



ITALIAN HISTORICAL SOCIETY JOURNAL

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The *IHS Journal* aims to provide, to those interested in the history of Australian-Italian communities, an outlet for the circulation of news and reports, the exchange of information and the notification of future activities. We invite readers to contribute newsworthy articles and short notes. Guidelines for contributors are included.

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FRONT COVER:

The Governor Arthur Phillip Memorial, *Botanic Gardens, Sydney*. This major work was commissioned to the Italian artist Achille Simonetti in 1888. Refer to article From Simonetti to Rubbo by Francesca Musicò on page 9 for further information on the work of Italian artists in late nineteenth century Sydney.

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LA DOTE: PREPARING FOR A FAMILY

The importance of the dowry in the Australian Italian family

by Maria Tence and Elizabeth Triarico

This essay was written for the Italian Historical Society within the context of the Australian Family Project. The project was a unique collaboration of twenty Victorian institutions who presented separate exhibitions on the Australian family and published a book reflecting the ideas and themes of the exhibitions (The Australian Family: Images and Essays, edited by Anna Epstein, Scribe Publications, Melbourne, 1998). The Italian Historical Society's exhibition by the same title of this essay was presented at the Immigration Museum in November 1998.

The dowry was, and in some societies continues to be, a part of the formalisation process marking the union between man and woman. As well as being an important element in kinship relationships, it provided the material foundation for the establishment of a new family. It was also seen as a tangible expression of the cultural importance placed on the need for family life and the necessity for adequate preparation to be made.

Generally, the dowry reflected the social status of the giver – usually the woman's family – but some items transmitted specific regional customs, familial values and family history that were handed down from mother to daughter. Largely modelled on Roman marriage customs, the dowry tradition was practised across many cultures and classes and endorsed legally in many pre-nineteenth-century European countries such as France, Austria, Spain, Belgium, Portugal and Macedonia.

According to the Roman model, the dowry consisted of three main elements: money and/or land; furniture; and linens. It could also include jewellery. Some scholars assert that a woman's virginity was also an important part of her dowry. While women were traditionally responsible for preparing the linen, the male heads of the respective families negotiated the terms, value and quantity of the other material expected in a dowry.

The only part of the dowry tradition practised by Italians in Australia today is the provision of the linen ware. Its history has been lost through the centuries – those who practise it today are largely ignorant of its ancient purposes.

The dowry in Italy

La dote or the dowry has been a part of Italian social custom since ancient times. In the tradi-

tional patriarchal Italian culture, the birth of a male child was seen as pivotal to the continuity of the family line. However, it was with the birth of a female child that preparation for a new family began. Italian mothers could become preoccupied with the provision of a dowry well before the birth of a daughter, especially with the linen which formed the *corredo* or trousseau. The preparation of a *corredo* invariably involved many family women, as the textile for its production had to be grown, treated, and woven.



*The processing of hemp for the *corredo* often involved three generations of women: grandmother, daughter and niece. This photograph was taken at Arten, Belluno, in 1914. The photographer is also depicted. Source: Canapa e Lana, Comunità Montana Feltrina, Centro per la Documentazione della Cultura Popolare, Quaderno n.2, Feltre 1984.*

In pre-industrial Italy and in other European agrarian societies, the home and providing for the family were the focus of women's lives. A woman's worth was measured by her resourcefulness and productivity, her ingenuity and creative ability. The skills a woman brought with her to a marriage were highly valued. In partic-

ular, a woman's competence in handcrafts contributed to the social and economic well-being of the family. Women were also prized for their ability to manage a successful household. This included all aspects of food production; the ability to understand the use of herbal remedies – acting as the family doctor; understanding seasonal sowing and harvesting; managing household expenses; working raw materials for domestic linens and clothing; acting as mediator in family disputes; and coordinating and contributing to family and community celebrations.

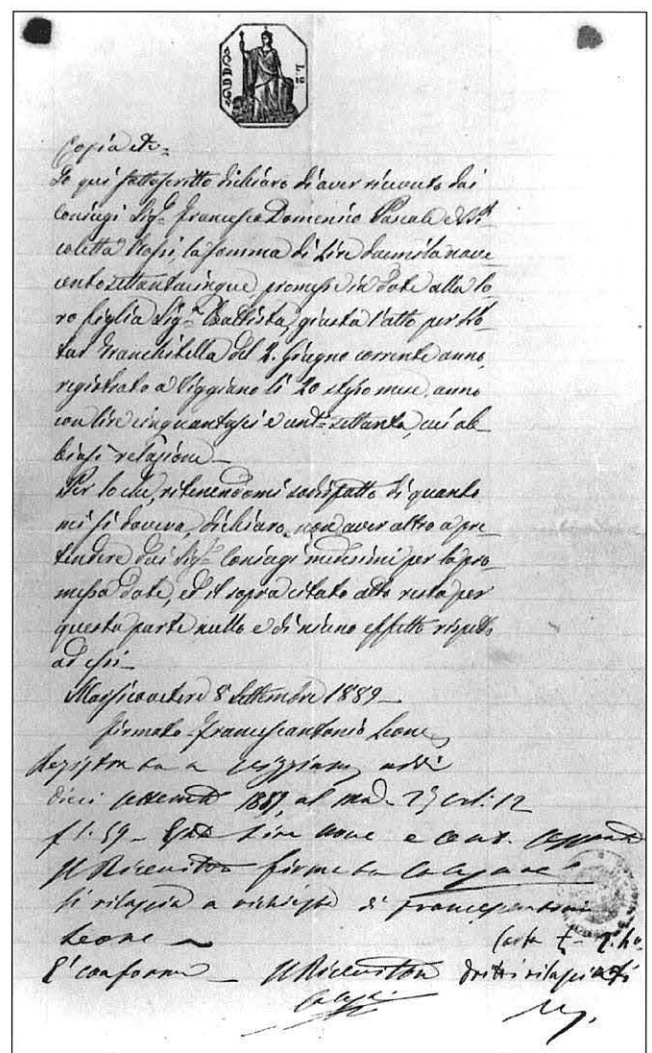
Women were also responsible for upholding family honour and were the custodians of cultural traditions. Each member of the family had clear responsibilities and duties to ensure the survival of the family unit. Daughters were expected to stay at home and help the family (and maintain their virginity) until their elders decided it was time for them to establish their own families. In order to become productive wives and mothers and to improve their marriage prospects, girls received embroidery and dressmaking tuition at a very tender age. They were sent to classes run by professional dressmakers (usually older women or spinsters) and by convents where they not only learned necessary embroidery and needlework skills but also received religious instruction.

In the Catholic tradition, women who entered convents were also expected to bring a dowry – which consisted of personal and communal linens and a purse of money, the amount of which was stipulated by each convent or order. Contrary to the provisions of the conventional dowry, the entire dowry remained with the convent when a nun left her order. It is believed that much of the wealth generated through nuns' dowries was spent on religious artworks by the Catholic church. However, there were also convents that accepted daughters from poor families who relinquished them to convent life because they were unable to provide them with an appropriate dowry.

The notion of family in Italian culture was preserved through religious doctrine and strict social codes. This resulted in the creation of specific civil laws which sanctified family solidarity. In five hundred years of Italian civil law, little changed in the statutes for the creation and provision of a dowry. It was not until 1968, that the Italian civil code governing family law and the provision of a dowry was abolished.

As early as the eleventh century these laws had ensured the birthright of a family's patrimony to the first-born son over that of daughters. However, they also ensured that daughters received a portion of the family's wealth. The purpose of the *constituendam dotem*, the dowry law, in putting a monetary value on each item in the dowry was to bar any further claim to family's assets by the daughter on her future husband.

The dowry thus came to be seen as a pre-nuptial agreement or marriage contract in which the intending couple signed the receipt of goods listed. This exercise was witnessed by their fathers performed by an authorised actuary. The *documento dotale* – dowry document – was then officially registered and executed. A comparison of registered dowry documents of 1458 and one of 1963 shows very little had changed in the items listed, apart from the terminology and economic valuations.



This document, signed and dated in Marsicovetere on 8 September 1889, refers to a monetary payment made to the groom Francescantonio Leone as stipulated in the dowry document of his bride Battista Pascale.

Wealthy families used to add supplementary clauses which guaranteed that in the case of the dissolution of the marriage there would be no further claims on the estate of the woman's family. (Divorce was not allowed but dissolution was, for sexual non-performance, infertility or death). It was not unusual for the agreement to stipulate that the husband would only 'manage or administer the properties transferred to the daughter and was eligible to gain only the *usufrutto* – income – they generated'. This ensured that if the daughter died or the marriage was dissolved, the properties would return to the woman's family or be inherited by her children.

In order to *fare una bella figura* – to save face – and increase marriage prospects for daughters by providing dowries, poor and landless families often incurred massive debts which took many years to repay. Why it was believed that the daughters should not become a drain on the resources of her new family, it was acknowledged that the dowry became a burden on all classes of society. However, the tradition was so widely accepted that it penetrated the very heart of social ideology of the time and was seen as a regulating force in society. The dowry was considered so vital to the marriage prospects of women, that in many Italian kingdoms, trusts and charitable funds were established to provide dowries for destitute or fatherless girls.

The Italian dowry in Australia

These powerful notions of the sanctity of the family and the custom of the dowry were brought to Australia by Italians who came here during the period of mass migration after World War Two. For some tradition took on even greater importance in the alien land, while others abandoned elements of their cultural heritage as irrelevant, oppressive and ancient, and welcomed the opportunity to start afresh in a new country.

The lives of Italian immigrant women changed markedly from those they had known. With the expanding economy of the post-war period and the emergence of feminism, women began to leave their traditional roles in the home and move into the paid work force. Some accumulated wealth and were no longer dependent on the family.

An interesting irony emerged from the story of Italian migrant women employed in the expanding Australian labour force of the 1950s to the 1980s. Thousands of these women were highly

respected as seamstresses and specialist needlecraft workers by the Australian textile and fashion industry – but they were no longer able to devote time to the traditional crafts which were essential for the production of a daughter's *corredo*.



Linen bath towel, woven and embroidered by Lucia Marturano in Sicily in the 1920s at the age of 12. It was handed down to her Australian-born granddaughter Lusiana.

In the past, the *corredo*, a necessary component of the dowry, had been important for women because it allowed them to be creative and gave them a purpose. In Australia this need began to diminish and the *corredo* was provided from manufactured goods purchased from specialist retailers. Immigrant women were therefore less pre-occupied with the provision of their daughter's dowry than they themselves had been. The provision of the dowry was reduced to a generous supply of linen and whatever other material goods, land or money that parents could afford.

From the 1950s to the 1980s, a demand for high-quality imported Italian linen ware and manchester resulted in the establishment of specialist retailers known as emporiums. These large stores sold a wide array of *biancheria* – linen ware – from personal undergarments to elaborate and highly decorative lace ware for the bath, bed and table. The emphasis was on purchasing items that were beautiful but functional. These items were highly-prized because they were considered essential items in setting up a home and preparing for a family.



In post-war Italy, sewing classes were still an important part of a young woman's training for her future role as wife and mother. Here a group of young women from Varapodio, Calabria, are shown with their sewing teacher and some examples of their machine made embroidery. In 1956, when this picture was taken, sewing machines were being used to replace labour-intensive hand embroidery and sewing. Caterina Pisani, centre with checked dress, immigrated to Australia where she, like many others, used her sewing skills as a seamstress.



The interior of the Costanzo Emporium in Coburg c1969. Since the store opened in 1960 it has been a popular place for Italian women buying dowry items for themselves and their daughters. This was one of the first Italian emporiums in Melbourne which developed in response to the dowry tradition of Italian immigrants.

In the 1990s, second-generation Italian women, who are generally better educated and more career-orientated than their mothers, have again changed the idea of a *corredo*. Many daughters today have linen stacked away which they vow they will never use because they do not like it. A recent wedding supplement in the Australian-Italian newspaper *Il Globo*, recognised that, while the tradition of the dowry was no longer relevant, the *corredo* was still a popular custom. Although the quantity of items in a *corredo* has decreased, those now chosen are of the highest quality, reflecting personality and taste rather than necessity.

The woman no longer accumulates material solely to reflect her worth but collects for her own pleasure and use; she purchases a number of high quality functional pieces that will last a life time ... women no longer accumulate for the purpose of marriage but to acquire beautiful items, especially for the home. As a result of this the home is no longer seen as a prison, but a place where they feel safe and secure, and which reflects their taste in fashion.

An example of the generational shift in the significance of the dowry and the current emphasis placed on the *corredo* is evident in the story of Mrs Cannatella, who tells of her mother's dowry, her own dowry and her daughter's *corredo*.

Married in Sicily in the mid-1940s, Mrs Cannatella's dowry, consisted of land, furniture, quantities of wheat, oil and flour, a horse, a donkey – and a *corredo* of items she embroidered herself and some which were purchased by her family. These included six pairs of embroidered bed sheets, towels, underwear and night dresses. She recalls that her mother's *corredo* had been largely made up of items which she herself had hand woven and embroidered. Mrs Cannatella's daughter chose her own *corredo* and decided not to use but to keep the hand-made items as reminders of her family's history.

Today the provision of a dowry no longer exists in its traditional sense. However, parents still try to give their children a start towards establishing their own families by providing the down payment for a house or apartment, or by buying a block of land. The small amount of linen purchased for the *corredo* at the time of the wedding is limited to pieces the daughter will enjoy using. The hand-made items, now treasured family heir-looms, are regarded as symbols of skills and values of a bygone era.

With the mixing of cultural practices drawn from a multicultural Australia, the preparation for a family is seen today to be a shared responsibility. It is expected that both the bride's and the groom's parents will contribute and will stay involved, so that the couple receive continual support from both their families.

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FROM SIMONETTI TO RUBBO: Italian Art and Artists in late nineteenth century Sydney

by Francesca Musicò

Francesca A. Musicò is a PhD student at the University of Sydney, researching the history of post-war Italian community welfare in New South Wales. This article is a summary of her B.A. (Hons) thesis from 1998 titled Italian Art and Artists in Late Nineteenth Century Sydney.¹ A copy of this thesis has been deposited with the Italian Historical Society.

In 1899, the Italian sculptor Achille Simonetti was described in *The Australasian Art Review* as being 'possessed of a sound Italian training and saturated with the spirit of classic sculpture'.² Simonetti's academic and classical training epitomises the qualities of refinement and sophistication in European art so esteemed by sculpture enthusiasts of the upper and middle classes in late nineteenth century Sydney. Sydney residents harboured an inferiority complex regarding Europe, especially as some outsiders still viewed Sydney as a remote former penal colony. Italian artists in Sydney greatly influenced contemporary attitudes to art. Also significant is the part played by patrons of the arts and their motives for commissioning artworks.

Italian paintings and statuary had been imported to Australia since the 1850s. The prestige of Italian art is mirrored in the fact that so many of the Sydney elite on tours to Europe had portraits painted or sculpted whilst in Rome and Florence. An artist who catered for this type of clientele was the painter Alessandro Capalti. His commissions included portraits for prominent Australian households such as the Macarthur family. He was also chosen by institutions such as the University of Sydney as the preferred artist for official portraits of office bearers and chancellors including Edward Deas Thomson and James Macarthur. The university also commissioned several sculptural works from Italy, including a bust of Thomson by Odoardo Fontacchiotti, a bust of Peter Nicol Russell by G. Benzoni, and the statue of William Charles Wentworth by Pietro Tenerani. These works are located today in the Great Hall of the University of Sydney.

Italian statuary was imported in abundance from the 1880s onwards, due in large part to the successful display of artworks – usually copies of antiquity or Renaissance masters – in the Italian Court [pavilion] of the 1879 Sydney

International Exhibition. Many of these Italian sculptures were imported specifically for the Botanic Gardens and other government buildings in Sydney, by Italian agents Oscar Meyer and Job Hanson. Both had a long association providing Italian statuary for the Government of New South Wales.⁴ One of their most ardent patrons was Sir Henry Parkes; a transaction is documented in a letter from Job Hanson to Parkes in 1881: *I arr'd in Italy ten days ago ... I have bought eight statues as follows all really good things Charity 5ft, Venus[sic] by Canova...*⁵ When Parkes' art collection was auctioned in 1883, a large proportion of the artworks were of Italian origin.⁶



*Italian copy of Canova's Boxers. This one is The Boxer Kreugas, 1880s, Botanic Gardens, Sydney.
Photo F.A. Musicò.*

Giovanni Fontana, an Italian sculptor based in London, received many commissions from the Government of New South Wales as well as prominent Sydney residents, because of his flair for detail.⁷ Many art lovers of the period considered detail, rather than creativity or individuality, as the true essence of art. This was also suggested in the fact that the Government was still importing works from Fontana's London studio even when sculptors, such as Achille Simonetti, were living and working in Sydney. However, Fontana did spend some time in Sydney. His studio in London was patronised by the Prince of Wales and many Australian dignitaries and officials. Fontana executed the statue of Rev. Dunmore Lang in Wynyard Park and the three statues for the vestibules of the Chief Secretary's Building.



Giovanni Fontana, La Sonnambula, marble 165cm, Collection Art Gallery of New South Wales.

By mid 1870s, the demand for supreme Italian artworks was such that Italian artists began to settle in Sydney, among them painter Giulio Anivitti (1850-1881) and sculptor Achille Simonetti (1838-1900), both classically trained at the prestigious *Accademia di San Luca* in Rome – Simonetti by his father Luigi and Anivitti by Alessandro Capalti. When the New South Wales

Academy of Art Training School was established in 1875, Simonetti and Anivitti were the first instructors to be appointed.⁸ It is significant that the Academy turned to European instructors. The Academy's idea was to transplant the European classical disciplines of art to Australia.

While Simonetti went on to have a long career, Anivitti returned to Italy and died in 1881. During his stay in Sydney, Anivitti completed several portrait commissions for a number of institutions, including the University of Sydney. His most notable work was his 1875 award winning portrait of Charles Badham. Anivitti also made his name as a restorer, the university appointing him to repair several portraits in the Great Hall which had been water damaged. This is documented in a letter from Badham to William Macarthur:

I asked him (*Anivitti*) to make a general inspection of all the pictures and especially the two works of his old master Capalti...with the utmost care and skill he removed the varnish which had turned quite yellow in parts, not using any spirits but working with the tips of the fingers...⁹

This emphasises that Italian art was held in high esteem by prestigious institutions throughout Sydney. Moreover, this work, which ten years earlier would have been produced in Italy, was now being produced by Italian artists now resident in Sydney.

Italian sculptors in Sydney made their mark during the 1870s and 1880s when the city was experiencing a building boom created by the prosperity of the gold-rushes.¹⁰ The General Post Office, the Department of Lands building and the Colonial Secretary's building were all products of this boom. These buildings were especially lavish, and suitably qualified sculptors were in demand to decorate the sandstone façades.

Academic and conservative classical styles were the preferred subject matter of the Sydney elite. They considered themselves 'British' and classical works illustrating a civilised past confirmed their links to Europe. Classical sculpture was designated for the niches on the lavish Chief Secretary's Building in Bridge Street, built between 1877-1890. Simonetti was commissioned to complete five allegorical figures – *Mercy, Justice, Wisdom, Art, Science and Labour* – from 1877 to 1899.¹¹ A contemporary article referring to the sculpture *Justice* confirms that

this style of sculpture was adopted for its 'refining' quality, a *'work for which Sig. Simonetti is entitled to recognition by all who desire to see progress of art in this colony...'*¹²

It is interesting to observe that the *Governor Arthur Phillip Memorial*, a colossal figure and fountain in the Botanic Gardens, was commissioned by the Government of New South Wales to Achille Simonetti. Sculpted between 1888-1897, at a cost of fourteen thousand pounds, it was the most expensive statue ever produced in Sydney, a showpiece to the world, a measure of the city's sophistication. The nine year delay was due to the fact that Simonetti had to supervise bronze and marble castings in Italy, as no such facilities were available in Sydney.¹³ [See cover image]

The *Phillip* statue is uncompromising in its classicism. The government stipulated that the figure of Phillip was to be represented in regal navy uniform, supported by four 'heroic classic figures'.¹⁴ The artist had envisaged two of the four 'heroic figures' as classical and the other two as modern naturalistically modelled figures. However, in 1892 the government ordered Simonetti to complete all of the four figures in classical style, a decision initiated by high profile politicians and artists. Their reasons were best summed up in the government's Architects Minute Paper from 1893, as *'classic design is less likely to provoke hostile criticism than realistic'*.¹⁵ The 'heroic figures' resulted as *Navigation*, in which a classical Neptune was substituted, and *Commerce, Agriculture (Ceres)* and *Mining* represented by Cyclops/Vulcan.

The strong affinity for academic and classical work is suggested in the scandal surrounding Tommaso Sani's carvings on the Pitt Street side of the Sydney General Post Office. Unlike Simonetti and Anivitti, Sani came from a humble background and did not receive training from a prestigious art institute. Nineteenth century Italian realist sculptors, such as Vincenzo Gemito had influenced Sani greatly. Sani was commissioned by the McCredie Brothers, specifying architect James Barnet's design, to carve figures representing different professions, for example, banking and mining, in contemporary dress.

In April 1883, before the carving's completion, the Parliament of New South Wales debated the suitability of Sani's carvings, a debate which would last for eight years. The depiction of

everyday situations lay behind the controversy. Sani had turned away from ancient models as a source of subject matter and depicted working classes. These carvings were considered crass in comparison with the earlier sculptural embellishments of royalty which dotted the façade of the G.P.O. building. In particular they contrasted sharply with Giovanni Fontana's statue of a seated Queen Victoria in regal flowing dress which crowned the entrance of the building.

A parliamentary board was established to assess the carvings and reported that they were *'far more to the unnatural and burlesque, than they do to the real'*.¹⁶ Sani's harshest critic was James Green (alias DeLibra) who wrote *'the bank clerk is more like a monkey than a man...the other, who is receiving the letter, with a neck like a bull's - is more utterly demented than Orphelia'*.¹⁷

The board sought the opinion of the famous English artist Sir Frederick Leighton. After viewing photographs of the carvings, the conservative Leighton commented *'I saw them with nothing more short of consternation, and I must fear, add disgust...'*¹⁸ After eight years of debate and many calls for the removal of the carvings it was eventually decided to leave them in tact. They have survived in their original position to the present.

While Italian sculptors dominated the period 1870-1890, Italian landscape painters were also active in Sydney during this time. Both Giuseppe Ferrarini from Parma, and Carmello Rolando from Florence, exhibited classic academic-style paintings. Ferrarini's work was deemed 'truthful' and 'harmonious'. His works, *Spring Double Bay* and *Sunset Botany*, were not daring but complied with conservative art techniques.¹⁹ *The Sydney Morning Herald* referred to Rolando's work as *'...coarse and conventional, and looks as if it were made only to sell'*.²⁰ Unfortunately, little information survives about these artists especially as the majority of Ferrarini's works were lost in the 1882 Garden Palace fire.

By the late 1880s the perception that the works of Italian artists were conservative changed. From this time, Italian painters had gained the reputation of being 'radical' and 'experimental'. Among them were Arturo Steffani, Girolamo Nerli and Antonio Dattilo-Rubbo. These artists were now experimenting with colour, subject matter and brushwork. Art was no longer cultivated and privileged, but bold and energetic.

THE AUSTRALASIAN Builder & Contractors' News,

For Architects, Surveyors, Engineers, &c., &c.

VOL. VII.

SATURDAY SEPTEMBER, 20, 1890.

No. 176

THE SYDNEY POST OFFICE CARVINGS.

IN spite of the perpetual protests of the press, the public, and experts and critics of all kinds, for the past seven years, and notwithstanding the recent Ministerial promises made in the Legislative Assembly of New South Wales that the outrageous sculptures in the spandrels of the first floor arcade of the Pitt-street front of the Sydney General Post Office should be removed forthwith, the Government of that colony have been weak enough to promise to allow a new discussion of this threshed-out subject to take place in Parliament a short time hence, and to defer

which, while the questions of design and treatment were advisedly passed over, several matters affecting the unsatisfactory technical execution were indicated. It was shown how difficult is always the architect's "selection of the various kinds of art workmen to give the finishing touches to the embodiment of his creation;" that as "architecture, with its attendant carving, depends for its effects upon the amount and disposition of the light and shade to a much greater extent than upon the arrangement of outline," the character given to it by practical men in various countries depends to no small extent upon "the angle of incidence of the sun's rays;" and that "in a narrow thoroughfare like Pitt-street, where the work can be only viewed from a few paces off, and with a powerful sun usually blazing upon it, the strong projections . . . not only destroy repose, but reduce the apparent size of the object, and so produce a sense of meanness; while the deep shadows

was first erected, its coarseness and vulgarity where the theme of very unfavourable comment with the art critics, who contrasted it (and very properly) with the delicate and pure "Palladian" of Sir Charles Barry's adjoining Reform Club and other buildings. Did the Pitt-street facade occupy the site of the Sydney Museum, or had Signor Sani "given to the figure subjects the smallest amount of relief possible, and greatly reduced that upon the keystones, the identical design and forms now executed would have produced a very different effect upon the public mind." Now that the work is obscured by hardly more than the multiplicity of telegraph wires, there seems little that is useful or practical to add to these remarks. Esthetic criticism on technical execution must necessarily vary according to individual taste and feeling. We have, like most other persons, our own opinion—and a very strong one—on the sculptures, and it differ



Sydney Post-Office Carvings.—(See Letterpress on this page.)

G. BAKER & Co., Eng.

the removal of these monstrous objects until the lawyers and undertakers in the House—necessarily such great authorities on art matters!—have signified their version of the people's will. In order that those of our readers who are unacquainted with these inartistic perpetrations may have some idea of what they are like, we here present an illustration of a portion of them—the subjects being "Banking," and "Post Office Business"—and we publish a complete criticism upon these works, written by *De Libra*. The criticism is divided into three heads, viz:—the style of treatment, the design, and the execution of the sculptures, the order of which is reversed in dealing with them:—

Firstly, the execution. On the 20th of April, 1883, a letter, by the author of these lines, on the subject of the Carvings, was published in the *Sydney Morning Herald*, in

(as in the eyeballs) induce a feeling of fussiness and irritation." Mr. Barnett, the ex-Colonial Architect, in a report which has been published in the *Blue Book*, argued that "spandrel sculpture is invariably in the highest relief," forgetting, apparently, how large a space usually surrounds or faces the great churches and palaces of Continental Europe, and, moreover, how potent is the effect of bright and ever-present colour in toning down a possible exuberance of form, as compared with the depressing surroundings of our drab-hued street-fronts, which forcibly accentuate every such accident. To take two of his own examples—the Church of Santa Maria della Salute, at Venice, as well as Sansovino's Library of St. Mark's, is seen chiefly—the latter exclusively—from the Grand Canal, the Molo, and the Piazzetta San Marco; so that when thus viewed, the sculptures retire to their proper apparent projection, and assume precisely their intended degree of importance in the whole building. It is worthy of special note, as confirming these views, that the Carlton Club in London is an almost fac-simile reproduction by Sir Robert and Mr. Sydney Smirke, of the Ducal Library. Pall Mall is considerably wider than Pitt-street; but when the club

materially from that of the late Colonial Architect.

Secondly, the design. So thoroughly has the Colonial Architect's failure to express, through his allegorical realism, such "grandeur, nobility, or poetry" as may exist in our colonial achievements, avocations, or real life—so often has this been pointed out, that we are spared the necessity of commenting further on this aspect of the matter, and shall again, therefore, be somewhat technical. The heads of most of the figures might have been studied from the inmates of Gladesville or Calleft Park, so abnormal are they in type; but take the absurdly varying proportions that they bear to the bodies; observe the modelling of the hands and fingers in nearly every subject—resembling sometimes an inflated glove or a hosiery glove-form, sometimes a bundle of sausages or bananas, or so many pieces of firewood; look at the vicious stare of the girl at the banker's, the receding forehead of the young architect who embodies Art, the harlot-like leer of the telegram writer and the recipient of the letter, and the innate appearance of the professor of physics; note the "Cider Cellars' Judge and Jury" aspect of the

Consult R. J. POULTON, Chemist, 77 Bourke-st. East, Melbourne. All Diseases Skillfully Treated Letters answered.



Arturo Steffani as depicted in *The Illustrated Sydney News*, 14th November 1889, p. 20. (Source State Reference Library, State Library of New South Wales).

Arturo Steffani was one of the earliest Italian landscape artists to work in Sydney and then briefly in Tasmania. Originally an opera singer, he arrived in Melbourne with Lazar's Italian Opera Troupe in 1877 but by the 1880s he had devoted himself to painting.²¹ By 1889 he was elected to the Council of the Art Society of New South Wales.²² He may have also been associated with the bohemian art movement in Sydney, given that he frequented the Mosman Bay Artist Camp.²³ George Collingridge, a fellow bohemian artist, described him 'as an impressionist in the best sense of the word – he paints what he sees without further enquiry and succeeds.'²⁴ Regretfully, Steffani seemed to fall into obscurity especially as a large proportion of his work is now lost.

The most influential artist of the period was Girolamo Pieri Ballati Nerli (1860-1926) who arrived in Melbourne in 1885 with fellow artist Ugo Catani.²⁵ Nerli's best known works include *The Voyagers* and *Wet Evening*. He worked in Sydney between 1886/7-1889, where he was promoted by fellow Italian Dr Tommaso Fiaschi. He returned to Sydney for a brief period between 1890 and 1899.²⁶ In 1892 Nerli painted at the artists camp at Mosman Bay with Steffani, Arthur Streeton and Tom Roberts. He then left for Samoa where he met and painted portraits for Scottish writer Robert Louis Stevenson.²⁷ After

this period Nerli spent most of his life teaching art in New Zealand. During his last visit to Sydney in 1899 he met and painted a portrait of Antonio Dattilo-Rubbo, now unfortunately lost.

Nerli had been influenced by several art movements, including the *Macchiaioli*, but mostly by the *Scapigliati* [ragged ones]. The *Scapigliati*, active in Milan between 1860-1870, were artists who 'aimed both in their art and in their general behaviour to defy complacent conformity'.²⁸ They were artists of everyday life and rebelled against a largely conservative art world. Because of this, critics noted that Nerli's work was characterised by artistic freedom.²⁹ DeLibra wrote that Nerli 'was the first to introduce to New South Wales the daring independence of Southern neo-Continentalism in its disregard of generally accepted trammel'.³⁰ While DeLibra loathed Tommaso Sani's contemporary sculptures, he seems to have liked Nerli's work which was in fact modern.

Nerli's most creative work was *Bacchanalian Orgie* depicting mythological nudes, drunken men and gaiety. Describing these works, *The Sydney Morning Herald* argued that 'we have from the first pointed out how original, how broad, how free from convention it was and yet what qualities of imagination, of colour, and of treatment it possessed'.³¹ The radical nature of works such as *Orgie*, is apparent when we consider that at the time figure painting in Australia was primarily concerned with 'popular and often sentimental scenes of colonial life'.³²



Girolamo Nerli, Portrait of a young woman, oil on canvas 30 x 45cm. Private Collection.

Antonio Salvatore Dattilo-Rubbo (1870-1955), another prominent Italian painter who arrived in Sydney in 1897, is best remembered today for establishing an art school there which was influential in shaping the careers of many Australian artists including Grace Cossington Smith and Roland Wakelin. Rubbo studied at the Institute of Fine Arts in Naples under Domenico Morelli (1823-1901) a follower of the Neapolitan Macchiaioli movement.³³ His paintings include *The Breadwinner*, *Poverty Makes Strange Bedfellows* and *The Veteran*. Themes of the hungry, the downtrodden and the elderly dominate his early works. No doubt, Rubbo had witnessed similar sights of poverty in his native Naples.



A photograph of Antonio Dattilo-Rubbo from *The Red Funnel*, 1st October 1906, p. 214. (Source State Reference Library, State Library of New South Wales).

Rubbo became involved with the bohemian group associated with *The Bulletin* in the late 1890s. Photographs show him in bohemian attire with beret and pointed beard. Sydney had a bohemian artistic environment. Rubbo attended the *Brother Bushes Club* which was also frequented by the Lindsays. One member of this club

described Rubbo as 'a jovial Italian, who had just popped into Sydney unheralded, but his pictures pulled him into public recognition, and his merry personality pulled him into bohemian affections.'³⁴ Rubbo's long and established career really began in the twentieth century and flourished until his death in 1955.

The lives and works of Italian artists in mid to late nineteenth century Sydney provide avenues for understanding colonial views of art. Classical works were seen as bestowing on Sydney a long established past, something which it lacked. Examples such as the debate over Sani's carvings reveal that Sydney colonists were conservative art lovers. By the 1890s, Italian artworks were considered to be 'radical' and 'new' rather than classical and traditional. As well as making a significant contribution to Australian art, they were also active within the Italian political and cultural associations emerging in Sydney at the time.

NOTES

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- ² J.G.DeLibra, "The Fine Arts in Australasia", in *The Australasian Art Review*, 1 July 1899, p. 17.
- ³ For biographical details and artworks of some of these artists see: R. Maguire, *The Italian Connection – Italian Art in 19th Century Australia*, S.H. Ervin Gallery, Sydney, 1993 (Exhibition Catalogue).
- ⁴ Mr Oscar Meyer – Statement of Amounts Paid, 12 June 1890, Legislative Assembly in *Colonial Secretary's Office – Works of Art Purchased 1881-1925*, Archives Office of NSW, 4/980.3/1.
- ⁵ Job Hanson to Sir Henry Parkes, 26 August 1881, *Parkes Correspondence*, Vol. 47, CYA917, p. 194.
- ⁶ Bradley, Newton & Lamb Catalogue, *Sir Henry Parkes Collection of Art Treasures*, F. Cunninghame & Co, Sydney, 1883.
- ⁷ For information about Fontana's commissions see R. Maguire, "Henry Parkes, James Barnet and the Italian Sculptor of Sydney", *Australiana*, August 1993, pp. 68-71.
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- ¹¹ J. Lennon, *The Italian Connection – Public Sculpture in Victorian Sydney by Italo-Australian Sculptors – A Guide and Walking Tour*, S.H. Ervin Gallery, Sydney, 1993.
- ¹² *The Sydney Morning Herald*, 29 September 1877, p. 5.

- ¹³ A. Simonetti to Principal Under Secretary, 12 October 1891, *Phillip Statue 1897 – Special Bundle*, Archives Office of NSW, 5/7545, p. 2.
- ¹⁴ Government Architect to Under Secretary for Public Works, 19 November 1891, p. 1.
- ¹⁵ Government Architect to Under Secretary for Public Works, Minute Papers, 18 February 1893, Phillip Statue, op.cit., p. 1.
- ¹⁶ Report of Board to the Hon. Secretary of Works, 6 February 1884, p. 2, in *Public Works Department – P.O. Carvings – Demands For Removal – Special Bundle*, 2/891 AONSW.
- ¹⁷ J.G. DeLibra, "The Employment of Sculpture in Architectural Decoration", *The Australasian Builder and Contractors News*, 4 October 1890, p. 241.
- ¹⁸ *NSW Parliamentary Debates*, 1885-6, Vol. 19, Series I, p. 1169.
- ¹⁹ *The Sydney Morning Herald*, 4 October 1883, p. 8.
- ²⁰ *The Sydney Morning Herald*, 8 December 1887, p. 7.
- ²¹ *The Sydney Illustrated News*, 14 November 1889, p. 20.
- ²² *Catalogue of the Art Society of NSW Exhibition, Autumn, 30 March 1889*, Gibbs Shallard & Co., Sydney, 1889, p. 1.
- ²³ For more information see *Bohemians in the Bush – The Artists' Camps of Mosman*, Art Gallery of NSW Exhibition Catalogue, 1991.
- ²⁴ *Australian Art – A Monthly Magazine and Journal*, February 1888, p. 13.
- ²⁵ *Once a Month*, 1 January 1886, p. 72. One letter from Nerli, whilst in Melbourne – G.P. Nerli to Percy Spence, 28 December 1888, in *Rev. Oswald Bruce McCarthy Papers*, ML MSS 3974X 7-1224C (Mitchell Library, Sydney).
- ²⁶ *The Bulletin*, 1 December 1900, The Red Page.
- ²⁷ W. Moore, *The Story of Australian Art*, Angus and Robertson, Sydney, 1980, Vol. 1, p. 243.
- ²⁸ J. Turner (ed.) *Dictionary of Art*, Grove, New York, 1996, Vol. 28, p. 34.
- ²⁹ *The Sydney Morning Herald*, 8 December 1887, p. 7.
- ³⁰ *The Australasian Art Review*, 1 June 1899, p. 23.
- ³¹ *The Sydney Morning Herald*, 4 October 1889, p. 5.
- ³² M. Dunn, "The Art of Girolamo Nerli", in P. Entwistle (et. al.), *Nerli – An Exhibition of Paintings and Drawings*, Dunedin Public Art Gallery, Dunedin, 1988, p. 16.
- ³³ Rubbo's diploma can be sited in *Rubbo Papers*, ML MSS 5288 Add-on 1933/1 in the Memorandum Book. (Mitchell Library).
- ³⁴ G.A. Taylor, *Those Were the Days*, Tyrell's Ltd., Sydney, 1918, pp. 94-96.



Rubbo's *The Breadwinner* 1905, from *The Red Funnel*, 1st October 1906, p.215. (Source State Reference Library, State Library of New South Wales).

THE ITALIAN HISTORICAL SOCIETY PHOTOGRAPHIC COLLECTION

by Lorenzo Iozzi

In an age where we are bombarded by images at every instant through internet, television, cinema, print media and advertising, it is hard to imagine a time when the photograph was a rare phenomenon. And yet, this is not long ago. For example, many Italian migrants travelling to Australia in the post war years could not afford the luxury of a portable camera to record what was for them the journey of a lifetime.

We are at crossroads. The growth of digital technology is challenging the nature of photography. Historical photographs such as those held in the Italian Historical Society collection will form a rare and vital record of our past.

In February of this year the Italian Historical Society embarked on a major project to catalogue its historical resources beginning with the photographic collection. Apart from the obvious aim of improving access to the collection, the project is a means of preserving for future generations the historical images which capture the many stories of Italian migrants to Australia.

The Italians

During the 1950s and 1960s as many as 100,000 immigrants – of which the Italians constituted the largest non-English speaking group – were arriving in Melbourne every year. They were funnelled from countless ships onto Station Pier, the main disembarkation port, and onto shore to make their way through the unfamiliar streets of Melbourne. Over the years each person would, in one measure or another, make some contribution to the culture and history of Australia.



Members of the Facchin family at the Port of Trieste departing for Australia, 1955.

Station Pier today is comparatively lifeless. That only a few cruise ships now berth there belies the fact that this was once a platform for such a large chunk of Australia's history. In fact, the pier lay abandoned for many years, with the

Government undecided on its fate once the great wave of immigration had ceased. There were suggestions of converting it into an immigration museum in the early 1990s. This proposal was abandoned when the former Customs House in Flinders Street Melbourne was chosen as the preferred place for a museum to enshrine the migrant story.

A visit to the Station Pier site raises the question: where have all the migrants gone?

We are therefore fortunate that some migrants had the foresight to record 'the journey' for future generations and still more fortunate that a few eventually made their way to the Italian Historical Society to record that history before it vanished. The disparate records – evidence of their experiences – which they handed over to the Society for posterity, were small but priceless items. Some of these evocative images include a photograph of a young man grasping a suitcase in one hand and waving goodbye with the other, a mother and child stepping off a ship and onto a gangplank, a boat load of proxy brides en route to meet spouses they hardly knew... the first home in the new homeland, an espresso bar where there had been none, working on the construction of a hydro-electric dam, cutting cane in Queensland, staying at the Bonegilla camp.

If we accept that a knowledge of the present and the future presupposes a knowledge of the past then it is important, crucial in fact, that ancestral histories such as those handed down by

Italian migrants do not fade. But fade away they might, if the custodians entrusted with the care of these records were not prepared to protect them from the ravages of time itself: from environmental changes, disasters and excessive handling.

It is for this reason that the Italian Historical Society, with limited financial and human resources, has embarked on a program of preservation, including the creation of a computer database, for the photographic collection.

The Collection

The Italian Historical Society was founded in 1980 to record the experiences and contributions of Italian migrants in Australia, through the collection of photographs, documents, artifacts and recording of oral history interviews. Its aim is to preserve, foster and make available this knowledge for research.

Today the I.H.S. photographic collection consists of approximately 12,000 historical images in print and negative format tracing many aspects of Italian immigration to this country. This figure is a paradox: large in terms of the number of items to be preserved but minuscule in terms of the number of lives and events it represents; and yet a single image may be sufficient to connect us to elements of the past. Of course the Italian contribution is not restricted to recent history alone and can be traced to the early chapters of Australian history. Accordingly, the collection spans back to colonial days and the discovery of gold in Victoria [1851]. However it is particularly rich in material relating to post World War II immigration to Australia.



Angelo Taranto's espresso bar in Russell Street, Melbourne, c1956.



Family friends gathered at the house of Emilio and Maria Russo, in Albion Street, Brunswick, in 1960 to pluck chickens for the celebrations of the baptism of their first child born in Australia.

The Italian Historical Society, the only one of its type in Australia, is committed to the ongoing collection of material relating to the migration and settlement experiences and the contributions of Italian immigrants to Australia.

Although the program is still in its infancy and it will be some years before a comprehensive database is realised, we have taken significant initial steps in the right direction.

Access

The first of these has been the purchase of the computer equipment and installation of the cataloguing system. Considerable planning has gone into devising a textbase structure incorporating the necessary research fields.

The hardware purchased by the Society includes a Pentium computer processor, a CDR Pro-kit compact disk recorder, a Microtek A3 flat bed scanner, an Epson colour printer. The software adopted for the cataloguing is the Inmagic DB/TextWorks program, as endorsed by Arts

Victoria and Museums Australia to be standard for smaller museums. This software package is being put forward by them in the hope that a common program may be adopted within the museum sector to ultimately facilitate integration of databases throughout the State.

Under the cataloguing structure created by the Society, researchers can access images and information on one or more of nine fields, including date of the photograph, subject matter, family name, title or description, trades and locality. The database also has provision for viewing the image on the monitor and for producing a digital copy print in colour or black and white for research and publication purposes, subject to copyright restrictions.

The Society will have soon completed the first phase of the project – the scanning and cataloguing of three hundred images. This information will be utilised as a pilot database to evaluate the merits of the project as a research tool. The feasibility of creating a CD-Rom for educational purposes, to reach the network of 500 primary and secondary schools affiliated with the Italian Resource Centre, will be explored.

Although the primary goal is to fully catalogue the photographic images, cataloguing is just one component of a broader plan to prolong the life of the collection.



Bissetto Tailors at 122 Bourke Street, Melbourne, 1947.

Preservation

A preservation program has been put in place to run parallel with the cataloguing process. Hence details of each photograph are entered on the database and the image scanned. The photo-



Nunzio Giudice, top left, with his children Jose, Jole, Gaetano and Giuseppe in Bengasi, Tunisia, in 1935. Giuseppe emigrated to Australia in 1950.

graph must then be protected from the risk of damage from the environment – light, temperature, relative humidity – and handling. This entails, in the first instance, copying the original photograph onto a large format, archival negative. Each photograph is then mounted onto unbuffered [100% rag] backing board and protected in an acid free polypropylene sleeve.

Polypropylene boxes and secure metal storage units create an additional barrier from the threat of possible disaster. Negatives are also protected in a similar way.

The above preservation procedures are carried out on photographs in relatively sound condition. In some cases restoration or conservation work is required to the original item. Any such fragile or damaged item is referred to the conservators at Museum Victoria and the State Library of Victoria, with whom the Society has an ongoing partnership agreement. Under this program, which is considered a model for other Australian collecting agencies, original items will be deposited by the Society at the two institutions to ensure the long-term life of the collection.

It can be seen that the project is of a much greater scale than first meets the eye. Making a commitment to create an electronic database necessitates a wider preservation strategy. An immediate question which comes to mind when we consider the extensive resources [both human and financial] required for such a project is: does the collection warrant the time, labour and money? Is the Italian Historical Society collection so important?

ABC television certainly think so having recently visited the Society to select and film a number

of images and objects for their documentary *In Search of Kings*, which went to air on the network's weekly program *Australian Story*. The documentary focused on the lives of over one hundred Italian migrants who arrived in Melbourne aboard the ship *Re d'Italia* in 1927, the subject of a book by Tony De Bolfo, soon to be published.

Museum Victoria can also attest to the importance of our collection. Our two institutions have collaborated on a number of major exhibitions, the most significant being *The Carlton Exhibition* which ran for approximately two years and was a great success attracting over 300,000 visitors. A comprehensive history on a theme such as this would not be possible without input from the Italian Historical Society. More recently, the I.H.S. mounted *The Dowry*, an exhibition incorporated in the newly opened Immigration Museum at Customs House, where the permanent exhibition is also embellished with numerous images from the Society's collection.

The I.H.S. collection is increasingly drawn on by scholars, writers and publishers. Recent books to utilise our images include *Lives and Times of Australian Women*, due for publication this year by Ross, Huchinson and Associates; *Production of Australian Food*, a reference text on Australia's food processing industries by Agrifood Media; *Growing through the brick floor* by Diana Ruzzene Grollo; and *Cabrini: a hospital's journey* by Dr Gwynedd Hunter-Payne.



Italians at the Bonegilla Migrant Reception Centre, 1952.

But most importantly, the I.H.S. collection is a collection made by Italian Australians. It is they who create history through the personal artifacts, documents and memorabilia they choose to save and donate for posterity.

As custodians of cultural material it is our responsibility to ensure its conservation.

STAFF

Lorenzo Iozzi has been appointed to work on the cataloguing project on a part-time basis. Lorenzo has had considerable experience in the field of collections management. He was the inaugural Curator of the Royal Historical Society of Victoria, a position he held for fourteen years. During this time he managed the computer cataloguing, conservation and exhibition programs for the RHSV collection. He has conducted numerous workshops in these fields throughout the state for the network of historical societies. Lorenzo's academic Qualifications include a Diploma in Fine Art (RMIT University) and a Graduate Certificate in Art Conservation (University of Melbourne).

Lorenzo will be working with Laura Mecca, whose intimate knowledge of the collection is essential for the success of the project.

Elsa Paulin has been seconded one day per week to assist with data processing and preventive conservation. Elsa has been with Co.As.It for four years working as a librarian and more recently working with the organisation's multimedia team. Her skills and involvement in these complementary fields will be a great asset.

We are also fortunate to have the assistance of a number of volunteers who support the permanent staff.

OUR ACTIVITIES

Educational Activities

The Society continues to be popular with secondary and tertiary students. Our collection of books on the diaspora of the Italians in the United States of America was consulted by a number of students studying American History at Year 12. Another popular topic with Australian History VCE students was the internment of Italians in Australia during the Second World War. The Society has a substantial collection of publications, articles, essays, personal accounts and newspaper clippings on this subject.

The visit of groups of students from the School of International Training, Vermont, USA, in March, and from the Faculty of Arts of Victoria University of Technology in April, have become yearly events. The programme of these visits includes a 'guided tour' of the material held in the collections of the Society and a talk on aspects of the history of migration and settlement of Italian immigrants in Australia.

Two Italian tertiary students from La Sapienza University in Rome spent some time at the Society researching their thesis. Martina Giuffré's field of interest was the history of the Aeolian Islands' community in Australia. Massimiliano Francia researched the regional migration patterns of Italians in Victoria.

A number of Italian tourists have also visited the Society on their own or accompanied by relatives living in Australia. Nowadays, for many Italians, especially the young ones, migration is a distant concept. Italy is now a country of immigration and it faces many of the problems which were common to Australia in the 1950s and 1960s, such as housing shortage, unemployment, discrimination and lack of ethno-specific welfare services.



Massimiliano Francia during his research at the Society.



Martina Giuffré at the Society. In the background, the wedding photograph of Josephine Pinzone, Sydney 1928.

Family History

The increasing number of people resorting to the assistance of the Society in tracing their family history (and the number of useful directories recently published) is indicative of the popularity of this activity among Australians of Italian and Swiss-Italian descent. The 'Family History' section of the *IHS Journal* attracts a lot of interest among our readers, many of whom submit their enquiries for publication.

We have also received two enquiries from Italy, from children of former Italian POWs in Australia, seeking information on the internment years spent by their fathers in camps or working for Australian farmers. In both cases, the fathers, now deceased, refused to discuss the internment period in Australia. The children are now eager to fill a big void in their knowledge of the life and experiences of their fathers during the war. While we do not provide the service of undertaking the research on their behalf, we always endeavour to assist them with addresses

of public repositories and information on the records to be found in Australian archives. These enquiries have been published in the 'Family History' section of this *Journal*.

Public Programs

The Society was represented by Dr. Ugo Vignuzzi and Dr. Patrizia Bertini Malgarini of La Sapienza University in Rome at a conference held in Salina, on the Aeolian Islands (2-6 June 1999), on the history of Italian transoceanic migration between 1800 and 1900. The conference marked the official opening of the local Migration Museum housed at Salina's Palazzo Marchetti. This two-storey old building, donated to the Comune of Malfa by the Italo-American developer Peter Galluzzo, was built between 1918 and 1923 by an emigrant, Giuseppe Marchetti. A week of celebrations, including exhibitions and a film festival, marked this important event. Dr Vignuzzi and Dr Bertini presented a paper on the Santospirito Collection held by the Society and on the cultural-linguistic history of Italian migration in the 20th Century.

The event was organised by a committee headed by Prof. Marcello Saija of the Institute of International and Community Studies of Messina University with the support of local authorities and sponsors.



Prof. Marcello Saija welcomes the guests at the opening of the conference held in the local church at Santa Marina, Salina.

New Material

A large donation of photographs, documents, letters, diaries, music sheets and objects, spanning from 1890s to 1980s, was donated to the Society by the heirs of the estate of Angelo Candela. The material is of exceptional historical value. The letters and photographs narrate the migration and settlement story of Vincenzo Candela who arrived in Melbourne with his wife and son Angelo in 1920 from Viggiano, Basilicata. Previous to his migra-

tion to Australia, Vincenzo travelled to Brazil, France and the United States as a musician. In his home town and in Melbourne he exercised the profession of photographer and tailor, trades which complemented his income as a seasonal musician. An article on this important collection will be published in the December 1999 issue of the *IHS Journal*. We wish to thank Mr John Nigro for entrusting the Society with this valuable material.

Many other photographs and documents have been donated by post-war migrants illustrating the journey to Australia, life in migrant hostels, work, family and community activities.

A CALL FOR VOLUNTEERS

In the article *The Italian Historical Society Photographic Collection* in this issue of the *IHS Journal*, Lorenzo Iozzi, Collection Manager of the Society, has outlined an exciting and important new project which will launch the Society into the computer age. The project, initiated in February of this year, entails the creation of an electronic database of the Society's holdings, commencing with the photographic images. The project includes a preservation program to protect and rehouse the collection.

We are calling for volunteers to assist the permanent staff with the successful implementation of this project. Some of the duties involved include:

- Manual indexing and cataloguing
- Sorting, filing and rehousing archives
- Electronic data processing
- Basic conservation of photographs
- Labelling, numbering and annotating images
- Scanning images
- Identifying images and related research
- Display techniques

Workshops on museum skills and techniques will be conducted throughout the year to introduce volunteers to care and management of the collection.

As you can see, there is something for everybody. If you have any of the above skills or would simply like to acquire some, and are willing to dedicate one day per week to this project, please contact Lorenzo Iozzi, telephone (03) 9347 3555 – Wednesday to Friday.

FAMILY HISTORY

We are pleased to publish the following letter received from Dr. J.C. Trinca:

May I compliment you and your editorial sub-committee on the excellence of the January-December 1998 edition of the Journal. Anyone who was disappointed with the inadvertent delay in publication should be delighted with the quality of the articles and the illustrations. I was particularly interested in the article by Jacqueline Verrocchio and the references to my grandfather, Giovanni Trinca, who emigrated from Grosotto in the Valtellina with two cousins in 1863. However, I would like to draw attention to an error, made originally by Patricia De Piazza in The History and Family Trees of Catherine & Battista De Piazza 1870-1980 and repeated by Tito Cecilia in Non Siamo Arrivati Ieri and Charles D'Aprano in From Goldrush to Federation, that De Piazza, Robustelli and Trinca sailed to Australia in a small vessel called the S. M. Vittorio.

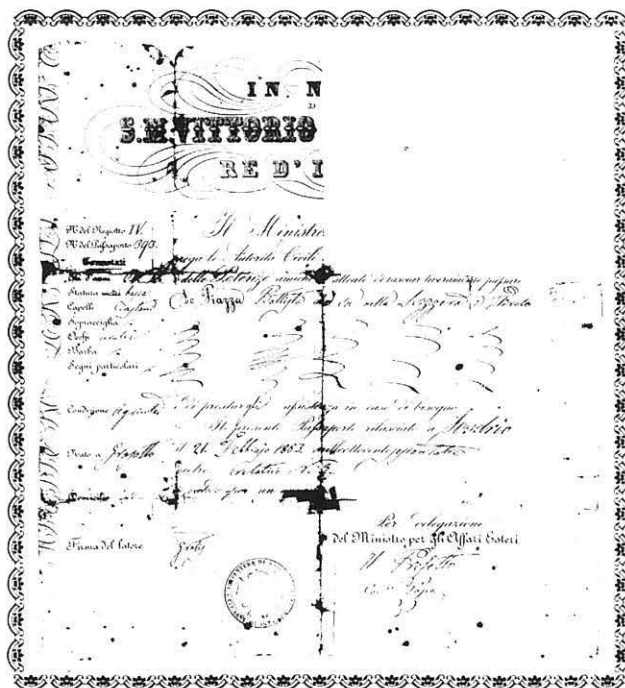
In fact, there was no such vessel as the S. M. Vittorio. Examination of Battista De Piazza's passport will disclose how the mistake originated. The top right-hand section of the passport is missing and this led to the misinterpretation that S. M. Vittorio was the name of a ship instead of being part of the title and name of the Italian king, His Majesty (Sua Maestà, abbreviated in S. M.) Victor Emanuel. Actually, the full text shown in intact passports of that name, is as follows:

IN NOME DI
S. M. VITTORIO EMANUELE II
RE D'ITALIA

My grandfather stated that his ship left from Liverpool, but unfortunately he could not recall its name.

Thank you, Dr. Trinca, for your accurate information. Our readers may be interested to know that the original passport was rectangular, approximately 30cm wide and 40cm long. The emblem of the House of Savoy is missing at the head of the page. Battista De Piazza must have carried the passport in his pocket for a long time, folded down to one eighth of its size, hence the visible wear and tear of the document. Other information recorded show that Battista was 18 years old (Età anni 18), a short man (Statura bassa), with brown hair (Capelli castani), brown eyebrows (Sopracciglia castane), brown eyes (Occhi castani), no beard (Barba) and no distinguishing facial features (Segni particolari). He was a farmer (Condizione Agricola), born at (Nato a) and a resident of (Domicilio) Grosotto. It is interesting to note that the document states that the passport was issued to allow Battista De Piazza to go to Switzerland and Tyrol, in Austria. A passport applicant had to declare the intended foreign destination in his application. It may be possible that Battista applied for a pass-

port to go to Tyrol via Switzerland, where he and his cousins may have boarded a coach or a train to reach Hamburg in Germany, where they sailed on to Liverpool. Trains were introduced in Germany in 1831 and in Austria in 1837. Perhaps these young men were migrating to avoid three years of compulsory military service. They did not want the authorities to know about their intention to travel to Australia.



Passport of Battista De Piazza. From The History and Family Tree of Catherine & Battista De Piazza, 1870-1980 by Patricia De Piazza, Mudgegonga, 1980.



An example of an intact Italian passport of the 19th century.

Florenz Marozzi, aka Florence Marroacte, Florence Maratsia, Laurence Moritzey, Laurence Marotsia, Laurence Marotzi and, eventually, Laurence Marrotsy.

The first official record to date is his marriage certificate on November 12, 1863 to Susannah Canfield at North Rhine, South Australia. His father was named as William Marroacte and hers as Henry Canfield.

Other records are birth certificates of their children and it is only through the mother being recorded in each case as Susanna or Susan nee Canfield, that Florenz (Laurence) can be recognised as the father.

The children were:

- John b. 25/12/1865
- Joseph b. 6/6/1867
- Henry b. 6/12/1868
- Susanna b. 27/7/1870
- Rosie b. 8/9/1873
- George Lorrance b. 11/5/1879
- Frederick Charles b. 9/11/1883.

It is believed that Florenz came from an area south of Naples, and that he went gold digging in Victoria before ending up in South Australia. He died in the Adelaide Hospital on August 30, 1905 of heart failure. He was a mason by profession and his address was Angaston. It is understood that when John started school in about 1871, the teacher spelt his name phonetically as "Merrotsy". John's grandson, Peter Martin Merrotsy of P.O. Box 29, Bonny Hills NSW 2445 is anxious to compile a family history.

Giuseppe Frankini, aka Frankeen, Frankinni, Frankanni, Frankeni, Franconi, Frankins, Frankena. Born in c1833 at Gerra Verzasca, district of Locarno, Canton Ticino, Switzerland. Died February 21, 1892. Sailed from Liverpool on the *Shooting Star* and arrived in the Colony of Victoria on February 27, 1857. In 1864 he was a miner at Sailors Gully, Victoria. In 1871, Frankini applied for a publican's license for a house at Myer's Creek. He married Elizabeth Keating in December 1864 and fathered 9 children:

- Mary Louisa, b.1885
- Sarah, b.1866
- Lucy Margaret, b.1869
- Peter Stephen, b.1871
- Joseph Robert, b.1874
- James, b.1876
- William John, b.1879
- Albert/Alfred Stevens, b.1884
- Mary Julia, b.1886.

Any information on the history of Giuseppe Franchini and his family will be greatly appreci-

ated by descendant Julie Frankini, telephone (W) 5990 7135, (H) 9870 7285.

Maddalena Tognazzini, daughter of Pietro Antonio, and **Maurizio Morganti** son of Eustachio are the ancestors of Anne Cloonan who can be contacted at 19 Sydney St, Ascot Vale, 3032.

Salvatore Longobardi arrived in Australia c1850. His mother was a Cafiero. Place of origin and profession stated in the documents are Naples/Messina, seamen/miner. Presumably he went to the goldfields of New South Wales. In 1866 he bought grazing land in Dubbo, NSW, where he settled permanently. In Australia Salvatore had a brother, Enrico. If you can assist with further information, please contact Kitty Reid, 18 Stow Place, Watson ACT 2602. Telephone (W) 02 6246 1258 (H) 02 6241 1291.

Nazzarano Giorgio Domenico Ernesto Lescai, son of Vincenzo Lescai, born in Genoa c1882. His grandson writes:

Apparently Nazzareno arrived in Victoria early in the 20th Century. He worked for his brother Joe in a fruit shop at Warrnambool. Joe had come out a few years earlier. When Nazzareno married Mary Josephine Lysaght from Ballarat in 1916, he opened a restaurant in Dean Street, Albury. Subsequently he leased hotels in Hepburn Springs, Queenscliff and Portland and operated various other small businesses at other times. He was a member of the Cavour Club in Melbourne. Nazzareno had a magnificent tenor voice and mentioned that he had received a scholarship for singing lessons at a renown school of music in Milan. His brother Joe (now deceased) once commented that the family name was originally 'Lescoff', of Polish origins. The original Lescoff (my great great grandfather) deserted from the German army during the Napoleonic Wars and settled in Northern Italy. It appears that he may have been Jewish, however Nazzareno married in the Catholic Church and their children were raised as Catholics. The family had a boot factory in Genoa, supplying boots to the Italian army during the First World War.

Tom Lescai, 11 Cason Street, Doncaster 3108, is keen to receive further information on Nazzareno Lescai's life here in Australia and in Italy.

Joseph Lauricella son of Giacomo and Francesca Lauricella, born in Lipari, c1884. Arrived in Australia c1898. Joseph was shot dead at Queen Victoria Market on July 25, 1916, aged 32. The verdict was of wilful murder. At the time of his death, he was married to Margaret Matthews and had a

son, George Francis, aged five. The death certificate indicates that, since his arrival, he had lived for 3 years in New South Wales and 12 years in Victoria. He was a fruiterer and lived at 251 Nicholson Street, North Carlton. His nephew, Giacomo Natoli, aged 87, would like to locate the police report and any newspaper clippings or information about the murder. If you can assist, please send information to the Italian Historical Society, 189 Faraday Street, Carlton 3053. Telephone 03 9347 3555.

Ercole Ortori was born in Viggiano, region of Basilicata in c1855. He was a fine violinist who did concert and teaching work in Milan for some time before touring the United States, England, Germany and Hungary. He arrived in Melbourne in the mid 1870s as a member of Lyster's Opera Company. In 1878 he went to Sydney as leader of Alberto Zelman's (senior) orchestra and played at the Sydney Exhibition. He was associated in concerts with the most famous Australian artists, and played under the direction of leading musicians like Alfred Plumpton, Julius Herz and Alfred Lee. The Australian press of the time wrote that *'he was one of the most popular members of the musical profession'*. Ortori left Australia for South Africa, where he resided for a number of years, teaching and leading the Cape Town Orchestra. From Cape Town he returned home to Milan and from there went to live in England. In 1920 Ortori settled in Melbourne where he taught at Glen's. He naturalised in c1925. He left for England some time after, never to come back. While in Australia, Signor Ortori owned and played a prized 'Bergonzi' violin, over 222 years old. Bergonzi learned the trade of violin maker under the famous Stradivari.

His descendant, Judy Maschio – telephone (03) 9344 6459, is eager to receive information on this fine musician.

From as early as the 1840s many young musicians from a number of towns in Basilicata (Viggiano, Saponara di Grumento, Marsicovetere, Marsiconuovo, Brienza, Calvello, Laurenzana and Corleto Perticara) went to the four corners of the world to play their harps, violins and clarinets. Many of these instruments were built in Viaggiano by skilled artisans. Very often these musicians left in groups of three or four to perform for parts of the year, or longer periods, in England, France, United States, South America, South Africa and, to a lesser extent, Australia. Others, like Ercole Ortori, pursued a career playing for symphony orchestras or opera companies. Together with other street performers from other parts of Italy, these musicians heralded the mass migration of the late nineteenth and early twentieth

centuries towards Europe and the Americas. Many of them, after visiting a country two or three times, made the decision to settle there with their family. Often an adult musician would lead a group of children as young as eight for a 'season' of music performed in the streets of an important city, such as Rome, London, Paris, New York or Melbourne. It was not uncommon for the master, or *padrone*, to treat these children as slaves. In the Diplomatic Archives Collection held in microfilm format at the Italian Historical Society, the names of several child street musicians playing in Melbourne were recorded in 1868 by the then Italian Consul Biagi. Musicians from Basilicata began to settle in Melbourne and Sydney from the 1890s. They performed at private and public functions and played in local bands and orchestras. In a programme of a function held at the Cavour Club in Melbourne in 1919, (see below) the majority of the orchestra members were musicians from Basilicata.

Orchestra		
Direttore Maestro Sig. Ezio Kost		
Violini	...	...Signor A. Curcio— <i>Principe</i>
		... F. Arcaro
		... D. Boffa
		... H. Curcio
		... R. Gagliardi
		... G. Kost
		... F. Rigluth
		... D. Varalla
		... G. Vignola
Viola	..	...Signor G. Briglia
Violoncelli	...	...Signor A. Argenzio
		... M. K. J. McLeod
Contrabassi	...	...Mr J. O'Brien
		...Sigr F. Cerbasi
Flauti	...	...Sigr A. Gagliardi
		... V. Ricco
		... A. Cerbasi
Clarinetto	...	...Sigr V. Trupiano
Trombe	...	...Mr W. A. Corona
		... Ph. Helm
		... J. Hamlin
Trombone	...	...Mr S. Code
Arpa	...	...Sigr T. Cerbasi
Gran cassa e Piatti	...	...Mr ...

Enquiries from Italy

The Society has received the following requests of assistance concerning Italian POWs captured in North Africa and transported to Australia during the Second World War.

Information about the internment of **Celestino Picca**, born at Amatrice on August 14, 1918, is eagerly sought by his daughter Fernanda Picca, e-mail g.mancini@palazzochigi.it. Ms Picca's

father always refused to discuss his internment experience with his wife and children.

A total of 591,000 Italian soldiers were captured during the Second World War. The largest contingent of Italian POWs was under the control of the British: 158,000 were interned in the United Kingdom; 500 in Gibraltar; 41,000 in North Africa; 52,000 in East Africa; 1500 in West Africa; 58,000 in the Middle East; 2000 in Iran and Iraq; 35,000 in India and Ceylon and 17,500 in Australia. Russia captured 20,000 Italian soldiers and the United States of America 125,000.

Mr Marco Rossi, Via E. Zeme 23, 57128 Livorno, writes:

I would like to gather more information on the time my father spent in Australia as an Italian POW. My father died last year. After reading so much about your beautiful country in the National Geographic, I have now decided to visit the places where my father spent such a sad period of his life.

On the basis of information collected, I know that my father was captured by British troops in Agedabia, Libya, on February 6, 1941. He was a Lieutenant in the 44th Artillery 'Marmaica Regiment' (3rd Group Detachment). His POW number was 112836. After his capture, he was first transported to Egypt and then sent to Australia. He arrived in Sydney on board the Queen Mary on August 16, 1941. He marched into a camp in Murchison on February 2, 1942. On June 9, 1942 he was transferred to Myrtleford. The records show that he marched into Camp 5A at Myrtleford on June 19, 1942, where he stayed until 1946. He was released from internment on January 21, 1947. I have obtained a lot of information about Myrtleford, but I have difficulties in finding information about the Murchison POW internment camp. I would like to know why my father was transferred from Murchison to Myrtleford. I would also like to know what is left today of the POW camps at Myrtleford and Murchison. How do I get to Murchison? Mr Vollmer of the Melbourne Office of the Australian Archives is of the opinion that the camp site at Myrtleford became a transit hostel for immigrants to Australia in the 1950s.

Mr Rossi's father was an officer, and, as such, was not required to work during his capture, unlike many other Italian POWs who spent long periods of their internment working for Australian farmers. Of the total number of 17,500 Italian POWs in Australia, some 13,000 were employed at one time or another under a Rural Production Scheme. There were seven camps in the central Victoria area of Tatura during the Second World War. Three of these camps were for POWs. The others were for civilians living in Australia, or in other allied countries, who were captured and interned because deemed to be a security risk. The POWs camps were: Dhurringale with 50 German officers and their batmen; Camp 13 at Murchison with 13,000 POWs mainly Italian

and German, and Camp 6 at Graytown with about 250 Italian POWs. After the war, the camps were dismantled. Most of the camp sites are now on private land and there is little evidence of their existence. Two war cemeteries were established in the area. The German War Cemetery, located near the Tatura Cemetery, and the Italian 'Ossario' and War Cemetery at Murchison. The 'Ossario' is the last resting place of 130 Italian POWs and civil internees who perished in various internment camps in Australia during the war. Among them are: 36 internees, 73 privates, 2 sergeants, 1 sergeant-major, 3 corporals, 3 lieutenant, 2 majors, 3 corporal majors, 2 captains, 3 marshals and 2 seamen. One of the internees was a woman captured in Palestine and brought to Australia. The 'Ossario' is an open sanctuary built of stone, with a tiled roof and containing an altar of white marble. This shrine was completed in 1962 and paid for by the Italian Government. Every year in November, on Remembrance Sunday, Mass is celebrated at the 'Ossario' before a large crowd of visitors from all over Victoria, including a delegation of Italian ex-servicemen residing in Australia and representatives of the Italian Diplomatic Corps, the Australian Government and the Australian Defence Forces.

Photographs, documents and memorabilia of the camps are on display at the Tatura Irrigation and Wartime Camps Museum, Hogan Street, Tatura, Victoria, 3616. Opening days: Sundays and public holidays, 2-4 pm. Telephone (03) 5824 2111.

Italians buried at Murchison

G. Abbodino	G. Di Nino	P. Manfredi
G. Agnello	A. Di Pierro	G. Maresciallo
E. Ascolese	N. Evangelista	D. Margarello
G. Barbieri	A. Faa	G. Marina
R. Bartoli	B. Fabbri	F. Martinelli
G. Bassamelli	M. Fagiano	G. Mastroieni
G.B. Battaia	B. Falai	E. Mattioli
R. Bellezza	G. Fama	M. Menicelli
P. Bottigliero	F. Fantin	M. Merola
A. Brigada	G. Fazzino	B. Miele
O. Bufalini	G. Felloni	S. Mola
G. Cabrini	F. Ferrari	S. Morosillo
A. Campagna	L. Fiocchi	U. Morra
L. Canciani	V. Foresti	P. Moscardini
C. Caraccioli	L. Fornaroli	T. Mosetti
D. Caruso	S. Foti	D. Muscolino
L. Casadio	A. Fracasso	R. Musitano
G. Cavagna	P. Francavilla	A. Naibo
F. Centonze	R. Franzoni	S. Olivieri
G. Cherubini	G. Frattari	A. Oriolo
N. Ciannella	E. Galloni	P. Pacitti
G. Ciccocioppo	R. Gammelli	M. Panozzo
S. Cirillo	E. Gandolfo	G. Pierro
A. Ciuccariello	G. Gatta	A. Pignatelli
A. Colletti	G. Gavioli	F. Primiano
M. Cordera	E. Giorgini	A. Primoceri
G. Costa	G. Giovinazzo	A. Propati
C. Crescenzio	A. Grego	D. Ramundo
G. Dani	D. Lanzano	A. Restuccia
M. D'Aniello	F. Leone	A. Rizi
G. De Cataldo	M.R. Libro	C. Romano
V. De Furia	P. Lucchesi	G. Rossetto
G. De Maria	N. Lunghetti	I. Rossi
V. De Santis	F. Magri	G. Russo
S. Di Biagio	G. Maio	S. Salicceia
M. Di Conza	P. Mancuso	L. Salvati
G. Di Damaso	F. Marasco	M. Sblendorio

A. Scabari	G. Spina	A. Venditti
A. Senderi	L. Sportelli	L. Villella
L. Sgaravello	G. Stasi	C. Viti
E. Shivitz	A. Torrisi	C. Vizzari
C. Sottocorno	F.M. Turra	A. Zanier
A. Spagnuolo	O. Vadolato	



The interior of the 'Ossario' at Murchison.

Ancestors on line

The Victorian State Government launched in mid June Victoria's first online searchable index of births, deaths and marriages. The site has two databases. The first, with more than four million entries, has every recorded birth, death and marriage in Victoria from 1836 to 1920. The second database, with 750,000 entries, links family groups. To trace kin, the user enters the name of people who married or began having children up to 1860. It also includes marriages and births on ships before arrival in Victoria. The search service is at www.maxi.com.au. A minimum charge of \$10 applies or 50 cents per screen.

Another very popular Internet search site for genealogists and people researching family histories was launched in May 1999 by the US-based

Mormon Family History Centre. It has proved so popular, that access had to be restricted to 15-minute sessions because of high demand. The search service is at www.familysearch.org.

Public Record Office Victoria

Useful and informative talks and seminars are regularly organised by the Public Record Office Victoria. We recommend the forthcoming **Ancestors in the Archives: A Guide to Family History Research**, held at Melbourne Archives Centre, Level 2 Casselden Place, 2 Lonsdale St, Melbourne, on Wednesday, 27 October 1999, 10.30am - 12.00noon. Free admission. Numbers are restricted, so booking is essential. Please telephone Catherine Kesik on (03) 9369 3244.

Going to Italy?

If you are planning a trip to Italy to research your family history, remember that one of the best (and saddest!) place for records is the local cemetery. In almost every one of them you will find a section where the remains of several members of the same family have been grouped in a burial niche. Burial records are not easy to access and may be subject to a time consuming formal application to the local council. In large towns or main cities, the records are often kept in the cemetery's office. However, this does not make them more accessible. Access is often regulated by the attitude of the cemetery staff rather than statutory regulations.



An example of a burial niche in an Italian cemetery.

AN ITALIAN IN EAST TIMOR

by James Panichi

This article was originally written in Italian for the Italian magazine Il Diario della Settimana. It was translated by the author for the Italian Historical Society Journal.

Frank Favaro is an Italian Australian from the old school, the type of person who has seen and done it all. And while he now lives in the Adelaide hills, surrounded by all the trappings of the successful second-generation immigrant dream, he says his greatest hope for the future is to be back behind the counter of his Dili hotel, serving Martini. At the age of 63 Frank is ready to start all over again, and has promised to return to East Timor the day Indonesian troops have left. And that day may be closer than we think.

Frank's East Timor adventure appears unremarkable when compared to the rest of his life. He was born in 1935 in the Queensland outback, where his *Veneto* father worked in small communities of feisty cane-cutters – many of them Italian. Frank's mother was Sicilian, which made standard Italian the family's *lingua franca* (his mother tongue remains in very good shape, although now slightly contaminated by Portuguese). At the age of three his father put all of his possessions onto a rickety truck and drove the entire family through dusty desert roads to Western Australia. Their destination was the mining town of Kalgoorlie, which the family reached after many days of difficult travel. But when the Favaros drove through the town centre they realised something had changed: Italy was by then at war, and Italians throughout Australia were being rounded up and interned. Frank's father was immediately arrested and taken to a nearby prison camp, where he would remain for three years, three months and three days.

Those years were particularly difficult for the Favaro family, which was forced to rely on the mother's meagre income as a cook in a local pub. Reminiscing on the terrace of his Adelaide home, Frank laughs at the thought of such dire straights. 'We were forced to eat the heads of sheep which we could get free from the abattoirs. When father was released he was extremely ill because his diabetes was not treated in the camp. They were extremely difficult times'. As soon as the family had saved up enough money for train

tickets, Frank's father decided to move back to Mareeba, in Queensland. 'At least this time we didn't have to drive', says Frank.

But soon after their return to Queensland, Frank's father heard of a good business opportunity in Darwin. Once again he bought a truck and hit the long desert roads with his family in tow. 'He wanted to buy machinery cheap from the army and then re-sell it. But that didn't work out, and we ended up running a small transport business, driving trucks between Darwin and Mt Isa. At the age of eleven I was driving my own truck, and I had to lie to the police about my age to get my licence. But back then there were so few cars on the roads that it was quite common to come across kids driving'.

By the age of 19 Frank was running an extremely profitable business in Darwin, selling Fiat farming machinery. 'If you look at it on a per capita basis, no-one in the world was selling more machinery than me', Frank says in jest. It is a statistic that says more about the small population of the Northern Territory than it does about the number of machines sold. Yet it was clearly a most lucrative venture, and Frank had managed to buy his wife and young children a comfortable house in the suburbs of Darwin.

In 1969 his wife pointed out that in all his life he had never allowed himself more than a few days' holiday. It was around that time that someone had mentioned East Timor as a close holiday destination, one far less expensive than a trip to Melbourne or Sydney. So Frank booked a room in a Dili hotel and with his wife boarded the first plane to East Timor, in those days still a Portuguese colony. To this day he remembers how stunned he was by the beauty of the place. 'I couldn't believe it. On Australia's doorstep there was a European oasis. It was like being in a provincial town of Portugal'.

The owner of the *Hotel Dili*, in which Frank was staying, happened to mention to his guests that he was planning to sell. Frank was unable to resist the temptation of a new and challenging venture and immediately returned to Darwin to sell up his business interests. He returned and bought the hotel, which was in downtown Dili on the Avenida Sa Da Bendeira, just down the road from the residence that had housed a Portuguese Governor for over four hundred years.

Frank now remembers those years as the best and the worst of his life. 'As far as investments go, the decision to buy that hotel was an appalling one. The Portuguese were as poor as church mice, and the few people who came to the bar would spend a ten cents on a coffee and just sit there all day. Every night I would just come home and cry'. Then things deteriorated further when Frank became involved with local politics, going from hotelier to 007. 'Everyone knows that I was working for both ASIS and ASIO. I would pass on to the Australian Government any information I had about the fighting between the two factions, the moderate UDT and the Fretlin communists'. But he denies he ever took sides. 'Absolutely not. When in 1975 the UDT coup forced the Portuguese Governor to abandon Dili, I put my boat at the disposal of the Red Cross, and helped to get injured people out of Timor. I continued to help once the UDT had been driven out of town by Fretlin. But for some reason the UDT thought I was giving Fretlin the co-ordinates of their positions. And that's when the threats began'. Over the air-waves the UDT let Frank know they were out to kill him. 'They would repeat that they were going to come to Dili to kill 'comrade Favaro'. That's when I knew it was time to get out'.

Back in Australia Frank's position in East Timor had been complicated further by the Federal Opposition's attacks on the Whitlam Government's Timor policy in Parliament. Frank was named repeatedly as an Australian spy, and Australian newspapers ran his photo on page one. 'There was no way I could stay after that. I had already got my family out, and I had my own twin-engine plane at Dili airport, ready to fly'. Frank also remembers warning a group of Australian journalists to leave the territory at once. They ignored his advice, and Frank was the last person to see the "Balibo Five" alive. 'It was extremely dangerous. My plane had already been damaged by gunfire at the Dili Airport. I managed to get away by miracle, just days before the 1975 Indonesian invasion. I landed in Darwin and have not set foot in East Timor since'.

The collapse of the Suharto regime in Indonesia has meant new hope – and new uncertainty – for East Timor. Gino and Ernesto Favaro, Frank's sons, have since returned to Dili, and have managed to buy back the *Hotel Dili* from the Indonesians for a few thousand dollars. Yet as

non-Indonesian citizens their rights of ownership are limited – a far cry from the freehold land title they had been granted under Portuguese law. 'In a way, a return of the Portuguese would be ideal, says Frank, although he is doubtful that it will ever happen. 'Independence would be good, provided foreign investment is welcome once again. There will be so many good business opportunities there for people with a bit of initiative'. People like Frank Favaro.

INTERNATIONAL SETTLERS GROUP

invites you to hear

Tony De Bolfo

star of the ABC TV show *Australian Story*
'In Search of Kings'

Meeting Room, Genealogical Society of Victoria
Level 6, 179 Queen St. Melbourne,

20 November 1999, at 1.30 pm

Tony is the Melbourne journalist who traced descendants of most of the 110 Italian migrants who landed in 1927 in Melbourne from the ship *Re d'Italia* (The King of Italy).

Tony De Bolfo has researched the stories of 95 of the 110 Italian Migrants who came to Melbourne on the same ship as his grandfather and uncles. Tony has lots to tell about the whole experience of researching so many lines and names, using many different avenues and angles. He searched in Italy and around Australia.

PUBLICATIONS RECEIVED

This list outlines the books received by the Society by gift or purchase. These books may not necessarily be recent releases. The recommended retail price is indicated where available. These books can be viewed at the Italian Historical Society, 1st floor, 189 Faraday Street, Carlton between 10am to 4pm Tuesday to Thursday.

Walls of wire: Tatura, Rushworth, Murchison.

By Joyce Hammond, self published, 1990.

An excellent account on the social history of the Internment and POWs camps at Tatura, Rushworth and Murchison in Central Victoria, during the Second World War. These camps were the largest in Australia, holding approximately 13,000 civil internees and POWs. Many Italian civil internees captured in Australia, or as far as Palestine, and a large number of Italian POWs spent years in internment in these camps. After 50 years, nothing remains of the camps. All of the land has reverted back to farmland.

Available from the Tatura District Historical Society, P.O. Box 156, Tatura 3616.

Taking a punt: first stop Bonegilla.

Edited by Merrilee Ross, City of Darebin, 1997.

A written oral history from seventeen residents of the City of Darebin (Victoria) who migrated to Australia after the Second World War. The Bonegilla Migrant Reception Centre was their first stop, their first impression of Australia and their first home. Some of the entries are in diary form, others are in question and answer format.

That woman in black: stories of older immigrant women in Moreland.

Edited by Georgia Flaskas, Nicholson Street Community House, 1998.

Another oral history in printed form, this time concerning 9 immigrant women who settled in the municipality of Moreland, in Melbourne. Each varying in cultural background, class, education, age and life interests, the women share their diverse experiences on work, home life, childbirth, recreation, family relations, growing older and the migration process. Available from the City of Moreland at \$10.00, plus h&p.

La grande quercia.

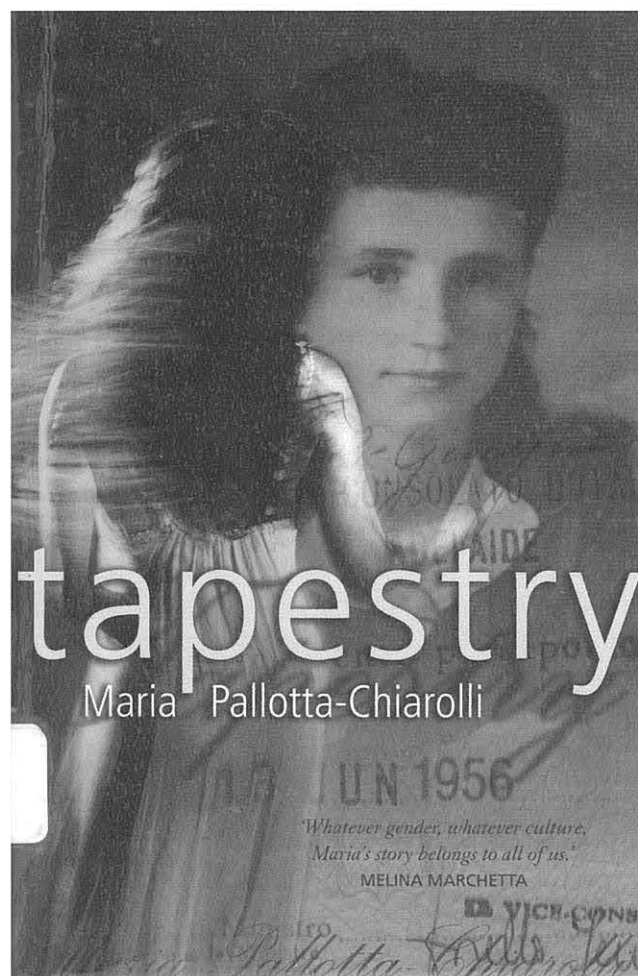
By Vincenzo Papandrea, Arti Grafiche Edizioni, Ardore M., 1996.

A novel based on the author's recollections of life experiences in his native town of Reggio Calabria.

Noi gente d'emigrazione: ricostruire un cammino.

By Diana Ruzzene Grollo, Gro-Set Pty. Ltd., Thornbury, 1999.

Italian language version of *Growing Through a Brick Wall* published in 1997. An autobiographical account of the migration and settlement experience of the author who arrived in Australia, from a town in the province of Venice, in 1955. The first part of the book traces the history of the family back to medieval times and the hardship encountered by the author's father during his service in the Italian Armed Forces during the Second World War. Available from the Italian Historical Society at \$20.00 + h&p.



Tapestry.

By Maria Palotta Chiarolli, Random House Australia Pty. Ltd., Sydney, 1999.

This book celebrates the wisdom of the female members of the author's family, the stories they would tell about their home country and their migration experience. The book records the experiences of five generations of women and men, from the turn of the twentieth century to its final years, from the poor villages of Italy to the cities of Australia.

***Italian P.O.W. in the Union of South Africa
Prigionieri di Guerra italiani nell'Unione
Sud Africa.*** Published by the Senior Italian
Committee, Cape Town, 1998.

Mainly a pictorial account on Italian POWs in
Zonderwater Prisoner of War Camp in South
Africa during the Second World War. The text is
in English and Italian.

The Simpsonville Story. By G. F. Craig Stanley,
self published, 1998. Spiral bound.

Short historical accounts of sawmills operational
in north-east Victoria between the 1870s and the
1920s. The sawmills featured are: Attree, Rada
and Trinca Sawmill, Lang Family Mills, Pini and
De Piazza Mills and Simpson's Mill. Available
from the author, address on application to IHS.

***A history of the Inns of Snake Valley, Ovens
District goldfields, Victoria.***

By G. F. Craig Stanley, self published, 1993.

The discovery of gold at Snake Valley on the
Oven's Goldfields in north-east Victoria in the
1870s, brought thousands of people to the area
and increased the need for "business houses,
hotels and inns" to accommodate the influx of
miners. This is an index of the name of the inns,
their licensees and their location.

***Research directory and bibliôgraphy of Swiss
and Italian pioneers in Australasia: 1999.***

Compiled by Clare Gervasoni, Ballarat Heritage
Services, Ballarat, 1999. Third revised edition.

Invaluable guide for any person researching the
history of his/her family and seeking information
on the early Italian and Swiss-Italian migrants
to Australasia. The directory is added to and cor-
rected annually. For sale at the Italian Historical
Society at \$25.00 + h&p.

Eureka research directory. Compiled by
Ballarat Heritage Services, Ballarat, 1999.

This publication includes information on the
original Eureka participants, such as their date
of birth and death, personal involvement with
the Eureka rebellion, occupation, place of burial,
etc. Available from the publisher, PO Box 2209,
Ballarat Mail Centre 3354.

***Italian art and artists in late nineteenth
century Sydney and what their presence
reveals about the view of art.***

By Francesca Adriana Musicò, BA (Hons.) thesis,
Department of History, University of Sydney, 1998.
The art works and contribution of Italian artists
in Sydney in the 19th century.

***A vision for Australia: The Snowy Mountain
Scheme, 1949-1999.***

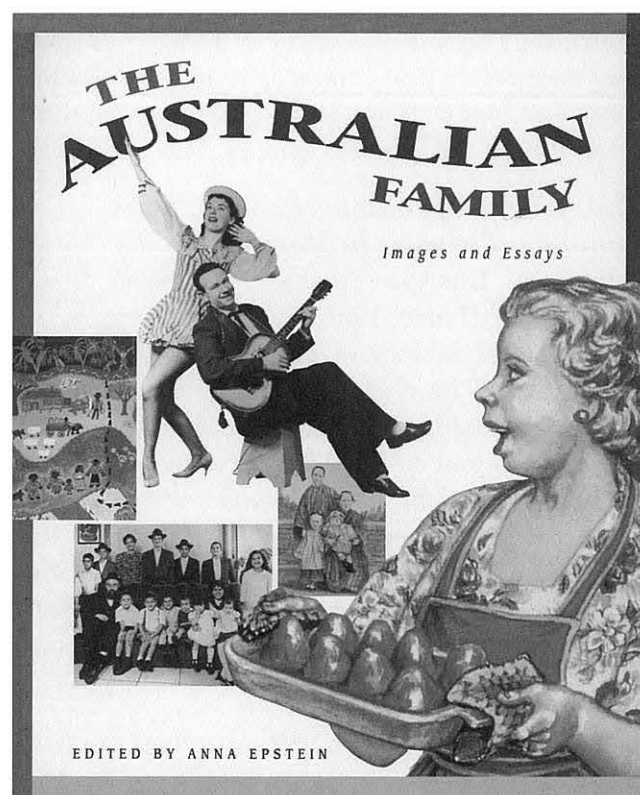
By Robert Raymond, Focus Publishing Pty. Ltd.,
Edgecliff, 1999.

A pictorial account of the history of this monu-
mental engineering project with some reference
to the pre-building history of the region, as well
as the migrants' contribution to the project.

The Australian Family: Images and Essays.

Edited by Anna Epstein, Scribe Publications,
Melbourne, 1998.

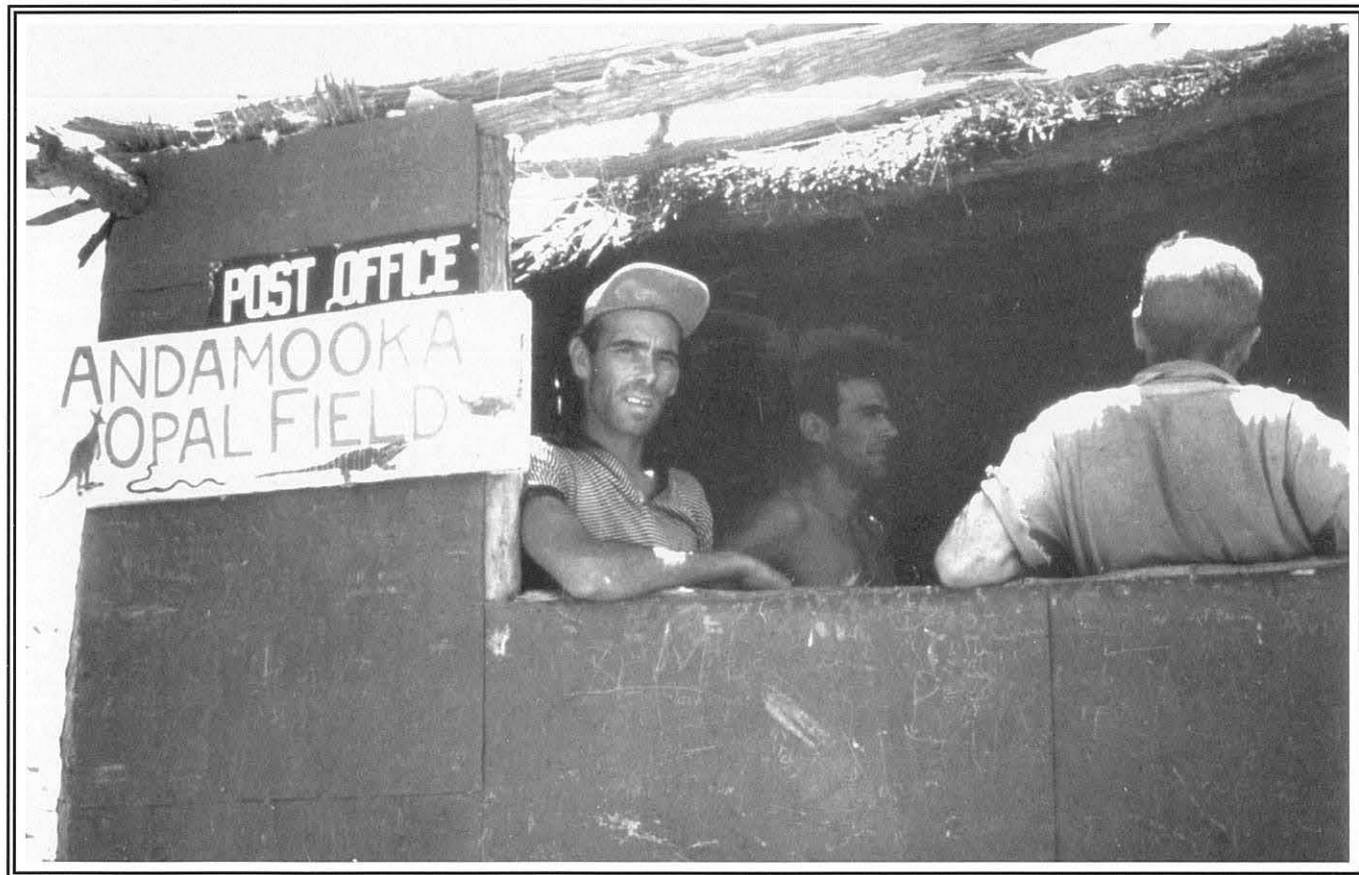
A wonderful collection of essays on the
Australian family. It includes: the traditions of
the Aboriginal family; Chinese families in
Australian history; the Armytage family of
Como; the ways families and family life is depict-
ed throughout the history of children's books in
Australia; everyday life of families in a country
town; how the sending and receiving of postcards
was the most significant way to stay in touch
with family; the history of the Western District of
Victoria; the importance of the dowry in the
Australian Italian family; the families of
Holocaust survivors; history of post-war Jewish
migration to Australia; the character of present
day Koorie families in Victoria; the various ways
painters have depicted the early English
Australian Family in a garden setting. Available
from the Italian Historical Society at \$39 + h&p.



ACKNOWLEDGMENT



The Italian Historical Society-CO.AS.IT. wishes to thank **Arts Victoria** for its generous contribution of \$4,500 towards the purchase of computer hardware and software. The Society is embarking on a project to computer catalogue its archives, commencing with the photographic collection. This will entail scanning the images and creating a database of the resources using Inmagic DB/textworks, the standard cataloguing software recommended by Museums Australia. The project is seen as a means of improving both the accessibility and preservation of the Society's extensive collection. To this end the Society has employed a curator, Lorenzo Iozzi, who will train staff and volunteers.



Amleto Carta, left, and Bob Ranzado, centre, trying their luck on the opal fields at Andamooka, in remote South Australia, in 1961. This is one of the many unique photographs in the collection of the Italian Historical Society.

