their international contemporaries, and bring the absolute world’s best of ballet to Australian audiences,” said McAllister.

“I’m thrilled that David Hallberg can join us and that so many of our friends from overseas will be coming in especially for our birthday celebrations.”

From Moscow, Hallberg said he was delighted to be a part of the anniversary line-up.

“What a milestone for such an iconic company! Combined with its history of rich repertoire and its modern vision of creating fresh, vibrant art, The Australian Ballet has danced its way to being one of the great companies of the world,” said Hallberg.

He first guested with the company in 2010, dancing the role of the Prince in *The Nutcracker*. In 2011, he became the first American dancer to join the Bolshoi Ballet. He also maintains principal artist status at American Ballet Theatre.

The Australian Ballet will perform Harald Lander’s *Etudes*, last staged by the company in 2001. A homage to the humble daily act of class, the work builds as the entire ensemble of dancers perfect their technique and dazzle with their unity of purpose. A stark yet striking work in a palette of black and white, this work impresses with its simple façade masking technically demanding choreography.

The festivities continue offstage and throughout the birthday weekend, with a free **Ballet & Fashion** exhibition opening on November 3 at the NGV.

It’s been 50 years of beauty and ballet – don’t miss this special moment from The Australian Ballet.

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NEWS FROM THE EMBASSY

Interessenten, die den farbig illustrierten **Kulturflyer der Australischen Botschaft** regelmäßig und aktuell als PDF-Datei per Email erhalten möchten, werden nochmals gebeten, diesen als kostenloses Abonnement zu bestellen.

Abonnement

Ja, ich würde gerne bis auf weiteres den Kulturflyer der Australischen Botschaft beziehen.

Mir entstehen dadurch keine Kosten. Ich kann den Bezug jederzeit per E-Mail an info.berlin@dfat.gov.au stoppen.

Name, Vorname

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Bitte senden Sie diesen Abschnitt ausgefüllt zurück an die Australische Botschaft, Kultur- und Öffentlichkeitsarbeit

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VISITING CHAIRS

GASTPROFESSOREN: Chandani Lokuge & Simon During

Ludwig-Hirschfeld-Mack-Gastprofessur im Sommersemester 2012

Prof. Dr. Simon During (Universität Queensland, Australien) und Prof. Dr. Chandani Lokuge (Monash Universität, Australien) vertreten im Sommersemester 2012 gemeinsam die Ludwig-Hirschfeld-Mack-Gastprofessur für Australienstudien.

Sie übernehmen als siebte die Gastprofessur am Institut für Englische Philologie, mit der der wissenschaftliche Austausch zwischen Deutschland und Australien gefördert werden soll. Die Gastprofessur wird finanziert vom Deutschen Akademischen Austauschdienst (DAAD), dem Fachbereich Philosophie und Geisteswissenschaften, dem Institut für Englische Philologie und der Australischen Botschaft in Berlin.



Simon During ist Professor für Englische Literatur an der Universität Queensland, Australien. Bekannt ist er vor allem aufgrund seiner Schriften zu Literaturtheorie, Postkolonialismus und Kulturwissenschaften. Simon During war viele Jahre Professor an der Universität Melbourne, wo er eine entscheidende Rolle in der Einführung der Studienprogramme Kulturwissenschaften, Medien und Kommunikation sowie Verlagswesen spielte. Zu seinen Veröffentlichungen gehören: Foucault and Literature (1991), Patrick White (1994), Modern Enchantments: Cultural Power of Secular Magic (2003) und Exit Capitalism: Literary Culture, Theory and Post-Secular Modernity (2010). Sein aktuelles Buch, Against Democracy: Literary Experience in the Era of Emancipations, erscheint im Mai 2012.



Chandani Lokuge ist Professorin für Englisch an der Monash Universität, Australien. Ihr Lehr- und Forschungsgebiet sind Postkoloniale Studien, hier insbesondere englischsprachige Literatur aus Indien und Sri Lanka. Chandani Lokuge ist Mitbegründerin des Zentrums für Postkoloniale Literatur an der Monash Universität, einer internationalen Plattform zur Untersuchung einer postkolonialen kulturellen und literarischen Debatte. Als Herausgeberin der Oxford Classics Reissues gehören zu ihren wissenschaftlichen Veröffentlichungen: *The Collected Prose and Poetry of Toru Dutt* (2006), *Ratanbai: A High-Caste Hindu Child-Wife* (2004), *Love and Life behind the Purdah* (2003) and *India Calling: Memories of Cornelia Sorabji, India's First Woman Barrister* (2001). Sie ist weiterhin Autorin mehrerer Romane, zuletzt *Softly, as I Leave you* (2011).

Die Ludwig-Hirschfeld-Mack-Gastprofessur wird in jedem Semester mit renommierten auswärtigen Wissenschaftlern besetzt. Namensgeber der Professur ist der 1963 in Australien verstorbene Deutsche Ludwig Hirschfeld-Mack. Er war Mitglied der Bauhaus-Bewegung und emigrierte 1936 nach Großbritannien. 1940 wurde er von dort als ein sogenannter "feindlicher Ausländer" nach Australien deportiert und interniert. Nach dem Ende seiner Internierungszeit wurde Hirschfeld-Mack "Head of Art" an der renommierten Geelong Grammar School. Mit seiner Lehre übte er großen Einfluss auf Kunst und Design im Australien der Nachkriegszeit aus.

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UNIVERSITY OF COPENHAGEN

Centre for Australian Studies

Australian Studies Copenhagen, Distinguished Visiting Chair, 2012



The Centre for Australian Studies at the University of Copenhagen is pleased to announce that Associate Professor Christina Twomey from Monash University has been appointed as the 2012 Distinguished Visiting Chair. She will arrive in September 2012, and will teach a Masters level course in the autumn semester.

About Australian Studies in Copenhagen

The Centre for Australian Studies was established in 2005 in collaboration with the Australian Government Department of Education, Science and Training (DEST), and Monash University. It represented the culmination of two decades of activity in the field at Copenhagen University, dating from the first courses in Australian literature taught by Bruce Clunies Ross in the 1980s.

Monash University's National Centre for Australian Studies supports a visiting Monash Fellow, and each autumn semester we are joined by a visiting Professor sponsored by the Australian Government Department of Education, Employment and Workplace Relations (known as DEEWR, which is the new incarnation of DEST). We also have a number of 'associate' members of the team, consisting of former staff at Copenhagen University as well as Australian Studies scholars working at neighbouring universities.



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